

Réalisatrices Équitables

presents

**The status of women directors
with respect to public funding for film and television
in Quebec
(2002-2007)**

A study conducted with the support
of the Association des réalisateurs et réalisatrices du Québec (ARRQ),
in association with the Institut de recherches et d'études féministes (IREF) at UQAM.

Direction : Francine Descarries
Research : Marie-Julie Garneau

February, 2008

Presentation

Created in January 2007, RÉALISATRICES ÉQUITABLES (RÉ) is a lobby group comprised of women directors working in film and television in Quebec. The group's primary goal is to achieve equity for women in the field of directing in Quebec. RÉ strives for concrete measures to ensure that public funds for film and television are granted fairly to women directors and that more attention is paid to their concerns, vision of the world, and creativity.

Within the framework of its activities and in collaboration with the Association des Réalisateurs et Réalisatrices du Québec (ARRQ), RÉALISATRICES ÉQUITABLES (RÉ) requested that the Institut de recherches et d'études féministes (IREF) at UQAM conduct a study to accurately determine the status of women directors with respect to public funding for film and television in Quebec.

This study was conducted by IREF under the direction of Francine Descarries.

Research was carried out by Marie-Julie Garneau.

The RÉ Review Committee supervised the work. The committee members were: Sophie Bissonnette, Mireille Dansereau, Louise Giguère, Sylvie Groulx, Isabelle Hayeur, Ève Lamont, Marquise Lepage, Marie-Pascale Laurencelle, and Lucette Lupien.

RÉ has decided to present Ms. Descarries' findings and comment on them.

Réalisatrices Équitables wishes to thank the National Film Board of Canada for the English translation of this study.

Research Goals

- ❖ Collect data from:
 - ♦ major public funding institutions:
Canada Council for the Arts (CCA), Canadian Television Fund (CTF), Canadian Independent Film and Video Fund (CIFVF), National Film Board of Canada (NFB), Société de développement des entreprises culturelles (SODEC), Telefilm Canada
 - ♦ Post-secondary teaching institutions (programs: film and television studies):
Concordia University, UQAM, Institut national de l'image et du son (INIS)
- ❖ Establish a picture of the status of women directors with respect to public funding in the cinematographic and televisual industry in Quebec.
- ❖ Support demands made by Réalisatrices Équitables (RÉ) in favour of equity for women directors in Quebec.

Methodology

- ❖ Collection of data from the institutions
- ❖ Consultation of the institution's websites
- ❖ Consultation of the institution's annual reports
- ❖ Meetings with RÉ Review Committee and researchers
- ❖ Period examined : 5 years (2002-2007)

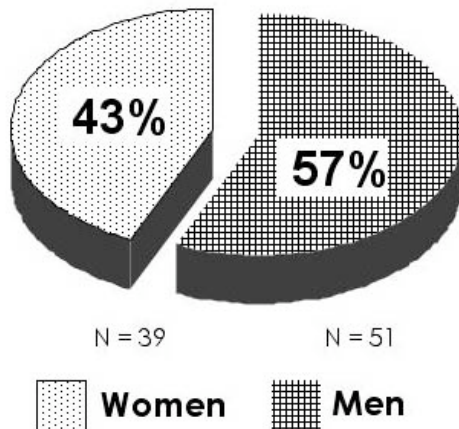
NB. It was not always possible to obtain systematic data of the same nature from the institutions. Also, some institutions did not provide all the data we requested.

