



# **WOMEN IN VIEW**

## On Screen Report

**June 2021**

On Screen 2021

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The authors acknowledge the financial support of Ontario Creates, the Government of Canada, Canadian Broadcasting Corporation, Directors Guild of Canada, Inspirit Foundation, and the Canadian Media Producers Association, BC Producers Branch.



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About Women in View

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

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About BIPOC TV & FILM

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

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

# Introduction

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

In 2012, Women in View presented its first report, analyzing the position of writers, directors and cinematographers in scripted English language series funded by the CMF, and feature films funded by Telefilm Canada. These two funds provided consistent and concise data, year after year, to give us a reliable “snapshot” of the Canadian screen industry. We acknowledge that the studies do not encompass all projects in which CMF and Telefilm invested or all feature films and TV series produced in Canada.

In our fifth report, WIVOS 2019, researchers added two roles for further analysis: the producer in film and the showrunner in television. This report covered projects between 2014–2017. Here we first learned that women showrunners hired women writers in greater numbers than men showrunners did. This report also presented, for the first time, data collected to analyze the number of Black

women & Women of Colour and Indigenous women working in these key creative roles in the industry.

WIVOS 2021 picks up where WIVOS 2019 left off. By the time the projects in the current study were funded, CBC had committed to “significantly increase” women directors on TV series, the CMF had promised “tangible measures to increase women in key roles,” Telefilm Canada aimed to “achieve a balanced production portfolio that reflects gender parity,” and the CRTC had set out to “find lasting solutions to make sure more women play leading roles” in the industry.

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

While gender parity commitments were effective they were largely aimed at increasing the number of women directors and did not target all areas of

the industry. For example, women cinematographers saw only an 8% increase since 2017 to just over 17% of TV episodes in 2019.

More importantly, initiatives to increase the number of women working in TV and film did not have a significant impact on diversity. Of the 43% of women in key creative TV roles in 2019, only 6.44% were Black women & Women of Colour and 0.94% were Indigenous women.

The same disparity exists in every measured category. In 2019, although nearly half of all TV directors were women, only 12% were Black women & Women of Colour and less than 1% were Indigenous women. In the same year, women wrote 57% of TV episodes, but fewer than 5% were written by Black women & Women of Colour and fewer than 2% by Indigenous women.

This disparity was even evident on series led by women showrunners where there is more work for women overall. In 2019, on series led by women, 79% of episodes were written by women, 72% by white women, 5% by Black women & Women of Colour and just 2% by Indigenous women. On the same series, 63% of the episodes were directed by women, just 17% by Black women & Women of Colour and none by Indigenous women.

(continued...)

## SCOPE

The television data scope for this Report includes 51 scripted drama series funded by CMF for production in 2017–2018 (shorthand throughout this document as 2018) and 2018–2019 (referred to as 2019). Data from our previous report, on 2017 is provided throughout for comparison purposes. In film, 646 development projects and 257 film production projects that received Telefilm funding in 2017–2018 (referred to as 2018) and 2018–2019 (2019) were examined. Researchers are grateful to Telefilm for their cooperation in providing and explaining raw data. Data from 2017 (2016–2017 funding cycle) collected for our previous report is included throughout for comparison purposes. Researchers sought to uncover how individuals self-identified in terms of gender, ethnicity and race by collecting information from a variety of sources including associations, news articles, film festival websites, social media, blogs, press interviews (video and print), individual websites and databases and by directly surveying individuals who have not been identified in previous reports. Researchers acknowledge the complications of self-identification in some communities—particularly within Indigenous communities.

# Introduction

In the world of feature film, women-led films were financed at the lowest levels, with the investment per project much lower than that of men-led productions. Men-directed projects averaged \$649K in production financing, white women-directed projects averaged \$478K and Black women & Women of Colour-directed projects averaged just \$181K (microbudget level). On a more encouraging note, a boost to Telefilm’s Indigenous Stream meant Indigenous women directors saw an average of \$496K in production financing.

When looking at projects with funding from Telefilm over \$1M, only 26% of the films were directed by women—none by Black women & Women of Colour and just 3.7% by Indigenous women. On the subset of these \$1M+ projects that were produced by women, 50% were directed by women, but just 9% by Black women & Women of Colour and 1.5% by Indigenous women.

These intersectional insights reveal a disturbing pattern common across gender-parity initiatives: setting targets merely based on gender doesn’t equitably serve all women. When examined individually, these statistics are dismal and illuminate the shameful lack of diversity within leadership positions, in writing rooms, and on sets. There is still a great deal of work to do. To properly represent the diverse cultural and racial reality of our country on the big and small screens, we need to expand our commitments to hire more Black women, Indigenous women, and Women of Colour.

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

## TERMINOLOGY

Throughout this report we use the terms BIPOC (Black, Indigenous and People of Colour), Black women & Women of Colour, and Indigenous Women. Researchers have consulted widely on terminology and are following the lead of stakeholders and equity seeking groups. We acknowledge that language is in a constant state of flux and what is acceptable or best-practices today may not remain so.

The definition BIPOC in this Report includes mixed race. The definition of Indigenous includes those who self-identify as First Nations, Inuit, Métis as well as those who identify as Indigenous outside of North America.

These current stats have not been parsed out for Black women separately. In future studies, where possible, the statistics of each group encompassed in Black, Indigenous and People of Colour should be looked at separately.

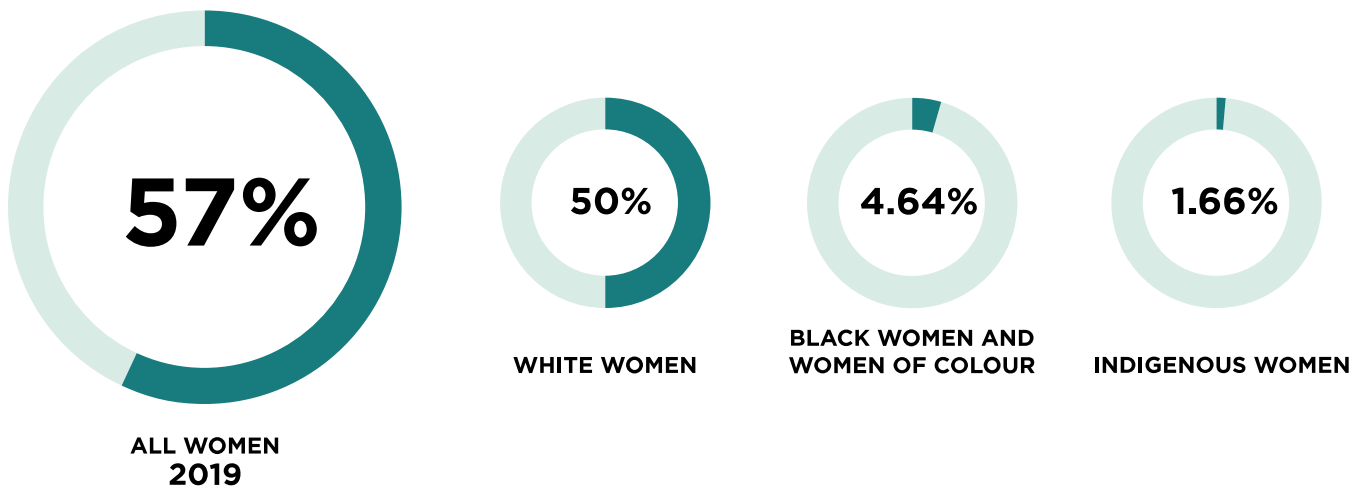
## INTERSECTIONALITY

Kimberlé Crenshaw coined the term “intersectionality” in a 1989 paper as a way to help explain the oppression of Black women and how people’s social identities overlap.

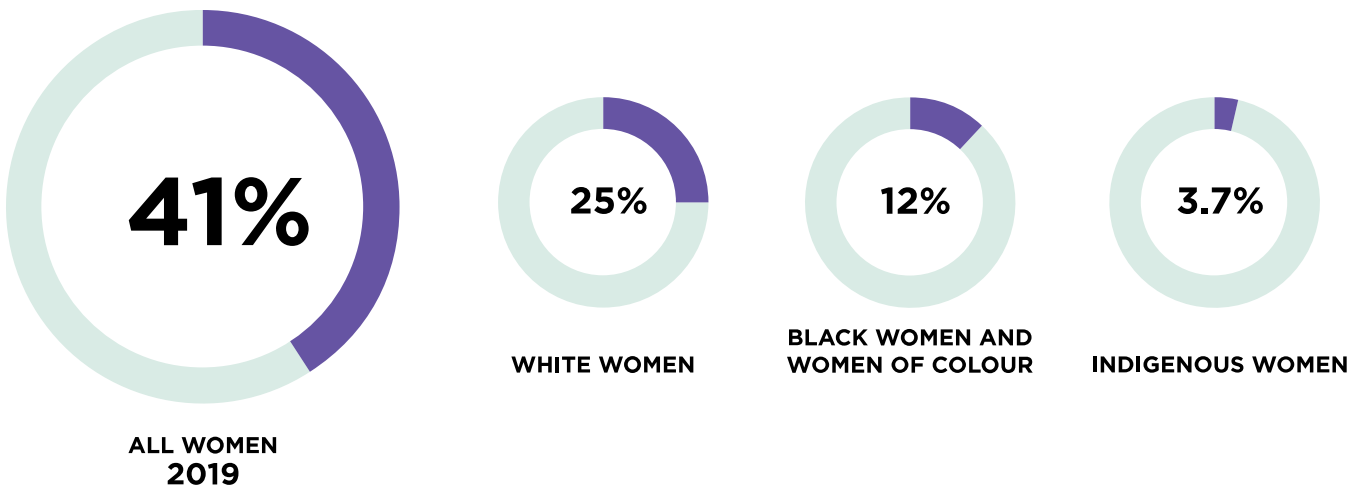
# Directing and Writing in TV & Film 2019

Film and TV are different environments with different successes to celebrate and issues yet to tackle.

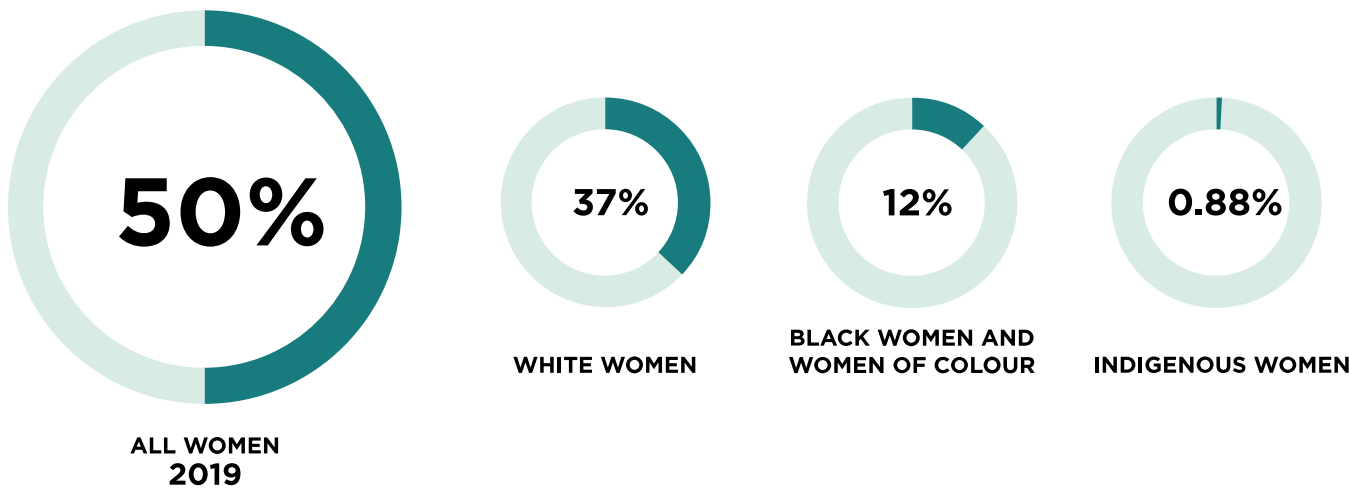
## WRITING TV CREDITS



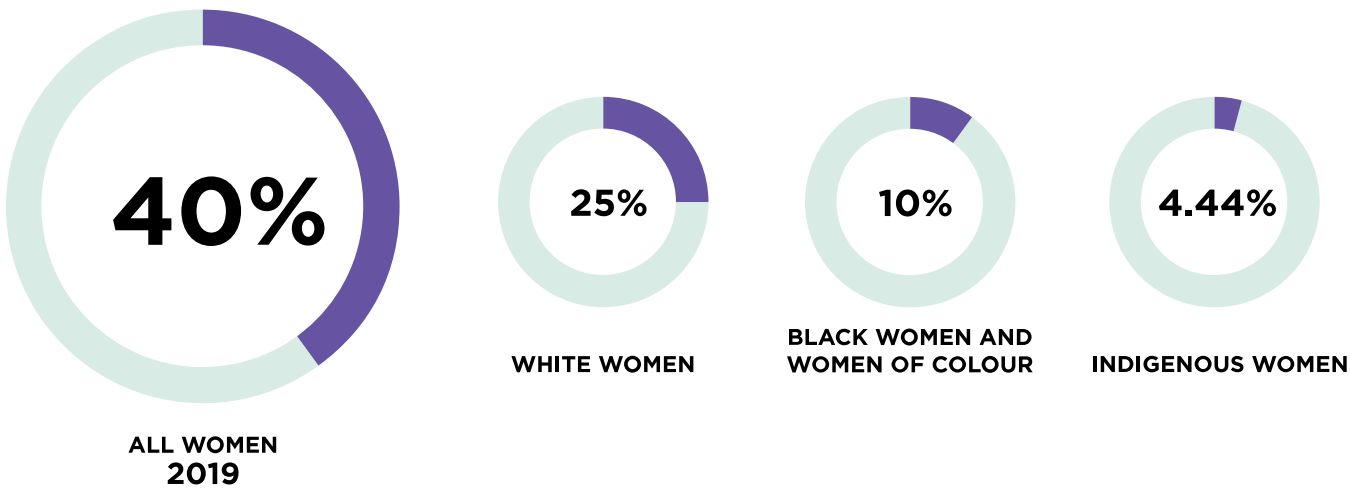
## WRITING FILM PRODUCTION



## DIRECTING TV CREDITS



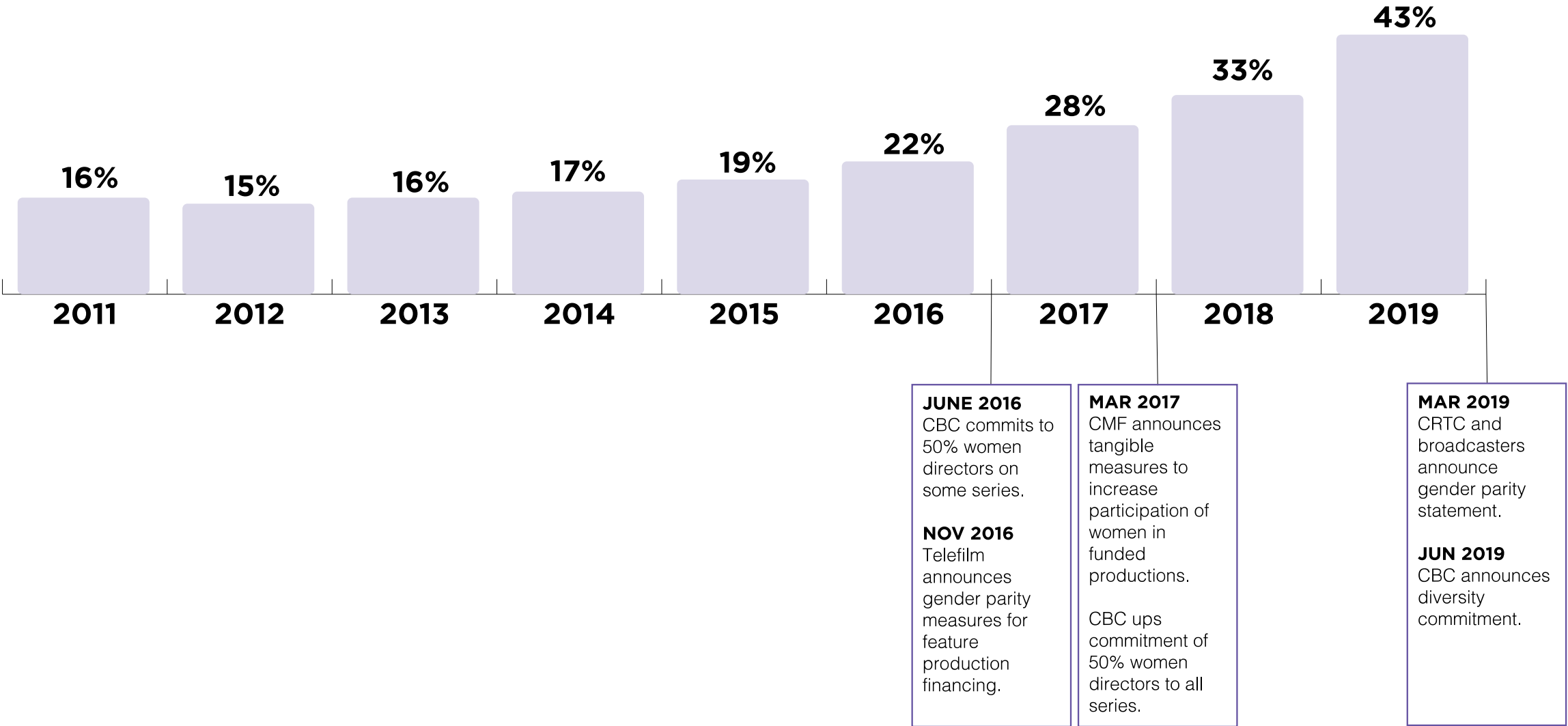
## DIRECTING FILM PRODUCTION



# Directing and Writing in TV & Film 2019

Over the last few years, industry organizations have made quantifiable commitments and then have reported publicly on their success. These initiatives appear to be effective with immediate and rapid impact.

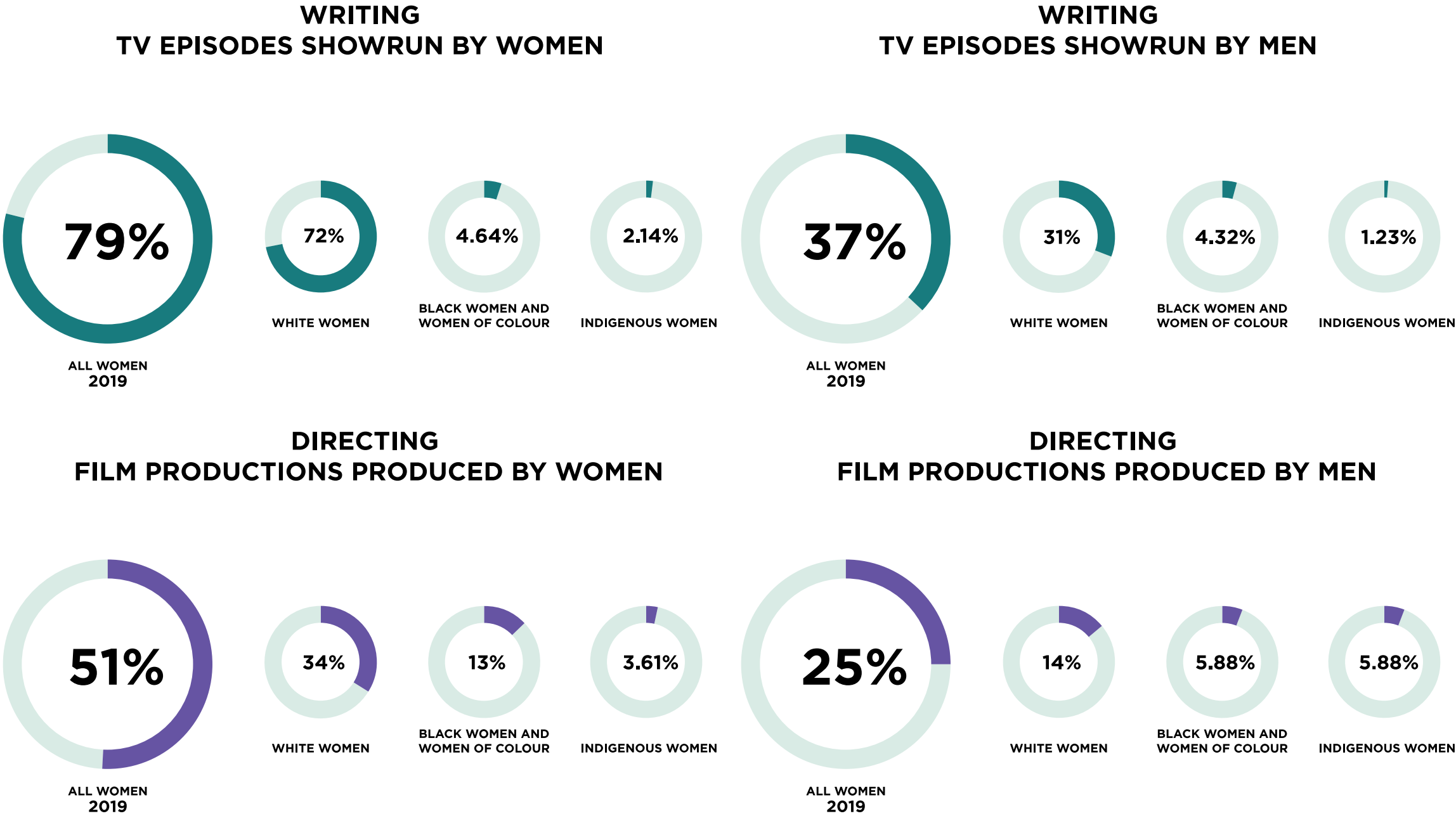
To impact diversity, commitments that specifically address the hiring of BIPOC creatives are needed. In renewing their commitments to women, organizations can fine-tune them to address the gaps identified in this study, in particular to encourage the hiring of Black women, Indigenous women, and Women of Colour.



# The Creative Leadership Effect

## Women hire women.

When women showrun or produce, women work. Women’s creative participation on projects led by men remains low.



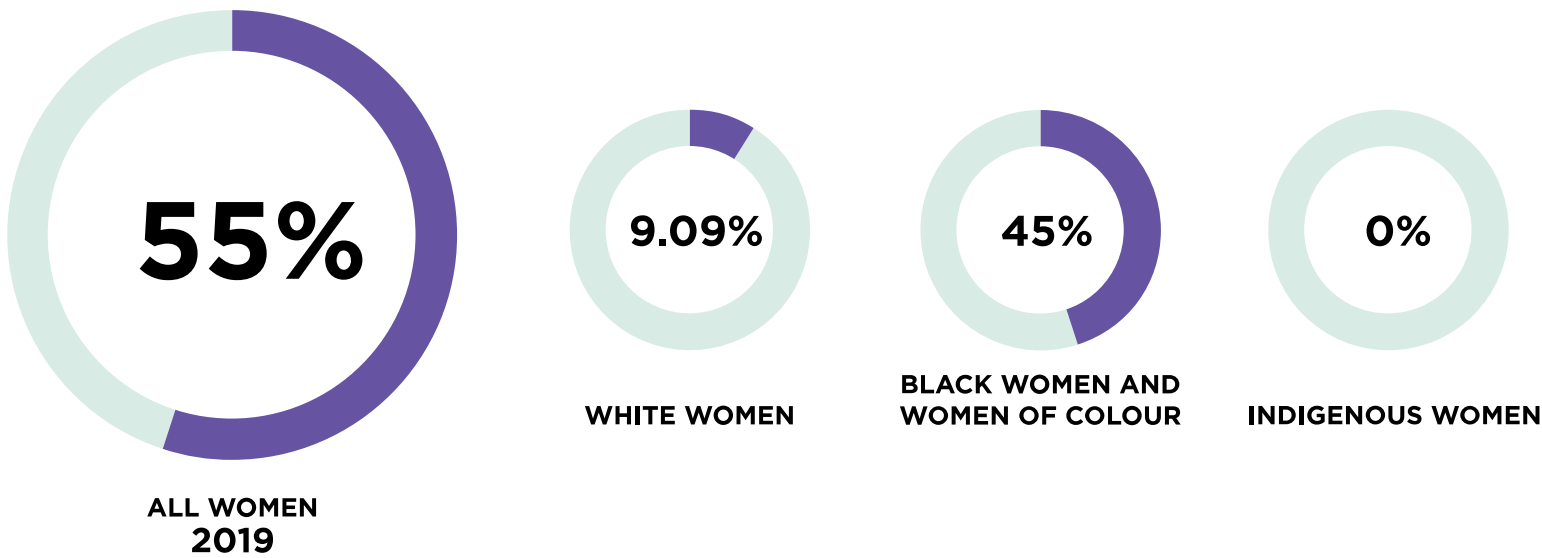


# The Creative Leadership Effect

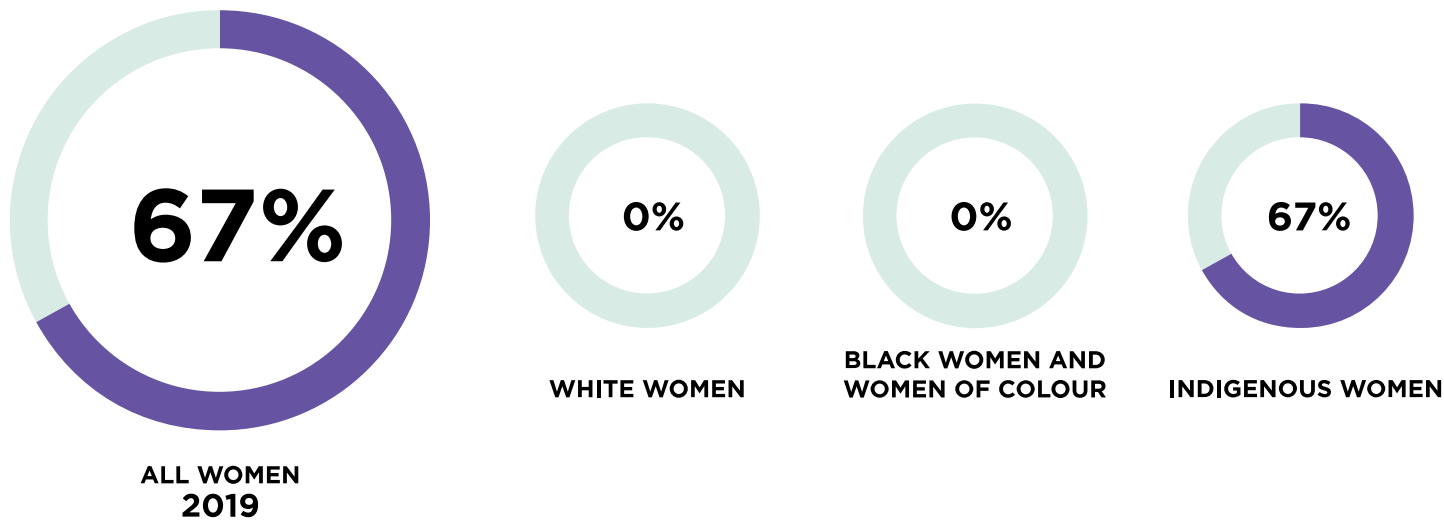
In film, when Black women & Women of Colour lead, Black women & Women of Colour work. When Indigenous women lead, Indigenous women work. There is not enough data on Black women, Indigenous women, and Women of Colour showrunners in 2019 to provide analysis for the impact of BIPOC women’s leadership in television.

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

## DIRECTING FILM PRODUCTIONS PRODUCED BY BLACK WOMEN AND WOMEN OF COLOUR



## DIRECTING FILM PRODUCTIONS PRODUCED BY INDIGENOUS WOMEN

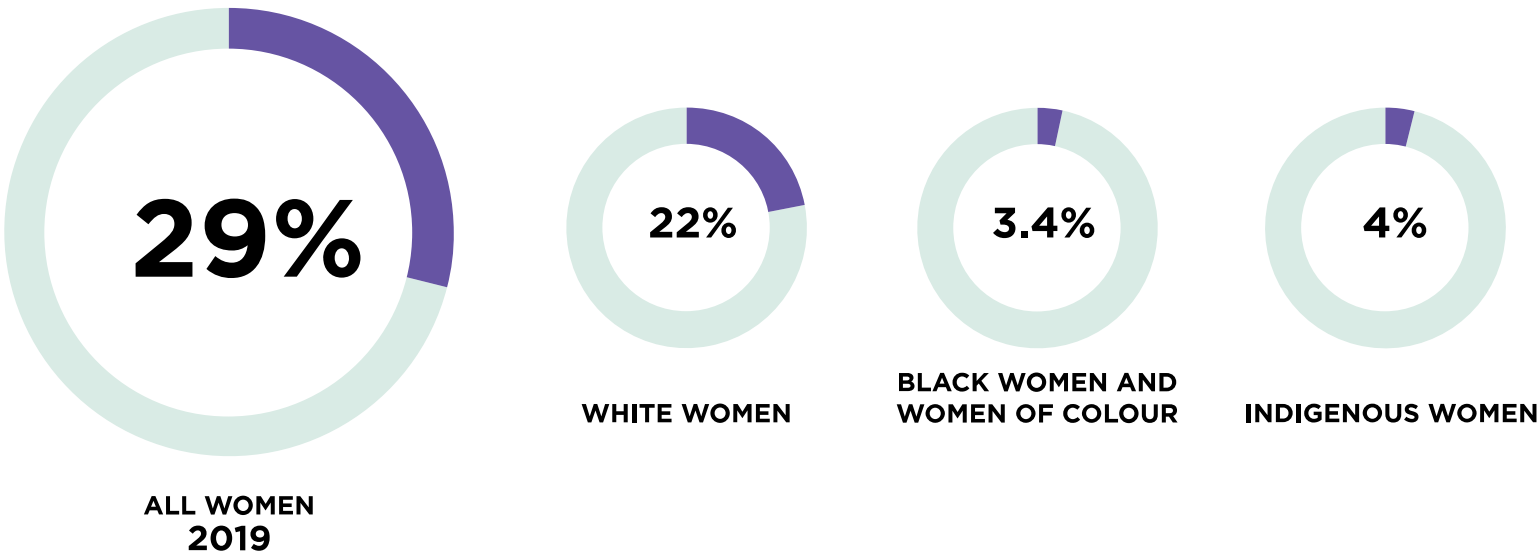




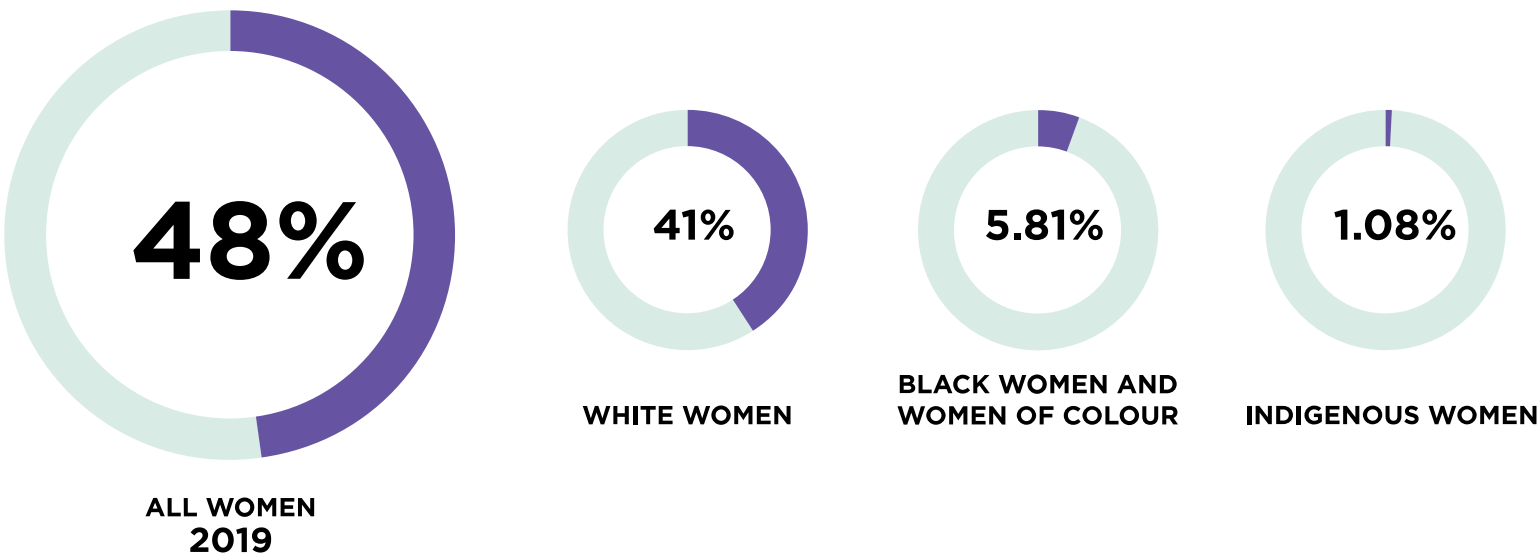
# Underinvestment in Women

In film, investment in women remains lower than in men particularly when it comes to directors. It is lower still when producers and directors are Black women, Indigenous women, and Women of Colour.

## INVESTMENT FILM PRODUCTIONS DIRECTED BY WOMEN



## INVESTMENT FILM PRODUCTIONS PRODUCED BY WOMEN

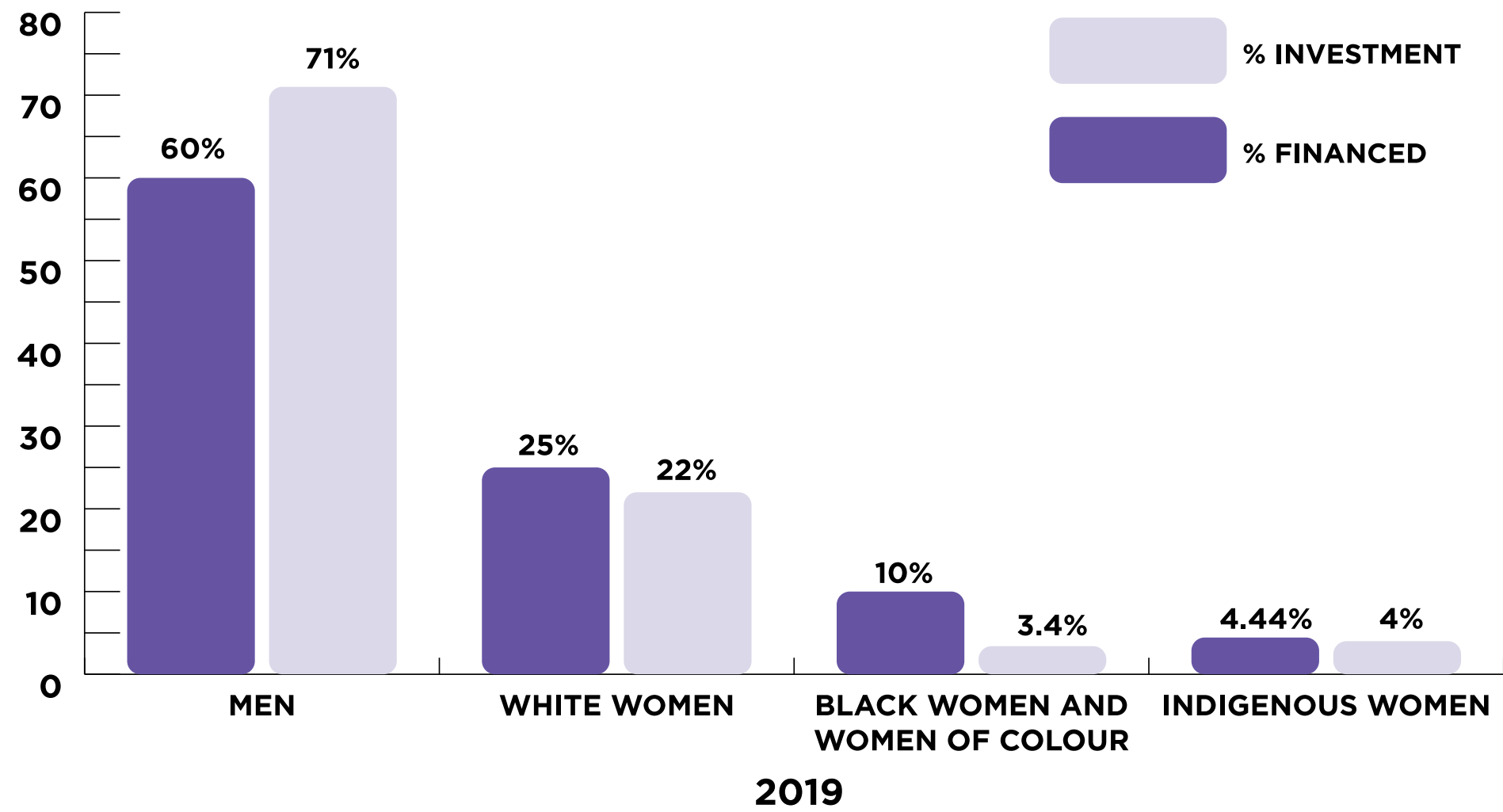


# Underinvestment in Women

The study identified three key ways in which the low investment in women plays out:

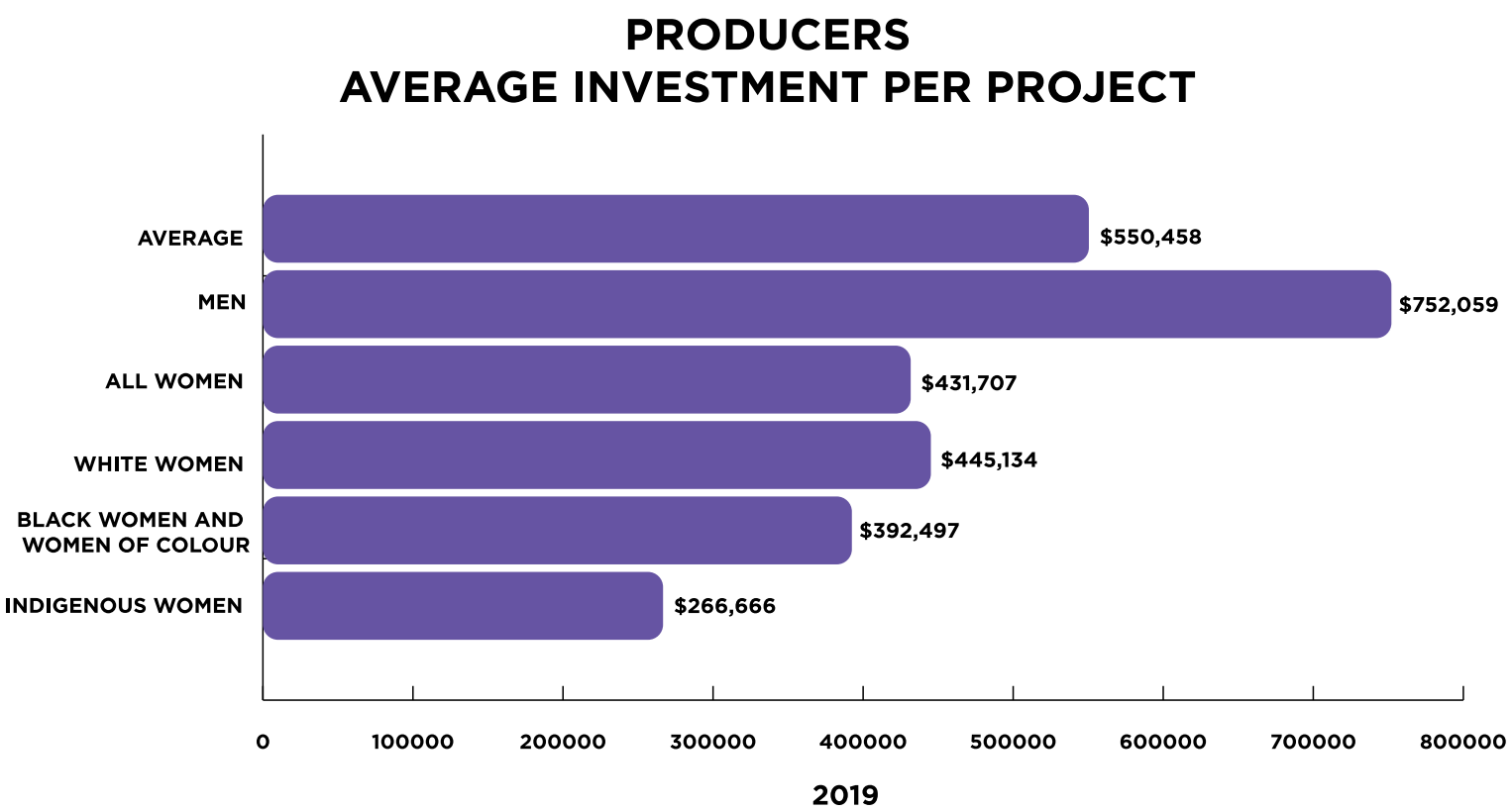
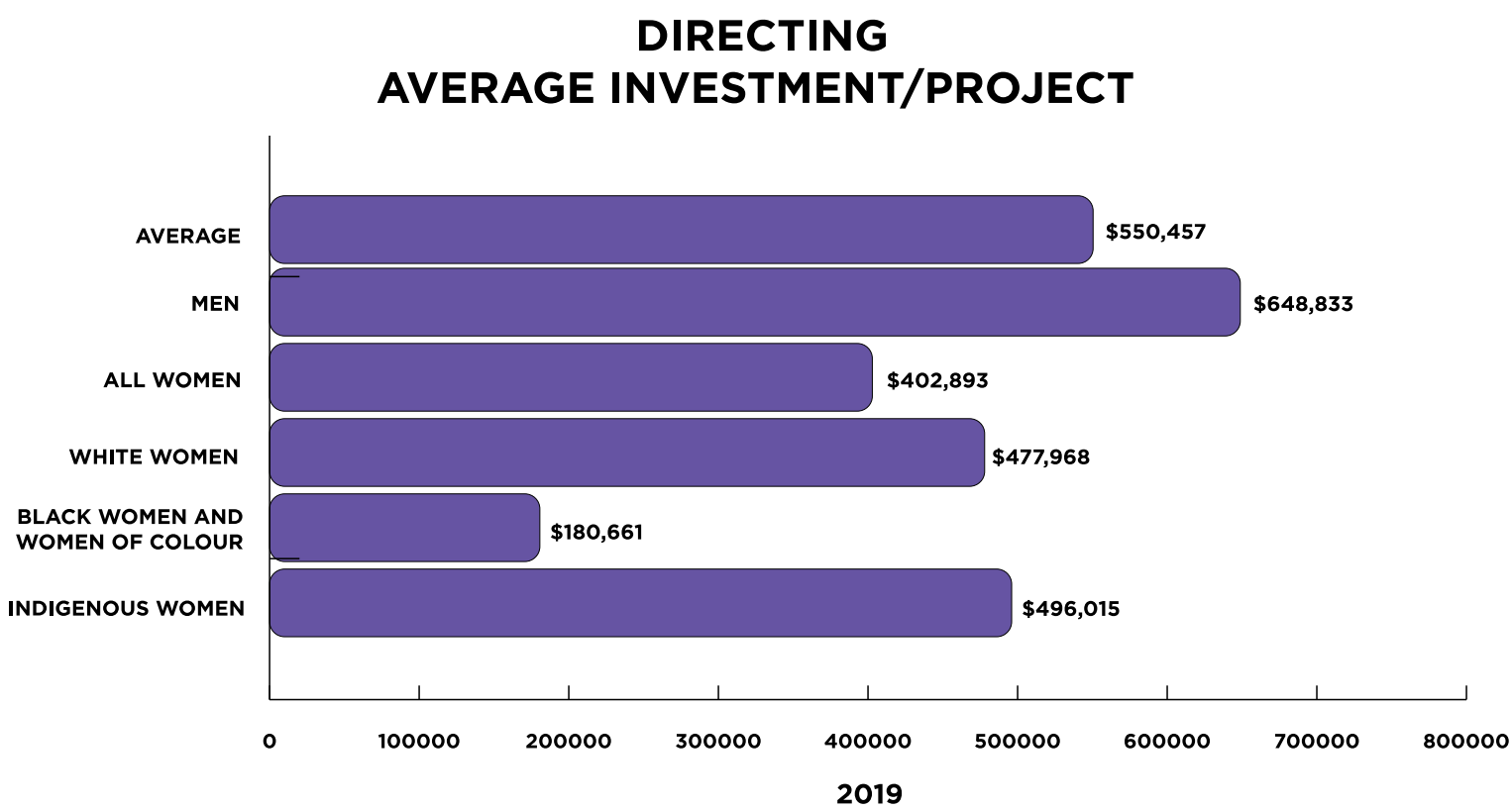
1. Women’s share of investment tends to be lower than their rate of participation.

