



WOMEN IN VIEW

On Screen Report

May 2019

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Introduction

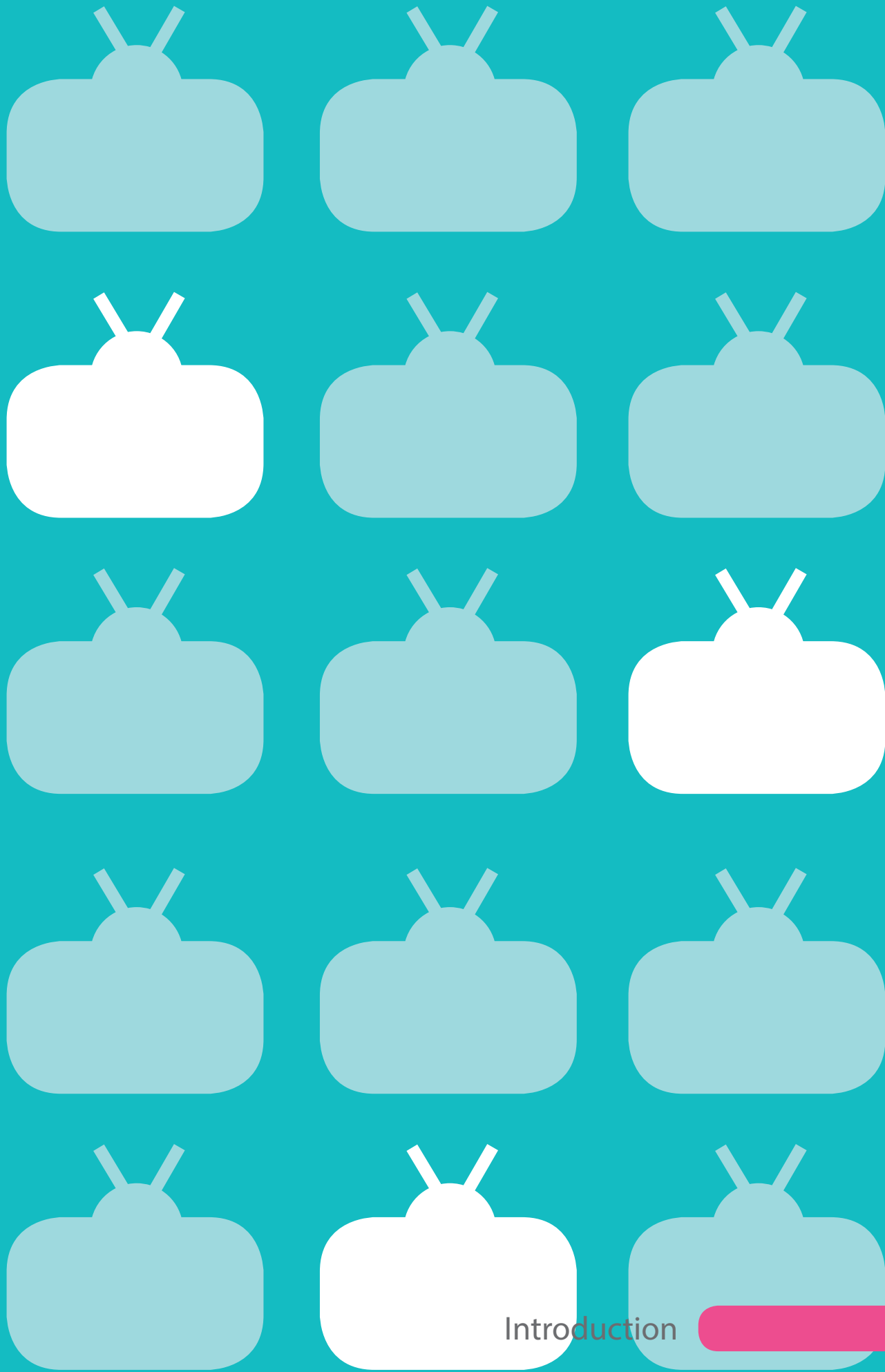
Women in View On Screen 2019 is Women in View's fifth report on women in key creative roles in Canadian publicly-funded film and television. The study covers three funding cycles of Telefilm-financed film projects (2015-17) and four cycles of Canadian Media Fund-financed television productions (2014-17). The primary focus is on writers, directors and cinematographers. Data on women of colour and Indigenous women is highlighted throughout the report. New in this edition are analyses of showrunners and broadcasters in television and producers in film.

The findings in this report are sobering. Women's share of writing, directing and cinematography work in both film and TV remains below 25%. Women of colour are not experiencing the same gains as other women. Worse still, over the course of the study, Indigenous women's participation dropped from insignificant to negligible, a very troubling result. The numbers in this report may seem disheartening, but there is reason for optimism as well.

There are niches where gender parity and greater diversity exist and these offer the wider industry important clues on achieving equity at an accelerated pace. For example, the data shows that television series with women showrunners had gender balance among their writers, directors and cinematographers in 2017. When the showrunner is a woman of colour, the creative teams include greater diversity. When the showrunner is an Indigenous woman, more creative credits go to Indigenous women. Increasing the number of women in creative leadership positions is a straightforward strategy that can yield results quickly.

Another reason for optimism is the many organizations and individuals striving to make change. Telefilm¹ and CMF² have made public measurable commitments to gender parity since Women in View’s last report. Telefilm also made specific commitments to Indigenous filmmakers³. The results of these funder initiatives are not reflected in this report but will be evident starting in the 2018 production year. The effects of the CBC⁴ commitment to gender parity can be seen in the dramatic increase of women directors hired. The 15% growth between 2016 and 2017 demonstrates that public commitments are very effective.

Furthermore, there are enough credited women writers, directors, showrunners and producers in the scope of this study alone to take on half of the film and television work immediately. By following the strategies outlined in this report, the industry can improve diversity and achieve 50:50 for writers, directors, showrunners and film producers immediately. Then it will be time to turn much needed attention to equity for cinematographers, performers, composers, editors and below the line crew as well as increasing diversity throughout the industry.





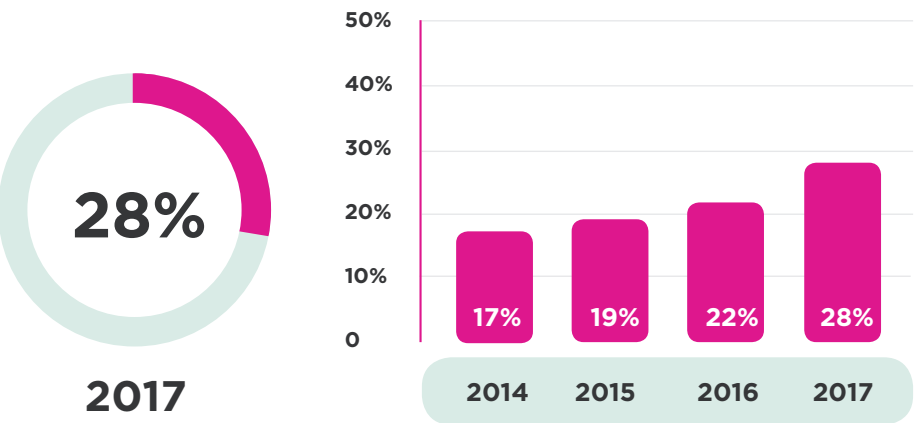
Executive Summary

Highlights

TELEVISION

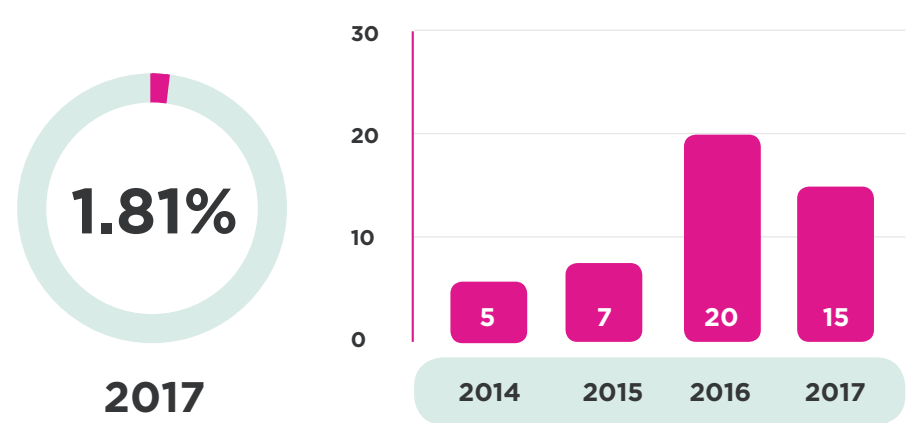
WOMEN'S SHARE OF KEY CREATIVE WORK

All Women



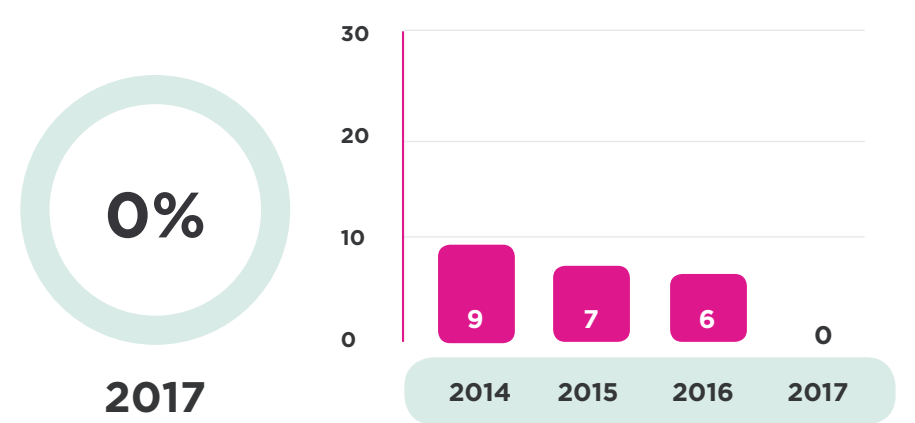
In 2017, 28% of TV writing, directing and cinematography contracts went to women. Between 2014 and 2017, the percentage of women in key creative TV roles increased 11%.

Women of Colour



Over four years, out of 3206 contracts, 47 went to women of colour. In 2017, 1.81% of TV contracts went to women of colour. Women of colour made up less than 2% of writers, 0% of cinematographers and 5% of directors.

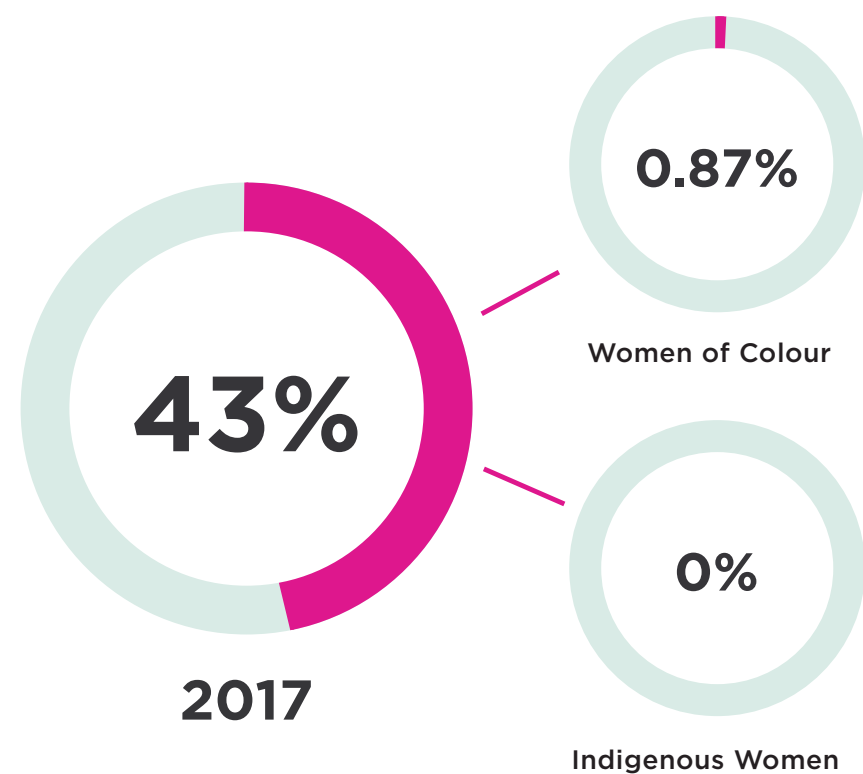
Indigenous Women



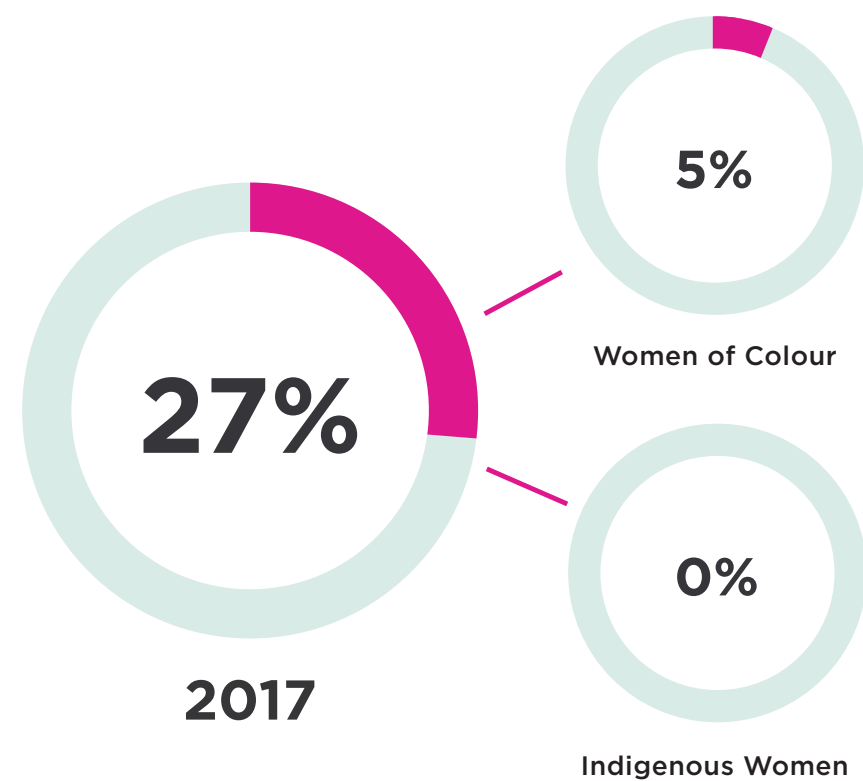
No Indigenous women worked on any of the 24 series studied in 2017. Between 2014 and 2017, Indigenous women received only 0.69% (22 of 3206) of contracts studied.

WOMEN'S SHARE

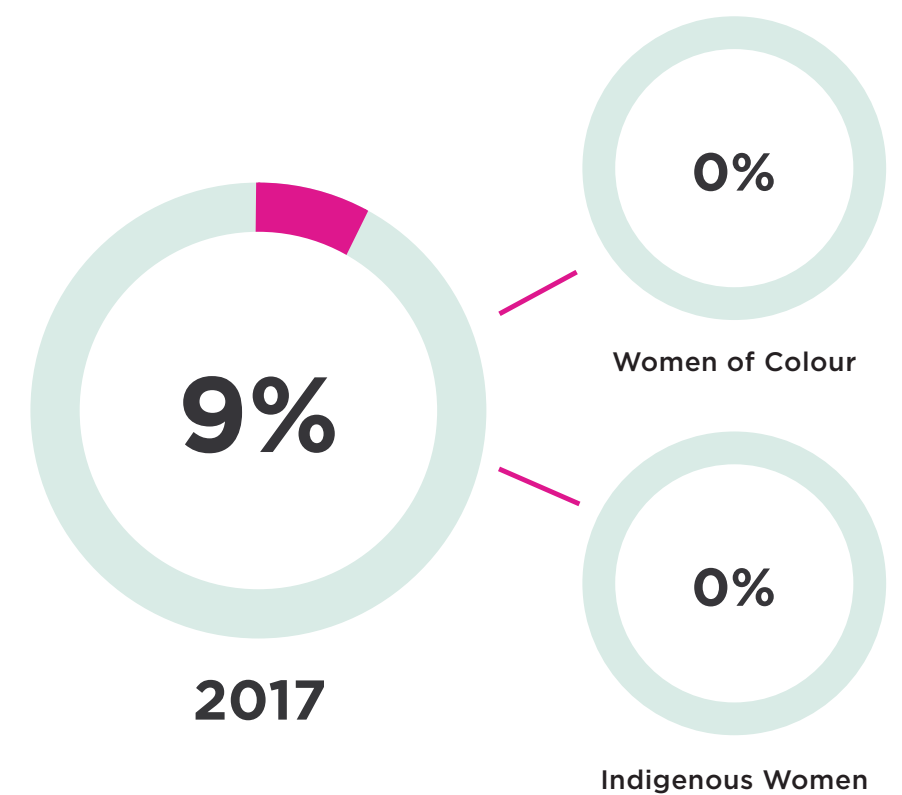
of Writing



of Directing



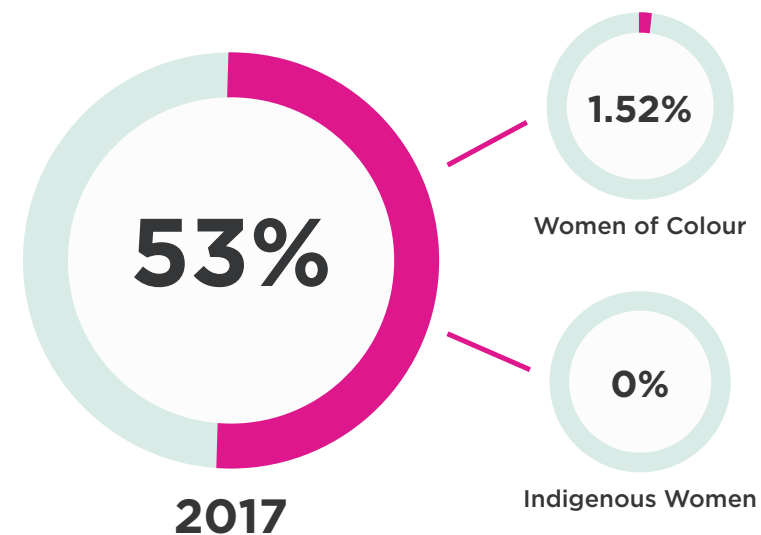
of Cinematography



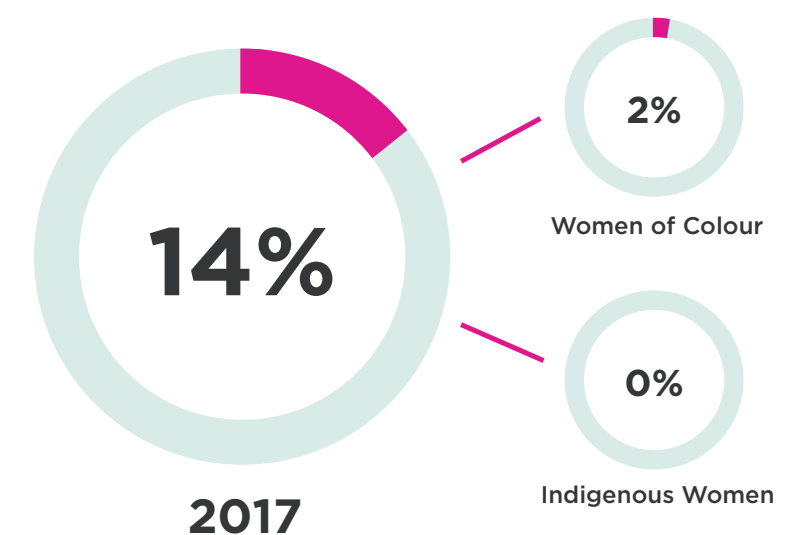
THE SHOWRUNNER EFFECT

TV series showrun by women achieved gender balance in 2017. Productions with women showrunners had 53% women in the positions of writer, director and cinematographer. Series run by men had only 14% of women in the positions of writer, director and cinematographer, while split gender showrunning teams had 41% women.

When Women Showrun



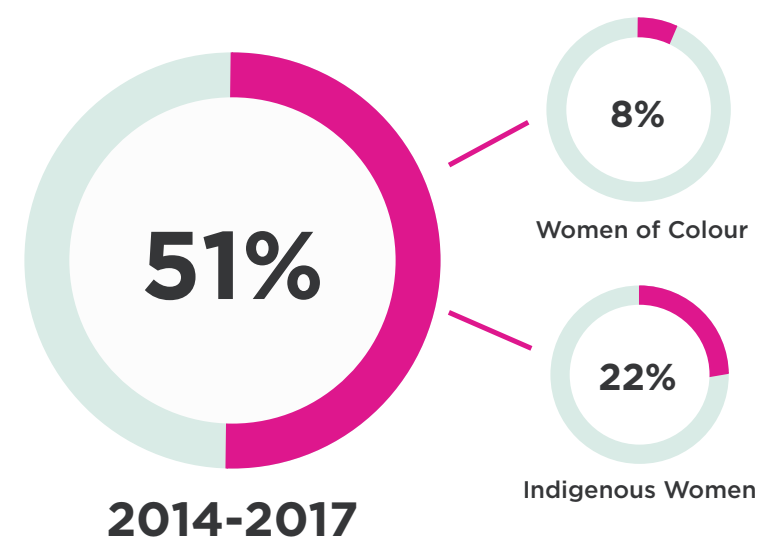
When Men Showrun



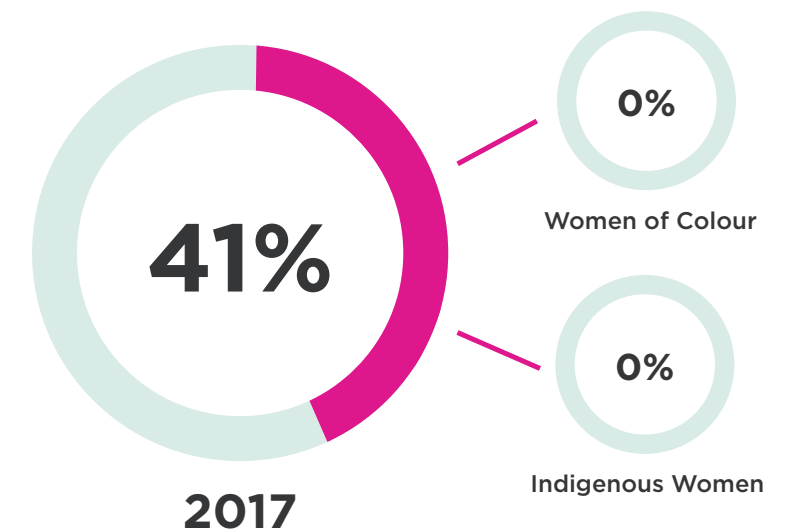
THE DIVERSE SHOWRUNNER EFFECT

Series showrun by women of colour or Indigenous women not only had gender balance but also employed women of colour and Indigenous women in far greater numbers than other series.

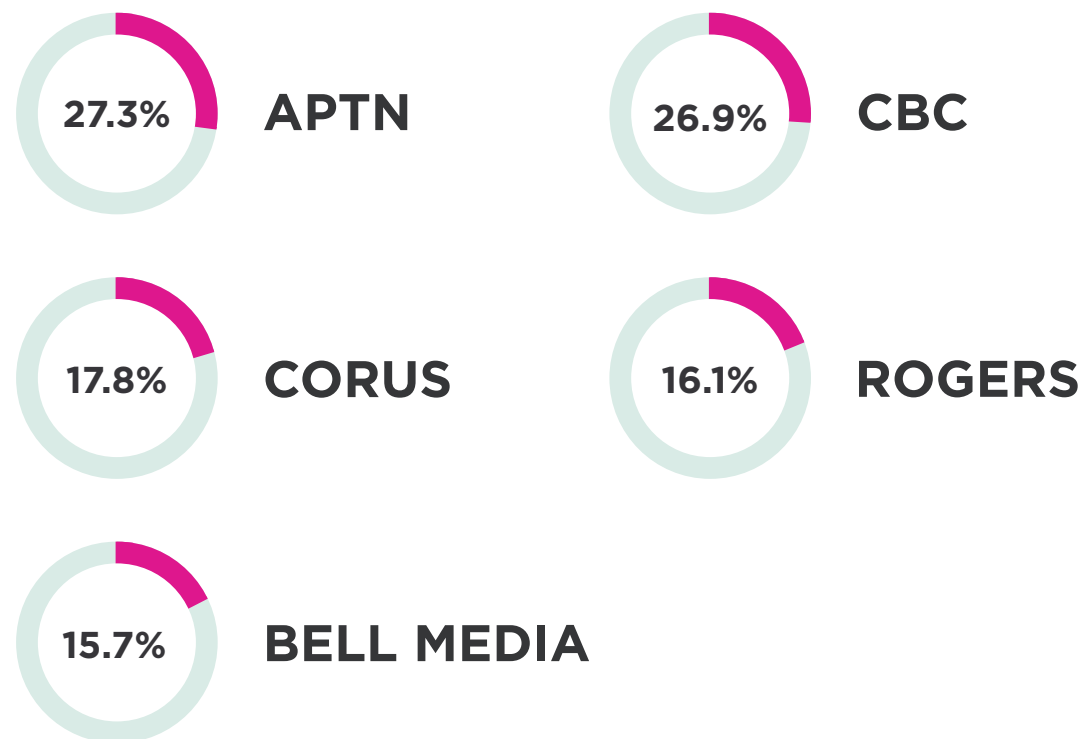
When Women of Colour & Indigenous Women Showrun



When Split Teams Showrun



WOMEN'S SHARE OF WORK AT THE BROADCASTERS

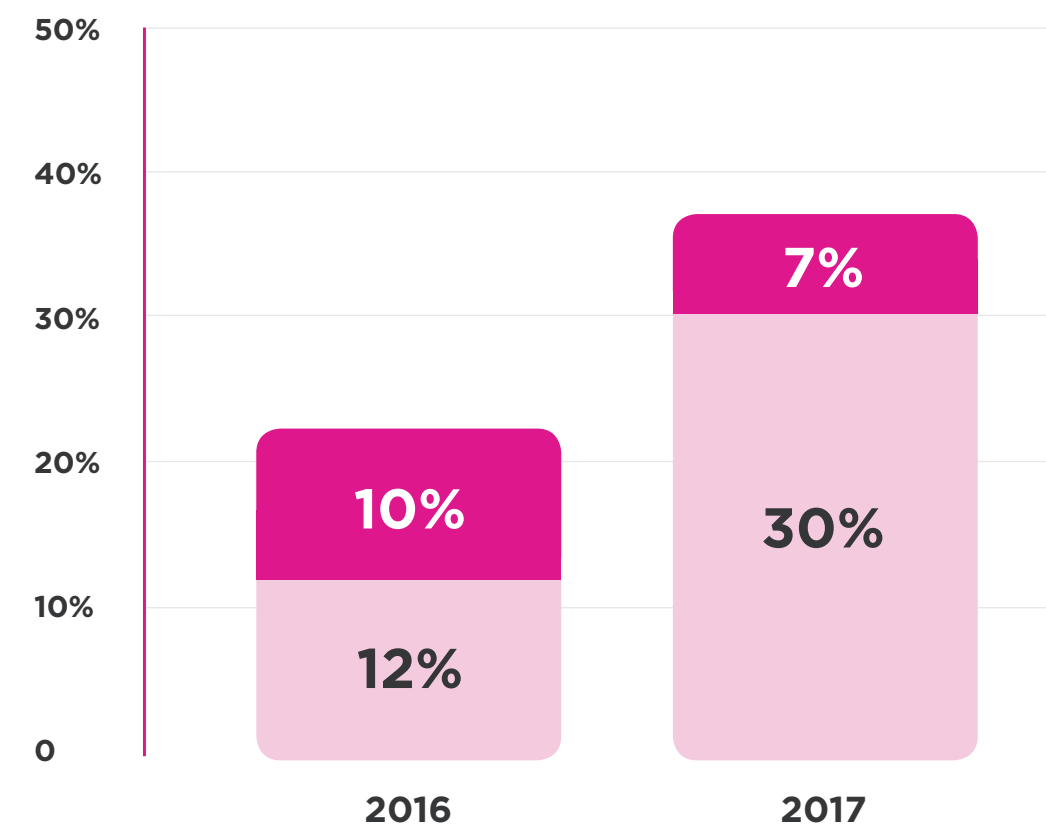


2014-2017

On independently produced CMF-funded television series, gender balance between the broadcasters differed significantly.

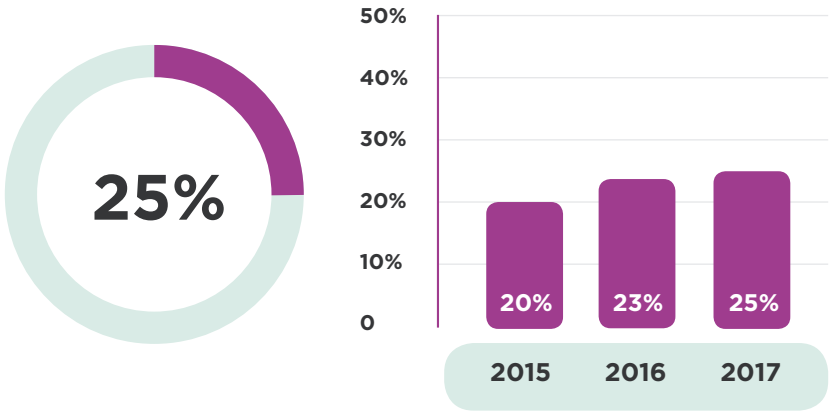
GROWTH IN CBC DIRECTING CONTRACTS TO WOMEN

In 2016, CBC made a commitment to hire 50% women directors and the result was dramatic: an increase of 15% in a single year moving women's share of the directing work from 22% to 37% in 2017. 37% included 7% to women of colour and 0% to Indigenous women.



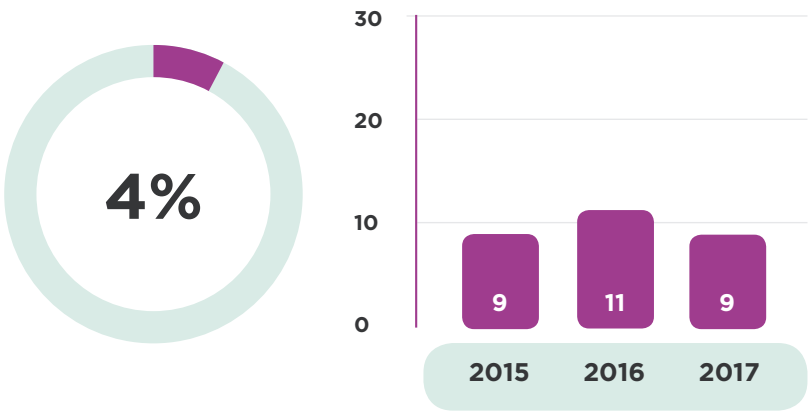
WOMEN’S SHARE OF KEY CREATIVE WORK

All Women



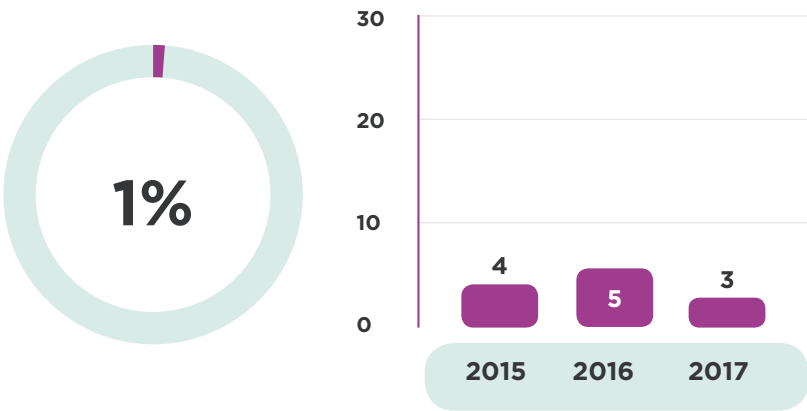
In 2017, 25% of film production writing, directing and cinematography contracts went to women. Between 2014 and 2017, the percentage of women in key creative film roles increased 5%.

