CMPA
Canadian Media Producers Association

Women & Leadership:

A Study of Gender Parity and Diversity in Canada's Screen Industries

Support for this study provided by

Ontario
Ontario Media Development Corporation
Société de développement de l'industrie des médias de l'Ontario

NFB ONF

creativeBC
BRITISH COLUMBIA'S CREATIVE INDUSTRY CATALYST

SODEC Québec

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by Duopoly
January, 2017

Women & Leadership: Gender Parity and Diversity in Canada's Screen Industries

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Note:

This paper has been prepared with the input of many members of the Canadian film, television and digital content industry as well as entertainment industry and public policy leaders from other countries. The authors thank these individuals for their contribution to this study as well as the many industry organizations which circulated the survey to their members including APTN, WIFT, INTERACTIVE ONTARIO, the INDEPENDENT PRODUCTION FUND, REALISATRICES EQUITABLES, AMPIA, ELAN and WOMEN IN VIEW and the member organizations of the APFA.

Funding for this study was provided by Ontario Media Development Corporation, the National Film Board, the SODEC, Creative BC, Telefilm Canada, the Canada Media Fund, RBC, and the CMPA. Any opinions, findings, conclusions or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of the Governments of Canada or the Governments of Ontario, Quebec or British Columbia, nor the funders of the study (Ontario Media Development Corporation, the National Film Board, the SODEC, Creative BC, Telefilm Canada, the Canada Media Fund, RBC, and the CMPA). The authors are not mandataries or representatives of the Governments nor the funding agencies and the Governments and the funding agencies are in no way bound by the recommendations contained in this document.

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1. Introduction: Scope of the Study

> "Internationally, the film industry is in the midst of a kind of feminist awakening, with the inciting incident being slightly different in each country." [1]
>
> Rebecca Keegan, LA Times

Over the past few years a growing number of stakeholders and the media have become more vocal with respect to the persistence of gender imbalance and lack of diversity in the film, television and digital content industries. Troubling data regarding gender and diversity representation in the screen-based industries has been released in many countries.

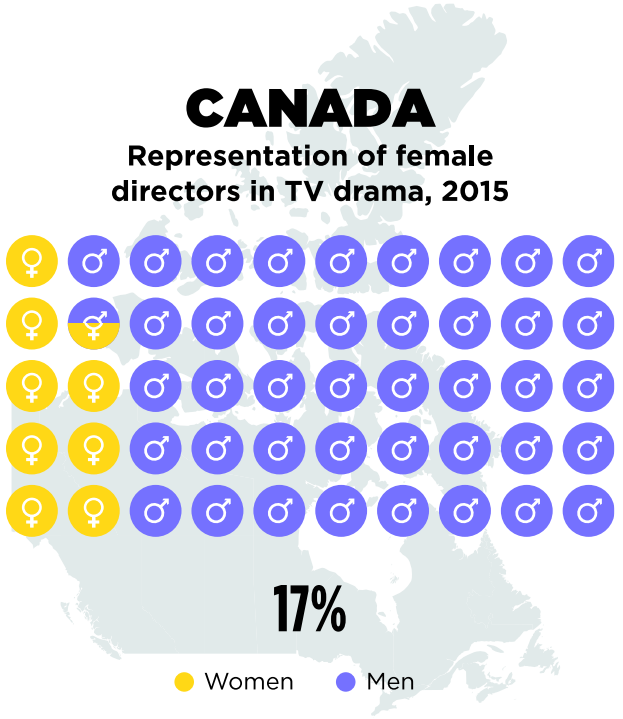
In Canada, despite initiatives such as *The Year of Women* by BravoFact, awareness campaigns such *as Les Femmes du Doc* and industry awareness events at the Toronto International Film Festival (TIFF) or the Whistler Film Festival, our numbers are equally disturbing.

Internationally, the media attention to the #OscarsSoWhite campaign and the subsequent action of the American Academy of Motion Pictures Arts & Sciences to respond through redesigning access to its membership ranks have resulted in heightened awareness of bias in Hollywood.

Perhaps most striking, the Swedish Film Institute took a leadership position amongst government funding agencies in 2011 by setting an immediate goal of 50/50 representation for projects directed by women and by men in its allocation of funds – a goal achieved by 2014.

Not surprisingly, similar awareness is afoot in digital media and, especially, the videogame industry where gender bias has been widely covered, most recently as a result of 'Gamergate' which revealed widespread harassment against women in the gaming industry.

Figure 1. Representation of female directors in TV drama, 2015



1. Introduction: Scope of the Study

In this study, we have undertaken an exhaustive global search for initiatives, programs, policies, and legislation that may have moved the dial for gender parity in the entertainment business. The goal of this study is to provide the CMPA and its membership – along with the Canadian federal and provincial governments, funding agencies, unions and other stakeholders more generally - with the tools to better understand and address gender disparity in the screen industries.

We asked the questions:
What are the strategies, programs or practices, either in Canada or internationally, from both English-language and French-language markets, that have had a positive impact on either gender equality or cultural diversity in the screen industries? What learnings can we glean from results of these initiatives? And where imbalance exists, as in the case of directors of television drama in Canada above, what measures have 'moved the needle'?

The methodology for this study included a broad-based online survey of Canadian members of the industry (561 respondents) with respect to their experience and perceptions regarding gender imbalance, key interviews with heads of agencies and funding bodies from around the world, and over 30 additional interviews with senior women stakeholders in Canada. Original research was conducted from August through November 2016.

For the purposes of this study, we define gender parity as meaning equity between the sexes. With respect to diversity, the online survey defined diversity as representation from all visible minorities, the disabled and LGBTQ. For greater clarity, the primary focus of this study is gender and where we address diversity, our focus is diversity within gender.

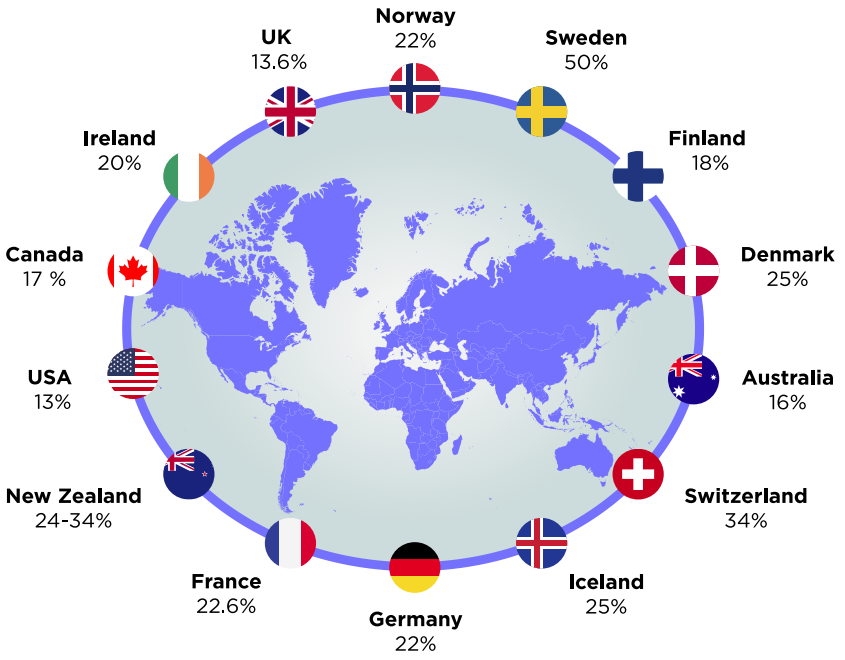
2. A World of Data on Gender Imbalance

"In an age of Big Data, when important decisions about most aspects of life are supposed to be taken on the basis of information, the paucity of statistics about cultural activities in general, and women's participation in creative pursuits in particular, is cause for serious concern."[2] UNESCO Global Report 2015

A. Major Studies From Major Markets. Over the past 5 years, an increasing number of research reports have been released around the globe shining light on the glaring imbalance in gender and diversity in the screen-based industries. Leading among these studies are the UK's Cut Out of the Picture, Australia's Gender Matters and Canada's Women in View on Screen. Different jurisdictions have approached the subject differently: most focusing on the paucity of female directors in the feature film industry, others focusing on the under-representation of women and minorities in front of and behind the camera in television, and still others focusing on unconscious bias and pay inequity in the videogame industry. Only a handful have focused on the role that women producers play in the industry.

What emerges is a disturbing picture where women have failed to advance and take an equal place amongst their male colleagues in the C-Suite (CEO, CFO, etc.), in producer, director, lead developer, showrunner, and writer roles in the media industry. In fact, the data from around the globe (such as Cut out of the Picture, EWA Where are Women Directors?, Gender Matters, Les réalisatrices du petit écran – please see list of studies in Appendix B) is consistent in its findings: whereas women graduate from film/tv universities and colleges in equal numbers, as their careers unfold they do not advance beyond 20% representation in almost all decision-making and core creative roles. In some sectors and in some roles (especially in the emerging digital industry) the numbers are even more discouraging.

Figure 2. AROUND THE WORLD: REPRESENTATION OF FEMALE DIRECTORS IN FEATURE FILMS



Source: Data from multiple studies referenced in Appendix B, note New Zealand range from 2012-14

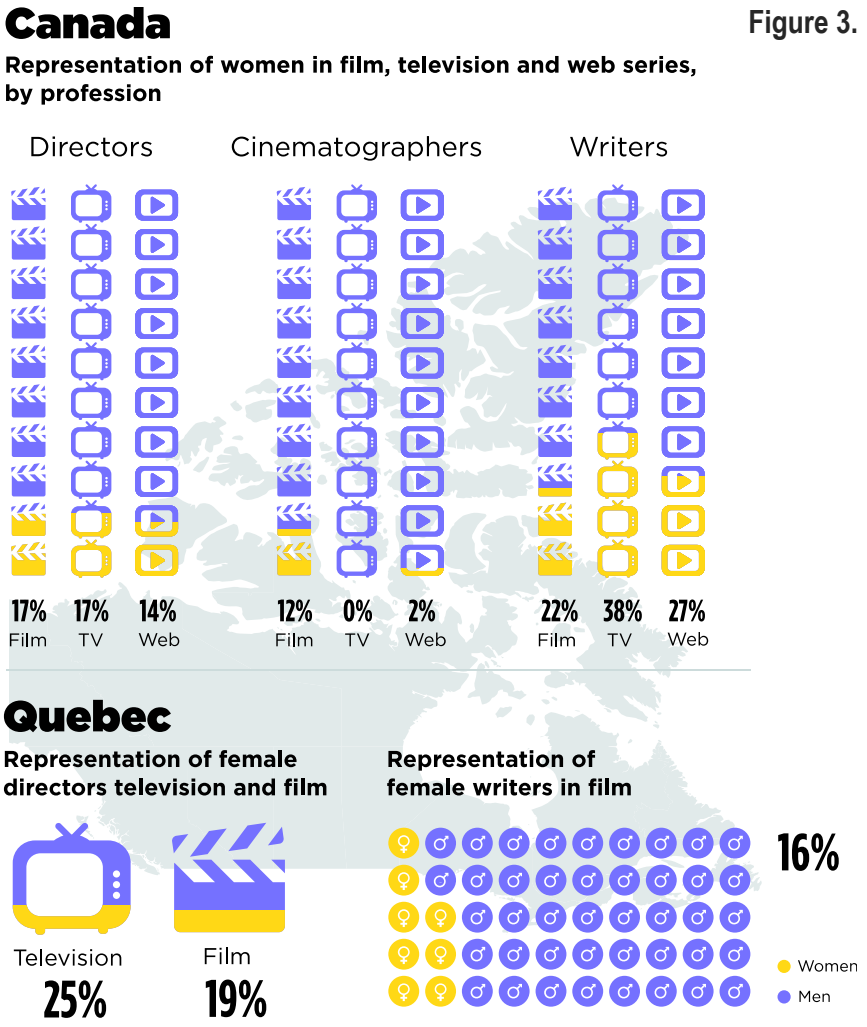
2. A World of Data on Gender Imbalance

In each country where research has been conducted, data results have prompted action. In the case of jurisdictions with public funds for film/tv/digital content, the agencies in charge have taken the lead in developing and instituting parity programs. In the United States, where public funding is less prevalent, research has been released primarily by academic institutions and response has been more fragmented at the industry association, foundation, non-profit and studio/corporate levels. But, in all cases, compelling data made public has resulted in action. Highlights of the hundreds of pages of data as well as policy responses from around the globe are presented in the following slides. While research methodology across countries and organizations may differ and not be directly comparable, the results are similar enough to draw conclusions.

b. Constraints to Data Collection. In Canada, the restrictions of the Privacy Act are often cited as the reason for shortcomings in fulsome data on gender parity and diversity in the industry. Federal governmental institutions are subject to the Privacy Act which requires that data be collected and protected in accordance with this Act. While the Privacy Act can create challenges for data collection, there are ways of working within the parameters of the Act and provide transparent reporting to the industry and use of the information for management decision-making and planning purposes.

"Gender inequality is rampant in global films…demonstrated by the percentage of female characters on screen, the lack of girls and women as leads or co leads in movies, and the few females behind the camera. Not one country is anywhere near representing reality: girls and women comprise fully half of humanity. Not a third. Not a quarter. Half." 3 Gender Bias Without Borders

Figure 3.



2. A World of Data on Gender Imbalance

Equally important is the notion of "self-identification" and how agencies can reach out to communities to best explain the need and rationale for this information as well as how it will be used. Setting clear and measurable objectives, explaining the targets and committing to full and transparent reporting will help in obtaining buy-in from communities.

Telefilm Canada now collects voluntary data via their applications forms. Though this voluntary identification has statistical limitations, the data will form the basis of the reporting that Telefilm has committed to deliver to the industry.

The Treasury Board of Canada requests self-identification in its appointment process - as does Public Works.[4] A clear statement of the purpose of the request and the use of the information is included as follows:

"*Your response to the self-declaration questions is voluntary and will be used in consideration of appointments and for statistical purposes. The information you provide will be collected and used in accordance with the Financial Administration Act and is protected in accordance with the Privacy Act. You may self-identify in more than one designated group, and you may choose not to provide any sub-group information for a designated group. The information collected will allow us to better meet departmental needs and to track diversity statistics over time*."

The Canada Council for the Arts also has a Voluntary Self-Identification Form also with clear information about the use and security of the information collected.[5]

"If you don't measure it, it doesn't exist…it is important when companies are called to account publicly." Tracey Pearce, President, Distribution & Pay, Bell Media

Furthermore, APTN has been successful in nurturing talent and is credited for developing a vibrant aboriginal industry. Their programming eligibility criteria foster the development of production companies as well as creative talent. Consistent with their mandate, the programming criteria for APTN provides for a focus on Aboriginal content: APTN requests self-identification by all participants.[6]

"*APTN requests applicants to voluntarily self-identify. APTN requires statistics in these areas for reporting requirements to the Board of Directors and the CRTC. An Aboriginal person is defined to include a First Nations, Inuit or Métis person who resides in Canada*."

"It is our belief that the gender imbalance is due in large part to unconscious bias, rather than considered actions by industry insiders. We believe that this bias is created and sustained by a number systemic issues within the UK film industry." [7] Cut Out of the Picture

2. A World of Data on Gender Imbalance

"The more senior a role, the less chance it is held by a woman, and, by extension, the less chance a woman has of being hired for it...Across the whole of the industry there is no meaningful trend towards greater representation of women or any real improvement in their career prospects."[8] from Cut Out of the Picture

c. The UK Analysis. The research clearly demonstrates that gender imbalance is a complex issue that has survived decades of practice due to a number of systemic factors, societal as well as specific to the industry. It is essential to understand the barriers that women face in order to respond with any proposals to achieve greater gender parity. These barriers include limits to advancement; pay inequity; and inability to access larger budget financing for their projects (as illustrated in the figure 4.)

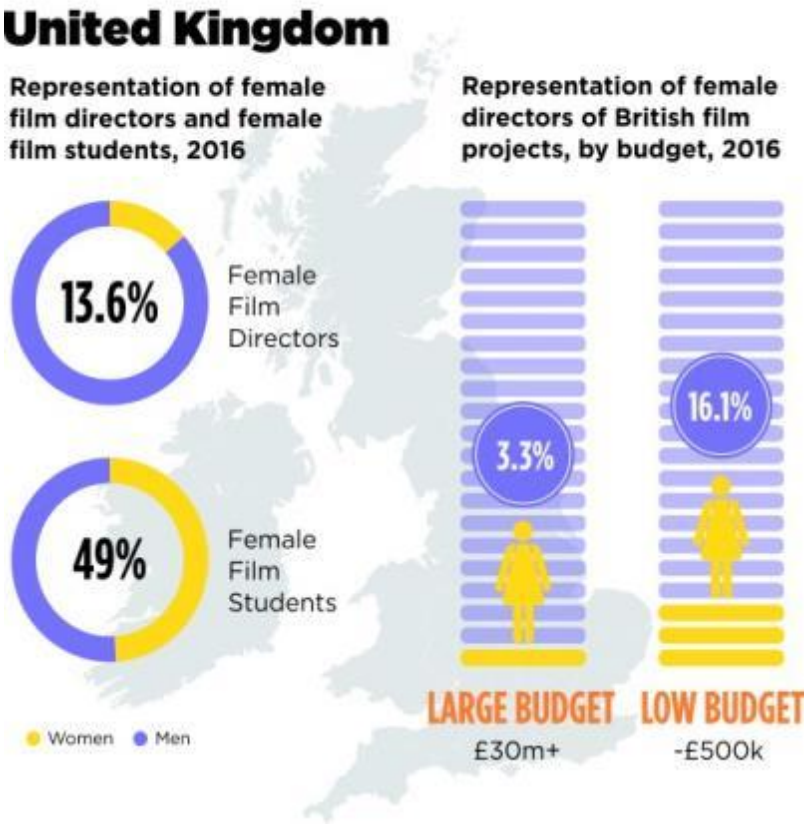
The 2016 UK study, Cut Out of the Picture, identifies four key systemic issues:

- lack of a regulatory system that monitors or reports on the issue or enforces best practices;
- heightened risk-aversion in the industry;
- short-term contractual nature of the workforce inherent in the industry;
- a vicious cycle due to existing gender inequality (lack of role models, fewer female directors…)

Some of the suggestions to combat these unconscious bias and systemic obstacles proposed in the UK study included:

- establishing clear and measurable targets;
- amending existing programs, tax regulations and other policies to include diversity objectives;
- orchestrating a comprehensive campaign to combat unconscious bias in the industry.

Figure 4. Representation of women in the UK film industry



2. A World of Data on Gender Imbalance

d. Sweden Leads the Way.

In many countries, including Canada, women and men graduate film school in roughly the same numbers. But in what has been characterized as a "funnel of attrition" by a member of the Canadian industry or the "leaking pipe syndrome" as it is referred to in Austria, systemic issues and biases inhibit the progression of women's careers. As a result, we see women either leave the profession or fail to achieve their goals. Although in this study we concentrate primarily on workforce behind the camera, the question of the depiction of women on screen is equally important and the subject of many newer research undertakings.

Amongst all the countries reviewed, Sweden was the groundbreaker with its announcement of a gender parity goal for directors of publicly funded feature films in 2014. Under the leadership of the Swedish Film Institute's CEO, Anna Serner, the goal was a firm target – not a quota – and, as of 2016, 50% parity was surpassed without any negative impact on quality (measured by number of festival awards and performance at the box office.)

