

# ON SCREEN REPORT 2023

SECTIONS 2 & 3

WOMEN  
IN VIEW

# ACKNOWLEDGEMENTS

## On Screen 2023

Research conducted by  
Quilin

**Quilin**  
See the whole picture

### Advisory

Ophira Calof, Ravida Din, Sharon McGowan,  
Jan Miller, Brigitte Monneau, Kaya Wheeler, Mahalia Verna

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[info@womeninview.ca](mailto:info@womeninview.ca) • [www.womeninview.ca](http://www.womeninview.ca)

# TABLE OF CONTENTS

## 2 Deep Dive Into English-Language Television 2020 & 2021

Television Employment. . . . .5

- Key Creative
- Writers
- Directors
- Cinematographers

Showrunners . . . . .14

- Writing
- Directing
- Cinematography

Broadcasters . . . . .20

- Broadcasters
- All Series (Drama & Documentary)
- Documentary Series & Credits
- CBC
- Bell
- Rogers
- Corus
- APTN
- Accessible Media
- Specialty

## 3 Deep Dive Into English-Language Film 2020 & 2021

English-Language Film Production –  
Scope of Study . . . . .35

- Writers
- Directors
- Film Producers: Overall Investment

The Producer Effect . . . . .43

- When Men Produce
- When White Women Produce
- When Black Women Produce
- When Women of Colour Produce
- When Indigenous Women Produce
- Self-Producing

English-language Film Production by Region . . . .50

- Atlantic
- Québec
- Ontario
- West
- North

Film Development . . . . .56

- Writers
- Producers

2

# DEEP DIVE INTO ENGLISH-LANGUAGE TELEVISION 2020 & 2021

# TELEVISION EMPLOYMENT

We analyzed 5919 credits issued over two years (2020, 2021) on 234 CMF-funded drama (127 series, 3315 credits) and documentary (107 series, 2604 credits) TV series - a substantially larger dataset compared to previous reports.

Data from 2019 is drawn from the data reported in WIVOS21 and included throughout as a comparison.

Overall, the years analyzed were relatively balanced. 2020 was moderately busier with 118 series and 3039 credits versus 2021's 116 series and 2880 credits.

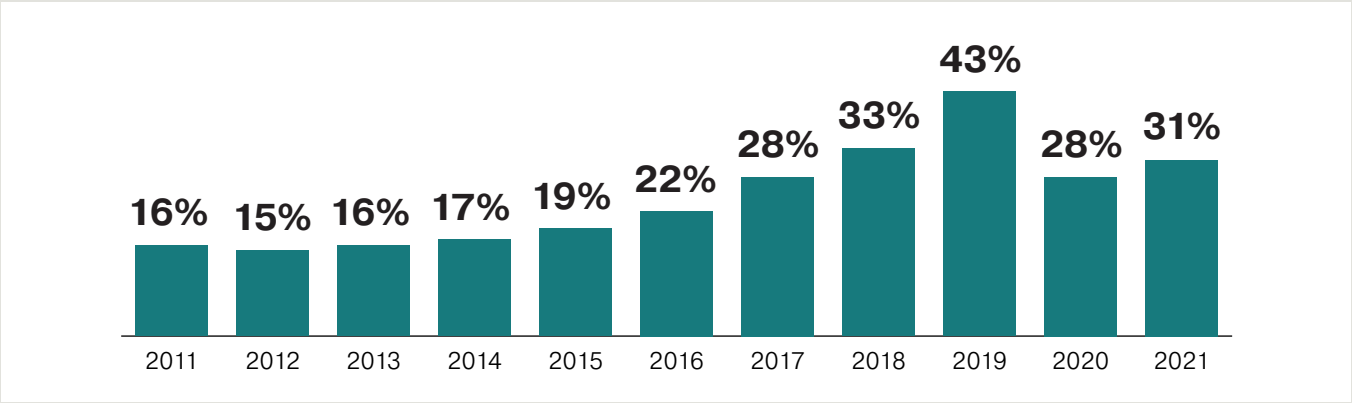
Reversing a 4-year trend of improvement observed from 2016-2019, women's share of the work decreased overall in 2020 and 2021.

Although the magnitude of change was amplified by the addition of documentary data – women comprise half the amount of key creative work in documentary that they do in drama - women's share of key creative work in drama still saw a notable decrease in 2020 and 2021.

Women and Gender Diverse People's share of television employment year over year

	Previous Study						Current Study		
	2014	2015	2016	2017	2018	2019	2020	2021	Combined
# Series	21	24	21	24	27	24	118	116	234
# Episodes	286	268	217	243	263	216	710	550	1,260
# Credits	744	908	726	726	898	745	3,039	2,880	5,919

Women and Gender Diverse People's share of TV work 2011-2021



# Television – Key Creative

This report analyzes a significantly larger dataset than previous report, which inherently increases the number of credits secured by women of all identities. To accurately track changes in women’s share of key creative work from 2019-2021, this report focuses on proportion of credits rather number of credits when making comparisons to previous years.

## Terms

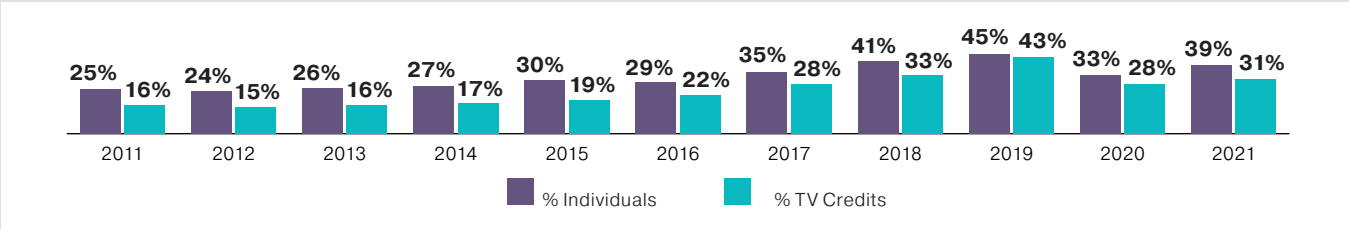
In this report, **credit** is used to refer to per episode employment. Each series employs one or more writers, directors, and cinematographers. Each instance of employment on an episode is referred to here as a credit. In some cases, credit and episode are used interchangeably.

**Key creative** is used to refer to writing, directing, and cinematography collectively.

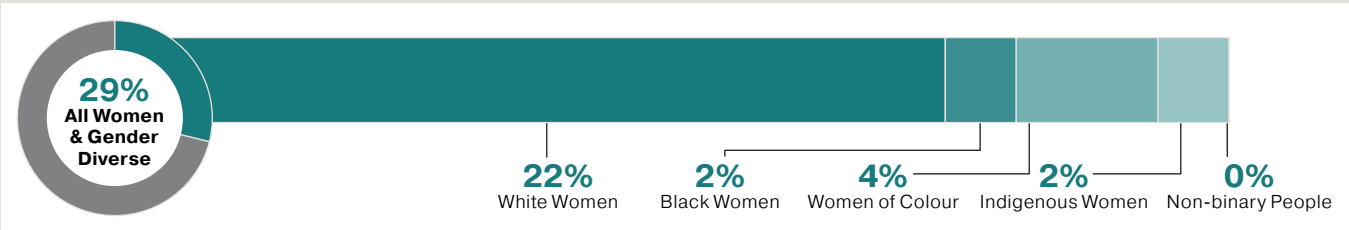
## Scope of Study - TV

	Drama			Documentary			Current Study		
	2020	2021	Combined	2020	2021	Combined	2020	2021	Combined
# Series	84	43	127	34	73	107	118	116	234
# Episodes	357	323	680	363	233	596	710	550	1,260
# Credits	1,679	1,636	3,315	1,360	1,244	2,604	3,039	2,880	5,919

## % Individuals vs % TV credits



## Women and Gender Diverse People’s Share of Key Creative 2020 & 2021 Combined



WOMEN AND GENDER DIVERSE SHARE OF KEY CREATIVE: BY IDENTITY

While the decrease in share in 2020 & 2021 affected almost all women and gender diverse people, Black women and Women of Colour carried the burden of this loss, with their share of work decreasing from 6.4% of credits studied in 2019 to just 4.1% (Women of Colour) and 1.8% (Black women) of the credits studied in 2020 and 2021.

This year, data representing Black women were separated from Women of Colour, reflecting the importance of recognizing and documenting the differential experiences of women in these communities. A growing body of research and advocacy led by the Black Screen Office<sup>1</sup>, Reelworld<sup>2</sup>, BIPOC TV & Film, and the Racial Equity Media Collective<sup>3</sup> calls attention to prevalence of anti-Black racism embedded in sector practices. These experiences are multiplied for Black women, who encounter layers of discrimination and oppressions at the intersection of race and gender.

Indeed, the differential experiences of Black women are reflected in the current data: Black women held only 2% of the credits and represented only 5% of individual creatives included in 2020 and 2021.

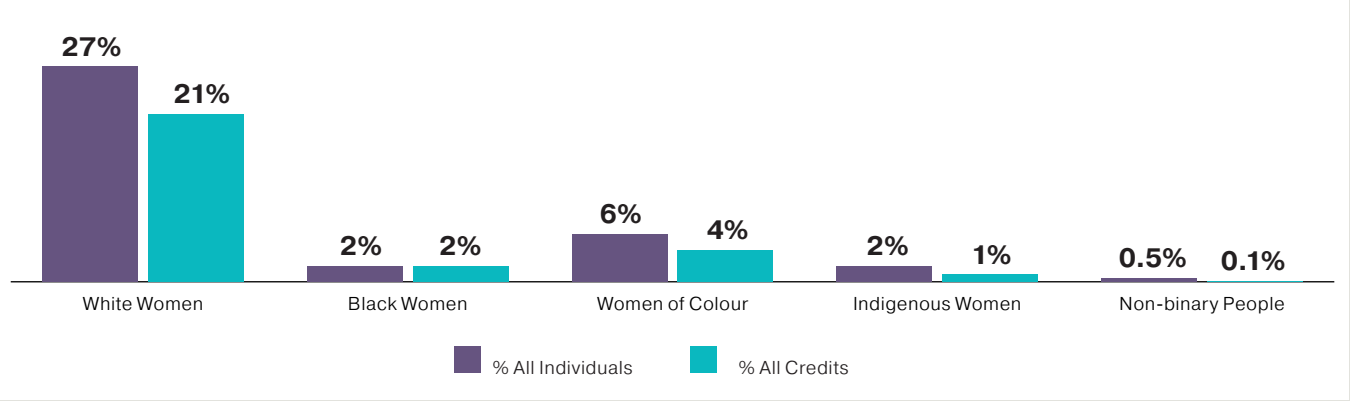
With these data disaggregated, the share of work awarded to Indigenous women and Women of Colour has remained relatively stable. These marked differences underscore the critical need to ensure communities are appropriately represented during these analyses.

1 Black Screen Office. (2022). [Being Heard: Black Canadians in the Canadian Screen Industries](#).

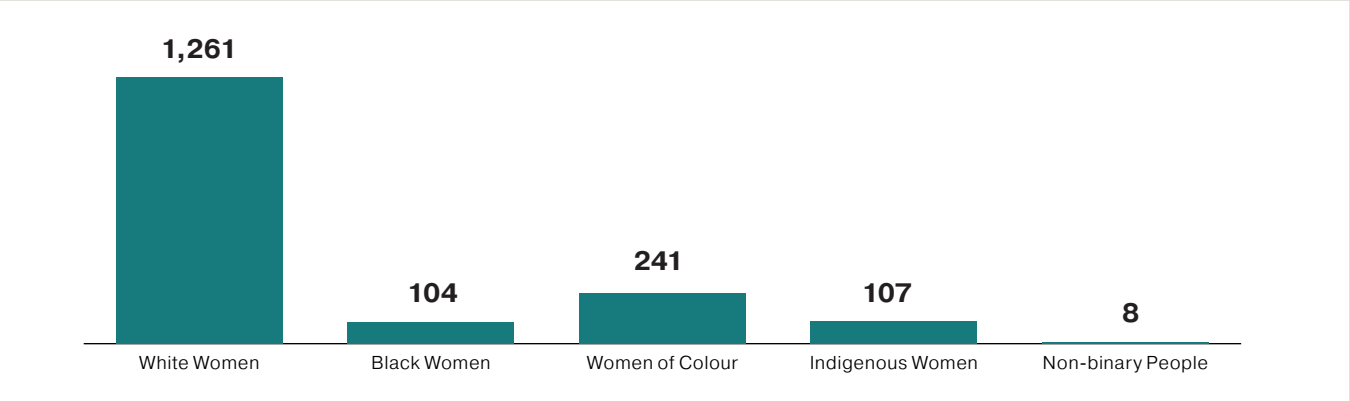
2 Reelworld Screen Institute. (2020). [Changing the Narrative: 2020 Status of Canadian Black, Indigenous, and People of Colour in Canada's Screen-Based Production Sector](#).

3 REMC. (2022). [BIPOC Community Mapping](#).

% Individuals vs % credits (2020 & 2021)



Number of TV credits by identity (2020 & 2021)

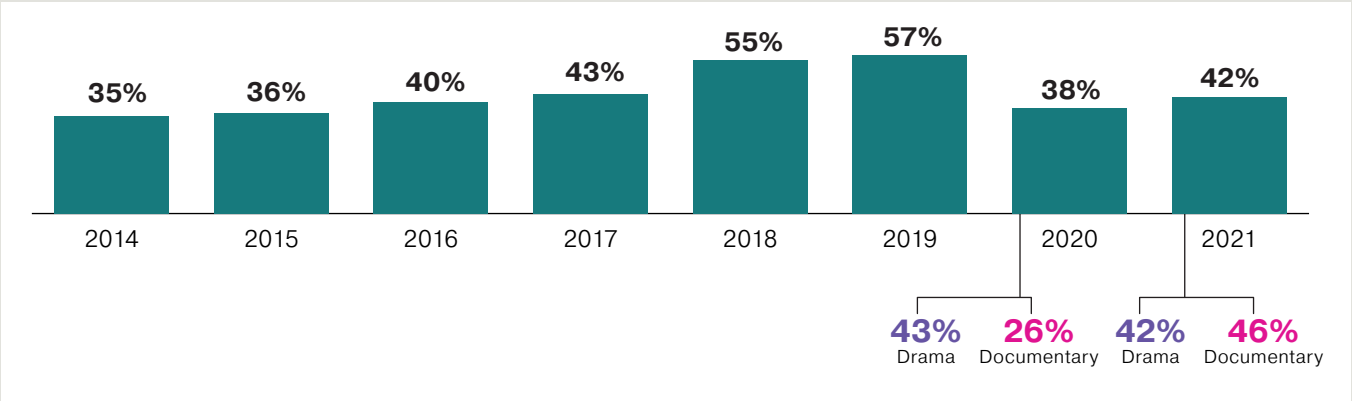


# Television Writers

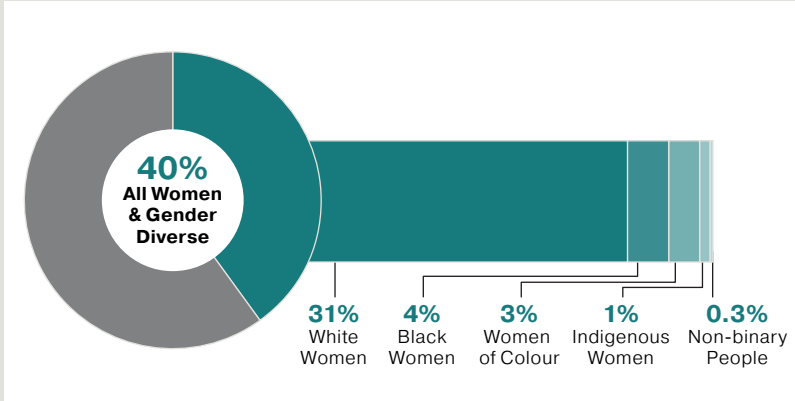
In 2021, a slim majority of the writing work went to women. This apparent achievement of parity, however, was significantly lacking in representation. white women comprised 31% (789) of the 40% of writing credits awarded to women – a staggering contrast to the 3% received by Black women, 3% by Women of Colour, and 2% received by Indigenous women.

Although the number of credits held by Indigenous women, Black women, and Women of Colour in 2020 and 2021 exceeds those received in 2019, this increase is due to the increased size of the dataset. Proportionally, representation among Indigenous women and Women of Colour writers has remained flat.

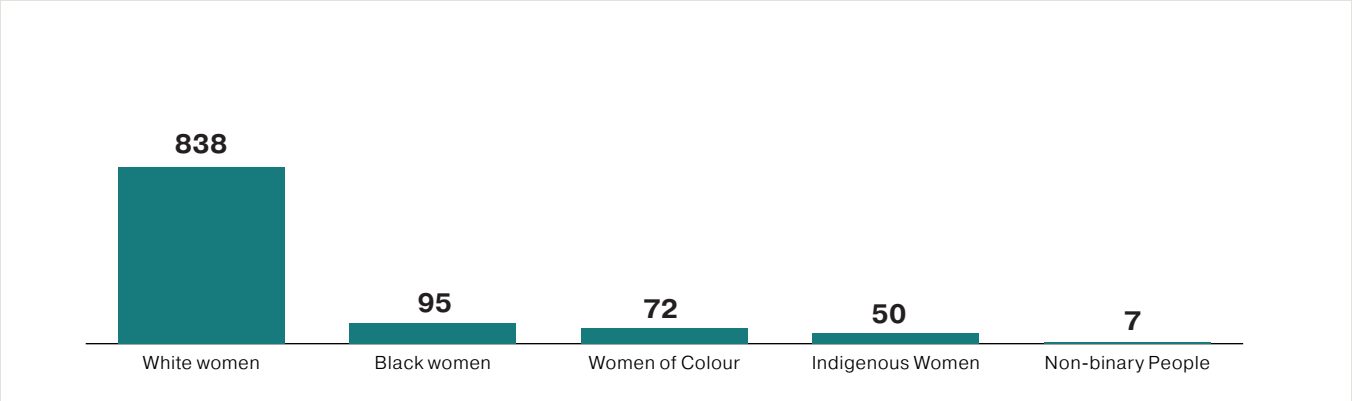
Share of writing for Women and Gender Diverse Creatives



Women and Gender Diverse Share of TV Writing (2020 & 2021)



Number of Credits by Identity (2020 & 2021)





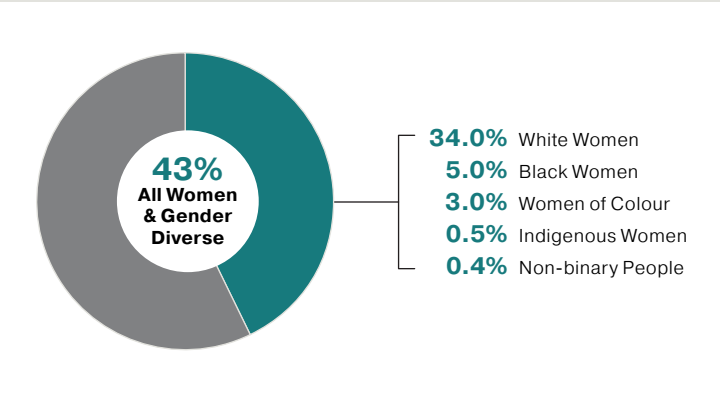
Television Writers – Drama vs Documentary

Similar trends can be observed in writing credits for both drama and documentary: white women comprise the vast majority of women’s share of TV writing. In the case of Indigenous women, Black women, and Women of Colour, however, drama and documentary appear to offer different opportunities.

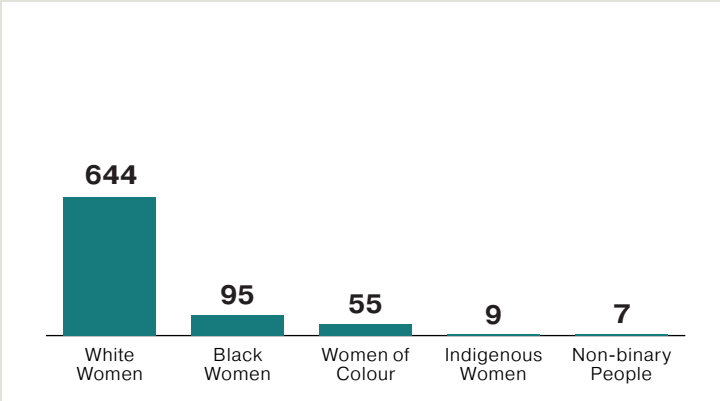
Black women and Women of Colour held more than double the number of writing credits in drama as they did in documentary. In fact, Black *women did not hold any of the documentary writing credits* analyzed in this study.

Meanwhile, Indigenous women, who held significantly fewer credits in drama (15) both overall and compared to other women, secured double the number of credits in documentary (37).

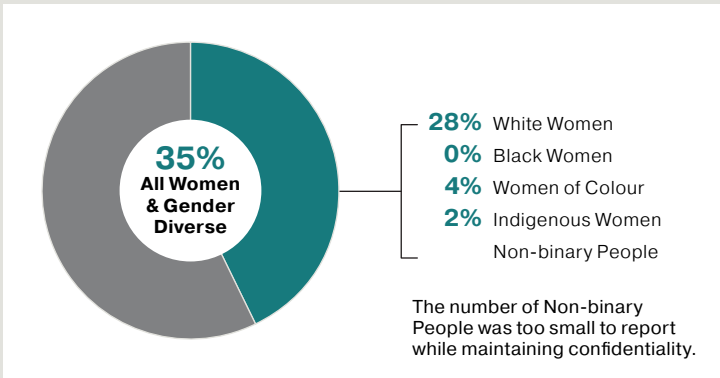
Women and Gender Diverse Share of TV Writing - Drama



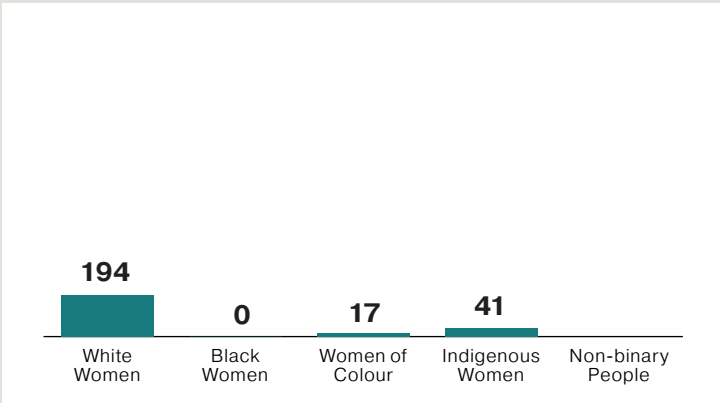
Number of Drama Credits



Women and Gender Diverse Share of TV Writing - Documentary



Number of Documentary Credits



# Television Directors

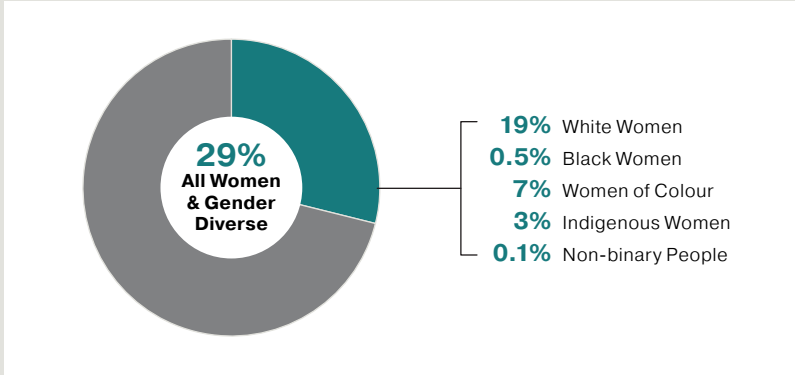
In 2019 women directed nearly half of all episodes, including 12% directed by Black women and Women of Colour.

In 2020 and 2021, women directors experienced a continuous decline in directing credits year over year. The degree of change was driven by documentary, which consistently employs fewer women compared to drama. In both 2020 (42%) and 2021 (47%), however, women directed fewer episodes than in 2019.

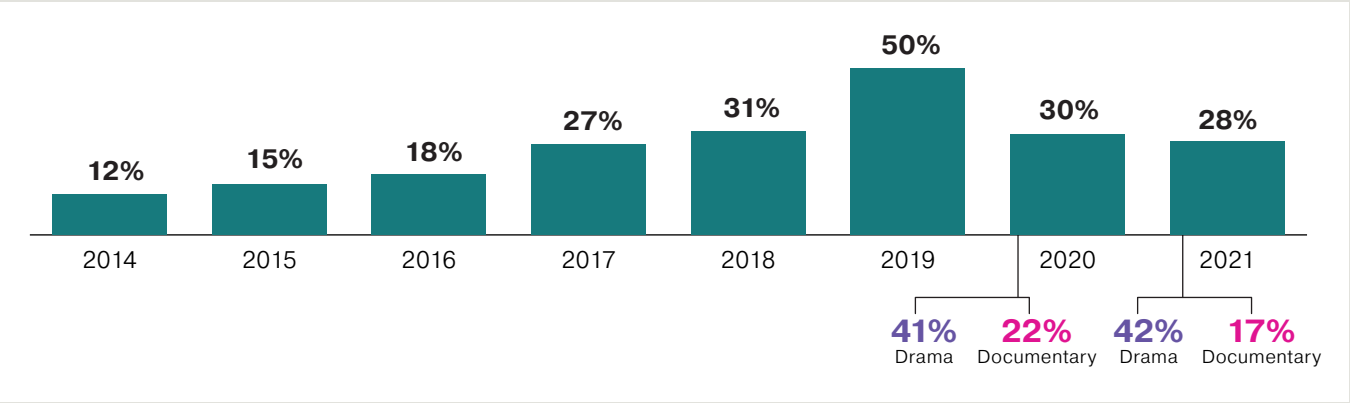
The majority of this loss was experienced by Indigenous women, Black women, and Women of Colour. Black women, in particular, received the fewest directing credits in both 2020 and 2021.

Indigenous women are also poorly represented, holding only 3% of the directing credits in 2020 and 2021 combined. Although this does reflect a marginal increase in the proportion of episodes directed by Indigenous women over 2019.

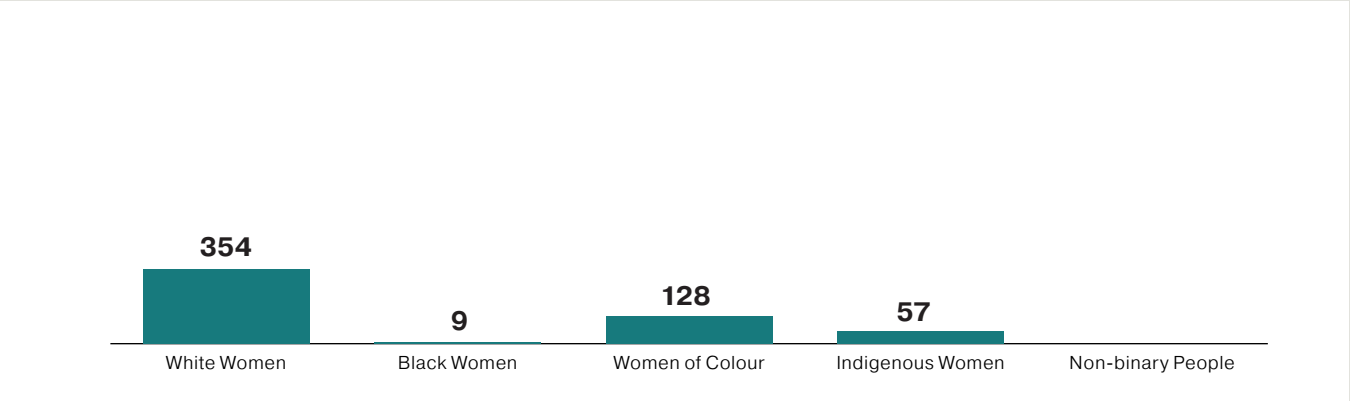
## Women and Gender Diverse People’s Share of TV Directing (2020 & 2021)



## Share of directing for Women and Gender Diverse People



## Number of Credits by Identity (2020 & 2021)

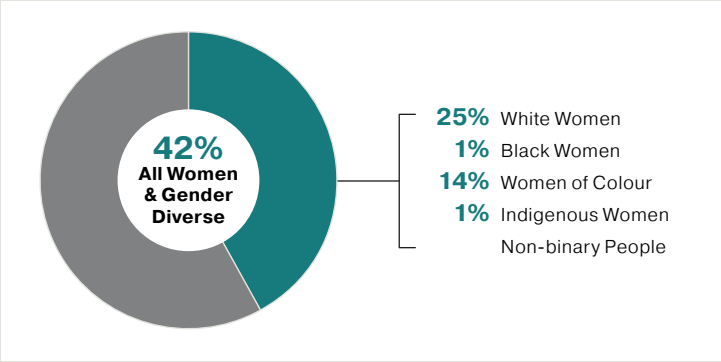


Television Directors – Drama vs Documentary

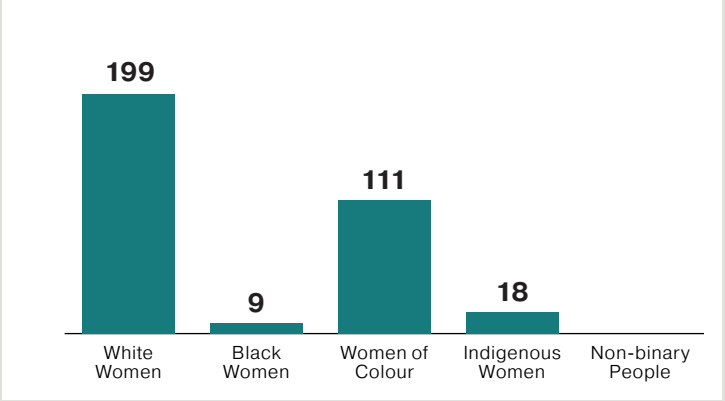
Genre-based trends between drama and documentary credits continue among directors: white women hold the vast majority of directing credits (approaching parity) across both genres. Drama seems to present more opportunities for Black women and Women of Colour, while documentary offers more opportunities to Indigenous women.

Comparatively, however, Indigenous women, Black women, and Women of Colour hold the lowest share of work among women and gender diverse Directors.

