



## **WOMEN'S LABOUR ISSUES IN THE FILM AND TELEVISION INDUSTRY IN BRITISH COLUMBIA**

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**Prepared for the BC  
Institute of Film Professionals  
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## **EXECUTIVE SUMMARY**

### **PURPOSE OF STUDY**

While the film and television industry in BC has experienced significant growth over the last 10 years, there is a growing concern among industry representatives about the slow rate of growth of women employed in BC's entertainment industry. The purpose of the study was to undertake an environmental scan of BC's film and television industry, with a particular focus on the participation rates of women and the extent to which women film professionals feel that they are facing any barriers to success. The study also identifies actions that could be taken to increase women's participation and career development opportunities within all sectors of BC's Motion Picture industry.

### **METHOD OF STUDY**

The study gathered known literature, industry data, expert views, and quantitative and qualitative primary data on women's participation in BC's film and television production industry. In addition, interviews were conducted with 140 women film professionals representing all sectors of BC's film and television industry, 25 film school graduates, 9 faculty members from public and private post secondary institutions and 9 program managers from agencies that provide industry sponsored training. The research was overseen by an 11 member Steering Committee representative of all sectors of the film and television industry.

### **SURVEY OF WOMEN IN THE FILM AND TELEVISION LABOUR FORCE**

Major findings from the survey of women in the film and television labour force include:

1. The participation rate of women (32%) in BC's unionized sector of the industry is significantly lower than the overall participation rate of women in BC's labour force (47%).
2. The participate rate of women in Permittee (entry level) positions in BC's largest film union is less than 25%.
3. Women film professionals are seriously under-represented in certain occupations, especially at the higher levels.
4. Women film professionals are highly trained in proportion to their numbers in the industry. Women account for 40% of film students but only 32% of participants in the film and television industry labour force.
5. Women film professionals account for 22% of members on elected boards in BC film unions and guilds.
6. Little data is available on participation of women film professionals in the non-unionized sector. A small survey undertaken by Ference Weicker indicated that just 28% of

employees of companies in the non-unionized sector are female.

## **CONCLUSIONS**

The report makes conclusions in two areas – key factors affecting the participation rate of women in BC’s film and television industry and career development opportunities available for women film professionals in BC’s film and television industry workforce.

### **Key Factors Affecting the Participation of Women in BC’s Film and Television Industry**

1. Women in the film and television industry workforce are negatively impacted in their careers by gender stereotyping about their capabilities and potentials.
2. Women in the film and television industry with families face significant obstacles balancing work and family.
3. Women employed in the non-traditional work areas of the film and television industry face isolation and adjustment to a predominantly male dominated work culture.

### **Key Factors Affecting Career Development Opportunities for Women in BC’s Film and Television Industry**

1. Given the project based nature of employment, there is little incentive for individual film and television production companies to provide training, thus on the job experience is the most common means of developing skills in the industry.
2. Despite the high level of education and documented track record of volunteering, women experience more difficulties in gaining access to on the job training opportunities and developing the working relationships needed to secure employment because of the predominantly male work environment of the film and television industry.
3. Awareness of career entry paths is limited due to a lack of career planning resources across all sectors of the film and television industry in BC.

## **RECOMMENDATIONS**

A permanent coalition of industry organizations should be established to develop an action plan that will address and implement the following recommendations of this report:

1. **Set targets to increase women’s participation in under-represented departments and industry focused training.**
2. **Develop innovative programs to increase opportunities for women in job learning, mentorship, networking and knowledge transfer.**

- 3. Develop a coordinated and integrated approach to industry training and professional development.**
- 4. Clarify occupations and career pathways into and within the film and television industry.**
- 5. Develop and champion family friendly work environments in the film and television industry.**

The report ends by noting that through partnerships, awareness and advocacy, the many agencies, government, business and labour groups involved with BC's film and television industry can undertake the actions required to effect change and create equal and fair employment and advancement opportunities for women in BC's film and television industry work force.



Photos Courtesy of BC Film

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## I. INTRODUCTION

### A. PURPOSE OF THE STUDY

Film and television is an incredibly powerful medium in our expanding media and technology based society. According to PricewaterhouseCoopers latest Global Entertainment and Media Outlook Report, the global entertainment and media industry is forecast to record a 7.3% compound annual growth rate, reaching \$1.8 trillion US in 2009, up from \$1.3 trillion in 2004.

While the film and television industry in BC has experienced significant growth over the last 10 years, there is a growing concern among industry representatives about the perceived decline in the number of women employed in BC's entertainment industry. The BC Institute of Film Professionals (BCIFP), with funding support from Human Resources Skills Development Canada, formed an Industry Steering Committee to oversee this provincial study and address the significance of women's labour issues in the local film and television industry.

The purpose of the study was to develop an environmental scan of BC's film and television industry with specific analysis of the participation rate of women, both in terms of numbers of women participating in the industry, and to what extent women film professionals feel that they are facing any barriers to success. The specific objectives that were established for the study are highlighted below:

#### **OBJECTIVES OF THE WOMEN'S LABOUR ISSUES STUDY**

- ❑ Undertake a statistical analysis of female workers in all sectors of the industry, including both union and non-union environments, as well as women workers employed in technical and creative occupations.
- ❑ Analyze the impact of technological change, the unique physical demands of film related occupations and working conditions, and assess quality of life factors, family related issues, age demographics by occupational groupings and career pathways.
- ❑ Conduct in-depth research and interviews with industry stakeholders in order to gain insight to their perception of issues faced by women actively involved in the industry. These interviews must include women who are employed or seasonally employed as well as those who are no longer seeking employment and represent both "above the line" and "below the line" occupations in all sectors of the industry (film and television, commercial production, post production, industry associations and ancillary services).
- ❑ Conduct interviews with students, graduates and faculty members of Lower Mainland private and public post secondary institutions offering film and television production programs, diplomas and/or degrees to ascertain what ratio of females are successfully completing the programs/degrees and whether, after graduation, female students are successful in achieving their expectations.
- ❑ Prepare an interim written and final report that communicates the study findings and provides recommendations and an action plan to increase the participation and success rates of women in all facets of BC's film and television industry.

The study addresses key attributes of industry employment, including the unique occupational demands, quality of life factors, family related issues, age demographics and possible career pathways for women.

Based on the research and study findings, the report then identifies potential strategic options to increase the participation of women in the Film and Television Industry and enhance the career development opportunities available to them.

The BC Institute of Film Professionals (BCIFP) is a non-profit society whose members are drawn from organizations representing the local industry, public and private educational institutions and provincial government ministries and agencies with an involvement in film. The Association's mandate is to ensure that the BC film and television industry workforce has access to relevant education and training programs and acts as a point of contact for the public, government, educational institutions and the industry.

## **B. METHOD OF STUDY**

This study has gathered known literature, industry data, expert views and primary data (both quantitative and qualitative) on the film and television production industry within BC. The main focus of the study was to explore the experiences of women in the labour force, out of a concern that they may face particular barriers to success. The major steps that the research team undertook to analyze the participation rate of women in BC's film and television industry, assess potential barriers for women in the labour market and identify actions that could be taken to increase the participation and career development opportunities for women in the industry are summarized below.

### **KEY COMPONENTS OF THE FIELD RESEARCH**

- ❑ Meetings with the Steering Committee
- ❑ Collection and review of secondary data and background information
- ❑ In-depth interviews with 140 women film professionals representing all sectors of the BC film and television industry as well as unstructured interviews with a sample of veteran industry professionals and selected experts
- ❑ In-depth interviews with 25 film school graduates and 9 faculty members from public and post secondary institutions
- ❑ Interviews with 9 program managers offering industry sponsored training and professional development programs
- ❑ A focus group with members of the industry

Ference Weicker and Company conducted the study in two major phases. The focus of the first phase involved the preparation of a detailed work plan, which was then implemented in the second phase of the study. A description of each phase is provided below.

#### **1. Preparation of the Detailed Work Plan**

The major steps that the research team undertook to prepare the detailed work plan included:

- **Met with representatives of the Steering Committee established for the study.**

The Steering Committee members include:

- ❑ Eileen Hoeter, President - BCIFP

- Liz Shorten, Communications Manager – BC Film
  - Colin Browne, Professor – SFU School of Contemporary Arts
  - Anne Wheeler, Director, Writer, Producer
  - Pam Byers, Human Resources Skills Development Canada
  - Roula Lainas, Visual Effects Producer
  - Sharon McGowan, Producer – Professor, UBC Film Program
  - Christina Kasperczyk, Camera Technician IATSE 669
  - Dusty Kelly, IATSE 891 Business Agent
  - Sara McIntyre, Past President, Women in Film and Video Vancouver
- **Contacted industry and Steering Committee representatives to collect secondary data and obtain preliminary input into the study issues.**

To develop a preliminary statistical profile of the labour market and women's participation, Ference Weicker and Company collected both primary and secondary data from a number of different employment sources and occupational groupings. Local labour Unions and Guilds including IATSE 891, IATSE 669, ACFC, DGC, UBCP, the Writers Guild and Teamsters 155 provided data on union membership and women's participation rates.

- **Conducted an extensive literature review and Internet search to obtain copies of reports, studies, statistics and other materials relevant to women's labour issues in BC, other parts of Canada and internationally.**

Examples of the documents that were reviewed included:

- Cultural Human Resources Council, "News From CHRC: Studies Released on the Economic Impact of Culture", 2003
- Cultural Human Resources Council, "A Membership Strategy for Managers and Administration of Cultural Organizations", March 2005
- Directors Guild of Canada, "Production Managers Survey Results", November 2003
- Film Summit, "The Rising Economic Star: Charting the Course of British Columbia's Film and Television Industry", 2002
- Hill Strategies Research Inc., "Training Gaps Analysis of Documentary Filmmakers", March 1, 2005
- Justice David F. Tysoe, "Industrial Inquiry Commission Report Regarding the British Columbia Film Industry", February 2004
- Lin Frank, "DGA Summit on Diversity".
- Motion Picture Association Worldwide Market Research, "US Entertainment Industry 2004 MPA Market Statistics", 2004
- MovieMaker the Art and Business of Making Movies, "Shooting for the Stars: Women Cinematographers", Issue #25
- National Development Plan 2000 – 2006, "Gender Equality in Film and Media", 2000.
- National Screen Institute, "Our Success shows", Annual Report 2003-2004
- Nolan Elizabeth, "Women in Film: Past Achievement and Present Context
- Society of Independent Filmmakers, "Film Industry Development Program for the Victoria Film Industry Phase 1 – Final Report", March 2005
- The Sector Skills Council for the Audio Visual Industries, "Skill Set: Workforce Survey 2003", 2003
- The Women in the Directors Chair Workshop, "WIDC 2005", June 2004
- Trish Wilson's Blog, "Why are Women Directors Such a Rare Sight?", Mar. 08/05



- UK Film Council, “Success Through Diversity and Inclusion”, 2003
- Visual art, Media Arts and Design Enhancing Life Long Learning, “Quick Facts”
- Women in Film and Television - Toronto, “Equal Billing: Implementing Gender Equity in the Film and Television Industry”, 1992
- Women in Film and Television - Toronto, “Frame Work: Employment in Canadian Screen-Based Media – A National Profile”, 2004
- Women in Film, “Identity and Power”
- Women in Hollywood, “From Taxi Driver to Waterworld: 20 Years of Waiting for Women to Arrive in Hollywood”

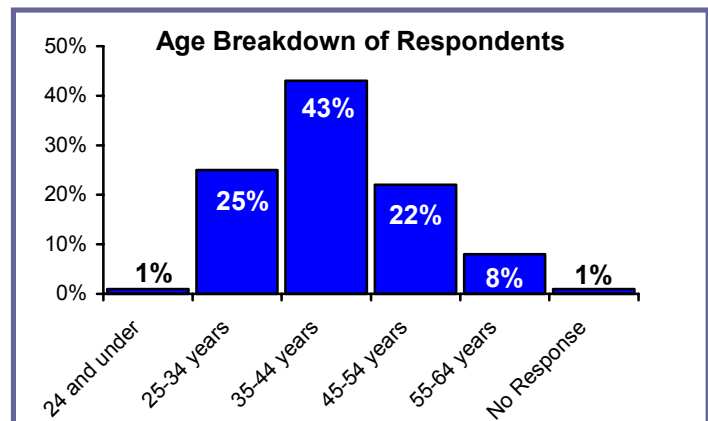
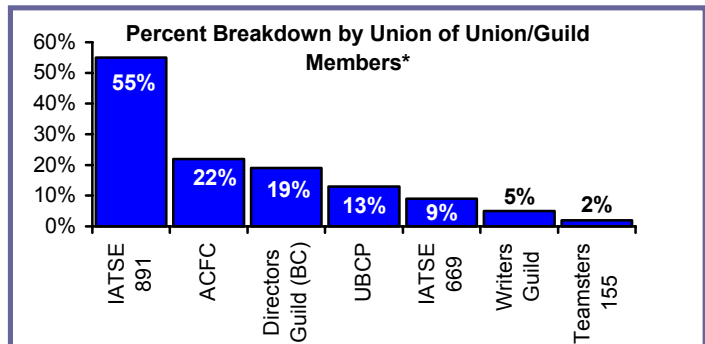
■ **Developed a work plan for the study.**

The work plan defined the sample of respondents to be surveyed and contained the draft questionnaire that was used in the interviews with industry participants.