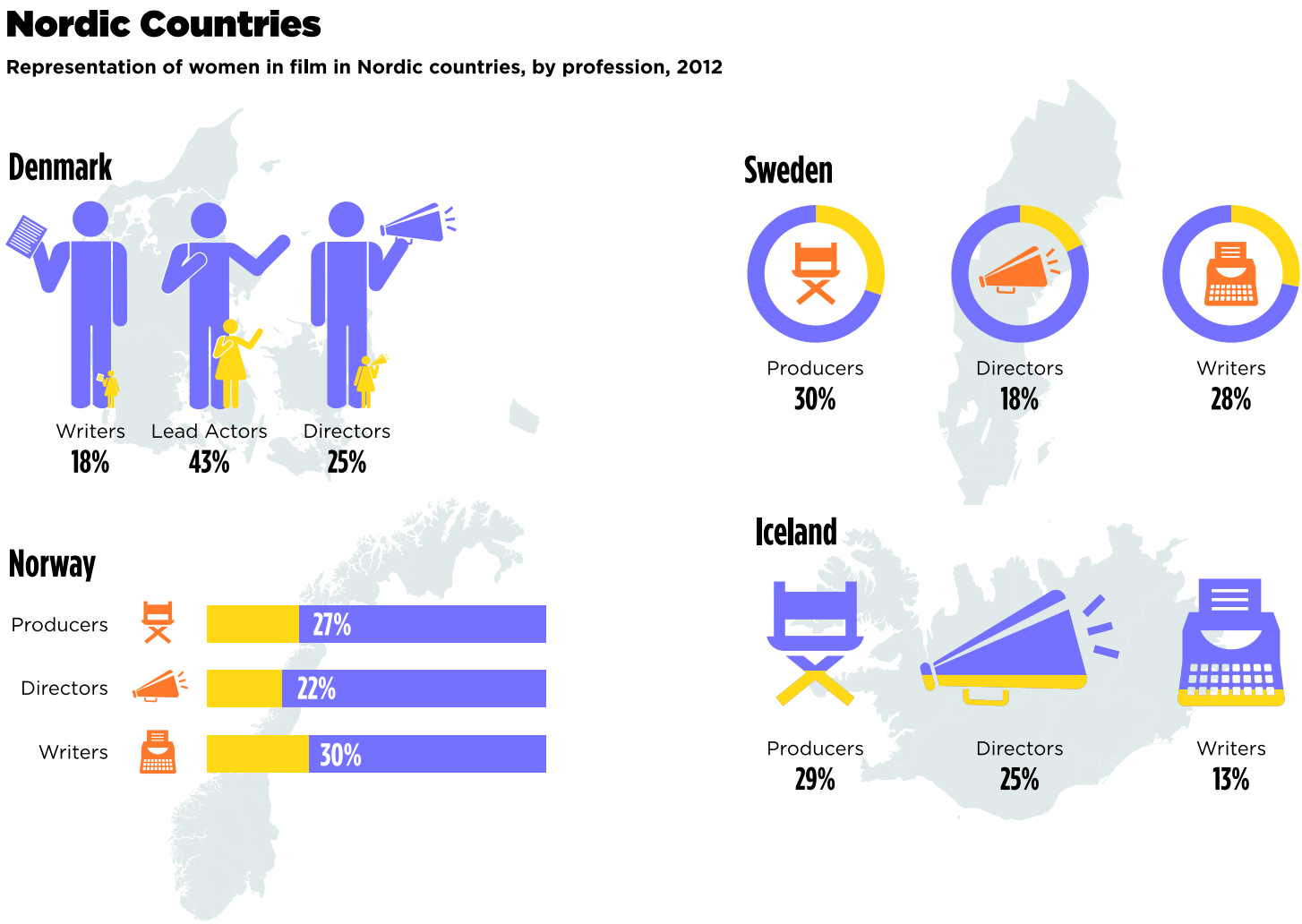
According to the CEO, the SFI favoured the use of a target and close monitoring over the imposition of a quota. It was felt that there was a stigma attached to the term quota. Staff was sensitized to unconscious bias, which, according to Serner, was found in both men and women. "It isn't just men. Women are sometimes afraid to be stigmatised, so they remain quiet on the issue." Staff was also directed to review the statistics at every stage and for every decision and were tasked to be more proactive in searching out talented female directors. But Anna Serner was clear that if the ratio didn't improve, she would impose quotas. "The threat was very potent" said Serner.

> "Male and female producers come to me, and they say, 'You know, Anna, it's only young men coming up showing [me] their portfolios…And it's like, Yeah, that's probably true. But if you want the best films, you should probably start *looking* for the women and not be so lazy, sitting and waiting for them, because otherwise, you won't get the best ones. Because otherwise, you will just have to get the ones [that know to show up], and that's not good enough. Then the producer gets really mad with me, actually. But that's the truth."[9] Anna Serner, CEO, Swedish Film Institute

The Swedish Film Institute compiles information on the key roles that they have determined important for their strategic objectives. These initially were the roles of writer, director and producer. They monitor each role separately and report on progress regularly. In their new Action Plan 2020, they will add new performance measurements to include other key creative positions (such as director of photography) as well as the portrayal of women on screen.[10]

2. A World of Data on Gender Imbalance

Figure 5. Representation of women in film, by profession, in the Nordic countries, 2012.



2. A World of Data on Gender Imbalance

"Whereas in spite of gender equality being mainstreamed both in European Union and Council of Europe policy, an acceptance of 'the market' in audiovisual production is weakening cultural and educational aims with regard to gender equality in the film industry." 11 Where are the Women Directors? 2006-2013

e. The European Experience. The European Women's Audiovisual Network reviewed policies in seven European countries in order to provide comprehensive data and recommend solutions for policy changes at a national and European level. They found that gender inequality is the result of a number of inter-related factors including marketplace practices, industry structures and 'bias or false assumptions" of women's abilities. Their report enumerates fifteen recommendations to the European and national governing bodies as well as broadcast entities.[12]

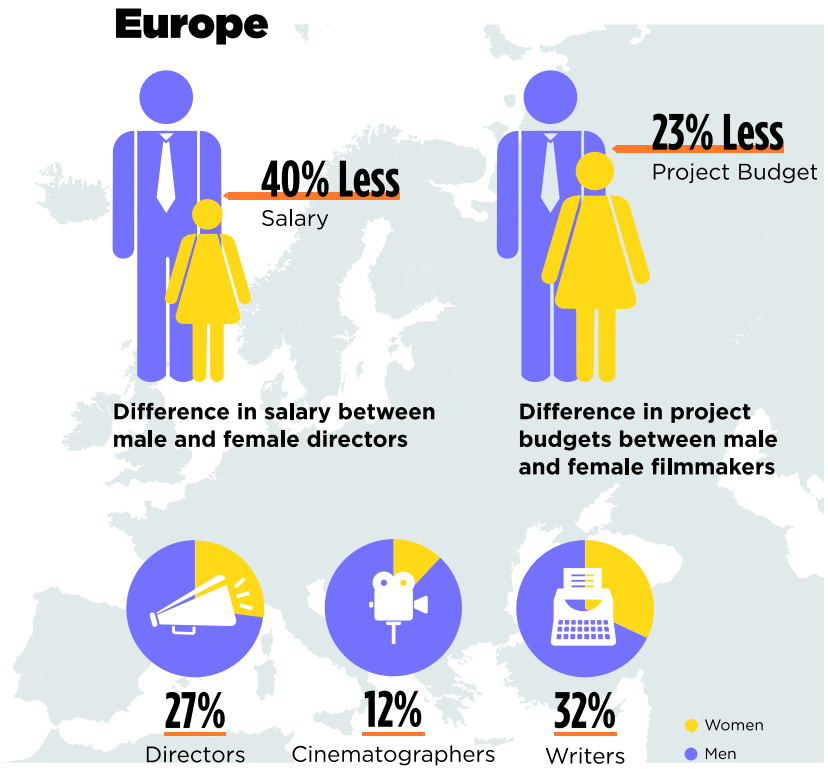
Eurimages (the Council of Europe's film fund for its 37 member states) uses the European Point System to monitor gender parity. When asked about privacy issues and reporting, Eurimages responded, "We require information on the nationality of all participants; the gender is no different." Furthermore, statistical reporting is always in the aggregate. The total number of men and women participating in each project determines whether a project is a Female Project, Male Project or Balanced Project,

Eurimages has instituted a data-collection initiative to ensure coherence and clarity amongst its member states. Though currently voluntary, Eurimages intends to enforce reporting in the coming years. As Canada is to become a signatory to Eurimages in 2017, Canadian applicants (and Canada itself) will need to provide this information and report on its activities related to the fund.

"We were inspired by the work of Anna Serner….and surprised to learn that when we looked at the data, we too had a gender parity problem."

Roberto Olla, Executive Director, Eurimages

Figure 6. Representation of women in the European film industry



Representation of female filmmakers funded by Eurimages

2. A World of Data on Gender Imbalance

In France, the numbers reported by the CNC reveal a similar picture with respect to female representation in film and television. Unlike other countries, the funding agency has not taken the lead on targets or programs for rectifying the imbalance. This responsibility has fallen to the regulatory broadcast agency – the Conseil Supérieur de l'audiovisuel (CSA).

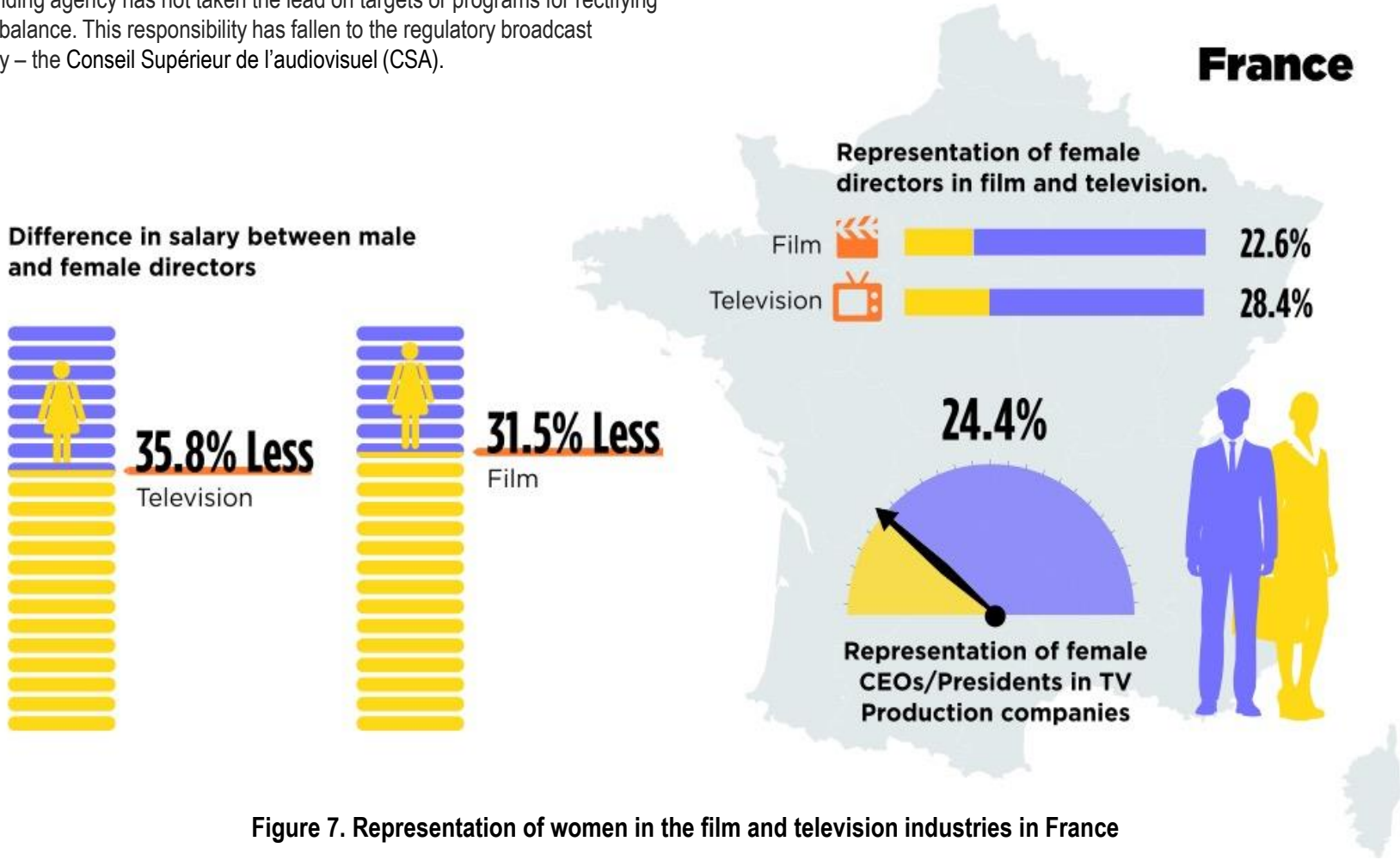


Figure 7. Representation of women in the film and television industries in France

2. A World of Data on Gender Imbalance

"Gender Matters is unashamedly providing express-lane access to female business ideas and stories. The funding boost provided by Screen Australia has been a game-changer, providing the industry with an opportunity to get behind some very commercial and creative prospects. It's now time for action." 13

Fiona Cameron, Screen Australia Chief Operating Officer

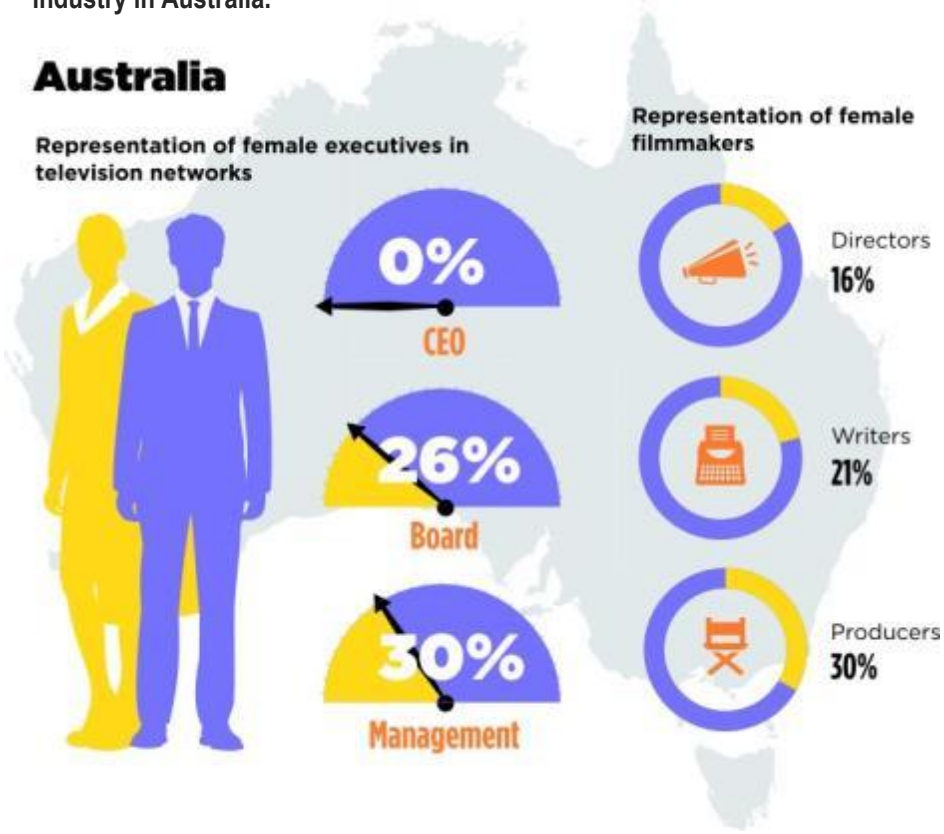
f. The Australian Approach. Australia, in its 5-year 'Gender Matters' initiative, combined a parity goal of 50% for female-led projects by the end of 2018 with a number of practical and financial measures to address business infrastructure, professional development as well as project development for women. These are described in greater detail in **Appendix A.**

Announced in December 2015, two components of the strategy have proven particularly successful. Surpassing all expectations, the agency received over 450 applications for *Brilliant Stories* (development funding) and *Brilliant Careers* (business proposals to grow careers and create professional opportunities), the largest amount of funded projects in a single day in the agency's history. 45 story ideas and 13 industry projects led by Australian women were granted over $3 million of funding.

"The first and foremost goal is quality. And that's quality you only get when you have a diverse film market."14

Sindre Guldvog, CEO The Norwegian Film Institute, ScreenDaily

Figure 8. Representation of women in television industry and in feature film industry in Australia.



2. A World of Data on Gender Imbalance

"One of the perceptions is that there are not enough qualified female directors….and in response, 'Well actually, there are quite a few women. Maybe they're just not making it to your attention.' And why is that?"[15]

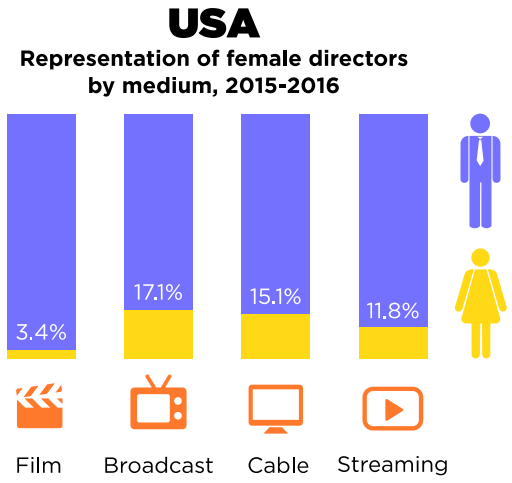
Keri Putnam, Executive Director, Sundance Institute

g. The US Responds. In the US, the tracking and reporting on gender representation and diversity in the media business have fallen to the guilds and several academic institutions including the DGA's Diversity Report; USC's 'Media, Diversity and Social Change Initiative'; the Geena Davis Institute on Gender in Media at Mount Saint Mary's University; and the Bunche Center at UCLA. (See **Appendix B** for list of leading US reports.) Again, the numbers are the same – while women are better represented in drama series on television and on new OTT services such as Netflix and Amazon, better represented as writers than directors across all formats, their numbers never crack the 30% threshold.

Several film organizations in the US – the Sundance Institute, Film Independent, the Independent Film Project, Tribeca Film Institute – have mounted programs to assist emerging female and diverse filmmakers. According to Sundance while female directors across all of its programs clock in at 25%, in the top 100 box office films in the Hollywood the number drops dramatically to between 2 and 4%.

In 2015, Sundance hosted a summit in partnership with Women in Film to explore the challenge. Several initiatives emerged from the inquiry including the creation of an online hub of information and resources for women in film; ongoing professional training; and interestingly, a gender parity certification modeled on the Human Rights Campaign's stamp of approval for companies promoting LGBTQ diversity.