Women of Colour



In 2017, 4% of film production contracts went to women of colour. Over three years, 29 of the 1637 writing, directing and cinematography contracts went to women of colour.

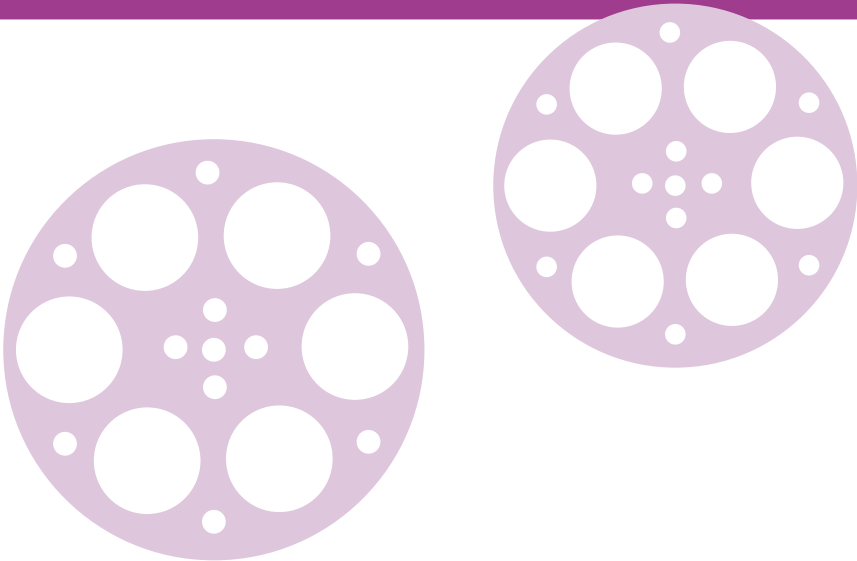
Indigenous Women



Out of a total of 267 film projects funded between 2015 and 2017, 12 contracts went to Indigenous women — 6 for writing and 6 for directing.

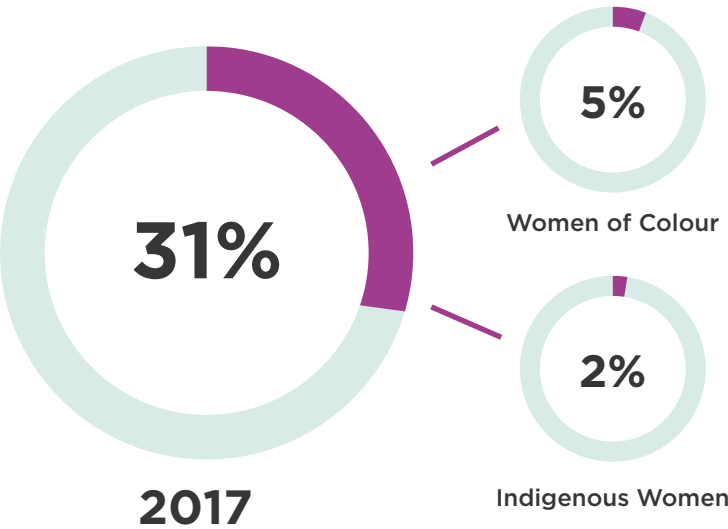
NON-BINARY SHARE OF WORK

For the first time since WIV began collected data, an individual self-identified as gender non-binary. Researchers see this as a sign of a growing trend and will adapt future data collection and reporting mechanisms accordingly.

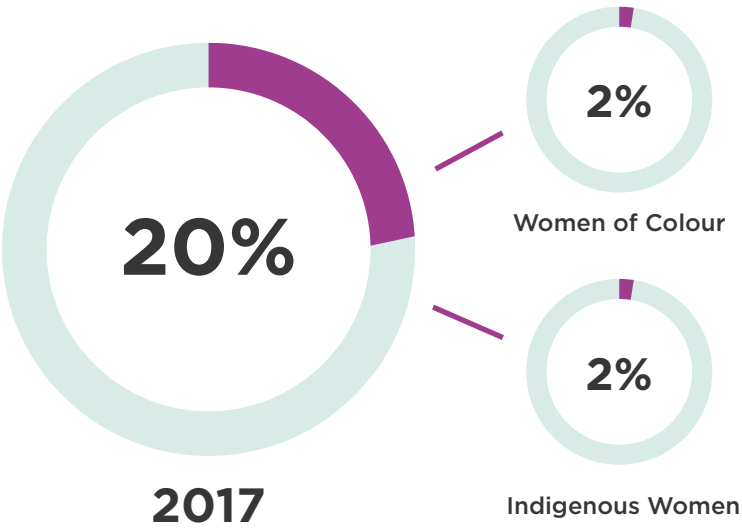


INVESTMENT IN WOMEN DIRECTORS

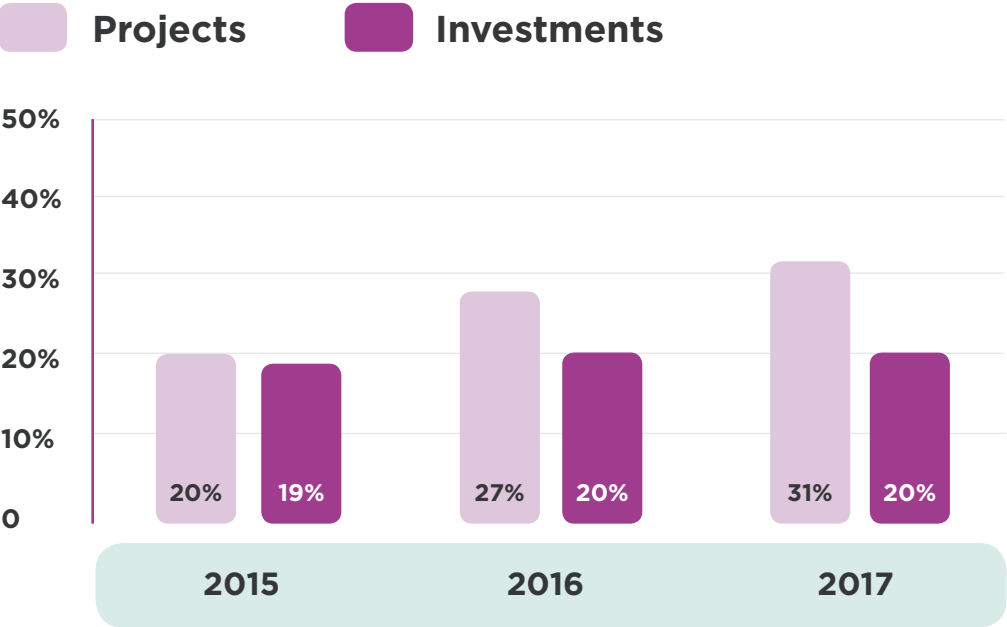
Projects Directed by Women



Investment In Projects



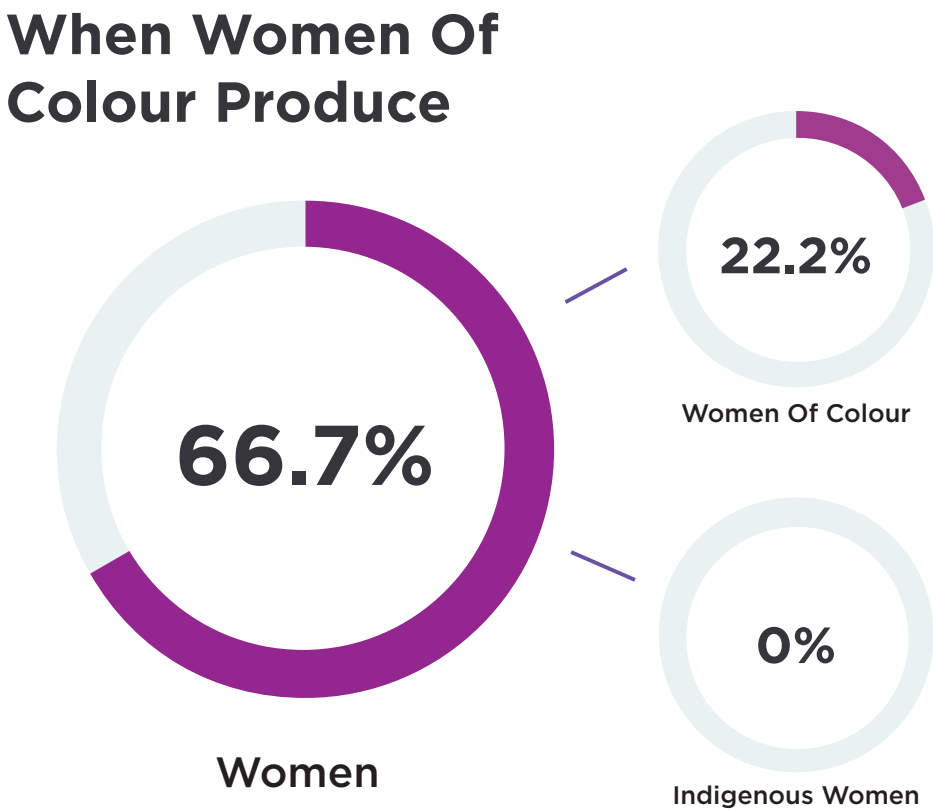
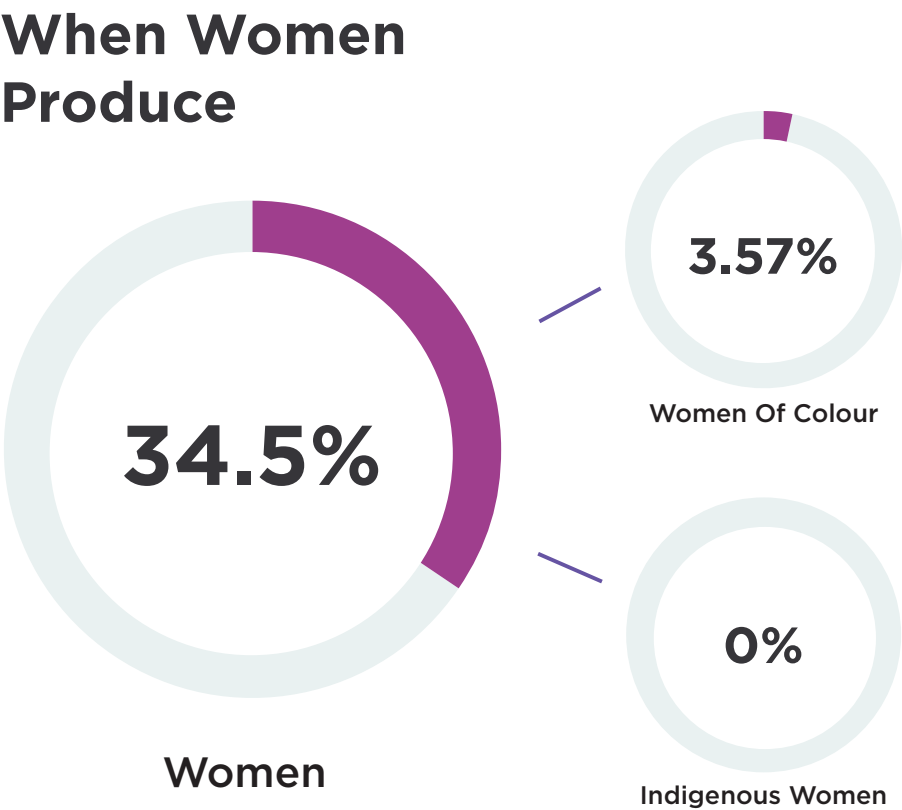
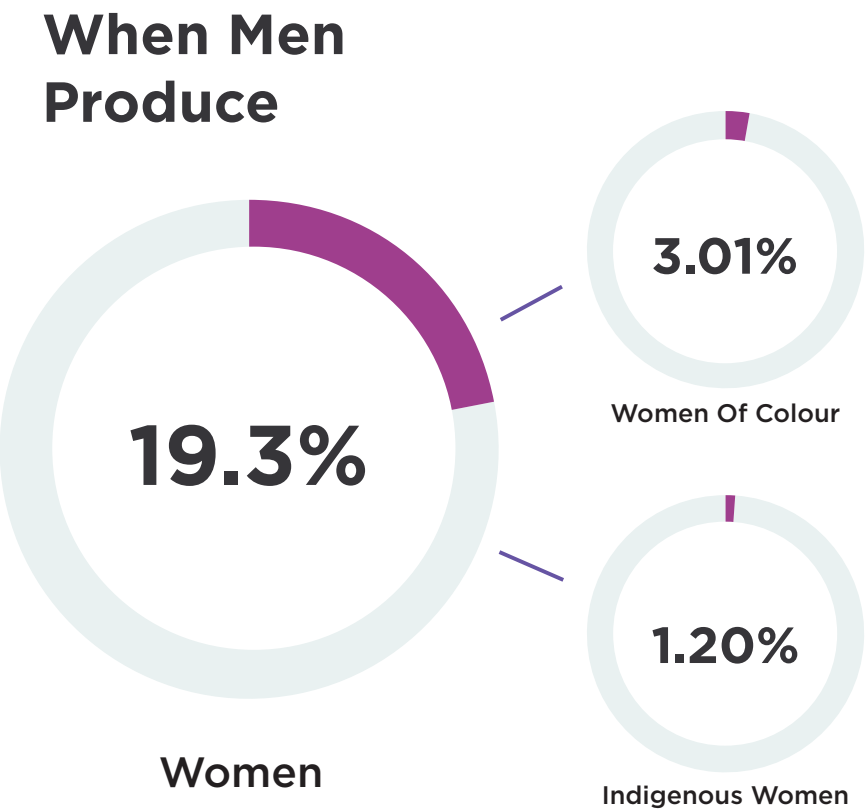
PROJECTS vs INVESTMENT



THE PRODUCER EFFECT

The gender of the producer had a significant impact on the gender of the key creative teams. Women producers worked with 48% women directors and 41% women writers in production as compared to men producers whose teams were over 80% male. When the producer was a woman of colour, 100% of the writers and directors were women — with 33% of them being women of colour.

In development, Indigenous women producers worked with 100% Indigenous women writers, and women of colour producers worked with 50% women of colour writers.



CONCLUSION IN BRIEF

The Report concludes that the statistics on women's participation in writing, directing, cinematography, showrunning and producing in Canada's publicly funded film and television remain disappointing. Women of colour and Indigenous women are not sharing in the modest gains that other women are experiencing.

Canada has an experienced and talented pool of female creatives ready to take on a far greater percentage of the work. The findings in this report point to a number of strategies and recommendations for achieving gender balance and greater diversity.

Five Steps to 50:50

- 1 Commit to 50% of creative leadership roles to women**
- 2 Commit to the inclusion of women of colour and Indigenous women**
- 3 Set concrete measurable targets, make them public and report on the results**
- 4 Open the doors to new and under-represented talent**
- 5 Balance funding across men and women**

The Report

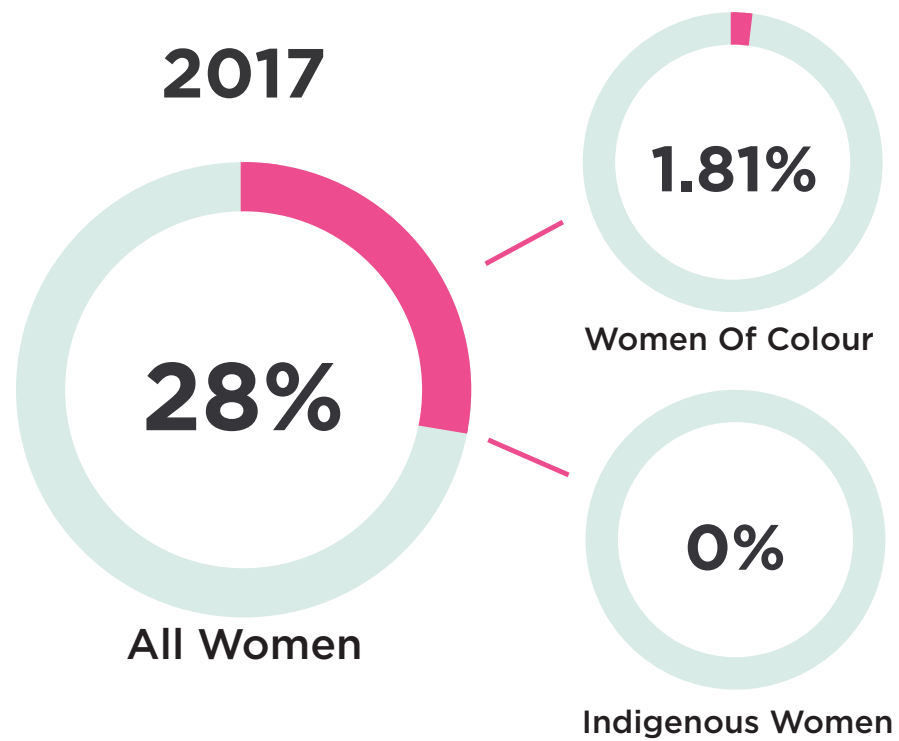
The background of the slide features a repeating pattern of stylized television icons. These icons are arranged in a grid and alternate between two colors: a light mint green and a bright white. Each icon is a simple, rounded rectangle with two short, angled lines at the top representing an antenna. The word "Television" is centered in the middle of the slide, overlaid on the grid pattern.

Television

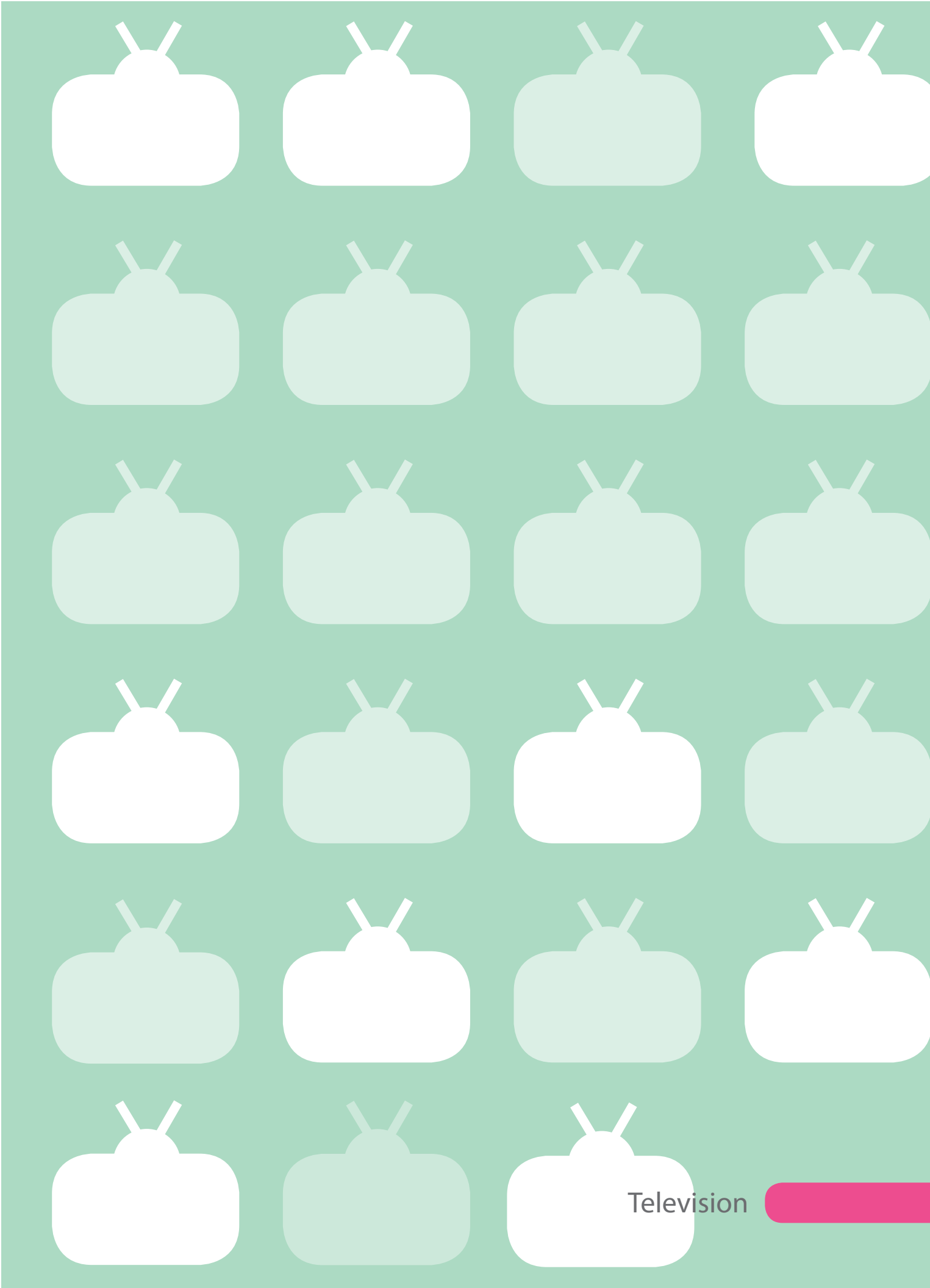
Television Employment

Scope Of Study

	2014	2015	2016	2017	All years
# of Series	21	24	21	24	90
# of Episodes	235	268	217	243	963



In 2017, 28% of the writing, directing and cinematography contracts went to women. That includes the 1.8% of contracts that went to women of colour. No Indigenous women worked on any of the 23 series studied in 2017.



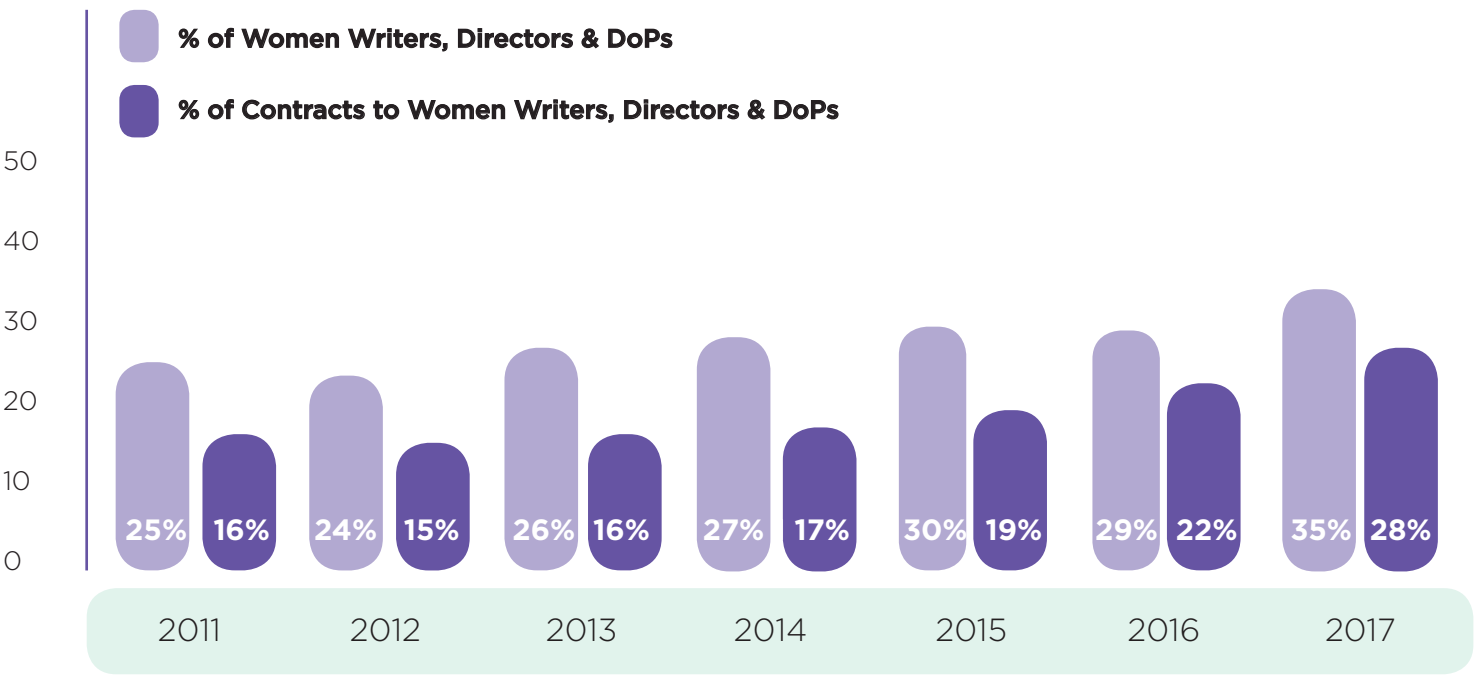
Women's Share of Writing, Directing & Cinematography Work

Opposite: Two different statistics are tracked: the number of individual women who are contracted and the number of contracts that go to women. These numbers are different because one woman may have more than one contract and because the number of contracts is larger than the number of individual workers. Looking at these values as percentages reveals an imbalance: the percentage of women working is greater than the percentage of the work they get. In other words, individual women get fewer contracts than individual men.

Over the four seasons, 7.78% of series employed no women at all as writers, directors or cinematographers. There was only one series that employed no men.

Note: The terms “cinematographer”, “director of photography” and “DoP” are used interchangeably in this report.

Comparing % of Women to % of Contracts to Women

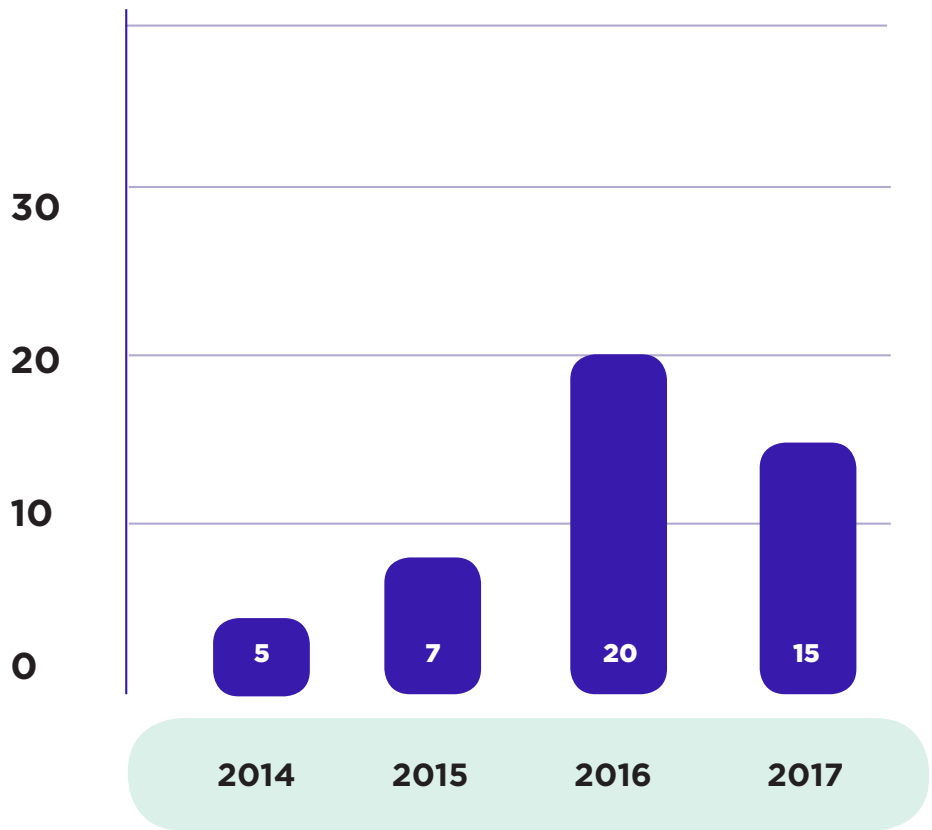


In 2017, 34.6% of the writers, directors and cinematographers working were women. They worked on only 28.3% of the contracts. The 65.4% of the key creative labour pool who were men worked on 71.7% of the contracts.

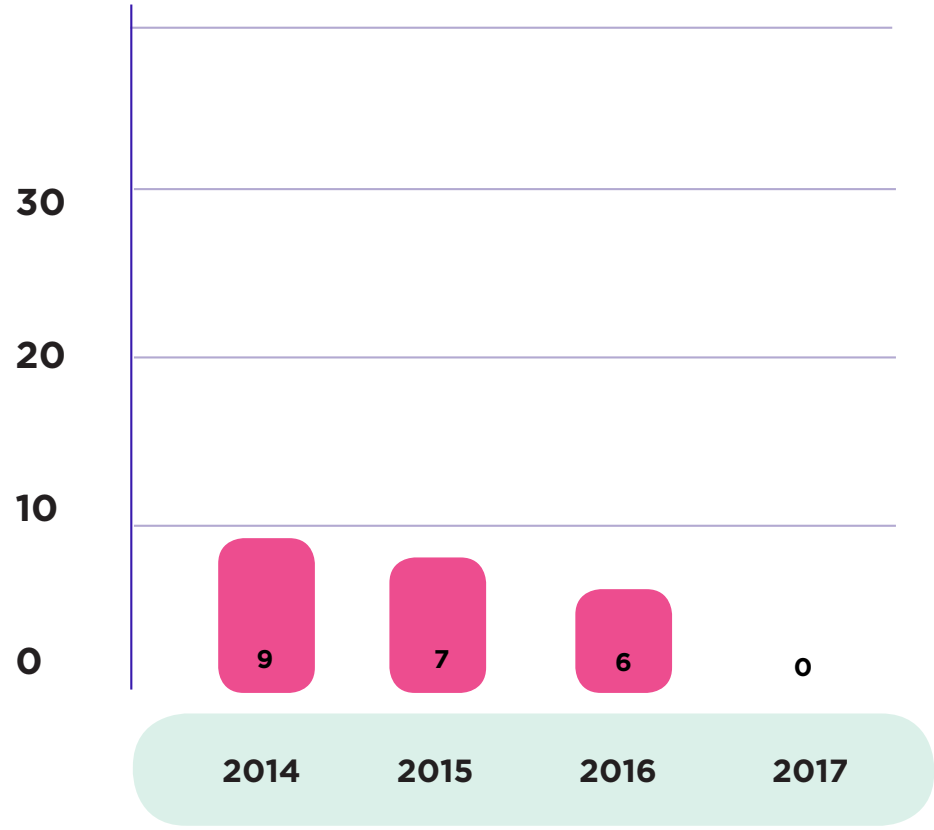
Looking back at data collected by Women in View since 2011 reveals slow growth for women. Over the seven seasons, the percentage of women in the key creative workforce grew 10% and the percentage of contracts to women grew 12%. Most of the growth in both cases was in the final year of the study when the percentage of women and percentage of work to women both grew 6%.