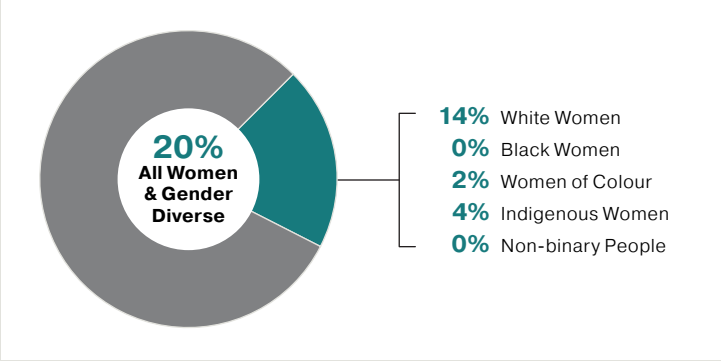
Women and Gender Diverse People’s Share of TV Directing - Drama



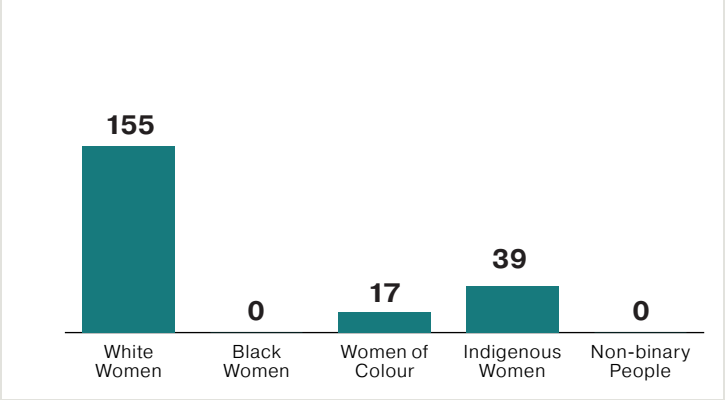
Number of Drama Credits



Women and Gender Diverse People’s Share of TV Directing - Documentary



Number of Documentary Credits



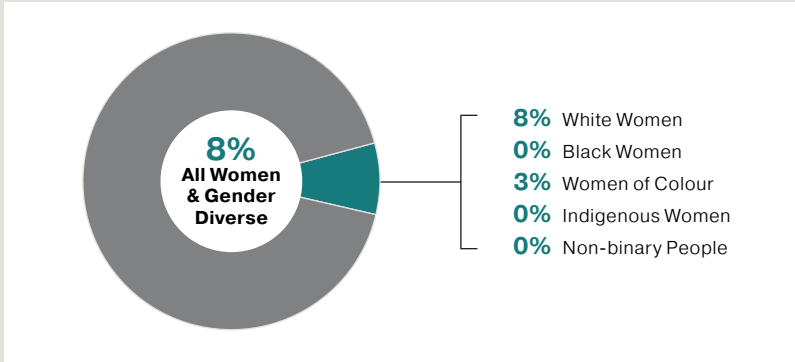
# Television Cinematographers

292 individual cinematographers were represented in the projects included in this analysis. Among them, only 31 were women; a decrease of 10% from 2019 to 2020 and 4% from 2019 to 2021.

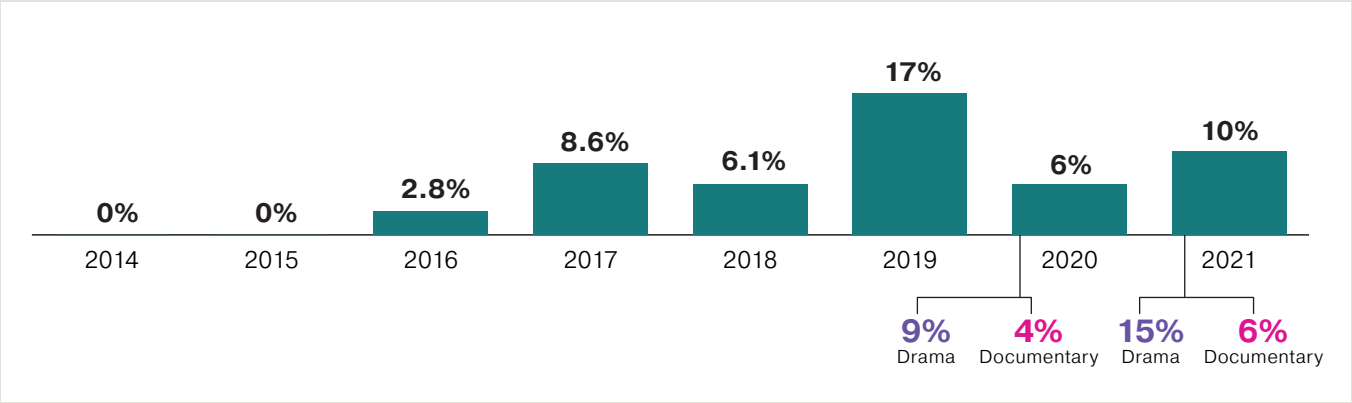
In 2020 and 2021, there were no Indigenous women or Black women hired as cinematographers within the scope of our research. 25 of the 31 women hired as cinematographers in 2020 and 2021 were white women, with the remaining six identifying as Women of Colour.

WOMEN IN VIEW

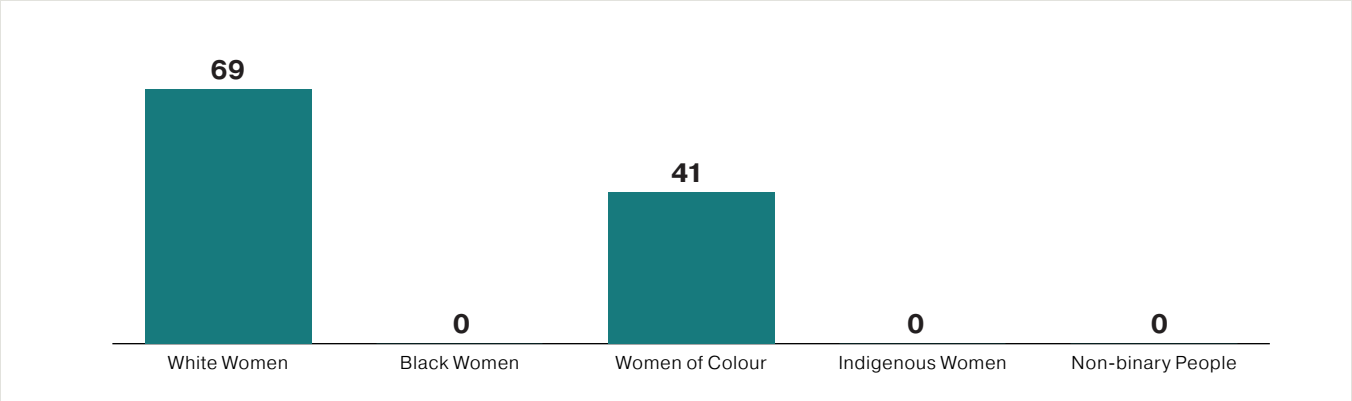
## Women and Gender Diverse People’s Share of TV Cinematography (2020 & 2021)



## Share of Cinematography for Women and Gender Diverse People



## Number of Cinematography Credits

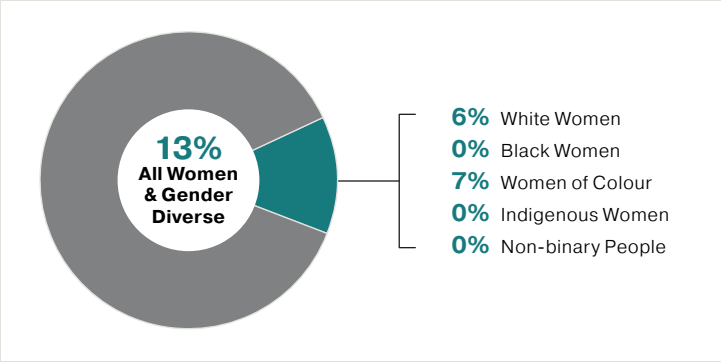


Television Cinematographers – Drama vs Documentary

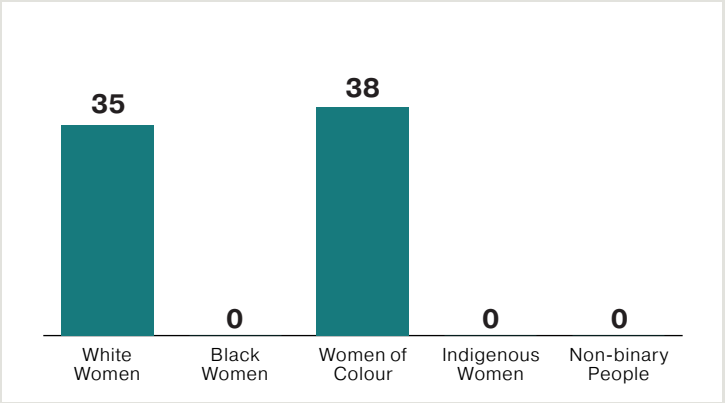
Cinematography remains the key creative role in which women and gender diverse people continue to be most underrepresented. These effects, are not equally distributed, however:

None of the projects in the scope of this research for 2020 and 2021 included Indigenous women or Black women cinematographers.

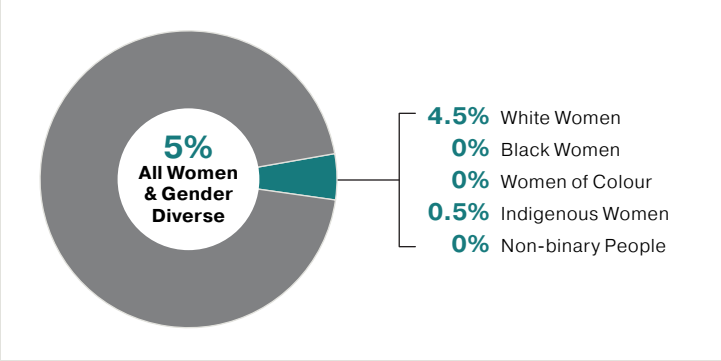
Women and Gender Diverse People’s Share of TV Cinematography - Drama



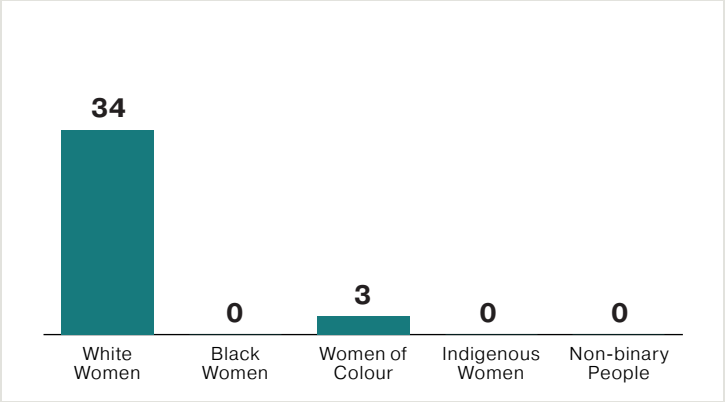
Number of Drama Credits



Women and Gender Diverse People’s Share of TV Cinematography - Documentary



Number of Documentary Credits



# SHOWRUNNERS

In 2020 and 2021, approximately 34% of drama series were showrun by women (38% of episodes). This represents a slight *decrease* from 2018-9 when women ran 37% of the series. In documentary, women led 28% of series and 25% of the episodes produced in 2020 and 2021.

In 2002 and 2021, less than 15% of the key creative work on series run by men went to women. This is a significant reduction from our last report, which reported that women held approximately 30% of key creative roles on drama series led by men. In documentary, women and gender diverse people fared slightly better (compared to drama), with women and gender diverse people receiving 15% of key creative work.

In contrast, women and gender diverse people occupied 51% of key creative roles in women-led drama series, but only 24% for documentary series. For both drama and documentary, the majority of this share of work went to white women (42% in drama and 19% in documentary). Indigenous women did not occupy any key creative roles on women-led drama series in 2020 and 2021, while Black women did not occupy any key creative roles for the same in documentary.

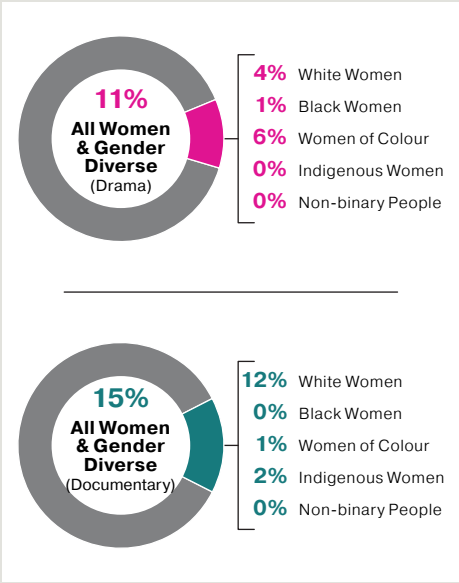
The Showrunner effect<sup>4</sup> discussed in our previous report was perhaps most apparent in 2020 and 2021 when looking at mixed showrunning teams (i.e., series with men and women co-showrunners): women and gender diverse people had a 40% share of key creative work on drama series showrun by mixed teams, and 33% share on documentary series showrun by mixed teams.

4 WIVOS19 surfaced a “Showrunner Effect”, which observed that significantly more women are employed in all three key creative roles when women showrun.

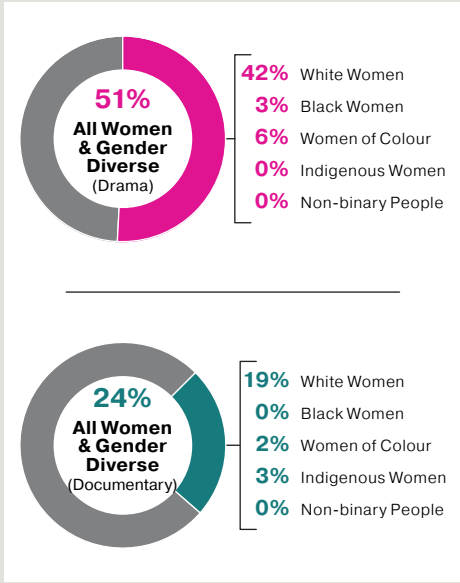
Allocation of showrunner credits by identity for English-language television series 2020 & 2021

	Current Study			Drama			Documentary		
	Men-run	Women-run	Mixed Team	Men-run	Women-run	Mixed Team	Men-run	Women-run	Mixed Team
# Series	137	73	24	69	45	13	68	28	11
# Episodes	766	416	94	350	274	56	416	142	38

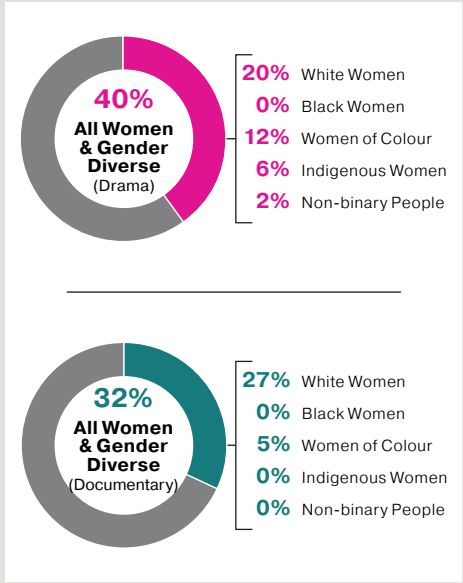
Women and Gender Diverse People Share of Work: Men-Led Series



Women and Gender Diverse People Share of Work: Women-Led Series



Women and Gender Diverse People Share of Work: Mixed-Led Series



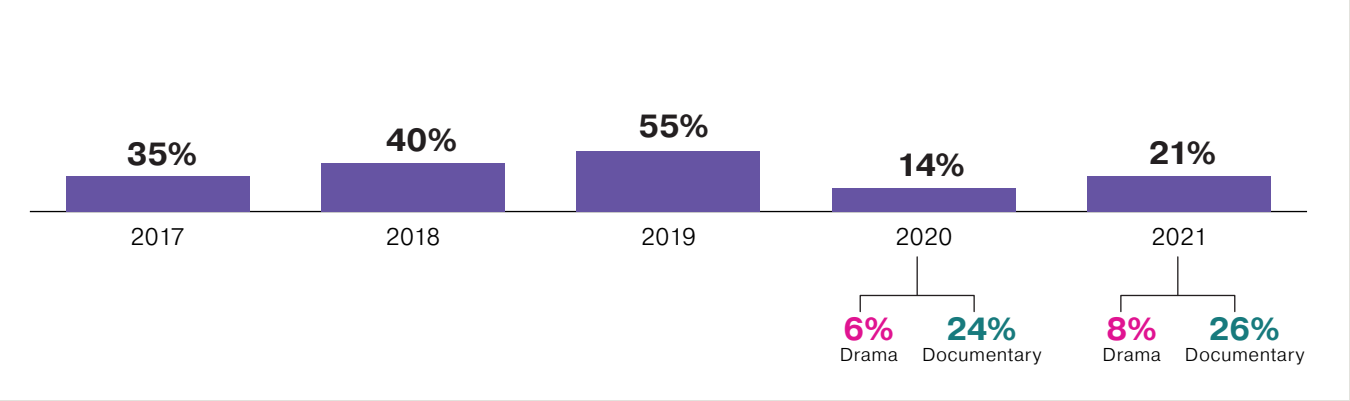
# Television Showrunners – Writing

In 2020 and 2021, women’s share of writing work dropped significantly on projects showrun by men, with women having just 14% of the writing work in 2020 and 21% in 2021. This is a 15%-22% decrease in share for women. Interestingly, women writers in documentary fared much better (24% in 2020 and 26% in 2021) than in drama series (6% in 2020 and 8% in 2021), which is a reversal of the general pattern observed throughout this report in which documentary projects tend to have proportionally fewer women in key creative roles.

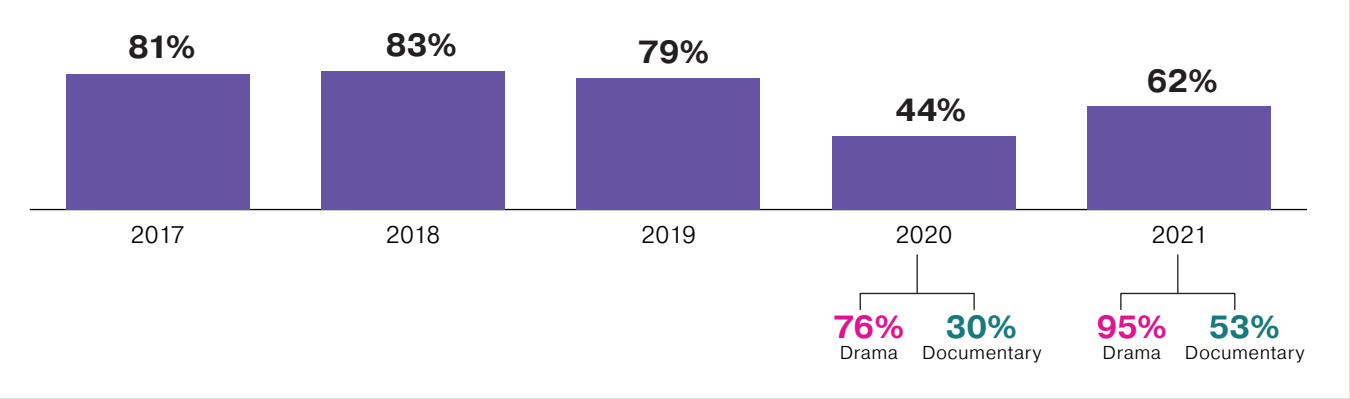
WIVOV23 also reports decreases in women’s share of writing work on women-led projects in 2020 and 2021. These changes, however, seem to be driven by the addition of documentary, where women writers had just 30% share of work in 2020 and 53% in 2021. Share of work for women writers on drama series led by women remained high at 76% in 2020 and 95% in 2021 – the highest rates WIVOS has ever reported.

WOMEN IN VIEW

Share of Writing Over Time for Women and Gender Diverse Creatives: Men-Led Series

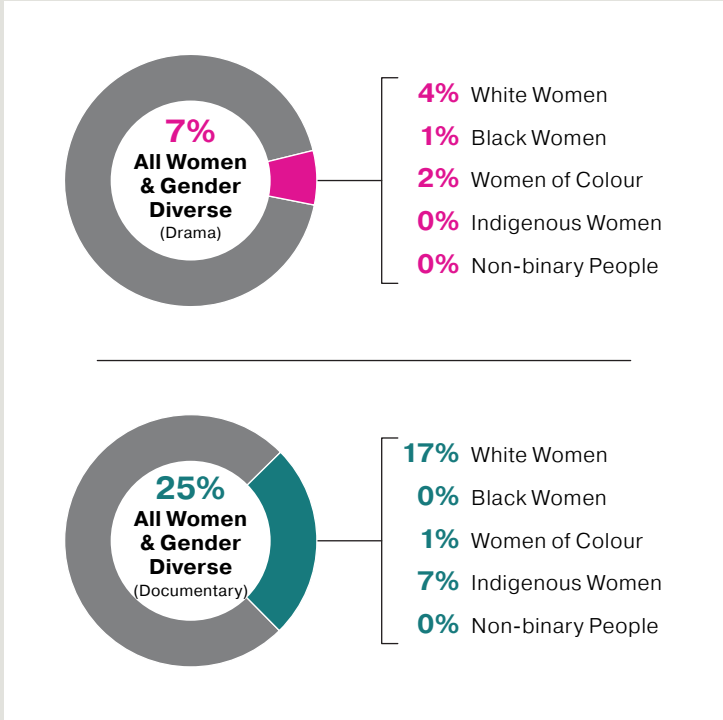


Share of Writing Over Time for Women and Gender Diverse Creatives: Women-Led Series

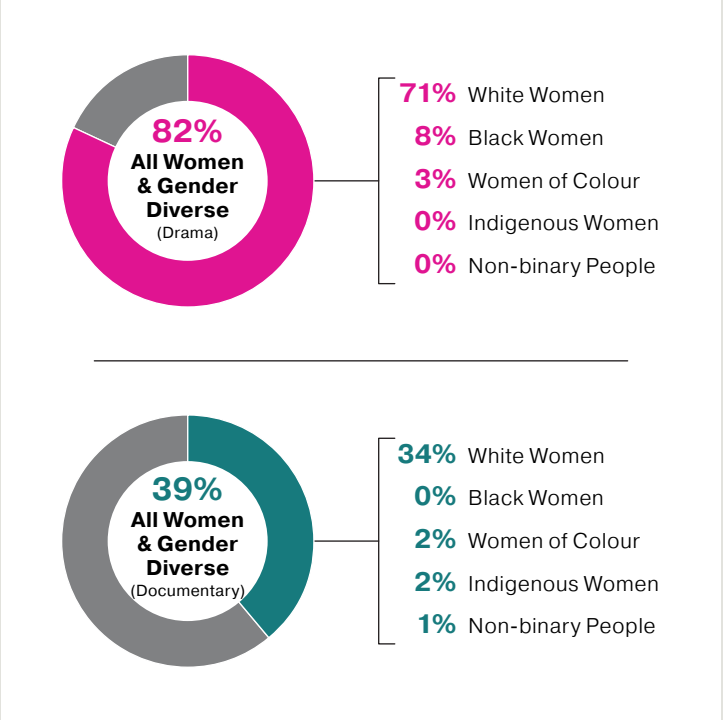


Television Showrunners – Writing (continued)

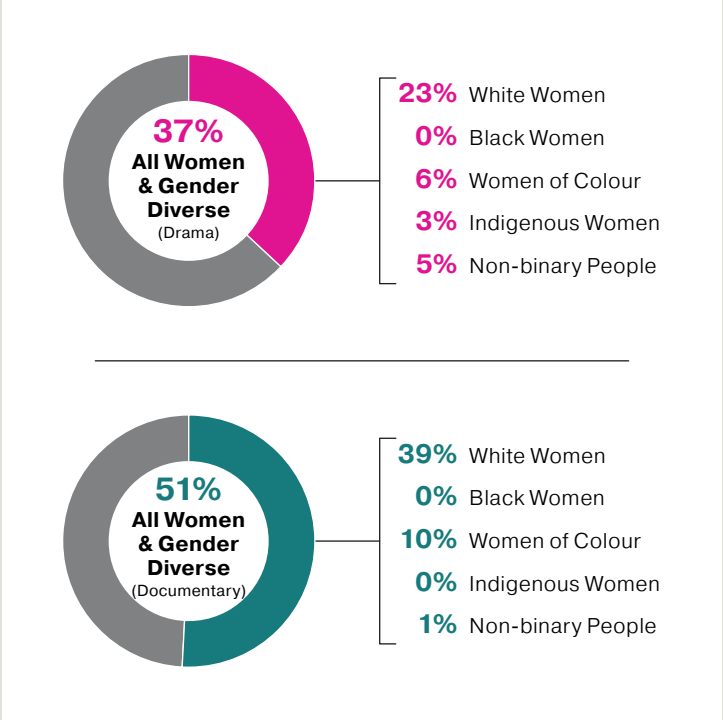
Women and Gender Diverse Share of Work:  
Men-Led Series



Women and Gender Diverse Share of Work:  
Women-Led Series



Women and Gender Diverse Share of Work:  
Mixed-Led Series





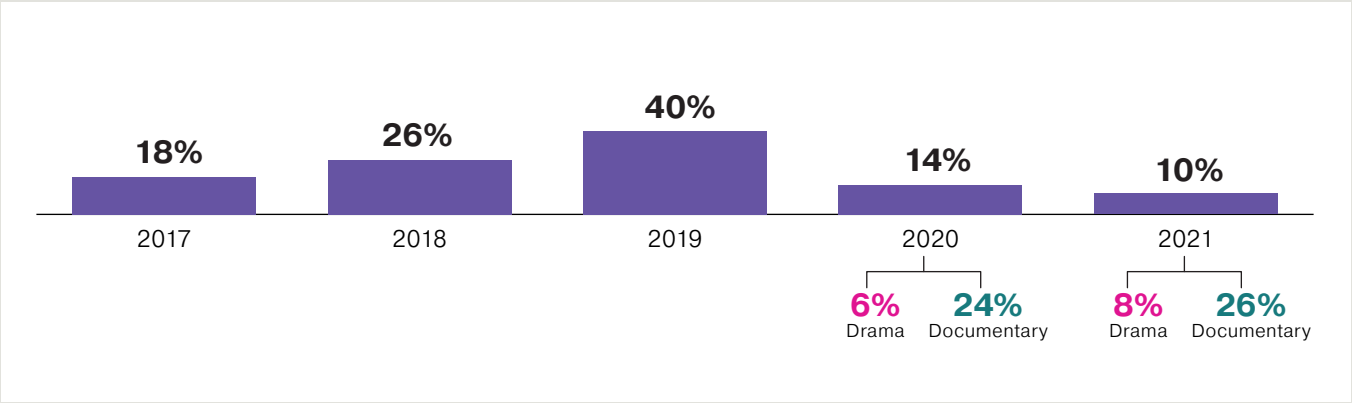
## Television Showrunners – Directing

Women directors were the most impacted by the overall decrease in women’s share of key creative work – a reversal from the trend for women directors reported in 2019. At that time, women’s share of directing work had increased to 41.3%. In 2020 and 2021, women directors’ share of work decreased by 26% in 2020 (women directors had 14% of work on men-led series) and 30% in 2021 (women had just 10% of the directing work on series showrun by men). Although women directors were significantly less represented in documentary series (7% in 2020 and 12% in 2021) than in drama series (23% in 2020 and 7% in 2021), both reflect significantly smaller shares of work compared to 2019 and, indeed, compared to men.

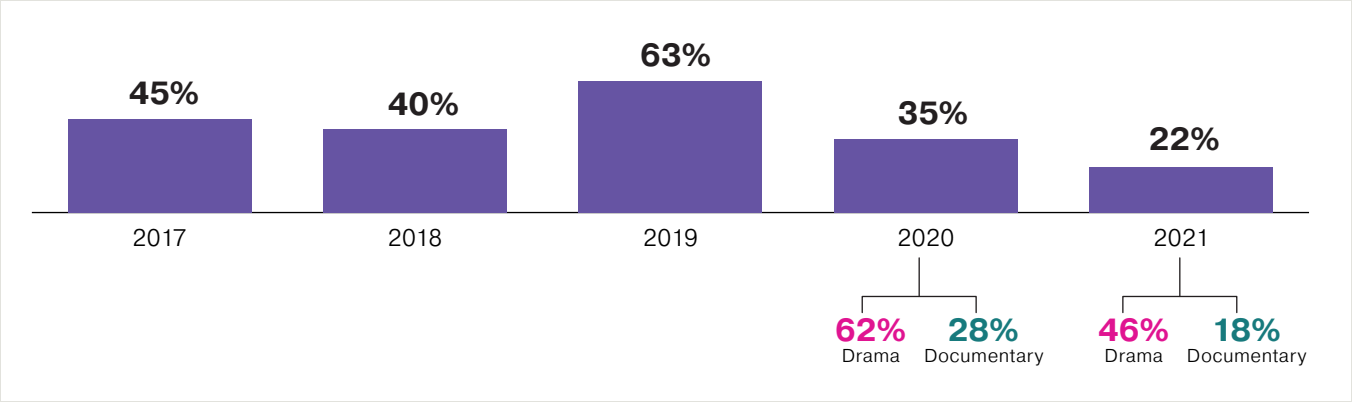
For series showrun by women and gender diverse directors maintained 62% share of work on drama series in 2020 (on part with 2019’s 64%). This dropped by almost 20% in 2021, when women had just 46% of the directing work on drama series showrun by women.

Women and gender diverse directors have even less share of work on documentary series: 28% in 2020 and 18% in 2021.

Women and Gender Diverse Share of Directing Over Time: Men-Led Series



Women and Gender Diverse Share of Directing Over Time: Women-Led Series



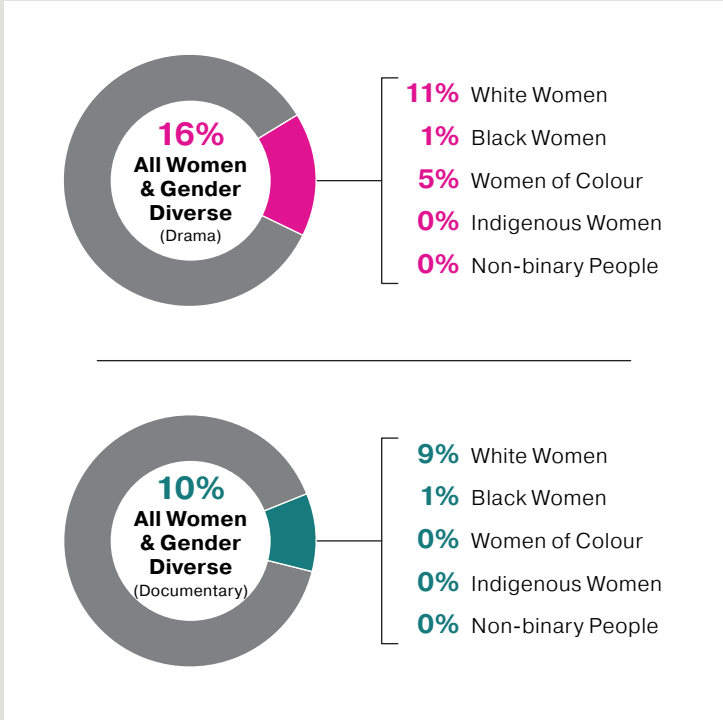
Television Showrunners – Directing (continued)

The distribution of work among women and gender diverse directors in 2020 and 2021 revealed that white women continue to occupy nearly all the directing work given to women and non-binary people on both men-led and women-led projects. Women

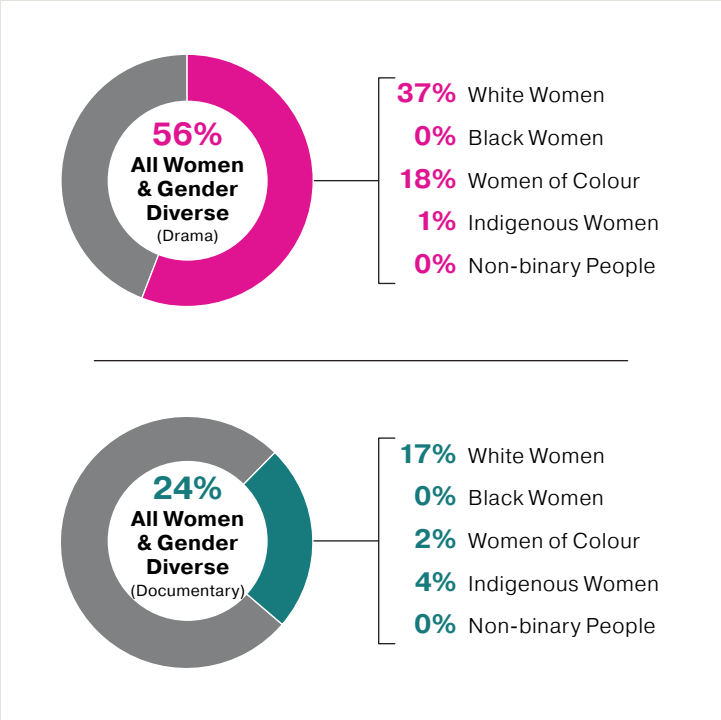
of Colour had a small gain (1%) from 2019 on women-led drama series, but a 4% decrease in share of directing work on men-led drama series. Indigenous women did not have any of the directing credits on men-led documentary series, and 4% on women-led

projects. And Black women continue to consistently receive the lowest share of work across all projects, and notably, *none* of the directing work on projects showrun by women in 2020 and 2021.