**2. Implementation of the Field Research**

The major component of the field research involved in-depth structured telephone interviews with a cross section of 140 women film professionals representing all sectors of the BC film and television industry. The purpose of these interviews was to gain insight into the unique characteristics of industry employment and identify potential barriers that exist for women within the labour market. The sample of women was generated from a variety of sources including Union and Guild websites, the BC Film Producers list, Women in Film, the Steering Committee, the Reel West Digest and other industry contacts. Characteristics of the women who participated in the survey are highlighted below:

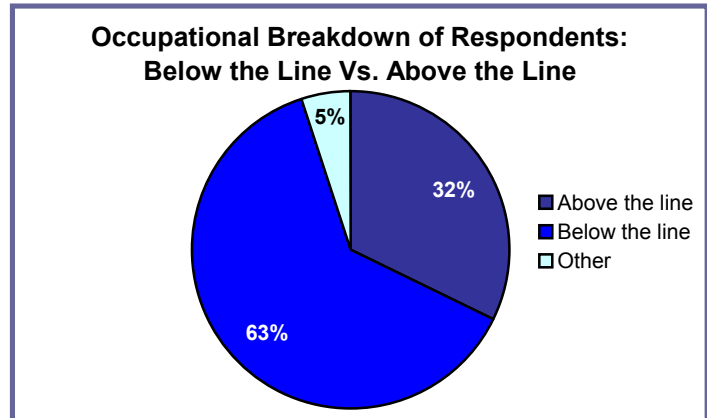
- 70% of women film professionals surveyed are members of a local film union or guild. Of those women who are represented by a local film union or guild, 55% are members of IATSE 891, 22% are members of ACFC, 19% are members of the Directors Guild of BC, 13% are members of the Union of BC Performers (UBCP), 9% are members of IATSE 669, 5% are members of the Writers Guild and 2% are members of Teamsters 155.
- 40% of women film professionals surveyed defined their relationship status as single, 29% are married and 25% are common law.
- 63% of the women film professionals surveyed do not have children, 34% have children, and 3% did not comment on whether they have children.
- The majority of women film



professionals surveyed are between 35 and 44 years of age and 74% of respondents are over the age of 35.

- 63% of women film professionals surveyed are employed in “below the line” industry occupations, compared to 32% who are employed in “above the line” occupations.

Although not a strictly random sample, the sample generated is considered to be representative of the range of creative and technical production jobs in BC’s television, film and commercial production sector and approximately reflects the spread of workers between US generated production, BC-based independent production, freelance workers and full-time employees.



A detailed summary of the results from the survey of women film professionals is provided in Appendix I. In addition to these formal interviews, Ference Weicker and Company conducted unstructured interviews with a number of veteran industry professionals and selected experts.

Other key components of the field research included:

- Conducted structured interviews with 24 female film school graduates and 9 faculty members from public and private post secondary institutions as well as unstructured interviews with 9 program managers offering industry sponsored training and professional development programs.**

The purpose of these interviews was to determine the extent to which female students are successfully completing degree/industry sponsored training programs and to identify any perceived barriers to education and training specific to women. The 24 film school graduates who were surveyed had completed film related Bachelor of Arts Degrees, Certificates or Diploma Programs at a number of educational institutions in BC including Vancouver Film School (12 students), the University of British Columbia (4), Simon Fraser University (3), Capilano College (3), the Centre for Digital Image and Sound (1) and the Canadian College of Film and Acting (1). Six of the film school graduates surveyed had graduated from their film program in 2005, 10 had graduated in 2004, 4 had graduated in 2003 and 4 had graduated in 2002 or earlier.

Nine faculty members were surveyed from 5 different educational institutions that provide film related education and training in British Columbia including Vancouver Film School (2 faculty members), University of British Columbia (2), Simon Fraser University (2), Capilano College (2), and Langara College (1). A summary of the survey results of film school graduates and faculty members is provided in Appendix II and III.

- Staged a focus group with members of the industry.**

The purpose of the focus group was to review the results of the preliminary field research and

discuss possible action plans and implementation strategies to increase participation and expand career opportunities for women in BC's film and television industry.

Ference Weicker and Company then prepared the draft and final reports that summarized the results of the research findings regarding women's labour issues in British Columbia's film and television industry.

## **D. STRUCTURE OF THE REPORT**

This report is divided into five chapters:

- This chapter has provided an overview of the purpose and method of study.
- Chapter II provides a description of the major dynamics that shape BC's production industry, highlights unique characteristics of employment and summarizes available labour force statistics regarding the participation of women in the industry.
- Chapter III provides an overview of film focused training and education programs in BC and then uses the results of the research to develop a profile of the participation of women in film related education programs and the link between education and industry employment.
- Chapter IV summaries the results of the research regarding key factors affecting the participation and advancement of women in BC's film and television industry; and
- Chapter V outlines various strategic options that could be pursued to increase the participation of women in BC's film and television industry and makes recommendations to enhance the career opportunities available to them.

A summary of key findings is provided at the conclusion of Chapters II, III and IV.

## **II. EMPLOYMENT OF WOMEN IN THE BC FILM INDUSTRY**

Film and television production is a major global economic industry. This first chapter provides an overview of the major dynamics that define BC's film and television industry, reviews the significant characteristics that shape the industry's employment landscape and then develops a statistical profile of the participation rate of women in BC's film and television industry, based on the relevant labour force statistics available.

### **A. CHARACTERISTICS OF THE BC FILM AND TELEVISION INDUSTRY**

British Columbia's film industry operates in a highly competitive global environment. Within this global market, major economic, technological, political and social trends continually affect the business environment. The effect is that the film industry must respond and continuously adapt to change, globally, nationally and locally. Escalating demand for content, combined with changing methods to create and distribute that content will significantly transform the media landscape in the next decade. New business models, audience fragmentation, globalization, vertical integration, corporate downsizing, independent contracting and the shift to digital media are some examples of the major trends impacting the industry globally and in BC.

Key factors that define BC's film and television production environment include:

- British Columbia's film and television production industry has matured over the last decade into an annual business of over \$1 billion.
- Film production creates jobs, economic activity and attracts substantial inward investment into British Columbia that would otherwise not take place.
- The production industry in BC is a complex, multi-sectored business environment that manufactures product for both domestic and foreign-based production companies.
- The volume of production activity in BC is volatile and largely influenced by external factors that directly impact the cost effectiveness of BC as a production location.
- The production landscape in BC is increasingly focused on feature film production.
- The domestic production sector in BC is comprised of a large number of predominantly small independent production companies.
- Unlike Ontario or Quebec, BC does not possess any large or locally based broadcasters, distributors or exhibitors.
- Overall growth within BC's "entertainment" industry cluster has the potential to drive economic activity, boost productivity and foster competitiveness and innovation within this rapidly evolving sector of the global economy.

### **B. THE NATURE OF EMPLOYMENT IN THE INDUSTRY**

The film industry is very unique industry from an employment perspective. The creative and technical process of producing film entertainment is a collaborative effort that requires input and cooperation from many different sources, including very creative artists and highly skilled technicians. Work in the film and

television industry tends to be project based, most workers are freelancers and the work itself is challenging and can mean extremely long hours and intense competition. Some of the unique characteristics of BC's film and television employment landscape include:

- The success of BC's film and television industry is largely based on the skills, creativity and talents of its workforce.
- Jobs related to the film industry draw on an extremely wide range of skills and abilities.
- The majority of jobs in the industry are project-based and most workers are self-employed and hired under contract.
- The film sector in BC is highly unionized.
- Recruitment methods for most film industry positions depend on the union/non-union status of the production.
- The unemployment rate among union members in 2004 was significant.
- There are relatively few opportunities for above the line talent in BC.

### **C. PARTICIPATION OF WOMEN IN THE BC INDUSTRY**

One of the basic hurdles to undertaking a statistical analysis of female workers in BC's film and television industry is the absence of any available statistics on the participation of women in the labourforce. The project based nature of most film employment, the tendency of some film-related employment to fall outside of recognized employment classifications (i.e., carpenters, animal handlers, caterers and accountants), and the diversity of approaches by different agencies to collect data at the local level, make it exceedingly difficult to get a clear snapshot of the full economic impact of film production in BC's economy, let alone the participation of women within that industry. To help overcome this obstacle, we have collected both primary and secondary data on the participation of women from a number of different employment sources and available industry statistics. Available data on the participation of women in the union environment, in the non-union environment, and on various boards is presented in this section.

#### ***Union Environment***

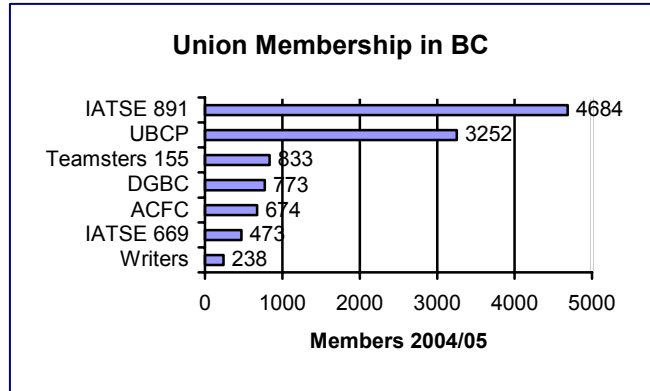
In comparison to the non-union sector, secondary statistics are available on the participation of women within BC's unionized film and television industry labourforce. Given the high level of production that falls under union jurisdiction in BC, these statistics provide a strong picture of the participation of women within the broader industry. The following tables and statistics, which have been provided by all of BC's Film Unions and Guilds, provide a breakdown of film employment by gender in the unionized sector of BC's film and television industry.

The statistics provided by Labour Unions and Guilds show that:

- **In 2004/05, the number of union members in BC's film and television industry totaled approximately 11,000 members.**

IATSE 891 and UBCP have the largest number of members at 4,684 and 3,252 respectively. The other Unions and Guilds represent significantly fewer members, ranging from a low of 238

members in the Writers Guild to a high of 833 in Teamsters 155. In addition to full members, the Unions and Guilds also have a large number of Permittee or Apprentice members. For example, as of April 2005, IATSE had 7137 Permittee members and UBCP had 1320 apprentice members.



- **Within the unionized labour force, approximately 32% of all members are female and 68% are male.**

Women’s participation in the unionized sector of the film industry is significantly lower than the participation of women in BC’s labourforce overall, which according to Statistics Canada data, is equal to 47%. ACFC has the highest participation of women among local labour unions at 41%, followed by UBCP (38%), the Writers Guild (34%), IATSE 891 (33%), the DGC-BC (31%), Teamsters 155 (16%) and IATSE 669 (9%).

**TOTAL UNION MEMBERSHIP IN BC, 2004/05**

Union/Guild	Male	%	Female	%	Total
Teamsters 155	703	84%	130	16%	833
Directors Guild – BC	530	69%	243	31%	773
I.A.T.S.E. 669	430	91%	43	9%	473
ACFC	396	59%	278	41%	674
I.A.T.S.E. 891	3156	67%	1528	33%	4684
UBCP	2000	62%	1252	38%	3252
Writers Guild	156	66%	82	34%	238
<b>Total</b>	<b>7414</b>	<b>68%</b>	<b>3556</b>	<b>32%</b>	<b>10970</b>

- **While women participate in virtually in every occupational category, it is evident that participation rates are strongly gender-based along specific occupational categories.** The following table contains the breakdown of female and male membership for various occupational categories that were provided by the Directors Guild, ACFC 2020, IATSE 891, and UBCP.