Growth in Women's Share of TV Work

Women of Colour



Indigenous Women

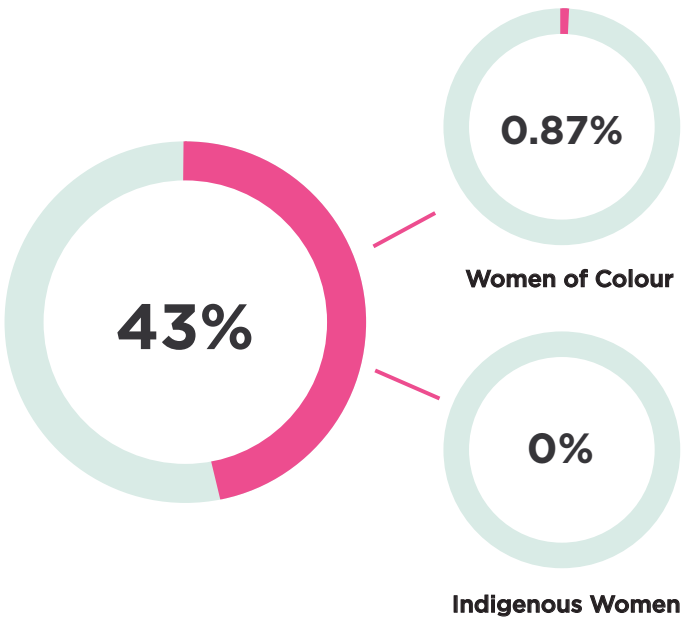


Over the four seasons, women of colour worked on only 47 of the 3206 contracts issued. Growth was unsteady with a peak of 20 contracts in 2016 which dropped to 15 in 2017. So while the number of contracts to women of colour tripled between 2014 and 2017, they also dropped by 25% between 2016 and 2017.

The number of contracts to Indigenous women dropped over the four seasons with no Indigenous women working as a writer, director or cinematographer in any of the 24 series studied in 2017. Of the 3206 contracts studied, 22 went to Indigenous women – that’s less than 1%.

Television Writers

WRITING 2017



Of the three key creative work categories, writing is closest to gender parity in both the number of individuals working and the number of contracts. It lags behind directing on both measurements for women of colour. Indigenous women are under-represented among TV writers.

Over the four seasons studied, there was an 8% increase in writing work to women. That growth was not shared by women of colour. Indigenous women’s work dropped from 1.05% in 2014 to 0% in the final two years of the study. The proportion of women to men in the writing pool increased 6% from 41.3% to 46.9%. However, the total number of individual women working did not actually grow. It was 50 in 2014 and 52 in 2017.

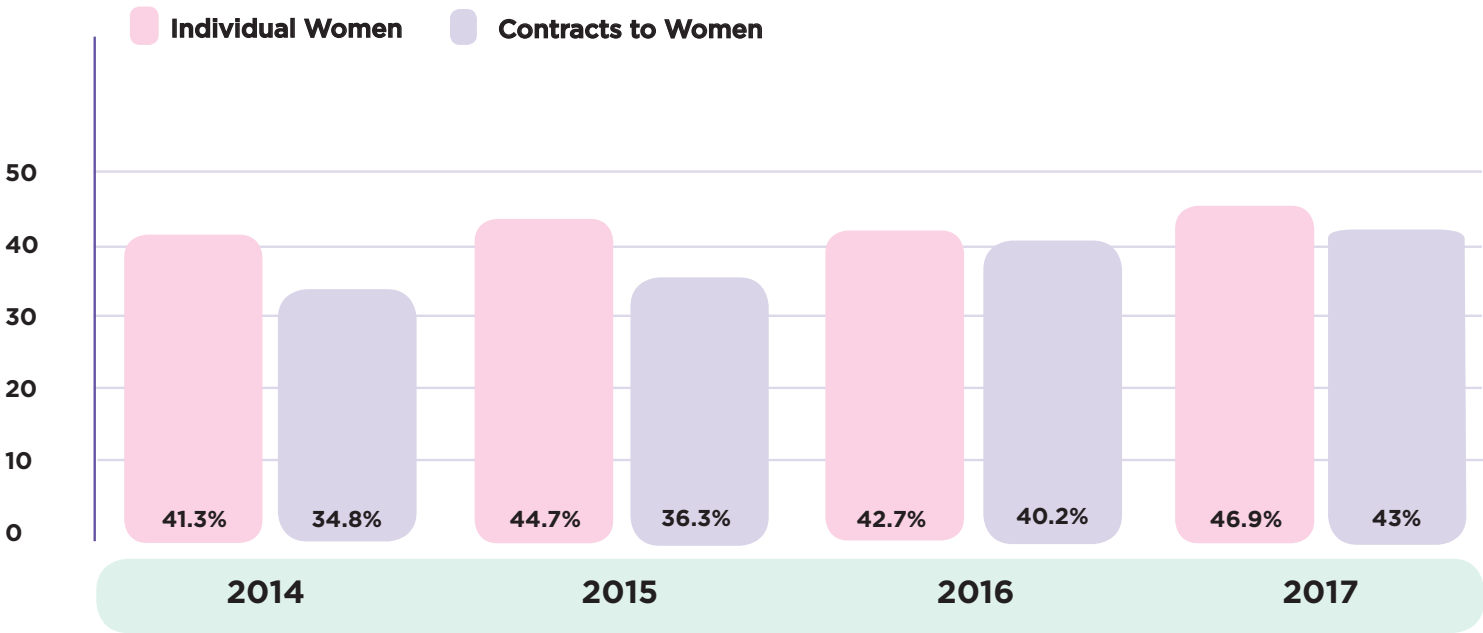
In 2017, the pool of TV writers was made up of nearly equal numbers of men (53.2%) and women (46.9%). Yet men writers got a disproportionately larger percentage of the contracts (57.0%). Men averaged 3.31 contracts per writer while women averaged 2.83 contracts. Women of colour averaged 1.5 writing contracts.

Series With No Women Writers... Or Just One

Series With	2014	2015	2016	2017
No Woman Writers	2	2	5	4
No Male Writers	0	2	2	2
1 Woman Writer	2	6	3	4
1 Male Writer	1	1	1	0

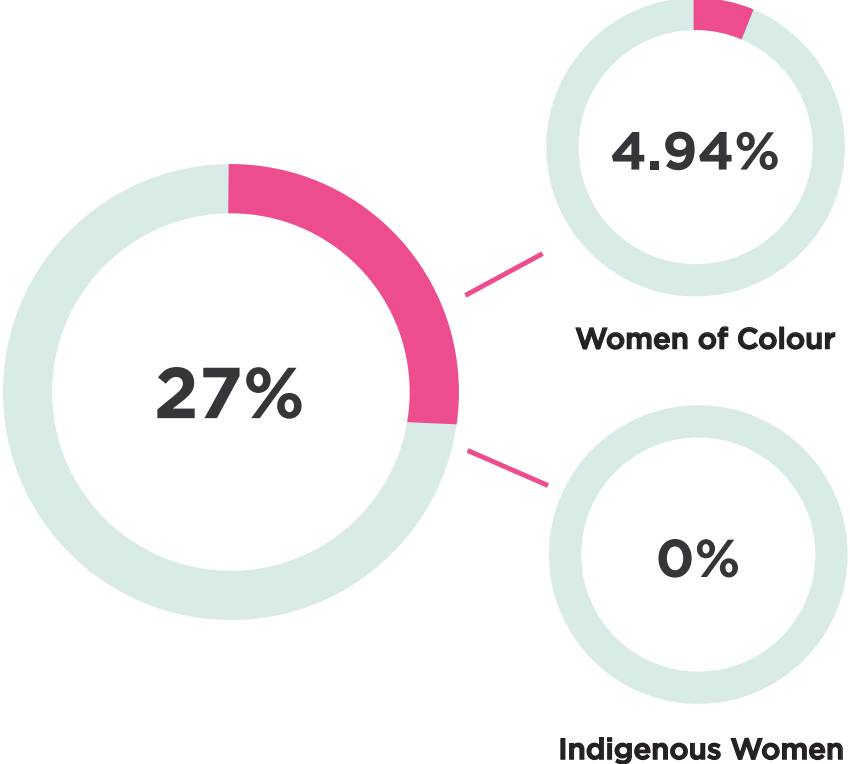
Over the four seasons, 14.4% of series had no women among their writers. Another 16.7%, had only one woman writer (who may have written more than one episode). By comparison, 6.67% of series employed no men writers and 3.33% employed just one male writer (who may have written more than one episode).

Writers Vs. Contracts



Television Directors

DIRECTING 2017

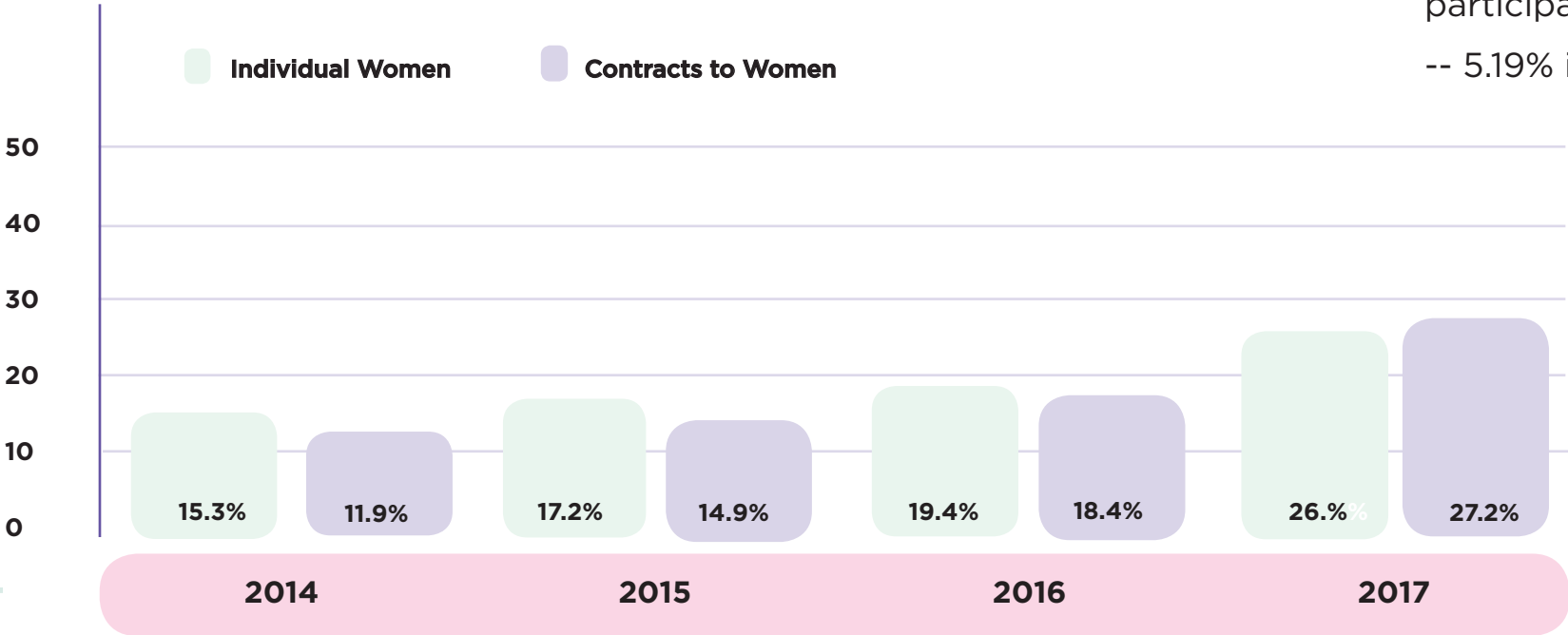


The percent of directing contracts to women rose 15% from 11.9% (28/235 contracts) in 2014 to 27.2% (66/243 contracts) in 2017. However, the number of women directing did not rise at the same rate, instead individual women directed more episodes. In 2014, 13 women shared 28 directing contracts. In 2017, 20 women shared 66 contracts. The average number of contracts per woman director rose from 2.15 in 2014 to 3.3 in 2017.

Contracts for Indigenous women directors stayed steady from 2014 to 2016. The average number of contracts per Indigenous woman director also stayed steady at 6. In 2017, none of the series in the study were directed by an Indigenous woman.

The average number of episodes to women of colour varied considerably, from a low of 2 episodes in 2014 and 2015 to a high of 4.5 in 2016 to 3 in 2017. Television directing is the work category in which women of colour participate in the highest percentages -- 5.19% in 2017.

Directors vs. Contracts



Television Directors

Series With No Women Directors

Series With	2014	2015	2016	2017
0 Women Directors	10	11	9	12
0 Male Directors	1	1	3	2

Over the four seasons, 47% of series hired no women directors compared with 8% which hired no male directors.

How big is the pool of women directors?

Since 2011, we’ve tracked a total 228 different directors with credits on TV projects; 43 of them are women. The total number of directors who work in any given season in this data scope ranges between 72 and 87. Thus 43 individual women directors are enough to make up half the annual director workforce. Still, it would be advantageous to the industry to significantly increase the pool of credited women directors.

Breaking in as a woman director

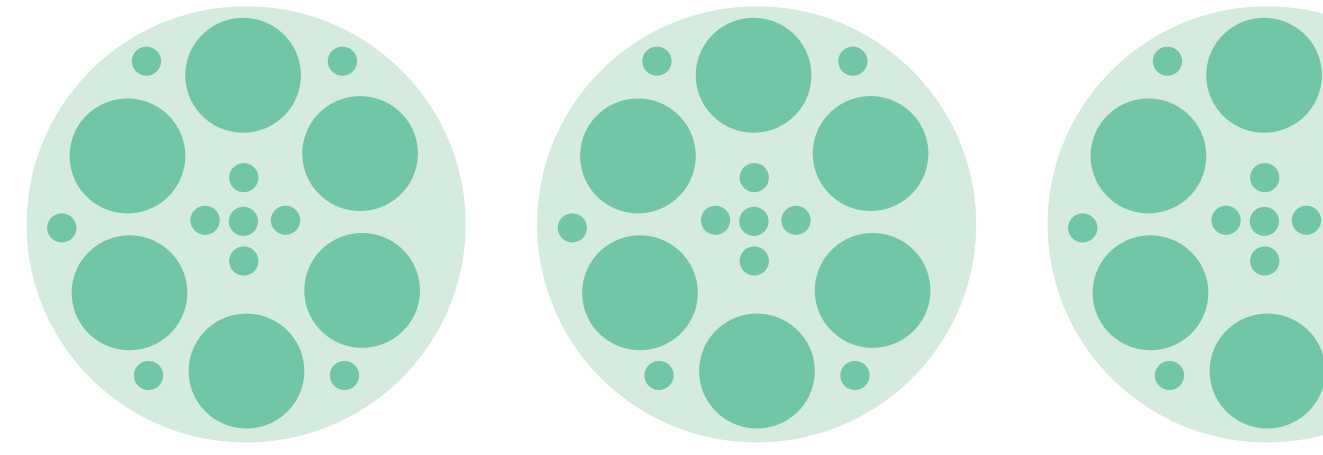
Looking back to 2011 when WIV first started collecting data it has been rare to see new women’s names added to the roster of working directors. In the last two seasons of the study, 17 new directors appeared in our data. An unprecedented 65% of them (11) were women.

New TV Director

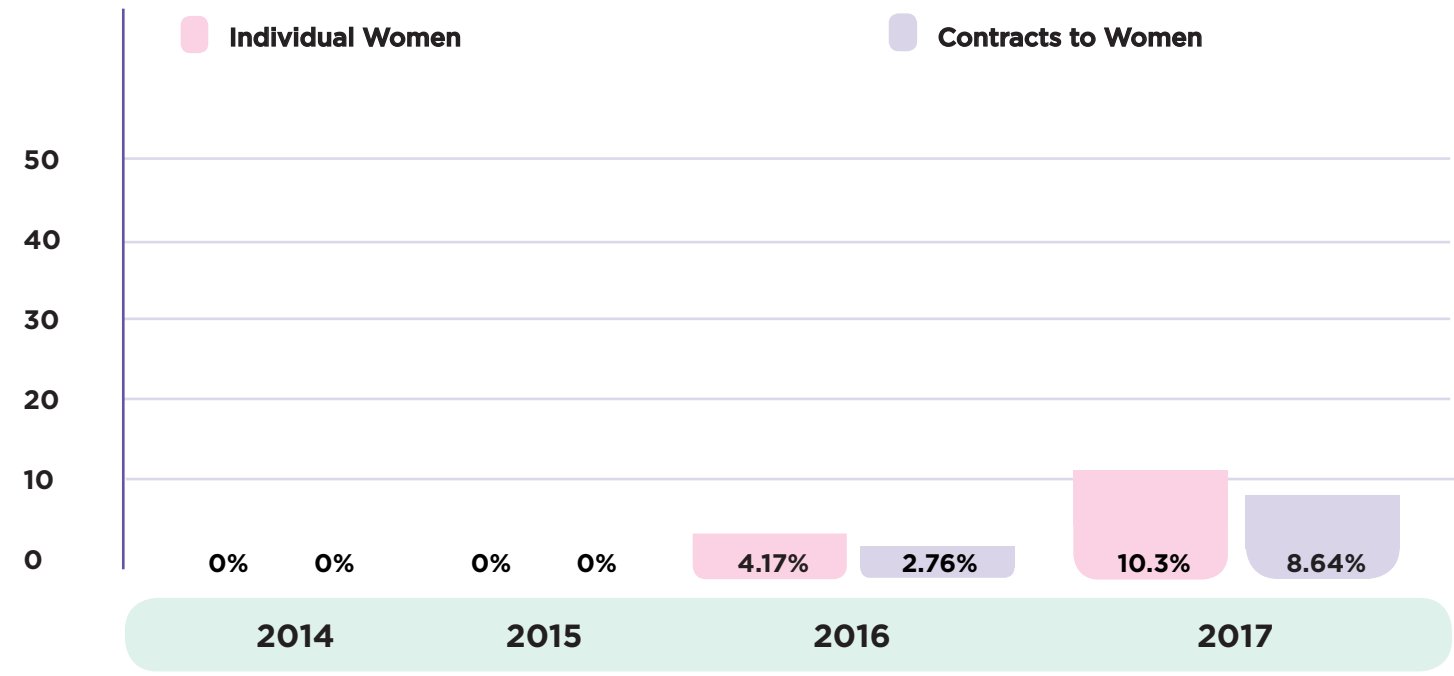
	2016	2017
Men	1	5
White Women	3	5
Women Of Colour	1	2
Indigenous Women	0	0

Television Cinematographers

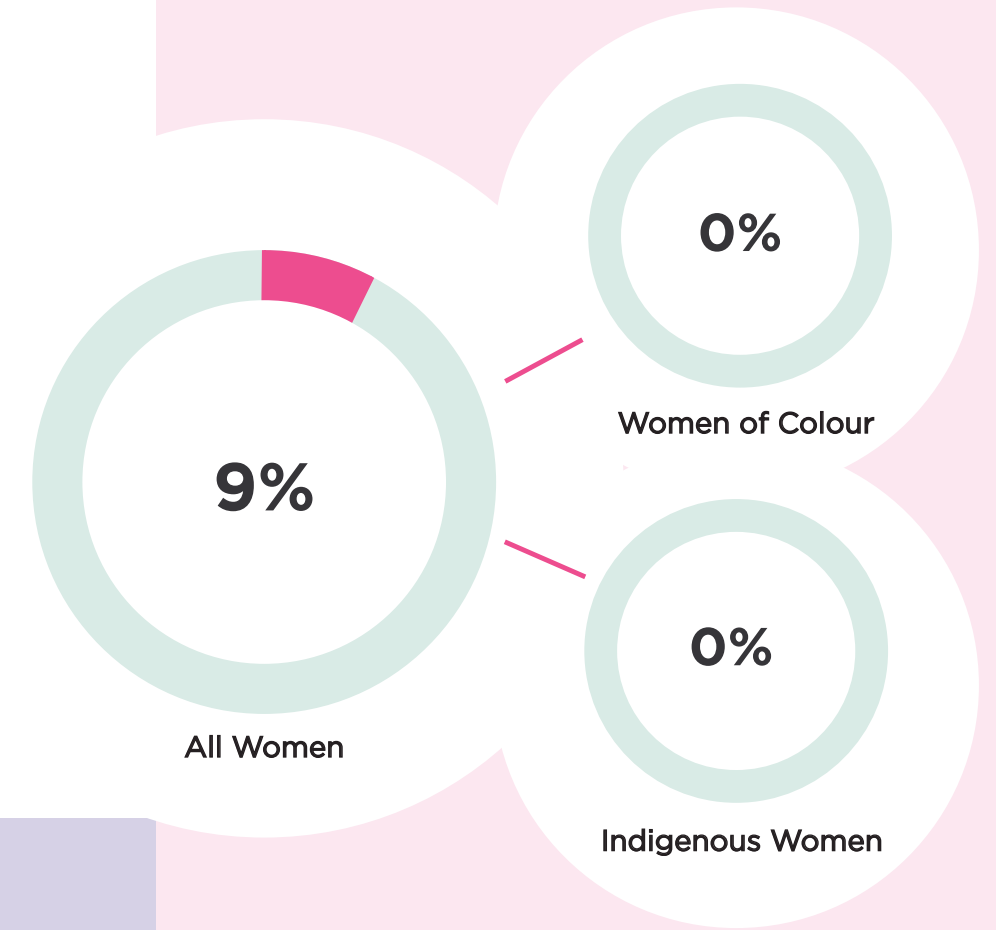
Cinematographers vs. Contracts



Cinematographers Vs. Contracts



CINEMATOGRAPHY 2017



The first woman cinematographer appeared in our television data in the 2016 season.

Only three of 90 series had women cinematographers meaning that 96.6% of series hired no women in this category of work. Television cinematography represents a large pool of employment with little of it going to women and none to women of colour or Indigenous women. The lack of women and diversity among DoPs working in TV contributes significantly to the imbalance in the overall employment numbers.

The Showrunner Effect

This section analyzes the television employment data through the lens of the gender of the showrunner. The study identified three kinds of series: series run by male showrunners (men-led series), series run by women showrunners (women-led series) and series led by a showrunning team made up of people of both genders (split-team series).

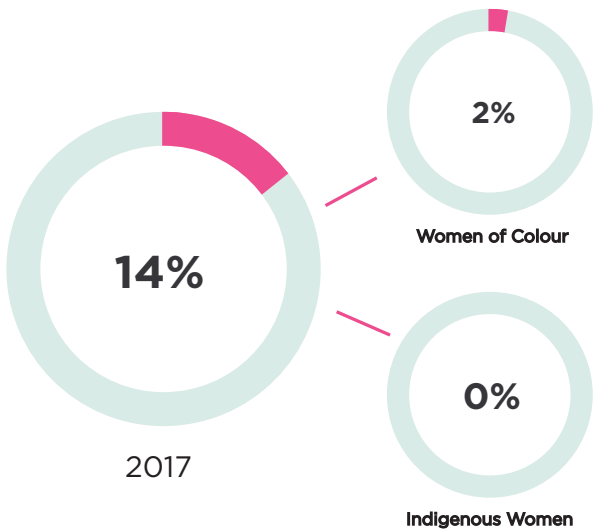
The data reveals a striking trend: when women showrun, significantly more women are employed in all three key creative roles.

In 2017, 29.2% of series were showrun by women. On these series, 52.7% of key creative contracts went to women. The same year, 8.3% of series were showrun by split teams and 41.4% of key creative contracts went to women. On the 62.5% of series showrun by men, 14% of the contracts went to women.

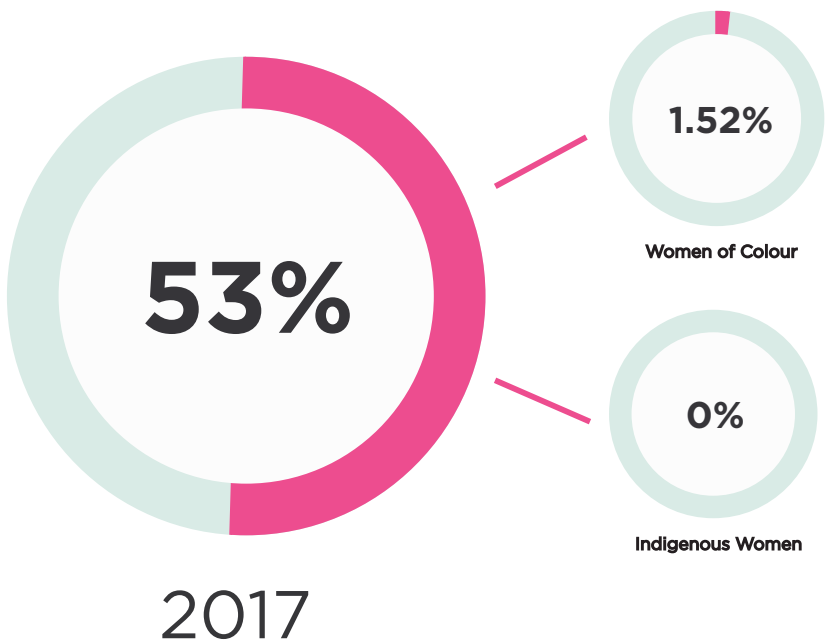
Over the four years studied, on series led by men, the number of contracts to women writers dropped. The number stayed fairly stable for split teams. The number of contracts to women writers rose steadily on series led by women.

There were no DoP contracts to women until 2016, when the first woman DoP was hired on six episodes of a woman-run series.