**DIRECTING**  
**% OF FILMS FINANCED VS. % INVESTMENT**



# Underinvestment in Women

2. Investment per project in woman-directed and woman-produced projects is lower than in men's. The discrepancy is magnified when the director or producer is a Black woman, Indigenous woman, or Woman of Colour.



# Underinvestment in Women

3. Women’s projects are overwhelmingly funded at the lowest financing levels. BIPOC women directors and producers are almost entirely absent from the highest funding levels.

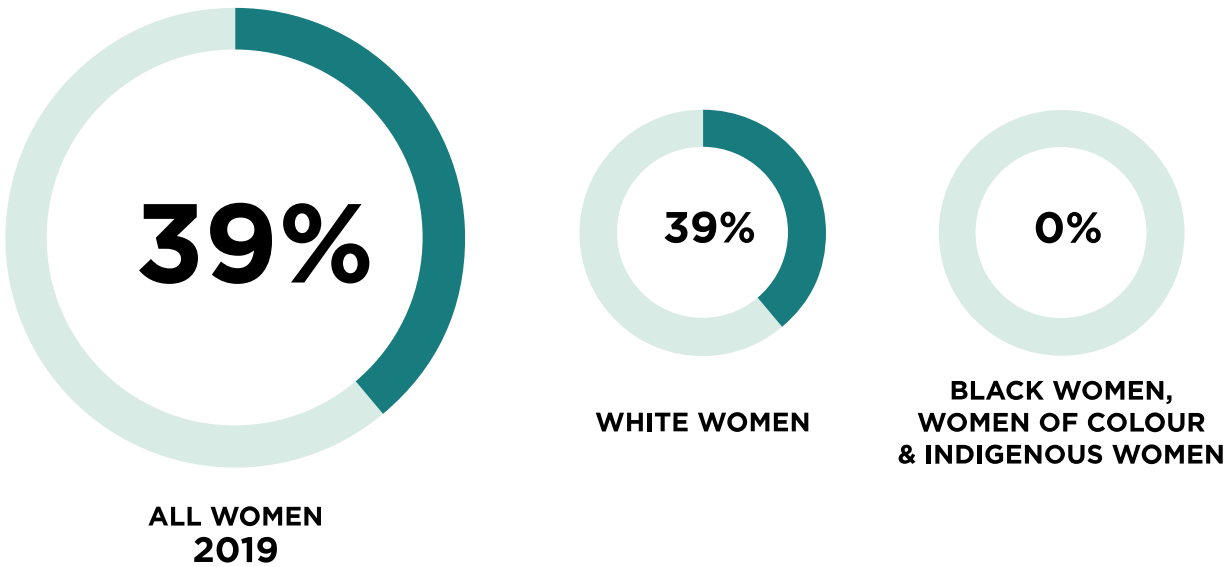
	DISTRIBUTION OF FINANCING AMONG DIRECTORS															
DIRECTORS 2019	TALENT TO WATCH			UNDER \$500K			\$500K-\$1M			\$1M+						
# FILMS FINANCED	44			55			9			27						
MEN   WOMEN	24	20		34	21		4	5		19	8					
WHITE WOMEN   BLACK WOMEN & WOMEN OF COLOUR   INDIGENOUS WOMEN		10	8	2		13	6	2		4	0	1		7	0	1

DISTRIBUTION OF FINANCING AMONG PRODUCERS																
PRODUCERS 2019	TALENT TO WATCH			UNDER \$500K				\$500K-\$1M				\$1M+				
# FILMS FINANCED	44			55				9				27				
MEN   WOMEN	13	30		21	34			4	5			13	14			
WHITE WOMEN   BLACK WOMEN & WOMEN OF COLOUR   INDIGENOUS WOMEN		22	7	1		31	2	1		4	0	1		12	2	0

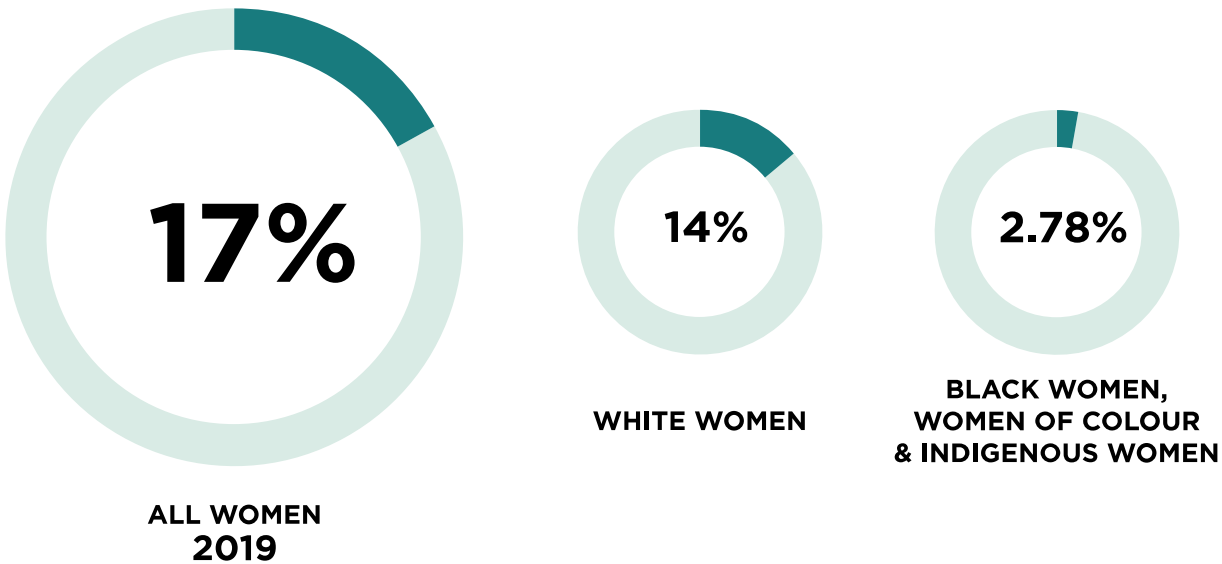
# Cinematography

Women’s share of cinematography work in TV has grown, but only on productions showrun by women. Like writing in TV, there is a lack of diversity in cinematography.

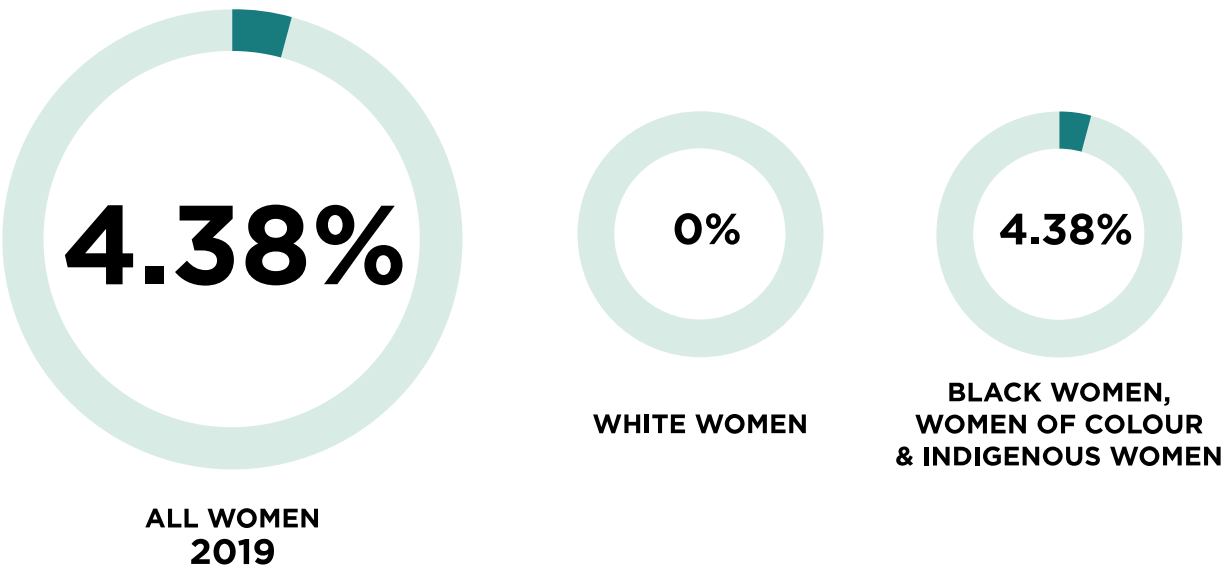
## CINEMATOGRAPHY TV EPISODES SHOWRUN BY WOMEN



## TV CINEMATOGRAPHY CREDITS



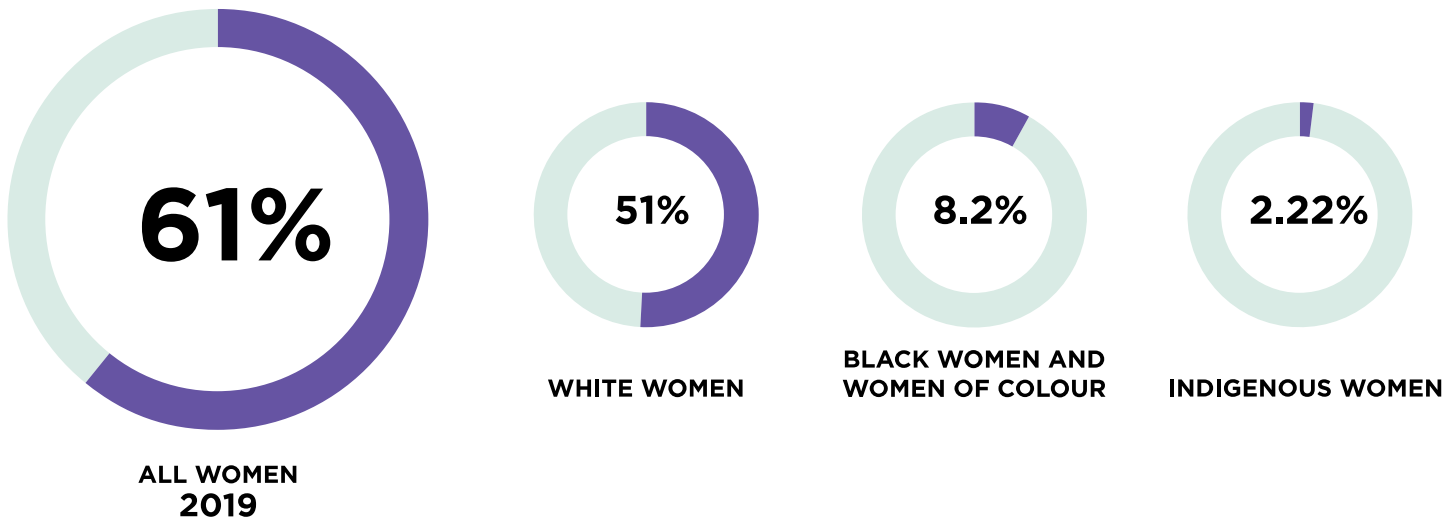
## CINEMATOGRAPHY TV EPISODES SHOWRUN BY MEN



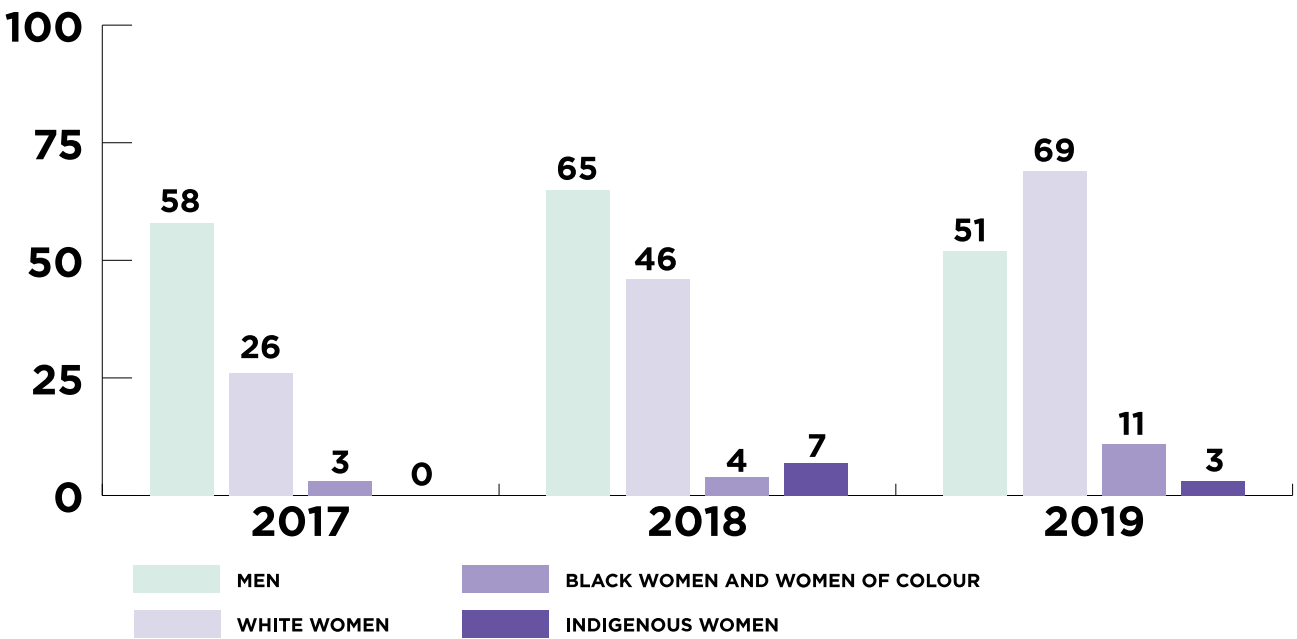
# Women Producers

The share of film projects produced by women has grown largely due to an increase in the number of films financed without a substantial decrease in men-produced projects. Indigenous women producers have not shared in the growth.

## FILM PRODUCTIONS PRODUCED BY WOMEN



## PRODUCERS FILMS FUNDED/YEAR

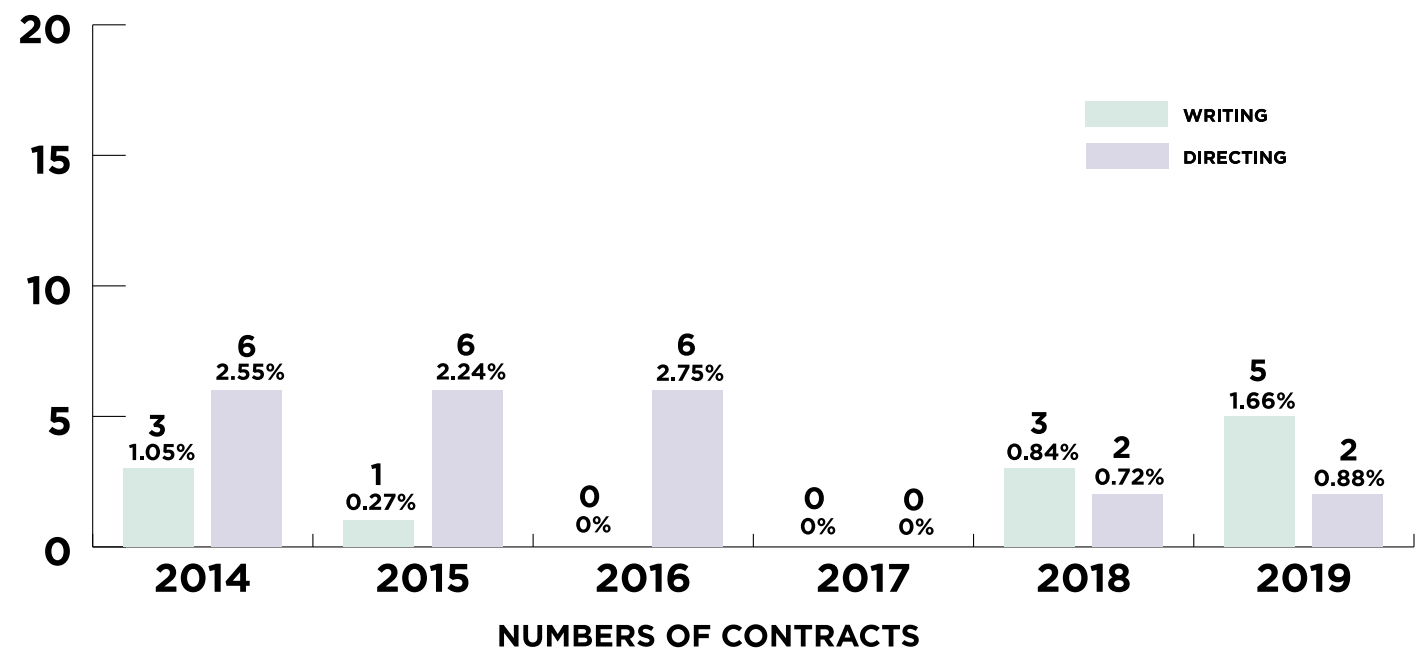


# Indigenous Women

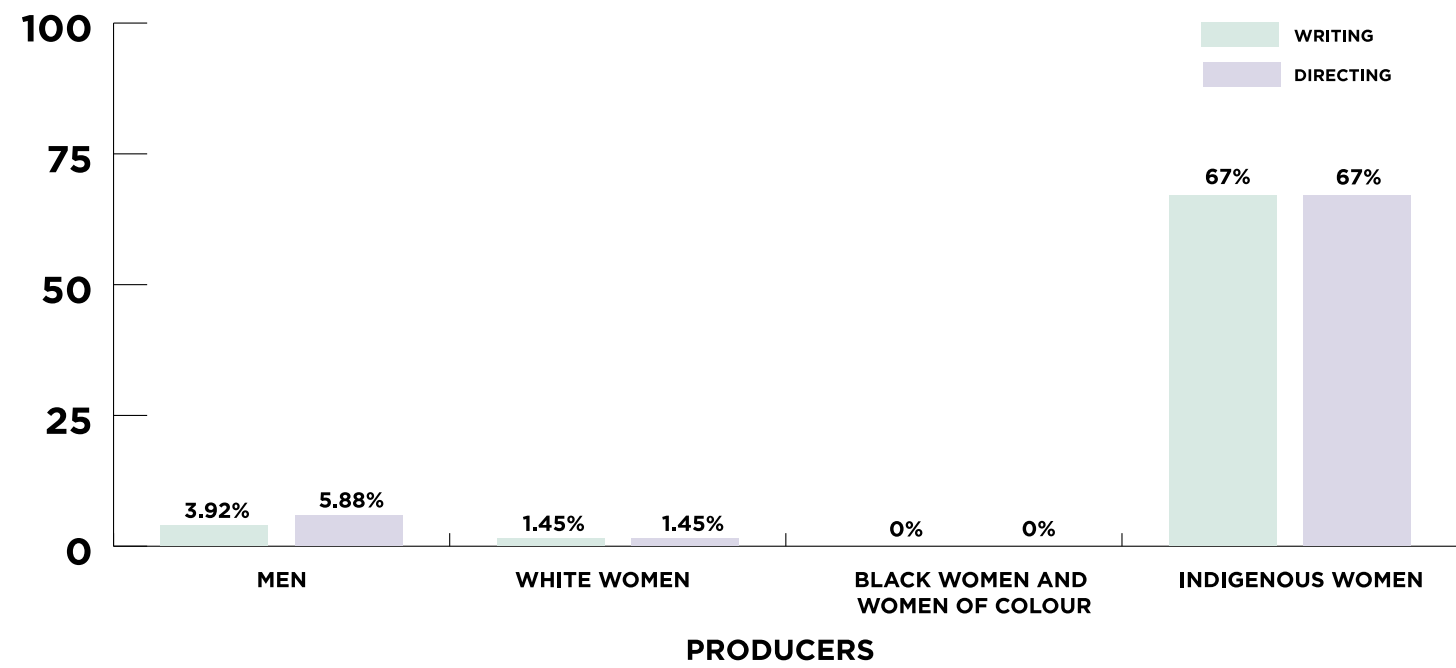
In both TV and film, Indigenous women work almost exclusively in environments led by Indigenous women. With few Indigenous women showrunning in TV, work for Indigenous women as writers or directors is almost negligible, with little change over time.

A greater number of Indigenous women writers and directors find work in film where there are more Indigenous women-led productions.

WRITING AND DIRECTING  
INDIGENOUS WOMEN’S SHARE OF TV WORK



WRITING AND DIRECTING  
INDIGENOUS WOMEN’S SHARE OF FILM WORK



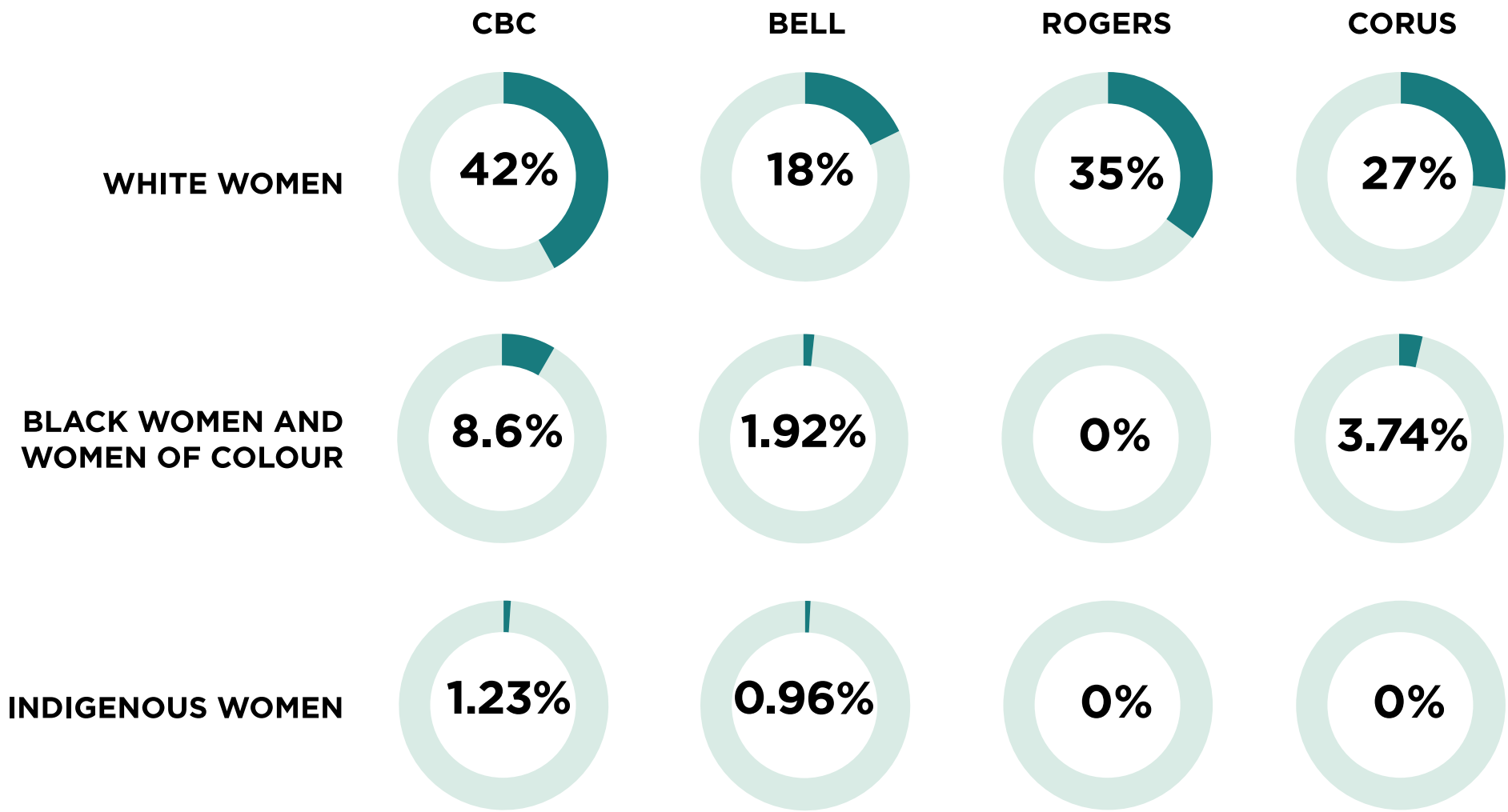


# Black Women and Women of Colour

There are many areas of the industry in which few Black women & Women of Colour find work.

In TV, this includes TV writing and showrunning. The percentage of Black women and Women of Colour hired to write and direct is significantly lower at the private broadcasters than at CBC.

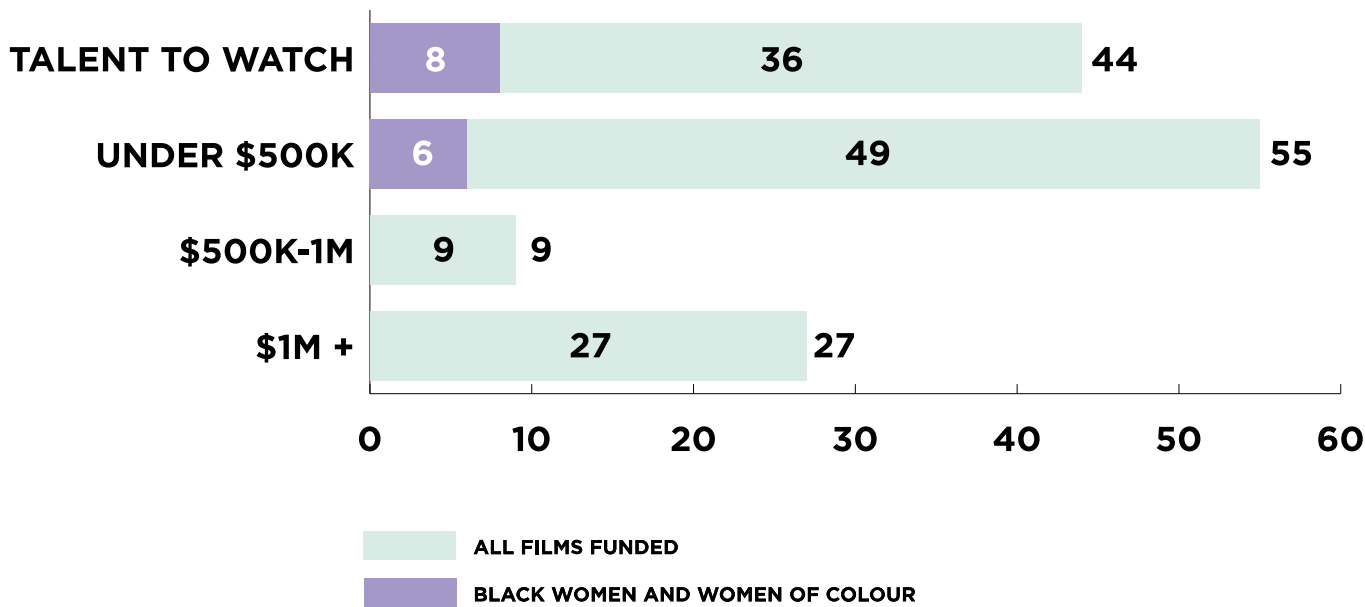
## WOMEN’S KEY CREATIVE WORK BY BROADCASTER (2019)



# Black Women and Women of Colour

In film, Black women & Women of Colour directors are shut out of the highest funding levels. The regional funding breakdown reveals where in the country Black women & Women of Colour find their greenlights.

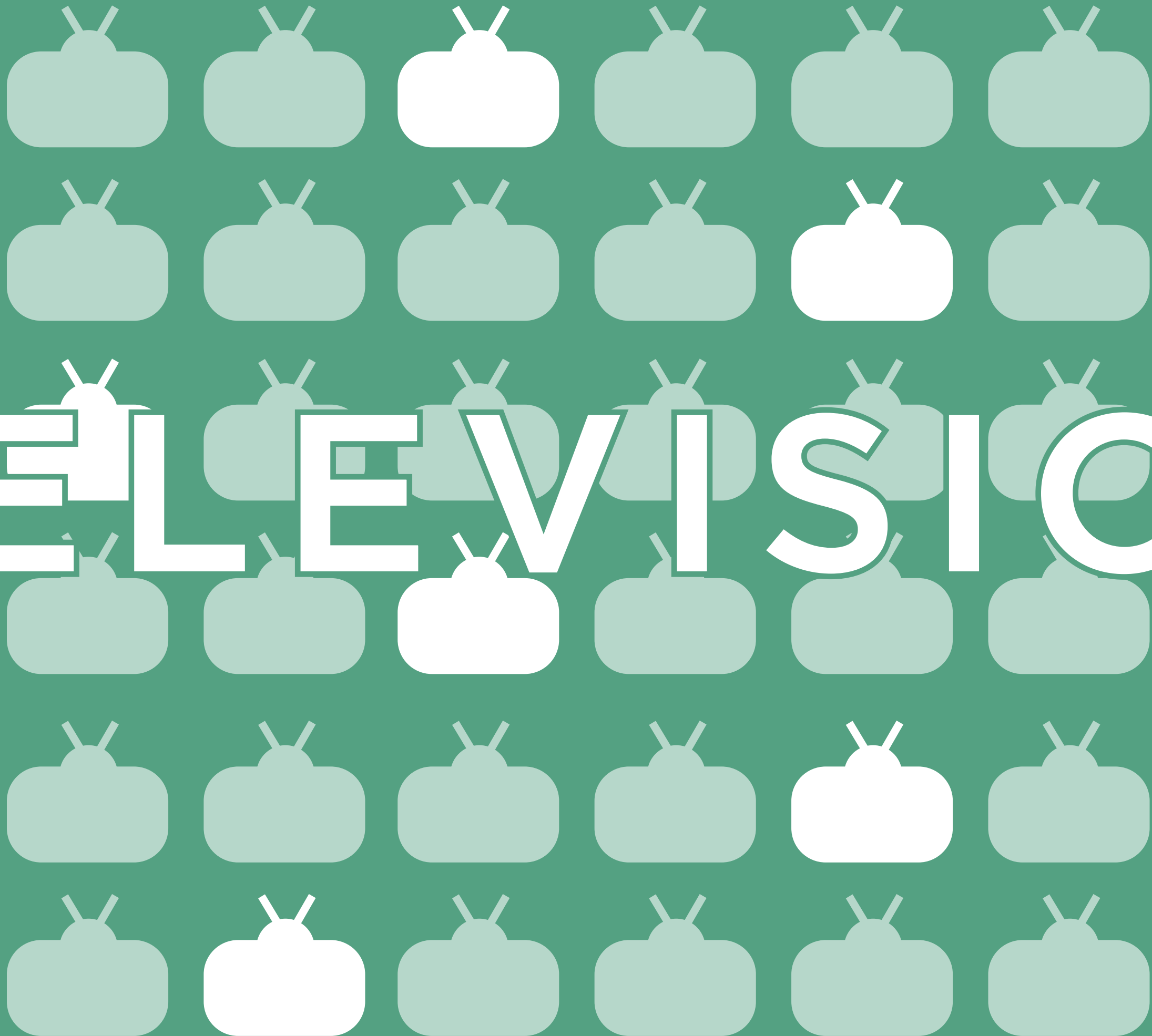
## BLACK WOMEN AND WOMEN OF COLOUR DIRECTORS SHARE OF FUNDING/LEVEL



## BLACK WOMEN & WOMEN OF COLOUR’S SHARE OF FILMS FINANCED BY REGION 2019

	ATLANTIC	QUEBEC	ONTARIO	WEST
NO. OF FILMS	12	53	50	20
NO. OF FILMS DIRECTED BY BLACK WOMEN AND WOMEN OF COLOUR	1	4	8	1
NO. OF FILMS PRODUCED BY BLACK WOMEN AND WOMEN OF COLOUR	0	1	9	1

# T ELEVISION N

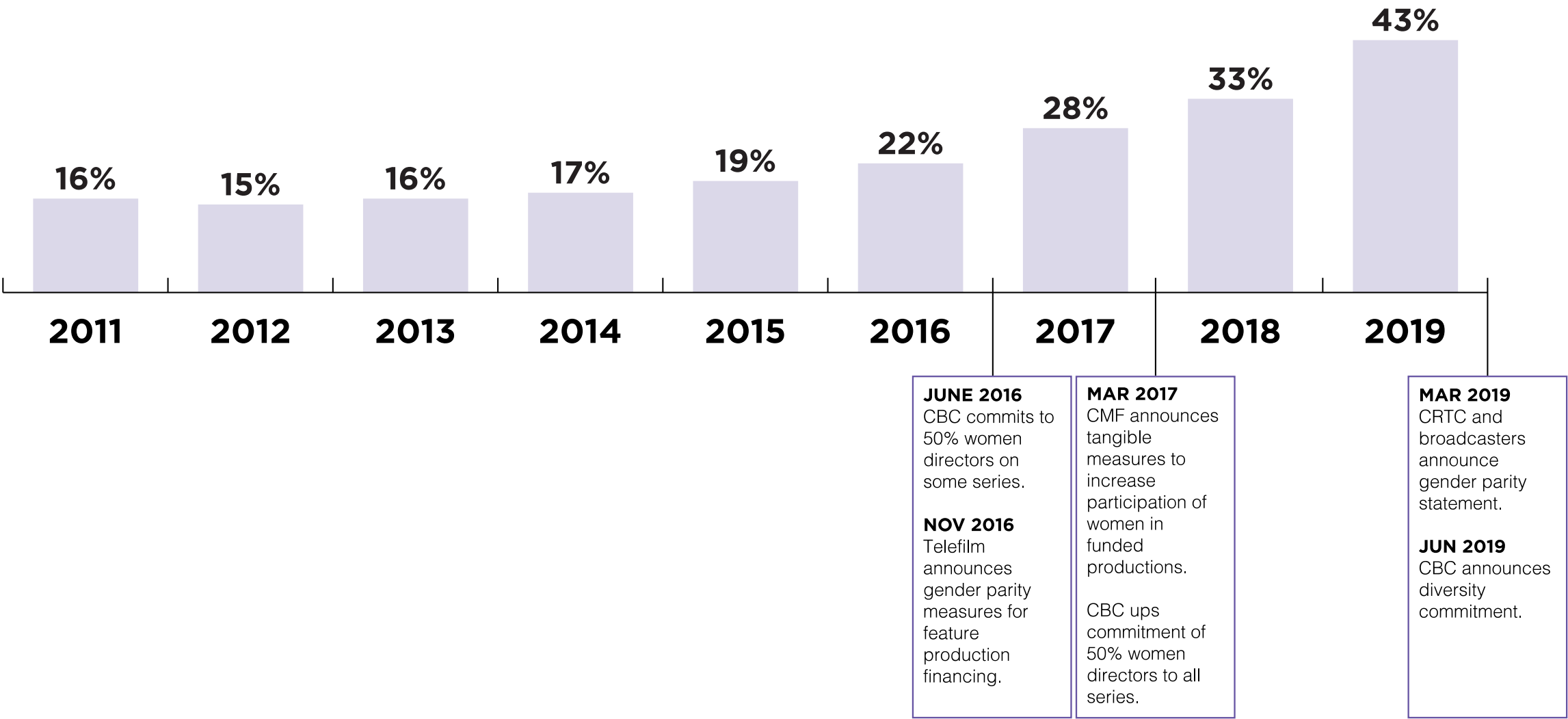


# Television Employment

We analyzed 1643 contracts issued over two years on 51 CMF-funded TV series. 2018 was the busier of the two years with 27 series and 898 contracts compared with 2019's 24 series and 745 contracts. By comparison, in 2014 and 2016, 21 series fit the criteria for our study and in 2015 and 2017, 24 series were studied.

In 2019, women's share of key creative work—that is, writing, directing and cinematograph—reached a new high of 43%. This is reflective of a major shift which has largely taken place between 2016 and 2019. Prior to 2014, numbers for women remained largely flat year over year, failing to reach the 20% mark. Since 2016 the rise has been steady and reasonably quick, with women's share of the work nearly doubling.

## WOMEN'S SHARE OF TV WORK 2011-2019



# Television Key Creative

## TERMS

In this report, **contract** is used to refer to per episode employment, rather than signed legal documents. Each series is made up of 6 or more episodes and each episode employs one or more writers, directors and cinematographers. Each instance of employment on an episode is referred to here as a contract. Sometimes, **contract** and **episode** are used interchangeably. At no time did the researchers have access to actual employment contracts.

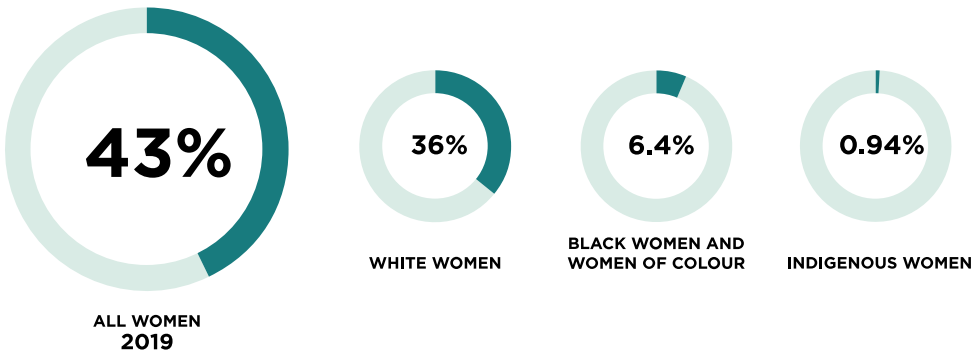
**Key creative** is used to refer to writing, directing and cinematography collectively.

For this report, researchers collected data for 2018 and 2019. Data from 2017 was previously reported on in [WIVOS19](#) but is included throughout for comparison purposes.

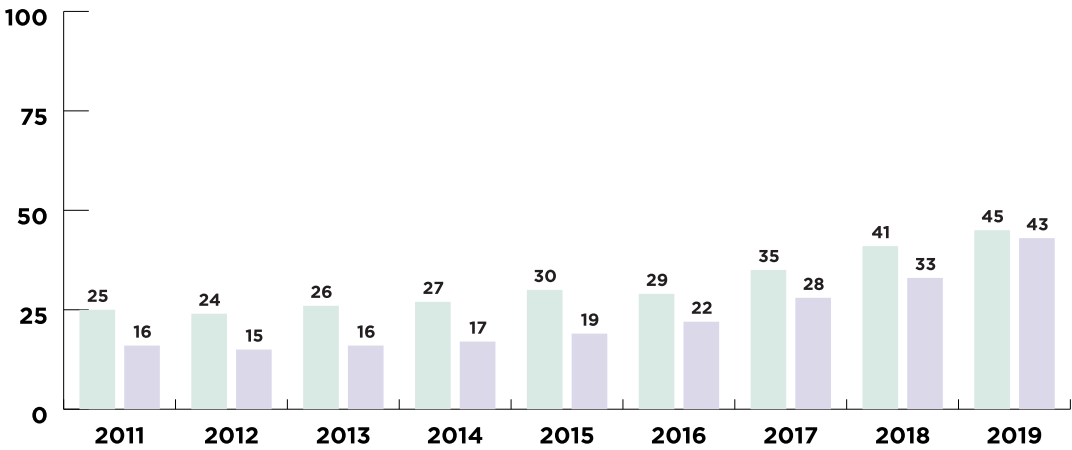
## SCOPE OF STUDY TV

	PREVIOUS STUDY				CURRENT STUDY		
	2014	2015	2016	2017	2018	2019	BOTH YEARS
# SERIES	21	24	21	24	27	24	51
# EPISODES	286	268	217	243	263	216	479
# CONTRACTS	744	908	726	828	898	745	1643

## WOMEN'S SHARE OF TV KEY CREATIVE 2019



## % INDIVIDUALS V. % TV CONTRACTS

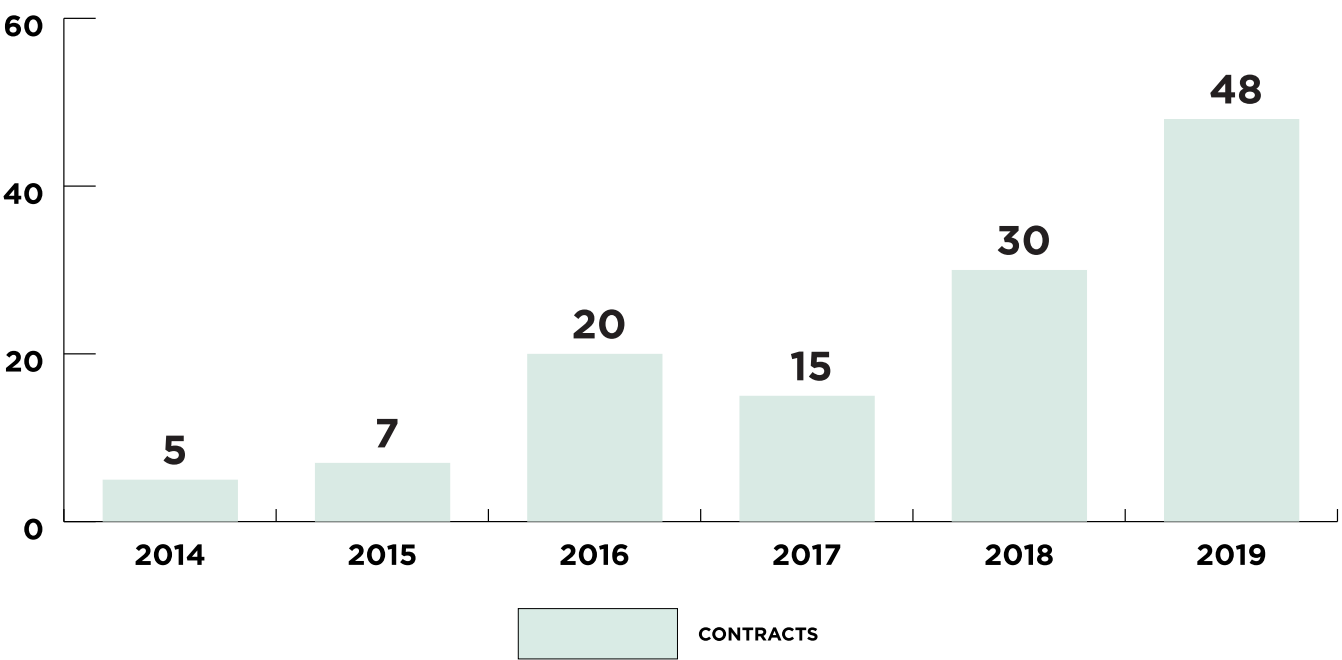


# Television Key Creative (cont'd)

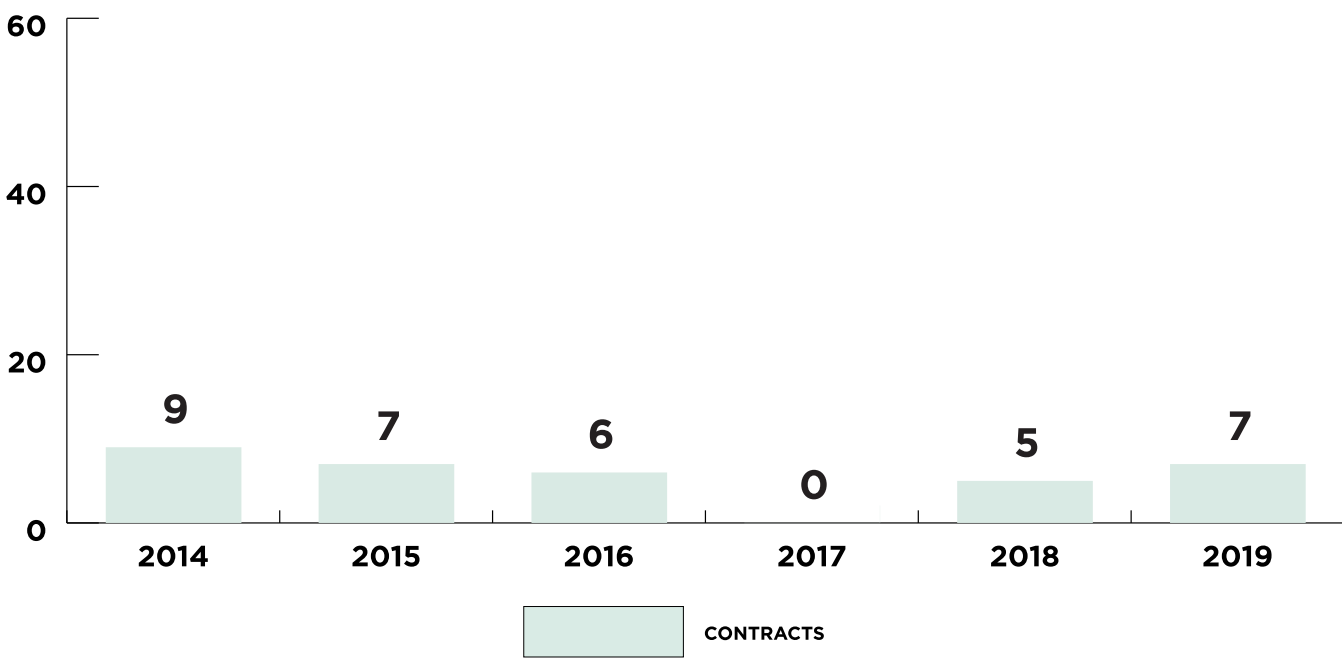
Unfortunately, once again, we have found that the gains are not shared by all women. Black women & Women of Colour have made modest gains since 2016, more than doubling the number of contracts in four years. However, in 2019, their share is a mere 6.4% of the contacts studied.

