

SEX MONEY MEDIA



Fact Sheet

Prepared by

Women in View & Women in Film & Television - Vancouver

www.womeninview.ca

www.pleaseadjustyourset.com

E X E C U T I V E S U M M A R Y

OBJECTIVE

The mission of Women in View is the achievement of greater diversity, vigour, originality, and cultural integrity in Canadian media from the standpoint of employment equity, creative authority and gender representation. One of the core goals of SexMoneyMedia is to bring greater attention to the lack of diversity in our media; and to point promote the social, cultural and economic benefits of a workforce that more closely mirrors its society and consumers. To that end, we are providing this brief summary of some significant research findings in our core areas of discussion : equity, representation, the digital universe, and cultural policies.

WOMEN IN VIEW

SEXMONEYMEDIA is the first major undertaking of Women in View, a 21st century association of media artists, scholars, industry and policy professionals committed to recharging the issue of gender equity and cultural diversity in our media landscape; and to fostering effective, informed, sustainable, action-based strategies across a broad spectrum of production, policy and artistic arenas.

PLEASE ADJUST YOUR SET

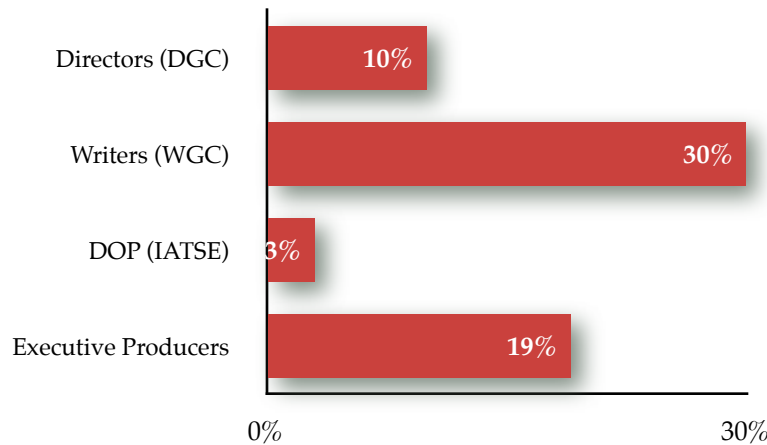
Please Adjust Your Set is a web site originally developed as part of a research project by the BC Institute of Film Professionals Women's Initiative. The website is now managed by a committee of independent filmmakers: Eileen Hoeter, Sharon McGowan, Mary Bissell, and Peggy Thompson. The web site offers individuals in the film and television industry as well as professional organizations, associations and agencies a central place to find research data, share information, strategies, successes and challenges around issues and topics that impact women in this industry.

This report was compiled by Marsha Newbery, Peggy Thompson, Natasha Patterson and Siobhan Devlin from Women in View and Women in Film & Television - Vancouver.

T H E B . C . I N S T I T U T E O F F I L M P R O F E S S I O N A L S

The BC Institute of Film Professionals commissioned several important studies in 2005 and 2007. The purpose of these studies was to scan BC's film and television industry, and capture the participation rates of women.

KEY FINDINGS



▶ The participation rate of women is **32%** in BC's unionized sector of the industry and **47%** in the overall BC labour force.

▶ Women film professionals are under-represented in certain occupations, especially in above the line content determining positions.

▶ Women's participation strongly mimics stereotypical gender roles. Women represent 96% of hair, makeup, wardrobe & 85% production office staff vs. 3% for lighting and camera.

▶ Women are highly trained in proportion to their numbers in the industry. Women account for 40% of film students but only 32% of participants in the film and television industry labour force.

- ▶ The percentage of women in senior management positions at large private broadcasters rose from 7% in 1988 to **28%** in 2001. Private companies with at least one female owner and producer rose from 29% in 1989 to 60% in 2003.
- ▶ Women have dramatically greater success rates with development vs. production funding, documentary vs. fiction; one-offs vs. series; shorts vs. feature length; low budget vs. high budgets. In juried competitions for arts funding, women apply in higher numbers and have correspondingly high success rates.