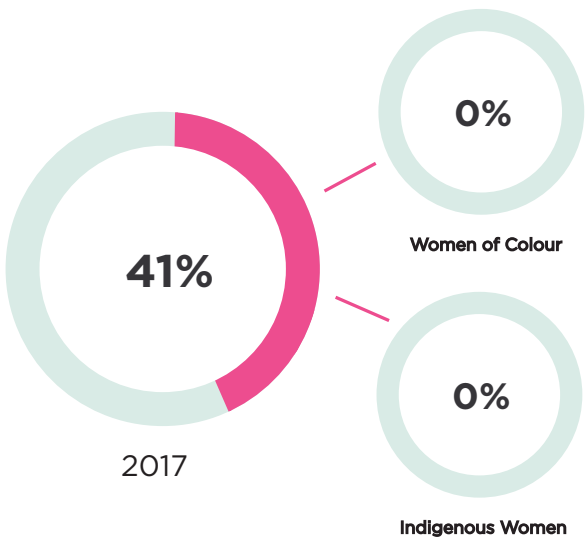
WHEN MEN SHOWRUN



WHEN WOMEN SHOWRUN

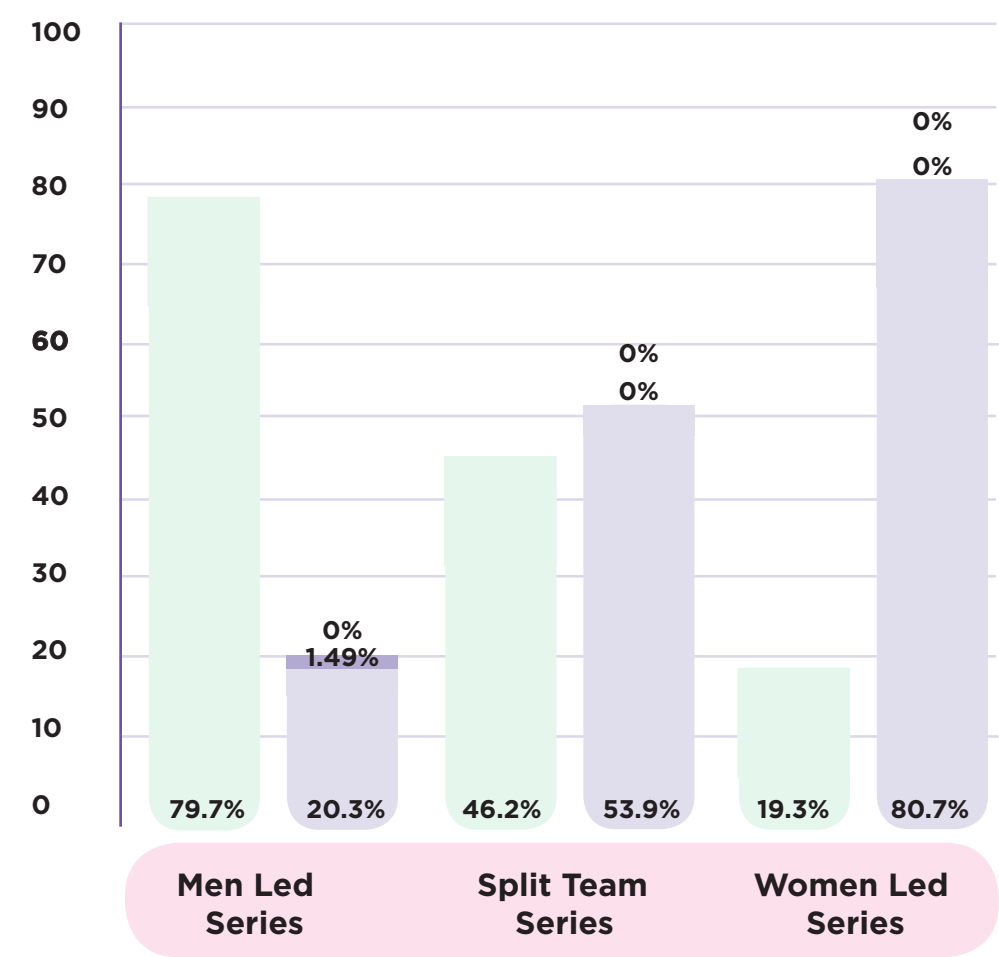


WHEN SPLIT TEAMS SHOWRUN

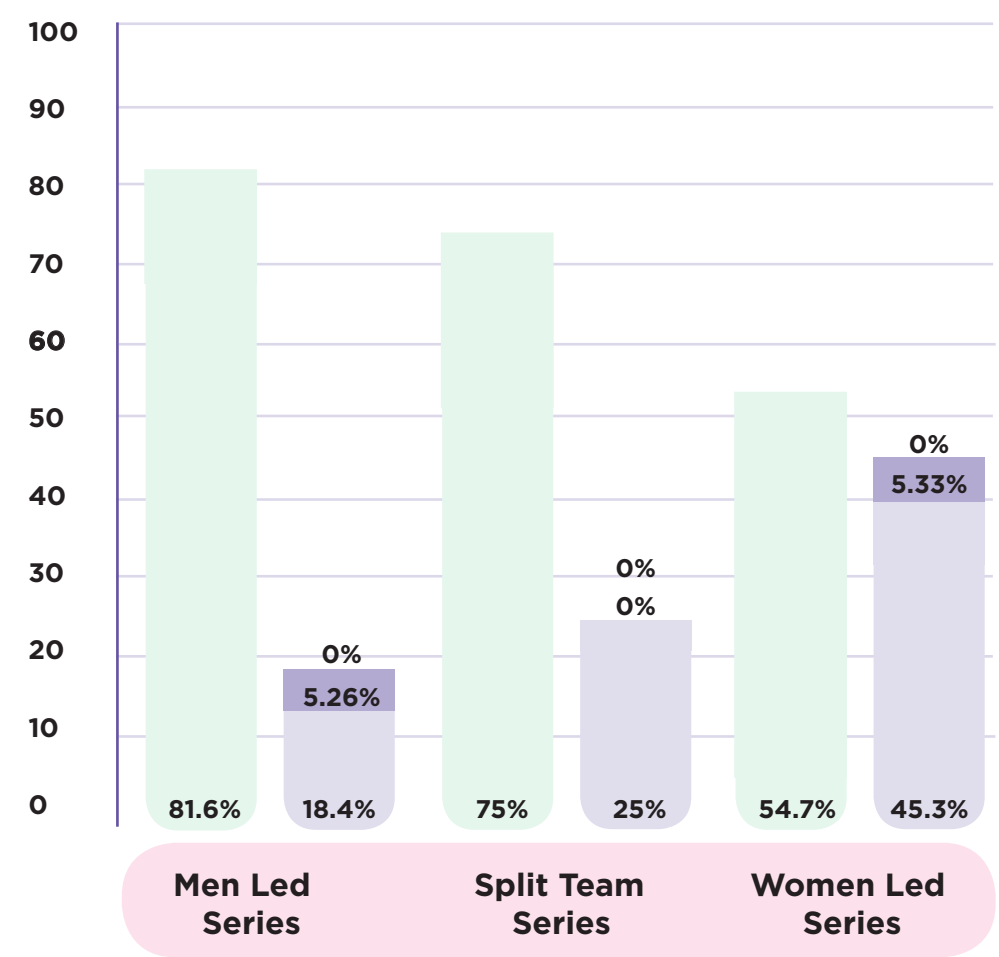


Employment by Gender of Showrunner

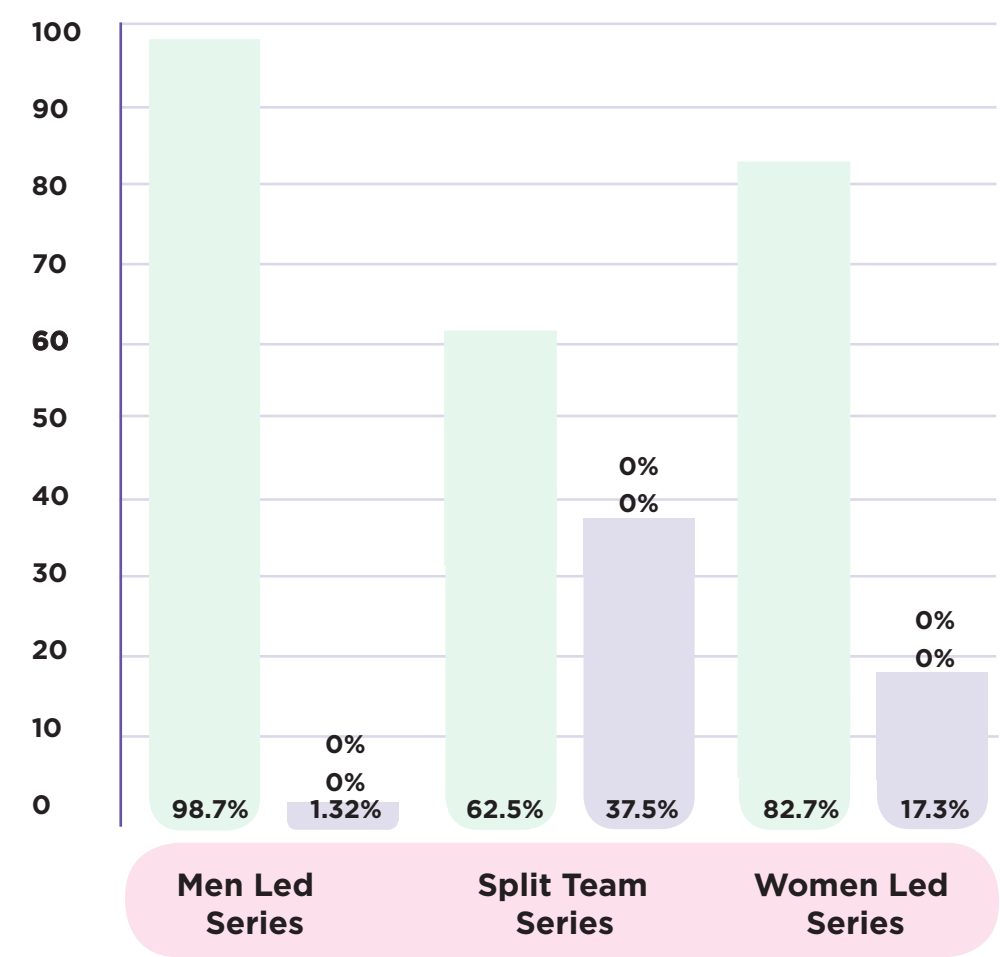
Writer Contracts 2017



Director Contracts 2017



DoP Contracts 2017



From 2014 to 17, the 24.4% of series showrun by women accounted for....

- 48.3% of all directing contracts to women.
- 44.7% of all writing contracts to women.
- 70.4% of all DoP contracts to women.

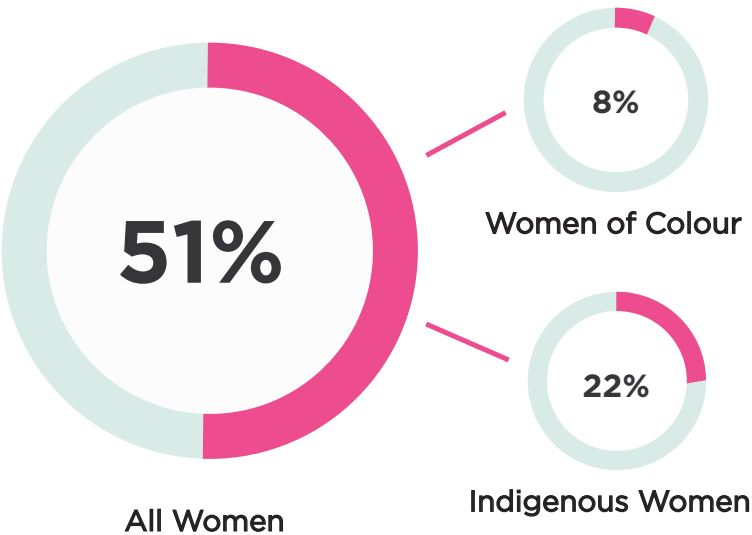
In 2017, the 29.2% series showrun by women accounted for...

- 51.5% of all directing contracts to women.
- 62.6% of all writing contracts to women.
- 61.9% of all DoP contracts to women.

The Diverse Showrunner Effect

In the few instances when a woman of colour or an Indigenous woman were showrunning, the impact on hiring was clear. Compared to series run by white women or men, there was greater diversity among the creative women on these shows. Just as hiring more women showrunners is the fastest route to gender balance, increasing the number of women of colour and Indigenous women showrunning is the fastest route to greater diversity.

WHEN WOMEN OF COLOUR & INDIGENOUS WOMEN SHOWRUN 2017



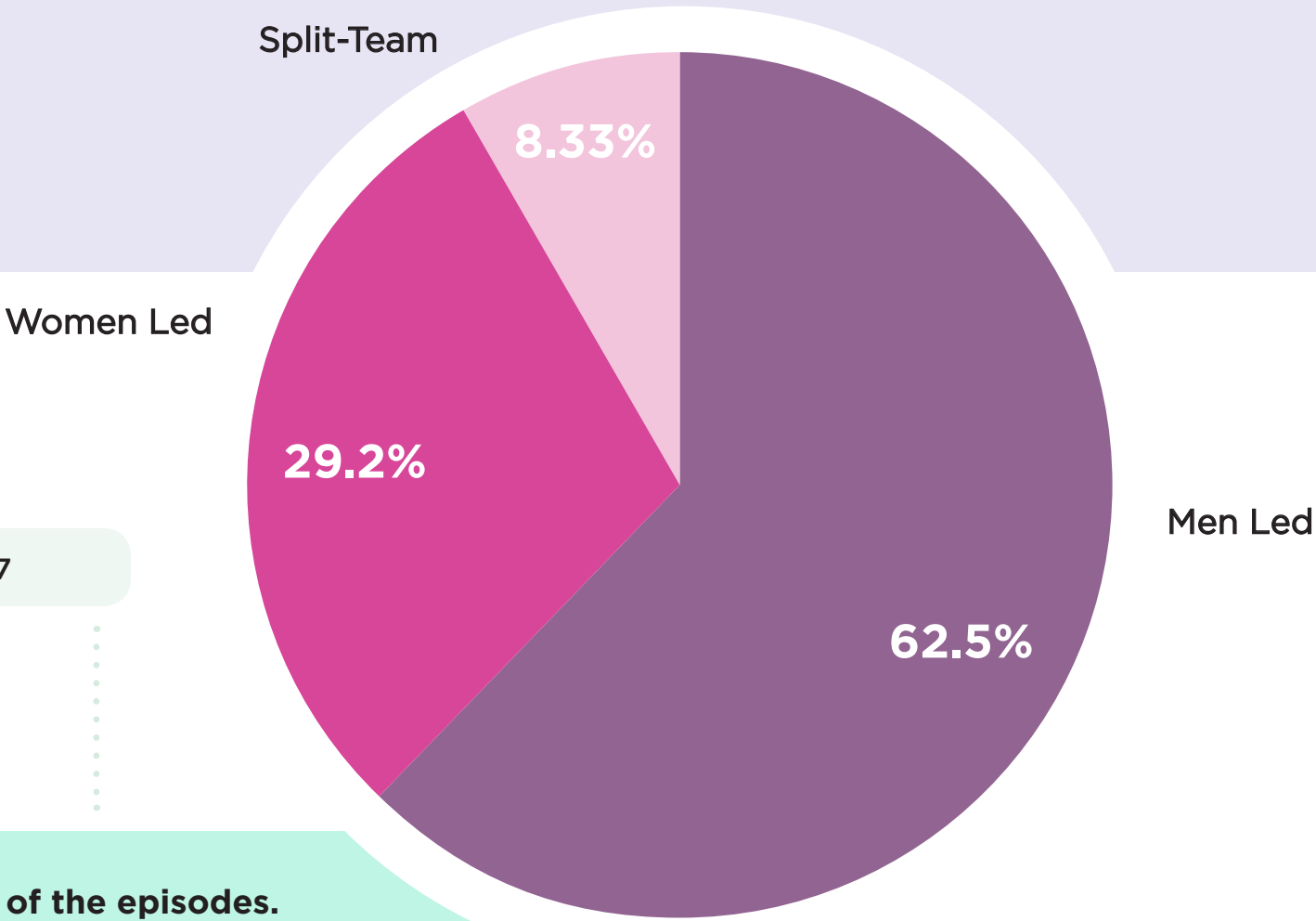
Season	2014	2015	2016	2017
Men-Led Series	15	17	11	15
Women-Led Series	4	5	6	7
Split Team-Led Series	2	2	4	2

Women ran 29.2% of series in 2017 which accounted for 30.9% of the episodes.
No women of colour or Indigenous women ran series in 2017.

How big is pool of women showrunners?

More than 20 individual women earned showrunning credits over the four years of the study, including one woman of colour and one Indigenous woman. There were between 21 and 24 series made each year of the study. There are currently enough credited women to showrun more than half the series. However, it would benefit the industry to increase the pool of women showrunners and to increase its diversity significantly.

WHO RAN THE SHOW? 2017



Women's Share Of Work At the Broadcasters

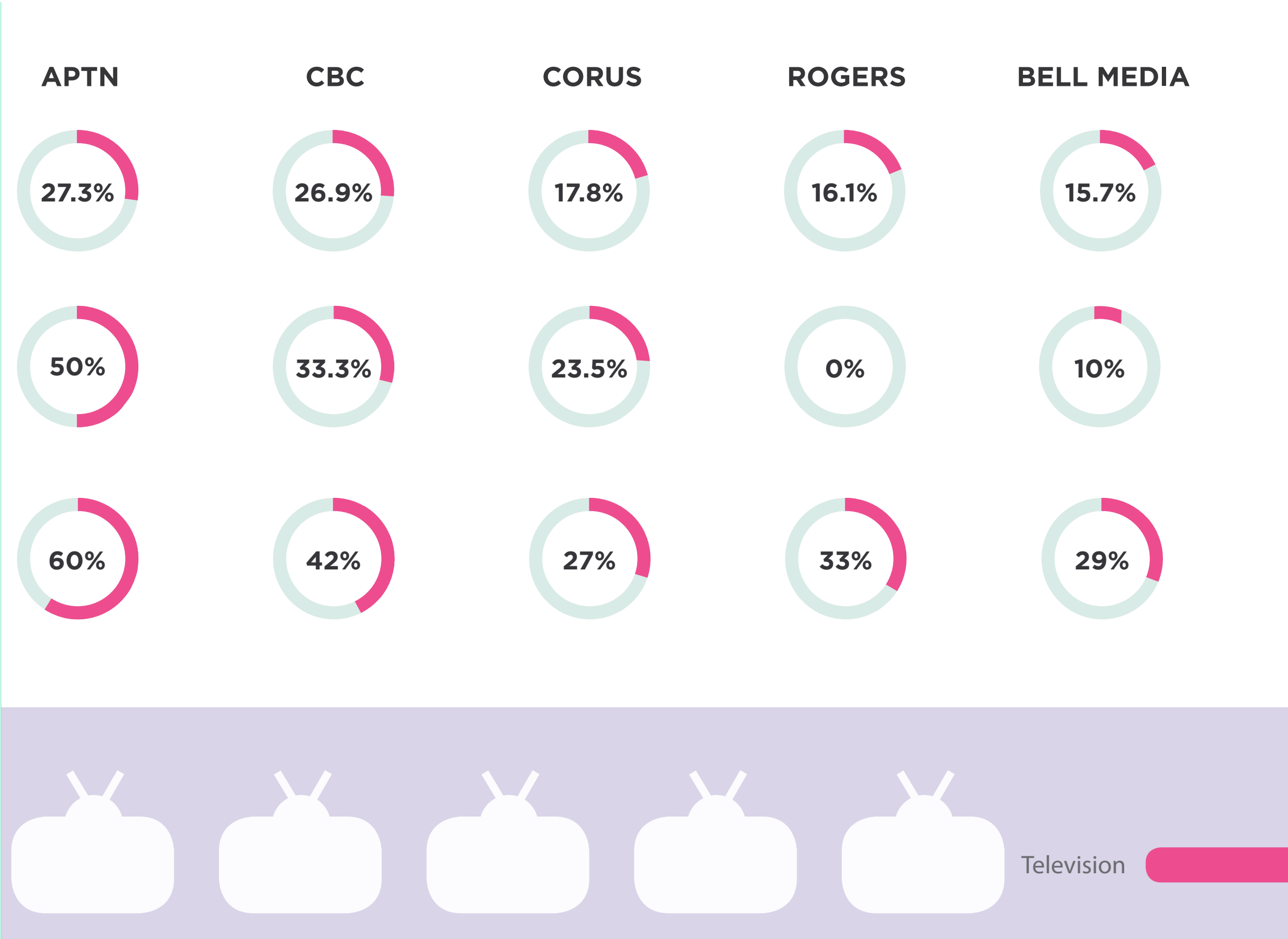
Contracts To Women
2014-2017

Series Showrun by Women
2014-2017

Women On Corporate Board
2014-2017^{5,6,7,8,9}

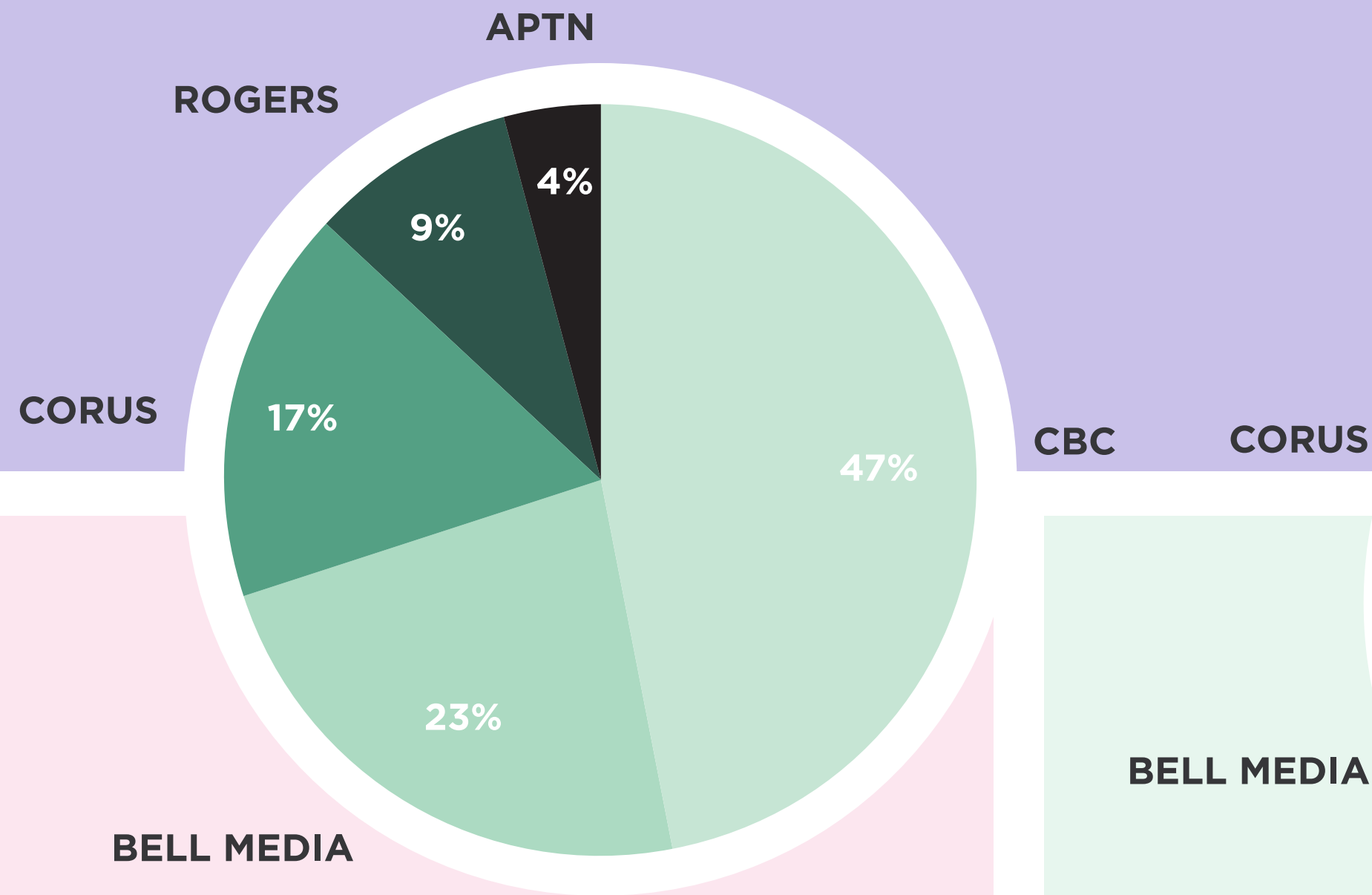
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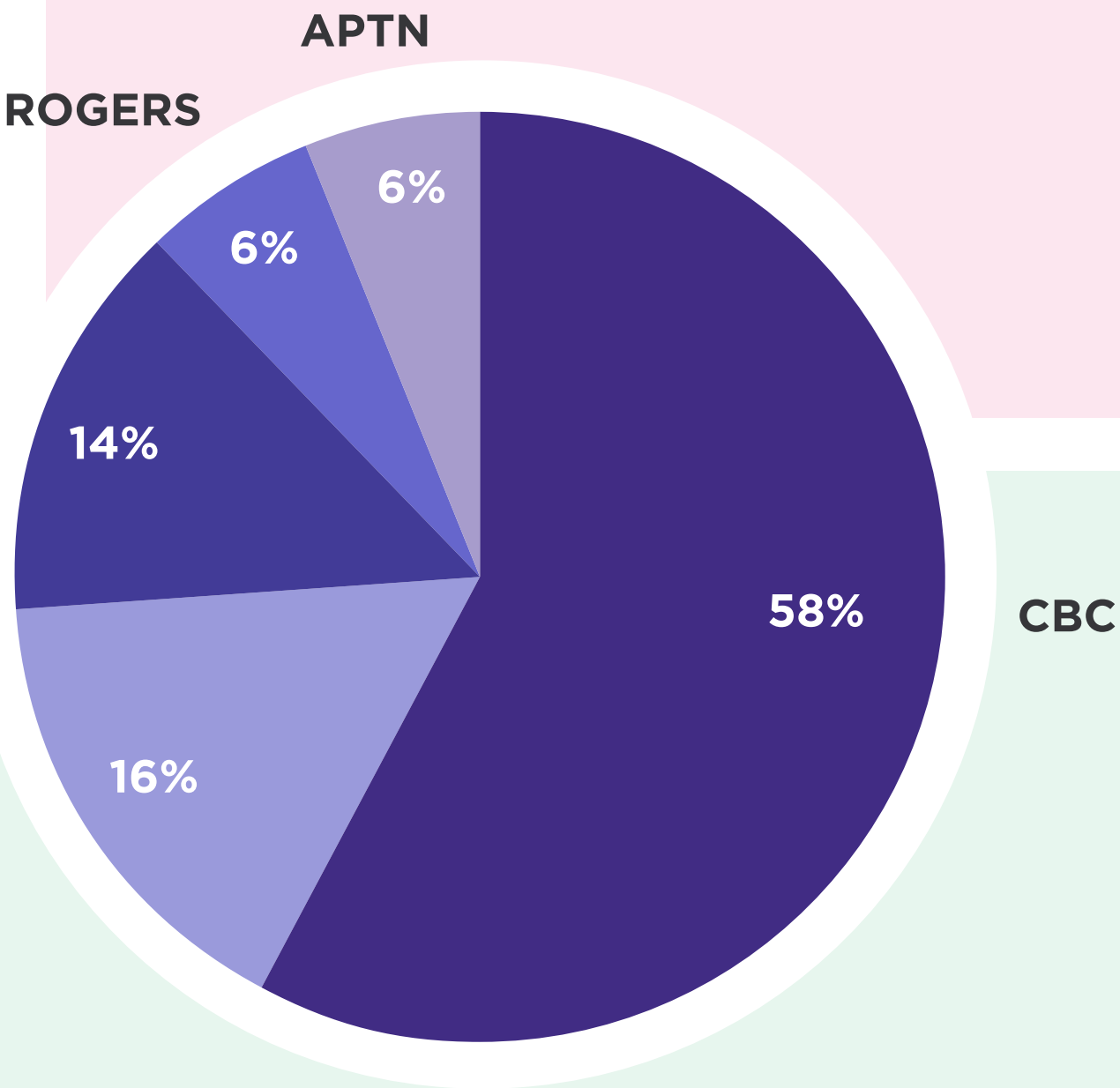
Breakdown of Contracts by Broadcaster

Total Contracts 2014-2017



Of the 3206 contracts studied, 47% were for CBC series, 23% for Bell Media series, 17% for Corus series 9% for Rogers series and 4% for APTN series.

Contracts to Women 2014-2017



Of the 3206 contracts studied, 700 went to women. Of those 700 contracts 58% were for CBC series, 16% for Bell series, 14% for Corus series, 6% for Rogers series and 6% for APTN series.

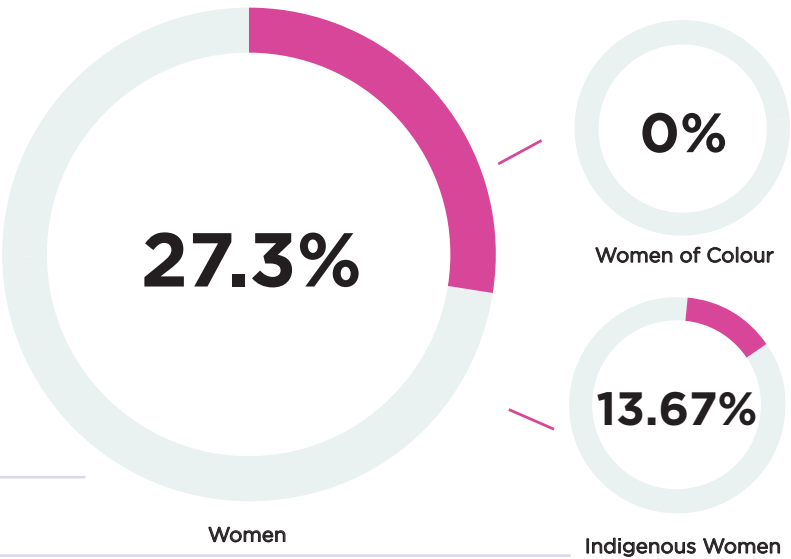
APTN

Between 2014 and 2016, APTN was responsible for 4.34% of all contracts studied and 5.43% of all contracts to women. Of APTN's 139 writing, directing and DoP contracts, 27.3% (38) went to women. 13.7% (19) of these writing, directing and DoP contracts went to Indigenous women. 0% (0) went to women of colour. During the same period, 50% (3/6) of the series were showrun by women.

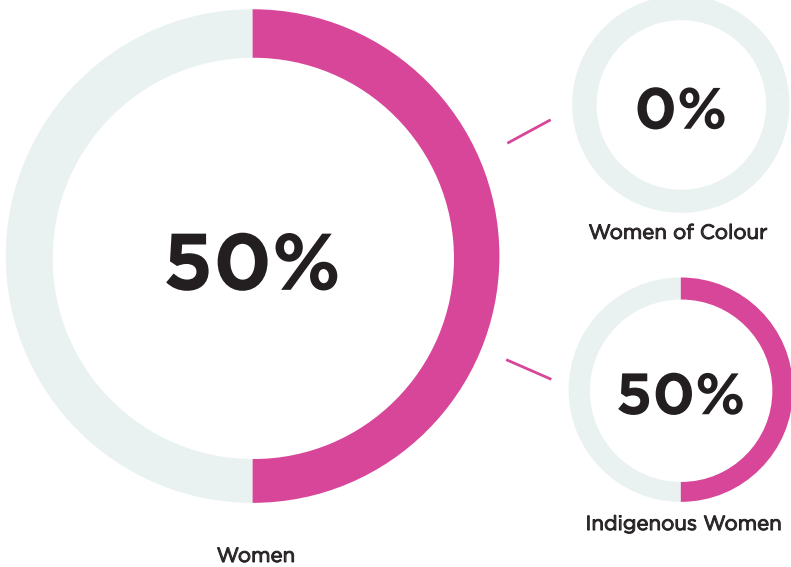
APTN	2014	2015	2016	All Years
Series	2	2	2	6
Episodes	14	14	12	40

Note: No APTN series for 2017 were included in the study data scope.

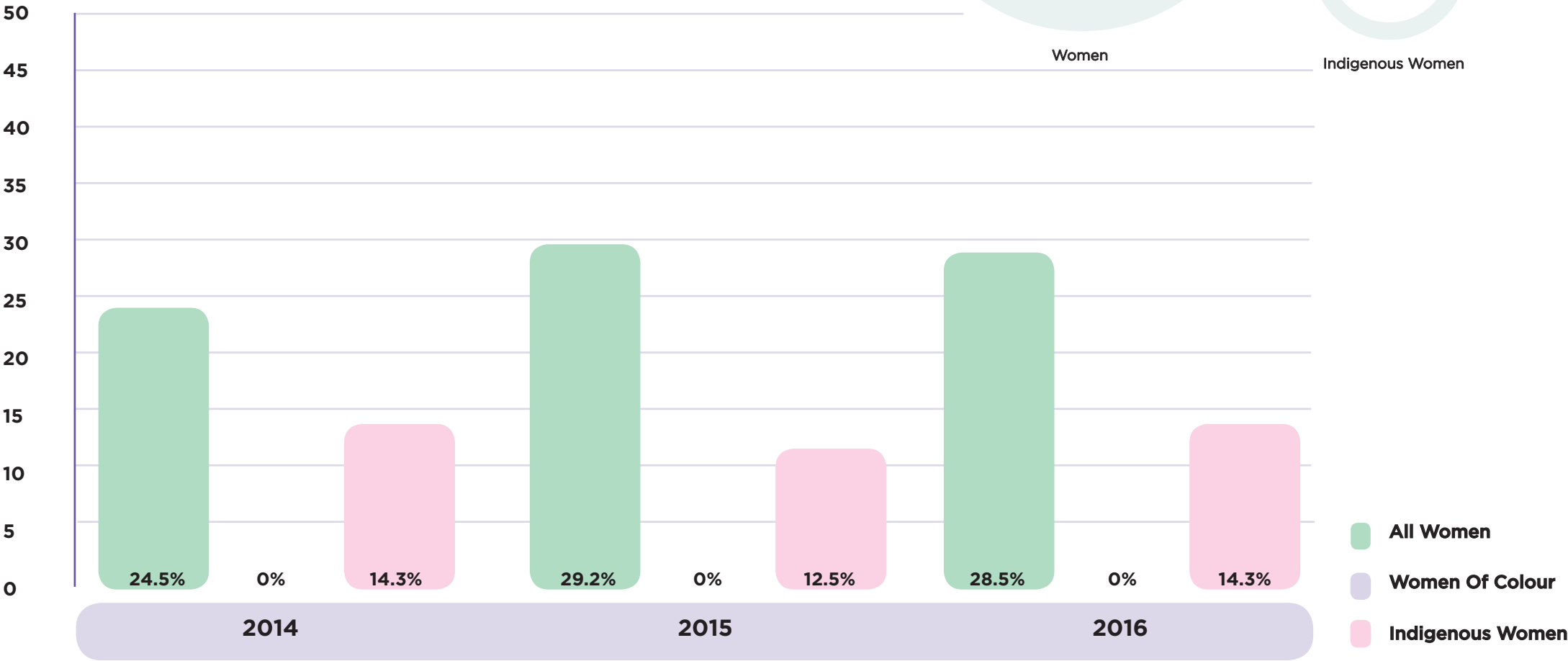
Employment From 2014-2016



Series Showrun by Women 2014-2017



Growth

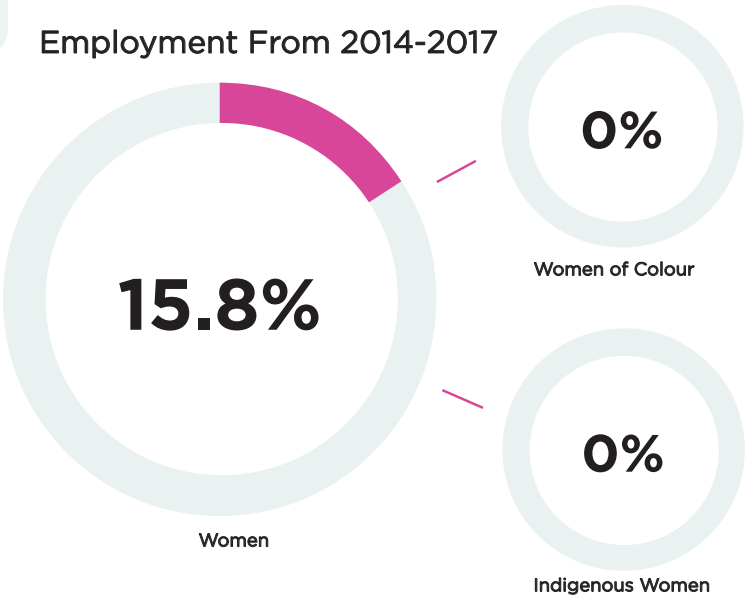


Bell

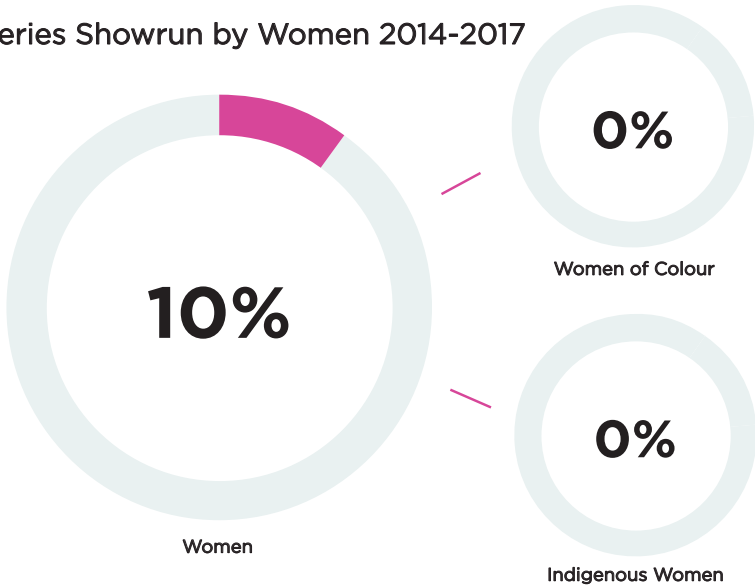
Between 2014 and 2017, Bell was responsible for 22.5% of all contracts studied and 16.3% of all contracts to women. Of Bell's 722 writing, directing and DoP contracts, 15.8% (114) went to women, including 0% (0) to women of colour and 0% (0) to Indigenous women. During the same period, 10% (2/20) of the series were showrun by women.