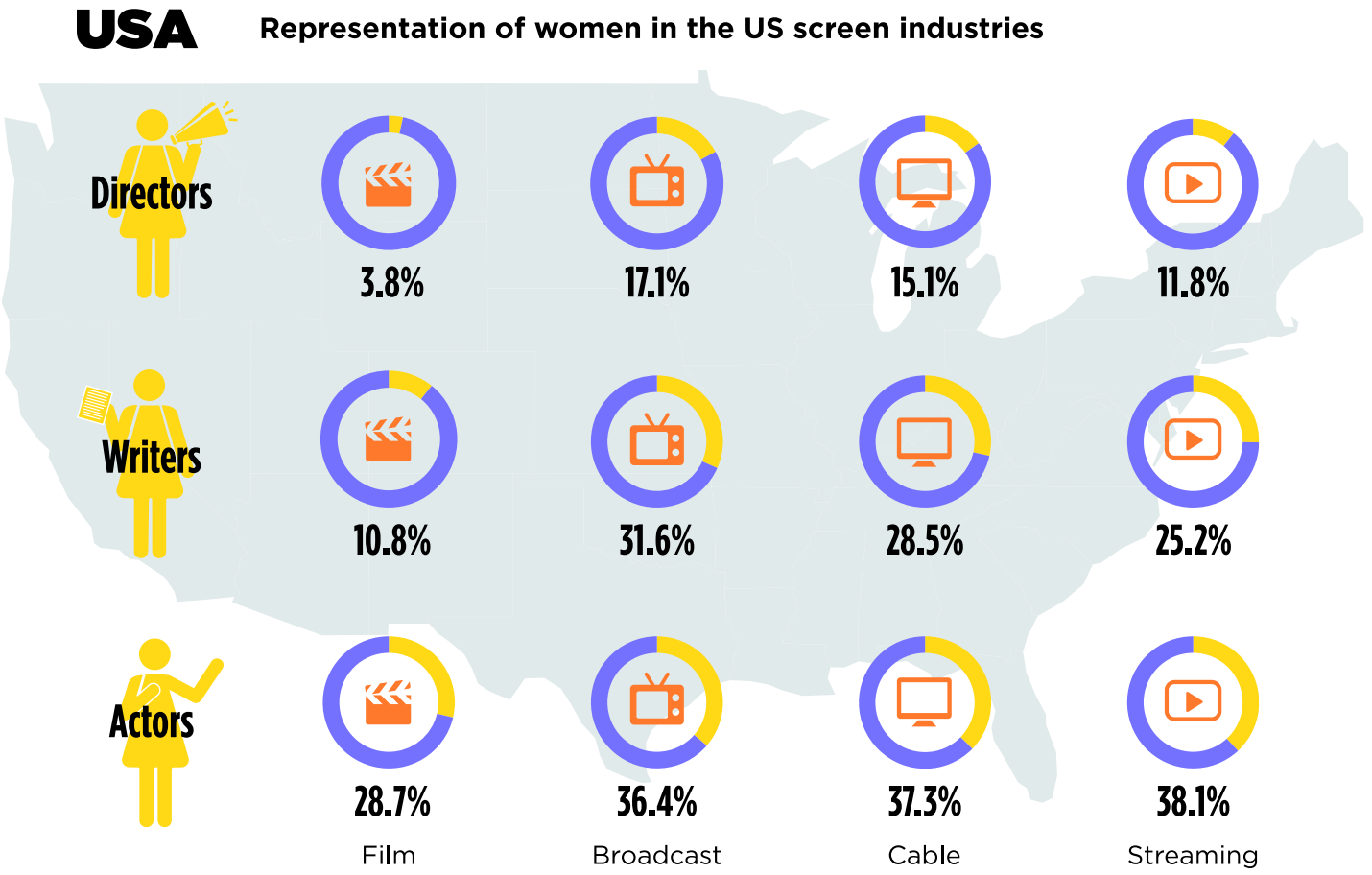
Figure 9. Representation of female directors by medium, 2015-16



In **Appendix B,** readers will find the leading reports on gender and diversity – including many excellent ones from the USA academic community.

2. A World of Data on Gender Imbalance

Figure 10. Representation of women, by profession and medium, in the screen industries, 2015-16



2. A World of Data on Gender Imbalance

h. How Canada Ranks. According to the data, Canada's record on gender representation in the screen industries has not been any better than our global counterparts. In fact, one could argue that we are behind vis à vis implementation of an overarching gender parity and diversity policy for the sector. Whereas Sweden has been a leader in the effort to address gender imbalance, the UK has successfully engaged all parts of its industry – film and TV and digital, producers and broadcasters – in the implementation of diversity measures.

Studies released by Women In View and Canadian Unions for Equality on Screen (CUES) demonstrate that over the past 10 years women in English Canada have not advanced beyond 17% in the role of director of films, TV or web series. While they have fared better in the writer category, parity is still far off. Réalisatrices Équitables, an organization that has been spearheading this issue in Quebec for over 10 years confirms that, in Quebec, the numbers are only marginally better than in English Canada. According to Réalisatrices Équitables, between 2009-2014, women directors received 10% of Telefilm Canada's feature film production funds and between 2011-2014, they received 19% of SODEC production funds. Overall, they estimate that women directed between 15% and 28% of publicly financed projects and received between 11% and 19% of all public funding.

To date, the category of producer has not been consistently monitored in Canada, though Telefilm has begun to gather data on the gender of producers as well as other key creatives. As one stakeholder observed, the only place where women have penetrated is in the senior ranks of the broadcasting industry though again, not necessarily in CEO roles.

Women are well represented in leadership roles in public service. Most of the federal and provincial funding agencies are led by women. Of the provincial funding agencies, only the SODEC has instituted a program that encourages submissions of projects directed by women by increasing the maximum number of projects a producer can submit if the project is directed by a woman. To date, the initiative has not substantially increased the number of projects funded.

> "Inclusiveness and furthering diversity, reconciliation and gender parity must be elements of any new model."[16] Heritage Canada

> "Our goal is to level the playing field for Canadian female talent, and we encourage creators to submit projects directed and/or written by women. This can only benefit the industry as whole; increased competition can lead to better quality projects that connect with audiences whose tastes and interests are changing along with the cultural landscape." [17]
>
> Carolle Brabant, CEO, Telefilm Canada

There have been attempts to address the gender representation issue in Canada through awareness campaigns (Women in View, Réalisatrices Équitables) and excellent training programs for emerging and mid-career women at organizations like WIFT, WGC and Women in the Director's Chair; initiatives that focus on women such as the TELUS StoryHive Project which funded digital shorts from women directors; and perhaps most impactful for emerging talent, Bell Media's decision to embed parity in BravoFACT, its funding program for short films.

2. A World of Data on Gender Imbalance

h. How Canada Ranks (continued).

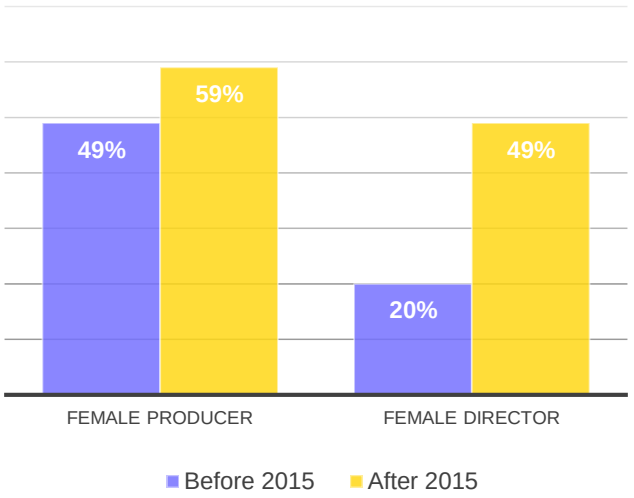
The 'Year of the Female Filmmaker' initiative committed 50% of BravoFACT & BravoFACTUAL funds to female-led projects, beginning in January of 2015, in perpetuity. The first initiative of its kind in Canada, the program qualifies a 'female-led project' as either the Producer or Director must be a woman. Most importantly, the results of this initiative clearly demonstrate how setting firm targets can have an immediate impact on social change. In this instance, as the figure illustrates, one year after setting parity as a firm goal, the percentage of female producers and directors of projects funded rose to 59% and 49% respectively.

Similar to public broadcasters in other countries, the CBC and Radio-Canada, in addition to extensive employment equity policies, have full-time Diversity Managers who run programs to engage the industry, independent producers and creators, to address and improve gender and diversity representation.

Thanks to the position of a new Prime Minister on gender parity in his own Cabinet, a groundswell of interest in the issue has taken root in Canada. In 2016, the NFB announced its gender parity initiative with a commitment to fund 50% female directors in-house. After a resoundingly positive response to Women in View's **2XMore** initiative – a volunteer 'call to action' in the hiring of two times more female directors in the broadcast industry – many of the players in the industry have now embraced the challenge.

Since 2015, Telefilm Canada has been looking into the question of diversity and parity within its initiatives. It is worth noting that subsequent to the commissioning of this study, Telefilm released its own policy on gender parity in the feature film industry in Canada. In November 2016, Telefilm announced that by 2020 it will achieve a balanced production portfolio

Figure 11. Representation of Female Producers & Directors in BravoFact Projects Funded – Prior and Post Parity Policy Change



(across all budget levels) that reflects gender parity in each of the key roles of: director, writer and producer. A complete outline of the initiative can be found at Telefilm's website.[18]

The SODEC is currently working on plans to achieve gender parity in its funding, which will be implemented in 2017. In November 2016, Telefilm and the SODEC jointly organized an event whereby Anna Serner of the Swedish Film institute came to Montreal to discuss their initiatives. There was a public presentation as well as closed-door meetings with the staff of the SODEC and Telefilm.

2. A World of Data on Gender Imbalance

i. Digital: An Urgent Challenge.

Whether it is the portrayal of women in film and TV, or the number of women leading creative and business decisions, the worrisome stereotypes and relative stagnation in advancement for women over the past two decades remain disturbing. Add to this the technological revolution underway – and the explosion of new content experiences – the issue of gender representation is arguably most urgent in the digital arena.

The canary in the coal mine for the digital industry has been the Gamergate controversy. Broadly speaking, Gamergate captured the problems that women face – and particularly women in the videogame sector – with extreme and often virulent gender-based harassment. Gamergate has been identified as right-wing backlash to what is perceived as increasing feminism in videogame culture.

As close to 50% of players of mobile and videogames are women, there has been growing demand for games that portray women in a more positive light. The good news from Gamergate was the overwhelmingly negative response from industry joined by organizations like the Entertainment Software Association which all condemned its perpetrators. Furthermore, as a result of heightened awareness, companies like Intel, Microsoft and others have been pro-active with announcements to advance parity and diversity in technology.

According to a recent report from Nordicity entitled Canada's Video Game Industry in 2015, women make up only 16% of the total video game workforce in Canada and this figure has not improved since their initial report in 2013.[19] Furthermore, women's role are concentrated in the areas of Marketing and Communications and Finance and Administration.

"Finding qualified and experienced workers in programming, game design, data analysis and artistic animation continues to be a challenge as our growth outpaces the domestic supply of talent…There is an opportunity for both industry and for government to find long-term solutions for developing digital skills in our workforce and shorter-term solutions to bring-in qualified workers from abroad to impart innovative techniques and skills."
Jayson Hilchie, President and CEO of the Entertainment Software Association of Canada (ESAC)

Women represent approximately 6% of technical positions and 13% of creative positions. The study points to several factors including the perception of the prevailing male-dominated culture in the industry as well as the perception that the industry is not very responsive to work-life balance needs. However, many interviewed in the study point to the low interest and enrollment of girls in the STEM (Science, Technology, Engineering and Mathematics) disciplines in primary and secondary school. Emerging digital technologies, gaming and interactive content will require a specific skill set that combines creative talent with technological knowledge to leverage the full potential of these emerging technologies.

Despite the workforce shortage in the industry, efforts to encourage women to join or remain in the industry have not, as yet, affected these results. In discussions with Interactive Ontario, addressing the imbalance of women in the digital content industry is a priority however initiatives are still very early stage.

"Interactive Ontario has made the issue of attracting and retaining women in the digital content industry a priority, both from a tracking and educational point of view. But it is still early days!" Christa Dickenson, Executive Director, Interactive Ontario

2. A World of Data on Gender Imbalance

i. Digital: An Urgent Challenge (continued).

In Canada, the digital content sector does not participate in public funding to the same extent as the film and TV sectors. As a result, stakeholders in this study expressed concern that affecting social change may be even more difficult. According to the International Game Developer Association's annual survey of its international game developer membership (9000 members: 48% in the US, and 25% in Canada), women are consistently paid less than their male counterparts and are under-represented in all ranks of the industry but especially in senior management. Women are also notably absent in senior creative roles in gaming.

Critical to growth in the digital content industry is the entertainment tech sector. However, in Canada, one founder of a digital startup described the VC tech industry as a 'dude in hoodies culture' and generally female 'unfriendly'. In response, the federal government recently announced a $50 million fund for women-led startups "as part of an effort to address a chronic funding gap facing female entrepreneurs."[20] Whereas representation of women on public company Boards of Directors is now 20%, it is lower in the tech sector 17.6%, and three companies – Constellation Software, Enghouse and Mitel – have no women directors.

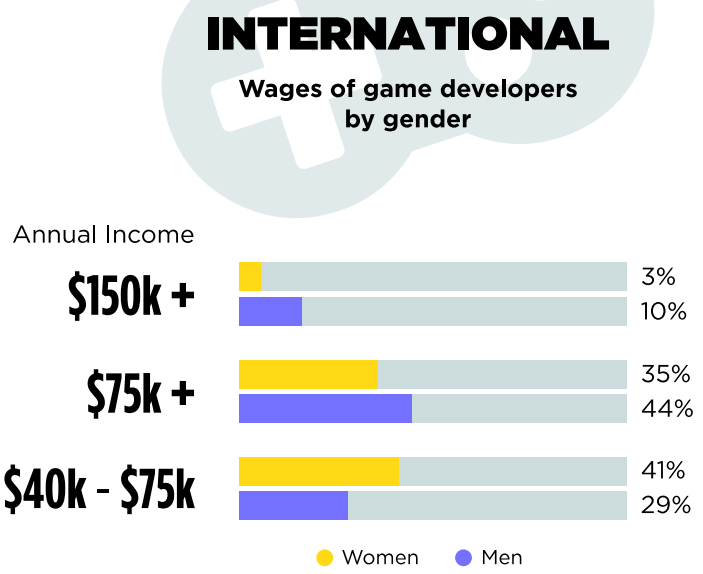
Marketing strategies that almost exclusively target a male-dominated demographic tend to enforce stereotyping and act as a deterrent to attracting women to the field.

Finally, attracting women into the STEM subjects early on in school and retaining women in technical roles is seen as critical. Initiatives such as Pixelles and Ladies Learning Code, Girls Learning Code are gaining momentum, with some provinces in Canada considering the addition of coding to core curriculum.

"We have gender parity on the consumer side – now we need it on the creator/developer side."

Kate Edwards, Executive Director, International Game Developers Association

Figure 12. Wages of female versus male developers internationally.



"Perhaps the greatest impact to address gender imbalance in our industry would be if Boards of Directors were to make their next CEO hires women."

Melani Griffith, SVP, Content, Rogers

3. The Gender Challenge: Key Considerations

Within the context of overwhelming data on gender imbalance in the screen industries from around the world, our inquiry now focuses on the specific challenges that women face and then solutions to these obstacles.

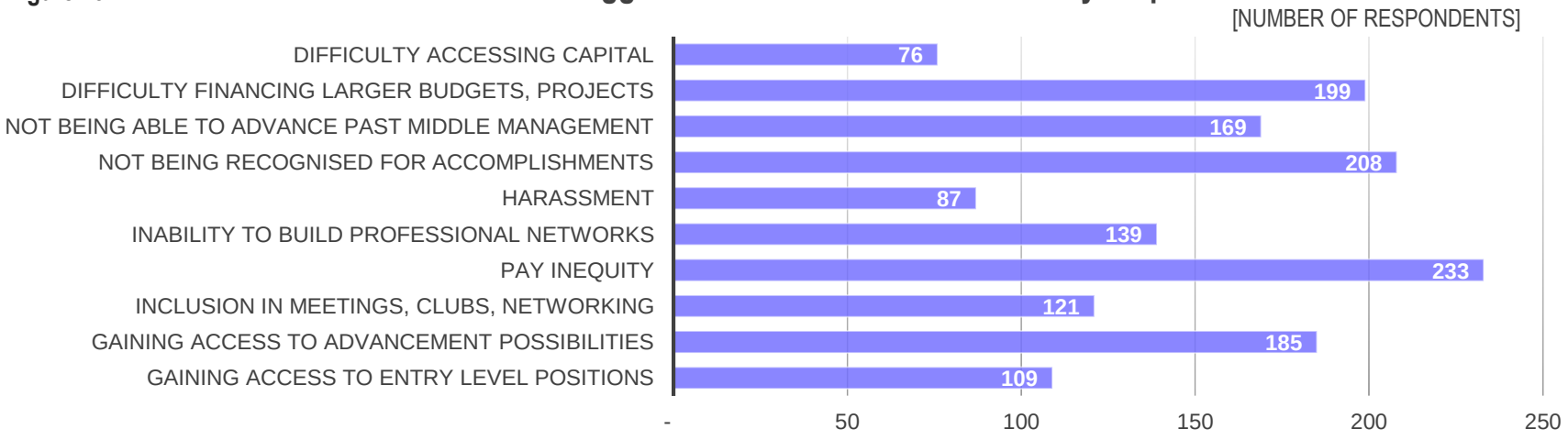
a. Methodology. The key findings in this study arise from a broadly distributed online survey (561 respondents) in Canada as well as in-depth interviews with over 60 women in senior positions in all sectors of the film, TV and digital industries, both public and private, in Canada and abroad. (Please refer to list of interviewees in **Appendix C.**) Our aims were to measure interest in the gender parity initiatives from other countries and to seek input on other ideas or guidance on how to address the gender imbalance issue in Canada.

The online survey was made available through the websites and social media of the CMPA, all of the study funders as well as APTN, WIFT, INTERACTIVE ONTARIO, the INDEPENDENT PRODUCTION FUND, REALISATRICES EQUITABLES, AMPIA, ELAN and WOMEN IN VIEW and the member organizations of the APFA. 561 people completed the survey during September, 2016: 326 English and 235 French. Results are marginally over-represented by French-speaking Canadians (41%). Completion rate was over 95%. Representation as between emerging, mid-career, and mature industry members was about equal. 83% of respondents were women. (Please refer to online survey results in **Appendix D**.)

b. Obstacles Women Face. Not surprisingly, a large majority (83%) of respondents feel that women face gender-based obstacles to advancement in the industry. 87% of women surveyed feel they face particular obstacles due to their gender, with women in mid-career stating that they face obstacles the most(87%), while emerging talent perceived the obstacles less (though still 80% responding yes). Respondents indicated the most significant obstacles as, first and foremost, pay inequity and, secondly, not being recognized or rewarded for performance.

Figure 13.

Question: What are the biggest obstacles that women face in your part of the business?



3. The Gender Challenge: Key Considerations

c. What Constitutes a Female-Led Project?

A great deal of the research and policy discussion on gender equality focuses on the key leadership roles that women hold in a production as the determining factor in whether a project is female-led or not. Furthermore, the bulk of the research, to date, has focused on the role of the director, primarily in the realm of feature film production. But what are the key roles in television? What about the producer role? What are the emerging leadership roles in the digital space? Best practices from a scan of other jurisdictions indicate that statistical reporting should account for each key position and should not use aggregates of roles, nor combine statistics when reporting on the question of gender parity with diversity.

