

ON SCREEN REPORT 2023

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

Women in View Board of Directors: Ophira Calof, Carolyn Combs, Joan Jenkinson, Doreen Manuel, Sharon McGowan, Jan Miller, Tash Naveau, Anik Salas, Michelle Wong

info@womeninview.ca • www.womeninview.ca

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EXECUTIVE SUMMARY

INTRODUCTION

The On Screen Report examines the employment of women-identifying and non-binary key creatives in Canadian publicly-funded English-language live action and documentary television series and feature films.

This report includes 234 English-language television projects: 127 drama series and, new for this report, 107 documentary series, funded by CMF for production in 2019-2020 (referred to as 2020) and 2020-2021 (referred to as 2021). This report also includes 653 English-language film development projects and 127 English-language film production projects that received Telefilm Canada funding in 2019-2020 (referred to as 2020) and 2020-2021 (referred to as 2021). In total, 5,919 credits were reviewed, 1,721 of which went to women and gender diverse creatives.

The researchers would like to acknowledge the industry-leading collaboration demonstrated by the CMF and Telefilm that has enabled this report.

The screen sector continues to suffer from a lack of consistent data collection, access, and transparency, which significantly inhibits our collective ability to identify and address the structural barriers affecting underrepresented creatives. The CMF and Telefilm continue to demonstrate industry leadership by implementing standardized, equitable data collection practices, being transparent about their data collection processes and reporting,

and collaborating to enable access to these data. **Without this leadership, the On Screen report would not be possible.**

Both the CMF and Telefilm report annually on their investments and progress toward parity in both their internal organizational composition and their distribution of funding. The On Screen report reflects a *sample* of the data contained within these reports, and therefore should not be viewed as a re-analysis of their transparent reporting. Indeed, differences in the number of projects analyzed are likely to produce small variances between the On Screen report and the funders' annual reporting.

The original scope of this study sought to include a selection of specialized and private funds, both to explore the extent to which women and gender diverse people are accessing that funding and to consider the relationships between different types of funding/funding sources. Researchers contacted funders representing 19 additional funds to produce a cross-sectional analysis of the sector's investments. Unfortunately, this additional data could not be made available, either because the data was not collected or because the funder was unable to share this information due to privacy commitments.

The On Screen report should therefore be read as a temperature check; a consideration of the way funding distribution has changed across multiple genres and sources, and where there is still room to improve as an industry.

The ongoing, necessary work

This report looks at the quantitative distribution of funding and work on drama and documentary projects supported by the CMF and Telefilm Canada. These numbers, however, do not convey the sector context necessary to explain how these distributions of investment and work are produced, or why they follow these patterns.

Without this context, statistics obscure the structural inequalities and systemic barriers faced by women and gender diverse creatives, and especially by women and gender diverse Indigenous, Black, and People of Colour that result in the numbers summarized here. This lack of context risks delivering a misleading impression of the sector's progress and has allowed the sector to settle for EDI-related activities built on top of the sector's current structure, rather than driving the transformation needed to create permanent, sustainable change. Throughout this report, therefore, we refer to the important research more recently undertaken by equity-deserving organizations to provide some of this missing context.

Introduction (continued)

Methodology

The funding years considered for this study directly overlapped the beginning of the COVID-19 pandemic. Lockdowns and restrictions about in-person work were implemented throughout the country. Generally, this led to an overall decrease in the number of projects produced in 2020 (compared to 2019) and with a small rebound in 2021.

The television data used in this study is from the CMF’s production database. The project information in this database includes the project name, series season, the number of episodes, funding allocation, and the broadcasters for each fiscal year. The information provided by the CMF *does not include the names or identities of key creatives on these projects*. Key creative credits were obtained by the researchers by viewing on-screen credits (at least twice) for each television episode studied.

The film data used in this study was provided by Telefilm Canada. The raw data provided included the project name, language, funding allocation, location of the applicant, and the names of key creatives assigned to the project.

Once the names of key creatives assigned to all television and film projects were confirmed, the researchers used publicly-available contact information to share a confidential, online survey inviting creatives to self-identify using a variety of identity markers, including race/ethnicity, gender, sexual orientation, and disability. The online survey was shared with 1022 creatives, 601 of whom responded by providing identity information and consent to participate.

If self-identification information could not be obtained, or if someone declined participation, their data was removed from the analysis. All data was destroyed upon publication of the report.

Researchers acknowledge the sensitivity and complexity of self-identification and the construct of gender in many communities, particularly within Indigenous communities. This report follows the practices regarding identity put forth by the Indigenous Screen Office, the Aboriginal Peoples Television Network, the Black Screen Office, and the work undertaken by the Equity and Inclusion in Data Collection roundtable led by the CMF, as they relate to the scope and purpose of this report. Practices and ideas about identification are continuously evolving. For example, as of this report’s publication, the ISO no longer calls its process “self-identification”, and instead invites individuals to describe the places, names, living connections that place them in their communities. Future versions of the On Screen report will continue adapting the methodology in accordance with these evolving practices.

Reporting

The dataset studied for WIVOS23, which now includes documentary projects, has grown considerably from previous reports. Accordingly, this report focuses on *share of projects and investments* more than changes in absolute numbers to provide a more reliable view of year-over-year changes and to draw comparisons across genres.

To protect the privacy, confidentiality, and safety of creatives included in this study, not all identity data collected could be reported on in the analysis. If a subgroup contained fewer than 4 creatives, this intersectional group was not reported on separately. For example, the race/ethnicity of non-binary creatives is not reported on at the individual level in this report.

Key Terms

Gender diverse is used in this report to describe people who do not identify as cisgender men or women. This includes non-binary people, transgender women, transgender men, and genderfluid people. When the term “women” is used in this report, it means the data referred to contain only creatives who self-identify as women. The use of gender diverse did not change the number of creatives included in the dataset; it is a shift in language to better represent the experiences of creatives who encounter systemic barriers to access related to their gender.

Intersectional/Intersectionality is an analytical framework developed by Kimberlé Crenshaw¹ for understanding how aspects of a person’s identities intersect to create different modes of discrimination, access, and privilege. WIVOS23 expanded to collect self-identification on several identity markers, including race/ethnicity, gender, sexual orientation, and disability. The intersectional analysis undertaken in WIVOS23 recognizes that a person’s lived experience is shaped by the way their identities intersect, and the way the sector perceives and interacts with those intersections. Based on the data available and a commitment to preserving the privacy and confidentiality of key creatives contained in the dataset, WIVOS23

Introduction (continued)

focuses on the intersection of gender identity and race/ethnicity. For the first time, Black women and Women of Colour were reported on separately. The representation of women and gender diverse identities within racial/ethnic groups is also reported on whenever possible.

Parity refers to the proportional representation of men and women in a group; it is a ratio of two genders.

Equity refers to the elimination of disparities between groups based on identity; it refers to the elimination of disparities between groups based on identity; the process of fairly allocating resources, programs, and decision-making.

WIVOS23 adopts a lens of equity in its consideration of how work is distributed to and amongst women and gender diverse creatives. Since parity remains the industry’s benchmark, both terms are used in this report but should not be understood as the same; rather, to accurately consider parity, it must include equity.

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, producing, cinematography, and showrunning collectively.

Limitations

Identity. While WIVOS23 endeavoured to apply a comprehensive, intersectional lens to the data, many groups were too small to report on separately while protecting the privacy and identities of individuals involved. Identities that were particularly affected by a lack of representation in the data include:

- Women and gender diverse people with disabilities
- Non-binary people
- Black women
- Indigenous gender diverse people

Funds. The funding examined for both past and current On Screen reports has been core funding from the CMF and Telefilm Canada. While these funds represent much of the funding available in Canada, several other private and specialized funds are also available.

Language. This study includes only English-language programming.

Disclosure Statement

The research firm that produced the On Screen report (Quilin) has been engaged in several equity-based research projects in the sector over the last five years. A number of these research projects are referenced in this report, as their findings provide useful context and insight to the On Screen analysis. Only publicly-available information from these studies has been incorporated into the On Screen report.

2020 & 2021 REVEALED FRAGILE PROGRESS, WITH PARITY GAINS AND LOSSES

Canada’s Screen Media Sector is in a period of transition. The intersecting crises of COVID-19, civil rights, and the social justice movements (e.g., Black Lives Matter, #StopAsianHate) continue to amplify demands for change and sector accountability.

This period has given rise to several pioneering research projects that have provided new insights about how sector infrastructure, culture and practices contribute to the system of barriers to access faced by underrepresented creatives. During this same time, screen sector gatekeepers have reinforced their commitments to increasing equity through updated DEI strategies, the introduction of new specialized funds, and moves toward more consistent data practices (e.g., the introduction of Persona-ID and other self-identification methods for 2022 reporting). Collaboration between sector gatekeepers and equity groups (e.g., the Equity and Inclusion in Data Collection (EIDC) round table) continues to build, informing anticipated changes to sector practices.

Overall, there is hopeful momentum forward.

The funding years examined for WIVOS23, 2019-2020 and 2020-2021, bridged the most intense periods of the COVID-19 pandemic, which directly impacted production, development, and funding. These losses tended to impact women and non-binary creatives more than men, especially in English-language television.

In film, women and gender diverse producers experienced reductions in 2020 and 2021, but women and gender diverse writers and directors maintained or improved upon parity gains from 2019. These varied results imply that public commitments to parity are making encouraging progress. And, the sector is not yet where it needs to be.

English-language Television

Women and non-binary creatives experienced an overall decrease in share of work on English-language television projects in 2020 and 2021.

	2020	2021
Percentage of women and gender diverse key creatives employed	33%	39%
Share of key creative work in television (% credits)	28%	31%

Writers

- Women and gender diverse writers **received less work** in 2020 (38%) and 2021 (42%) compared to 2019.

Directors

- Women and gender diverse directors received less work on English-language drama series in 2020 (41%) and 2021 (42%) versus 2019 (50%).
- On documentary series, women and gender diverse directors received even fewer credits in 2020 (22%) and 2021 (17%).

Cinematographers

- Women and gender diverse cinematographers continue to have the least share of work of all key creative roles, which decreased in 2020 (6%) and 2021 (10%) versus 2019 (17%).

English-language Film

Producers

- English-language film projects produced by women and gender diverse producers reduced from over 50% in 2019 to 43% in 2020 and 2021.
- Funding decreased for women and gender diverse producers from 48% of the total investment in 2019, to 42% in 2020 and 2021.
- Meanwhile, men gained share of investment from 2019 (52%) to 58% in 2020 and 2021.

Writers

- Women and gender diverse writers **retained parity** in 2020 and 2021 receiving 51% of the English-language writing credits.
- Representation among women and gender diverse creatives also improved, with Indigenous women, Black women, and Women of Colour writers gaining share in 2020 & 2021.

Directors

- Women and gender diverse people directed 54% of English-language films produced in 2020 and 2021, with 51% of Telefilm Canada’s investment.

DIFFERENTIATING THE DATA OF WOMEN AND GENDER DIVERSE INDIGENOUS, BLACK, & PEOPLE OF COLOUR REVEAL INEQUALITIES *WITHIN* PARITY

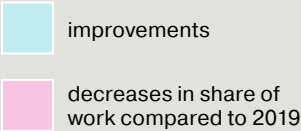
Indigenous Women and Gender Diverse Creatives

Indigenous women and gender diverse creators have featured strongly in recent calls for support and representation (e.g., WIVOS19 & 21), with losses in share of work in television.

Percent of work in key creative roles for Indigenous women and gender diverse creatives (television & film)

Television	2019	2020-21	Total Women & Gender Diverse
Directing	1.7%	1.0%	42.0%
Writing	0.8%	0.5%	43.0%
Cinematography	—	0.0%	13.0%

Film	2020-21	Total Women & Gender Diverse
Directing	9.0%	54.0%
Writing	8.0%	50.0%
Producing	6.0%	46.0%



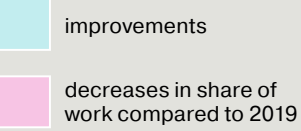
Women and Gender Diverse People of Colour Creatives

Women of Colour lost many of the gains they reported in 2019, in both television and film.

Percent of work in key creative roles for Women of Colour (television & film)

Television	2019	2020-21	Total Women & Gender Diverse
Directing	12.0%	14.0%	42.0%
Writing	4.6%	3.0%	43.0%
Cinematography	2.8%	7.0%	13.0%

Film	2020-21	Total Women & Gender Diverse
Directing	9.0%	54.0%
Writing	7.0%	50.0%
Producing	6.0%	46.0%

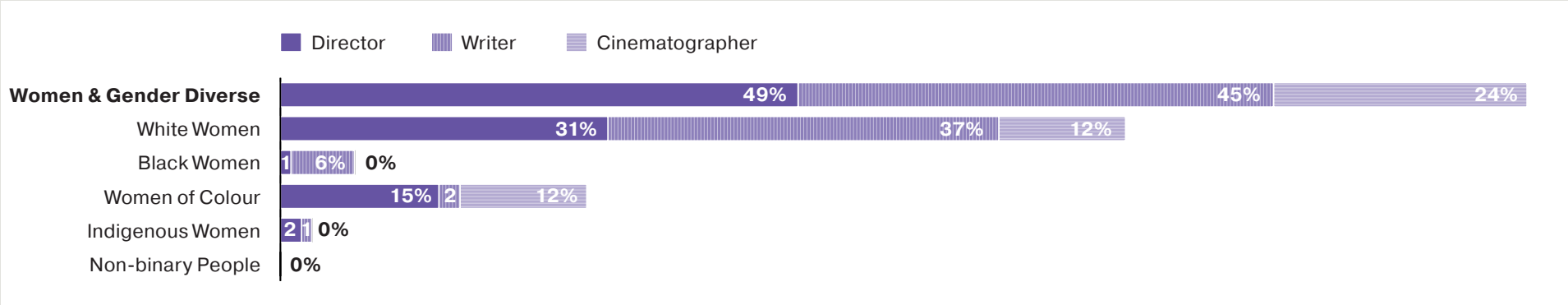


Differentiating the data of women and gender diverse Indigenous, Black, & People of Colour reveal inequalities *within* parity (continued)

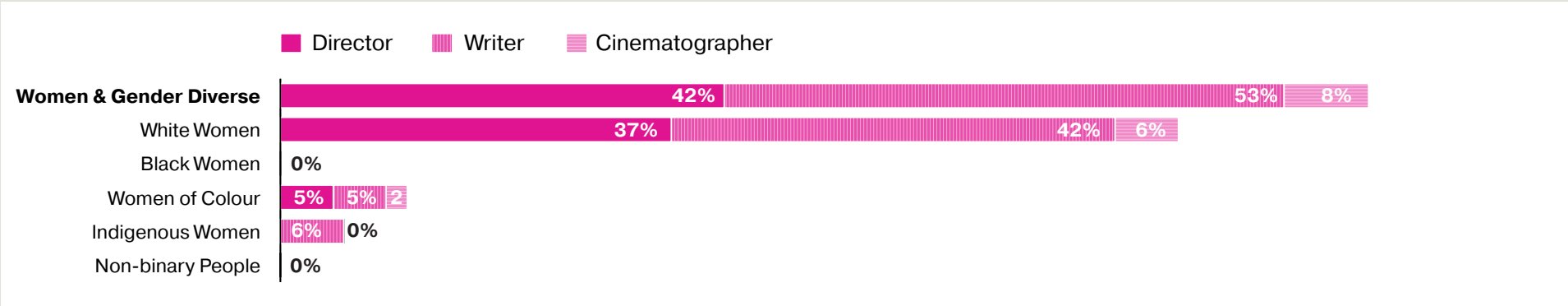
Broadcasters who maintained their parity commitments through 2020 and 2021 did so by employing white women.

CBC

Women and Gender Diverse Share of Key Creative Credits in Drama Series (N= 2060 key creative credits)



Women and Gender Diverse Share of Key Creative Credits in Documentary Series (N= 308 total key creative credits)

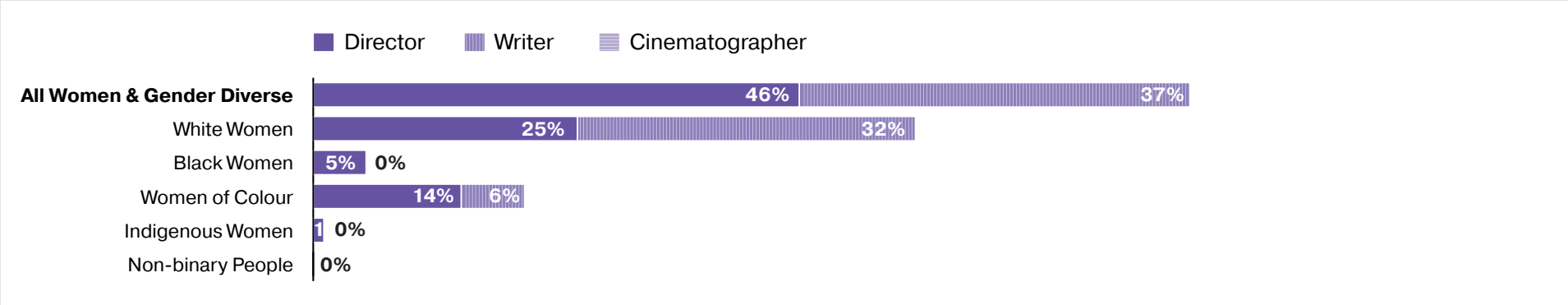


Differentiating the data of women and gender diverse Indigenous, Black, & People of Colour reveal inequalities *within* parity (continued)

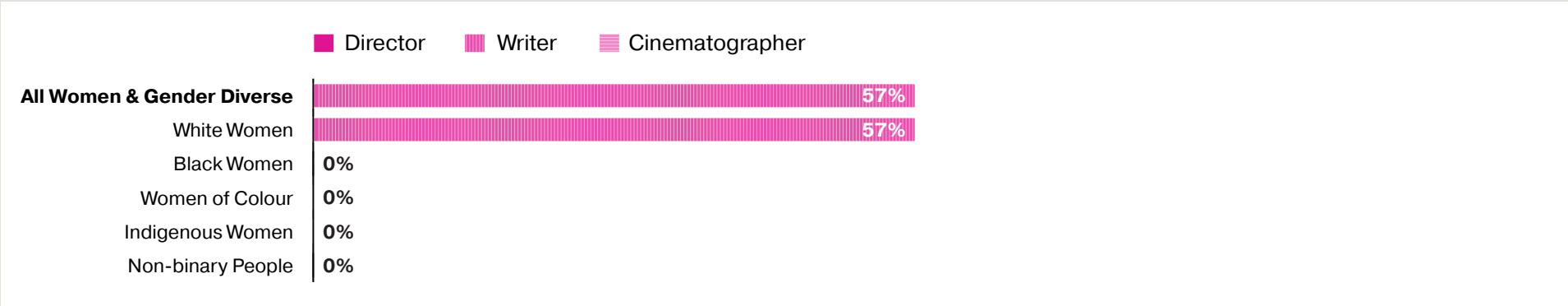
Women and gender diverse creatives did not receive any cinematography credits on any English-language series (drama and documentary) commissioned by Rogers in 2020 and 2021. Women and gender diverse creatives also did not receive any director credits on English-language documentary series commissioned by Rogers in 2020 and 2021.

Rogers

Women and Gender Diverse Share of Key Creative Work in Drama Series (N=353 key creative credits)



Women and Gender Diverse Share of Key Creative Work in Documentary Series (N=94 total key creative credits)

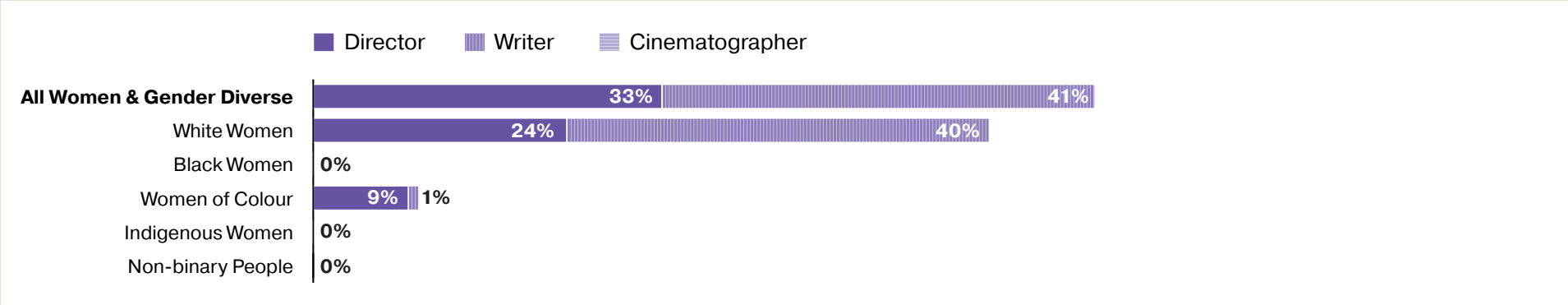


Differentiating the data of women and gender diverse Indigenous, Black, & People of Colour reveal inequalities *within* parity (continued)

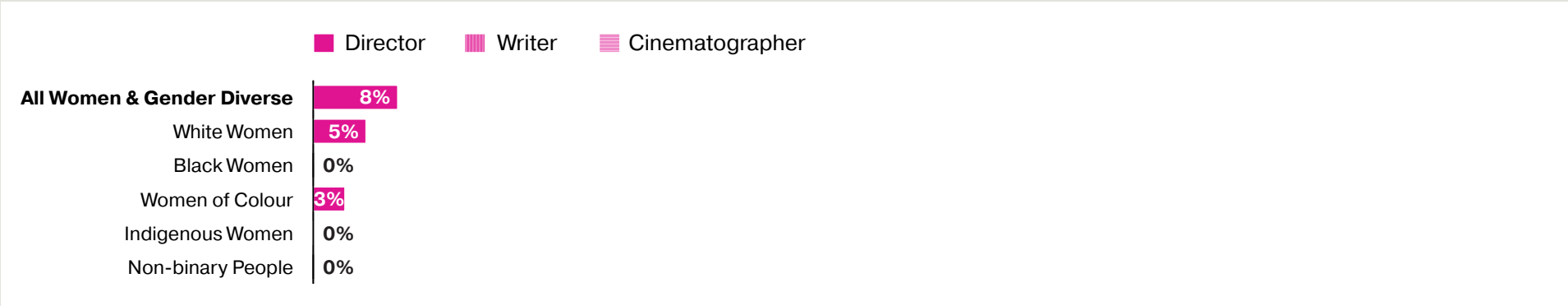
Women and gender diverse creatives did not receive cinematography credits on any series (drama or documentary) commissioned by Corus in 2020 and 2021.
Women and gender diverse creatives did not receive any writing credits on documentary series commissioned by Corus in 2020 and 2021.

Corus

Women and Gender Diverse Share of Key Creative Credits in Drama Series (N=195 total key creative credits)



Women and Gender Diverse Share of Key Creative Credits in Documentary Series (N=235 total key creative credits)



BLACK WOMEN CREATIVES ARE THE LEAST SUPPORTED BY A SIGNIFICANT MARGIN

Black women creatives have the lowest representation across all key creative roles, lead the fewest projects, and receive the least funding.

Black women are also the most isolated, as the least likely creatives to occupy key creative roles on projects that were *not* led by Black women.

The stark differences in the experiences of Black women creatives have, in previous years, been hidden in the data representing Women of Colour, underscoring the necessity of distinguishing the experiences of Black women through data.

These results reinforce the findings reported extensively in recent studies by the Black Screen Office and WIFT Alberta, detailing the ways Black women encounter both gender bias and anti-Black racism that create systematic barriers to access at every level throughout the sector.

Television

Percentage of key creative credits to Black women on English-language drama series

Drama	Black Women	All Women & Gender Diverse
Directing	1%	42%
Writing	5%	43%
Cinematography	0%	13%

Percentage of key creative credits to Black women on English-language documentary series

Documentary	Black Women	All Women & Gender Diverse
Directing	0%	20%
Writing	0%	35%
Cinematography	0%	5%

Employment of Black women in key creative roles by showrunner in English-language television

Employment by Showrunner	Black Women	All Women & Gender Diverse
Men-led	1%	11%
Women-led	3%	51%
Mixed-team	0%	40%

Film

Share of producing credits to Black women on English-language films

Producing	Black Women	All Women & Gender Diverse
Share of Producing credits	2%	46%
Share of investment	1%	33%
Average investment/project	\$155K	\$390K

Share of directing credits to Black women on English-language films

Directing	Black Women	All Women & Gender Diverse
Share of Directing credits	2%	54%
Share of investment	1%	51%
Average investment/project	\$208K	\$501K

None of the projects produced or directed by Black women were funded for more than \$500K in 2020 & 2021.

Share of writing credits to Black women on English-language films

Writing	Black Women	All Women & Gender Diverse
Share of Drama Film Writing credits	2%	50%
Share of Documentary Film Writing credits	5%	76%

Share of key creative credits to Black women by producer on English-language films

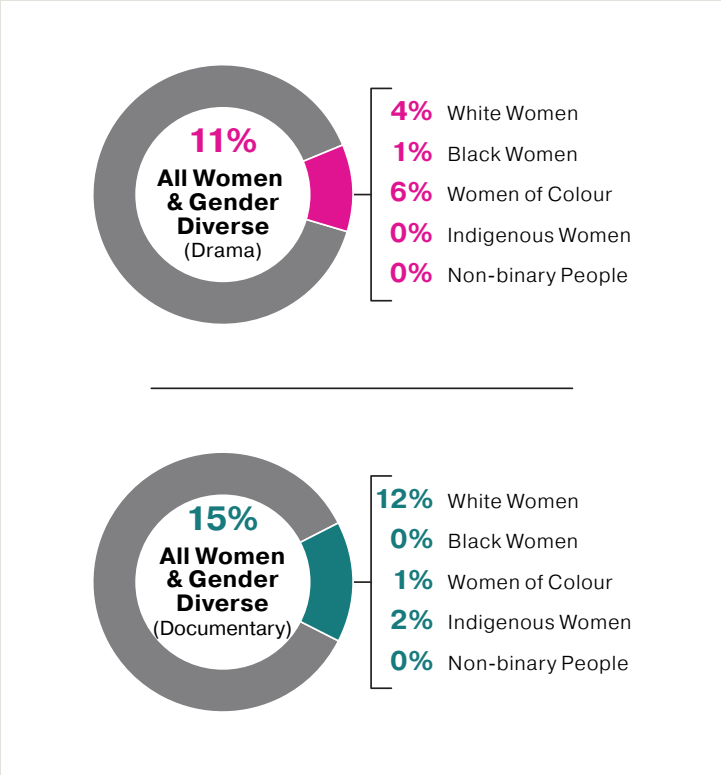
	% Black Women hired		All Women & Gender Diverse	
	writing	directing	writing	directing
Men producers	0%	0%	78%	78%
Black women producers	100%	100%	100%	100%
Indigenous women & gender diverse producers	0%	0%	85%	100%
Women & gender diverse People of Colour producers	0%	0%	100%	100%
White women producers	3%	3%	55%	48%

WOMEN AND GENDER DIVERSE CREATIVES IN DECISION-MAKING ROLES MAKE A BIG DIFFERENCE

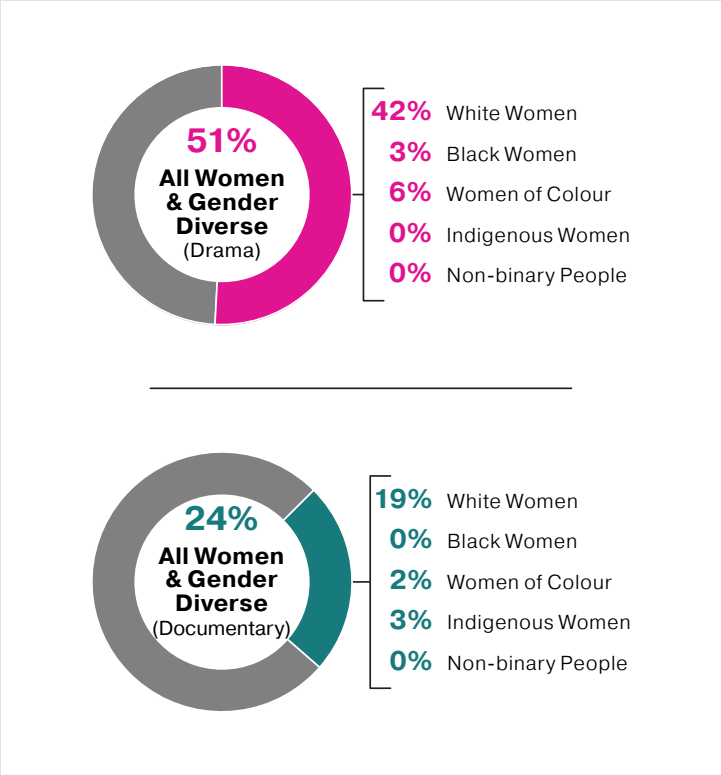
Gender representation in decision-making roles, even in mixed gender environments, significantly increases the share of credits awarded to women and gender diverse creatives across all key creative roles.

Television

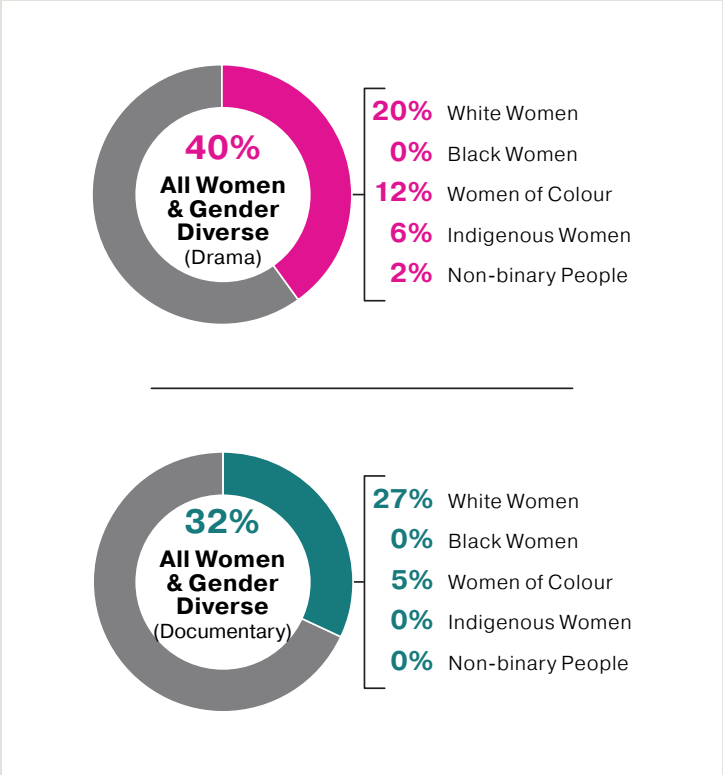
Women and Gender Diverse Share of Work: Men-Led Series



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



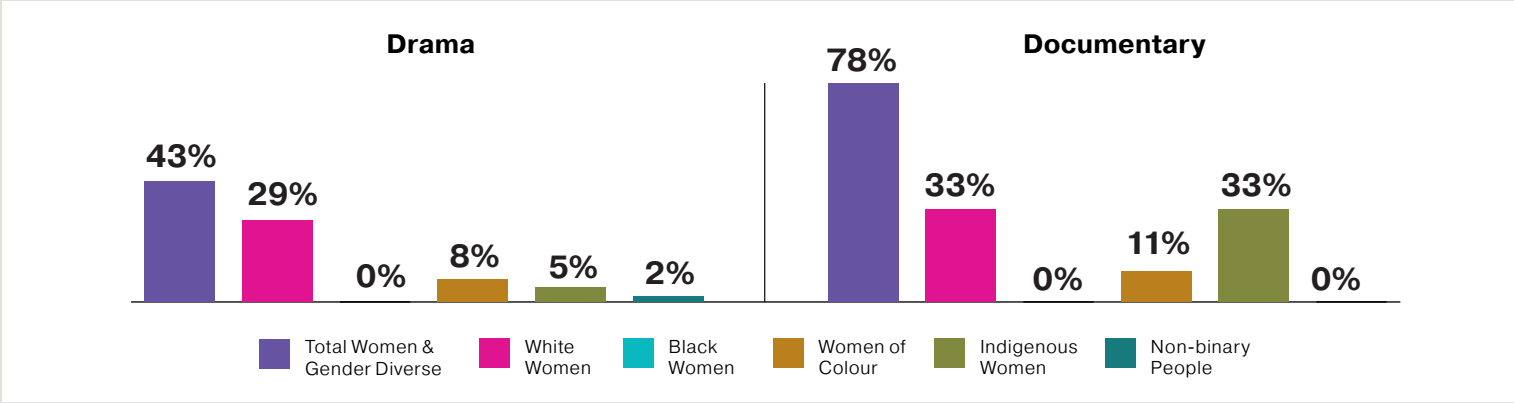
Women and Gender Diverse Share of Work: Mixed-Led Series



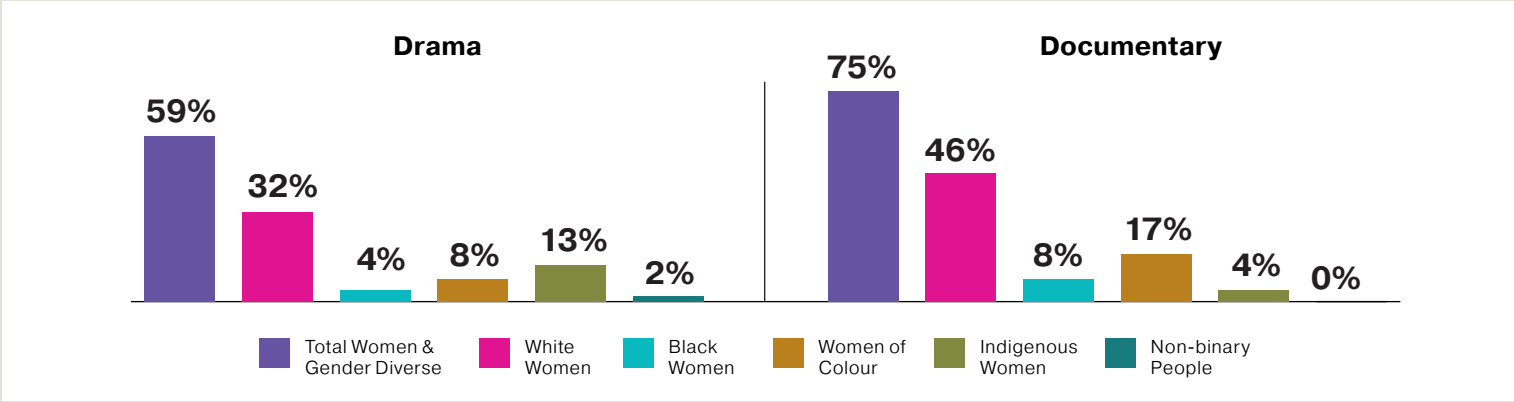
Women and gender diverse creatives in decision-making roles make a big difference (continued)

Film

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



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



LACK OF DATA COLLECTION & TRANSPARENCY IS DETRIMENTAL TO PROGRESS

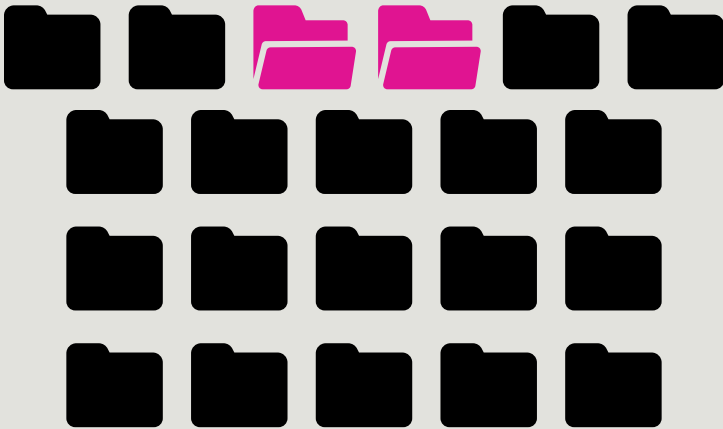
Out of **21** funds examined for this project, only **two** funders could make their data available.

Research studies conducted between 2020 and 2022 by several equity organizations, including the Black Screen Office, the Indigenous Screen Office, and The Racial Equity Media Collective continue to underscore the way traditional research and measurement practices limit the creation of authentic and representative² screen content and how larger gaps in data collection and transparency³ work against Indigenous, Black, and People of Colour creatives in the sector.

The absence of transparent, consistent data collection and sharing practices across the sector is inhibiting our shared understanding of the sector’s progress toward gender equity, and the ability to make evidence-based investments in structural interventions that create lasting change.

As of 2022, Telefilm and the CMF are demonstrating increased leadership in data collection, transparency and collaboration. Ontario Creates and Creative BC have also introduced greater transparency and access to their funding data.

WOMEN IN VIEW



CONCLUSIONS

Parity commitments are not being met consistently.

While some stakeholders seemed to remain steadfast in their commitments to parity throughout 2020 and 2021, the overall momentum that appeared to be building in 2019 was significantly compromised in 2020 and 2021.

In our last report, we hypothesized that women’s participation in the screen sector workforce would be most affected by the COVID-19 pandemic (compared to men). This hypothesis was confirmed, with the share of work and investments received by women and gender diverse creatives reducing markedly, from 48% of the total investment in 2019 to 35% (in 2020) and 31% (in 2021).

Indigenous women, Black women, and Women of Colour were the most significantly impacted. In fact, most of the losses documented for women and gender diverse creatives were experienced by Black women and Women of Colour.

These findings suggest that the hard-earned progress that began to pick up speed in 2019, is fragile, and that more sustainable infrastructure is required to assure that parity – and importantly, equity – gains withstand external market pressures.

Parity is not the same as equity

While all women and gender diverse people face barriers to equality (relative to men), the distribution of access among women and gender diverse creatives tells a very different story.

Parity statistics tend to reflect the experiences of white women, who, in this report, had between two and ten times the share of work of other women and gender diverse creatives.

When parity statistics are reported as an aggregate (i.e., all women and gender diverse creatives together), the gains enjoyed by white women mask the markedly slower progress, and in some cases, the losses, faced by Indigenous women, Black women, and Women of Colour. In turn, this reporting may perpetuate the systemic oppressions faced by Indigenous women, Black women, Women of Colour, and other gender diverse people.

Equity-deserving organizations have consistently expressed concerns about the sustainability of the sector’s interests in DEI efforts that seem heralded by the intersecting social pressures of 2020 and 2021. The differential experiences of Black women and Women of Colour relative to white women outlined in this study, especially as they relate to the pandemic, should be viewed as indicators of where current commitments remain vulnerable and insufficient.

Binary definitions of gender are not inclusive

Although the data in this report still did not have sufficient representation among non-binary creatives to permit a complete, intersectional analysis, the research process surfaced the pressing importance of re-examining definitions of gender used by the sector, and its role in the way diversity, equity, and inclusion initiatives are conceived, implemented, and evaluated. The sector continues to engage a binary understanding of gender – men and women – which inherently excludes non-binary and other gender diverse creatives from being fully represented by the data.

This includes feminized language used around parity discussions, which we have learned can lead individuals to exclude themselves from the analysis because this framing might not reflect their experience of gender and identity.

Conclusions (continued)

Representation in data is critical

These findings add to the mounting evidence that umbrella terms (e.g., BIPOC, “racialized”) that collapse distinct groups of creatives together are harmful when they make communities of creatives invisible to the sector. Collecting and reporting on data using higher order groupings risks building a narrative of equity that does not match the lived experiences of many creatives. Without these insights, the efforts made to build a more equitable sector will inevitably be inadequate and threaten to further entrench systemic barriers to access faced by Indigenous women and gender diverse creatives, Black women, Women of Colour, and other gender diverse people.

Identity data for Black creatives, and People of Colour creatives must be represented distinctly at every stage, from self-identification and collection, through to analysis and reporting.

Although this practice has been adopted by some funders and stakeholders, the lack of data available for this study suggests an opportunity for standardization.

This is true for the identity data representing all underrepresented communities (i.e., avoid umbrella terms in the collection and analysis of data).

Numbers, alone, can hide structural inequalities

Numbers without context can hide structural inequalities and risk misleading assessments of progress toward equity.

Statistics, alone, do not reveal structural barriers (obstacles that collectively affect a group disproportionately and perpetuate or maintain stark disparities in outcomes) and cannot direct structural interventions (interventions that change behaviours and practices, policies, organizational structures, service systems, and power structures).

1 WOMEN & GENDER DIVERSE PRODUCERS & CREATIVES IN CANADA'S SCREEN MEDIA SECTOR

THE ON SCREEN REPORT: PURPOSE & EVOLUTION

Since 2012, the On Screen Report has conducted a meta-analysis of the position of women-identifying creatives in Canada. This research filled a significant gap in existing data by consolidating and analyzing information about development and production funding across Canada's two largest funders: English-language film projects financed by Telefilm Canada and drama English language television series funded by the Canada Media Fund (CMF).

Over the years, the report has grown to include more roles (e.g., introduction of producer in film and showrunner in television in 2019), providing quantitative evidence of the importance of representation among decision-makers; and has evolved data collection processes to keep pace with equity research practices (e.g., disaggregating and reporting on the data representing Indigenous women, Black women, and Women of Colour in 2019).

WIVOS23 finds itself at another juncture:

- Work undertaken by the CMF through the Equity and Inclusion in Data Collection (EIDC) round table has brought attention to the on-going discussion of identification terminology⁴ and the complexities of self-identification. Among the issues raised by this group are the limitations imposed by umbrella identity terms like “BIPOC” and “racialized” that group dissimilar communities of people together to imply a common experience.

- Gender identity has also undergone an evolution since the first On Screen report. The binary of men and women does not reflect the spectrum of gender experiences in Canada's Screen sector, nor does the label of ‘women’ represent the experiences of all gender diverse people.
- The introduction of new data collection practices, including the implementation of Persona-ID, has been posited to make the data once collected manually for the On Screen Report more readily and consistently available beginning in 2023.

This report, therefore, begins a re-imagining of WIVOS's contribution to the evolving research landscape, which has informed several additions and changes to the On Screen Report from previous years.

Terminology

Gender diversity & “Gender Diverse”

A more inclusive stance of examining representation of gender diverse people, rather than ‘women’ forms the basis of WIVOS23. The term “gender diverse” is employed here to describe people who do not identify as cisgender men or women, and who encounter gender-based barriers to access⁵. This includes non-binary people, Two-Spirit people, transgender women, transgender men, and genderfluid people. When the term “women” is used in this report, it means the data referred to contain only creatives who self-identify as women. The use of gender diverse did not change the number of creatives included in the dataset (i.e., the use of gender diverse did not introduce creatives who would not otherwise have been included in the data), but is a shift in language to better

represent the experiences of creatives who encounter systemic barriers to access related to their gender.

Intersectionality

Intersectionality is an analytical framework developed by Kimberlé Crenshaw for understanding how aspects of a person's identities intersect to create different modes of discrimination, access, and privilege. WIVOS23 expanded to collect self-identification on a number of identity markers, including race/ethnicity, gender, sexual orientation, and disability. The intersectional analysis undertaken in WIVOS23 recognizes that a person's identities cannot be separated; that a person's lived experience is shaped by the way their identities intersect, and the way the sector perceives and interacts with those intersections. Based on the data available and a commitment to preserving the privacy and confidentiality of key creatives contained in the dataset, WIVOS23 focuses on the intersection of gender identity and race/ethnicity. For the first time, Black women from Women of Colour are reported on separately. The representation of gender diverse identities within racial/ethnic groups is also reported on whenever possible.

Parity vs. Equity

Parity refers to the proportional representation of men and women in a given group; it is a *ratio* of two genders. Findings from WIVOS19 and WIVOS21 surfaced the way this gender-focused lens fails to show the way parity efforts seem to privilege white women. Accordingly, WIVOS23 adopts a lens of equity in its consideration of how work is distributed to and amongst women and gender diverse creatives. Equity refers to the elimination of disparities between groups based on identity; it refers to the elimination of

The On Screen Report: Purpose & Evolution (continued)

disparities between groups based on identity; the process of fairly allocating resources, programs, and decision-making. As parity remains the industry’s benchmark, parity and equity are used together in this report to underscore the inextricability of these two concepts when evaluating the sector’s progress. However, using these terms together does not imply that parity is equity; rather, to accurately consider parity, it must include equity.

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, producing, cinematography, and showrunning.

Scope of Study

This report includes 234 English-language television projects: 127 drama series and, new for this report, 107 documentary series, funded by CMF for production in 2019-2020 (referred to as 2020) and 2020-2021 (referred to as 2021).

