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Peat Marwick Stevenson & Kellogg

Management Consultants

## Project Report

A STATISTICAL PROFILE OF WOMEN

IN THE CANADIAN

FILM AND TELEVISION INDUSTRY

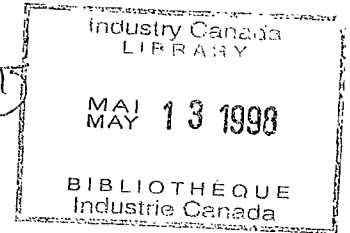


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The members of the **Canada Employment and Immigration Joint Adjustment Committee** must be singled out for their contribution:

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## TABLE OF CONTENTS

Chapter		Page
I	INTRODUCTION	1
II	HIGHLIGHTS	7
III	EMPLOYMENT	11
	A. Research objectives	11
	B. Research findings	11
	1. People identified as the industry labour force	12
	2. Production -- private sector	14
	3. Production -- public sector	20
	4. Distribution -- private sector	24
	5. Distribution -- public sector	24
	6. Broadcast -- private sector	27
	7. Broadcast -- public sector	34
	8. Exhibition	38
	9. Where are women working?	38
IV	EARNINGS	51
	A. Research objectives	51
	B. Research findings	51
	1. Production -- private sector	51
	2. Production -- public sector	55
	3. Distribution -- private sector	58
	4. Distribution -- public sector	58
	5. Broadcast -- private sector	58
	6. Broadcast -- public sector	61
	7. Exhibition	63

Chapter		Page
V	GOVERNMENT INVESTMENT	65
	A. Research objectives	65
	B. Research findings	65
	1. Federal Government investment	65
	2. Provincial Government investment	71
	3. Arts Council participation	91
VI	EDUCATION AND TRAINING	95
	A. Research objectives	95
	B. Research findings	95
VII	RECOGNITION IN THE FORM OF AWARDS	101
	A. Research objectives	101
	B. Research findings	101
	1. Professional association awards	102
	2. Festival awards	104
	3. Summary of key job category winners, Genie	106
	4. Summary of key job category winners, Gemini	106
VIII	COMPARISON WITH OTHER INDUSTRIES	111
	A. Research objectives	111
	B. Research findings	111
	1. Employment	111
	2. Earnings	113
	APPENDICES	
	A. Employment	119
	B. Earnings	159
	C. Government investment	165
	D. Education and training	177
	E. Recognition in the form of awards	181
	F. Toronto Women in Film and Video contact and source list	187

## LIST OF EXHIBITS

Exhibit		Page
Exhibit I-1 --	Industry model	4
Exhibit I-2 --	Example of corporate industry personnel according to model	5
Exhibit I-3 --	Example of self-employed industry personnel according to model	6
Exhibit III-1 --	People identified as labour force by industry sector	13
Exhibit III-2 --	People identified in the private sector production labour force, by job category, 1989	17
Exhibit III-3a --	Production companies breakdown by job level -- full time, non-union	21
Exhibit III-3b --	Production companies breakdown by job level -- full time, union	21
Exhibit III-4a --	National Film Board -- continuing and term positions (over six months) -- all occupational groups	22
Exhibit III-4b --	National Film Board -- continuing and term positions (over six months) -- filmmaker category groups only	23
Exhibit III-5 --	Distribution companies -- breakdown by job level	25
Exhibit III-6 --	National Film Board -- continuing and term distribution positions (over six months)	26
Exhibit III-7 --	Total workforce employed in television, radio and television, and cable -- under Employment Equity legislation, 1988	29
Exhibit III-8 --	NABET, freelance locals, 1989 membership, by job category	32
Exhibit III-9 --	CBC non-contract employees -- number employed and average earnings -- Canada	36

Exhibit		Page
Exhibit III-10 --	Members of CBC Producers' and Directors' Associations, 1989	39
Exhibit III-11 --	Certified Canadian productions - 1988 (breakdown by gender for producers and key creative personnel)	41
Exhibit III-12 --	Telefilm Canada investment -- key personnel employed on Telefilm supported projects, 1987-88, 1986-87, 1985-86	44
Exhibit III-13 --	National Film Board production budget allocations	47
Exhibit III-14 --	ACTRA employment contracts awarded, by ACTRA branch, by contract worth, 1985	50
Exhibit IV-1 --	ACTRA membership earnings by gender	53
Exhibit IV-2 --	Average annual earning of production company employees	54
Exhibit IV-3 --	British Columbia film industry earnings by educational level	56
Exhibit IV-4 --	National Film Board -- average annual salary by job category	57
Exhibit IV-5 --	Average annual salary, distributors	59
Exhibit IV-6 --	Annual salary, National Film Board distribution and information staff	59
Exhibit IV-7 --	Broadcast, full time employee earnings, 1988	60
Exhibit IV-8 --	CBC non-contract employees -- average earnings -- Canada	64
Exhibit V-1 --	Telefilm Canada summary of investment 1987-88, 1986-87, 1985-86	66
Exhibit V-2 --	Key personnel employed on projects receiving Telefilm Canada investment, 1987-88, 1986-87, 1985-86	72
Exhibit V-3 --	Société générale du cinéma du Québec -- summary of investment	75



Exhibit		Page
Exhibit V-4 --	Ontario Film Development Corporation, summary of investment	79
Exhibit V-5 --	Manitoba Cultural Industries Development Office, summary of investment	82
Exhibit V-6 --	Alberta Government summary of investment	86
Exhibit V-7 --	BC Film summary of investment	88
Exhibit V-8 --	Key personnel employed on projects receiving BC Film investment	92
Exhibit VI-1 --	Summary of graduands (students about to receive their degree) in film/broadcasting courses	96
Exhibit VI-2 --	Number of graduands in film/broadcasting courses, by province	98
Exhibit VI-3 --	Number of film/broadcasting graduates working in related fields	99
Exhibit VI-4 --	Number of faculty members, by gender	99
Exhibit VII-1 --	Professional association awards	103
Exhibit VII-2 --	Festival awards	105
Exhibit VII-3 --	Summary of key job category winners, Genie	108
Exhibit VII-4 --	Summary of key job category winners, Gemini	109
Exhibit VIII-1 --	Employment by occupation and gender Canada annual average, 1976 & 1987 (thousands)	112
Exhibit VIII-2 --	Employment in the major groups of the managerial and professional category by gender, Canada, annual averages 1976 and 1987 (thousands)	114
Exhibit VIII-3 --	Job categories from Exhibit III-2 identified as Managerial/administrative according to Statistics Canada classification system	115

Exhibit		Page
Exhibit VIII-4 --	Women's average earnings as a percentage of men's 1967-1985, all job categories	117
Appendix A-1 --	Information sources -- employment	120
Appendix A-2 --	IATSE membership	122
Appendix A-3 --	ACFC/Camera -- membership, 1989	123
Appendix A-4 --	STCVQ members	124
Appendix A-5 --	Member of L'Association des Realisateurs et Realisatrices de films du Quebec (Directors) 1989	125
Appendix A-6 --	Total members registered with the Director's Guild, Canada (Edit/Production/Art)	126
Appendix A-7 --	Who's who in Canadian film, 1989 -- key positions - By province - Location by province of key positions	129
Appendix A-8 --	Total workforce employed in the broadcasting sector under Employment Equity legislation	139
Appendix A-9 --	Employment Equity occupational groups, sample job categories within each	140
Appendix A-10 --	Employment Equity -- employment by broadcast sector, by full-time/part-time	141
Appendix A-11 --	NABET membership	142
Appendix A-12 --	Numbers of CBC non-contract employees	143
Appendix A-13 --	Breakdown of CBC producers, directors and producer/directors, 1989, contract and non-contract	153
Appendix A-14 --	ACTRA contracts issued to writers and performers -- by province, 1985	154
Appendix A-15 --	National Film Board -- description of	

Exhibit		Page
	occupational groups	155
Appendix B-1 --	Information sources -- earnings	160
Appendix B-2 --	British Columbia film industry average weekly earnings for 1987 by gender and education	161
Appendix C-1 --	Information sources -- government investment	166
Appendix C-2 --	Canada Council grants	
	- All Canada	167
	- 1986-1987 by province	168
	- Canada Council Media Arts -- Trends in support to artistst program -- Art grants "A"	170
	- Canada Council Media Arts -- Trends in support to artistst program -- Art grants "B"	170
	- Canada Council Media Arts -- Trends in support to artists program -- Short term grants	171
	- Canada Council Media Arts -- Trends in support to artists program -- Travel grants	171
	- Juries 1986-1987	172
	- Canada Council Media Arts -- Trends in support to artists program -- Aid to individuals	172
	- Canada Council Media Arts -- Trends in support to artists program -- Project grants	173
	- Canada Council Media Arts -- Trends in support to artists program -- Project cost grants	173
Appendix C-3 --	Ontario Arts Council -- Film, photography and video	174
Appendix C-4 --	Alberta Culture -- grants to short films and videos	175
Appendix D-1 --	Information sources -- education and training	178
Appendix E-1 --	Information sources -- recognition in the form of awards	182
Appendix E-2 --	Student amateur awards	183
Appendix E-3 --	Key job category winners, Gemini, 1988	184

Exhibit		Page
Appendix E-4 --	Key job category winners, Gemini, 1987	185
Appendix E-5 --	Key job category winners, Gemini, 1986	186
Appendix F --	Toronto Women in Film and Video contact and source list	187

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# I

## INTRODUCTION

Toronto Women in Film and Video (TWIFV) selected Peat Marwick Stevenson & Kellogg to prepare a statistical profile of women in the Canadian film and television industry. The focus was to be on concrete data: analysis, commentary and recommendations would be presented at a later date as Phase Two of a long-term project. It was planned that both phases of the report would be widely disseminated.

The reason for embarking on this study was a recognition that there was no existing comprehensive database reflecting the role of women in the film and television industry. Its absence hampered any and all efforts undertaken by Toronto Women in Film and Video to effect changes in the area of equal opportunity.

The result which follows is a study rich in detail and broad in scope; a landmark attempt to shape and organize all existing data into a document which will benefit all the participants in the film and television industry -- those working directly in it, those who work in support areas, and those charged with regulating it.

### A. STUDY OBJECTIVES

Toronto Women in Film and Video's objective was to document the participation rate of women and men in every sector of the film and television industry.

For the purposes of this study "the industry" refers to mainstream, commercial film and television production, distribution, exhibition and broadcasting.

The study addressed three specific questions:

- ▶ To what extent are women active in the creation of film and television?
- ▶ To what extent are women participating in projects financed by public funds?
- ▶ To what extent are women part of the group of people who decide what we can watch on television and in our cinemas?

In exploring these questions, information was developed in five key areas:

- ▶ Employment-participation.
- ▶ Earnings.