For Indigenous women, the results are far worse. Indigenous women made no gains whatsoever in the last four years. In fact, their share of key creative work in the CMF-funded TV series we studied decreased. In 2019, of the 745 studied, only seven contracts went to Indigenous women, two fewer than in 2014.

TV CONTRACTS  
BLACK WOMEN & WOMEN OF COLOUR



TV CONTRACTS  
INDIGENOUS WOMEN 2014-2019



# Television Writers

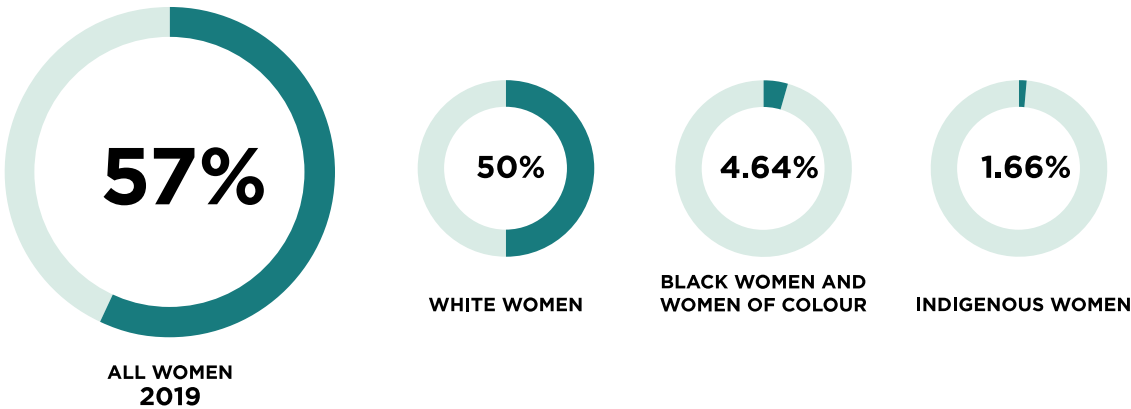
In 2019, the majority of writing work went to women, however there remains little diversity in the writing pool. Women's share of writing work has grown steadily since 2014. Since 2018, women have written the majority of episodes by a slim margin.

Writing work for Black women & Women of Colour has increased although not consistently. Looking at 2018 and 2019 together, of 661 writing contracts, 31 (4.90%) were written by Black women & Women of Colour.

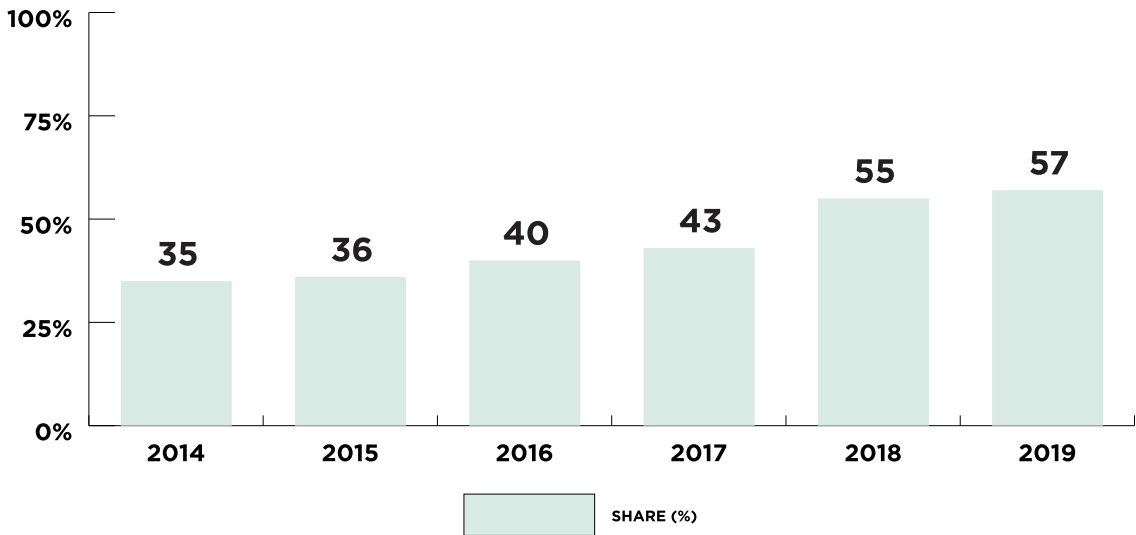
For Indigenous women writers the situation is far worse with no discernable increase in work. Looking at 2018 and 2019 together, of the 661 episodes, eight (1.21%) were written by Indigenous women.

There is greater diversity among women writers in film production where, in 2019, Black women & Women of Colour wrote nearly 12% of film projects and Indigenous women wrote nearly 4%. Why aren't these BIPOC women writers finding work in TV?

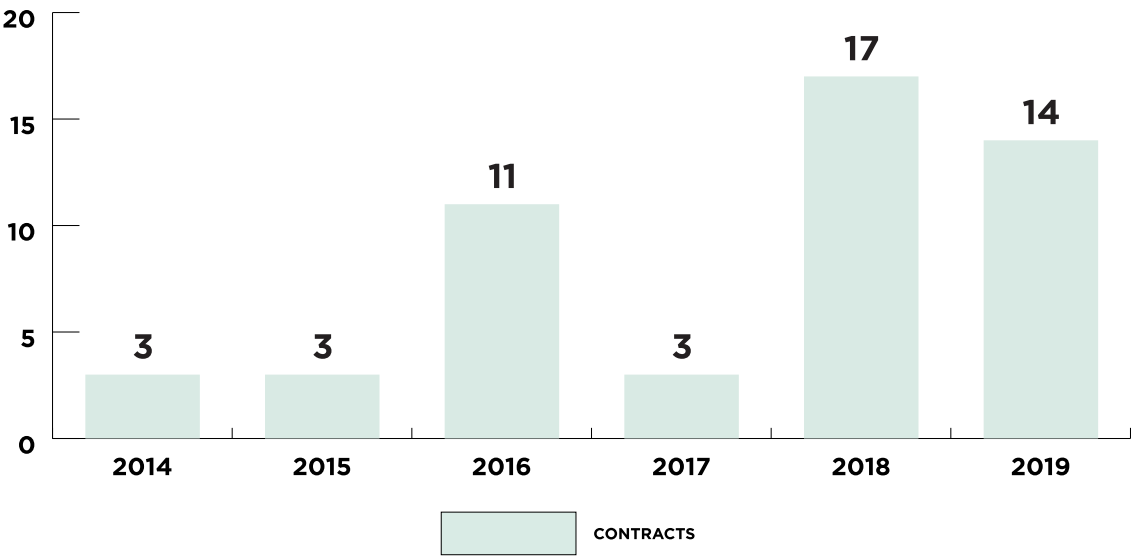
WRITING TV CREDITS



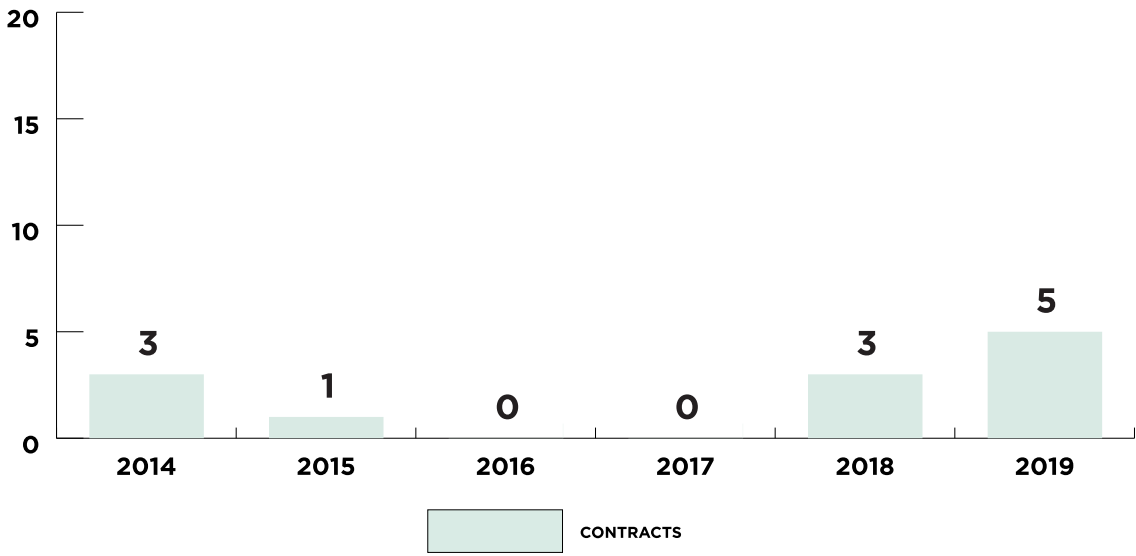
TV WRITING



TV WRITING CONTRACTS BLACK WOMEN & WOMEN OF COLOUR



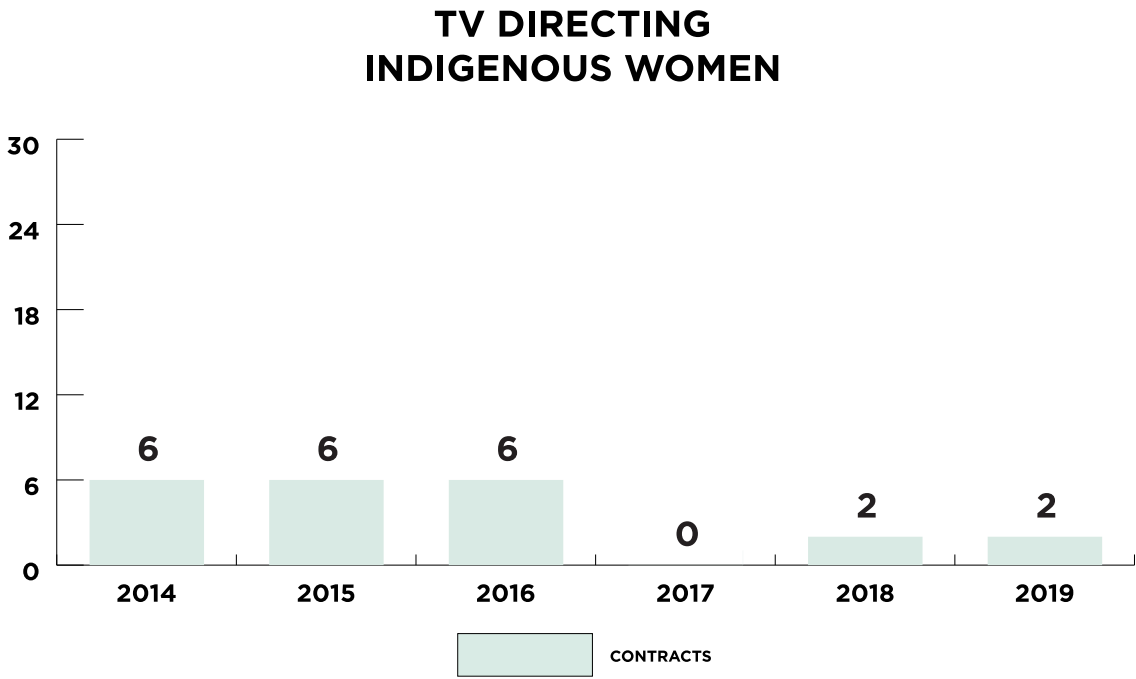
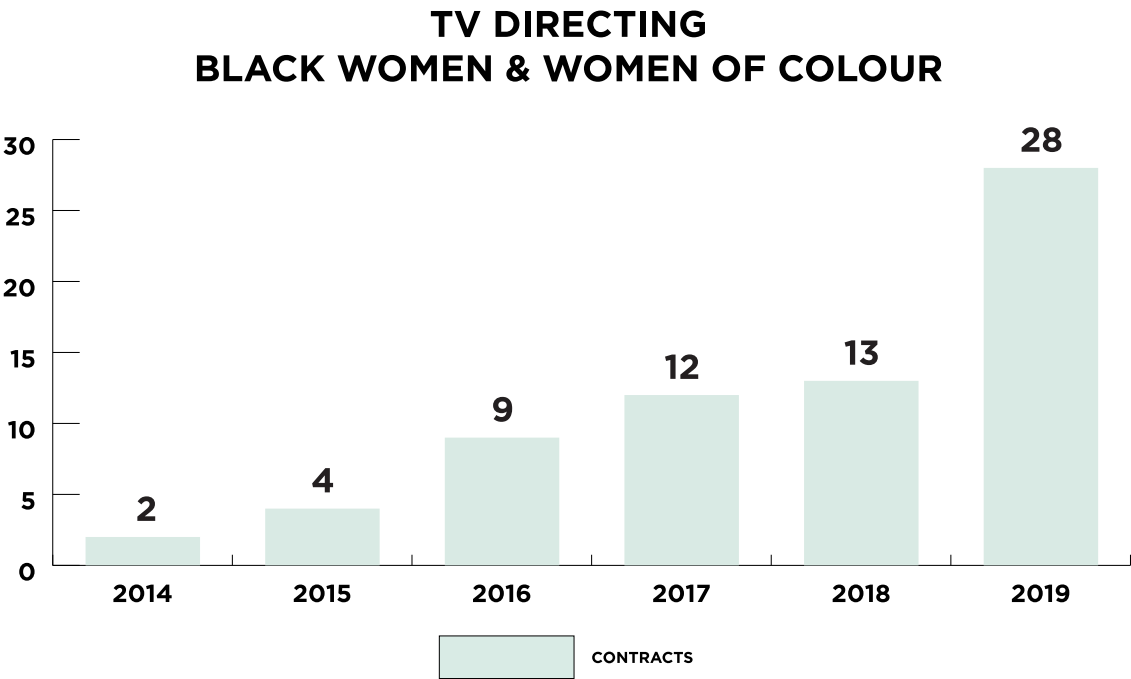
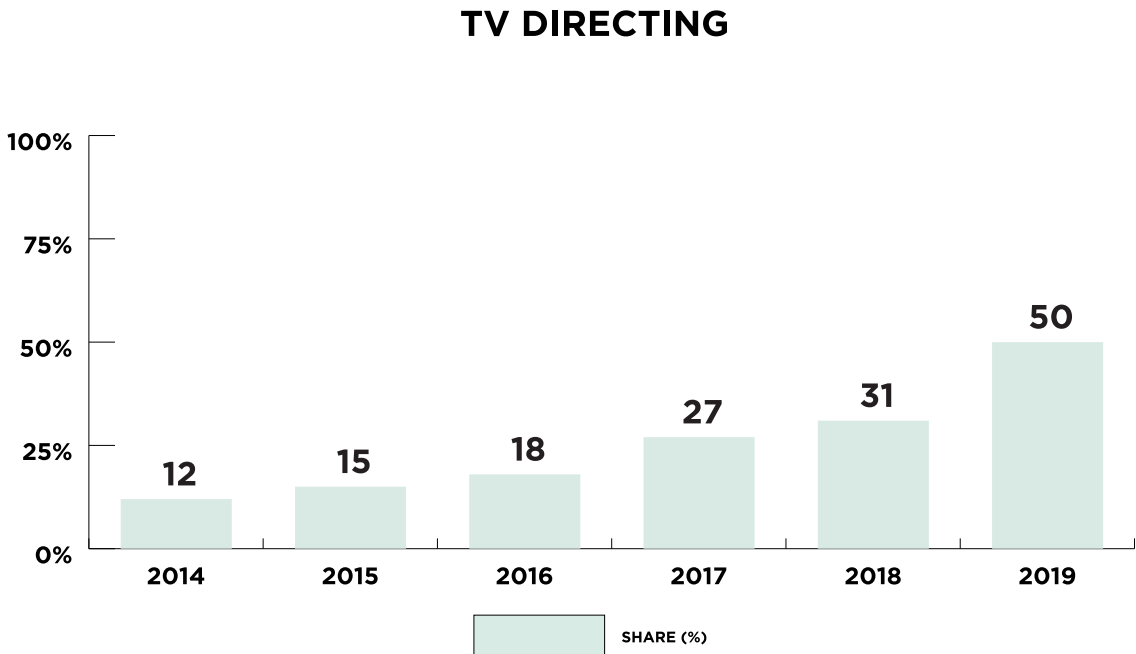
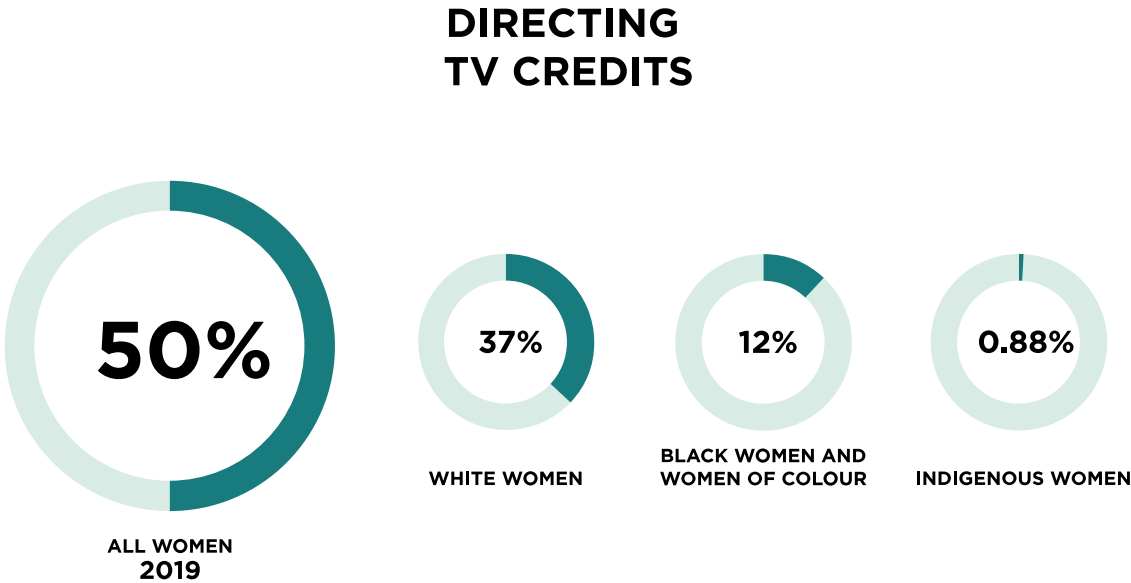
TV WRITING CONTRACTS INDIGENOUS WOMEN





# Television Directors

In 2014, less than 12% of TV episodes were directed by women. In 2019, nearly half of all episodes were directed by women including more than 12% directed by Black women & Women of Colour. However, Indigenous women were significantly underrepresented among the ranks of TV directors with less than one percent of the work.



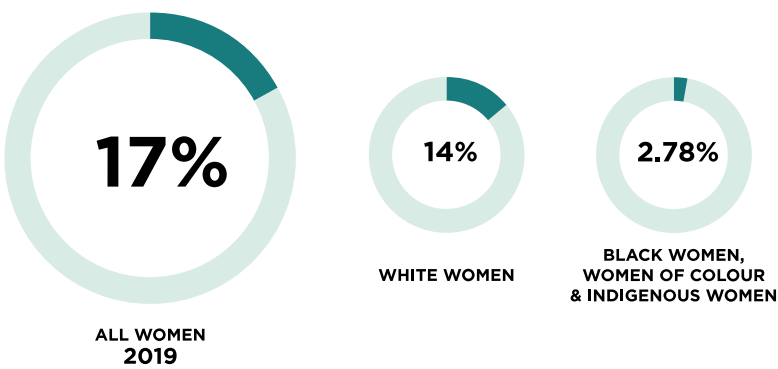
# Television Cinematographers

Of the 23 cinematographers who worked in 2019, four were women and one identified as BIPOC.

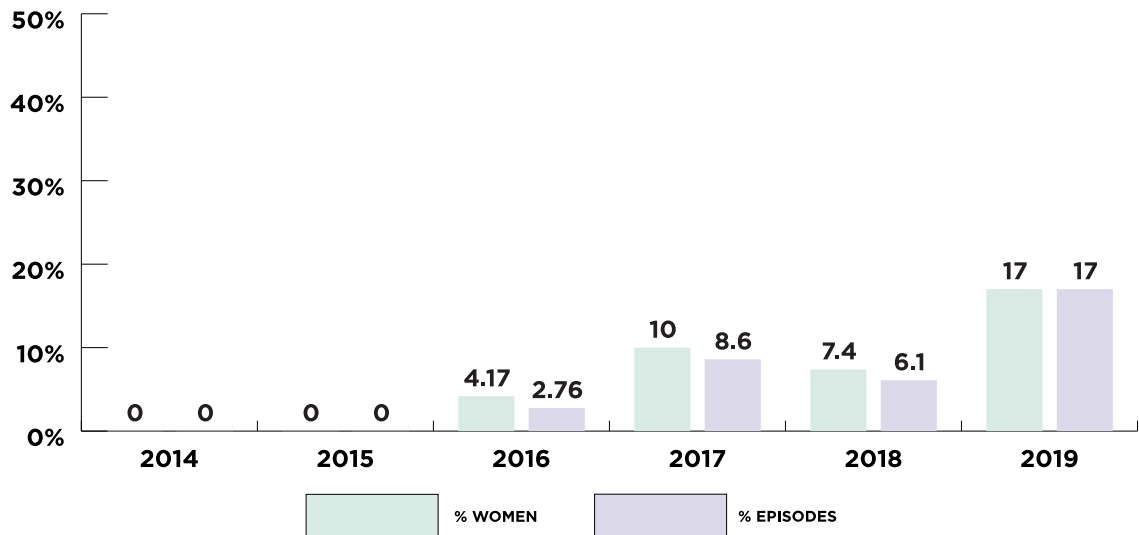
Prior to 2016, no women were hired as cinematographers within the scope of Women in View's research. Over four seasons, women's share of cinematography work has risen to just over 17%.

The low number of women working as cinematographers in series television is problematic because each series tends to have a single cinematographer for all episodes. This is well-paid steady work to which women have little access.

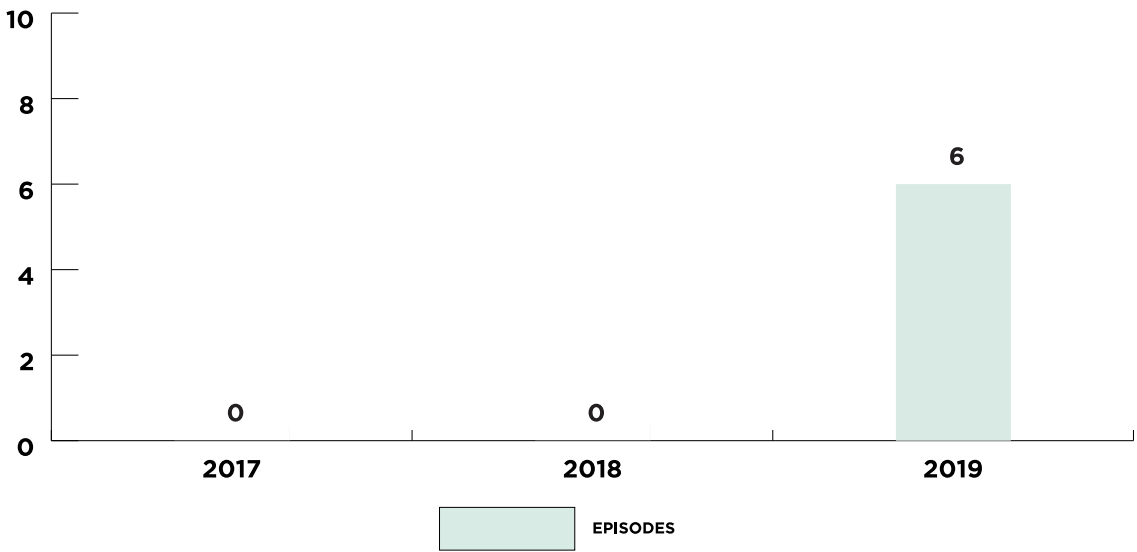
TV CINEMATOGRAPHY CREDITS



TV CINEMATOGRAPHY



TV CINEMATOGRAPHY CONTRACTS TO BLACK WOMEN, INDIGENOUS WOMEN, & WOMEN OF COLOUR 2017-2019



# Showrunners

In 2018 and 2019, approximately 37% of series were showrun by women. This represents an increase from 2017 when women ran 29% of series.

Note: There was one series co-showrun by a BIPOC woman in 2019 and none in 2018.

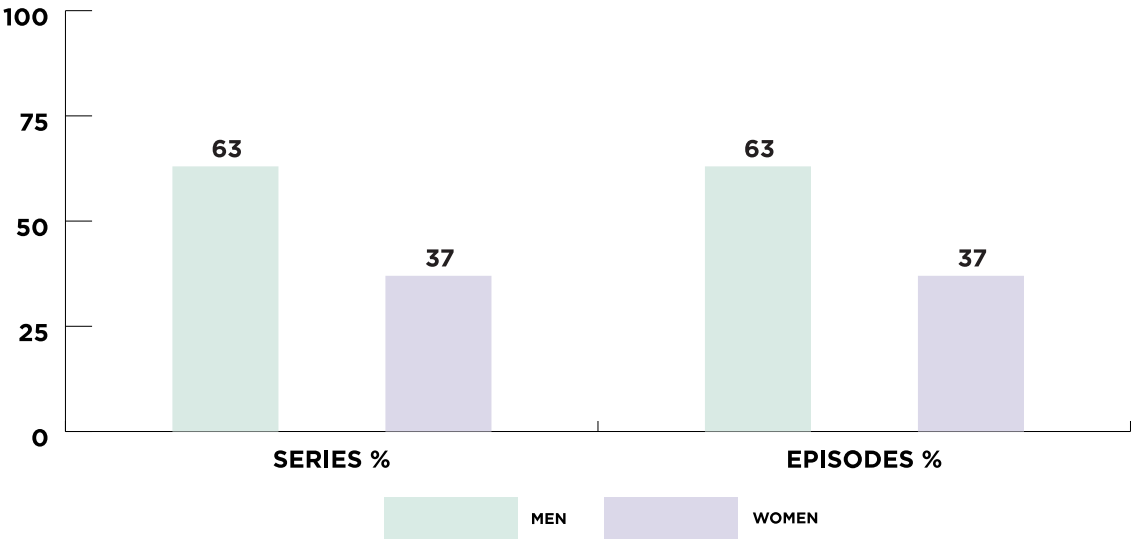
## The Showrunner Effect

In WIVOS 19, our last report, we found the *Showrunner Effect*: when women showrun, significantly more women are employed in all three key creative roles. This effect is strongly evident in the current data as well. Women-led series employ far more women than men-led series.

However, the gender of the showrunner seems to have little effect on the employment of Black women & Women of Colour and Indigenous women.

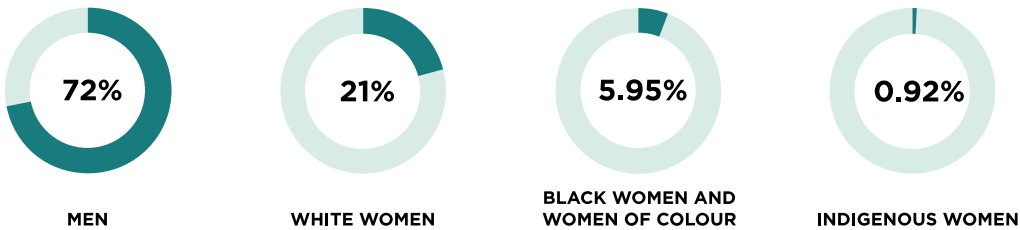
Anecdotally, we hear from women showrunners that they do not have hiring authority. Thus the higher percentages of women on women-run series might not be entirely because of choices made by women showrunners. However, it is possible that executives who hire women to showrun are more inclined to support the hiring of women as writers, directors and cinematographers. Executives who hire men to run their series may default to hiring men in key creative roles. Certainly the employment difference in these two environments (men-run and women-run) is striking.

SHOWRUNNERS 2019

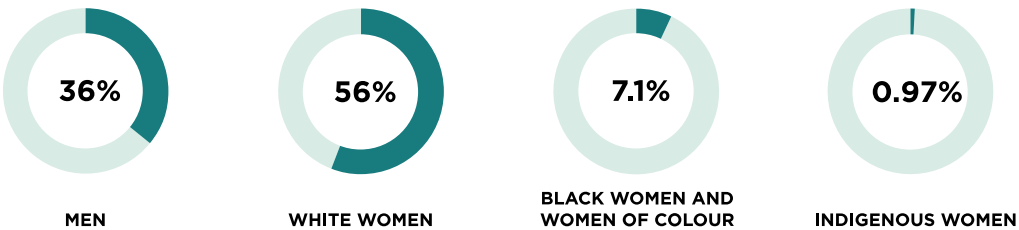


\*There were no split men-women showrunning teams in 2019.

EMPLOYMENT  
MEN-RUN SERIES 2019



EMPLOYMENT  
WOMEN-RUN SERIES 2019

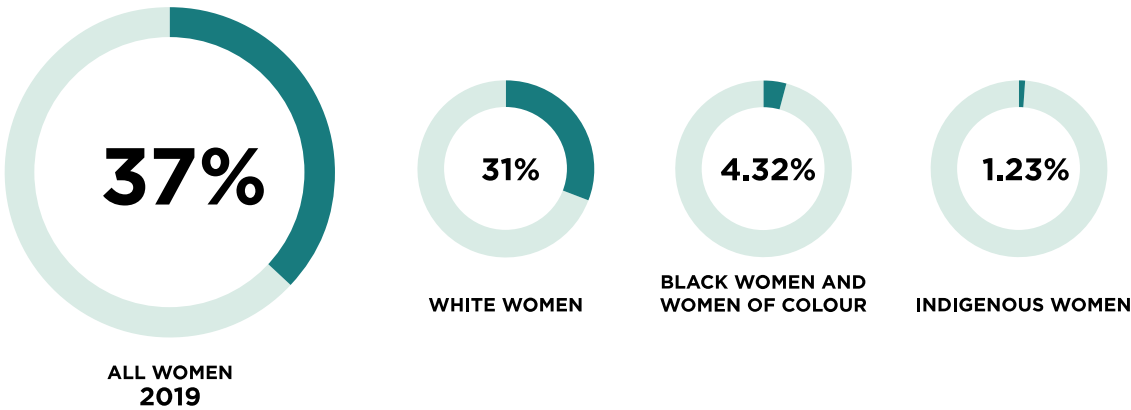


# Craft Categories and Showrunner

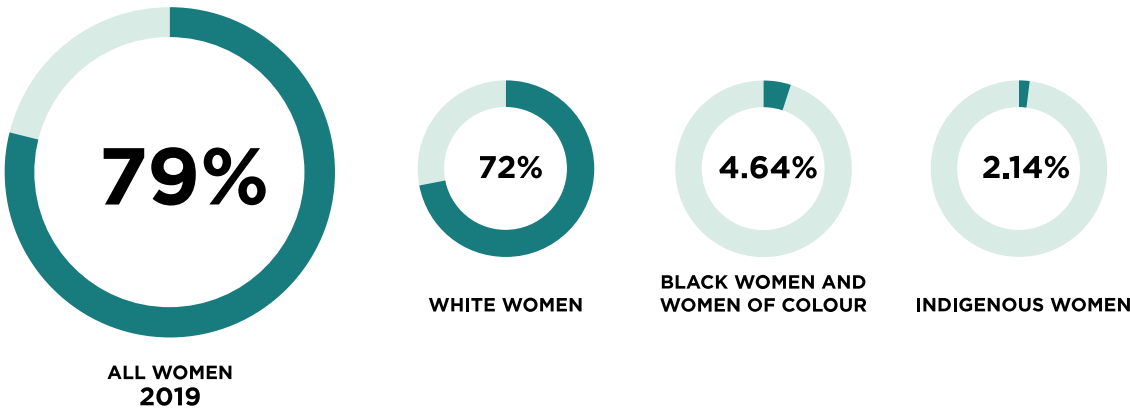
In 2019, less than 30% of the key creative work on series run by men went to women. By contrast, on series run by women, more than 64% of key creative work went to women. A slightly higher percentage of Black women & Women of Colour worked on women-run series. Indigenous women did not fare well no matter who was showrunning

Women’s share of writing work on men-run series has almost doubled to 37% in 2019. On women-led series, women’s share of writing has hovered around 80% for three years.

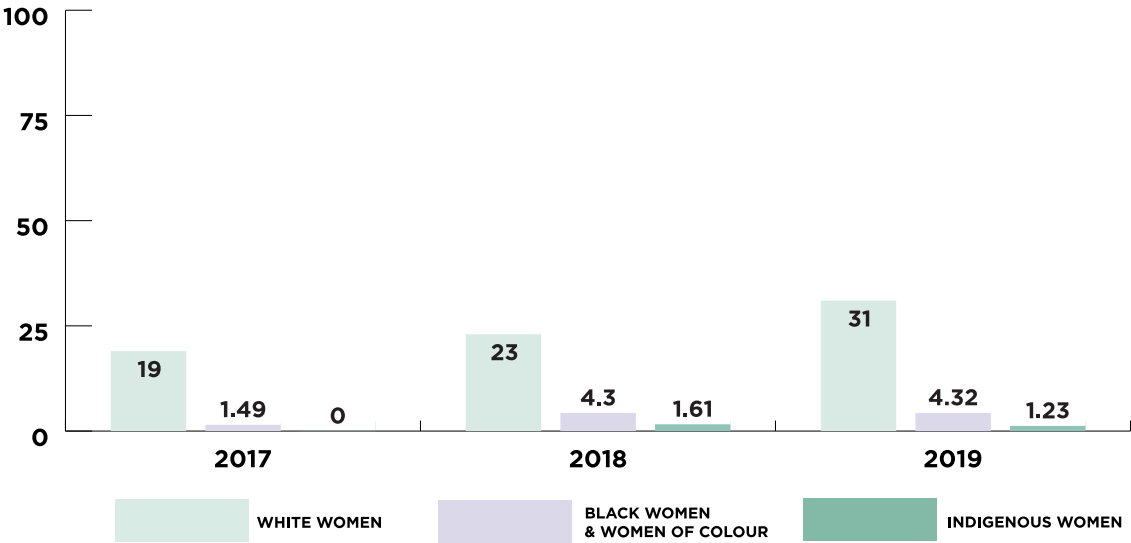
WRITING  
TV EPISODES SHOWRUN BY MEN



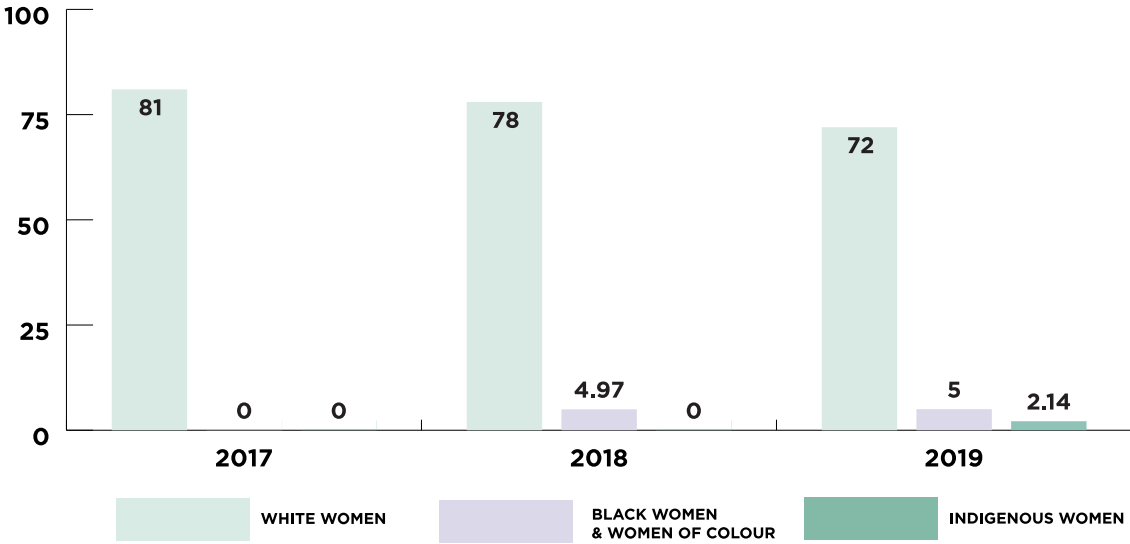
WRITING  
TV EPISODES SHOWRUN BY WOMEN



WOMEN’S SHARE OF WRITING  
MEN-RUN SERIES 2017-2019



WOMEN’S SHARE OF WRITING  
WOMEN-RUN SERIES 2017-2019

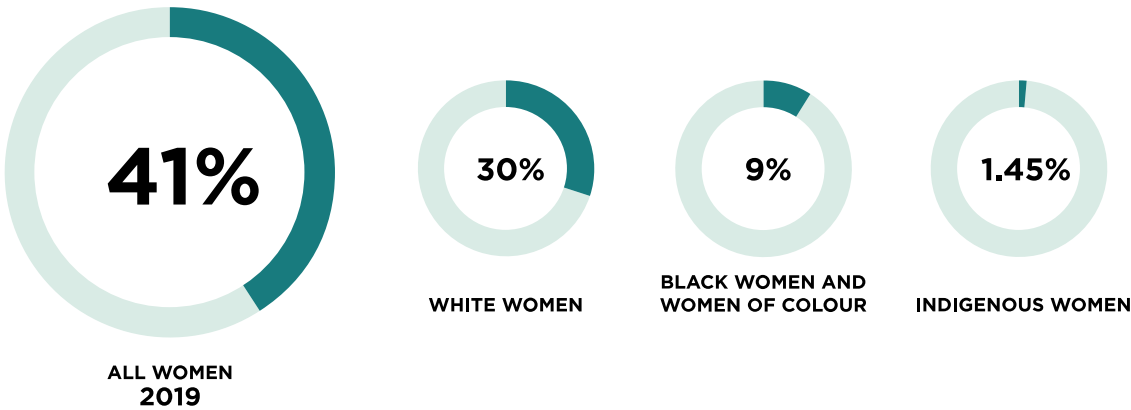


# Craft Categories and Showrunner

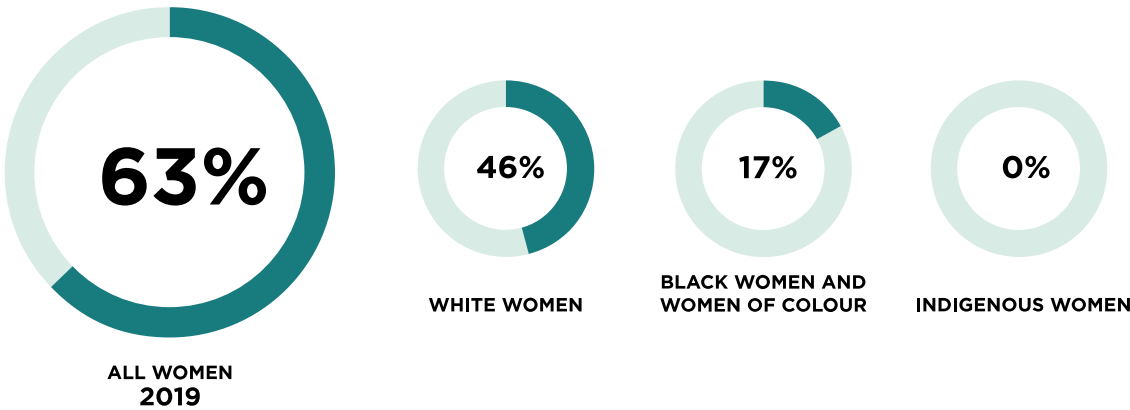
On series run by men, women saw the greatest gains in directing with women's share rising to 41.3% in 2019, which was still 20% less than their share of directing on women-run series. Black women & Women of Colour shared in this increase while Indigenous women directors did not.

On series run by women, women's share of directing work increased to 62.92% of episodes, including 16.85% for Black women & Women of Colour. In 2019, no Indigenous women directors worked on women-run series.

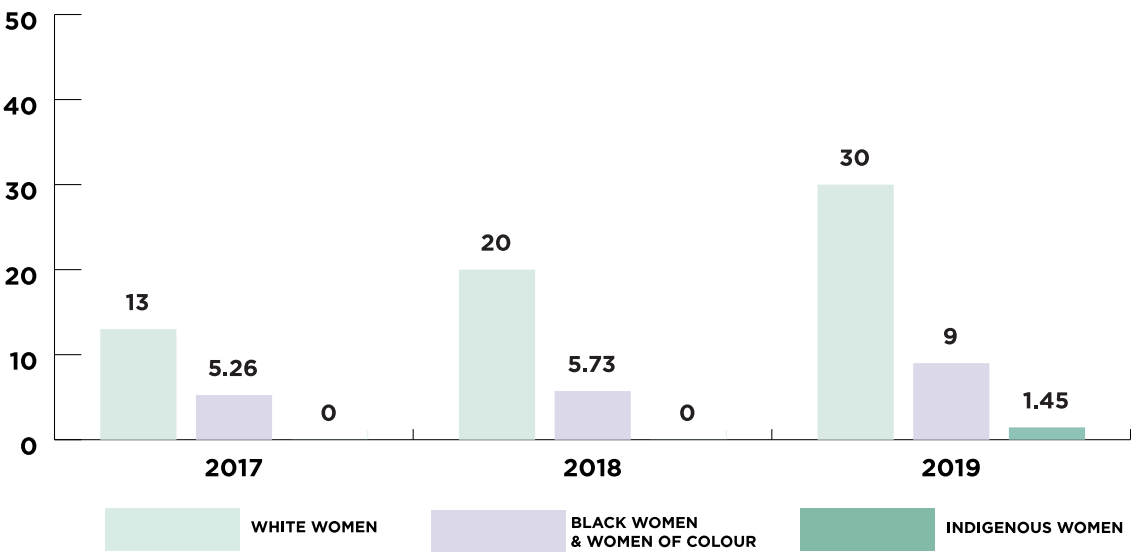
DIRECTING  
TV EPISODES SHOWRUN BY MEN



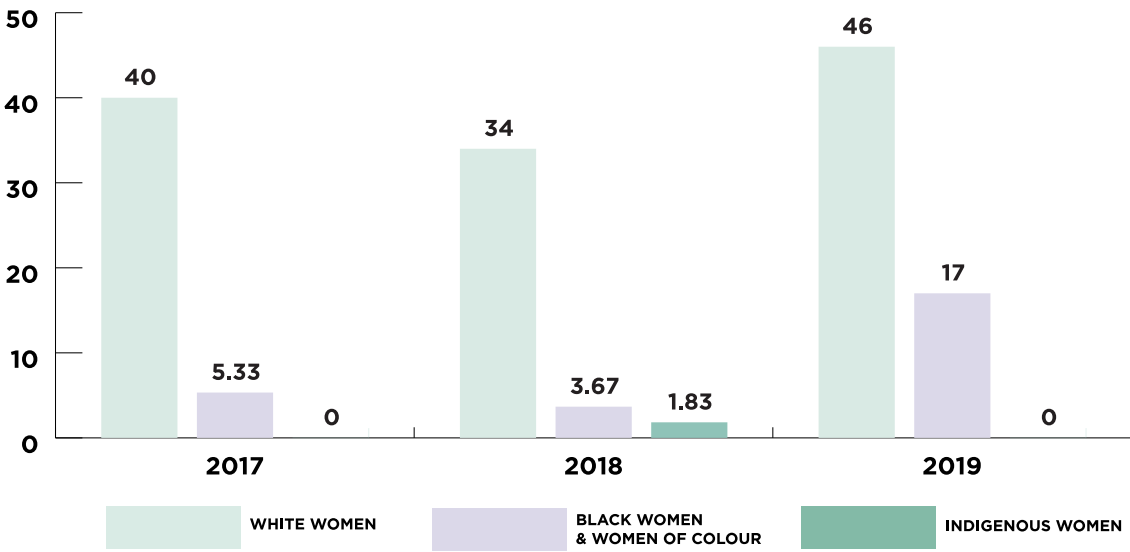
DIRECTING  
TV EPISODES SHOWRUN BY WOMEN



DIRECTING  
MEN-RUN SERIES

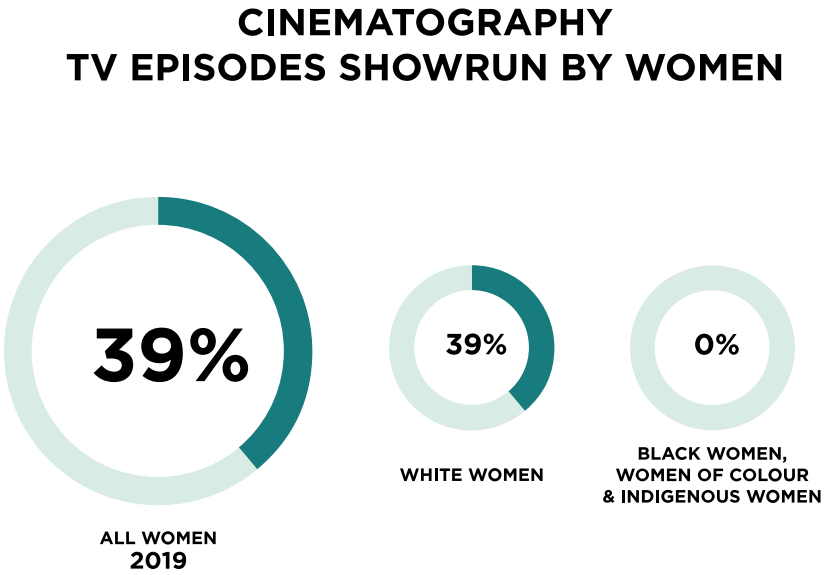
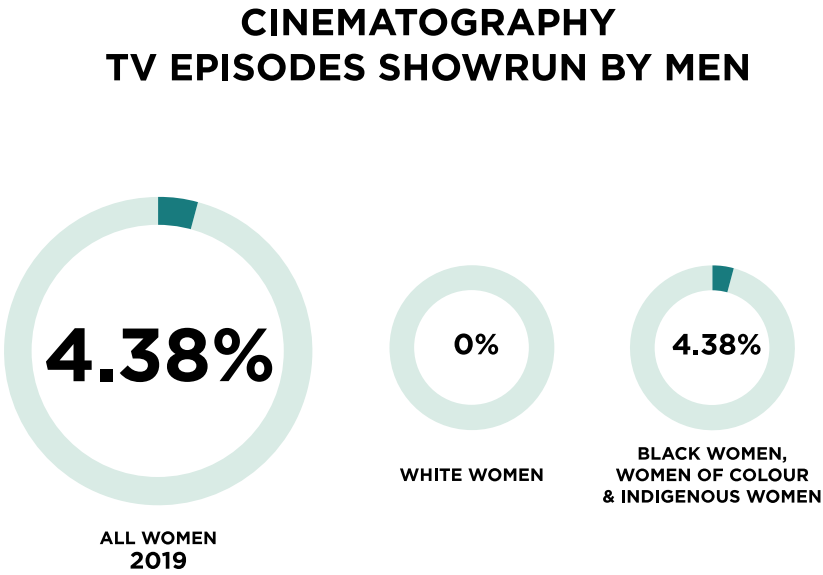


DIRECTING  
WOMEN-RUN SERIES



# Craft Categories and Showrunner

When it comes to cinematographers, the difference between men-run and women-run series is most striking. In 2019, fewer than 5% of men-run episodes had women cinematographers compared with nearly 40% of women-led episodes.