**NUMBER OF WOMEN MEMBERS WITHIN SELECTED OCCUPATIONAL CATEGORIES**

Occupational Category	Male	%	Female	%	Total
<b>Directors Guild – BC</b>					
Director	78	90%	9	10%	87
2 <sup>nd</sup> Unit Director	14	93%	1	7%	15
Production Manager	56	58%	40	42%	96

Occupational Category	Male	%	Female	%	Total
Unit Manager	6	55%	5	45%	11
Assistant Director	52	74%	18	26%	70
2 <sup>nd</sup> Assistant Director	36	54%	31	46%	67
3 <sup>rd</sup> Assistant Director	20	54%	17	46%	37
Location Manager	51	80%	13	20%	64
Asst Location Manager	47	78%	13	22%	60
Production Assistant	170	64%	96	36%	266
<b>Total</b>	<b>530</b>	<b>69%</b>	<b>243</b>	<b>31%</b>	<b>773</b>
<b>ACFC Local 2020</b>					
Accounting	6	18%	28	82%	34
Art	21	52%	19	48%	40
Construction	59	97%	2	3%	61
Continuity	0	0%	9	100%	9
Craft Service/1st Aid	1	12%	7	88%	8
Editing	15	62%	9	38%	24
Electric	49	98%	1	2%	50
Greens	1	100%	0	0%	1
Grip	41	95%	2	5%	43
Hair	2	11%	17	89%	19
Makeup	1	4%	22	96%	23
Production	11	31%	24	69%	35
Props	21	50%	21	50%	42
Publicity	1	50%	1	50%	2
Scenic Art	16	46%	19	54%	35
Security	15	94%	1	6%	16
Set Dec	37	47%	42	53%	79
Sound	17	89%	2	11%	19
SPFX	4	80%	1	20%	5
Transportation	76	97%	2	3%	78
Wardrobe	2	4%	49	96%	51
Wranglers	N/A	N/A	N/A	N/A	N/A
<b>Total</b>	<b>396</b>	<b>59%</b>	<b>278</b>	<b>41%</b>	<b>674</b>
<b>IATSE Local 891</b>					
Accounting	31	16%	160	84%	191
Allied Crafts	22	76%	7	24%	29
Art	131	56%	101	44%	232
Construction	957	95%	50	5%	1007
Costume	38	11%	313	89%	351
Editors	67	59%	47	41%	114

Occupational Category	Male	%	Female	%	Total
First Aid/Craft Service	31	36%	55	64%	86
Greens	51	86%	8	14%	59
Grips	373	96%	14	4%	387
Hair	23	28%	60	72%	83
Lighting	385	97%	13	3%	398
Makeup	22	18%	99	82%	121
Paint	281	70%	118	30%	399
Production Office	30	17%	152	83%	182
Props	130	65%	70	35%	200
Publicity	1	6%	16	94%	17
Script Supervisors	2	4%	51	96%	53
Set Decoration	245	58%	178	42%	423
Sound	94	90%	10	10%	104
Special Effects	234	96%	9	4%	243
Video	5	100%	0	0%	5
<b>Total</b>	<b>1531</b>	<b>33%</b>	<b>3153</b>	<b>67%</b>	<b>4684</b>
<b>Union of BC Performers (UBCP)</b>					
Extra	1524	61%	984	39%	2508
Principal	1748	61%	1102	39%	2850
Stunt	264	76%	83	24%	347
Voice	291	64%	161	36%	452
<b>Total</b>	<b>3827</b>	<b>62%</b>	<b>2330</b>	<b>38%</b>	<b>6157</b>

In many occupations or departments, women are significantly under-represented. Departments with low participation rates for women include special effects (4%), sound (10%), lighting (3%), grip (4%), construction (5%), greens (14%), director (10%), 1<sup>st</sup> assistant director (26%), stunt performer (24%), transportation (3%), security (6%), director of photography, camera operator and still photographer.

On the other hand, women are significantly over-represented in wardrobe (89%), production office (83%), makeup (82%), hair (72%), publicity (94%), craft service/1<sup>st</sup> aid (64%), script continuity (96%) and accounting (84%). Occupations or departments where participation rates are more evenly balanced include production managers (42%), 2<sup>nd</sup> and 3<sup>rd</sup> assistant directors (46%), art (44%) editors (41%), props (35%) set decoration (42%) and principal actors and extras (39%).

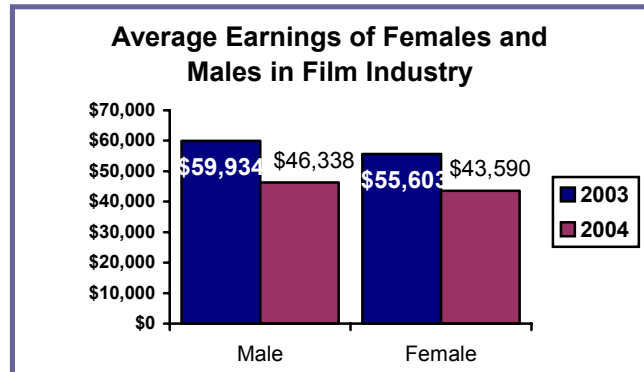
- **While membership in a union does not necessarily equate to employment levels, earnings data from IATSE 891 and employment activity levels from the Directors Guild and UBCP indicate that the membership data is relatively indicative of employment.**

In 2004, female members of **IATSE 891** earned an average of \$43,960 compared to \$46,338 for male members. It is interesting to note that average earnings fell by more than 20% for both groups in 2004, from \$55,603 for female members and \$59,934 for male members in 2003. In



2004 the average hourly wage was \$30.59 for IATSE 891 female members and \$31.20 for IATSE 891 male members. Hourly wage rates have remained more or less consistent since 2002.

According to the **Directors Guild – BC**, the average number of days worked by female members was 88 as compared to 91 for male members. A comparison of days worked by gender for members in 2004 for selected occupations indicates that:



- 23% of female production managers worked over 150 days compared to 30% of male production managers;
- 46% of female location managers worked over 150 days compared to 33% of male location managers;
- 11% of female 1<sup>st</sup> Assistant Directors worked over 150 days compared to 21% of male 1<sup>st</sup> Assistant Directors; and
- 33% of female Production Assistant worked over 150 days compared to 35% of male production assistants.

The data shows that there are very few women directors represented by the Directors Guild BC. However, there is higher than average participation for women Production Managers, Unit Managers, and 2nd and 3rd Assistant Directors.

According to 2004 employment statistics provided by the **Union of BC Performers (UBCP)**, females had 38% of principal roles in commercials and 39% in Film and TV. In Stunts, females had 32% of roles in commercials and 20% of roles in Film and TV. For voice work, females had 31% of the work in commercials and 40% in film and television. Average earnings for members of UBCP by gender for Principal, Stunt and Voice over work in commercials equaled \$7,243 for female members in 2004 compared to \$7,268 for male members. Average earnings for principal, stunt and voice work in film and television for 2004 for female members equaled \$18,650 compared to \$20,080 for male members.

- **A review of a sample of three selected feature films and three television series that were in production in BC in 2004 found that 30% of the 245 production positions were filled by women.**

As part of this study, an analysis was conducted on the gender breakdown for below the line occupations for a sample of productions, including three feature films and three television series (Stargate SG-1, Stargate Atlantis, Da Vinci's Inquest, Man About Town, Are We There Yet?, and Two for the Money). The results are summarized below.

**GENDER BREAKDOWN BY OCCUPATION FOR A SAMPLE OF THREE FEATURE FILMS AND THREE TELEVISION SERIES**

<b>Production Breakdown</b>	<b>Male</b>	<b>%</b>	<b>Female</b>	<b>%</b>	<b>Total</b>
Production Manager	4	67%	2	33%	6
Production Coordinator	1	17%	5	83%	6
1 <sup>st</sup> Assistant Director(s)	7	78%	2	22%	9
Accountant	1	17%	5	83%	6
Production Designer	2	33%	4	67%	6
Super. Art Director	5	83%	1	17%	6
DOP	8	100%	0	0%	8
First Aid/Craft-service	5	56%	4	44%	9
Construction Coordinator	6	100%	0	0%	6
Construction Foreman	9	100%	0	0%	9
Construction Buyer	4	100%	0	0%	4
Costume Designer	0	0%	6	100%	6
Asst Costume Design	0	0%	6	100%	6
Head Greens	3	100%	0	0%	3
Key Grip	6	100%	0	0%	6
Best Boy Grip	6	100%	0	0%	6
Rigging Grip	6	100%	0	0%	6
BB Rigging Grip	5	100%	0	0%	5
Gaffer	7	100%	0	0%	7
BB Electrics	9	100%	0	0%	9
RG Gaffer	6	100%	0	0%	6
Locations	6	86%	1	14%	7
Makeup Artist	2	33%	4	67%	6
1 <sup>st</sup> Assistant Makeup	0	0%	6	100%	6
SPFX Makeup	2	100%	0	0%	2
Hair	0	0%	6	100%	6
Paint Coordinator	6	100%	0	0%	6
Paint Foreman	8	89%	1	11%	9
Prop Master	5	71%	2	29%	7
Unit Publicist	0	0%	6	100%	6
Script Supervisor	0	0%	9	100%	9
Security	4	100%	0	0%	4
Set Dec	5	63%	3	37%	8
Sound Mixer	6	100%	0	0%	6
Boom	6	100%	0	0%	6
SPFX Supervisor	6	100%	0	0%	6

Production Breakdown	Male	%	Female	%	Total
BB SPFX	4	100%	0	0%	4
Transport Coordinator	6	100%	0	0%	6
Transport Capt.	6	100%	0	0%	6
<b>Total</b>	<b>172</b>	<b>70%</b>	<b>73</b>	<b>30%</b>	<b>245</b>

**Non-Union Environment**

It is very difficult to measure the participation of women in the non-unionized sector of the industry due to the lack of secondary sources of statistics on this sector of the industry and the highly decentralized nature of the industry, which makes it difficult to develop a representative profile. Three sources of data that provide at least some indication include:

- **A small survey was conducted of companies that are active in the non-unionized environment.** Ference Weicker and Company received data from nine companies who reported that they employed 103 people of whom 29 (28%) are women.
- **Data provided by the CFTPA.** The CFTPA is a national trade association that represents production companies involved in television, film and interactive media. The BC Producers Branch of the CFTPA currently has 55 member companies. Of those 55 companies, 22 (40%) are run by females.
- **The composition of the BC Film Writers List.** The list includes 34 writers, of whom 8 (24%) are female. The Emerging Writers list includes 14 writers, of whom 6 (43%) are female.

**Participation by Gender on Union Executive and Professional Association Boards**

Another indication of the participation in the industry is the number of women on the elected boards of BC’s film unions and guilds. As indicated in the table below, women fill 22% of elected positions while men fill 78% of the positions. This percentage is lower than the participation rate for women (32%) in the unionized labour force overall.

**ELECTED BOARDS AND EXECUTIVE BOARDS  
IN SELECTED FILM INDUSTRY UNIONS/GUILDS**

Union	Male	%	Female	%	Total
Union of BC Performers – Executive	7	64%	4	36%	11
IATSE Local 891	7	70%	3	30%	10
IATSE 669 – Western Canada	11	92%	1	8%	12
ACFC West, Local 2020 CEP	6	86%	1	14%	7
Directors Guild of Canada – BC	3	75%	1	25%	4
Teamsters 155	6	86%	1	14%	7
<b>Total</b>	<b>40</b>	<b>78%</b>	<b>11</b>	<b>22%</b>	<b>51</b>

Women account for 46% of members on the boards of industry professional associations. If *Women in Film and Video Vancouver* (WIFVV) is removed from the total, the participation rate of women falls to 33%, which is still slightly higher than the participation rate of women within the unionized sector of the industry.

**PARTICIPATION IN SELECTED PROFESSIONAL ASSOCIATION BOARDS BY GENDER**

Professional Association	Male	%	Female	%	Total
Motion Picture Production Industry Assn.	10	91%	1	9%	11
BC Film Commission Advisory Board	12	86%	2	14%	14
British Columbia Film Academy – Western Division	3	43%	4	57%	7
Women in Film and Video	0	0%	15	100%	15
Leo Awards	10	83%	2	17%	12
BC Institute of Film Professionals	2	33%	4	67%	6
CFTPA – BC Branch	3	38%	5	62%	8
<b>Total</b>	<b>45</b>	<b>54%</b>	<b>38</b>	<b>46%</b>	<b>83</b>

**D. OTHER STUDIES ON THE PARTICIPATION OF WOMEN**

As a comparison, several relevant sources of industry data are available on the participation of women in the film and television industry outside of British Columbia. A summary of the key findings from recent studies on the participation of women in other jurisdictions is provided below.