BELL	2014	2015	2016	2017	All Years
Series	4	6	6	4	20
Episodes	57	70	63	33	223

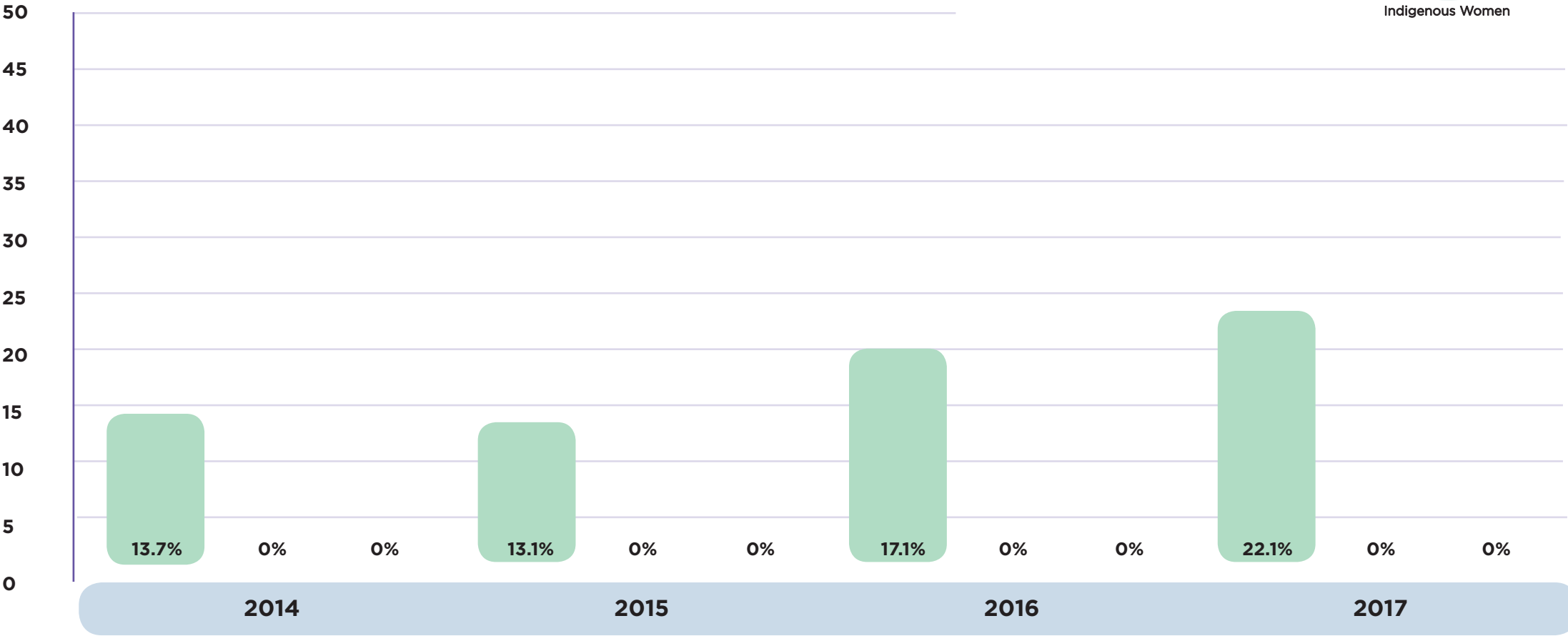
Employment From 2014-2017



Series Showrun by Women 2014-2017



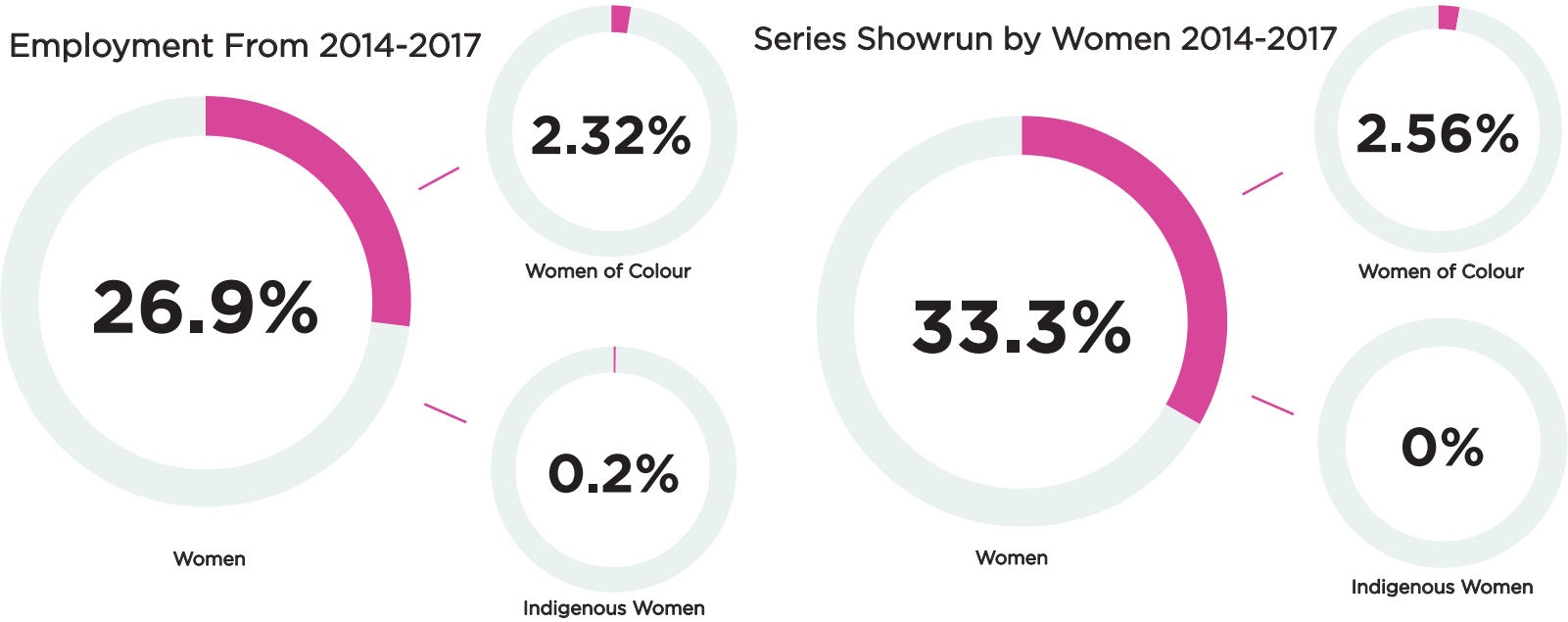
Growth



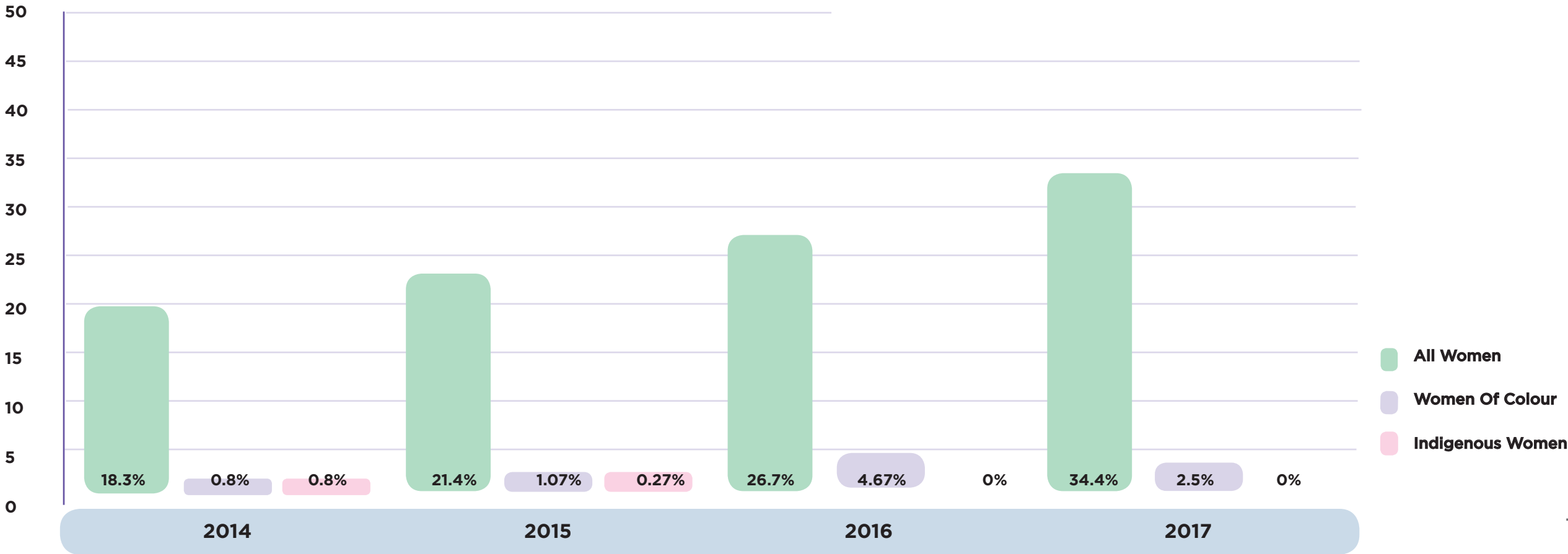
- All Women
- Women Of Colour
- Indigenous Women

Between 2014 and 2017, CBC was responsible for 47.0% of all contracts studied and 57.9% of all contracts to women. Of CBC's 1506 writing, directing and DoP contracts, 26.9% (405) went to women, including 2.32% (35) to women of colour and 0.20% (3) to Indigenous women. During the same period, 33.3% (13/39) of the series were showrun by women.

CBC	2014	2015	2016	2017	All Years
Series	7	9	8	15	39
Episodes	77	117	90	163	447



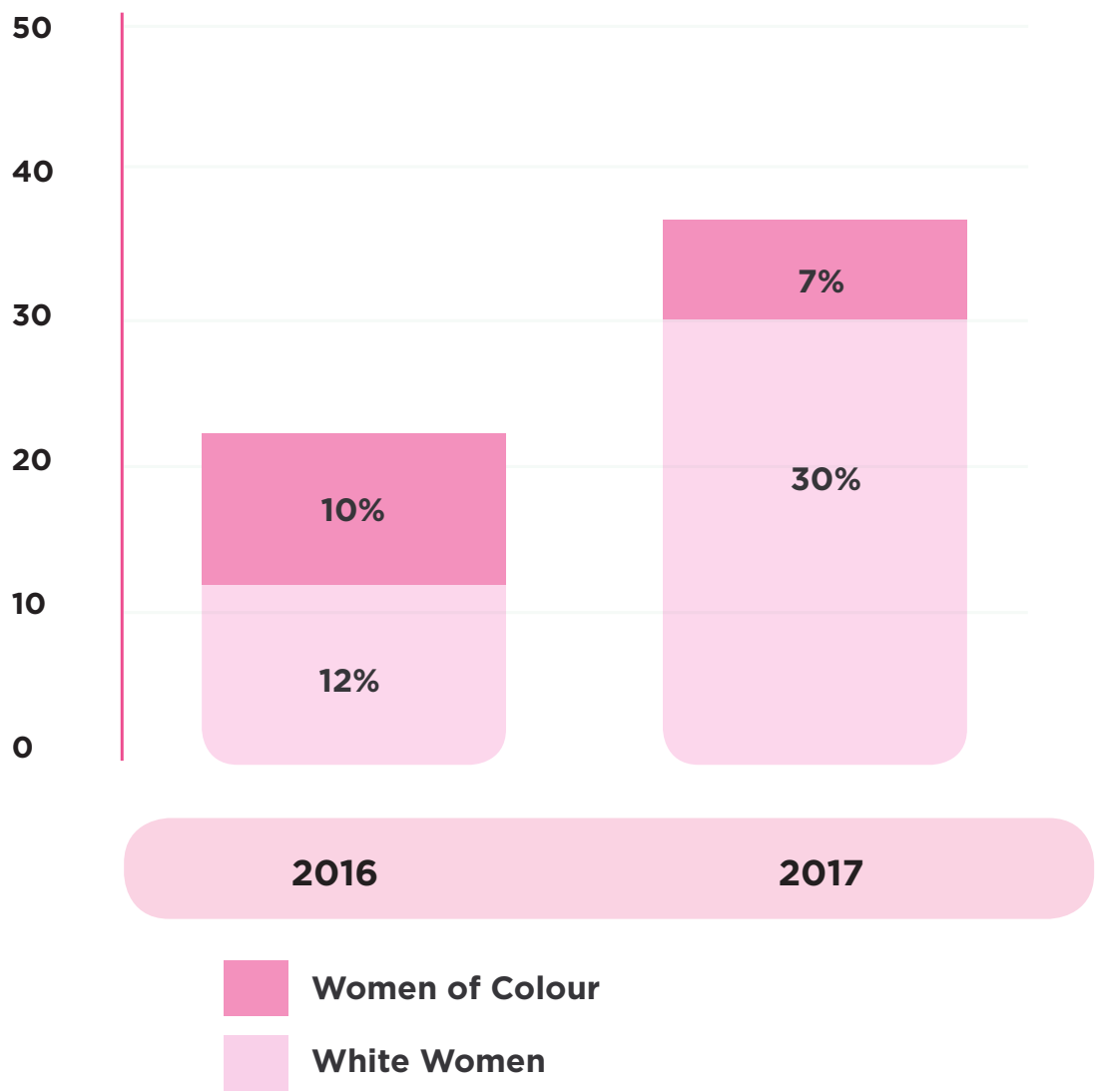
Growth



CBC Directing



GROWTH IN CBC DIRECTING CONTRACTS TO WOMEN



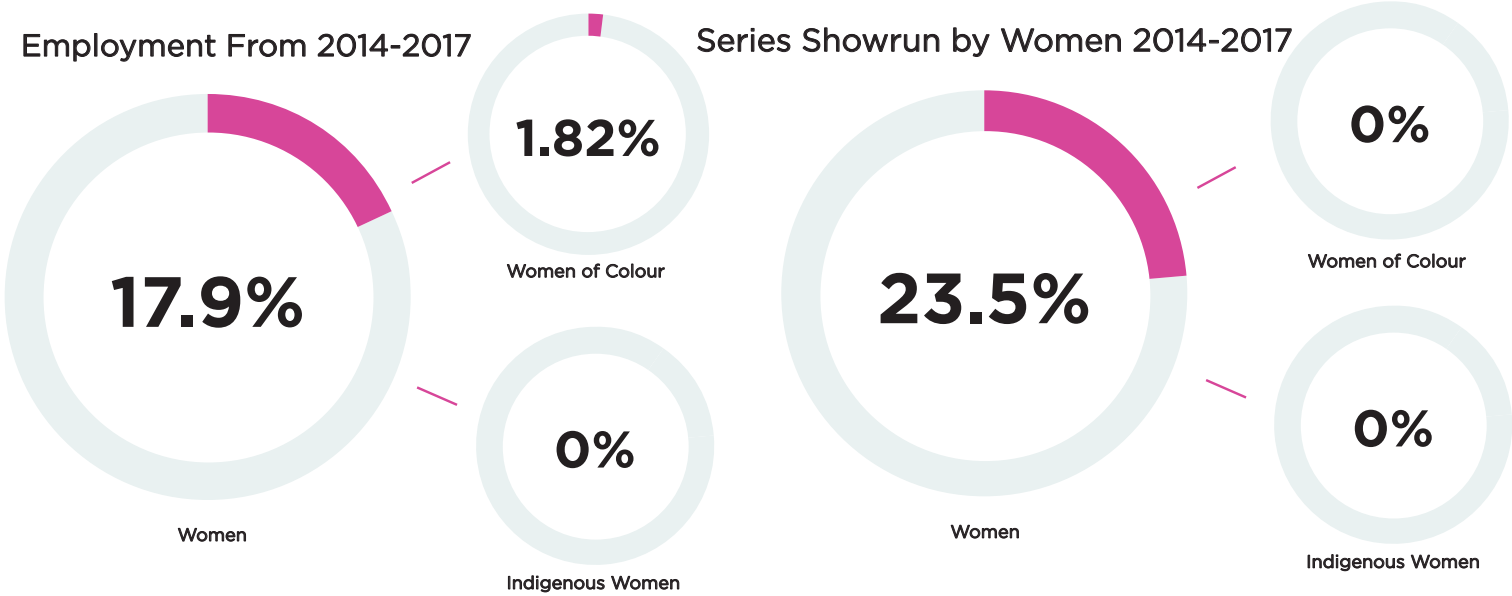
In 2016, CBC announced its commitment to improve gender equity and diversity by increasing the number of women directing CBC scripted television series to 50%; 50% of directors hired and 50% of episodes produced¹⁰. That commitment has had dramatic results: 15% growth in a single year. No Indigenous women directed any of these series studied.



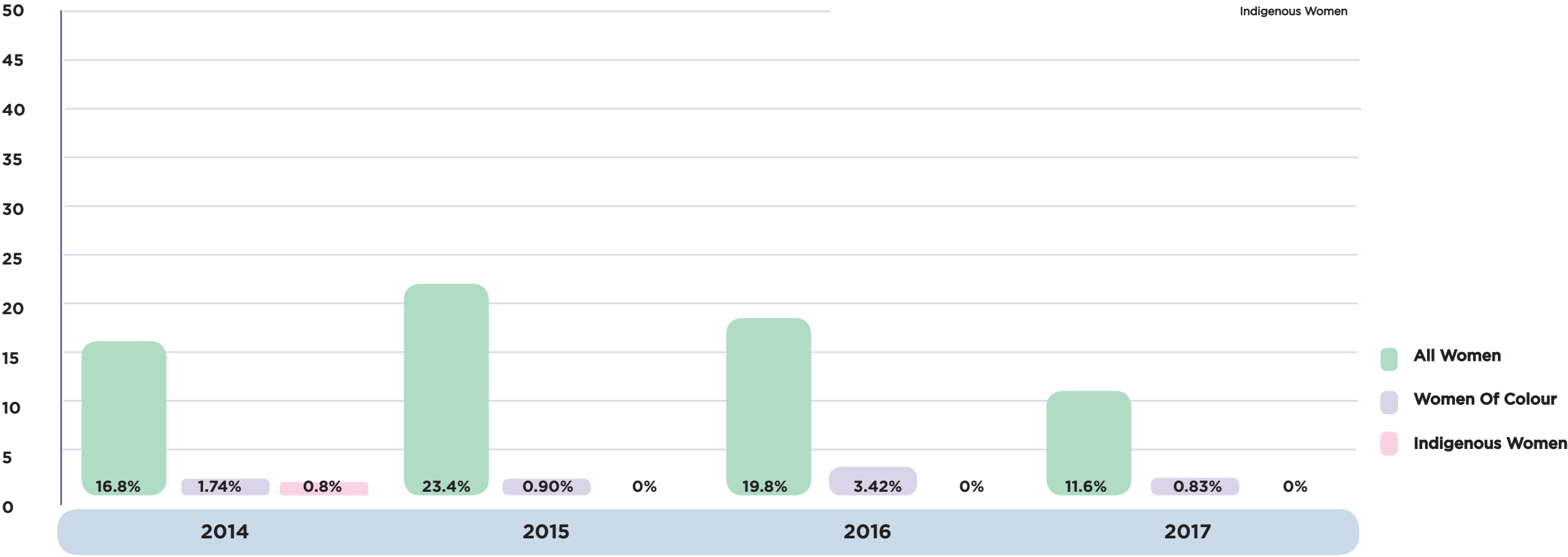
Corus

Between 2014 and 2017, Corus was responsible for 17.1% of all contracts studied and 14.0% of all contracts to women. Of Corus's 549 writing, directing and DoP contracts, 17.9% (98) went to women, including 1.82% (10) to women of colour and 0% (0) to Indigenous women. Over the four seasons, 23.5% (4/17) of the series were showrun by women.

CORUS	2014	2015	2016	2017	All Years
Series	5	4	4	4	17
Episodes	55	35	46	39	175



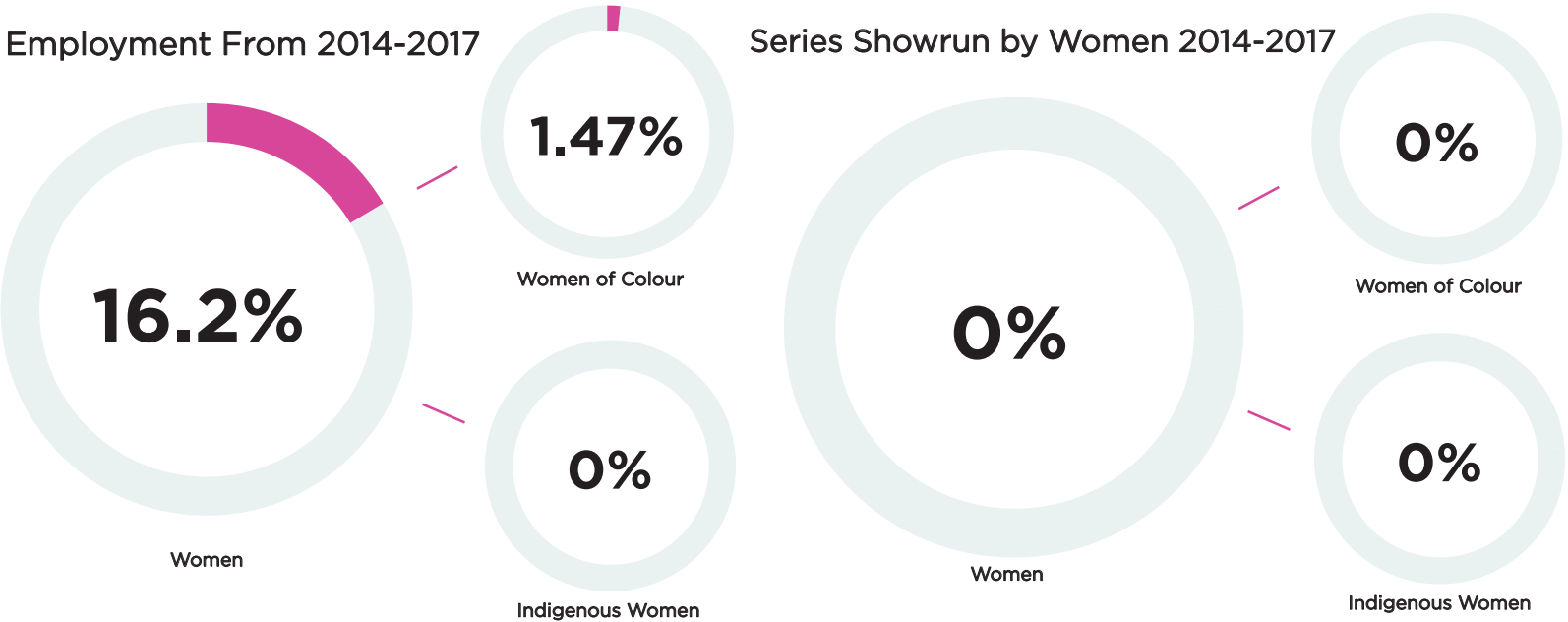
Growth



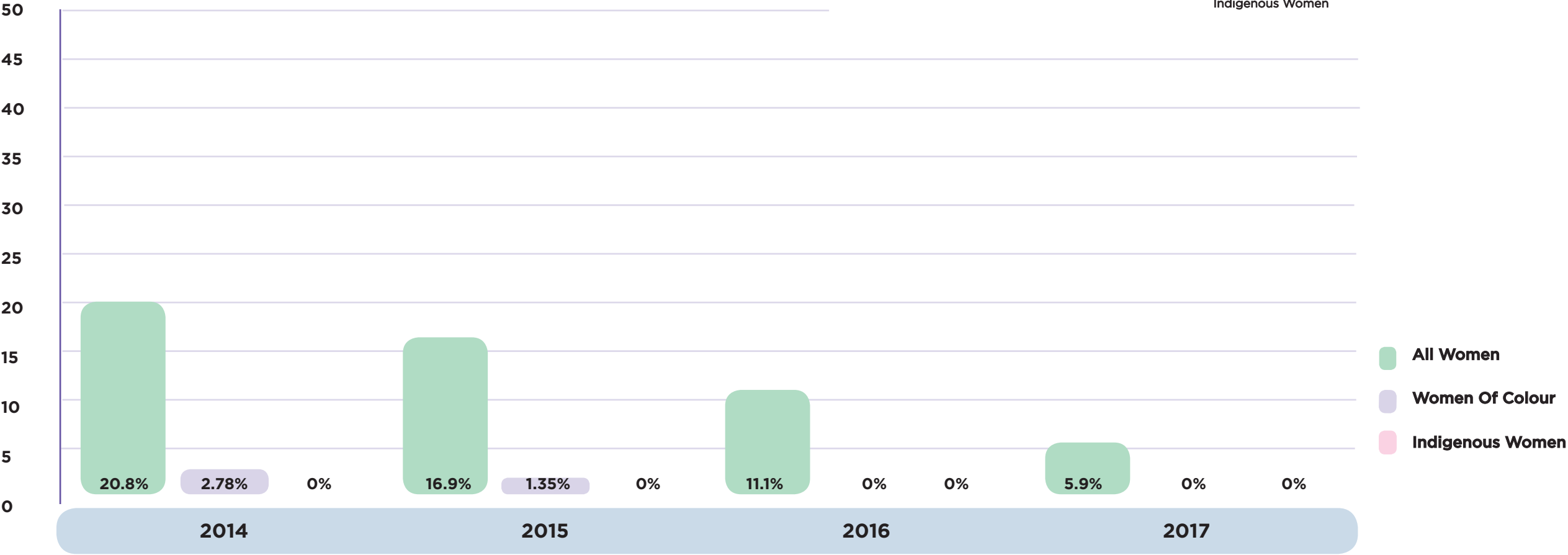
Rogers

Between 2014 and 2017, Rogers was responsible for 8.48% of all contracts and 6.29% of all contracts to women. Of Rogers' 272 writing, directing and DoP contracts, 16.2% (44) went to women, including 1.47% (4) to women of colour and 0% (0) to Indigenous women. Over the four seasons, 0% (0/7) of the series were showrun by women.

ROGERS	2014	2015	2016	2017	All Years
Series	2	3	1	1	7
Episodes	26	32	6	8	72



Growth



The background of the slide is a solid light purple color. It is decorated with a grid of 48 circular icons, each representing a film reel. Each reel icon contains a pattern of smaller purple circles of varying sizes, arranged in a way that suggests the sprocket holes and frame structure of a film strip. The reels are arranged in 6 rows and 8 columns. The text "Film Development" is centered in the middle of the slide, with "Film" on the top line and "Development" on the bottom line, both in a large, bold, black sans-serif font.

Film Development

Writers In Development

Scope Of Study

Film Development	2015	2016	2017	All the years
# of Projects	295	253	282	830
Investment	\$7,847,064	\$5,909,849	\$6,348,335	\$20,105,248

Women Writers In 2017 Share in Development Contracts



Noteworthy: One writing contract went to a person whose gender identity is not exclusively male or female. This marks the first gender non-binary self-identification since WIV began collecting data on Canadian film and television. In future reports, the researchers will create new standards for reporting on gender diversity.