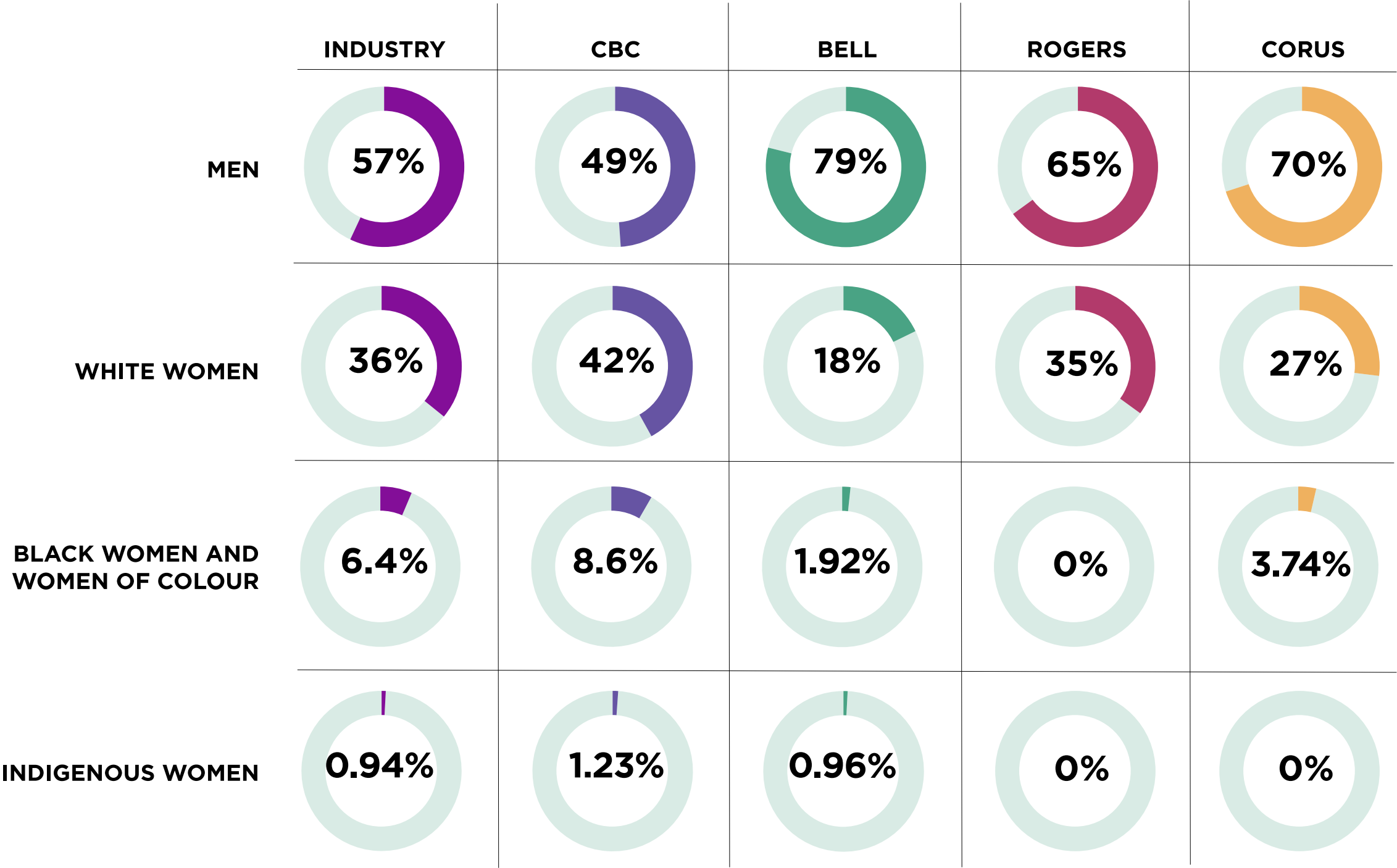
# Broadcaster

We examined women’s employment in the key creative roles in independently-produced series that aired on four broadcasters: CBC, Bell, Rogers and Corus. No APTN series fell into the scope of work for this study although they were included in our last report. Note that broadcasters are not solely responsible for creative hiring but they do have significant input into all aspects of the series they commission, support through their CMF envelopes and ultimately broadcast.

Industry wide, women’s share of episodic writing, directing and cinematography (combined) is 35.70%. In 2019, series produced for Rogers were very close to that benchmark at 34.78%. Series produced for Corus and Bell fell well below it with 29.91% and 21.15% respectively. Series produced for CBC, surpassed the industry average offering women 51.43% of key creative work.

Since 2017, women’s share of work on series produced for CBC grew 17% to 51.43%. During the same time period, work for women on Rogers series grew 28.9% to 34.78%. On Corus series, women’s share of key creative work grew 18.24% from 29.91%. On Bell series, women’s share of work dropped slightly from 22.12% to 21.15% in 2019. However, 2018 was a slightly better year for women on Bell series when their share of work rose to 26.57%.

## WOMEN’S KEY CREATIVE WORK BY BROADCASTER (2019)

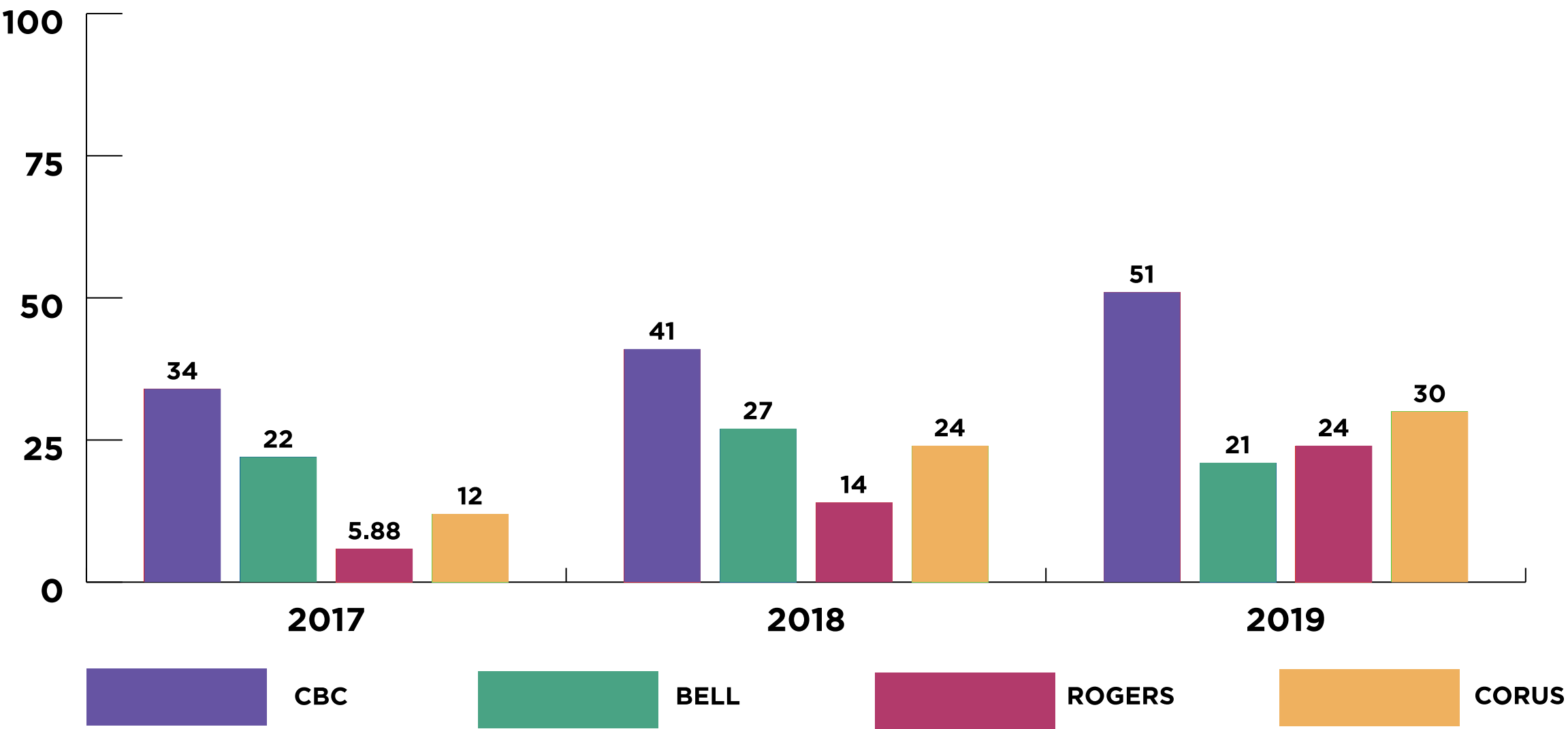




# Broadcaster

Since 2017, women’s share of work on series produced for CBC grew 17% to 51.43%. During the same time period, work for women on Rogers series grew 28.9% to 34.78%. On Corus series, women’s share of key creative work grew 18.24% from 29.91%. On Bell series, women’s share of work dropped slightly from 22.12% to 21.15% in 2019. However, 2018 was a slightly better year for women on Bell series when their share of work rose to 26.57%.

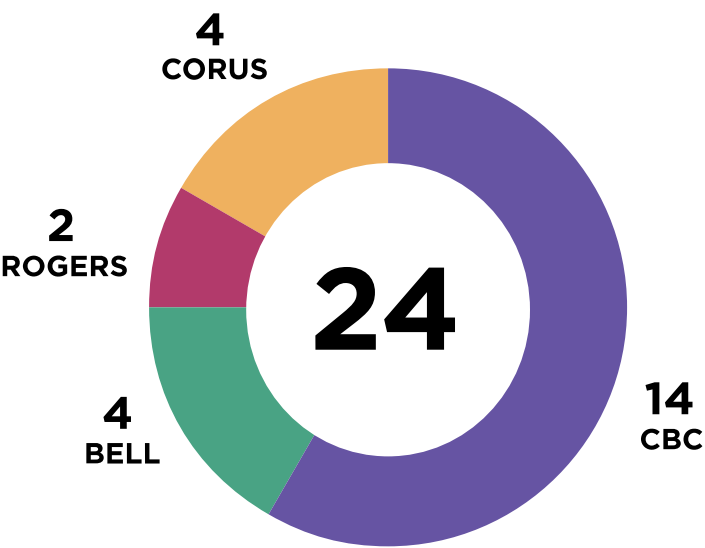
## CHANGE IN WOMEN’S SHARE OF KEY CREATIVE WORK BY BROADCASTER 2017-2019 (%)



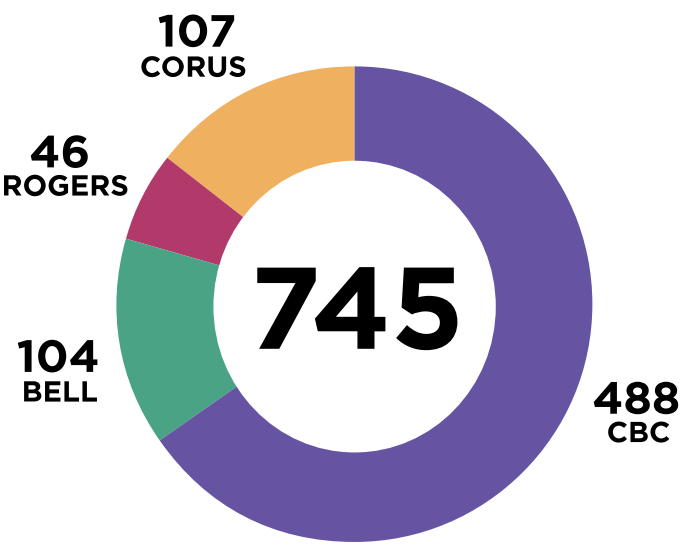
# Broadcaster

Women writers, directors and cinematographers find the majority of their work on series produced for CBC. CBC commissions more CMF-funded series than the other three broadcasters combined and those series hire women in greater percentages than the CMF-funded series commissioned by private broadcasters. CBC commissioned series were responsible for 66% of the 2019 contracts studied including 78% of all contracts to women and 88% of all contracts to Black women & Women of Colour.

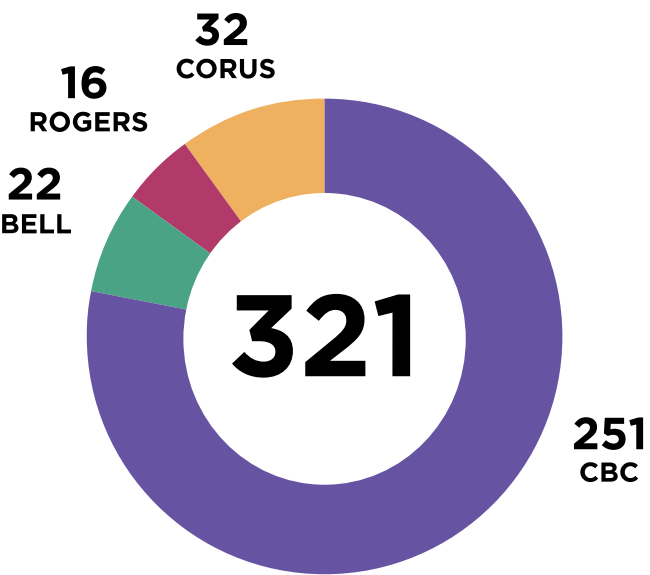
SERIES



ALL CONTRACTS



WOMEN'S CONTRACTS



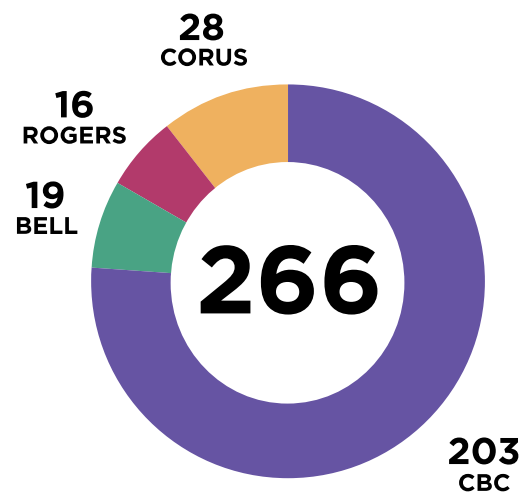
# Broadcaster

By comparison, Bell commissioned series were responsible for 14% of total contracts but only 7% of the contracts to women and 4% of the contracts to Black women & Women of Colour. Corus series also issued 14% of the total contracts, 10% of the contracts to women and 8% of the contracts to Black women & Women of Colour. Rogers series were responsible for 6% of the contracts and 5% of the contracts to women. No Black women & Women of Colour worked in key creative roles on Rogers-commissioned series.

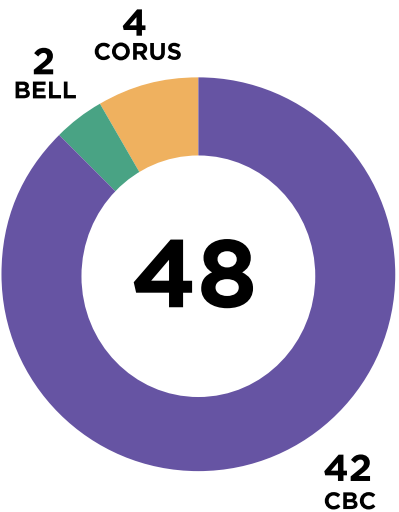
Of the 2019 contracts studied, seven went to Indigenous women, six of those on CBC series

CBC had the greatest percentage of series showrun by women. Although CBC commissioned only 58% of total series, they commissioned 78% of the women-led series (seven series in 2019). Bell and Corus each commissioned 17% of the 2019 series but only 11% each of the women-run series (one series each). 8% of the 2019 series were produced for Rogers and none of them were run by women..

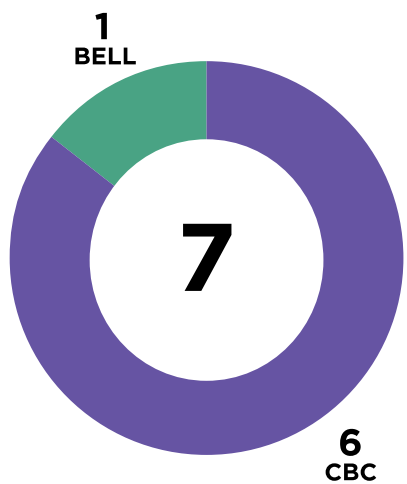
CONTRACTS  
TO WHITE WOMEN



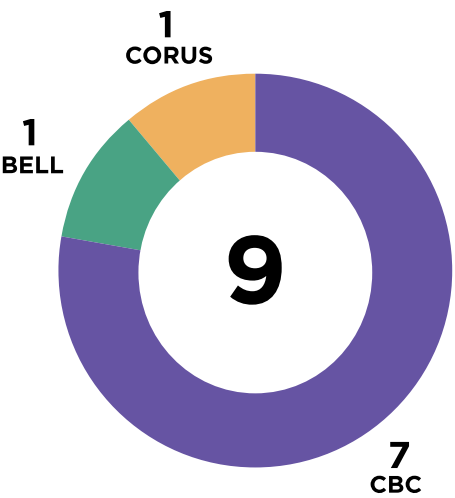
CONTRACTS  
TO BLACK WOMEN & WOMEN OF COLOUR



CONTRACTS  
TO INDIGENOUS WOMEN



WOMEN-RUN SERIES



Women have seen steady growth in employment in key creative roles at the national broadcaster since 2017. Gains in employment for Black women & Women of Colour have been fueled particularly by work as directors. Indigenous women have not seen similar gains. In 2019, 50% of the CBC series in this study were led by women showrunners.

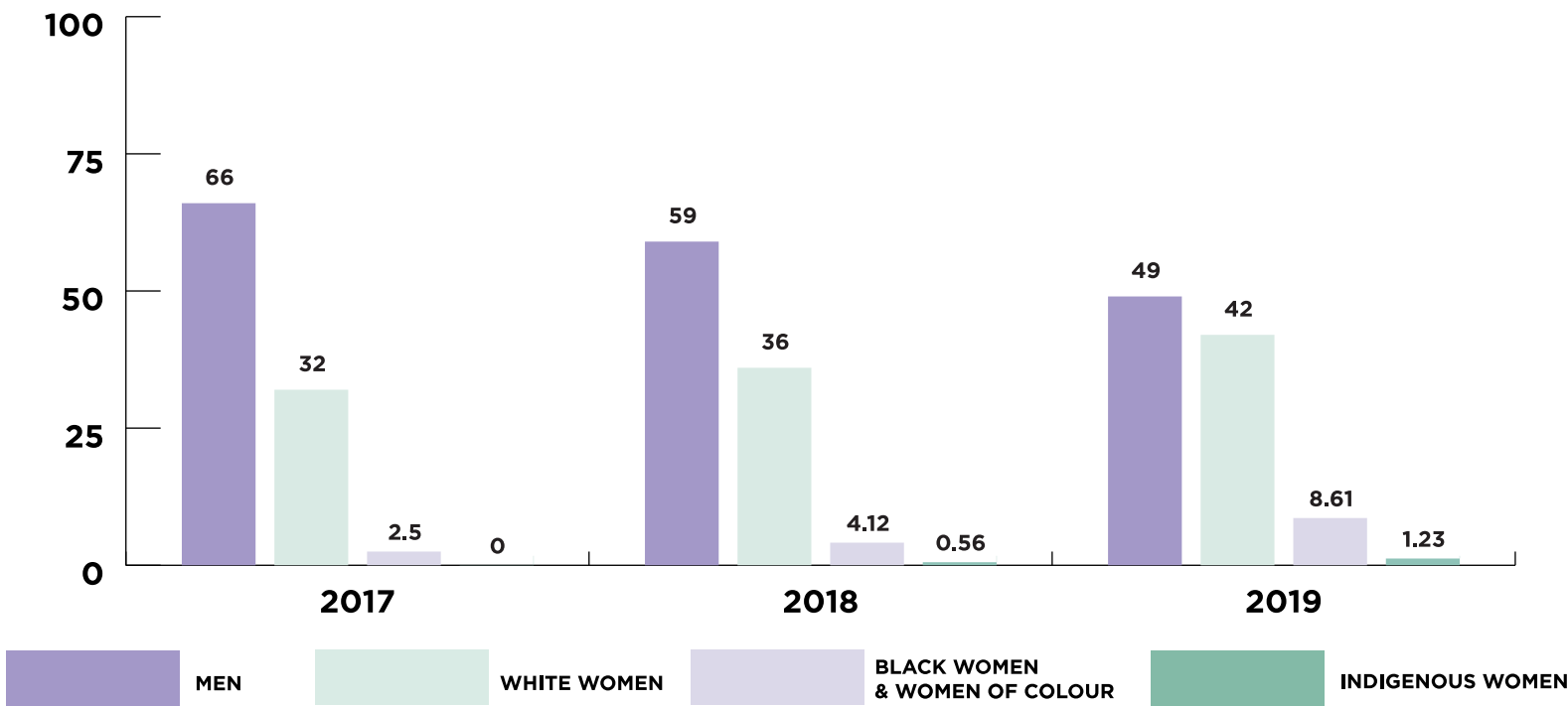
SCOPE

	2017	2018	2019
# SERIES	15	13	14
# EPISODES	163	148	137

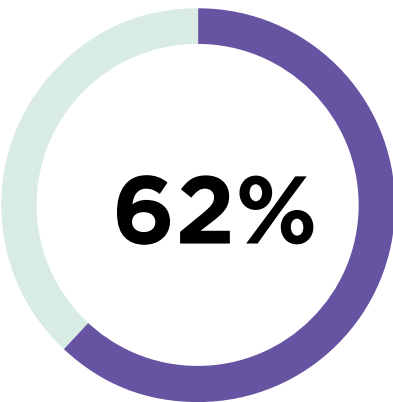
WHO RUNS THE SHOW  
CBC

	2017	2018	2019
MEN-RUN SERIES	8	7	7
WOMEN-RUN SERIES	6	6	7
SPLIT TEAM-RUN SERIES	1	0	0

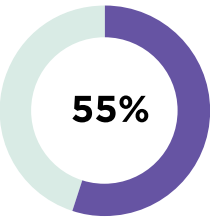
% KEY CREATIVE WORK



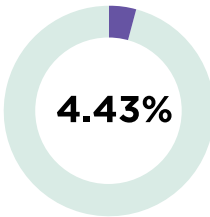
WRITING



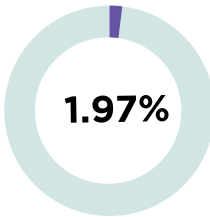
ALL WOMEN 2019



WHITE WOMEN

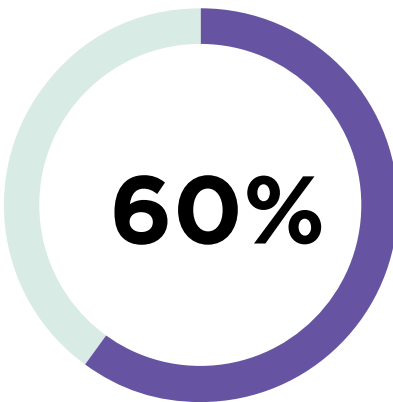


BLACK WOMEN AND WOMEN OF COLOUR

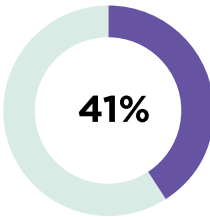


INDIGENOUS WOMEN

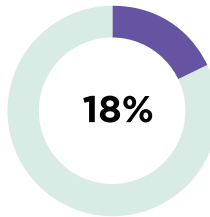
DIRECTING



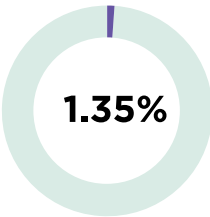
ALL WOMEN 2019



WHITE WOMEN

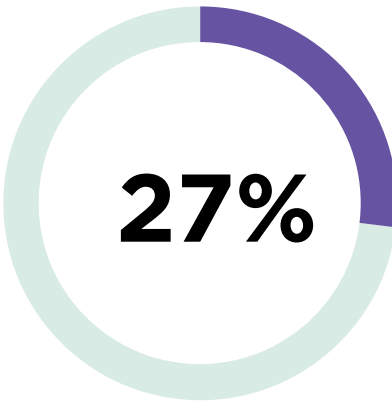


BLACK WOMEN AND WOMEN OF COLOUR

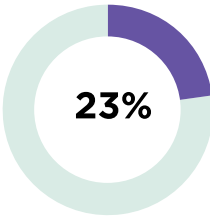


INDIGENOUS WOMEN

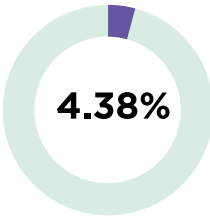
CINEMATOGRAPHY



ALL WOMEN 2019



WHITE WOMEN



BLACK WOMEN, WOMEN OF COLOUR & INDIGENOUS WOMEN

# Bell Media

Over three years there was little change in the share of work for women on series commissioned by Bell. Throughout the rest of the industry—in both film and TV—directing is the area of highest employment for Black women & Women of Colour. However, not a single Woman of Colour was employed to direct an episode of a Bell-commissioned series dating back to 2014—a total of 298 episodes. In the last three seasons, of the 360 employment opportunities on 14 series, five were filled by Black women & Women of Colour and two by Indigenous women. A drop in the participation of women as showrunners may be related to the lack of opportunities for women on Bell-commissioned series.

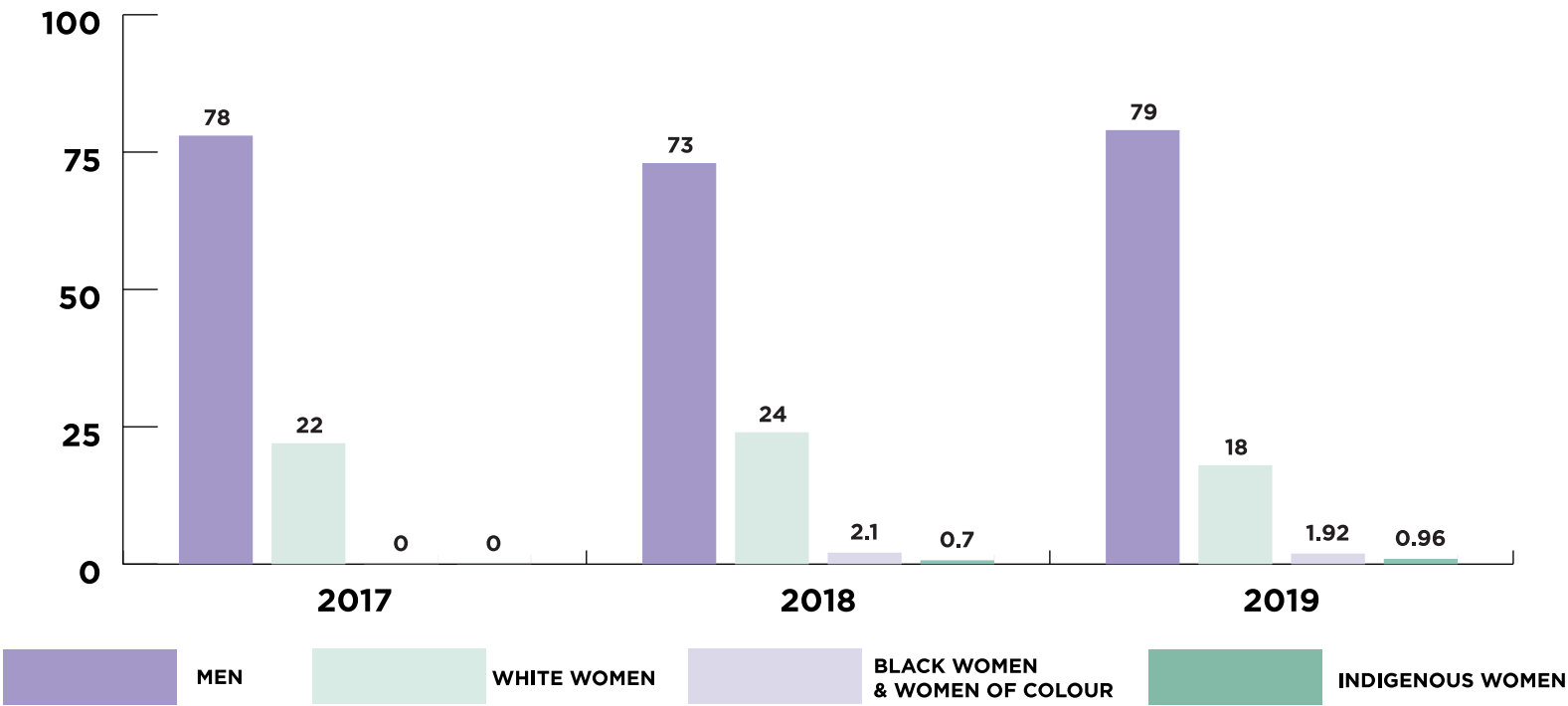
## SCOPE

	2017	2018	2019
# SERIES	4	6	4
# EPISODES	33	44	31

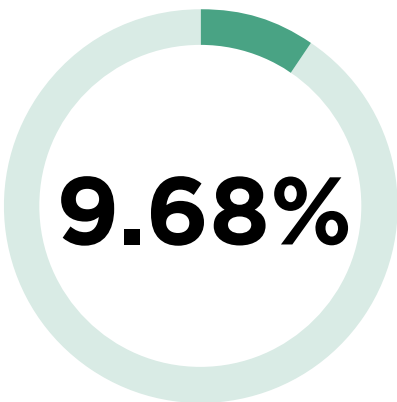
## WHO RUNS THE SHOW BELL MEDIA

	2017	2018	2019
MEN-RUN SERIES	2	3	3
WOMEN-RUN SERIES	1	2	1
SPLIT TEAM-RUN SERIES	1	1	0

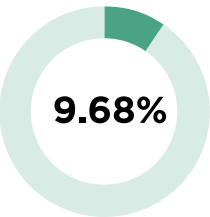
## % KEY CREATIVE WORK



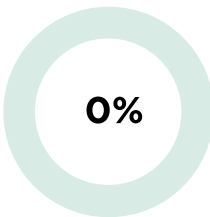
DIRECTING



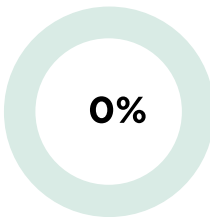
ALL WOMEN  
2019



WHITE WOMEN

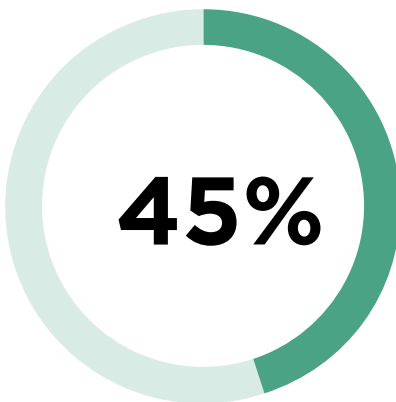


BLACK WOMEN AND  
WOMEN OF COLOUR

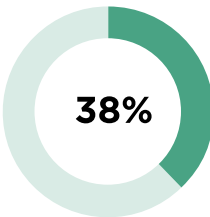


INDIGENOUS WOMEN

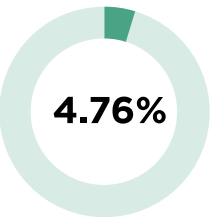
WRITING



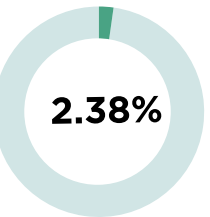
ALL WOMEN  
2019



WHITE WOMEN

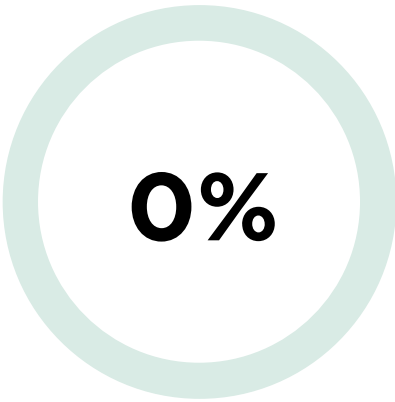


BLACK WOMEN AND  
WOMEN OF COLOUR

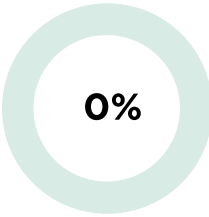


INDIGENOUS WOMEN

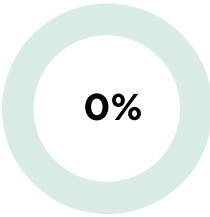
CINEMATOGRAPHY



ALL WOMEN  
2019



WHITE WOMEN



BLACK WOMEN,  
WOMEN OF COLOUR  
& INDIGENOUS WOMEN



# Rogers

Over the three years, women’s share of key creative work at Rogers increased by nearly 30%, however it remains significantly lower than the industry average. While women’s share of directing work rose to 71% in 2019, none of that work was done by BIPOC women. In fact, key creative work for Black women & Women of Colour was nonexistent at Rogers in 2017 and 2019 and for Indigenous women for the entire three years. Over three years, six series were produced for Rogers. Only one (17%) of the six series produced for Rogers was woman-run, including zero in 2019.

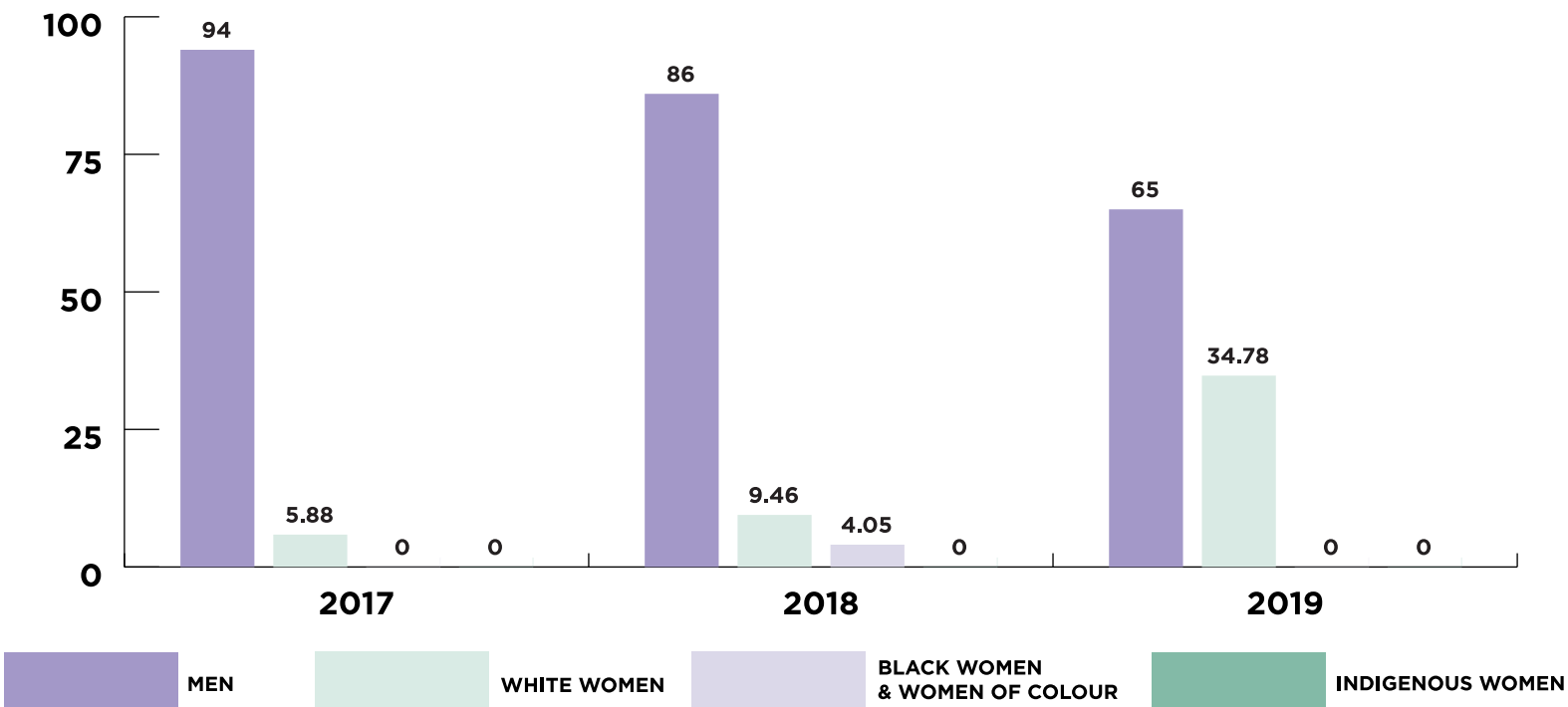
SCOPE

	2017	2018	2019
# SERIES	1	3	2
# EPISODES	8	24	14

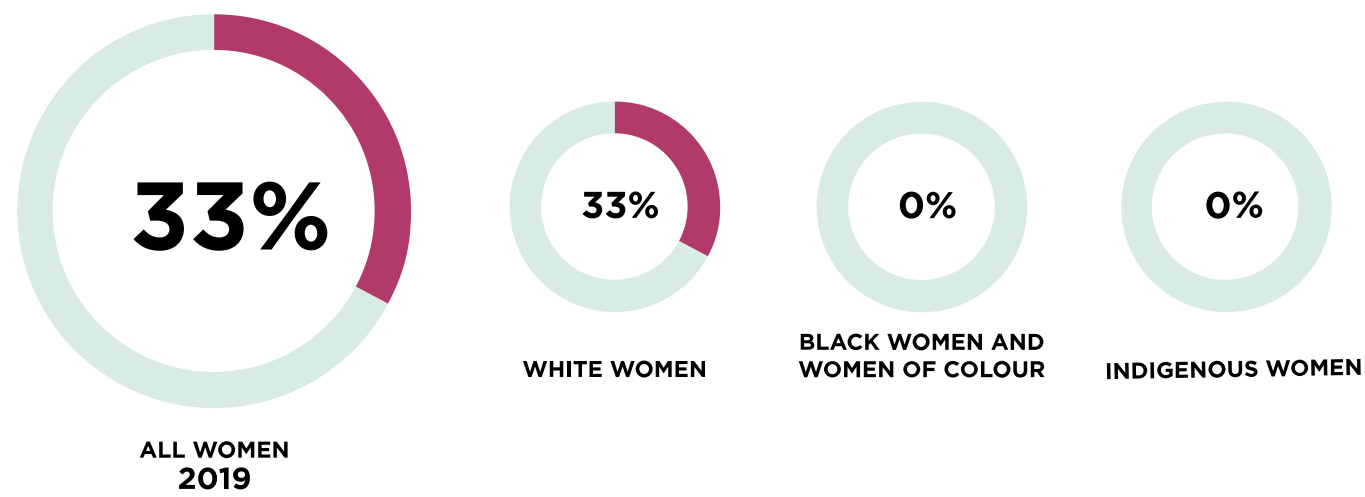
WHO RUNS THE SHOW  
ROGERS

	2017	2018	2019
MEN-RUN SERIES	1	2	2
WOMEN-RUN SERIES	0	1	0
SPLIT TEAM-RUN SERIES	0	0	0

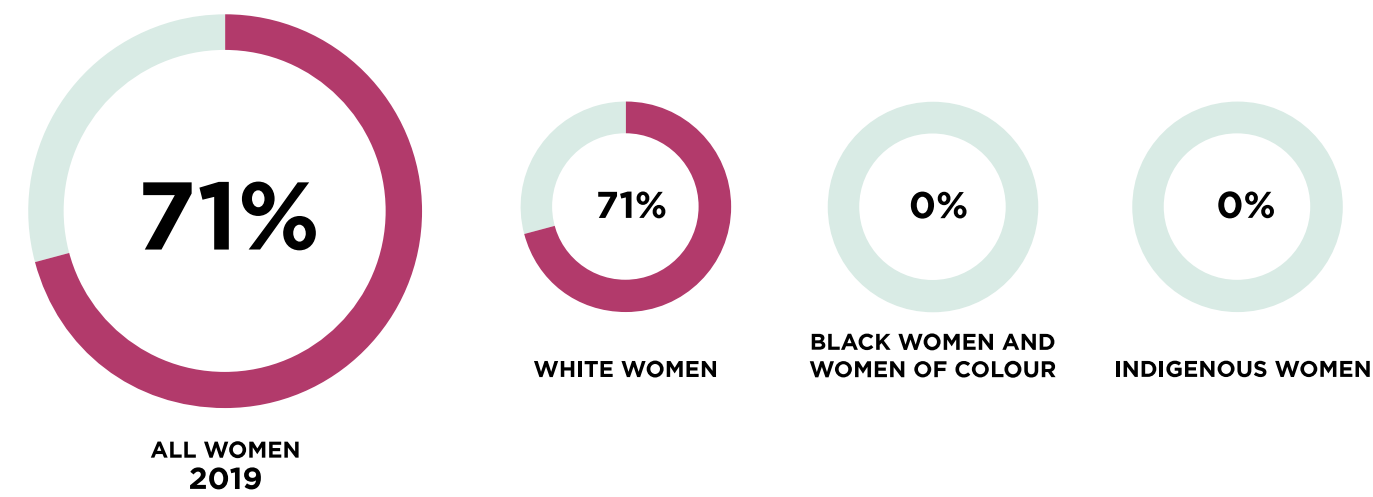
% KEY CREATIVE WORK



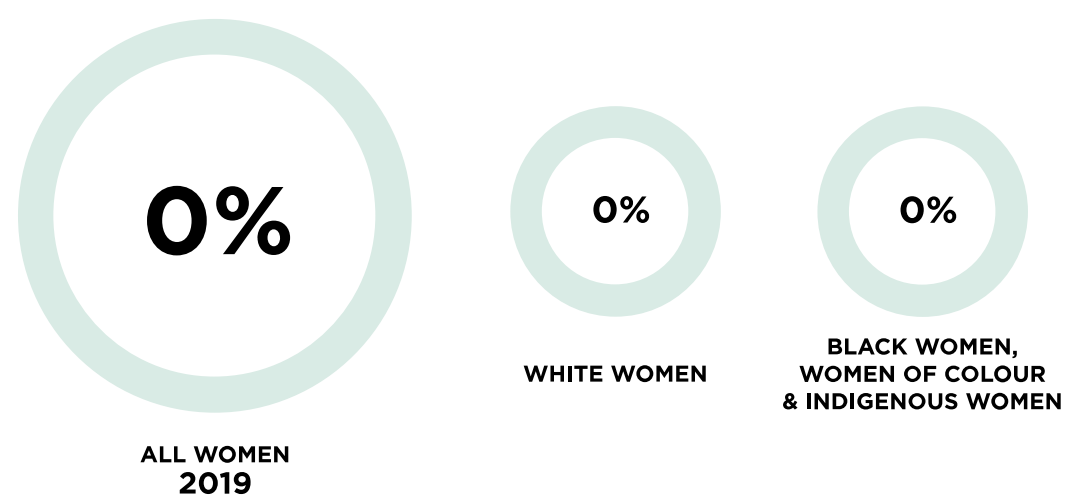
WRITING



DIRECTING



CINEMATOGRAPHY



Between 2017 and 2019 women’s share of work at Corus rose by 18% but it still remains below 30%. Work for Black women & Women of Colour increased but also remained below the industry average. Over the 114 episodes of 12 series produced for Corus from 2017 to 2019, there were 356 key creative employment opportunities. Only one of them—in 2018—went to an Indigenous woman. In both 2018 and 2019, 25% of Corus series were woman-run, an increase from 0% in 2017.