Assessment of potential workforce

Basis of comparaison :

- ❖ Students in university film and television production programs, by gender
- ❖ Members of the Association des Réalistes et Réalisatrices du Québec (ARRQ) in 2007, by gender

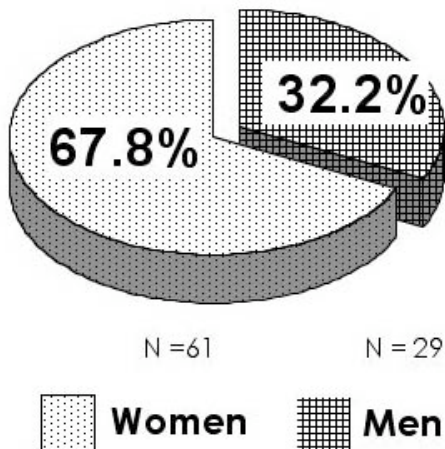
UQAM – B.A. in Communications (film studies) Admission by gender (2005-2007)



- ❖ Very limited enrolment program:
8% admission rate
- ❖ 47% of the applicants were women
(599/1,142)
- ❖ 43% were accepted into the program
(39/90)

Source : Ginette Dussault, Faculty of Communication, 2007

UQAM – B.A. program in television studies Admissions by gender (2005-2007)



- ❖ Also a very limited enrolment program:
11% admission rate
- ❖ 62% of applicants were women
(505/811)
- ❖ 67,8% were accepted into the program
(61/90)

Source : Ginette Dussault, Faculty of Communication, 2007

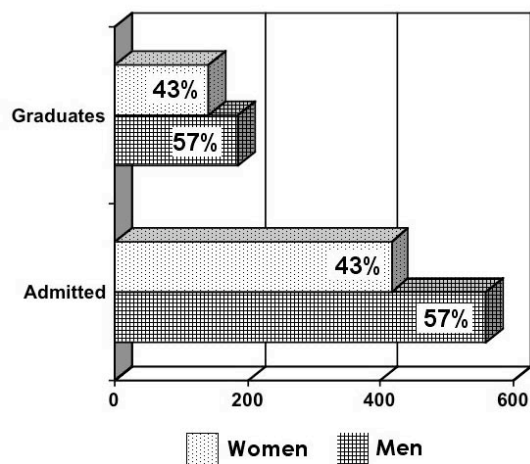


Réalisatrices Équitables :

A high number of applicants to film studies programs (47%) are women and the number is even higher for television studies (62%).

Moreover, women make up the majority of the student body (68%) at UQAM in television studies.

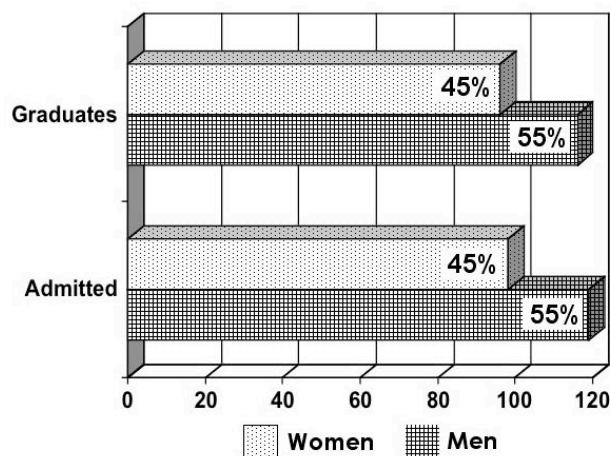
Concordia University - Mel Hoppenheim School of Cinema B.A. Admissions and graduates* by gender (2001 to 2006)



- ❖ Very limited enrolment program: 9,5% admission rate
- ❖ 37% of applicants were women (2,586/4,392)
- ❖ 43% were accepted into the program (416/974)
- ❖ The same proportion graduated from the program (43%)

Source : Amely Jurgenliemk, Administrator, Department of Film Studies, 2007
*Does not include degrees awarded in 2006

Institut national de l'image et du son (INIS) Admissions and graduates, by gender (2001 to 2007)



- ❖ 45% of applicants accepted into the film and television studies programs were women (91/205)
- ❖ The same proportion graduated from the program (45%)
- ❖ The proportion of women in the three programs, however, was different:

	% admitted
Film	40 %
Television	50 %
Documentary*	58 %

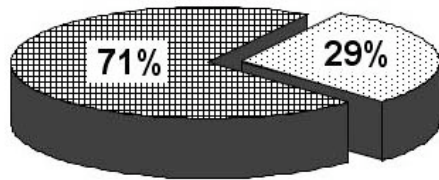
Source : Jean Hamel, Director of Communications and Marketing, INIS
*Statistics based solely on 2007 (N = 7/12)



Réalisatrices Équitables : At INIS, we again notice a high number of women, especially in the documentary (58%) and television (50%) programs.