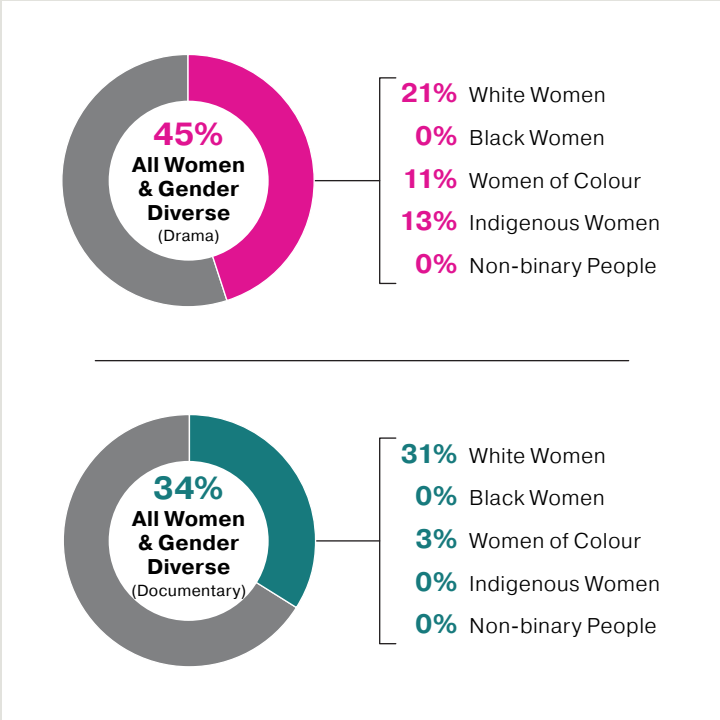
Women and Gender Diverse Share of Directing: Men-Led Series



Women and Gender Diverse Share of Directing: Women-Led Series



Women and Gender Diverse Share of Directing: Mixed-Led Series



# Television Showrunners – Cinematography

The difference between men-run and women and gender diverse-run series continues to be most striking for cinematographers.

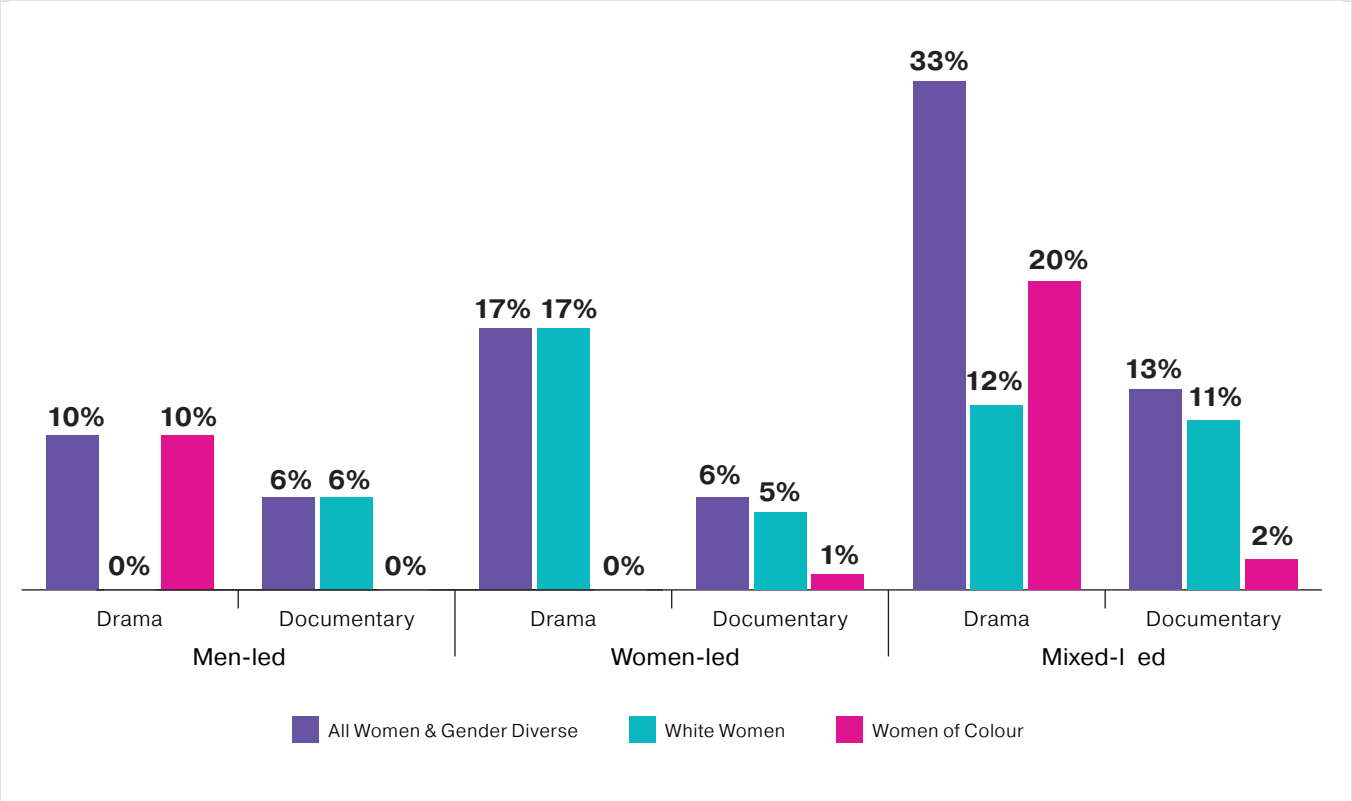
In 2019, women had fewer than 5% of cinematography credits on men-run series compared to 39% on women-led episodes.

In 2020 and 2021, women’s share of cinematography credits *decreased* across the board: women had 10% of cinematography credits on shows run by men, and just 17% on shows run by women (down by 22% from 2019).

Women fared better on mixed-team shows, where they had 33% of cinematography credits for drama series. Similar patterns were observed in documentary, but with women’s share being about half that of drama: 6% on shows run by men, 6% on shows run by women, and 13% of cinematography credits on mixed-team documentary series.

**NOTE: No Indigenous or Black women or gender diverse creatives were offered cinematography credits in 2020 and 2021.**

Distribution of cinematography credits by identity, according to showrunner



# BROADCASTERS

We examined women’s employment in the key creative roles in independently produced series that aired on seven broadcasters<sup>5</sup>: CBC, Bell, Rogers, Corus, APTN, Accessible Media, Specialty.

Although all broadcasters have made public commitments to gender parity, women and gender diverse creatives still had less than 50% of key creative credits in 2020 and 2021.

Industry wide, the share of episodic writing, directing and cinematography (combined) held by women and gender diverse people in 2020 and 2021 in drama series was 36.8% - an increase of 1.1% from 2019. The average share for women and gender diverse creatives in documentary was much lower, however, at just 19.2%, bringing the overall share of women and gender diverse creatives to 29.1%.

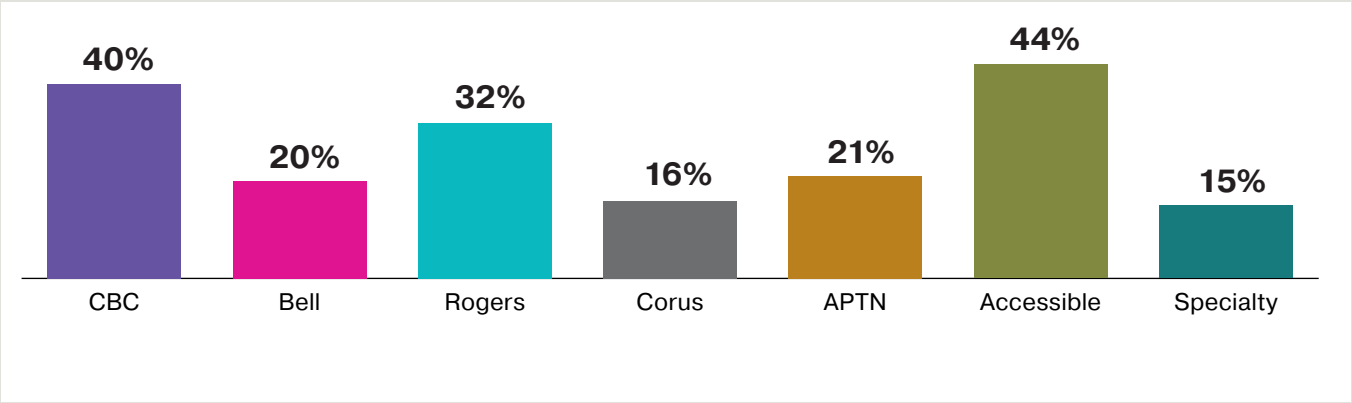
Series produced for CBC surpassed the industry average, offering women and gender diverse creatives 40% of the work (drama and documentary combined). This reflects a decrease from the 51.43% offered to women in 2019, which cannot be explained by the addition of documentary (31%).

Share of work offered to women and gender diverse creatives on Rogers-commissioned series also dropped slightly to 32% from 34.78% in 2019. Bell also offered slightly less work to women and gender diverse creatives in 2020 and 2021 (20%) than in 2019 (21.15%). Corus increased the share of work that went to women and gender diverse creatives for drama series in 2020 and 2021 (33%), up 3% from 2019 (30%). On the documentary side, however, Corus employed the fewest women and gender diverse creatives, representing just 2% share of work.

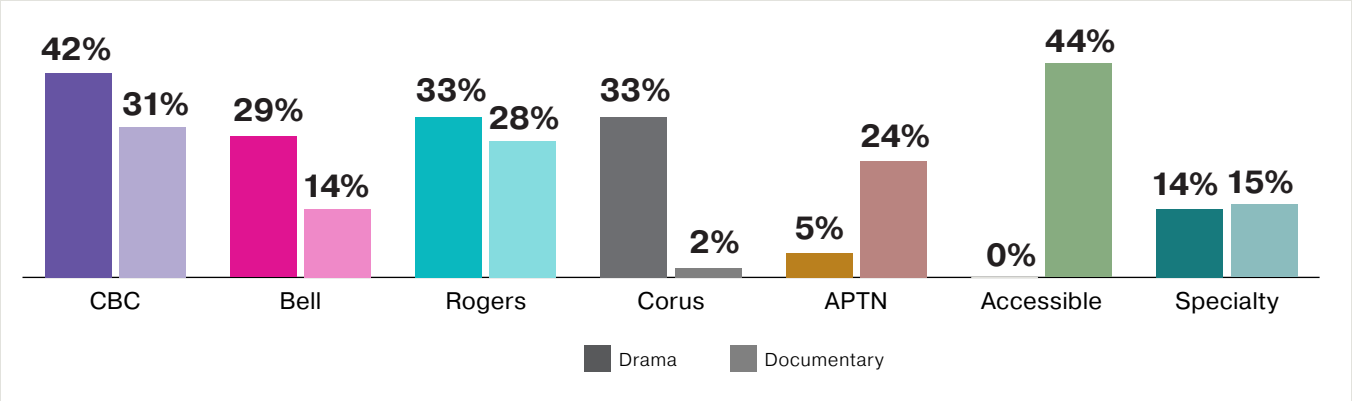
The most inclusive broadcaster in 2020 and 2021 was Accessible Media (documentary only).

5 Broadcasters are not solely responsible for creative hiring but have significant input into all aspects of the series they commission, support through their CMF envelopes and ultimately broadcast.

Share of Women and Gender Diverse Employment

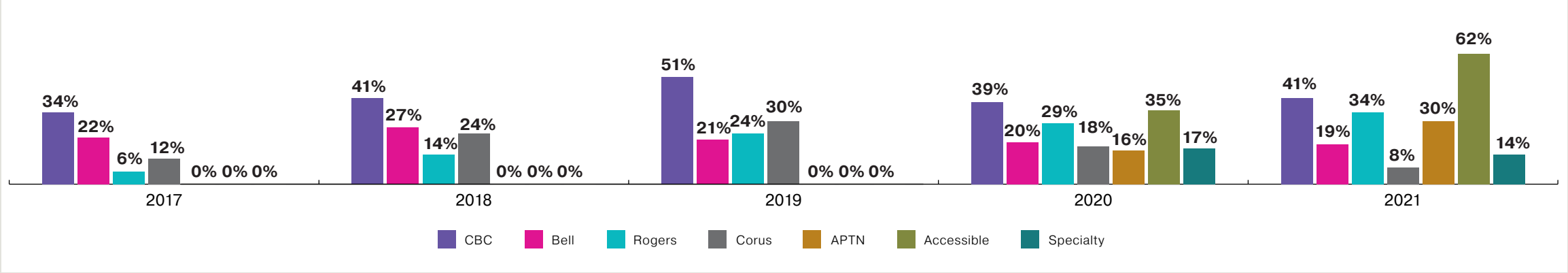


Share of Women and Gender Diverse Employment – Drama vs. Documentary



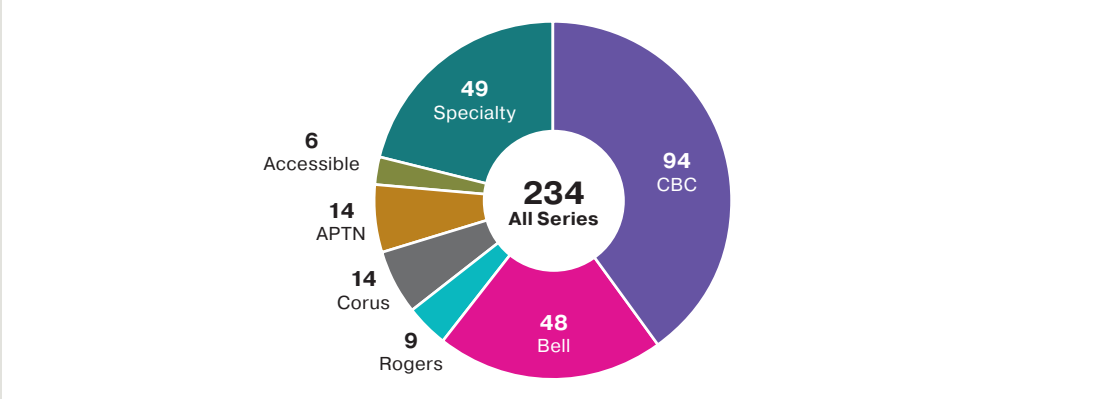
Broadcasters

Share of Women and Gender Diverse Work by Broadcaster Year-Over-Year

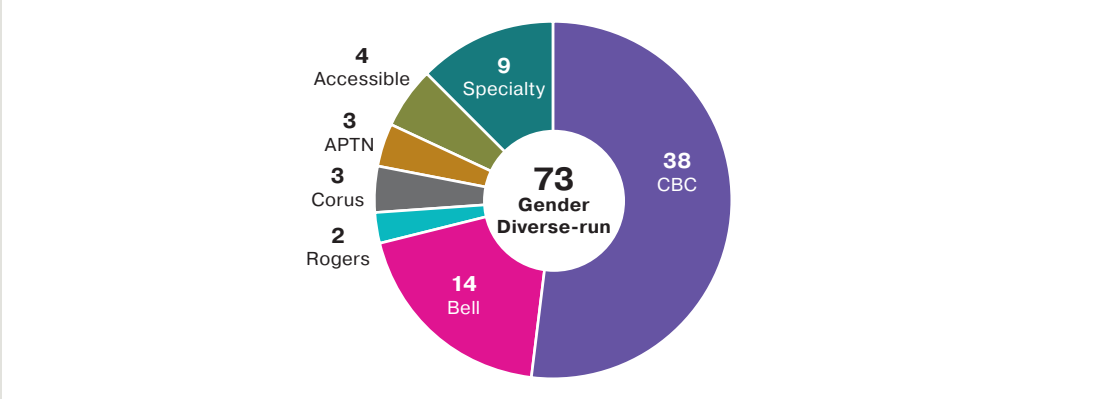


WOMEN IN VIEW

All-Series



Women and Gender Diverse-Run



## All Series (Drama & Documentary)

Women and gender diverse creatives found the most opportunities in 2020 and 2021 with CBC. Indeed, CBC has made the most consistent progress toward parity commitments among the broadcasters examined in WIVOS23.

CBC was responsible for 40% of the credits in 2020 and 2021, and 55.7% of the credits offered to women and gender diverse creatives. CBC had the greatest percentage of series showrun by women (40% of all CBC series) and commissioned the largest share of series showrun by women (52% of shows run by women). Most of this work went to white women (74%) with just 14% to Women of Colour, 8% to Black women, and 3% to Indigenous women.

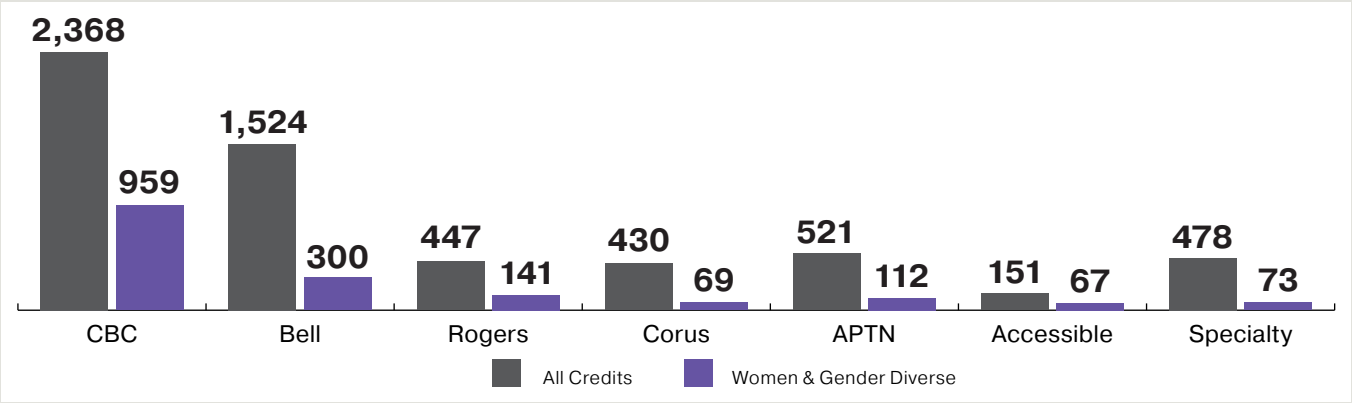
In comparison, Bell was responsible for 25.7% of credits but only 17.4% of credits that went to women and gender diverse creatives. Bell commissioned series had slightly more representation among the credits offered to women and gender diverse creatives compared to CBC: 69% still went to white women, 9% to Black women, 17% to Women of Colour, and 4% to Indigenous women.

Although Corus commissioned series comprised only 7.3% of credits, they offered the fewest credits of all broadcasters to women and gender diverse creatives (4%). 88% of these credits went to white women.

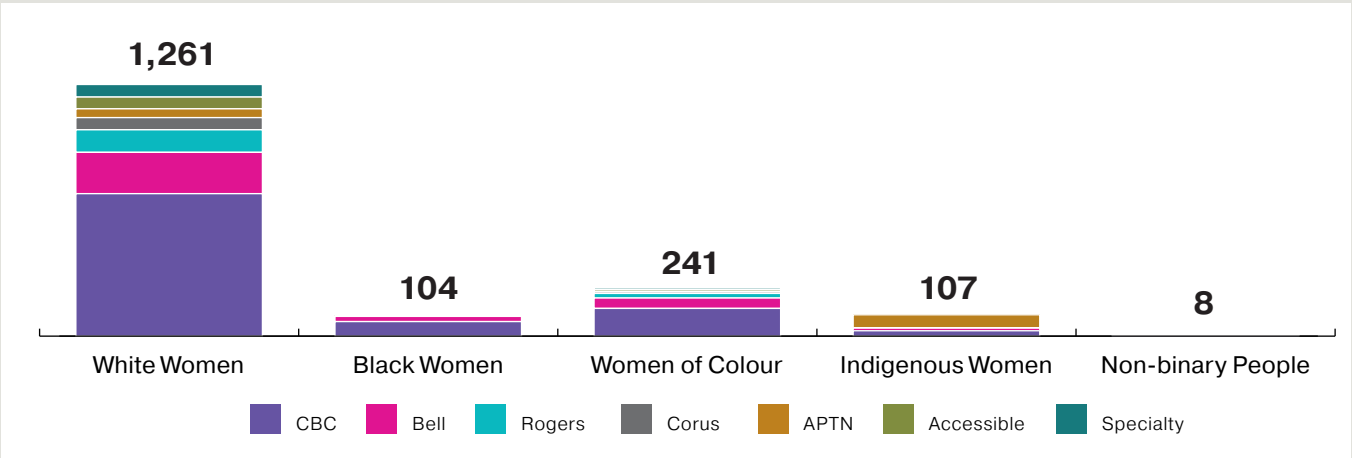
All broadcasters consistently offered the fewest credits to Indigenous women and gender diverse people and Black women.

Pursuing equity, not just parity, remains a significant opportunity for all broadcasters.

Total Credits vs. Women and Gender Diverse Credits by Broadcaster



Total Credits to Women and Gender Diverse Key Creatives by Identity and Broadcaster



Drama

A mixture of gains and losses for women and gender diverse creatives were observed across all the main broadcasters in 2020 and 2021 compared to 2019.

CBC continues to lead the way overall with 45% of writing and 49% directing credits going to women and gender diverse people in 2020 and 2021. In both cases, however, these represent decreases in share from 2019 (women had 62% writing share and 60% directing share in 2019). Women cinematographers also experienced a decrease in share of work at CBC: from 27% in 2019 to 20% in 2020 and 2021.

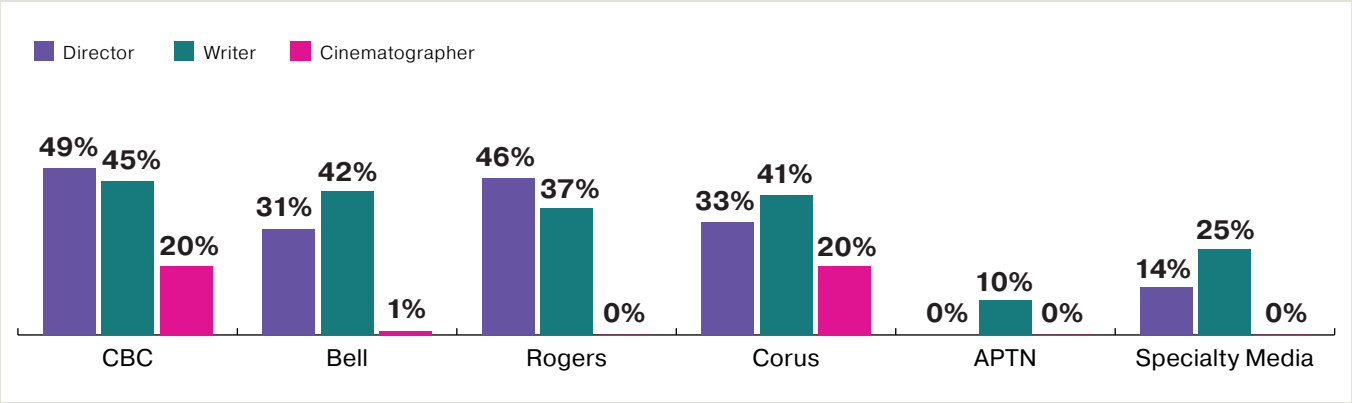
In contrast, Bell showed significant improvements with women directors having 31% of projects in 2020 and 2021 – a 21% improvement over 2019. Women writers, however, had a marginal *decrease* from 45% in 2019 to 42% in 2021 and 2022. Women had 1% of the cinematography work on Bell series in 2020 and 2021, up from the zero credits reported for 2019.

At Rogers, women directors had a very large (25%) *decrease* in share of work in 2020 and 2021 compared to 2019 (71%), while writers had a small increase in share from 33% in 2019 to 37% in 2020 and 2021.

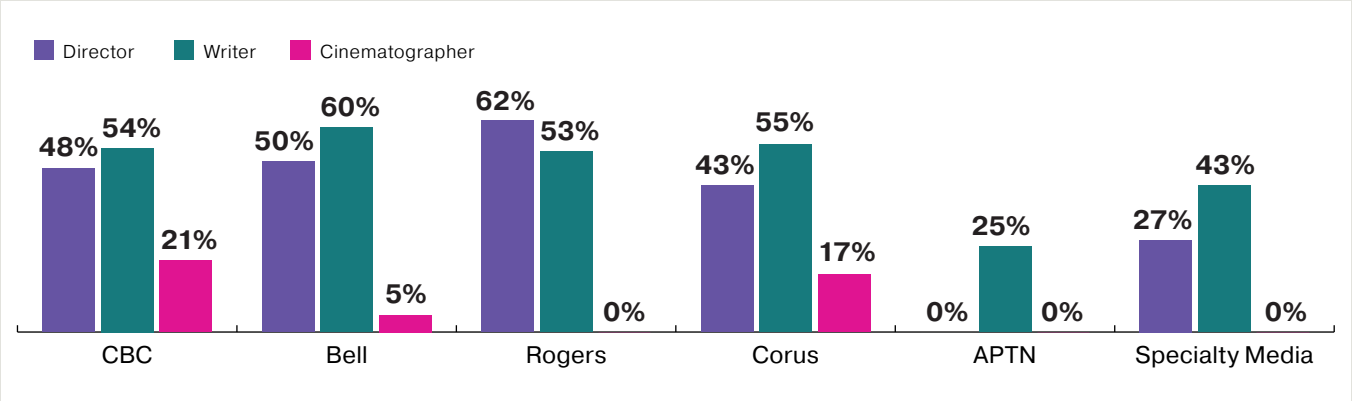
At Corus, women’s share of work increased just 1% for directors to 33% from 32% in 2019 but dropped for writers from 54% in 2019 to 41% in 2020 and 2021.

Women and gender diverse directors and cinematographers did not work on any of APTN’s drama series in 2020 and 2021, while women writers had 10% of writing credits. Drama series on specialty media channels offered 14% of directing credits and 25% of writing credits to women, and no cinematography credits.

Distribution of Work Across Roles by Broadcaster for Women and Gender Diverse People (% credits)



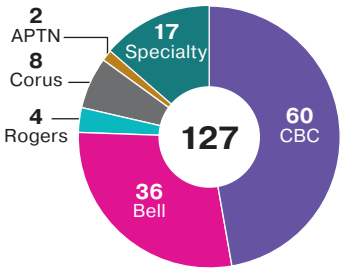
Distribution of Women and Gender Diverse People Across Roles by Broadcaster (% individuals)



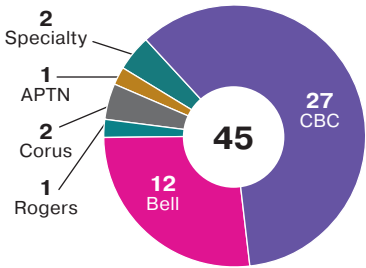
Drama – Series & Credits

The number and share of credits offered to women and gender diverse creatives in 2020 and 2021 increased significantly over 2019. Among women and gender diverse creatives, white women received the largest share of key creative work overall. Proportionally, Indigenous women and Women of Colour saw increases in both number and share of credits over 2019, while the number/share of credits awarded to Black women could be observed for the first time at approximately half of those received by Women of Colour (with whom they were previously grouped). Across the board, women and gender diverse creatives find the most opportunities with CBC.

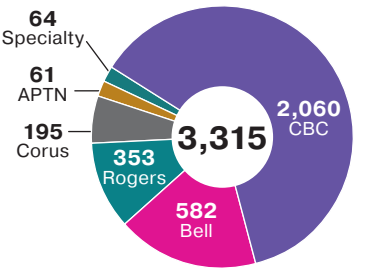
All Drama Series



Women-Run Series

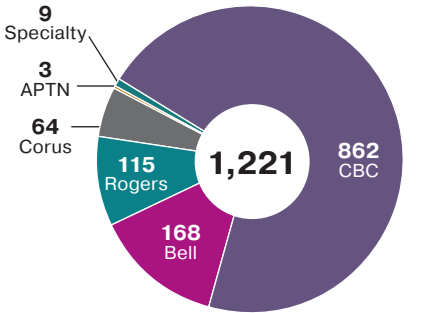


All Credits

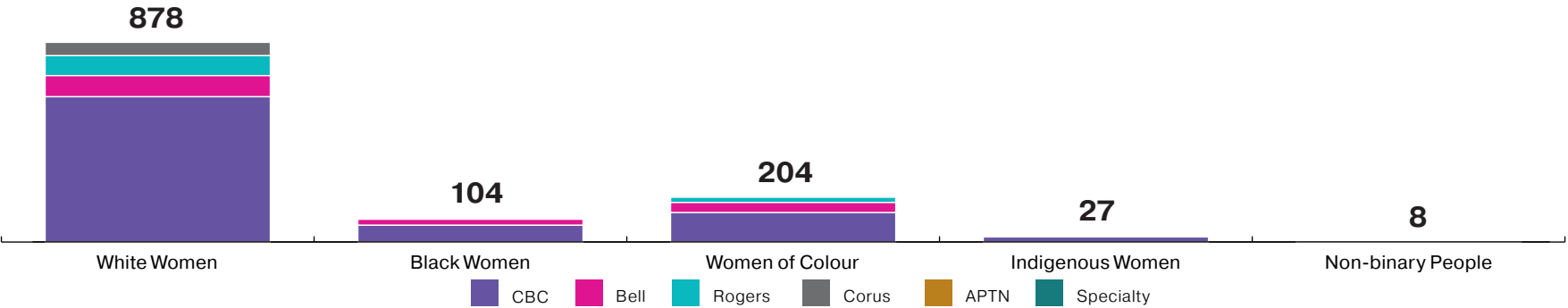


CBC Bell Rogers Corus APTN Specialty

Women and Gender Diverse Credits on English-language Drama series 2020 & 2021



All Women & Gender Diverse





Documentary

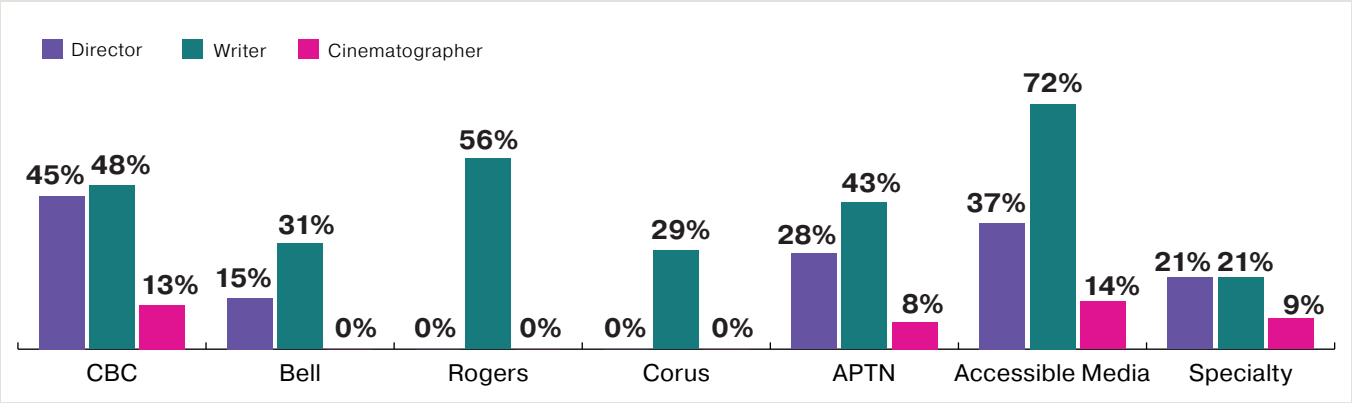
For most broadcasters, the share of key creative work awarded to women and gender diverse creatives varied considerably between drama series and documentary series, with the exception of CBC. CBC matched or exceeded the share of credits awarded to women and non-binary creatives in documentary compared to drama in 2020 and 2021. Women and gender diverse writers had the greatest share of work at CBC at 53%, and women and gender diverse directors held 42% of directing credits. Women and gender diverse cinematographers remain significantly underrepresented compared to men and compared to other roles, at just 8% of credits.