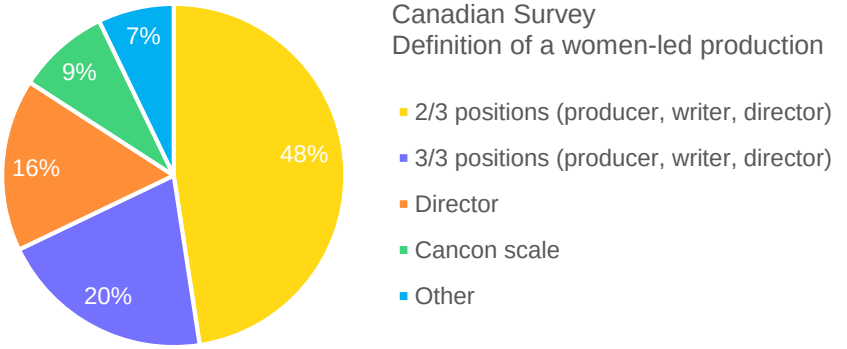
Respondents to our Canadian survey overwhelmingly (48%) recommended that the definition of a female-led production be based on two out of the following three roles being held by women: producer, director and writer/showrunner and 20% of respondents recommended that all three positions be held by women to qualify as a women-led production.

Screen Australia considers a women-led production to have women in 3 of the 5 following roles: writer, director, writer/director, producer and protagonist. [20] The Irish Film Board tracks the roles of writer, producer, director and protagonist.[21]

The Swedish Film Institute initially tracked the producer, writer and director. However, in its upcoming plan to 2020, it will track other leadership roles such as Director of Photography and Editor. As the path to film directing often goes through other key roles, it will be important to track these "feeder" positions to identify any gaps or obstacles that may be present in the career path of women.

Eurimages monitors three aspects of each production: 1.The "gender of the production", relating to the workforce composition; 2. The "gender of the screenplay" using the Bechdel test; and, 3. Production budgets depending on the gender of the director. [22]

Figure 14.



The "gender of the production" is determined using the European point system already in place. Points are allocated to the following: producer, director, scriptwriter, 1st, 2nd and 3rd role, Cameraman/image, Editor, Researcher, Composer and Sound engineer. If more than one person occupies a role, the points are accumulated for the gender test. Since producers are required to identify the nationality of each key role, they simply now add the gender to the online application form.

- Female project: 60% or more of the job roles are held by women
- Male project: 60% or more are held by men
- Balanced project: distribution of the roles among men and women is between 40 and 60%

3. The Gender Challenge

c. What Constitutes a Female-Led Project? (continued)

In the UK, the BFI's 'three tick system' introduced in 2014 did not focus exclusively on gender in its diversity program for the deployment of lottery funds to feature film.[22] The 'three ticks' required producers to demonstrate commitment to diversity from two of the following:

1. makeup of the workforce of the production;
2. the stories and characters on screen;
3. the creation of employment or training opportunities.

Part of the 'three ticks' initiative at the BFI included the hiring of a Diversity Expert to advise on implementation of the program.

Deborah Williams, former Diversity Manager at the BFI and recently appointed as Executive Director of the Creative Diversity Network (a separate entity funded by the UK's major broadcasters to advance diversity in television) observed that gender was not flagged in the original 'three ticks' system because it was not yet considered a priority problem.

Subsequently, the BFI announced Diversity Standards which introduced a more comprehensive approach to include all areas of under-representation: disability, gender, race, age and sexual orientation as they pertain to the UK Equality Act 2010. The Standards also seek to ensure that people from lower socio-economic groups are better represented.[23] Under the new Diversity Standards, producers are expected to meet at least two of the following:

A. On Screen Representation, themes and narratives
B. Project leadership and creative practitioners
C. Industry access and opportunities
D. Opportunities for diversity in audience development

As initiatives are developed, a common definition and holistic view of what constitutes a "women-led project" in film, TV and digital will be useful for reporting and planning purposes.

"The Creative Diversity Network is funded by our major broadcasters…Change must be mandated from the top and anything that has public investment in it must have a commitment to diversity as a key consideration." Deborah Williams, Executive Director, UK Creative Diversity Network

"There is a surprising lack of discussion about how education plays a role in developing the "unconscious bias" that leads to women being marginalized in our industry." Survey respondent

"Voluntary goals have simply not worked – and the data has not changed. Now is the time to take action and be bold."
Heather Conway, EVP English Services, CBC

4. Major Themes: Solutions to Gender Imbalance

Major Themes. From the hundreds of surveys and discussions conducted for this study, several themes emerge on the gender parity issue - from broad-based workplace reform to specific and urgent actions for the industry. It is fair to say that while there may be divergence on how to fix the problem, there is consensus that the problem needs fixing.

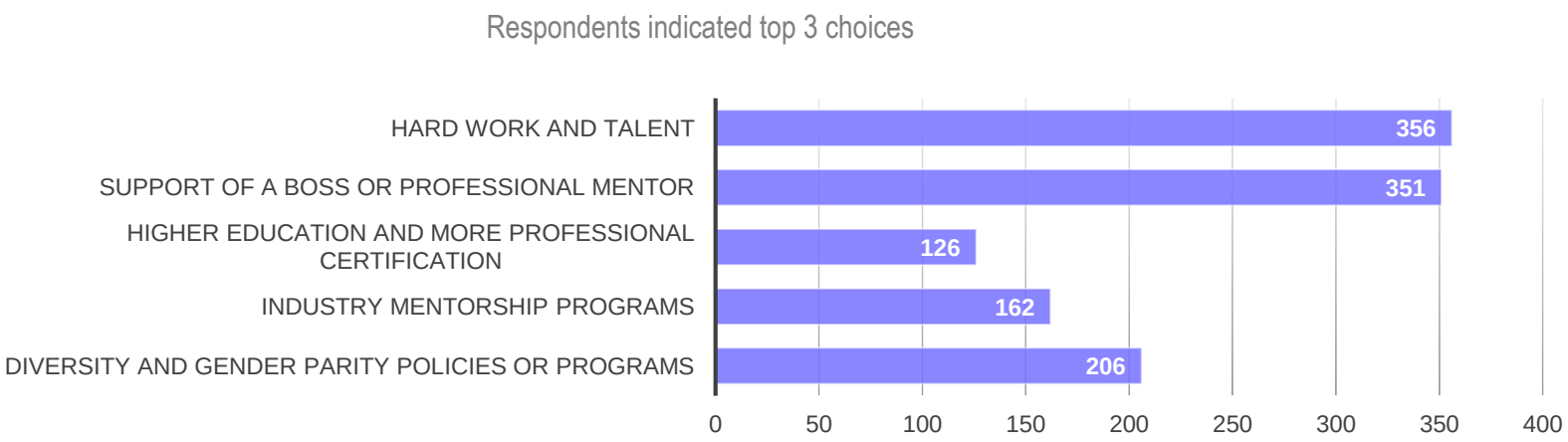
The majority of women surveyed for this study said they faced gender-based obstacles in the advancement of their careers, regardless of category of job. Figure 15 below highlights the factors that they believed allow women to overcome gender-based obstacles.

a. Education. All of our interviewees underlined the need for dramatic change in education – and cultural norms – to turn around the unconscious and conscious bias that exists in the industry. The challenge is threefold: a. Creative: ensuring a robust and representative talent pipeline; b. Technical: ensuring sufficient skills in areas critical for success; c. Social: shifting deep-rooted beliefs about women and their roles in society.

As millennials face a more dynamic employment trajectory, entrepreneurial skills are increasingly important. Earlier still, STEM programs and 'coding for girls' at all levels in the school system are a focus for concerned public policymakers. But *the* pressing skills gap for women in the screen industries seems to be financial and technical. Many of the senior stakeholders interviewed underlined the critical nature of financial literacy and technical competency as requirements for success in entrepreneurship in an industry that is undergoing technological transformation.

Furthermore, in order to address social bias, stakeholders emphasized the need for a stand-down on unacceptable stereotypes in the portrayal of women on all screens.

Figure 15. **Question: What factors allowed women leaders to overcome obstacles faced?**



4. Major Themes: Solutions to Gender Imbalance

a. Education (continued). Many stakeholders point to the Bechdel test as critical to assessing the portrayal of women on screen. 24

The ***Bechdel*** test was created by Alison Bechdel in 1985. It is a widely used, yet simple test based on three criteria.
The film must have
1) **at least two women in it**
2) **who talk to each other**
3) **about something other than a man**.
Many films do not pass this test.

"I wish I had done it years ago. The thing that's most exciting to me about this is that this group of people has proven that it's just a matter of priorities. It's just a matter of will, and it can be done. Nobody really can say, 'It can't be done,' or 'It'll take 10 years to do it.' It can be done now." 25

John Landgraf, CEO, FX

"Where there is an even greater opportunity gap is for women from minority groups – especially in making a move beyond middle management."

Anna Serano, Chief Digital Officer, CFC

And while the focus of this study is primarily on gender representation behind the camera and in business decision-making, it is important to underline on-screen portrayal not only as it pertains to stereotypes about women but also about the aged, ethnic minorities, the disabled and LGBTQ groups.

b. Diversity within Gender. Just over 20% of survey respondents self-identified as members of a minority group (closer to 30% in English Canada.) While their concerns and responses were consistent with the majority, not surprisingly, they pointed to greater obstacles in the advancement of their careers.

The biggest obstacles faced by these groups were, in order of importance, gaining access to advancement opportunities, pay inequity and not being recognized for achievements.

When asked what initiatives would have the most impact, their answers were consistent with the overall group. However, when asked to pick a singular initiative, they overwhelmingly picked 50/50 parity in funding mechanisms.

c. Top-Down Action. While mentorship and training programs are often the solutions offered by trade organizations, the single most important factor cited by women in the advancement of their careers was the support or intervention of a boss or professional mentor. Often men, these individuals offered women opportunities – above and beyond what they might have felt was available to them.

For most study participants, the key to change is from the top – Boards of Directors, CEO's, all decision-makers and leaders. In 2016, FX CEO, John Landgraf set out to dramatically improve the channel's directorial talent pool. Landgraf communicated the hiring of diverse directors as a priority to his network's showrunners. By making it a goal – from the top – FX improved the number of directors who are female and/or people of colour from 12% in 2014 to 51% today. And for those concerned about quality, this year FX set a record for the number of Emmy nominations received by a basic-cable network.

4. Major Themes: Solutions to Gender Imbalance

c. Top-Down Action (continued)

Increasingly, larger companies have taken up the gender and diversity challenge and made disclosure to shareholders on policies and progress a critical performance measurement. For example, RBC – a sponsor of this study – issues an annual Diversity and Inclusion Report and has made leadership in diversity with comprehensive programs for inclusion of women, minorities, Aboriginal peoples, LGBT, and the disabled a priority.[26] Performance measurement and ongoing monitoring of progress are equally important and RBC issues a report card on key commitments and performance indicators for each community. Diversity and Inclusion reports can be found at http://www.rbc.com/diversity/diversity-progress-report.html

RBC's approach is a model for companies seeking to integrate diversity and inclusion into their corporate philosophy and performance. And while smaller companies in an industry like media & entertainment might argue that they do not have the resources for these kinds of programs, there is ample evidence that incorporating some level of diversity and inclusion sensitivity makes good business sense.

There are many examples of corporate initiatives to address gender imbalance in the workplace, but stakeholders interviewed in this study pointed to Intel's as amongst the most impressive in the tech industry. More than nearly any other big company in Silicon Valley, Intel has tackled the challenge head on starting with detailed metrics in its annual diversity report as well as a pledge of $300 million into improving diversity in the tech industry and investing in startups with diverse management.[28] As part of its commitment, Intel has also linked executive compensation to diversity numbers. One stakeholder interviewed suggested that management be bonused on diversity metrics just as they are on sales targets.

"We know innovation and creative is spurred by different perspectives…The companies and societies that best maximize the potential of diverse workforces and teams will be those with competitive advantage." [27] RBC Diversity Blueprint

"Film and TV is an industry filled with freelancers and small businesses. Women face big career challenges if they have children and carry the majority of responsibility to care for them. It is very difficult to work long hours, often without benefits, and raise a family. Extending maternity benefits to self-employed writers, directors, producers would go a long way to keeping us working and succeeding in our chosen fields." Survey Respondent

d. Improve Family-Friendly Policies.

One of the most common facts cited by researchers is that women attend and graduate film/tv schools in equal numbers to men. They are also well-represented in short film production and in entry level positions. Where we see a drop-off or drop-out amongst women is in mid-career. The high risk, long and unpredictable hours, feast or famine, freelance nature of the content production business are often cited as the reasons why women have not flourished or advanced in the industry. Many observe that retention is exacerbated by the volatility in the production business. This can be particularly acute in the videogame industry where a 'crunch time' culture – long overtime periods to complete a project – is the norm. Greater support for childcare, flexible hours, maternity/paternity leave across all sectors of the industry are required to reverse the 'drop-out' trend. As one interviewee commented, "We are graduating more female MBAs, but they aren't in the C-Suite. We have to find a way for women with families to have careers."

4. Major Themes: Solutions to Gender Imbalance

"Black actors are seen as a commercial risk. Women directors are seen as a commercial risk. Disabled directors aren't even seen at all. I used to fit tyres in Dagenham, now I make films in Hollywood. And the difference between those two lives comes down to one single word – opportunity." [29]

Idris Elba (THE WIRE, LUTHER)

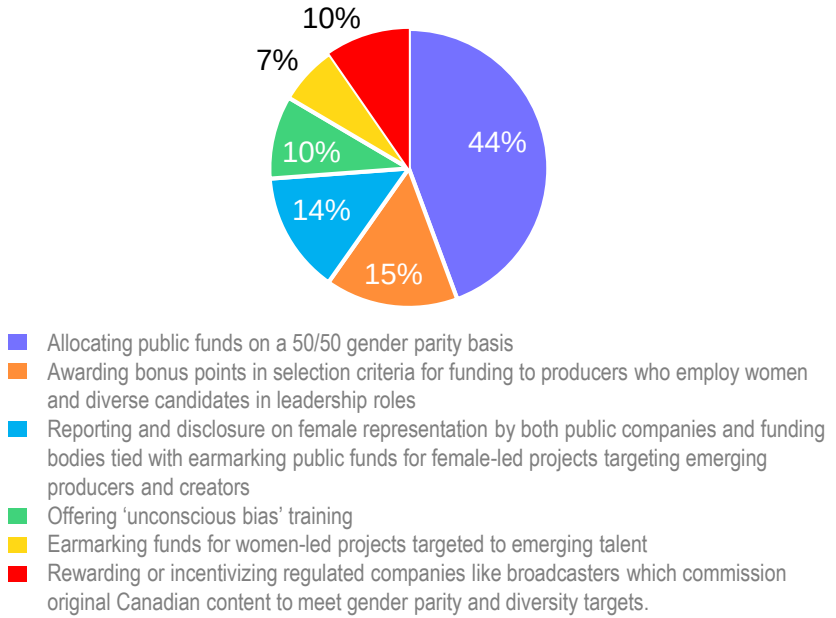
e. Quotas versus Targets. Quotas is a dirty word – and almost always associated with tokenism and a decline or compromise in quality. Nonetheless, many of the respondents and women interviewed, frustrated with the dire statistics, suggest that without quotas it will be impossible to institute change. In these conversations, quotas referred to the 50/50 allocation of public funds – across all content forms - to female-led projects. Respondents to the online survey consistently ranked the allocation of public funds 50/50 to female-led projects first as the initiative most likely to have a positive impact on gender imbalance.

Anna Serner, CEO of the Swedish Film Institute, eschewed setting a quota in her efforts to improve the representation of women directors in that country's film industry. She did, however, set a firm target with the threat of a quota should the numbers not improve. Serner observed, *"It is too easy to say that quotas lead to a decline in quality. We wanted to prove them wrong."* And, the Swedish case points to no negative impact – in fact improved numbers of Swedish films at international film festivals and improved box office returns – as a result of the parity policy change.

In the gaming industry, where harassment of women has been so overt, according to Kate Edwards, Executive Director of the International Game Developers Association, "*government policy is key to the solution; companies must be mandated to hire women and undertake unconscious bias training because change isn't happening fast enough."* This sentiment was echoed by a Canadian stakeholder, Trina McQueen, who suggested that international companies in the digital sector benefitting from Canadian government relocation incentives should be required to address diversity in their hiring practices.

In the survey conducted for this study, respondents were asked to select policy or program measures, ranked in magnitude of potential impact, that they believed could improve the gender imbalance problem. The results were dramatic. Their first choice ranked consistently higher than the other five listed below:

Figure 16. Respondents' top choices amongst initiatives with the potential to 'move the needle' on gender parity



4. Major Themes: Solutions to Gender Imbalance\

f. Incentives versus Quotas. Often cited in our interviews has been the effectiveness of Canada's federal tax credit program and its 'regional bonus' system as an engine for production activity outside of the main centres of Toronto, Montreal and Vancouver. "I would support a tax credit bonus in order to prioritize women-led or diversity-led projects, but as always, finding funding or an offset will be the challenge. This approach has the benefit of maximizing content by women and diverse creators while encouraging filmmakers to establish balanced creative teams, rather than relying on artificial quotas for a limited number of projects." (*Karen Thorne-Stone, OMDC)*

In the online survey, after mandatory allocation of public funds on a 50/50 basis came 'awarding bonus points' either in funding or in tax credits to producers with female-led projects. In interviews with senior stakeholders, the majority suggest that not one single initiative from the public sector will fix the problem. Historically, there have been a number of isolated initiatives in Canada and abroad, however, change seems most sustainable when a holistic approach is taken that tackles all elements of the systemic challenges faced by women. Furthermore, more regulation for small companies is identified as an impediment to growth and success.

Nevertheless, the majority of stakeholders interviewed express frustration that voluntary targets have simply not worked and that it is time for incentives to be linked to financial benefit. Whether quotas on public funding or tax credit incentives, most stakeholders interviewed prefer automatic rather than selective instruments. Many of the initiatives in other jurisdictions focus on setting firm targets for parity in the allocation of public funds. These target programs are often matched with a combination of training programs, earmarking of funds for women-led projects, and awards or 'soft programs' to promote the contribution of women in the industry.

"Create a sense of urgency. Demand that all institutions be led 50% by women on Boards and in executive roles." Dawn Hudson, CEO, Academy of Motion Picture Arts & Sciences

« Allocate funds equally. Because the 50/50 split of money is a real incentive measure. It will give the same resources to women as to men. Because the world is made up (equally, or almost equally) of men and women. Because we need these two points of view of the world » Survey Respondent

4. Major Themes: Solutions to Gender Imbalance\

g. Regulation. While some stakeholders in Canada believe that more regulation can pose an impediment to growth for small companies, many pointed to including gender and diversity in programming decisions to the obligations of the larger regulated broadcasters. The current CRTC rules require broadcasters to report on diversity annually, though not specifically on gender, and to date, there is no consistent template for what data should be monitored in such reports.