In short, women make up nearly half (43% to 45%) of the student body at Quebec's major film and television teaching institutions. This is therefore the proportion of women preparing to enter the job market. Let's see what happens...

Association des réalisateurs et réalisatrices du Québec (ARRQ) Members by gender (2007)



ARRQ membership

Women = 165 Men = 402

- ❖ In 2007, l'ARRQ had 567 members. 29% were women.



Réalisatrices Équitables : While women made up 45% of the student body, they now represent only 29% of the membership of the directors organization in Quebec.

Many women who were ready to work in the field have disappeared. Where are they?

By way of comparison...

**The Quebec Observatory on Culture and Communications
(Observatoire de la culture et des communications du Québec) states that:**

- ❖ In 2001, women represented 38.2% of the workforce in the category "Creative and performing arts professionals" including "producers, directors, choreographers, and related occupations."
- ❖ This represents a 10% difference compared to the proportion of women in ARRQ.
- ❖ Within this same category, there is a \$5,057 gap (i.e. 12%) between the average incomes of men (\$43,389) and women (\$38,332).

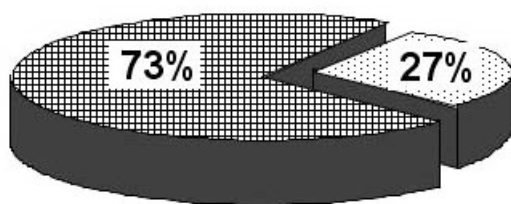
Source http://www.stat.gouv.qc.ca/observatoire/publicat_obs/pdf/StatPrinc2007.pdf, 2001).
(Institut de la Statistique du Québec)



Réalisatrices Équitables: Data from the Observatory would suggest that a comparative study should be done on the income of men and women in the field of directing.

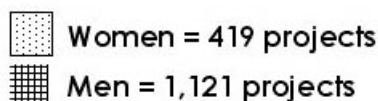
We also believe a study should be conducted on the status of women directors from minority groups in order to determine the share they are attributed with regard to both general programs and programs specifically geared toward minorities (ethnic cultural communities, visible minorities, Aboriginal peoples, young people, etc.)

Canadian Television Fund (production) Projects accepted in Canada by gender (2002-2007)



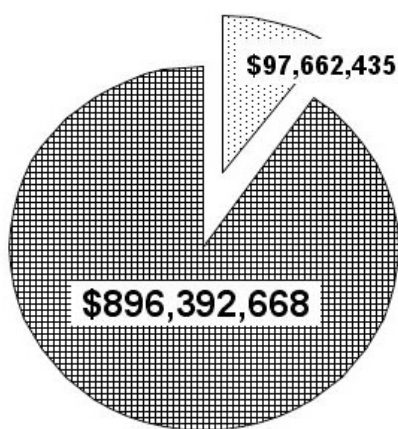
- ❖ The Canadian Television Fund financed 1,540 projects between 2002 and 2007.
- ❖ 27.2% were directed by women

Total number of projects accepted: 1,540



Compiled by Marie-Julie Garneau

Canadian Television Fund (production) Amounts granted in Canada by gender (2002-2007)