- ▶ Government investment: project support and employment. Public fund investment in the private sector -- participation rate of women in these projects.
- ▶ Public recognition of women: national awards.
- ▶ Comparisons with other industries.

## B. APPROACH

Before developing its proposal for funding, Toronto Women in Film and Video invested considerable time and effort to determine the scope and complexity of the proposed research task, identifying information sources as well as information gaps.

In contacting individuals and organizations to determine the availability of information, it became clear that such data as existed was available only where record-keeping was a routine part of business: the areas of certified, unionized and government-supported commercial product. These limits were used to help define the limits for the study.

Even in these areas, however, existing information was fragmented and incomplete. The situation required collection of data from a multitude of sources, with varying levels of sophistication, accessibility and currency. Where the data did not meet the high standards set for this study, it was eliminated from the final document.

Toronto Women in Film and Video and Peat Marwick Stevenson & Kellogg designed a model of the industry to facilitate collection and organization of data. Exhibit I-1 reflects the breakdown of the industry used to guide the research. Exhibit I-2 and I-3 present further detail with regard to industry personnel according to the model.

Throughout the process Peat Marwick Stevenson & Kellogg consulted with Toronto Women in Film and Video's Policy Sub-Committee and reported to a Steering Committee established by Toronto Women in Film and Video on behalf of the Department of Employment and Immigration, one of the project's funders.

Most of the data in this study has come from secondary sources, although some primary research, indicated by Exhibit footnotes, was undertaken by both Peat Marwick Stevenson & Kellogg and an independent researcher contracted by Toronto Women in Film and Video.

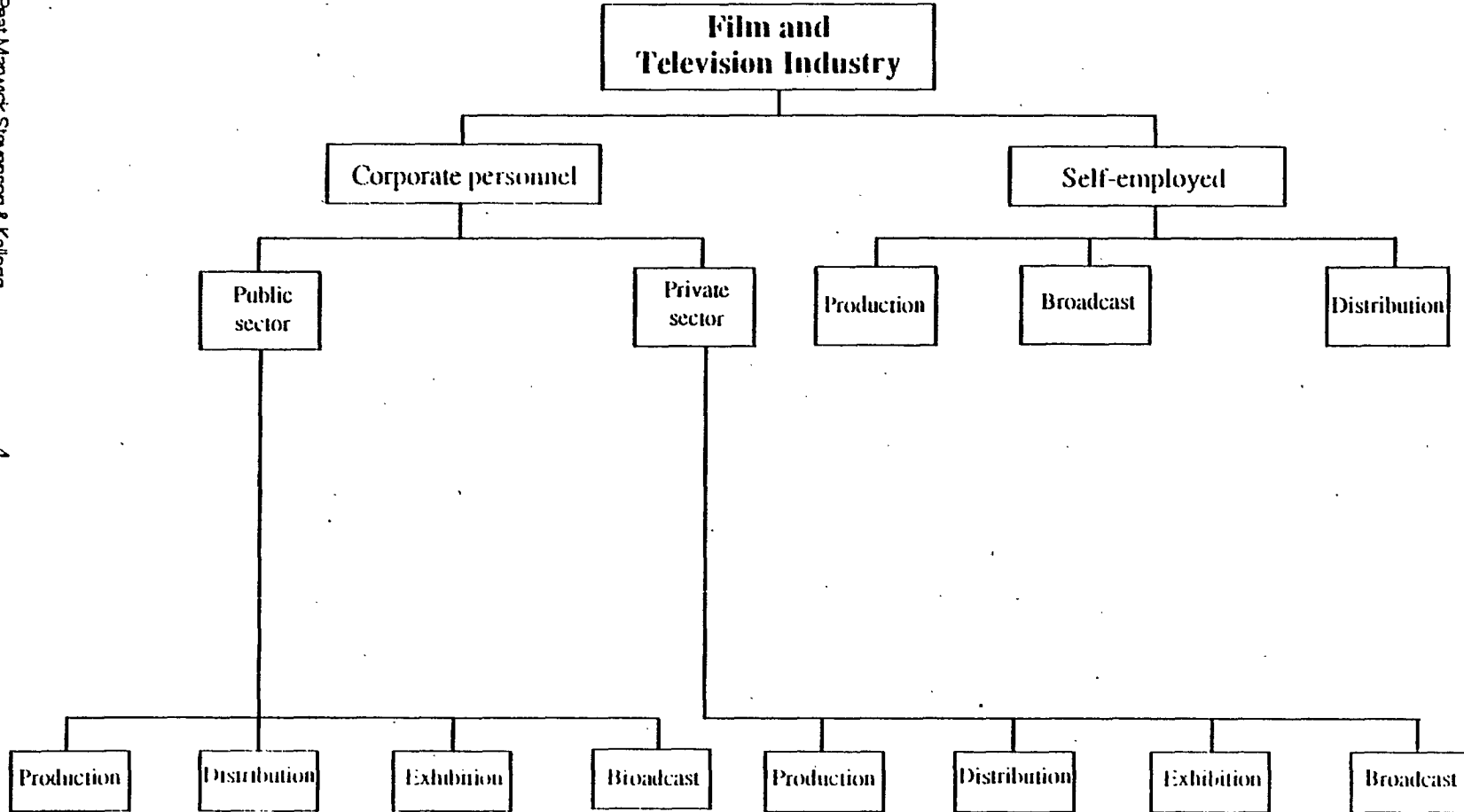
There is no question that this study is a benchmark. However, we recognize that for the fullest possible profile of the role of women in the Canadian film and television industry more detailed primary research is required. Wherever possible we have indicated gaps in the material within the body of the study.

## C. THE STUDY

The organization of this statistical study was established to provide maximum usefulness to people with or without experience in working with statistics. To assist the user we have:

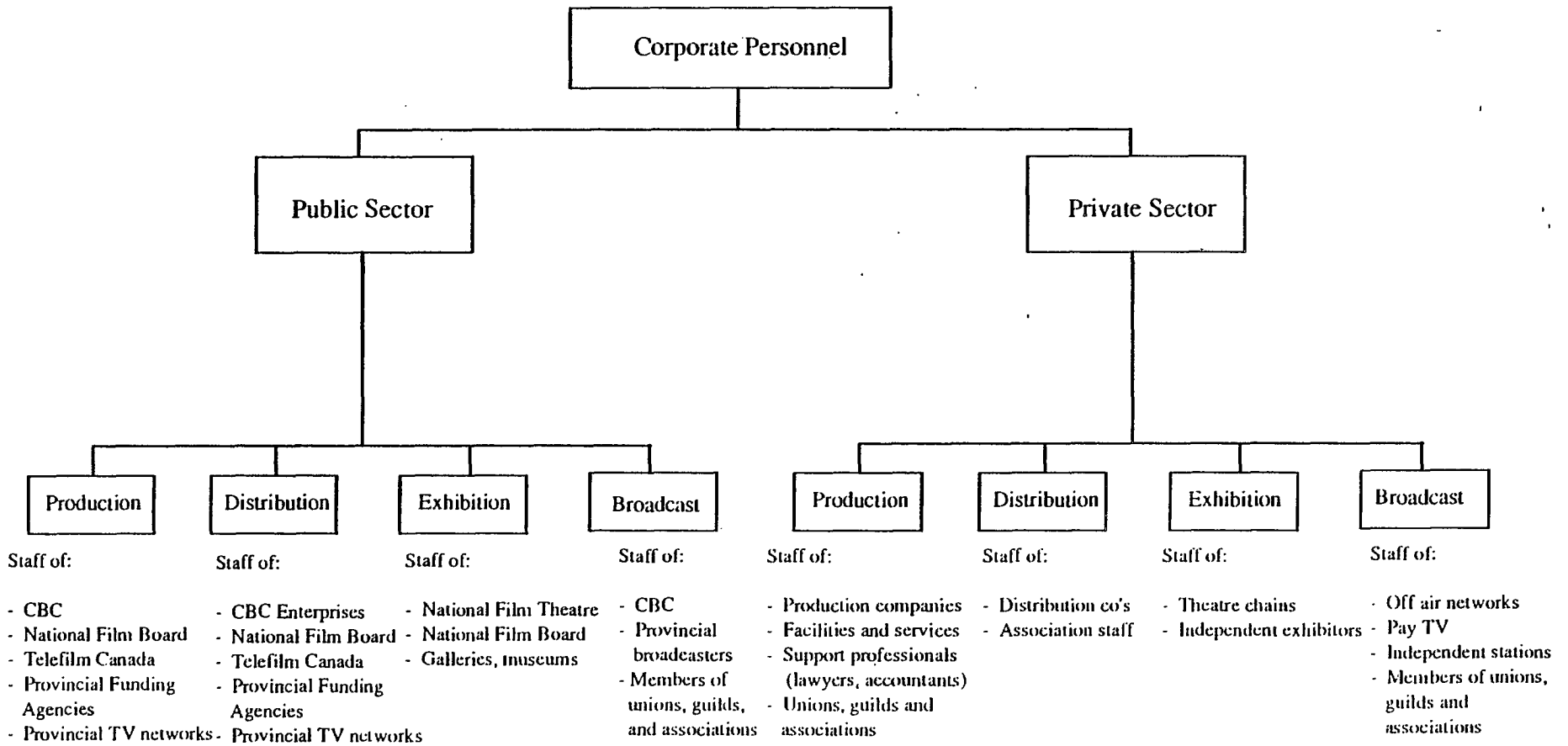
- ▶ Provided a detailed Table of Contents.
- ▶ Developed a list of all exhibits with descriptive titles.
- ▶ Included detailed discussions of information sources in the Appendices.