This report also includes 653 English-language film development projects and 127 English-language film production projects that received Telefilm Canada funding in 2019-2020 (referred to as 2020) and 2020-2021 (referred to as 2021).

The addition of documentary television represents a significant increase to the size and scope of the dataset for WIVOS23 from

previous reports. This is the first time documentary film and television have been examined separately from drama.

The researchers would like to acknowledge the incredible collaboration and openness demonstrated by the CMF and Telefilm that has enabled this report. The screen sector continues to suffer from a lack of consistent data collection, access, and transparency, which significantly inhibits our collective ability to identify and address the structural barriers affecting underrepresented creatives. The CMF and Telefilm continue to demonstrate increasing industry leadership through their collaboration. As of 2022, Persona-ID (CMF) will standardize more equitable data collection practices, providing a new level of transparency about the CMF’s data collection and reporting. Also for 2022, Telefilm also introduced a self-identification tool as part of their funding process, which will increase the accuracy and availability of data collected.

While this information was not available for the 2020 and 2021 funding cycles, going forward, these practices will bring a new level of data accuracy and quality to future meta-analyses.

Both the CMF and Telefilm report annually on their investments and progress toward parity in both their internal organizational composition and their distribution of funding. The On Screen report should not be viewed as a re-analysis or challenge to their transparent reporting. Indeed, the Annual Reports published by the CMF and Telefilm include more expansive datasets that represent the full extent of their parity and equity efforts. Instead, the On Screen report should be read as a temperature check; it considers

the way funding distribution has changed across multiple genres and sources, and where there is still room to improve as an industry.

Considering the Sector Ecosystem

The role of industry talent development programs (e.g., training) as a pathway to network and skill building, and longer term access to funding opportunities is also reviewed, with the proposal of a preliminary framework to support a more robust examination of industry talent development programs as part of a future study.

Limitations

Identity. While WIVOS23 endeavoured to apply a comprehensive, intersectional lens to the data, many groups were too small to report on separately while protecting the privacy and identities of individuals involved.

Identities that were particularly underrepresented in the production and development data analyzed for this report include:

- Women and gender diverse people with disabilities
- Non-binary people
- Black women
- Indigenous gender diverse People

The underrepresentation of these creatives in the data is not because they were not included in the research process. Rather, that creatives with these identities received significantly fewer credits compared to other groups.

The On Screen Report: Purpose & Evolution (continued)

We know from other sector research that the reasons for this lack of representation may differ. In some cases, it might be because these identities are indeed absent from the data – that is, that people who identify in these ways are not funded to the extent that other groups are. In other cases, individuals with these identities might be present in the data but may choose not to disclose certain aspects of their identities. Participants in other sector research have pointed to unethical and harmful data collection practices, the lack of safety for people with certain identities within the sector, and perceived risks to their employment as reasons for their hesitance toward self-identification.

Funds. The funding examined for both past and current On Screen reports has been core funding from the CMF and Telefilm Canada. While these funds represent much of the funding available in Canada, several other private and specialized funds are also available.

The original scope of this study sought to include a selection of specialized and private funds, both to explore the extent to which women and gender diverse people are accessing that funding and to consider the relationships between different types of funding/ funding sources. Researchers contacted funders representing 19 additional funds in an effort to produce a cross-sectional analysis of the sector's investments. None of these additional funders agreed to participate, either because the data were not available, or because the funder was unable to share information citing privacy commitments.

Researchers reviewed all publicly-available information related to these 19 funds, including Annual Reports and Impact Reports published by the funders, program summaries, and online databases to explore the availability of any data that could be incorporated. Although some Annual and Impact Reports list some of the projects funded, the investments made per project are not reported, preventing their inclusion in the WIVOS23 analysis.

Researchers would also like to acknowledge the progress made by some provincial funders: Ontario Creates now publishes the project and investment details of funding recipients in an open-source database that can be found on their website. Creative BC has also started to publish this information in annual summary reports found on their website. The availability and public access to this data will enhance the scope and analysis of future reports.

Anecdotally, we know that women and gender diverse creatives pursue a wide variety of funding opportunities. The inability to include additional funds in the current analysis means that some important sources of funding accessed by women and gender diverse creatives are not represented, inhibiting a fully representative view of sector investments.

Language of Programming / Projects. This study includes only English-language programming. Previous On Screen reports included French-language film data within the overall dataset, but did not report on these investments separately. Accordingly, this report does not make comparisons to previous years' findings, as these data are not compatible. French language television programming has never been included.

METHODOLOGY

Women in View on Screen examines the employment of women-identifying and non-binary key creatives in Canadian publicly-funded live action and documentary television series and feature films.

Since the launch of the first Report, WIVOS 2012, the primary source of data has been the online databases of funded projects found on the Telefilm Canada and Canadian Media Fund websites. These publicly-funded agencies provide consistent, detailed, and decisive annual reporting of their investments. **As with previous Reports, WIVOS 2022 does not encompass all investments made through CMF and Telefilm Canada.**

Where the data came from

Television

In television, 127 English-language drama and 107 English-language documentary series funded by the CMF for production in 2019-2020 (shorthand throughout this document as 2020) and 2020-2021 (referred to as 2021) were examined. Researchers are grateful to the CMF for their cooperation in providing the raw project data. Data from 2019 (2018-2019 funding cycle) collected for our previous report is included throughout for comparison purposes.

The data provided by CMF projects includes information about the series season, number of episodes, funding allocation, and broadcasters for each fiscal year. The information provided by CMF does not include the names or identities of key creatives on these

projects. To gather key creative credits, researchers viewed on-screen credits at least twice for each television episode studied. In tracking series by broadcaster, in the case of acquisitions, the series was counted with the current broadcaster.

Film

In film, 653 film development projects and 127 film production projects that received Telefilm Canada funding in 2019-2020 (referred to as 2020) and 2020-2021 (2021) were examined. Researchers are grateful to Telefilm Canada for their cooperation in providing and explaining raw data. For the section entitled Producers in Film, producer refers to the project's lead producer as defined by Telefilm Canada. In instances where researchers could not find information on the key creative of a feature film (either because they did not self-identify or the information about who was occupying those roles was unavailable), the film was excluded from the data reviewed resulting in a variance between this Report and reporting by Telefilm Canada.

Identity & Self-identification

A self-identification process was used to obtain the identity information contained in the WIVOS23 analysis. Once the names of individuals represented in the data were obtained (names of key creatives were included in the data provided by Telefilm; the names of key creatives on CMF-funded projects were obtained by viewing the on-screen credits of each project), publicly available contact information was used to share a confidential, online survey. This survey provided participants with the option to have their data included in the WIVOS23 analysis, and to self-identify using a variety of identity markers, including race/ethnicity, gender, sexual

orientation, and disability. The online survey was shared with 1022 creatives, 601 of whom responded by providing identity information and consent to participate.

If self-identification information could not be obtained, or if someone declined participation, their data was removed from the analysis.

Each individual included in the dataset was assigned a pseudonym, so that their self-identification information and their real name were not stored together. Any stored data was destroyed upon publication of the report.

Researchers acknowledge the sensitivity and complexity of self-identification and the construct of gender in many communities, particularly within Indigenous communities.

The Indigenous Screen Office and the Aboriginal Peoples Television Network continue to conduct consultations and evolve best practices for Indigenous identity practices and considerations. We have and will continue to follow the protocols and practices set out by the Indigenous Screen Office and the Aboriginal Peoples Television Network as they evolve.

Accordingly, we anticipate that future iterations of the On Screen report might undertake different methodologies in accordance with growing best practices related to identity and self-identification.

Future iterations of this report will continue to follow guidance from national and regional funding agencies, and equity-deserving

Methodology (continued)

organizations about the way people prefer to articulate their own identities. These practices will be adapted and applied to our data collection process to better understand representation in the industry. The definitions of Black women and Women of Colour in this Report includes mixed race. The definition of Indigenous includes those who self-identify as First Nations, Inuit, and Métis.

In the interest of protecting privacy, confidentiality, and safety, not all of the identity data collected could be reported in the analysis. If a subgroup contained fewer than four creatives, this intersectional group was not reported on separately. For example, the race/ethnicity of non-binary creatives is not included in this report at the individual level.

Each year, the number of individuals in our scope of data is counted as well as the total number of credits. Many of the same individuals appear in the data year after year. Therefore, the same person may be counted multiple times as an individual for each of the years they appeared in our data. In the analysis of showrunners, some series were run by a team and some by an individual. Whether run by a team or an individual each series was counted only once and classified as man-led if the individual or members of the team were men, woman-led if the individual or team were women and split-team-led series if the team included both a man and women. All data is assessed on a simple numerical formula of percentages.

Disclosure Statement

The research firm that produced the On Screen report has been engaged in several equity-based research projects in the sector over the last five years. A number of these research projects are referenced in this report, as their findings provide useful context and insight to the On Screen analysis. Only publicly-available information from these studies has been incorporated into the On Screen report.

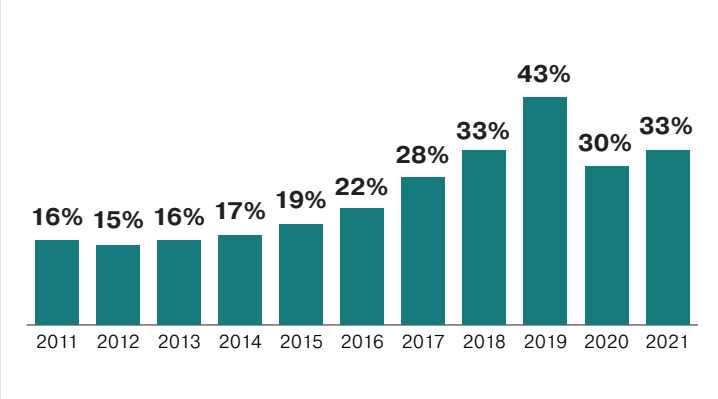
WOMEN AND GENDER DIVERSE PRODUCERS & CREATIVES IN CANADA'S SCREEN MEDIA SECTOR

WIVOS23 looked at drama and documentary employment data for two funding years: 2019- 2020 (“2020”) and 2020-2021 (“2021”).

WIVOS21 wondered about the impacts of the COVID-19 pandemic on women in the sector, citing Statistic Canada’s July 2020 Labour Force Survey that showed women’s participation in the labour force had dropped significantly and that the pay gap had widened. This was particularly true for Indigenous women, Black women, and Women of Colour.

Our review of the 2020 and 2021 funding cycles confirms this hypothesis and highlights the fragility of the hard-earned parity gains celebrated in 2019. This was true for both television and film.

Share of Key Creative Roles in TV & Film for Women and Gender Diverse People



In addition to the social and creative evolutions taking place in the sector, these two years bridged the most intense periods of the COVID-19 pandemic. The conditions of the pandemic (protracted lockdowns, public restrictions, extended periods of uncertainty) resulted in overall reductions in production, development, and funding. Additionally, the inclusion of documentary television and films significantly increased the size of the dataset analyzed in this report compared to 2019. Increases in absolute numbers, therefore, can be a function of an increase in volume of data (i.e., it is simply that more projects were analyzed) rather than changes to sector practices.

These factors complicate the year-over-year analysis that WIVOS has been known to provide. We have therefore adjusted our analytical approach for this report by emphasizing **share of projects and investments** more than absolute numbers. While numbers are reported, the more reliable comparisons to make year-over-year, and between genres, are changes in the **proportion of employment and investment** commanded by women and gender diverse creatives compared to men.

ENGLISH-LANGUAGE TELEVISION

Women and gender diverse creatives saw the most significant drop in employment in television, commanding only a 28% share of work in 2020, and 31% in 2021. These are 15% and 12% decreases, respectively, from 2019 (43%).

The share of work held by women and gender diverse creatives was markedly lower than men in both drama and documentary television, with the magnitude of change driven by documentary.

Equity vs Parity

As anticipated, losses recorded in 2020 and 2021 disproportionately affected Indigenous women, Black women, and Women of Colour. Disaggregating the data for Indigenous women, Black women, Women of Colour, white women, and non-binary people revealed the way “parity” conceived as men and women having equal share of the work, masks the significant inequities that exist within the group of women and gender diverse creatives. This suggests that “parity” is not the whole, and perhaps not even the most important target in the pursuit of gender equity.

Our review of the 2020 and 2021 funding cycles confirms this hypothesis and highlights the fragility of the hard-earned parity gains celebrated in 2019. This was true for both television and film.

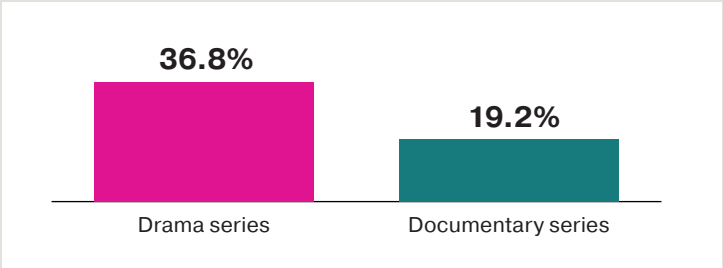
Women and non-binary creatives experienced an overall decrease in share of work on English-language television projects in 2020 and 2021.

Share of key creative work to women and gender diverse creatives in English-language television (2020 & 2021), relative to percentage of women and gender diverse creatives employed

	2020	2021
Percentage of women and gender diverse key creatives employed	33%	39%
Share of key creative work in television (% credits)	28%	31%

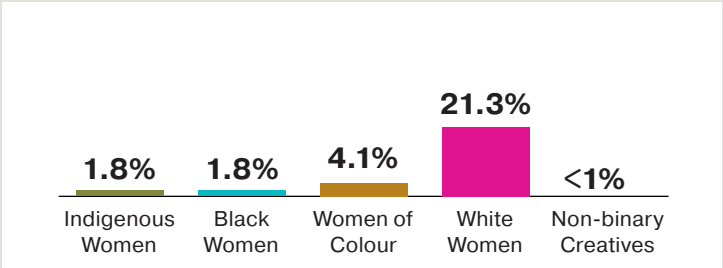
Differences in the share of work awarded to women and gender diverse creatives compared to men was most pronounced in documentary.

Total percentage of key creative work awarded to women and gender diverse creatives in English-language television (drama vs documentary series)



Out of the 5,919 credits reviewed from 2020 and 2021 funding cycles combined, 1,721 were awarded to women gender diverse creatives.

Total distribution of key creative credits to women and gender diverse creatives 2020 & 2021



English-language Television (continued)

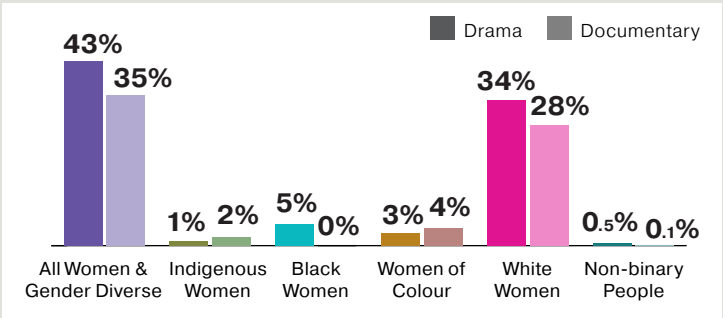
Writing

In Television, women and gender diverse creatives were best represented in the role of writer. In 2020, 38% of writing work went to women and gender diverse people – a decrease from the high of 57% in 2019. In 2021, there was an improvement, with women and gender diverse people having 42% of the writing work.

Share of English-language television *writing* credits 2020 & 2021

Share of work (% credits)	2020	2021
Women and gender diverse writers overall	38%	42%
Women and gender diverse writers on drama series	43%	42%
Women and gender diverse writers on documentary series	26%	46%

Women and gender diverse share of English-language television writing overall (2020 & 2021 combined)



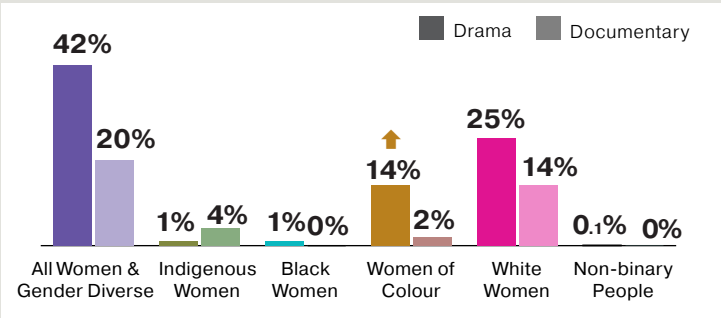
Directing

In the case of English-language TV directors, the share of work that went to women and gender diverse people in 2020 (31%) and 2021 (28%) dropped by 19% and 22%, respectively, from a 50% high of 2019. This discrepancy was much worse in documentary, where women and gender diverse people had only 22% of directing work in 2020 and just 17% in 2021.

Share of English-language television *directing* credits 2020 & 2021

Share of work (% credits)	2020	2021
Women and gender diverse directors overall	31%	28%
Women and gender diverse directors on drama series	41%	42%
Women and gender diverse directors on documentary series	22%	17%

Women and gender diverse share of English-language television directing overall (2020 & 2021 combined)



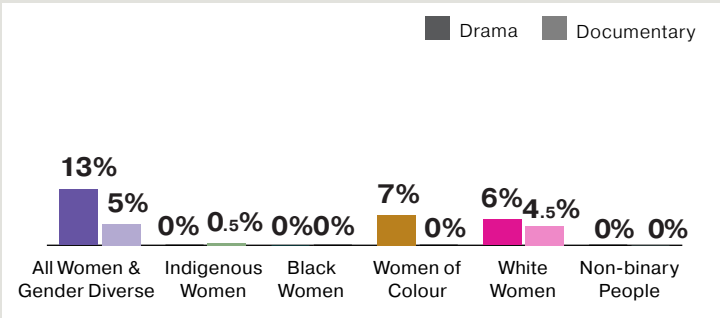
Cinematography

Women and gender diverse people remain the most underrepresented as cinematographers. In 2020, women and gender diverse cinematographers received only 6% of the work in television, while in 2021 that increased to 10%. During both funding cycles, women and gender diverse people were employed less frequently than in 2019 (17%).

Share of English-language television *cinematography* credits 2020 & 2021

Share of work (% credits)	2020	2021
Women and gender diverse cinematographers overall	6%	10%
Women and gender diverse cinematographers on drama series	9%	15%
Women and gender diverse cinematographers on documentary series	4%	6%

Women and gender diverse share of English-language television cinematography overall (2020 & 2021 combined)



English-language Television (continued)

Creative Leadership: “The Showrunner Effect”

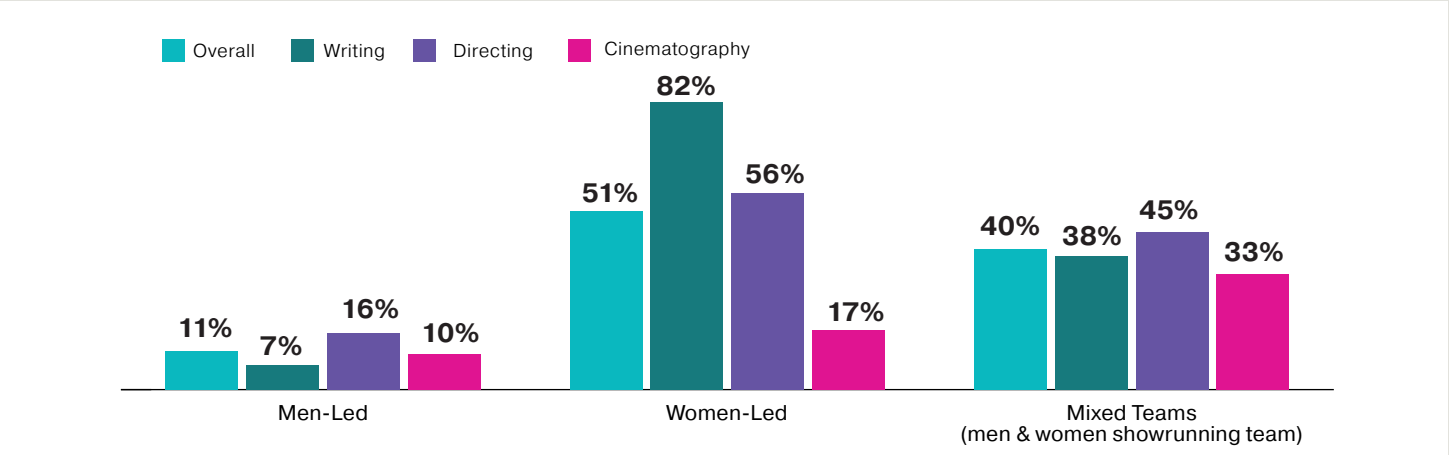
WIVOS19 and 21 highlighted the importance of creative leadership in workforce composition. In 2020 and 2021, we saw the impacts of creative leadership are amplified when adequate funding permits the repeated employment of the same individuals across multiple projects. This discovery clarifies that it is not only the numbers, but who (which individuals) represents those numbers, that matters when considering equitable access to opportunities. Larger, per project investments increase the magnitude of impact that a creative decision-maker can have because a larger budget means they can hire multiple people for a given role (e.g., multiple cinematographers listed for every episode in a series).

In addition to the overall importance of creative leadership in achieving equitable team composition, we observed an interesting pattern in some of the television projects showrun by men. 26% of the documentary series (out of the 68 series showrun by men) showrun by men had large teams of the *same individual men* working together, with multiple individuals receiving directing, writing, and/or cinematography credits on the same episodes for a given series.

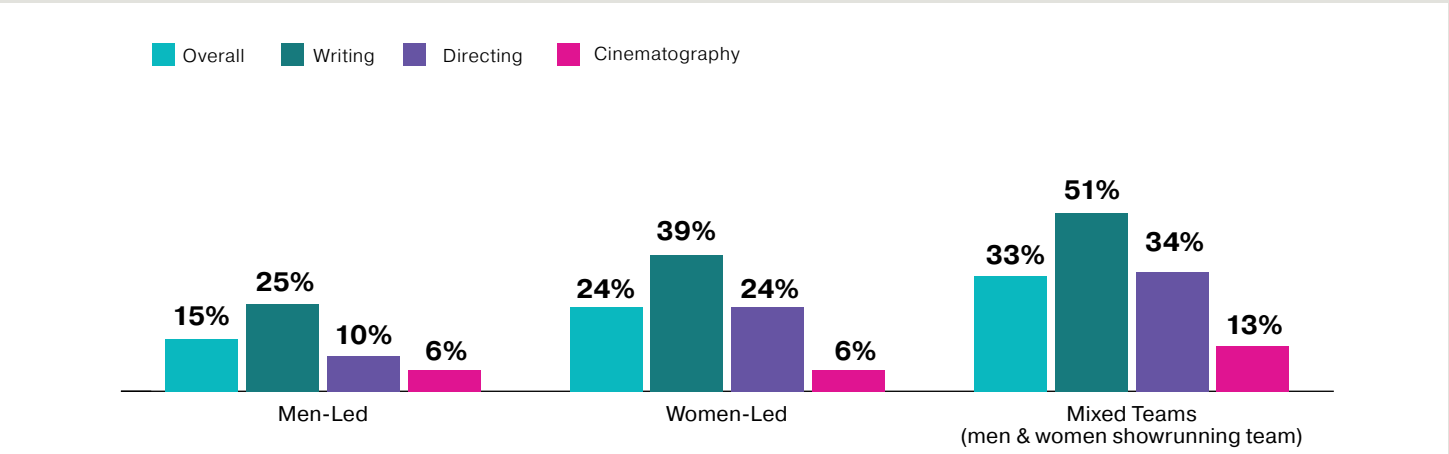
Several research projects⁶ have documented a common narrative presented in response to equity initiatives in the sector, in which white cis men say they cannot meet, or do not see equity targets as applicable given the small size of their team and/or projects. While this might be true for some, the patterns observed in the 2020/2021 television funding data show that this is simply not true across the board.

In contrast, TV projects led by women and gender diverse creatives consistently had a more diverse creative team. At the same time, these teams received less overall funding and a lower average investment per project than those led by men.

Drama: Share of key creative work for women and gender diverse people (2020 & 2021 combined)



Documentary: Share of key creative work for women and gender diverse people (2020 & 2021 combined)



ENGLISH-LANGUAGE FILM

Women and gender diverse creatives comprised 43% of the share of work in film production and development, and 42% of the investment (out of \$80.7M).

The 2020 and 2021 funding cycles revealed a dramatic change in the overall investment and number of projects produced versus 2019.

The COVID-19 pandemic, during which province-wide lockdowns and public restrictions brought the Canadian industry to a standstill, makes the decreased volume of production unsurprising. However, the proportional losses experienced by women and gender diverse creatives remain relevant and suggest that women and gender diverse creatives bore the brunt of the losses faced by the sector.

Under investment in women and gender diverse creatives in film, therefore, is ongoing.

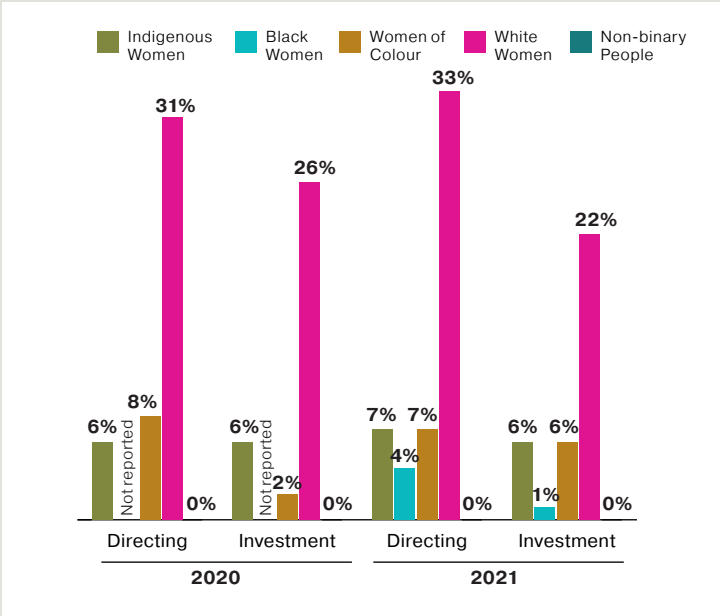
Share of key creative work to women and gender diverse creatives in English-language film (2020 & 2021), relative to percentage of gender diverse creatives employed

	2020 & 2021 combined
Share of women and gender diverse credits in film (production & development combined)	43%
Share of women and gender diverse investment in film (production & development combined)	42%

Producing

COVID-19 reduced the number of productions funded in 2020 and 2021. Overall, the proportion of projects produced by women and gender diverse producers in 2020 and 2021 (combined) reduced from over 50% to 46%.

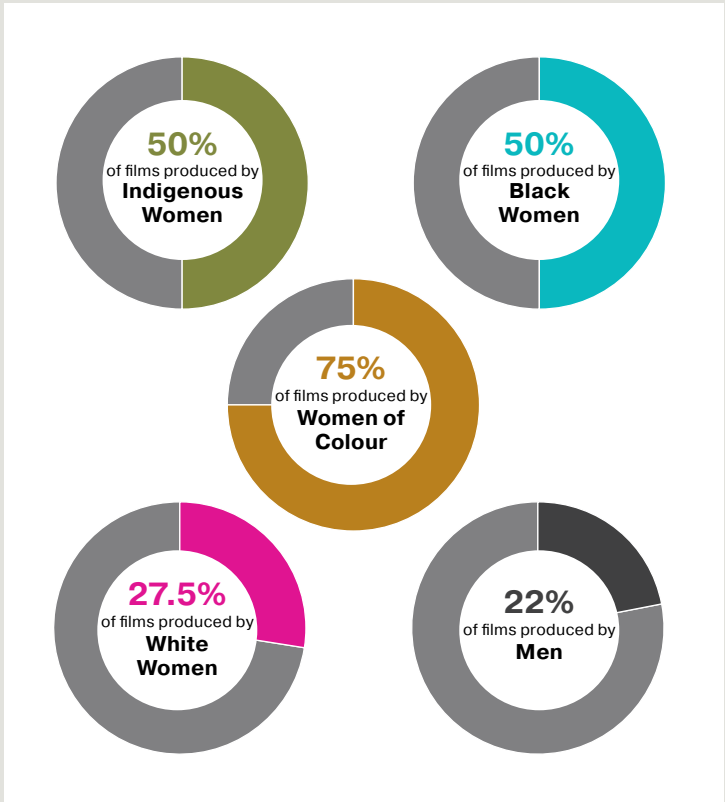
Investment in women and gender diverse producers on English-language films (2020 & 2021 combined)



English-language Film (continued)

Percentage of films funded through Talent to Watch by identity

Out of the total number of films produced by each identity, the percent of projects represented here were funded through Talent to Watch (average 2020 & 2021 out of a total investment of \$12.4M).

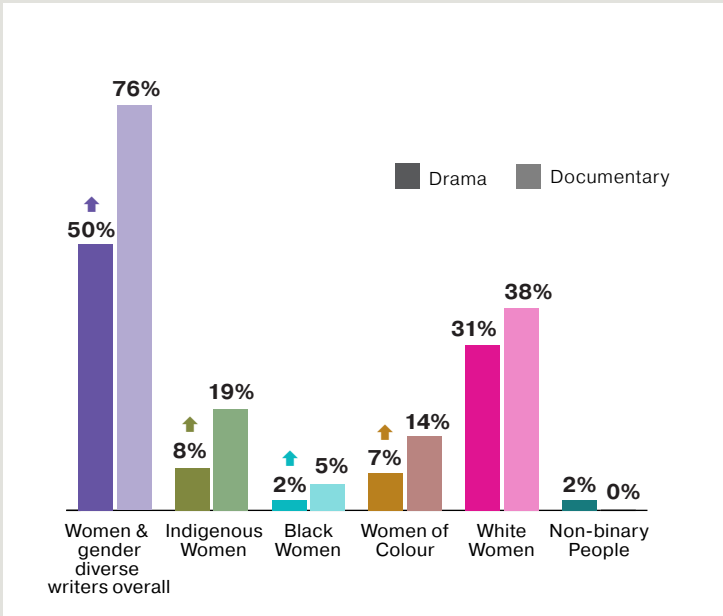


Writing

Women and gender diverse writers **retained the parity** gained in 2019, receiving an average of 51% of the English-language writing work in 2020 and 2021.

Representation among women and gender diverse creatives also improved, with Indigenous women, Black women, and Women of Colour writers gaining share in 2020 or 2021 compared to 2019.

Share of English-language film *writing* credits 2020 & 2021



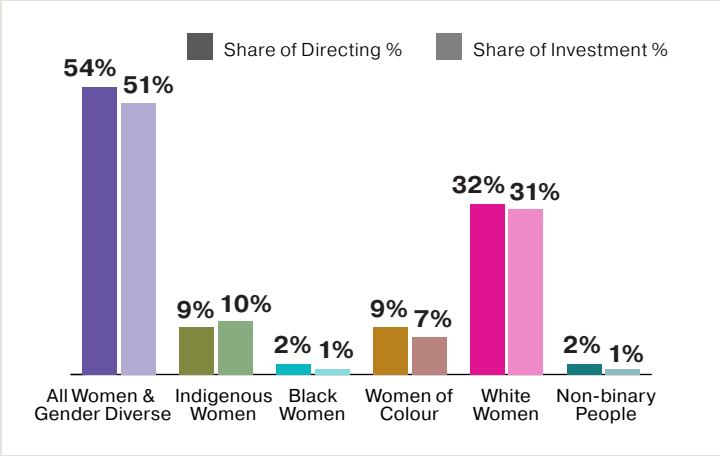
Directing

Women and gender diverse people directed **54% of films produced in 2020 and 2021, with 51% of Telefilm Canada's investment – meeting Telefilm Canada's target** of achieving gender parity by 2020.

Black women remain significantly underrepresented and underinvested 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.

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



English-language Film (continued)

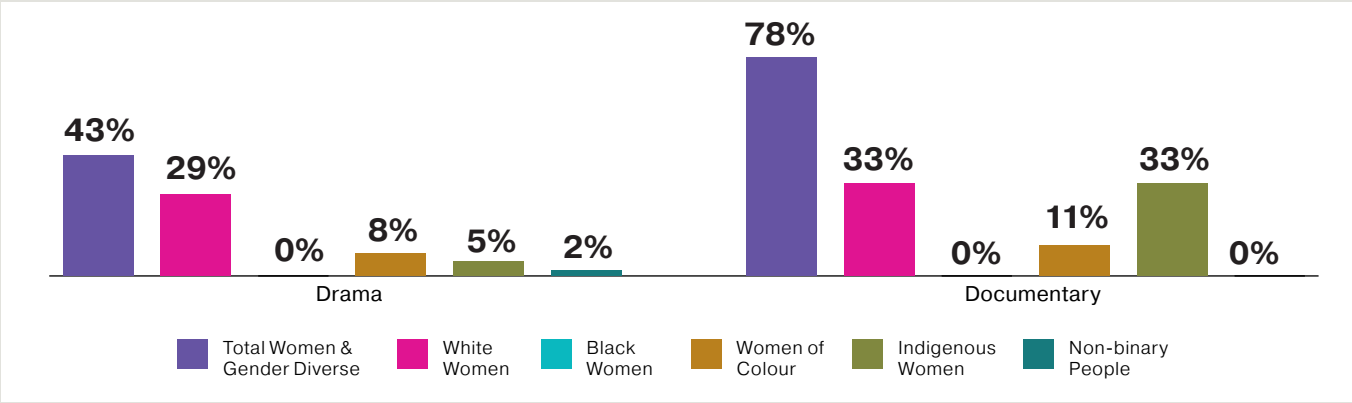
Creative Leadership: “The Producer Effect”

The “Producer Effect” continued to be significant in 2020 and 2021. Women and gender diverse creatives had the lowest share of work on projects produced by men (30%) and a greater share of work on projects led by women and gender diverse producers (63%).

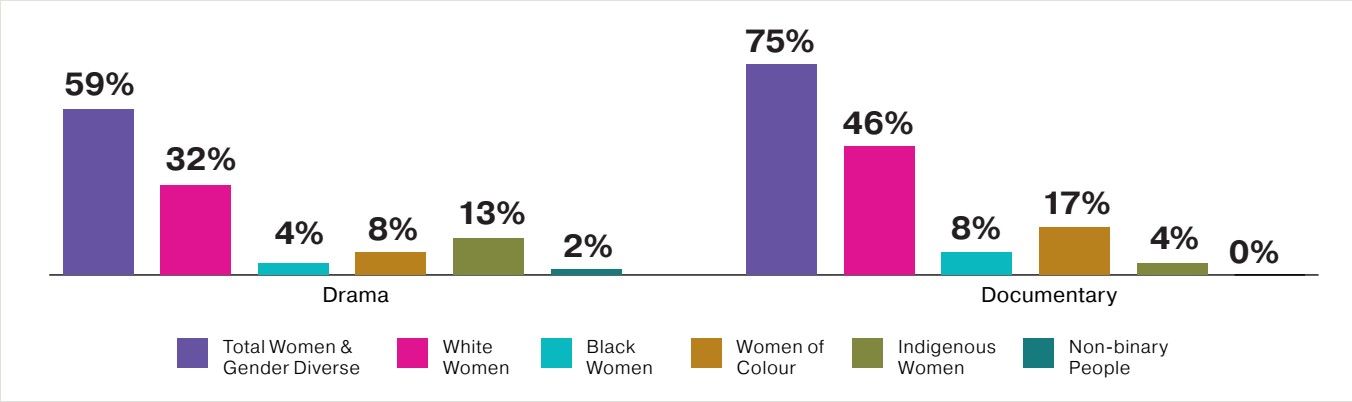
Significantly, women and gender diverse producers consistently assembled more diverse teams overall (i.e., more representation across gender and race/ethnicity).

WOMEN IN VIEW

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



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



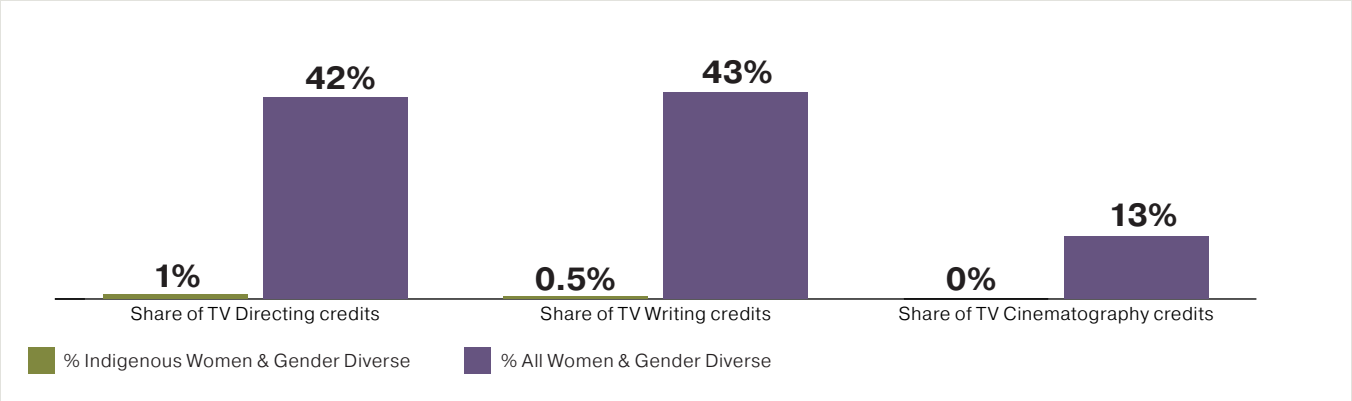
INDIGENOUS WOMEN: TELEVISION

Indigenous women and gender diverse creatives remained significantly underrepresented in 2020 and 2021.

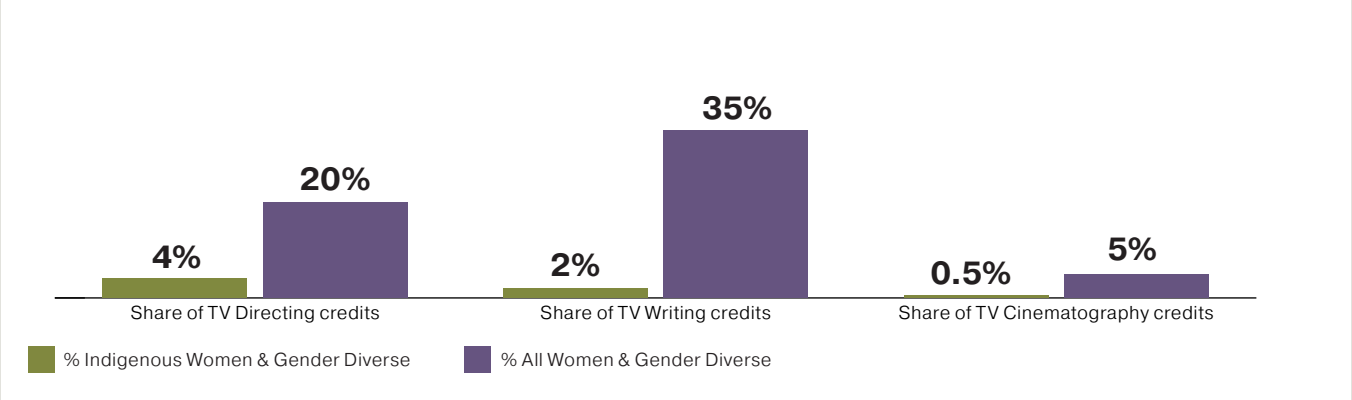
Indigenous women and gender diverse creatives received the most work on women-run and mixed-team series. This was especially true for Indigenous women and gender diverse directors, who received 13% of the credits awarded to women and gender diverse creatives in mixed-run drama series. Meanwhile, Indigenous women and gender diverse writers found more work on documentary projects showrun by either men or women.

It is important to note that the CMF data used in WIVOS23 included series commissioned by APTN, which was not included in 2019. Although Indigenous women and gender diverse creatives remain significantly underrepresented across all projects, they found slightly more work on APTN-commissioned projects than on projects commissioned by other broadcasters. The stability in the share of work offered to Indigenous women and gender diverse creatives can be explained, in part, by the increased number of credits examined for this report.

Drama: Share and distribution of key creative credits to Indigenous women and gender diverse creatives in English-language television credits (2020 & 2021 combined)



Documentary: Share and distribution of key creative credits to Indigenous women and gender diverse creatives in English-language television credits (2020 & 2021 combined)



INDIGENOUS WOMEN & GENDER DIVERSE: FILM

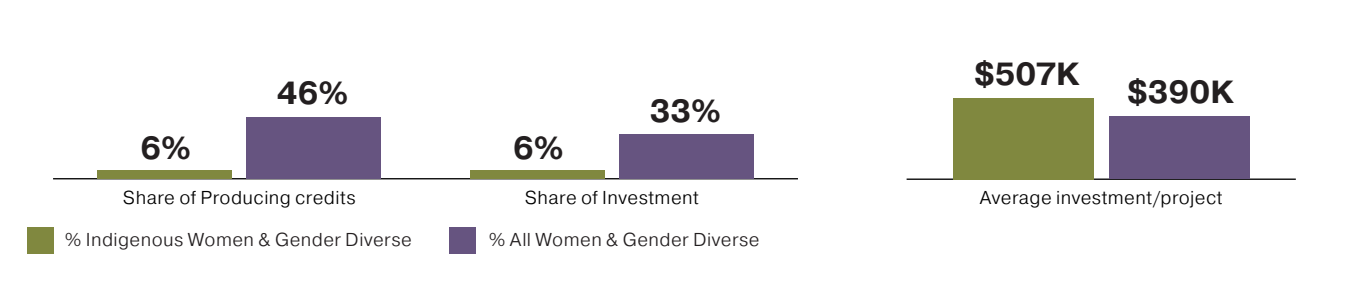
Indigenous women and gender diverse creatives experienced the widest range of funding levels.

In 2020 and 2021, 20% of the films directed by Indigenous women were funded at the highest level of \$1M+, although these garnered only 15% share of the investment. 50% of films produced by Indigenous women in 2020 and 2021 were financed at the lowest level, through the micro budget Talent to Watch program.

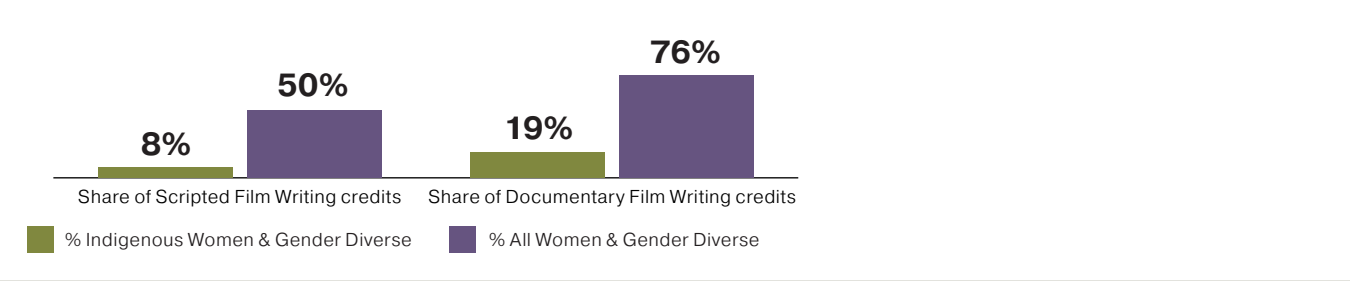
Indigenous women and gender diverse creatives receive the most work on projects produced by Indigenous women and gender diverse creatives, and white women. Indigenous creatives were not hired on any projects produced by Black women or Women of Colour.