**Framework: Employment in Canadian Screen Based Media – A National Profile, 2004**

Women in Film and Television Toronto’s Framework Report collected statistics about Canada’s screen based media workforce, including the participation of women. Selected findings from the study include:

- **Women have made substantial gains in the film and television workforce since 1989 when WIFT-T first published its study that measured women’s participation in the Canadian Film and Television industries.** According to the report, at large private broadcasters, women significantly increased their representation in upper level management positions to 28% in 2001 from 7% in 1988. The majority of private production companies have at least one female owner and female producers in private production companies have increased from 29% in 1989 to over 60% in 2003.
- **Despite these gains, women are still under-represented in some key creative roles.** Women represent just under 10% of directors belonging to the Directors Guild of Canada and make up just 15% of film and video camera operators. Women continue to dominate clerical positions in every facet of the industry, accounting for 88% of production company clerical workers and 85% of clerical workers in large private broadcasters. Women are also underrepresented in technical jobs in all screen based media sectors.

The report presents a series of statistics on the representation of women in selected Screen Based Unions and Guilds in Canada (ACTRA, the Writers Guild, the Directors Guild and the National Association of

Broadcast Employees and Technicians), which are summarized below:

- The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) is a national organization of 19,500 Canadian professional performers working in the English language recorded tape or digital media, including film, television and video. ACTRA has 10 branches across the country and includes UBCP in British Columbia. In terms of representation, 41.5% of ACTRA members are women.
- The Writers Guild of Canada (WGC) is a national association representing more than 1700 screenwriters working in film, television, radio and multi-media production in Canada. In terms of participation, 30.6% of members of the Writers Guild are women.
- The Directors Guild of Canada (DGC) is a national labour organization that represents key creative and logistical personnel in the motion picture industries. The DGC represents directors, production managers, location managers, production designers and their assistants and trainees nationwide. In terms of guild participation, 38.4% of members are women. In all direction categories, women represent 31.6% or less of the membership. They represent only 9.8% of directors and 20.1% in the 1<sup>st</sup> Assistant Director category compared to their 38.4% share of the total membership. Among Production Managers, women are only slightly under-represented (36.8%) compared to their share of the overall membership (38.4%). Women represent a larger share of the Production Coordinator job category (83%) and Assistant Production Manager (50%).
- The National Association of Broadcast Employees and Technicians (NABET) represents workers in the broadcasting, distributing, telecasting, recording, cable, video, sound recording and related industries. The Union represents 12 job categories and about one half of NABET membership is in three job categories: grip/lighting, transportation, and construction/painting. Just over 24% of NABET membership is made up of women. Women represent 90% and 87% of the membership of the wardrobe and hair/makeup job categories and 7.8% in transportation, 7.7% in TV Technical, 6.4% in labour and 6% in construction/paint. In all other job categories women are underrepresented except for props (26.8%) and set decoration (22.9%).

**Directors Guild of America – Report on Employment of Women and Minority Directors 2003/04**

The Directors Guild of America recently released a report on the employment of women and minority directors by television networks on the “top forty” prime time drama and comedy series in 2003-2004. Of the 865 total episodes in 2003-04, Caucasian males directed 741 episodes (86%), women directed 60 episodes (7%), African Americans directed 49 episodes (6%), Latinos directed 16 episodes (2%), and Asian Americans directed only 10 episodes (1%).

The 2003-04 statistics show a significant decline in the hiring of women - a drop from 11% last season to a mere 7% of total episodes in 2003/04. A total of 15 of the top 40 series hired no women directors including Friends, Everybody Loves Raymond, Navy NCIS, Becker, Less than Perfect, Malcolm in the Middle, CSI, Without a Trace, Law & Order, SVU, JAG, Yes, Dear, 24, According to Jim, The District; and Good Morning Miami.

The following shows have demonstrated a four-year pattern of zero or minimal efforts in hiring women and/or minority directors:

- Everybody Loves Raymond (CBS/Talk Productions) has not hired a women director for any of its 96 episodes over the past four seasons.

- Friends (NBC/Warner Bros) did not hire a women director for any of the 92 episodes in its final four seasons.
- JAG (CBS/Paramount Pictures) has not hired a women director for any of its 99 episodes in the past 4 seasons.
- CSI (CBS/CBS Broadcasting) hired no women directors in the 2003-04 season, and only one woman to direct one of 92 episodes in the past four seasons.
- Malcolm in the Middle (Fox/Regency TV Productions) did not hire a women director this season and only 4 of its 90 episodes have been directed by women.

The following shows have shown good faith in their hiring of women and minority directors during the 2003/04 season:

- Cold Case (CBS/Warner Bros) hired women and minorities to direct 8 out of 21 episodes (38%)
- The Practice (ABC/Kelley Productions) hired women and minorities to direct 8 out of 23 episodes (35%)
- Third Watch (NBC/Warner Bros) hired women and minorities to direct 40 out of 97 total episodes (41%) over the past 4 seasons
- Frasier (NBC/Paramount) hired women and minorities to direct 28 out of 73 total episodes (38%) over the past four seasons.
- ER (NBC/Warner Bros) hired women and minorities to direct 21 out of 81 total episodes (26%) over the past 4 seasons.

### **Boxed In: Women on Screen and Behind the Scenes in the 2003/04 Prime Time Season**

Boxed In, a study conducted by Dr. Martha M. Lauzen, Professor at the San Diego State University, examined 1,852 individuals working behind the scenes on one randomly selected episode of every prime time drama and situation comedy airing on six networks (ABC, CBS, NBC, UPN, WB) in the 2003/04 season. The study also examined 1,580 characters appearing on one randomly selected episode of every drama and situation comedy airing on six broadcast networks during the 2004-04 prime time season. Selected findings from the study include:

- In the 2003/04 prime time season, women comprised 23% of all creators, executive producers, producers, directors, writers, editors and directors of photography working on situation comedies and dramas airing on the broadcast networks.
- Of the programs analyzed, women fared best as producers (33%), followed by writers (31%), executive producers (20%), creators (18%), directors (14%), editors (10%) and directors of photography (0%).
- Programs airing on UPN employed the highest percentage of behind the scenes women (33%), followed by WB (28%), NBC (23%), CBS (21%), ABC (20%) and Fox (18%).
- On screen, male characters outnumbered female characters by almost two to one (60% males

and 40% females). Overall female characters were younger than their male counterparts. Women 40 and older comprised 12% of all characters whereas males 40 and older accounted for 26% of all characters.

- Among major characters only, males were more likely to hold roles as leaders than females. For example, 100% of those holding political office were male, 100% of corporate leaders and 77% of business owners were male. However, 56% of those serving in the judicial branch were female.

### **The Celluloid Ceiling: Behind the Scenes Employment of Women in the Top 250 Films of 2003**

The Celluloid Ceiling is an annual study conducted by Dr. Martha Lauzen, professor at the School of Communication at San Diego State University. The study analyzed behind the scenes employment of 2,359 individuals working on 209 of the top 250 US grossing films of 2003 with combined box office grosses of approximately \$8.8 billion. Selected findings from the study include:

- In 2003, women made up only 17% of individuals working in key behind the scenes roles on the top 250 grossing films. Approximately one out of five films released in 2003 employed no women directors, executive producers, producers, writers, cinematographers or editors.
- A historical comparison of women's employment on the top 250 films in 2003 and 1998 reveals that the percentages of women executive producers, directors, editors, and cinematographers have declined, the percentage of women writers has remained stable and the percentage of women producers has increased slightly.
- Women comprised 6% of all directors working on the top 250 films and 4% of directors working on the top 100 films of 2003. Ninety three percent of the top 250 films and 96% of the top 100 films had no female directors.
- Women accounted for 13% of writers working on the top 250 films and 11% of writers working on the top 100 films in 2003. Eight two percent of the top 250 films and 83% of the top 100 films had no female writers.
- Women accounted for 15% of all editors working on the top 250 films and 13% of editors working on the top 100 films of 2003. Women comprised 2% of all cinematographers working on the top 250 and 1% of cinematographers working on the top 100 films of 2003.
- By genre, women were most likely to work on documentaries and romantic comedies and least likely to work on horror or sci-fi features. Women comprised 29% of individuals working on documentaries, followed by 26% on romantic comedies, 24% on fantasy features, 19% on animated features and dramas, 16% on comedies and action adventure features, 10% on sci-fi features and 8% on horrors.

**SUMMARY OF KEY FINDINGS**  
**EMPLOYMENT OF WOMEN IN THE BC FILM INDUSTRY**

- ❑ The industry is highly unionized and it is estimated that labour unions represent 95% of British Columbia film crews. Women account for 32% of the 11,000 union members in BC's film and television industry. ACFC has the highest participation of women among local labour unions at 41%, followed by UBCP (38%), the Writers Guild (34%), IATSE 891 (33%), the DGC-BC (31%), Teamsters 155 (16%) and IATSE 669 (9%).
- ❑ While women participate in virtually in every occupational category, it is evident that participation rates are strongly gender-based along specific occupational categories. Departments with low participation rates for women include special effects (4%), sound (10%), lighting (3%), grip (4%), construction (5%), greens (14%), director (10%), 1st assistant director (26%), stunt performer (24%), transportation (3%), security (6%), director of photography, camera operator and still photographer. On the other hand, women are significantly over-represented in wardrobe (89%), production office (83%), makeup (82%), hair (72%), publicity (94%), craft service/1st aid (64%), script continuity (96%) and accounting (84%). Occupations or departments where participation rates are more evenly balanced include production managers (42%), 2nd and 3rd assistant directors (46%), art (44%) editors (41%), props (35%) set decoration (42%) and principal actors and extras (39%).
- ❑ Little data is available on participation of women in the non-unionized sector. A small survey that we conducted of companies that are active in the non-unionized environment found that 28% of their employees are women.



### III. TRAINING AND EDUCATION

Human resource development is critical to the success and productivity of any industry and, in the creative industries, where technology, art and business converge, education and training is even more essential. This chapter provides a brief overview of the film and television related training and education programs in BC and examines selected enrollment statistics. The chapter then summarizes the key findings regarding training and education issues from the surveys Ference Weicker and Company conducted with over 180 industry participants, film school graduates and faculty.

#### A. OVERVIEW OF TRAINING AND EDUCATION PROGRAMS IN BC

Universities, colleges, private schools and industry associations throughout BC offer education and training related to film and television production and the entertainment arts. Courses and programs vary from full-time, multi-year degrees through diplomas to short workshops and weekend seminars. The focus of training and education covers different aspects of the entertainment industry, from digital filmmaking, to acting for the screen, to craft positions, to pitching and finding financing, to entertainment administration and management.

The target market for film related training and education in BC is very broad and caters to all types of learners. Some programs target students interested in entering a career in film, others cater more toward the creative artist, and others focus on industry professionals and/or continuous learners who are interested in advancing their skills and career. A description of the film education and training providers and the programs that are available at both private and public institutions as well as through industry sponsored training associations is provided in Appendix IV.

Key characteristics of film and television related training and education in BC include:

- **The number of private sector institutions that offer film related training and education has multiplied in recent years.** According to the Private Post Secondary Education Commission of BC (PPSEC), more than 20 private schools in British Columbia offer film-related training, ranging from full-time one-year programs to part-time workshops and set-etiquette certificates. Several schools throughout BC provide focused training in specific areas, including acting, animation, hair and make-up, sound design and new media training.
- **The type of student varies by the type of program being offered.** In general, most students are in their early to late twenties with some previous experience or education and are, for the most part, BC residents. Some of the schools attract high school graduates, while others, due to the need to have a portfolio to apply, attract a more mature student. Students may be unemployed, recent graduates from other programs or interested in pursuing a new career. While most students are from BC, several of the private schools, most notably Vancouver Film School, attract a higher proportion of international students.
- **Film and media courses offered by colleges, universities and private institutions are popular in BC and most students make a considerable financial contribution in order to participate.**
- **With this sector, formal training is only one part of the equation.** Personal recommendation and the ability to demonstrate on set experience are also significant factors in terms of accessing employment.

## B. EDUCATION STATISTICS FROM SELECTED INSTITUTIONS

As part of this study, Ference Weicker and Company collected enrollment statistics from leading educational institutions including BCIT, Capilano College, SFU and UBC. We also sought but were not successful in obtaining a breakdown of enrollment by gender at Vancouver Film School, which is a private organization. As indicated below, depending upon the program, female students accounted for approximately 40% of enrollment at University level film school programs and in BCIT’s Broadcast and Media program.