In the US where there is less public funding of film/tv/digital content, there have been attempts to affect change through legal action. Legislation currently under review in New York State proposes that the Empire State Film Production Tax Credit allocate $5 million of its $420 million fund to television productions that hire women and people of color in writing and directing roles. The bill is publicly supported by The American Civil Liberties Union which in 2016 filed a complaint with the federal Equal Employment Opportunity Commission calling for an investigation of the hiring practices of major Hollywood studios, networks and talent agencies for what the ACLU described as "rampant and intentional gender discrimination in recruiting and hiring female directors."[30]

> "We're experiencing an explosion in production activity so what better time to take action on gender representation in the industry?"
>
> Julie Menin, Film Commissioner, New York City

In Europe, a recommendation regarding gender equality and media with legislative standards to be applied across the 47 member states is currently before the Council of Europe. More information on the Recommendation can be found in Appendix A.

> "The obstacle to women on Boards is the paucity of female CEO's. Clearly the solution is to hire more women in CEO, C-Suite and EVP roles."
>
> Laura Michalchyshyn, President, Sundance Productions

h. Public Policy versus Public Shaming. As we have seen, voluntary efforts (as opposed to legislation) to improve the representation of women on public company Boards of Directors around the globe have failed to move the needle meaningfully. In Canada, the 'comply or explain" rules introduced by the Ontario Securities Commission in 2015 which requires firms to disclose the percentage of women on their boards and in executive positions has had only modest impact raising numbers from 17.1% female representation on FP500 companies in 2014 to 21.6% in 2016. [31]

Almost all the stakeholders and online survey respondents in this study agree that more disclosure of information regarding gender and diversity both from public funding agencies, public companies and regulated broadcasters will help improve the imbalance situation. And, as noted earlier, transparency and data are driving change in other countries.

In many of the jurisdictions reviewed, creating a single online destination for information on programs and financing for women, overall promotion of women and awards, as well as monitoring and reporting on diversity and gender representation is a critical first step in advancing the cause. In the US, Sundance has collaborated with other organizations in offering a Resource Map for women filmmakers in the US as part of its comprehensive gender initiative. In the UK, the Creative Diversity Network has launched Diamond, an industry-wide diversity monitoring system created by UK broadcasters to provide detailed, consistent and comprehensive monitoring and reporting of diversity in the UK industry.[32]

5. Conclusions: A 360° Approach to Parity

"We need concrete tools to tackle the problem because moral suasion hasn't worked…We all need to take action – every regulated broadcaster, private company, public agency – in order to reverse the current situation. We owe it to our audiences to include everyone, and not just one group."

Heather Conway, EVP, English Services, CBC

Interviews with stakeholders in the US, UK, Canada, and around the globe point to a preference for a comprehensive approach to change. While the majority agree that financial incentives will have the most immediate impact, they also suggest that the need for systemic change is so great – so engrained – that broader more comprehensive policy thinking and programs are needed to ensure meaningful, long-term change. In summary, the stakeholders interviewed pointed to the following six components as critical to the creation of a 360° inclusion strategy:

- ✓**Disclosure & Research**
- ✓**Financial Incentives**
- ✓**Conscious Inclusion Initiatives**
- ✓**Skills Training**
- ✓**Confront the Portrayal Issue**
- ✓**Diversity within Gender**

✓**Disclosure & Research**: Without numbers and comparable data, tracking results and setting goals are difficult. Without numbers, companies and agencies cannot be held accountable. Eurimages in its Action Plan describes this as 'enumerate, study, analyse' in order to increase awareness and ultimately adopt a strategy for equality of opportunity as between men and women. In Canada, with so many funders, agencies, public and private players, we have the added challenge of where the responsibility for data monitoring should reside and how to ensure 'apples-to-apples' reporting.

✓**Financial Incentives:** Many of the senior women interviewed pointed to levering 'financial purse strings' as the only effective and immediate means to change. The two leading suggestions identified are:

1. introduction of 50/50 allocation in all public funds as between female-led and male-led projects;
2. introduction of incentives for both producers and broadcasters such as top-up funding or a bonus tax credit for female-led projects.

✓**Conscious Inclusion Initiatives:** Some of the most successful results in addressing gender imbalance have been initiated by leaders – men and women – taking action within their organizations. The example of broadcasters and producers in Canada stepping up to meet the 2XMore challenge is just one example. From there, programs to help women juggle family-work demands as their careers progress arose consistently as the most urgent issue. This will require a broad, top-down commitment to change.

✓**Skills Training:** Several of the business owners interviewed cited financial literacy as the single most important gap in women's skillset in the business. And for these women entrepreneurs, programs that improve women's business skills and financial competency are critical to create an even playing field to allow for advancement in the industry. Equally

5. Conclusions: A 360° Approach to Parity

important is the broader, early education and retention of girls in the sciences and technology fields – as technical know-how becomes evermore necessary in a digital economy.

✓**Confront the Portrayal Issue:** Perhaps the toughest obstacle – largely unaddressed – is the manner in which women are portrayed on screen. Several studies have reported on gross stereotypes and the consistently lower numbers of speaking parts for women. This challenge dovetails with the larger social policy and educational issues which struggle to advance equity for women. It was also noted that stereotypes dissuade young women from considering careers in the cultural industries, and most glaringly in the tech fields and gaming.

Clearly, producers, buyers and programmers of film, television and digital content have an obligation to consider the fair and balanced portrayal of women and members of under-represented groups in their productions. Most importantly, this obligation stems from the influence their products wield on consumers. In Canada, we have yet to study this issue in depth.

✓**Diversity within Gender:** Amongst the respondents who identified as members of a minority or under-represented group, their struggle to advance past middle management and to gain access to leadership roles is even greater than amongst white women. While best practices underline the importance of separating gender and diversity for reporting and monitoring purposes, they also underscore the most urgent need to support the voices of diverse women.

"Follow the money!"
"It comes from the top down. Showrunners and producers will do what the broadcasters insist upon."
"It is time to cut the pie in half – share the resources equally."
"Money talks. If producers know that they will get a bonus or funding for choosing a woman they will (at least more often) and that woman will be skilled to do the job."
"Being sexually harassed or discriminated against isn't a joke for us, it's a reality and it's depressing to see senior managers treat it as a joke."

Survey respondents

Endnotes

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Appendices

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SOPHIE DESMARAIS
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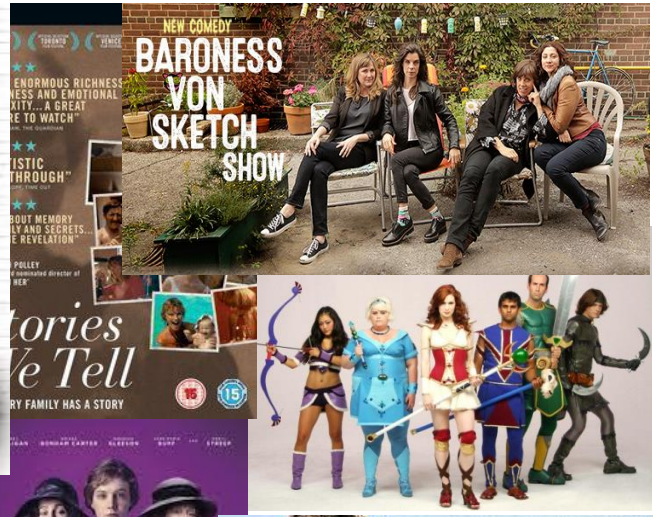
THE REZ
ENEMY TERRITORY
MY WAY
Mohawk Girls
Welcome To Our World
JUST WATCH YOUR BACK
NEW SERIES FALL 2014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ROOKIE BLUE

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VANCOUVER

AFTER THE WEDDIN

THE TIME IS NOW
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ACADEMY AWARD® NOMINEE 2007
"A MAGNIFICENT FILM... UNFORGETTABLY TOUCHING THE HEART"
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DIGITAL LIVES IN THE GLOBAL HIGHRISE
A HIGHRISE PROJECT

Appendix A.

Righting the Imbalance: Actions from Around the Globe

Appendix A. Righting the Imbalance: Actions from Around the Globe

Transnational

The United Nations Sustainable Development Agenda for 2030(1) acknowledges the key role of culture, creativity and cultural diversity in achieving development objectives. It contains 17 goals and 169 defined targets that "…seek to realize the human rights of all and to achieve gender equality and the empowerment of all women and girls."

UNESCO

Canada played a leading role in the negotiation and signature of the **UNESCO** Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2). The Convention is a binding international legal instrument adopted in 2005 and has been ratified in 140 parties.

It is this Convention that gave rise to the "cultural exemption" that Canada invokes for its cultural policy and international treaties. The Convention calls for the creation and implementation of measures that promote gender equality and that support women as artists and producers of cultural goods and services.

In the Global Report of 2015 of the implementation of the Convention (3) however, states that *"…gender equality has not increased in either media content or decision-making, where women remain excluded to greater or lesser degrees; it is therefore essential to take steps to remedy the situation*." It goes on to say that women are "poorly represented" in decision-making positions and that the need to ensure gender equality has not yet been adequately addressed.

"*The intersection of different forms of discrimination experienced by some categories of women on account of age, disability, race/caste/ethnicity, geographical location and other such factors is another reality that needs to be taken on board in efforts to promote gender equality in the cultural arena*."

Finally, the report decries the absence of clear and transparent measurement of performance indicators - "In an age of Big Data, when important decisions about most aspects of life are supposed to be taken on the basis of information, the paucity of statistics about cultural activities in general, and women's participation in creative pursuits in particular, is cause for serious concern."

European Measures

The **Council of Europe** has created a legal and policy framework to advance women's rights, combat stereotypes, sexism and violence against women. Its Gender Equality Strategy (2014-2017) sets the groundwork for other European organizations and Member states to implement measure to achieve gender equality. Though broader than the media and cultural industries, its aim is to promote balanced participation of women and men in political and public life and encourage the integration of gender perspective into all programs and policies .

They employ a dual-track approach which includes:

- The implementation of specific policies and action in critical areas;
- The promotion, monitoring, coordination and evaluation of the process in all policies and programs.

And standards to reduce gender stereotyping and sexism in the media., including:

- Encouraging media to pursue policies to promote equality between women and men and strengthening self-regulatory systems to combat sexist imagery and language;
- Promoting female leadership positions in the media;

https://sustainabledevelopment.un.org/post2015/transformingourworld
http://en.unesco.org/creativity/convention
http://en.unesco.org/creativity/global-report-2015
http://www.coe.int/en/web/genderequality/gender-equality-strategy

Appendix A. Righting the Imbalance: Actions from Around the Globe

European Measures (continued)

The Committee of Ministers adopted CM/Rec(2013)1 (1)) on Gender Equality and media in 2013 with 16 recommendations directed to member states and media organizations, in six categories: 1) policy and legislation; 2) national indicators, reporting; 3) promotion of best practices; 4) accountability; 5) research; and 6) education.

The Media and Internet division of the Council sets standards to encourage member states to update their legal framework, national indicators and practices and increase awareness-raising activities. They encourage the public media organizations to take a leadership role in matters of gender equality. This framework is targeted at media organizations (journalistic) as opposed to the audiovisual sector.

Eurimages

Eurimages manages the Council of Europe's co-production fund. It currently has 37 members states (of the Council's 47) and will soon welcome Canada as a member. Its current budget is €25 million. With Canada soon joining, it will behoove Canada to ensure that Canadian policies are in line with the Eurimages objectives and strategies.

Eurimages developed a two-pronged approach to their strategy , which is in line with Objectives 1 and 5 of the Council of Europe's Gender Equality Strategy: 1) taking action within Eurimages and 2) encouraging members states to adopt measures.

They have established three strategic objectives:

- ensuring there is a gender equality approach in all policies and measures;
- combating gender stereotypes and sexism in the way women are portrayed in films; and-
- preventing and combating violence against women.

Measures include:

- assessing gender gaps and analyse the causes of marginalisation of women in film-related occupations;
- developing measures to alert the authorities and agencies of the need to improve the gender balance in key posts in the profession;
- raising film-makers' awareness of the issue of the portrayal of women on screen;
- promoting and fostering more recognition for works by women;
- monitoring equality measures introduced in member states, assessing progress made and communicating and disseminating good practices.

An interim measure implemented is to stop reducing budgets and support to projects directed by women.

Eurimages created an independent monitoring body - the Gender Study Group with representatives of 10 member states, to 1) study the situation at national and European levels; 2) analyse Eurimages results related to its funding; 3) collect information of gender, related to workforce and representation. Roberto Olla, deputy executive director of Eurimages recognizes that the implementation in partner countries will take time. The first part of their three year strategy focuses on awareness and the promotion of best practices. This will be followed by implementation and monitoring across the member states.

Eurimages is preparing a recommendation to the Council of Europe to institute a legislative recommendation concerning the audiovisual industry. Modelled after the Recommendation CM/REC(2013)1 of the Committee of Ministers to member States on gender equality and media. This will include standards to be applied across the 47 member states, not only Eurimages partners, and will cover all audiovisual content. The recommendation is currently before the Council of ministers and they hope to have it ratified by the end of 2017.

"The media are centrally placed to shape society's perceptions, ideas, attitudes and behaviour. They should reflect the reality of women and men, in all their diversity.
Source: Council of Europe Recommendation CM/Rec(2013)1

https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016805c7c7e
http://www.coe.int/t/dg4/eurimages/Source/Strat%C3%A9gie%20pour%20l'%C3%A9galit%C3%A9_en.pdf

Appendix A. Righting the Imbalance: Actions from Around the Globe

European Women's Audiovisual Network

In 2015, the European Women's Audiovisual Network released a comprehensive study on gender equality entitled Where are the Women Directors? Report on gender equality for directors in the European film industry 2006-2013.

EWA's findings show that despite treaties, charters and national policy statements, the structure of the European film industry hinders efforts at gender equality. They feel that progress is hindered by a combination of factors including the competitive nature of the marketplace, industry structures and inaccurate assumptions of women's abilities and the perceived risk in supporting them. They consider that the market disruption due to the advent of new technologies and deliver mechanisms has exacerbated the situation for women.

They further state that policies on gender equality are incoherent, often piecemeal and poorly monitored in many organizations.

The obstacles identified in the report are similar to those identified by Canadian women in the industry. They are:

- Gender bias. Over 75% of EWA respondents identified this as a significant barrier, with highest results in Germany and the UK. Only half of the male respondents believe this to be so.
- Funding was identified as the most significant challenge. Both economically (pay equity) as well as the scope of projects funded.
- Low share of broadcasting funds for women.
- Risk aversion on the part of investors. A significant # of respondents felt that a female director negatively impacts funding 56% negative for private funders and 31% for public funders.
- Low representation of women on commissioning and funding panels and low awareness of bias on the panels.

Additional factors cited include:

- Inequality of average funding awards
- Assumption that female directors can't deliver films with higher budgets
- Pay differentials
- Failure to support directors who are parents
- Absence of statistics and accountability.

They found broad support for policy change across respondents, including measures to:

- Address the under-representation of female directors in educational programmes;
- Equity in the distribution of public funds (nearly 70% of respondents supported quotas to achieve equality targets);
- Equal representation and greater awareness on commissioning boards;
- Incentivise producers to support female directors;
- Provide much greater support and a targeted strategy for publicity, advertising and distribution.

The European Women's Network Report contains fifteen recommendations addressed to European, national and local organizations that include legislative and policy measures, equitable funding targets, equal representation and education of commissioning boards, better and coherent data collection and dissemination, promotion and distribution assistance, awareness campaigns, further research into the particular trajectory of women's careers and the specific obstacles and challenges faced and education targeted initiatives. It strongly urges national funding bodies to dedicate a section of their websites to gender parity issues.

"Overall, this report finds that policy on gender equality is piecemeal and poorly monitored in most public institutions in the film and audiovisual industry, and many private stakeholders keep no statistics at all." Source: Where are the Women Directors? Report on Gender Equality for directors in the European Film industry 2006-2013

http://www.ewawomen.com/uploads/files/MERGED_Press-2016.pdf

Appendix A. Righting the Imbalance: Actions from Around the Globe

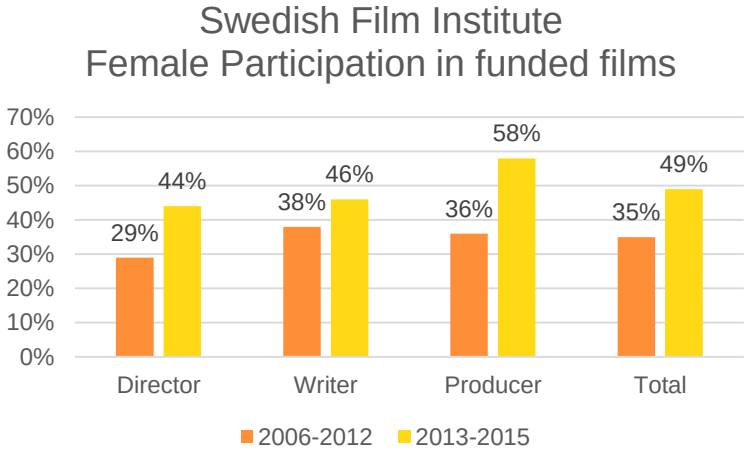
Sweden leads the Way

When Anna Serner took the helm of the Swedish Film Institute, she was appalled to see that, despite a policy objective of a 40-60% split, only twenty-six percent of the funding went to women-led productions. Outspoken about her views, she set an objective to achieve gender parity (50-50) in its funding by 2016, in the categories of director, writer and producer.

She then followed up her words with action, crafting a multi-faceted action plan enshrined in the Film Agreement of 2013.The Action Plan included the following actions:

- Constant counting and reporting on gender equality within its programs. The balance is updated and reviewed at every decision. Each film commissioner is trained about the gender equality objectives and factors equality into every decision.
- Creation of a website *Nordic Women in Film*, highlighting the talent and experience of Swedish Female directors. The Swedish Film Institute hopes to expand the site to all Nordic countries.
- Creation of a strategic leadership training and mentoring program called Moviement to help women directors progress beyond their first film, to make their second or third film.
- Education initiatives targeted at youth, showing mentors and role models to inspire young women to pursue directing roles.
- Research and outreach with the industry.

http://www.filminstitutet.se/en/about-us/swedish-film-institute/gender-equality/



The Swedish Film institute continues its leadership with the July 2016 release of its new Action Plan entitled Goal 2020: Gender equality in film production, both in front of and behind the camera. This plan contains four strategies:

- Women in key roles in larger budget productions.
- Increased visibility
- Producing annual gender equality reports featuring qualitative analyses as well as statistical reporting.
- Increased initiatives on education, including seminars targeting teachers and film educators.

Appendix A. Righting the Imbalance: Actions from Around the Globe

Irish Film Board

It 2015, the Irish Film Board announced a Six-Point Plan to achieve gender equality. Recognizing that the issue of gender equality will require a "holistic and integrated approach" to achieve sustainable change. The Plan includes:

1. Clear and transparent record keeping, published on their web site and reviewed and monitored at each Irish Film Board's board of directors meetings.
2. Establishing a target of achieving 50/50 gender parity in funding over three years. To do so they will stimulate applications for development and production and engage with production companies to raise awareness of the issue and their target. They will also provide training to funding executives to address potential unconscious bias in the funding review process.
3. Training and mentorship programs for women talent, including emerging talent.
4. Working with the Film Schools and organizing events to encourage women to study in the field and to facilitate transition to the workforce.
5. Working with Enterprise Ireland on entrepreneurship programs and incubation centres.
6. Partnering with other key industry players, including public broadcaster and other funders, to ensure that gender equality is embedded in all processes and that cultural diversity is promoted.