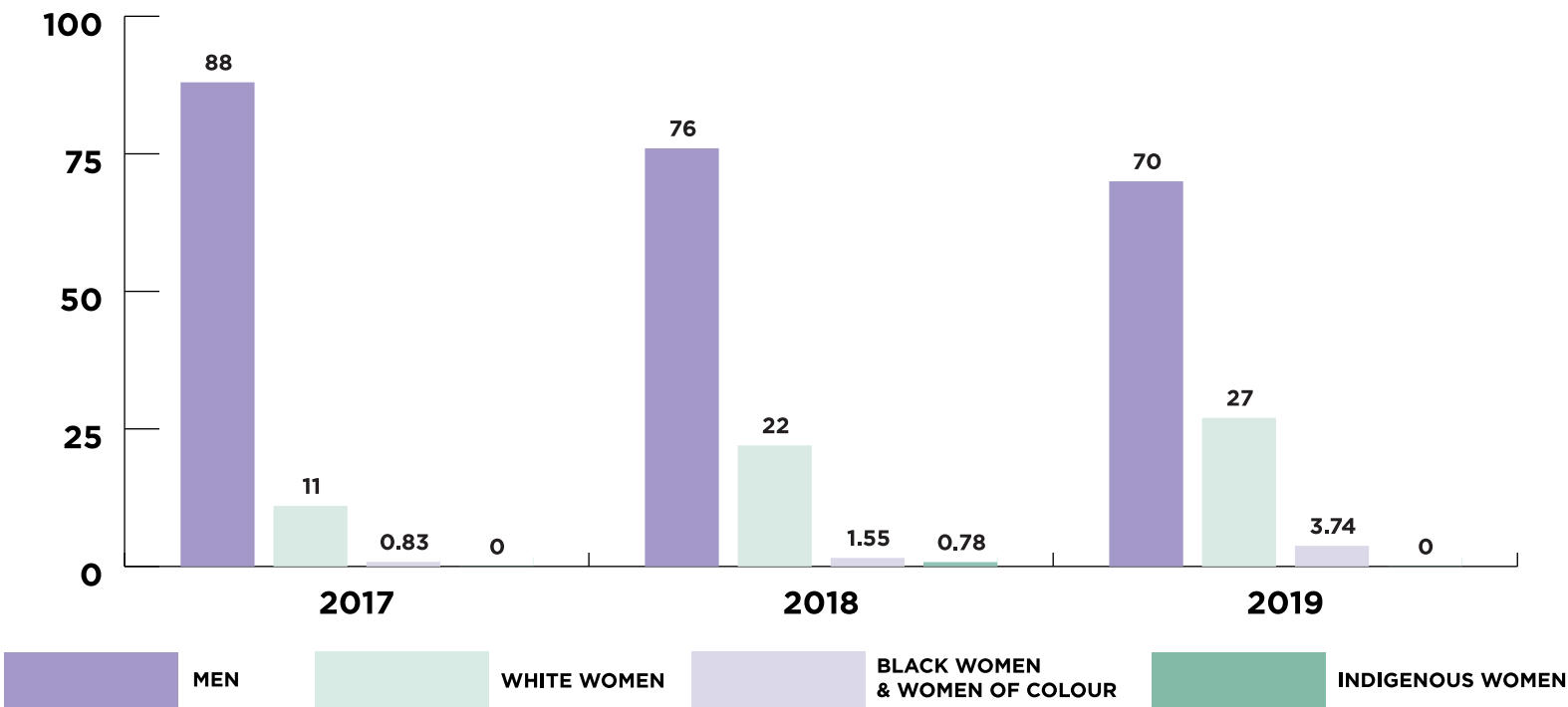
SCOPE

	2017	2018	2019
# SERIES	4	4	4
# EPISODES	39	41	34

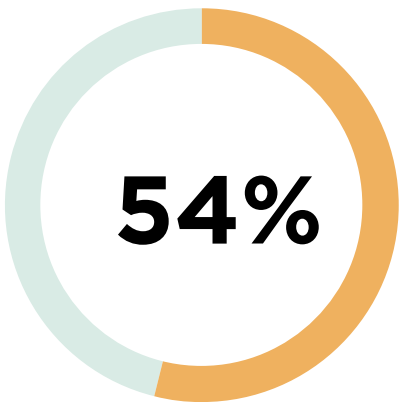
WHO RUNS THE SHOW  
CORUS

	2017	2018	2019
MEN-RUN SERIES	4	3	3
WOMEN-RUN SERIES	0	1	1
SPLIT TEAM-RUN SERIES	0	0	0

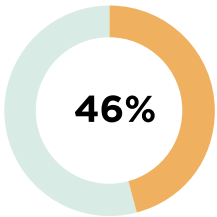
% KEY CREATIVE WORK



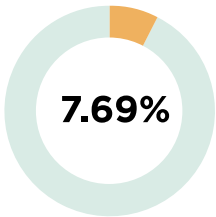
WRITING



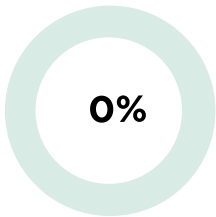
ALL WOMEN  
2019



WHITE WOMEN

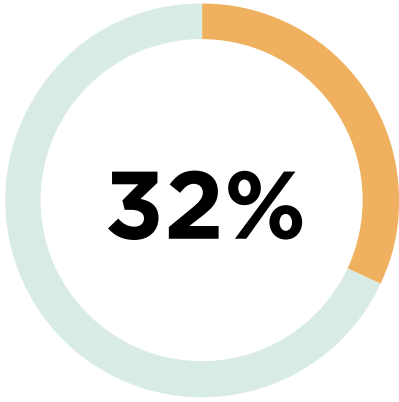


BLACK WOMEN AND  
WOMEN OF COLOUR

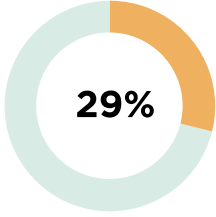


INDIGENOUS WOMEN

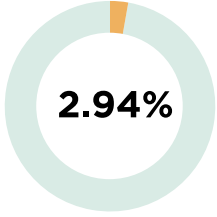
DIRECTING



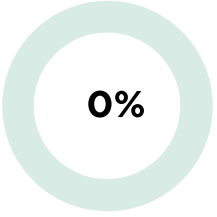
ALL WOMEN  
2019



WHITE WOMEN

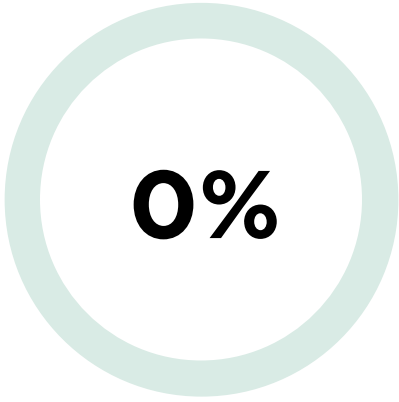


BLACK WOMEN AND  
WOMEN OF COLOUR

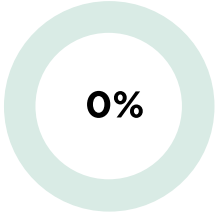


INDIGENOUS WOMEN

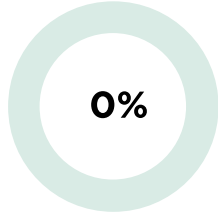
CINEMATOGRAPHY



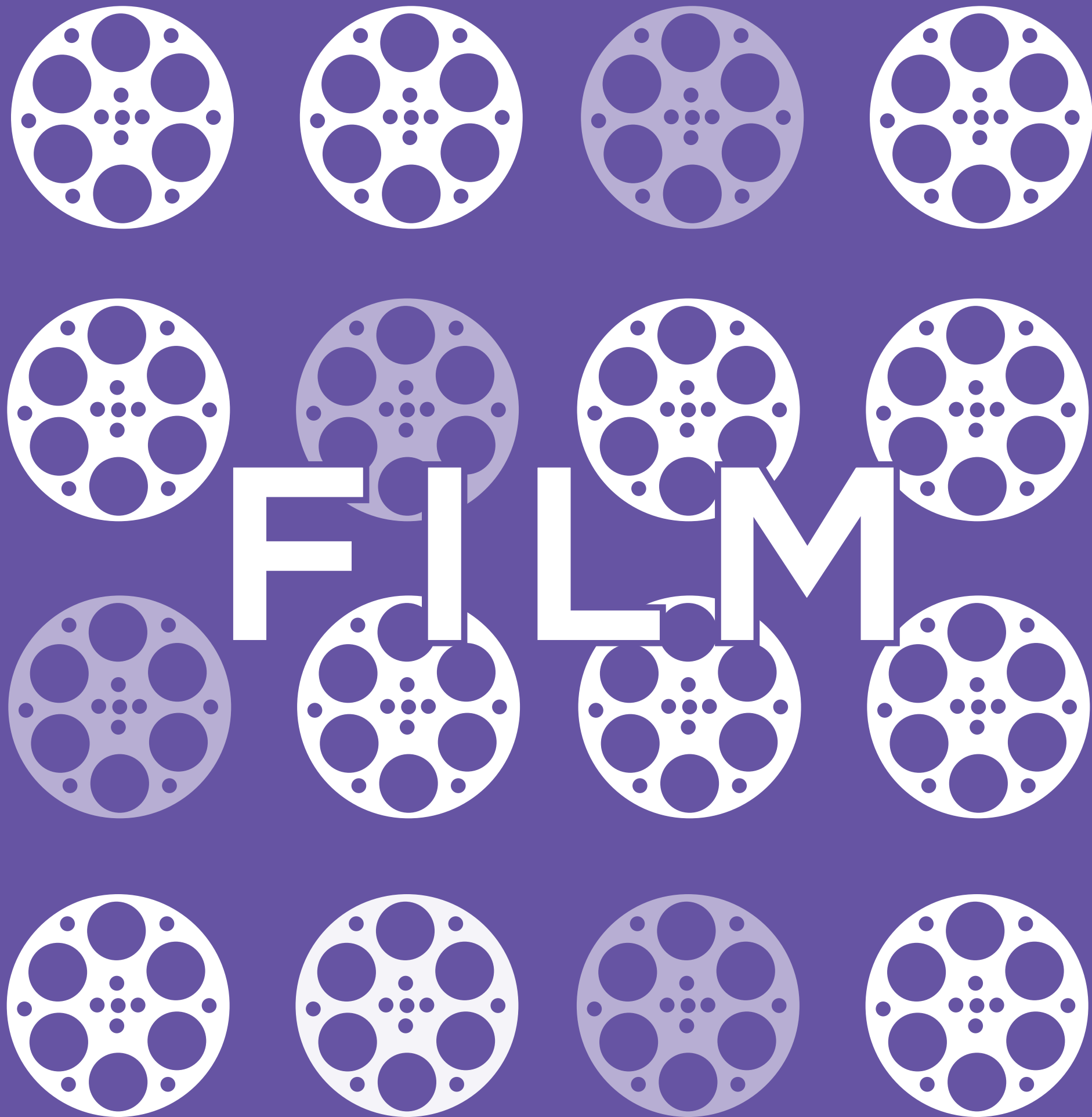
ALL WOMEN  
2019



WHITE WOMEN



BLACK WOMEN,  
WOMEN OF COLOUR  
& INDIGENOUS WOMEN



# Film Production

According to information provided by Telefilm, their investment in the productions studied over three years was \$215,000,000. The amount of funding and the number of projects funded grew in each of the years studied.

Please note that Telefilm was unable to provide data on cinematographers for 2018 and 2019 therefore we are unable to offer an overall women’s share of employment statistic as we have in TV and in previous reports. However, women’s share of both directing and writing work in film production hit the 40% mark in 2019 – a drop from 2018 in both work categories.

## SCOPE OF STUDY FILM PRODUCTIONS

	2017	2018	2019	TOTAL
INVESTMENT	\$68,248,422	\$72,891,477	\$74,311,763	\$215,451,662
# PROJECTS	88	122	135	345

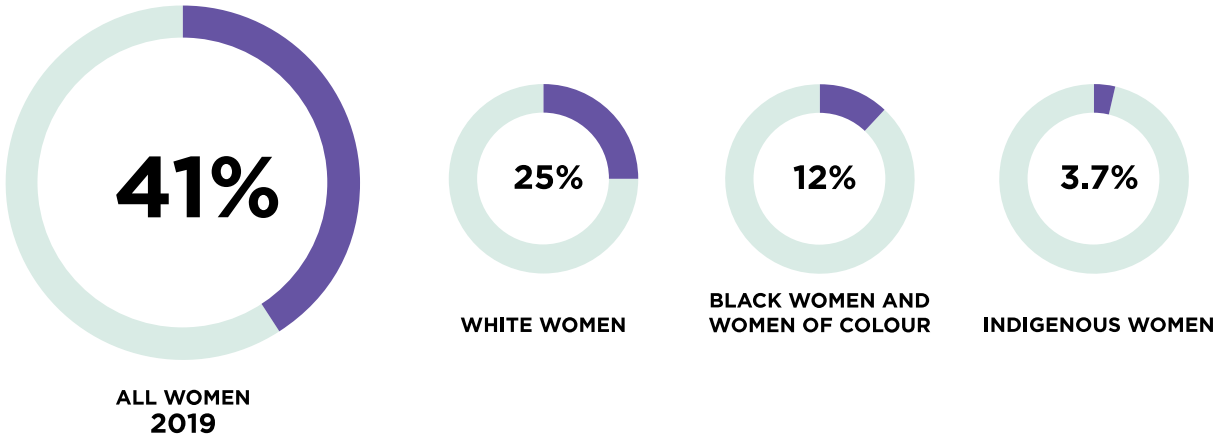
This Report includes 646 development projects and 257 film production projects funded by Telefilm in 2017-2018 (2018) and 2018-2019 (2019). Data from 2017 is included throughout for comparison purposes. Data on self-identification of gender, ethnicity and race was collected from a variety of sources including associations, news articles, film festival websites, social media, blogs, press interviews (video and print), individual websites and databases and by directly surveying some individuals. Researchers acknowledge the complications of self-identification in some communities- particularly within Indigenous communities.

# Film Production Employment—Writers

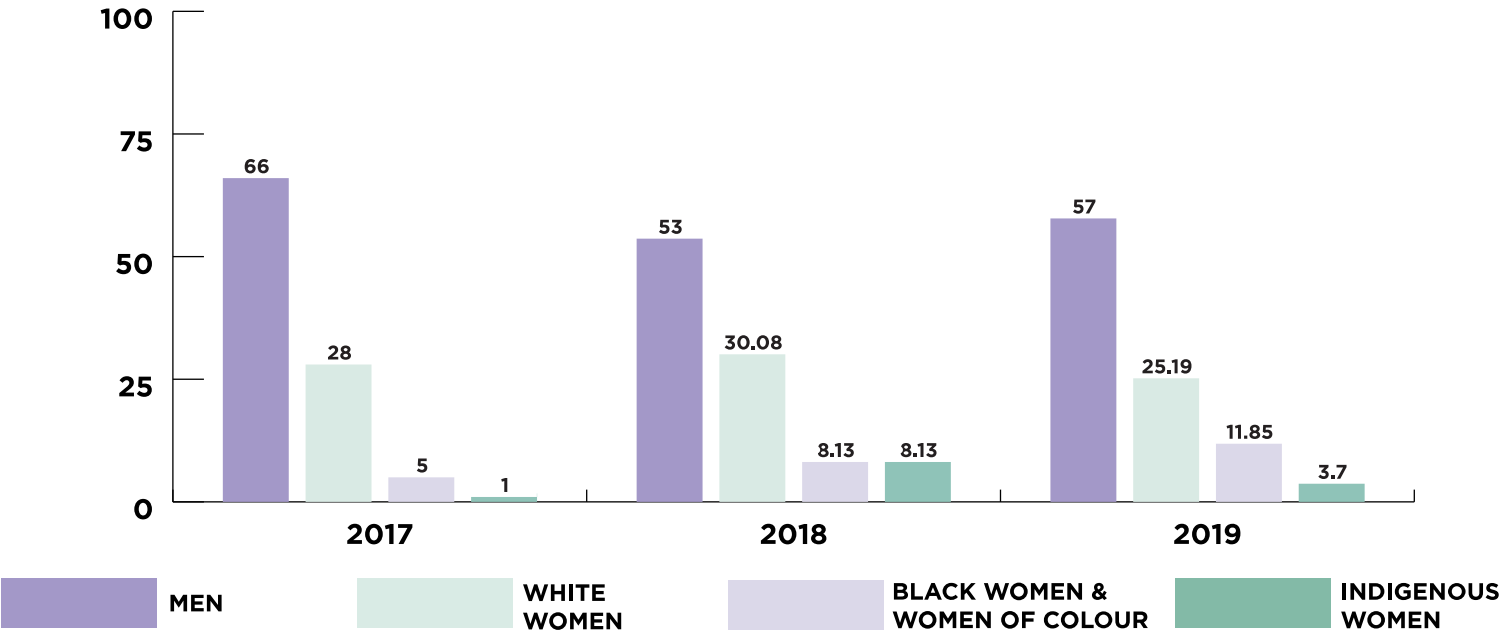
Women’s share of film production writing work increased over the three funding cycles, with the highest level in 2018 before dropping back to just over 40% in 2019. Since 2017, there has been consistent growth in the percentage of projects written by Black women & Women of Colour. There has been inconsistent growth in the percentage of projects written by Indigenous women. There has been a net decrease for white women.

Women writers seem to fare better in television where their share of writing work was 56.62%—a difference of almost 16%. In fact, women have been writing more than 40% of television episodes since 2016 and have written more than 50% since 2018.

## WRITING FILM PRODUCTION



## WOMEN’S SHARE OF FILM PRODUCTION WRITING WORK



### Non-binary Writers in Film Production

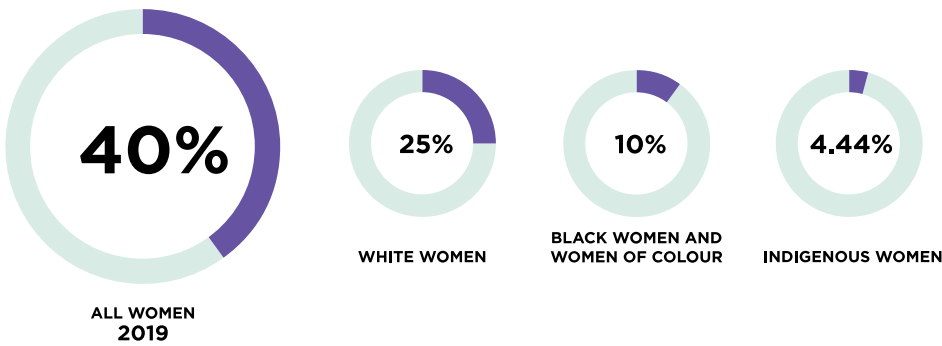
In 2019, two (1.48%) projects studied were written by non-binary writers. None of the writers of films produced in 2017 or 2018 self-identified as non-binary.

# Film Production Employment—Directors

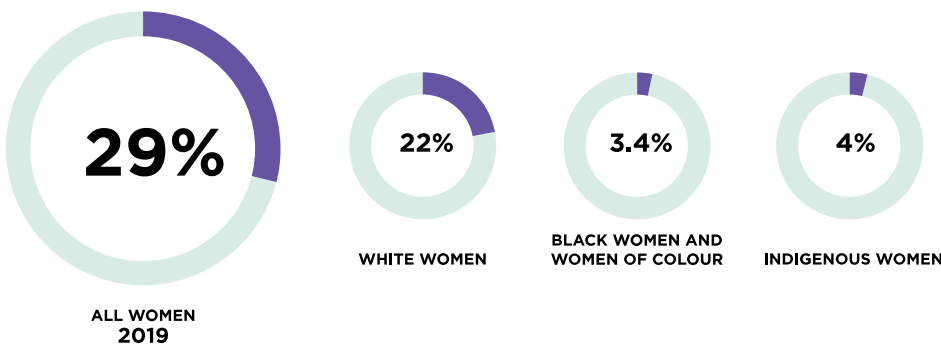
In 2019, women directed 40% of the films with just over 29% of Telefilm’s investment. While the percentage of films directed by women has increased, they are doing so on smaller budgets. Furthermore, women’s share of film directing still lags behind TV by nearly 10%.

None of the directors on any of these projects self-identified as non-binary.

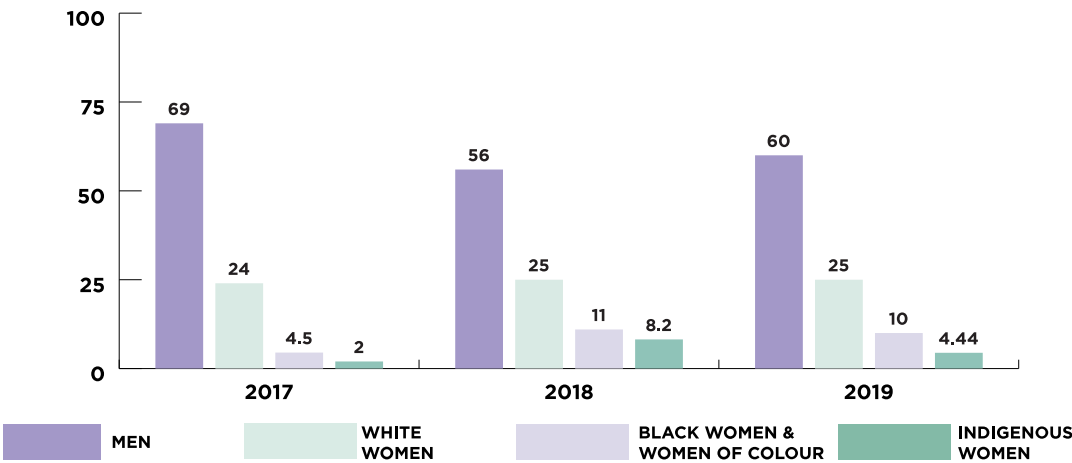
DIRECTING  
FILM PRODUCTION



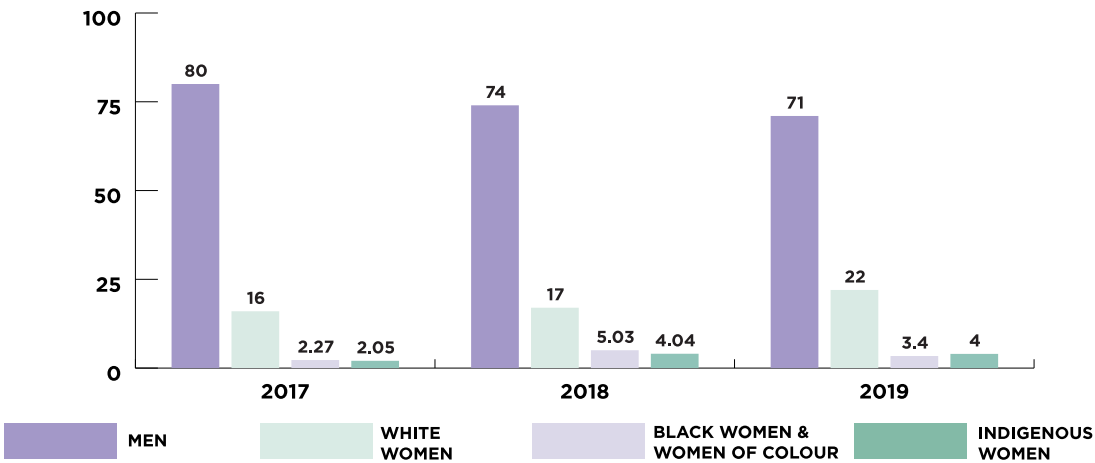
INVESTMENT  
FILM PRODUCTIONS DIRECTED BY WOMEN



% OF PROJECTS  
DIRECTED BY WOMEN



% INVESTMENT IN PROJECTS  
DIRECTED BY WOMEN



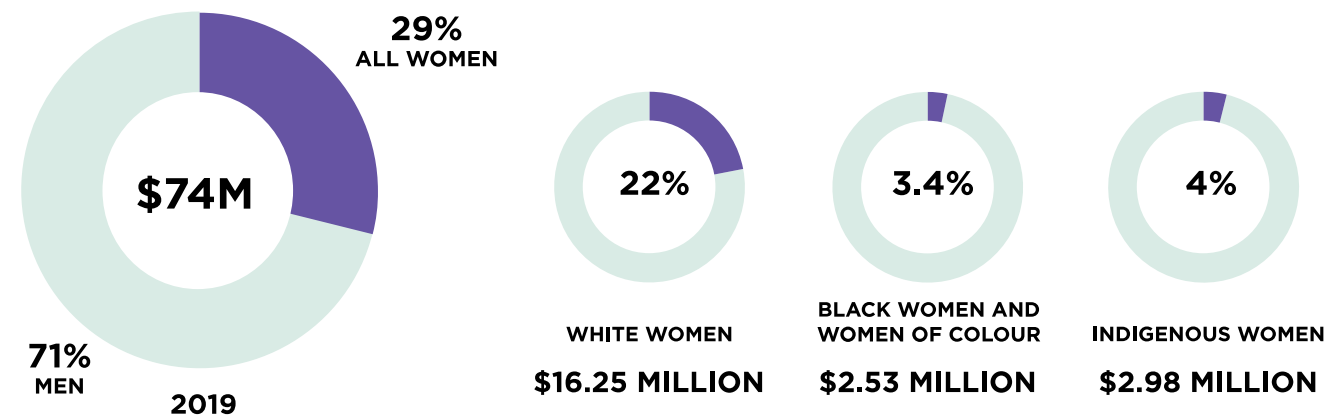


# Film Production Employment—Directors

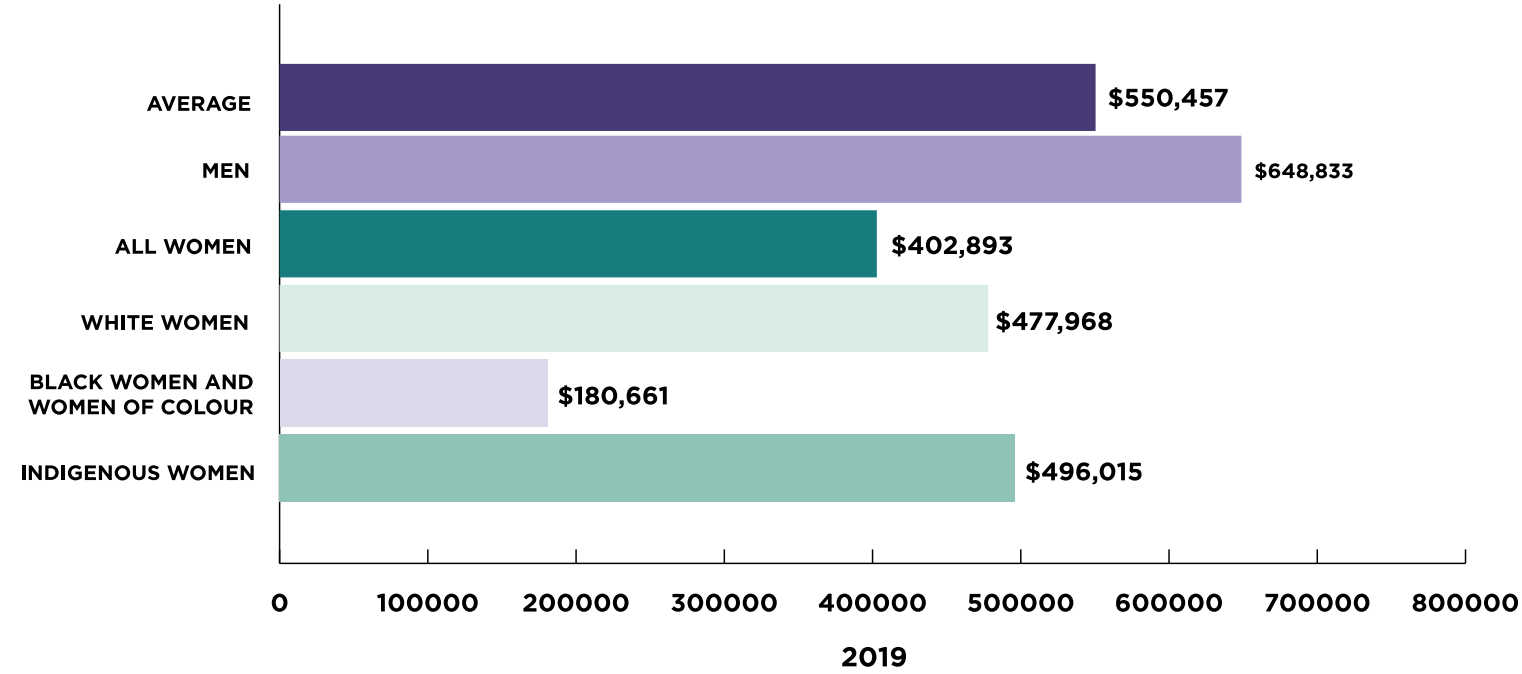
Between 2017 and 2019, women-directed films received 25.22% of Telefilm production financing or \$54M. By contrast, men-directed films were awarded \$52.5M in 2019 alone. Despite year over year growth in women’s share of funding, in 2019, women-directed films had yet to receive 30% of Telefilm’s total investment in film production.

In 2017 and 2019, films directed by Indigenous women received greater investment/project than other women, however these investments still fell below the average investment in films directed by men. Note that the total number of films directed by Indigenous women over three years was 18 of a total of 345 projects funded.

DIVISION OF INVESTMENT  
DIRECTORS 2019



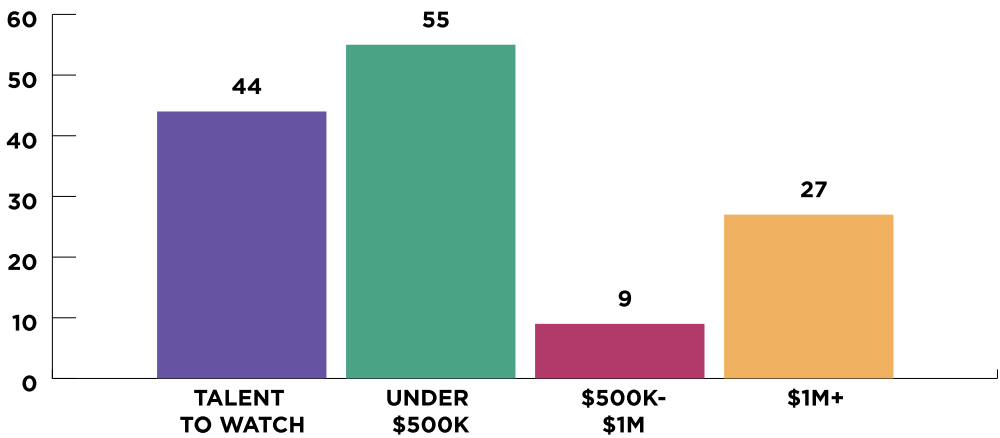
DIRECTING  
AVERAGE INVESTMENT/PROJECT



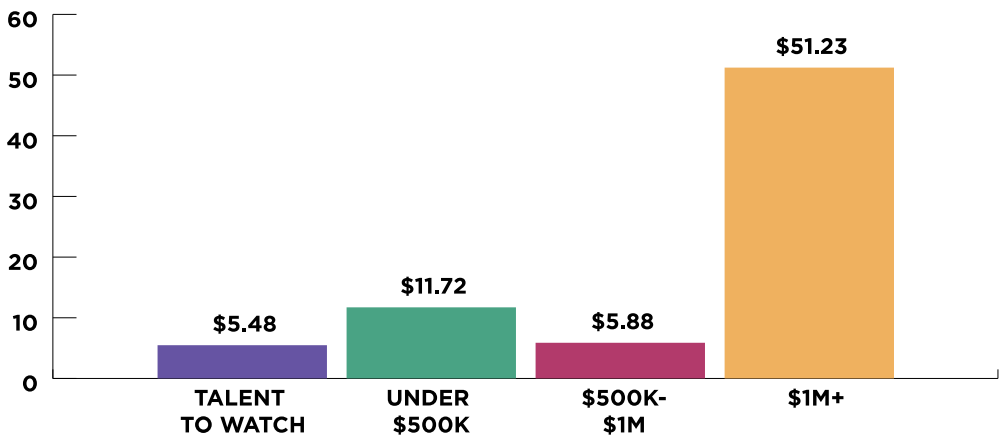
# Film Production Employment—Directors

Between 2017 and 2019, the average investment/project dropped for all directors, largely due to the introduction of Talent to Watch in 2018. This decrease was far more significant for Black women & Women of Colour who saw their investments/project drop more than \$200K to \$180K. While the average investments in men-directed films dropped more than \$240K in the same time period, the 2019 average was \$648K—still more than triple the average investment in a film by a Woman of Colour.

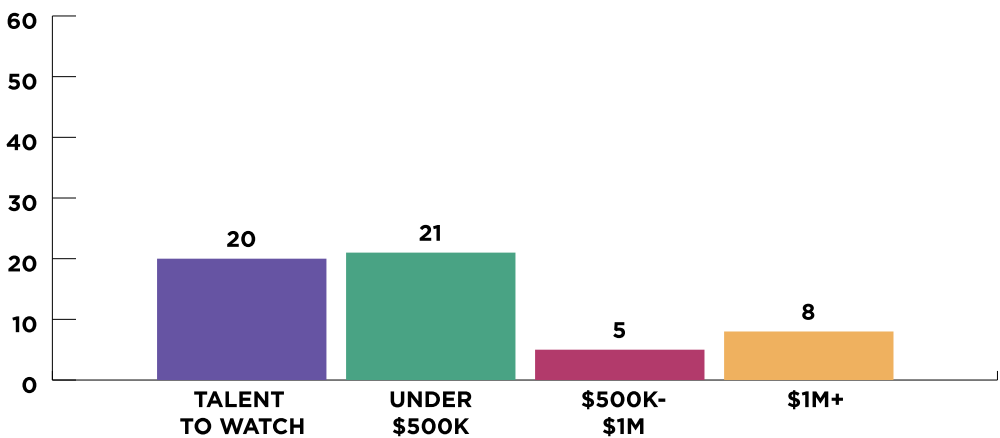
DIVISION OF FILMS  
BETWEEN FUNDING LEVELS 2019



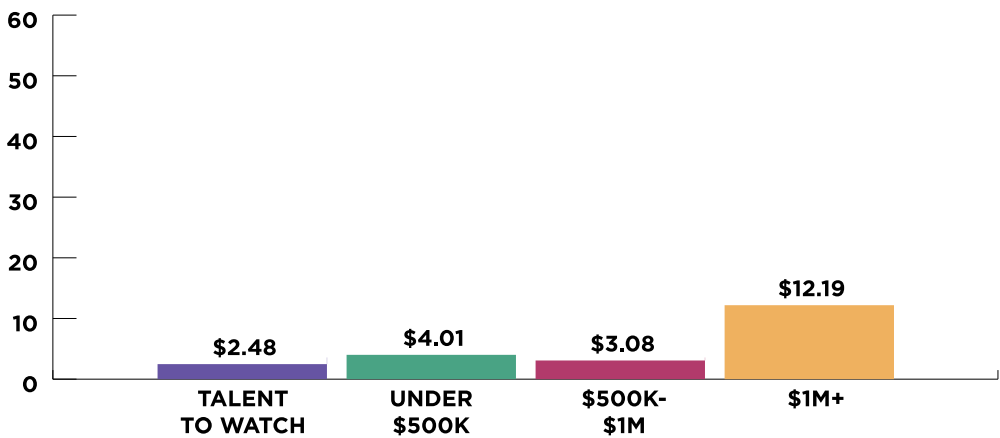
DIVISION OF INVESTMENT  
BETWEEN FUNDING LEVELS (MILLIONS)



WOMEN-DIRECTED FILMS



INVESTMENT IN  
WOMEN-DIRECTED FILMS (MILLIONS)



# Film Production Employment—Directors

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

More than 75% of women’s films – whether directed or produced by women -- were at the two lowest budget levels. In 2019, films directed by Black women & Women of Colour were absent from the two highest funding levels. One film directed by an Indigenous woman received funding in the \$500K-\$1M range and one received \$1M+. By contrast, 19 (70%) films directed by men received 76.21% of the \$1M+ investment.

**% WOMEN-DIRECTED FILMS VS. % INVESTMENT IN WOMEN-DIRECTED FILMS BY FUNDING LEVEL**

DIRECTOR	TALENT TO WATCH		UNDER \$500K		\$500K-\$1M		\$1M+	
	FILMS	INVESTMENT	FILMS	INVESTMENT	FILMS	INVESTMENT	FILMS	INVESTMENT
WHITE WOMAN	23%	22%	24%	18%	44%	42%	26%	20%
BLACK WOMAN OR WOMAN OF COLOUR	18%	18%	11%	13%	0%	0%	0%	0%
INDIGENOUS WOMAN	4.55%	4.56%	3.64%	2.88%	11%	10%	3.7%	3.49%

**Talent to Watch** is an ultra low budget funding program introduced in 2018 which invested approximately \$125,000 per film in 2019. From a modest fund of just over \$2 million to fund 17 films in 2018, it more than doubled in size in 2019 with nearly \$5.5 million dollars which was invested in 44 films—20 of which were directed by women and 30 produced by women. In fact, 37% of all Telefilm-funded films directed by women in 2019 were funded through Talent to Watch with a total investment of less than \$2.5M. Through this micro budget fund, and an overall increase in investment of only \$6.1M, Telefilm has been able to increase the number of women-directed films without significantly reducing their investment in films directed by men. In fact, the total number of men-directed films actually increased.

## Change in Funding and Producers

The impact of Talent to Watch on producers has been different than on directors. For men producers, the number of films supported dropped by seven and the investment fell by \$4.9M. For women producers, the number of films supported increased by 54 and the investment increased by \$10.9M. However, even with this increase, the 83 films produced by women have \$2.5M less investment than the 51 films produced by men.

CHANGE IN # FILMS AND INVESTMENT \$ FOR PRODUCERS			
	2017	2018	2019
TOTAL INVESTMENT	\$68.2M	\$72.8M	\$74.3M
# FILMS	87	122	135
INVESTMENT IN MEN-PRODUCED	\$43.2M	\$46.8M	\$38.3M
# MEN-PRODUCED FILMS	58	65	51
INVESTMENT IN WOMEN-PRODUCED	24.9M	\$26.0M	\$35.8M
# WOMEN-PRODUCED FILMS	29	57	83

# Film Producers

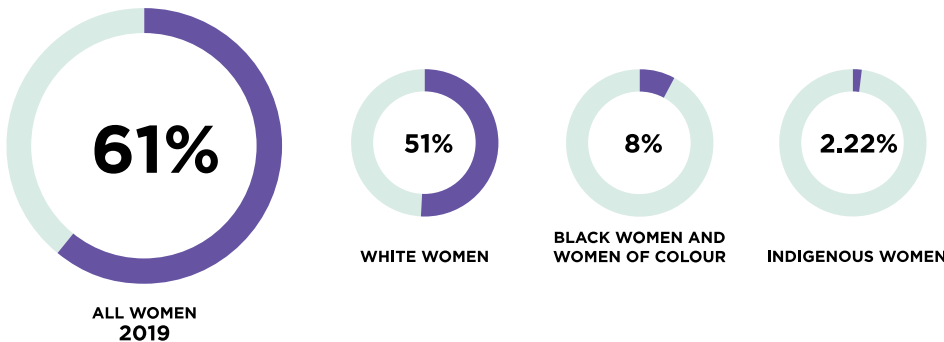
Women in View first began tracking producers in film development and film production in 2017. With this report, we now have three years of data to analyze.

With more than \$215M invested over three years, Telefilm production financing is essential to producer success. As discussed above, the amount invested increased about 9% between 2017 and 2019 while the number of projects financed grew by about 55% with the introduction of Talent to Watch in 2018. This means that a slightly larger pool of money was divided amongst a much larger number of projects.