At Bell, Rogers, and Corus, women and gender diverse creatives had a much lower share of work in documentary compared to drama. Writers consistently received the highest proportion of credits compared to other key creative roles: 28% at Bell, 57% at Rogers, and just 8% at Corus. Women and gender diverse directors had 13% of credits on Bell documentary series, and none at either Rogers or Corus. Women and gender diverse cinematographers did not receive any of the share of work at Bell, Rogers, or Corus.

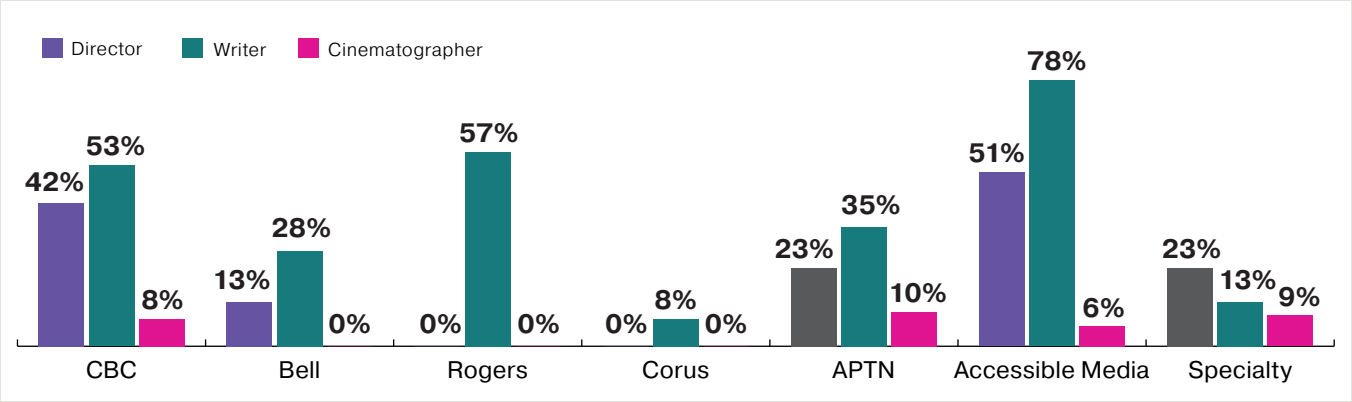
Interestingly, women and gender diverse creatives accessed a larger share of opportunities at APTN and Accessible Media on documentary series. While women and gender diverse writers had only 10% share of work on drama series at APTN, they had 35% of the work in documentary. Similarly, while women and gender diverse directors did not have any work in drama, they comprised 23% of credits in documentary. Perhaps most interestingly, women and gender diverse cinematographers had 10% share of work on APTN documentary series.

Accessible Media provided the greatest percentage of opportunities to women and gender diverse writers (78%) and directors (51%) in 2020 and 2021. Women and gender diverse cinematographers had 6% share of work, which, while very small, is significant given the 0% at Bell, Rogers, and Corus.

Distribution of Women and Gender Diverse People Across Roles by Broadcaster (% individuals)

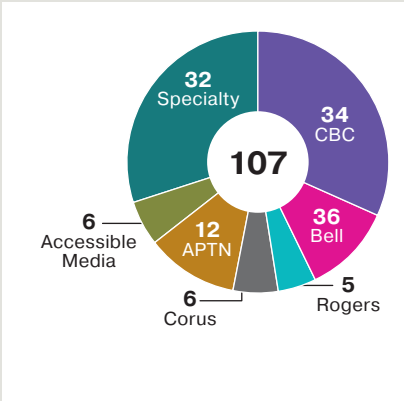


Distribution of Work Across Roles by Broadcaster for Women and Gender Diverse People (% credits)

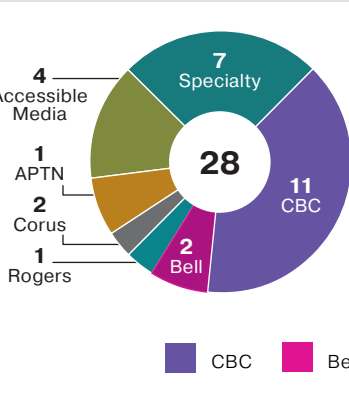


Documentary Series & Credits

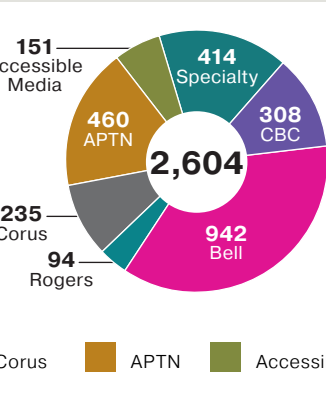
All Documentary Series



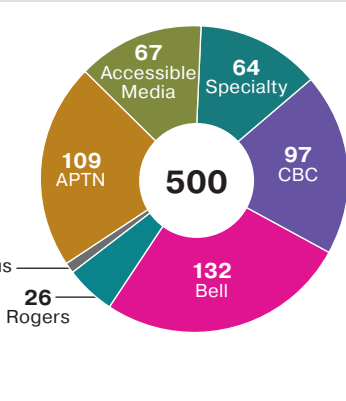
Women-Run Series



All Credits

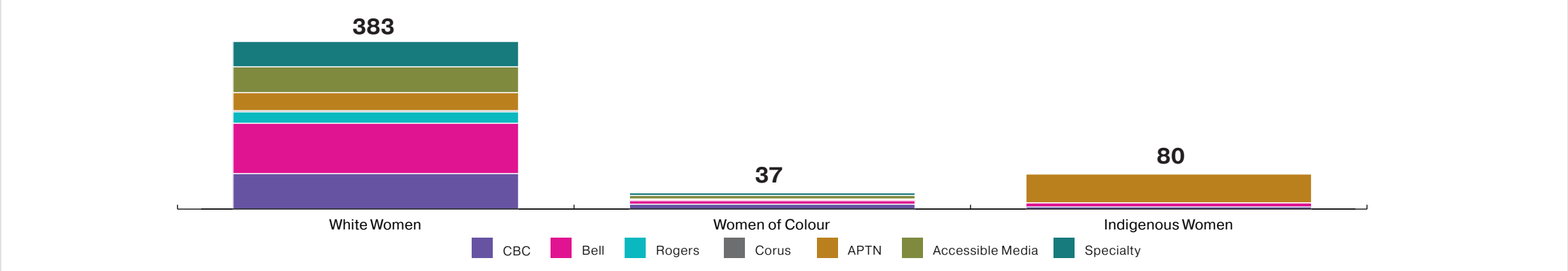


All Women and Gender Diverse



CBC Bell Rogers Corus APTN Accessible Media Specialty

Women and Gender Diverse Credits on English-language Documentary Series 2020 & 2021



CBC

CBC commissioned 47% of drama series included in this analysis, and 60% of women-run drama series.

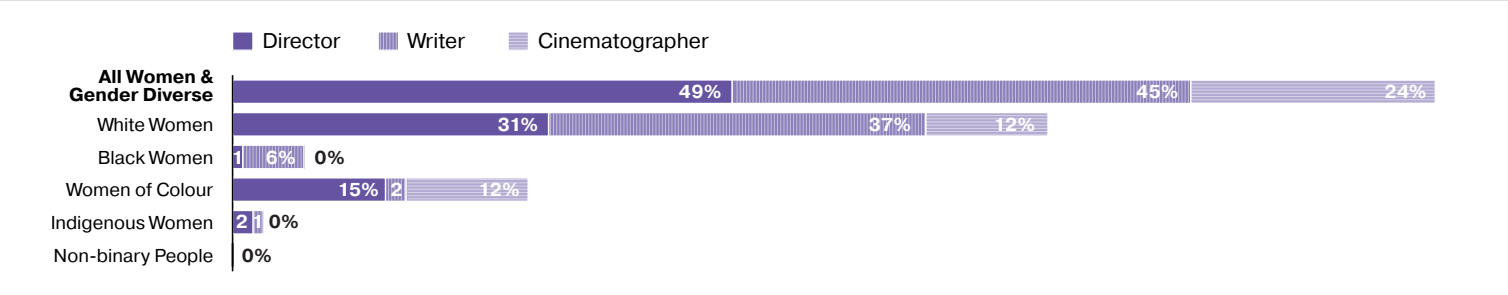
In WIVOS21, we reported that women have seen steady growth in employment in key creative roles at the national broadcaster since 2017. This trend reversed in 2020 and 2021 across all key creative roles: women’s share of directing reduced by 11% from 60% to 49%; women’s share of writing dropped by 62% to 45% (17% decrease), and women’s share of Cinematography fell 7% from 27% in 2019 to 24% in 2020 and 2021. These decreases were spread amongst all women and gender diverse creatives, except for Black women writers, whose share of writing on drama series increased to 6% from the 4.43% reported in 2019 for Black women and Women of Colour.

White women continued to hold the highest share of credits in each role, in both drama and documentary series.

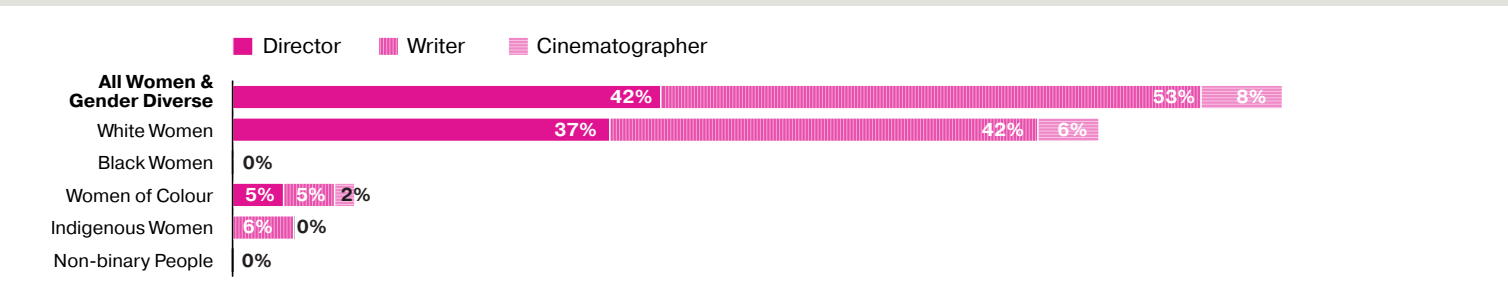
Allocation of Showrunner Credits by Identity for CBC English-language Television Series 2020 & 2021

	CBC Drama				CBC Documentary				CBC TOTAL			
	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team
# Series	60	28	27	5	34	17	11	6	94	45	38	11
# Episodes	334	114	193	27	97	50	36	11	431	164	229	38

Women and Gender Diverse Share of Key Creative Credits in Drama Series



Women and Gender Diverse Share of Key Creative Credits in Documentary Series



Bell

Bell commissioned 28% of drama series included in this analysis, and 27% of women-run drama series.

In 2020 and 2021, women directors experienced the highest growth on Bell-commissioned series, increasing their share of work from 9.68% in 2019 to 31% in 2020 and 2021. The greatest gains were among Women of Colour who did not direct any of the episodes commissioned in 2019 but directed 16% of episodes in 2020 and 2021. White women also had an increase in directing credits of 4%.

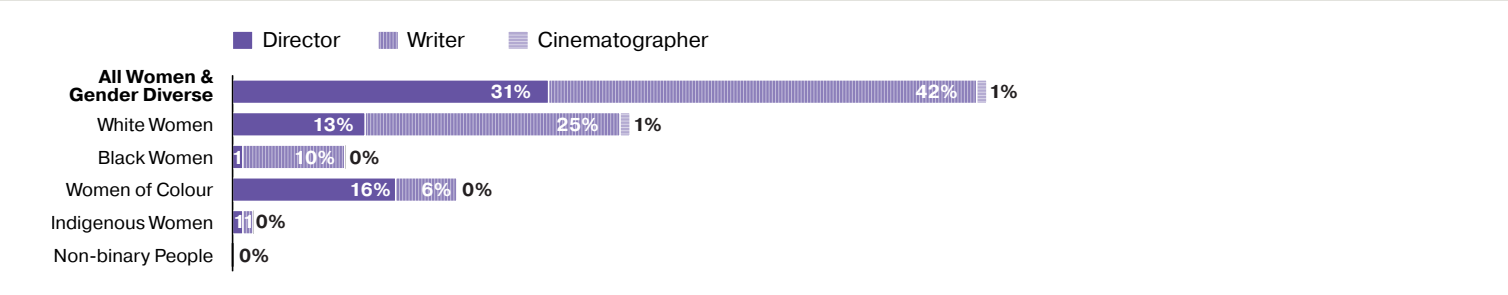
Growth for Black women and Women of Colour on Bell-commissioned series was in writing. Black women and Women of Colour had just 4.76% share of writing credits in 2019, which grew to 10% for Black women, and 6% for Women of Colour in 2020 and 2021.

Women’s share of documentary credits was lower than their share of work on drama series. Women directors held just 13% of credits while writers had 28% of credits in 2020 and 2021. Almost all these credits went to white women; Black women were not offered any key creative credits on Bell commissioned documentary series in 2020 and 2021.

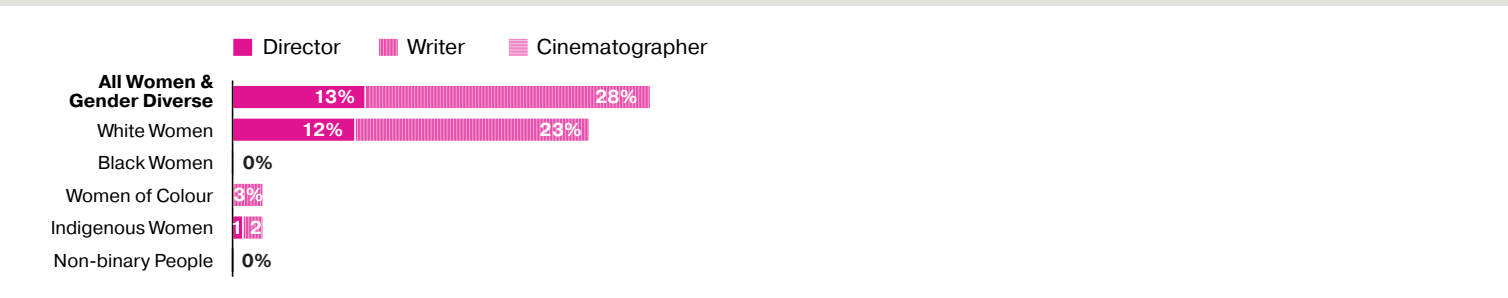
Allocation of Showrunner Credits by Identity for Bell English-language Television Series 2020 & 2021

	Bell Drama				Bell Documentary				Bell TOTAL			
	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team
# Series	36	22	12	2	12	9	2	1	48	31	14	3
# Episodes	192	143	47	2	125	102	10	13	317	245	57	15

Women and Gender Diverse Share of Key Creative Credits in Drama Series



Women and Gender Diverse Share of Key Creative Credits in Documentary Series



## Rogers

Rogers commissioned 3% of drama series included in this analysis, and 2% of women-run drama series.

Women’s share of key creative work on Rogers’-commissioned series decreased significantly in 2020 and 2021 from 2019. Most of these losses were experienced by women directors, whose share of work dropped from 71% in 2019 to 46% in 2020 and 2021.

Although the overall share of work offered to women was lower in 2020 and 2021, the distribution of this work *among* women directors changed for the better. In 2019, white women comprised all 71% of the directing credits awarded to women. In 2020 and 2021, Black women comprised 5% of the 46% total share; Women of Colour comprised 14%, and Indigenous women had 1%. While these numbers remain disappointingly low, they suggest some attention is being paid to *which women* are getting work.

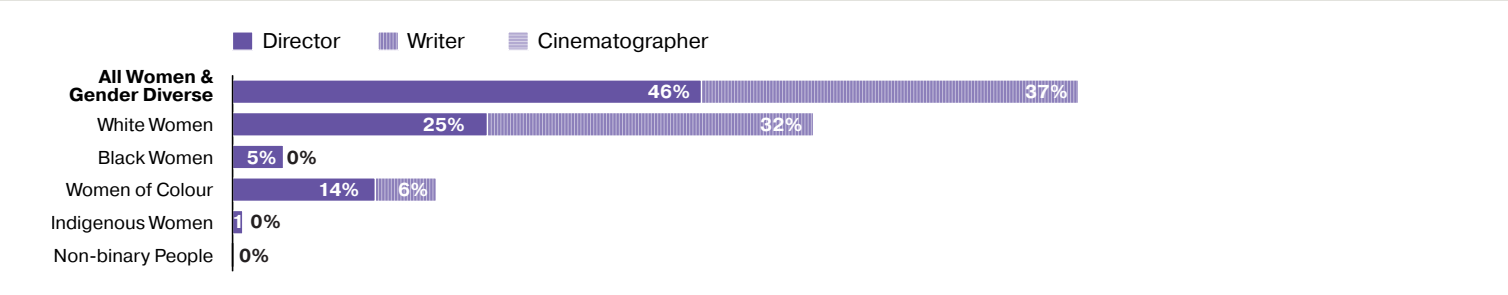
Women writers experienced a small (4%) increase in share of work on Rogers-commissioned series, growing from 33% in 2019 to 37% in 2020 and 2021. Women did not have any of Rogers’ cinematography credits in 2020 and 2021.

White women writers were the only women and gender diverse people to receive credits on Rogers-commissioned documentary series (57%).

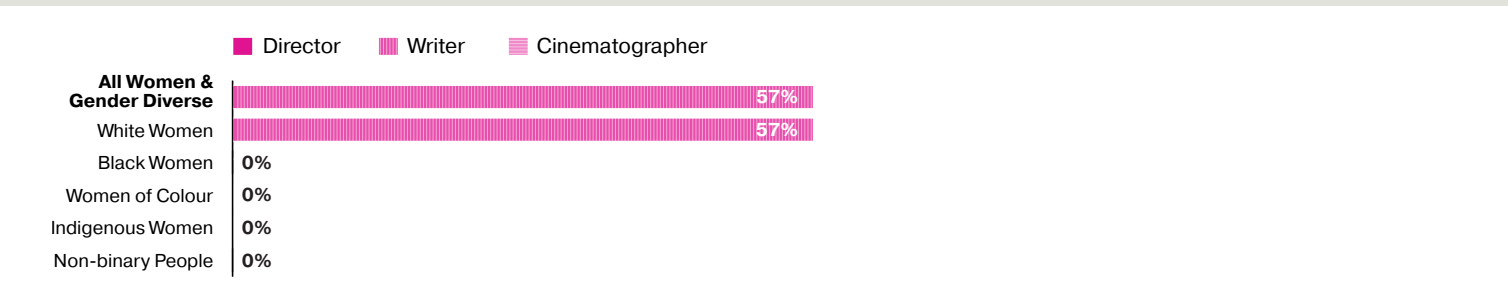
Allocation of Showrunner Credits by Identity for Rogers English-language Television Series 2020 & 2021

	Rogers Drama				Rogers Documentary				Rogers TOTAL			
	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team
# Series	4	2	1	1	5	4	1	0	9	6	2	1
# Episodes	54	32	6	16	30	24	6	0	84	56	12	16

Women and Gender Diverse Share of Key Creative Work in Drama Series



Women and Gender Diverse Share of Key Creative Work in Documentary Series



## Corus

Corus commissioned 6% of drama series included in this analysis, and 4% of women-run drama series.

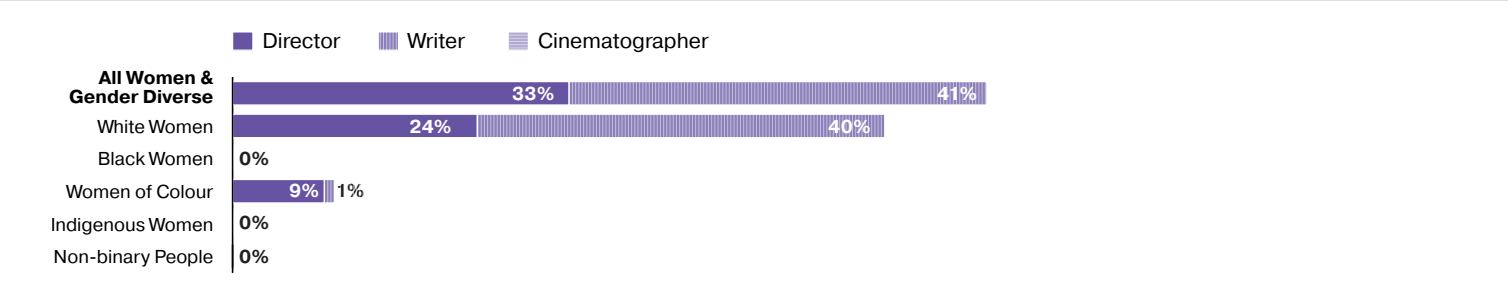
Women writers experienced a decrease in share of work on Corus commissioned series in 2020 and 2021, down 13% from 54% in 2019 to 41% in 2020 and 2021. The most significant losses were for Women of Colour, whose share decreased from 7.69% in 2010 to 1% in 2020 and 2021. Indigenous women and Black women did not receive any writing credits on Corus commissioned series. In contrast, women’s’ share of directing increased slightly from 32% in 2019 to 33% in 2020 and 2021. Notably, this increase was for Women of Colour, who went from 2.94% of directing credits to 9% of directing credits.

Women did not have any of the directing or cinematography credits on Corus commissioned documentary series in 2020 and 2021, and just 8% of the writing credits.

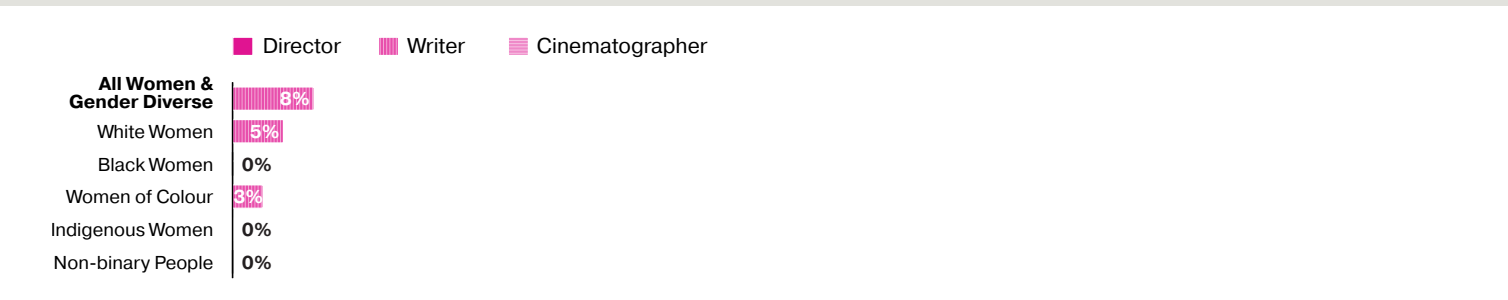
### Allocation of Showrunner Credits by Identity for Corus English-language Television Series 2020 & 2021

	Corus Drama				Corus Documentary				Corus TOTAL			
	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team
# Series	8	4	2	2	6	5	1	0	14	9	3	2
# Episodes	52	28	16	8	49	48	1	0	101	76	17	8

### Women and Gender Diverse Share of Key Creative Credits in Drama Series



### Women and Gender Diverse Share of Key Creative Credits in Documentary Series



APTN

APTN commissioned 2% of drama series included in this analysis, and 2% of women-run drama series.

Women and gender diverse creatives received the fewest credits on APTN-commissioned drama series. This included just 10% of writing credits in 2020 and 2021. Notably, none of these credits were offered to Indigenous women and gender diverse people (all writers on APTN drama series included in this analysis were white women).

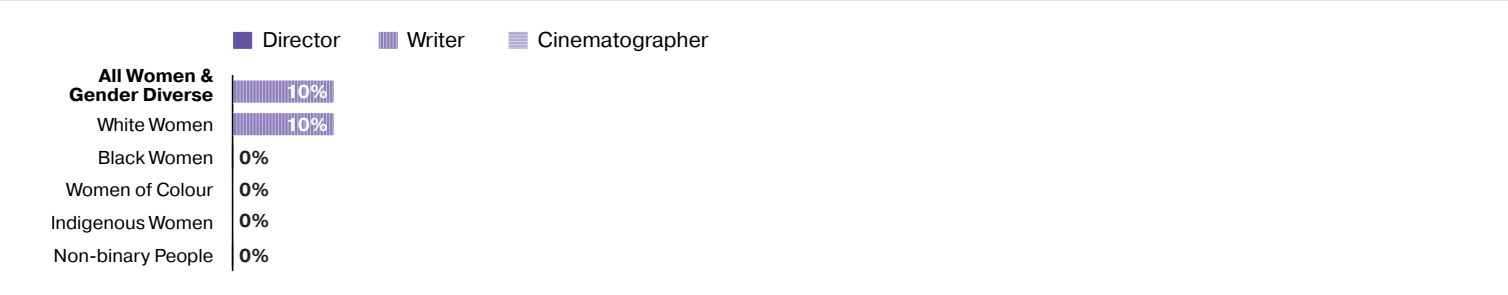
Women and gender diverse creatives fared slightly better in documentary, with 23% of directing credits (19% to Indigenous women and gender diverse directors) going to women and gender diverse directors and 35% of credits going to women and gender diverse writers (20% to Indigenous women and gender diverse writers).

Women and gender diverse Indigenous creatives remained significantly underrepresented on APTN-commissioned projects. **While APTN offered more credits to Indigenous women and gender diverse creatives compared to other broadcasters, this share was still small and, in many cases, less than the share offered to white creatives.**

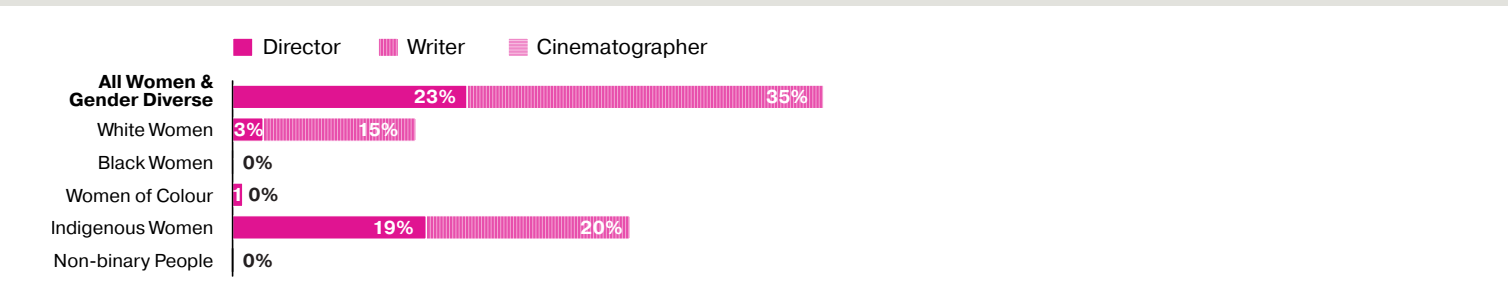
Allocation of Showrunner Credits by Identity for APTN English-language Television Series 2020 & 2021

	APTN Drama				APTN Documentary				APTN TOTAL			
	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team
# Series	2	1	1	0	12	9	2	1	14	10	3	1
# Episodes	16	6	10	0	128	101	14	13	144	107	24	13

Women and Gender Diverse Share of Key Creative Credits in Drama Series



Women and Gender Diverse Share of Key Creative Credits in Documentary



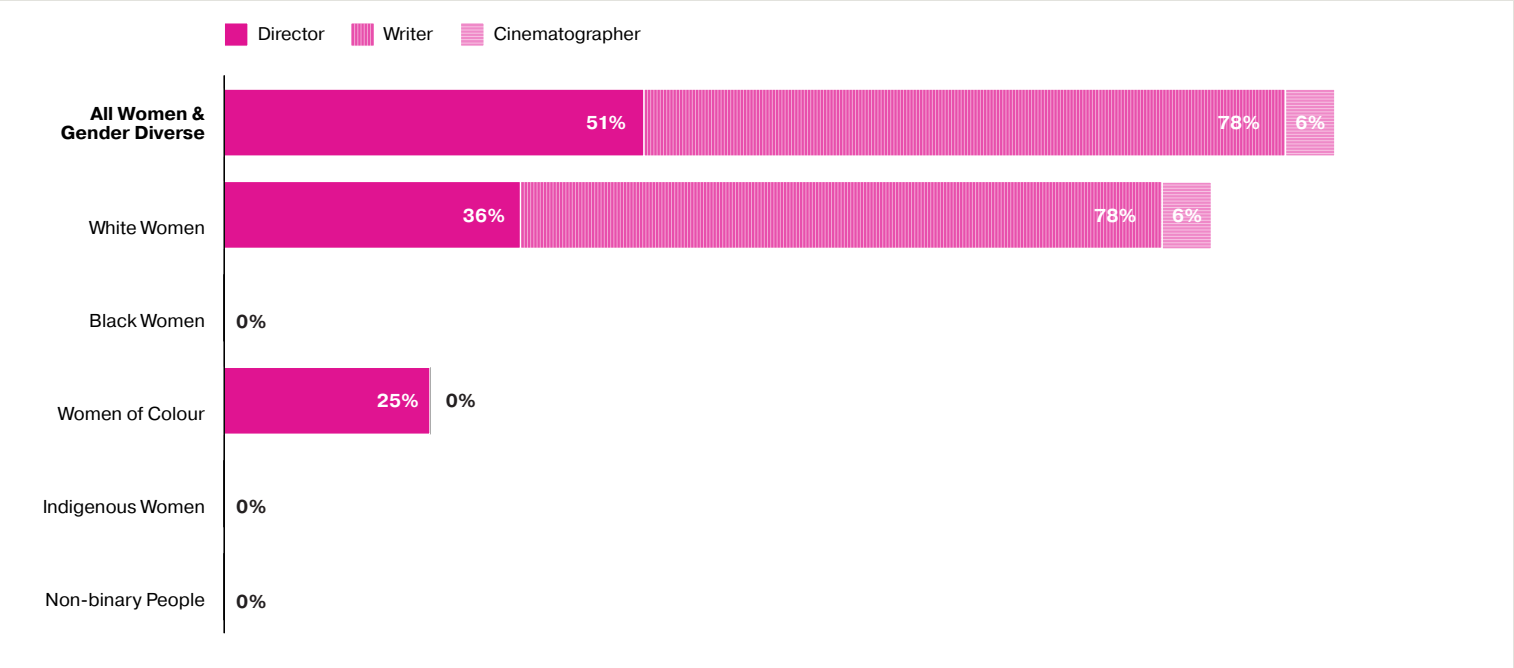
# Accessible Media

Accessible Media did not commission any of the drama series included in this analysis. 6% of the documentary series included in this analysis was commissioned by Accessible Media, which comprised 14% of the women-run documentary series.