"We recognise that words are not enough; actions are needed to address the gender inequality issue. The IFB is concerned enough to act and indeed to take a lead on this issue."
Source: Dr. Annie Doona, Acting Chair of the Irish Film Board, Irish Times

British Film Institute

The British Film Institute (BFI) allocates 27 million pounds in Lottery Funding annually to film production, sales and distribution. They are also concerned with the representation of diverse groups on screen which many see as inauthentic or "tokenistic". Although they recognise progress on these issues in the past years, they are "dissatisfied" with the progress and are committed to "putting diversity at the heart of decision-making". They have created guidelines and applicants must meet criteria of at least two of 4 Diversity Standards and are encouraged to target all four. The Standards are related to:

- On screen representation, themes and narratives (required to meet at least 3 of 6 areas);
- Project leadership and creative practitioners (required to meet at least 2 of 4 areas);
- Industry access and opportunities (required to meet at least 2 of 5 areas);
- Opportunities for diversity in audience development (required to meet at least 3 of 5 areas).

Additional measures implemented at the British Film Institute:

- Hiring of a diversity expert to support their initiatives and work with the funded productions teams.
- BFI Diversity Fund.
- Build support for diversity across the film industry.
- Investing in change by targeting diversity funds to a number of initiatives, such as internships for the BFI Film Academy well as initiatives at Creative Skillset.
- Research

"Film has the potential to be the most representative and diverse art form of our age – to reflect changing attitudes, people, landscape – but we are not there yet!" Source: British Film Institute Diversity policy

http://www.irishfilmboard.ie/irish_film_industry/news/Statement_from_the_IFB_on_Gender_Equality_Six_Point_Plan/2975
http://www.irishtimes.com/blogs/screenwriter/2015/11/12/irish-film-board-issues-statement-on-gender-equality/
http://www.bfi.org.uk/about-bfi/policy-strategy/diversity
http://www.bfi.org.uk/about-bfi/policy-strategy/diversity/diversity-standards

Appendix A. Righting the Imbalance: Actions from Around the Globe

France

Equality Charter

In 2013, the Culture Minister of France reiterated four key directives of gender policy: the creation of an "Observatory" that would oversee nominations, pay equity, programming and access to funding, the development of pro-active incentives and actions to counter stereotypes in the media. The Culture and Communications Ministry signed a Charter "Charte pour l'égalité entre les femmes et les hommes dans le secteur du cinéma" presented by the Deuxième Regard Association, which commits the signatories to five actions:

- Transparent statistical reporting and a commitment to a common review of the issues facing women;
- Creating favorable policies to increase the proportion of women represented;
- Encouraging projects that counter traditional portrayals of men and women;
- Educating teams and fighting stereotypes;
- Imposing salary equality.

2016 is the fourth consecutive year that Ministry publishes an annual report on the representation of women in key roles across the Ministry.
« L'Observatoire de l'égalité hommes-femmes dans la culture et la communication » tracks the progression of women in key decision-making roles across the cultural industries (on boards, Exécutive committees, etc.)

Conseil Supérieur de l'Audiovisuel (CSA)

The Conseil Supérieur de l'audiovisuel (CSA) regulates the French broadcasting environnent, much like our CRTC. Le CSA was granted oversight responsibility for gender equality in media in 2014 and must report annually on its application.

It has a separate set of directors to regulate and promote diversity in the broadcasting sector. In 2015, it adopted Deliberation2015-2 (3) which is applicable to all national audiovisual networks.

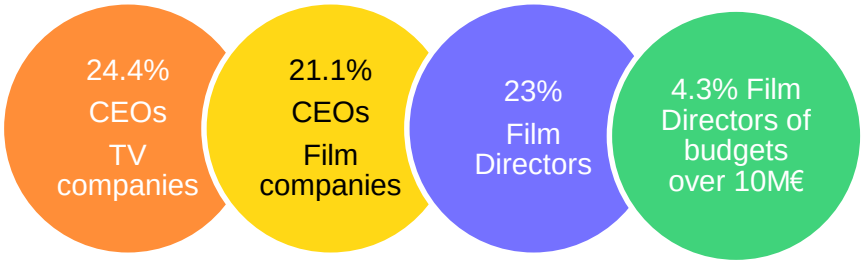
The Deliberation requires broadcasters to:

- Broadcast (and report annually on broadcast) programs that dispel prejudice and contribute the gender equality;
- Reporting on gender parity in reporting functions in news and public affairs programs;
- Report on the depiction of women and stereotyping;

The Deliberation also encourages broadcasters to broadcast programs directed by women, in prime viewing time, establish a minimum amount of programming to promote gender equality, and monitor the number of projets created by and reported by women. It also recommends reviewing hiring practices and targeting equity within management.

Centre national de la cinématographie (CNC)

In 2014, the CNC published a report on gender equality in the film and television sector in France. Entitled, la place des femmes dans l'industrie cinématographique et audiovisuelle (4) showing little progress in gender equality in France between 2008 and 2012. The CNC has signed the Charter for equality and their Fonds de diversité has gender equality as a focus. But no specific programs for initiatives for gender equality have been implemented.



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http://www.csa.fr/Espace-juridique/Deliberations-et-recommandations-du-CSA/Recommandations-et-deliberations-du-CSA...
http://cnc.fr/web/fr/communiques?p_p_auth=U0Fl4or4&p_p_id=listeeditoriaux_WAR_listeeditoriauxportlet&p_p_lifecycle=0&p_p_state=normal&p_p_mode=view&_listeeditoriaux_WAR_listeeditoriauxportlet_idArticle=4856996

Appendix A. Righting the Imbalance: Actions from Around the Globe

Australia

Screen Australia

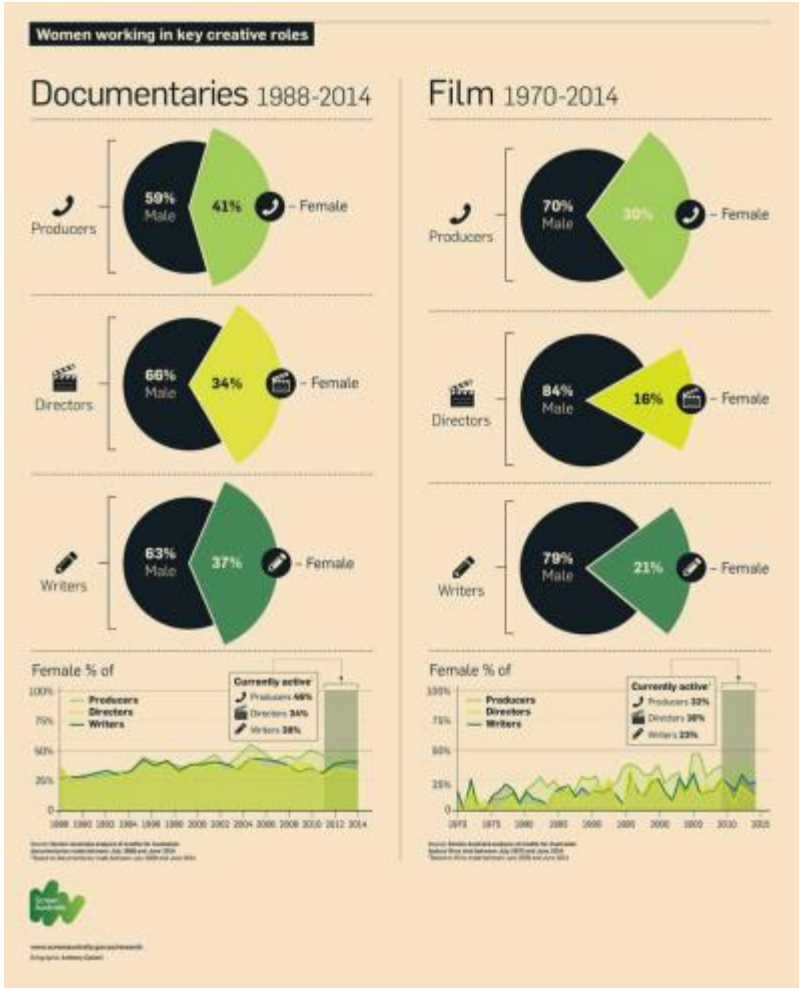
Screen Australia has taken a strong leadership role in Gender Equality across the industry. It has set a target of 50% of all its funding to women-led productions (3 out of 5 of writer, director, writer/director, producer and protagonist) by 2018.

In December 2015, it launched Gender Matters a five-point plan and a suite of initiatives to address gender imbalance in Australia. Screen Australia is committing $5 million to the plan over the next three years. The plan will be reviewed, monitored and refined by a taskforce set up for the project.

The following initiatives have been implemented:

- Changing funding criteria and project assessment to encourage projects that promote gender and cultural diversity and reduce barriers
- Increasing awareness and industry activity around women led projects.
- Creating business and development support, mentorship and workshops.
- Job placement provisions on large budget productions.
- Creation of a distribution support scheme to increase marketing and distribution of women led films.
- Creation of a National Hub for information, videos and events targeted at women in the screen sector.

Two components of the program have received resounding success, breaking submission and funding records for the agency.



http://www.screenaustralia.gov.au/new-directions/gender-matters

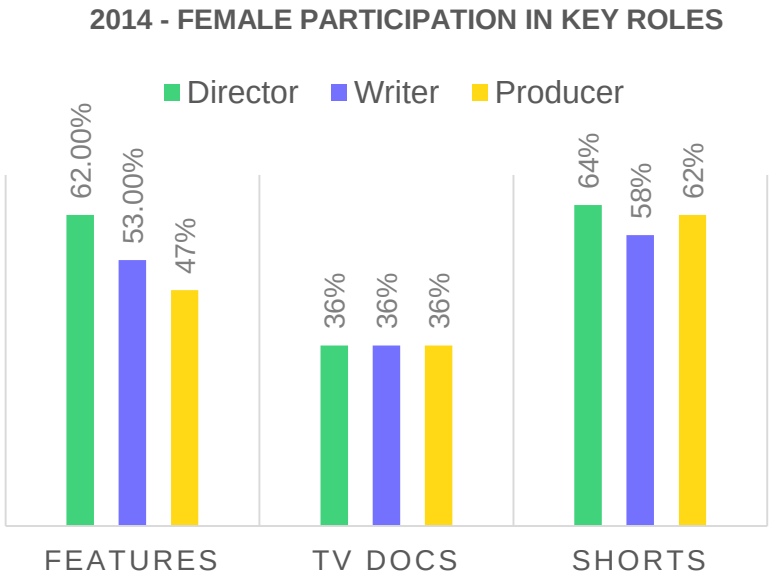
Appendix A. Righting the Imbalance: Actions from Around the Globe

Norwegian Film Institute

Early adopters of the Gender parity issue, the Norwegian Film Institute published a White Paper in 2007 calling for gender equality by 2010. With a goal to reach 40% of funding granted to women led productions. At the time, the Cultural Minister declared that 30% of public support going to female talent was « not good enough »

Though not reached by 2010, the NFI reported its highest level of female participation in 2014 with female participation in key staff of 53.9%. They credit their success to the definition of clear goals, collaboration with the industry and film schools in achieving their goals and closely monitoring progress.

Their policy is simple - of their six main objectives of their funding mechanisms, one is « ..over time reaching the goal of gender balance in the film business. »



Source: NFI - http://www.nfi.no/english/news/gender-equality-record-high-in-norwegian-films

New Zealand Film Commission

The New Zealand Film Commission launched a gender policy as part of its wider diversity initiatives. Five areas were targeted:

- An annual award for women in the industry (focusing on different roles each year)
- Additional support to professional development, working with guilds and industry organizations.
- Targeting 50% of all industry development funding to women.
- Active outreach and engagement with female filmmakers
- Transparent reporting.

Results in the first year of the program show that the percentage of applications funded by NZFC have increased for women directors (46% of applications for docs, 34% for feature films) and writers (46% of fiction).

"Studies show effective implementation requires accountability systems that enable you to hold organisations, such as ours, accountable for our commitments."
Source: Dave Gibson CEO New Zealand Film Commission at a presentation to industry in Auckland on 26 April 2016 (5)

http://www.nfi.no/english/news/gender-equality-record-high-in-norwegian-films
http://merlin.obs.coe.int/iris/2011/7/article34.en.html
http://www.screendaily.com/5088442.article
http://www.nzfilm.co.nz/funding/diverse-voices/women-and-film
http://www.nzfilm.co.nz/news/nzfc-second-gender-presentation

Appendix B.

List of Global Studies on Gender Parity and Diversity

Appendix B. List of Global Studies on Gender Parity and Diversity

Summary current research/articles on gender parity and diversity in film, television, and digital media

Country	Title	Date	Author(s)	Publisher / Source	Sector: Film / TV / Digital Media	Link
Austrailia	Gender Matters: Women in the Austrailian Screen Industry	2015	Not Cited	Screen Austrailia	Film, TV, & Digital Media	Gender Matters - Women in the Australian Screen Industry
Austria	National Report: Austria - EWA's pan-European research study: "Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations"	2015	Not Cited	EWA Research	Film	http://www.ewawomen.com/uploads/Research_reports/EWA_NationalReport_Austria.pdf
Canada	What's wrong with this picture? Directors and Gender inequality in the Canadian Screen-based Production Industry.	2016	Dr. Amanda Coles	Canadian Unions for Equality on Screen (CUES)	Film, TV, & Digital Media	https://www.dgc.ca/assets/Uploads/National/News/Documents/Coles-WWWTP-Sept-2-final.pdf
Canada	La place des créatrices dans les postes clés de création de la culture au Québec	2016	Isabelle Hayeur & Sophie Bissonnette	Coalition pour l'égalité homme femme en culture	Film, TV, & Digital Media	http://realisatrices-equitables.com/wp-content/uploads/2016/06/rapport-la-place-des-creatrices-12-juin-2016.pdf
Canada	When Women Thrive in Canada - Mercer Report Summary	2016	Not Cited	Mercer	All industry	http://www.mercer.ca/content/dam/mercer/attachments/north-america/canada/ca-1607468-when-women-thrive-canada-report-wwt-en.pdf
Canada	Canada's Video Game Industry in 2015: Final Report (gender pg 40)	2015	Nordicity	Entertainment Software Association of Canada (ESAC)	Digital Media (Gaming)	http://www.nordicity.com/media/20151210faaebhea.pdf
Canada	Women In View On Screen	2015	Rina Fraticelli	Women In View	Film & TV	Women In View On Screen: 2015
Canada	A Profile of Women Working in Ontario's Music Industry, final Report	2015	Not Cited	Women in Music.ca	Music	http://www.omdc.on.ca/Assets/Research/Research+Reports/Women+Working+in+ON+Music+Industry/A+Profile+of+Women+Working+in+ON+Music+Industry.pdf
Canada	Essential Facts about the Canadian Video Game Industry (no gender data)	2015	Not Cited	Entertainment Software Association of Canada (ESAC)	Digital Media (Gaming)	http://theesa.ca/wp-content/uploads/2015/11/ESAC_2015_Booklet_Version02_14_Digital.pdf
Canada	A L'avant et l'arrière de l'écran. L'influence du sexe…	2013	Anna Lupien, Francine Descarries, Isabelle Hayeur	ARRQ & Women In View & Réalisatrices équitables	Film	Avant et arriere de l ecran
Canada	60 Ans de Television Quebecoise: Les Realisatrices du Petit Ecran	2013	Anne Migner-Laurin et Anouk Bélanger	ARRQ	TV	Les Realisatrices Petit Eran
Canada	Focus on Women: A report on gender inequality in the Canadian independent screen-based production industry	2013	Dr.Amanda Coles	Canadian Unions for Equality on Screen (CUES)	Film & TV	Focus on Women 2013

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Canada	Frame Work II: Canada's Screen-based Workforce	2012	Not Cited	Women in Film and Television	Film & TV	http://www.omdc.on.ca/Assets/Research/Research+Reports/Framework+II/Framework+II+Canada$!e2$!80$!99s+Screen-based+Workforce_en.PDF
Canada	A Statistical Profile of Artists and Cultural Workers in Canada	2011	Not Cited	Hills Strategies Research Inc. & Statistics Canada	All industry	http://canadacouncil.ca/~/media/files/research%20-%20en/artists%20cultural%20hr/a%20statistical%20profile%20of%20artists%20in%20canada/artists_cw_canada2011.pdf?mw=1382
Canada	Needs Assessment for Gender-Based Impact Analysis of the Canadian Feature Film Policy	2010	Marilyn Burgess	Burgess Consultants for the Department of Canadian Heritage and Telefilm Canada	Film	Needs Assessment Gender Based Impact Analysis
Croatia	National Report: Croatia - EWA's pan-European research study: "Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations"	2015	Not Cited	EWA Research	Film	http://www.ewawomen.com/uploads/Research_reports/EWA_Croatia_NationalReport.pdf
EU	FACTSHEET of European Women's Lobby: Beijing +20	2015	Not Cited	European Women's Lobby		Factsheet women and media
EU	EWA's pan-European research study: "Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations"	2015	Not Cited	EWA Research	Film	http://www.ewawomen.com/en/research-.html
EU	Gender Equality in the Nordic Media	2014	Not Cited	Nordic Gender & Media Forum	Film, TV, & Digital Media	Gender Equality in the Nordic Media
EU	Reflection on "Gender" Data study for 2014 and evolution for 2012-2014	2014	Not Cited	Eurimages	Film	Reflection on "Gender": Data Study
EU	Media and the Image of Women	2013	Katharine Sarikakis	Council of Europe	Film & TV	Media and the Image of Women
Finland	The Culture Industry in Finland: Evolving Gender Balance in Film Making	2015	Ritva Mitchell	Finnish Film Institute	Film	The Culture Industry in Finland
France	National Report: France - EWA's pan-European research study: "Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations"	2015	Not Cited	EWA Research	Film	http://www.ewawomen.com/uploads/Research_reports/EWA_France_NationalReport.pdf
France	Observatoire de l'égalité entre femmes et hommes dans la culture et la communication	2016	Tristan Picard	Ministère de la Culture et de la Communication, Département des études, de la prospective et des statistiques	Film, TV, & Digital Media	http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Egalite-entre-femmes-et-hommes/L-Observatoire/Observatoire-2016-de-l-egalite-entre-femmes-et-hommes-dans-la-culture-et-la-communication