### SELECTED ENROLLMENT STATISTICS BY INSTITUTION AND GENDER, 2002 AND 2004

College/University	2004				2002			
	Male	%	Female	%	Male	%	Female	%
<b>BCIT</b>								
Broadcast & Media – TV	57	60%	38	40%	55	63%	33	37%
Film Flex	20	87%	3	13%	N/A	N/A	N/A	N/A
<b>Capilano College</b>								
Motion Picture Production Certificate	145	72%	56	28%	118	68%	56	32%
Motion Picture Production Diploma	21	66%	11	34%	N/A	N/A	N/A	N/A
Acting for the Camera	28	53%	25	47%	27	52%	25	48%
Asst Director Apprenticeship	5	71%	2	29%	31	54%	26	46%
Asst Location Manager	8	100%	0	0%	30	62%	18	38%
Cinematography	27	78%	8	22%	N/A	0%	N/A	0%
Costuming	1	3%	36	97%	1	3%	30	97%
Entry Level Grip	37	93%	3	7%	22	54%	19	46%
Entry Level Lighting	35	95%	2	5%	15	83%	3	17%
Set Decorator Apprenticeship	10	40%	15	60%	37	56%	29	44%
Aboriginal Film and TV Production	18	45%	22	55%	27	62%	17	38%
<b>UBC</b>								
Film Production - Major	24	60%	16	40%	10	67%	5	33%
<b>SFU</b>								
Film Program	16	57%	12	43%	13	59%	9	41%

As indicated in the table, the ratio of female to male students varies significantly by program. Statistics on University degree programs in film production delivered by UBC and SFU indicate that female students

account for approximately 40% of total enrollment, although this percentage fluctuates. At Capilano College, female students account for approximately 36% of graduates across all of College’s craft and film production training programs.

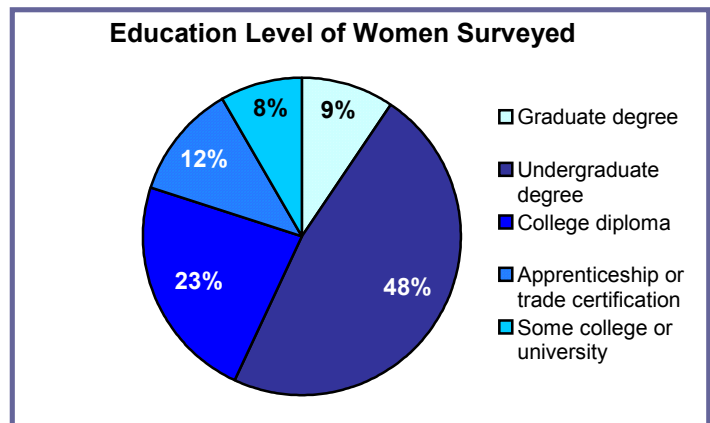
Overall, statistics indicate that the percentage of women in film related educational programs in BC is somewhat higher in comparison to their participation in the unionized sector of the labourforce (32%).

**C. PARTICIPATION OF WOMEN IN TRAINING AND EDUCATION**

This section summarizes the results of the surveys Ference Weicker and Company completed with women film professionals, graduates and faculty regarding the participation of women in film related training and education and highlights key issues that impact that participation.

**1. The level of education among women within BC’s film and television industry workforce is high.**

Ninety-five percent of the women film professionals that were surveyed have achieved education levels above a high school diploma. More specifically, 9% of the women surveyed have graduate degrees, 45% have undergraduate degrees, 22% have college diplomas, 8% have some college or university courses and 11% have completed apprenticeships or trade certifications.



Education in film, theatre, broadcasting, creative writing, journalism and design are the most common areas of study among the women surveyed. Examples of other areas include professional designations such as Certified General Accounting (CGA), Hairdressing and Urban Planning.

**2. There is a strong interest in continuous learning amongst women film professionals.**

In the past 12 months, 55% of the women film professionals surveyed have taken film related training to further develop their skills in the industry. The subject areas for training were extremely diverse and ranged from conflict resolution, film finance, HDTV, to First Aid and computer design. The most common “above the line” focused subject areas included producing, directing, acting, writing and financing. Common “below the line” subject areas focused on management, software, computer design, post production, camera and lighting and make-up effects.

Over 10% of the women surveyed indicated that they are currently in the process of completing a film related diploma, degree or apprenticeship program and several respondents indicated that they would be starting advanced training programs, either at the Canadian Film Centre or a Graduate degree program at a University this fall.

Eighty-seven percent of female film school graduates and 74% of women film professionals felt they need further training to be more successful in their field. Common subject areas for further training include producing, directing, camera and lighting, computer software, financing and packaging, business development and marketing and self-promotion strategies.

**3. Only 10% to 20% of female film school graduates have previous work experience in the industry prior to enrolling in a film related education program.**

About one-in five of the recent graduates indicated that they had previous industry work experience prior to enrolling in the program. Examples of previous work experience included production assistant, camera trainee, set decoration, props, agent manager, carpenter and stunt performer. According to faculty estimates, the percentage of students with previous industry experience was generally less than 10%, although this figure varies by institution and program.

**4. Most of the recent women film graduates (90%) had a specific career goal or objective when they started their program.**

The most common career objectives of those women entering education included:

- Producer;
- Director,
- Screenwriter and
- Make-up artist.

Over 40% of the women with a specific career goal have shifted or changed their career objective, most commonly because of the competitiveness within that field, greater awareness of other career directions and opportunities, and a desire for better and more regular compensation.

**5. The ratio of female to male students varies significantly by program.**

Women film school graduates were asked to comment on the ratio of women compared to men enrolled in their program. For film production programs, responses ranged from a low of 5% to a high of 30% women. In one case, one student reported being the only female in a class of 25. For make-up design, the ratio of women participating was close to 100%. For Entertainment Administration programs, there were typically more women than men in the program.

Several female graduates commented that, while the participation of women started off more balanced, the percentage of female graduates completing the program was proportionally less. This was not confirmed by the faculty members. Most faculty members did not notice a difference between the graduation rates between female and male students, although several commented that women tend to be more self-directed. Those who noted a difference indicated that young males, especially foreign students, were more likely to drop out of the program as a result of being homesick. Barriers to completion for all students include the high workloads and the dedication and commitment required.

Faculty commented that the ratio of women participating is largely dependent on the type of program. For example:

- The ratio of women in grip and lighting programs is estimated to be between 5-10%;
- For directing, the ratio is about 25%;
- For cinematography and screenwriting, the ratio of women is approximately 30%;
- For film production programs, the ratio climbs to between 30% and 35%;
- For acting, the ratio is over 50% and for set decoration, the ratio is about 65%; and
- For costume, the ratio is anywhere from 95% to 100%.

These estimates parallel the statistics provided by the educational institutions in terms of the

participation rates of women.

**6. One-third of the faculty members indicated that their institution made an effort to balance the gender mix in the program.**

Several faculty members commented that, while there is no official policy, they are conscious about the gender mix in their respective programs. Other comments included that, due to the commercial focus of the institution, the policy is to take whoever applies to the program, regardless of gender.

**7. Fewer than one-third of the recent female graduates indicated that they noticed any form of gender bias in the program.**

When asked if they noticed any form of gender bias that affected how they were able to participate in the program:

- 29% of women graduates did notice some form of gender bias;
- 50% did not notice any form of gender bias; and,
- 21% did not respond or were unsure.

Comments with respect to forms of gender bias included that women were often denied access to certain areas, particularly in camera. There was a perception that women are not as technically minded and, given that men have a tendency to be more aggressive, getting access to equipment for women was perceived as being more difficult.

## **D. LINK TO EMPLOYMENT**

This section summarizes the results of the surveys with women film professionals, graduates and faculty regarding the link between education and employment.

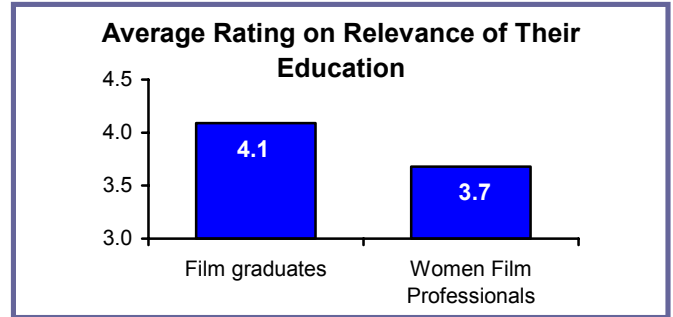
**1. Placement surveys indicate that graduates of film and television related education programs are generally successful in obtaining related employment after graduation.**

For example, findings from BCIT's Graduate Outcomes Survey for Broadcast and Media Communication Diploma program indicate that 75% of graduates are employed in a related job, 14% are employed in other employment and 8% are unemployed. The average full time monthly salary of those in education related work is \$2,550 and 90% were employed within 2 months of graduation.

Findings from Capilano College Students Outcomes Survey for all film students indicate that 71% of graduates are currently working and 29% are unemployed. Seventy-eight percent of graduates spent less than 2 months actively looking for a job, 31% indicated that the training they received was very useful in terms of getting a job and 30% indicated that their job is very related to their studies.

Of the recent graduates that were surveyed, 50% had paid work in the last three months and 50% had not. However, 25% of those surveyed had only just completed their education in 2005. Of those surveyed, 59% of respondents had earned less than \$20,000 in gross earnings in the last year, 8% had earned between \$20,000 and \$40,000 and 4% had earned between \$40,000 and \$60,000.

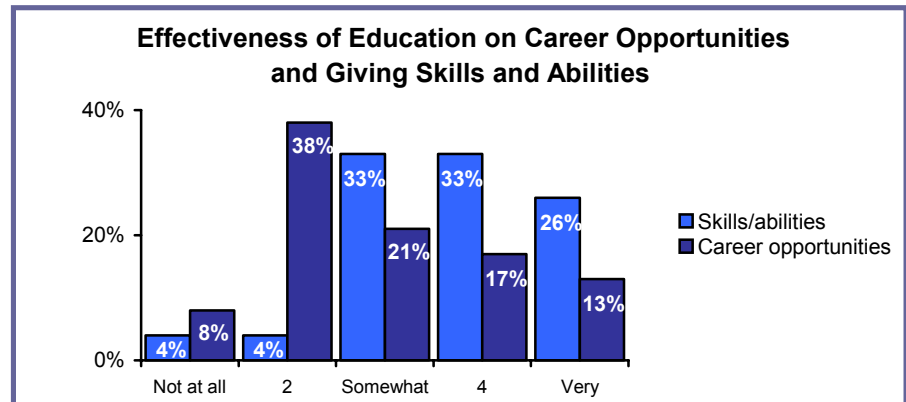
- The majority of the women film professionals surveyed (83%) and all of the recent graduates indicated that their education is at least somewhat relevant to the type of work they perform in the industry.



Women film professionals and film school graduates were asked to rate on a scale of 1 to 5, where 1 is not at all relevant, 3 is somewhat relevant, and 5 is very relevant, how relevant their education is to the type of work they perform in the industry. Among women film professionals, the average rating was 3.7 and 38% rated their education as being very relevant. Among the recent graduates, the average rating was 4.1 and 27% of graduates indicated that their education was very relevant.

- Recent graduates indicated their education was effective in terms of giving them the skills and abilities they need to enter and advance in the industry but somewhat less effective in educating them about the career opportunities and pathways in the film industry.

Recent graduates were asked to rate how effective their education program was on a scale of 1 to 5, where 1 is not at all effective, 3 is somewhat effective and 5 is very effective. The graduates gave the programs an average rating of 3.7 in terms of giving them the skills and abilities they needed to enter and advance in the industry and 2.9 in terms of educating them about the career opportunities and pathways in the film industry.



The graduates were also asked to comment on other impacts, either positive or negative, that participating in the program had on them.

Positive impacts included that the programs provided them with a solid understanding of the industry, helped them to develop industry contacts and increased their self-esteem. Negative comments included that they incurred a large amount of debt and many feel that the industry is over-saturated with film graduates.

When the faculty members were asked to rate the effectiveness of film and television education programs in BC in preparing students to enter and advance in the industry, they provided an average response of 3.6. Faculty commented that, while each institution offers different programs and targets different types of students, overall the film programs provide students with the background knowledge and understanding needed to enter and advance in the industry. Areas that were identified where programs are particularly effective included in providing students with exposure to different aspect of film production, providing students with industry contacts and exposure and teaching students teamwork, cooperation and problem solving skills.