Allocation of Showrunner Credits by Identity for Accessible Media English-language Television Series 2020 & 2021

	Accesible Media Documentary				Accesible Media TOTAL			
	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team
# Series	6	1	4	1	6	1	4	1
# Episodes	32	1	30	1	32	1	30	1

Women and Gender Diverse Share of Key Creative Credits in Documentary





## Specialty

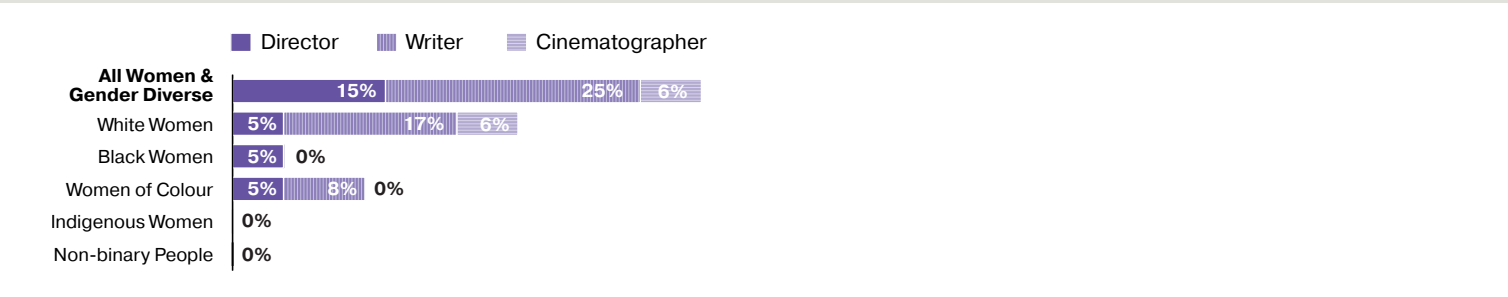
13% of the drama series included in this analysis were commissioned by Specialty channels and included 4% of women-run series.

Drama and documentary series commissioned by Specialty Channels reflected the most diverse distribution of key creative credits among women and gender diverse people. While the overall share of credits offered to women and gender diverse creatives was disappointingly low compared to men, the disparities *among* women and gender diverse creatives was much less pronounced in Specialty commissioned drama series. Documentary series continues to privilege white women with the majority share of an already small percentage of credits across all three key creative roles

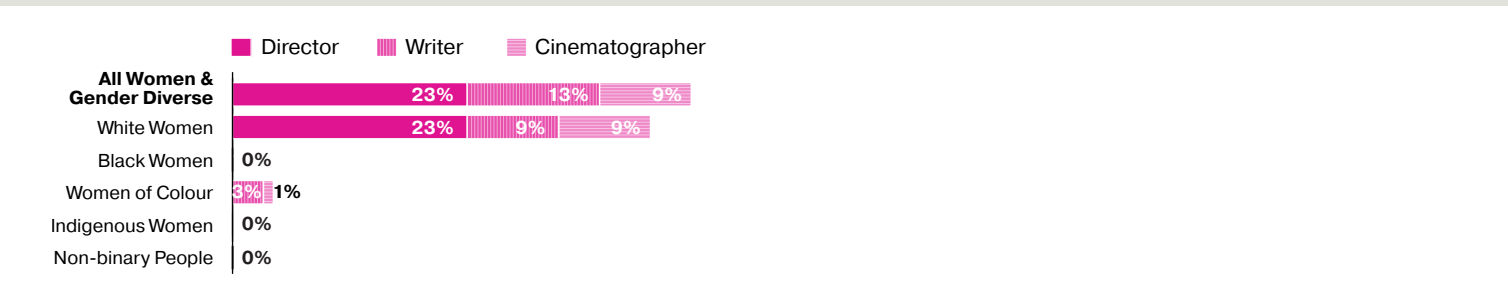
Allocation of Showrunner Credits by Identity for Specialty English-language Television Series 2020 & 2021

	Specialty Drama				Specialty Documentary				Specialty TOTAL			
	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team	Total	Men-run	Women-run	Mixed Team
# Series	17	12	2	3	32	23	7	2	49	35	9	5
# Episodes	32	27	2	3	135	90	45	0	167	117	47	3

Women and Gender Diverse Share of Key Creative Credits in Drama Series



Women and Gender Diverse Share of Key Creative Credits in Documentary



3

# DEEP DIVE INTO ENGLISH-LANGUAGE FILM 2020 & 2021

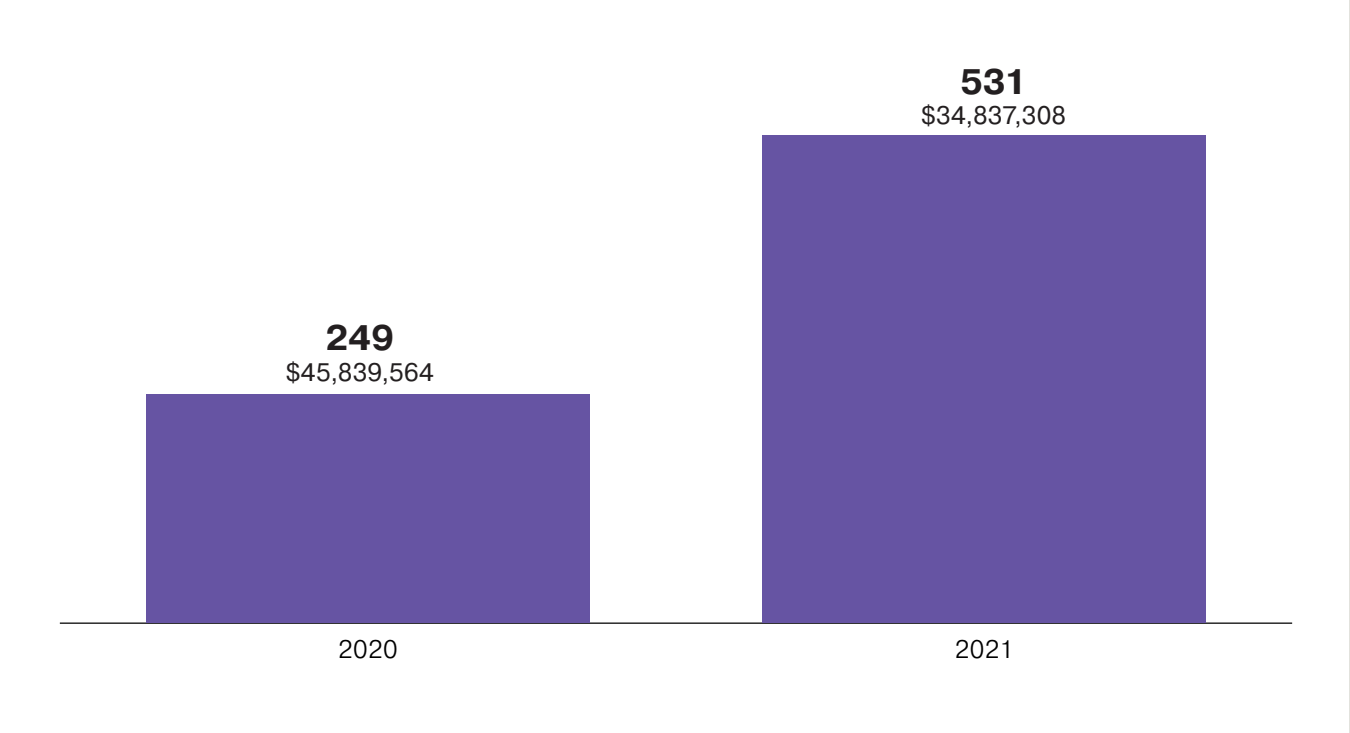
# ENGLISH-LANGUAGE FILM PRODUCTION - SCOPE OF STUDY

This Report includes 653 English-language development projects and 127 English-language film production projects funded by Telefilm Canada in 2019-2020 (2020) and 2020-2021 (2021).

Telefilm Canada does not collect data about cinematographers for 2020 and 2021. The film analysis in this report, therefore, does not offer an overall summary of women’s share of employment.

In some of the earlier On Screen reports, French-language films were combined with the data from English-language film projects. This report focuses on English-language films. Accordingly, this report does not make comparisons to previous years’ findings, as these data are not compatible.

Number of Film Production Projects & Investments Year-Over-Year



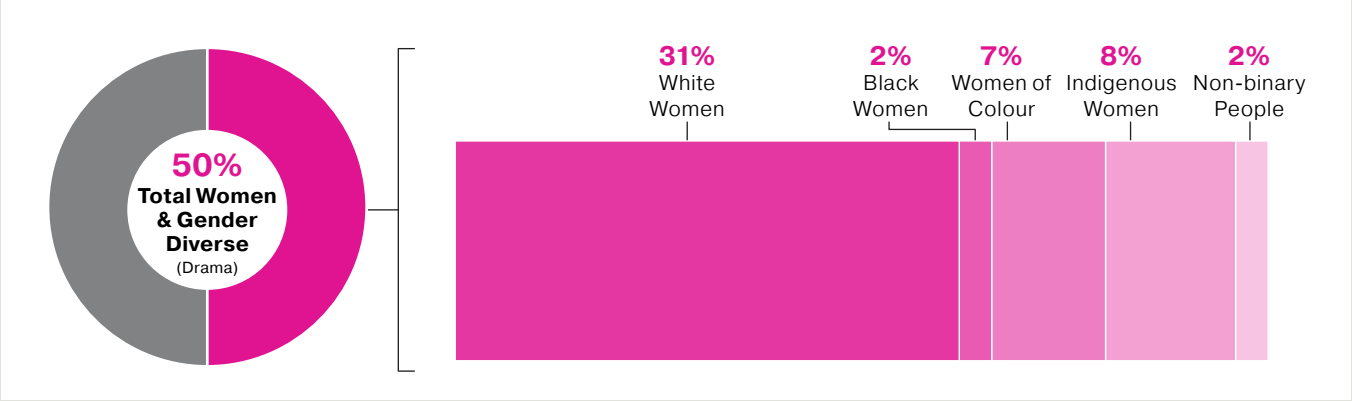
## Film Production Employment – Writers

The share of film production writing work held by women and gender diverse people increased over the last three funding cycles. In 2020 and 2021, these gains continued in both writing and directing, overall (drama and documentary together).

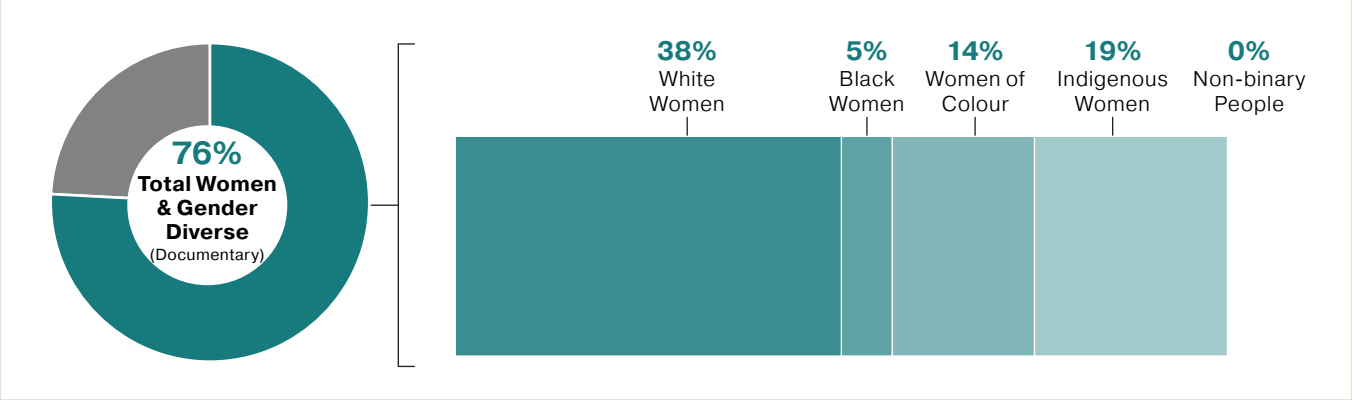
Unlike the pattern observed in television, in which documentary projects were considerably behind drama in terms of parity, documentary film projects reflected much more diversity among key creative roles.

In 2020 and 2021, documentary films were particularly significant opportunities for Indigenous women, Black women, Women of Colour, and non-binary writers, who comprised significantly more of the writing credits in documentary film compared to all other project types included in this report.

Women and Gender Diverse Share of Writing in English-language Film Production – Drama



Women and Gender Diverse Share of Writing in English-language Film Production – Documentary

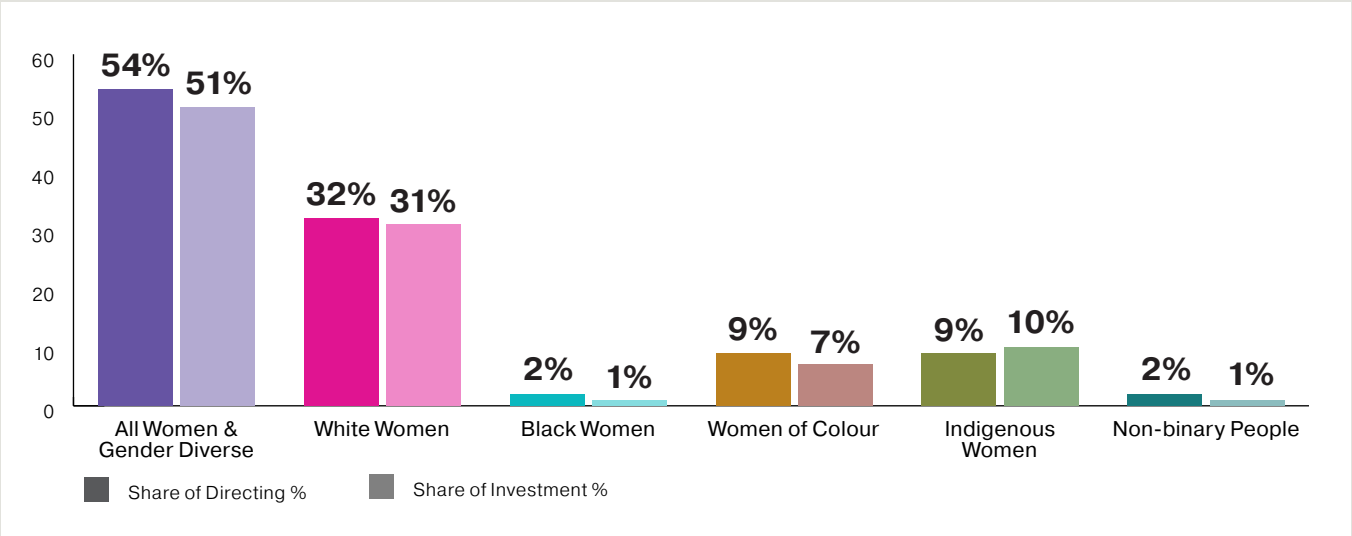


# Film Production Employment – Directors

Women and gender diverse people directed 54% of films produced in 2020 and 2021, with 51% of Telefilm Canada’s investment. While this reflects an important step, these gains were not shared amongst all women and gender diverse people included in the scope of this research.

White women consistently held the majority share of women and gender diverse directing credits.

Women and Gender Diverse Share of Directing vs Share of Investment (%)

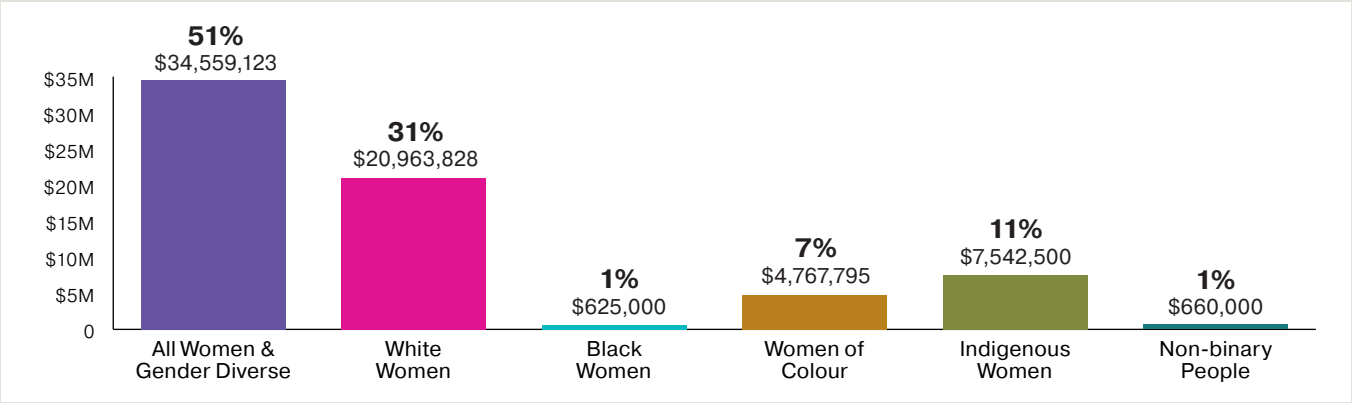


Film Production Employment – Directors (continue)

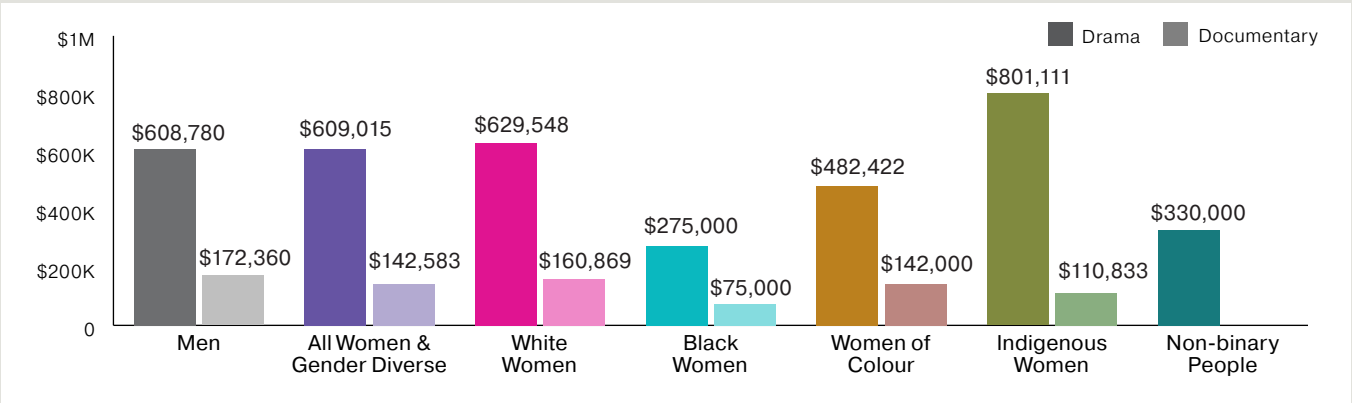
Black women remain significantly underrepresented and underinvested in in film production, both in terms of overall funding received (\$625K) and the average investment per project (\$208K).

Indigenous women and Women of Colour have experienced marginal increases in both percentage of projects and share of investment. Although the magnitude of this change overall is augmented by the inclusion of documentary film, where Women of Colour recorded a larger share of directing credits (among women and gender diverse people) compared to drama.

Division of Investment by Director 2020 & 2021



Average Investment/Project By Director



Film Production Employment – Directors (continue)

We analyzed Telefilm Canada’s investment in English-language films directed by women and gender diverse people at four funding levels: Talent to Watch program which offers investments in the \$120K range, under \$500K, \$500K to \$1M and \$1M+.

55% of the films directed by women and gender diverse directors were at the lowest two budget levels. In comparison, 75% of the films directed by men were at the two lowest budget levels, while 25% were at the highest level.

Women and Gender Diverse Share of Directing (%) vs Share of Investment (%) by Funding Level (2020 & 2021 combined)

	Talent to Watch		Under \$500K		\$500K–\$1M		Over \$1M	
	Films	Investment	Films	Investment	Films	Investment	Films	Investment
White Women	22%	21%	33%	30%	50%	46%	27%	29%
Black Women	3%	4%	3%	3%	0%	0%	0%	0%
Women of Colour	11%	10%	11%	11%	0%	0%	7%	7%
Indigenous Women	11%	9%	11%	9%	6%	8%	20%	15%
Non-binary People	3%	3%	3%	4%	0%	0%	0%	0%

Film Production Employment – Directors (continue)

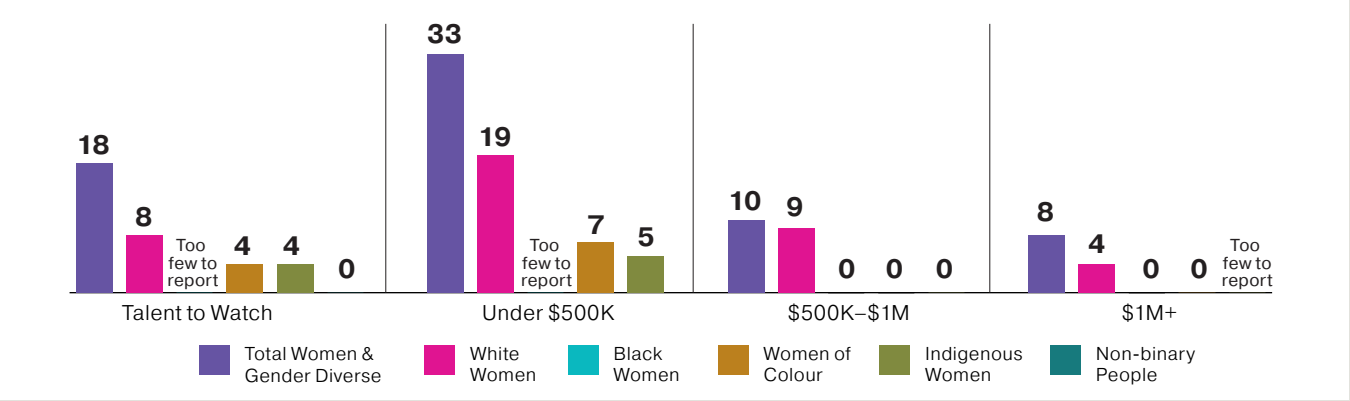
The Talent to Watch fund, introduced in 2018, continues to fund the majority of films directed by women and gender diverse people. White women-led projects comprise most films at each funding level among women and gender diverse-led projects, with most projects funded under \$500K. Within each of those budget levels, white women also received the most funding.

The extent of underrepresentation and underinvestment in Black women becomes even more evident when looking across funding levels.

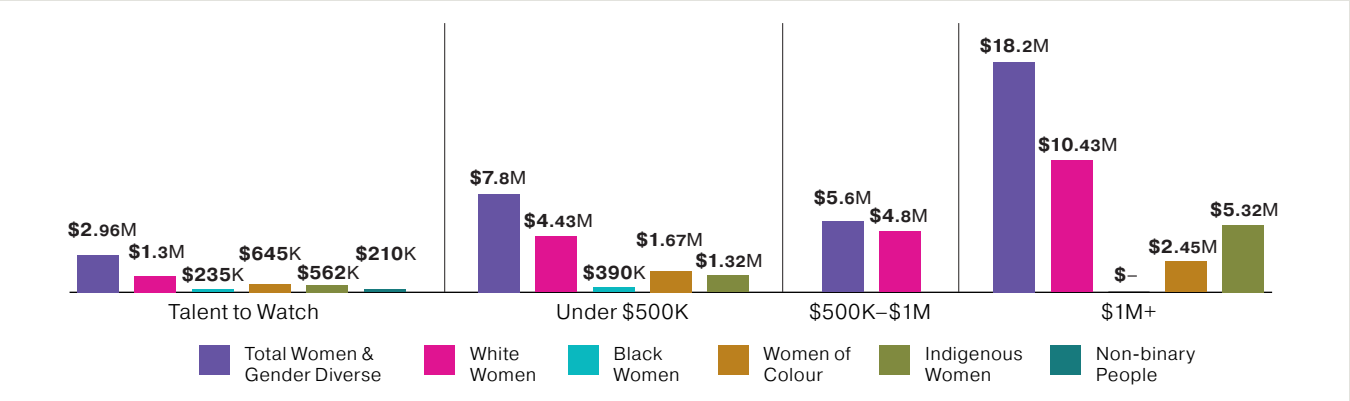
Films directed by Black women were only financed in the bottom two funding levels (Talent to Watch and Under \$500K) in 2020 and 2021 for a total of \$625K; Black women had the fewest projects (3) and received the least amount of funding within those levels (\$235K and \$390K, respectively).

**NOTE: Projects directed by Black women were not funded above the \$500K level. No projects directed by Indigenous women or Women of Colour received funding at the \$500K-\$1M level All projects directed by non-binary creatives were funded at the lowest level of funding.**

Number of Women and Gender Diverse-directed English-language Films 2020 & 2021



Investment in Women and Gender Diverse-directed English-language Films 2020 & 2021





## Film Producers: Overall Investment

Telefilm Canada production financing is critically important to producer success.

### SCOPE: English-language Film Productions Studied

	2020	2021
Investment	\$41,552,265	\$26,133,982
#Producers	69	52
#Projects	72	55

### Film Producers: Investment by Project

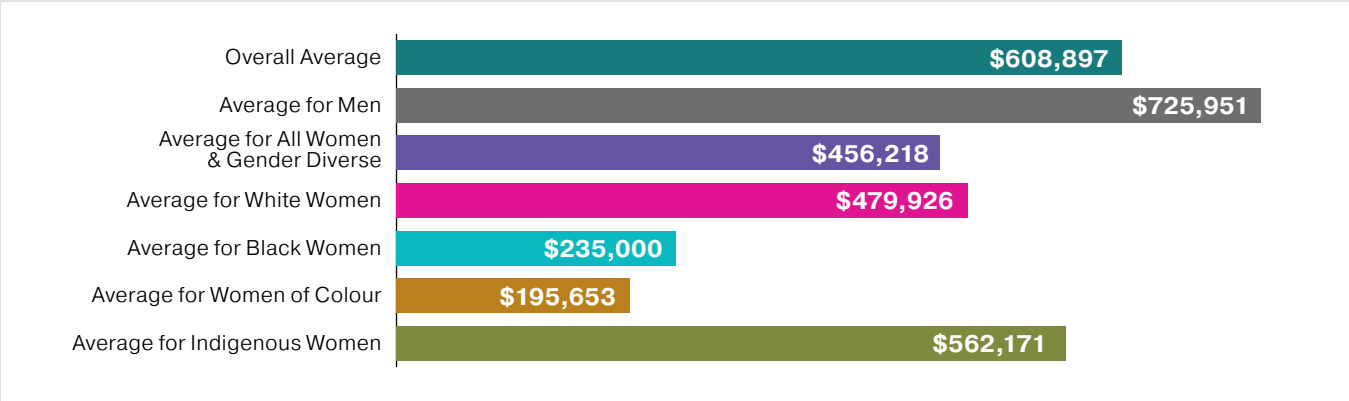
Projects produced by Women of Colour received an average of \$480,888 less than films produced by men. Black women producers received an average of \$498,295 less than films produced by men.

The only exceptions to this trend among women and gender diverse producers were Indigenous women, who saw a nearly 50% increase in average funding from 2019 to 2020 and 2021.

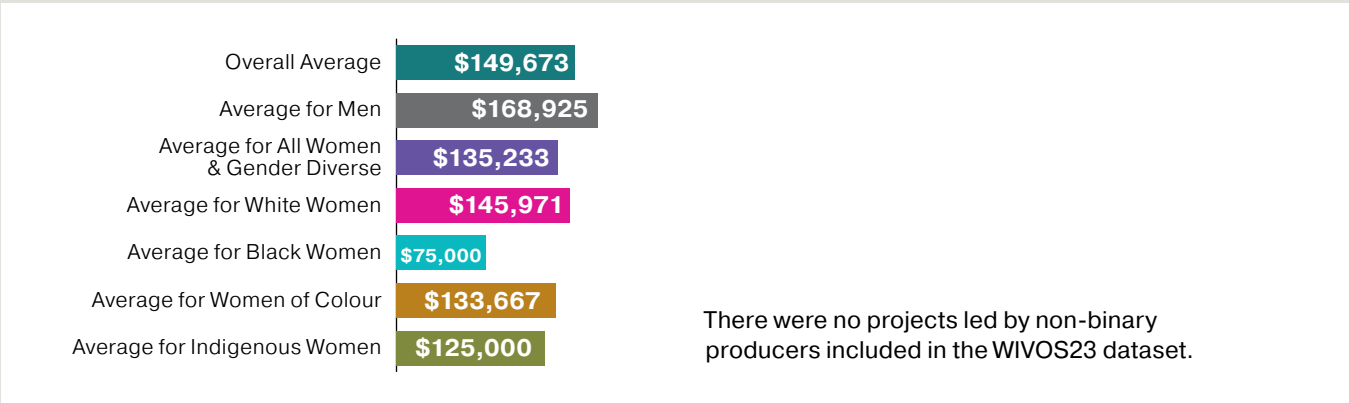
The average investment per project produced by white women was \$31,677 *more* than the average for all women and gender diverse productions.

**NOTE: There were no projects led by non-binary producers included in the WIVOS23 dataset.**

### Average investment per project by Producer: Drama (2020 & 2021)



### Average investment per project by Producer: Documentary (2020 & 2021)



Film Producers

Of the 58 films produced by women and gender diverse producers in 2020 and 2021, 34 (58.6%) were financed through the micro budget Talent to Watch program. 50% of films produced by Black women, 75% films produced by Women of Colour, and 50% films produced by Indigenous women were funded through Talent to Watch. Meanwhile, the Talent to Watch program comprised just 21.7% of films produced by men, and 27.5% of films produced by white women.

Men, Indigenous women, and white women received support at all four funding levels for drama productions - albeit at different rates.

Men received the majority share of the top two levels of funding in both documentary and drama, while no women and gender diverse producers received funding at the top two levels in documentary.