CIFVF: 2001-2005 59% / BC Arts Council: 2001-2006 49% / Canada Council : 2000-20005 44%

CTF: 2000-2005 Development: 43% (Directors) / Production 34% (Directors)

Telefilm 2000-05: Out of 27 features, there were 3 women directors (11%) and 4 women writers (14%).

R É A L I S A T R I C E S É Q U I T A B L E S

The following are highlights from the 2008 study *“The Status of Women Directors with respect to public funding for film and television in Quebec, 2002 - 2007”*, from the Quebec organization, Réalisatrices Équitables. This study can be found at <http://realisatrices-equitables.com/> or at www.pleaseadjustyourset.com

KEY FINDINGS:

- ▶ In the case of all funding institutions, the number of projects submitted involving women directors is lower than the number of submissions involving male directors.
- ▶ At institutions like the Canada Council for the Arts and NFB, women directors submit a greater number of applications and a higher proportion of their projects are accepted (36% to 37%) with a budgetary allotment reaching one third (32% to 34%).
- ▶ At institutions that have a clearer ‘market’ mandate, the number of projects submitted involving women directors is lower: 16% at Telefilm Canada – Feature Film Fund / 27% at the Canadian Television Fund, while the rate of acceptance is similar to the rate of application. (Telefilm: 13% / CTF: 27%)
- ▶ At these institutions, women’s projects account for under 15% of the total budgets:
 - ▶ 11% at Telefilm;
 - ▶ 10% at the CTF;
 - ▶ 14% of the budgets at SODEC for 28% of the projects (2005-2006)
- ▶ Within a given category, women directors often make films with lower budgets than their male colleagues. Additionally, the higher the budgets (feature-length fiction, variety shows), the lower the number of women involved.
- ▶ The application vs. acceptance rates at University media programs are higher than the funding results.
 - ▶ UQAM (BA, Film): 47% applications / 43% acceptance.
 - ▶ UQAM (BA, TV studies): 62% applications / 68% acceptance.
 - ▶ Concordia (Cinema BA): 37% applications / 43% acceptance.

THE GEENA DAVIS INSTITUTE ON GENDER IN MEDIA

The Geena Davis Institute on Gender in Media and its programming arm See Jane work to educate the next generation of content-creators, and inform the public about the need to reduce stereotyping of both males and females. The Institutes work is based on the largest research project ever undertaken on gender in children's entertainment. Dr. Stacy Smith and her team at USC's Annenberg School for Communication carried out 4 discrete studies, including one on children's television and three on film.

KEY FINDINGS

- In a study of 122 family films rated G, PG or PG-13, between 2006 and 2009, females '*curb appeal*' was found to be more important than male counterparts: Females are more likely than their male counterparts to be beautiful (14% vs. 3.6%) and portrayed with some exposed skin between the mid chest and upper thigh regions. A higher percentage of females (24%) than males (4%) are shown in sexy, tight, or alluring attire.
- Females are three times as likely as males (10.6% vs. 3.4%) to be shown with a thin figure.
- Approximately **29%** of speaking characters in G-rated films (animated and real) are female. Historically there has been almost no statistical change in the % of female characters between the 1990's and now.
- In the same study, they found that a higher percentage of girls/women are shown on screen when one or more females are involved directing or writing films. In fact, a 10% difference is observed for on screen girls/women when one or more females are involved in the writing process.
- **85.5%** of the characters in G-rated films are white, 4.8% are black, and 9.7% are from "other" ethnicities.
- A thematic analysis of female protagonists in G-Rated films showed a commendable trend of compelling aspirations and heroic actions on the part of female leads.
- In children's television programming, (2005) male characters occur at roughly twice the rate of female characters. Unrealistic body figures are more likely to be seen on female characters than male. Females in animated contexts are more likely to be shown in sexually revealing attire than are females in live action contexts (24.5% vs. 17.4%). Females in animated stories are more likely to have small waists (36.9% vs. 6.9%) and have an unrealistic body shape (22.7% vs. 1.2%) than are females in live action stories.