**4. Few of the programs offer students opportunities to participate in a practicum or internship component.**

The only program among those surveyed that does provide an internship component is UBC's Entertainment Administration program. On the other hand, all of the programs provide at least some career planning, advice and guidance to students regarding employment opportunities within the industry. Career planning activities include resume and portfolio development, pitching workshops and industry referrals and networking contacts.

**5. There are a variety of constraints that have to be overcome by graduates to enter and get ahead in the industry.**

When faculty members were asked to comment on the factors that make it difficult for graduates to enter and advance in the film industry in BC, the barriers to entry most commonly identified include:

- Limited production/employment opportunities
- Limited production activity and funding within the domestic industry
- Closure of Permittee lists within local labour unions
- Highly competitive nature of industry, especially for above the line positions

Faculty were also asked if any factors specific to career entry into the film industry tend to be more significant for women than for men. In general, barriers specific to women include family issues and the fact that informal networking channels, which are a key source of employment opportunities, tend to be predominantly male dominated. It was also felt that it is more difficult for women to enter and advance in typically male dominated departments such as camera, sound, lighting and construction.

**6. Overall, the recent graduates indicated that they were somewhat successful in achieving their education objectives.**

When asked to how successful they have been in achieving their overall educational objectives on a scale of 1 to 5, where 1 is not at all successful and 5 is very successful, recent graduates provided an average rating of how 3.3. Twenty-one percent of graduates feel they have been very successful in achieving their overall educational objectives.

Graduates commented that industry associations like Women in Film, Cineworks and DOC are very helpful in terms of career development and that as a graduate you have to put yourself out there. One graduate commented that film education does not seem to help you gain entry into any of the local industry labour unions.

**7. Sixty percent of graduates indicated that they would recommend their respective film program to others who are interested in getting into or ahead in the industry while 40% would not recommend it.**

Several graduates commented that the main reason they would not recommend the program is because of the high cost associated with the program. Other comments included that networking and getting on-set experience are alternative options in terms of entry into the industry and several graduates observed that while the program provided an excellent foundation, it did not guarantee entry into the industry, especially in terms of unionized production opportunities.

**SUMMARY OF KEY FINDINGS: TRAINING AND EDUCATION**

- ❑ The ratio of female to male students varies significantly by program. Statistics on University degree programs in film production delivered by UBC and SFU indicate that female students account for approximately 40% of total enrollment, although this percentage fluctuates. At Capilano College, female students account for approximately 36% of graduates across all of College's craft and film production training programs.
- ❑ Statistics indicate that the percentage of women in film related educational programs is somewhat higher in comparison to their participation in the unionized sector labourforce (32%).
- ❑ The level of education of women in the BC film and television industry is high. Nine percent of the women film professionals surveyed have graduate degrees, 45% have undergraduate degrees, 22% have college diplomas, 8% have some college or university courses and 11% have completed apprenticeships or trade certifications.
- ❑ There is a strong interest in continuous learning amongst the women film professionals. In the past 12 months, 55% of the women film professionals surveyed have taken film related training to further develop their skills in the industry and 74% felt they need further training to be more successful in their field.
- ❑ Most film school graduates did not have previous work experience in the industry prior to enrolling in a film related education program.
- ❑ Less than one-third of the female film school graduates surveyed indicated that they noticed any form of gender bias in the program.
- ❑ Graduates of film and television related education programs are generally successful in obtaining related employment after graduation. The majority of women film professionals (83%) and all of the recent graduates indicated that their education is at least somewhat relevant to the type of work they perform in the industry. Recent graduates indicated their education was effective in terms of giving them the skills and abilities they need to enter and advance in the industry but somewhat less effective in educating them about the career opportunities and pathways in the film industry.



## IV. FACTORS AFFECTING PARTICIPATION OF WOMEN IN THE INDUSTRY

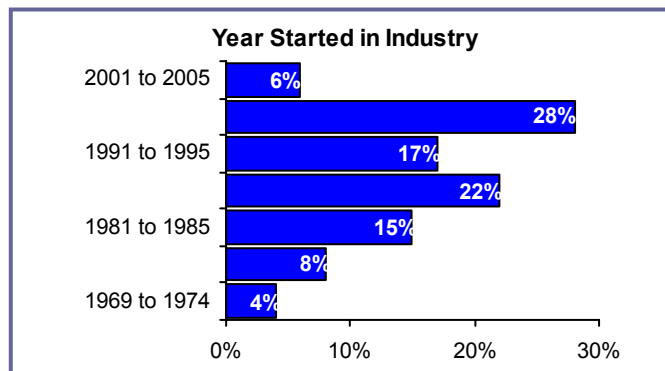
This chapter summarizes the results of the interviews with women film professionals, particularly with respect to key factors that affect their participation and advancement in BC’s film and television industry.

### A. ENTRY INTO THE INDUSTRY

The major findings from the interviews with women film professionals regarding entry into the industry are as follows:

- Most of the women film professionals surveyed have extensive industry experience, with almost two-thirds of the respondents having entered the industry 10 or more years ago.**

When asked what year they started working in the industry, 49% of the women film professionals surveyed indicated that they have been in the industry for over 15 years while 51% entered the industry in the last 15 years. The years between 1986 and 1990 and 1996 and 2000 saw the largest percentage of respondents enter the industry at 22% and 28% respectively. Twelve of respondents have been in the industry for over 25 years while only 6% of respondents have entered the industry within the last 4 years.



- Women film professionals were attracted to the industry more by the nature of the work than by the perceived opportunity for financial compensation.**

The women film professionals surveyed were asked to identify the characteristics that attracted them to the film industry. The characteristics most frequently identified included:

- Opportunity for creative expression (26%);
- Flexible, project based environment (25%);
- Diversity and occupational challenge (24%); and
- Financial compensation (15%).

The highly social, dynamic and collaborative team based environment, a strong passion for film as both an art form and creative medium, continuous learning, and the opportunity the industry offers to affect social change through creative expression and storytelling are other common factors that attracted women to want to work in this sector.

- Most of the women (75%) entered the industry with a specific career goal or objective.**

There was wide diversity in terms of career goals, from best boy rigging grip to storyboard artist and from scenic carpenter to make-up artist. The career goals or objectives most commonly identified included:

- Producer (13 of the 140 respondents);
- Performer/actor (11);
- Director (9);
- Camera operator or cinematographer (7);
- Writer/Producer (6);
- Documentary filmmaker (5);
- Costumer Designer (4); and
- Make-up Artist (3).

4. **Over 70% of the women film professionals surveyed indicated that they received pay for their first job in the industry, while 29% indicated that it was a volunteer position.**

The first jobs in the industry varied widely, ranging from lamp operator to accounting clerk. A production assistant, a trainee or assistant in a craft position, a performer, or working as a volunteer or intern in various occupational positions were common first jobs in the industry.

## **B. EMPLOYMENT STATUS AND HISTORY**

The major findings of the interviews regarding the employment status and history of the women film professionals surveyed are as follows:

1. **One-half of the women film professionals surveyed have shifted or changed their career goal or objective since they first entered the industry.**

The major factors contributing to that shift or change included:

- A desire to diversify and explore other options (identified by 16 of the 140 respondents);
- Insufficient income/financial concerns (15);
- Lack of opportunities for advancement (13);
- More awareness of the industry and how it operates (10); and,
- Family responsibilities and/or personal issues (7).

2. **Most women film professionals (83%) have worked or sought work on a continuous basis since they first entered the film and television industry.**

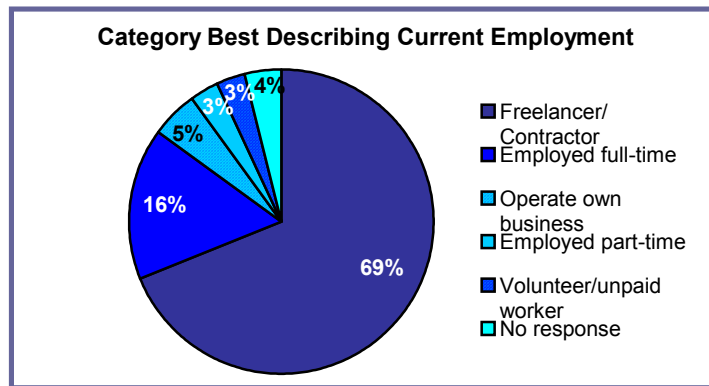
The most common reasons for leaving the industry included education, lack of work, family, moving out of the Lower Mainland area and pursuing other career opportunities.

3. **During the past three months, 79% of the women film professionals surveyed have had paid work and 40% have worked voluntarily in the film and television industry.**

Of those women film professionals who were unemployed at the time of the survey, the average number of weeks since they had had paid work in the industry was approximately 18 weeks.

**4. Women film professionals most commonly work in the industry as a freelancer or independent contractor.**

Women film professionals were asked to identify their current or most recent employment status or category within the industry. The common employment category of respondents includes freelancers or independent contractors (69%), full-time employees (16%) or business owners with employees (5%).



**5. The majority of women film professionals surveyed work in feature films and television production.**

Women film professionals were asked in which sectors of the industry they predominantly worked. As highlighted below, feature film, television, documentary and commercial production are the largest sectors in terms of employment of respondents:

- Feature films (identified by 67% of women respondents);
- Television (63%);
- Documentary/Shorts (21%);
- Commercials (17%) and
- Animation/Visual Effects (10%).

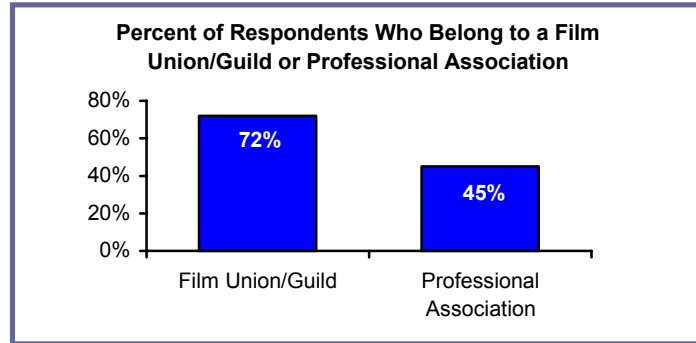
While the majority of women film professionals work in more than one sector of the industry, many respondents work exclusively in television, features films, commercials, or documentary production.

**6. The women film professionals surveyed include a cross-section of those who work primarily on foreign-based production, primarily on domestic production, and on both foreign and domestic production.**

When asked to identify whether the productions or client base they service is primarily foreign based, domestic or a combination of both, 46% of women film professionals indicated that they work primarily on foreign based production, 32% work primarily on domestic production, and 22% work on both foreign and domestic production.

**7. Seventy-two percent of the women film professionals surveyed belong to a film union or guild while 45% belong to an industry-related professional association.**

Of the 140 women film professionals who were surveyed, 40% belong to IATSE 891, 16% belong to ACFC, 14% belong to DGC, 9% belong to UBCP, 9% belong to IATSE 669, 4% belong to the Writers Guild, 2% belong to Teamsters 155 and 1% belong to the Film Composers Union. Eighteen percent of women film professionals are members of multiple unions.



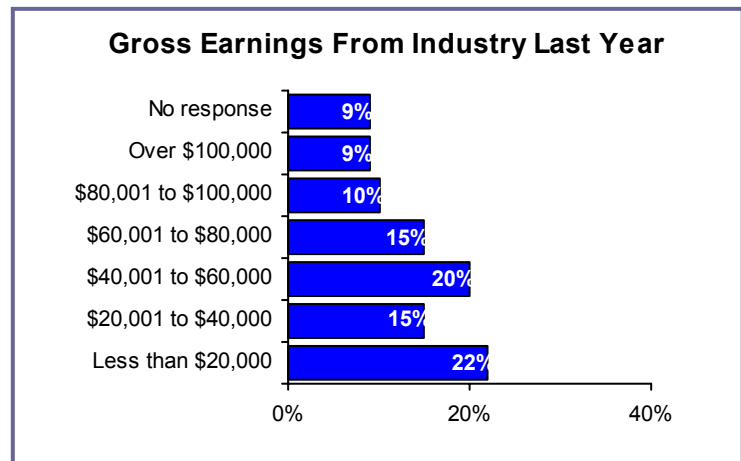
Of the 140 women film professionals who were surveyed, 34% belong to Women in Film, 13% belong to the Academy, and 6% belong to DOC. Other associations to which respondents belong include Cineworks, CFTPA, MPPIA, New Media BC, Praxis, the Alibi Room, Women in the Directors Chair, Video In, the Canadian Society of Cinematographers, Designers of Canada and the Commercial Producers Association of Western Canada.