Compiled by Marie-Julie Garneau

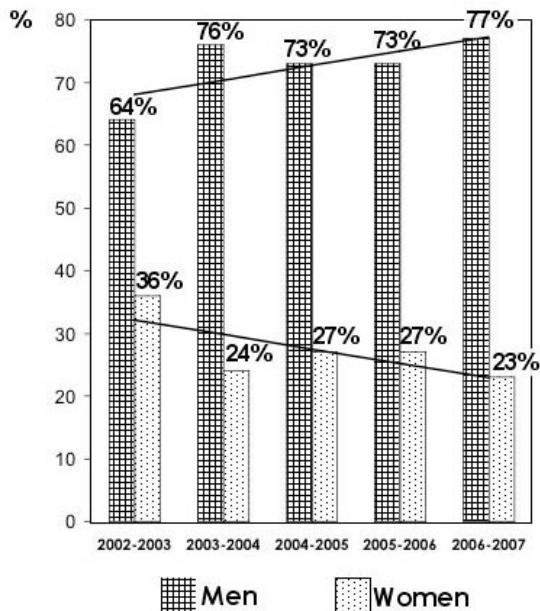
- ❖ The Canadian Television Fund granted over \$994 million between 2002 and 2007.
- ❖ Women received 10% of the funds, i.e. \$97,662,435.



Réalisatrices Équitables: The CTF distributed close to one billion dollars in Canada in five years. This is the largest public funding source for production in Canada.

Yet women directors only received a tenth of these funds.

Canadian Television Fund (production) Proportion of projects accepted in Canada by gender (2002-2007)



❖ For the five-year period under consideration, the regression curve shows an increasingly unfavourable situation for women.

Data compiled by Philip Sullivan, Research Analyst, FCT

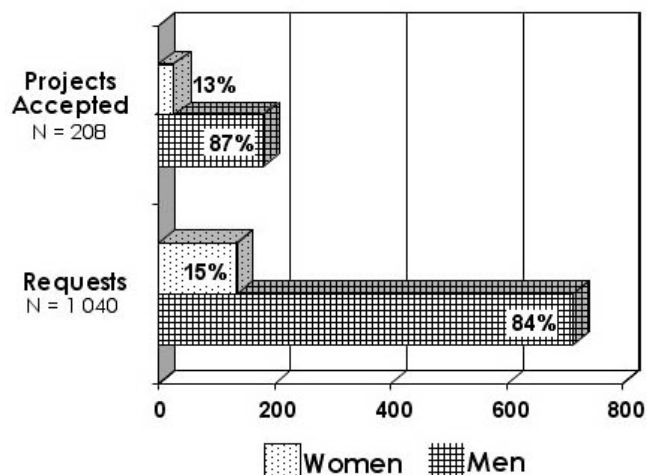
Canadian Television Fund (production) Projects carried out in Canada by women by type of program (2002-2007)

CATEGORY	W O M E N	
Program type	Number of projects	% of production
	Amounts granted	% of budgets
Youth (Children & teens)	82	30.3%
	\$27,073,198	13.7%
Documentary	282	31.9%
	\$37,379,623	18.2%
Drama series and comedies (TV & film)	39	16.5%
	\$30,350,138	5.5%
Arts	6	27.3%
	\$466,796	3.9%
Variety	10	7.9%
	\$2,392,680	10.1%
Total	419	27.2%
	\$97,662,45	10.0%

Compiled by Marie-Julie Garneau

Telefilm Canada – Feature Film Fund (production)*

Requests submitted and projects accepted in Canada by gender (2002–2007)



- ❖ 15% of requests came from women directors (N = 156)
- ❖ A smaller proportion of their projects was accepted : 13% (N = 27)
- ❖ In 2005-2006, women received 11% of the Feature Film Fund budget in Quebec.

Source : Richard Beaulieu, Senior Economist, Telefilm Canada, 2007

*This includes all languages, regional offices, and types of projects, including the Low Budget Independent Feature Film Assistance Program



Réalisatrices Équitables : In the most prestigious and coveted audiovisual category—feature-length drama—, women's creativity is sorely under-represented.

Women receive barely a tenth of the public funding granted by Telefilm for producing feature-length films.

SODEC - Production

Projets accepted and amounts granted by gender (2005-2006)

C A T E G O R Y	Women Number	Women % of productions
	Amounts granted	% of budgets
Feature-length drama	3	11 %
	\$1,580,000	10 %
Independent feature film	2	40 %
	\$342,000	22 %
Fiction short	2	25 %
	\$136,500	28 %
Documentary	19	34 %
	\$784,090	25 %
Young creators	7	32 %
	\$315,000	28 %
TOTAL	33	28 %
	\$3,157,590	14 %

Compiled by Lucette Lupien , 2007. SODEC still has not provided the figures requested.