WOMEN IN VIEW

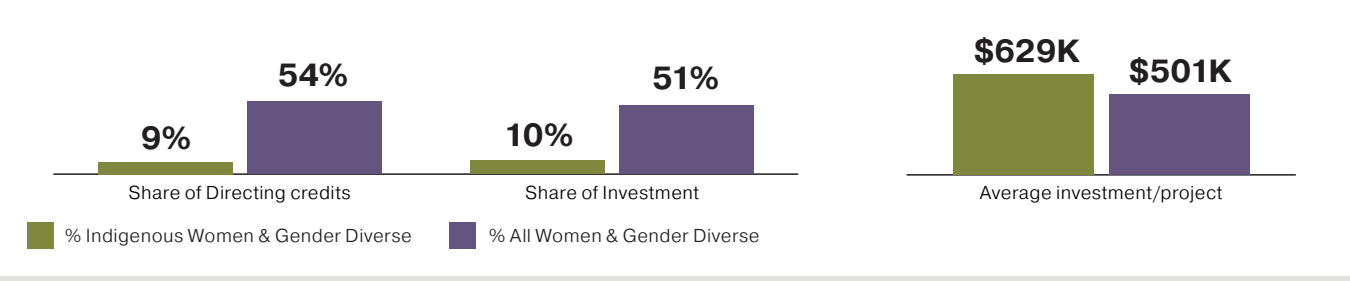
Producing



Writing



Directing



BLACK WOMEN: TELEVISION

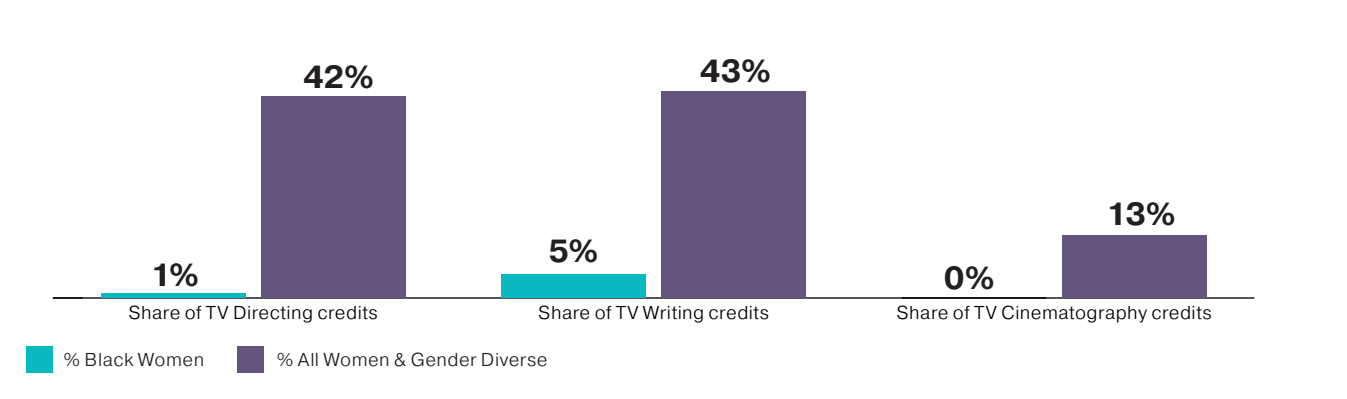
WIVOS23 is the first time the data for Black women in TV and Film has been separated from Women of Colour data.

The results of analyzing the representation of Black women and Women of Colour separately showed marked differences in share of work and investment, adding further, quantitative support for the criticism that many Black-led and People of Colour-led organizations have been making for years: the term BIPOC fails to recognize the significant diversity across Indigenous, Black, and Women of Colour communities, and the range of experiences within these communities. Recently, the Black Screen Office (BSO) and the Racial Equity Media Collective (REMC) successfully advocated to have “Black” separated from “racialized” as part of Bill-C11; a change that should carry through to all sector activities (e.g., creation / allocation of funds, analysis of employment, etc.).

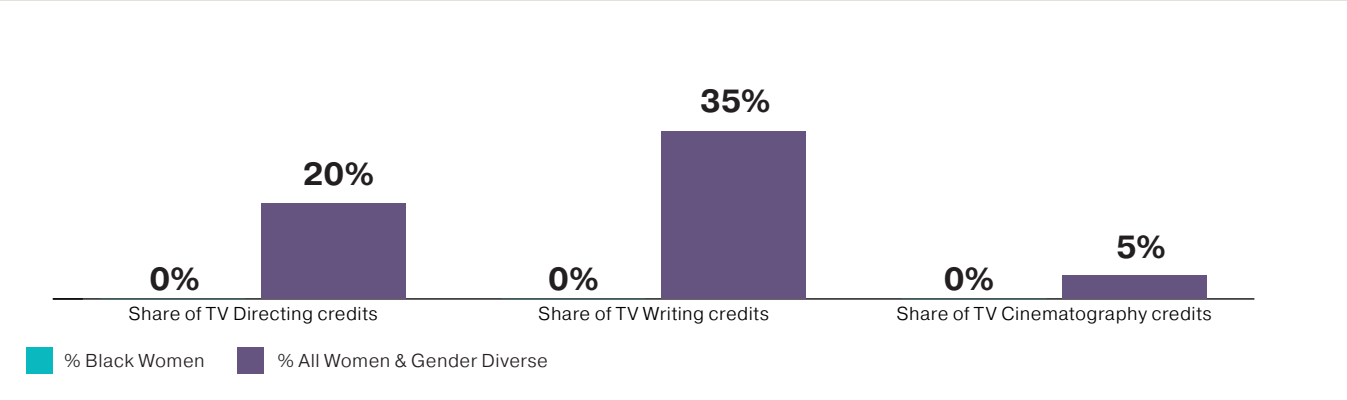
Black women’s total share of key creative work in English-language television was just 2%.

Black women did not showrun any TV series in 2020 or 2021.

Drama: Share and distribution of key creative credits to Black women in English-language television credits (2020 & 2021 combined)



Documentary: Share and distribution of key creative credits to Black women in English-language television credits (2020 & 2021 combined)



BLACK WOMEN: FILM

In 2020 and 2021, Black women received far fewer opportunities and worked with significantly smaller budgets than all other women and gender diverse creatives.

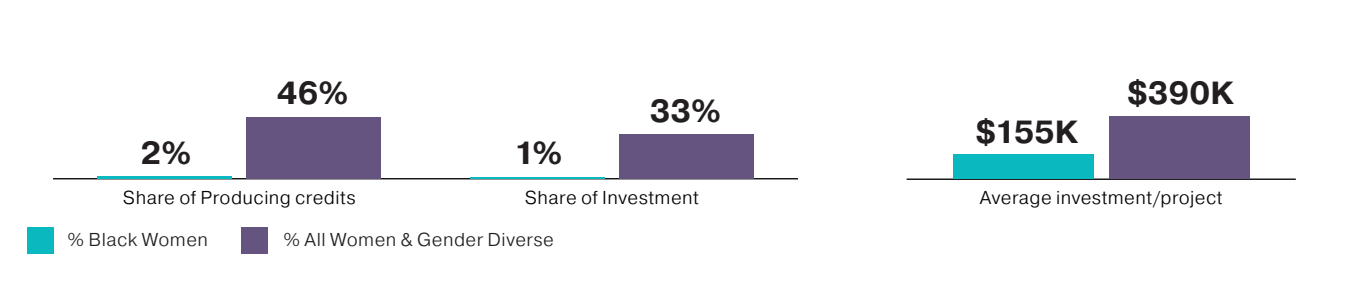
All films produced by Black women were funded at the bottom two funding levels (Talent to Watch and Under \$500K). On average, projects led by Black women received 59% less investment than those led by creatives of other identities.

These observations gain further significance considering recent findings shared in the BSO's "Being Heard"⁷ research study, which detailed the self-perpetuating cycle of Black-led projects being severely under-funded, evaluated using quality standards that do not account for the creative constraints imposed by such a lack of funding, and then receiving feedback that these projects "do not perform as well" as other projects – which contributes to a (false) narrative that Black stories and storytelling do not appeal to Canadian audiences.

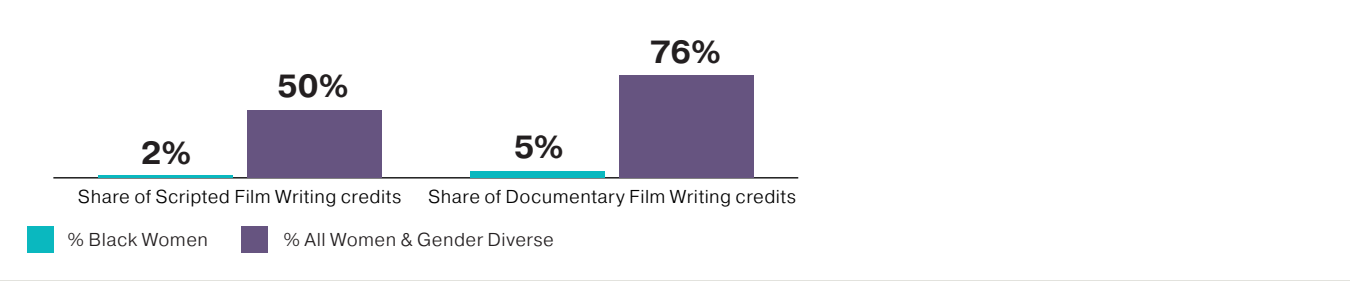
Black women were also the least collaborated with across creatives of all identities in 2020 and 2021: Black women key creatives were only hired on films produced by Black women.

These stark findings resonate with existing research that details the challenges Black women creatives face in gaining network and resource access throughout the sector⁸ and emphasize just how much is missed by absorbing the experiences of Black women into broader categories like Women of Colour and Racialized.

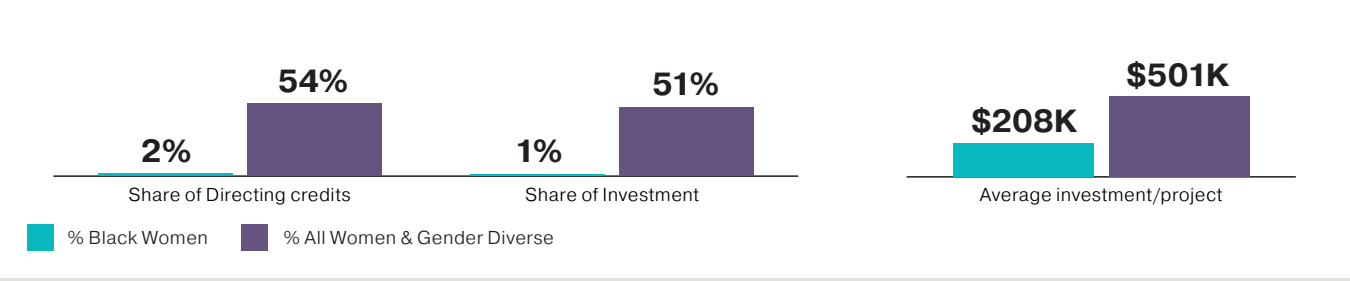
Producing



Writing



Directing



WOMEN OF COLOUR: TELEVISION

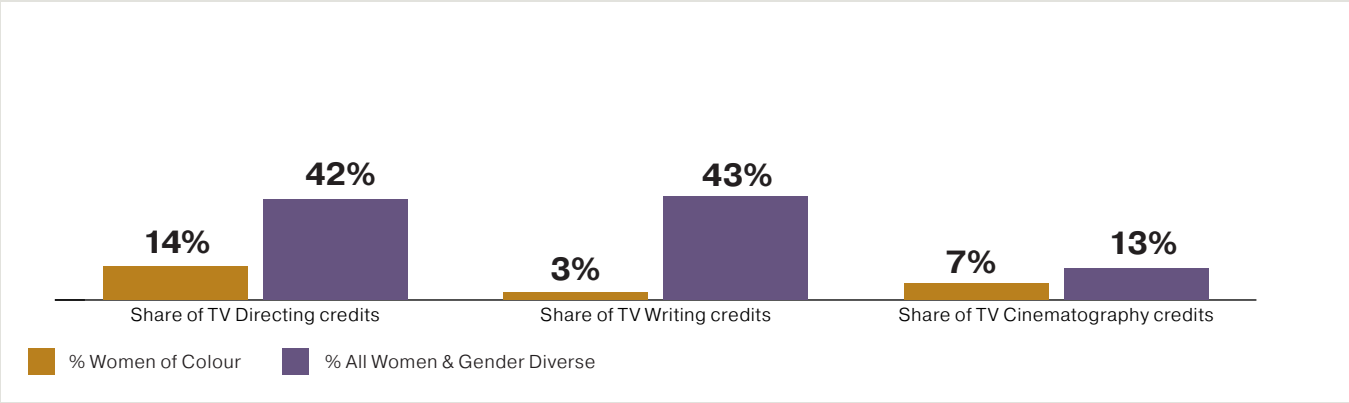
During the 2020 and 2021 funding cycles, Women of Colour experienced decreases in both the number and share of credits. Women of Colour were awarded 4% of total key creative credits in 2020 and 2021. This compares to 6.4% of total key creative credits for Women of Colour in 2019.

Women of Colour had an average 3% share of television writing work (drama & documentary combined) in 2020 and 2021, a 1.6% decrease from 2019 (4.64%). Some, but not all, of this decrease might be accounted for by the disaggregation of Black women's data from the Women of Colour category. Most of these credits were on drama projects although proportionally, Women of Colour held a larger share of writing *within* documentary.

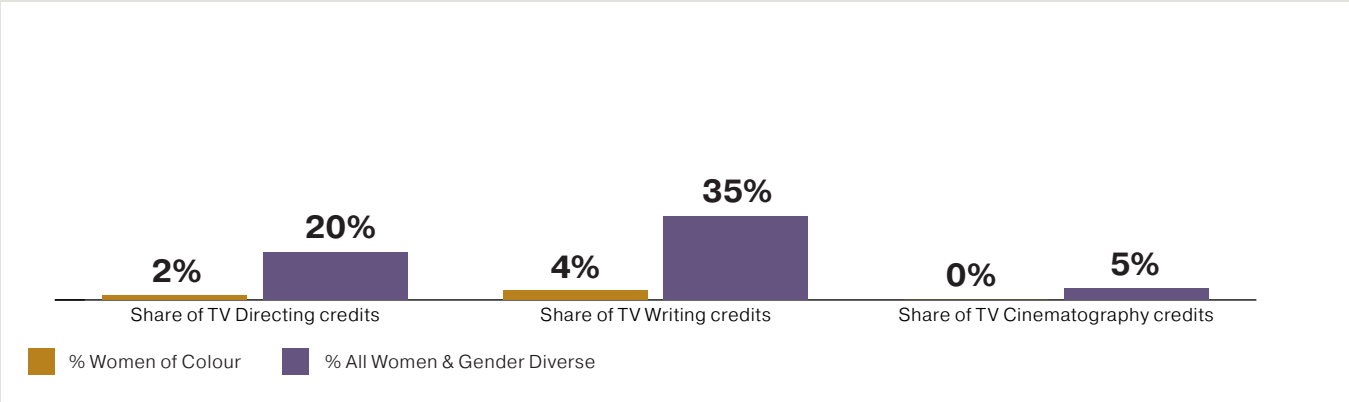
Women of Colour had 7% total share of television directing work (drama & documentary) in 2020 and 2021 combined, compared to 12% in 2019. Women of Colour directors had 14% share of drama credits and just 2% of documentary (17 credits).

Women of Colour received 3% of the total share of Cinematography credits in 2020 and 2021 (7% drama, 0% documentary).

Drama: Share and distribution of key creative credits to Women of Colour in English-language television credits (2020 & 2021 combined)



Documentary: Share and distribution of key creative credits to Women of Colour in English-language television credits (2020 & 2021 combined)



WOMEN OF COLOUR: FILM

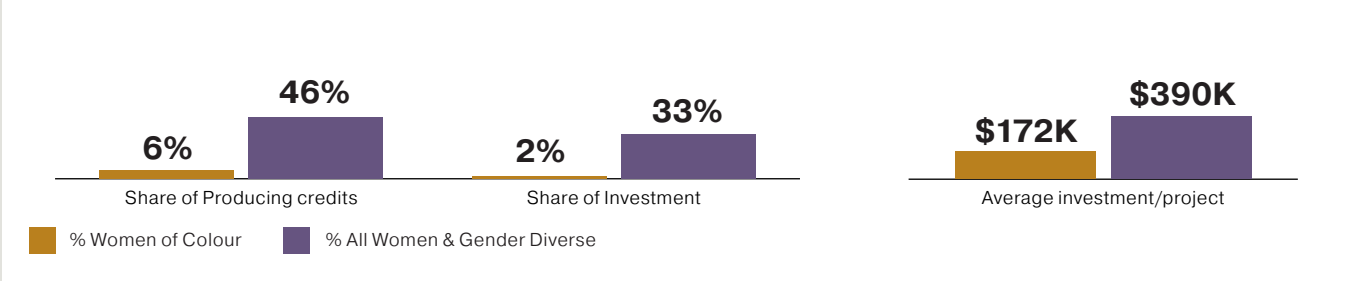
Women of Colour were significantly underrepresented across all key creative roles in film in 2020 and 2021.

Most of the funding received by Women of Colour directors was at the Talent to Watch (11% films, 9% investment) and Under \$500K (12% films, 11% investment) levels.

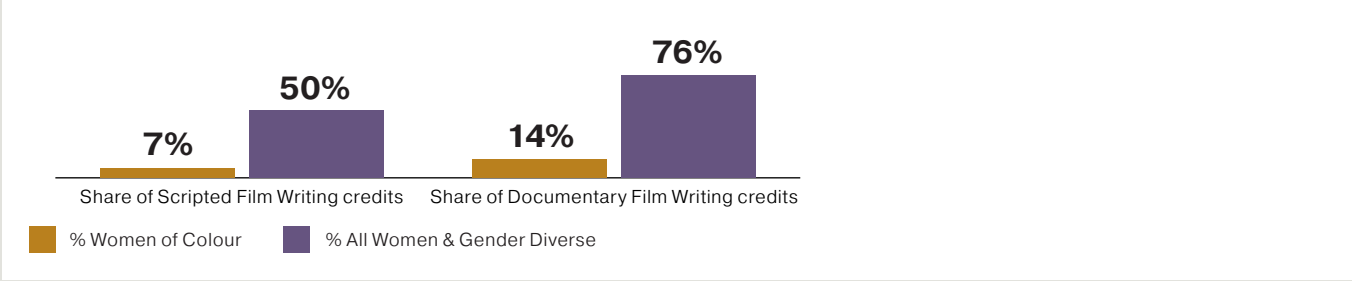
Women of Colour work with just 26% of the budget per project than men do (avg.\$653K/project), making Women of Colour the second-most underfunded of all women and gender diverse filmmakers.

Women of Colour find the most work on films produced by Women of Colour and by men.

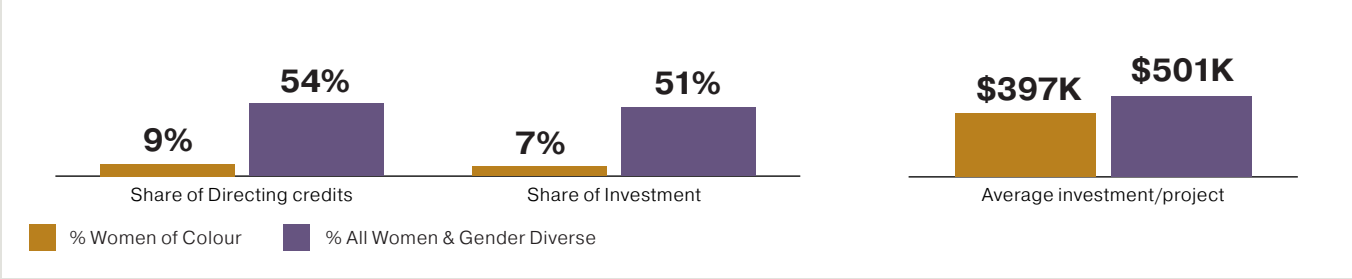
Producing



Writing



Directing



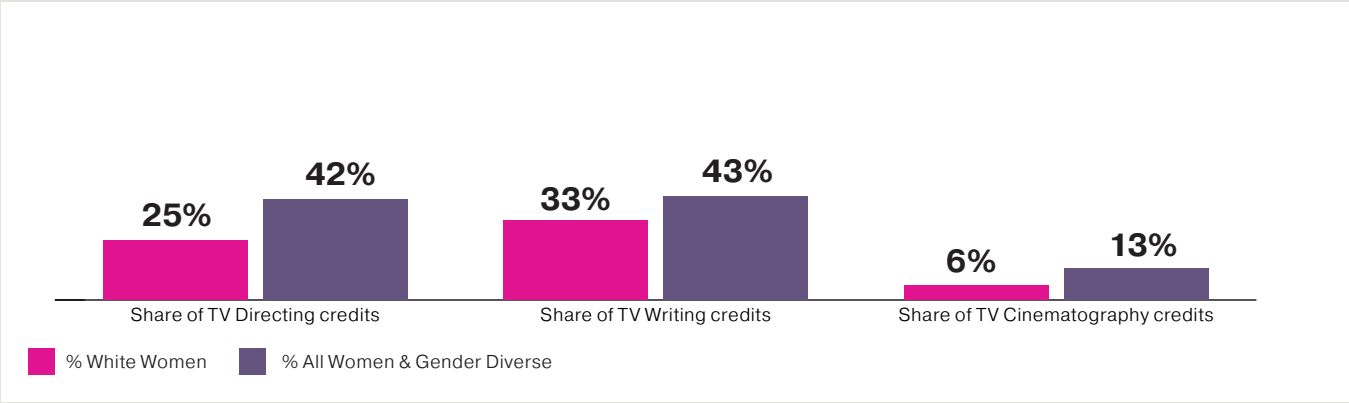
WHITE WOMEN: TELEVISION

In previous WIVOS reports, ‘white women’ were not consistently reported on independently. As a result, the term ‘women’ could be read as referring to white women. This practice racialized all other women, while obscuring the advantages white women experienced from parity efforts. This has been corrected in WIVOS23.

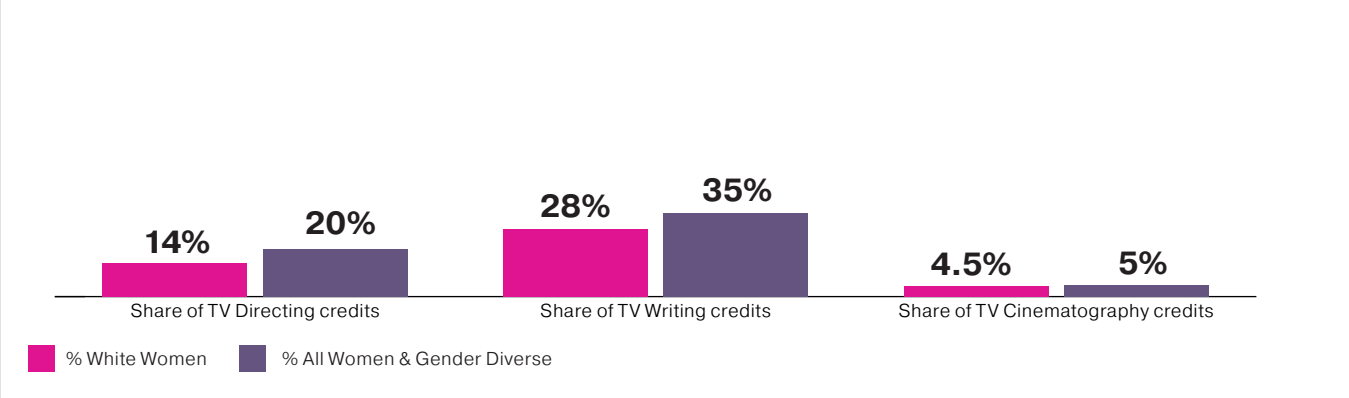
White women comprised 27% of the key creative population in English-language television in 2020 and 2021 and had 22% of the credits - a decrease in share from 2019 (36%). Notably, the losses experienced by white women were to men, not to other women and gender diverse creatives.

The disparity in gender equity observed between drama and documentary projects (i.e., that women and gender diverse people have significantly less share of key creative work in documentary vs. drama) seems to reveal a further trend that has been hypothesized both in previous reports and anecdotally: that gender parity efforts benefit white women *first* and *most*. While it is clear from the distribution of share in drama series that white women have *most* benefitted from gender parity efforts, the distribution of share in documentary also suggests that white women are the *first* to benefit. For the documentary series in the scope of this report, white women's share of key creative work tended to approximate the share of work for all women and gender diverse people (i.e., white women comprised most of the share of work that went to women and gender diverse creatives in documentary).

Drama: Share and distribution of key creative credits to white women in English-language television credits (2020 & 2021 combined)



Documentary: Share and distribution of key creative credits to white women in English-language television credits (2020 & 2021 combined)



WHITE WOMEN: FILM

White women writers, directors, and producers had markedly different experiences in 2020 and 2021. While white women writers and directors experienced increases in share of work, white women producers lost 20% of work and investment to men.

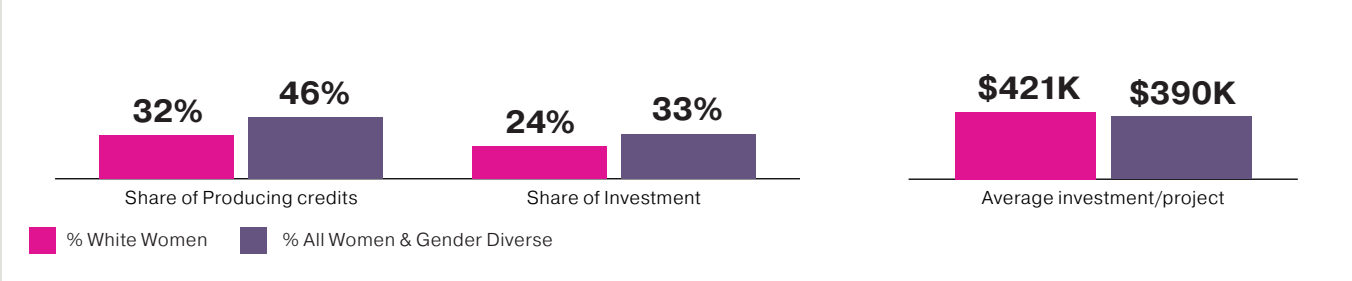
In 2020 and 2021 white women experienced an increase in share of production work from 2019. White women's projects were funded at all four levels of investment, with the majority at the under \$500K level.

Significantly, 15% of white women's projects were funded at the \$500K-\$1M level, and these projects comprised 50% of all projects financed at that funding level.

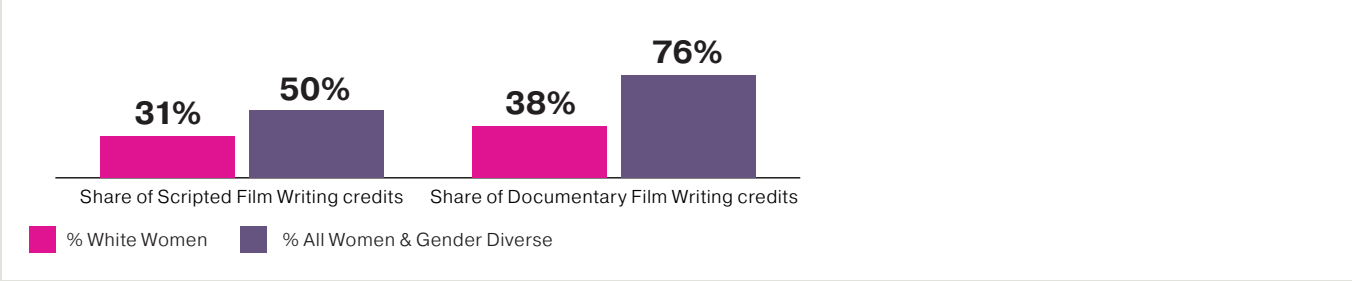
Investment in white women's projects at all four levels was lower than their participation at that level, reflecting the trend from previous reports of underinvestment in women and gender diverse projects.

Films produced by men, white women, Women of Colour, and Indigenous women employ white women directors and writers, with the highest proportion of work coming from projects led by white women.

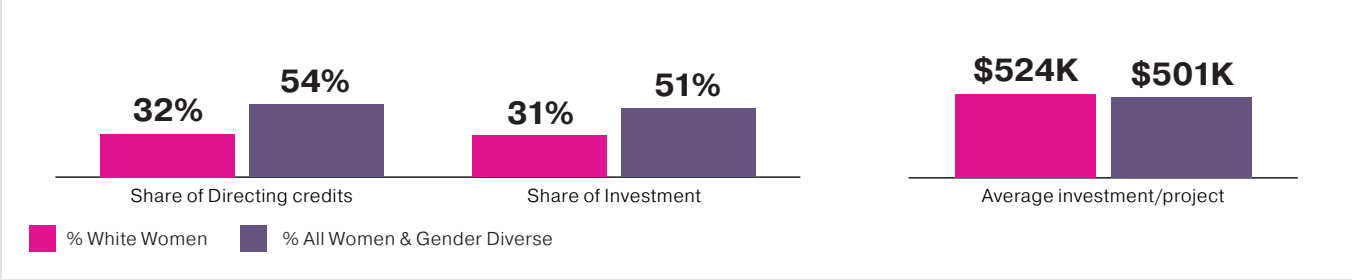
Producing



Writing



Directing



NON-BINARY CREATIVES: TELEVISION

In 2020 and 2021, the number of non-binary creatives included in the data increased slightly from 2019.

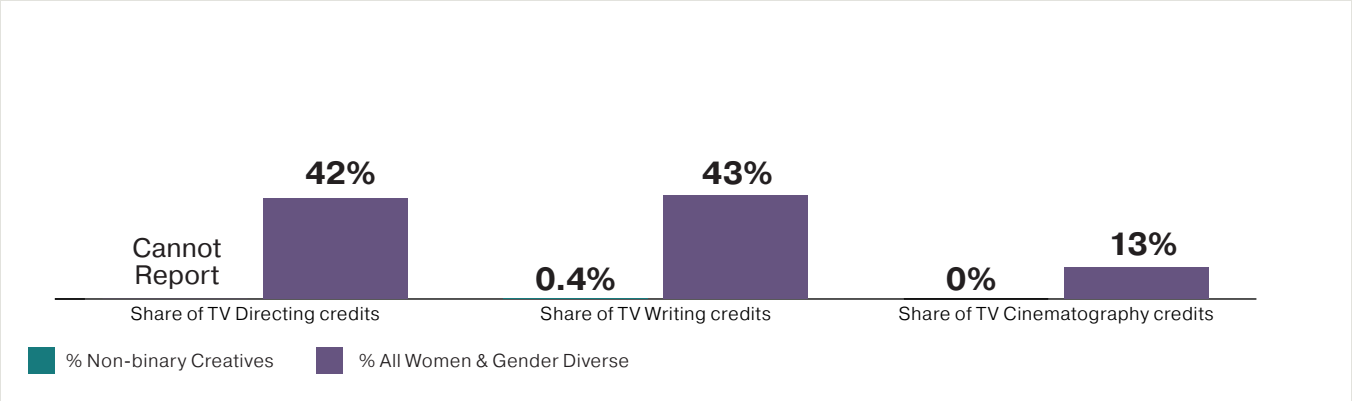
Although the total number of creatives who identified as non-binary increased slightly over 2019, this number remains small. To maintain privacy, an intersectional analysis (e.g., incorporating race) cannot be reported.

In 2020 and 2021, non-binary creatives represented just 0.1% of all key creative credits included in this analysis. Among non-binary creatives, writers had the greatest share of work, comprising 87.5% of the credits awarded to non-binary people.

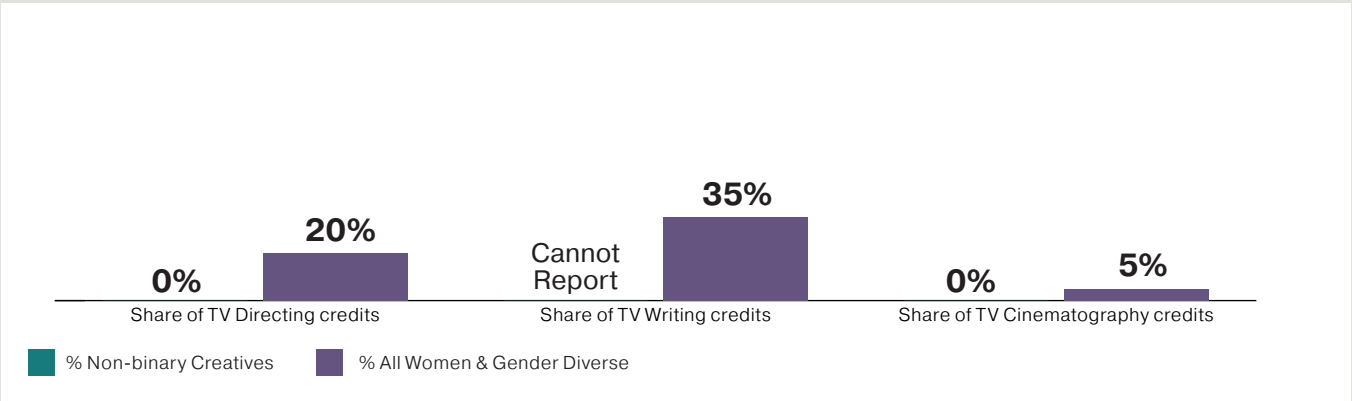
There were no cinematography credits offered to non-binary people in 2020 or 2021.

None of the drama or documentary television series produced in 2020 or 2021 were showrun by non-binary creatives. All projects that employed non-binary writers and directors were run by women or by mixed teams.

Drama: Share and distribution of key creative credits to non-binary creatives in English-language television credits (2020 & 2021 combined)



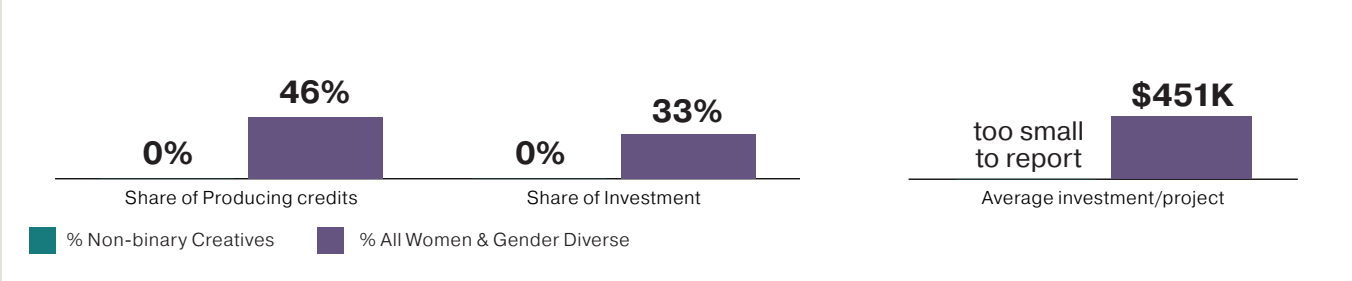
Documentary: Share and distribution of key creative credits to non-binary creatives in English-language television credits (2020 & 2021 combined)



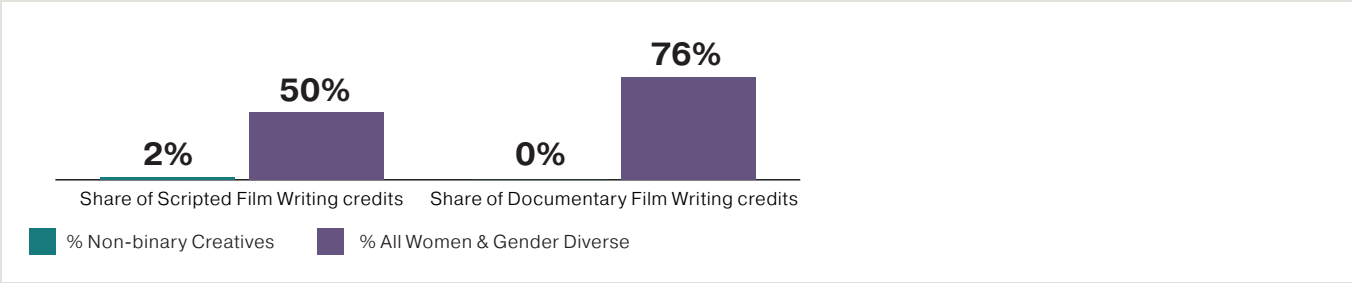
NON-BINARY CREATIVES: FILM

In 2020 and 2021, non-binary creatives comprised 2% of writing credits and 2% of directing credits, with an average project investment of \$330K. These projects garnered 1% of the total investment in drama and documentary English-language films produced in 2020 and 2021.

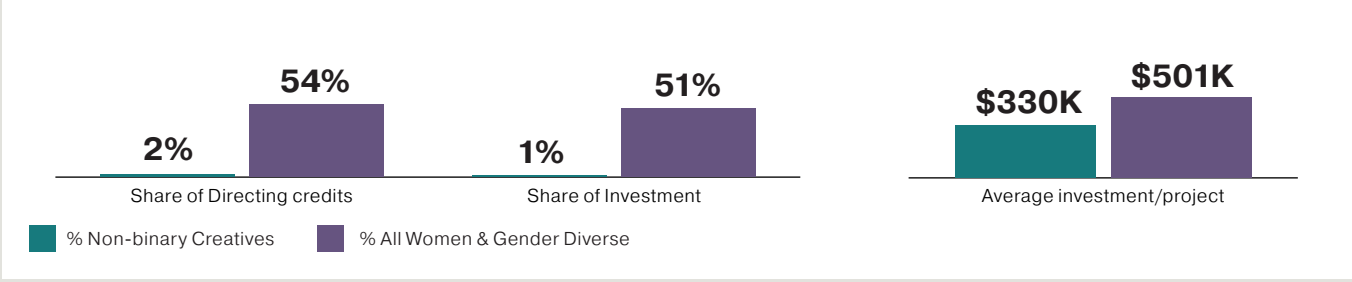
Producing



Writing



Directing



BEYOND THE NUMBERS: THE SCREEN SECTOR ECOSYSTEM

The primary aim of the On Screen report has been to provide a cross-sectional, aggregated analysis of the primary funds that comprise the core of Canada's Screen sector. This approach has provided a consistent, year-over-year measure (since 2012) that is a *product* of the sector's systems, processes, and practices. Thus, the On Screen report has provided line of sight into the sector's functioning and progress toward becoming a more equitable sector.

In taking this approach, we acknowledge that the development and production data we analyze are *outputs* of the sector's systems and processes. This means that while these data make critical contributions by telling us *what* is happening, they have limited capacity to explain *why*, or to identify exactly how the system is working.

Research examining women's participation and inclusion in Canada's film and television sector consistently highlights the way deeply-ingrained sector practices⁹, relationship-driven networks¹⁰, and the lack of representation of women in decision-making roles¹¹ create structural barriers (obstacles that collectively affect a group disproportionately and perpetuate or maintain stark disparities in outcomes) that limit women's access to funding and employment. Increasingly, this research has emphasized the way race, ethnicity, and other identities intersect to shape career opportunities in front of and behind the camera¹².

Adding specificity and depth to this wider field of research are several pioneering research studies conducted between 2020 and 2022 by several equity organizations in Canada. These studies, led by the Black Screen Office, the Indigenous Screen Office, The Racial Equity Media Collective, the Reelworld Screen Institute, POV, and others have provided, for the first time, a multidimensional picture of the way sector infrastructure, culture, practices, and long-held beliefs about talent and creativity contribute to a self-perpetuating system of barriers to access for people who do not identify as a white man.

Together, these studies detail the way sector structures and practices have been defined according to the career experiences of white men; how colonialism and white culture characterize how the sector defines creativity, talent, and quality¹³; and how exclusive relational networks¹⁴, premised on the exchange of sector-specific social capital¹⁵, govern access to employment, funding, career development, and other resources; and how all of these coalesce to determine which stories are told¹⁶, and by whom. These studies also reveal the way traditional audience research practices, which contribute significantly to investment decisions, limit the creation of authentic and representative¹⁷ screen content and point to how larger gaps in data collection and transparency¹⁸ work against Indigenous, Black, and People of Colour creatives in the sector. These data collection practices come full circle to reinforce the structural and social status quo¹⁹ that systematically disadvantage Indigenous, Black, People of Colour, and gender diverse creatives.

These studies underscore the critical importance of an intersectional, cross-sector evaluation of the sector's progress toward equity commitments; that it is not only impossible to see a

complete picture of the sector's workings through a single identity lens (e.g., race or gender) – it can be dangerously misleading.

This rich, evolving understanding calls for an expansion of the On Screen Report; to take direction from these important studies and start exploring the *why* and *how* behind the production and development data analyzed.

Accordingly, in addition to incorporating new datasets into the analysis (documentary series), we sought to incorporate two adjacent analyses as part of WIVOS23, to begin considering some of the factors that influence funding decisions.

These adjacent areas of focus were:

1. **Participation in industry talent development programs**, which considers the representation of women and gender diverse creatives in industry talent development programs (e.g., Accelerators, Labs, etc.), recognizing that industry talent development programs are a pathway to funding access (e.g., via credibility-building, experience, network access).
2. **Representation of women and gender diverse people among funding decision-makers**. This builds upon research conducted by the BSO²⁰, which outlined how a lack of representation among decision-makers reinforces narrow definitions of 'quality' storytelling and creativity, limits which narratives are considered appealing, and systemically barriers entire groups of creatives based on a lack of cultural understanding and implicit bias.

Beyond the Numbers: The Screen Sector Ecosystem (continued)

Unfortunately, our efforts to secure the relevant data to add these analyses were met by two significant limitations that required us to revise our approach.

Pivoting amidst limited data availability

In the case of industry talent development programs, very little information was publicly available or could be made available to us by organizations due to privacy commitments made to participants. Although two organizations²¹ endeavored to make this information available, we were unable to conduct the analysis at the risk of misrepresenting the findings given the small sample size relative to the breadth of programs available in the sector.

Information about the demographic composition of funding organizations was also difficult to retrieve; an effort complicated by the complexities of organizational structures and decisional hierarchies. As we considered which roles to examine, we had to acknowledge that decisions are a product of the system as much as they are conclusions drawn by a person or group of people.

To conduct a proper analysis, therefore, we recognized that the sector elements shaping funding decisions must first be defined and mapped, to determine which roles are the most influential in shaping the sector's investments.

All data needs a backdrop

In both cases, to identify and analyze the right data, we need a more complete view of the *relationships* among sector variables. That is, we need to understand whether and how different types of industry talent development programs enable access to funding, through which pathways (e.g., relationships, credibility, skills), and how the roles of stakeholders impact the purpose and outcomes of industry talent development programs (e.g., who is funding/ sponsoring the program, who is running the program). We also need to understand how the 'ecosystem' of the sector influences how funding choices are shaped, including which funds are available, the application processes, eligibility and evaluation criteria, and the steps taken to assess applicants.

While at this stage, an examination of industry talent development program participants, or the composition of decision-makers would enable us to identify whether the *patterns of representation* in these spaces were similar to or different from the patterns observed in the production data, these analyses would tell us little about *why* and *how* the processes lead to these outcomes. In the absence of a clear view of the forces acting upon *all* these elements, we felt concerned that such an analysis would oversimplify the circumstances to imply that this is, simply, a "numbers problem" (a claim that has been strongly refuted).

An overall sector 'system map' *from a funding lens* would permit a more accurate and meaningful analysis of the key variables impacting funding outcomes (production data).

CONCLUSIONS

Parity commitments are not being met consistently. The sector's structure, processes, and practices are still dominated by white men²² and white culture.

Several recent studies commissioned by equity organizations revealed that Indigenous, Black, and People of Colour creatives remain significantly underrepresented in leadership and decision-making roles throughout the sector²³.

Transparent, public commitments to parity work for some women

Women in View has tracked women's participation in Canada's publicly funded film and television industry since 2011. At that time, women had only a 16% of key creative television work and less than 25% of film work. Until 2015, women saw marginal gains of less than 4% annually. 2019 marked the most significant shift, with women gaining 15% share between 2017 and 2019 (from 2017's 28% to 2019's 43% in TV). This was a significant advance.

The timeline of this acceleration aligned with the parity commitments made by several of Canada's broadcasters and sector stakeholders. Indeed, by incorporating parity objectives into organizational strategy, and following through with women-focused programs/initiatives, CBC (in TV) and Telefilm Canada and the National Film Board of Canada (in film) met their parity targets in 2019.

Although the pace of change slowed in 2020 and 2021, CBC, Bell, and Rogers either maintained a 50%/50% division of share between men and women, or recouped the losses women experienced in 2020, in 2021.

These data show that parity initiatives work when they are accompanied by deep commitment and follow through by the organization.

...but progress is fragile

While some stakeholders seemed to remain steadfast in their commitments to parity throughout 2020 and 2021, the overall momentum that appeared to be building in 2019 was significantly compromised in 2020 and 2021.

In our last report, we hypothesized that women's participation in the screen sector workforce would be most affected by the COVID-19 pandemic (compared to men). This hypothesis was confirmed, with the share of work and investments received by women and gender diverse creatives reducing markedly, from 48% of the total investment in 2019 to 35% (in 2020) and 31% (in 2021). Indigenous women, Black women, and Women of Colour were the most significantly impacted. In fact, most of the losses documented for women and gender diverse creatives were experienced by Black women and Women of Colour.

These findings suggest that the hard-earned progress that began to pick up speed in 2019, is fragile, and that more sustainable infrastructure is required to assure that parity – and importantly, equity – gains withstand external market pressures.

Moreover, that these losses were mostly experienced by Black women and Women of Colour should serve as an urgent warning about the implicit prioritization of identities within parity commitments.