**EXHIBIT I-1  
Industry Model**

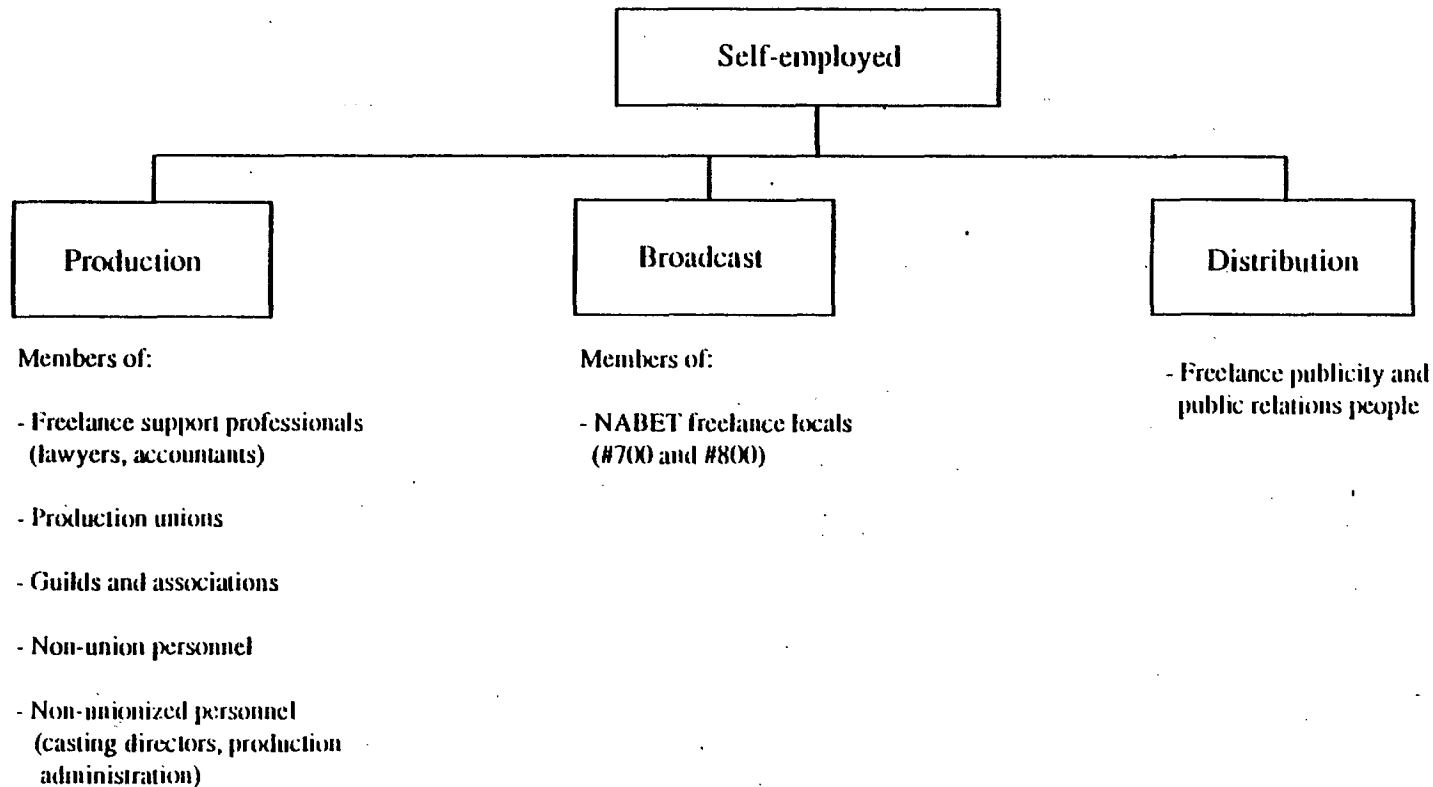




**EXHIBIT I-2**  
**Example of corporate industry personnel according to model**



**EXHIBIT I-3**  
**Example of self-employed industry personnel according to model**



## II

### HIGHLIGHTS

This chapter offers a sampling of some of our findings. They clearly reflect the theme which has emerged consistently from the statistical data -- namely that the number of women participating in the film and television industry in Canada is significantly less than their representation in the population at large.

#### 1. Employment

##### a) Private sector

- ▶ Of the 40,708 people identified as available for work in the public and private sector, 35% are women (Exhibit III-1).
- ▶ In a breakdown of 51 job categories reflecting availability women dominate six categories:

Production secretary/bookkeeper	90%
Script supervisor/continuity	93%
Art department trainee	68%
Wardrobe	85%
Makeup artist	74%
Hairstylist/hairdresser	71%

but are 10% or less of 13 other categories (Exhibit III-2).
- ▶ In 1988 women represented 84% of clerical workers in broadcast oriented companies with over 100 employees; but they represented only 9% of upper level managers (Appendix A-8).
- ▶ Women represent 25% of National Association of Broadcast Employees and Technicians membership in the two freelance locals in Canada. However, 51% of the female members are clustered in four job categories whereas men are over 75% in another 24 categories (Exhibit III-8).
- ▶ In 1988, women accounted for only 14% of the influential creative positions (ie. producer, director, screenwriter, art director, director of photography, and picture editor) in productions certified by the Department of Communications. (Exhibit III-11).

b) **Public sector**

- ▶ In 1989, at the National Film Board women held 52% of the total number of jobs (continuous and term positions). However they held only 36% of the jobs categorized as "filmmaker" and 92% of all office jobs (Exhibits III-4a, III-4b).
- ▶ In 1989, at the Canadian Broadcasting Corporation, of 22 non-contract categories women were absent in two categories and marginally present in seven categories where male participation was 93% to 99% (Exhibit III-9).
- ▶ Women in public sector television/radio companies are 14% of upper managers. In the private sector however they are only 1% (Exhibit III-7).

2. **Earnings**

a) **Private sector**

- ▶ In both 1985 and 1986 it is evident that female members of the Association of Canadian Television and Radio Artists (ACTRA) are concentrated in the lower earnings categories and their lowest representation is in the higher earnings range. In 1985 70% of female members fall into the "up to \$5,000" range of earnings and only 20 members (.9%) were earning over \$80,000. Their male counterparts also had considerable representation in the "up to \$5,000" range (65%); but they had 92 members (almost 2%) earning over \$80,000 (Exhibit IV-1).
- ▶ In production companies in 1989, salaries for women were consistently lower than for men ranging from female salaries being 97% of male earnings for executive positions to 67% for non-union technical staff (Exhibit IV-2).

b) **Public sector**

- ▶ In 1989 at the producer level at the CBC the average salary for men was 10% higher than the average for female producers (Exhibit IV-5).
- ▶ In 1988 at the National Film Board female earnings as a percentage of male earnings were as follows:  
(Exhibit IV-4)

Office staff	96%
Mid-management	95%
Technicians -- shooting	62%

### 3. Government Investment

#### a) Federal

- ▶ In 1987-88 female producers received 9% of the total funds (\$72.5 million) allocated for production by Telefilm Canada (Exhibit V-1).
- ▶ In 1987-88 female producers received 7% of funds allocated by Telefilm for English program Childrens productions (Exhibit V-1).
- ▶ On projects receiving Telefilm Canada Investment in 1987-88 women represented 9% of directors (working without male partners) and 15% of writers (working without male partners) (Exhibit V-2).

#### b) Provincial

- ▶ Provinces with industry investment funds administer substantially smaller amounts than Telefilm Canada. During a three year period women producers (working without male partners) received the following percentages of production funds:

Alberta	48%	1988
British Columbia -- no female participants		
Manitoba	8%	88/89
Ontario	3%	88/89
Quebec	16%	87/88

(Exhibits V-6, V-7, V-5, V-4, and V-3)

### 4. Education and training

- ▶ About one-third of all people about to graduate from film and television courses in Canada in 1989-90 are female. Alberta is the notable provincial exception with 46.7% of graduands being female (Exhibit VI-1).
- ▶ 15% of film and broadcasting program faculty in Canadian institutions are female (Exhibit VI-4).

5. **Public recognition in the form of awards**

- ▶ Considering all the awards of the professional associations as a group, for the most part women have been nominated for awards, and have won, at rates in excess of their overall participation in the industry, ie. 18% over the past three years (Exhibit VII-1).

6. **Comparison with other industries**

- ▶ Compared with all industries in Canada, women are under-represented in the film and television industry, as defined by our terms of reference i.e. 43% for all industries and 35% for film and television (Exhibits VIII-1, III-1).
- ▶ Women in the film and television industry are paid less than their male counterparts, as is the case in other industries. However, the gap in this industry is smaller. Compared with 66% in 1987 for all industries, females in the film and television industry were earning between 67% and 97% of male salaries depending on job categories. Although we cannot aggregate the information from different sources, it appears to us that 75% is a reasonable average number for female salaries compared to males across all job categories in this industry (Exhibits VIII-4, IV-2).

### III EMPLOYMENT

#### A. RESEARCH OBJECTIVES

Our goal was to identify the participation rate of women relative to the total number of people employed in television and film production, distribution, broadcasting, and exhibition. We sought the greatest detail possible relating to job categories and types of productions. We also pursued statistics which distinguish between public and private sectors, self-employed and corporate personnel and various regions of the country. Our intent was to collect a minimum of three years data.

For self-employed individuals we sought two kinds of information: the number and gender of individuals available for work, by job category, according to union and guild membership and the number and gender of individuals actually working in the industry, by job category, according to production crew lists. Our specific tasks were to identify relevant associations to obtain available statistics and to encourage them to develop statistics not already available.

Our focus was on those job categories often cited as comprising the creative core of film and television production: producer, director and screenwriter and those positions in distribution, exhibition and broadcast that control what we can view in theatres and on television.

#### B. RESEARCH FINDINGS

Employment involves two issues: the number of people available to work and the number of people actually working. This report distinguishes between these issues, where possible.

The statistics for the report were assembled from numerous sources. It should be noted that it presents not the total number of people working in the industry, but the total number identified by this study as working in the industry. The severe lack of information on the film and television industry as a whole, combined with a dearth of coordinating bodies, within each major area, made assembling one single employment number impossible. Our mandate was to work with real numbers, not extrapolations of fact. We attempted to accurately identify two main issues: who was available to work and who was actually working.

For an outline of the data collection procedures, see Appendix A-1.

## 1. People identified as the industry labour force

Exhibit III-1 details the total number of people identified as available for work or working in the Canadian Film and Television industry. It should be noted that it does not represent the absolute number of the labour force, but the number of people we were able to identify in our research. The percentages are an accurate portrayal of who is available for work or working in the industry. Although the absolute number of people employed is larger than our figures show, the relative percentage of men working compared to women is correct and likely will not change significantly as the absolute number increases.

The production figures were based on union and guild information as well as data obtained from our survey sent to production companies. Some union locals and production companies did not provide information; and, therefore, could not be included. Most significantly current figures for the Association of Canadian Television and Radio Artists (ACTRA), Performers Section, were unavailable.

This profile does not include data on the Facilities and Services segment of the industry. To include it would have required extensive primary research which fell outside the scope of the study.

The distribution figures were also obtained from our survey. Companies that did not respond did not have their employees included.

The broadcast figures from Employment Equity include some radio data. The data was used as is because it could not be disaggregated and because of the reliability of the source. Provincial broadcast companies are not included in Employment Equity figures as they are provincial crown companies and are not federally regulated. Federally regulated companies with less than 100 employees are not included as they do not fall under Employment Equity legislation.

There was no data available on the people employed in the exhibition segment of the industry.

### a) Exhibit III-1 -- People identified as labour force, by industry sector

Exhibit III-1 depicts the total number of people we identified as labour force in the Canadian film and television industry. Information is presented by segment (production, distribution, broadcast, exhibition) and according to public or private sector status.