Of Projects

	2015	2016	2017
Men	225	185	197
Women	70	69	84
Women Of Colour	7	4	10
Indigenous Women	4	3	5

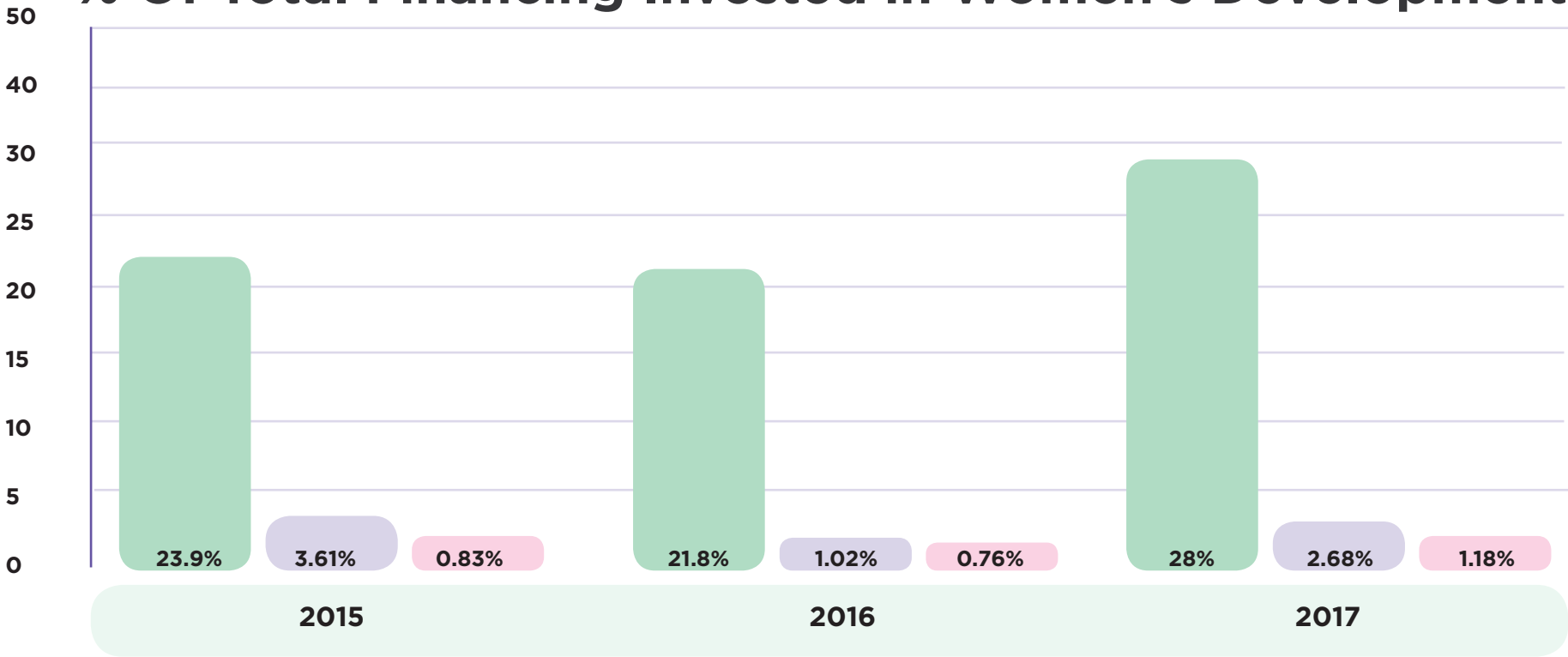
Over the three funding cycles, the percentage of projects written by women writers rose 6.1%. There was no steady growth for women of colour or Indigenous women writers.

Film Development: Investment

In 2017, the 30% of development projects written by women received 28% of the investment. Although the percentage of funding rose, the actual per project investment fell more than \$5500 over the four years. The per project investment in men’s development dropped \$3400 over the same period.

That same year, the average investment in men’s projects was almost \$2000 more than for women’s, \$6000 more than for women of colour and \$8,000 more than Indigenous women’s projects.

% Of Total Financing Invested in Women’s Development



Average Investment/Project

	2015	2016	2017
All Projects	\$26,600.22	\$23,359.09	\$22,511.83
Men’s Projects	\$26,556.20	\$25,126.11	\$23,113.26
Women’s Projects	\$26,741.70	\$18,647.01	\$21,190.74
Women of Colour Projects	\$40,428.57	\$15,000.00	\$17,000.60
Indigenous Women’s Projects	\$16,250.00	\$15,000.00	\$15,000.00

- % Investment in Women’s Projects
- % Investment in Women of Colour Projects
- % Investment in Indigenous Women

Investment Levels in Women-Written Development Projects

2017 Development Projects	Up to \$20K	\$20-50K	\$50+K
% Women’s Projects	32.1% (62)	25.0% (17)	23.8% (5)
% Women of Colour Projects	4.66% (9)	1.4% (1)	0% (0)
% Indigenous Women Projects	2.59% (5)	0% (0)	0% (0)

The greatest portion of women’s projects are funded at the lowest level of investment with the percentage of women’s projects dropping as the budget levels rise. Projects by women of colour and Indigenous women are funded almost exclusively at the lowest level.

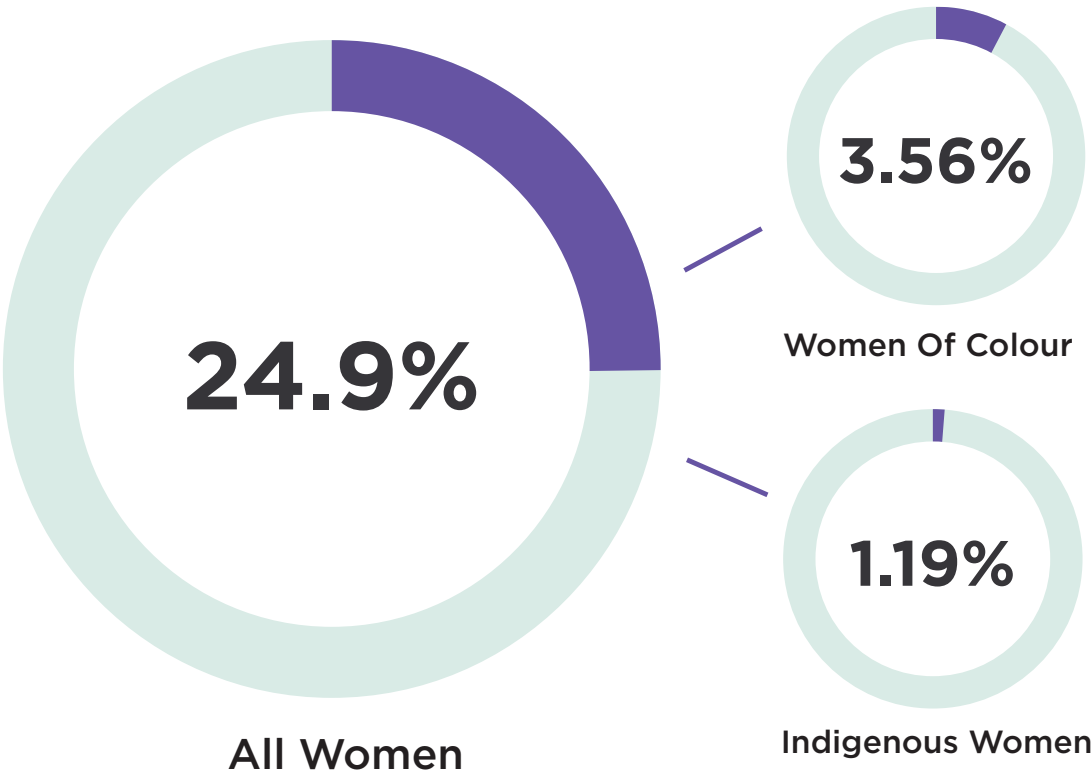
Film Production

Film Production

Scope Of Study

	2015	2016	2017	All The Years
# of Projects	87	92	88	267
Investment	\$60,498,415	\$58,070,296	\$68,248,422	\$186,817,133
Average \$/Project	\$695,384	\$631,198	\$775,550	\$699,689

Women’s Share of Key Creative Employment in Film 2017



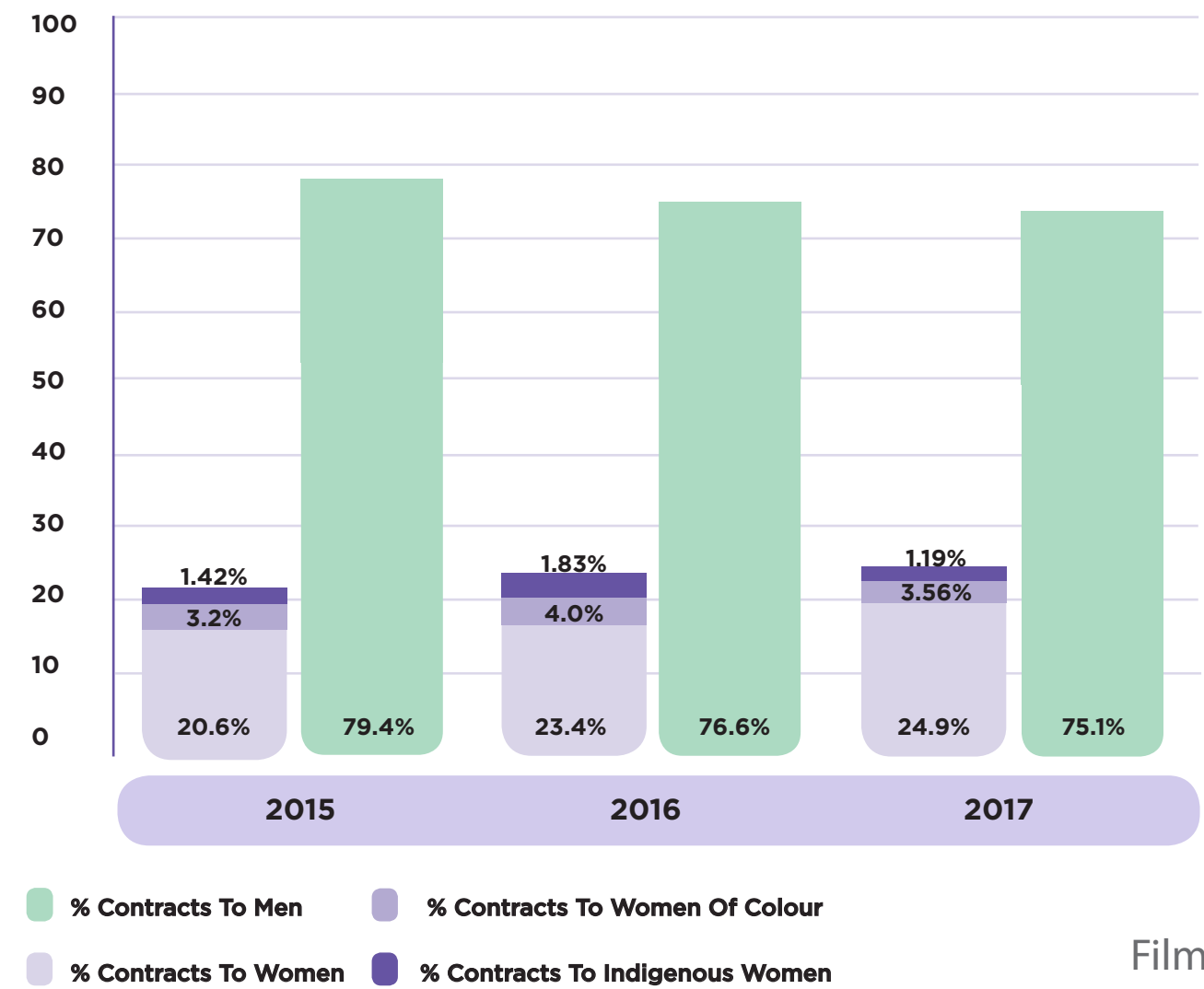
There was 4.3% growth in women’s share of key creative film production contracts, from 20.6% in 2015 to 24.9% in 2017.

The growth was not shared by women of colour or Indigenous women. Women of colour worked on a total of 29 contracts over the three years - 13 directing contracts, 13 writing contracts and 3 cinematography contracts. Their

percentage of total contracts stayed fairly constant across the three years, at 3-4%.

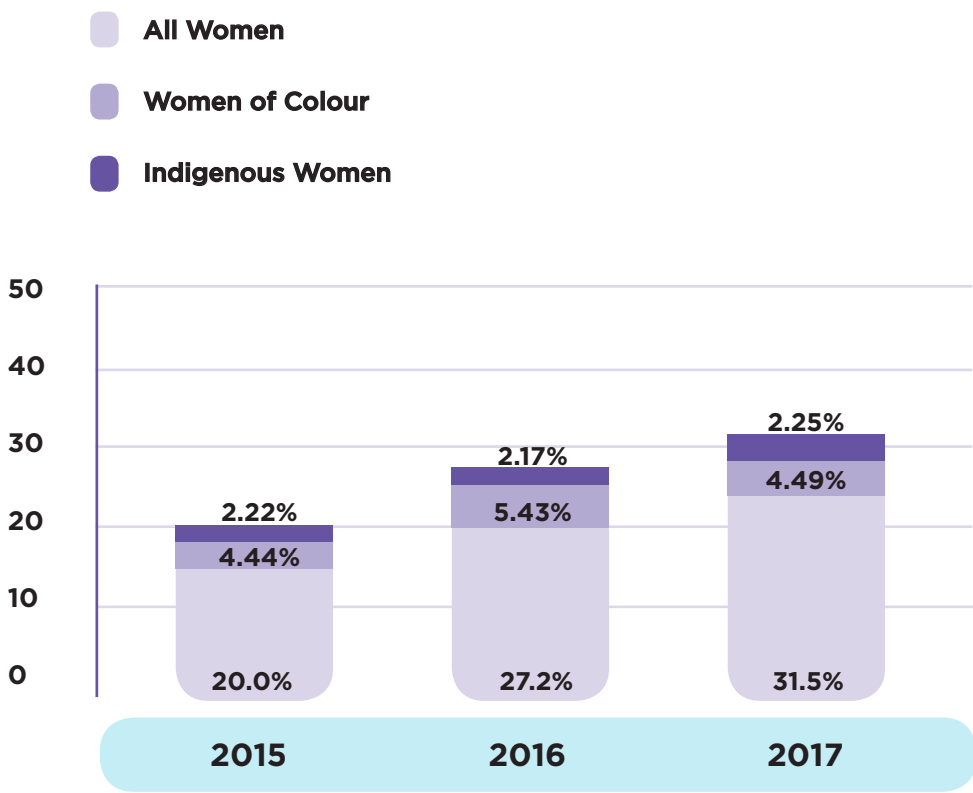
Indigenous women worked on a total of 12 contracts from 2015-17; 6 directing contracts, 6 writing contracts and 0 cinematography contracts. The highest number of contracts per year for Indigenous women was 5 or 1.83% in 2016.

Writing, Directing and Cinematography Contracts



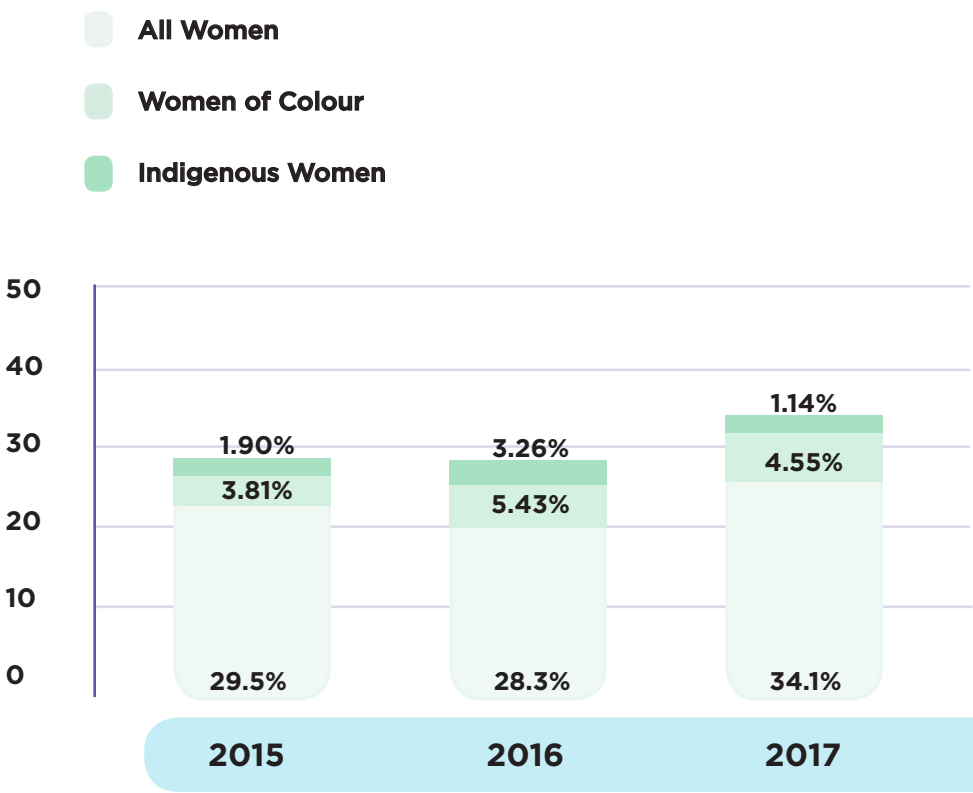
Directing, Writing & Cinematography Contracts

Director Contracts



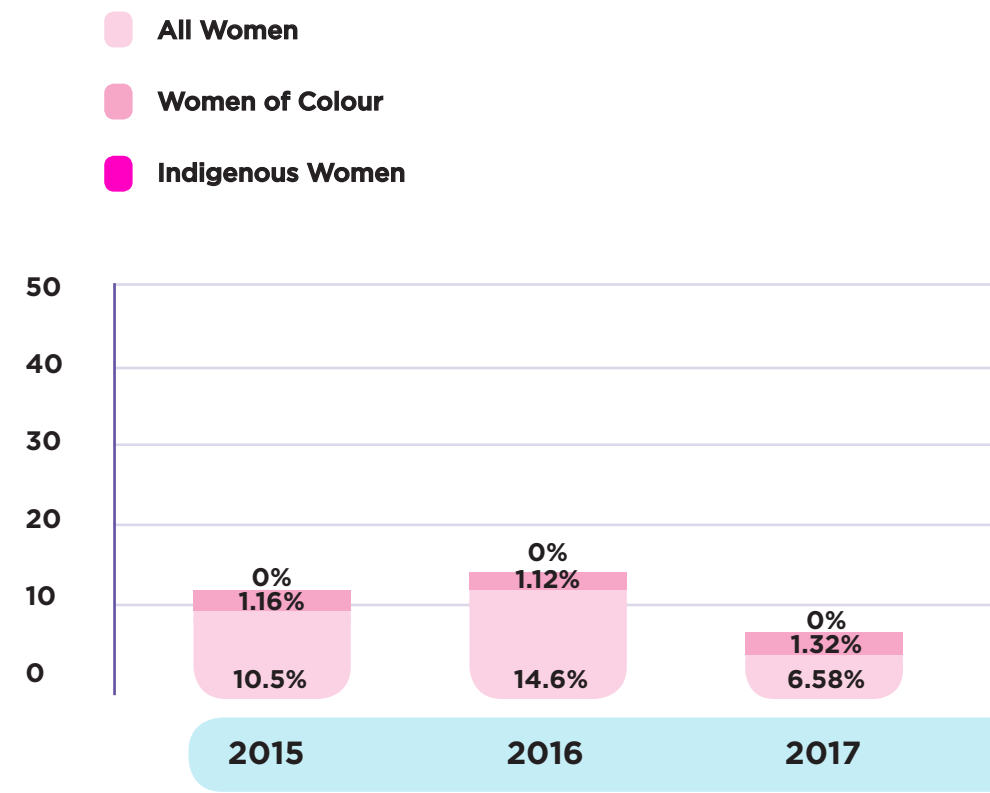
Women directors saw the most growth of the three creative disciplines, moving from 20.0% to 31.5% of contracts. However the total number of contracts remains low. With an average of 90 directing contracts per year, the number of contracts to women rose from 18 in 2015 to 28 in 2017.

Writer Contracts



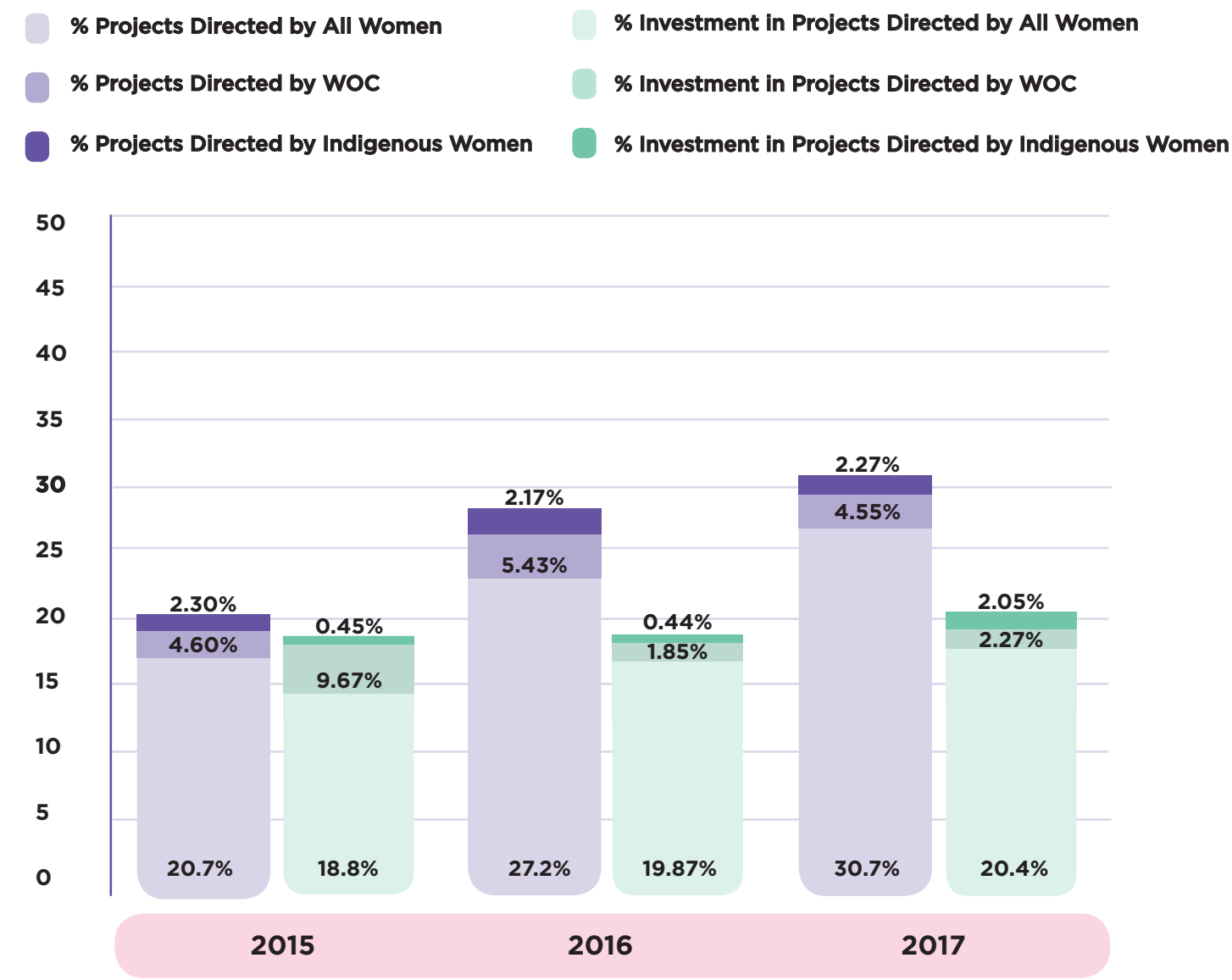
For writers, despite growth in the percentage of contracts to women (29.5% to 34.1%), the number of contracts dropped from 31 to 30. Women writers' share of contracts increased but, because there were fewer contracts overall, the net result was a drop in contracts to women writers.

Director of Photography Contracts



For DoPs, work dropped by more than half in the final year of the study from a high of 14.6% or 13 of 89 contracts in 2016 to a low of 6.58% or 5 of 76 contracts in 2017.

% of Projects vs. % of Investment Over 3 Years



Over three years, the share of women-directed projects increased significantly, but the share of the investment in women’s projects did not. The percentage of projects directed by women rose 10% from 20.7% to 30.7%. The percentage investment in projects directed by women dropped from 18.8% in 2015 to 17.6% 2016, and then rose to 20.4% in 2017. The result was a drop of more than \$117,000 in the average per project investment between 2015 and 2017. In 2017, the average per project investment was \$515,509.26 for women and \$890,650.36 for men -- a difference of \$375,141.60 per project.

The percentage of projects directed by women of colour stayed fairly stable over the three years. The investment in projects by women of colour was notably high in 2015; 9.67% of investment compared to 4.60% of the projects. In other years, the percent investment was lower than the

percentage of projects directed by women of colour. In 2017, 2.27% of investment went to 4.50% of projects directed by women of colour and the average per project investment was \$388,125.00 or \$502,525.36 per project less than the investment in men’s projects.

Film Production: Investment

Average Investment in Woman- Directed Film Production

Projects Directed by	2015	2016	2017
All Women	\$632,550.00	\$461,624.20	\$515,509.26
Women Of Colour	\$1,462,500.00	\$215,121.00	\$388,125.00
Indigenous Women	\$135,000.00	\$127,500.00	\$700,000.00

2017 Average Investment per Project

Average Investment	
(All Projects)	\$775,550.00
Projects Directed by Men	\$890,650.36
Projects Directed by Women	\$515,509.26
Projects Directed by Women Of Colour	\$388,125.00
Projects Directed by Indigenous Women	\$700,000.00

The average per project investment in the six projects directed by Indigenous women was lower than the average investment in other projects and \$440,445 less than in men’s films. In 2017, the investment in the one project directed by an Indigenous women was unusually high at \$700,000 but was still \$190,650 less than the average investment in projects directed by men.

2017 Film Production Investment Levels

2017 Production Projects	Up to \$500k	\$500K-\$1M	\$1M+
% Women-Directed	32.7% (17)	46.7% (7)	14.3% (3)
% Women of Colour-Directed	5.77% (3)	6.67% (1)	0% (0)
% Indigenous Women-Directed	0% (0)	13.3% (2)	0% (0)

Between 2015 and 2017, 70.0% of women-directed projects were funded at the lowest investment level (under \$500,000), 14.3% were funded at the middle level and the remaining 15.7% were financed at the top level (\$1 Million+). Over the three years, there was little change in the percentage of projects at each investment level.

In 2017, women of colour and Indigenous women participated in the \$500K-\$1 Million investment level for the first time in this study. Indigenous women did not participate in the \$1 million+ level in any year. In 2015, two projects directed by women of colour received investments of \$1 million or more.

Film Production: Investment by Region

Atlantic Region

	2015	2016	2017	3 yr
% Projects to Men	71.4%	40.0%	50.0%	55.0%
% Projects to All Women	28.6%	60.0%	50.0%	45.0%
% Projects to Women of Colour	0%	0%	0%	0%
% Projects to Indigenous Women	0%	0%	0%	0%
Total Projects	7	5	8	20

The Atlantic Region achieved gender balance in 2017. Over the three funding cycles, the percentage of projects to women directors rose significantly. However, none of the projects funded were directed by either women of colour or Indigenous women. A total of 9 women-directed projects were funded over the three years.

Quebec Region

	2015	2016	2017	3 yr
% Projects to Men	82.9%	85.0%	81.6%	83.2%
% Projects to All Women	17.1%	15.0%	18.4%	16.8%
% Projects to Women of Colour	0%	2.50%	0%	0.88%
% Projects to Indigenous Women	2.86%	0%	2.63%	1.77%
Total Projects	35	40	38	113

Quebec lagged behind the other regions when it came to gender balance. Over three years, 19 of the 113 projects (16.8%) were directed by women. One (0.88%) film was directed by a women of colour and two (1.77%) by Indigenous women.

Ontario Region

	2015	2016	2017	3 yr
% Projects to Men	80.0%	55.6%	50.0%	63.3%
% Projects to All Women	20.0%	44.4%	50.0%	36.7%
% Projects to Women of Colour	10.0%	14.8%	13.6%	12.7%
% Projects to Indigenous Women	3.33%	3.70%	4.55%	3.80%
Total Projects	30	27	22	79

Ontario achieved gender balance in 2017 and it was the region with the greatest participation for women of colour and Indigenous women. 10 (of 79) projects funded (12.7%) over the three years were directed by women of colour. Three of the projects (3.80%) were directed by Indigenous women.