Equity-deserving organizations have consistently expressed concerns about the sustainability of the sector's interests in DEI efforts that seem heralded by the intersecting social pressures of 2020 and 2021. The differential experiences of Black women and Women of Colour relative to white women outlined in this study, especially as they relate to the pandemic, should be viewed as indicators of where current commitments remain vulnerable and insufficient.

Gender isn't binary, and neither is parity

The WIVOS reports have been documenting the inclusion of non-binary creatives in our datasets since 2018, with WIVOS21 formally including non-binary creatives in the analysis. While the data in this report still did not have sufficient representation among non-binary creatives to permit a complete, intersectional analysis, the research process surfaced the pressing importance of re-examining definitions of gender used by the sector, and its role in the way diversity, equity, and inclusion initiatives are conceived, implemented, and evaluated. The sector continues to engage a binary understanding of gender – men and women – which inherently excludes non-binary and other gender diverse creatives from being fully represented by the data. This includes feminized language used around parity discussions, which we have learned can lead individuals to exclude themselves from the analysis because this framing might not reflect their experience of gender and identity. Gender is not binary; new and better language is needed to properly reflect the experiences of all gender diverse creatives in the sector, and ideas about parity must be updated accordingly.

Conclusions (continued)

Parity is not the same as equity; current measures tell a misleading story

As our approach to data analysis continues to expand, it is increasingly clear that parity is not synonymous with equity; that while all women and gender diverse people face barriers to equality (relative to men), the distribution of access *among* women and gender diverse creatives tells a very different story.

Parity statistics tend to reflect the experiences of white women, who, in this report, had between two and ten times the share of work of other women and gender diverse creatives. When parity statistics are reported as an aggregate (i.e., all women and gender diverse creatives together), the gains enjoyed by white women mask the markedly slower progress, and in some cases, the losses, faced by Indigenous women, Black women, and Women of Colour.

The pursuit of *parity without equity* perpetuates the systemic oppressions faced by Indigenous women, Black women, Women of Colour, and other gender diverse people.

Current ‘counting and measuring’ practices hide structural inequalities

- Numbers without context hide structural inequalities and mislead assessments of progress toward equity.
- Statistics, alone, do not reveal structural barriers (obstacles that collectively affect a group disproportionately and perpetuate or maintain stark disparities in outcomes) and

cannot direct structural interventions (interventions that change behaviours and practices, policies, organizational structures, service systems, and power structures). Sector organizations measure and track different kinds of data, for different reasons.

Representation *in* data is critical

These findings add to the mounting evidence that umbrella terms (e.g., BIPOC, “racialized”) that collapse distinct groups of creatives together are harmful when they make communities of creatives invisible to the sector. Collecting and reporting on data using higher order groupings risks building a narrative of equity that does not match the lived experiences of many creatives. Without these insights, the efforts made to build a more equitable sector will inevitably be inadequate and threaten to further entrench systemic barriers to access faced by Indigenous women, Black women, Women of Colour, and other gender diverse people.

Identity data for Black creatives, and People of Colour creatives must be represented distinctly at every stage, from self-identification and collection, through to analysis and reporting. This is true for the identity data representing all underrepresented communities (i.e., avoid umbrella terms in the collection and analysis of data).

In pursuing more consistent, reliable data collection, it is important to *also* recognize the risks of putting the onus on *individuals* to

self-identify. Data is an important force for change, but to rely only on self-identification data risks ignoring the institutional legacies of exclusion and white supremacy that have created and continue to perpetuate the structural²⁴ and systemic²⁵ barriers faced by women and gender diverse Indigenous creatives, Black creatives, and People of Colour creatives. These legacies are also what make self-identification risky and unsafe for creatives from many underrepresented communities.

More responsible data collection, therefore, must be rooted in continuous relationship- and trust-building between sector gatekeepers and the many communities of women and gender diverse creatives. Data collection must centre the self-determination and autonomy of women and gender diverse creatives, and ensure they have the space to make choices regarding their engagement, anonymity, and participation.

Calls to support women and gender diverse Indigenous Creators have had limited effect.

- Calls to address the underrepresentation of Indigenous women were prominent in WIVOS19 and WIVOS21. The current analysis reveals that while women and gender diverse Indigenous creatives have experienced some increases in share of work and investment, these gains have been very small.
- Indigenous women and gender diverse creatives remain significantly underrepresented across all roles and projects, including on Indigenous projects commissioned by APTN.

Conclusions (continued)

Black women are the least supported by the sector – by a lot.

The disaggregation of data representing Black women from Women of Colour in this analysis revealed stark differences in the share of work and investment Black women receive compared to every other group. Black women have the least representation across all key creative roles, led the fewest projects, and received the least funding overall and on average for those projects. Black women are also the most isolated – they were the least likely to occupy key creative roles on any project that is not led by a Black Woman (as a showrunner in TV or a producer in film). Indeed, Black Women were the only group of creatives who did not occupy any key creative roles on projects led by Indigenous women or white women in 2020 and 2021.

The experiences of Black women have, in previous years, been hidden in the data and missing from the analysis. However, even in the absence of year-over-year comparative data, it remains clear that Black women face unique barriers to sector access that persist despite current equity efforts. There is an urgent need to better represent the experiences of Black women creatives; for the sector to engage in more responsible listening and to create spaces that invite open dialogue about social change that addresses the mechanisms that perpetuate barriers to access.

Women of Colour are underrepresented, underinvested in, and overlooked.

In 2020 and 2021, Women of Colour creatives lost most of the gains in share of credits and investment reported in 2019.

The experiences of Women of Colour are also inadequately represented in recent research. When they have been included, there is little recognition of the immense diversity of experiences within the broad category of “Women of Colour”.

Together, these observations point to a considerable risk that Women of Colour will be overlooked and/or under supported by equity interventions, as their differential experiences are less visible through current tracking mechanisms (like research and quantitative analysis).

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.

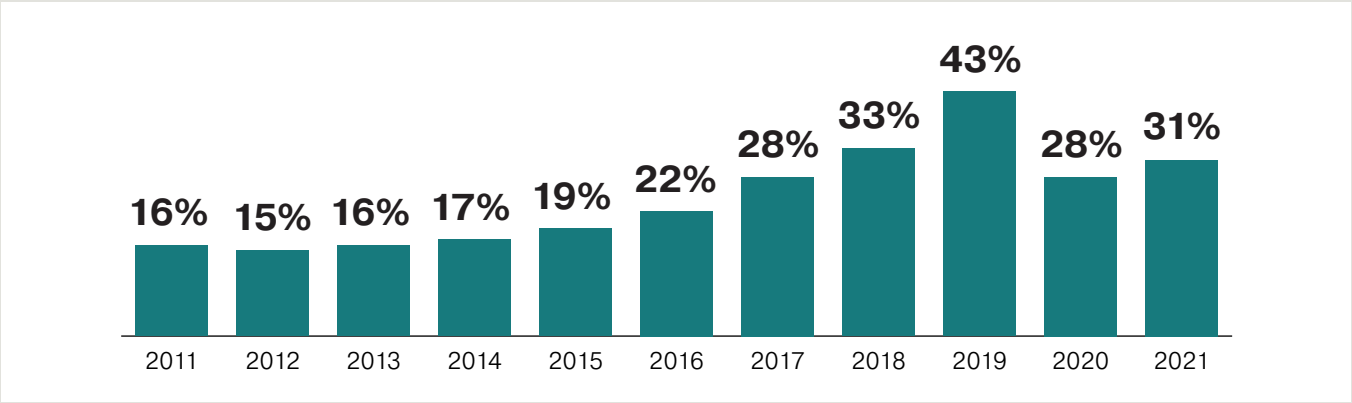
Reversing a 4-year trend of improvement observed from 2016-2019, women’s share of the work decreased overall in 2020 and 2021.

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

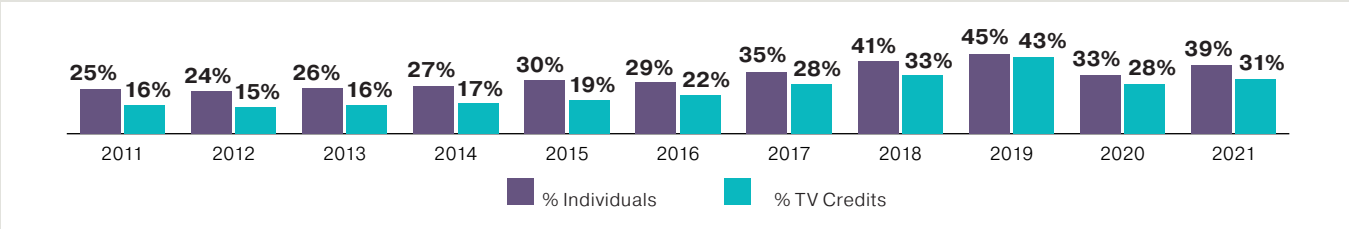
In this report, **credit** is used to refer to per episode employment. Each series employs one or more writers, directors, and cinematographers. Each instance of employment on an episode is referred to here as a credit. In some cases, credit and episode are used interchangeably.

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

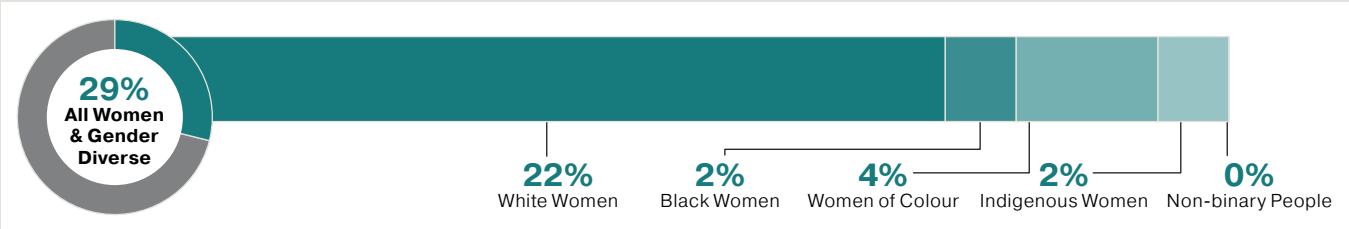
Scope of Study - TV

	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

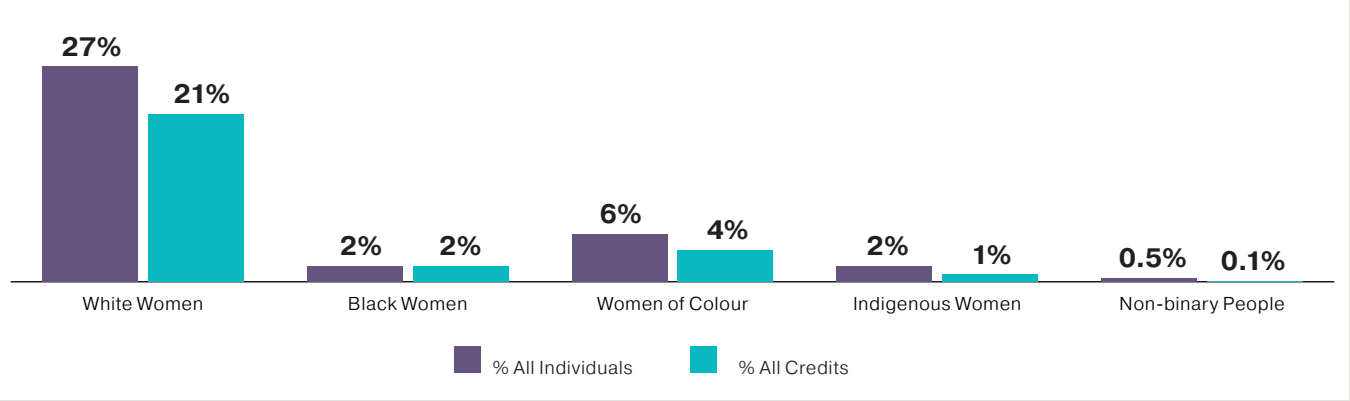
While the decrease in share in 2020 & 2021 affected almost all women and gender diverse people, Black women and Women of Colour carried the burden of this loss, with their share of work decreasing from 6.4% of credits studied in 2019 to just 4.1% (Women of Colour) and 1.8% (Black women) of the credits 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 Office²⁶, Reelworld²⁷, BIPOC TV & Film, and the Racial Equity Media Collective²⁸ 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.

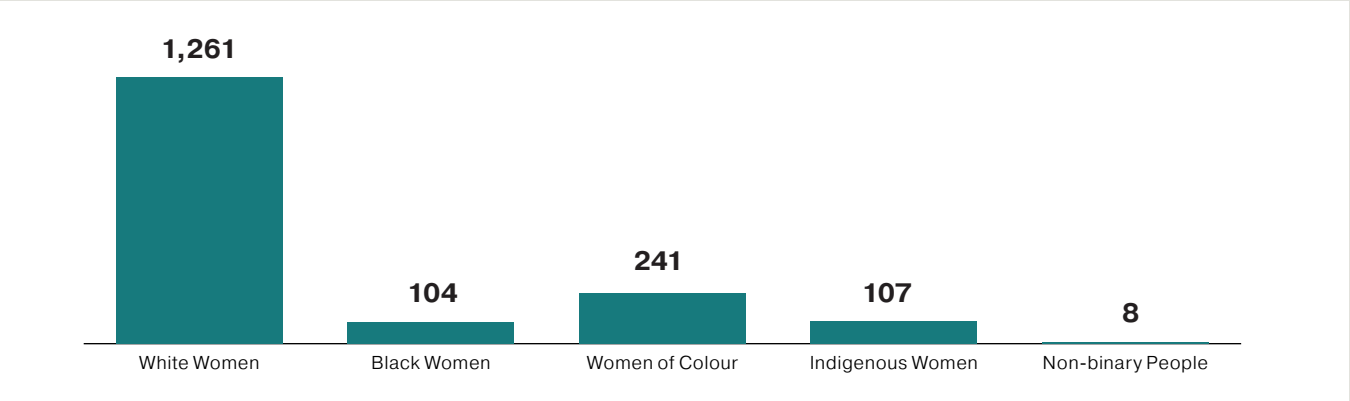
Indeed, the differential experiences of Black women are reflected in the current data: Black women held only 2% of the credits and represented only 5% of individual creatives included in 2020 and 2021.

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.

% Individuals vs % credits (2020 & 2021)



Number of TV credits by identity (2020 & 2021)

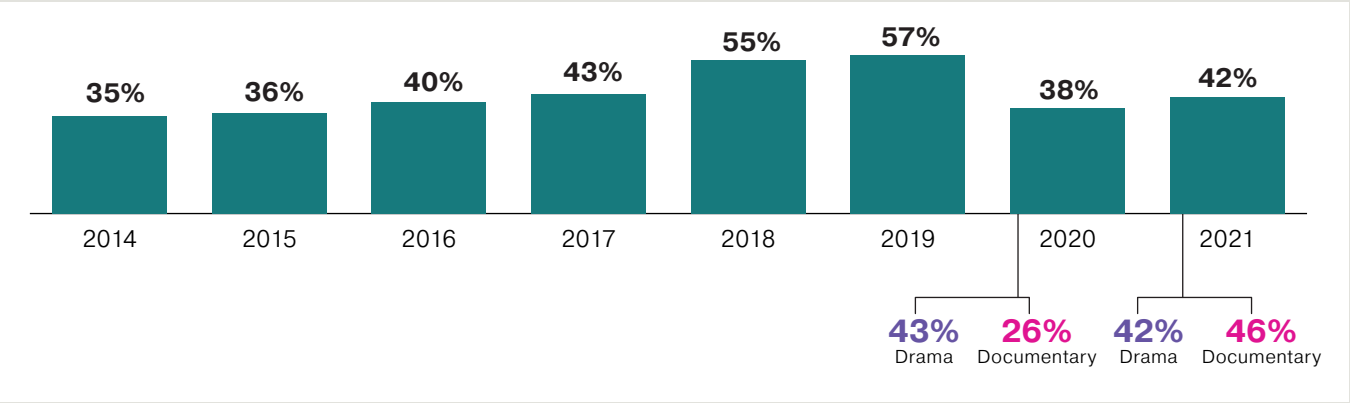


Television Writers

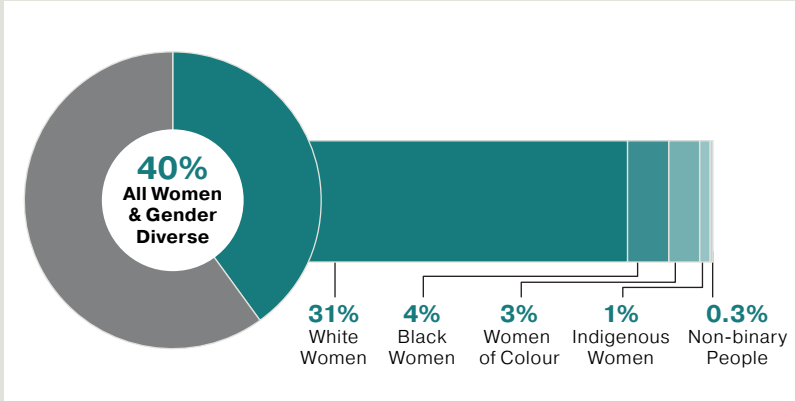
In 2021, a slim majority of the writing work went to women. This apparent achievement of parity, however, was significantly lacking in representation. white women comprised 31% (789) of the 40% of writing credits awarded to women – a staggering contrast to the 3% received by Black women, 3% by Women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

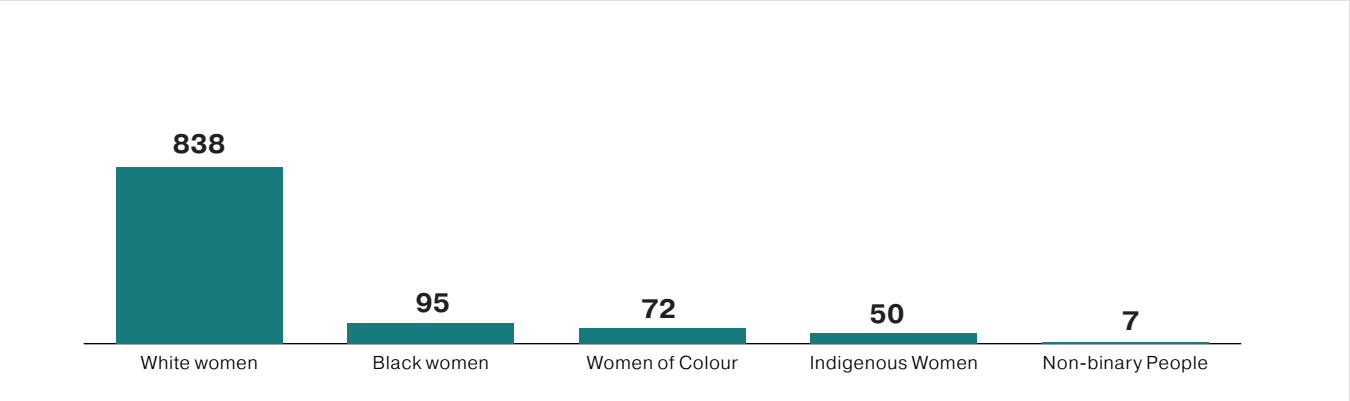
Share of writing for Women and Gender Diverse Creatives



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



Number of Credits by Identity (2020 & 2021)



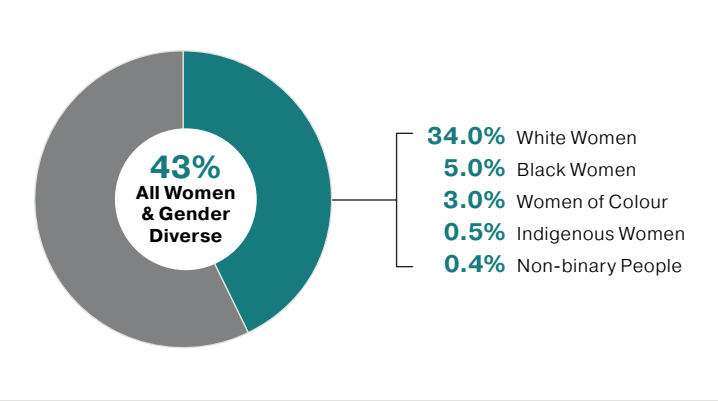
Television Writers – Drama vs Documentary

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.

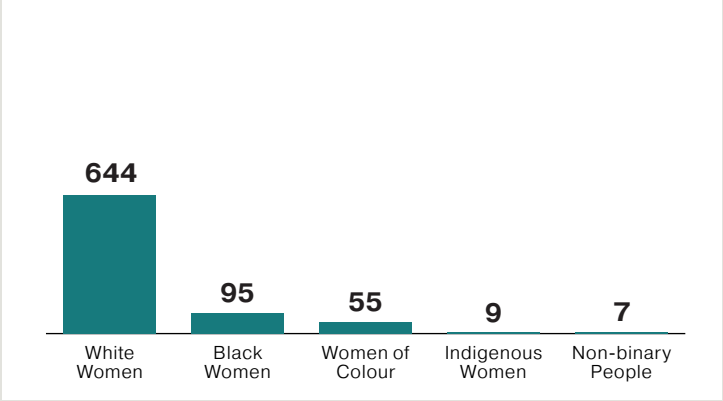
Black women and Women of Colour held more than double the number of writing credits in drama as they did in documentary. In fact, Black *women did not hold any of the documentary writing credits* analyzed in this study.

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).

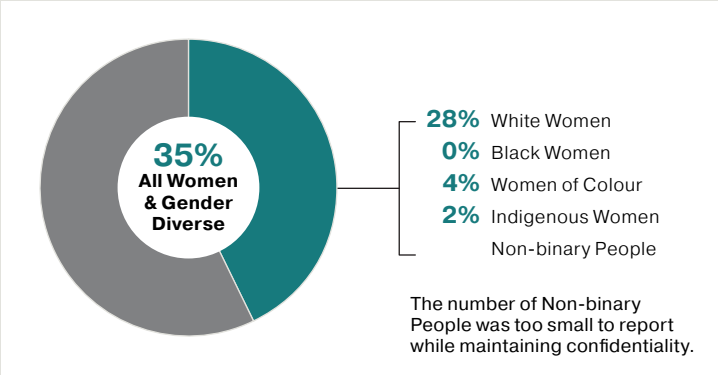
Women and Gender Diverse Share of TV Writing - Drama



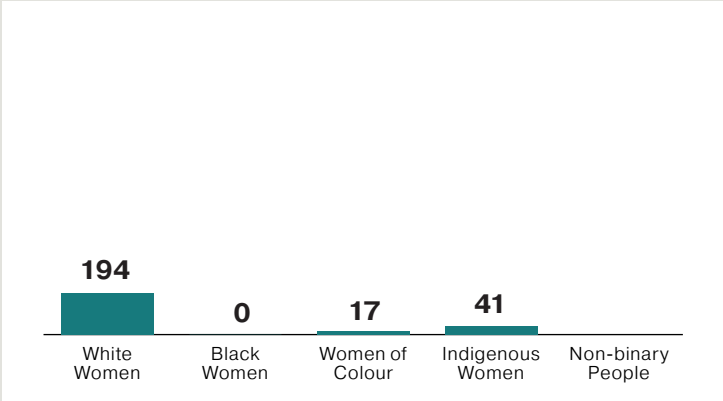
Number of Drama Credits



Women and Gender Diverse Share of TV Writing - Documentary



Number of Documentary Credits



Television Directors

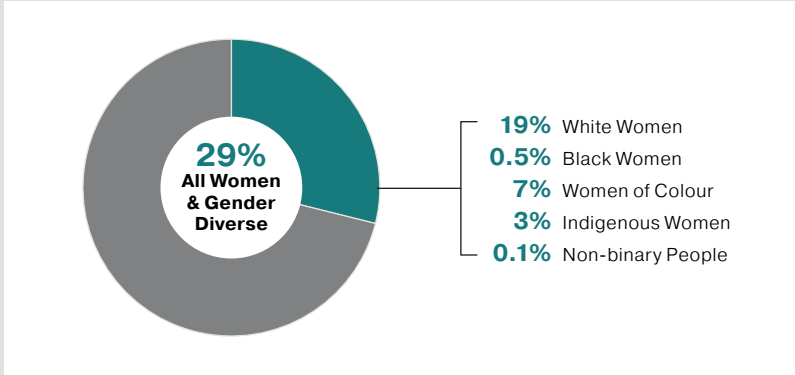
In 2019 women directed nearly half of all episodes, including 12% directed by Black women and Women of Colour.

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.

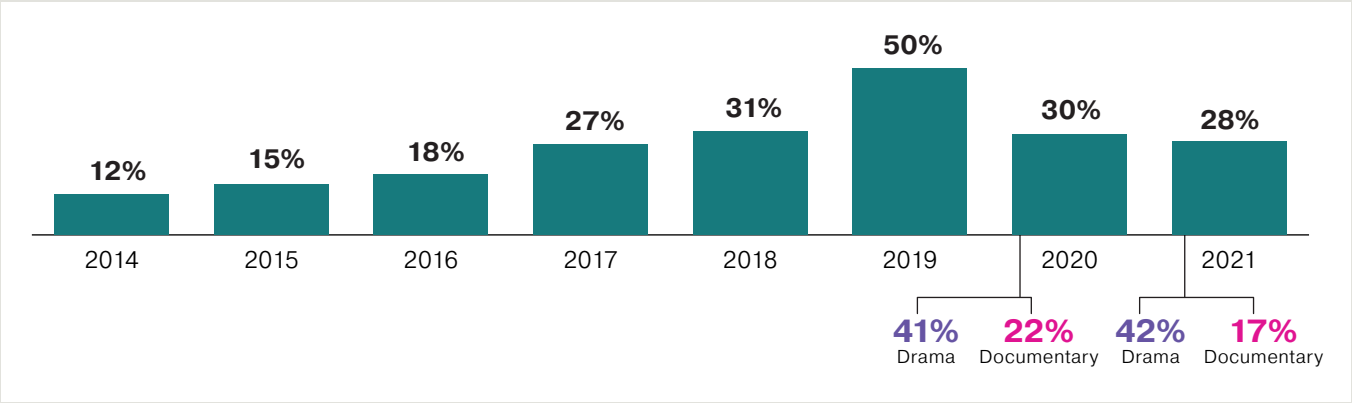
The majority of this loss was experienced by Indigenous women, Black women, and Women of Colour. Black women, in particular, received the fewest directing credits in both 2020 and 2021.

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.

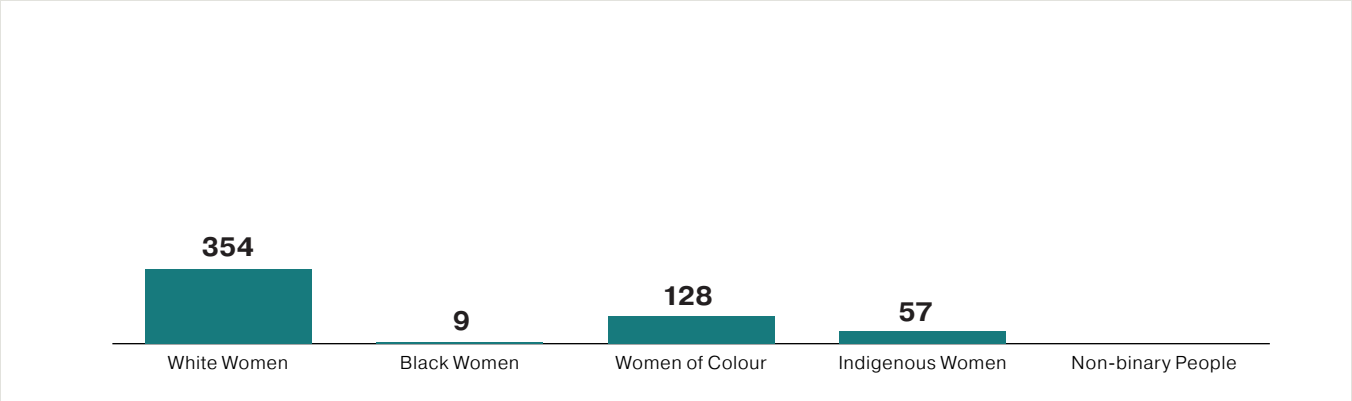
Women and Gender Diverse People’s Share of TV Directing (2020 & 2021)



Share of directing for Women and Gender Diverse People



Number of Credits by Identity (2020 & 2021)

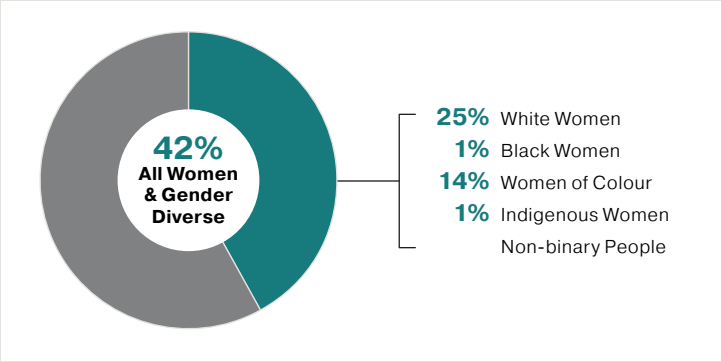


Television Directors – Drama vs Documentary

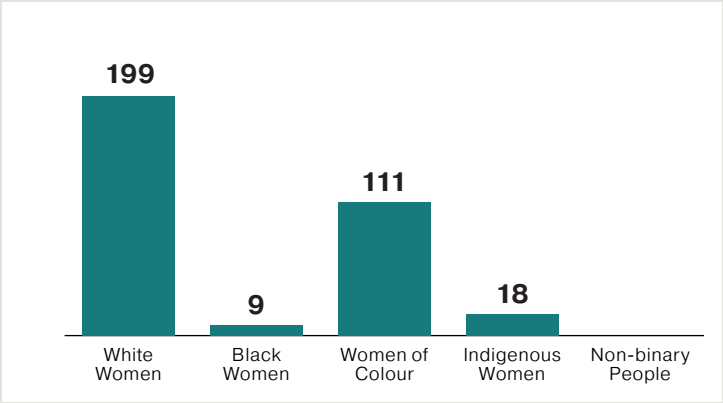
Genre-based trends between drama and documentary credits continue among directors: white women hold the vast majority of directing credits (approaching parity) across both genres. Drama seems to present more opportunities for Black women and Women of Colour, while documentary offers more opportunities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

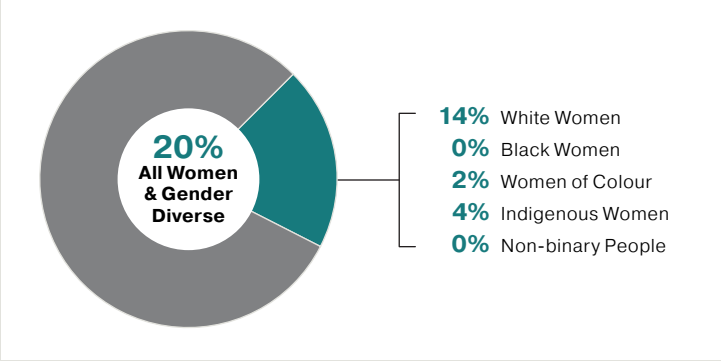
Women and Gender Diverse People’s Share of TV Directing - Drama



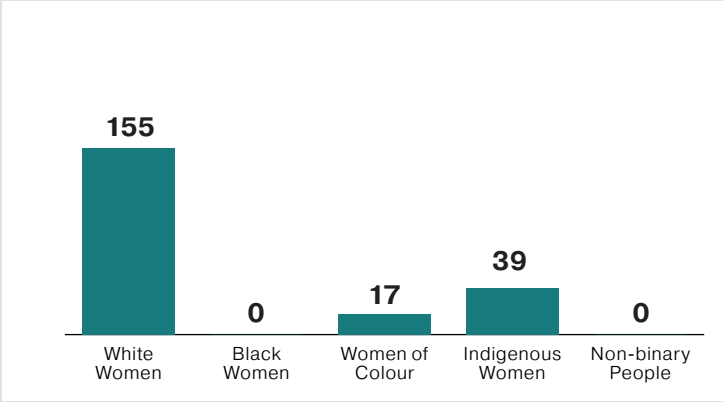
Number of Drama Credits



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



Number of Documentary Credits

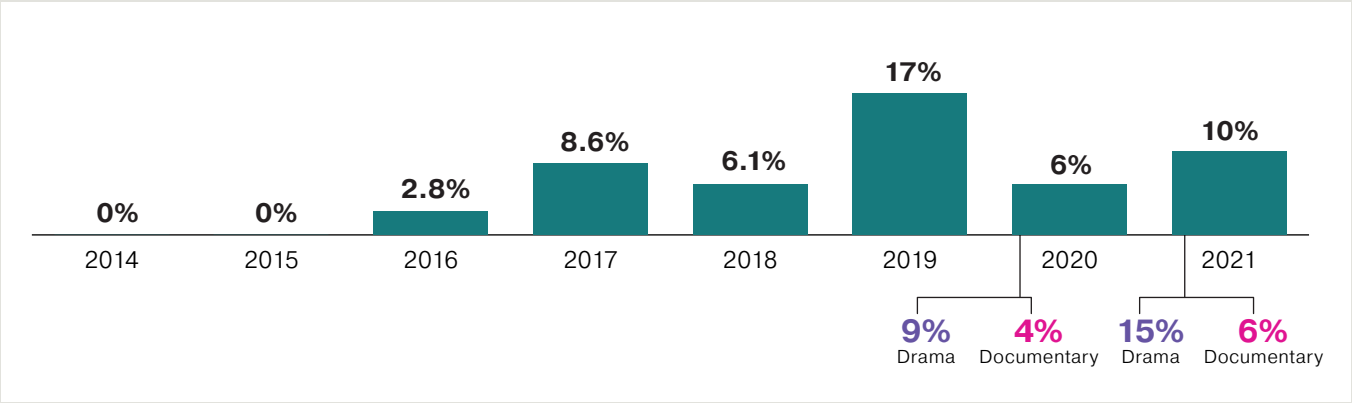


Television Cinematographers

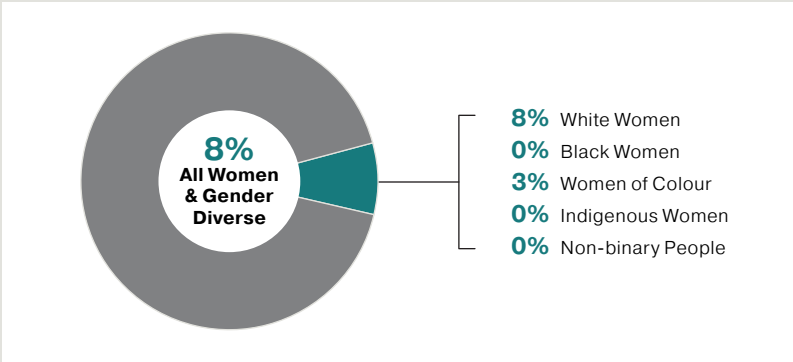
292 individual cinematographers were represented in the projects included in this analysis. Among them, only 31 were women; a decrease of 10% from 2019 to 2020 and 4% from 2019 to 2021.

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.

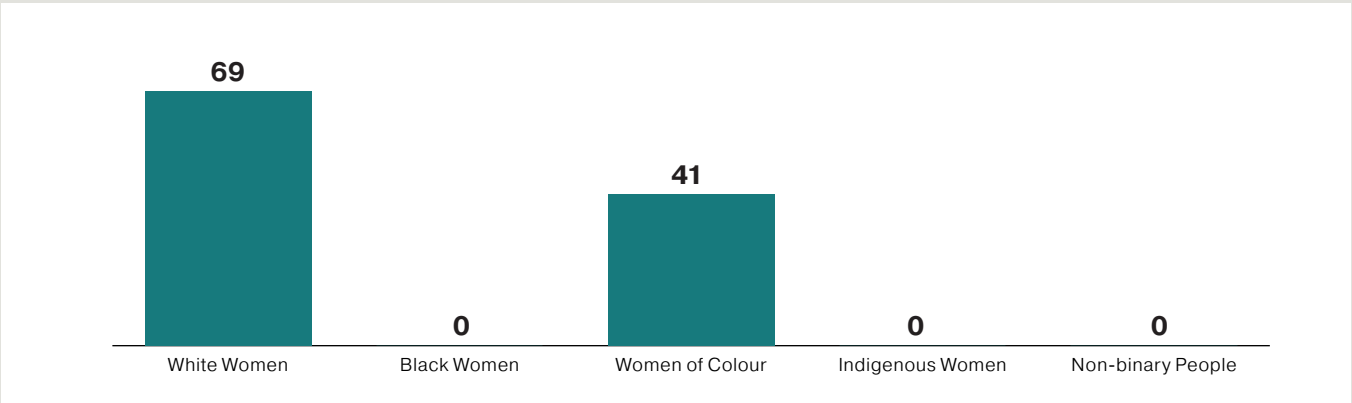
Share of Cinematography for Women and Gender Diverse People



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



Number of Cinematography Credits

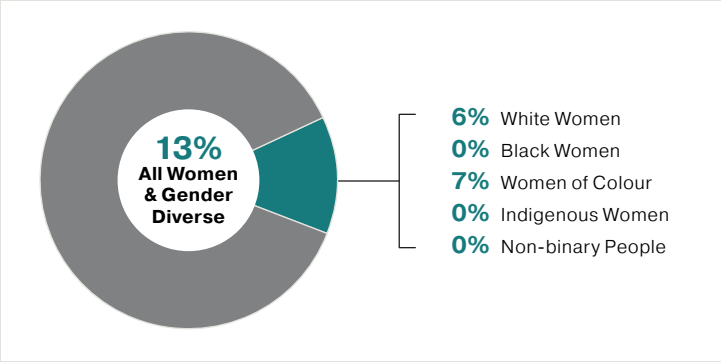


Television Cinematographers – Drama vs Documentary

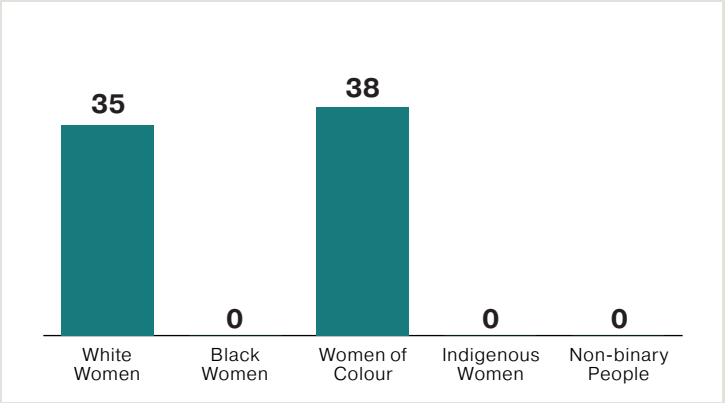
Cinematography remains the key creative role in which women and gender diverse people continue to be most underrepresented. These effects, are not equally distributed, however:

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

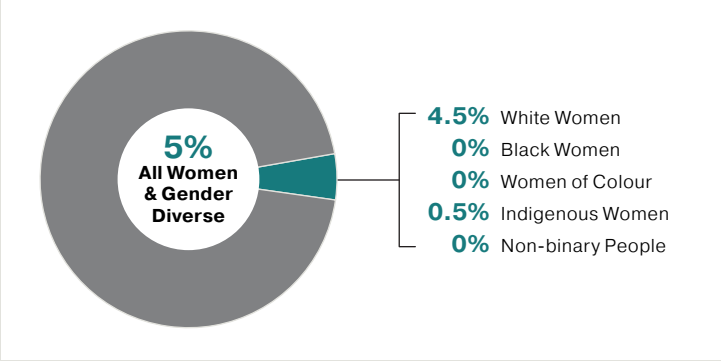
Women and Gender Diverse People’s Share of TV Cinematography - Drama



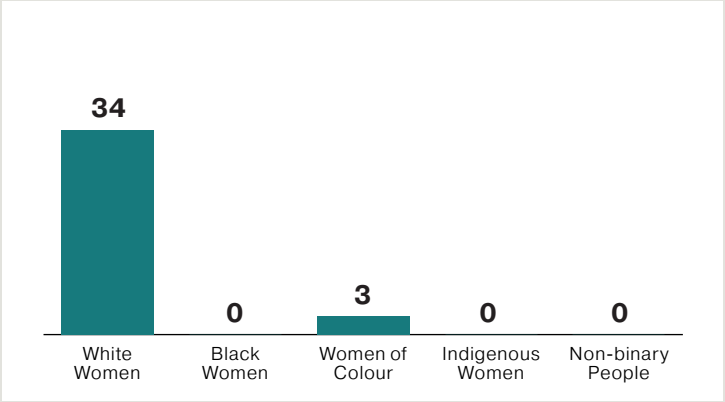
Number of Drama Credits



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.

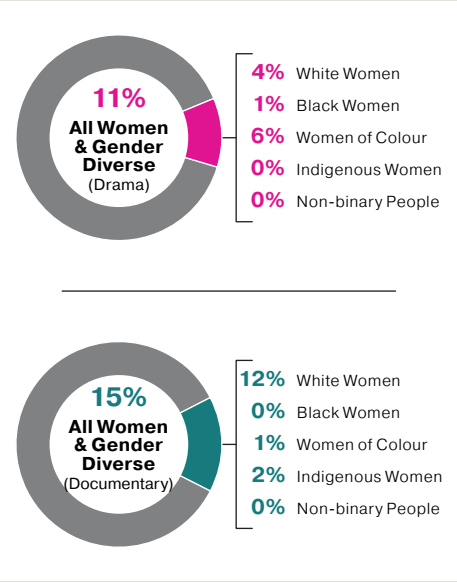
In contrast, women and gender diverse people occupied 51% of key creative roles in women-led drama series, but only 24% for documentary series. For both drama and documentary, the majority of this share of work went to white women (42% in drama and 19% in documentary). Indigenous women did not occupy 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 effect²⁹ 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.