- ▶ The number of people identified as available for work or working in the mainstream Canadian Film and Television industry in 1989 is 40,708. Of this total 65% are male and 35% are female.



## EXHIBIT III-1

## People identified as labour force by industry sector

	Production				Distribution				Broadcast				Exhibition				Total				
	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	Total #	% M	% F
Private sector	5,471 <sup>1</sup>	2,062 <sup>1</sup>	73%	27%	94 <sup>3</sup>	178 <sup>3</sup>	35%	65%	11,911 <sup>5</sup>	6,679 <sup>5</sup>	64%	36%	N/A	N/A	N/A	N/A	17,476	8,919	26,395	66%	34%
Public sector	360 <sup>2</sup>	388 <sup>2</sup>	48%	52%	42 <sup>4</sup>	36 <sup>4</sup>	54%	46%	8,568 <sup>6</sup>	4,919 <sup>6</sup>	64%	36%	N/A	N/A	N/A	N/A	8,970	5,343	14,313	63%	37%
Total	5,831	2,450	70%	30%	136	214	39%	61%	20,479	11,598	64%	36%	N/A	N/A	N/A	N/A	26,446	14,262	40,708	65%	35%

Source: <sup>1</sup>see Exhibit III-2, III-3a

<sup>2</sup>see Exhibit III-4a

<sup>3</sup>see Exhibit III-5

<sup>4</sup>see Exhibit III-6

<sup>5</sup>see Exhibit III-7, III-8, includes some radio statistics from those companies that are both a radio and television station.

<sup>6</sup>see Exhibit III-7, provincial broadcasting data not included. Includes some radio statistics from those companies that are both a radio and television station.

Note: This exhibit does not include all people in the Canadian Film and Television industry. It includes all people we identified as working in the industry. Some production figures were obtained from a survey and, as such, represent a portion of the total number of people employed. Distribution figures were obtained from a survey and do not include all people in this area of the industry.

- ▶ Actra estimates but could not confirm that its total membership is 10,000. No gender breakdown was available on this figure.
- ▶ The 1986 Canadian census records 65,690 people working in both the radio and television broadcasting sector and the motion picture production and distribution sector. This figure includes people working in part and full time jobs, the public and private sectors and mainstream and non-mainstream areas. The census question asked respondents "where they were employed the week prior to the questionnaire." As a result, the 65,690 figure also includes temporary and seasonal workers.
- ▶ The majority of people identified are employed in the broadcast sector (20,479 men, 11,598 women). The smallest group identified is employed in distribution (136 men, 214 women).
- ▶ Women are best represented as a percentage of the total number of people identified in any sector in the distribution sector (61%). They represent 36% of people employed in broadcast and 30% of people in production.
- ▶ In the production segment, women are better represented in the public sector. They represent 52% of total production employees in the public sector and 27% of employees in the private sector.
- ▶ In the distribution segment, women are best represented in the private sector. They represent 65% of private sector and 46% of public sector distribution employees.
- ▶ Women are represented equally in both sectors of the broadcast industry at 36%.

## 2. Production -- private sector

The production segment of the film and television industry employs thousands of people in hundreds of different job categories. People are employed on both a full time and contract basis, and many work on a freelance basis.

In order to conform to data sources, employment information about in-house television production (public and private sector) has been included under the Broadcast heading in this chapter.

The figures in the following two exhibits were added together to create the portion of Exhibit III-1 labelled "production-private sector." Exhibit III-2 depicts union or guild members. Exhibit III-3a depicts non-union people identified as employed in production companies.

a) **Exhibit III-2 -- People identified in the private sector production/labour force by job category, 1989.**

- ▶ Overall, 74% of people available to work in the full range of job categories in production are men and 26% are women. Women dominate only six of the 51 job categories:
  - Production secretary/bookkeeper 90%
  - Script supervisor/continuity 93%
  - Art department trainee 68%
  - Wardrobe 85%
  - Make up artist 74%
  - Hairstylist/hairdresser 71%
- ▶ Women represent 20% or less of 21 job categories; 10% or less of 13; and they are not represented at all in 2.
- ▶ 39% of the women identified as part of the private sector labor force fall into 2 job categories. Writers 25% and wardrobe at 14%.

We obtained more detailed information from some unions and guilds. Details are contained in Appendices A-2 through A-7. Several points are noteworthy.

- ▶ Women are not well represented in the positions considered to comprise the creative core of film and broadcasting. In Exhibit III-2, women represent 29% of producers, 16% of directors, 0% of associate directors and 29% of art directors. Appendix A-4 shows that women represent 67% of assistant editor positions but only 18% of the more influential editor positions. Appendix A-5, members of L'Association des realisateurs et realisatrices de film du Quebec, shows that women represent 28% of directors. In the Directors Guild of Canada (DGC) however, Appendix A-6 shows that they represent only 6%.
- ▶ Appendices A-2, A-3, and A-4 show the membership breakdown for the International Alliance of Theatrical Stage Employees (IATSE), The Association of Canadian Film Craftspeople (ACFC) and Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), and

the Syndicat des Techniciennes et Techniciens du Cinema et de la Video de Quebec (STCVQ). In all cases, women as a percent of the total number of employees is well below the percentage of men.

- ▶ Appendix A-4, STCVQ membership, supports the low participation rate of women found in Exhibit III-2. Men represent 66% of the total STCVQ membership. They represent 74% of the total private sector labour force in Exhibit III-2. Six of the 52 STCVQ job categories are 100% male: transportation/driver, art director, construction manager, special effect technician, best boy and generator operator. Twenty-six categories are 75% or more male dominated. By comparison, women represent more than 75% of total membership in only six categories: scripts, production co-ordinator, art department co-ordinator, make-up, special effects make up and costume designer.
- ▶ Appendix A-6, members registered with the Director's Guild of Canada, shows that women represent 25% of total "production" membership in the Guild, 36% of "edit" membership and 38% of "art" membership. Women are poorly represented in the key positions within each group. For example, women represent 6% of the 147 production directors in the Guild. Women's numbers in the three kinds of membership -- production, edit and art -- increase to a high around 50% in the less prestigious and less influential positions: 41% of third assistant directors, 52% of Assistant picture editor, 50% of trainee assistant editor and 68% of art department trainees.
- ▶ The low percentage of women in positions considered to comprise the creative core of film/broadcasting is confirmed in Appendix A-7, a listing by **Who's Who in Canadian Film**. However, we recognize this information is provided voluntarily and may not be entirely accurate.

## EXHIBIT III-2

## People identified in the private sector labour force, by job category, 1989

Production job categories	# Male	# Female	% Male	% Female	Female as % of total female
Writer	780	469	62%	38%	25%
Producer	281	118	71%	29%	6%
Director	219	41	84%	16%	2%
Associate Director	21	0	100%	0%	0%
Performers	N/A	N/A	N/A	N/A	
Casting Director	N/A	N/A	N/A	N/A	
Production supervisor	N/A	N/A	N/A	N/A	
Production manager	35	25	58%	42%	1%
Unit manager	5	5	50%	50%	2%
Location manager	60	8	88%	12%	4%
Assistant location manager	29	9	88%	12%	5%
First assistant director	64	8	89%	11%	4%
Second assistant director	42	7	86%	14%	4%
Third assistant director	30	21	59%	41%	1%
Production assistant	180	117	61%	39%	1%
Talent co-ordinator	N/A	N/A	N/A	N/A	
Production secretary/bookkeeper	7	61	10%	90%	3%
Craft services	70	16	81%	19%	1%
Script supervisor/continuity	5	75	7%	93%	4%
Production designer	7	4	64%	36%	2%
Art director	29	13	69%	31%	2%
First assistant art director	16	8	66%	34%	4%
Second assistant art director	19	6	76%	24%	3%
Art department trainee	8	17	32%	68%	1%
Graphic artist	N/A	N/A	N/A	N/A	
Art department co-ordinator	35	13	73%	27%	1%
Construction co-ordinator	N/A	N/A	N/A	N/A	

## EXHIBIT III-2 (cont.)

## People identified in the private sector labour force, by job category, 1989

Production job categories	# Male	# Female	% Male	% Female	Female as % of total female
Head carpenter	N/A	N/A	N/A	N/A	
Carpenter	412	9	98%	2%	5%
Scenic painter	N/A	N/A	N/A	N/A	
Head painter	N/A	N/A	N/A	N/A	
Painter	113	47	71%	29%	2%
Set dresser	115	47	71%	29%	2%
Assistant set dresser	N/A	N/A	N/A	N/A	
Property buyer	262	77	77%	23%	4%
Special effects supervisor/assistants	72	3	96%	4%	.1%
Head wrangler	N/A	N/A	N/A	N/A	
Wrangler	N/A	N/A	N/A	N/A	
Costume designer	40	24	63%	37%	1%
Wardrobe	45	265	15%	85%	14%
Makeup artist	36	103	26%	74%	5%
Hairstylist/hairdresser	30	47	29%	71%	2%
Director of photography	49	1	98%	2%	.05%
Camera operator	797	78	91%	9%	4%
First and second assistant camera person	146	20	88%	12%	.1%
Trainee	N/A	N/A	N/A	N/A	
Special equipment operators	N/A	N/A	N/A	N/A	
Still/video	75	13	85%	15%	1%
Lights/gaffer	117	1	99%	1%	.05%
Best boy	N/A	N/A	N/A	N/A	
Electricians	259	10	92%	8%	1%
Generator operator	N/A	N/A	N/A	N/A	
Grip	250	8	97%	3%	.4%
Teleprompter operator	N/A	N/A	N/A	N/A	
Mixer/sound recordist	118	11	91%	9%	1%

## EXHIBIT III-2 (cont.)

## People identified in the private sector labour force, by job category, 1989

Production job categories	#	#	%	%	Female as % of total female
	Male	Female	Male	Female	
Boom operator	N/A	N/A	N/A	N/A	
Cable person	11	0	100%	0%	0%
Play back operator	N/A	N/A	N/A	N/A	
Public address operator	N/A	N/A	N/A	N/A	
Spot operator	33	2	94%	6%	.1%
Transportation co-ordinator	N/A	N/A	N/A	N/A	
Transportation captain	N/A	N/A	N/A	N/A	
Co-captain/head drive	N/A	N/A	N/A	N/A	
Driver	139	5	97%	3%	3%
Editor	32	14	70%	30%	1%
First and second assistant editor	29	22	57%	43%	1%
Apprentice editor	17	11	61%	39%	1%
Dialogue editor	N/A	N/A	N/A	N/A	
Sound editor	32	15	68%	32%	1%
First and second assistant sound editor	18	9	67%	33%	5%
Looping supervisor	N/A	N/A	N/A	N/A	
Edit -- technician unions	22	9	71%	29%	5%
Composer	N/A	N/A	N/A	N/A	
Arranger/orchestrator	N/A	N/A	N/A	N/A	
Conductor/leader	N/A	N/A	N/A	N/A	
Musicians	N/A	N/A	N/A	N/A	
Landscape/greens	2	1	67%	33%	.05%
Stage	69	6	92%	8%	3%
<b>Total</b>	<b>5282</b>	<b>1899</b>	<b>74%</b>	<b>26%</b>	

Source: *International Alliance of Theatrical Stage Employees (IATSE) and Motion Picture Machine Operators (MPMO)*  
*The Association of Canadian Film Crafts People (ACFC)*  
*The Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA)*  
*Syndicat des techniciennes et techniciens du cinema et de la video du Quebec (STCVQ)*  
*Directors Guild of Canada (DGC)*  
*L'association des realisateurs et realisatrices de films du Quebec*  
*Canadian Film and Television Association (CFTA)*  
*Association of Canadian Film and Television Producers (ACFTP)*  
*Association des Producteurs de Films et de Vidéo du Quebec (APFVQ)*  
*Alliance of Canadian Television and Radio Artists (ACTRA) -- does not include writer and performer branches.*

Note: N/A = statistics not available because union locals did not have information broken down specifically or because not all locals provided information.

b) **Exhibit III-3a & 3b -- Production company breakdown by job level, full time union and non-union**

Private sector data from secondary sources was augmented by a Peat Marwick Stevenson & Kellogg survey to production companies. It is important to realize, however, that during full production, companies will enlarge their staffs significantly with freelance employees.