Women and Gender Diverse Producer Share of Films (%) vs Investment (%) By Funding Level

	Talent to Watch		Under \$500K		\$500K–\$1M		Over \$1M	
	Films	Investment	Films	Investment	Films	Investment	Films	Investment
White Women	30%	31%	37%	35%	17%	15%	33%	22%
Black Women	3%	4%	2%	1%	0%	0%	0%	0%
Women of Colour	16%	17%	4%	2%	0%	0%	0%	0%
Indigenous Women	11%	10%	4%	6%	6%	8%	7%	5%

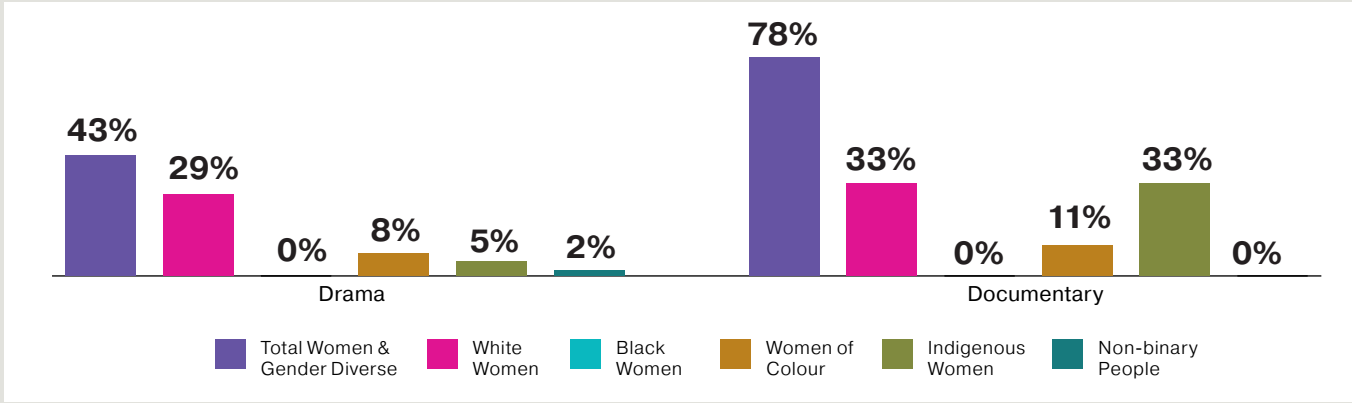
# THE PRODUCER EFFECT

WIVOS21 identified the Producer Effect, which refers to the relationship between the gender of the producer and the employment of women and gender diverse directors and writers in both development and production. WIVOS21 showed the importance of creative leadership to achieving more equitable employment, given producers tended to work with people who shared aspects of their identities (i.e., In 2019, women worked as writers and directors in far greater numbers on women-produced films; Indigenous women had greater share of work when Indigenous women were producing, and Black women & Women of Colour received more Key Creative credits when Black women and Women of Colour produced.

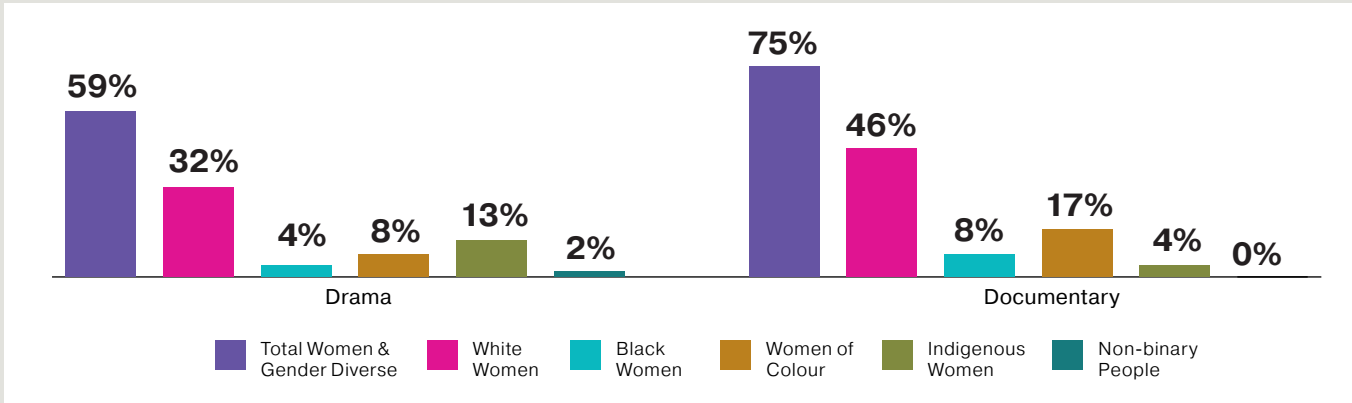
These findings remained consistent in 2020 and 2021, for both drama and documentary projects.

**NOTE: Black women were not offered key creative credits on any projects led by men. Non-binary creatives did not receive any credits on any documentary projects at all.**

Women and Gender Diverse Share of Work on Men-Produced English-language Films



Women and Gender Diverse Share of Work on Women-Produced English-language Films

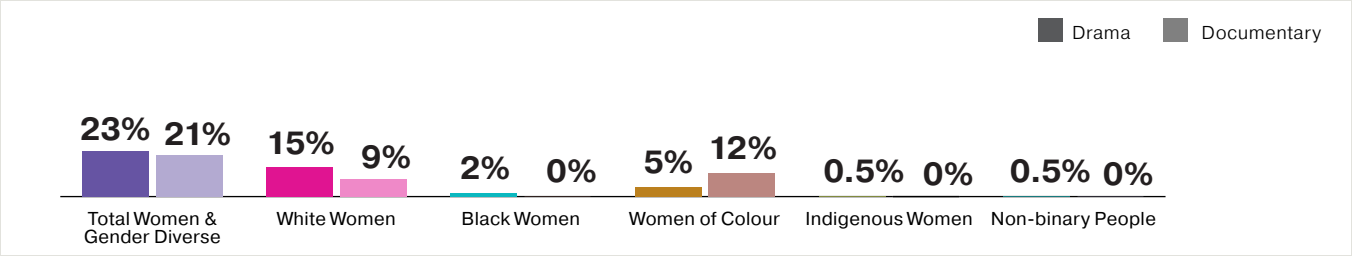


# When Men Produce

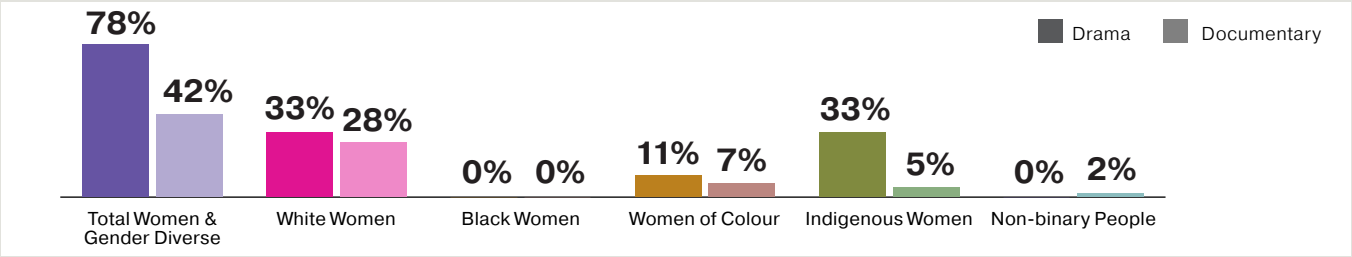
In 2020 and 2021, 78% of the writing and directing credits on English-language films produced by men went to women and gender diverse creatives. Most of these credits went to Indigenous women and white women.

None of the English-language films produced by men employed Black women writers or directors in 2020 or 2021.

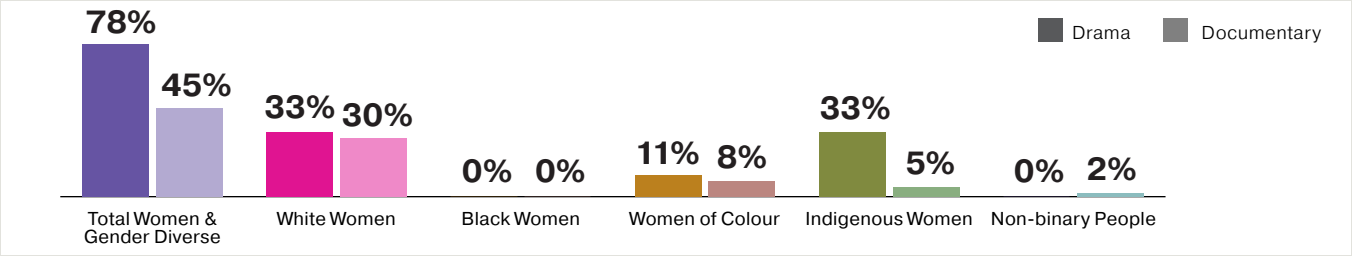
## Women and Gender Diverse Writing on Men-Produced Development (Drama vs Documentary)



## Women and Gender Diverse Writing on Men-Produced Films (Drama vs Documentary)



## Women and Gender Diverse Directing on Men-Produced Films (Drama vs Documentary)

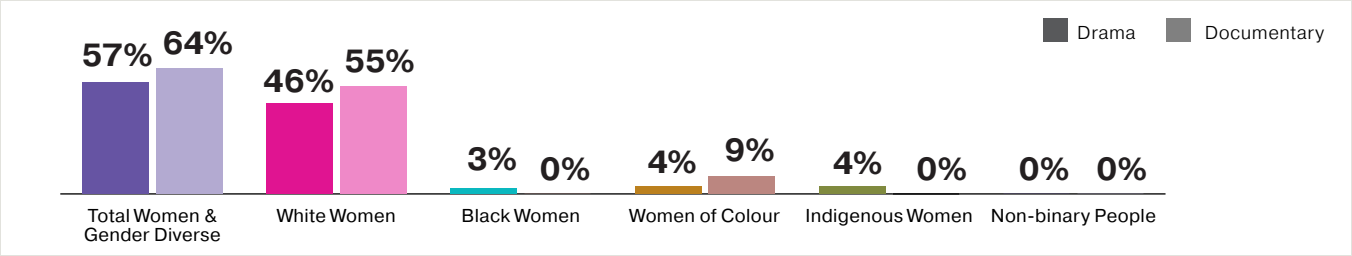


# When White Women Produce

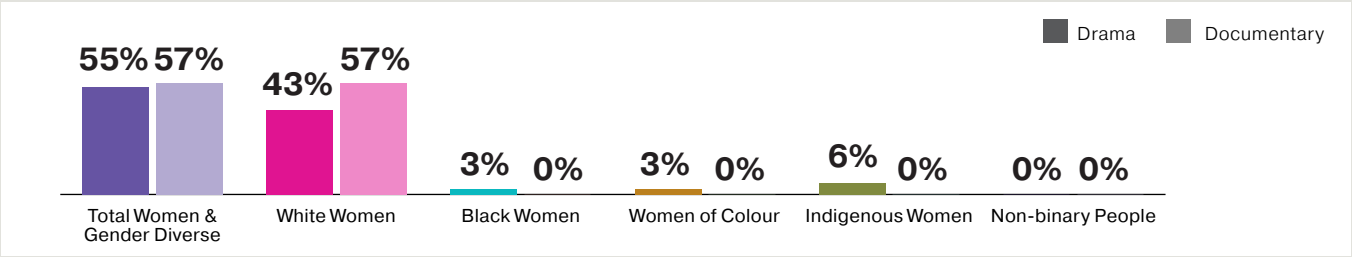
In 2020 and 2021, of 260 key creative credits on projects produced by white women, 146 (56%) went to women and gender diverse people, including 118 (45%) white women.

WOMEN IN VIEW

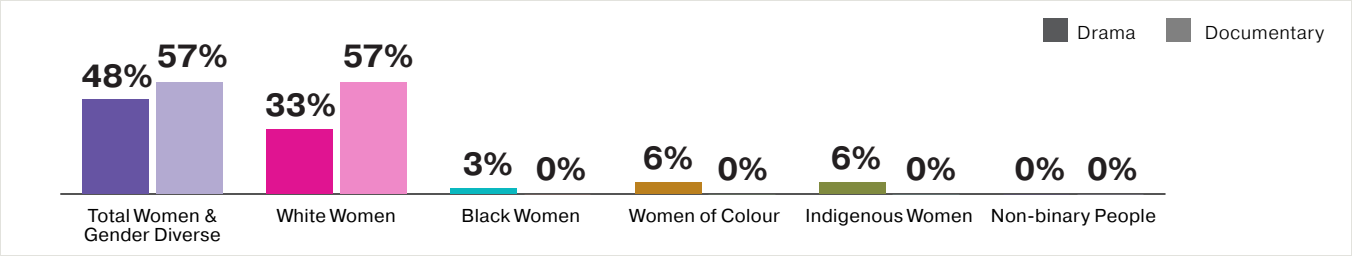
Women and Gender Diverse Writing on White Women-Produced Development (Drama vs Documentary)



Women and Gender Diverse Writing on White Women-Produced Films (Drama vs Documentary)



Women and Gender Diverse Directing on White Women-Produced Films (Drama vs Documentary)

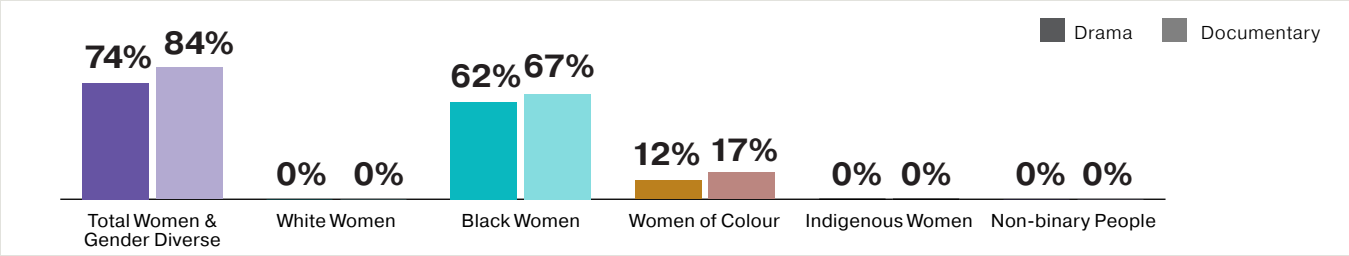


# When Black Women Produce

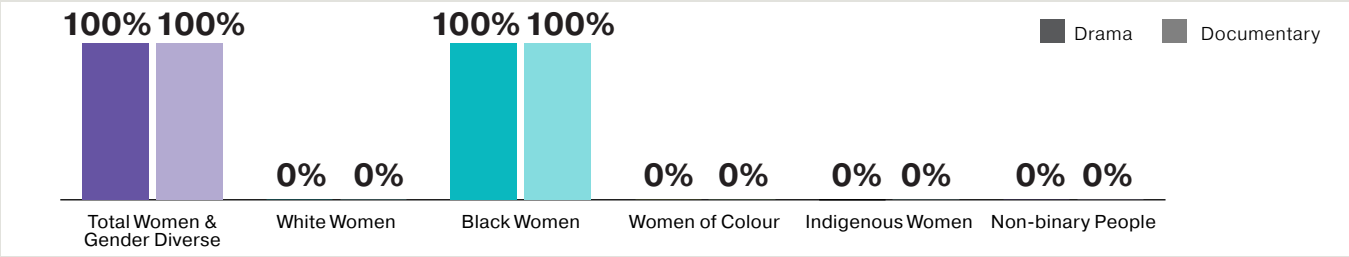
In 2020 and 2021, of 36 key creative credits on projects produced by Black women, 28 (77.8%) went to women and gender diverse people, including 24 (66.7%) Black women and 4 (11%) Women of Colour.

Almost all the writing and directing credits awarded to Black women in 2020 and 2021 were on projects produced by Black women, and/or being developed by Black women.

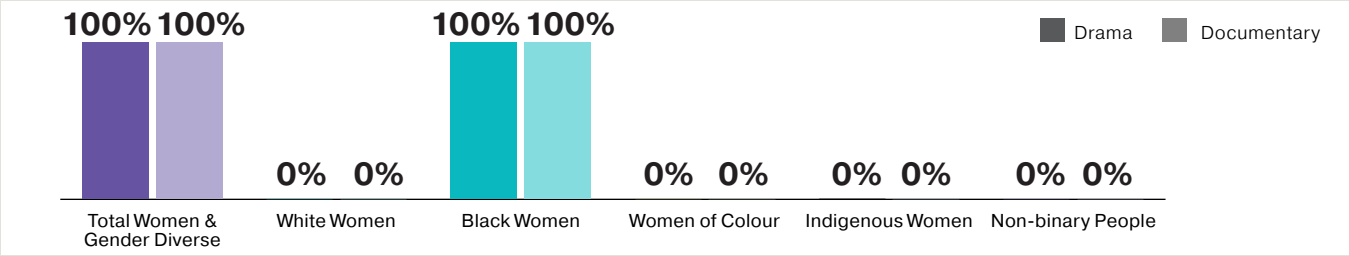
## Women and Gender Diverse Writing on Black Women-Produced Development (Drama vs Documentary)



## Women and Gender Diverse Writing on Black Women-Produced Films (Drama vs Documentary)



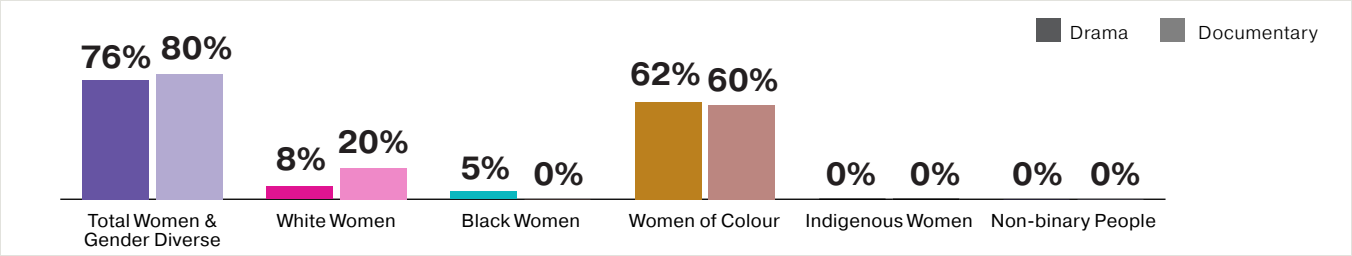
## Women and Gender Diverse Directing on Black Women-Produced Films (Drama vs Documentary)



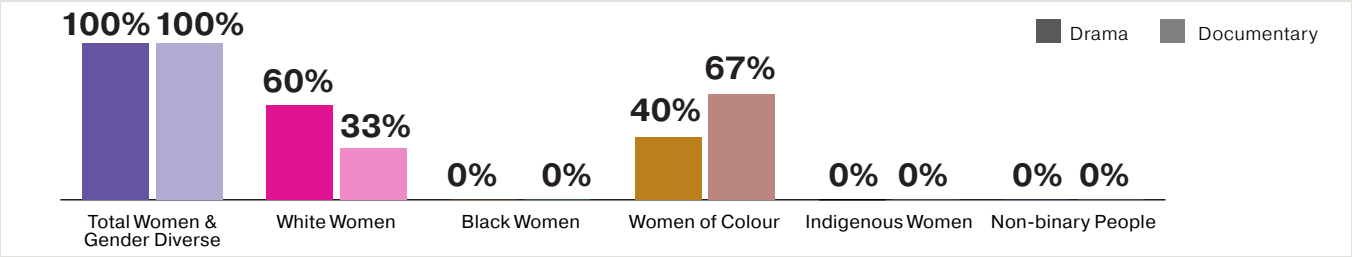
# When Women of Colour Produce

In 2020 and 2021, of 63 key creative credits on projects produced by Women of Colour, 48 (76.2%) went to women and gender diverse people, including 37 (58.7%) Women of Colour.

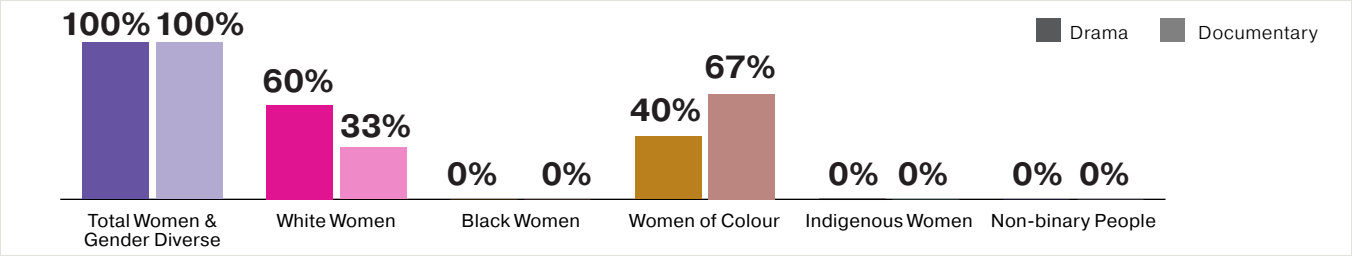
Women and Gender Diverse Writing on Women of Colour-Produced Development (Drama vs Documentary)



Women and Gender Diverse Writing on Women of Colour-Produced Films (Drama vs Documentary)



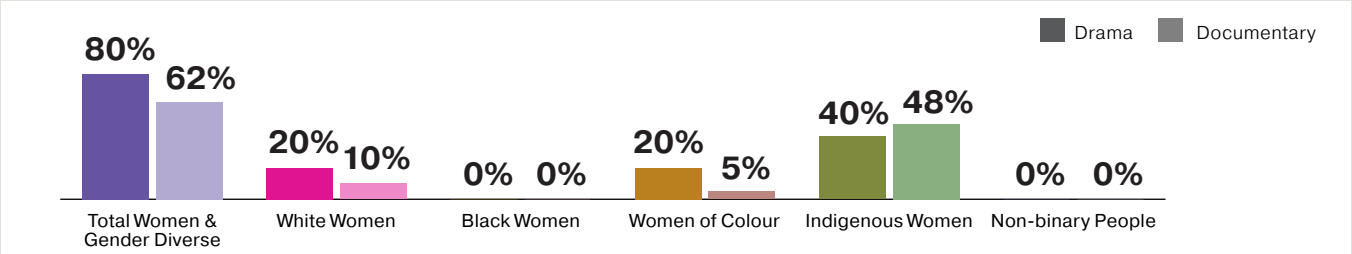
Women and Gender Diverse Directing on Women of Colour-Produced Films (Drama vs Documentary)



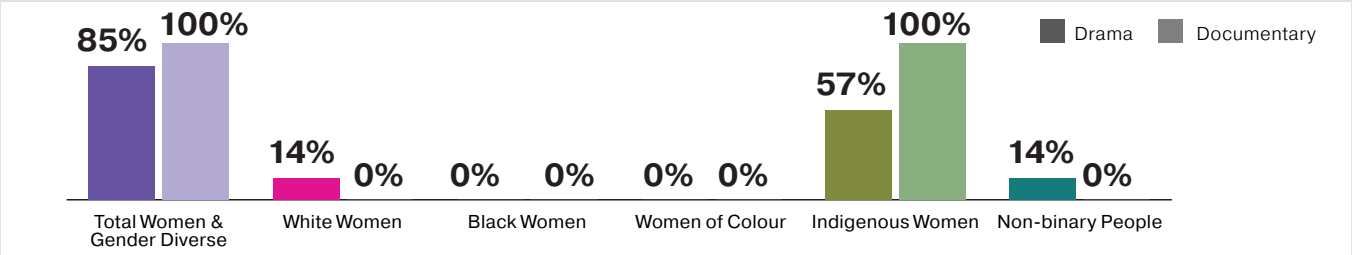
# When Indigenous Women Produce

In 2020 and 2021, of 42 key creative credits on projects produced by Indigenous women, 31 (73.8%) went to women and gender diverse people, including 21 (50%) Indigenous women, 2 (14.9%) Women of Colour, and 6 (14.3%) white women. Additionally, almost all credits that went to non-binary people (2) were on projects produced by Indigenous women.

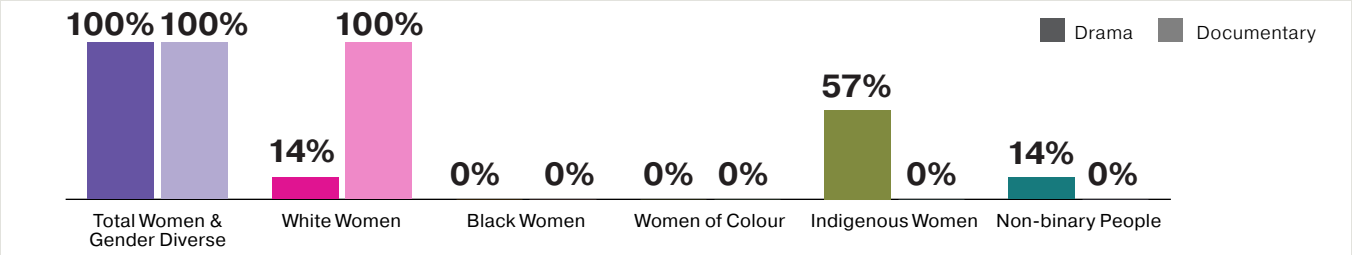
Women and Gender Diverse Writing on Indigenous Women-Produced Development (Drama vs Documentary)



Women and Gender Diverse Writing on Indigenous Women-Produced Films (Drama vs Documentary)



Women and Gender Diverse Directing on Indigenous Women-Produced Films (Drama vs Documentary)





# Self-Producing

Self-producing refers to projects in which a writer or director *also* occupies the role of producer. Previous reports shared anecdotal evidence that being a producer can be an important step to securing work as a writer or director and allows the creator to maintain more creative and financial control over the project.

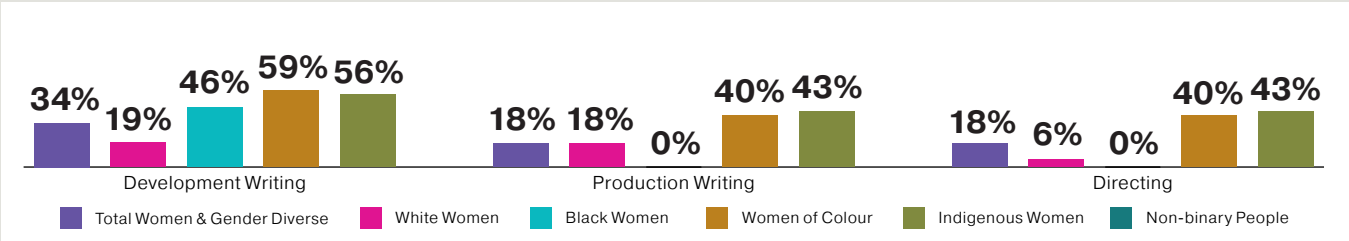
High levels of self-producing were observed in 2020 and 2021 among Indigenous women creators and Women of Colour creators in development, with and to a lesser extent in production (although still with greater frequency than men and white women).

For the first time, we have also been able to observe that self-producing is the *most* common among Black women creators, who self-produced in 2020 and 2021 almost 50% of the time in both production and development.

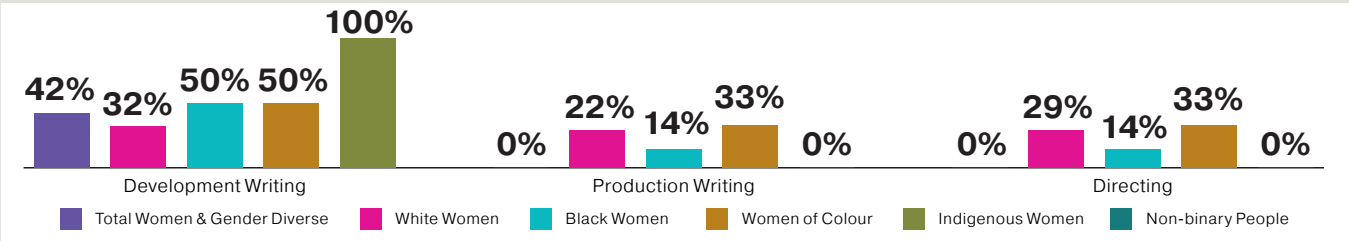
## Self-producing 2020 & 2021

Producers	Development Writing	Production Writing	Directing
Men	35%	16%	16%
White Women	20%	20%	10%
Black Women	47%	50%	50%
Women of Colour	57%	38%	38%
Indigenous Women	58%	38%	38%

## Drama

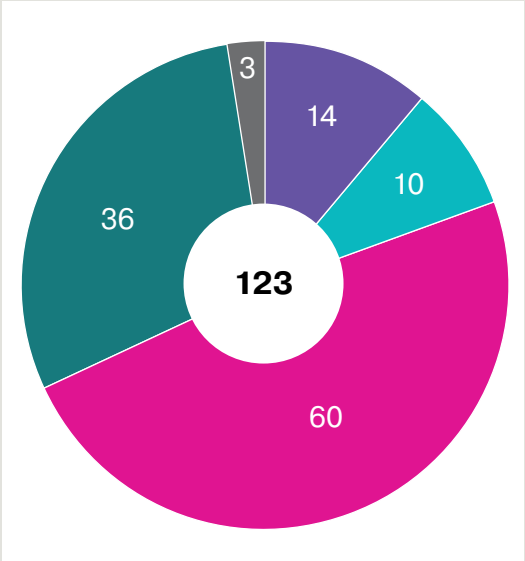


## Documentary

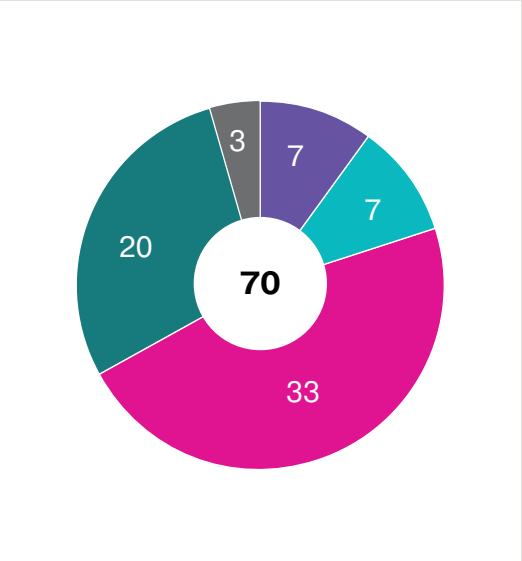


# ENGLISH-LANGUAGE FILM PRODUCTION BY REGION

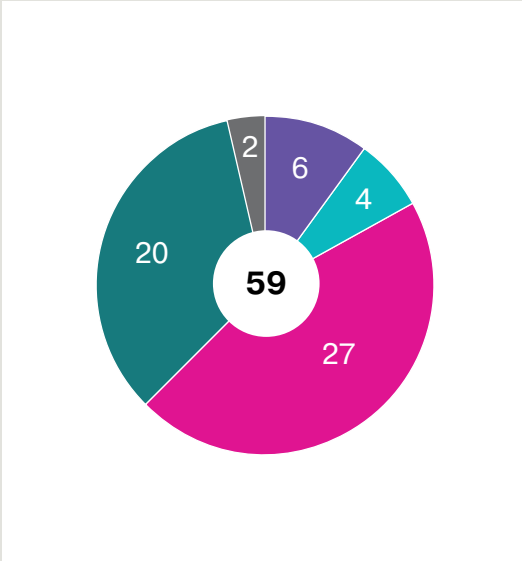
Number of Films



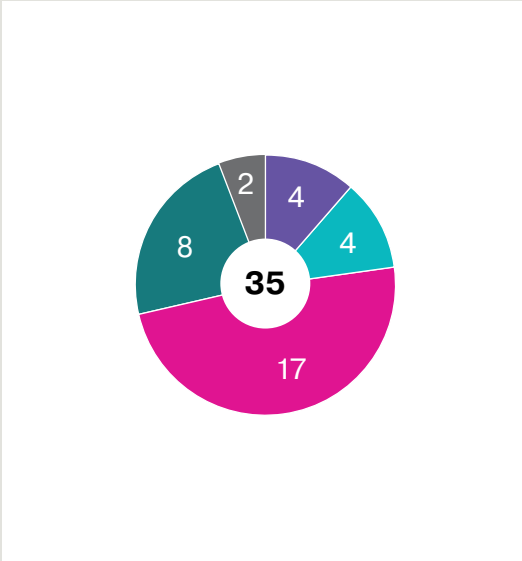
Number of Films Directed by Women and Gender Diverse People



Number of Films Produced by Women and Gender Diverse People



Number of Films Directed and Produced by Women and Gender Diverse People



Atlantic Canada   Québec   Ontario   West   North

Québec production data includes only English-language projects.