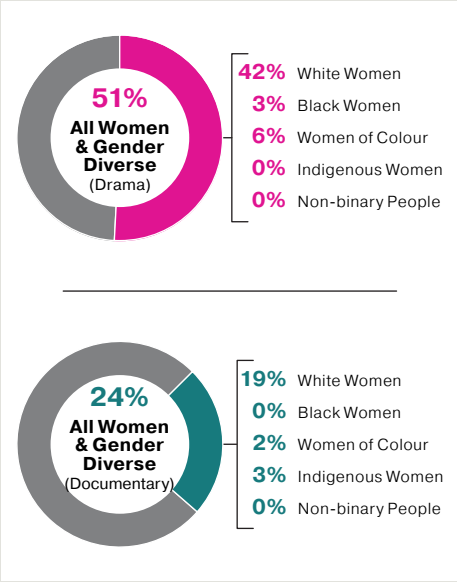
Allocation of showrunner credits by identity for English-language television series 2020 & 2021

	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

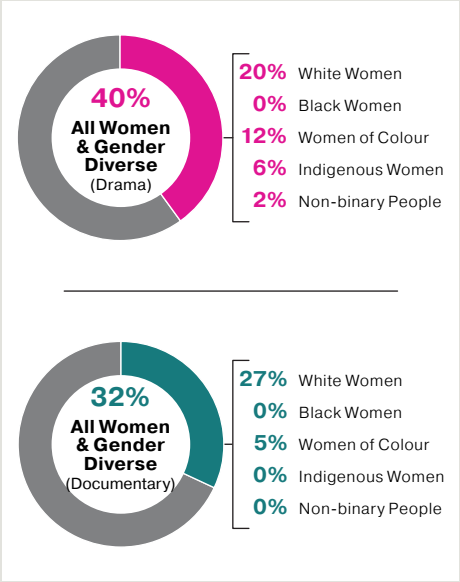
Women and Gender Diverse People Share of Work: Men-Led Series



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



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

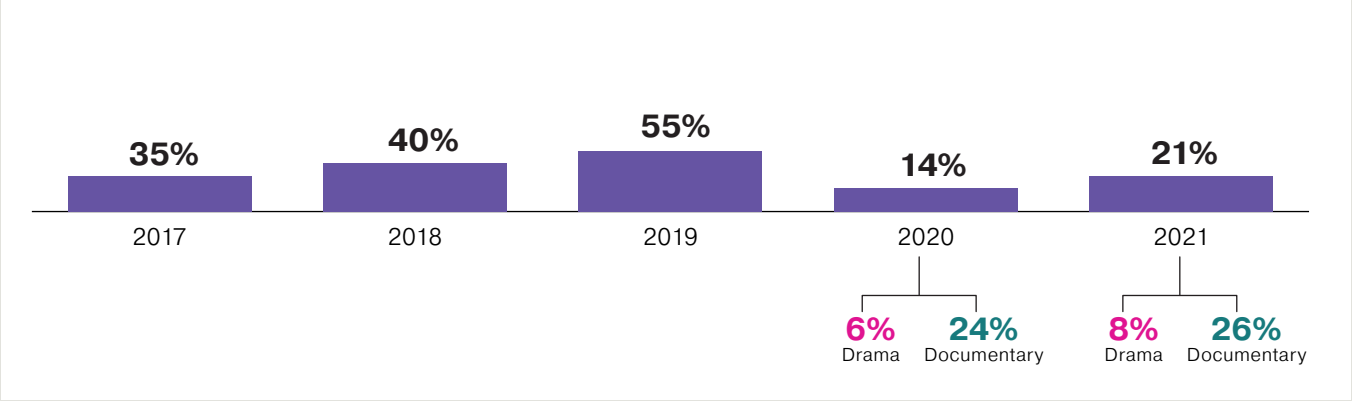


Television Showrunners – Writing

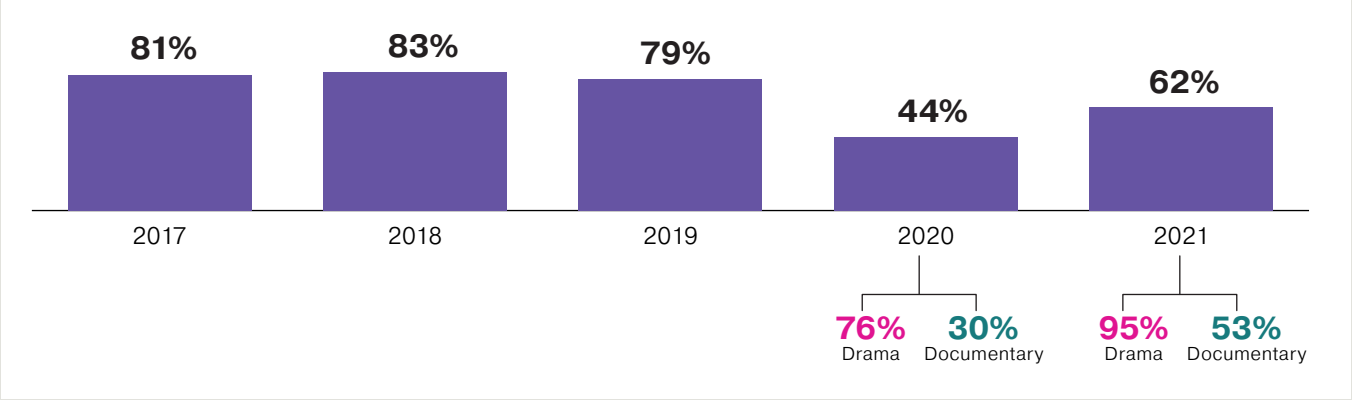
In 2020 and 2021, women’s share of writing work dropped significantly on projects showrun by men, with women having just 14% of the writing work in 2020 and 21% in 2021. This is a 15%-22% decrease in share for women. Interestingly, women writers in documentary fared much better (24% in 2020 and 26% in 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.

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

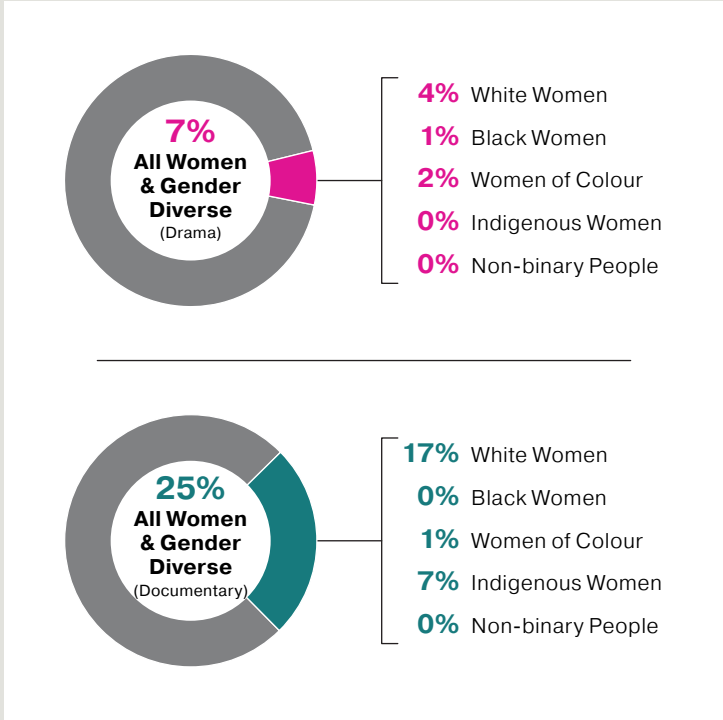


Share of Writing Over Time for Women and Gender Diverse Creatives: Women-Led Series

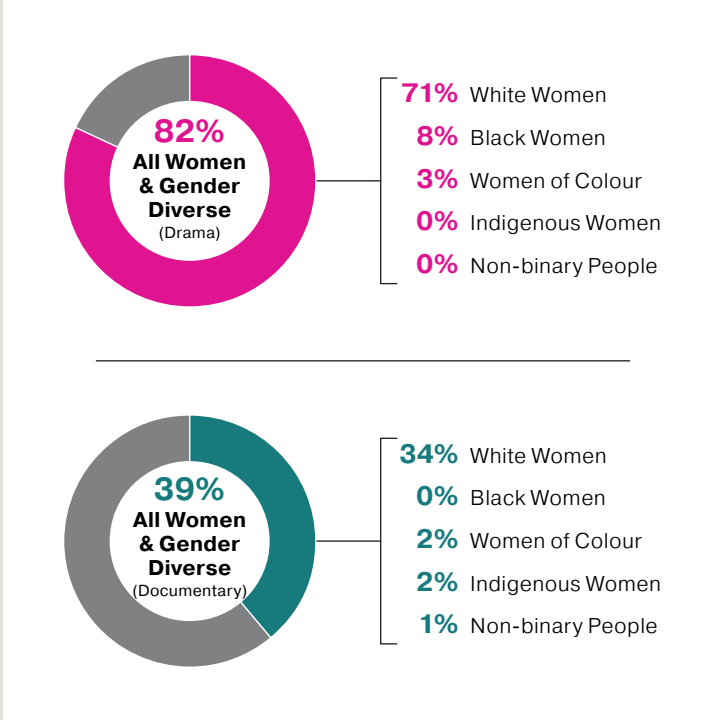


Television Showrunners – Writing (continued)

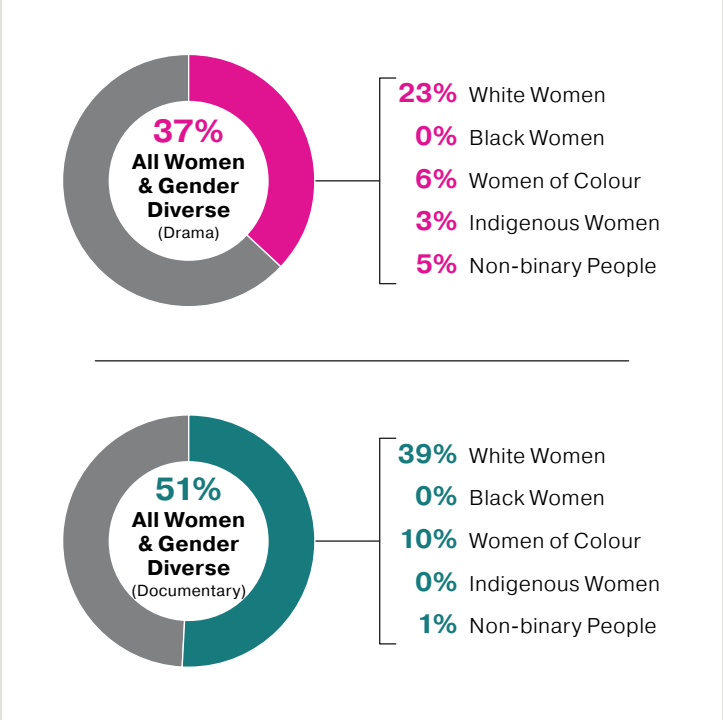
Women and Gender Diverse Share of Work:
Men-Led Series



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



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



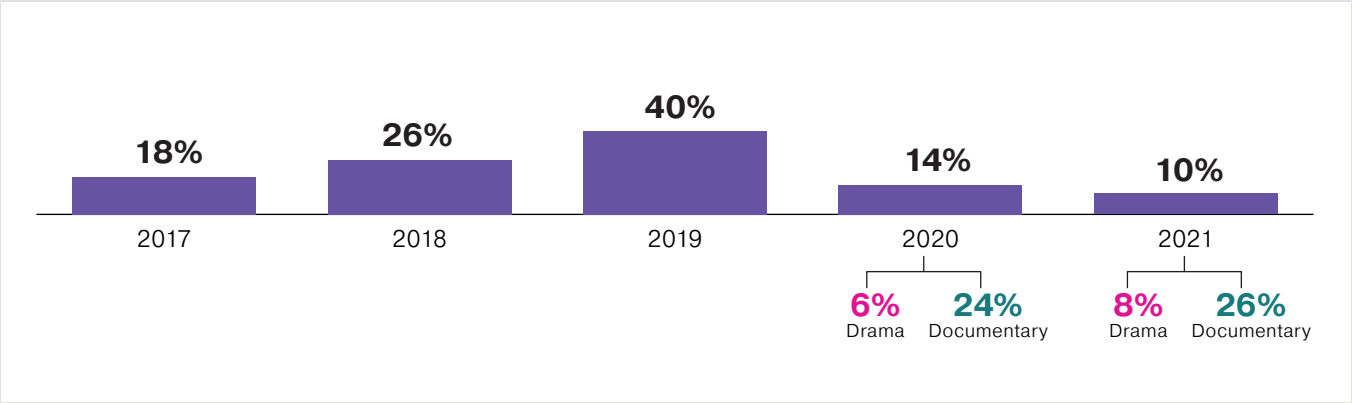
Television Showrunners – Directing

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.

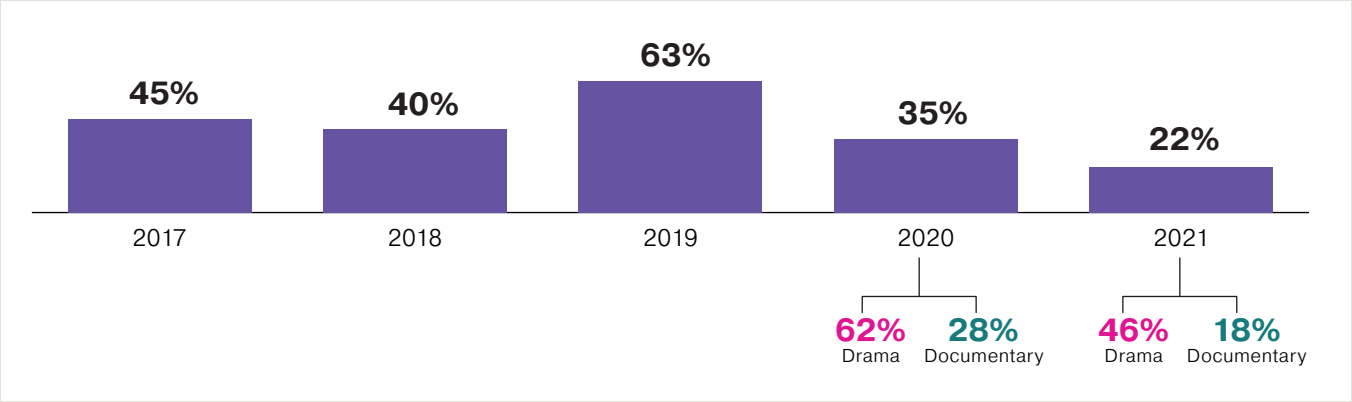
For series showrun by women and gender diverse directors maintained 62% share of work on drama series in 2020 (on part with 2019’s 64%). This dropped by almost 20% in 2021, when women had just 46% of the directing work on drama series showrun by women.

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



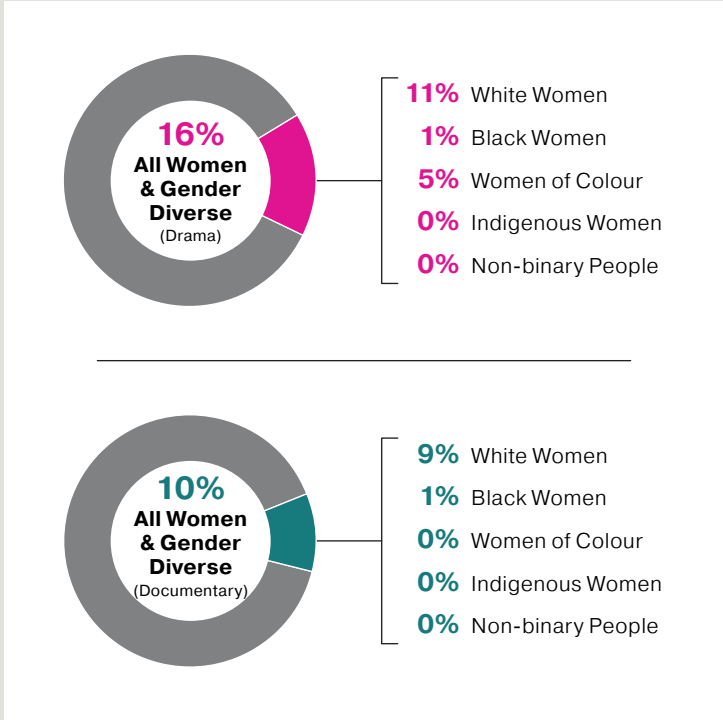
Television Showrunners – Directing (continued)

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

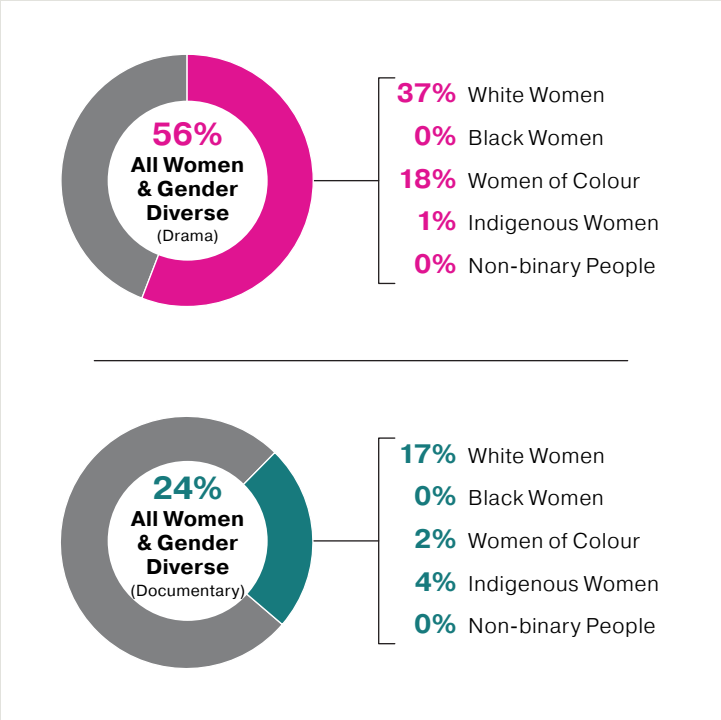
of Colour had a small gain (1%) from 2019 on women-led drama series, but a 4% decrease in share of directing work on men-led drama series. Indigenous women did not have any of the directing credits on men-led documentary series, and 4% on women-led

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.

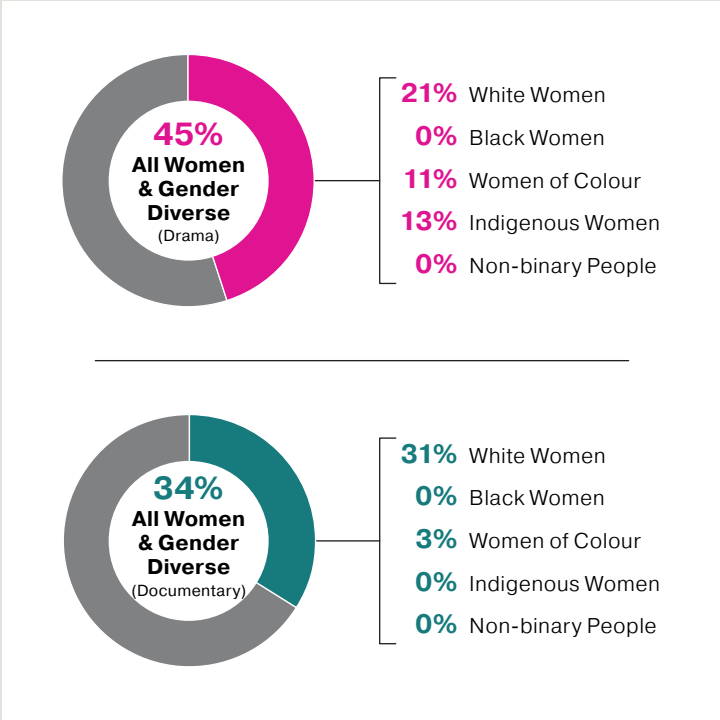
Women and Gender Diverse Share of Directing: Men-Led Series



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.

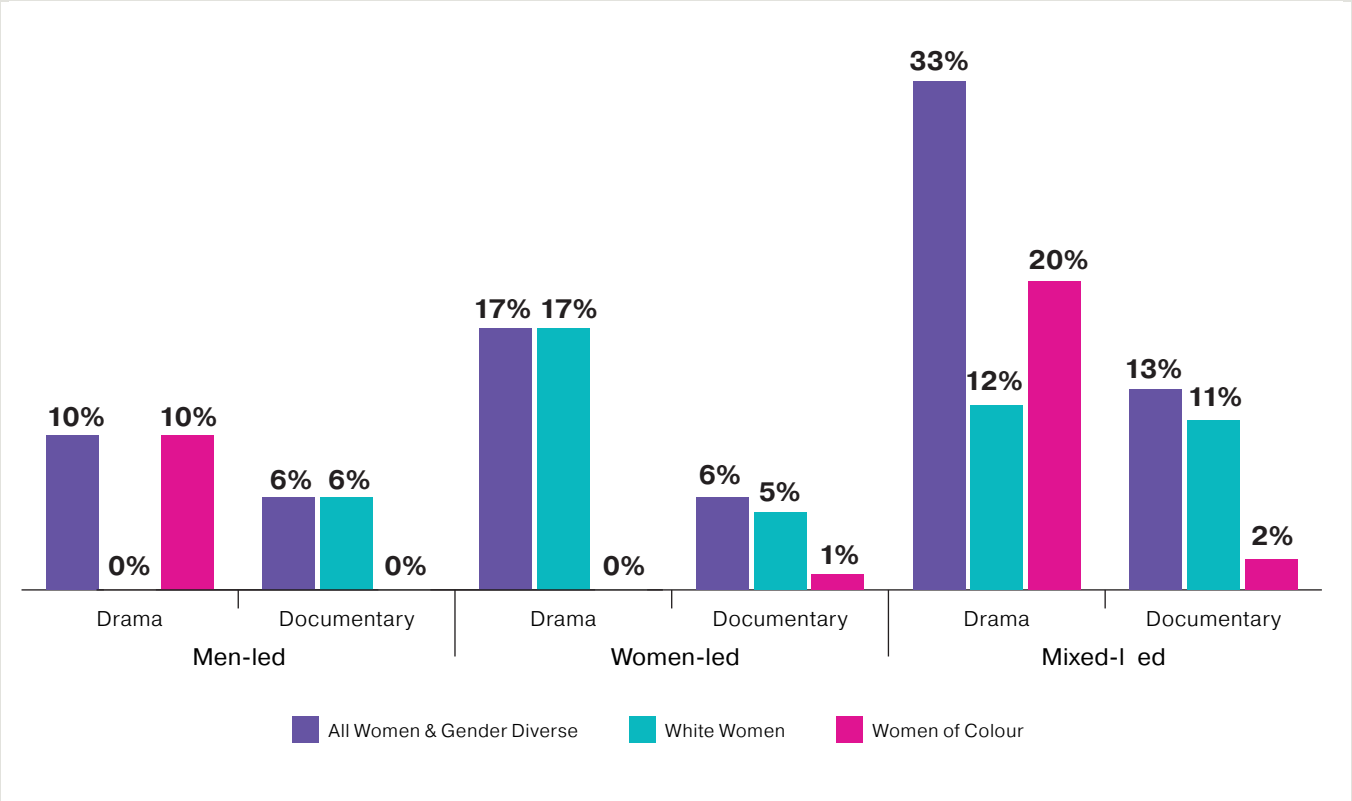
In 2019, women had fewer than 5% of cinematography credits on men-run series compared to 39% on women-led episodes.

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 broadcasters³⁰: 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.

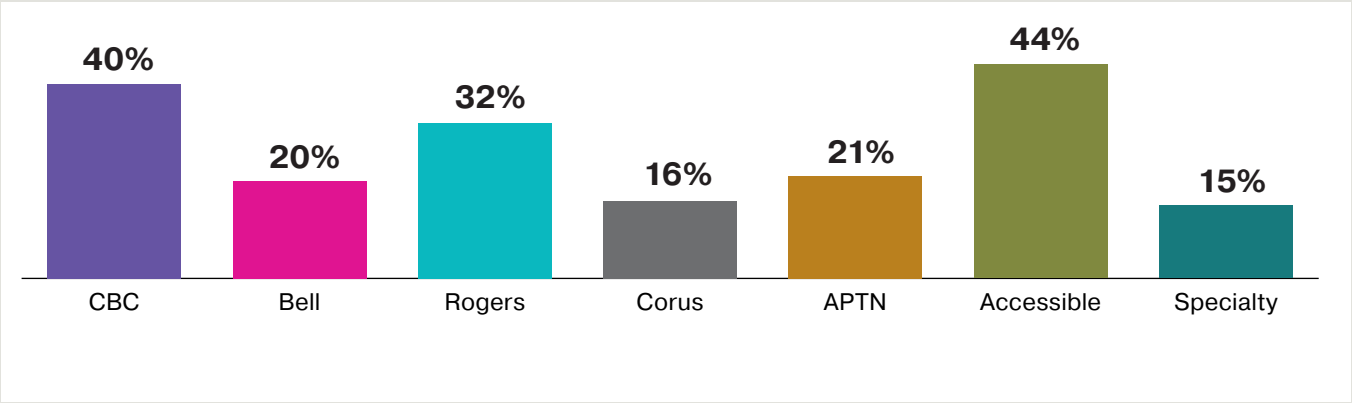
Industry wide, the share of episodic writing, directing and cinematography (combined) held by women and gender diverse people in 2020 and 2021 in drama series was 36.8% - an increase of 1.1% from 2019. The average share for women and gender diverse creatives in documentary was much lower, however, at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

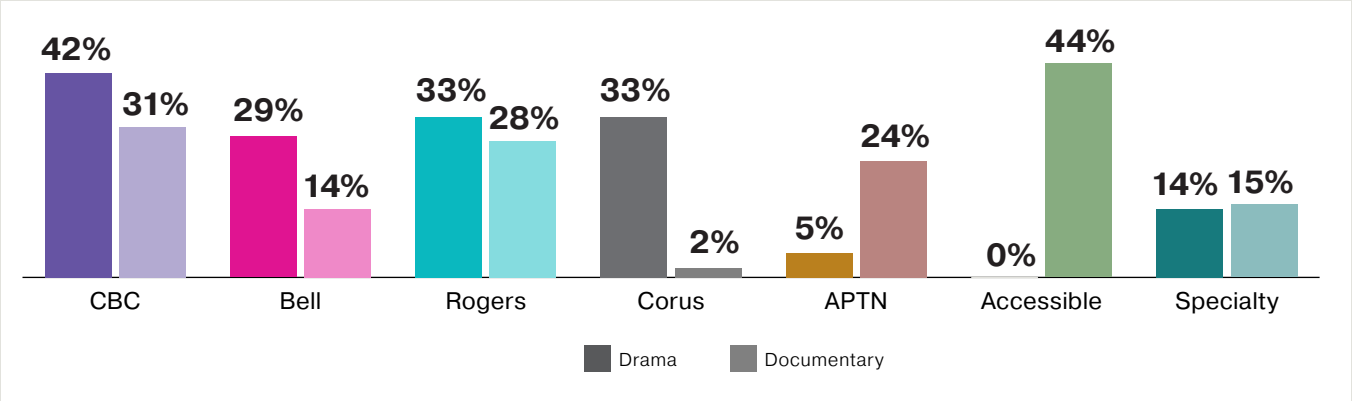
Share of work offered to women and gender diverse creatives on Rogers-commissioned series also dropped slightly to 32% from 34.78% in 2019. Bell also offered slightly less work to women and gender diverse creatives in 2020 and 2021 (20%) than in 2019 (21.15%). Corus increased the share of work that went 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).

Share of Women and Gender Diverse Employment

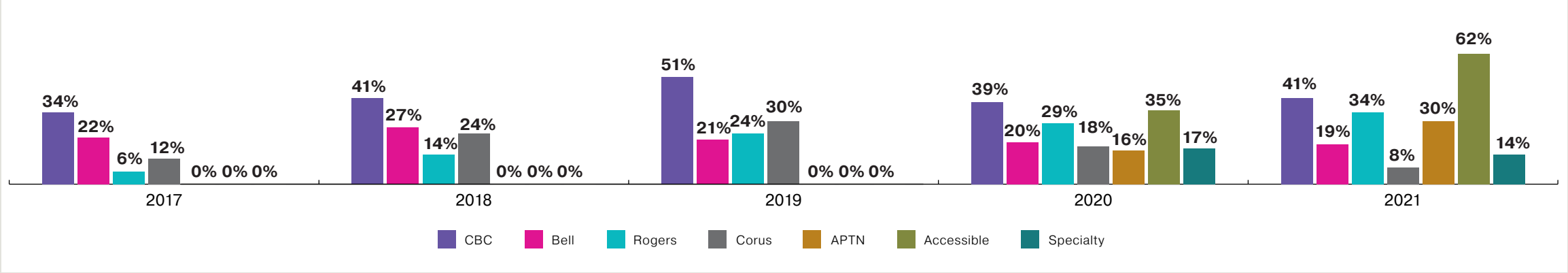


Share of Women and Gender Diverse Employment – Drama vs. Documentary



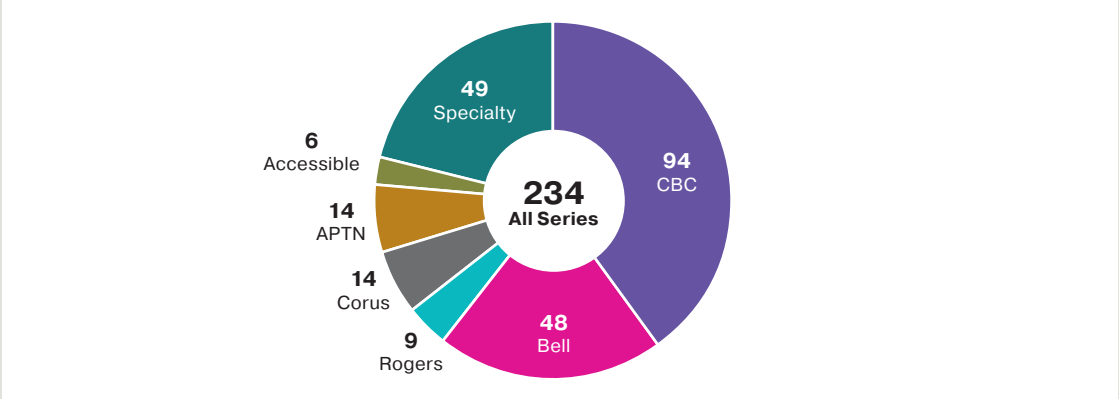
Broadcasters

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

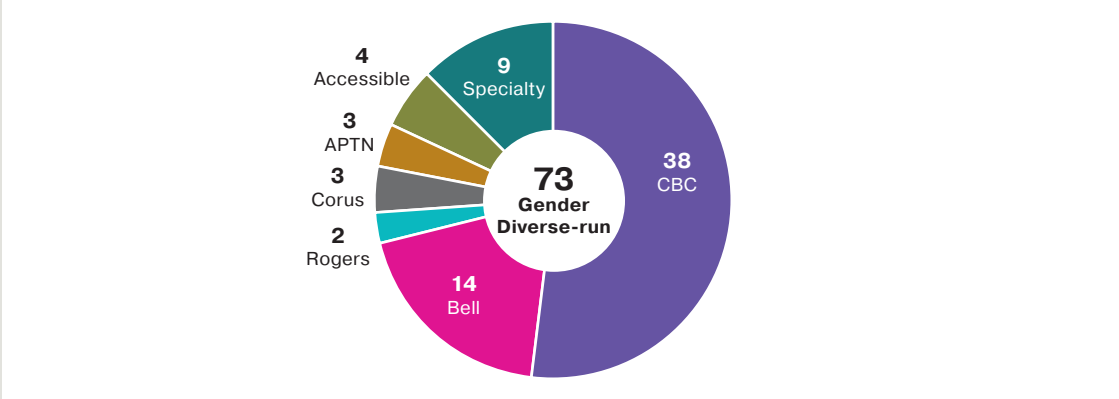


WOMEN IN VIEW

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.

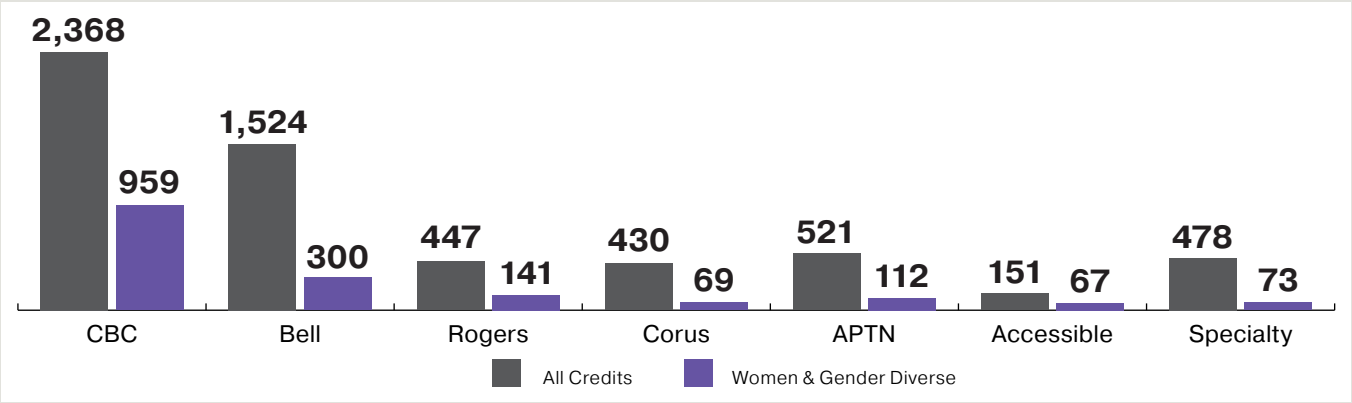
In comparison, Bell was responsible for 25.7% of credits but only 17.4% of credits that went to women and gender diverse creatives. Bell commissioned series had slightly more representation among the credits offered to women and gender diverse creatives compared to CBC: 69% still went to white women,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

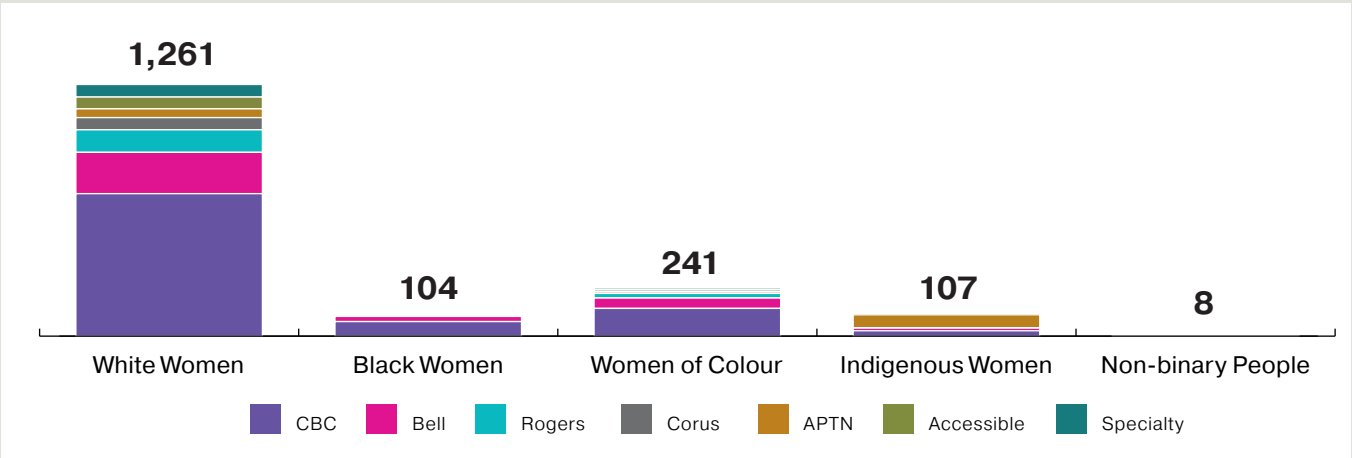
All broadcasters consistently offered the fewest credits to Indigenous women and gender diverse people and Black women.

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.

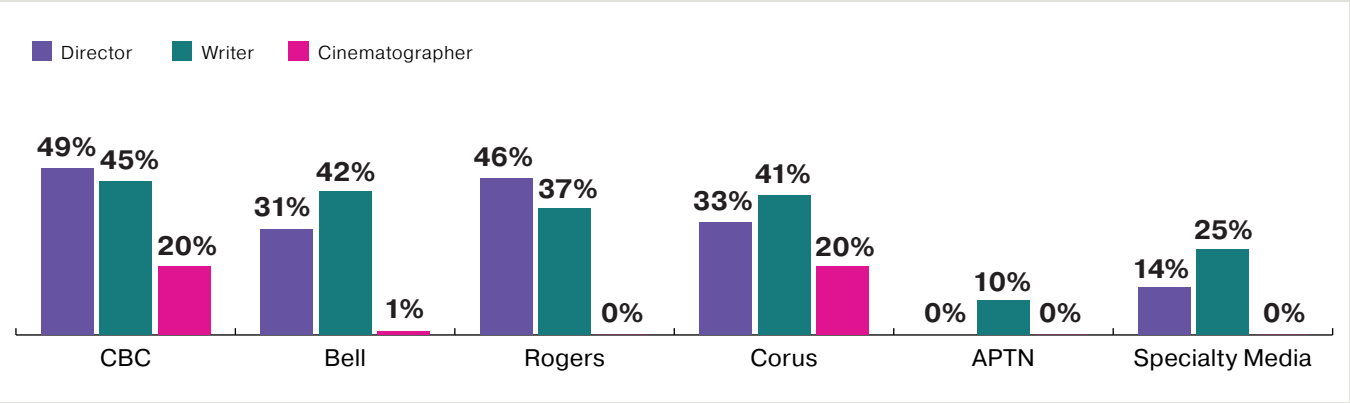
In contrast, Bell showed significant improvements with women directors having 31% of projects in 2020 and 2021 – a 21% improvement over 2019. Women writers, however, had a marginal *decrease* from 45% in 2019 to 42% in 2021 and 2022. Women had 1% of the cinematography work on Bell series in 2020 and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

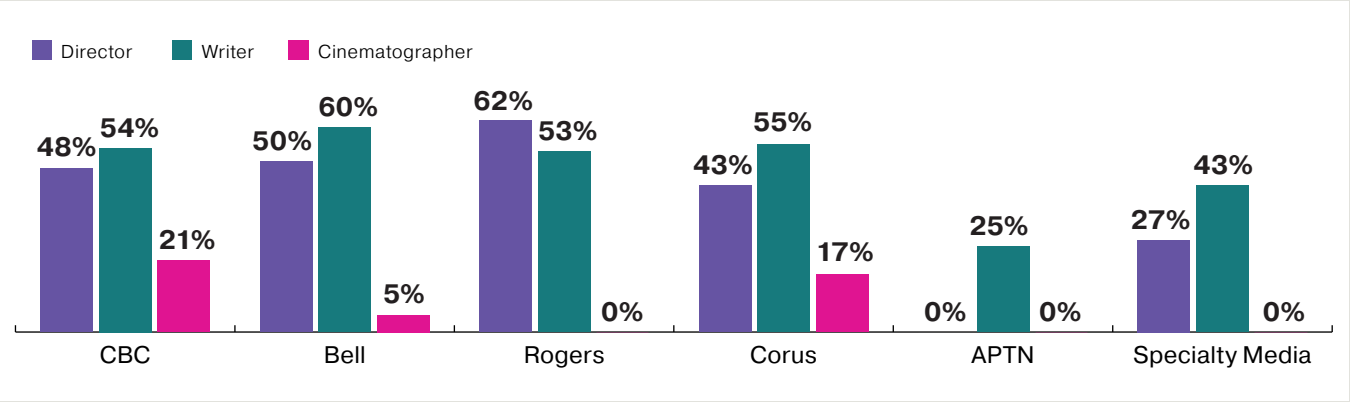
At Corus, women’s share of work increased just 1% for directors to 33% from 32% in 2019 but dropped for writers from 54% in 2019 to 41% in 2020 and 2021.

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)



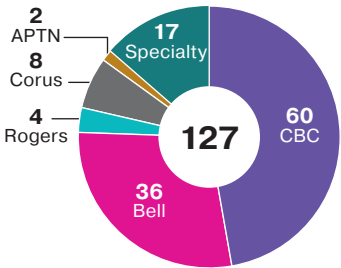
Distribution of Women and Gender Diverse People Across Roles by Broadcaster (% individuals)



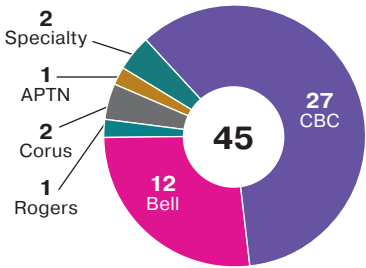
Drama – Series & Credits

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.

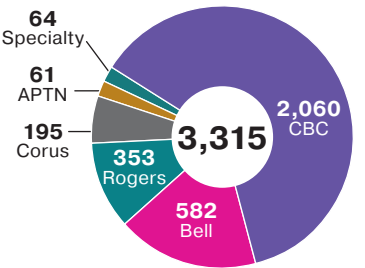
All Drama Series



Women-Run Series

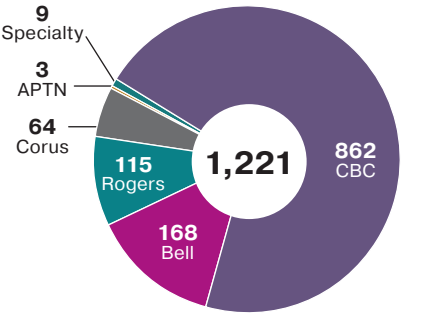


All Credits

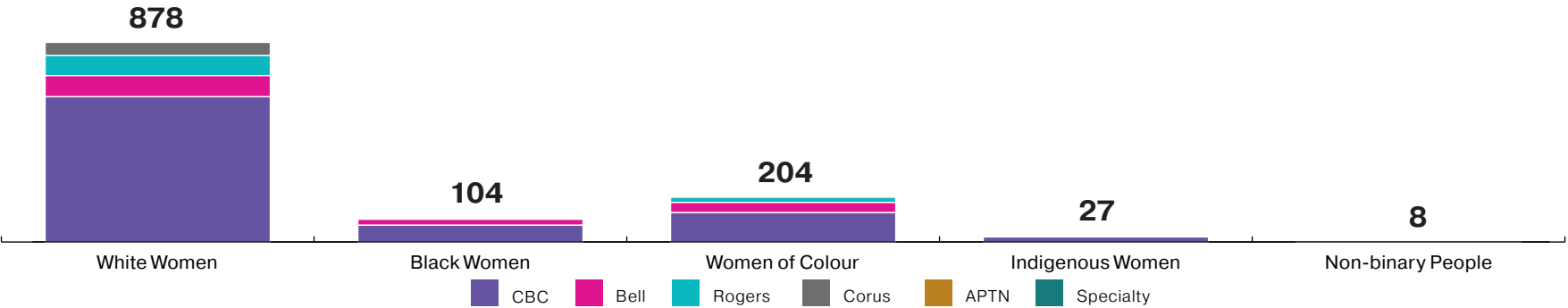


CBC Bell Rogers Corus APTN Specialty

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



All Women & Gender Diverse



Documentary

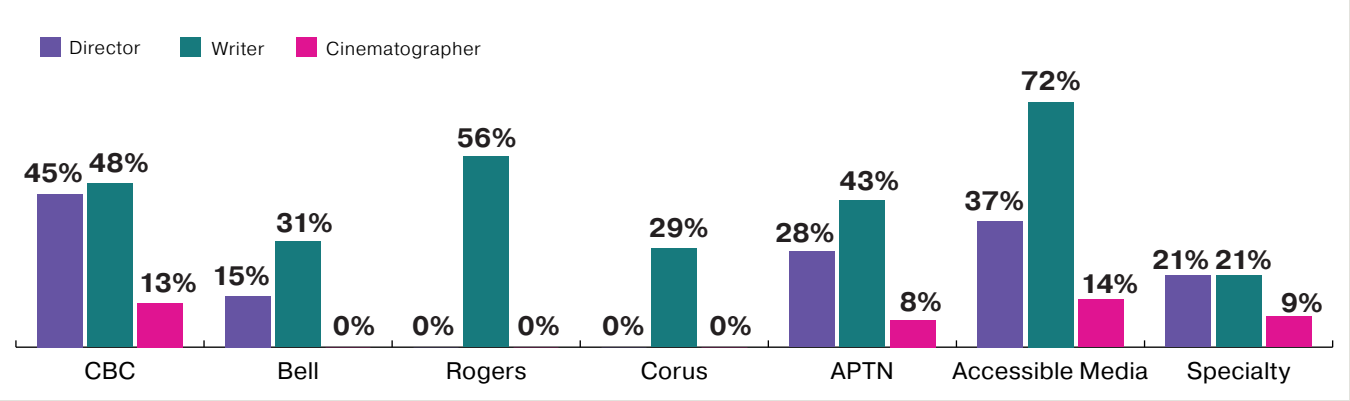
For most broadcasters, the share of key creative work awarded to women and gender diverse creatives varied considerably between drama series and documentary series, with the exception of CBC. CBC matched or exceeded the share of credits awarded to women and non-binary creatives in documentary compared 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.