- ▶ A survey of production companies in Canada showed that overall, women account for 46% of all full time non-union staff. Women represent 34% of full-time executive positions in non-union production companies, as recorded by our sample. They represent 73% of non-executive office management and 8% of technical positions.
- ▶ Women's representation in unionized, full-time positions is less than in non-union positions. Whereas women in the survey represented 46% of non-union jobs, they represented 29% of unionized jobs. It is clear that in these production companies, women dominate in the category of office management -- 73% in non-union companies; 71% in union.

3. **Production -- public sector**

a) **Exhibit III-4a -- National Film Board -- continuing and term (over six months) positions -- all occupational groups**

- ▶ In 1989, 52% of all occupational group positions at the National Film Board were held by women. Women held 80 term positions. In the same year only 25 men held term positions.
- ▶ Women were more likely to be found in scientific and professional (59% of total staff), administrative (66% of total staff) and office (92% of total staff) occupational groups than in senior management, mid management, filmmakers, technicians, supervisors and coordinators and general services occupational groups in 1989.
- ▶ The total absolute number of women in the occupational groups increased between 1987 and 1988 from 344 to 376. However, it appears that most of the new hires assumed term positions, not continuing positions, as the number of term positions over that same one year period increased from 37 to 64.



**EXHIBIT III-3a****Production companies breakdown by job level -- full-time, non-union**

Level of job	Male	Female	Percentage male	Percentage female
Executive position (President, Executive Producer, etc.)	90	47	66%	34%
Office management	19	52	27%	73%
Production management	31	60	34%	66%
Technical staff	49	4	92%	8%
Total	189	163	54%	46%

**EXHIBIT III-3b****Production companies breakdown by job level -- full-time, union**

Level of job	Male	Female	Percentage male	Percentage female
Office management	2	5	29%	71%
Production management	9	16	36%	69%
Technical staff	80	16	83%	17%
Total	91	37	71%	29%

*Source: Peat Marwick Stevenson & Kellogg sample survey to 29 production companies in Canada.*

EXHIBIT III-4a

National Film Board -- continuing and term positions (over six months) -- all occupational groups

KPMG Peat Marwick Stevenson & Kellogg

- 22 -

Broad Occupational Groups		1987				1988				1989			
		# Males	# Females	% Male	% Female	# Males	# Females	% Male	% Female	# Males	# Females	% Male	% Female
Senior Managers	Continuing	11	3	79%	21%	10	3	77%	23%	9	3	75%	25%
	Term		1		100%		1		100%		1		100%
	Subtotal	11	4	73%	27%	10	4	71%	29%	9	4	69%	31%
Mid Managers	Continuing	27	7	79%	21%	24	9	73%	27%	21	10	68%	32%
	Term												
	Subtotal	27	7	79%	21%	24	9	73%	27%	21	10	68%	32%
Filmmakers	Continuing	103	51	67%	33%	103	50	67%	33%	109	49	69%	31%
	Term	2	6	25%	75%	4	13	24%	76%	8	16	33%	67%
	Subtotal	105	57	65%	35%	107	63	63%	37%	117	65	61%	36%
Scientific & Professional Staff	Continuing	5	7	42%	58%	6	7	46%	54%	6	7	46%	54%
	Term	3				2	3	40%	60%	1	3	25%	75%
	Subtotal	8	7	53%	47%	8	10	44%	56%	7	10	41%	59%
Technicians	Continuing	101	18	85%	15%	100	18	85%	15%	90	19	83%	17%
	Term	6	1	86%	14%	8	9	47%	53%	5	11	31%	69%
	Subtotal	107	19	85%	15%	108	27	80%	20%	95	36	76%	24%
Supervisors & Coordinators	Continuing	28	10	74%	26%	32	22	59%	41%	30	22	58%	42%
	Term	3				4	1	80%	20%	3			
	Subtotal	31	10	76%	24%	36	23	61%	39%	33	22	60%	40%
Administrative Staff	Continuing	16	30	35%	65%	15	27	36%	64%	16	31	34%	66%
	Term	4	3	57%	43%	3	3	50%	50%	3	6	33%	67%
	Subtotal	20	33	38%	62%	18	30	37%	63%	19	37	34%	66%
Office Staff	Continuing	14	171	8%	92%	15	167	8%	92%	16	161	9%	91%
	Term	2	23	8%	92%	1	28	3%	97%	2	39	5%	95%
	Subtotal	16	194	8%	92%	16	195	8%	92%	18	200	8%	92%
General Services Staff	Continuing	44	10	81%	19%	42	9	82%	18%	38	6	86%	14%
	Term	5	3	62%	38%	3	6	33%	67%	3	4	43%	57%
	Subtotal	49	13	79%	21%	45	15	75%	25%	41	10	80%	20%
Total	Continuing	349	307	53%	47%	347	312	53%	47%	335	308	52%	48%
	Term	25	37	42%	58%	25	64	29%	71%	25	80	24%	76%
GRAND TOTAL		374	344	52%	48%	372	376	50%	50%	360	388	48%	52%

EXHIBIT III-4 b

National Film Board -- continuing and term positions (over six months) -- filmmaker occupational groups only

KPMG Peat Marwick Stevenson & Kellogg

Occupational Groups (Filmmakers)		April 1987				April 1988				April 1989			
		# Males	# Females	% Male	% Female	# Males	# Females	% Male	% Female	# Males	# Females	% Male	% Female
Producer	Continuing	20	8	71%	29%	24	12	67%	33%	24	9	73%	27%
	Term	-	3	-	100%	-	4	-	100%	-	4	-	100%
	Subtotal	20	11	65%	35%	24	16	60%	40%	24	13	65%	35%
Director	Continuing	43	20	68%	32%	41	20	67%	33%	40	21	66%	34%
	Term	1	1	50%	50%	1	2	33%	67%	3	5	37%	63%
	Subtotal	44	21	68%	32%	42	22	66%	34%	43	26	62%	38%
Cinematographer	Continuing	13	1	93%	7%	13	1	93%	7%	13	1	93%	7%
	Term	-	-	-	-	-	-	-	-	-	-	-	-
	Subtotal	13	1	93%	7%	13	1	93%	7%	13	1	93%	7%
Editor	Continuing	15	13	54%	46%	15	12	56%	44%	12	12	50%	50%
	Term	-	-	-	-	-	3	-	100%	1	2	33%	67%
	Subtotal	15	13	54%	46%	15	15	50%	50%	13	14	48%	52%
Assistants to Filmmakers (producer, director, cinematographer, editor)	Continuing	9	2	82%	18%	8	-	100%	-	8	1	89%	11%
	Term	-	1	-	100%	1	4	20%	80%	3	4	43%	57%
	Subtotal	9	3	33%	67%	9	4	69%	31%	11	5	69%	31%
Other Filmmaking Occupations	Continuing	3	7	30%	70%	2	5	29%	71%	12	5	71%	29%
	Term	1	1	50%	50%	2	-	100%	-	1	1	50%	50%
	Subtotal	4	8	33%	67%	4	5	44%	56%	3	6	68%	32%
Total Filmmakers	Continuing	103	51	67%	33%	103	50	67%	33%	109	49	69%	31%
	Term	2	6	25%	75%	4	13	24%	76%	8	16	33%	67%
GRAND TOTAL		105	57	65%	35%	107	63	63%	37%	117	65	64%	36%

Source: National Film Board.

Note: Descriptions of occupational groups can be found in Appendix A-14.

b) **Exhibit III-4b -- National Film Board -- continuing and term (over six months) positions -- filmmaker occupational group only.**

- ▶ Women represented 36% of total filmmaker occupational groups at the National Film Board in 1989. Women comprised 31% of the continuing positions and 67% of the term positions.
- ▶ Within the Filmmaker Occupational Group job categories, women had the lowest representation in continuous employment in the cinematographer category (7% of total representation) in 1989. Women continuously employed were best represented in the Editor category (50% of total representation).

4. **Distribution -- private sector**

Primary research was conducted to begin to estimate the number of women employed in the private sector distribution and the types of jobs they held. A survey was distributed to 240 distributor companies. Thirty-three responded.

a) **Exhibit III-5 -- Distribution companies, breakdown by job level**

- ▶ Women represent 65% of total distribution company employees. However, their participation falls noticeably within the intermediate, junior and clerical levels of the business. Men represent 69% of senior (president, senior manger, etc.) positions.

5. **Distribution -- public sector**

a) **Exhibit III-6 -- National Film Board, distribution, continuing and term (over six months) positions**

- ▶ Over the last three years women have represented 46%, 49% and 46% of distribution and information staff at the National Film Board. The absolute number of women and men employed has increased minimally from 71 in total in April 1987 to a total of 78 in April 1989. The number of men increased by 10% between April 1987 and April 1989 and the number of women increased by 9%. The number of men in continuing jobs between 1987 and 1989 has increased by 10%; the number of women decreased by 14%. Women's increased participation was in term positions.