T H E C E N T R E F O R T H E S T U D Y O F W O M E N I N
T E L E V I S I O N & F I L M

The Centre for the Study of Women in Television & Film at San Diego State University produces several major reports on women in film and television. The cornerstones of the centre's research are the renowned *Celluloid Ceiling* (film), and *Boxed In* (television) reports. The following highlights are from the most recent reports covering 2009.

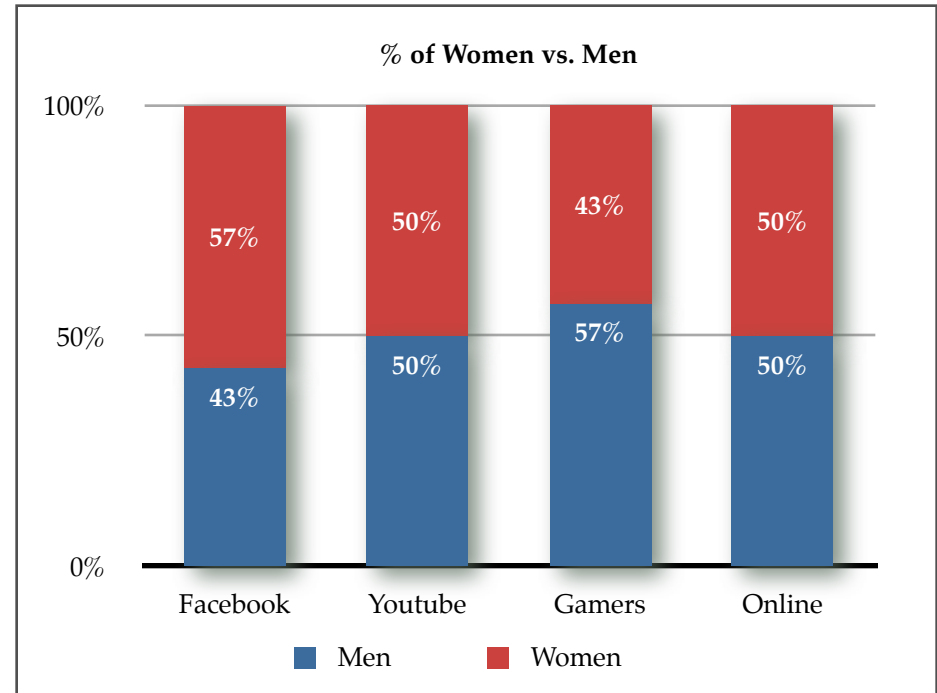
KEY FINDINGS:

- ▶ The percentage of women working as directors, writers, producers, cinematographers, and editors on U.S. produced feature-length films appearing at top U.S. film festivals is substantially higher than the percentage of women working on the top 250 domestic grossing films (24% vs. 16%).
- ▶ In U.S. film festivals, women were more likely to direct documentaries (67%) than narratives (32%), whereas men directors are as likely to direct documentaries or narratives. Women directors of photography were also more likely to work in documentaries (67%) than in narrative films.
- ▶ In 2009, **16%** of all directors, executive producers, producers, writers, cinematographers, and editors working on the top 250 domestic grossing films were women. This represents a decline of 3 percentage points from 2001.
 - ▶ Women accounted for 7% of directors in 2009, a decrease of 2 percentage points from 2008. This figure represents no change from the percentage of women directing in 1987.
 - ▶ Women accounted for 8% of writers working on the top 250 films of 2009. This represents a decline from 13% in 1998.
 - ▶ Women accounted for 23% of all producers working on the top 250 films of 2009.
 - ▶ Women comprised 2% of all cinematographers working on the top 250 films of 2009.
- ▶ In the 2009-10 prime-time television season, women comprised **27%** of individuals working as creators, directors, writers, producers, executive producers, editors, and directors of photography on broadcast television programs. This represents an increase of 2 percentage points over last season (2008-2009) and a *recent historical high*.
 - ▶ The percentage of women directors increased dramatically from 9% in 2008-09 to 16% in 2009-2010.
 - ▶ Overall, in the 2009-10 prime-time TV season, women fared best as producers (39%), followed by writers (29%), executive producers (22%), creators (21%), editors (19%), directors (16%), and directors of photography (3%). This representation is similar across program genres.