West Region

	2015	2016	2017	3 yr
% Projects to Men	77.8%	80.0%	71.4%	76.3%
% Projects to All Women	22.2%	20.0%	28.6%	23.7%
% Projects to Women of Colour	5.56%	0%	4.76%	3.39%
% Projects to Indigenous Women	0%	5.00%	0%	1.69%
Total Projects	18	20	21	59

In the western region, 14 of the 59 (23.7%) projects funded were directed by women. Two (3.39%) were directed by women of colour and 1 (1.69%) by an Indigenous woman. The west region includes Manitoba, Saskatchewan, Alberta, British Columbia and Northwest Territories

Producers in Film

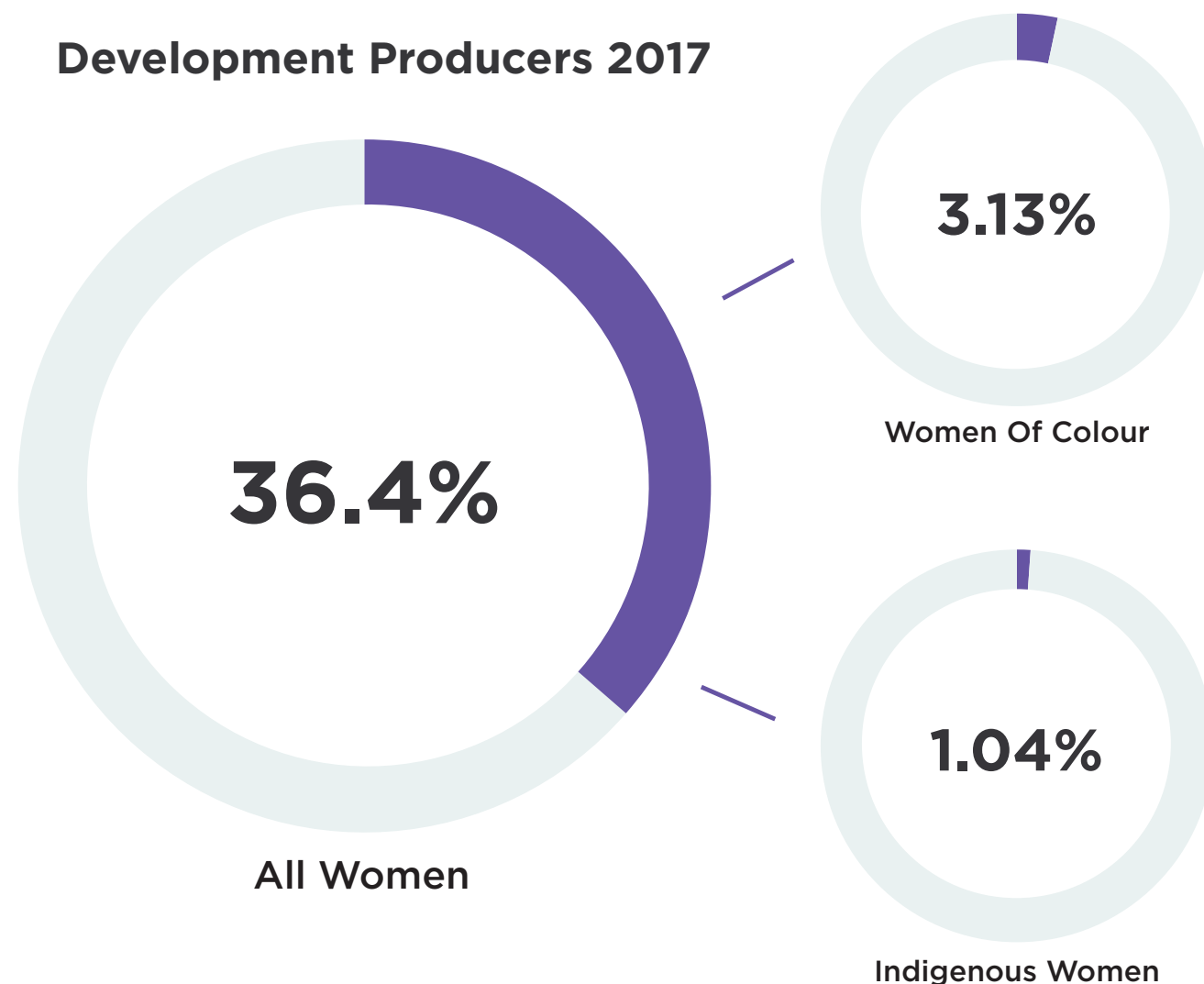
Producers in Film Development

Scope Of Study

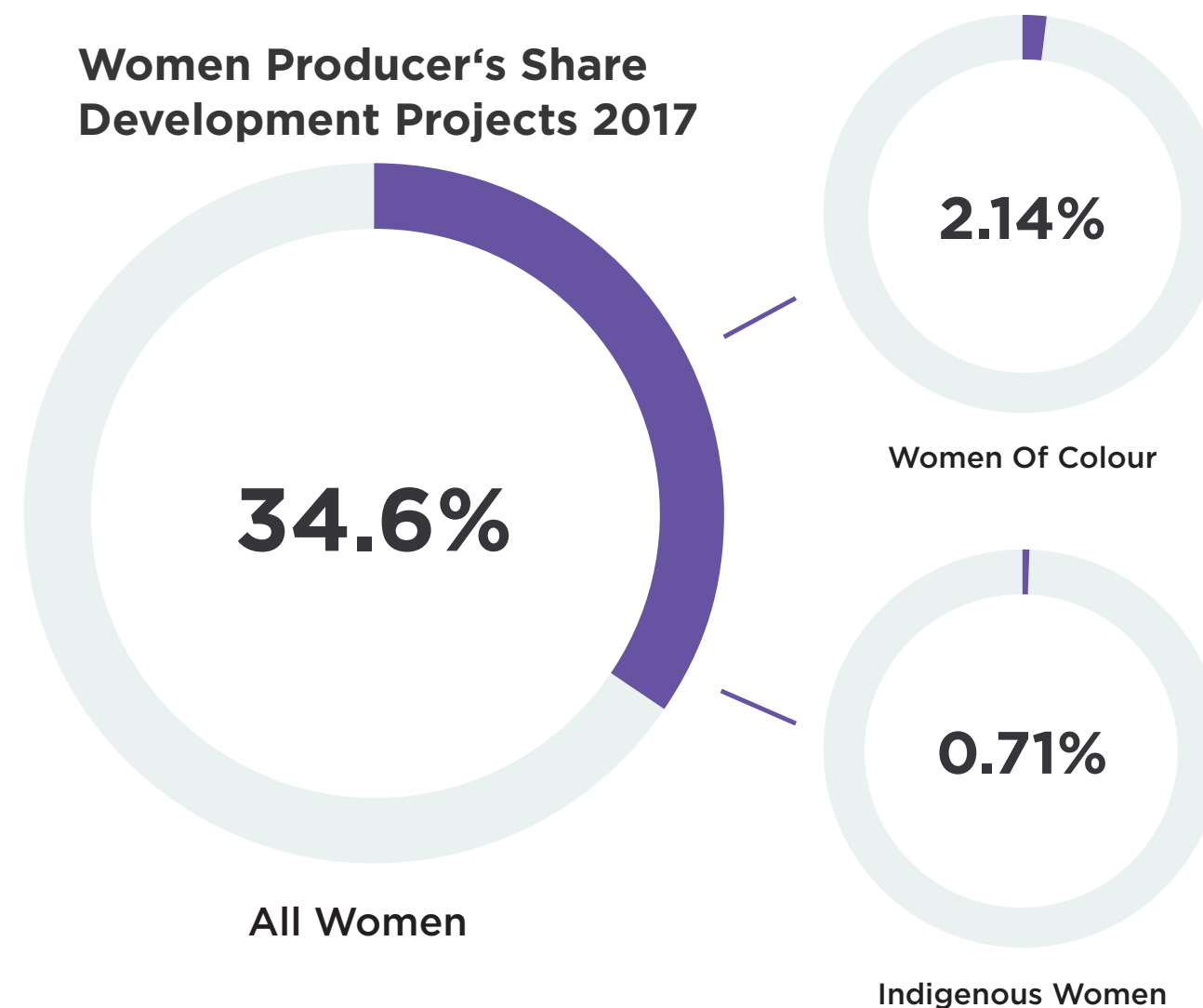
2017

Total Investment	\$6,296,335.00
Projects	280
Producers	192

Development Producers 2017



Women Producer's Share Development Projects 2017



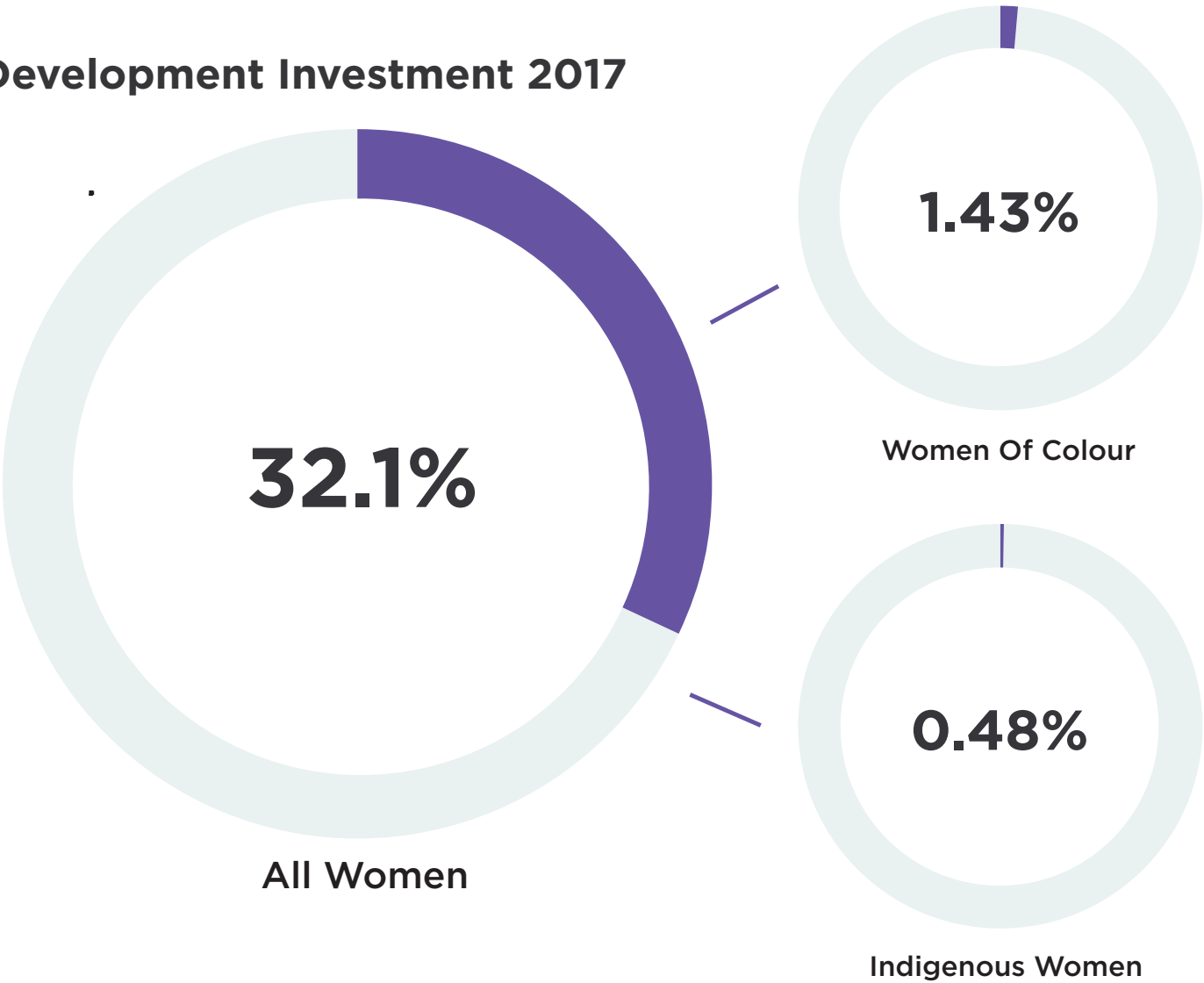
In 2017, 36.5% (70/192) of the producers with funded development projects were women. They produced 34.6% (97/280) of the projects. Women's projects were funded at a rate of 1.4 project/producer as opposed to men who were funded at a rate of 1.5 projects/producer.

During the same period, 3.13% (6/192) of producers were women of colour. They produced 2.14% (6/280) of projects. Projects produced by women of colour were funded at a rate of one project/producer.

Indigenous women's projects were funded at a rate of 1 project/producer. In 2017, two Indigenous women each produced one project.

Film Producers: Investment in Development

Development Investment 2017



The investment in women-produced projects is not proportionate with the projects funded. The 34.6% of projects produced by women received 32.1% of the investment. The 2.14% of projects produced by women of colour received 1.43% of the investment and the 0.71% of projects by Indigenous women producers received 0.48% of funding.

Below: The average investment in men-produced projects was \$2,535 more than women-produced projects and \$8,365 more than projects produced by women of colour and Indigenous women.

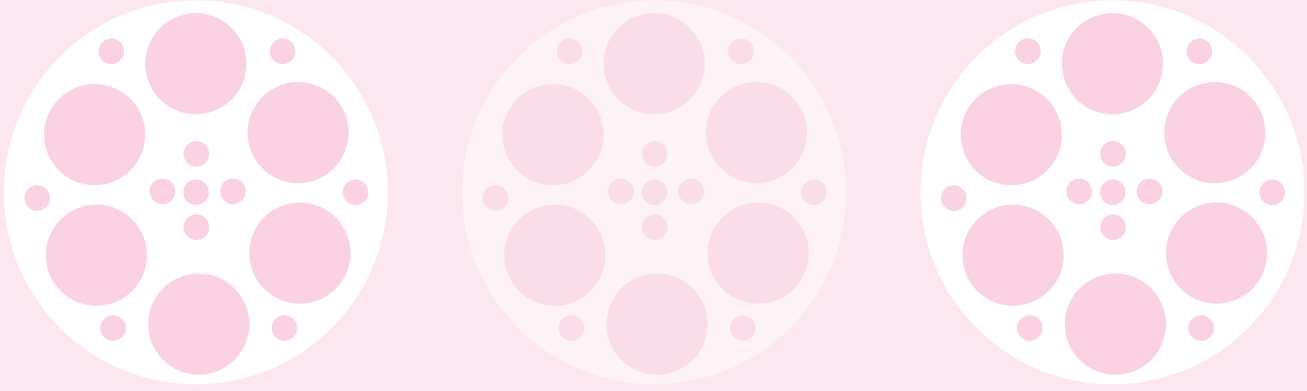
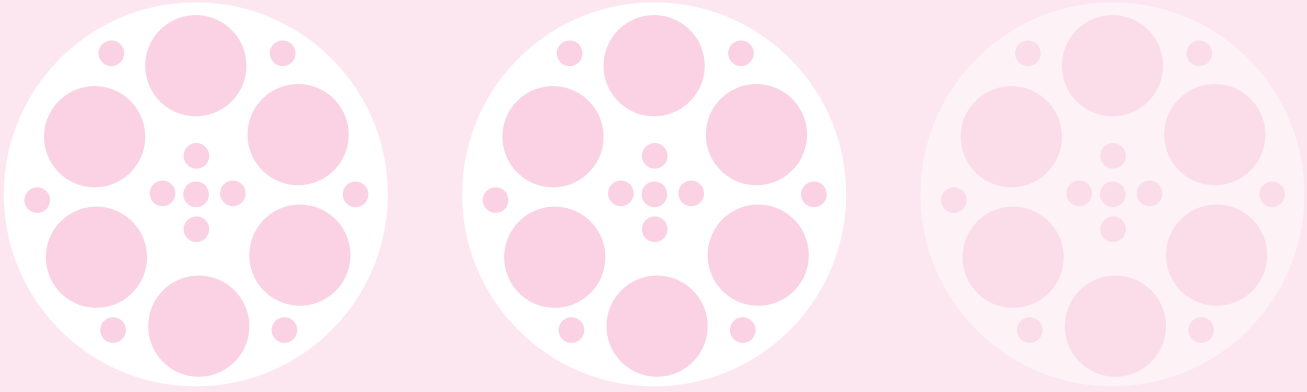
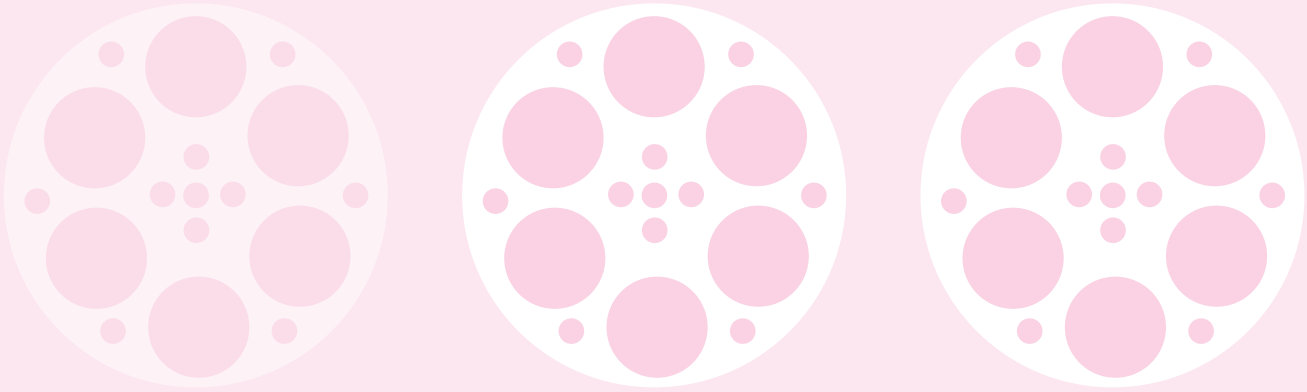
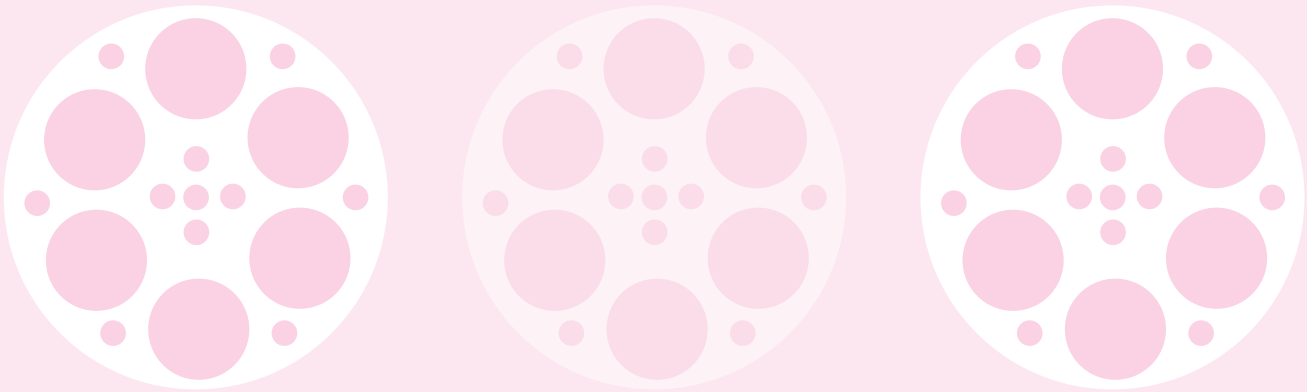
Investment/Woman-Produced Development Project



Investment levels in Woman-Produced Development Projects

Investment Levels in Development	Up to \$20k	\$20K-\$50K	\$50K+
% Women Produced Projects	37.5%	26.9%	33.3%
% Women of Colour Produced Projects	3.13%	0%	0%
% Indigenous Women Produced Projects	1.04%	0%	0%
% Investment in Women Produced Projects	37.2%	25.6%	30.6%
% Investment in Women of Colour Produced Projects	3.11%	0%	0%
% Investment in Indigenous Women Produced Projects	1.04%	0%	0%

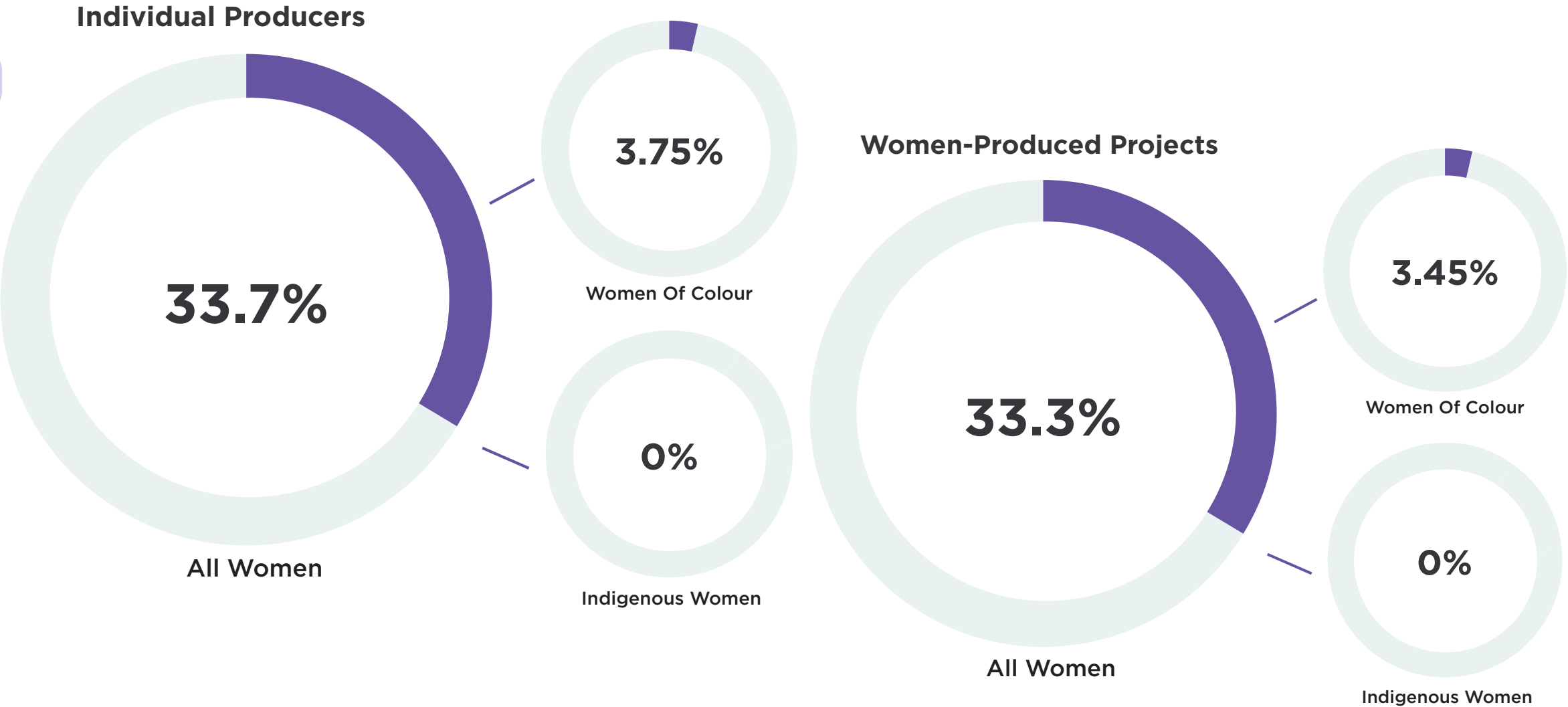
Women of colour producers and Indigenous women producers are absent from the highest funding levels. The percentage investment in women-produced development projects always seems to be slightly less than the percentage of women-produced projects.



Producers in Film Production

Scope Of Study

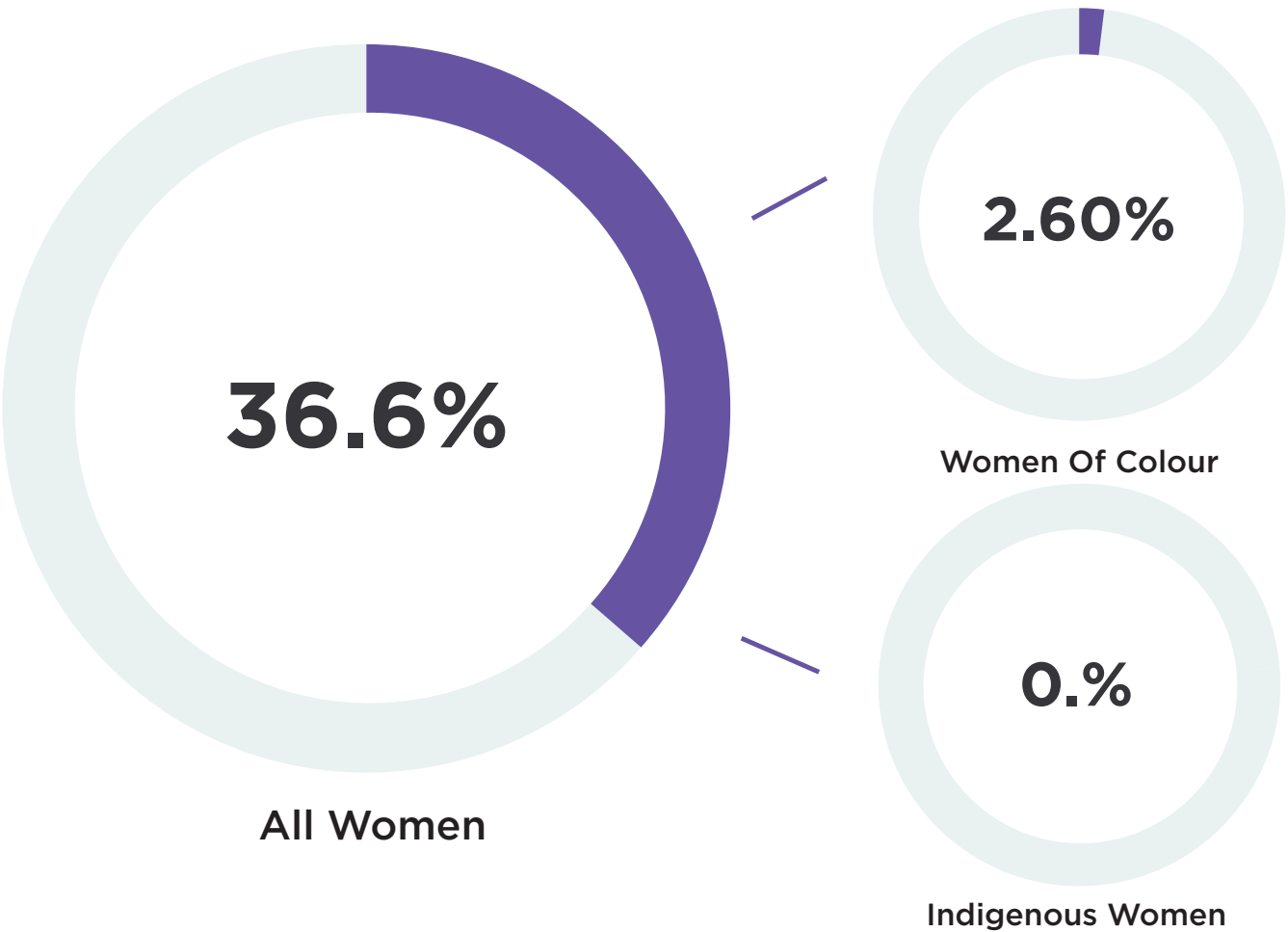
2017	
Number Of Projects	87
Number of Producers	80
Investment	\$68,208,422.00



No Indigenous women producers received production funding in 2017. The 33.8% of producers who were women produced 33.3% of projects funded. The 3.75% of producers who were women of colour produced 3.45% of projects funded.

Film Producers: Investment in Production

Women Producers Share of Investment



Above: This is a rare instance where women’s percentage of the total investment is larger than their percentage of projects: 33.3% of the projects received 36.6% of the investment. The investment in projects produced by women of colour follows the more familiar trend: 3.45% of the projects received 2.60% of the budget.

Average Investment Per Project

Producers In Production	Average Investment/Project
All Projects	\$784,004.85
Men-Produced Projects	\$745,334.86
Women-Produced Projects	\$861,344.83
Women of Colour-Produced Projects	\$591,666.67
Indigenous Women-Produced Projects	\$0

Again the higher investment in women’s projects was reflected in the average investment per project with women-produced projects receiving \$116,009.97 more than men. Woman of colour-produced projects received \$153,668.19 less than men on average and \$300,794.87 less than white women.

Investment Levels for Women- Produced Production Projects

	Up to \$500k	\$500K-\$1M	\$1M+
% Women	29.4%	46.7%	33.3%
% Women of Colour	1.96%	13.3%	0%
% Indigenous Women	0%	0%	0%

A total of 29 women-produced projects were funded. 51.7% were financed at the lowest level, 24.1% at each of the higher levels. Three projects produced by women of colour were funded; one third at the lowest level and two thirds at the middle level. No women of colour-produced projects were funded at the \$1M plus level.

Investment in Women-Produced Films by Region

Atlantic Region

2017		
% Projects to Men Producers	•••••	71.4% (5)
% Projects to All Women Producers	•••••	28.6% (2)
% Projects to Women of Colour Producers	•••••	0% (0)
% Projects to Indigenous Women Producers	•••••	0% (0)

The Atlantic region had a slightly lower percentage of women-produced projects than other regions. There was no diversity among the woman producers.

Ontario Region

2017		
% Projects to Men Producers	•••••	68.2% (15)
% Projects to All Women Producers	•••••	31.8% (7)
% Projects to Women of Colour Producers	•••••	9.09% (2)
% Projects to Indigenous Women Producers	•••••	0% (0)

The Ontario region had the largest number of women of colour-produced projects at two or 9.09%.

Quebec Region

2017		
% Projects to Men Producers	•••••	64.9% (24)
% Projects to All Women Producers	•••••	35.1% (13)
% Projects to Women of Colour Producers	•••••	0% (0)
% Projects to Indigenous Women Producers	•••••	0% (0)

Quebec had the largest total number of projects as well as the largest number of women-produced projects (13). They also had the largest percentage of women-produced project of any of the regions at 35.1%. On the other hand, Quebec had the smallest percentage of women-directed projects.

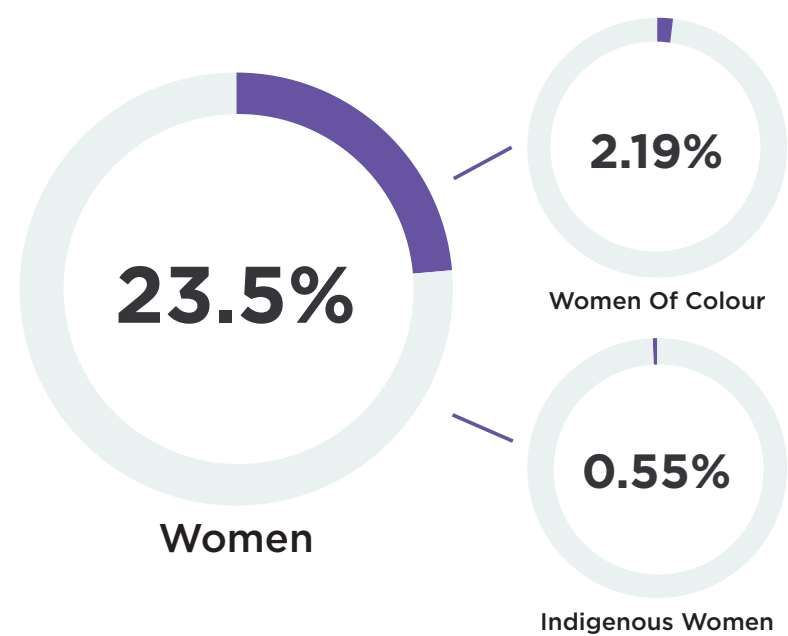
Western Region

2017		
% Projects to Men Producers	•••••	66.7% (14)
% Projects to All Women Producers	•••••	33.3% (7)
% Projects to Women of Colour Producers	•••••	4.76% (1)
% Projects to Indigenous Women Producers	•••••	0% (0)

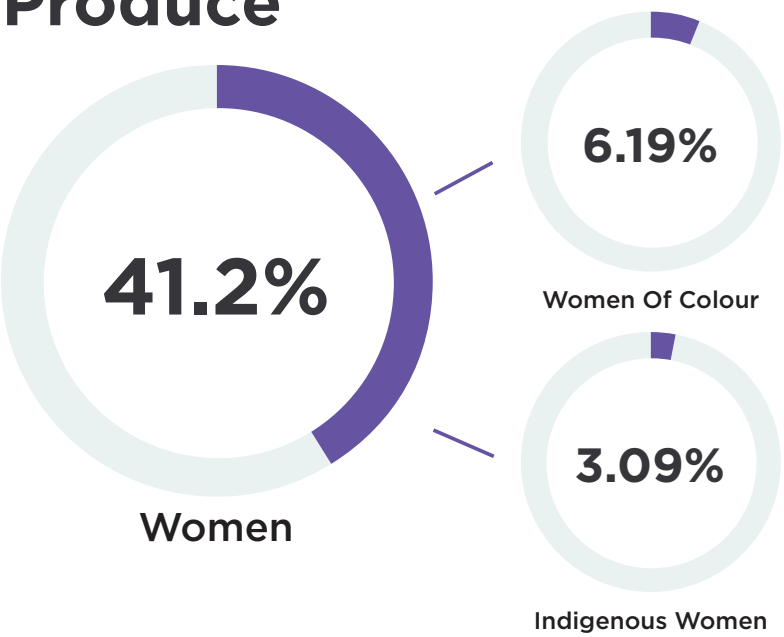
The West followed a familiar pattern with women-produced films approaching 35% of the projects funded, little diversity and no Indigenous-women produced projects. The West includes Manitoba, Saskatchewan, Alberta British Columbia, and Northwest Territories

Women’s Share of Development Writing Contracts

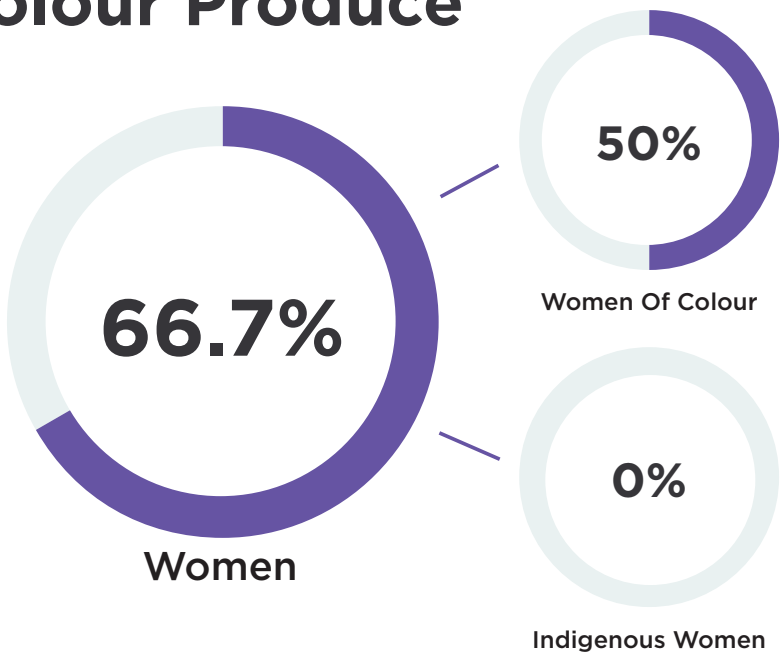
When Men Produce



When Women Produce



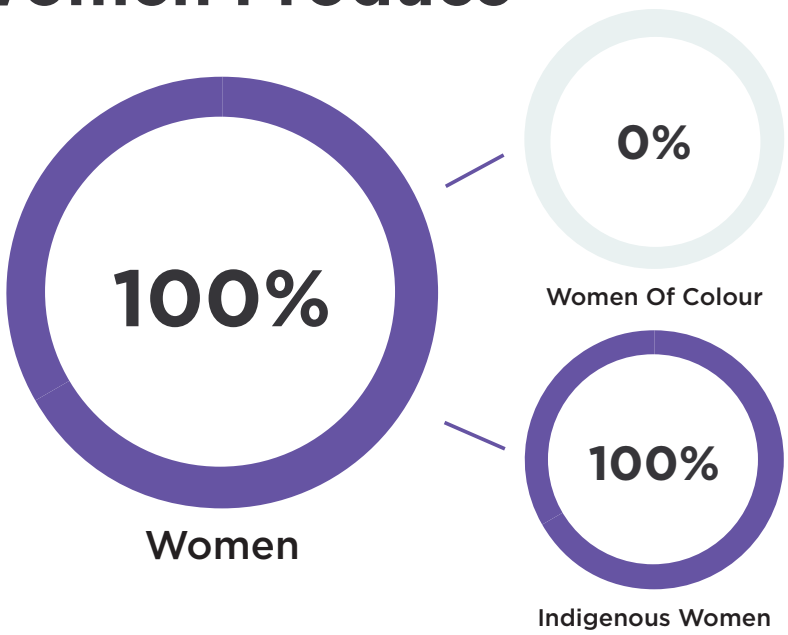
When Women Of Colour Produce



The Producer Effect

How does producer gender impact who gets hired on a development project? Women producers worked with more women writers than men producers. Women of colour producers worked with greater number of women of colour writers. Indigenous producers worked with far grater percentage of Indigenous women writers.