**EXHIBIT III-5**  
**Distribution companies -- breakdown by job level**

	# Males	# Females	% Males	% Females
Senior/managerial level (President, senior manager, sales div.)	67	30	69%	31%
Intermediate level (Sales staff, promo. staff, etc.)	15	49	23%	77%
Junior level	5	28	15%	85%
Clerical (secretary)	7	71	9%	91%
Total	94	178	35%	65%

*Source: 1989 Peat Marwick Stevenson & Kellogg sample survey to 33 distribution companies in Canada.*

**EXHIBIT III-6****National Film Board -- continuing and term distribution positions (over six months)**

	April 1987				April 1988				April 1989			
	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F
Continuing	36	32	53%	47%	35	31	53%	47%	37	28	57%	43%
Term	2	1	67%	33%	3	5	37%	63%	5	8	38%	62%
Subtotal	38	33	54%	46%	38	36	51%	49%	42	36	54%	46%

Source: National Film Board

6. Broadcast -- private sector

a) Exhibit III-7 -- Total workforce employed in television companies, television and radio companies, and cable companies under Employment Equity legislation -- 1988

Legislated Employment Equity programs were established by the Canadian federal government to monitor and promote hiring people in three minority groups: aboriginal peoples, persons with disabilities and visible minorities. Employers federally regulated include those corporations incorporated under federal jurisdiction and which employ 100 or more employees. The companies included in the broadcast and telecommunications sector include:

- radio companies
- television companies
- radio and television companies
- cable companies.

Private and public sector companies involved exclusively in radio were not included in the data. However, statistics on companies which operate both a radio and television company were included because of the interwoven nature of the job categories. Moreover, there was a consistency in the data about television/radio companies and television (only) companies. In addition TWIFV's researcher checked data for those companies involved exclusively in radio to confirm that their data reflected similar trends.

The Employment Equity legislation has defined 12 different job titles or "occupational groups":

- Upper level manager
- Middle/other manager
- Professionals
- Semi-professionals and technicians
- Supervisors
- Foremen/women
- Clerical workers
- Sales workers
- Service workers
- Skilled craft and trade workers
- Semi-skilled manual workers
- Other manual workers.

All people working in federally regulated companies are defined as working in one of these "occupational groups."

People in a position to influence what we see on television or watch in theatres are found in four groups: upper level manager, middle manager, professionals

and semi professionals and technicians. Throughout the following discussion we call these "the four influential occupational groups." Refer to Appendix A-9 for details of the kinds of job categories included in each of these four groups.

- ▶ Women represented 37% of all people employed in the private sector broadcast companies under Employment Equity legislation in 1988. Women represented 37% of the people employed in both the public and private sectors (compared to 36% of people employed in the public sector).
- ▶ The strongest area of participation was the "clerical" occupational group (88%). Women were least well represented in the "skilled craft," "foremen/women" and "upper level manager" occupational groups -- 8%, 7% and 5% respectively.
- ▶ Women represent 43% of private cable employees, 32% of radio and television and 31% of television only.
- ▶ Women are least well represented in private broadcasting radio and television companies in the four influential occupational groups. Women represent 1% of upper level managers, 16% of middle managers, 25% of professionals and 22% of semi-professionals and technicians.
- ▶ Women in private cable television have the strongest participation in the four influential occupational groups compared to their counterparts in private television and radio. Women in private cable television companies represent 9% of upper level managers, 26% of middle managers, 34% of professionals and 22% of semi professionals and technicians.
- ▶ Women are very poorly represented in the upper level manager occupational group in each of the three types of private sector broadcast companies. Women represent 10% of private television company upper level managers, 1% of private radio and television company upper level managers and 9% of private cable company upper level managers.
- ▶ Appendix A-8 shows the number of people employed by private and public sector companies in the broadcasting sector and subject to Employment Equity legislation in 1987-88. The Appendix A-8 figures include people working in "radio only" stations: those stations that are not affiliated with a television station. In 1988, women represented 36% of total broadcast employees under Employment Equity.



EXHIBIT III-7

Total work force employed in television, radio and television, and cable -- under Employment Equity legislation, 1988

	Television only (private)				Radio and television (private)				Cable television (private)				Total (private)				Radio and television (public)				Total (public and private)			
	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F
Upper level managers	139	15	90%	10%	91	1	99%	1%	112	11	91%	9%	342	27	93%	7%	44	7	86%	14%	386	34	92%	8%
Middle or other managers	305	80	79%	21%	311	60	84%	16%	250	89	74%	26%	866	229	79%	21%	602	143	81%	19%	1468	372	79%	21%
Professionals	84	52	62%	38%	12	4	75%	25%	138	70	66%	34%	234	126	65%	35%	2118	1088	66%	34%	2352	1214	66%	34%
Semi-professional and technicians	2103	568	79%	21%	2048	588	78%	22%	618	170	78%	22%	4769	1326	78%	22%	4077	1526	73%	27%	8846	2852	76%	24%
Supervisors	68	62	52%	48%	74	74	50%	50%	106	206	34%	66%	248	342	42%	58%	86	43	67%	33%	334	385	46%	54%
Foremen/women	123	10	93%	7%	28	5	85%	15%	221	6	97%	3%	372	21	95%	5%	147	4	97%	3%	519	25	95%	5%
Clerical workers	122	789	13%	87%	49	589	8%	92%	259	1854	12%	88%	430	3232	12%	88%	520	1820	22%	78%	950	5052	12%	84%
Sales workers	113	49	70%	30%	362	135	73%	27%	366	589	38%	62%	841	773	52%	48%	124	102	55%	45%	965	875	52%	48%
Service workers	48	28	63%	37%	6	8	43%	57%	9	1	90%	10%	63	37	63%	37%	2	7	22%	78%	65	44	60%	40%
Skilled craft and trade workers	509	45	92%	8%	182	34	84%	16%	1867	136	93%	7%	2558	215	92%	8%	366	113	76%	24%	24	2924	90%	10%
Semi skilled manual workers	29	11	73%	27%	39	14	74%	26%	183	26	88%	12%	251	51	83%	17%	460	57	90%	10%	711	102	88%	12%
Other manual workers	36	2	95%	5%	46	15	75%	25%	65	14	82%	18%	147	31	83%	17%	22	15	59%	41%	169	46	79%	21%
<b>Total</b>	<b>3679</b>	<b>1711</b>	<b>69%</b>	<b>31%</b>	<b>3248</b>	<b>1527</b>	<b>68%</b>	<b>32%</b>	<b>4194</b>	<b>3172</b>	<b>57%</b>	<b>43%</b>	<b>11121</b>	<b>6410</b>	<b>63%</b>	<b>37%</b>	<b>8568</b>	<b>4919</b>	<b>64%</b>	<b>36%</b>	<b>19689</b>	<b>11329</b>	<b>63%</b>	<b>37%</b>

Source: Canada Employment and Immigration, Employment Equity, 1988.

Note: Does not include "radio only" stations and employees.

- ▶ Statistics in Appendix A-8 for the last two years show that gender participation in the 12 Employment Equity occupational groups varies widely. In 1988, women represented 84% of clerical workers and 9% of upper level managers.
- ▶ Female participation in some of these occupational groups has increased somewhat since 1987, for instance supervisors, from 49% to 55%, sales workers have increased from 41% to 44% and service workers from 37% to 40%.
- ▶ Women's relative participation has decreased in the "professionals", "semi-skilled manual" and "other manual" occupational groups. Professional participation has decreased by 6% to 31%, semi skilled by 1% to 12%, and other manual by 2% to 22%.
- ▶ Appendix A-10, employment equity figures on participation by gender according to full-time and part-time and temporary workers, for four major occupational groups, shows that women represent 19% of the four influential occupational groups. Women were best represented in the professional category where they represented 33% of private television full time employees, 34% of private cable employees, and 25% of private radio and television employees.
- ▶ Appendix A-10 also shows that women are least well represented on a full time basis and are better represented on a temporary or part time basis in the four influential occupational groups. For example, in private television companies women represent 21% of full time employees, 39% of part time employees and 48% of temporary employees.

b) Exhibit III-8 -- NABET, freelance locals, 1989 membership by job category

- ▶ Women represent 25% of NABET membership in the two freelance locals in Canada. However, 136 of 269 (51%) female members are found in five NABET job categories:

<u>Job Category</u>	<u>% Female</u>
- Make-up	79%
- Secretary/bookkeeper	82%
- Continuity	94%
- Wardrobe	85%
- Hairdresser	66%

- ▶ Men represent 75% or more of members in 25 categories:

- Writer
- Production designer
- Art director
- Construction co-ordinator
- Head carpenter
- Carpenter
- Special effects supervisor
- Property buyer
- Director of photography
- Camera operator
- First assistant camera operator
- Camera trainee
- Still camera
- Lights
- Best boy
- Electrician
- Generator operator
- Grip
- Mixer/sound recordist
- Video
- Boom operator
- Cable person
- Driver
- Landscape
- Stage

- ▶ Appendix A-11 shows that women represent 25% of all NABET union membership. Women represent anywhere from 11% of provincial totals (Manitoba) to 33% in Quebec.

EXHIBIT III-8

NABET, Freelance locals, 1989 membership, by job category

Job categories	#	#	%	%
	Male	Female	Male	Female
Writer	1	0	100%	0%
Production supervisor	10	17	37%	63%
Production assistant	13	5	72%	28%
Production secretary/bookkeeper	2	9	18%	82%
Craft services	6	10	38%	62%
Script supervisor/continuity	2	30	6%	94%
Production designer	2	0	100%	0%
Art director	3	0	100%	0%
First assistant art director	3	4	43%	57%
Second assistant art director	6	4	60%	40%
Art department trainee	6	4	60%	40%
Graphic artist	1	1	50%	50%
Construction co-ordinator	2	0	100%	0%
Head carpenter	4	0	100%	0%
Carpenter	47	1	98%	2%
Scenic painter	11	9	55%	45%
Head painter	1	1	50%	50%
Painter	7	5	58%	42%
Set dresser	27	15	64%	36%
Assistant set dresser	10	13	43%	57%
Property buyer	12	4	75%	25%
Special effects supervisor/assistants	16	1	94%	6%
Costume designer	2	1	66%	34%
Wardrobe	8	45	15%	85%

EXHIBIT III-8 (cont.)  
 NABET, Freelance locals, 1989 membership, by job category

Job categories	# Male	# Female	% Male	% Female
Makeup artist	7	27	21%	79%
Hairstylist/hairdresser	13	25	34%	66%
Director of photography	17	0	100%	0%
Camera operator	81	1	99%	1%
First and second assistant camera person	12	0	100%	0%
Trainee	16	1	94%	6%
Still	10	2	83%	17%
Video	69	2	97%	3%
Lights/gaffer	55	2	96%	4%
Best boy	1	0	100%	0%
Electricians	41	0	100%	0%
Generator operator	13	0	100%	0%
Grip	82	2	97%	3%
Mixer/sound recordist	65	2	98%	2%
Boom operator	7	0	100%	0%
Cable person	52	1	98%	2%
Driver	16	2	89%	11%
Editor	5	3	63%	37%
First and second assistant editor	2	2	50%	50%
Apprentice editor	0	3	0%	100%
Edit -- technician unions	16	9	64%	36%
Landscape/greens	2	0	100%	0%
Other (researcher/publicist)	4	7	36%	64%
Stage	69	6	92%	8%
<b>Total</b>	<b>790</b>	<b>269</b>	<b>75%</b>	<b>25%</b>

Source: NABET local 700, Toronto  
 NABET local 800, Vancouver

7. Broadcast -- public sector

a) Exhibit III-7 -- Total workforce employed in television, television and radio, and cable under Employment Equity legislation -- 1988

The Canadian Broadcasting Corporation (CBC) is the only company represented under public sector Employment Equity legislation. The provincial broadcasters are not included in the data according to the Employment Equity broadcasting and telecommunications sector advisor because those stations are provincial crown corporations, and as such, are not regulated federally.