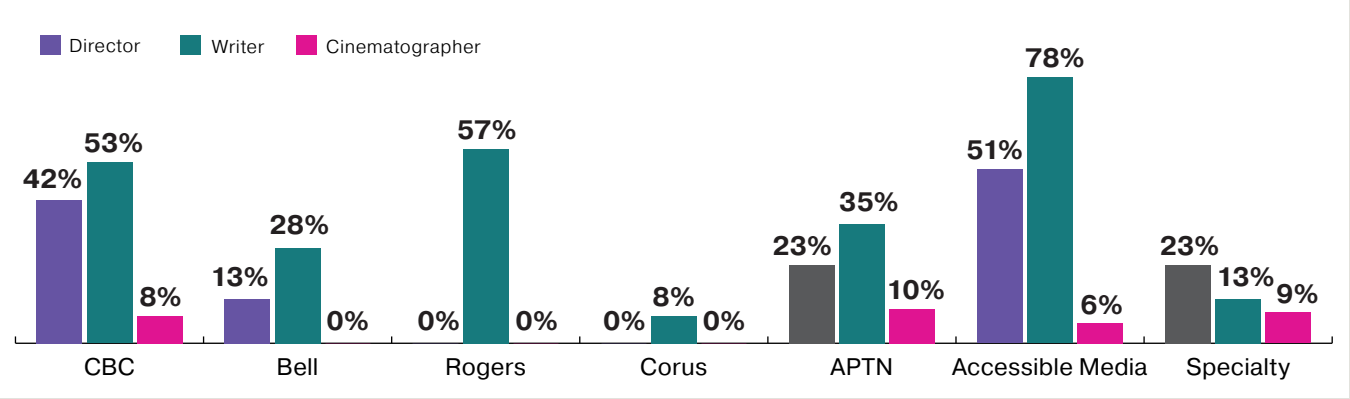
Interestingly, women and gender diverse creatives accessed a larger share of opportunities at APTN and Accessible Media on documentary series. While women and gender diverse writers had only 10% share of work on drama series at APTN, they had 35% of the work in documentary. Similarly, while women and 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)

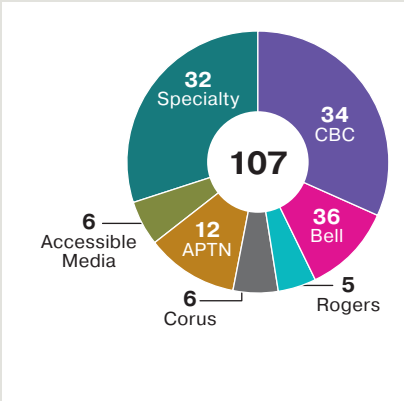


Distribution of Work Across Roles by Broadcaster for Women and Gender Diverse People (% credits)

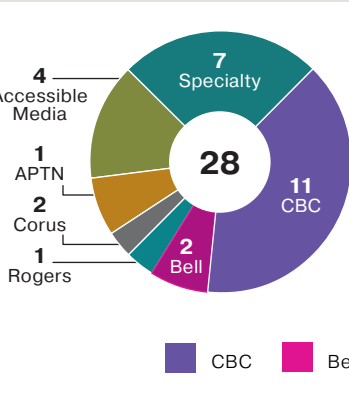


Documentary Series & Credits

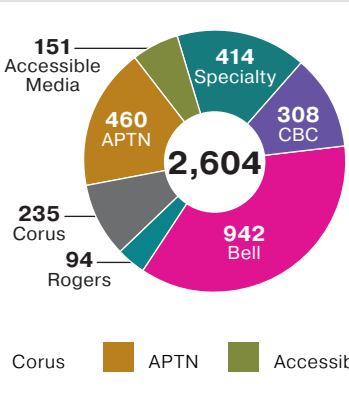
All Documentary Series



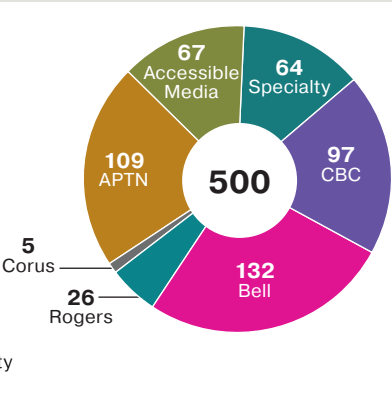
Women-Run Series



All Credits

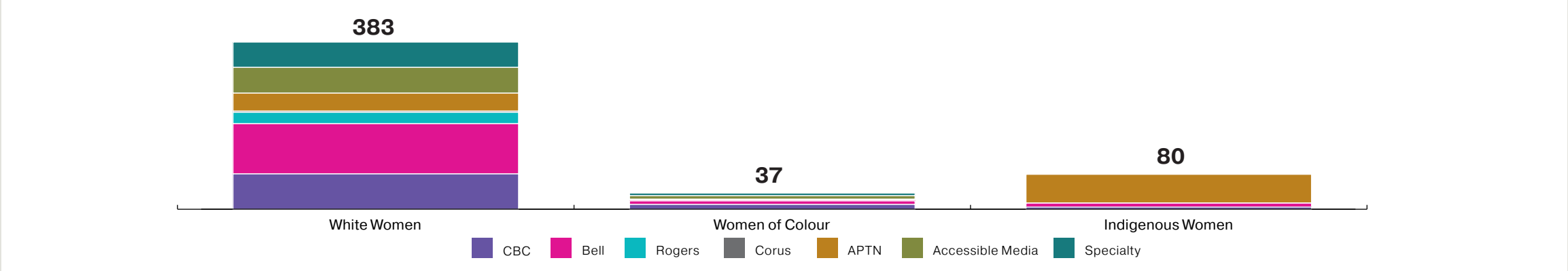


All Women and Gender Diverse



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.

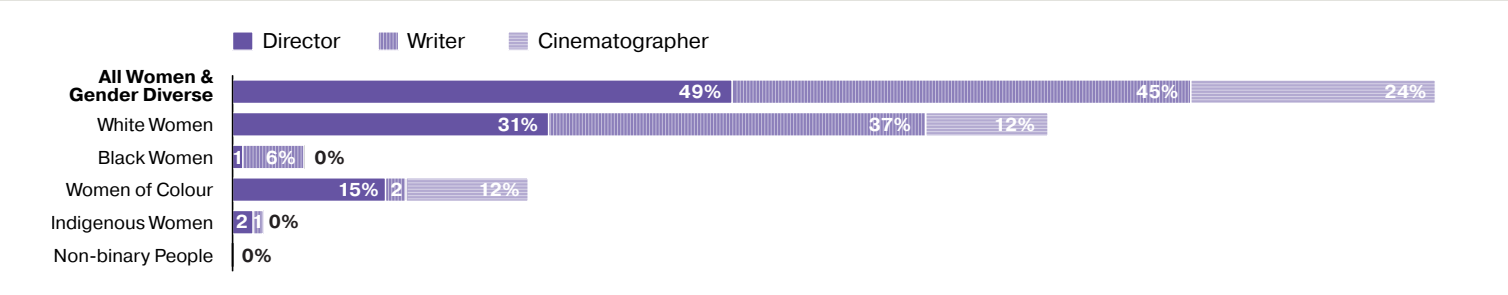
In WIVOS21, we reported that women have seen steady growth in employment in key creative roles at the national broadcaster since 2017. This trend reversed in 2020 and 2021 across all key creative roles: women’s share of directing reduced by 11% from 60% to 49%; women’s share of writing dropped by 62% 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.

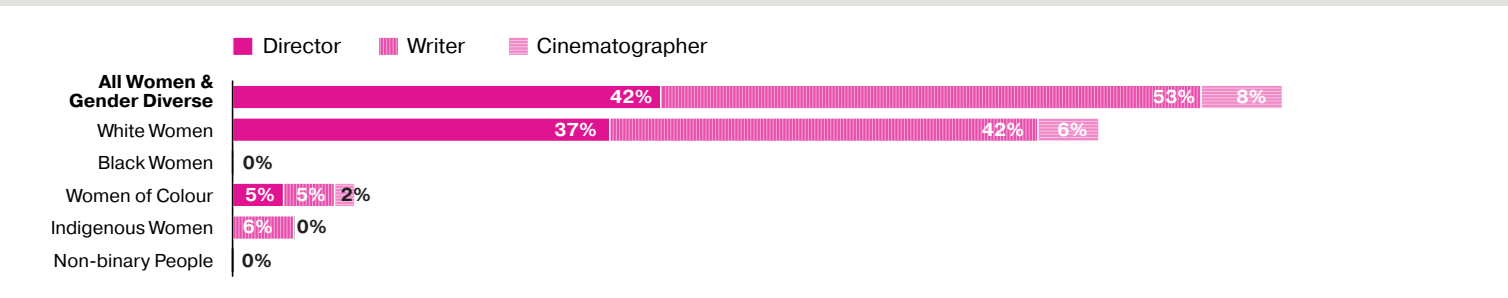
Allocation of Showrunner Credits by Identity for CBC English-language Television Series 2020 & 2021

	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%.

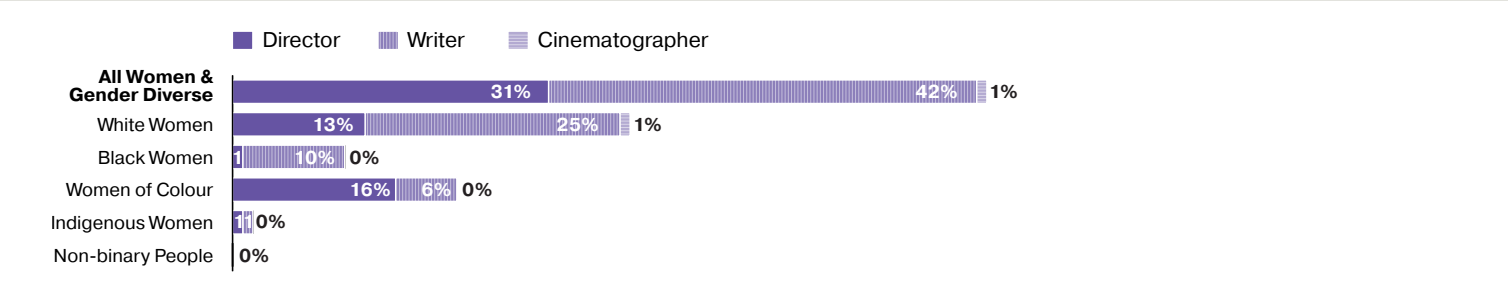
Growth for Black women and Women of Colour on Bell-commissioned series was in writing. Black women and Women of Colour had just 4.76% share of writing credits in 2019, which grew to 10% for Black women, and 6% for Women of Colour in 2020 and 2021.

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.

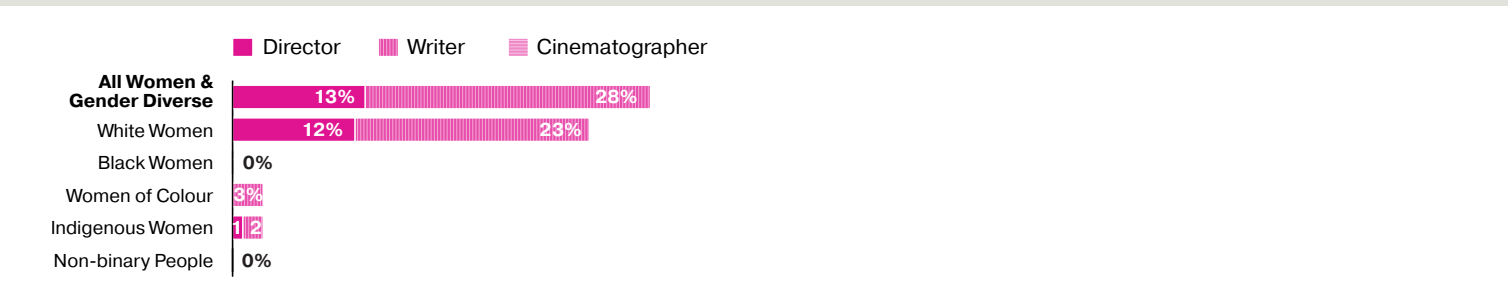
Allocation of Showrunner Credits by Identity for Bell English-language Television Series 2020 & 2021

	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.

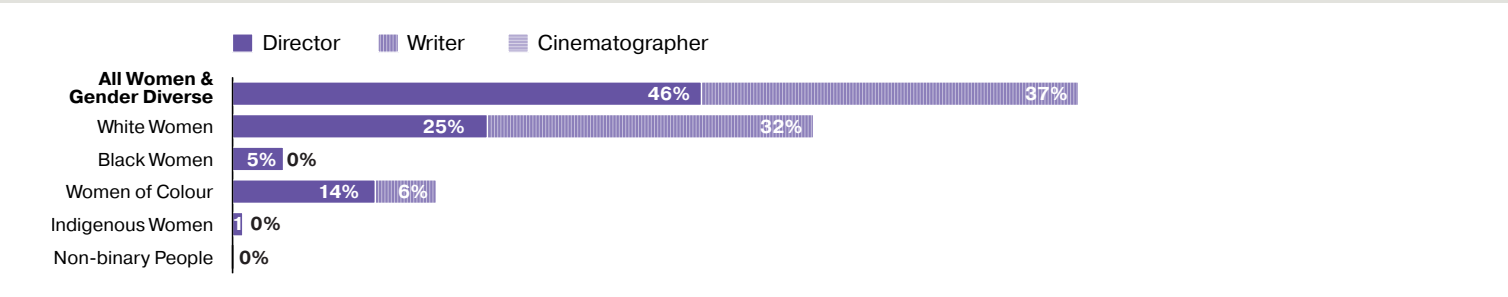
Women writers experienced a small (4%) increase in share of work on Rogers-commissioned series, growing from 33% in 2019 to 37% in 2020 and 2021. Women did not have any of Rogers’ cinematography credits in 2020 and 2021.

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

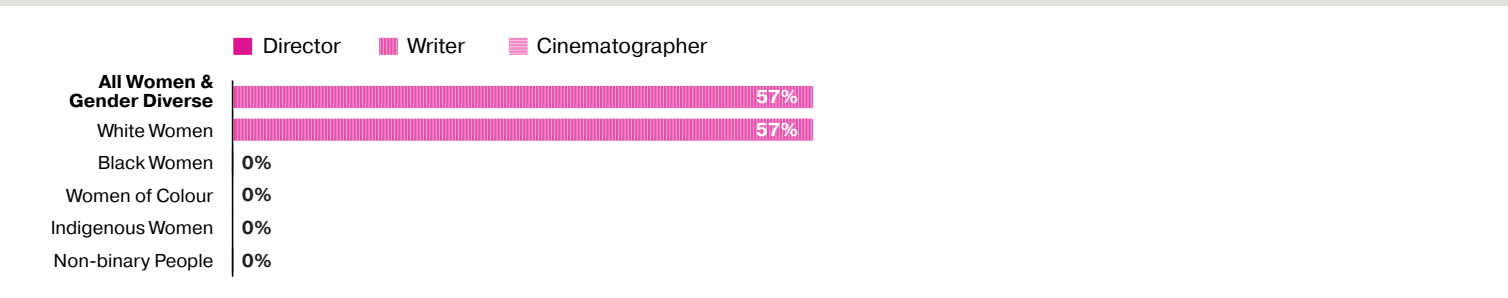
Allocation of Showrunner Credits by Identity for Rogers English-language Television Series 2020 & 2021

	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.

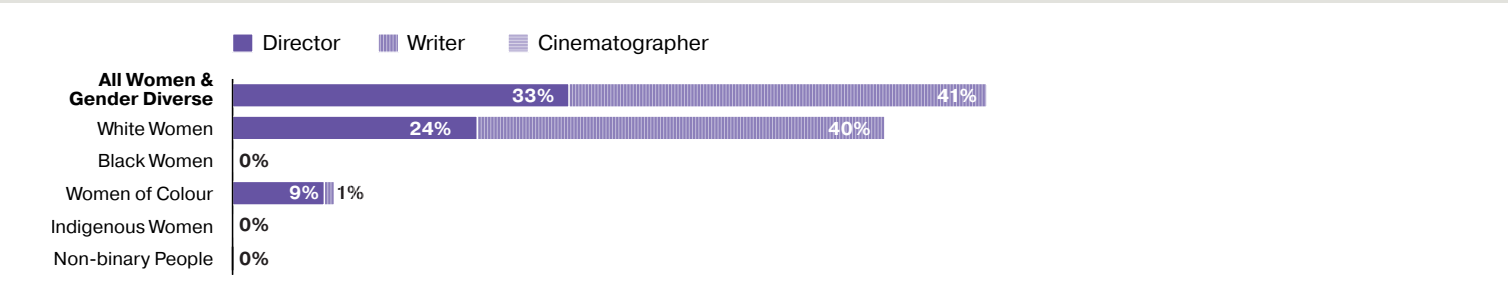
Women writers experienced a decrease in share of work on Corus commissioned series in 2020 and 2021, down 13% from 54% in 2019 to 41% in 2020 and 2021. The most significant losses were for Women of Colour, whose share decreased from 7.69% in 2010 to 1% in 2020 and 2021. Indigenous women and Black women 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.

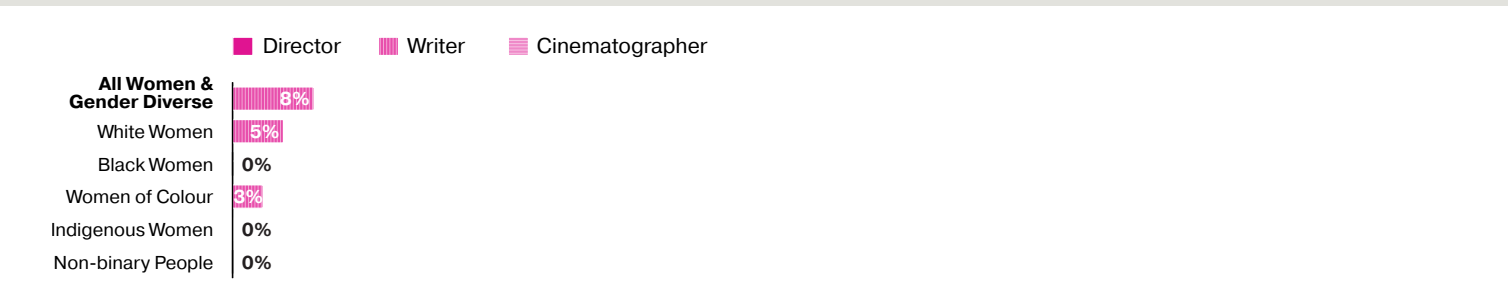
Allocation of Showrunner Credits by Identity for Corus English-language Television Series 2020 & 2021

	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



APT^N

APT^N 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 APT^N-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 APT^N drama series included in this analysis were white women).

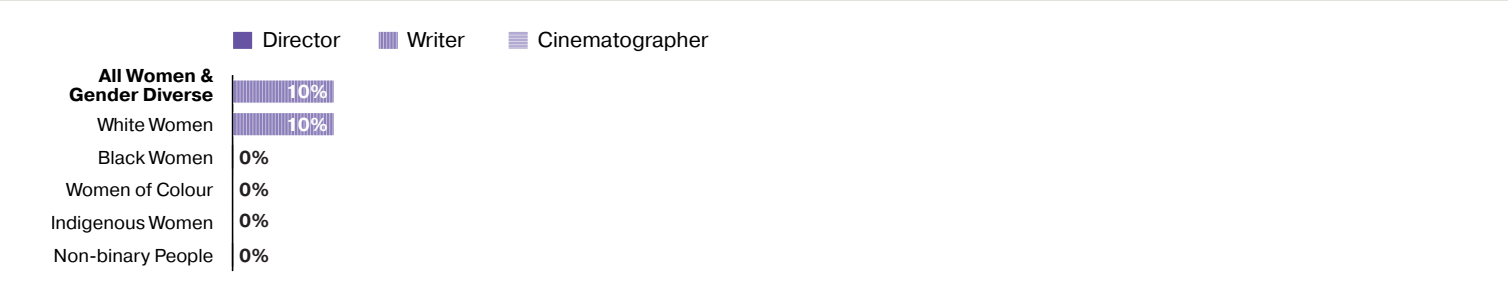
Women and gender diverse creatives fared slightly better in documentary, with 23% of directing credits (19% to Indigenous women and gender diverse directors) going to women and gender diverse directors and 35% of credits going to women and gender diverse writers (20% to Indigenous women and gender diverse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

Women and gender diverse Indigenous creatives remained significantly underrepresented on APT^N-commissioned projects. **While APT^N 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.**

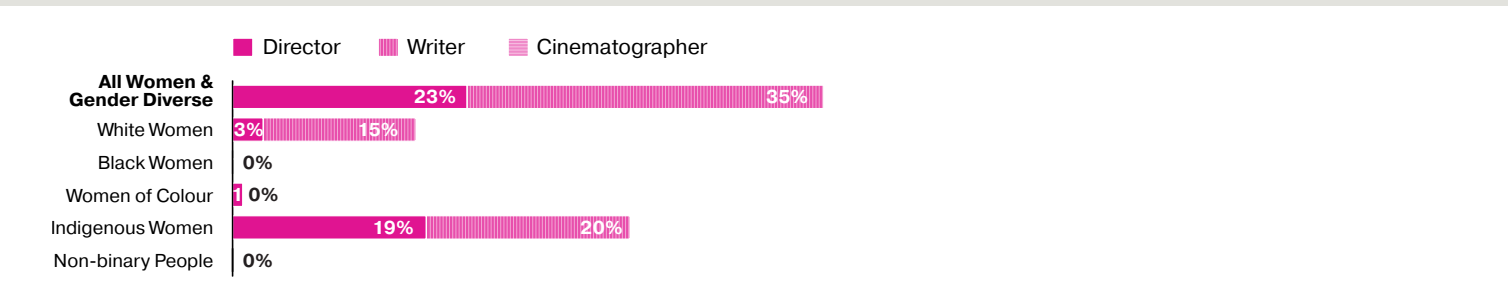
Allocation of Showrunner Credits by Identity for APT^N English-language Television Series 2020 & 2021

	APT ^N Drama				APT ^N Documentary				APT ^N 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



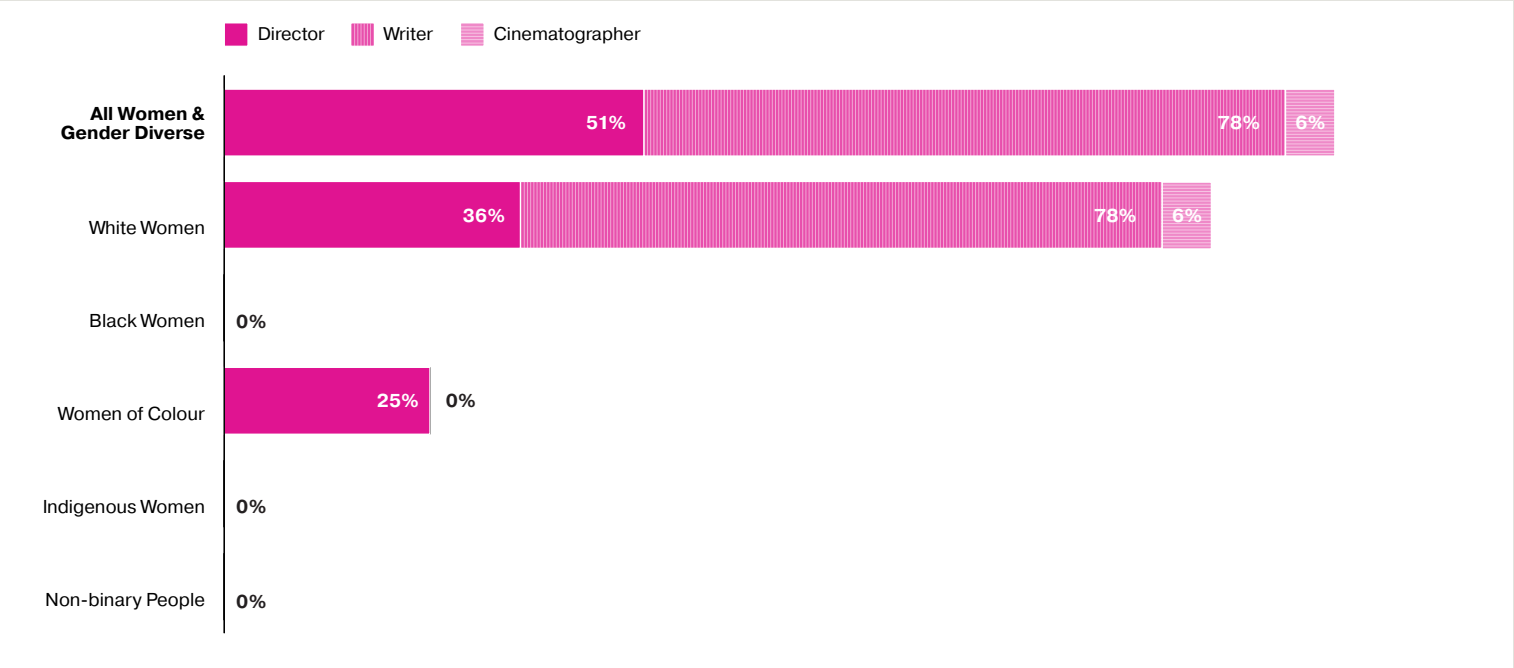
Accessible Media

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

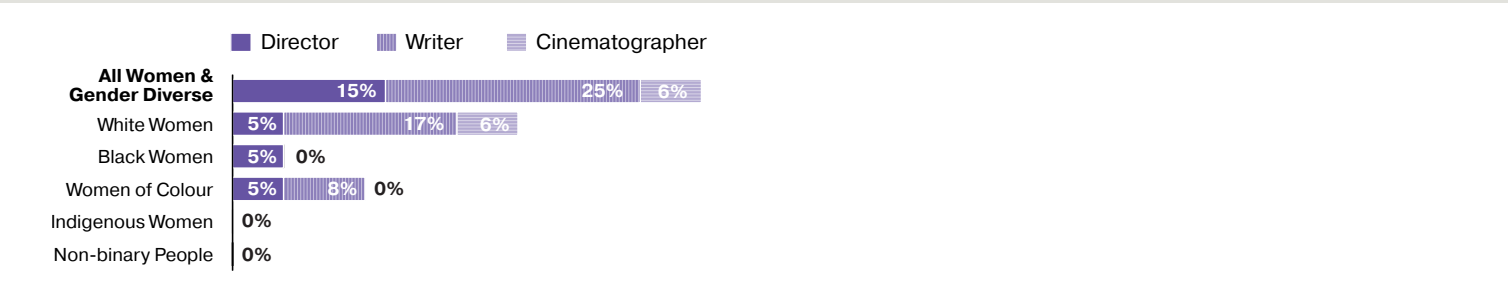
13% of the drama series included in this analysis were commissioned by Specialty channels and included 4% of women-run series.

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

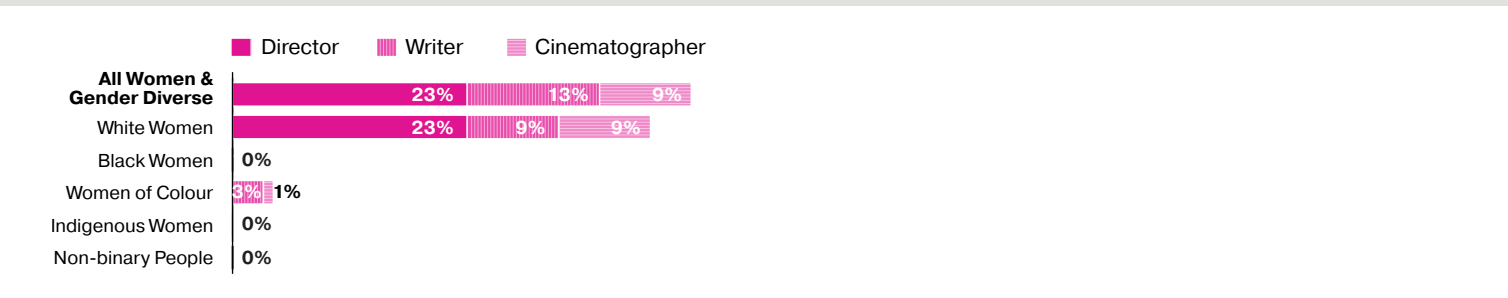
Allocation of Showrunner Credits by Identity for Specialty English-language Television Series 2020 & 2021

	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

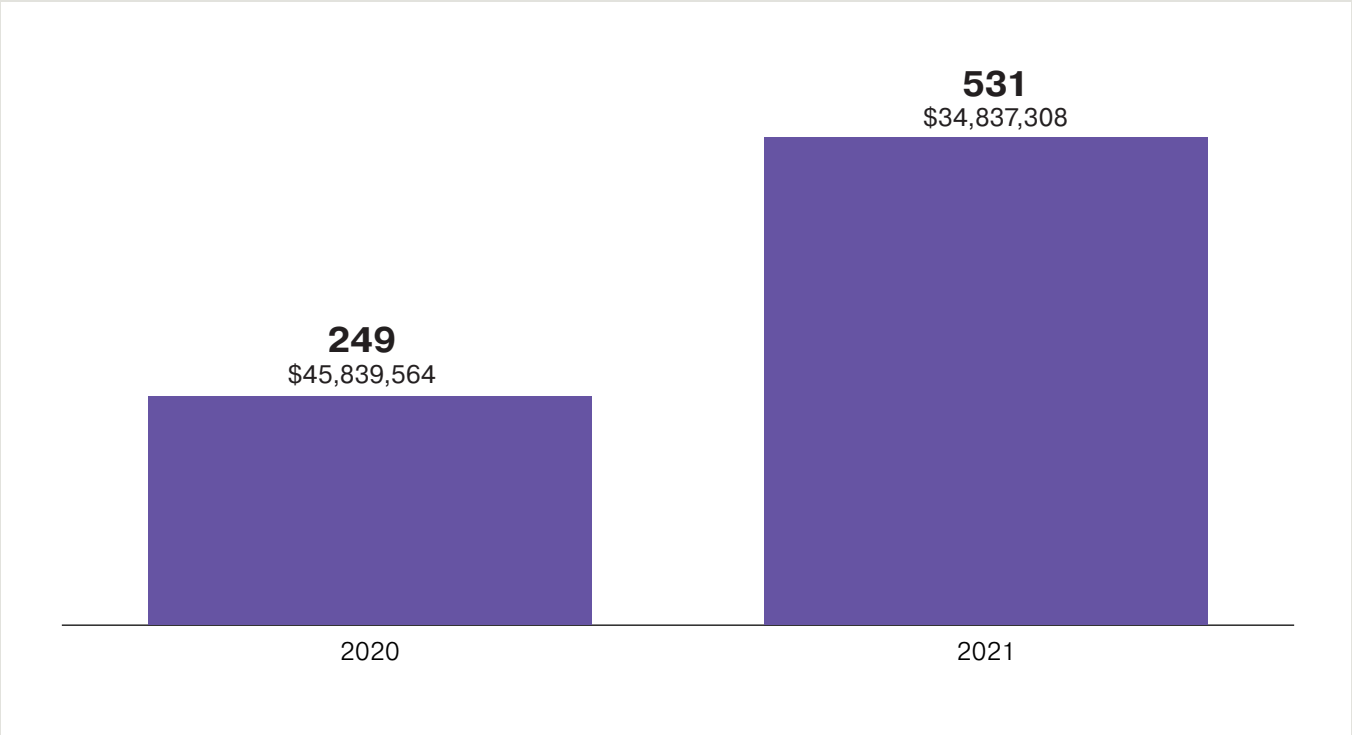
ENGLISH-LANGUAGE FILM PRODUCTION - SCOPE OF STUDY

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

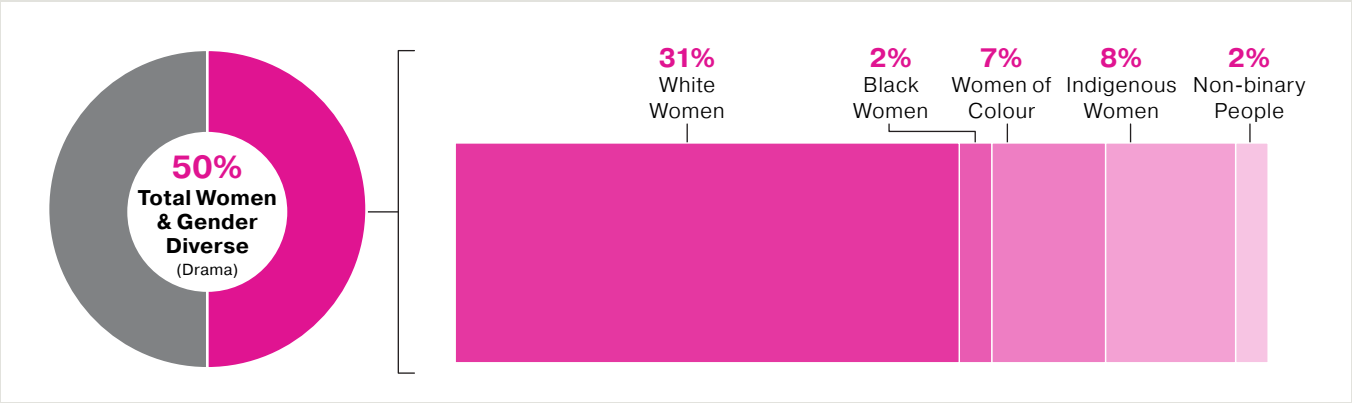
The share of film production writing work held by women and gender diverse people increased over the last three funding cycles. In 2020 and 2021, these gains continued in both writing and directing, overall (drama and documentary together).

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.

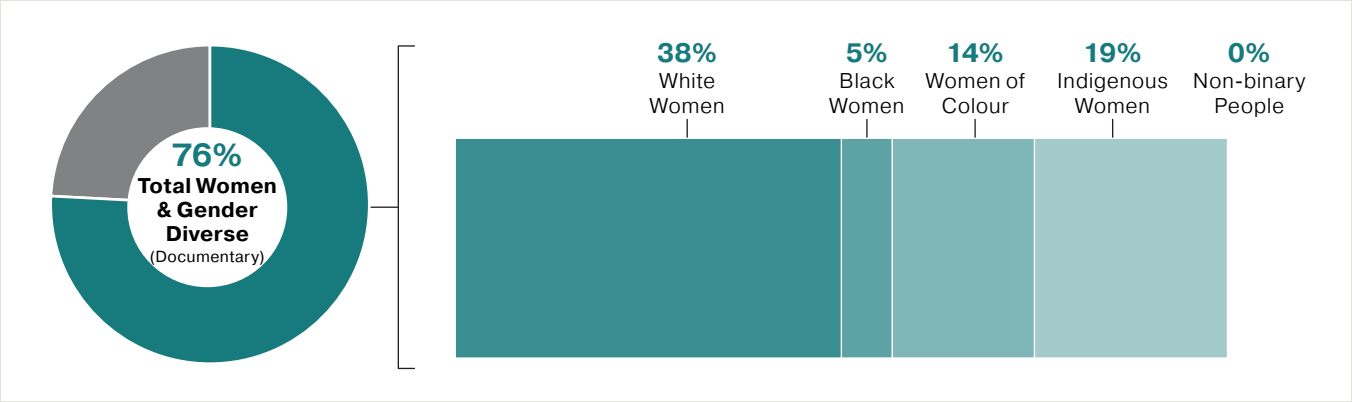
In 2020 and 2021, documentary films were particularly significant opportunities for Indigenous women, Black women, Women of Colour, and non-binary writers, who comprised significantly more of the writing credits in documentary film compared to all other project types included in this report.

WOMEN IN VIEW

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

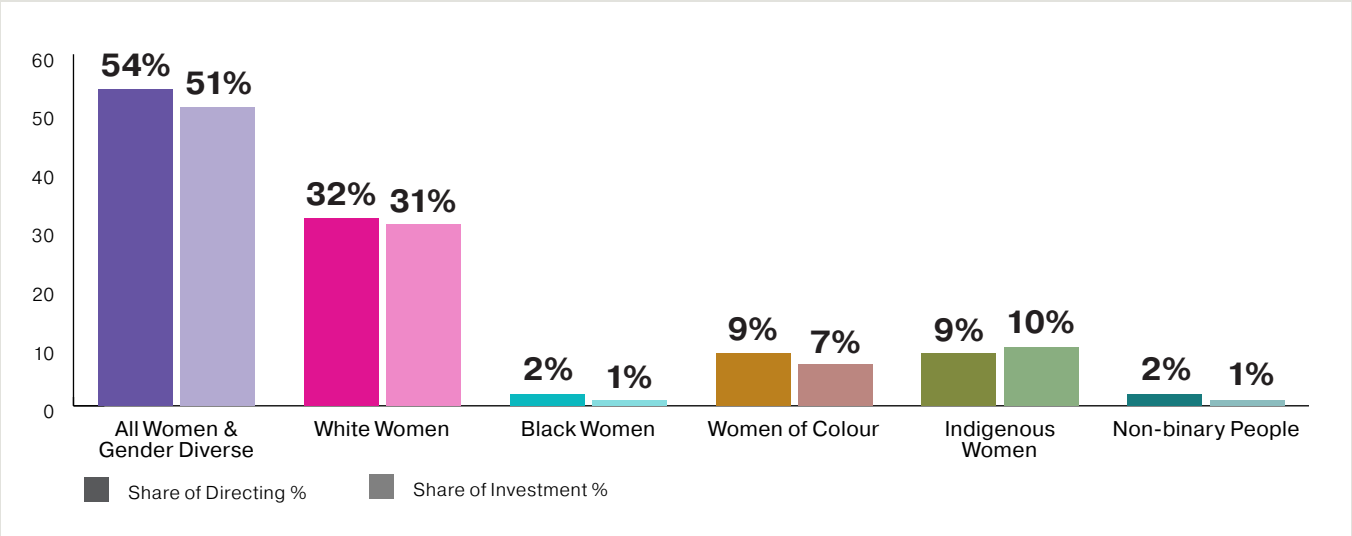


Film Production Employment – Directors

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 (%)

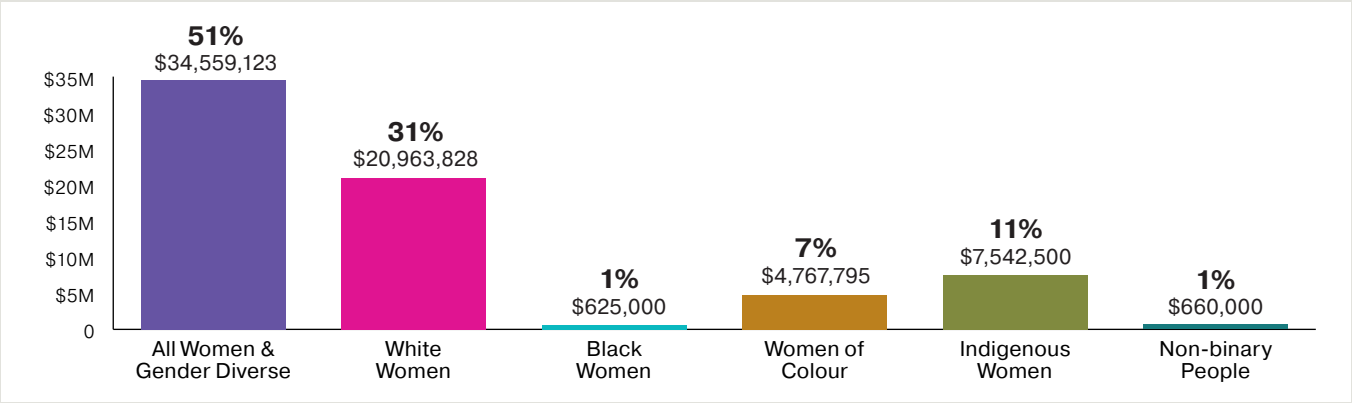


Film Production Employment – Directors (continue)

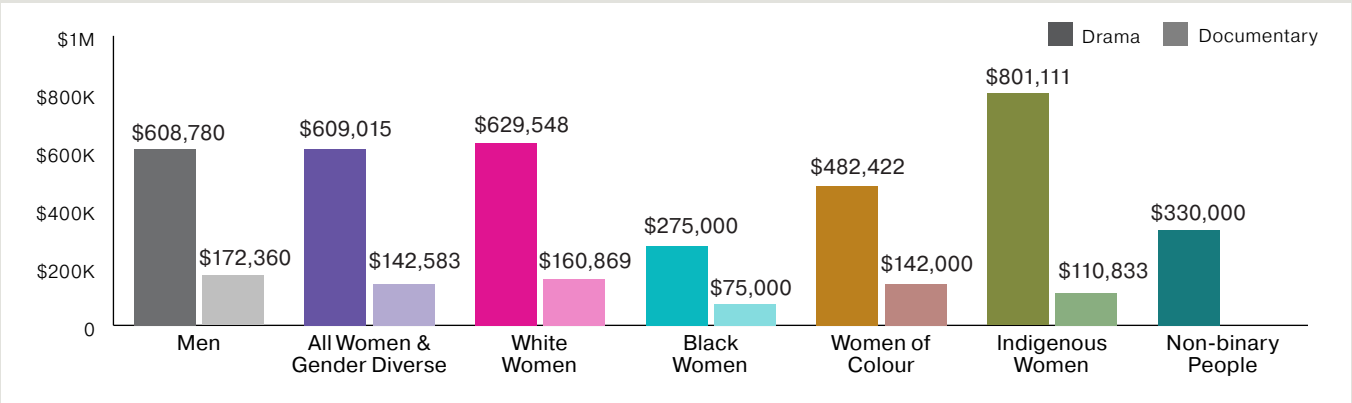
Black women remain significantly underrepresented and underinvested in in film production, both in terms of overall funding received (\$625K) and the average investment per project (\$208K).

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)

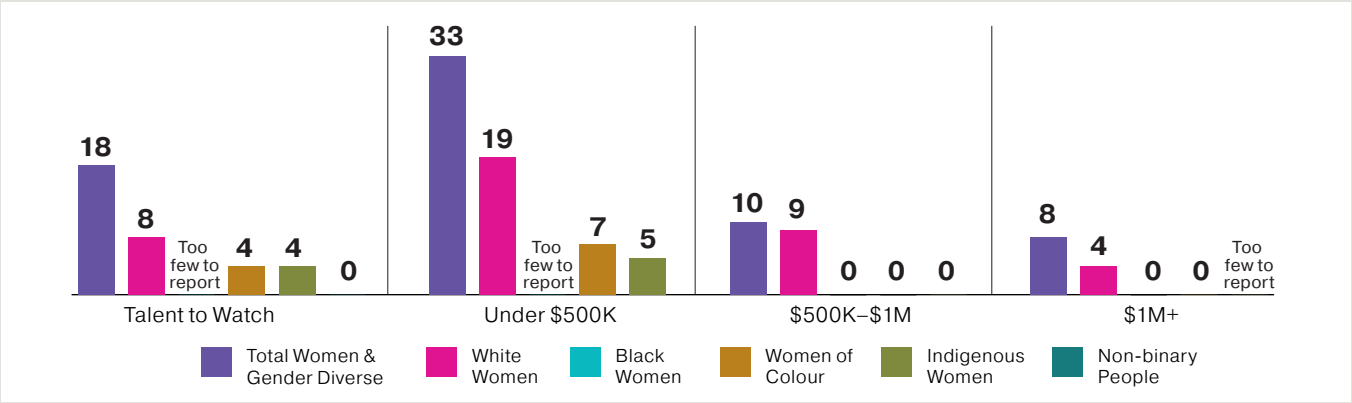
The Talent to Watch fund, introduced in 2018, continues to fund the majority of films directed by women and gender diverse people. White women-led projects comprise most films at each funding level among women and gender diverse-led projects, with most projects funded under \$500K. Within each of those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

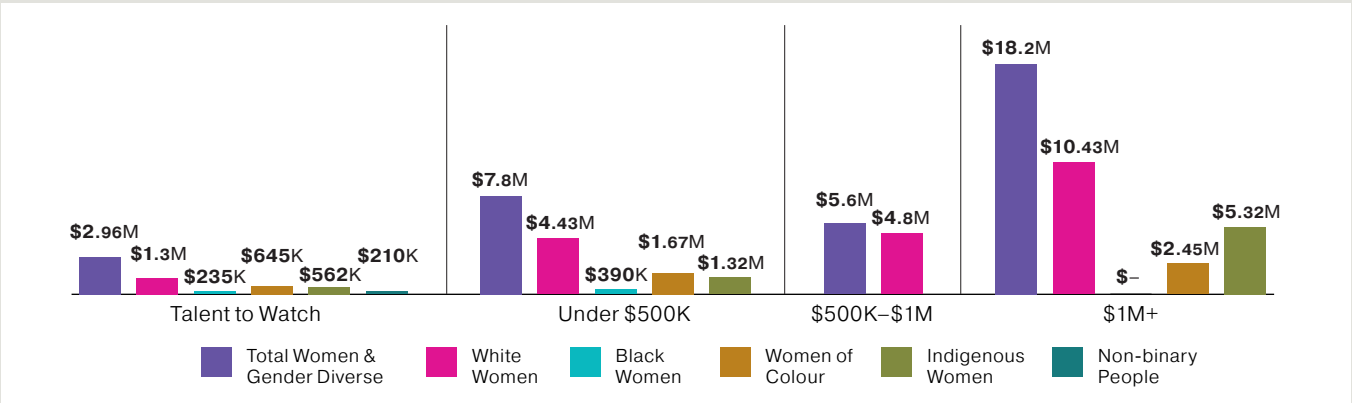
Films directed by Black women were only financed in the bottom two funding levels (Talent to Watch and Under \$500K) in 2020 and 2021 for a total of \$625K; Black women had the fewest projects (3) and received the least amount of funding within those levels (\$235K and \$390K, respectively).