Appendix B. List of Global Studies on Gender Parity and Diversity

France	Les femmes dans la création audiovisuelle et de spectacle vivant	2014	Marie Gouyon	Ministère de la Culture et de la Communication, Département des études, de la prospective et des statistiques	Film, TV, & Digital Media	https://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwjaIOOY_OnPAhUEOD4KHX7oBJIQFggcMAA&url=http%3A%2F%2Fwww.culturecommunication.gouv.fr%2Fcontent%2Fdownload%2F95525%2F858359%2Ffile%2FCC-2014-4-site.pdf&usg=AFQjCNH9PQ3yMY8WfX_0E5nftuVQj-5Jvw&sig2=ulyLGvkBI11RmDTzmoOeHA&bvm=bv.136499718,d.cWw
France	Revenus d'activité et niveaux de vie des professionnels de la culture	2015	Marie Gouyon	Ministère de la Culture et de la Communication, Département des études, de la prospective et des statistiques	Film, TV, & Digital Media	https://www.cairn.info/revue-culture-chiffres-2015-1.htm
France	la place des femmes dans l'industrie cinématographique et audiovisuelle	2014	Not Cited	CNC	Film & TV	la place des femmes dans l'industrie cinematographique
Germany	National Report: Germany - EWA's pan-European research study: "Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations"	2015	Not Cited	EWA Research	Film	http://www.ewawomen.com/uploads/Research_reports/EWA_Germany_NationalReport.pdf
Germany	Who Directs German Feature Films? Gender Report: 2009 - 2013	2015	Dr. Elizabeth Prommer & Skadi Loist	Institute for Media Research at the University of Rostock	Film	Who Directs German Feature Films
Germany	BVR legt 2. Diversitätsbericht Gender und Altersstruktur vor (Directors and Gender)	2015	Not Cited	Der Bundesverband Regie e.V.	Film & TV	http://regieverband.de/de_DE/magazine/213880/index/
International	World Economic Forum: The Future of Jobs. Employment, Skills and Workforce Strategy for the Fourth Industrial Revolution	2016	Not Cited	World Economic Forum	Film, TV, & Digital Media	http://www3.weforum.org/docs/WEF_Future_of_Jobs.pdf
International	Developer Satisfaction Survey 2014 and 2015: diversity in the gaming industry report	2016	Johanna Weststar, Marie-Josée Legault, Chandell Gosse, Vicki O'Meara	Internationa Game Developers Assocation (IGDA)	Digital Media (Gaming)	https://c.ymcdn.com/sites/www.igda.org/resource/collection/CB31CE86-F8EE-4AE3-B46A-148490336605/IGDA_DSS14-15_DiversityReport_Aug2016_Final.pdf
International	Gender and Video Games: How is the Female Gender Generally Represented in Various Genres of Video Games?	2015	Xeniya Kondrat	Journal of Comparative Research in Anthropology And Sociology	Digital Media (Gaming)	Gender and video games

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Italy	Women's Place in Today's Italian Film Industry	2014	Not Cited	EWA Research	Film	Women's Place in Today's Italian Film Industry
New Zealand	Diversity Report 2016: Gender and ethnic diversity in TV and Digital Projects Funded by NZ On Air	2016	Not Cited	NZ On Air	TV & Digital Media	On Air Diversity Report 2016
Sweden	National Report: Germany - EWA's pan-European research study: "Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations"	2015	Not Cited	EWA Research	Film	http://www.ewawomen.com/uploads/Research_reports/EWA_Sweden_NationalReport.pdf
Sweden	Towards Gender Equality in Film Production	2015	Not Cited	Swedish Film Insitute	Film	Towards gender equality in film production (Sweden)
UK	Cut Out Of The Picture: A study of gender inequality amongst film directors in the UK film industry	2016	Stephen Follows, Alexis Kreiger, and Eleanor Gomes	Directors UK	Film	Cut Out of The Picture - Report
UK	National Report: UK - EWA's pan-European research study: "Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations"	2015	Not Cited	EWA Research	Film	http://www.ewawomen.com/uploads/Research_reports/EWA_UK_NationalReport.pdf
UK	UK Television: Adjusting the Colour Balance	2015	Not Cited	Directors UK	Film & TV	UK Television: Adjusting the Colour Balance
UK	CND Diversity Genius	2013	Not Cited	Citural Diversity Network	TV	Creative Diversity Network - Diversity Genius
US	Inclusion or Invisibility? Comprehensive Annenberg Report on Diversity in Entertainment	2016	Stacy L. Smith, Marc Choueiti, Katherine Pieper	USC Annenberg: School of Journalism	Film, TV, & Digital Media	Comprehensive Annenberg Report on Diversity in Entertainment
US	Inequality in 800 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT, and Disability from 2007-2015	2016	Stacy L. Smith, Marc Choueiti, Katherine Pieper	USC Annenberg: School of Journalism	Film	http://annenberg.usc.edu/pages/~/media/MDSCI/Dr%20Stacy%20L%20Smith%20Inequality%20in%20800%20Films%20FINAL.ashx
US	Women in Independent Film 2015 - 2016	2016	Dr. Martha M. Lauzen	Centre for Study of Women in Television & Film - San Diego State University	Film	Women in Independent Film 2015 - 2016
US	Ten Year Analysis of Gender and Oscar Nominations	2016	Not Cited	Women's Media Centre	Film	10 Year Analysis of Gender & Oscar Nominations
US	The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250 and 500 films of 2015	2016	Dr. Martha M. Lauzen	Centre for Study of Women in Television & Film - San Diego State University	Film	http://womenintvfilm.sdsu.edu/files/2015_Celluloid_Ceiling_Report.pdf
US	Boxed In 2015-15: Women on Screen and Behind the Scenes in Television	2016	Dr. Martha M. Lauzen	Centre for Study of Women in Television & Film - San Diego State University	TV	http://womenintvfilm.sdsu.edu/files/2015-16-Boxed-In-Report.pdf

Appendix B. List of Global Studies on Gender Parity and Diversity

US	Women and the Big Picture: Behind the Scenes Employment on the Top 700 Films of 2014	2015	Martha M. Lauzen	Center for the Study of Women in Television and Film, San Diego State University	Film & TV	Women and the Big Picture - report
US	Gender Games: A Content Analysis Of Gender Portrayals In Modern, Narrative Video Games	2015	Jared Friedberg	Georgia State University: Department of Sociology	Digital Media (Gaming)	Gender Games
US	Exploring the Barriers and Oppitunities for Independent Woman Filmmakers	2013	Stacy L. Smith, Marc Choueiti, Katherine Pieper	Sundance Institute and Women In Film	Film	Exploring The Barriers
US	Normalizing Male Dominance: Gender Representation in 2012 Films	2013	Jeff Smith	Grand Rapids Institute for Information Democracy	Film	Normalizing Male Dominance: Gender Representation in Films
US	Gender Inequality in Film: In Infographic Form	2013	Not Cited	New York Film Academy	Film	Gender inequality in film in infographic form
US	Gender Roles & Occupations: A Look at Character Attributes and Job-Related Aspirations in Film and Television	2012	Stacy L. Smith, Marc Choueiti, Ashley Prescott, Katherine Pieper	Geena Davis Institute on Gender in Media	Film & TV	Gender roles and occupations
US	2015-16 Episodic Television Diversity Report	2016	Not Cited	Directors Guild of America	TV	http://www.dga.org/News/PressReleases/2016/160912-Episodic-Television-Director-Diversity-Report.aspx
US	Women and Ethnic Minorities Continue to be Overlooked for Critical First Breaks in Television Directing	2016	Not Cited	Directors Guild of America	TV	http://www.dga.org/News/PressReleases/2016/160817-DGA-Study-Women-and-Ethnic-Minorities-Overlooked-for-First-Breaks-in-TV-Directing.aspx
US	Gender Bias without Borders	2014	Katherine Pieper	Geena Davis Institute on Gender in Media	Film	http://annenberg.usc.edu/research/mdsci/research/gender-bias-without-borders

Appendix C.

List of Stakeholder Interviews

Appendix C. List of Stakeholder Interviews

Name		Title	Company	Country
Anita	Adams	Executive Director	First Weekend Club	Canada
Francine	Allaire	Première directrice, Stratégie culturelle de la Télévision	SRC	Quebec
Marie-Claude	Beauchamp	Producer, CEO	Carpediem Film & TV	Quebec
Marie-Dominique	Bonmariage	Directrice générale, développement stratégique et bureau de la présidence	SODEC	Quebec
Heather	Boyce	Director, Accessibility, diversity & inclusion	CBC	Canada
Carole	Brabant	Executive Director	Telefilm Canada	Canada
Jeff	Brinton	Executive Director and Commissioner, Cultural Industries Branch	Alberta Ministry of Culture	Canada
Tassie	Cameron	Showrunner	Cameron Pictures	Canada
Fiona	Cameron	Chief Executive	Screen Australia	Australia
Isabel	Castro	Deputy Executive Director, in charge of Gender progam	Eurimages	Europe
Kat	Cizek	Director	Digital Creator	Canada
Corrie	Coe	SVP Independent Production	Bell Media	Canada
Heather	Conway	Executive Vice-President, English Services	CBC	Canada
Valerie	Creighton	President & CEO	Canada Media Fund	Canada
Sandra	Cunningham	President and Co-Founder	Strada Films	Canada
Erin	Dean	Program Manager	Creative Saskatchewan	Canada
Tracey	Deer	Writer/Director	APTN series Mohawk Girls	Canada
Lisa	de Wilde	CEO	TVOntario	Canada
Christa	Dickenson	Executive Director	Interactive Ontario	Canada
Kate	Edwards	Executive Director	International Game Developers Assoc.	International
Allison	Emilio	Director, Systemic Change Project	Sundance Institute/Women in Film	USA
Kathryn	Emslie	Chief Programs Officer	Canadian Film Centre	Canada
Rachel	Feldbloom-Wood	Grants Administrator	BravoFact	Canada
Caroline	Fortier	Directrice générale	ARRQ	Quebec
Anne	Gibeault	Creative Director	Epsilon Games	Canada
Prem	Gil	CEO	Creative BC	Canada
Andrea	Gorolova	Executive Producer	Tricon Films	Canada
Melissa	Grego	Founder, Former Editor-in-Chief, Broadcasting & Cable	Melinc Conferences	USA
Melani	Griffith	SVP, Content	Rogers Communications	Canada
Jocelyn	Hamilton	President, Canada	eOne Television	Canada
Isabelle	Hayeur	Président, Réalisatrices équitables	Réalistrices Équitables	Quebec
Dawn	Hudson	CEO	Academy of Motion Picture Arts & Sciences	USA
Monika	Ille	Executive Director Programming and Scheduling	APTN	Canada
Beth	Janson	CEO	Canadian Academy	Canada
Christina	Jennings	Executive Producer, CEO	Shaftesbury Entertainment	Canada
Jennifer	Jonas	Producer, CEO	New Real Films	Canada

Appendix C. List of Stakeholder Interviews

Name		Title	Company	Country
Nanao	Kachi	Director, Social and Consumer Policy	CRTC	Canada
Chantal	Lafleur	Producer, CEO	Productions Avenida	Quebec
Camilla	MacEachern	Film Commissioner	Government of NWT	Canada
Trina	MacQueen	Adjunct Professor; former broadcast executive	Schulich School of Business	Canada
Michèle	Maheux	Executive Director and COO	TIFF	Canada
Fanny-Laure	Malo	Producer, CEO	La boîte a Fanny	Quebec
Julie	Menin	Commissioner of the Mayor's Office of Media and Entertainment	City of New York	USA
Iris	Merritt	Program Manager	Yukon Media Development Agency	Canada
Hélène	Messier	Présidente et directrice générale	AQPM	Quebec
Laura	Michalchyshyn	President	Sundance Productions	USA
Mori	Miki	Senior producer, International	NHK	Japan
Josette	Normandeau	Producer, CEO	Ideacom	Quebec
Margaret	O'brien	EVP, Corporate Development	eOne Entertainment	Canada
Roberto	Olla	Deputy Executive Director	Eurimages	Europe
Marie-Hélène	Panisset	VP, Réalistrices Equitables, Director	Réalistrices Équitables	Quebec
Tracey	Pearce	President, Distribution & Pay	Bell Media	Canada
Alex	Raffe	Vice President Production	Thunderbird	Canada
Kit	Redmond	Producer, CEO	RHR	Canada
Joy	Rosen	Producer, CEO	Portfolio Entertainment	Canada
Nancy Florence	Savard	Producer, Director, CEO	Productions 10e Ave Inc.	Quebec
Anna	Serner	CEO	Swedish Film Institute	Sweden
Ana	Serrano	Chief Digital Officer & Founder of CFC Media Lab	Canadian Film Centre	Canada
Melissa	Silverstein	Publisher and Founder	Women in Hollywood	USA
Monique	Simard	Présidente et chef de direction	SODEC	Quebec
Alessia	Sonaglioni	Network Director	European Women's Audiovisual Assoc.	Europe
Tessa	Sproule	CEO	Vubble	Canada
Kirsten	Stewart	Chief Strategic Officer	Diply	USA
Nina	Sudra	General Manager, Canada	VICE	Canada
Karen	Thorne-Stone	President & CEO	OMDC	Canada
Kim	Todd	Producer, CEO	Original Pictures	Canada
Heather	Webb	Executive Director	Women in Film TO	Canada
Carol	Whiteman	Producer, WIDC programs	WIDC Women in the Directors Chair	Canada
Barbara	Williams	EVP and COO	Corus	Canada
Deborah	Williams	Executive Director	Creative Diversity Network	UK
Phyllis	Yaffe	Canada's Consul General in New York; former CEO AllianceAtlantis	Government of Canada	Canada

Appendix D.

Online Survey Questions and Results

Appendix D. Online Survey Questions and Results

Online Survey Questions (continued)

Q1 - Q4: Indentification and Gender

Q5: Do you identify as part of an indigenous, disability, visible minority or cultural minority group?

Q6: Please select your primary area of occupation

- Government
- Trade Organisation
- Academia
- Broadcaster or Distributor
- Financial Institution
- Production Company
- Company Owner
- Producer
- Director
- Showrunner
- Writer
- Animator
- Developer
- Web Designer
- Business Executive
- Creative Executive

Q7: Please select your primary category of occupation

- Company owner
- Producer
- Director
- Showrunner
- Writer
- Animator
- Developoer
- Web designer
- Business executive
- Creative executive

Q8: Which of the following industry sectors is your primary area of work or focus? (select all that apply)

- Film
- Television
- Digital media

Q9: Would you describe yourself as…

- Emerging
- Mid-career
- Mature

Q10: Do you feel that women experience obstacles related to gender in your part of the business?

Appendix D. Online Survey Questions and Results

Online Survey Questions (continued)

Q11: If yes, what would you describe as the greatest obstacles? Check the top three that apply.

- Gaining access to entry level positions
- Gaining access to advancement opportunities
- Inclusion in meetings, discussions and/or decisions about business development, critical strategic issues….
- Unequal pay for similar jobs
- Inability to access or build professional networks within the industry or at higher career levels
- Harassment by superiors or colleagues
- Not being recognized or rewarded for performance
- Not advancing beyond “middle management”
- Inability to finance larger projects
- Inability to access capital to finance company growth
- Other

Q12: If you feel that women face obstacles related to gender or diversity, what factors allowed women leaders to overcome these obstacles? Check top three that apply.

- Diversity and gender parity policies and programs
- Industry mentorship programs
- Higher education and more professional certification

Q12: (continued)

- Support of a boss or professional mentor
- Hard work and talent
- None of the Above
- Other

Q13: Are you aware of policies and programs in your company that aim to improve diversity or gender parity?

Q14: Which of the following do you believe best defines a "women-led film, TV or digital project" (pick one)

- Produced by a woman, regardless of other key creative roles
- Directed by a woman, regardless of producer or other key creative roles
- Written by a woman, regardless of producer or other key creative roles
- Women holding 2 out of 3 of the following roles: producer, director, writer (showrunner for TV, lead developer for digital)
- Women holding all three roles
- Following the Cancon 10-point system – at least 6 out of 10 points to women
- Other

Appendix D. Online Survey Questions and Results

Online Survey Questions (continued)

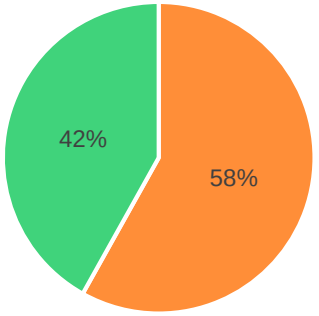
Q15: The following list of initiatives - policies, programs, or legislative actions - have been considered and/or implemented in other countries to address gender parity and diversity in the screen-based industries. We would like to know how you would assess the potential impact of such initiatives on whether they could singly or in combination 'move the needle' on gender parity and diversity in the screen-based industries in Canada. From the list of 12 areas of focus below, please select the 'top 5' you believe could be the most impactful. Any initiatives described here are drawn from other jurisdictions and do not in any way reflect or suggest policy recommendations of the funders of this project: the Governments of Ontario, Quebec, British Columbia and Canada and their agencies.

- Reporting and disclosure on female representation and diversity metrics related to the original programming commissioned by publicly-traded companies (studios, networks, videogame companies).
- Reporting and disclosure on female representation and diversity metrics related to projects supported by funding bodies.
- Advocacy and voluntary calls to action like the “2xMore” initiative in Canada
- Rewarding or incentivizing regulated companies (like broadcasters) which commission original Canadian content to meet gender parity and diversity targets.
- Allocating public funds to film, television and digital media projects on a 50/50 gender parity basis – that is, 50% to female-led projects and 50% to male-led projects.
- Earmarking public funds for female-led projects targeting emerging producers and creators
- Incentivizing producers to participate in gender parity and diversity job creation initiatives (mentorships, job shadowing and employment targets).
- Awarding bonus points in selection criteria for funding to producers who employ women and diverse candidates in leadership roles (lead developer, showrunner, director, writer).
- Emphasis on job placement or on-the-job-training opportunities for women and diverse candidates by industry training organizations.
- Focus on leadership skills, entrepreneurship and financial literacy for emerging women and diverse candidates by industry training organizations.
- Introducing “gender parity and diversity certification” – a mark of approval to communicate to the public whihch films, TV programs, videogames or digital media projects have provided substantial employment opportunities to women and diverse candidates
- Offering “unconscious bias” training (a program to uncover prejudices that individuals may not be aware they harbour) to all film, TV and digital media companies which access public funds.

Appendix D. Online Survey Questions and Results

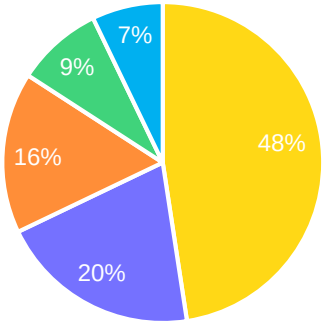
In order to canvas a broad number of members of the screen-based industries, we conducted an online survey between August 30 and September 31, 2016. The survey was made available through the websites and social media of the CMPA and all of our funders as well as APTN, WIFT, INTERACTIVE ONTARIO, the INDEPENDENT PRODUCTION FUND, REALISATRICES EQUITABLES, AMPIA, ELAN and WOMEN IN VIEW and the member organizations of the APFA.

Over 561 people completed the survey: 326 English and 235 French. Results are marginally over-represented by French-speaking Canadians (41%). Completion was over 95%. Responses came from all regions, though with higher response rates in the provinces of our partners: Quebec, Ontario and BC.



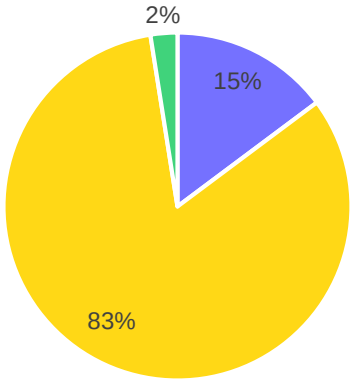
Language

- English
- French



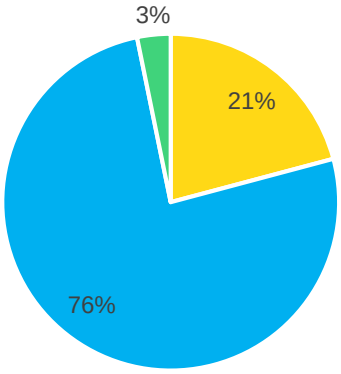
Canadian Survey
Definition of a women-led production

- 2/3 positions (producer, writer, director)
- 3/3 positions (producer, writer, director)
- Director
- Cancon scale
- Other



Gender

- Male
- Female
- Non-binary/Prefer not to answer



Do you self identify as part of an indigenous, disability, visible minority or cultural minority group?