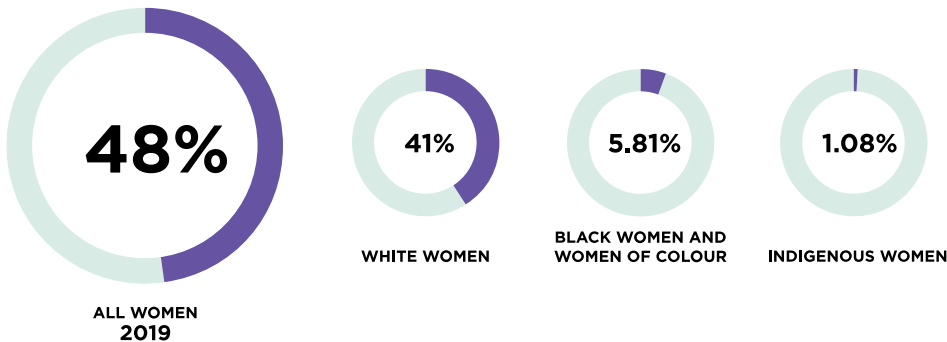
SCOPE OF STUDY  
FILM PRODUCTIONS STUDIED

	2017	2018	2019	TOTAL
INVESTMENT	\$68,208,422	\$72,891,477	\$74,311,763	\$215,411,662
# PRODUCERS	80	115	128	323
# PROJECTS	87	122	135	345

WOMEN PRODUCERS  
SHARE OF PROJECTS FUNDED

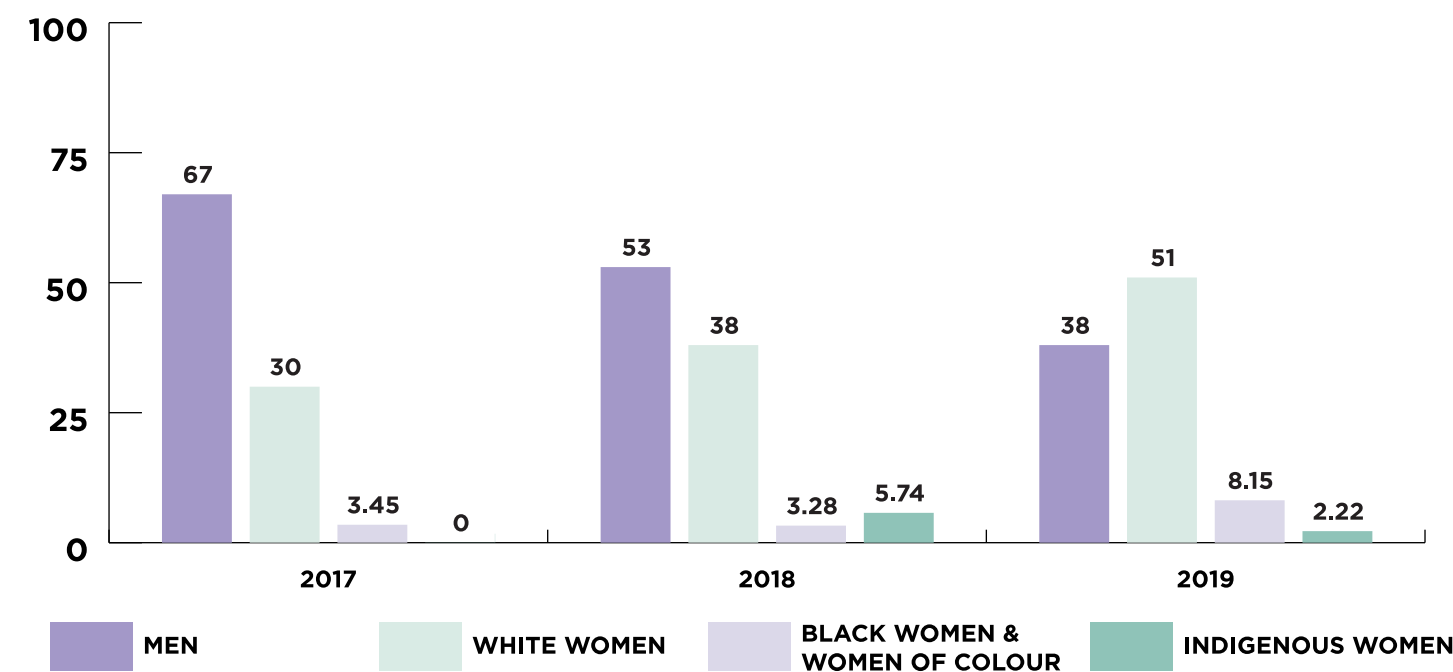


WOMEN PRODUCERS  
SHARE OF INVESTMENT

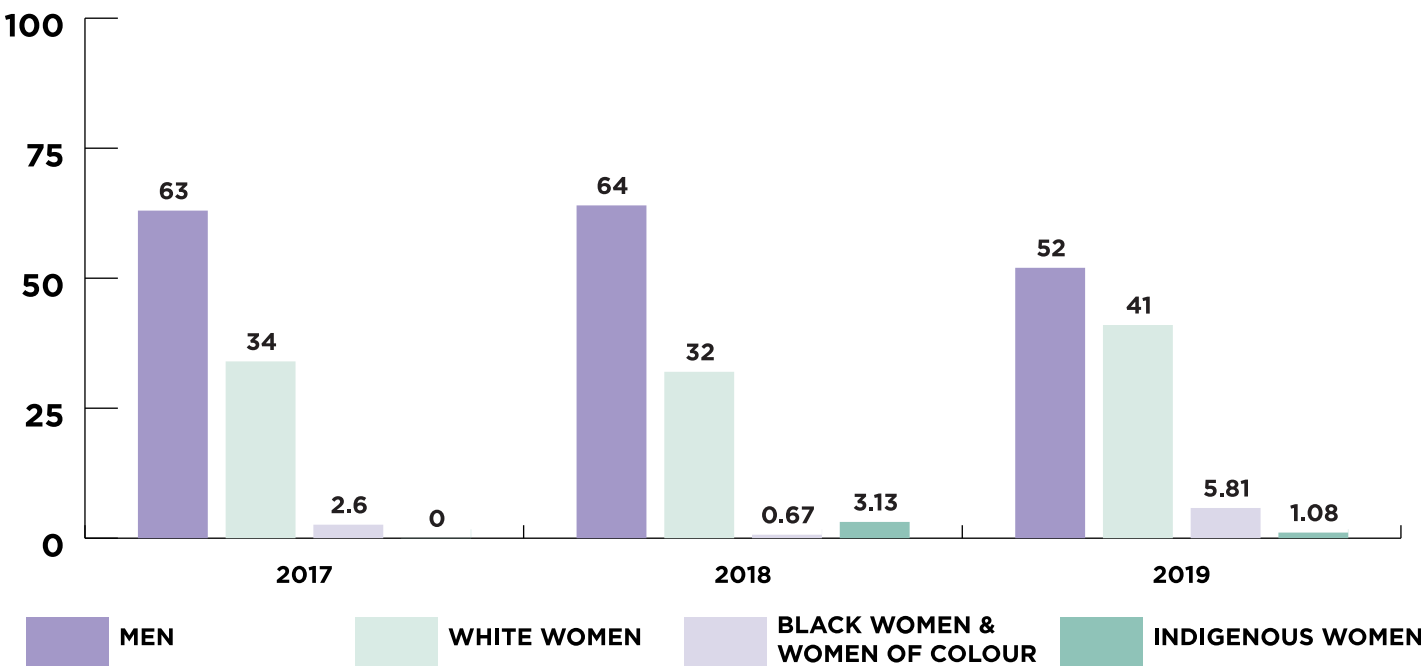


# Film Producers

CHANGE IN % OF FILMS FUNDED  
BY PRODUCER



CHANGE IN % OF INVESTMENT IN FILMS FUNDED  
BY PRODUCER



# Film Producers

Women now produce the majority of Telefilm-supported films but they do so with less than half of the total investment. As with women directors, the growth in women producers share of production investment did not keep pace with the growth in their share of projects and the greatest share of financing went to men. In 2019, women produced 83 films on an investment of \$35.8M. Men produced 51 films with an investment of \$38.3M.

The underinvestment in women producers is ongoing. Over the three year period, Indigenous women produced ten (2.9%) films with \$3M (1.43%). In the same period, Black women & Women of Colour produced 18 (5.23%) films for less than \$6.6M (3.05%).

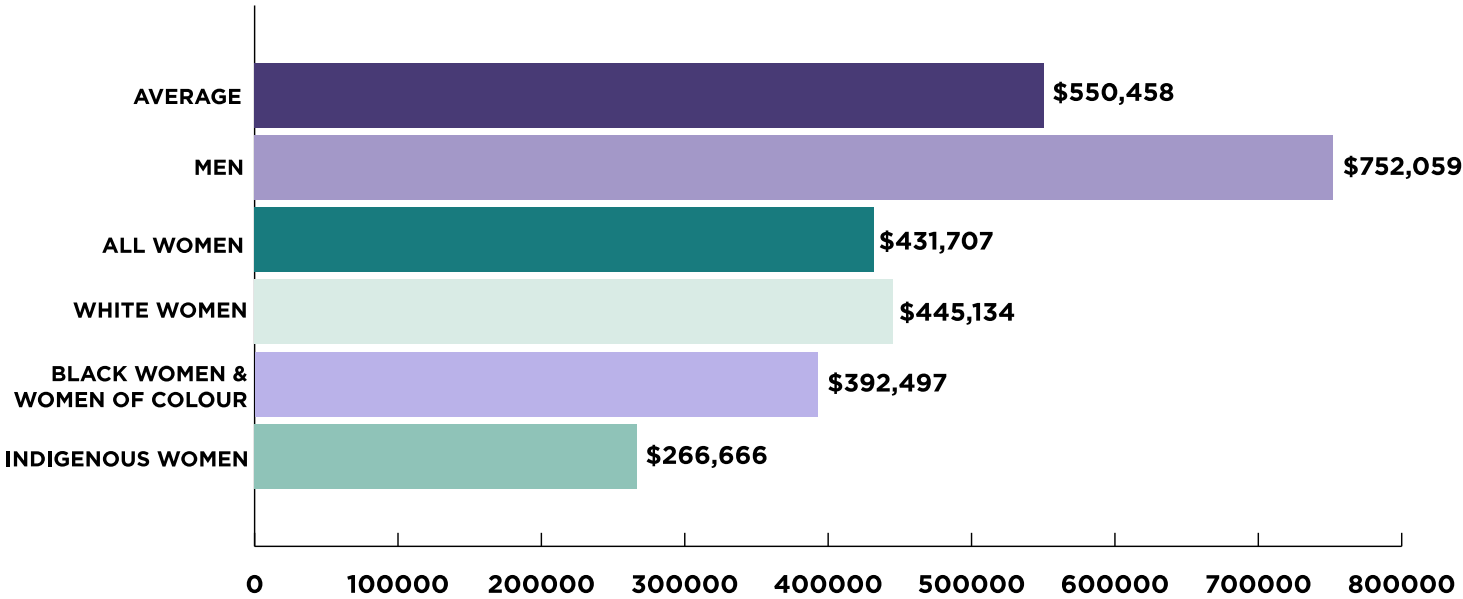
The investment/project was significantly lower on women-produced projects than on films produced by men. Films produced by Indigenous women averaged \$485K less than men while those produced by Black women & Women of Colour averaged \$359K less. White woman-produced films averaged \$306K less than men’s films.

In 2018, the average investment/project plummeted on women-produced projects. That year, the average/investment in man-produced projects dropped as well but by tens of thousands of dollars as compared with hundreds of thousands for women. In 2019, the investment/project in men’s projects rose to pre-2017 levels while the decline for women continued.

CHANGE IN INVESTMENT/PROJECT

	2017	2018	2019
ALL PROJECTS	\$784,004	\$597,471	\$550,458
MEN-PRODUCED PROJECTS	\$745,334	\$720,948	\$752,059
WOMEN-PRODUCED PROJECTS	\$861,344	\$456,663	\$431,707

AVERAGE INVESTMENT PER PROJECT BY PRODUCER 2019



# Film Producers

Of the 83 films produced by women in 2019, 30 (36%) were through the micro budget Talent to Watch program. Seven of 11 films (64%) produced by Black women & Women of Colour and one of three films (33%) produced by Indigenous women were through Talent to Watch.

Another 34 (41%) women-produced films received investments of less than \$500K.

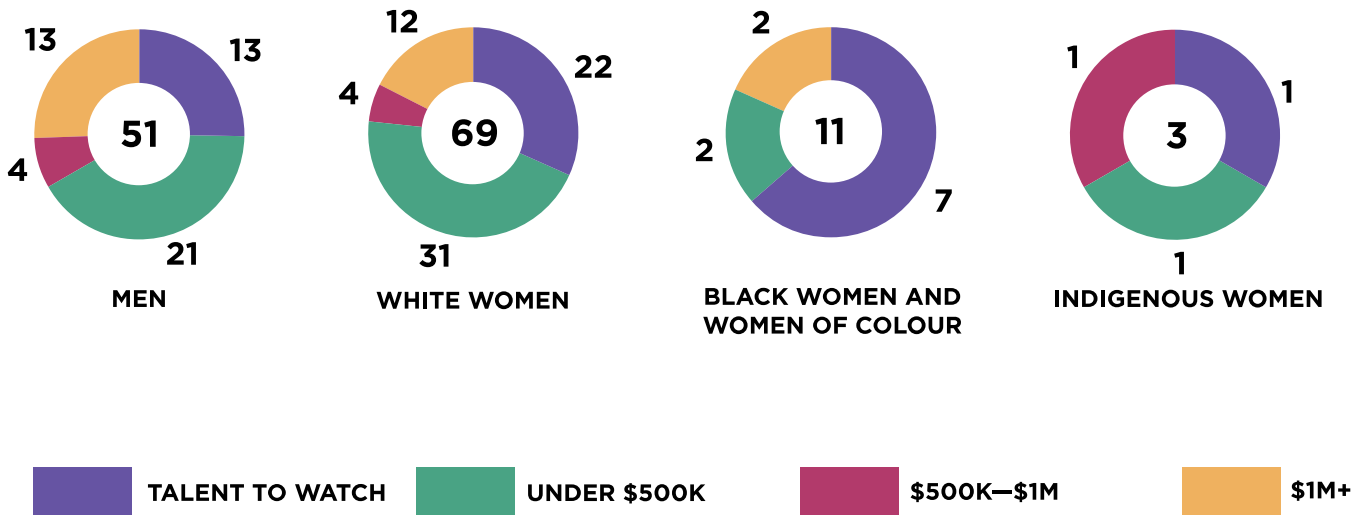
Twenty-seven films received more than \$1M in funding. The majority—14—were produced by women. However, men received the majority of funding, \$28.7M compared with women’s \$22.5M.

In three years 72 films received investments of more than \$1M. None were produced by Indigenous women and two were produced by Black women & Women of Colour. White women produced 29 of them.

CHANGE IN INVESTMENT/PROJECT

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NUMBER OF FILMS BY PRODUCER AND FUNDING LEVEL



# Film Producers

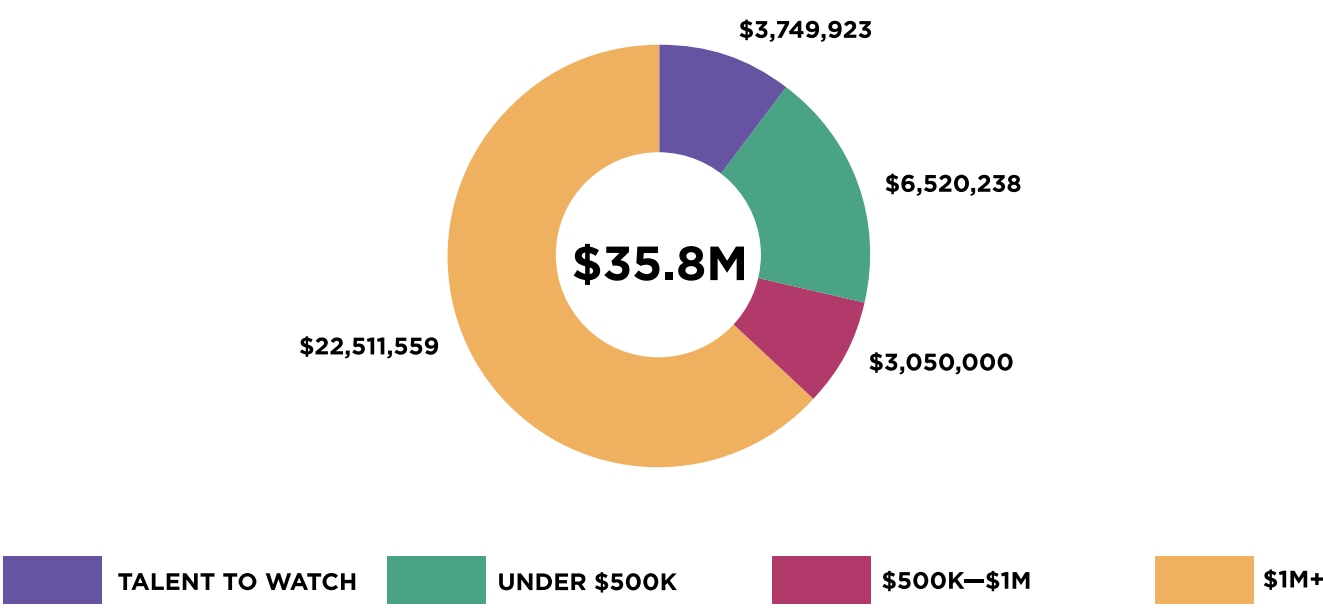
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## INVESTMENT IN WOMEN PRODUCERS BY FUNDING LEVEL



% WOMEN-PRODUCED FILMS V. % INVESTMENT BY FUNDING LEVEL 2019								
	TALENT TO WATCH		UNDER \$500K		\$500K-\$1M		\$1M+	
	% FILMS	% \$	% FILMS	% \$	% FILMS	% \$	% FILMS	% \$
WHITE WOMEN	50%	51%	56%	50%	44%	42%	44%	38%
BLACK WOMEN & WOMEN OF COLOUR	16%	16%	3.64%	4.86%	0%	0%	7.41%	5.61%
INDIGENOUS WOMEN	2.27%	2.28%	1.82%	0.64%	11%	10%	0%	0%



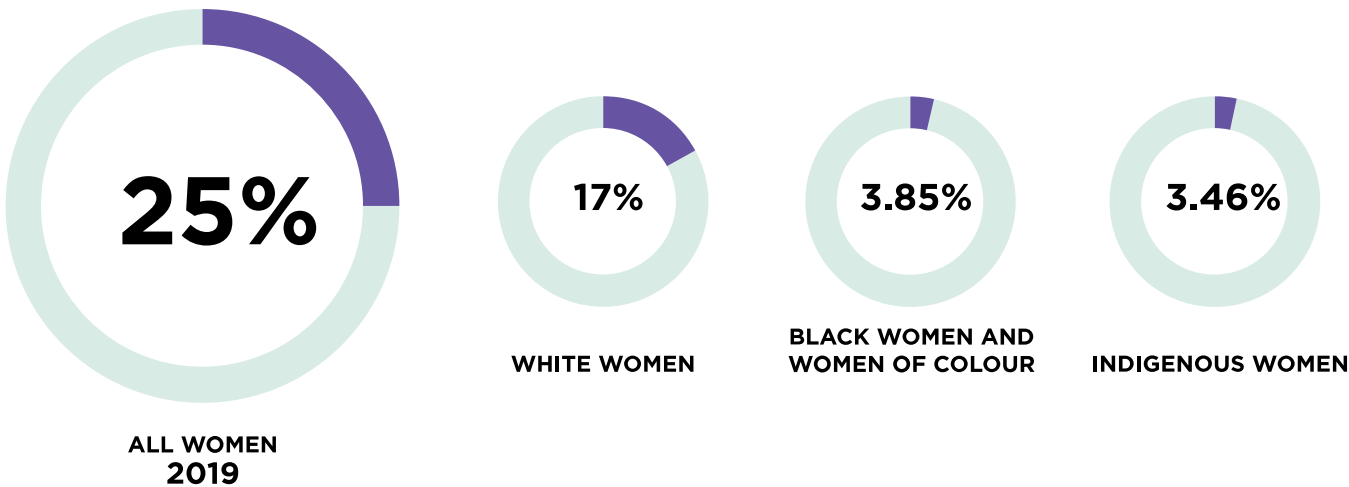
# The Producer Effect

We looked at how the gender of the producer corresponded to the employment of women directors and writers in both development and production for the 2018 and 2019 funding cycles.

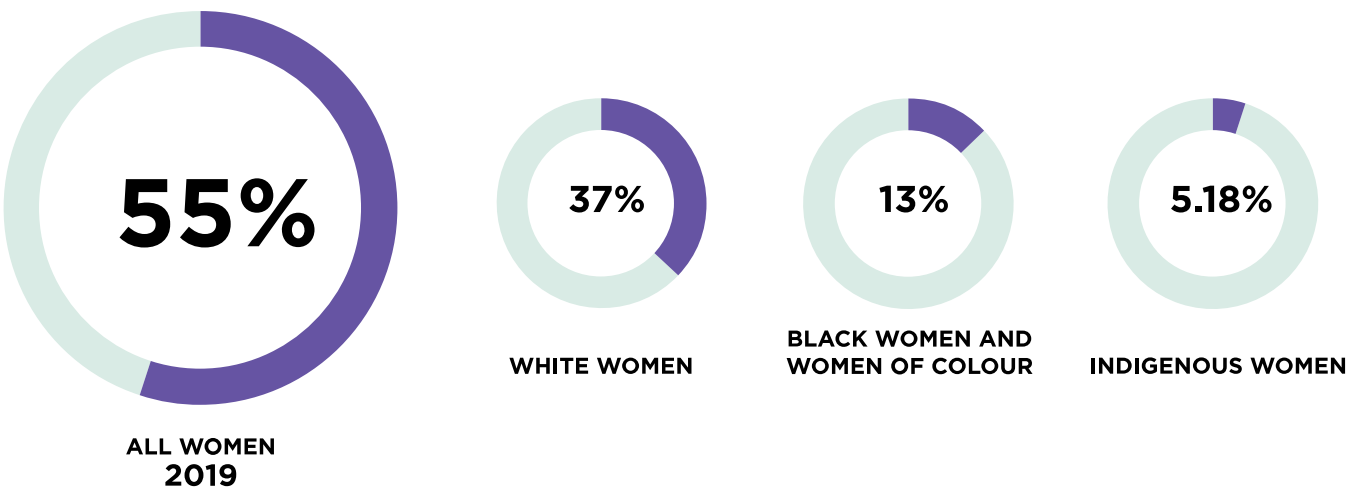
Our analysis shows that producers work with people who are like them. Women work as writers and directors in far greater numbers when women produce. Black women & Women of Colour work as writers and directors in the greatest numbers when Black women & Women of Colour produce. Indigenous women writers and directors have a far greater share of work when Indigenous women produce.

These findings align with the Showrunner Effect discussed in our previous report, illustrating the importance of creative leadership to more equitable employment.

## WOMEN’S SHARE OF WORK ON MEN-PRODUCED FILMS

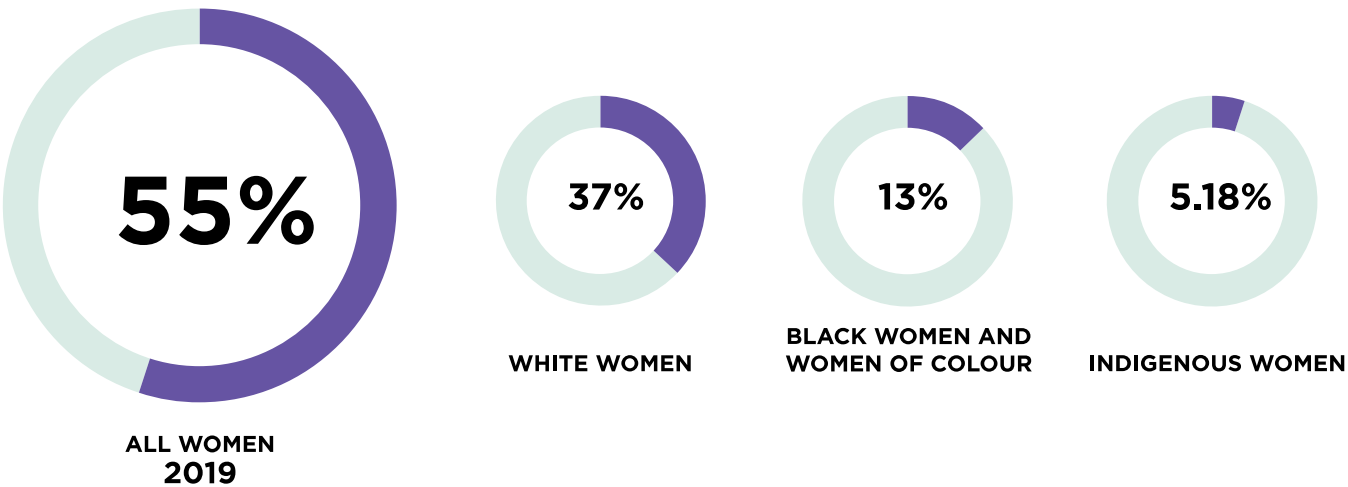


## WOMEN’S SHARE OF WORK ON WOMEN-PRODUCED FILMS

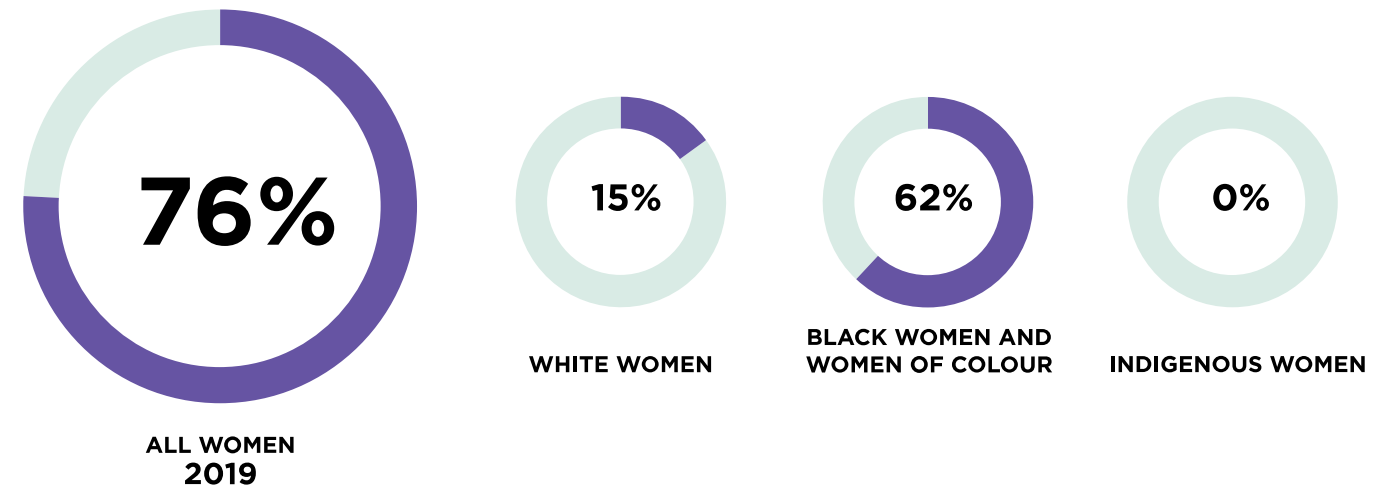


# The Producer Effect

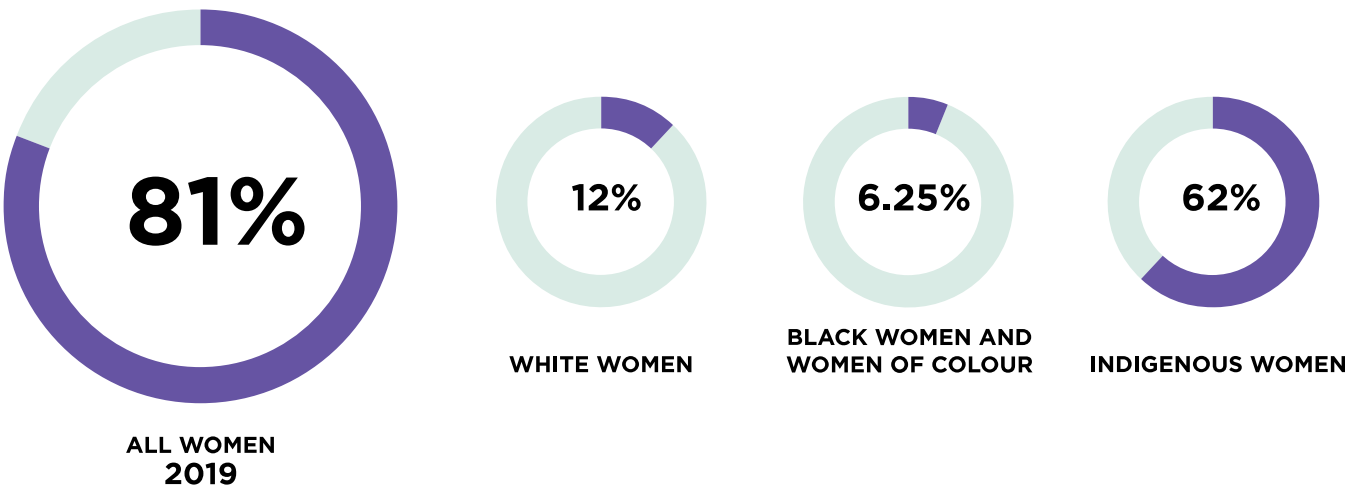
## WOMEN'S SHARE OF WORK ON WHITE WOMEN-PRODUCED FILMS



## WOMEN'S SHARE OF WORK ON BLACK WOMEN & WOMEN OF COLOUR-PRODUCED FILMS



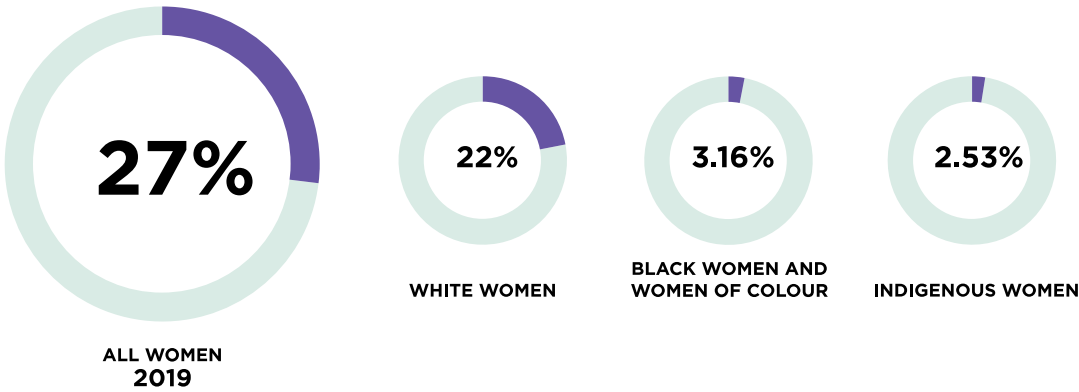
## WOMEN'S SHARE OF WORK ON INDIGENOUS WOMEN-PRODUCED FILMS 2019



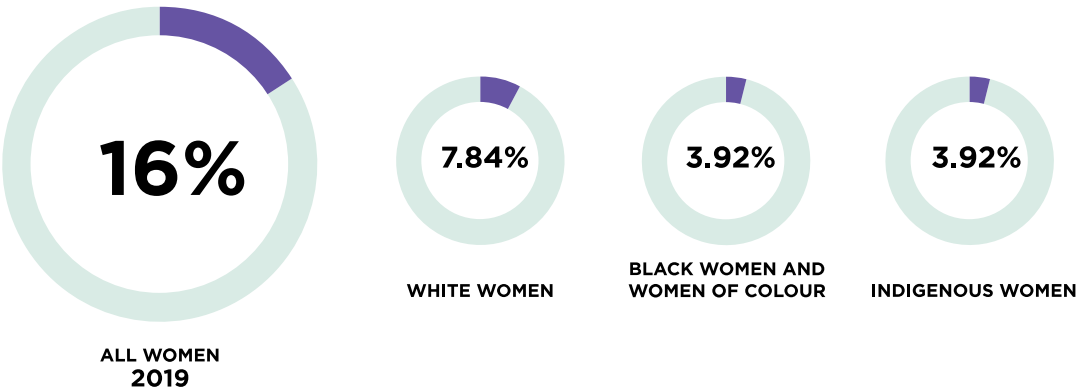
# When Men Produce

In 2019, out of 260 employed on projects produced by men, 64 (24.62%) were women.

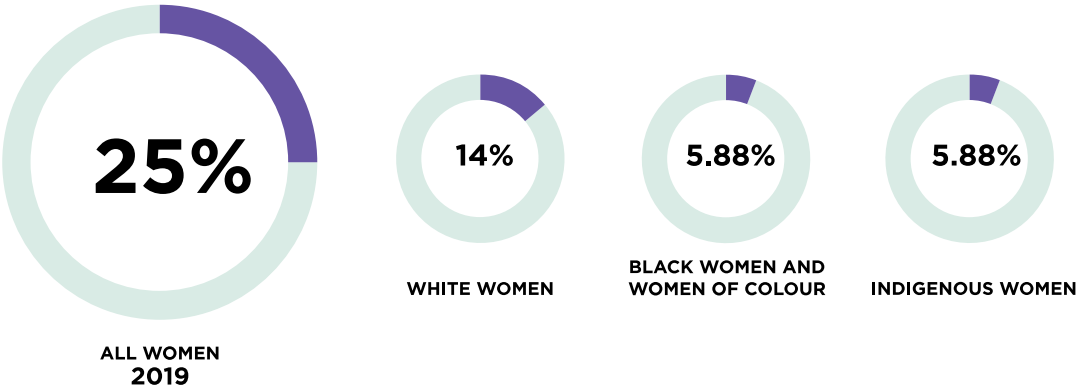
## WRITING MEN-PRODUCED DEVELOPMENT



## WRITING MEN-PRODUCED FILMS

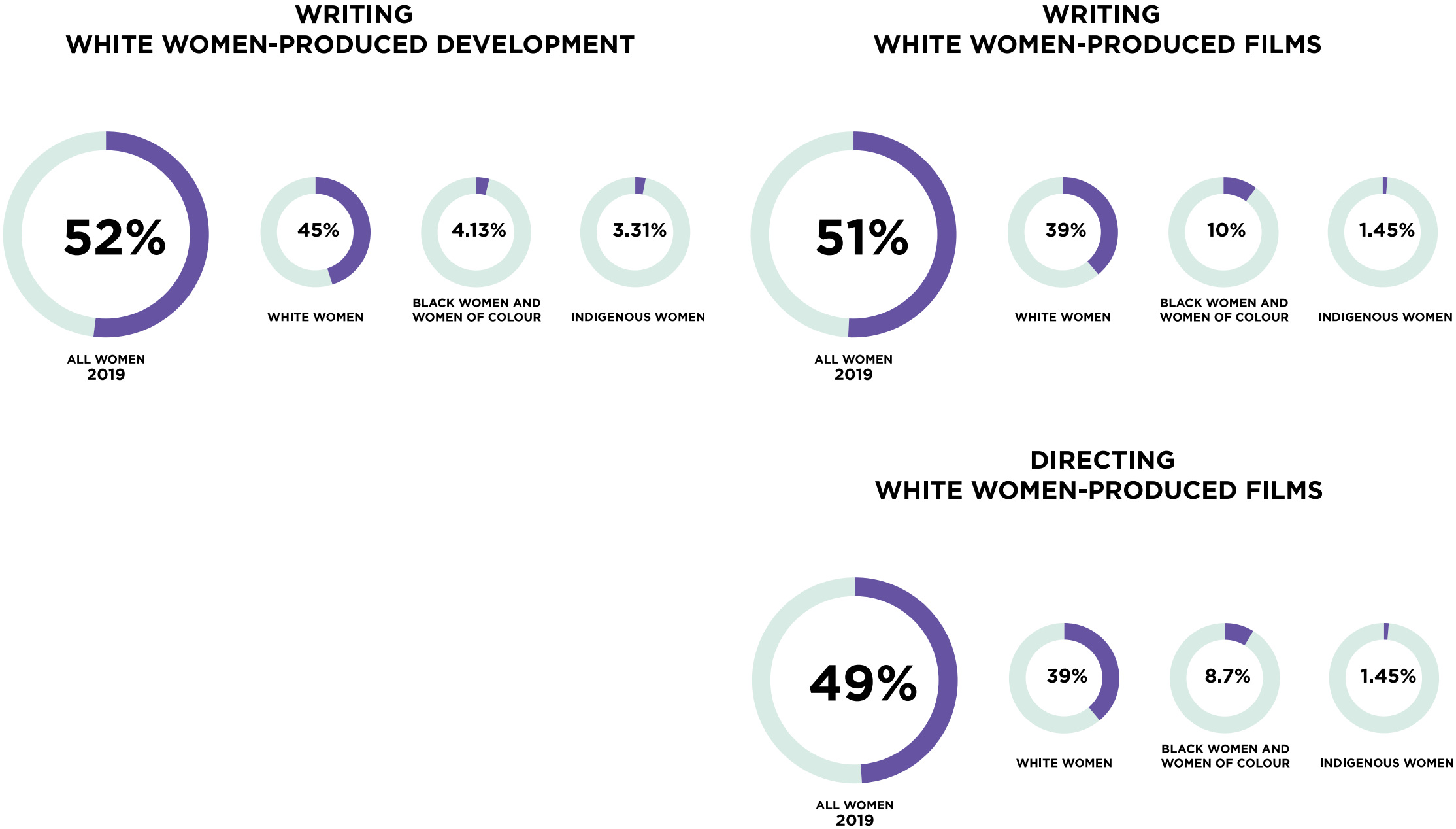


## DIRECTING MEN-PRODUCED FILMS



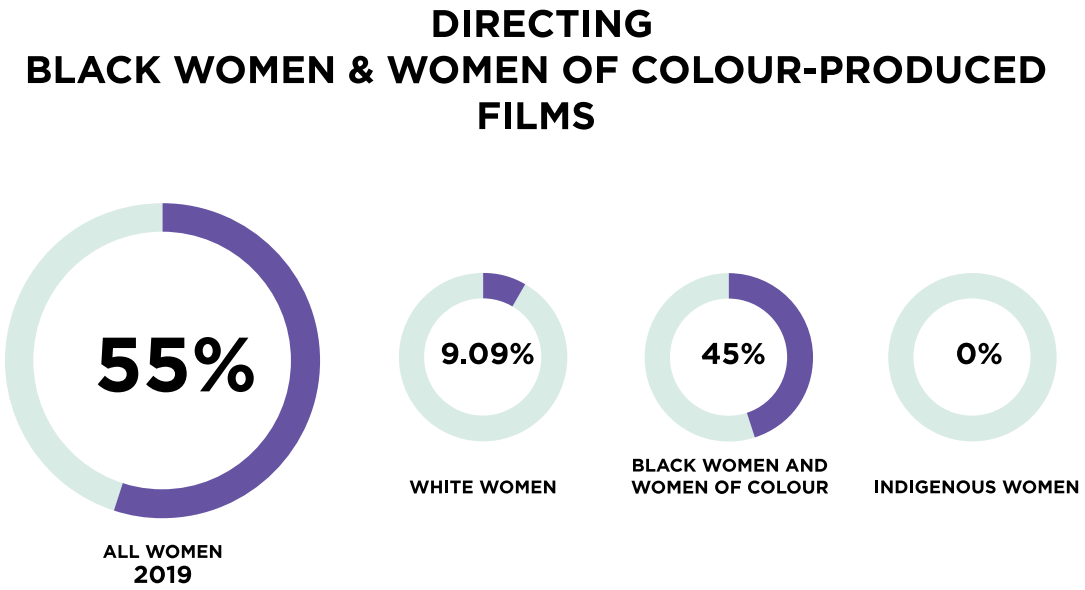
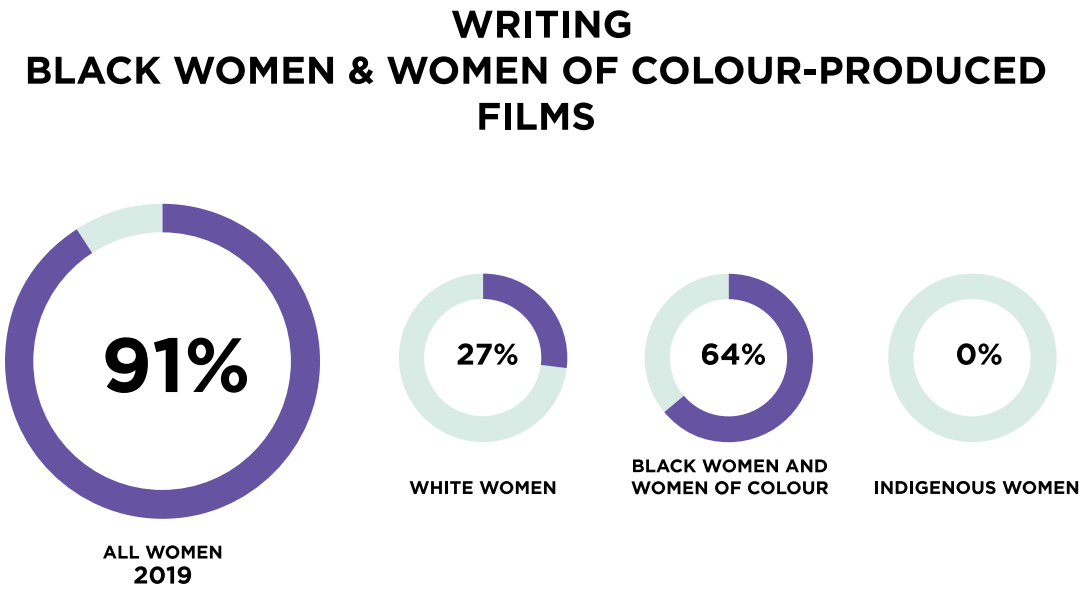
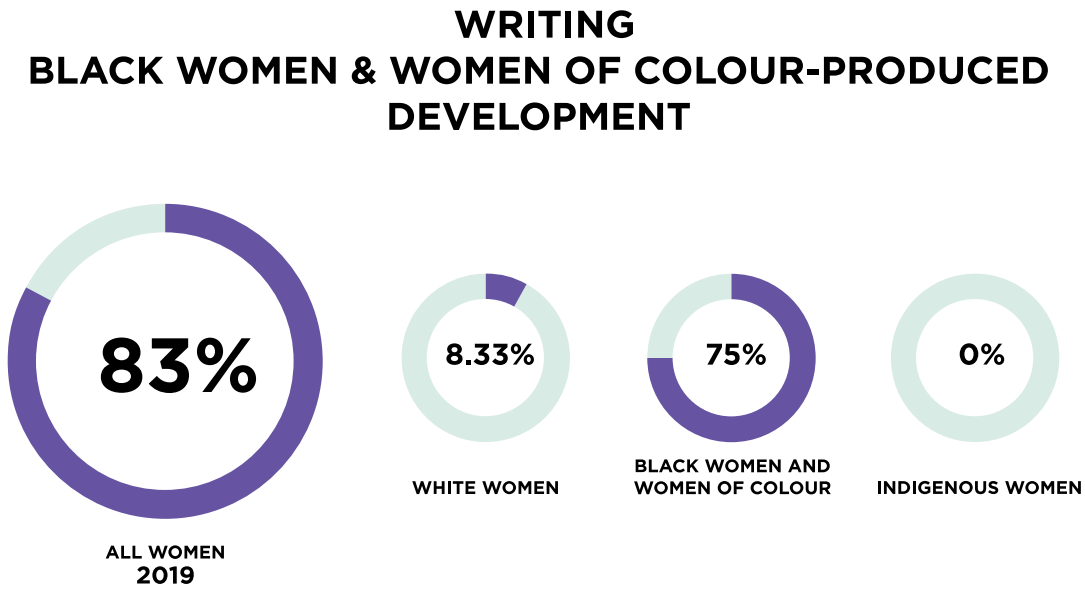
# When White Women Produce

In 2019, out 259 employed on projects produced by white women, 132 (50.97%) were women.



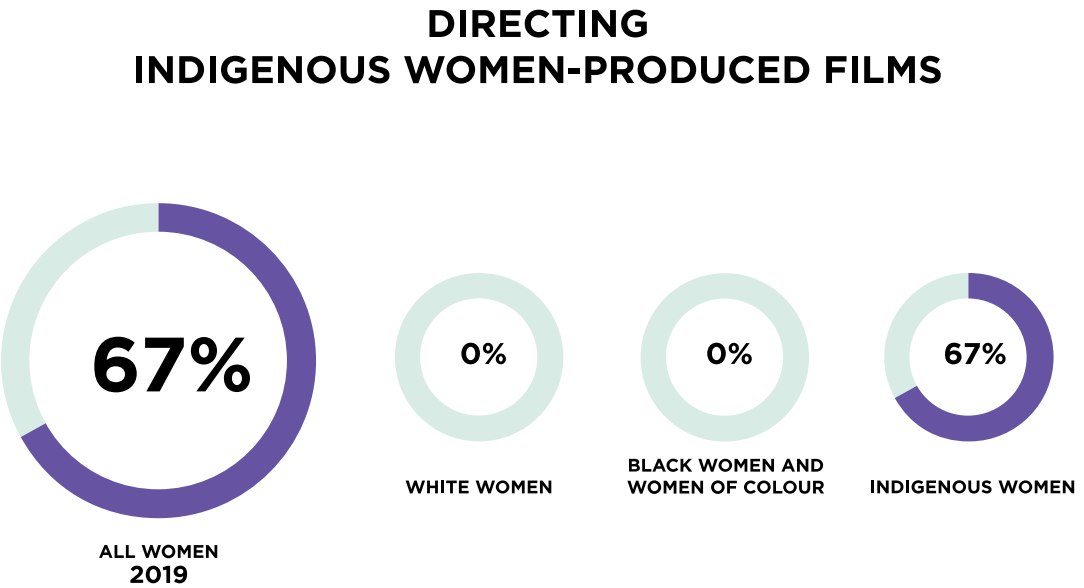
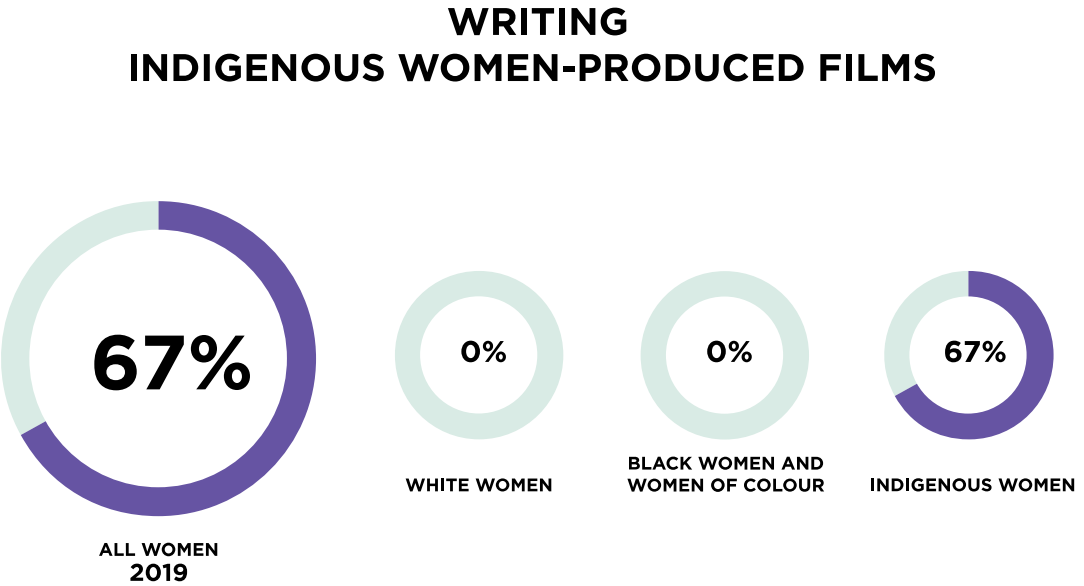
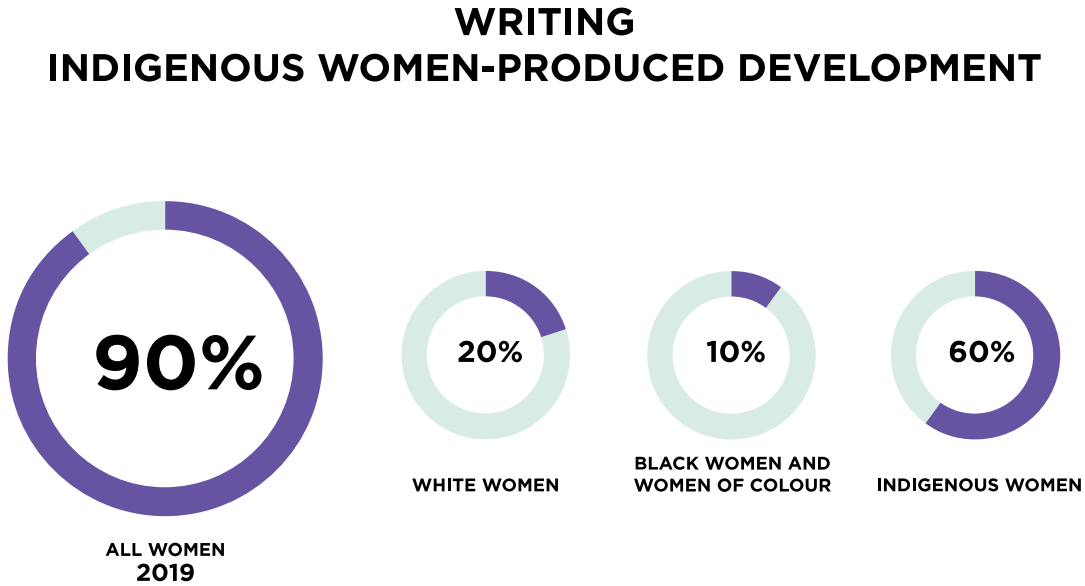
# When Black Women & Women of Colour Produce

In 2019, of 34 employed on projects produced by Black women & Women of Colour, 26 (76%) were women including 21 (62%) Black women & Women of Colour.