When Indigenous Women Produce



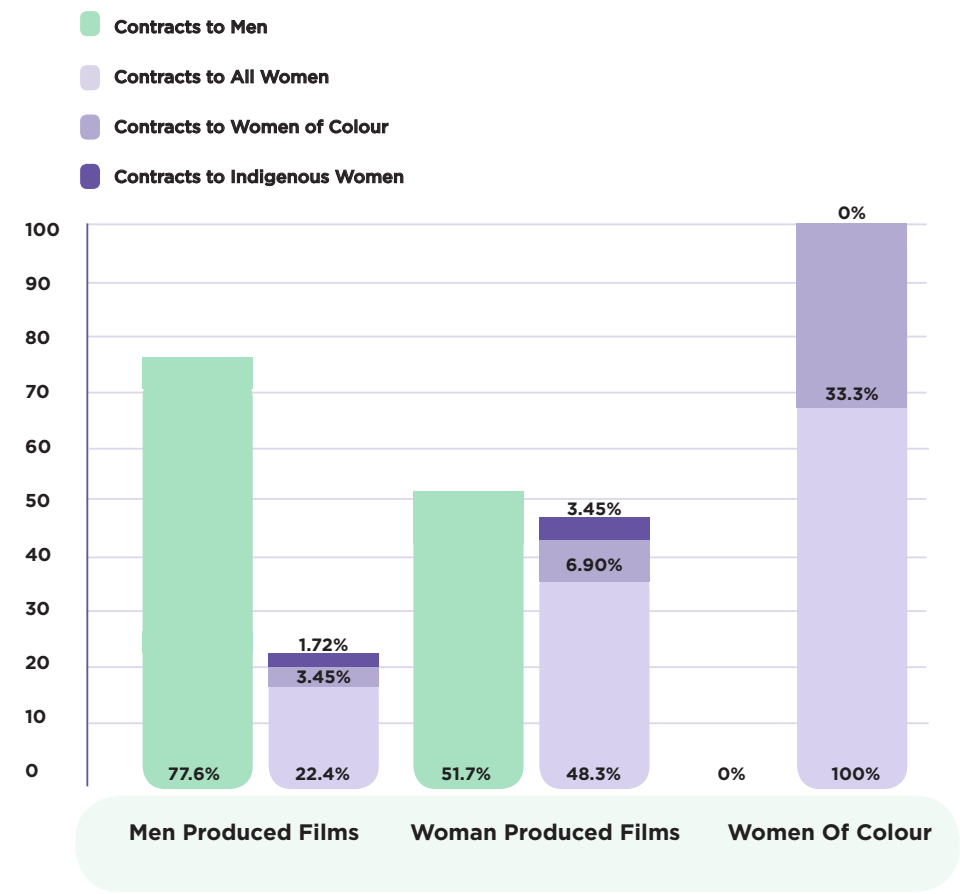
In development, 41.2% of women-produced projects were written by women, compared to 23.5% when men produced.

The Producer Effect: Development

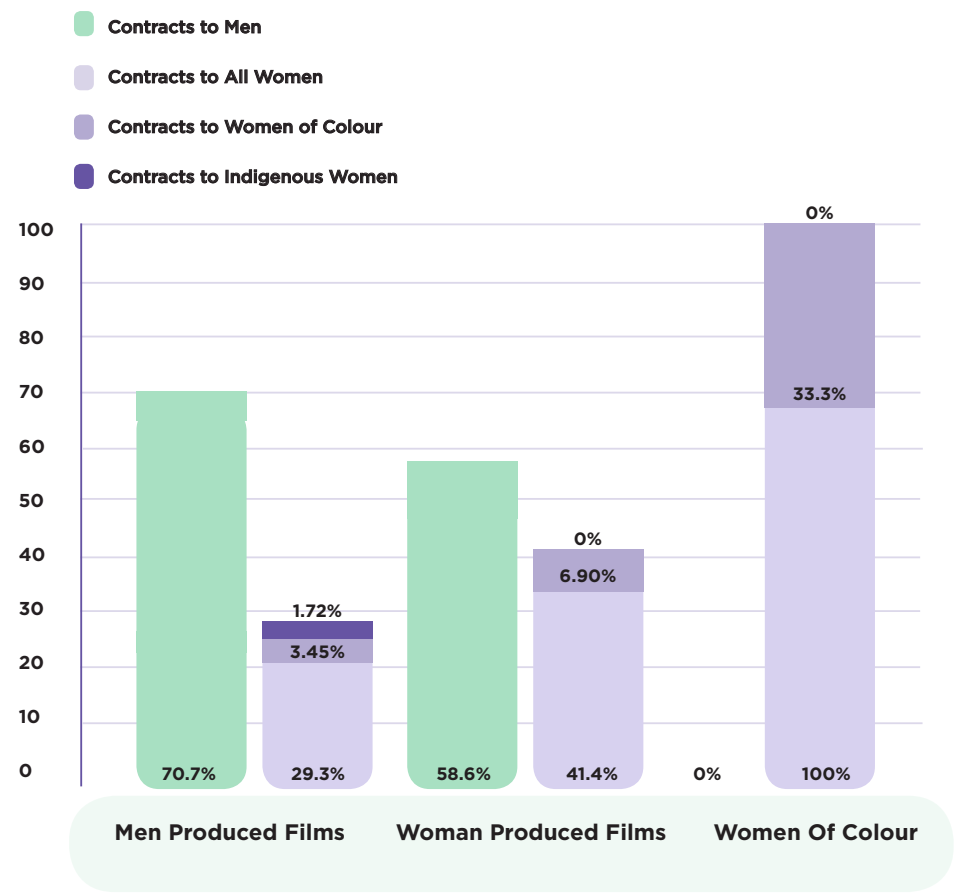
In development, 100% of writing contracts on projects produced by Indigenous women went to Indigenous women writers. Similarly, when women of colour produced, 50% of writing contracts went women of colour writers (and another 16.7% to other women).

The data reveals that leadership has a significant impact on diversity as well as gender.

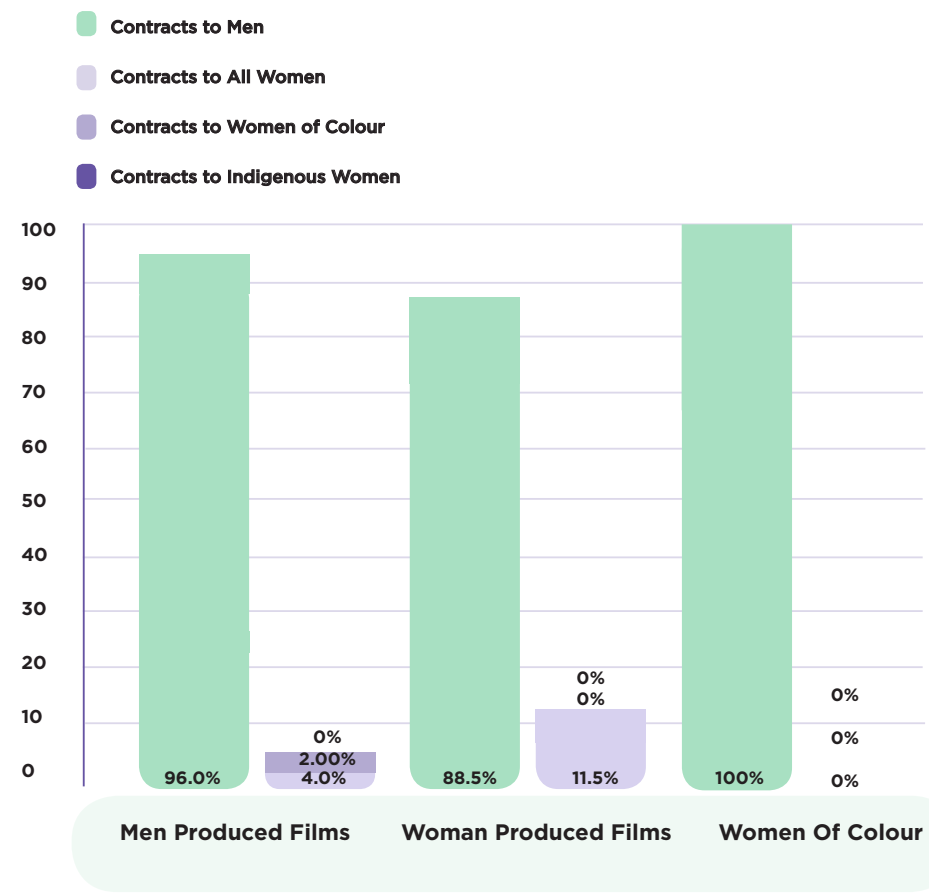
2017 Directing Contracts: Breakdown by Gender of Producer



2017 Writer Contracts: Breakdown by Gender of Producer



2017 Cinematography Contracts: Breakdown by Gender of Producer

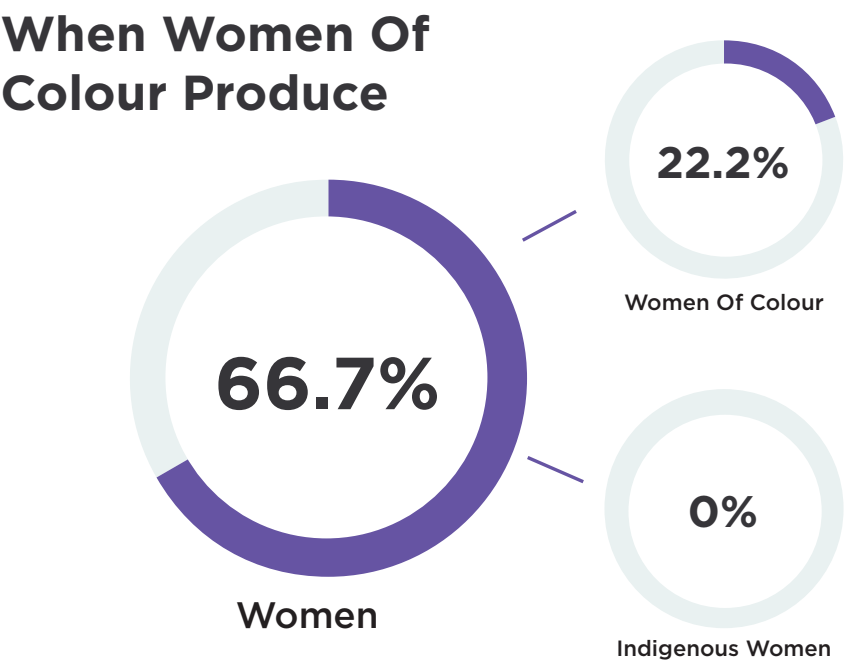
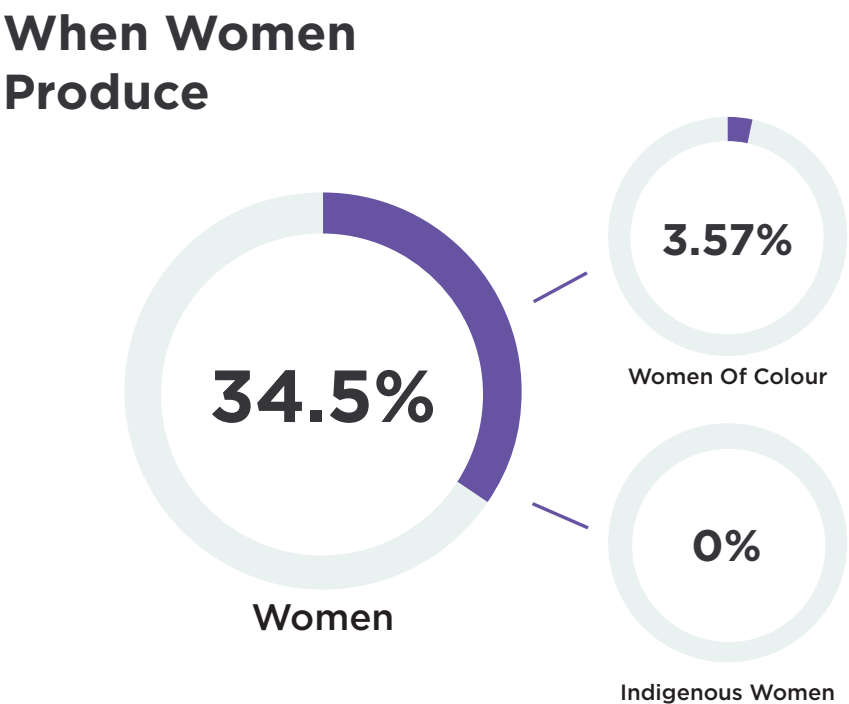
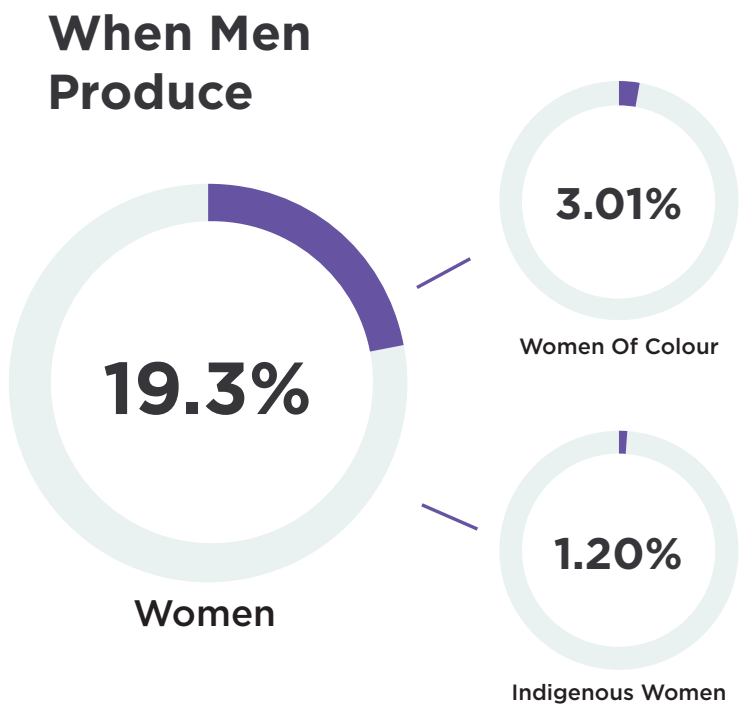


Note: There were no Indigenous-Woman Produced Production Projects in 2017

More than half of all the projects (47/87) in the study had creative teams that were exclusively male. By comparison, a mere 3.45% of projects (3/87) had creative teams that were exclusively made up of women.

The Producer Effect: Production Employment

Women's Share of Key Creative Work



When women produce, more women work in key creative roles than when men produce. Although not as strong as the Showrunner Effect in TV, the gender of the producer has a significant effect.

In production, when women produced, 41.4% of writing contracts, 48.3% of directing and 11.5% of cinematography contracts went to women. When men produced, 29.3% of writing contracts, 22.4% of directing contracts and 4.0% of cinematography contracts went to women.

Again, the gender of the producer had an impact: On male-produced projects, 60.3% of the films had no women in any key creative role.

On women-produced projects, 41.4% of films included no women writers, directors or cinematographers. All-female teams made up 1.72% of all male-produced films and 6.90% of all women-produced films.

In production, on projects produced by women of colour, 33% of the writing and directing contracts went to women of colour -- with the rest to other women. The data sample included no Indigenous women-produced projects in production.

Conclusion

Discussion

Previous editions of the WIVOS Report showed no gains for women between 2011 and 2013. By 2014 – the first year of this study – awareness and concern in the industry was on the rise. New initiatives to increase the number of women working in film and TV were introduced, including training programs, internships and shadowing opportunities. These may have helped fuel the moderate growth that this report documents.

Between 2014 and 2017, women’s share of television writing, directing and cinematography contracts increased from 17.2% to 28.3%. Compared to previous years, 11.1% is a substantial increase. But it represents year over year growth of only 3.7%.

If we continue at that rate, Canada’s TV industry will reach 50:50 in 2028. Nine more years is a long time to wait.

While the industry as a whole is on target to achieve 50:50 by 2028, series showrun by women were at 50:50 in 2017. On these series, 52.7% of writing, directing and cinematography contracts went to women. By contrast, on series showrun by men, only 14.0% of these contracts went to women. When the showrunning team consisted of both a man and a woman, 41.4% of key creative contracts went to women.

When the showrunning team included a woman of colour or an Indigenous woman, not only was there gender balance with 52% of contracts going to women, there was also far greater diversity with 8% of those contracts going to women of colour and 22% to Indigenous women.

Most efforts to increase diversity and women’s participation have focused on training and entry level work for emerging artists. This report suggests that these attempts at solving the problem from the bottom have yielded slow, unsteady growth that leaves women of colour and Indigenous women behind.

The analysis of showrunners shows that a better strategy is to start at the top with women in creative leadership positions. When women lead, more women work. When women of colour lead more women of colour work. When Indigenous women lead, more Indigenous women work.

The importance of women’s leadership proves true in the analysis of producers in film as well. Women producers in both development and production worked with writer-director-cinematographer teams that were much closer to gender-balance than men producers’ teams. Women of colour producers had a greater percentage of women of colour on their teams than other producers and Indigenous women producers worked with greater numbers of Indigenous women.

Some might argue that film’s creative leadership equivalent to showrunner is director. Although this study did not undertake that analysis, other studies have. Women in TV and Film’s 2018 Celluloid Ceiling Report notes that films with a female director “employed substantially higher percentages of women working as writers, editors, cinematographers and composers than films with male directors.”¹¹

The gender of a film's director also has an impact on the gender of the film's characters. WIVOS 2015¹² found that 55% of the top four roles went to women when women directed as compared to 41% when men directed. Other studies have found the same link.¹³

Increasing the number of women in leadership roles isn't just about gender balance¹⁴. It's good business. A wide range of studies from other industries have shown that organizations with women in leadership positions not only hire more women but also have a competitive advantage.¹⁵ The benefits reported include "increased productivity, greater innovation, better products, better decision-making, and higher employee retention and satisfaction."¹⁶ Organizations with women in leadership roles are also more profitable.¹⁷

In 2017, fewer than one third of the projects studied were led by women. Simply raising the number of productions with women in creative leadership to 50% will have a major impact on the employment of women in all creative roles and perhaps, on the success of those productions.

This report calls on the industry's organizations, including broadcasters, production companies and funders to make concrete measurable commitments to improving both gender balance and diversity and to make those commitments public.

In 2016, CBC made a public commitment to hire 50% women directors -- 50% of directors hired, directing 50% of episodes produced. The results were dramatic; an increase of 15% in a single year. Setting concrete measurable goals and making them public is an effective way to achieve rapid change. Of course, it will be important to track and report on results and to continue to renew and refine the commitments.

The report finds that there are currently enough credited women in the industry for most organizations to set their writer, director, showrunner and producer commitments at 50% immediately. While a goal of 50:50 might seem out of reach to some, an aspirational target will spur significant industry-wide change. And the resulting success can fuel the drive for equity for performers, cinematographers, composers, editors and below the line crew.

Recommendations

Commit 50% of creative leadership roles to women

Television: **50% women showrunners**

Film: **50% of projects produced by women**

Film: **50% of projects directed by women**

- When women fill the creative leadership roles, far more women work in all creative roles.
- For many years, the primary strategy for increasing women's participation in film and TV has been a bottom up approach: training programs and other initiatives to bring emerging women into the workforce. The data in this report reveals that a far better strategy is top down. When women take on the creative leadership role of showrunner there is a trickledown effect and more women are hired in all key creative roles. When the showrunners are women of colour and Indigenous women there is an added bonus; along with gender balance, there is increased diversity among the writers, directors and cinematographers.
- Other studies have shown that women's participation in creative leadership also leads to an increase in female characters on screen.
- The pool of credited women showrunners is large enough for women to run at least half of all series. However, diversity among the showrunners is low.

- Diversity in leadership is a potent strategy for increasing diversity in all key creative roles. There are no widely accepted percentage targets for women of colour and Indigenous women thus each organization or individual should consult with local communities before setting targets for diversity among showrunners. With rapidly increasing populations of people of colour and Indigenous peoples it will be important to review and revise diversity targets annually.
- There is a similar effect in film when women produce. The creative teams on woman-produced films include significantly more women than on male-produced films.
- Increasing women-produced projects in film to 50% will significantly increase the number of women working in all creative roles.
- Other studies have shown that when the director of a feature film is a woman, more women work in other creative roles. Increasing the number of women directing feature films will increase the number of women working on them.
- Consult with local communities to set producer and director targets for women of colour and Indigenous women. With rapidly increasing populations of people of colour and Indigenous peoples it will be important to review and revise diversity targets annually.

Commit to the inclusion of women of colour and Indigenous women

- The participation of Indigenous women dropped during the course of the study. Considerable effort and commitment is required to create a more equitable environment.
- Look to the Indigenous Screen Office for specific leadership but recognize that everyone has a role to play in making the industry a more welcoming and positive creative environment for people of colour and Indigenous peoples.
- The most effective way to increase the level of participation of Indigenous peoples in film and television is through projects with Indigenous creative leads. Indigenous-led projects will respect narrative sovereignty and offer positive creative environments. They will also be an effective way to integrate Indigenous peoples into the pool of credited talent.

Set concrete measurable targets, make them public and report on the results

Commitment: Hire a minimum of one woman on a first contract of every production

- Setting concrete goals, making them public and measuring the results is an effective way to create rapid change. These goals can be considered “aspirational benchmarks” intended to ensure the status quo is not perpetuated.

- CMF and Telefilm have both made substantial public commitments to women. The results of these commitments are not reflected in this data set but should be evident in future reports.
- All organizations and employers should set targets. These should include timelines as well as immediate goals for increased hiring of women and expanded diversity.
- The goal of 50:50 must extend beyond the number of women working and include equal numbers of contracts, equal pay, equal budgets and equal investments.
- It is likely not yet possible to achieve gender balance in every department of every production. Instead, strive to achieve gender balance across an entire slate or, on a single production, across several departments.
- Set measurable public targets for diversity to achieve change and to ensure that the status quo is not perpetuated. Set goals in consultation with local communities.

A hiring target of 50% is reasonable and immediately achievable for writers, showrunners, directors and producers. Cinematographers can be phased in as follows:

DoP Hiring Targets	Now	+1Year	+2Years	+3Years
Women TV DoPs	20%	30%	40%	50+%
Women Film DoPs	20%	30%	40%	50+%

Recommendations

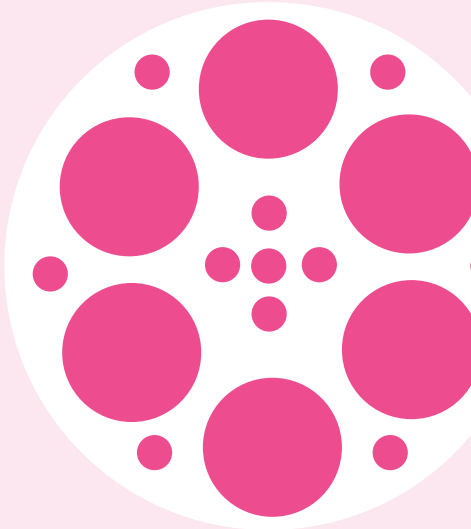
Open the doors to new and under-represented talent

- Considerable effort and commitment is required to create a more equitable environment
- Recognize that everyone has a role to play in making the industry a more welcoming and positive creative environment for people of colour and Indigenous peoples.
- Welcome new talent into the industry to increase the numbers of women in the key creative pool. Place special emphasis on increasing the numbers of women of colour and Indigenous women in all three creative disciplines.
- Without a first credit on a publicly-funded TV or film project, a writer, director or cinematographer is seen as a hiring risk. That first credit is the golden ticket that gains creatives admittance to the industry and allows them to continue working.
- Employers should look at work histories differently. There are many talented women with substantial work histories and experience that do not yet include a feature film or TV credit. Recognize the value of work on independently-made shorts and features as well as work in related fields (theatre, books, radio, web series) and other genres (animation, kids, documentary, reality). Diversity of work experience brings new expertise and knowledge to your productions.
- The most effective way to increase the level of participation of people of colour is through projects with people of colour in creative leadership roles. They will offer positive creative environments and be an effective way to integrate people of colour in the pool of creative talent.

Balance funding across men and women

Commitment: Half of all contracts and investments to women, equal participation of men and women at all budget levels.

- Match the investment in women’s projects to the investment in men’s projects.
- Ensure that all women are funded at the same levels as men.
- Seek balance in all types of funding, including development and production, film and TV.
- Ensure that men and women are paid equally for the same work and that the average number of contracts for men and women are the same.



Methodology

Women in View on Screen examines the employment of women in key creative positions in Canadian publicly-funded live-action television series and feature films.

Since the launch of the first report, WIVOS 2012, the primary source of data has been the online databases of funded projects found on the Telefilm and Canadian Media Fund websites. These publicly-funded agencies provide consistent, detailed and decisive annual reporting of their investments.

As with previous reports, WIVOS 2019 does not encompass all investments made through CMF and Telefilm. Instead, the report draws significant segments of the investments for each funding body as a representative sample.

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

Many of the same individuals appear in the data year after year. Therefore, the same person may be counted as an individual for each of the years they appeared in our data. In the analysis of showrunners, some series were run by a team and some by an individual.

Whether run by a team or an individual each series was counted only once and classified as male-led if the individual or members of the team were male, female-led if the individual or team were women and split-team-led series if the team included both a man and women.

In television, the definition of a new director is defined as the first time a director appears in our scope of television data since 2010.

The television data scope for this report includes 90 scripted drama series funded in the CMF convergent stream

English Language drama production envelope between 2014 and 2017 or four seasons of television. This data does not include unscripted series, variety series, animated series, or children & youth programming.

The full list of series studied are included below.

CMF's funded project database lists information on series seasons, episodes and broadcasters for each fiscal year. In gathering key creative credits, researchers viewed on-screen credits twice at a minimum for each television episode studied.

In tracking series by broadcaster, in the case of acquisitions, the series was counted with the current broadcaster. In Film, 831 development projects and 267 film production projects that received Telefilm funding for the three funding cycles between 2015 and 2017 were examined.

Researchers are grateful to Telefilm for their cooperation in providing and explaining raw data. For Producers in Film, 280 development and 87 production projects were studied. For the purposes of this study, the regional breakdown for the West Region includes data for Manitoba, Saskatchewan, Alberta, British Columbia and Northwest Territories.

The section entitled Producers in Film is a stand-alone segment therefore while the data does not mirror the overall film and development scope. For the purposes of this section, producer refers to the project's lead producer as defined by Telefilm.

The researchers used a variety of sources to further identify key creatives on each film and series, including, individual websites, film festival websites, production company and broadcaster websites, annual reports and media databases.

Methodology

Researchers also liaised with production companies, agents, guilds and unions and contacted individuals who appear in this data to cross-check this information.

Analytics regarding women of colour and Indigenous women were overseen by Nathalie Younglai and Akriti Jain of BIPOC TV & Film. The definition of women of colour and Indigenous women in this report includes mixed race. The definition of Indigenous includes those who self-identify as First Nations, Inuit or Métis.

The following series and seasons were studied for this report; 19-2 (1-3), 21 Thunder (1), Alias Grace (1), Arctic Air (3), Baroness Von Sketch Show (1 & 2), Bellevue (1), Best Laid Plans (1), Between (1 & 2), Bitten (4), Blackstone (4 & 5), Cardinal (1), Continuum (4), Cracked (2),

Crawford (1), Darknet (1), Frontier (1 & 2), Fubar (1), Hard Rock Medical (4), Heartland (8-10), Houdini & Doyle (1), Kim's Convenience (1), Letterkenny (1 & 2), Lost Girl (5), Mary Kills People (1), Michael Tuesdays & Thursdays (2), Mohawk Girls (2-4), Motive (2-4), Mr. D (3-6), Murdoch Mysteries (7-10), Package Deal (2), Played (1), Private Eyes (1 & 2), Pure (1), Ransom (1), Remedy (1 & 2), Republic of Doyle (5 & 6), Romeo Section (1 & 2), Rookie Blue (5), Saving Hope (2-4), Schitt's Creek (1 & 2), Seed (1), Shoot the Messenger (1), Spun Out (1 & 2), Strange Empire (1), Sunnyside (1), The Disappearance (1), This Life (1 & 2), Transporter (2), Vikings (2-5), Workin' Moms (1), Working the Engels (1), Wynonna Earp (1), X Company (1-3), Young Drunk Punk (1).

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Research on the representation of women of colour and Indigenous women was overseen by Nathalie Younglai, President and founder of Black, Indigenous and People of Colour in TV and Film.

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Any opinions, findings, conclusions, or recommendations expressed in this material are those of the author and do not necessarily reflect the views of Ontario Creates or the Government of Ontario. The Government of Ontario and its agencies are in no way bound by the recommendations in this document.

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

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Endnotes

1. <https://telefilm.ca/en/news-releases/telefilm-canada-announces-partnership-industry-gender-parity-measures-feature-film-production-financing>
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