- ❖ 28% of projects accepted were carried out by women
- ❖ Women received 14% of the \$22.4 million granted
- ❖ The feature-length drama program monopolizes 72% of the funds and is the program where women directors are the most poorly represented (11%)



Réalisatrices Équitables :

A disappointment:

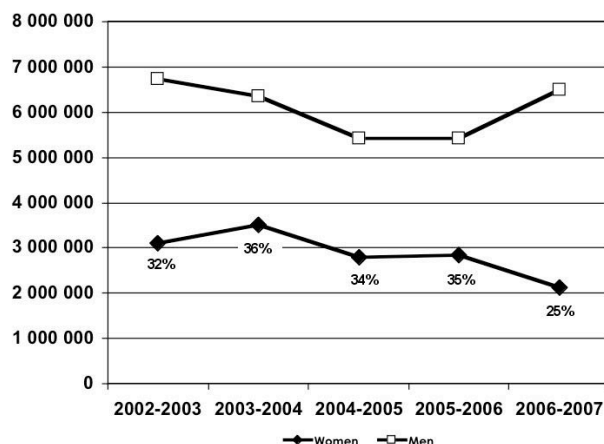
We note that the number of women in the Young Creators program geared toward emerging filmmakers (28%) is well under the proportion of women graduating in film studies from major schools (43% to 45%).

What is happening between the time they graduate and the time they enter the job market?

An unpleasant surprise:

The proportion of funds granted to women has been decreasing for the past 25 years. In 1984-85, women received 16% of the funds granted for production by SODEC as opposed to 14% in 2005-2006.

National Film Board of Canada (ONF) Projects accepted and amounts granted by gender French Program* (2002-2007)



- ❖ During the five-year period under consideration, the NFB granted \$44.7 million to 1,200 projects
- ❖ Women directed 37% of the projects, i.e. 446
- ❖ They received, on average, 32% of the budgets
- ❖ Note: a downward trend can be seen in funds granted to women over the past three years

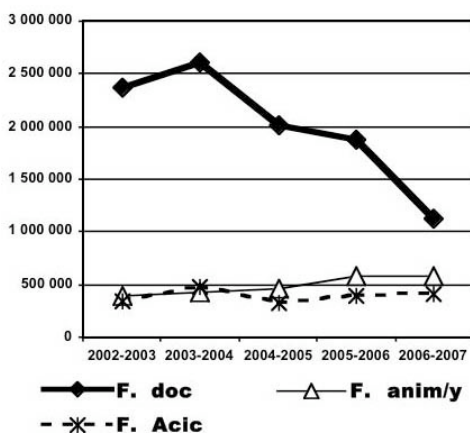
* Montreal, Toronto and Moncton



Réalisatrices Équitables : The NFB is a public producer with a primarily cultural mandate. Producing films at the NFB is not dependent on financial commitment by a broadcaster or distributor.

Contrary to the three preceding agencies, the proportion of projects accepted and budgets granted to women in the NFB's French Program is within the one-third range, but is still lower than the proportion of women holding degrees from institutions offering film programs (43% to 45%).

National Film Board of Canada (ONF) Projects accepted and amounts granted to women by category French Program (2002-2007)



CATEGORY	Number accepted	% number
		% budget
Documentary	223	41%
		33%
Anim./ Youth	58	25%
		28%
ACIC	165	36%
		42%

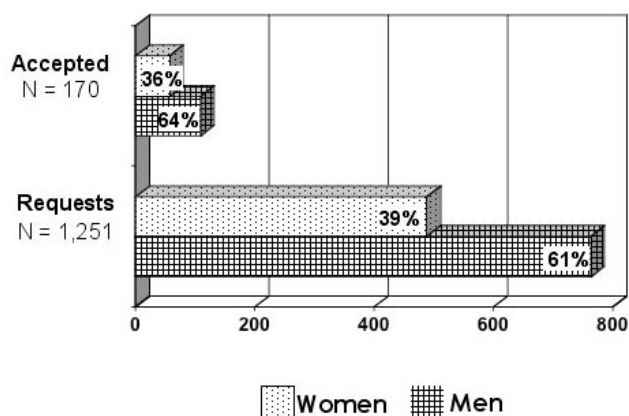
- ❖ A downward trend can be seen in funding for documentaries directed by women since 2003-04