WOMEN IN VIEW

# Atlantic

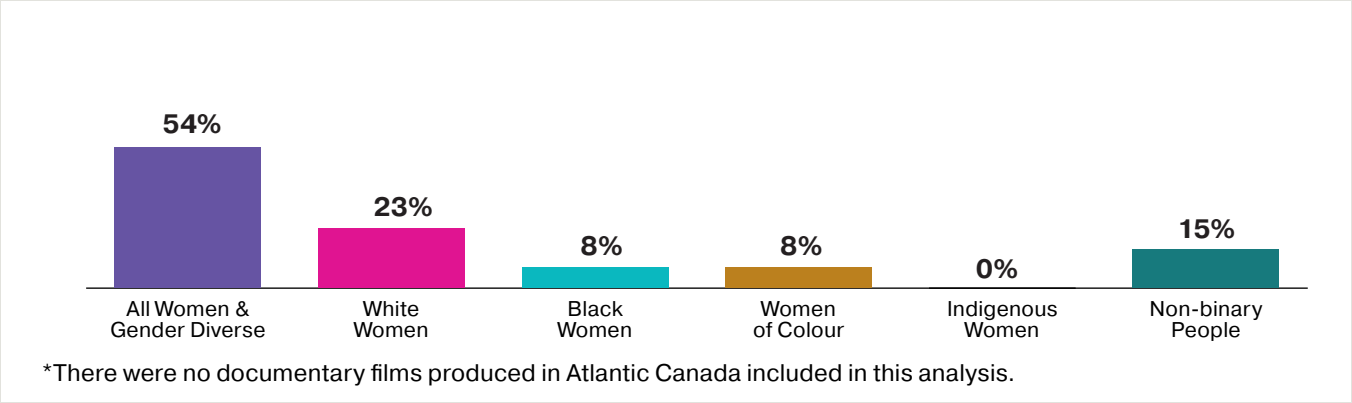
The number of films directed by women and gender diverse people in the Atlantic Region remained consistent in 2020 and 2021 averaging 3-4 per year. In this case, however, the share of work awarded to women and gender diverse directors reached 50% on films produced in Atlantic Canada.

In 2020 & 2021, white women directors had the majority share of directing in Atlantic Canada, Black women and Women of Colour each had 7% of the directing work, and 15% of the directing work went to non-binary people.

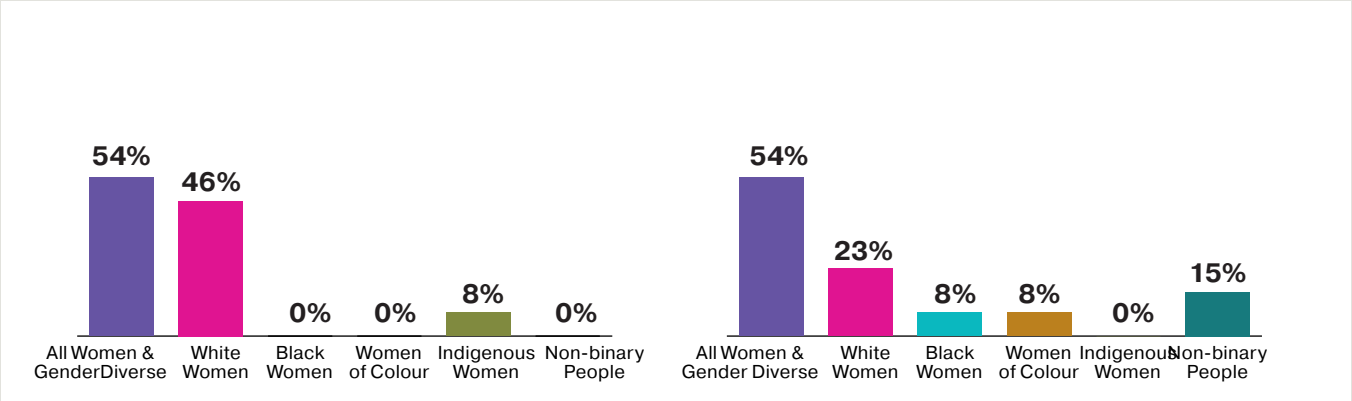
8% of films in drama were produced by Indigenous women in 2020 and 2021. Black women and Women of Colour, however, remain excluded from producing work on drama films in 2020 and 2021.

Documentary projects continue to present better opportunities for Black women, Women of Colour, and non-binary people. Black women and Women of Colour each produced 8% of documentary films, and 15% of documentary films were produced by non-binary people.

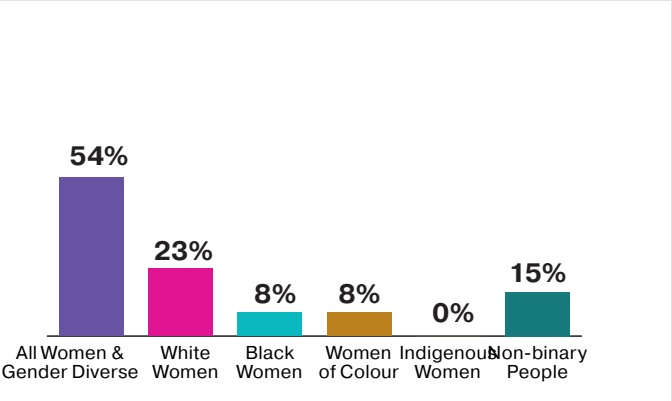
## Women and Gender Diverse Share of Film Directing - Drama



## Women and Gender Diverse Share of Film Producing - Drama



## Women and Gender Diverse Share of Film Producing - Documentary



Québec

Overall, women and gender diverse directors accounted for 70% of English-language film directing work – 52% of drama, and *all* of the directing on documentary films.

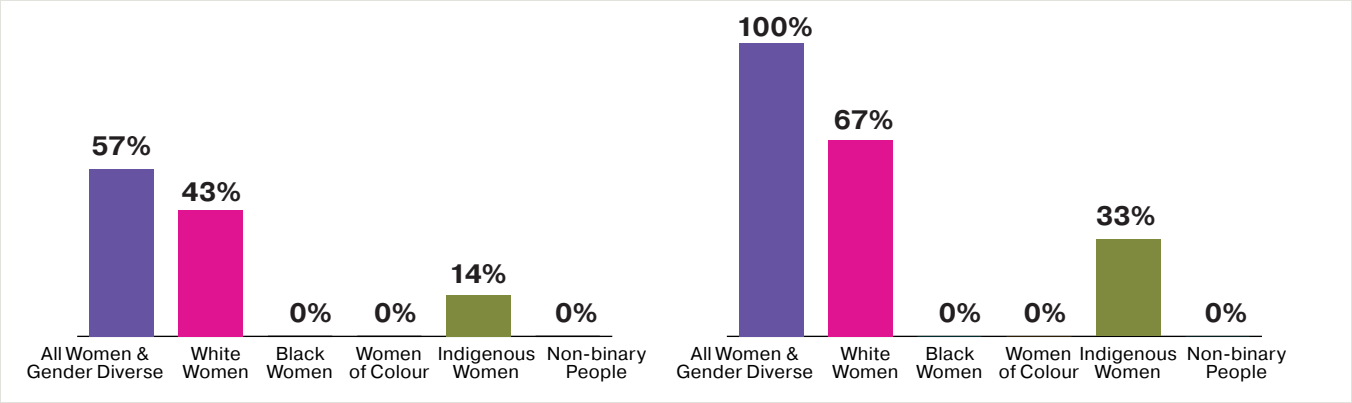
White women had the largest share of work among women and gender diverse creatives, with 43% share of directing in English-language drama and 67% of directing work in English-language documentary.

Black women, Women of Colour, and non-binary people did not direct any of the English-language films produced in Québec in 2020 and 2021.

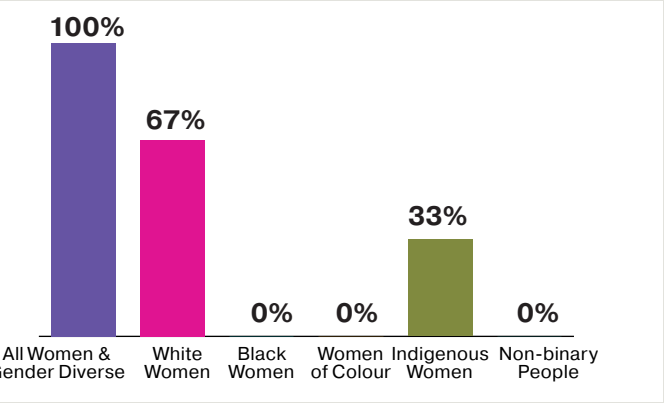
29% of English-language drama films and 67% of English-language documentary films produced from 2020 and 2021 were produced by white women.

None of the English-language drama or documentary films produced during this period were produced by Indigenous women, Black women, Women of Colour, or non-binary producers.

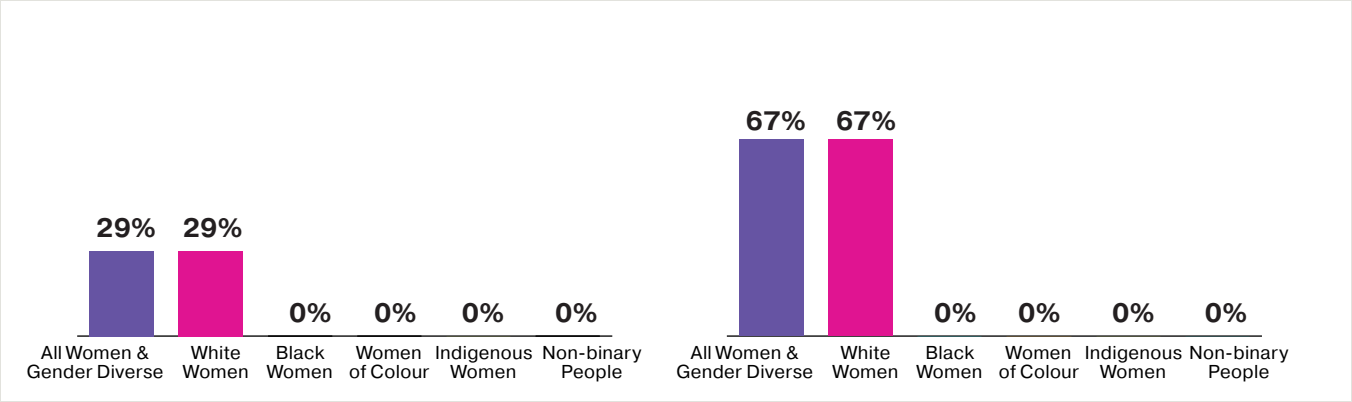
Women and Gender Diverse Share of Film Directing - Drama



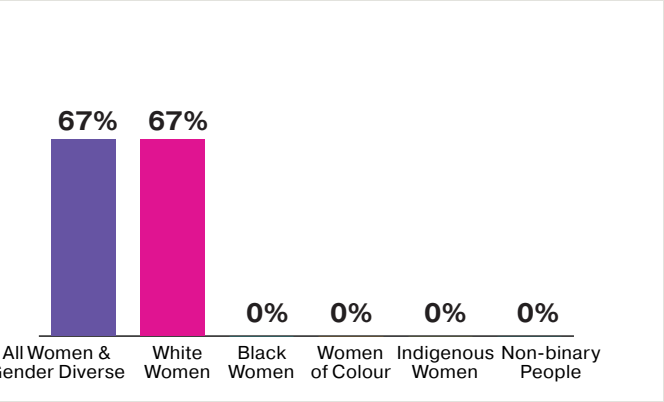
Women and Gender Diverse Share of Film Directing - Documentary



Women and Gender Diverse Share of Film Producing - Drama



Women and Gender Diverse Share of Film Producing - Documentary



# Ontario

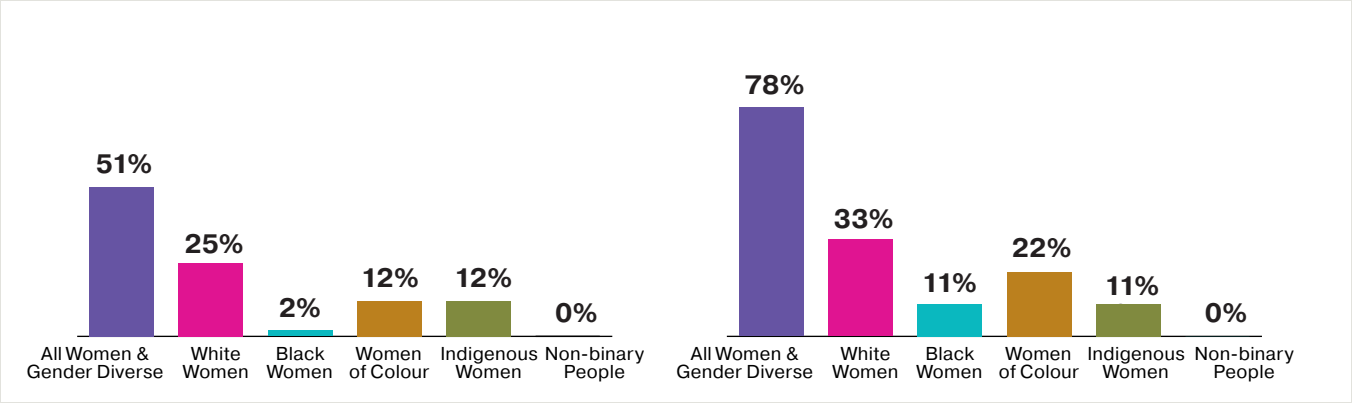
Women directed 51% of drama and 78% of documentary films. The distribution of directing work among women directors was also better in Ontario: 13% of films were directed by Women of Colour and 12% of films directed by Indigenous women. Black women, however, retained only 3% of directing work overall, and non-binary people did not direct any of the films produced in Ontario in 2020 and 2021.

Note: There were five times more drama films than documentary films produced in Ontario in 2020 and 2021. Accordingly, the share of work distributed among women and gender diverse directors at the overall level skews toward their share of work in drama. This means that while Black women, for example, had 11% of the directing work in documentary, this still only represents 3% of the total share of directing work on films produced in Ontario.

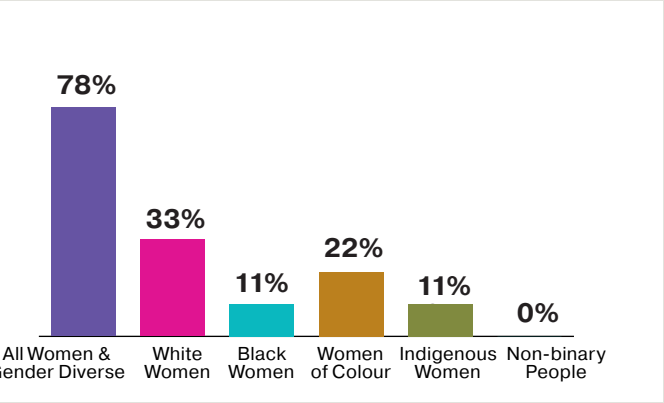
Women produced 45% of films in drama, and 44% in documentary. Women of Colour produced just 10% of films in drama. Black women produced 2% of films in drama. Indigenous women produced 6% of films in Ontario 2020 and 2021.

In Ontario, Black women and Women of Colour found the most producing opportunities in documentary film, with Black women producing 11% of films and Women of Colour producing 22% of films.

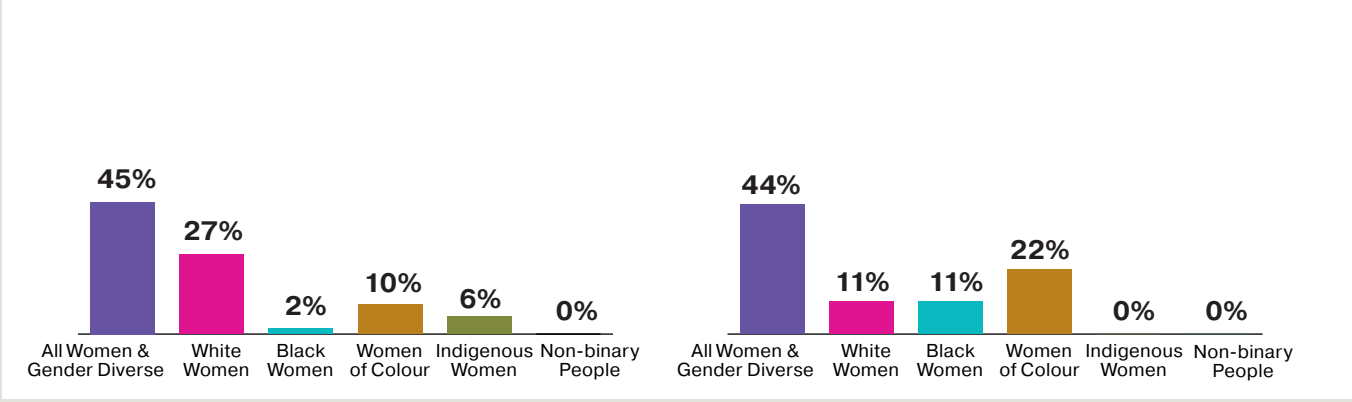
Women and Gender Diverse Share of Film Directing - Drama



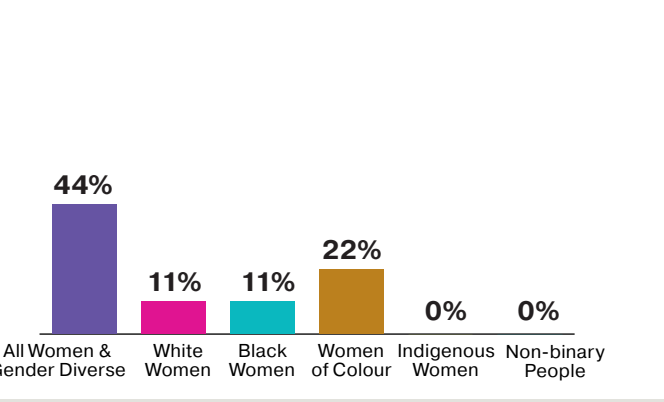
Women and Gender Diverse Share of Film Directing - Documentary



Women and Gender Diverse Share of Film Producing - Drama



Women and Gender Diverse Share of Film Producing - Documentary



West

Women directed 56% of all films produced in Western Canada in 2020 and 2021.

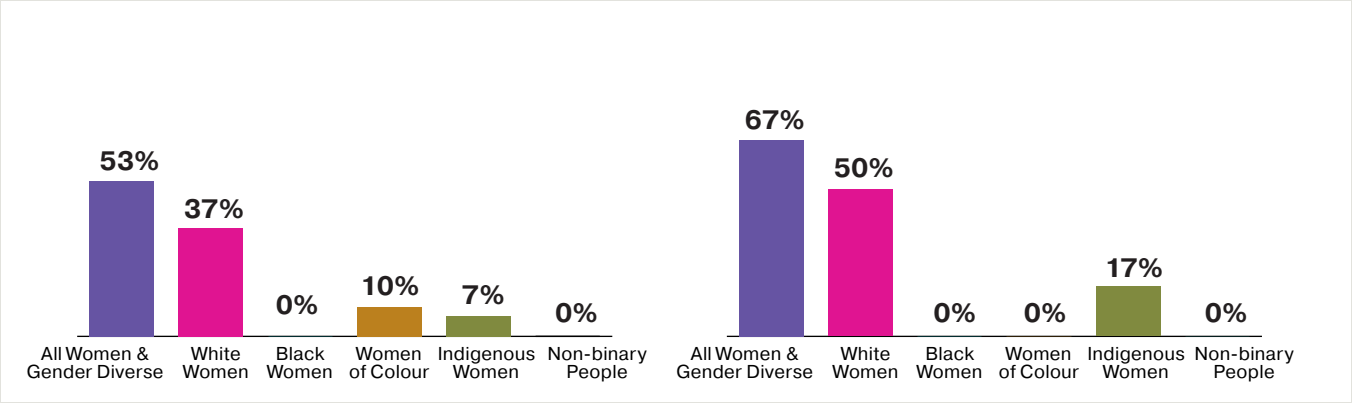
Most of these opportunities were received by white women, who directed 37% of films in produced in Western Canada in 2020 and 2021.

In documentary, women had the majority share of directing work at 67%. Most of this went to white women (50%) with 17% going to Indigenous women directors. Black women did not direct any of the films produced in Western Canada in 2020 and 2021, and Women of Colour did not direct any of the documentary films during this period.

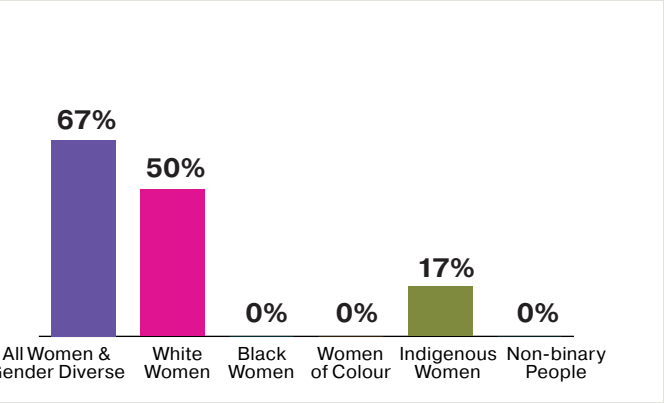
In 2020 and 2021, women produced 47% of films in Western Canada, which continues to reflect steady progress toward maintaining parity.

Distribution of producing work among women, however, demands attention. White women produced 36% of films produced in Western Canada, while Indigenous women produced 8% and Women of Colour produced only 3%. Moreover, white women were the only producers who worked on films in both drama and documentary. None of the films produced in 2020 and 2021 in Western Canada were produced by Black women or non-binary people.

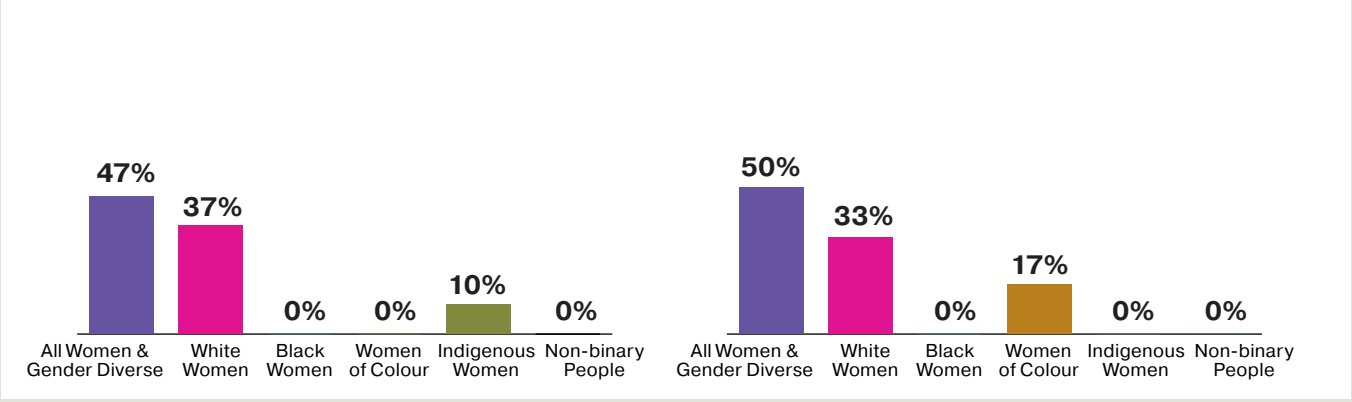
Women and Gender Diverse Share of Film Directing - Drama



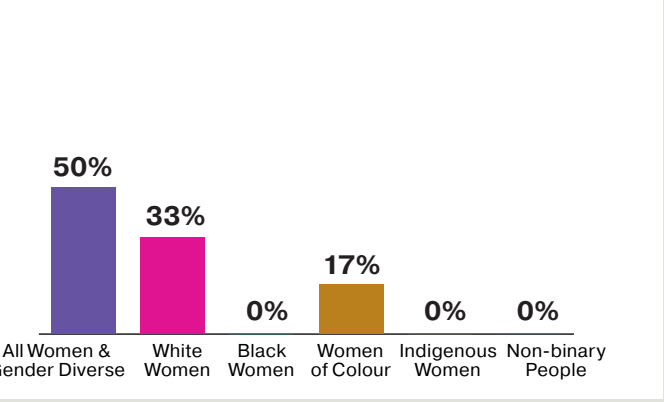
Women and Gender Diverse Share of Film Directing - Documentary



Women and Gender Diverse Share of Film Producing - Drama



Women and Gender Diverse Share of Film Producing - Documentary

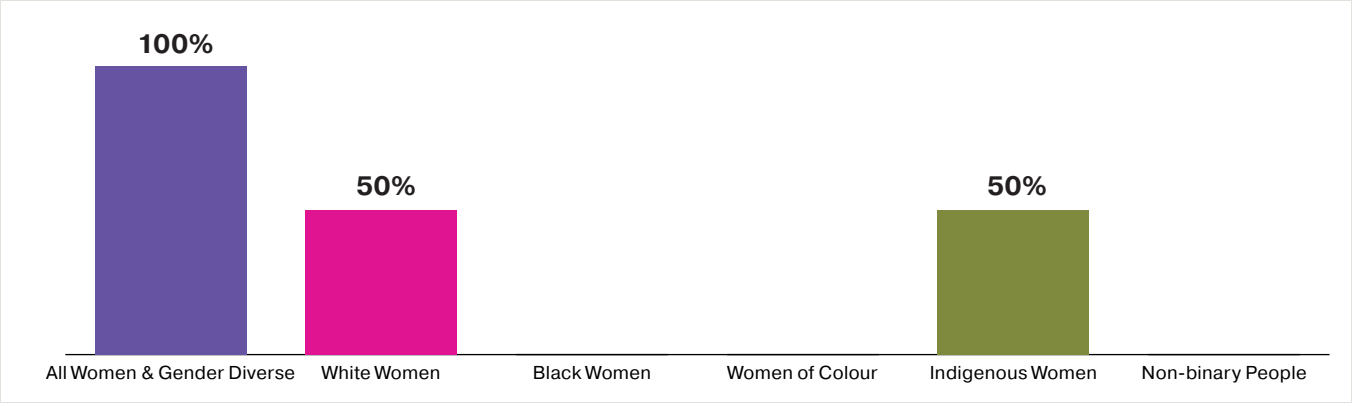


# North

A small number of projects included in the data for 2020 and 2021 were produced in Northern Canada. Women directed two of the three films produced in Northern Canada. Women directed 100% of the projects in both drama and documentary and produced 50% of the projects in documentary (none of the projects in drama were produced by women).

All directors were white women in 2020 and 2021, while 50% of producers were Indigenous women and 50% were white women.

Women and Gender Diverse Share of Film Producing - Documentary



# FILM DEVELOPMENT

In 2020 and 2021, Telefilm Canada invested \$13M in 653 English-language film development projects employing 580 writers.

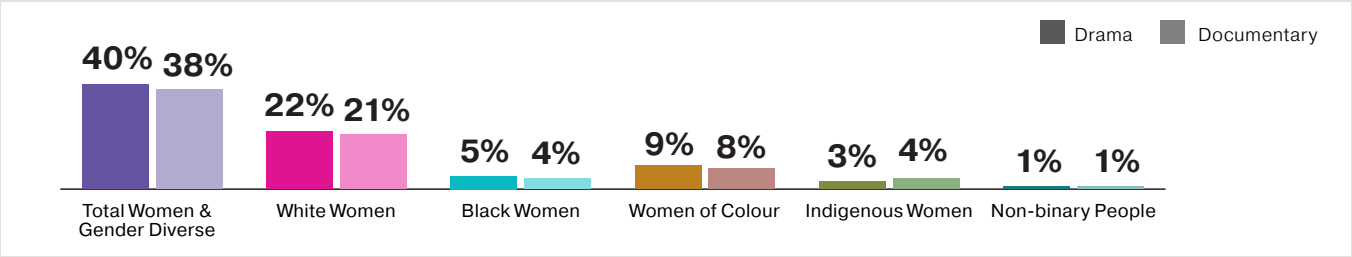
Some projects employed more than one writer and the same writer may have been hired on multiple projects. Accordingly, the number of individual writers and the number of projects differ.

Women and gender diverse people had 41% of writing credits in 2020 and 2021. Amongst women and gender diverse writers, Women of Colour had 10% share of writing on English-language projects. Black women had 5% share of writing on English-language development projects, which is higher than their share of English-language film production.

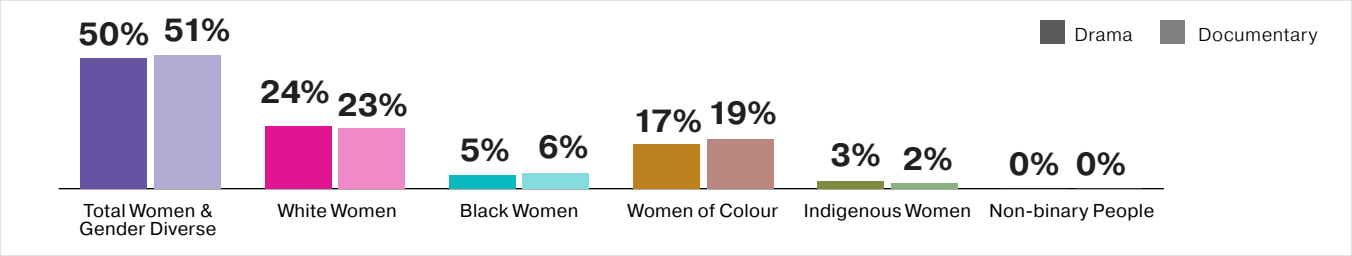
## SCOPE: Telefilm Development 2020-2021

	2020	2021
Investment	\$ 4,287,299	\$ 8,703,326
# of Projects	177	476
# of Individual Writers	177	403

### Share of Development vs Investment for Women and Gender Diverse Writers (Drama) 2020 & 2021



### Share of Development vs Investment for Women and Gender Diverse Writers (Documentary) 2020 & 2021





## Film Development – Writers

The gap between English-language financing for men and women and gender diverse creatives continued to grow in 2020 but stopped and slightly reversed in 2021.

In 2019, the average investment in English-language development projects written by men was just under \$4,000 more than the investment in projects written by women and gender diverse creatives. In 2020, the investment in men’s projects continued to rise by close to \$3,000, while the investment in women and gender diverse writers continued to drop by close to \$1,000. In 2021, however, there was an overall reduction in investment that affected all writers – and most significantly men, in this case.