# When Indigenous Women Produce

In 2019, of 16 people employed on projects produced by Indigenous women producers, 13 (81%) of them were women including 10 (62%) Indigenous women.



# Self-Producing

In this study, we looked at the phenomenon of self-producing—when a writer or director takes on the role of producer. Anecdotally, we hear that becoming a producer is an important route to getting work as a writer or director. It also allows the creator to maintain more control both creatively and financially. Our findings show a high level of self-producing by Indigenous women creators in both development and production. Black women & Women of Colour are very likely to self-produce in development but less so in production. Men are far more likely to self-produce than white women.

SELF-PRODUCING 2019

PRODUCERS	DEVELOPMENT WRITING	PRODUCTION WRITING	DIRECTING
MEN	24%	26%	16%
WHITE WOMEN	14%	4.35%	4.35%
BLACK WOMEN & WOMEN OF COLOUR	67%	9.09%	9.09%
INDIGENOUS WOMEN	50%	33%	33%

# Film Development

In 2019, Telefilm invested \$6.8M in 301 film development projects employing 277 writers. This is an increase in the number of films, amount invested and opportunities for writers from 2017 but a decrease from 2018's high.

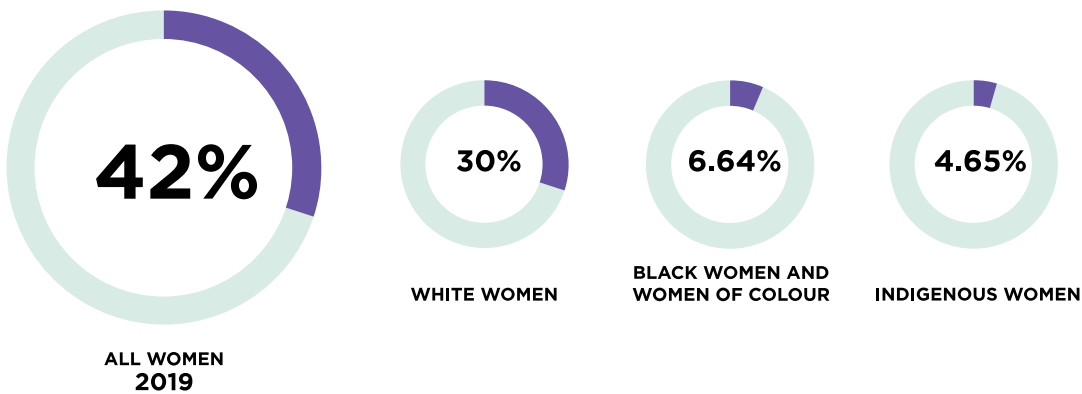
*Some projects may have employed more than one writer and the same writer may have been hired on multiple projects. Thus the number of individual writers and the number of projects differ.*

Women's share of development writing work increased from 84 projects in 2017 to 125 in 2019. The number of development projects written by Black women & Women of Colour doubled to 20 while Indigenous women also grew to a high of 14 in 2019. Investment in women written development projects did not keep pace. Women wrote 42% of projects with 38% of investment. Men consistently receive a higher percentage of investment than the percentage of projects they write, while the opposite is true for all women writers over the three year period.

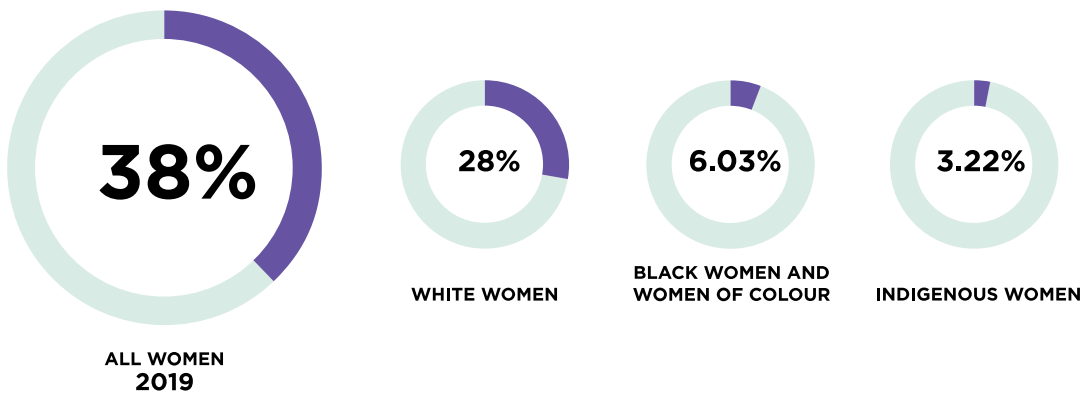
## SCOPE TFC DEVELOPMENT 3-YEAR SUMMARY

	2016-17	2017-18	2018-2019	TOTAL
TOTAL INVESTMENT	\$6,348,335	\$7,341,256	\$6,829,236	\$20,518,827
TOTAL # PROJECTS	282	345	301	928
TOTAL # INDIVIDUAL WRITERS	257	322	277	856

### DEVELOPMENT WRITING



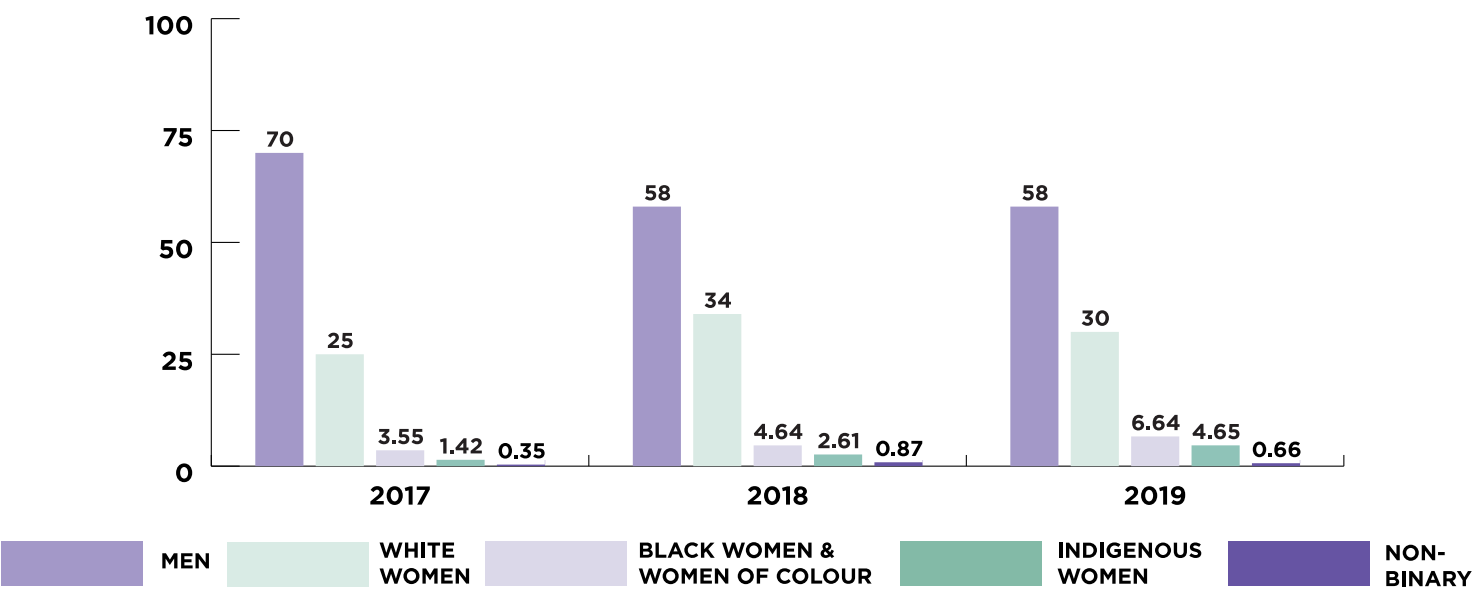
### INVESTMENT IN DEVELOPMENT



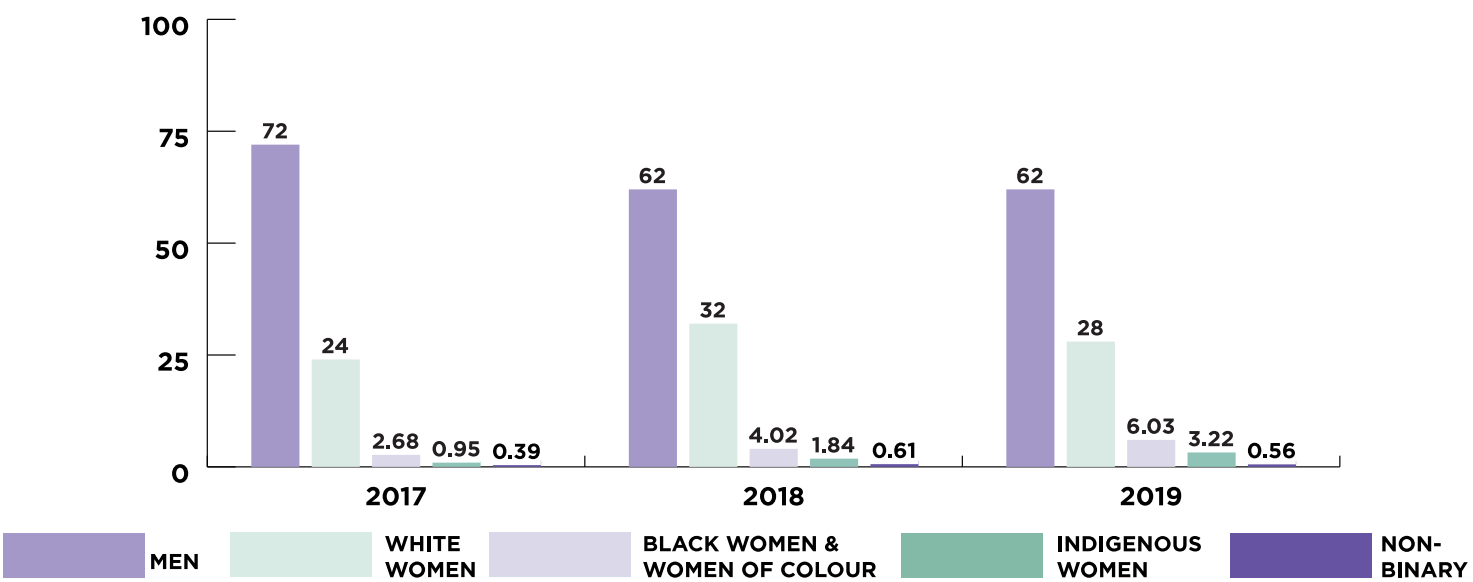


# Film Development

% DEVELOPMENT PROJECTS  
WRITTEN BY WOMEN



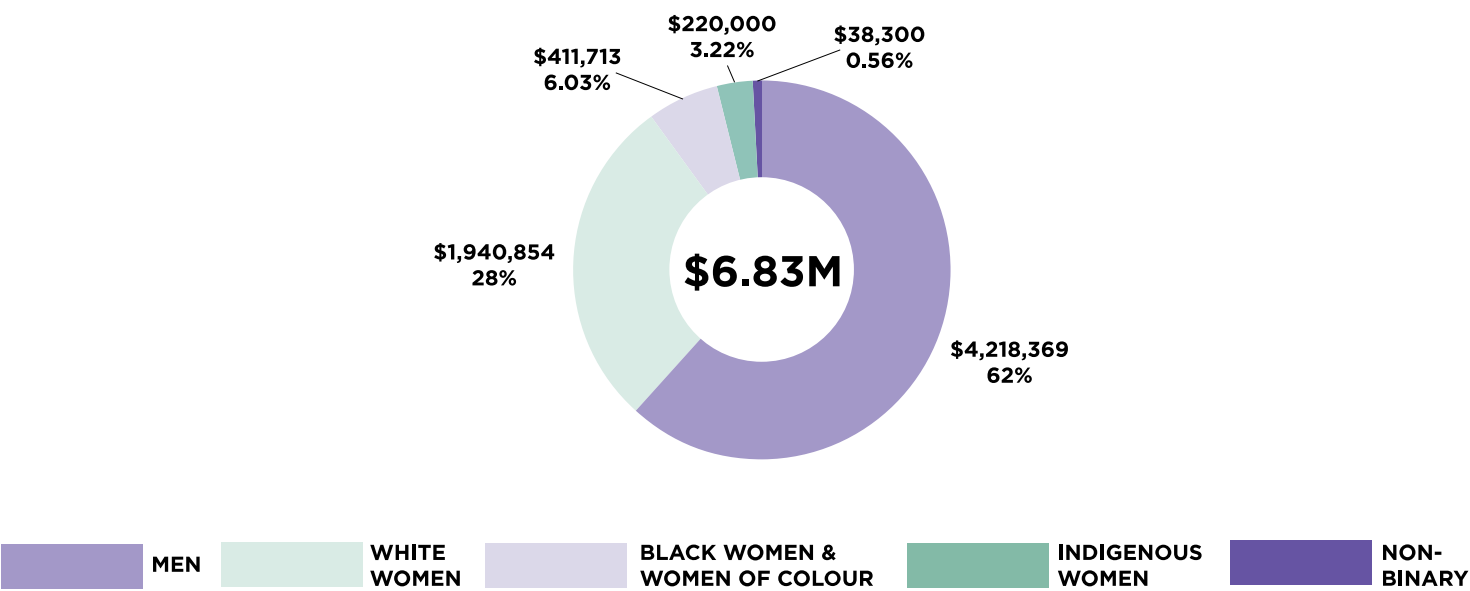
% INVESTMENT/WRITER  
IN DEVELOPMENT PROJECTS



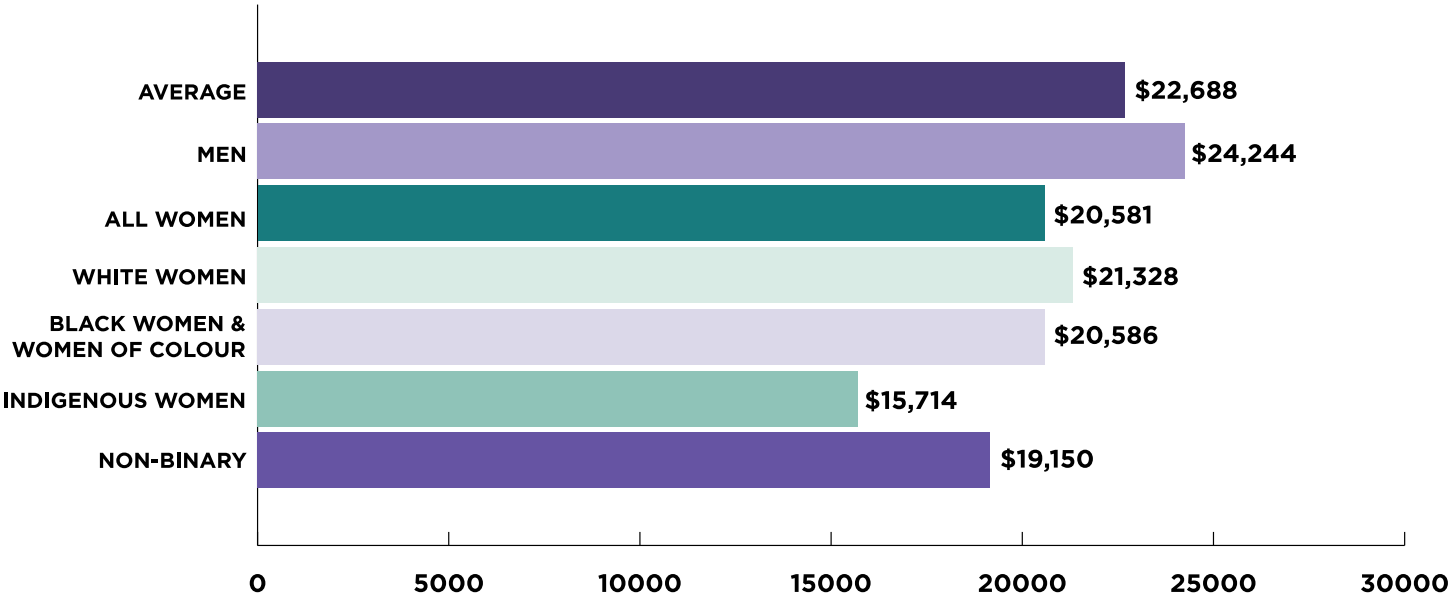
# Film Development: Writers

The gap between financing for men and women grew over the last three years. In 2017, the average investment in development projects written by men was just under \$2,000 more than the investment in projects written by women. Since then, the investment in men’s projects has risen more than \$1,000, while the investment in women dropped more than \$600. This lower investment was felt primarily by white women. Average investment/development projects for Black women & Women of Colour rose more than \$3,500. Indigenous women also saw a very modest \$700 increase. White women saw investment fall \$815 over the same period, however they still average \$743 more per project than Black women & Women of Colour and \$5,614 more per project than Indigenous women.

INVESTMENT IN DEVELOPMENT



AVERAGE INVESTMENT PER DEVELOPMENT PROJECT



CHANGE IN AVERAGE INVESTMENT PER DEVELOPMENT PROJECT

DEVELOPMENT PROJECTS	2017	2018	2019
AVERAGE	\$22,512	\$21,279	\$22,688
MEN-WRITTEN	\$23,113	\$22,621	\$24,244
ALL WOMEN-WRITTEN	\$21,191	\$19,499	\$20,581
WHITE WOMEN-WRITTEN	\$22,143	\$19,995	\$21,328
BLACK WOMEN & WOMEN OF COLOUR-WRITTEN	\$17,001	\$18,438	\$20,586
INDIGENOUS WOMEN-WRITTEN	\$15,000	\$15,000	\$15,714
NON-BINARY-WRITTEN	\$15,000	\$15,000	\$19,150

# Film Development: Writers

## NON-BINARY WRITERS IN DEVELOPMENT

Between 2017 and 2019, six of 928 projects were written by non-binary individuals – less than 1%. These individuals included writers who identify as white, Indigenous and People of Colour. For the first time since Women in View began collecting data in 2011, our last report noted that the data included an individual who identified as non-binary. The current data includes more non-binary individuals. In the spirit of inclusion we will continue to report on the data we collect. For privacy reasons, we are not providing detailed racial breakdowns.

Like women, the majority of projects by non-binary writers receive development investment of less than 20K.

## # OF DEVELOPMENT PROJECTS FUNDED

WRITERS	2017	2018	2019
MEN	197	201	174
WOMEN	84	141	125
NON-BINARY INDIVIDUALS	1	3	2

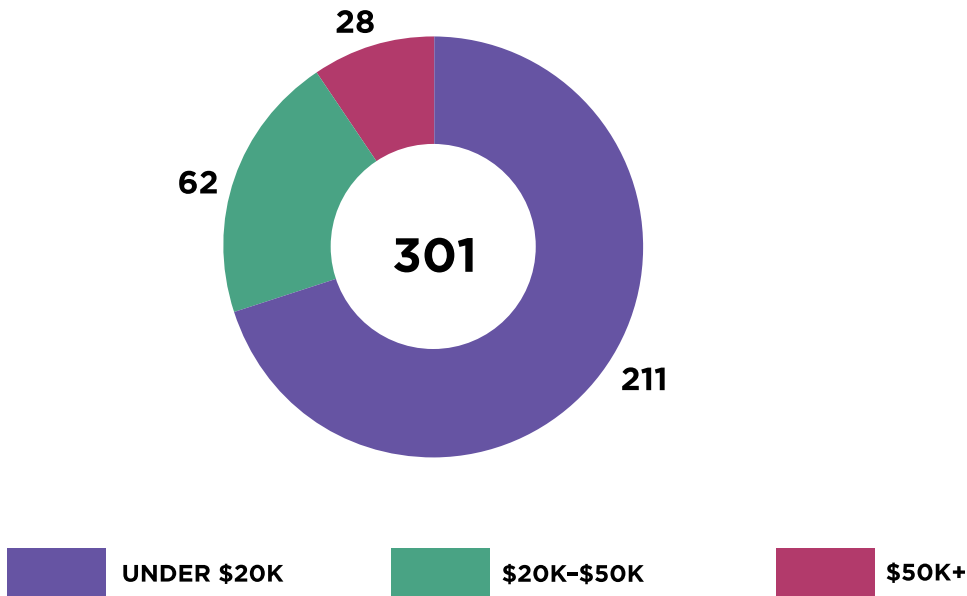
## NON-BINARY WRITTEN-DEVELOPMENT PROJECTS BY FUNDING LEVEL

WRITERS	UNDER \$20K	\$20K-\$50K	\$50K+
NON-BINARY INDIVIDUALS	1	1	0

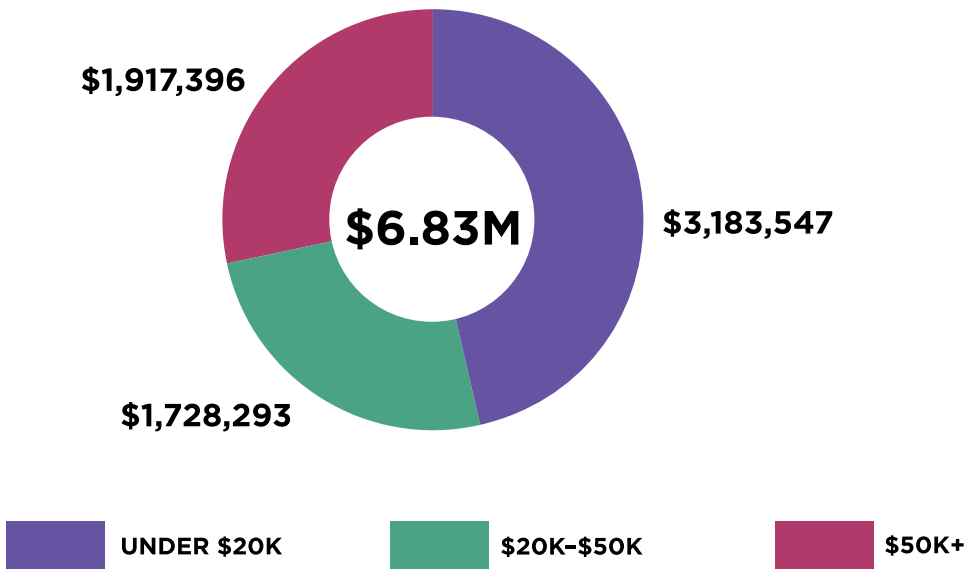
# Film Development: Writers

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

NUMBER OF DEVELOPMENT PROJECTS  
BY FUNDING LEVEL 2019



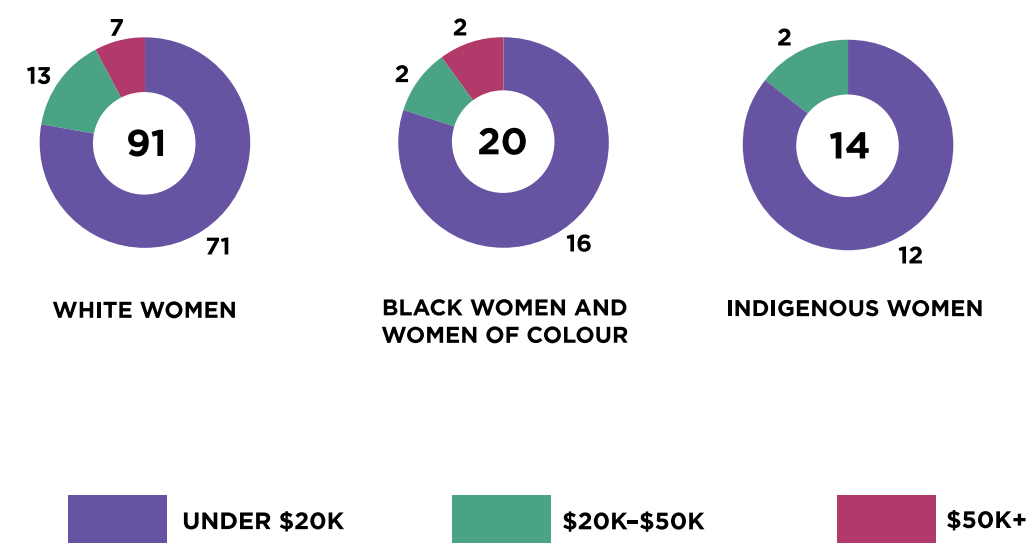
INVESTMENT IN DEVELOPMENT PROJECTS  
BY FUNDING LEVEL 2019



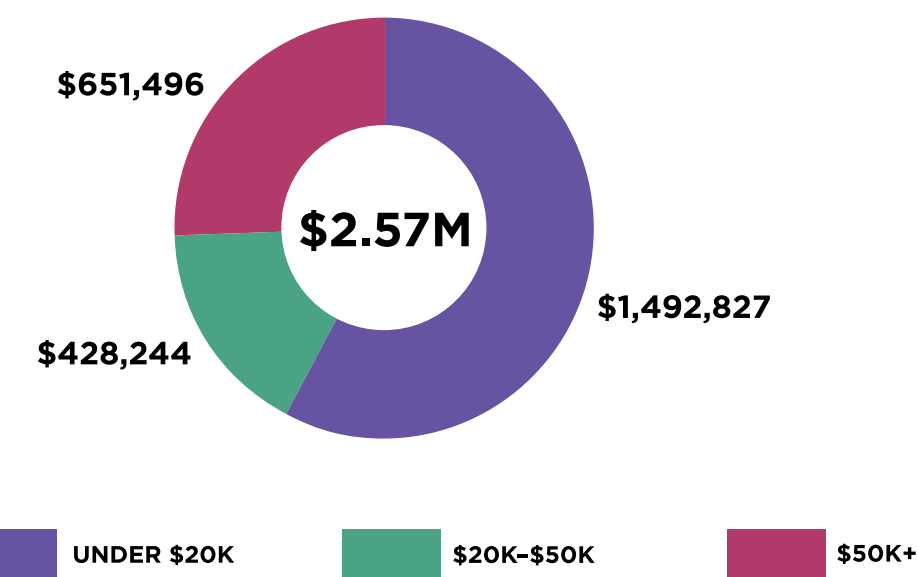
# Film Development: Writers

The overwhelming majority (nearly 80%) of women written development projects received less than \$20K in investment in 2019. By contrast, only 64% of projects written by men had investments of less than \$20K. Nearly 11% of projects written by men received more than \$50K investment while only 7% of projects written by women were funded at the level—none of them written by Indigenous women.

NUMBER OF WOMEN-WRITTEN DEVELOPMENT PROJECTS BY FUNDING LEVEL 2019



INVESTMENT IN WOMEN-WRITTEN DEVELOPMENT PROJECTS BY FUNDING LEVEL 2019



# Film Development: Producers

In 2019, 242 producers received \$6.8M in investment for 301 projects, a net gain over 2017 of \$0.5M and 21 projects. There were also 50 more producers involved than three years earlier.

*The number of projects and producers differs because some producers had multiple projects in development. The scope for writers and producers in development also differ because slightly different data sets were used. See methodology.*

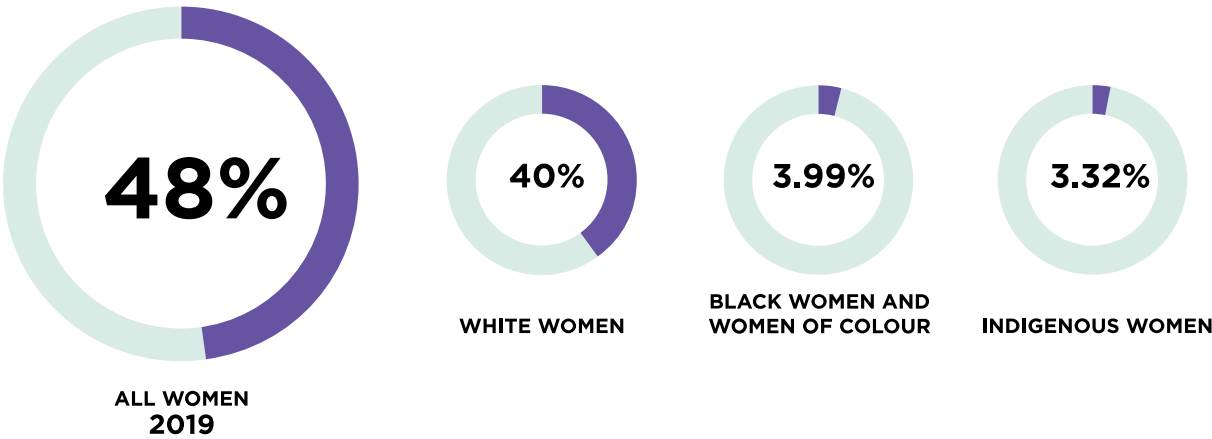
## SCOPE

	2017	2018	2019	TOTAL
TOTAL INVESTMENT	\$6,296,335	\$7,341,256	\$6,829,236	\$20,466,827
TOTAL # PROJECTS	280	344	301	926
TOTAL # INDIVIDUAL PRODUCERS	192	267	242	701

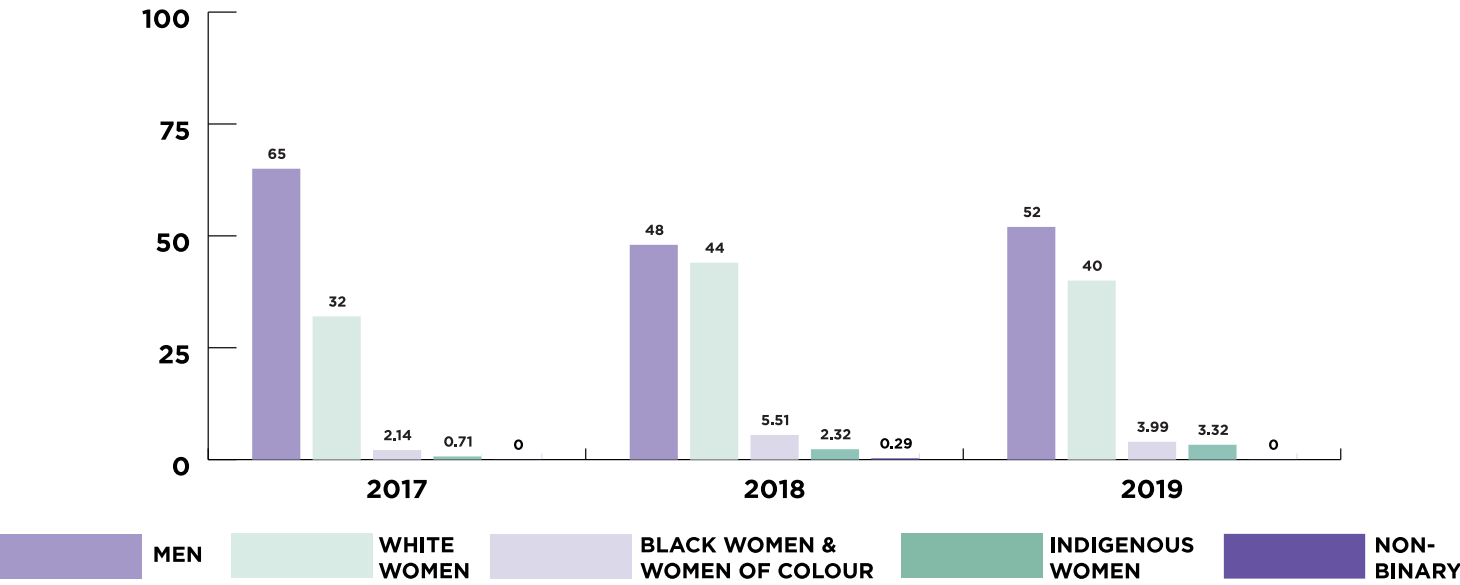
# Film Development: Producers

Women producers commanded a larger percentage of development spending than women writers but the increase in their share of investment also did not keep pace with the increase in their share of projects. In 2019, Women producers produced 143 projects with \$3M. Men produced 158 projects with \$3.8M.

## WOMEN PRODUCERS DEVELOPMENT PROJECTS



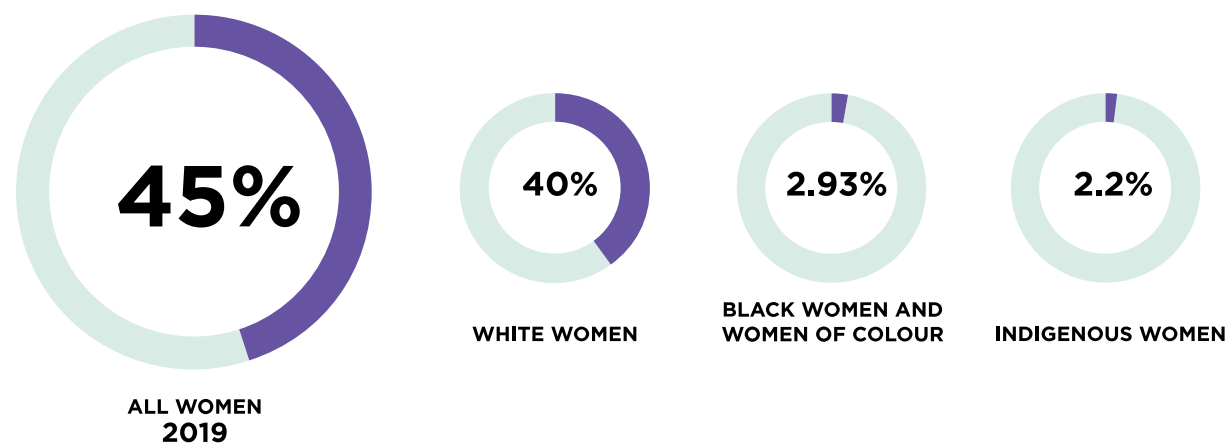
## % DEVELOPMENT PROJECTS PRODUCED BY WOMEN



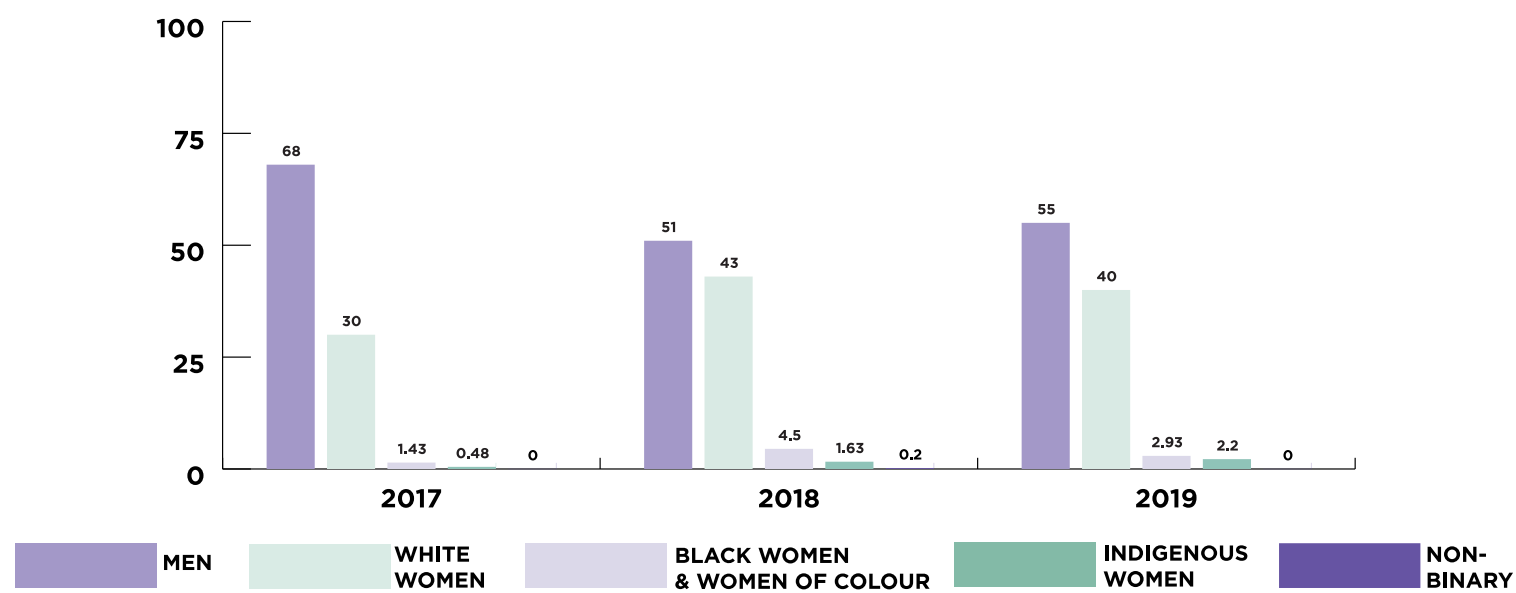
# Film Development: Producers

Women producers commanded a larger percentage of development spending than women writers but the increase in their share of investment also did not keep pace with the increase in their share of projects. In 2019, Women producers produced 143 projects with \$3M. Men produced 158 projects with \$3.8M.

## WOMEN PRODUCERS DEVELOPMENT INVESTMENT



## % INVESTMENT/PRODUCER IN DEVELOPMENT

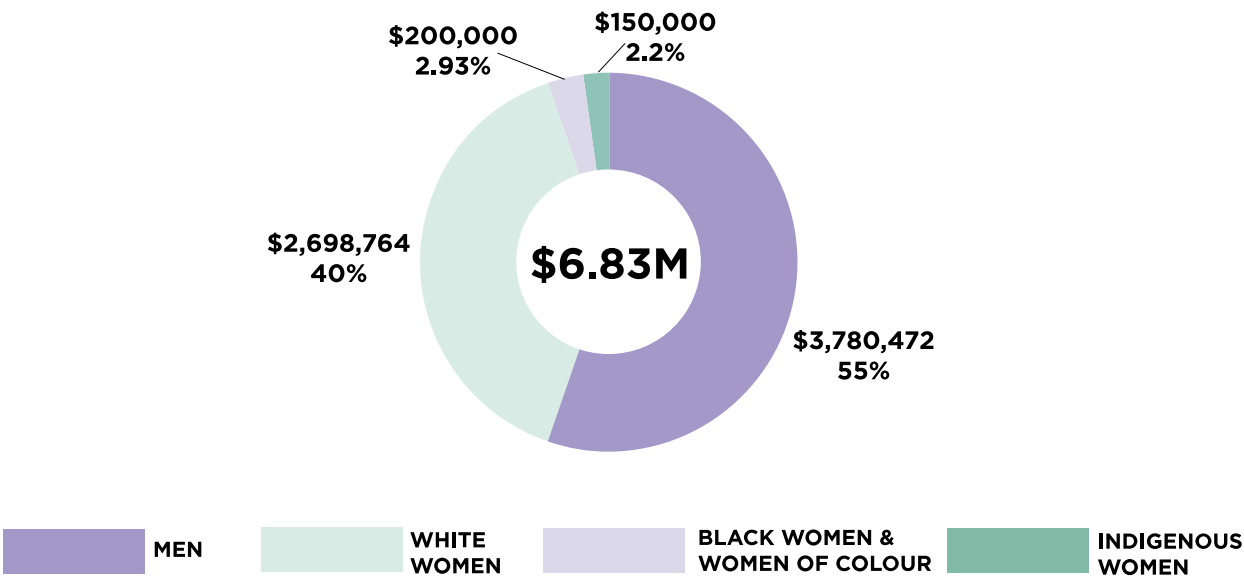




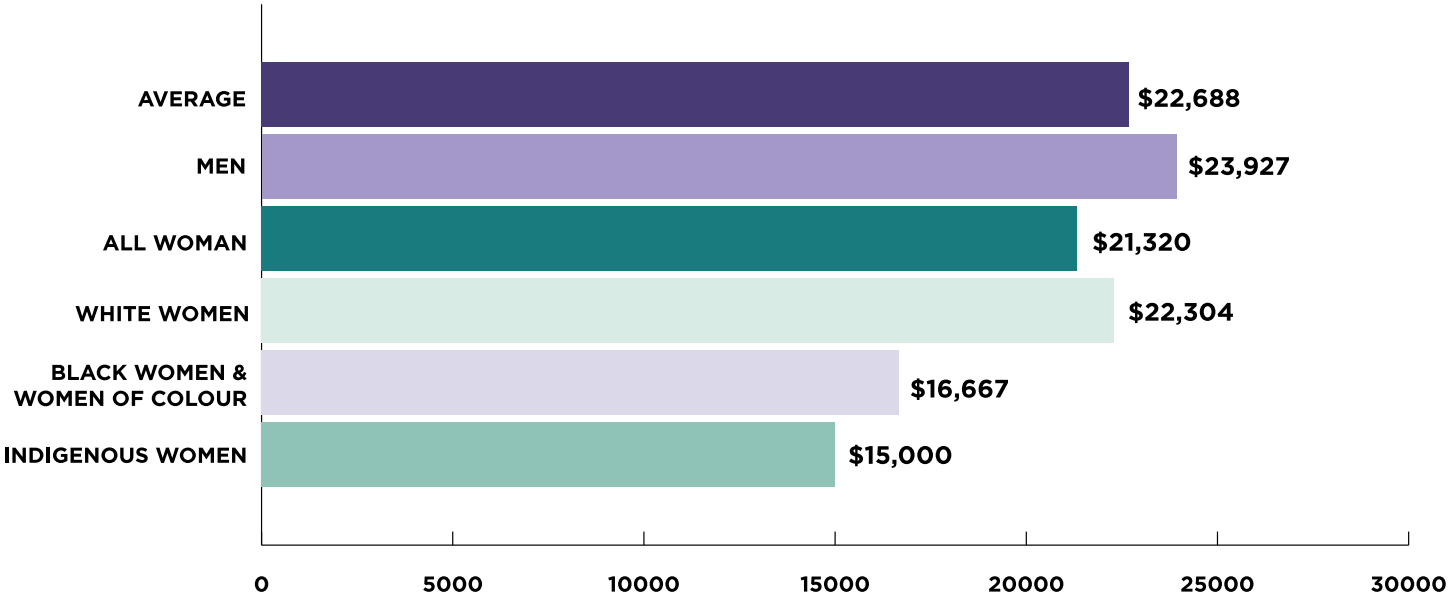
# Film Development: Producers

Investment per project in Indigenous woman produced development projects was almost \$9,000 less than in men’s and just over \$7,000 less than for those produced by white women. Investment/ project in Woman of Colour-produced development projects were also extremely low compared to other producers.