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

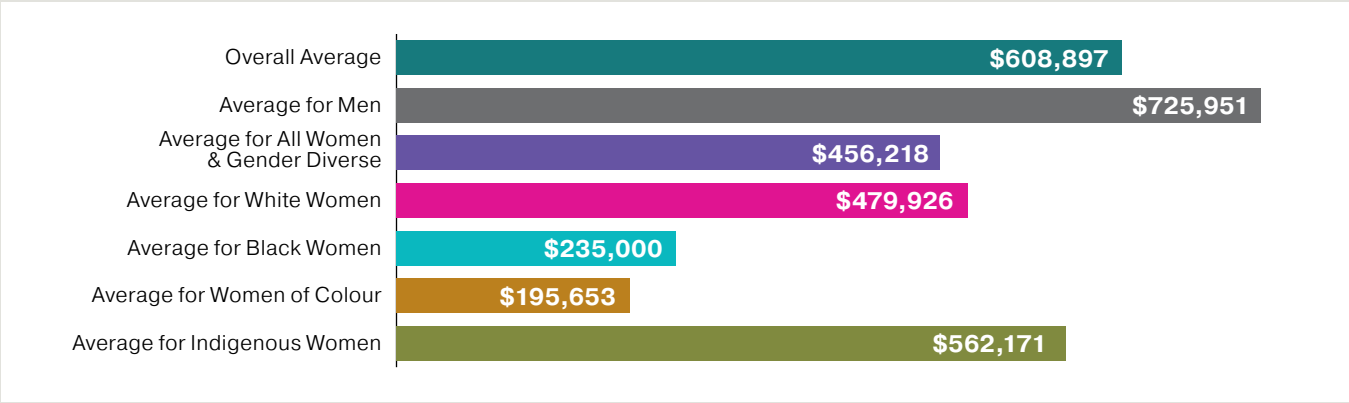
Projects produced by Women of Colour received an average of \$480,888 less than films produced by men. Black women producers received an average of \$498,295 less than films produced by men.

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.

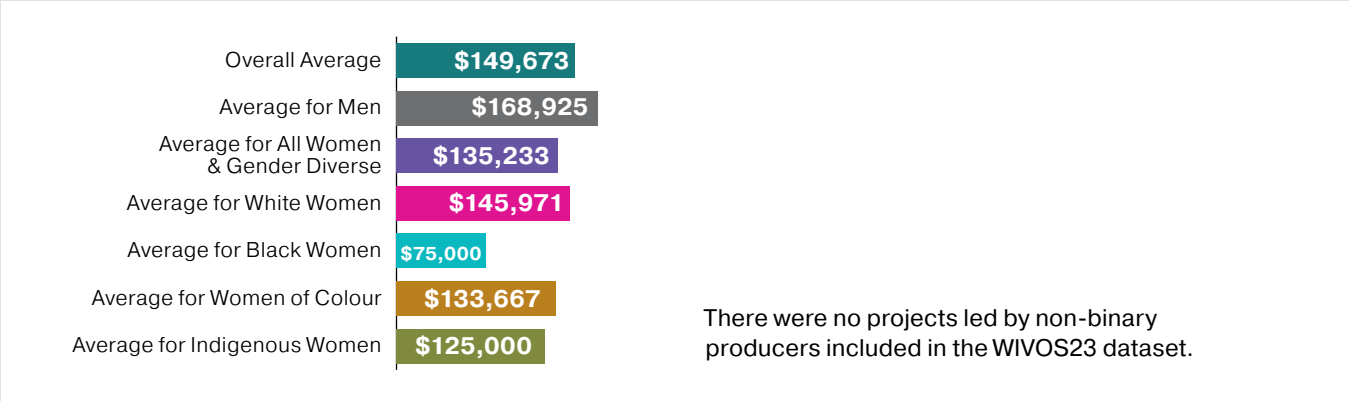
The average investment per project produced by white women was \$31,677 *more* than the average for all women and gender diverse productions.

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%

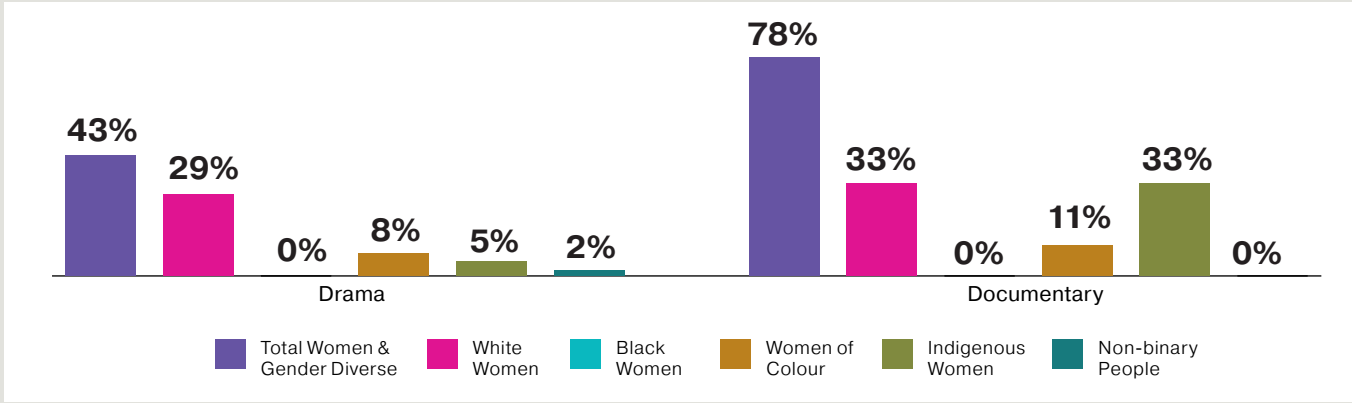
THE PRODUCER EFFECT

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.

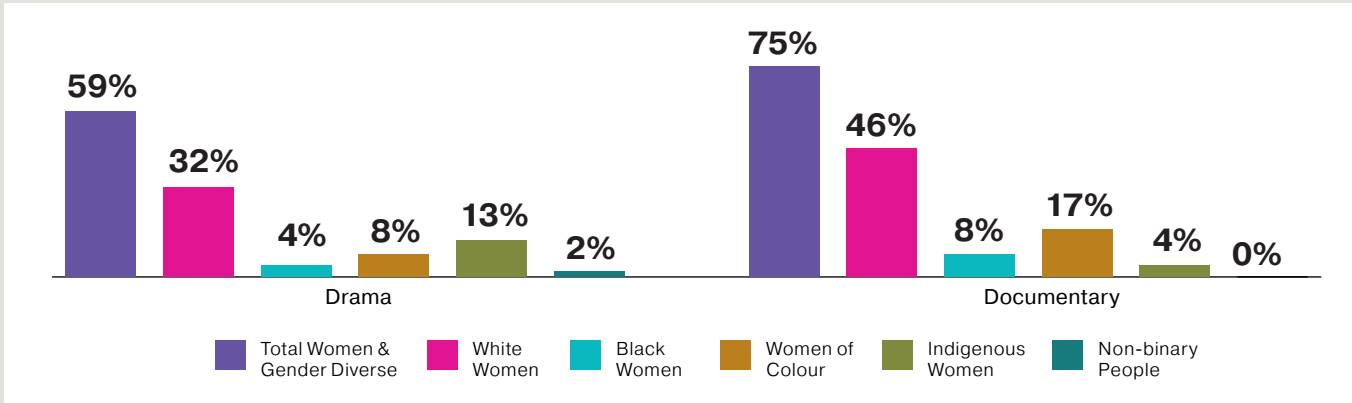
These findings remained consistent in 2020 and 2021, for both drama and documentary projects.

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

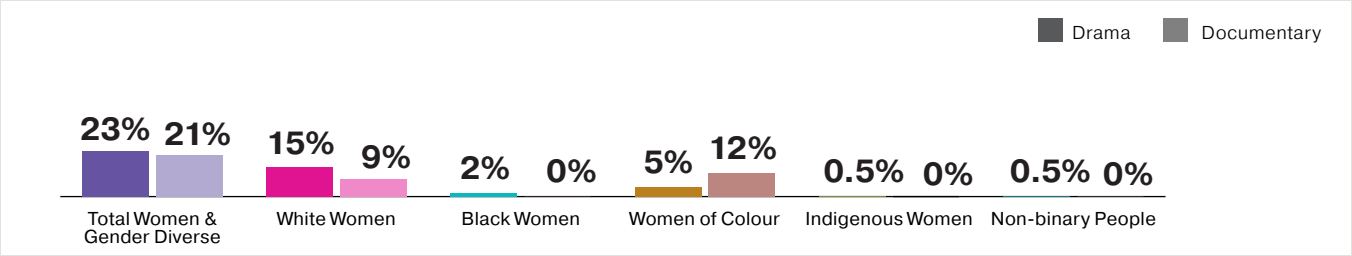


When Men Produce

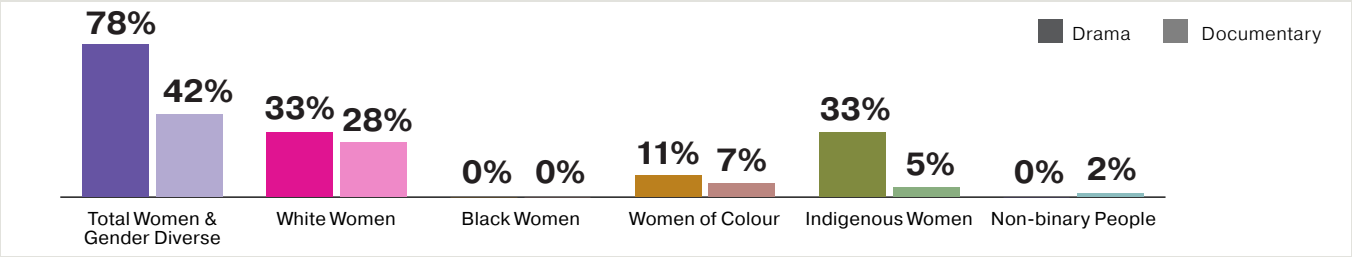
In 2020 and 2021, 78% of the writing and directing credits on English-language films produced by men went to women and gender diverse creatives. Most of these credits went to Indigenous women and white women.

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

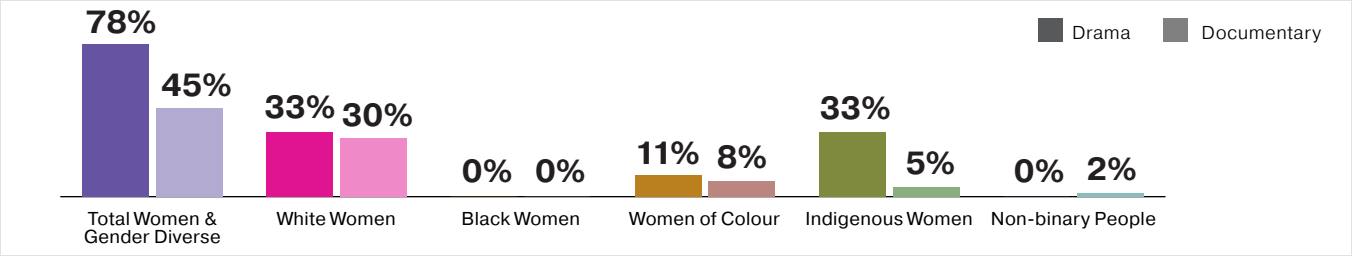
Women and Gender Diverse Writing on Men-Produced Development (Drama vs Documentary)



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



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

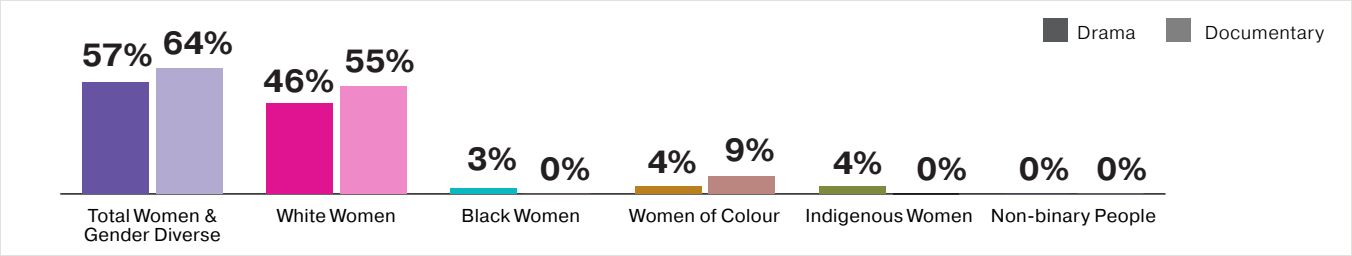


When White Women Produce

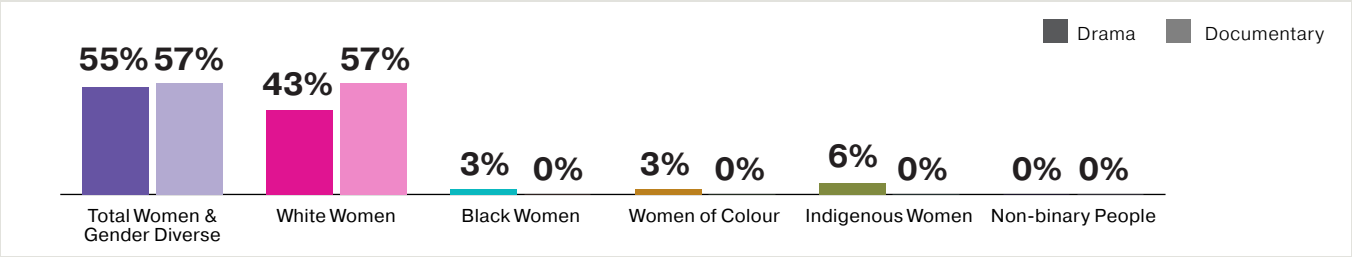
In 2020 and 2021, of 260 key creative credits on projects produced by white women, 146 (56%) went to women and gender diverse people, including 118 (45%) white women.

WOMEN IN VIEW

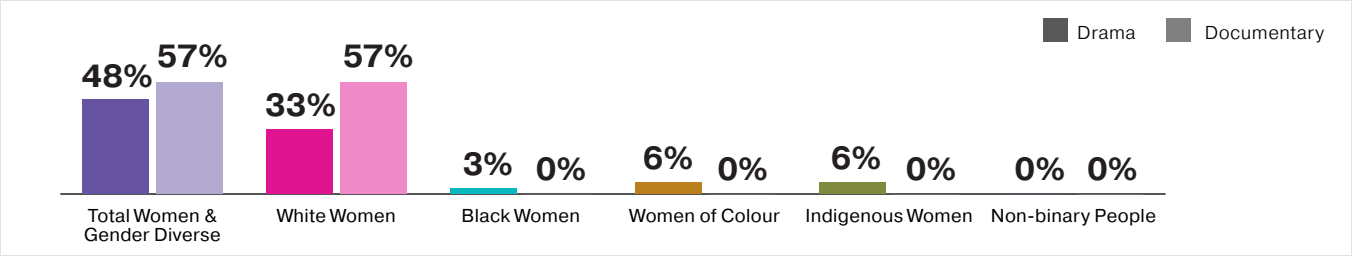
Women and Gender Diverse Writing on White Women-Produced Development (Drama vs Documentary)



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)

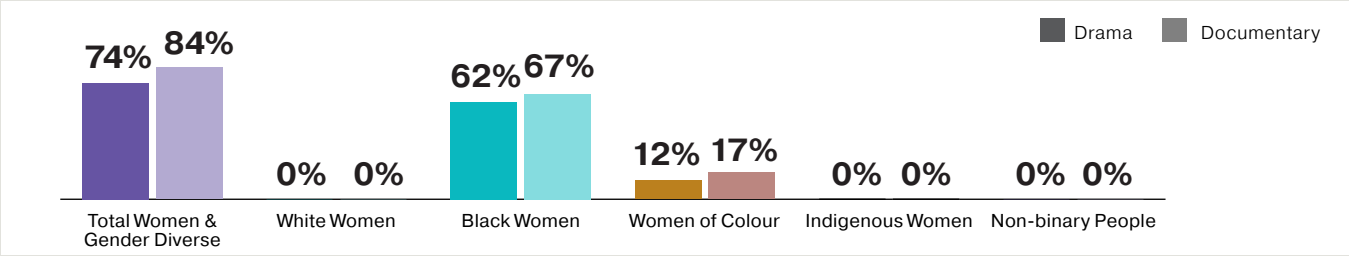


When Black Women Produce

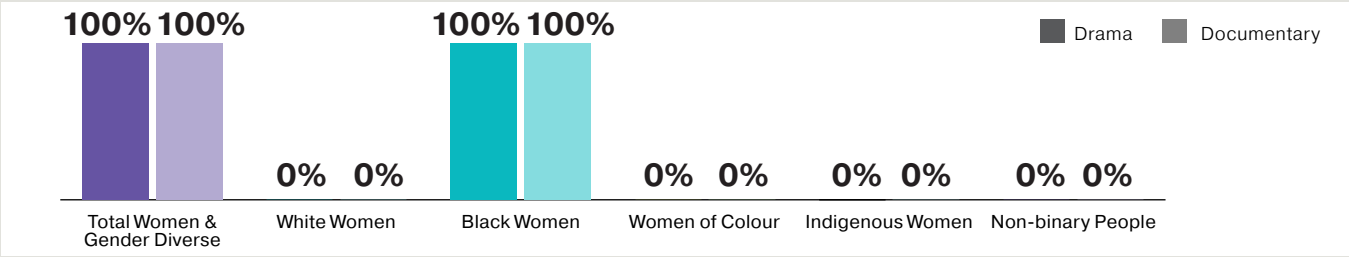
In 2020 and 2021, of 36 key creative credits on projects produced by Black women, 28 (77.8%) went to women and gender diverse people, including 24 (66.7%) Black women and 4 (11%) Women of Colour.

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.

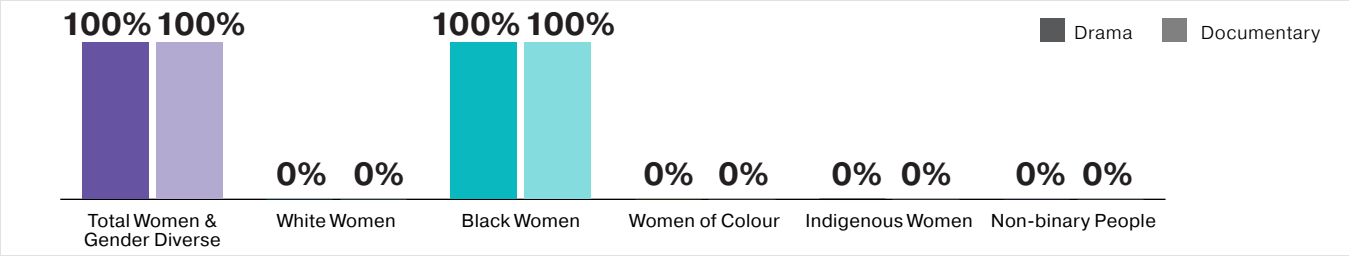
Women and Gender Diverse Writing on Black Women-Produced Development (Drama vs Documentary)



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



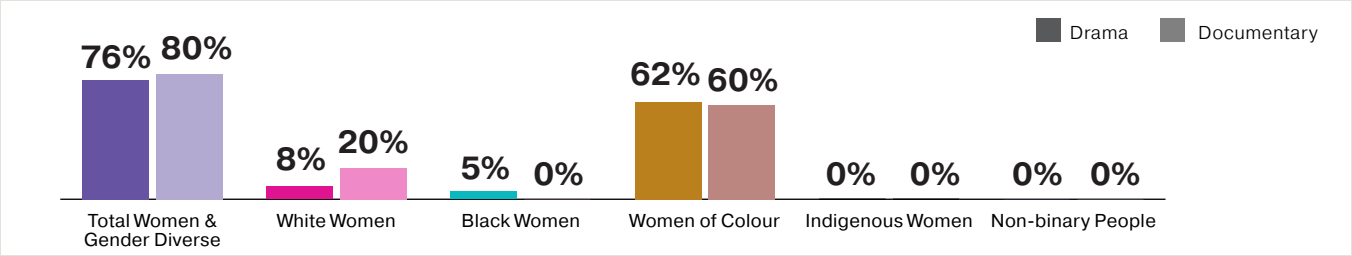
Women and Gender Diverse Directing on Black Women-Produced Films (Drama vs Documentary)



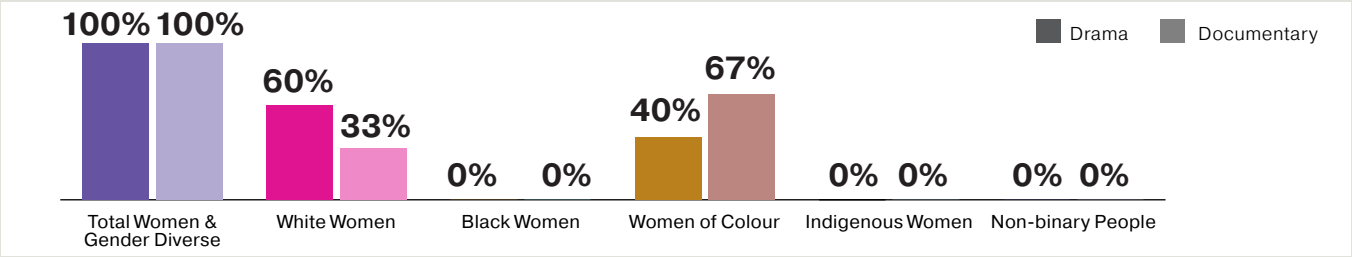
When Women of Colour Produce

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.

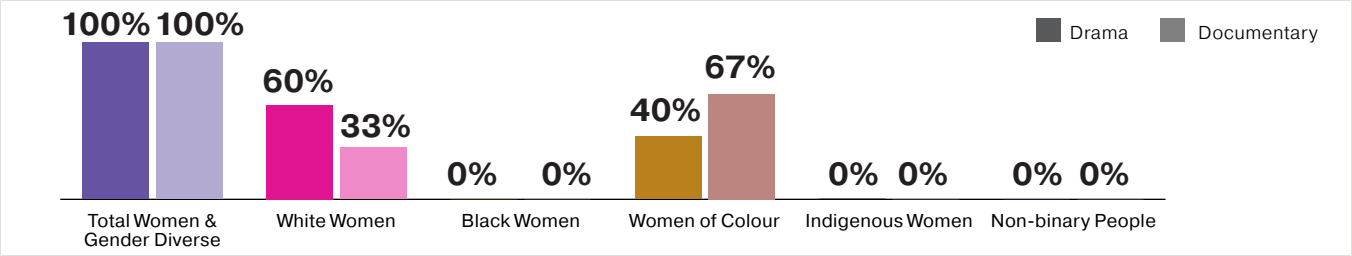
Women and Gender Diverse Writing on Women of Colour-Produced Development (Drama vs Documentary)



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



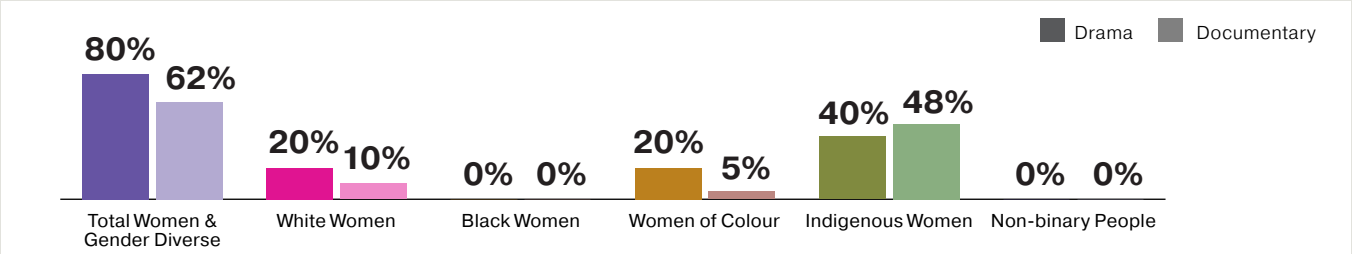
Women and Gender Diverse Directing on Women of Colour-Produced Films (Drama vs Documentary)



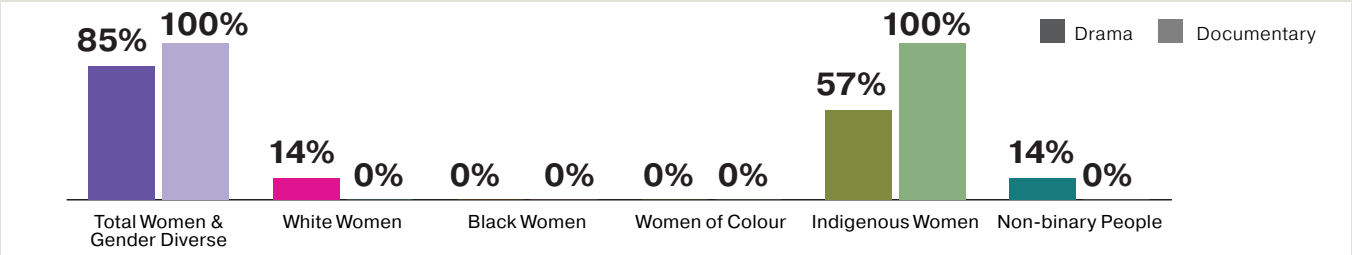
When Indigenous Women Produce

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.

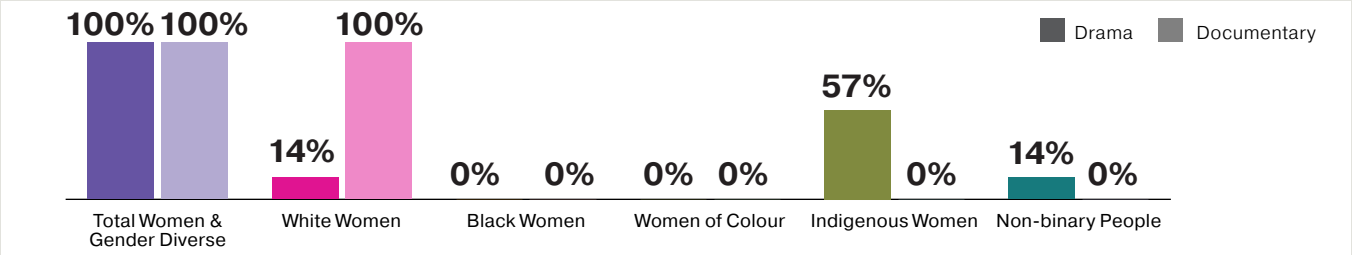
Women and Gender Diverse Writing on Indigenous Women-Produced Development (Drama vs Documentary)



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.

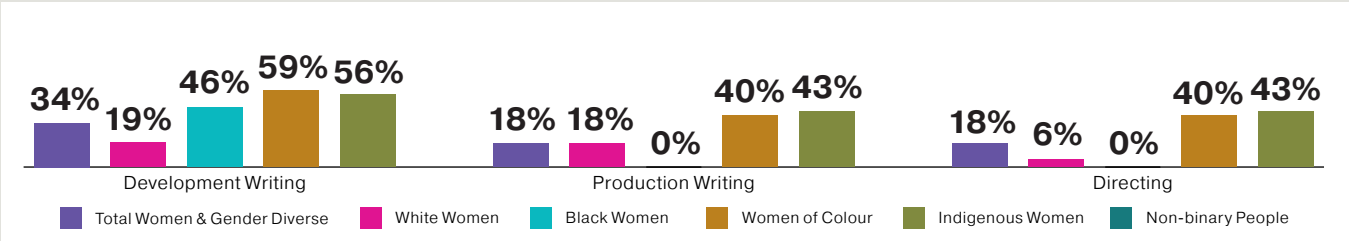
High levels of self-producing were observed in 2020 and 2021 among Indigenous women creators and Women of Colour creators in development, with and to a lesser extent in production (although still with greater frequency than men and white women).

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.

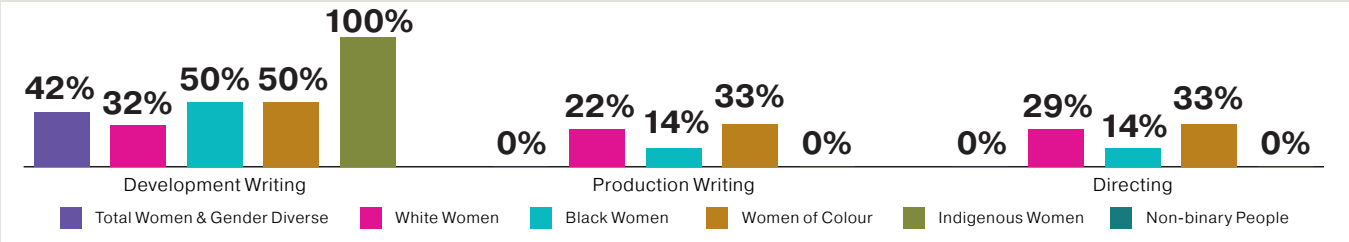
Self-producing 2020 & 2021

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

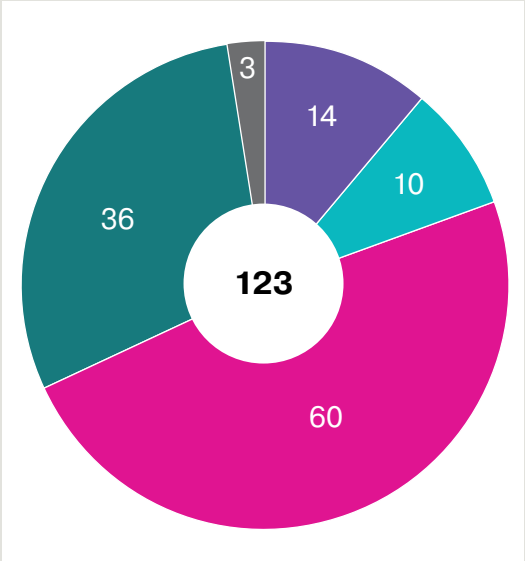


Documentary

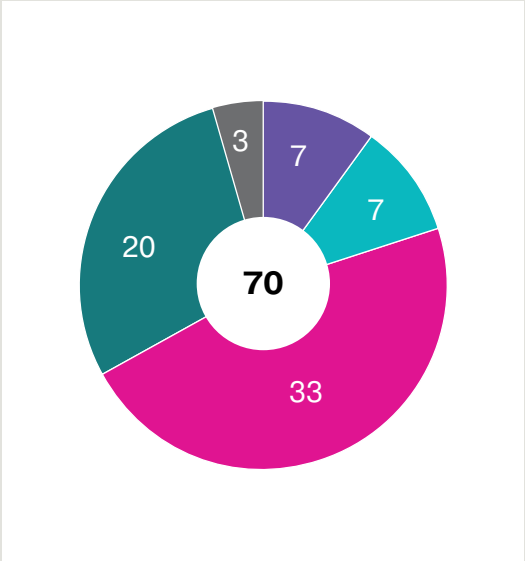


ENGLISH-LANGUAGE FILM PRODUCTION BY REGION

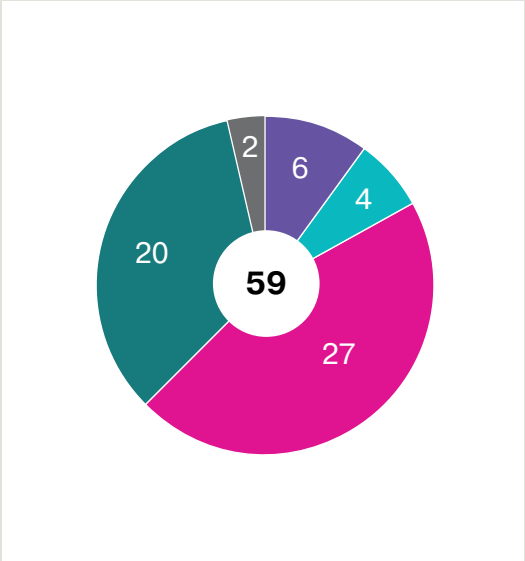
Number of Films



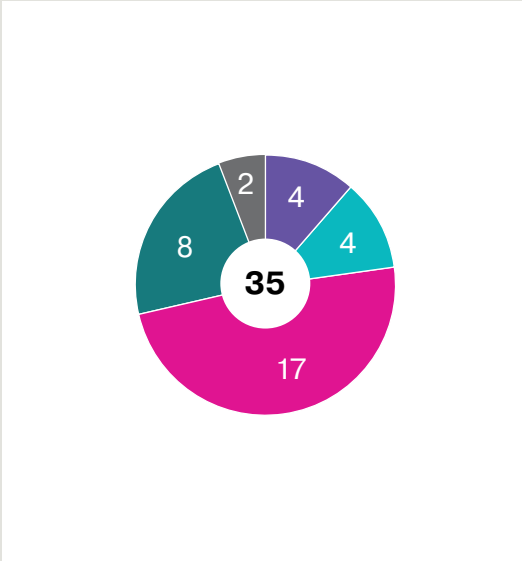
Number of Films Directed by Women and Gender Diverse People



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.

Atlantic

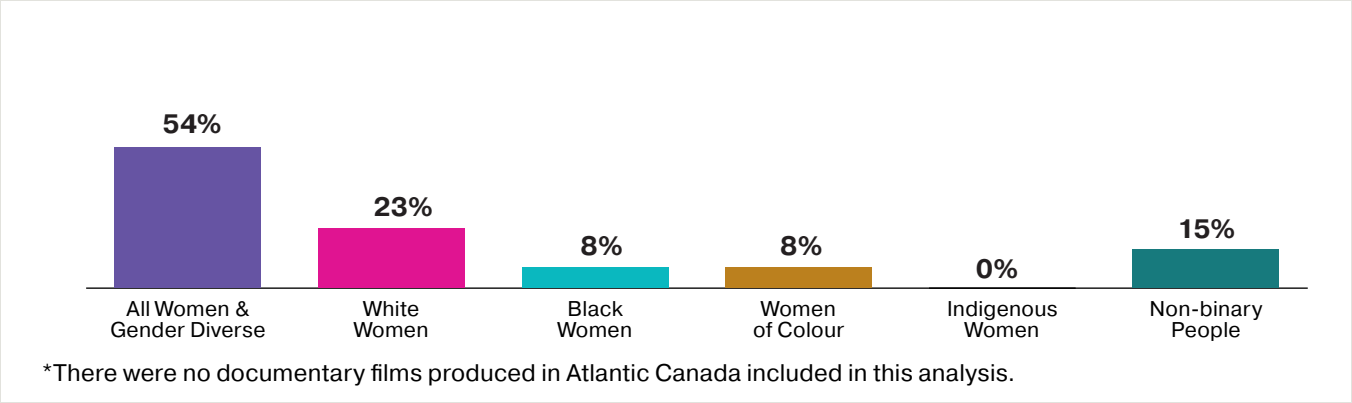
The number of films directed by women and gender diverse people in the Atlantic Region remained consistent in 2020 and 2021 averaging 3-4 per year. In this case, however, the share of work awarded to women and gender diverse directors reached 50% on films produced in Atlantic Canada.

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.

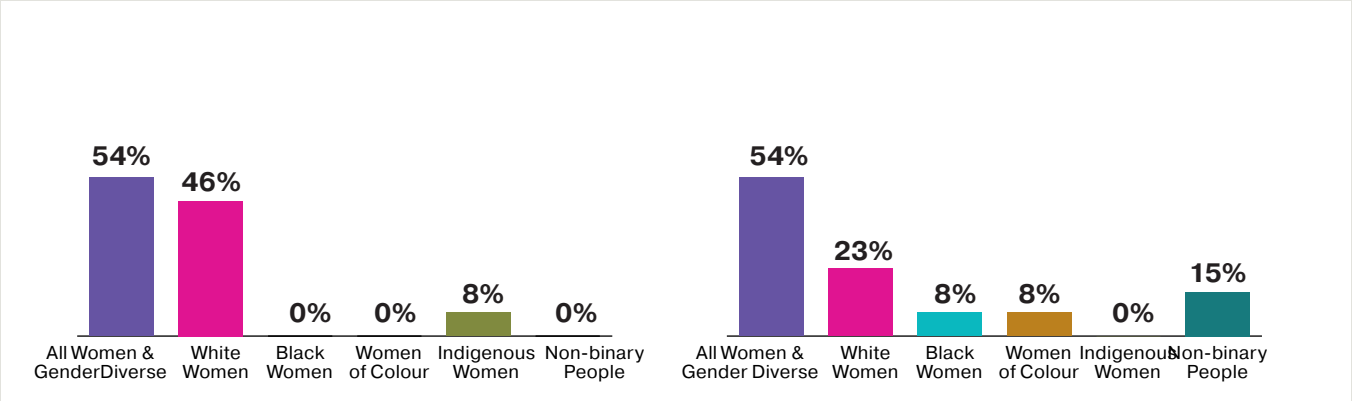
8% of films in drama were produced by Indigenous women in 2020 and 2021. Black women and Women of Colour, however, remain excluded from producing work on drama films in 2020 and 2021.

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.

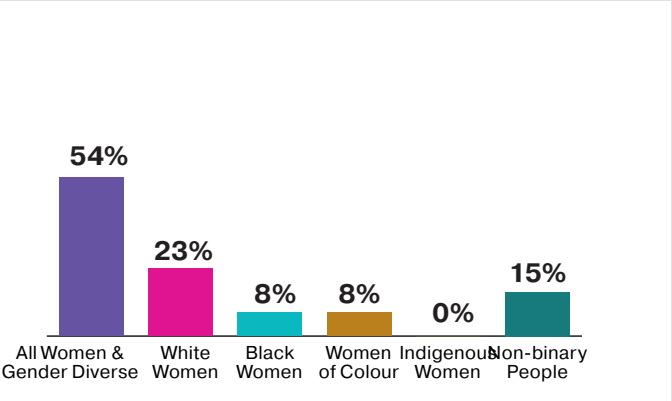
Women and Gender Diverse Share of Film Directing - Drama



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.

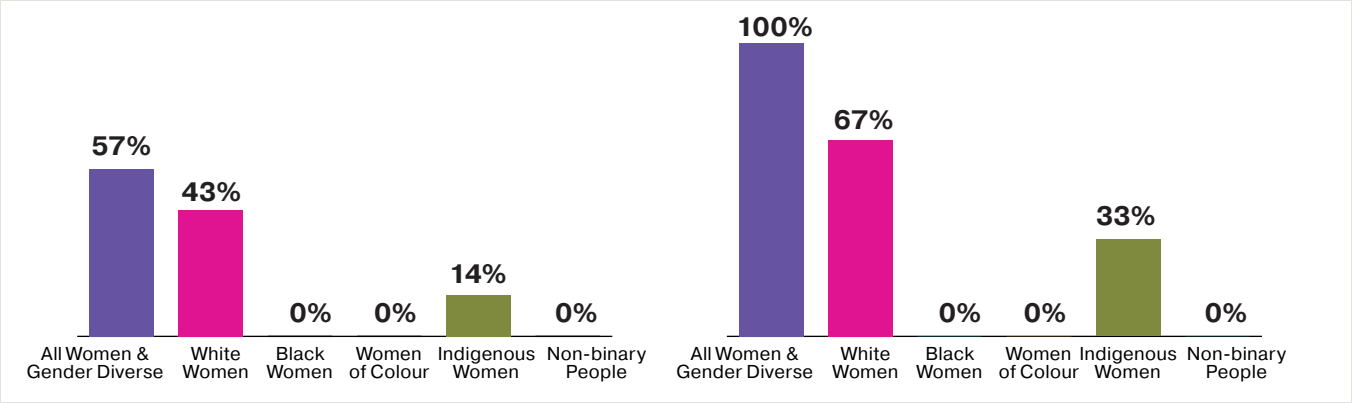
White women had the largest share of work among women and gender diverse creatives, with 43% share of directing in English-language drama and 67% of directing work in English-language documentary.

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.

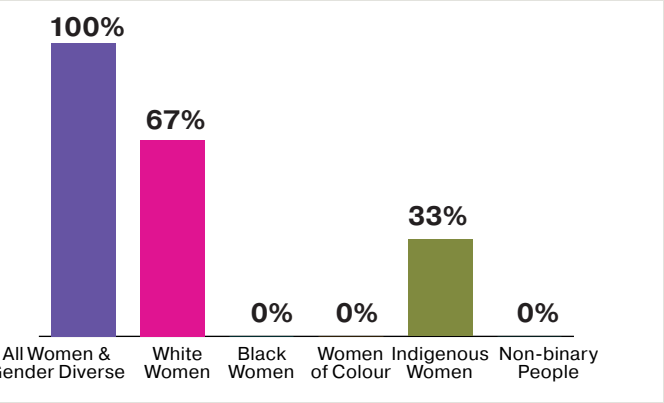
29% of English-language drama films and 67% of English-language documentary films produced from 2020 and 2021 were produced by white women.

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.

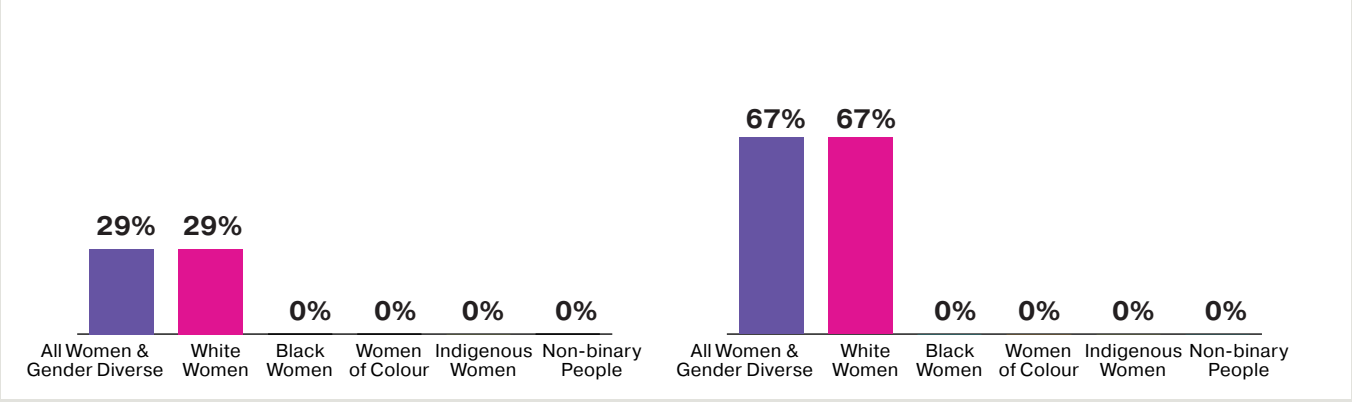
Women and Gender Diverse Share of Film Directing - Drama



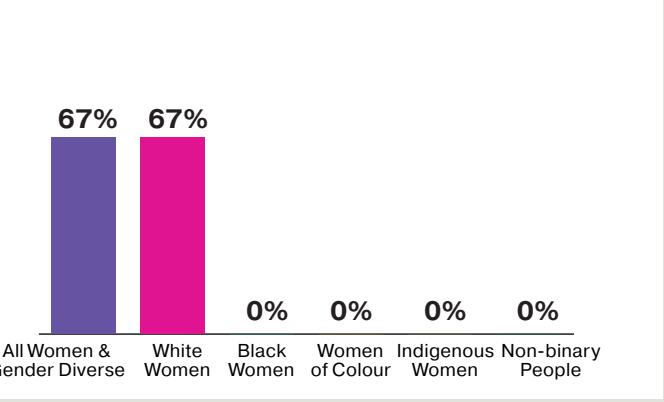
Women and Gender Diverse Share of Film Directing - Documentary



Women and Gender Diverse Share of Film Producing - Drama



Women and Gender Diverse Share of Film Producing - Documentary



Ontario

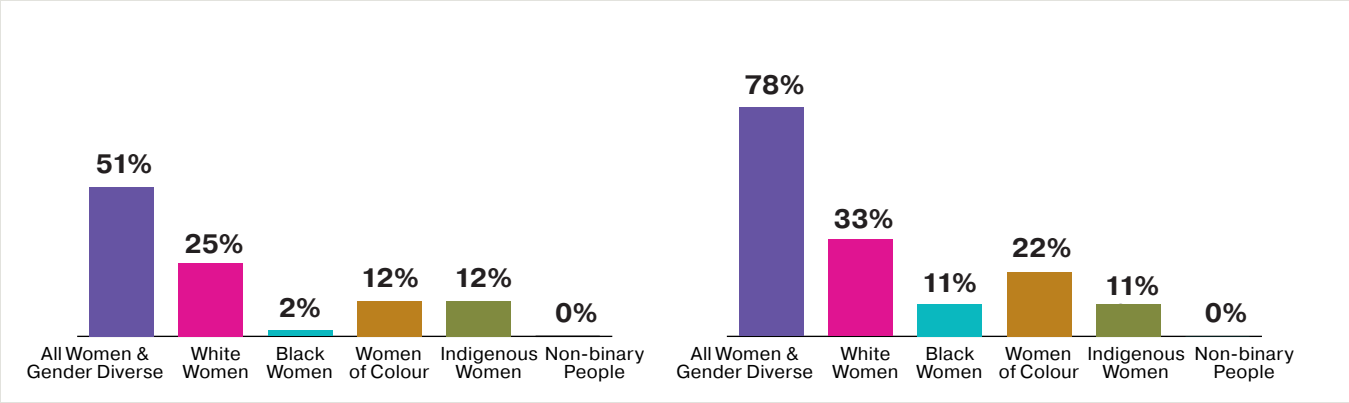
Women directed 51% of drama and 78% of documentary films. The distribution of directing work among women directors was also better in Ontario: 13% of films were directed by Women of Colour and 12% of films directed by Indigenous women. Black women, however, retained only 3% of directing work overall, 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.