**8. The majority of women film professionals were unemployed and looking for work during at least part of the past year.**

As indicated in the table below, 61% of the women film professionals surveyed have been unemployed and looking for work during the past year and 32% have not been unemployed. For those who were unemployed during the past year, the average number of weeks respondents spent unemployed was approximately 17 weeks.

**9. The gross earnings of the women film professionals surveyed varied widely, with a majority (57%) of the respondents indicating that they had earned \$60,000 or less from film and television related employment.**

When asked to identify their approximate gross earnings last year from film and television related employment, 54% of women film professionals reported a gross income of over \$40,000 and 37% reported a gross income of less than \$40,000. As indicated in the table, gross earning amounts fluctuated considerably among respondents. While 19% of respondents earned over \$80,000, 22% earned less than \$20,000.



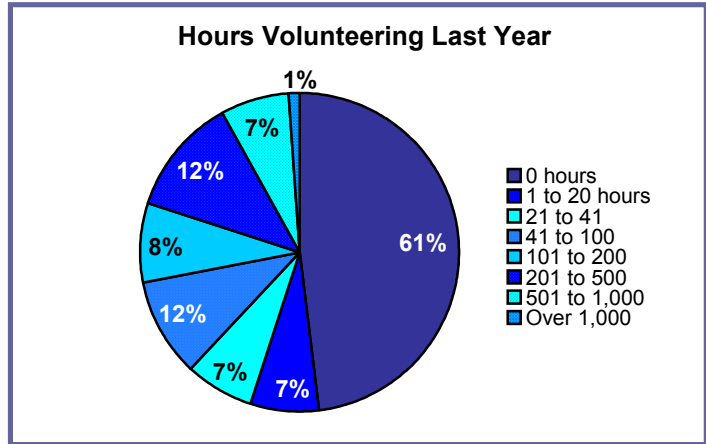
The majority of women film professionals surveyed (66%) indicated that they earn all of their income from the film and television

industry.

Almost one-half of the women film professionals surveyed indicated that they had earned more in the prior year, 26% earned the same last year as the previous year, and 23% indicated that they earned more last year than the previous year.

- 10. **Approximately one-half (52%) of the women film professionals surveyed indicated that they worked as a volunteer or unpaid worker in the film and television industry last year.**

The amount of volunteer hours contributed to the industry by women film professionals is significant. Over 38% of respondents volunteered more than 40 hours of their time last year. Amongst those who did volunteer work, the average number of hours spent volunteering is over 250 hours, which is the equivalent of over 6 weeks.



### C. CAREER DEVELOPMENT AND ADVANCEMENT

The major findings from the interviews with women film professionals regarding career development and advancement in BC’s film and television industry are summarized in the following section.

- 1. **According to the women film professionals surveyed, the film industry is still very much a male dominated industry, especially on set.**

Women film professionals were asked to comment on the gender ratio within their specific occupational field. Over 40% of respondents indicated that there are less than 25% women working in their field. The gender ratio varies widely depending on the occupation. For example, post production, visual effects, directing, writing, construction, sound, camera, art direction, lighting, greens, grip, production design and transportation were identified as predominantly male dominated fields. Catering, script supervision, costume, make-up, accounting, publicity, first aid, production office and arts administration were identified as predominantly female dominated fields.

Men play a major role in hiring within the industry. 52% of women film professionals indicated that they have been hired most often by men, 17% have been hired most often by women and 26% have been hired by both women and men.

- 2. **Advancement in the industry can be a function of having a strong work ethic, a solid network of industry contacts, a well-rounded education and diverse experience and skills.**

Women film professionals were asked to identify the major building blocks that have helped to move their career forward. The most common success factors in terms of career progression included:

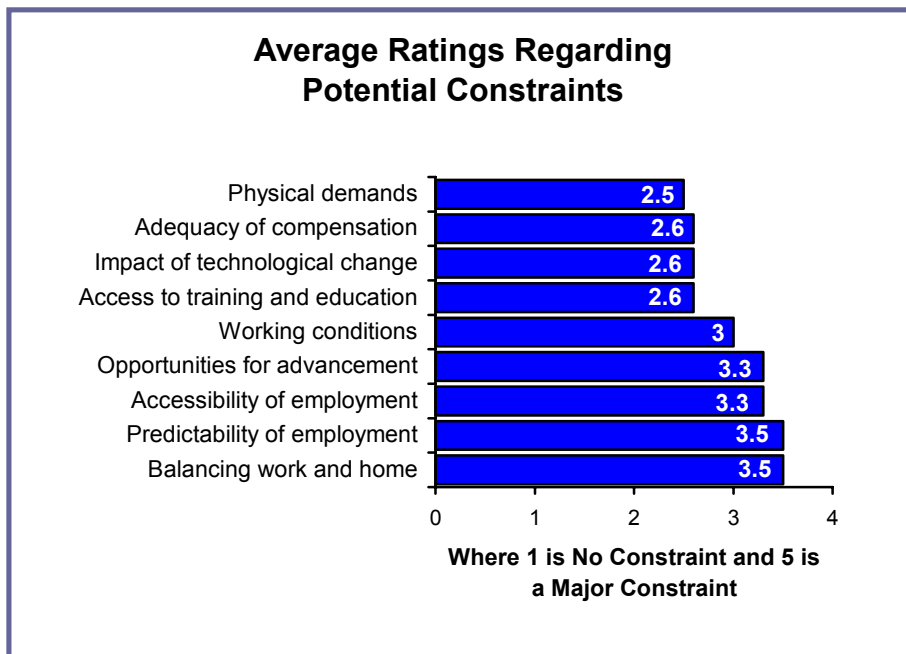
- Having a strong work ethic (32 responses);
- Developing a solid network of industry contacts (28 responses);

- Possessing an arts related education (20 responses);
- Gaining on the job experience (20 responses); and
- Developing a diverse skills base (17 responses).

Other success factors included being adaptable and open-minded, having strong personality and teamwork skills, undertaking industry training and professional development, accessing mentorship opportunities, having a sense of humour and being confident in your abilities.

**3. There are a wide variety of factors that may potentially constrain opportunities for participation and career advancement in the film industry.**

To gain a better understanding of the nature of the constraints faced by women, women film professionals were asked to rate, on a scale of 1 to 5 (where 1 is not at all a constraint and 5 is a major constraint), the extent to which they felt various factors constrain opportunities in their specific occupation or department. As indicated below, the potential constraints that were rated as being most significant were the demands of balancing work and family or home responsibilities, predictability of employment, accessibility of employment opportunities, and the opportunities for advancement.



Each of these factors is further discussed below:

- ***Demands of Balancing Work and Family or Home Responsibilities:*** Twenty-nine percent of women film professionals' rated balancing work and family or home responsibilities as a major constraint. On average, the demands of balancing work and family responsibilities was rated as a 3.5, on a scale of 1 to 5 where 1 is not at all a constraint and 5 is a major constraint. Many women noted that it is very difficult to achieve a balance, especially in light of the long hours required. Travel and daycare issues were also seen as being especially difficult. Several women commented that you need a supportive partner at home and, even then, working in the industry is hard on families. These difficulties increase significantly for single parents. A number of women without children commented that working in the

industry can also be very hard with respect to developing new and existing relationships.

- ***Predictability of Employment:*** Twenty six percent of women film professionals rated predictability of employment as a major constraint, while the average rating regarding predictability of employment is 3.5 out of 5. Industry participants noted that unpredictability of employment is unfortunately the nature of the business and because there are no guarantees or job security, working in this industry can be very stressful.
- ***Accessibility of Employment Opportunities:*** Twenty-two percent of women film professionals rated accessibility of employment opportunities as a major constraint and the average rating was 3.3. Participants noted that it is a very competitive job market and at times there can be few employment opportunities available. Given the importance of professional relationships and informal networks, self-promotion is critical. Other comments included that access to employment opportunities is often based on who you know, not what you know. Several respondents commented that, if you are good at what you do, you never have to worry about work.
- ***Opportunities for Advancement:*** Sixteen percent of women film professionals rated opportunities for advancement as a major constraint and the average rating was 3.3, on a scale of 1 to 5 where 1 is not at all a constraint and 5 is a major constraint. Several respondents commented that a key constraint to advancement is the inability to make lateral moves within and between departments. For many women film professionals, especially those that are department heads, there is no career advancement, except possibly in terms of higher budget productions. Other constraints in terms of opportunities for advancement are the perceived inequality of opportunities with respect to advancement for women as well as the lack of opportunities to upskill on the job.
- ***Working Conditions:*** Sixteen percent of women film professionals rated working conditions as a major constraint and the average rating was 3.0. Many women noted that working conditions involve extremely long hours, a significant amount of out-of-town work and major commitment. Jobs in the industry can be very physical and demand endurance as well as an ability to adapt to unusual working conditions and geographic locations. For those reasons, safety and health and welfare issues were regarded as significant concerns.
- ***Access to Training and Education:*** The average rating regarding access to training and education was 2.6 and only 4% of women film professionals rated access to training as a major constraint. In general, comments included that there are gaps in training specific to certain areas as well as a lack of training and upskilling opportunities targeted at advanced industry professionals. The costs of training as well as finding the time to take training are considered to be major barriers to access.
- ***Impact of Technological Change:*** Ten percent of women film professionals rated the impact of technological change as a major constraint and the average rating was 2.6. According to respondents, high definition and digital formats are having a major impact on skills and demand continuous upgrading in order to stay abreast of the technological advances that are impacting production. Technological change

also requires an ongoing investment in both software and hardware, and this requirement increases costs and expenses. Several respondents commented on the lack of training opportunities available in high definition and others felt that the shift to digital production is increasing workloads.

- ***Adequacy of Compensation:*** The average rating regarding adequacy of compensation was 2.6 and only 11% of women film professionals rated adequacy of compensation as a major constraint. In general, women film professionals felt that the industry provides a fair wage and a good income, although wage rates fluctuate depending on the show. Some respondents felt that women are paid less comparatively, although others commented that wage rates are based on negotiation and consequently women need to develop stronger negotiation skills. Several respondents felt that the downward pressure on below the line expenditures have negatively effected wage rates within the industry for all occupational categories and also created unrealistic workloads.
- ***Physical Demands:*** Only 7% of women film professionals rated physical demand as a major constraint and the average rating was only 2.6. However, some women noted that the industry is very demanding physically and is characterized by long and often irregular working hours. In many departments, heavy lifting is common and you need to be able to handle high levels of stress, be able to adapt to chronic sleep deprivation and be in excellent physical condition. Several respondents felt that, in physically demanding occupations, women need to be taught alternative methods to accomplish physical tasks, thereby allowing them to overcome physical differences.

#### 4. **Certain constraints tend to be more significant for women than for men.**

More specifically, balancing family responsibilities, accessibility of employment opportunities, career advancement and physical demands are generally considered to be more significant constraints for women. Several women film professionals commented that while physical issues can be harder for women, perceptions in terms of what women are capable of can limit opportunities and lead to compartmentalization. There is also a perception that age discrimination is more prevalent for women than for men and that compensation is greater in male oriented departments.

#### 5. **Almost two-thirds of the women film professionals surveyed feel that they have experienced work related discrimination based on gender.**

Some of the experiences reported by women film professionals in terms of work related discrimination include:

- Women perceived as less capable/underestimation of abilities (20 responses);
- Women given different tasks/not treated the same (16 responses);
- Feeling that women have to constantly prove themselves (13 responses);
- Credibility of perspective is not taken seriously (9 responses);
- Subject to sexual advances/harassment (9 responses);
- Unequal career opportunities available (9 responses);
- Women not part of social network (8 responses);
- Technical positions not open to women (5 responses); and
- Compartmentalized in certain occupations (5).



Other comments included that, within the industry, there is a strongly male dominated perspective, more acting roles and storylines are created for men, compensation in predominantly female dominated departments is perceived as being less than in male dominated departments, and there exists an unfair gender bias based on the expectation that women will get pregnant (and they therefore are not considered equally for certain positions). Another significant perception, in terms of work place discrimination, is that women are often not given the same type of on the job learning opportunities as men. The resulting impact is that women's career development path takes longer to travel than for most men.

**6. On average, the women film professionals surveyed estimated there is a 73% likelihood that they will still be in the industry in five years.**

Forty-four percent of the women film professionals surveyed feel that they definitively will be involved in the industry in 5 years while twenty-six believe that there is a 75% probability. Employment opportunity, income and family responsibility are some of the key factors that will determine future involvement in the industry.