The information provided by Employment Equity includes the number of people working in radio. However, since this information cannot be extracted, it will be included in total. Employment Equity has different job categories or occupational groups than does the CBC, and collects their data in a different way than does the CBC. As a result, the information in Exhibit III-7 and III-9 differ slightly. The two exhibits also feature data collected in different years.

- ▶ Women in the public sector have almost the same overall representation as they do in the private sector broadcasting companies. Women represent 36% of public-employees and 37% of private employees.
- ▶ Considering specifically radio and television companies, women in the public sector are better represented than their private sector counterparts. They represent 36% of total employees compared to 32% of the total for private sector radio/television companies.
- ▶ Women in public sector radio/television companies are better represented in the four influential occupational groups than their counterparts in private industry radio/television companies. In the public sector television/radio companies women represent 14% of upper managers. In the private-sector, however, they are only 1%. Middle managers in the public sector represent 19% of the total compared to 16% in the private sector. Semi-professionals and technicians in the public sector represent 27% of the total compared to 22% in the private sector. Professionals in public sector represent 34% compared to 25% in the private the sector.

b) **Exhibit III-9 -- CBC non-contract employees**

The data provided by the CBC in Exhibit III-9 varies from the public sector radio/television information (CBC) provided by Employment Equity. The exhibits represent different data compiled in different years and represents people in different job categories.

- ▶ Of 22 job categories at the CBC in 1989, women constituted 50% or more of five categories: directors, costume makers, make-up, production assistant, and sales representatives. Women represented less than 20% of the non-contract employees in ten job categories at the CBC including mid-management (13%), executive producer (14%), senior producer (0%), film camera (3%), set makers (2%) and technical producers (1%).
- ▶ Of the jobs often cited as comprising the creative core of film and television, women represented the following in 1989: directors (50%), executive producers (14%), senior producers (0%) and producers (26%).
- ▶ Women in the private sector (see Exhibit III-2) represent 29% of producers. This is slightly higher than in the public sector at the CBC where they represent 26%.
- ▶ CBC non-contract employee information shows greater participation by women in the positions contributing to the creative core over the past five years. Women executive producers and producers have increased as a percent of their male counterparts. Women represented 10% of executive producers in 1984 and 14% in 1989. Women represented 18% of producers in 1984 and 26% in 1989. The absolute number of people in these two categories has decreased over the past five years.
- ▶ Appendix A-12 shows that the participation rate of female CBC non-contract employees is consistent among provinces and has increased anywhere between 1% and 6% over the last five years.

EXHIBIT III-9  
 CBC non-contract employees -- number employed and average earnings -- Canada

Job category	1984						1986						1989					
	# of Males	# of Females	% Male	% Female	Average salary males	Average salary females	# of Males	# of Females	% Male	% Female	Average salary males	Average salary females	# of Males	# of Females	% Male	% Female	Average salary males	Average salary females
Senior management	77	6	93%	7%	\$60,535	\$56,549	33	5	87%	13%	\$69,981	\$64,635	48	14	77%	23%	\$83,291	\$88,722
Mid management	69	6	92%	8%	\$46,729	\$41,678	84	9	90%	10%	\$49,712	\$48,523	91	14	87%	13%	\$59,153	\$57,432
Finance/admin. management	145	56	72%	28%	\$42,107	\$37,643	97	46	68%	32%	\$43,613	\$39,829	113	78	59%	41%	\$53,979	\$45,605
Directors	2	1	67%	33%	1 = 100	1 = 114	0	1	0%	100%	-	-	2	2	50%	50%	1 = 100	1 = 87
Executive producers	38	4	90%	10%	\$66,647	\$61,633	34	5	87%	13%	\$69,241	\$59,072	30	5	86%	14%	\$80,961	\$77,453
Senior producers	11	0	100%	0%	-	-	11	1	92%	8%	1 = 100	1 = 96	13	0	100%	0%	-	-
Producers	262	59	82%	18%	\$49,444	\$45,239	204	51	80%	20%	\$51,298	\$48,027	178	64	74%	26%	\$58,930	\$53,709
Reporters/editors	172	64	73%	27%	\$36,821	\$34,950	164	81	67%	33%	\$38,634	\$36,027	265	123	68%	32%	\$44,954	\$42,840
Nabet camera	109	0	100%	0%	\$33,432	-	203	0	100%	0%	\$33,577	-	228	0	100%	0%	\$40,276	-
Nabet editors	60	7	90%	10%	\$32,718	\$32,617	118	15	89%	11%	\$33,326	\$33,000	235	19	93%	7%	\$39,818	\$39,863
Nabet maintenance	398	2	99%	1%	1 = 100	1 = 86	356	1	99%	1%	1 = 100	1 = 98	332	1	99%	1%	1 = 100	1 = 100

(continued)



EXHIBIT III-9 (cont.)

CBC non-contract employees -- number employed and average earnings -- Canada

KPMG Peat Marwick Stevenson & Kellogg

Job category	1984						1986						1989					
	# of Males	# of Females	% Male	% Female	Average salary males	Average salary females	# of Males	# of Females	% Male	% Female	Average salary males	Average salary females	# of Males	# of Females	% Male	% Female	Average salary males	Average salary females
Nabet others	1501	59	96%	4%	\$30,026	\$25,883	1353	51	96%	4%	\$30,582	\$27,647	1165	79	94%	6%	\$36,276	\$30,354
Film Camera	90	1	99%	1%	I = 100	I = 73	56	0	100%	0%	-	-	35	1	97%	3%	I = 100	I = 77
Film editors	167	45	79%	21%	\$28,931	\$26,234	116	37	76%	24%	\$29,209	\$26,431	72	22	77%	23%	\$33,870	\$31,722
Costume makers	17	44	28%	72%	\$27,241	\$26,445	17	38	31%	69%	\$27,708	\$25,658	18	38	32%	68%	\$32,094	\$29,678
Make-up artists	17	45	27%	73%	\$29,090	\$28,039	15	35	30%	70%	\$28,970	\$28,405	15	35	30%	70%	\$32,852	\$31,564
Set designers	188	52	78%	22%	\$41,861	\$40,864	140	47	75%	25%	\$43,150	\$40,161	133	43	76%	24%	\$48,427	\$47,062
Set makers	163	5	97%	3%	\$29,507	\$26,979	124	3	98%	2%	\$29,349	\$26,833	125	3	98%	2%	\$35,280	\$32,692
Staging/set/dec	394	9	98%	2%	\$26,422	\$24,136	314	6	98%	2%	\$26,343	\$24,788	295	11	96%	4%	\$29,519	\$27,015
Production/script assistant	153	333	31%	69%	\$30,372	\$30,346	112	184	38%	62%	\$30,554	\$29,874	139	287	33%	67%	\$35,195	\$34,690
Sales reps.	67	49	58%	42%	\$36,248	\$31,462	68	59	54%	46%	\$36,455	\$31,599	88	114	44%	56%	\$41,448	\$36,130
Technical producers	99	0	100%	0%	-	-	85	0	100%	0%	-	-	78	1	99%	1%	I = 100	I = 101
<b>Total</b>	<b>4199</b>	<b>847</b>	<b>83%</b>	<b>17%</b>			<b>3704</b>	<b>675</b>	<b>85%</b>	<b>15%</b>			<b>3698</b>	<b>954</b>	<b>79%</b>	<b>21%</b>		

Source: CBC Human Resources Department

Note: An index has been used in cases where the sample size is too small to show actual salaries. The male salary has been set equal to 100.

c) **Exhibit III-10 -- Members of CBC Producers and Directors Associations -- 1989**

- ▶ Overall, women account for 37% of people employed by the CBC as contract and non-contract producers and directors. In provinces where there are a significant number of people working, such as Ontario and Quebec, women constitute 45% and 29% respectively of the total number of people working as producers or directors.
- ▶ The total number of producers and directors in Exhibit III-10 is greater than the figures Exhibit III-8 (CBC non-contract employees) because it includes both contract and non-contract employees. It also should be noted that some of the membership lists of CBC Producers and Directors Associations did not distinguish between producer members and director members.
- ▶ Appendix A-13 shows the Association of Television Producer and Directors (ATPD) of Toronto membership breakdown into three categories: producers, directors and producer/directors. Members include both contract and non contract staff. Women represented 29% of executive producers, 13% of senior producers, 45% of producers, 29% of producer/directors, 16% of directors and 60% of associate producers.

**8. Exhibition**

There were no secondary sources of information available to provide data on the number of people employed in the Exhibition side of the industry.

A representative from the Motion Picture Theatre Association of Canada estimated that there were between 15,000 and 20,000 people employed full and part-time in independent and chain theatres across the country. The Motion Picture Theatre Association of Canada represents members who own a total of 900 buildings with over 1800 screens in Canada.

**9. Where are women working?**

The issue of how many women are available to work in various parts of the industry is, of course, critical to this study. However, the issue of who is actually employed, and where is even more germane.

This is especially true in the production sector where so much of the labour force is freelance, working on a production by production basis.

**EXHIBIT III-10**  
**Members of CBC producers and directors associations, 1989**

Province	Male	Female	Total	Per cent Male	Per cent Female
British Columbia	28	10	38	74%	26%
Alberta	24	3	27	89%	11%
Saskatchewan	14	3	17	82%	18%
Manitoba	28	9	37	76%	24%
Ontario	220	177	397	55%	45%
Quebec	122	50	172	71%	29%
New Brunswick	5	9	14	36%	64%
Nova Scotia	11	8	19	58%	42%
Prince Edward Island	1	3	4	25%	75%
Newfoundland	21	2	23	91%	9%
Northwest Territories	3	1	4	75%	25%
<b>Total</b>	<b>477</b>	<b>275</b>	<b>752</b>	<b>63%</b>	<b>37%</b>

*Source: CBC Producers and Directors Associations.  
 Association des Relisateurs (CBC Quebec).  
 Association of Television Producers and Directors (ATPD), (CBC Toronto).  
 Canadian Television Producers and Directors (CTPDA), (CBC Canada).*

a) **Exhibit III-11 -- Certified Canadian productions, 1988 (breakdown by gender for producers and selected personnel)**

Statistics concerning who is actually working in the production sector are very difficult to collect. There is no central record. The information available comes from the few government agencies which monitor this data, and they record only a selected number of key positions.