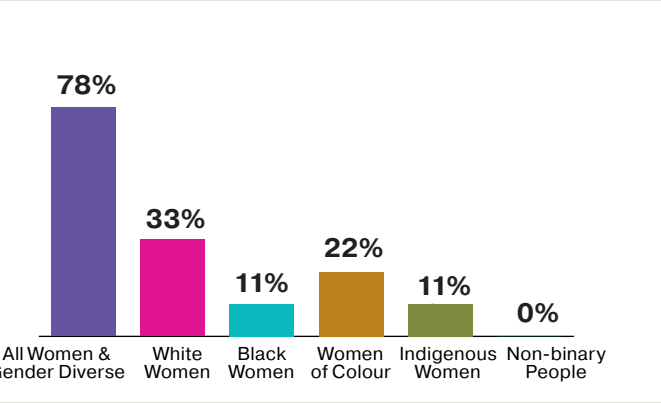
Women produced 45% of films in drama, and 44% in documentary. Women of Colour produced just 10% of films in drama. Black women produced 2% of films in drama. Indigenous women produced 6% of films in Ontario 2020 and 2021.

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.

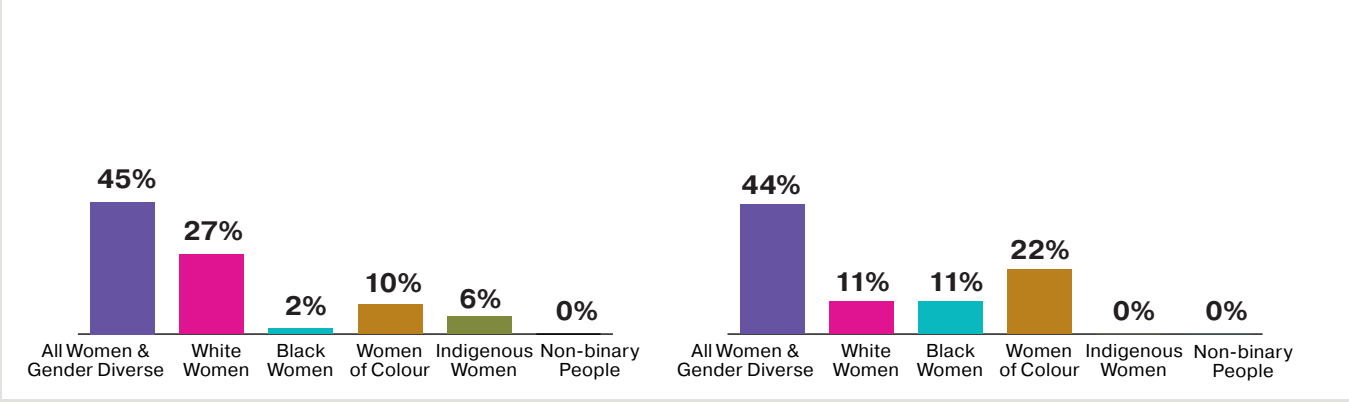
Women and Gender Diverse Share of Film Directing - Drama



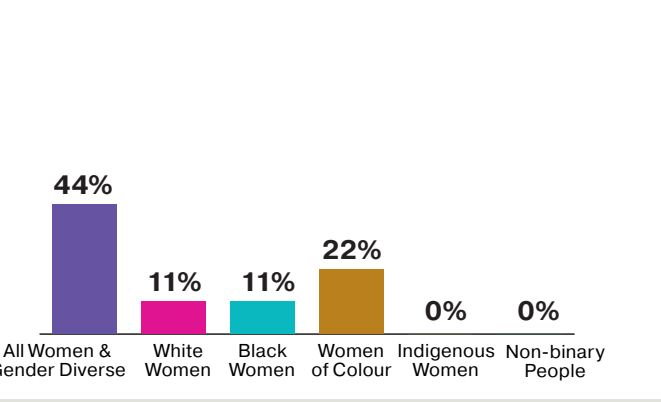
Women and Gender Diverse Share of Film Directing - Documentary



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.

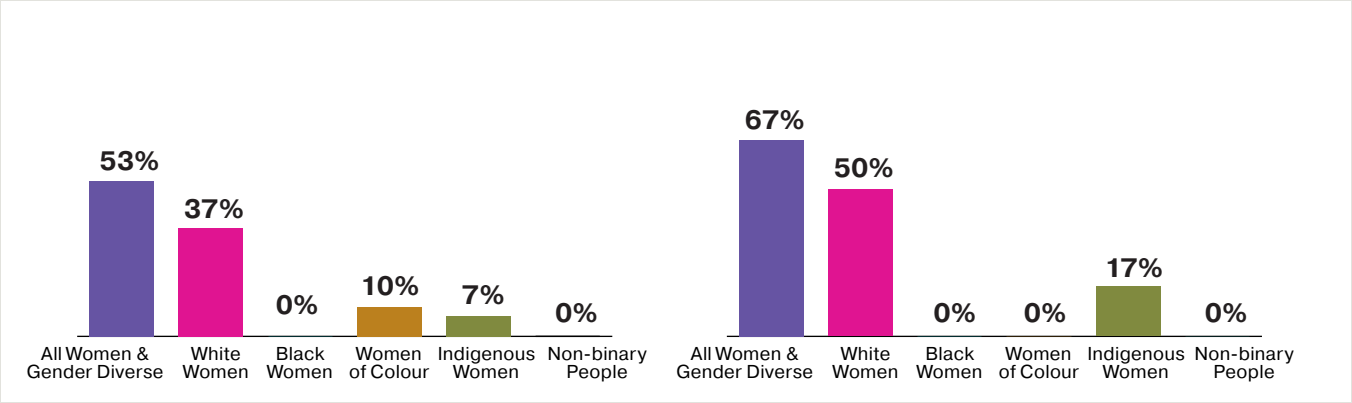
Most of these opportunities were received by white women, who directed 37% of films in produced in Western Canada in 2020 and 2021.

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.

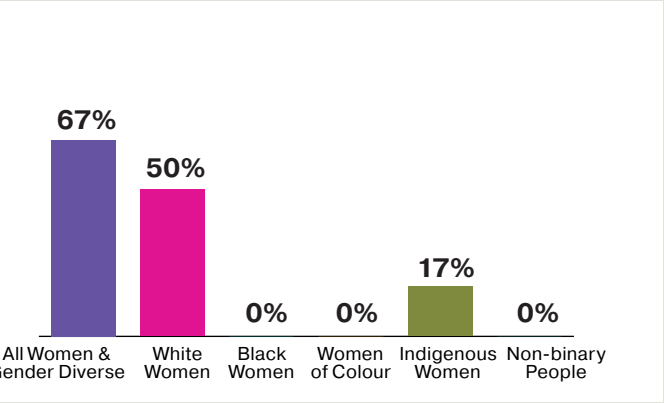
In 2020 and 2021, women produced 47% of films in Western Canada, which continues to reflect steady progress toward maintaining parity.

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.

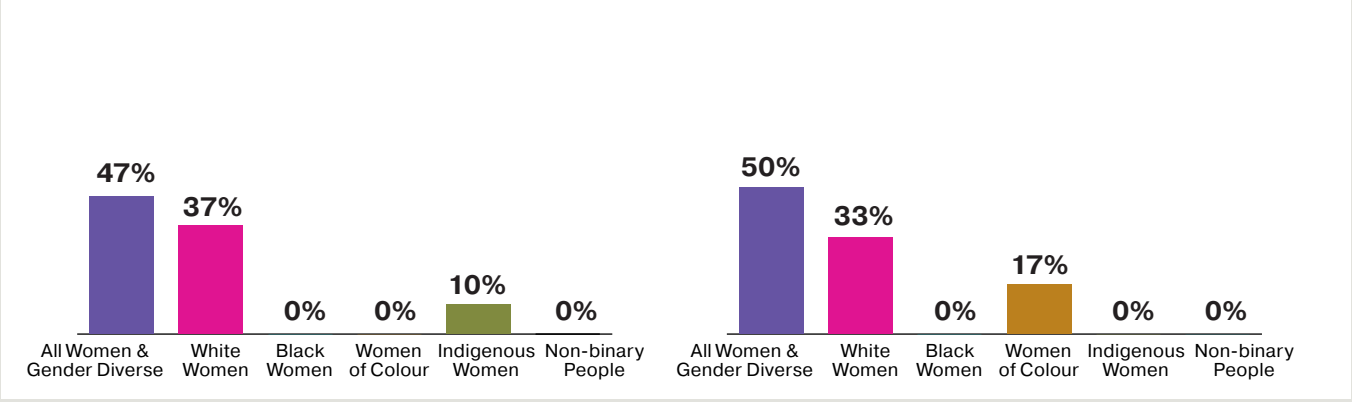
Women and Gender Diverse Share of Film Directing - Drama



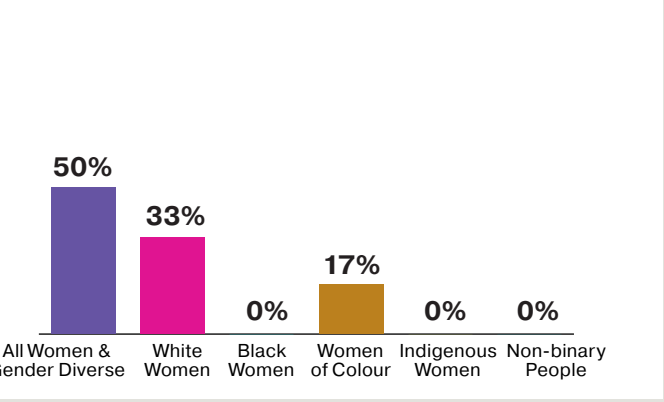
Women and Gender Diverse Share of Film Directing - Documentary



Women and Gender Diverse Share of Film Producing - Drama



Women and Gender Diverse Share of Film Producing - Documentary

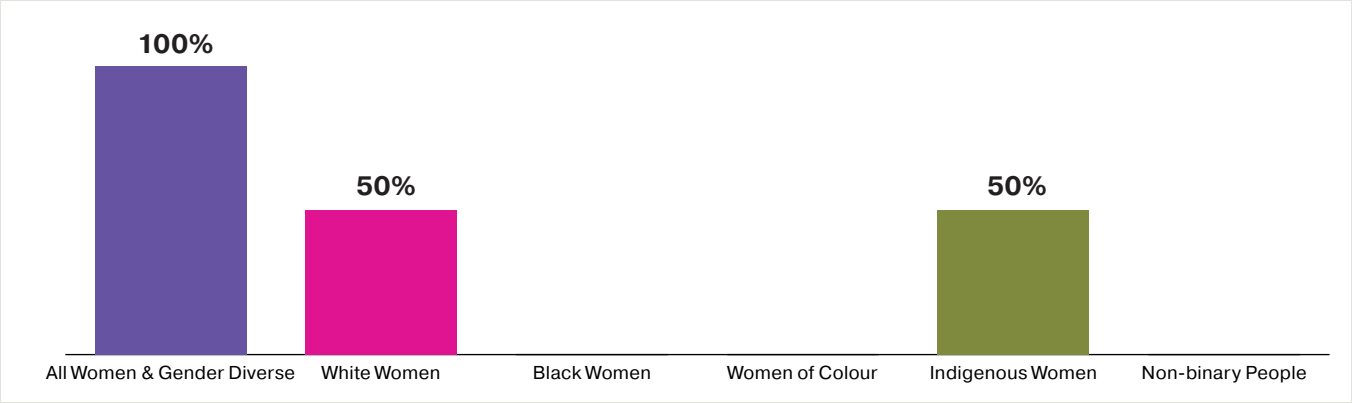


North

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.

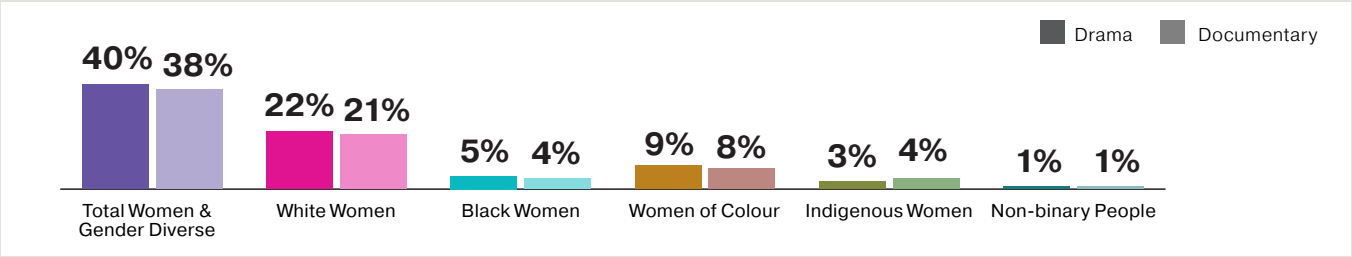
Some projects employed more than one writer and the same writer may have been hired on multiple projects. Accordingly, the number of individual writers and the number of projects differ.

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.

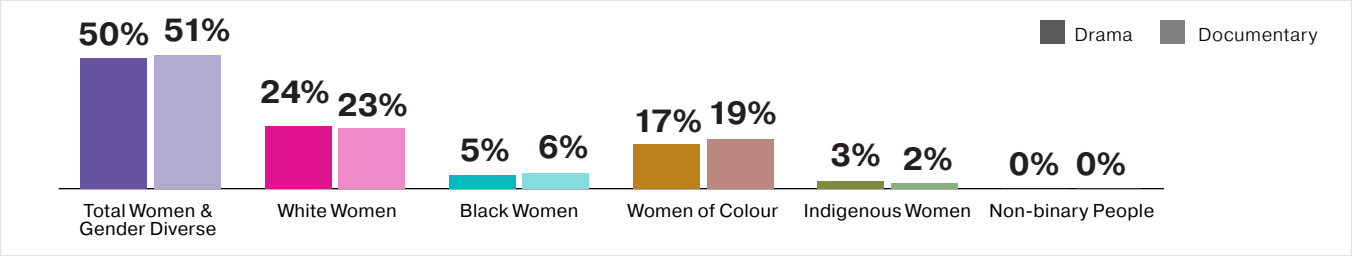
SCOPE: Telefilm Development 2020-2021

	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.

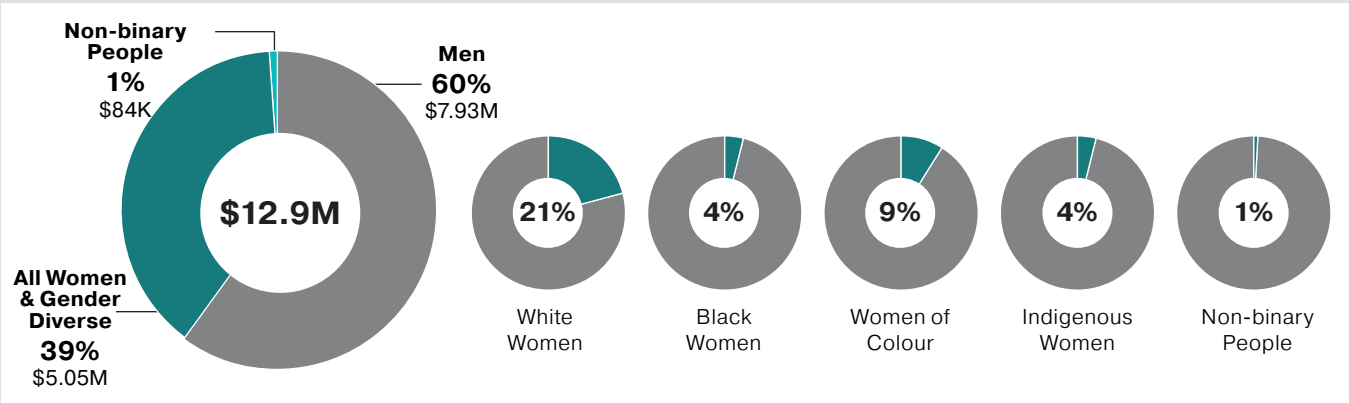
Indigenous women and Women of Colour were most affected among women and gender diverse writers. Although Indigenous women and Women of Colour received a slightly higher average investment/development project than white women in 2021, the *change* in investment (decrease) was larger for these writers.

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

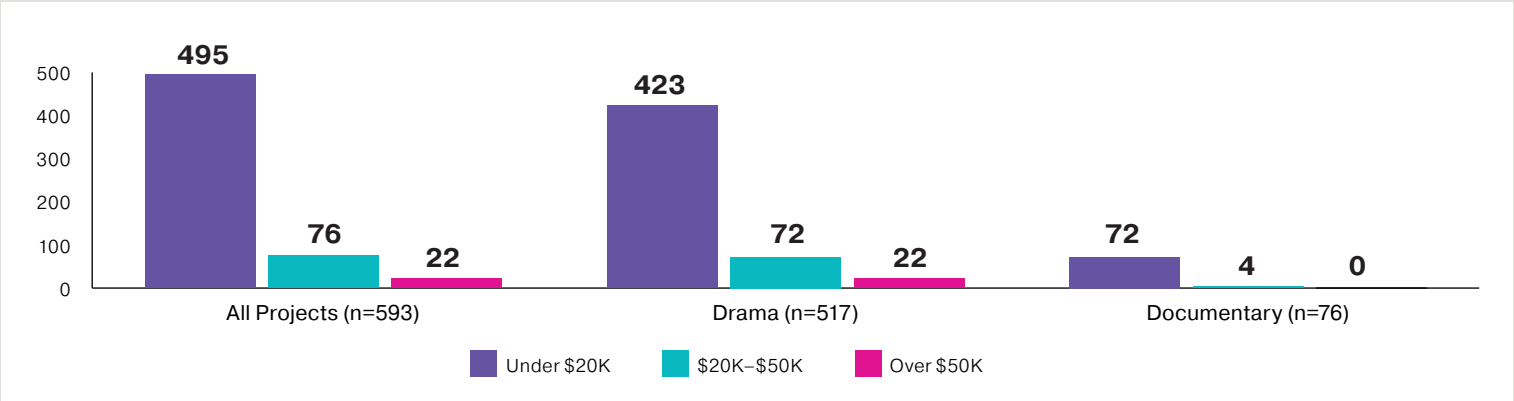
Investment in English-language Development 2020 & 2021



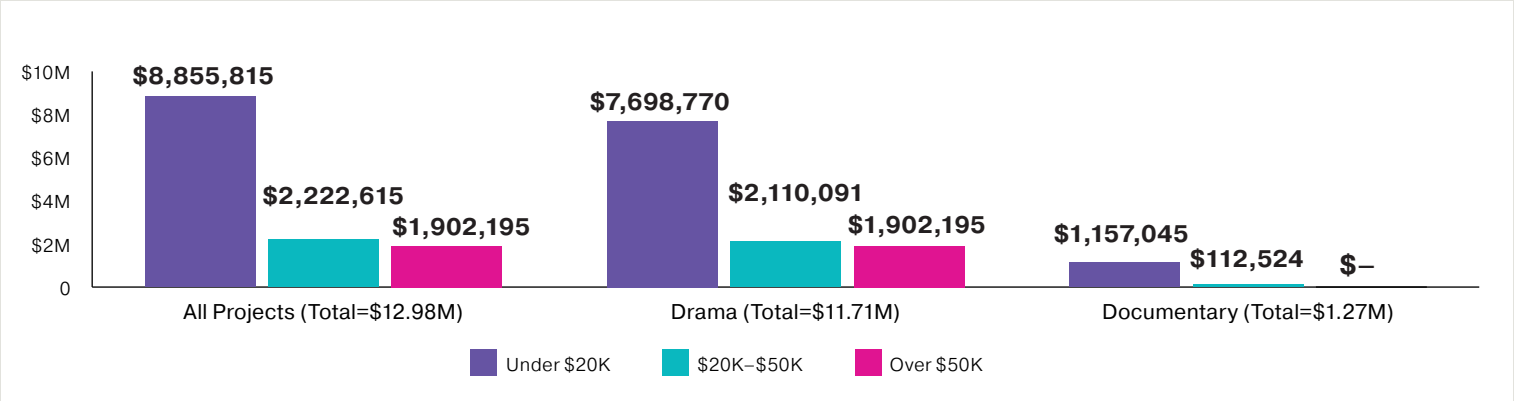
Film Development – Writers (continued)

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.

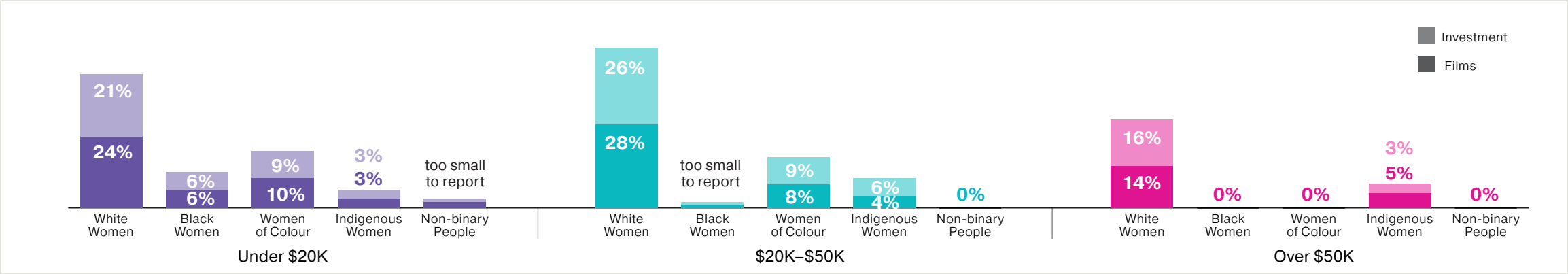
White women writers received \$20K-\$50K in investment for 21 projects.

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

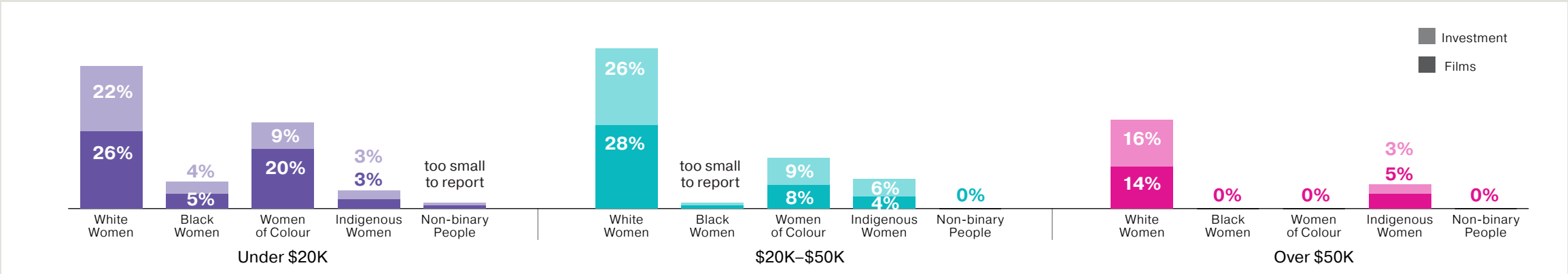
	Under \$20K		\$20K–\$50K		Over \$50K	
	Films	Investment	Films	Investment	Films	Investment
White Women	122	\$1,856,445	21	\$591,828	3	\$312,150
Black Women	31	\$516,000	Too few to report	\$20,000	0	\$0
Women of Colour	56	\$918,000	7	\$219,146	Too few to report	\$60,000
Indigenous Women	17	\$292,441	Too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

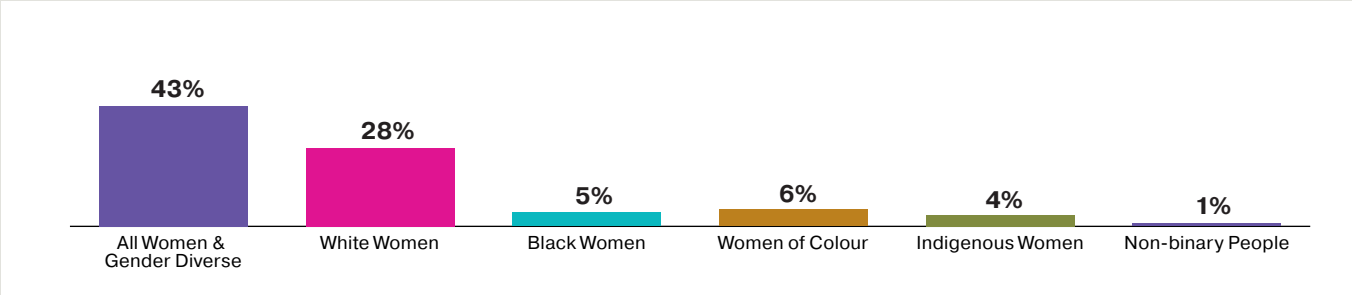
In 2020 and 2021, women and gender diverse producers developed 81 and 122 projects (respectively) with \$5.59M. Men produced 362 projects with \$7.39M.

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.

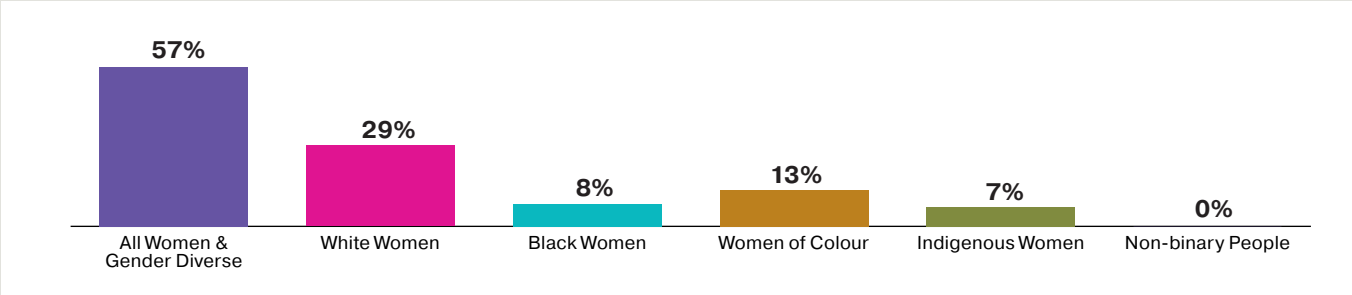
The trend of white women continuing to command the vast majority of projects led by women and gender diverse people continues. White women experienced a decrease in share of development work in 2021, which paralleled the small increases in the development work produced by Indigenous women, Black women, 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



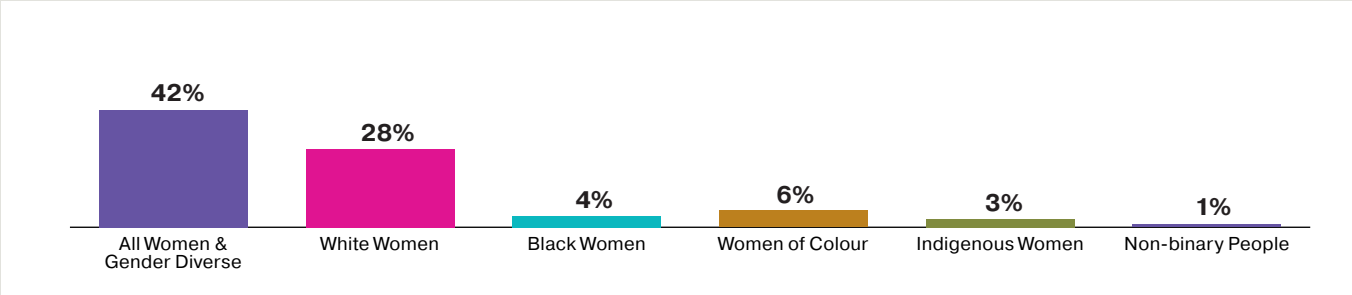
Documentary



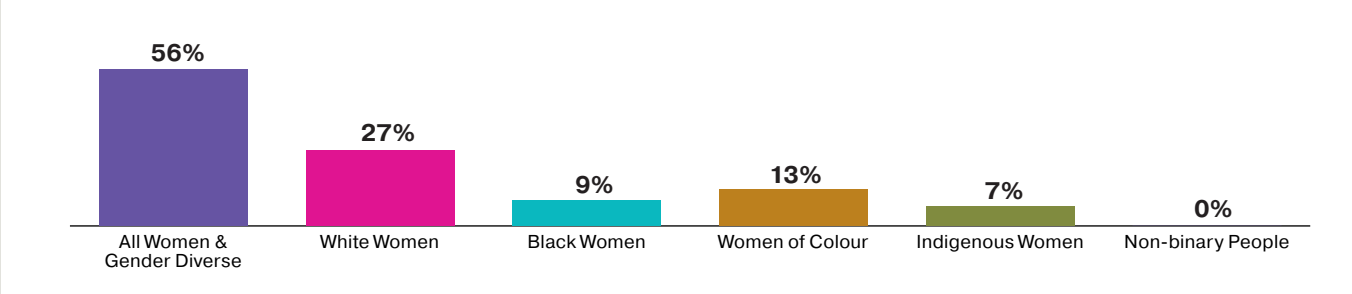
Film Development – Producers (continued)

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



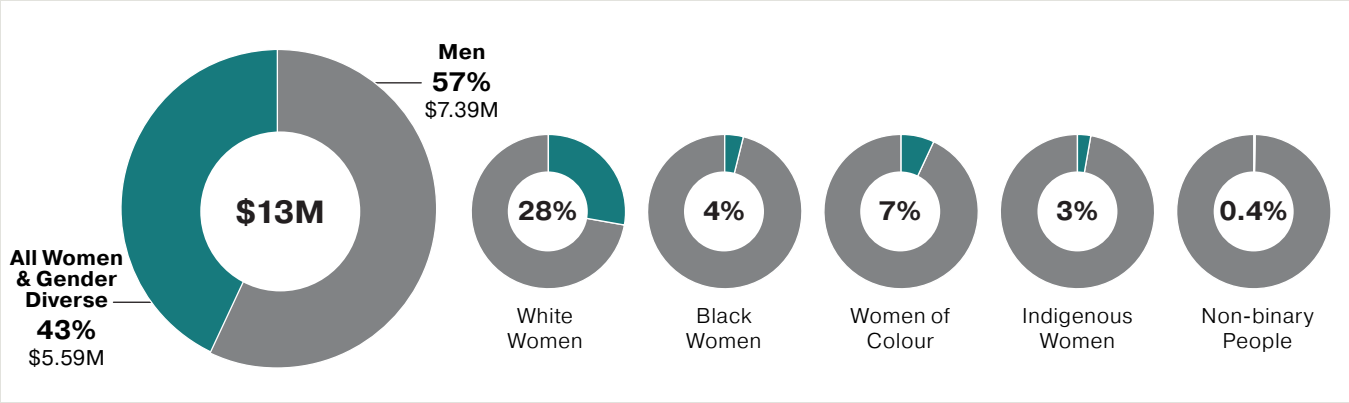
Film Development – Producers (continued)

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

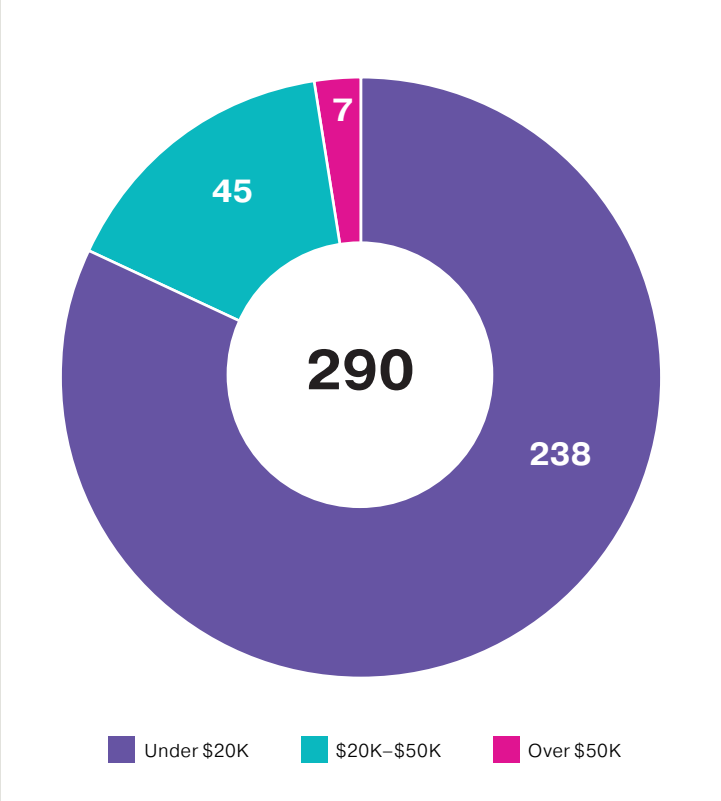


Film Development – Producers (continued)

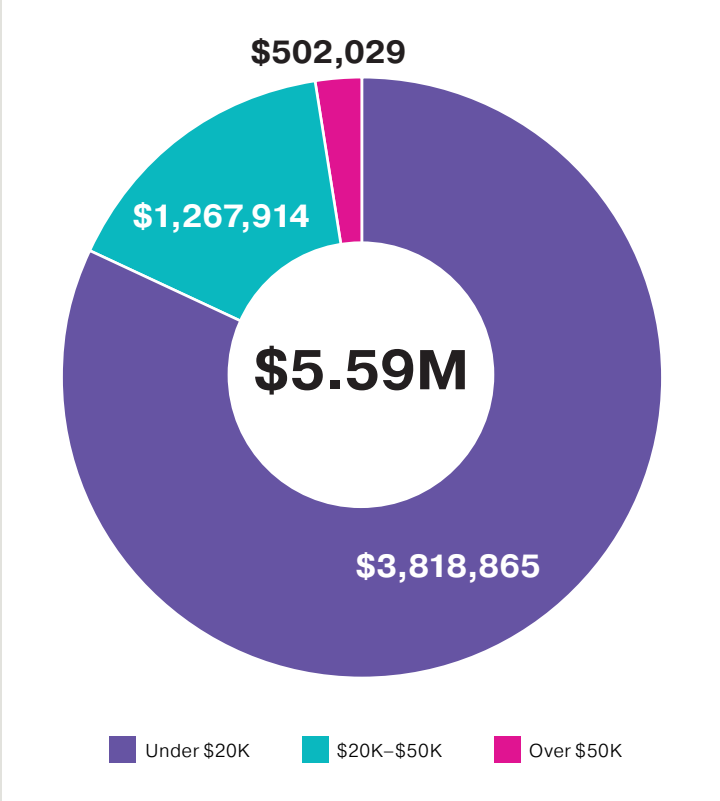
In 2020 and 2021, 84.4% of all development projects received investments of less than \$20K. All projects produced by Black women were at this level in both drama and documentary. For Women of Colour, 89.4% of projects were funded at the lowest level with just 10.6% of projects funded at \$20K-\$50K 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

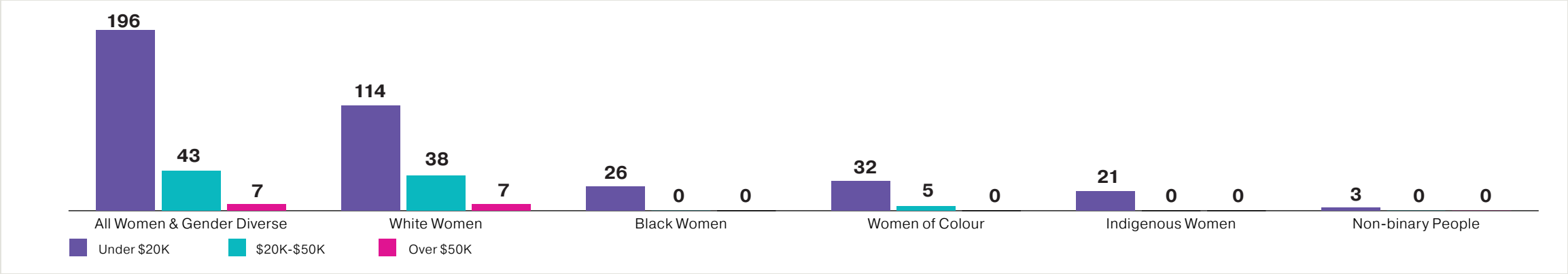


Total Investments in Development Projects Produced by Women and Gender Diverse People

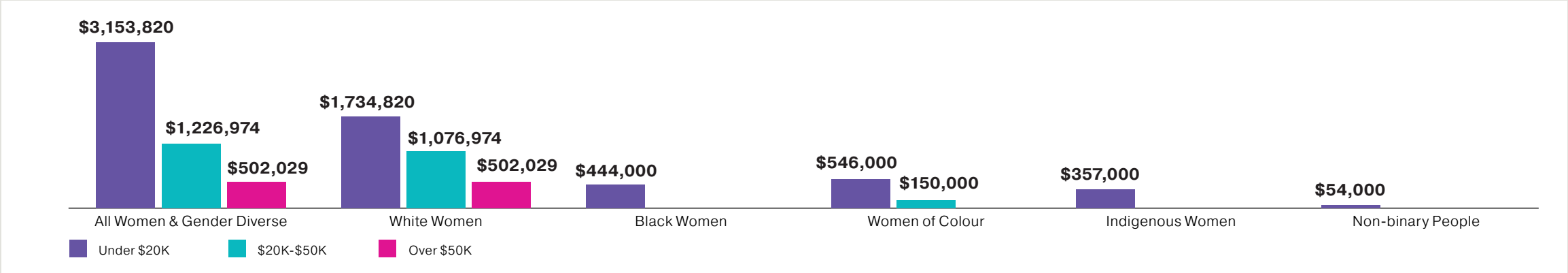


Film Development: Producers – Drama

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

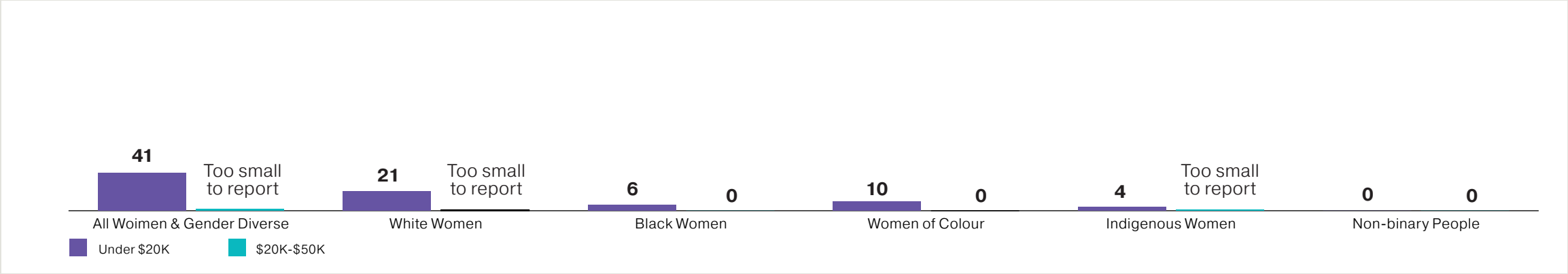


Investment in Development Projects by Women and Gender Diverse Producers (Drama)

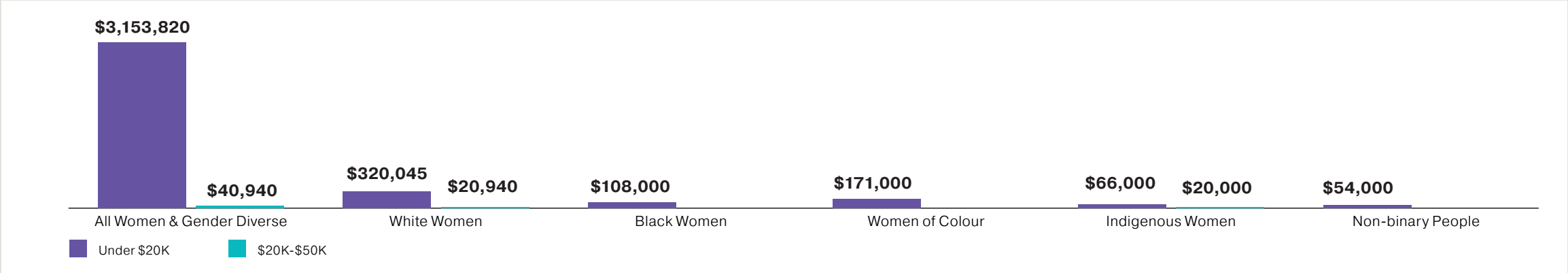


Film Development: Producers – Documentary

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



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



ENDNOTES

- 1 Crenshaw, K. (1991). Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color. *Stanford Law Review*, 43(6), 1241–1299. <https://doi.org/10.2307/1229039>
- 2 Black Screen Office.(2022).[Being Counted: Canadian Race-Based Audience Survey](#).
- 3 REMC (2021). [Evaluating Racial equity in Canada's Screen Sector](#).
- 4 See the CMF's [Terminology Guide for Data Collection on Racialized and Indigenous Communities](#).
- 5 The term gender diverse centres the person, compared to alternative terminology that focuses on the traumas experienced by gender diverse people (e.g., “gender oppressed”).
- 6 For example: POV.(2022). [Inclusivity in Canada's Screen Media Sector: How Social Capital is the Missing Link](#).; I.M.P.A.C.T.(2021). [Understanding Inclusive Business Practices Among Canadian Producers](#).; Black Screen Office.(2022). [Being Heard: Black Canadians in the Canadian Screen Industries](#).
- 7 Black Screen Office. (2022). [Being Heard: Black Canadians in the Canadian Screen Industries](#).
- 8 Knight, N. (2022). [Building Inclusive Networks in the Film & Television Industry](#). WIFTA & 1844 Studios
- 9 Coles, A. & Eikhof, D.R. (2021). On the basis of risk: How screen executives' risk perceptions and practices drive gender inequality in directing. *Gender, Work & Organization*, 28, 2040-57.
- 10 Coles, A., & Verhoeven, D. (2021).Deciding on Diversity: COVID-19, Risk, and Intersectional Inequality in the Canadian Film and Television Industry.
- 11 Hart, S. (2021). Breaking the Glass Ceiling: Women in the Canadian Film and Television Industry.; Martin, M. (2020). The Gender Gap in Canadian Film and Television Production.
- 12 Thompson, J. (2022). Intersectionality and Women in Canadian Film and Television: A Study of Representation and Career Progression.
- 13 Black Screen Office. (2022). [Being Heard: Black Canadians in the Canadian Screen Industries](#)
- 14 Knight, N. (2022). [Building Inclusive Networks in the Film & Television Industry](#). WIFTA & 1844 Studios.
- 15 POV. (2022). Inclusivity in [Canada's Screen Sector: How Social Capital is the Missing Link](#).
- 16 Black Screen Office. (2022). [Being Seen: Directives for Creating Authentic and Inclusive Content](#)
- 17 Black Screen Office. (2022). [Being Counted: Canadian Race-Based Audience Survey](#).
- 18 REMC (2021). [Evaluating Racial equity in Canada's Screen Sector](#).
- 19 REMC. (2022). [BIPOC Community Mapping](#)
- 20 Black Screen Office. (2022). [Being Heard: Black Canadians in the Canadian Screen Industries](#).
- 21 The researchers would like to acknowledge the organizations that endeavored to support WIVOS22 by making some of this information available, including TIFF and the CMPA.
- 22 Coles, A., & Verhoeven, D. (2021). Deciding on Diversity: COVID-19, Risk, and Intersectional Inequality in the Canadian Film and Television Industry; REMC. (2021). [Evaluating Racial Equity in Canada's Screen Sector](#).
- 23 Black Screen Office. (2022). Being Seen: Directives for Creating Authentic and Inclusive Content.; REMC. (2021). [Evaluating Racial Equity in Canada's Screen Sector](#).
- 24 Structural barriers refer to obstacles that collectively affect a group disproportionately and perpetuate or maintain stark disparities in outcomes
- 25 Structural barriers refer to obstacles that collectively affect a group disproportionately and perpetuate or maintain stark disparities in outcomes
- 26 Black Screen Office. (2022). [Being Heard: Black Canadians in the Canadian Screen Industries](#).
- 27 Reelworld Screen Institute. (2020). [Changing the Narrative: 2020 Status of Canadian Black, Indigenous, and People of Colour in Canada's Screen-Based Production Sector](#).
- 28 REMC. (2022). [BIPOC Community Mapping](#).
- 29 WIVOS19 surfaced a “Showrunner Effect”, which observed that significantly more women are employed in all three key creative roles when women showrun.
- 30 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.