- Yes
- No
- Prefer not to answer

Appendix D. Online Survey Questions and Results

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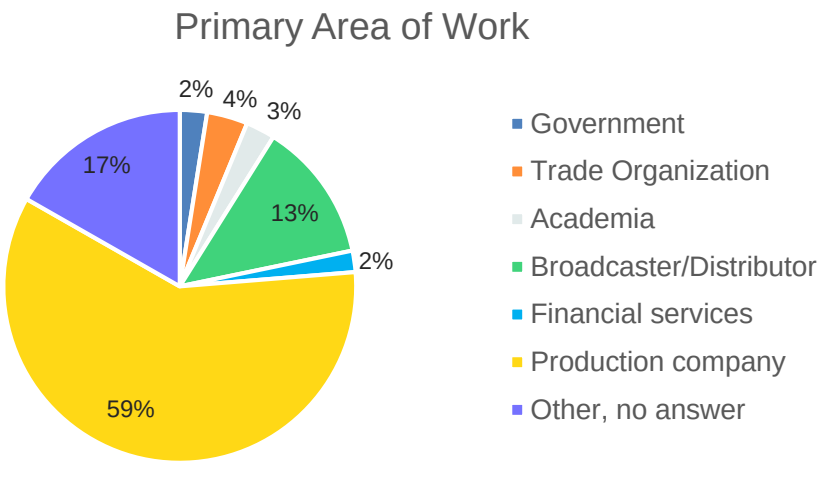
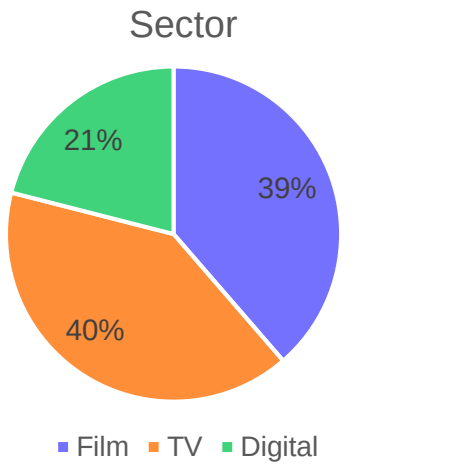
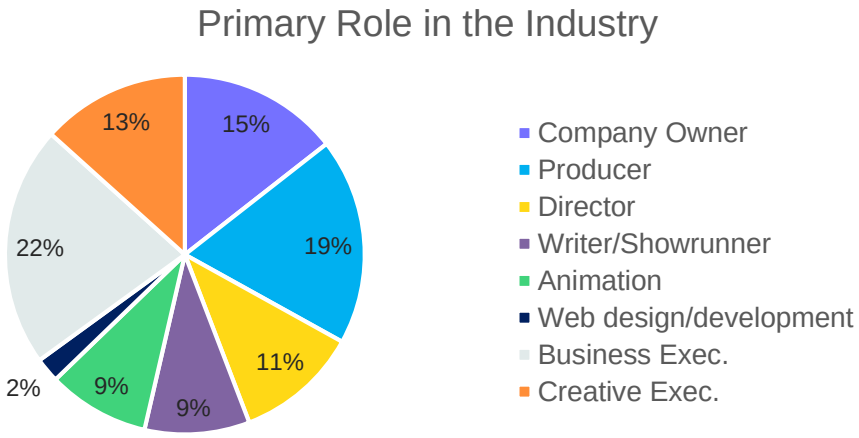
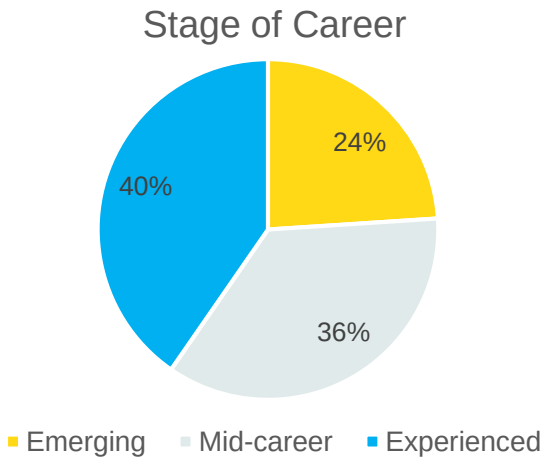


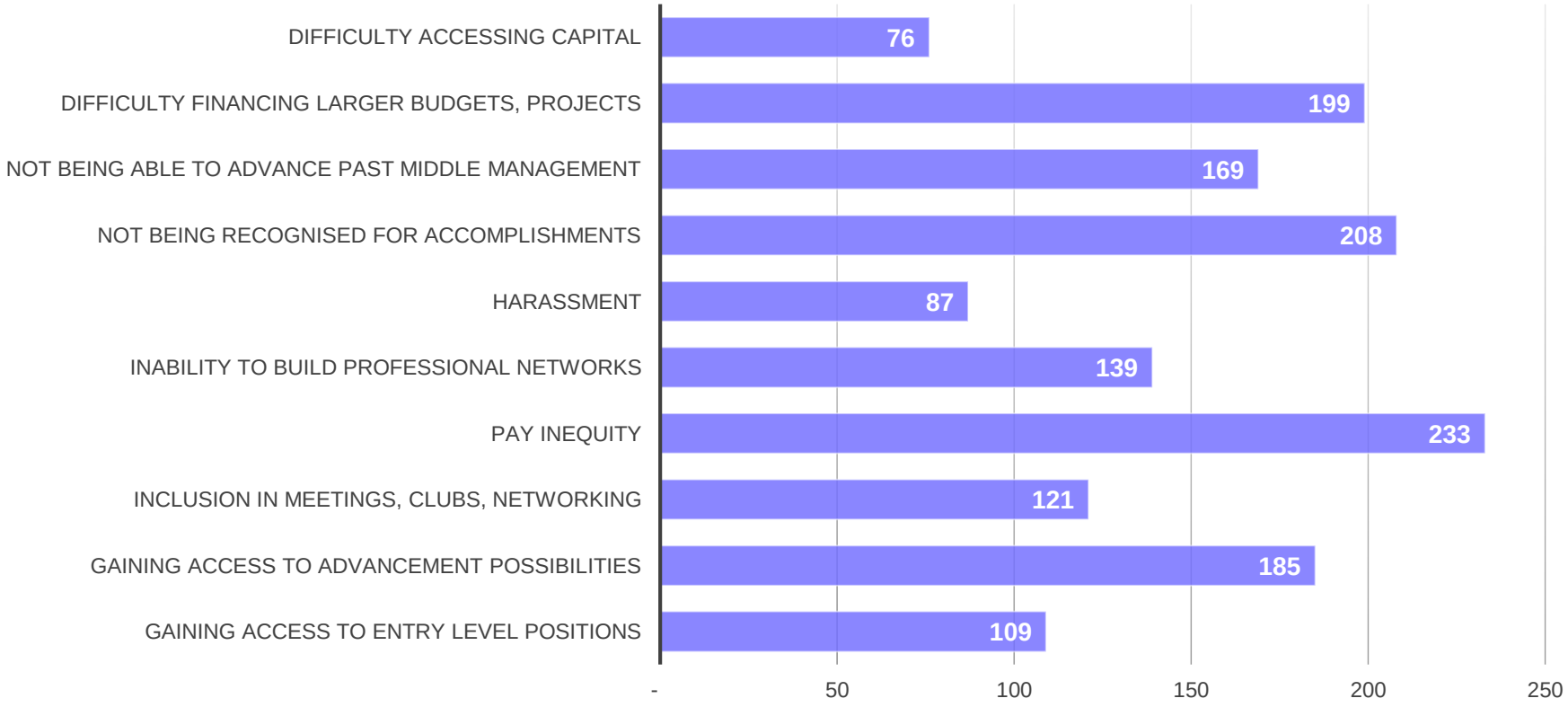




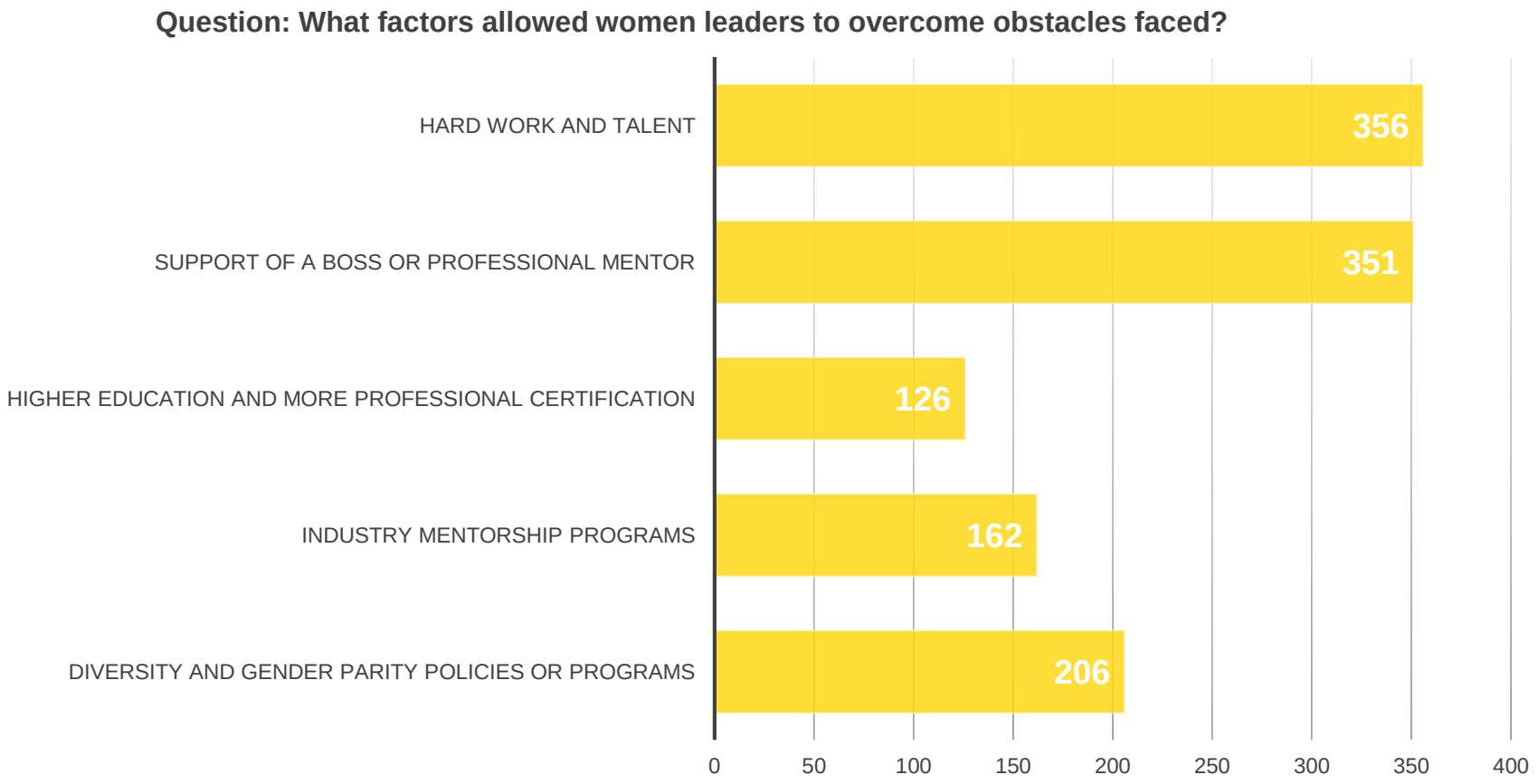


Appendix D. Online Survey Questions and Results

Question: What are the biggest obstacles that women face in your part of the business?

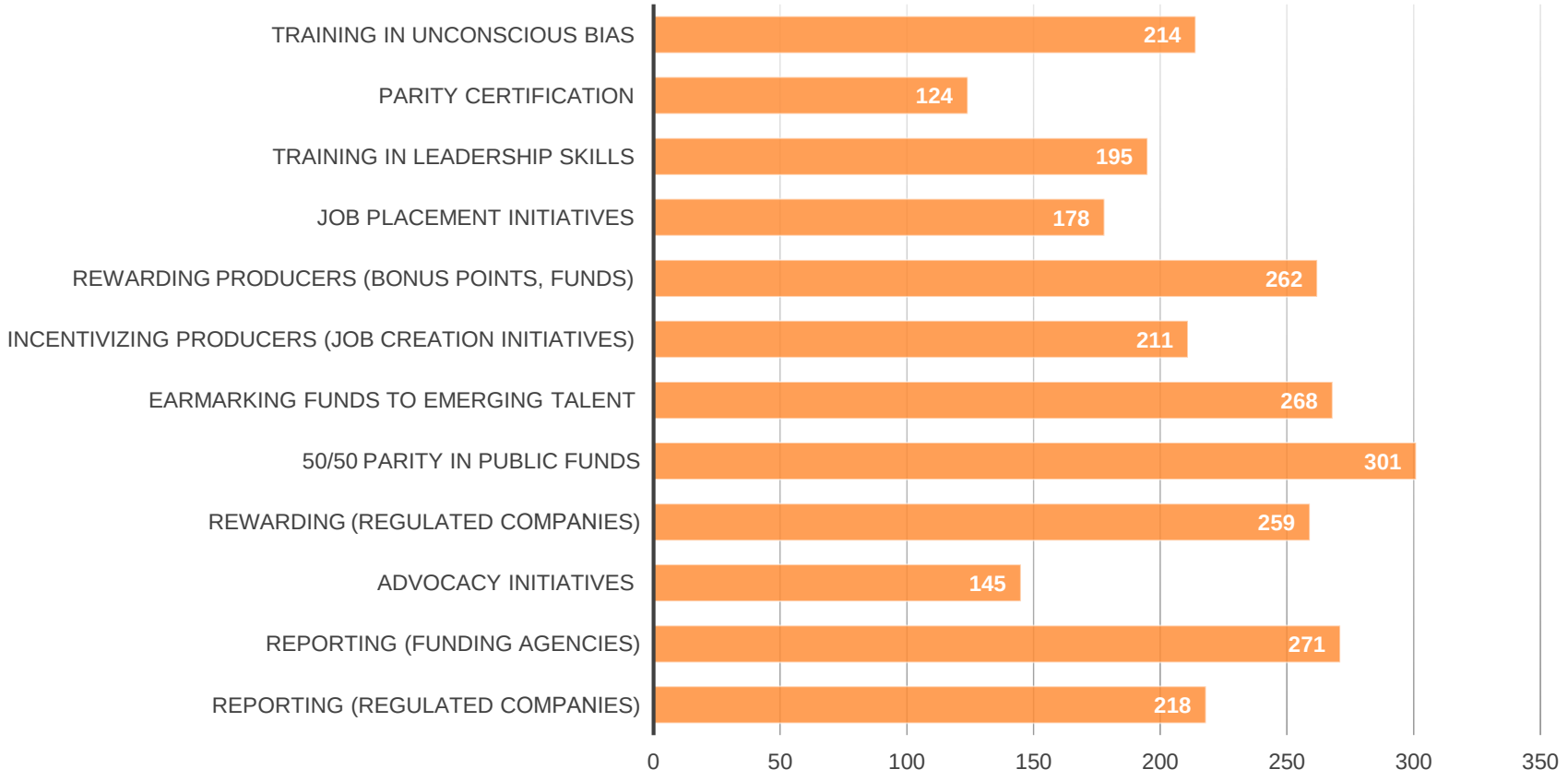


Appendix D. Online Survey Questions and Results



Appendix D. Online Survey Questions and Results

Question: What initiatives would have the most impact?



Appendix E

:duopoly

Catherine Tait: Project Leader

Catherine Tait is a founding partner of Duopoly, an independent entertainment company that has provided business development services to the media industries in Canada and the United States for the past 15 years. Catherine has been engaged by a range of organizations including the Canadian Film Centre, Tribeca Film Institute, Telefilm, the Canada Media Fund and the NFB, to develop strategic plans for digital and multiplatform transformation. In 2006, she founded iThentic, named Digital Company of the Year by Playback in 2012, which produces and distributes digital properties. She is also active in the production of feature films, television and multiplatform properties, most recently with GUIDESTONES, an interactive thriller which won an International Digital Emmy and the Rockie Award for Best Digital Series; and SPACE RIDERS, a comedy starring Mark Little, winner of the 2015 Canadian Screen Award for Best Digital Series.

Catherine has over 25 years of experience in the public and private sector media business, in a variety of senior executive roles on both sides of the border. She was a director of the Board of Bell Aliant; a director of CHUM Ltd; a director of eOne's Canadian Board; and currently, serves as a director and co-founder of a broadcasting venture, Hollywood Suite and as a director of DHX Media.

Deborah Drisdell: Co-Lead

A veteran of over 25 years in the Canadian film and television industry, Deborah Drisdell has extensive experience in strategic business development, digital media, distribution and international co-production. In her recent role at the NFB, she was responsible for pushing the 70-year-old agency into the digital era of distribution, with its award winning NFB.ca/ONF.ca platform and its mobile expansion.
A dynamic media executive, Drisdell's expertise spans both the private and public sectors of the Canadian film and television industry as well as financing, co-production and distribution in the international sector. She is an expert in film, television and digital media both in Canada and internationally and is recognized for her demonstrated track record in strategic planning and policy development.
Most recently, Ms. Drisdell was the Director General of Accessibility & Digital Enterprises of the NFB. She was responsible for the development of the five-year strategic plan that led the NFB's digital transformation and developed and implemented the organization's first operational plan. She led the team creating the award-winning NFB.ca/ONF.ca online screening room and its mobile expansion. Launched in January of 2009, NFB.ca is recognized worldwide for its innovation. In 2011, The Canadian Academy awarded the NFB with an Outstanding Achievement Award in Digital Media (Gemini), recognizing its innovation in digital distribution. Drisdell is currently President of Drisdell Consulting and serves on the boards of DHX Media and First Weekend Club.

Sandra Edmunds: Researcher

Sandra Edmunds is a researcher, film producer and cultural worker. As a researcher and writer Sandra has worked for a wide variety of clients including: CMF / Telefilm; TVO; CBC; and the NFB. Sandra produced the feature film 'ECHO LAKE', the one-hour TV drama 'THE TIME TRAVELER', and numerous short films. Her films have screened at festivals throughout the world and sold to Canadian broadcasters: BRAVO, APTN, TMN – THE MOVIE NETWORK, VISION and SUPERCHANNEL. As a cultural archivist, Sandra has managed film archive donations for a range of companies. As a film festival organizer Sandra has worked at: TIFF; Hot Docs; and imagineNATIVE Film & Media Arts Festival. Sandra is the founder and co-director of Northern Images Festival.

Duopoly has conducted several research studies for the CMPA including:
February 2016 – *Strengthening the business: Capitalizing Canada's Content Business*
February 2015 – *Content Everywhere (2): Securing Canada's Place in the Digital Future*
April 2014 - *Branded Entertainment: A New Production Financing Paradigm – 3 white papers:* February 2013 - *Discoverability: Strategies for Canadian Content Producers in a Global Online Marketplace*
February 2012 - *Content Everywhere: Mapping the Digital Future for the Canadian Production Industry*
June 2010 - *Towards a Framework for Digital Rights*