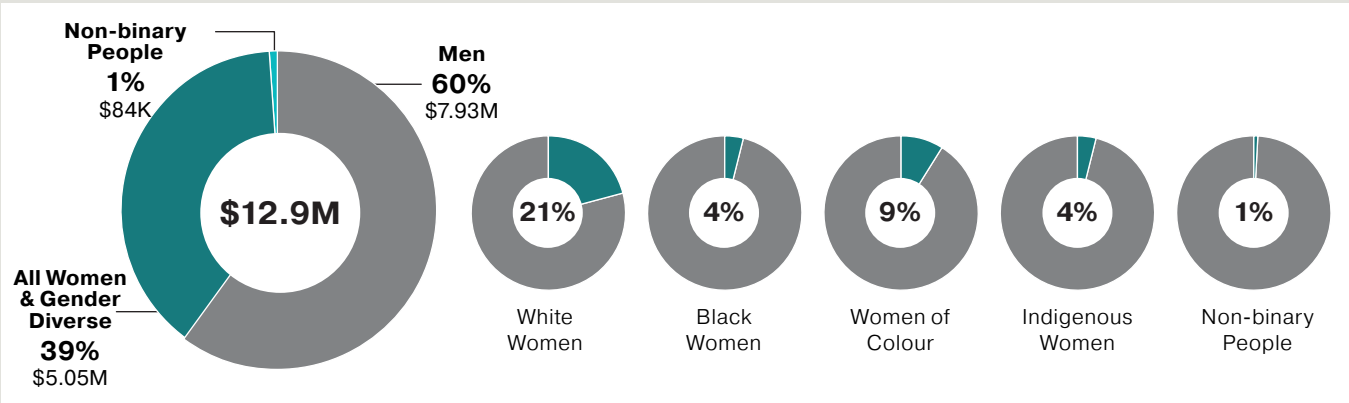
Indigenous women and Women of Colour were most affected among women and gender diverse writers. Although Indigenous women and Women of Colour received a slightly higher average investment/development project than white women in 2021, the *change* in investment (decrease) was larger for these writers.

In 2020, none of the funded projects in this dataset were written by Black women. In 2021, Black women received an average of \$2,150 less per project than Indigenous women, Women of Colour, and white women.

Change in Average Investment per English-language Development Project

	2020	2021
Average	\$ 24,222.03	\$ 18,284.30
Men	\$ 27,983.03	\$ 17,951.65
All Women & Gender Diverse	\$ 19,107.07	\$ 18,772.07
White Women	\$ 18,908.57	\$ 18,906.17
Black & Women of Colour (combined)		
Black Women	Too small to report	\$ 17,312.50
Women of Colour	\$ 20,000.00	\$ 19,159.73
Indigenous Women	\$ 23,965.89	\$ 20,398.17
Non-binary	\$ 16,500.00	\$ 17,000.00

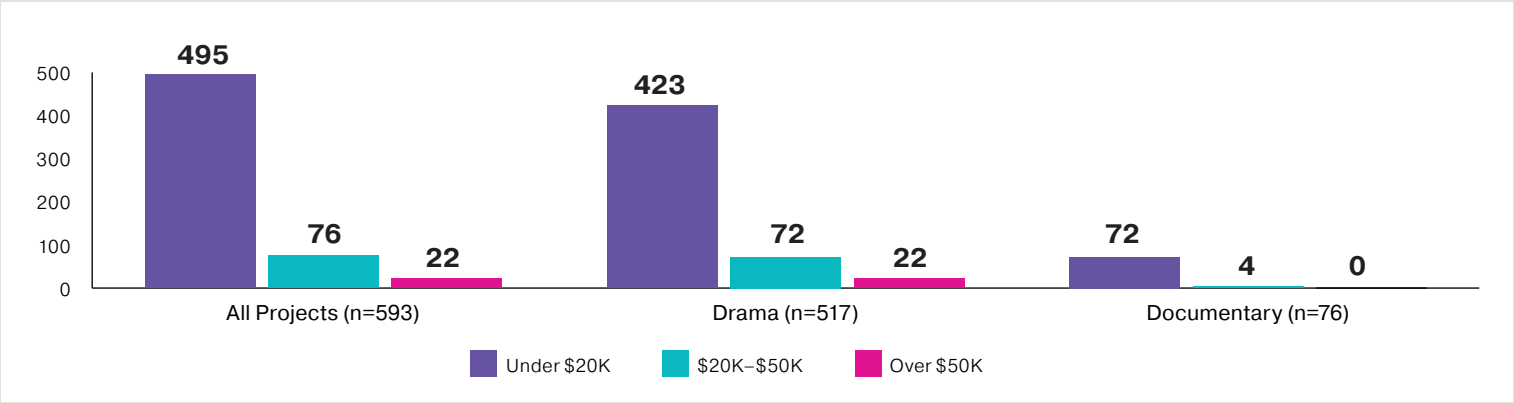
Investment in English-language Development 2020 & 2021



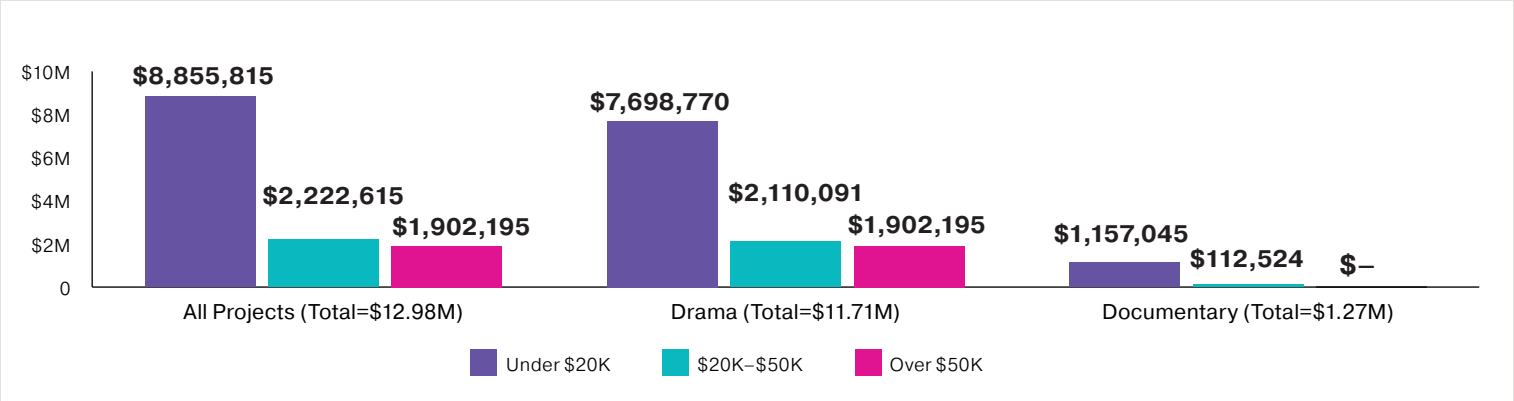
Film Development – Writers (continued)

We analyzed investment in English-language development at three levels: Under \$20K, \$20K-\$50K and \$50K+.

Number of English-language Development Projects by Funding Level (All Genders)



Number of English-language Development Projects by Funding Level (All Genders)



Film Development – Writers (continued)

86% of English-language development projects written by women and gender diverse creatives received less than \$20K in investment in 2020 and 2021. 83% of projects written by men received less than \$20K in investment during that time.

At higher funding levels, 5% of men’s projects funded at more than \$50K and 2% of women and gender diverse projects received more than \$50K. Beyond this distribution, it is notable that the share of investment offered to white women *among* women and gender diverse writers increases at higher funding levels. Indigenous women writers had four projects invested in for more than \$20K. Women of Colour also had one project funded at over \$50K, and 7 between \$20K-\$50K.

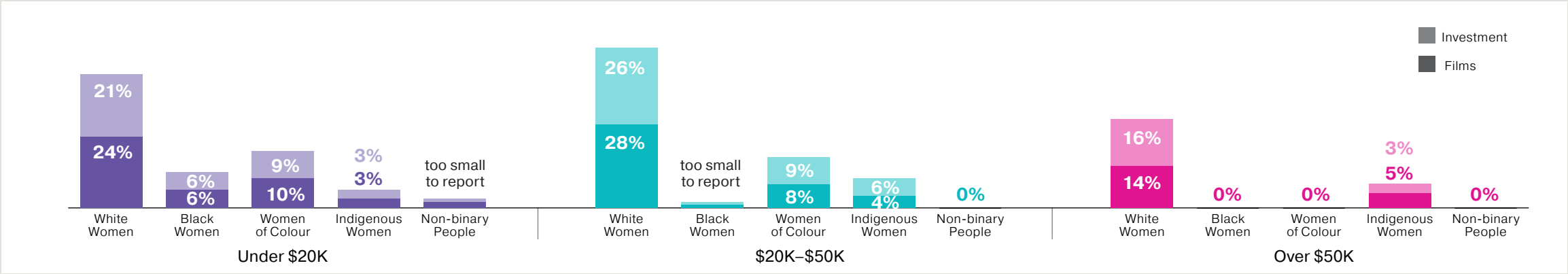
White women writers received \$20K-\$50K in investment for 21 projects.

English-language Films & Investments by Funding Level for Women and Gender Diverse Writers 2020 & 2021

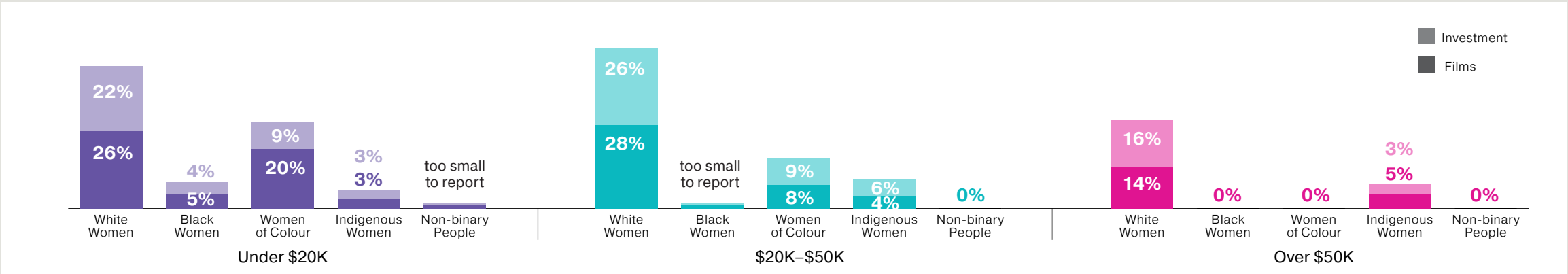
	Under \$20K		\$20K–\$50K		Over \$50K	
	Films	Investment	Films	Investment	Films	Investment
White Women	122	\$1,856,445	21	\$591,828	3	\$312,150
Black Women	31	\$516,000	Too few to report	\$20,000	0	\$0
Women of Colour	56	\$918,000	7	\$219,146	Too few to report	\$60,000
Indigenous Women	17	\$292,441	Too few to report	\$116,578	Too few to report	\$51,452
Non-binary People	5	\$84,000	0	\$0	0	\$0

Film Development – Writers (continued)

% Films vs %Investments by Funding Level for Women and Gender Diverse Writers (English-language Drama)



% Films vs %Investments by Funding Level for Women and Gender Diverse Writers (English-language Documentary)



Film Development – Producers

In 2020, 148 producers received \$4.3M in investment for 177 English-language projects.

In 2021, 330 producers were supported by an investment of \$8.7M on 476 English-language projects.

*The number of projects and producers differs because some producers had multiple projects in development.*

SCOPE

	2020	2021
Total Investment	\$ 4,287,299	\$ 8,703,326
Total # of Projects	177	476
Total # of Individual Producers	148	330

Film Development – Producers (continued)

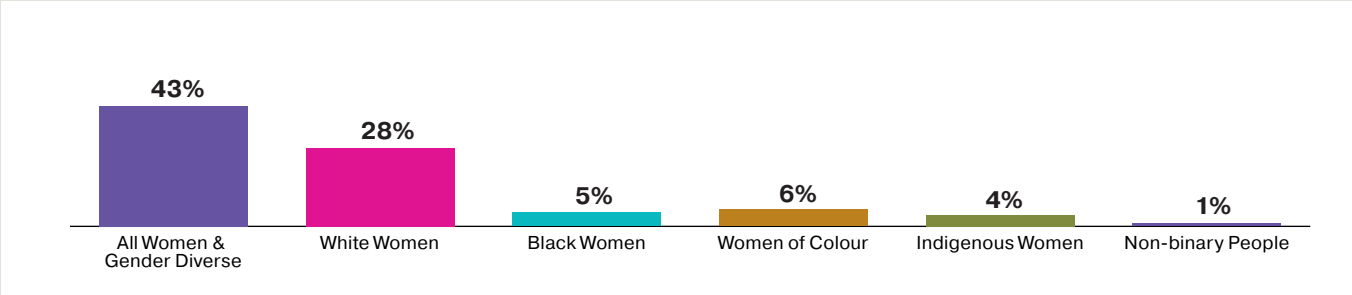
In 2020 and 2021, women and gender diverse producers developed 81 and 122 projects (respectively) with \$5.59M. Men produced 362 projects with \$7.39M.

In 2021, Black women and Women of Colour produced 6% and 8% (respectively) of the development projects compared to 2020, when Black women and Women of Colour did not produce any of the development projects funded by Telefilm Canada.

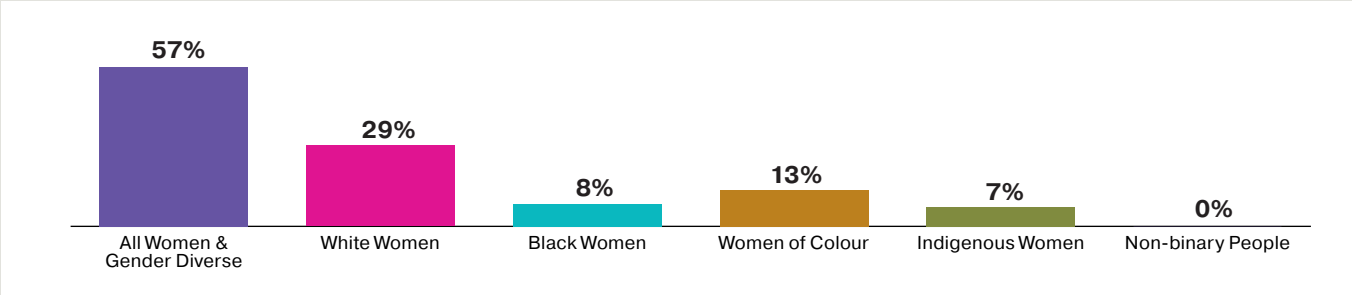
The trend of white women continuing to command the vast majority of projects led by women and gender diverse people continues. White women experienced a decrease in share of development work in 2021, which paralleled the small increases in the development work produced by Indigenous women, Black women, and Women of Colour. It appears, therefore, that small steps toward equity *among* women and gender diverse producers involve a redistribution of the share of work awarded to women and gender diverse creatives but with little to no impact on Men.

**NOTE: Until 2020, WIVOS reports combined the data for Black women and Women of Colour. Women of Colour data presented in past On Screen reports, therefore, include both Black women and Women of Colour.**

Drama



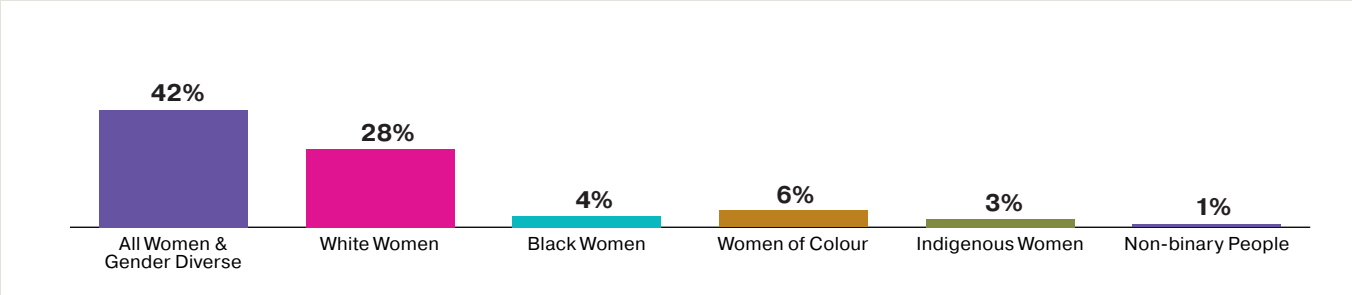
Documentary



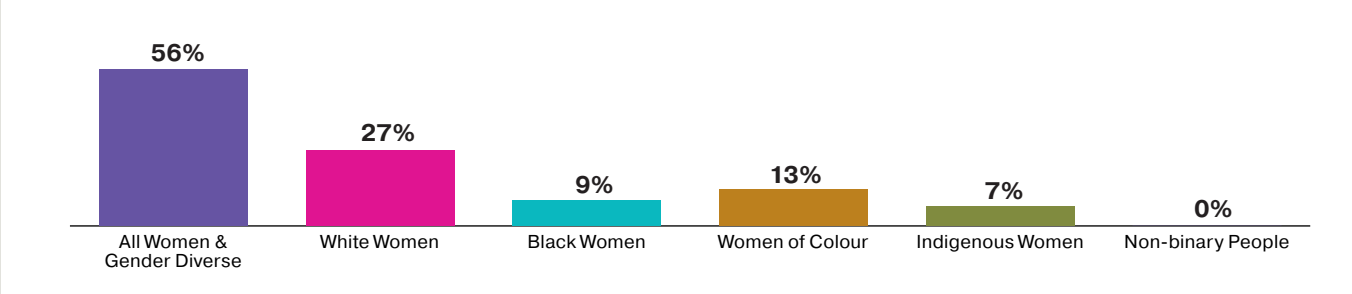
Film Development – Producers (continued)

The increase in women and gender diverse producers’ share of development projects in 2021 was matched by an almost equal increase in their share of investment.

Drama



Documentary



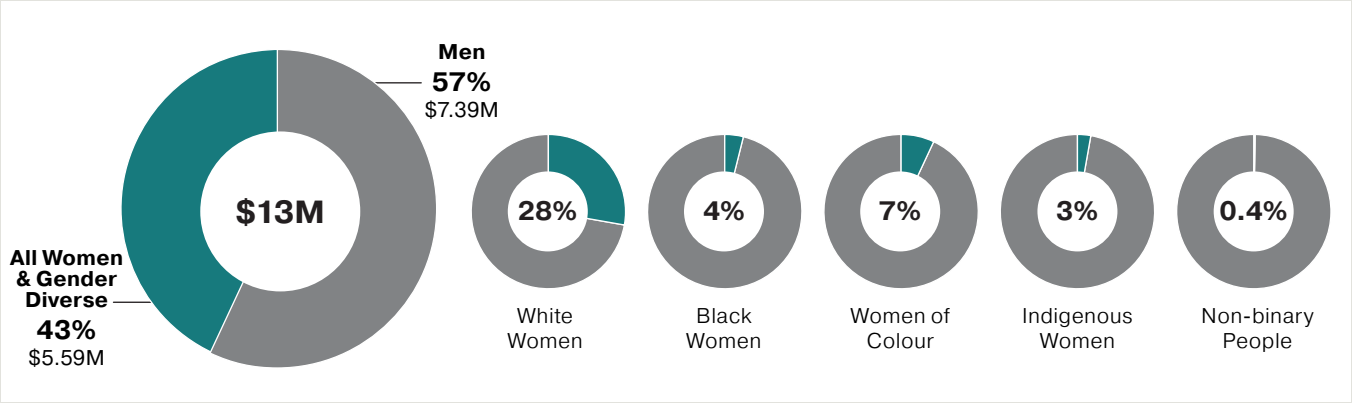
Film Development – Producers (continued)

The total share of investment in English-language film development awarded to women and gender diverse producers in 2020 and 2021 reached 43% (\$5.59M). Among women and gender diverse producers, white women producers had the largest share at \$3.65M (28%) with Women of Colour having the next largest at \$1.3M (10%).

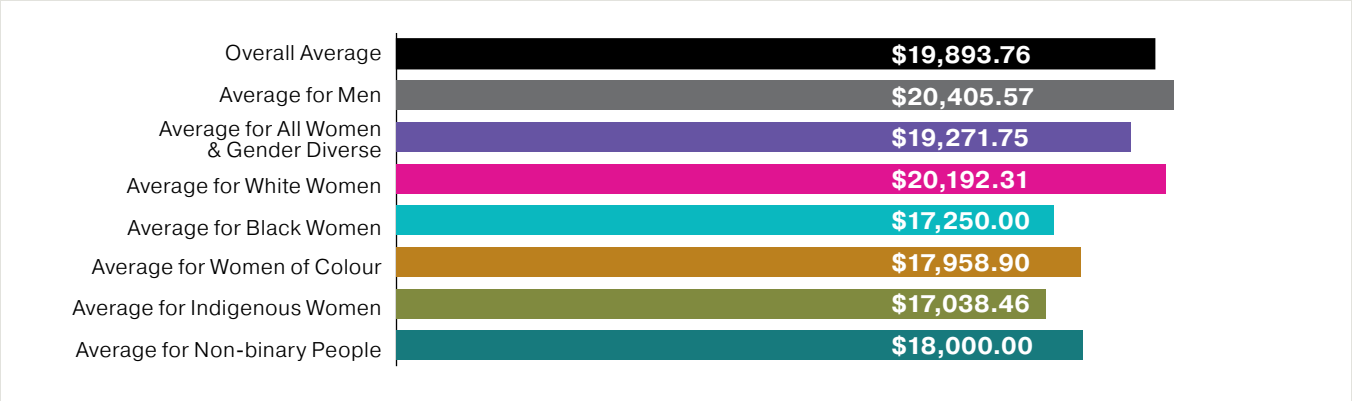
Indigenous women (\$443K) and Black women (\$552K) received less than 15% of the funding allocated to white women producers and less than 42% of the funding allocated to Women of Colour producers.

These overall patterns were present for both drama and documentary development projects. Interestingly, that *share of* investment in development projects produced by women and gender diverse producers in drama was higher than the investment in men-produced projects, while men retained the highest share of investment in documentary film development projects. Notably, overall investments in drama were lower – so where women and gender diverse producers had a larger share, it was a smaller pool of funding. Additionally, while the amount of investment in women and gender diverse-produced development projects were higher in documentary, disparities in the allocation of those funds amongst women and gender diverse producers were more pronounced. This is worth noting given documentary projects tend to be where Indigenous women, Black women, Women of Colour, and non-binary people had the most opportunities in 2020 and 2021. That is, while these producers achieved increases in the share of the work, investment in these projects did not keep pace.

Investment in Development OVERALL



Average Investment Per Development Project



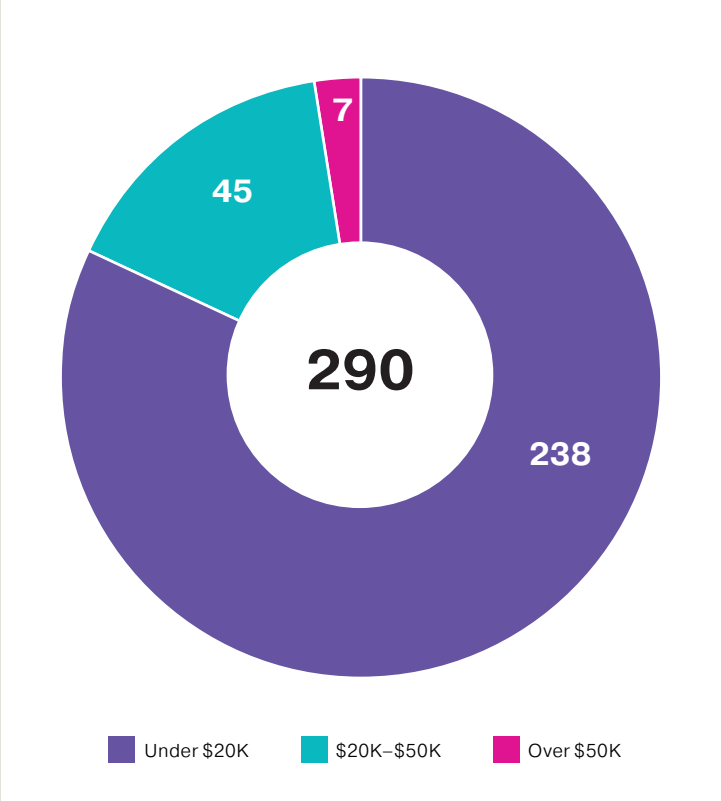


Film Development – Producers (continued)

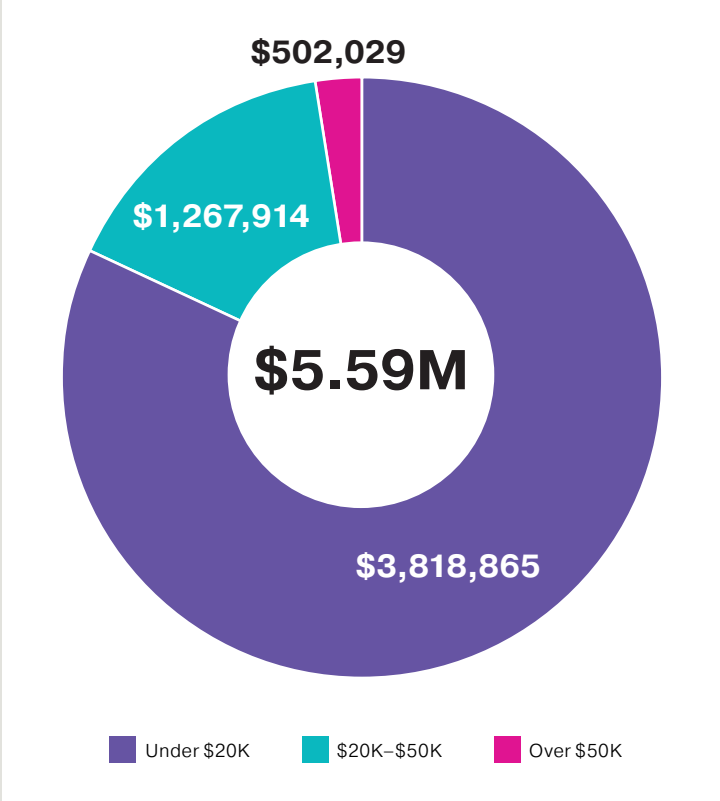
In 2020 and 2021, 84.4% of all development projects received investments of less than \$20K. All projects produced by Black women were at this level in both drama and documentary. For Women of Colour, 89.4% of projects were funded at the lowest level with just 10.6% of projects funded at \$20K-\$50K in drama (none in documentary). Similarly, 96.1% of projects produced by Indigenous women were funded at the lowest level, with just one project receiving \$20K.

Just 2.4% of all women and gender diverse projects received more than \$50K, all of which were produced by white women.

Total Women and Gender Diverse-Produced Development Projects by Funding Level

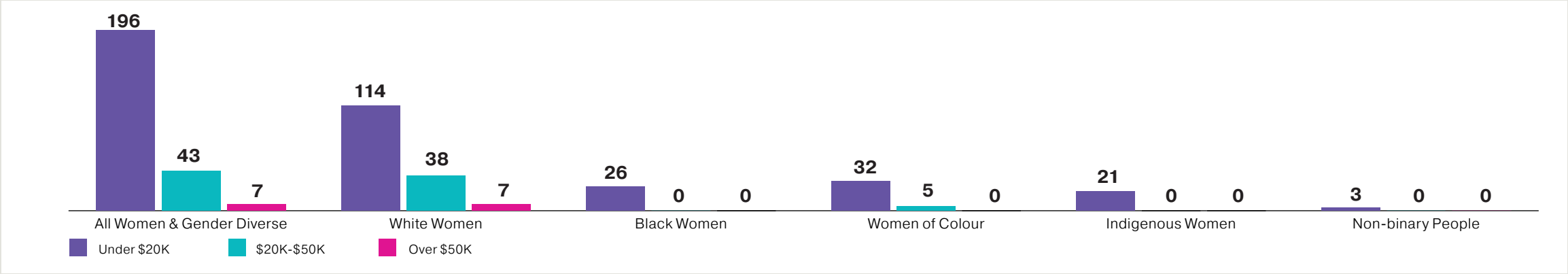


Total Investments in Development Projects Produced by Women and Gender Diverse People

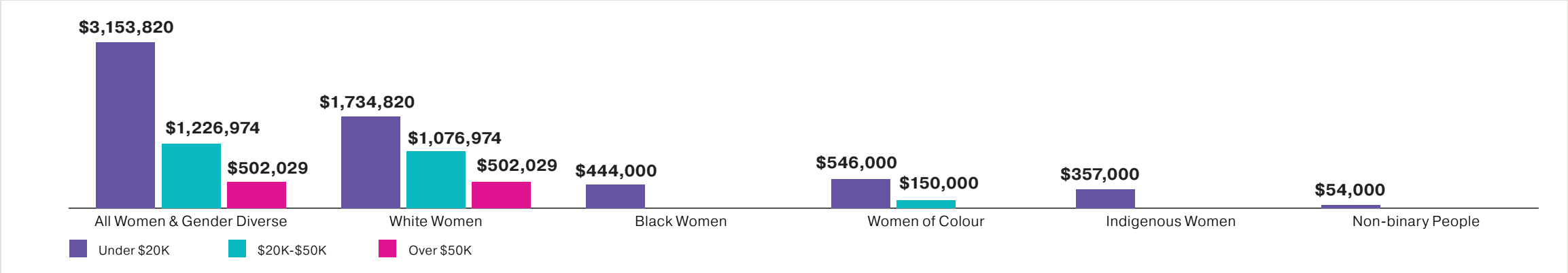


Film Development: Producers – Drama

Number of Development Projects by Women and Gender Diverse Producers (Drama)

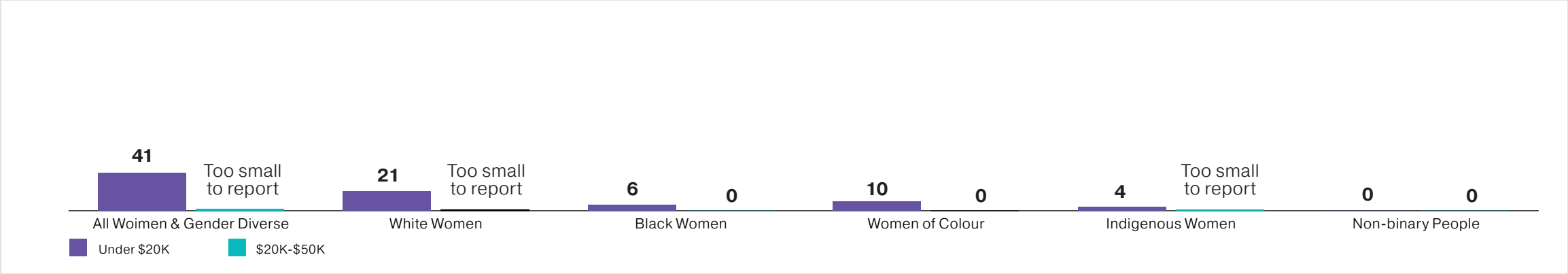


Investment in Development Projects by Women and Gender Diverse Producers (Drama)



Film Development: Producers – Documentary

Number of Development Projects by Women and Gender Diverse Producers (Documentary)



Investment in Development Projects by Women and Gender Diverse Producers (Documentary)