W O M E N A N D D I G I T A L M E D I A

What follows is a collection of statistics on women and digital media. Sources quoted in this section include the Pew Internet Research Centre, the Brian Solis 2009 report, and the Entertainment Software Association.

- ▶ In the game industry, women make up 20% of the behind-the-scenes positions, but only 3% of programmers are women.
- ▶ **43%** of online game players are female, compared to 57% that are male.
- ▶ 76% of adult women and 95% of teenage girls use the internet.
- ▶ Teen Content creators are more likely to be girls than boys.
- ▶ 94% of girls play video games, compared to 99% of boys.
- ▶ In the UK, the representation of women in Computer Games is very low at **6%**, compared with both 42% of the wider Creative Media industries' workforce and 46% of the whole economy. This represents a *decline* from 12% in 2006. ¹

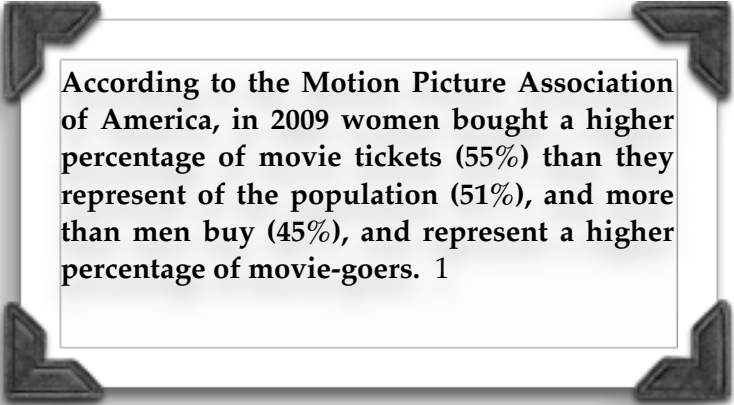


- ▶ In the UK, women make up a third (32%) of the Interactive Media workforce, which is lower than the representation of women in the wider Creative Media workforce (42%). The offline multimedia workforce comprises a higher proportion of women (37%) than the web and internet workforce (31%). Around three in ten of those working in interactive TV and two in ten of those working in mobile content are women.²

¹ Skillset Computer Games Sector – Labour Market Intelligence Digest, 2010

² Skillset Interactive Media Labour Market Intelligence Digest, 2009.

A D D I T I O N A L F I N D I N G S



According to the Motion Picture Association of America, in 2009 women bought a higher percentage of movie tickets (55%) than they represent of the population (51%), and more than men buy (45%), and represent a higher percentage of movie-goers. ¹

▶ According to Skillset (UK) since 2007, **5,000** women have left the TV industry compared to 750 men. This “**exodus**” begins after age 35, and after 50, the numbers “plummet” – research supports the notion that women begin to leave industry after they have children.

▶ Female freelancers work longer and get paid less than men – women find most difficult to combine freelance career as a crew member with raising a family due to uncertain and long hours, unpredictable timing of contracts, etc. These occupations most likely to see the highest levels of drainage of female talent. ¹

▶ In Quebec, the Union des Artistes found that between 1999 - 2004,

women consistently earned **75%** of what men earned.

- ▶ In 2007 and 2008 Catalyst conducted an online survey of 9,927 alumni who graduated between 1996 and 2007 from MBA programs in Asia, Canada, Europe, and the United States. They found that women were on average being paid \$4600 less than men in their first post-degree job. Also, men were more likely to take a first assignment at a higher rank with greater levels of responsibilities than women, from first level manager to CEO/senior executive.
- ▶ The ‘tipping point’ for female leadership appears to be about **30%**. In research by Lynda Gratton of the London School of Economics, it was found that on executive board where the proportion was below 30%, “*women are a minority and liable to the stereotyping suffered by any other minority. Above that level, they create a breadth of role-model styles, can become crucial mentors and temper the overly masculine cultures that pervade many executive suites.*” ²

¹ Skillset, 2010

² Lynda Gratton, 2007

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