Réalisatrices Équitables : According to data provided by the NFB for the documentary category, women directors in the English Program directed 46% of projects with 47% of the budget, while their colleagues in the French Program directed 41% of projects with 33% of the budget.

What accounts for this significant difference between the two Programs?

Canada Council for the Arts* (Media Arts) Requests submitted and projects accepted in Canada by gender (2002–2007)

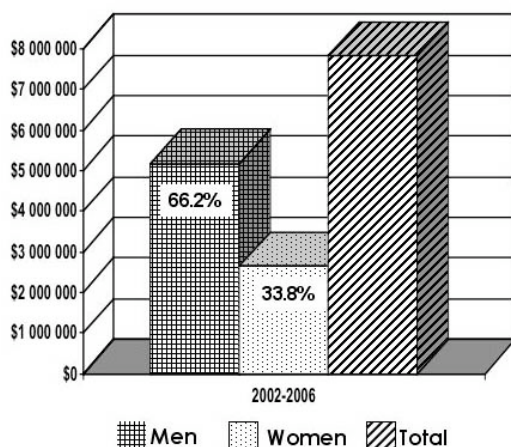


- ❖ Proportionately, women submit more projects to the Canada Council for the Arts than to other institutions
- ❖ 39% of the projects submitted were from women directors (488)
- ❖ 36% of projects (57) are selected, which is a deficit of 3%

Source : Josette Bélanger, Program Officer, Media Arts Section, Canada Council for the Arts

*(Research and creation, direction, scriptwriting
-English and French projects combined--Pan-Canadian data

Canada Council for the Arts (Media Arts) Amounts granted in Quebec by gender (2002-2006)



- ❖ For all programs combined, the Canada Council for the Arts awarded \$7.8 million in grants in Quebec over a five-year period
- ❖ Women received 34% of this amount

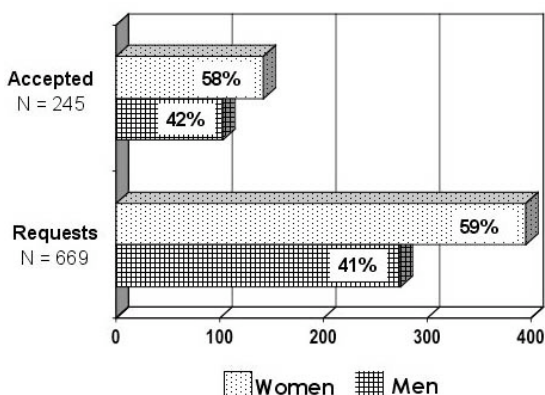
Compiled by Marie-Julie Garneau from information provided on the Canada Council website, October 20, 2007



Réalisatrices Équitables : The Canada Council for the Arts is an agency to which women may apply for funding directly, without a producer, distributor or broadcaster. Its evaluation criteria are primarily artistic.

Again, we note that in such instances, women fare better: they receive over one-third of funds granted.

By way of comparison...
Canadian Independent Film and Video Fund (FCFVI)
Requests submitted and projects accepted in Canada by gender
(2003–2007)



- ❖ The Canadian Independent Film and Video Fund (CIFVF) is a non-profit funding body that supports non-theatrical productions and provides \$1.5 million in funding annually
- ❖ During the period under consideration, 59% of the projects submitted to the CIFVF (395) were from women
- ❖ 58% of their projects were accepted (142)



Réalisatrices Équitables : This Canadian fund (CIFVF), which finances non-theatrical productions, is the only one where women are in the majority.

Unfortunately it is also the smallest (\$1.5 million annually)!