**SUMMARY OF KEY FINDINGS**  
**FACTORS AFFECTING THE PARTICIPATION OF WOMEN IN THE INDUSTRY**

- ❑ Women film professionals surveyed were attracted to the industry more by the nature of the work than by the perceived opportunity for financial compensation. While most women entered the industry with a specific career goal or objective, over one-half changed their career goal or objective because of a desire to diversify and explore other options, financial considerations, lack of opportunities for advancement, greater awareness of the industry and how it operates, and/or family responsibilities and personal issues.
- ❑ Most women film professionals have worked or sought work on a continuous basis since they first entered the industry. During the past three months, 79% reported having had paid work while 40% have volunteered in the film and television industry. Over 60% reported they were unemployed and looking for work during at least part of the past year. The gross earnings of women film professionals varied widely, with a majority (57%) indicating that they had earned \$60,000 or less from film and television related employment.
- ❑ Some of the keys to advancement in the industry were identified to include having a strong work ethic, a solid network of industry contacts, a well-rounded education and a broad base of experience and skills.
- ❑ A wide variety of factors may potentially constrain opportunities for participation and career advancement in the film industry. The potential constraints that were rated as being most significant for women were the demands of balancing work and family or home responsibilities, predictability of employment, accessibility of employment opportunities, and the opportunities for advancement. Balancing family responsibilities, accessibility of employment opportunities, career advancement and physical demands are generally considered to be more significant constraints for women than for men.
- ❑ Almost two-thirds of women film professionals surveyed feel that they have experienced work related discrimination based on gender.

## V. CONCLUSIONS AND RECOMMENDATIONS

This chapter provides a brief summary of the key findings with respect to the participation of women in BC's film and television industry and identifies recommendations to increase the participation rate and career development opportunities available to women within the industry's labourforce.

### A. PARTICIPATION OF WOMEN IN BC'S FILM INDUSTRY

One of the basic hurdles to undertaking a statistical analysis of female workers in BC's film and television industry is the absence of any available statistics on the participation of women in the labour force. The project based nature of most film employment, the tendency of some film-related employment to fall outside of recognized employment classifications and the different approaches by agencies to collect data make it exceedingly difficult to get a clear snapshot of the full economic impact of film production in BC's economy, let alone the participation of women within that industry.

Secondary statistics are available on the participation of women within BC's unionized labour force. Given the high level of production that falls under union jurisdiction in BC, these statistics provide a strong picture of the participation of women within the broader industry. The labour force statistics provided by Film Unions and Guilds in BC show that:

- **The participation of women (32%) in BC's unionized sector of the industry is significantly lower than Statistics Canada's data on the participation rate of women in BC's labour force (47%).**

The total number of union members in BC's film and television industry is close to 11,000. IATSE 891 and UBCP have the largest number of permanent union members at 4,684 and 3,252 respectively. The other Unions and Guilds have significantly fewer members, ranging from a low of 238 members in the Writers Guild to a high of 833 in Teamsters 155. IATSE 669 has the lowest participation of women among local labour unions and guilds at 9%, followed by Teamsters 155 (16%), the Directors Guild –BC (31%), IATSE 891 (33%), the Writers Guild (34%), UBCP (38%) and ACFC (41%).

- **Women in Permittee (entry level) positions in BC's largest film union equal only 24%.**

In addition to permanent/full time members, the Unions and Guilds also have a large number of Permittee or Apprentice members. Permittee status is the first step towards advancement to full Union membership. A permittee is dispatched for work when a position cannot be filled by a union member. As of April 2005, IATSE 891 had 7137 Permittee members and UBCP had 1320 Apprentice members. 76% of IATSE 891 permittees are male, compared to 24% that are female.

- **Women film professionals are seriously under-represented in certain positions in BC's film industry, especially at the higher levels.**

While women participate in virtually in every occupational category, it is evident that participation rates are strongly gender-based along specific occupational categories. Examples of occupations or departments with low participation rates for women include special effects (4%), sound (10%), lighting (3%), grip (4%), construction (5%), director (10%), 1<sup>st</sup> assistant director (26%), director of photography (%), camera operator (%), stunt performer (24%) and still photographer (%). On the other hand, women are significantly over-represented in wardrobe (89%), production office (83%), makeup (82%), hair (72%), publicity (94%), craft service/1<sup>st</sup> aid (64%), script continuity (96%) and accounting (84%).

- **Women film professionals are highly trained in proportion to their numbers in the industry –**

**40% of film students are female compared to 32% of women who participate in the labour force.**

Statistics on University degree programs in film production delivered by UBC and SFU indicate that female students account for approximately 40% of total enrollment, although this percentage fluctuates annually. At Capilano College, female students account for approximately 36% of graduates across all of College's craft and film production training programs. These figures indicate that the percentage of women in film related educational programs is somewhat higher in comparison to their participation in the unionized sector of the labour force (32%).

- **Women represent 22% of all positions on elected boards in BC film unions and guilds, compared to 78% for men.**

This percentage is lower than the participation rate of women (32%) in the unionized labour force overall.

- **Little data is available on participation of women in the non-unionized sector, but a small survey undertaken by Ference Weicker and Company found that 28% of employees of companies in the non-unionized sector are female.**
- **While there are a wide variety of education and training opportunities available within the industry, there is no comprehensive strategy in terms of education and skills development.**

Within the industry, there is very few partnerships and little coordination or dialogue among employers, training providers, labour unions or professional bodies. Without a strategic vision for training and education in the industry, human resource development needs cannot be effectively met and there is a risk that the industry workforce will be ill prepared to adapt to technological change, meet evolving skills gaps and adjust to potential labour shortages that could emerge in trade positions. Identifying clearly focused training needs rather than just expanding the range of training opportunities is needed to expand the creative and technical skill levels within the industry and adapt to technological change and industry trends.

- **There is little to no career planning resources across the film industry value chain, which limits awareness of career paths for entry into and progression in the industry.**

Film specific career information is essential for anyone trying to enter or develop a career in this industry. There is a need to inform people about the educational requirements and personal aptitudes needed for success in each given field. By improving the availability of film careers information, students and existing professionals will have a better understanding of training requirements, job responsibilities, working conditions and specific pathways to help them either enter or make lateral moves within the industry.

## **B. CONCLUSIONS AND RECOMMENDATIONS**

A permanent coalition of industry organizations should be established to develop an action plan that will address and implement the following recommendations of this report:

1. **Set targets to increase women's participation in under-represented departments and industry focused training.**

Increased awareness of labour issues faced by women and an understanding of the barriers to advancement in specific occupations will help to inform, advise and support the development of more equitable employment practices. A voluntary code of practice for action on diversity and policies that set targets for increased participation of women in male dominated occupations, training programs and industry development initiatives will help women gain access to a wider range of employment opportunities and level the playing field so that all members of the industry are free to pursue their chosen career goal. Further research should be undertaken, focusing on both the non-unionized and unionized environment, to establish clear benchmarks and track changes in participation rates over time.

**2. Develop innovative programs to increase opportunities for women in job learning, mentorship, networking and knowledge transfer.**

In an industry where there is no substitute for on the job experience, a focus on skills development, mentorship and apprenticeship programs for women would ensure an ongoing transfer of knowledge and skills.

**3. Develop a coordinated and integrated approach to industry training and professional development.**

While there now exists a diversity of education, training and professional development opportunities within all sectors of BC's film and television production industry, there is no common vision, coordination or dialogue among training providers, labour unions, employers and professional bodies. This results in training and professional development opportunities that are less responsive to industry needs and evolving skills gaps and unreflective of emerging labour market trends.

**4. Clarify occupations and career pathways into and within the film and television industry.**

Targeting and clarifying film career information would guide industry entrance and working professionals, increase awareness of performance expectations, expand general knowledge of industry operations and facilitate career planning and advancement strategies.

**5. Develop and champion family friendly work environments in the film and television industry.**

The obstacles faced by women (and many men) who are balancing a demanding career while raising a family will be alleviated by:

- Flexible working conditions such as job sharing;
- Family friendly work environments;
- Employment re-entry assistance for returning workers who are mothers; and,
- Putting innovative childcare in place.

In summary, the participation and career development opportunities for women in BC's film and television industry will be enhanced by eliminating the barriers created by gender stereotyping and coordinating industry training, career planning and professional development opportunities (both formal and informal) across all sectors of the industry.

Both of these initiatives, when completed, will bring the film and television industry workforce into the 21st century and help to establish a highly skilled and more gender balanced work environment. Through partnerships, advocacy and awareness, all of the agencies and organizations within BC's film community

can work together to undertake the actions needed to affect change and create more equal and fair employment and advancement opportunities for women in BC's film and television workforce.

## **C. RESPONDENT RECOMMENDATIONS TO ADDRESS FACTORS**

During the survey, women film professionals were asked to provide recommendations regarding how women could better prepare for entry into the industry and improve their career development opportunities as well as how education and training programs could be improved. The results are summarized below.

### **1. Recommendations to Better Prepare Women for Entry into the Industry**

Women film professionals were first asked to provide recommendations regarding how women could better prepare themselves for career entry and advancement in the film industry. Responses ranged from expanding professionalism within the industry to increasing business and entrepreneurial skill development. The most common recommendations to better prepare women for career entry and advancement are to:

- Develop an awareness of job requirements;
- Demonstrate confidence and a strong work ethic;
- Maintain and develop informal and formal professional relationships;
- Develop strong management, communication and organizational skills;
- Establish a diverse skill set and knowledge base;
- Continue to upgrade job related skills; and
- Establish a career plan and identify specific steps to achieve that plan.

Entrepreneurial training, business planning, presentation skills, leadership development, assertiveness training and negotiation skills are highlighted as areas that women need to develop to aid in career development and advancement.

### **2. Recommendations to Improve Career Development Opportunities**

Women film professionals were asked if they have any recommendations with respect to actions that could be taken to improve the career development opportunities for women who choose to work in this industry. The most common recommendations in terms of actions to improve the career development opportunities of women include:

- Develop and promote targeted skills development workshops, specific to the industry. Suggested topics include entrepreneurial development, supervisory skills, self-promotion, negotiation, conflict resolution, leadership, networking, teamwork, resume writing, interviewing and portfolio development.
- Introduce a mentorship program aimed at women professionals to encourage greater participation of women in higher levels within the industry, increase learning opportunities and provide informal and formal networking opportunities with key industry decision makers.
- Increase the availability of career planning resources to expand awareness of occupational requirements and provide more clarity in terms of career development pathways within the industry.
- Promote equal opportunities for women in all departments and in above the line positions and increase awareness of discrimination issues as a first step to removing gender inequalities within the industry.

- Develop more formalized women support networks and encourage women to support and mentor each other and share knowledge and experience to counter balance the “old boys club” within the industry.
- Increase the number of industry related social events to expand formal and informal networking opportunities across industry sectors and help to build and expand industry relationships and business opportunities.
- Introduce more flexible work practices to alleviate the difficulties faced when trying to balance family and work and increase opportunities for both formal and informal job sharing to address childcare and family related issues in the industry.
- Establish a more supportive environment for BC based production to increase both below and above the line opportunities within the industry and reduce BC’s reliance of foreign-based production activity.

### **3. Graduate and Faculty Recommendations to Improve Educational Training Programs in BC**

Graduate and faculty were asked if they have any recommendations regarding how film and television educational programs in BC could be improved. Recommendations ranged from encouraging more industry support for internships to adding entrepreneurial development to the curriculum. The most common recommendations to improve film and television educational programs in BC include:

- Convince the industry to embrace students and support them;
- Increase student job shadowing opportunities and student internships;
- Provide more career guidance and job path-finding support for graduates;
- Offer orientation sessions to increase awareness and understanding of industry and who the players are;
- Increase entrepreneurship/small business development focus within curriculum;
- Encourage greater networking between students and industry employers/unions;
- Inform applicants of the truth in terms of the job opportunities in the industry;
- Ensure instructors have strong industry connections and relevant industry experience;
- Offer alumni focused events to allow for continued networking opportunities;
- Tighten admission criteria and reduce the supply of graduates in the marketplace;
- Create unpaid internships to increase practical experience on set;
- Work more closely with film industry unions to facilitate better linkages;
- Develop list of potential companies interested in receiving interns;
- Develop curriculum with closer consultation with industry; and
- Lower tuition costs.

Another recommendation regarding education and training issues in BC’s film and television industry was to build support for a Centre of Excellence, similar to the Canadian Film Centre in Ontario. A BC based Film and Television Centre of Excellence would provide a focal point for education and training for both students and industry professionals, facilitate hands on experience and help to build the creative and technical capabilities within the domestic industry. The Centre could act as a magnet for all industry stakeholders and serve as an anchor to develop a world class film and television workforce.