INVESTMENT IN DEVELOPMENT



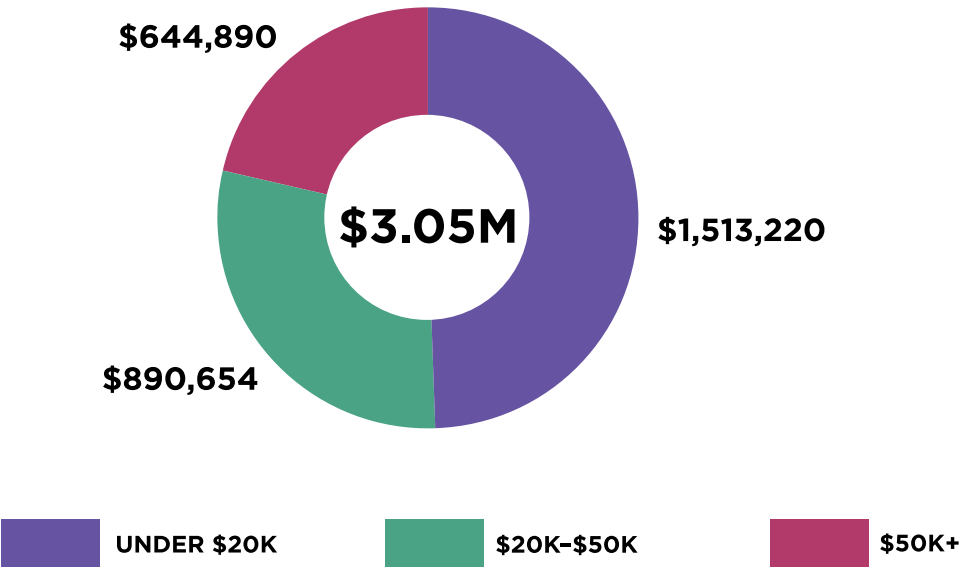
AVERAGE INVESTMENT PER DEVELOPMENT PROJECT



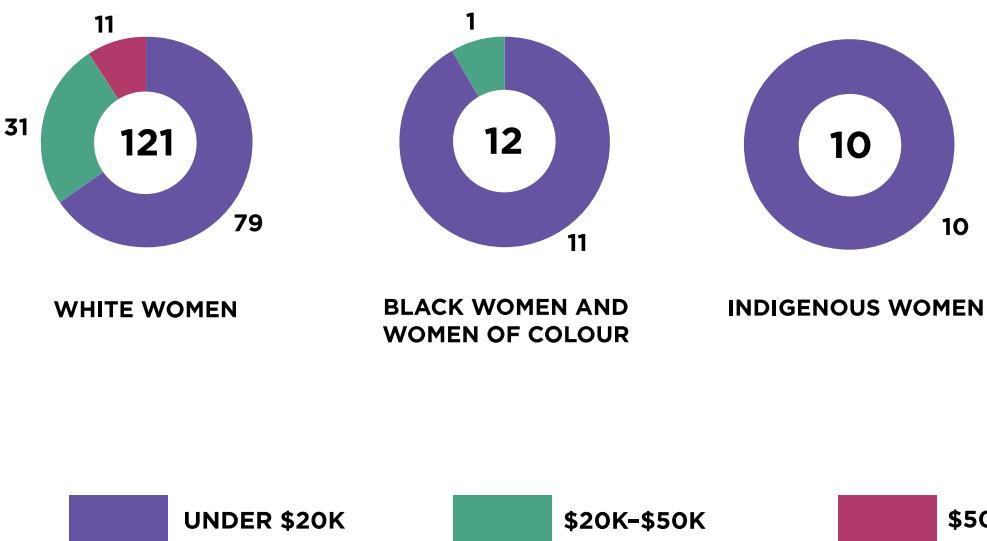
# Film Development: Producers

In 2019, 70% of all development projects received investments of less than \$20K. However, 90% of projects produced by Black women & Women of Colour and Indigenous women were funded at this level. Another 10% were funded at the mid-level and no projects produced by BIPOC women received more than \$50K.

## INVESTMENT IN WOMEN-PRODUCED DEVELOPMENT

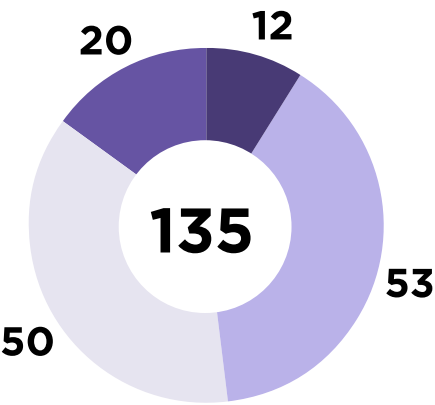


## WOMEN-PRODUCED DEVELOPMENT PROJECTS

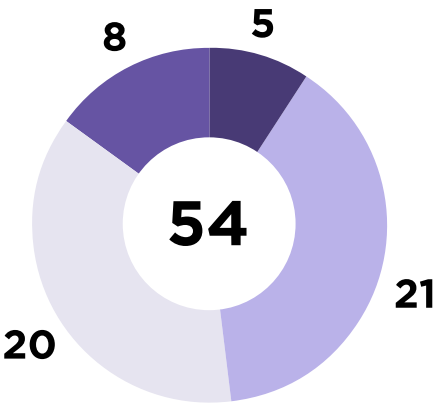


# Film Production by Region

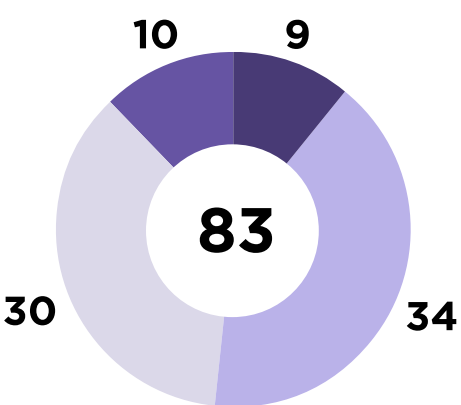
## NUMBER OF FILMS PER REGION 2019



NO. OF FILMS



NO. OF FILMS  
DIRECTED BY WOMEN



NO. OF FILMS  
PRODUCED BY WOMEN



ATLANTIC  
CANADA



QUEBEC



ONTARIO



WESTERN  
CANADA

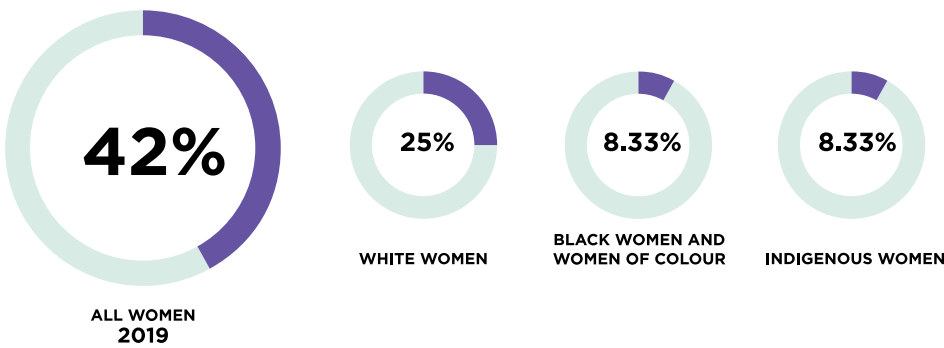
# Film Production by Region: Atlantic

The number of films produced in the Atlantic Region increased to 12 in 2019. The number of films directed by women stayed fairly steady, averaging at four per year while men-directed films rose to seven. In other words, only men directors benefited from the increased number of films funded in the region.

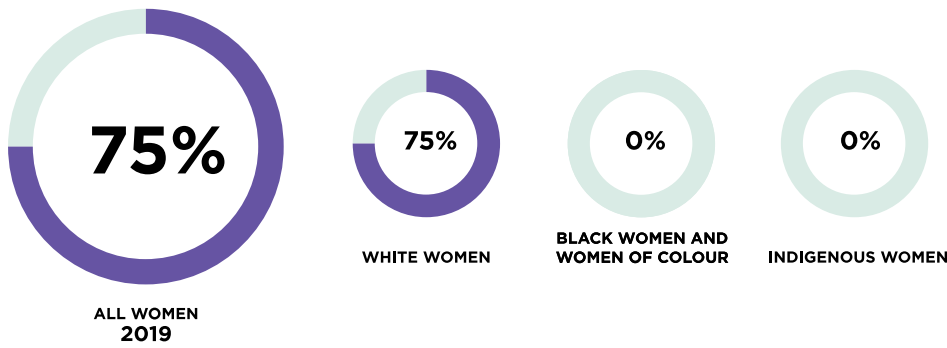
Women producers fared better, producing nine films in 2019.

BIPOC women directed some of the 2019 films but there was no diversity among women producing in Atlantic Canada in any of the years.

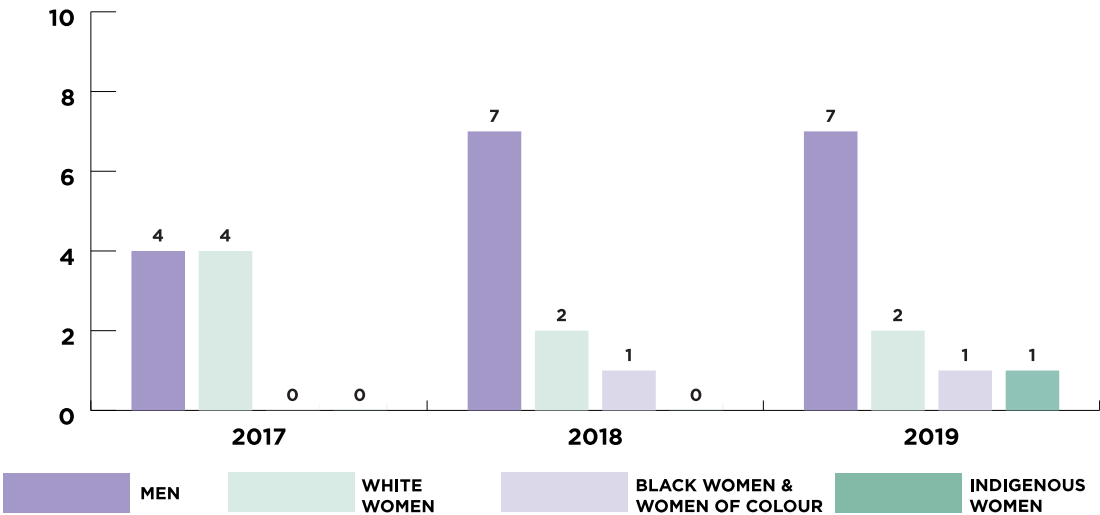
WOMEN'S SHARE OF FILM DIRECTING ATLANTIC CANADA



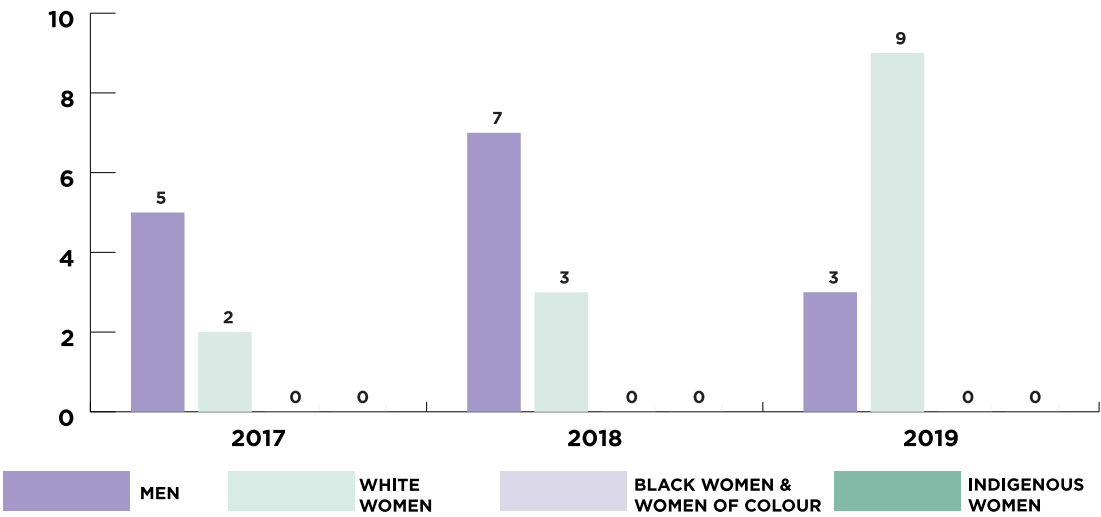
WOMEN PRODUCERS SHARE OF FILMS ATLANTIC CANADA



WOMEN-DIRECTED FILMS ATLANTIC CANADA



WOMEN-PRODUCED FILMS ATLANTIC CANADA



# Film Production by Region: Quebec

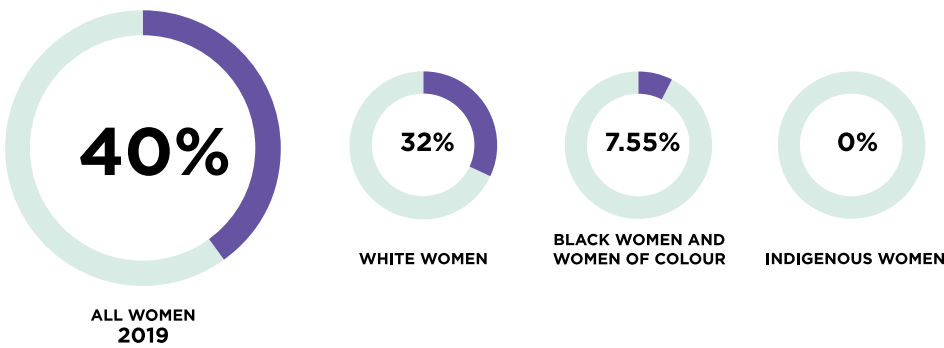
Women’s participation in Quebec increased significantly over three years. The number of films directed by women grew to a high of 21 while the number of films produced by women rose to 34. The number of films directed by men remained fairly stable, increasing by one, to 32.

**In other words, there was no loss of directing opportunity for men when a greater number of films directed by women were financed.**

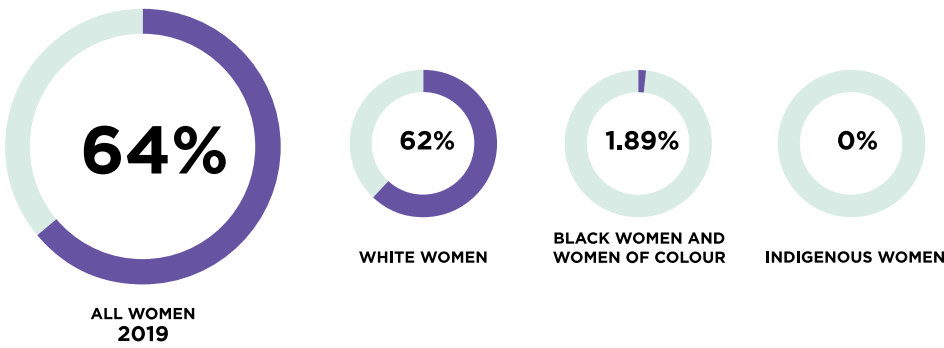
However when the number of films produced by women rose by 20, the number produced by men fell by five.

There was some diversity among Quebec’s women directors and very little among the women producers.

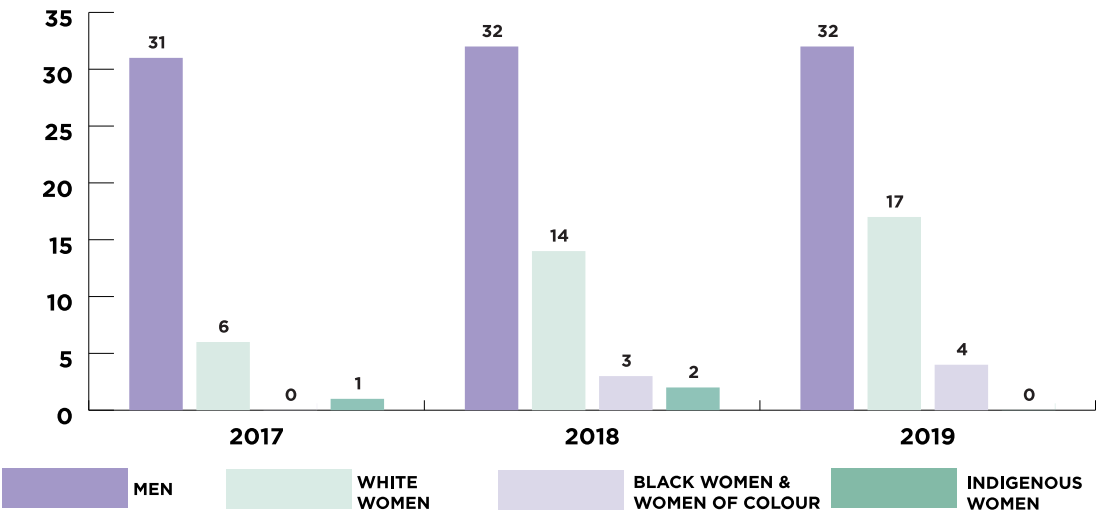
WOMEN’S SHARE OF FILM DIRECTING QUEBEC



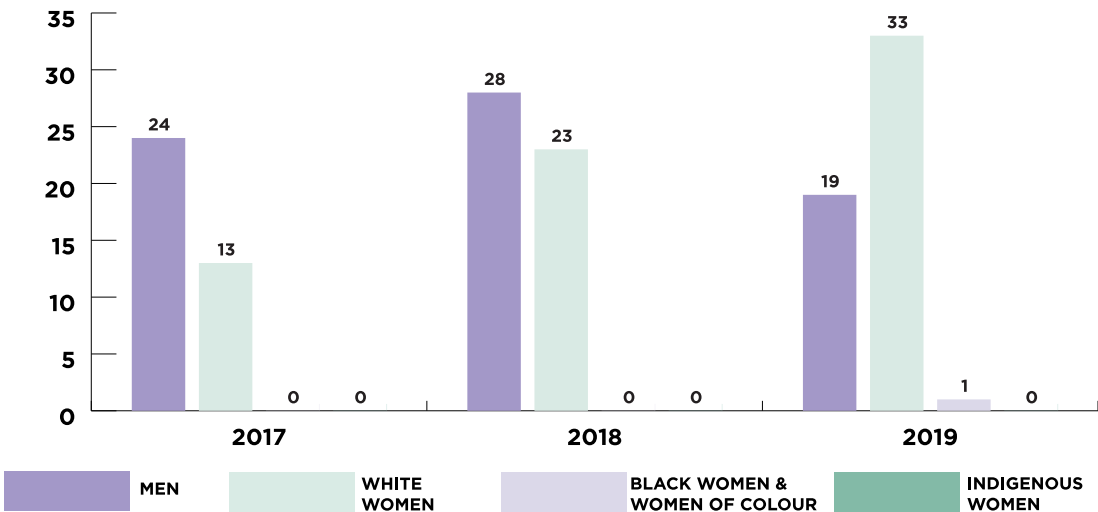
WOMEN PRODUCERS SHARE OF FILMS QUEBEC



WOMEN-DIRECTED FILMS QUEBEC



WOMEN-PRODUCED FILMS QUEBEC



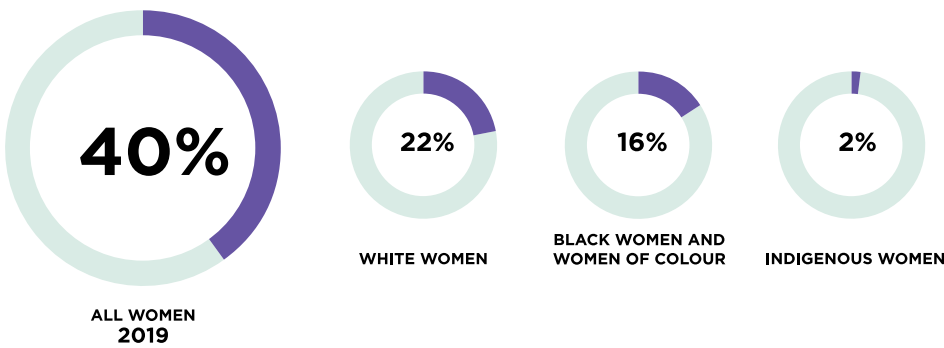
# Film Production by Region: Ontario

As with the other regions, in 2019 Ontario hit the target for 40% women-directed films. Unfortunately this meant that there was a drop in women directors' share of films from 50% in 2017 and a high of 56% in 2018. Over the same three years, women producer's share of Ontario films rose to 60% or 30 films.

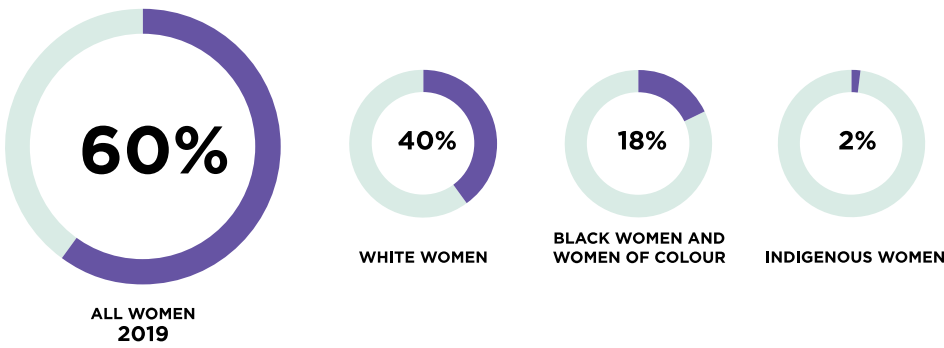
The total number of Ontario productions financed more than doubled from 22 in 2017 to 50 in 2019. That increase was shared by men and women. However women producers benefited more than men producers and men directors benefited more than women directors.

The increase in the number of films financed benefited Black women & Women of Colour in both directing and producing. Indigenous women directed five and produced three of the 111 films over the three funding cycles.

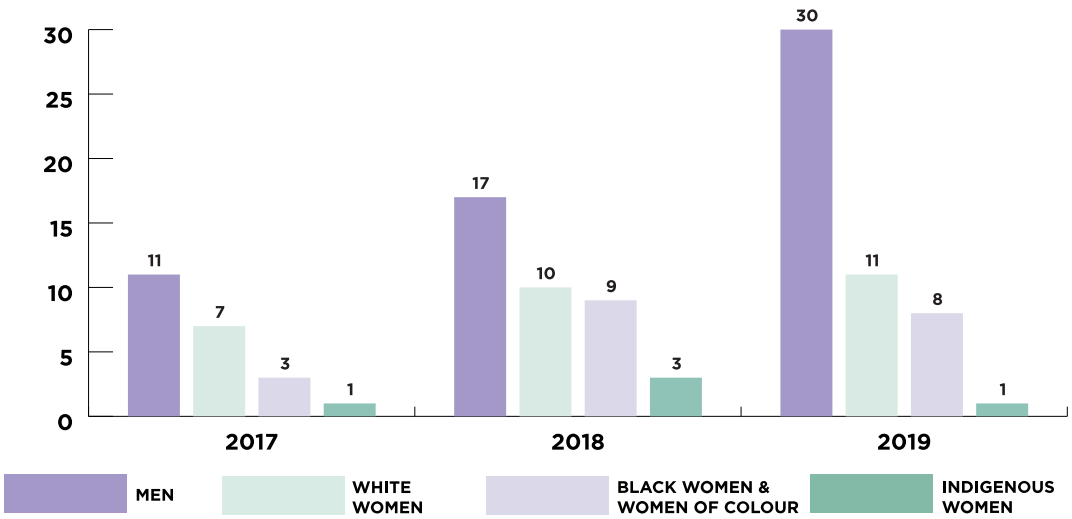
WOMEN'S SHARE OF FILM DIRECTING  
ONTARIO



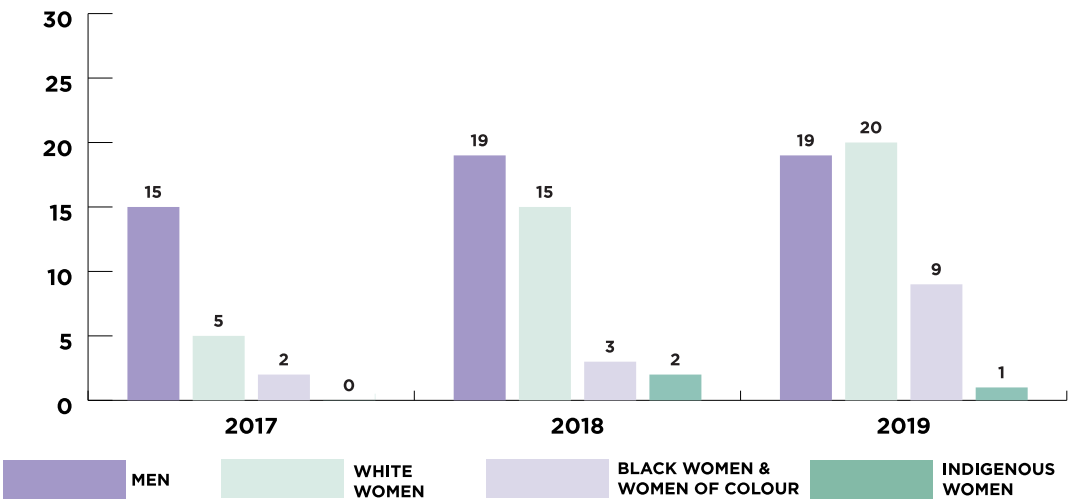
WOMEN PRODUCERS SHARE OF FILMS  
ONTARIO



WOMEN-DIRECTED FILMS  
ONTARIO



WOMEN-PRODUCED FILMS  
ONTARIO

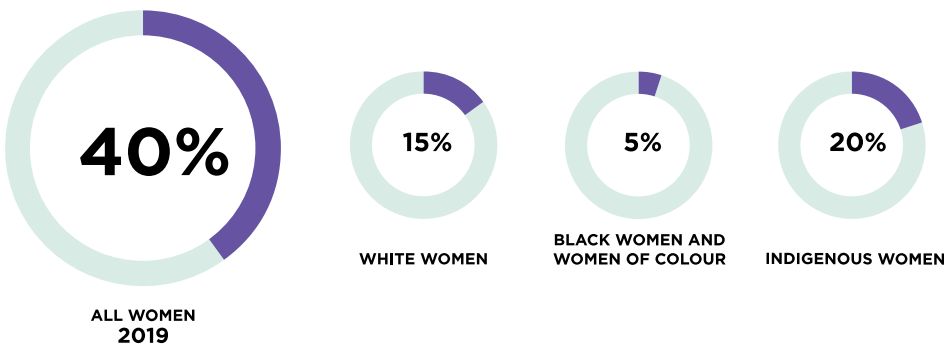


# Film Production by Region: Western Region

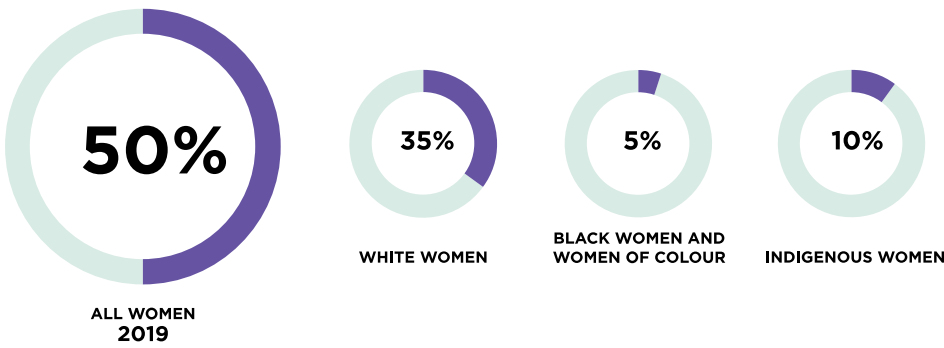
Women directed 40% and produced 50% of the films funded in the Western region in 2019. Indigenous women directed 20% (four) of the region's 20 films that year. This was a slight drop for Indigenous women directors who saw five films (23%) financed the preceding year. For Indigenous women producers, 2018 was also the better year, with five films funded. That number dropped to two in 2019. Black women & Women of Colour were not well represented in the west in either directing or producing.

Of the 63 Western region films funded in three cycles, 24 (38%) were directed by women and 28 (44%) were produced by women.

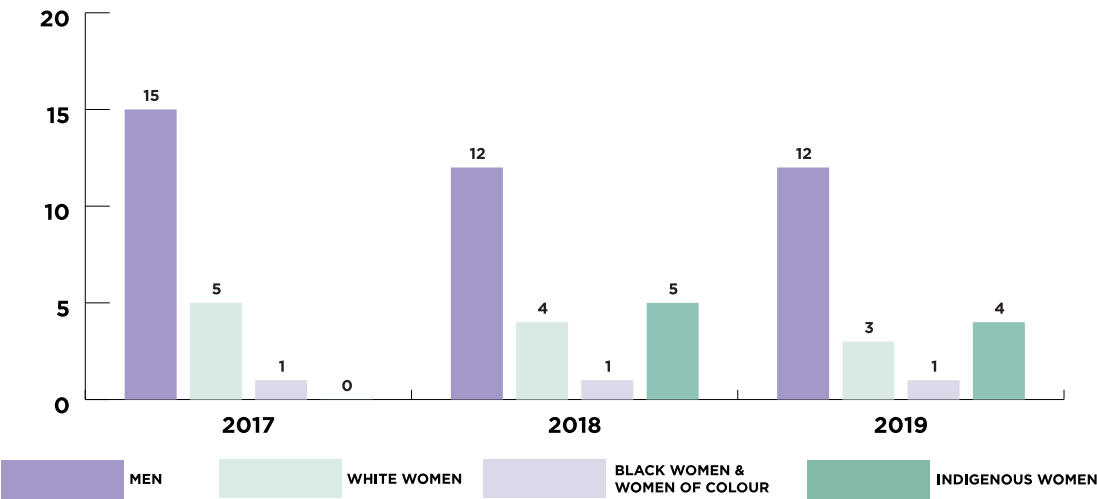
WOMEN'S SHARE OF FILM DIRECTING  
WESTERN CANADA



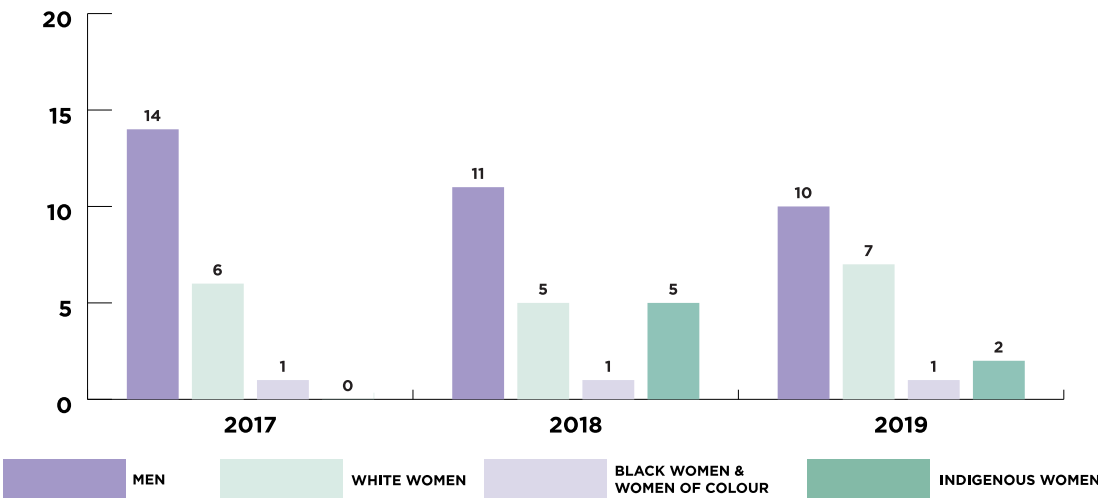
WOMEN PRODUCERS SHARE OF FILMS  
WESTERN CANADA



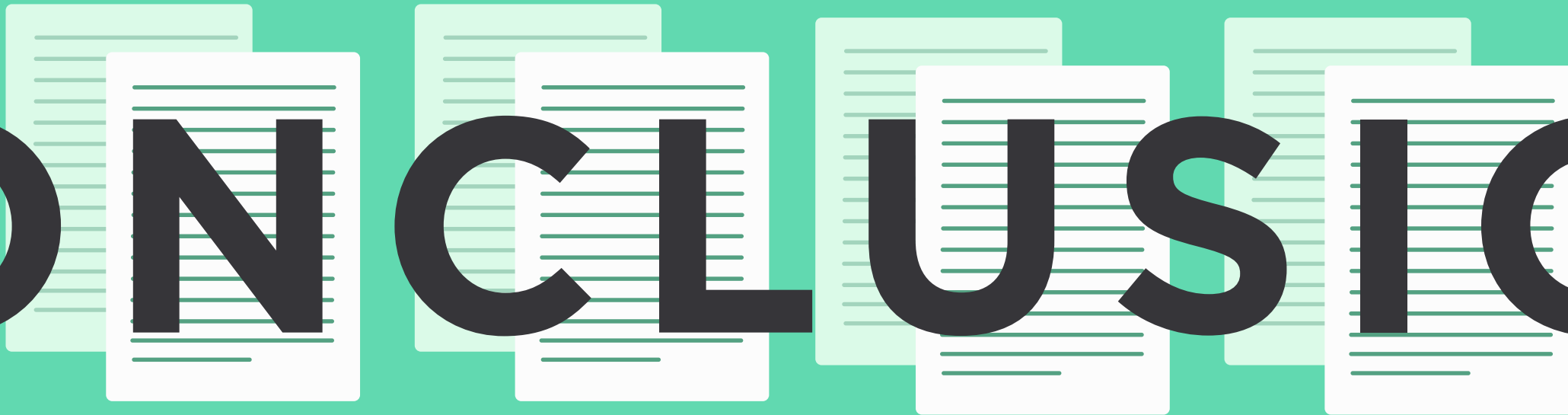
WOMEN-DIRECTED FILMS  
WESTERN CANADA



WOMEN-PRODUCED FILMS  
WESTERN CANADA



CONCLUSION





# Endnotes

1. Kimberlé Crenshaw coined the term “intersectionality” in a 1989 paper as a way to help explain the oppression of Black women and how people’s social identities overlap

2. <http://womeninview.ca/wp-content/uploads/WIVOS19-Full-Report.pdf>

3. WIV Report Oct 2015 (2012-13) <http://womeninview.ca/wp-content/uploads/2016/01/Women-In-View-On-Screen-2015.pdf>

4. WIV Report Oct 2014 (2011-12): <http://womeninview.ca/wp-content/uploads/2016/01/WIV-2014-report.pdf>

5. WIV Report June 2013 (FILM + TV for the first time) 2010-2011 (TV): <http://womeninview.ca/wp-content/uploads/2016/01/WIV-2013-report.pdf>

6. WIV Report October 2012 (film only 2010-11): <http://womeninview.ca/wp-content/uploads/2016/01/WIV-2012-report.pdf>

7. CRTC Gender parity initiative. <https://www.canada.ca/en/radio-television-telecommunications/news/2019/03/joint-statement-on-achieving-gender-parity-following-crtc-women-in-production-summit.html>

8. CBC women directors initiative <https://www.cbc.ca/mediacentre/press-release/cbc-significantly-increases-female-directors>

9. CMF gender parity initiative <https://www.cmf-fmc.ca/en-ca/news-events/news/march-2017/cmf-announces-initiatives-to-increase-the-contribu>

10. Women in the workforce and COVID19

# Conclusion

Women in View has tracked women's participation in Canada's publicly funded film and television industry since 2011 when just 16% of key creative television work went to women. Five years later, in 2015 women still hadn't broken 20%. In our last report, we noted a four-year gain of 11%. In this report, we document a gain of nearly 15% in just two years, taking women's share of key creative work in TV from 2017's 28% to 2019's 43%. This is a significant advance.

WIVOS 2021 shows that many of the initiatives undertaken to move the Canadian film and TV industry closer to gender parity have been impactful, particularly in increasing directing work for women. However, this report also shows that gender parity initiatives do not bring us any closer to racial equity.

## ***There have been few gains for Indigenous women***

The statistics show that white women have benefited the most from gender parity initiatives. There have been few gains for Indigenous women. Indigenous women's share of key creative TV work remains at less than 1%. In 2014, we reported with considerable alarm that only nine of the 744 TV contracts studied went to Indigenous women. In 2019, that number dropped to seven of 745 TV contracts. In film, Indigenous women fared only slightly better with approximately 8% of both

writing and directing in 2018, but falling to about 4% of writing and directing in 2019. Indigenous women produced nearly 6% of films in 2018 but fell again to 2% in 2019. In both film and TV, Indigenous women find their work almost entirely on projects led by Indigenous women. We found that 1/3 of writing and directing work by Indigenous women is self-produced, far higher than any other segment. While Telefilm's Indigenous Stream has been helpful in supporting Indigenous led projects, Indigenous women have not been integrated into the larger industry.

## ***Growth in work for Black women and Women of Colour has not kept pace***

Similarly, growth in work for Black women & Women of Colour has not kept pace with broader industry trends. Of particular concern is the area of television writing. As both film and TV draw on the same talent pool, it appears that hidden barriers are preventing Black women & Women of Colour writers from gaining entry to TV. In 2019, Black women & Women of Colour wrote just 4.64% of the episodes produced—that's 14 out of 745. In film for the same year, Black women & Women of Colour wrote 12% of projects produced. In film, investment in films produced or directed by Black women & Women of Colour were significantly underfunded. In 2018, Black women & Women of Colour produced 3.28% of films on 0.67% of investment while in 2019, they produced 8.2% of

films on 5.81% of investment. In 2019, the average investment in all film projects was \$550K but less than \$181K in films directed by Black women & Women of Colour. It should be noted that in June 2019, CBC announced that by 2025 "at least one of the key creatives in all scripted and factual commissioned programs will be held by a person from a diverse background." Telefilm announced the development of an Equity and Representation plan in June 2020.

While issues around racial equity are the most urgent, this study found other gaps. In film, women made gains in writing and directing but the funding did not make similar gains. Women directed 40% of films financed in 2019 but more than 70% of the investment went to films directed by men. Women produced more than 60% of films but more than 50% of the investment went to films produced by men.

In television, the gains are also uneven. TV productions commissioned by Canada's private broadcasters continue to be dominated by men. In 2019, this study found that women's share of key creative work was only 21% on series made for Bell, close to 30% for Corus and 34% for Rogers—all significantly lower than the industry wide 43% and CBC's 51%. Cinematography also remains a male bastion with only 17% of work going to women in 2019.

Our results suggest that men-led productions still hire women in small numbers. In films produced by men in 2019, only 16% were written by women and 25% directed by women. On series with men showrunners, 72% of key creative work went to men.

## ***Creative leadership is key to who gets hired***

In fact, the majority of women's gains in television can be attributed to series showrun by women. In this study, as in our previous one, we found that creative leadership has a significant impact on who gets hired on a production. Since less than 30% of key creative work on men-run series goes to women, women-led TV series are integral to women's success in television. However, with very few Black women & Women of Colour and Indigenous women showrunning—as with other gender parity initiatives—woman's creative leadership does not have an impact on diversity. We see in film that when Black women & Women of Colour produce, significantly more Black women & Women of Colour work. When Indigenous women produce, significantly more Indigenous women work. These findings suggest that gender parity initiatives must include specific commitments to diversity and inclusion in order to ensure that benefits reach all women.

(continued...)

# Conclusion

As noted throughout this report, moving the needle for women in film and television has taken considerable effort and contributions from many sectors. CBC, Telefilm Canada, CMF and the CRTC made commitments, set targets, offered incentives and tracked their success. Women in Film and Television (WIFT) and other women's organizations across the country, along with Toronto International Film Festival, the Academy of Canadian Cinema and Television and others, ran programs that raised profiles, built networks and offered work experience. Individuals sought out new talent, mentored, changed hiring practices and supported women's creativity with their attention and dollars.

Progress has been made. In 2019, our industry achieved gender parity in TV writing and directing. This is a momentous step but there remains considerable work ahead. Especially when we consider the impact of the current pandemic, which according to multiple sources including Statistic Canada's July 2020 Labour Force Survey, has disproportionately impacted women and in particular, Black women & Women of Colour and Indigenous women. We don't know the extent of the losses for the women working in Canada's film and TV industry yet but we do know that women's participation in the Canadian labour force has dropped significantly and that the pay gap has widened.

***We urge the industry to maintain gender parity initiatives to avoid losing recent gains, while making bold and specific commitments to inclusion and racial equity to ensure our industry finally achieves a landscape that truly represents the audiences it sets out to entertain and inspire.***

# Methodology

Women in View on Screen examines the employment of women-identifying and non-binary key creatives in Canadian publicly-funded live-action 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 and Canadian Media Fund websites. These publicly-funded agencies provide consistent, detailed and decisive annual reporting of their investments. As with previous Reports, WIVOS 2021 does not encompass all investments made through CMF and Telefilm. Instead, the Report draws significant segments of the investments for each funding body as a representative sample.

The television data scope for this Report includes 51 scripted drama series funded by CMF for production in 2017-2018 (shorthand throughout this document as 2018) and 2018-2019 (referred to as 2019). Data from our previous report, on 2016-2017 (referred to as 2017) is provided throughout for comparison purposes. This data does not include unscripted series, variety series, animated series, movies of the week, or children & youth programming. The full list of series studied are included below.

CMF's funded project database lists information on series seasons, episodes and broadcasters for each fiscal year. In gathering key creative credits, researchers viewed on-screen credits twice at a minimum for each television episode studied. In tracking series by broadcaster, in the case of acquisitions, the series was counted with the current broadcaster.

In film, 646 development projects and 257 film production projects that received Telefilm funding in 2017-2018 (referred to as 2018) and 2018-2019 (2019) were examined. Researchers are grateful to Telefilm for their cooperation in providing and explaining raw data. Data from 2017 (2016-2017 funding cycle) collected for our previous report is included throughout for comparison purposes. For the section entitled Producers in Film, producer refers to the project's lead producer as defined by Telefilm. In instances where researchers could not find information on the key creative of a feature film, the film was excluded from the data reviewed resulting in a variance between this Report and reporting by Telefilm Canada.

Note on 2016-17 Development Data for Producers: we were given the list of projects by Producer separately from the list of projects by Writer. Therefore, our total numbers for development differ between the writer and producer data. The writer data includes a total of

282 projects with 193 projects in the Under \$20k category and 68 projects in the \$20-\$50k category. The producer data includes a total of 280 projects with 192 projects in the Under \$20k category and 67 projects in the \$20-\$50k category.

In past reports, researchers used a variety of sources to further identify key creatives on each film and series, including, individual websites, film festival websites, production company and broadcaster websites, annual reports and media databases. Researchers also liaised with production companies, agents, guilds and unions and contacted individuals who appear in this data to cross-check this information.

Nathalie Younglai, founder of Black, Indigenous and People of Colour in Television and Film (BIPOC TV & Film), with the support of Akriti Jain, Muna Deria and Tracey Deer, lead the portion of analytics regarding Black women & Women of Colour and Indigenous women. The data was pre-coded by three different researchers as a starting point using news articles, film festival websites, social media, blogs, press interviews (video and print), individual websites, databases.

In addition, researchers circulated a survey to those who have not appeared in our data in the last four years. This survey included self-identification for gender and race / ethnicity.

Researchers acknowledge the complications of self-identification in some communities - particularly within Indigenous communities. We look to the Indigenous Screen Office and Aboriginal Peoples Television Network as they begin consultation around best practices for Indigenous identity and the conversation around self-identification protocols and considerations continues to grow.

Furthermore, future iterations of this report will also seek guidance from the consultations undertaken by the Canada Media Fund with national and regional funding agencies and organizations representing underrepresented stakeholders. Their findings on how people prefer to articulate their own identities will be adapted and applied to our data collection process to better understand representation in the industry.

The definition BIPOC in this Report includes mixed race. The definition of Indigenous includes those who self-identify as First Nations, Inuit, Métis as well as those who identify as Indigenous outside of North America. In future studies, where possible, the statistics of each group encompassed in Black, Indigenous and People of Colour should be looked at separately.

(continued...)

# Methodology

In the interest of protecting privacy and safety concerns, researchers decided not to share the break out BIPOC identification within the non-binary data. This is a consideration for future studies as researchers acknowledge the cross-section of this data. Researchers acknowledge the importance of including intersectional identities as they can often increase barriers for those who come from more than one underrepresented community.

Each year, the number of individuals in our scope of data is counted as well as the total number of contracts. 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.

## Television Series Studied:

The following series and seasons were studied for this report; *Anne with an E* (1 & 2), *Bad Blood* (2), *Baroness Von Sketch Show* (3), *Burden of Truth* (1), *Cardinal* (2), *Caught* (1), *Coroner* (1), *Departure* (1), *Diggstown* (1), *The Detail* (1), *Frankie Drake* (1 & 2), *Frontier* (3), *Heartland* (11 & 12), *Hudson & Rex* (1), *Jann* (1), *Kim's Convenience* (3), *Letterkenny* (3 & 4), *Little Dog* (1 & 2), *Mary Kills People* (2 & 3), *Mr. D* (7 & 8), *Murdoch Mysteries* (11 & 12), *Nurses* (1), *Private Eyes* (3), *Pure* (2), *Ransom* (2 & 3), *Schitt's Creek* (4 & 5), *Second Jen* (2), *Street Legal* (1), *The Indian Detective* (1), *The Murders* (1), *Unspeakable* (1), *Transplant* (1), *Versailles* (2), *Vikings* (6), *Workin' Moms* (2 & 3), *Wynonna Earp* (3).