Société Radio-Canada
Distribution of women program directors shown by program category
(Fall 2007 season)

CATEGORY	WOMEN	
	Number	%
Program type		
Youth	5	20%
Family	2	20%
Variety-Magazines	16	44.4%
Variety-Show	0	0%
News, informations, public affairs	31	40.3%
Television serial	5	38.5%
Fiction series	0	0%
Sports	0	0%

❖ Notes : Téléjournal and Zone doc are not included in this compilation

Compiled by Marie-Julie Garneau for the week of November 11, 2007 based on the program schedule published by Radio-Canada



Réalisatrices Équitables : In program categories where production budgets are highest, namely fiction series and variety shows, women directors are totally absent.

Funding Agency Record

Projects submitted and accepted, and amounts granted to women directors (2002-2007)

AGENCY	Projects submitted By women	Women's projects accepted	Total budget	% of budgets granted to women
Canadian Television Fund	27%	27%	\$199M (yearly average)	10%
Telefilm Canada -Feature-length fiction	16%	13%	\$16.3M (2005-2006)	11% (2005-2006)
SODEC	-	28%	\$22.4M (2005-2006)	14% (2005-2006)
National Film Board of Canada -French Program	-	37%	\$9M (yearly average)	32%
Conseil des Arts du Canada -Media Arts - Quebec	39%	36%	\$1.6M (yearly average)	34%



Réalisatrices Équitables : In the case of institutions geared toward cultural businesses rather than toward individuals, women directors must deal more with intermediaries (producer, distributor, broadcaster...) as well as with constraints of an industrial nature. This clearly seems to put them at a disadvantage.

We note that women directors are the most poorly represented in the *industrial* world where as their presence is clearly more equitable in the *cultural* environment.

We also note that the higher an institution's budget, the more women directors are under-represented. The equity deficit is therefore even more substantial.

For example, women barely received a tenth of the combined budgets of the Canadian Television Fund and the Telefilm Feature Film Fund. The total of these two funds was more than \$1 billion (over five years). On the other hand, women directors received one-third of the combined budgets of the NFB (French Program) and Canada Council for the Arts (Quebec), which totalled under \$53 million (over five years).

Gender equality in employment, like Canadian diversity (which is broadly understood as cultural diversity) has been identified as a strategic priority by several institutions. Yet none of the programs has devised concrete measures or incentives to promote a better distribution of funding that takes gender into account.

Summary...

- ❖ Women make up 50.5% of Quebec's population.
- ❖ 43% to 45% of those enrolled in the primary film and television studies programs at Quebec universities are women (and up to 68% in television studies programs at UQAM).
- ❖ After entering the job market, women represent 29% of the membership of the Association des réalisateurs et réalisatrices du Québec. This is well below the percentage of women graduating from university programs.
- ❖ 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.
- ❖ The success rate of women is generally lower than that of men, both in terms of the number of projects accepted and amounts granted to directors.
- ❖ At institutions that are directly geared toward filmmakers (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 geared toward cultural businesses, the number of projects submitted involving women directors is lower:
 - ♦ 16% at Telefilm Canada – Feature Film Fund
 - ♦ 27% at the Canadian Television Fund
- ❖ At these institutions, the number of projects accepted as well as the budgets granted to women directors are lower, accounting for under 15% of the budgets:
 - ♦ 13% of feature-length projects at Telefilm
 - ♦ 10% of the budgets at the CTF for 27% of the projects
 - ♦ 14% of the budgets at SODEC for 28% of the projects (2005-2006)
- ❖ Women fare the most poorly at institutions geared toward cultural businesses, yet these are the institutions that distribute the largest amount of funding:
 - ♦ Over \$1 billion in five years for the Canadian Television Fund and the Canada Telefilm Feature Film Fund program combined compared to \$53 million for the NFB (French Program) and the Canada Council for the Arts (Quebec) combined.
- ❖ 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.
- ❖ **There is no indication that the situation for women directors will improve in the near future. In fact, we have found that in some instances there is a downward trend.**

And now...