The Department of Communications Film Certification Office collects information on all Canadian film and television production. They were able to provide gender based statistics on all 1988 production and some 1986 production, in the following job categories:

- Producer
  - Director
  - Screenwriter
  - First actor
  - Second actor
  - Art director
  - Director of photography
  - Picture editor
- ▶ Women accounted for 18% of the key creative personnel identified in productions certified by the Department of Communications in 1988. Women represented 20% of personnel in theatrical feature productions, 19% in television, pay-television and educational support shorts and 17% in television and pay-television features.
- ▶ Considering those job categories that are not gender specific by nature (first and second actor) women represent an average 14% (140 out of 1008) of personnel in all production categories. This ranges from a high of 29% for Art Directors, to a low of 1% for Directors of Photography.
- ▶ Women represent 13% of all producers on certified Canadian production in 1988, compared with an identified labour force in this category of 29%. They represent 11% of directors, compared with 16% in the labour force and 17% of the writers, compared with 38% identified as available (see Exhibit III-2).

EXHIBIT III-11

Certified Canadian productions - 1988

(breakdown by gender for producers and key creative personnel)

KPMG Great Marwick Stevenson & Kellogg

Type of production	Total number of productions	Producers				Directors				Screenwriters				First actor				Second actor				Art director				Director of photography			
		Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%
Theatrical features	36	39	9	81%	19%	37	2	95%	5%	43	6	88%	12%	23	11	68%	32%	14	20	41%	59%	24	10	71%	29%	36	0	100%	0%
Television and pay-television features	19	23	4	85%	15%	18	4	82%	18%	23	4	85%	15%	10	6	62%	38%	8	4	67%	33%	8	3	73%	27%	20	0	100%	0%
Television, pay-TV and educational support shorts and series	94	115	14	88%	12%	95	12	89%	11%	106	26	80%	20%	60	13	82%	18%	27	31	47%	53%	47	14	77%	23%	95	1	99%	1%
Totals	149	177	27	87%	13%	150	18	89%	11%	172	36	83%	17%	93	30	76%	24%	49	55	47%	53%	79	27	75%	25%	151	1	100%	0%

Type of production	Picture editor				Total positions			
	Male	Female	%	%	Male	Female	%	%
Theatrical feature	35	6	85%	15%	251	64	80%	20%
Television and pay-television features	14	4	78%	22%	124	29	81%	19%
Television, pay-TV and educational support shorts and series	90	21	81%	19%	635	132	83%	17%
Totals	139	31	82%	18%	1010	225	82%	18%

Source: Department of Communications Film Certification Office

EXHIBIT III II (cont.)

Certified Canadian productions - 1988

(breakdown by gender for producers and key creative personnel)

Type of production	Total number of productions	Producers				Directors				Screenwriters				First actor				Second actor				Art director				Director of photography			
		Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%	Male	Female	%	%
Theatrical feature	37	39	12	76%	24%	35	6	85%	15%	38	14	73%	27%	23	13	64%	36%	21	15	58%	42%	26	9	74%	26%	36	1	97%	3%
Television and pay-television features	24	27	1	96%	4%																								
Television, pay-TV and educational support shorts and series	138	139	35	80%	20%																								
Totals	199	205	48	81%	19%	35	6	85%	15%	38	14	73%	27%	23	13	64%	36%	21	15	58%	42%	26	9	74%	26%	36	1	97%	3%

Type of production	Picture editors				Total positions			
	Male	Female	%	%	Male	Female	%	%
Theatrical feature	29	11	72%	28%	247	81	75%	25%
Television and pay-television features					27	1	96%	4%
Television, pay-TV and educational support shorts and series					139	35	80%	20%
Totals	29	11	72%	28%	274	82	77%	23%

Source: Department of Communications Film Certification Office

- ▶ Women's overall participation as producers decreased somewhat from 1986 to 1988, from an average of 19% to 13%, however their participation increased substantially in the field of Television and Pay Television features, from 4% to 15%.
- ▶ In the Theatrical feature category (the only one for which there are complete figures in 1986), women's participation in all job categories averaged 22%, decreasing to 17% in 1988. The decrease is most noticeable in three categories: director -- from 15% to 5%, screenwriter -- from 27% to 12% and picture editor -- from 28% to 15%.

b) **Exhibit III-12 -- Telefilm Canada Investment, 1987-88, 1986-87, 1985-86, Employment on Telefilm supported projects.**

Telefilm Canada invests millions of dollars each year in feature film and television shows. Telefilm maintains some personnel data on the projects it funds. The job categories tracked are:

- Producer
- Director
- Scriptwriter
- Performer.

The information provided from Telefilm is available for three years.

- ▶ In 1987-88, women represented 23% of the total number of producers employed on Telefilm projects. Women represented 15% of directors, 27% of scriptwriters and 35% of performers.
- ▶ In the producer category women's total participation ranges from a high of 31% in 1985-86 dropping to a low of 13% in 1987-88 (compared with an identified labour force of 29%).
- ▶ In the director category, women's employment peaks in 1987-88 at 15%, up from 9% in 1985-86 (the identified labour force is 16%).
- ▶ Women's representation has also increased in the scriptwriter category, up from 17% in 1985-86 to 27% in 1987-88 (compared with 38% of the available work force).

EXHIBIT III-12

Telefilm Canada investment, 1987-88 -- key personnel employed on Telefilm supported projects

Project type	Total # of projects	Producer						Director							
		Combination			Per cent			Combination			Per cent				
		M	F	U	M	F	U	M	F	U	M	F	U		
English															
Feature film	17	17	5	1	2	-	72%	18%	14	2	3	2	-	81%	19%
Broadcast:															
Drama	23	26	-	5	3	-	91%	9%	48	3	5	1	-	93%	7%
Variety	12	11	-	3	3	-	82%	18%	11	2	-	-	-	85%	15%
Children	14	17	4	2	2	-	76%	8%	14	2	9	5	-	77%	23%
Documentary	14	13	1	4	5	-	74%	26%	10	4	-	-	-	71%	29%
Total english	80	84	10	15	15	-	87%	13%	97	13	17	8	-	84%	16%
French															
Feature film	8	3	-	6	6	-	60%	40%	5	2	1	-	1	67%	22%
Broadcast:															
Drama	18	10	7	3	3	-	57%	43%	15	4	2	2	1	71%	25%
Variety	20	31	-	2	1	-	97%	3%	25	1	1	1	-	93%	7%
Children	3	5	-	-	-	-	100%	-	2	-	1	1	1	60%	20%
Documentary	9	3	5	2	2	-	42%	58%	11	-	-	-	1	92%	-
Total french	58	52	12	13	12	-	73%	27%	58	7	5	4	4	81%	14%
Total	138	136	22	28	27	-	77%	23%	155	20	22	12	4	83%	15%
Per cent of total in each category		64%	10%	13%	13%	-			73%	9%	10%	6%	2%		
		100%						100%							

Project type	Total # of projects	Scriptwriter						Performer							
		Combinauon			Per cent			Combinauon			Per cent				
		M	F	U	M	F	U	M	F	U	M	F	U		
English															
Feature film	17	13	3	2	1	-	79%	21%	10	2	34	13	2	66%	30%
Broadcast:															
Drama	23	19	6	26	7	1	76%	22%	6	7	54	43	-	55%	45%
Variety	12	7	1	6	3	1	72%	22%	3	-	34	16	1	69%	30%
Children	14	15	-	25	11	-	78%	22%	1	-	30	23	2	55%	41%
Documentary	14	10	2	-	-	-	83%	17%	2	2	23	6	3	69%	21%
Total english	80	64	12	59	22	2	77%	21%	22	11	175	106	8	61%	36%
French															
Feature film	8	6	3	3	2	1	60%	33%	-	-	28	18	2	58%	38%
Broadcast:															
Drama	18	13	14	5	4	1	49%	49%	30	-	19	35	1	58%	41%
Variety	20	16	11	8	3	4	57%	33%	24	2	50	27	1	71%	28%
Children	3	1	-	1	2	1	40%	40%	-	-	6	3	1	60%	30%
Documentary	9	11	-	2	1	1	87%	7%	10	1	6	6	4	59%	26%
Total french	58	47	28	19	12	7	58%	35%	64	3	109	89	9	63%	34%
Total	138	111	40	78	34	9	69%	27%	86	14	284	195	17	62%	35%
Per cent of total in each category		41%	14%	29%	12%	3%			14%	2%	48%	33%	3%		
		100%						100%							



EXHIBIT III-12 (cont.)

Telefilm Canada investment, 1986-87 -- key personnel employed on Telefilm supported projects

Project type	Total # of projects	Producer						Director								
		Combination			Per cent			Combination			Per cent					
		M	F	U	M	F	U	M	F	U	M	F	U			
English																
Feature film	12	12	2	-	-	-	86%	14%	10	2	-	-	1	77%	15%	
Broadcast:																
Drama	18	25	2	-	-	-	93%	7%	22	1	19	4	2	82%	13%	
Variety	10	8	2	3	2	-	73%	27%	10	2	-	-	-	83%	17%	
Children	13	12	4	2	2	-	70%	30%	30	3	3	2	-	87%	13%	
Documentary	21	24	3	1	1	-	86%	14%	20	2	3	2	-	85%	15%	
Total english	74	81	13	6	5	-	83%	17%	92	10	25	8	3	85%	13%	
French																
Feature film	8	2	2	5	4	-	54%	46%	6	1	1	1	-	78%	22%	
Broadcast:																
Drama	16	11	4	2	2	-	68%	32%	16	1	2	2	-	86%	14%	
Variety	21	25	-	1	1	-	96%	4%	23	-	-	-	-	100%	-	
Children	4	1	-	3	5	-	44%	56%	4	-	-	-	2	67%	-	
Documentary	12								12	3	2	1	-	78%	22%	
Total french	61	48	10	12	13	-	72%	28%	61	5	5	4	2	86%	12%	
Total	135	129	23	18	18	-	78%	22%	153	15	30	12	5	85%	13%	
Per cent of total in each category		68%	12%	10%	10%	-			71%	7%	14%	6%	2%			
		100%						100%								

Project type	Total # of projects	Scriptwriter						Performer								
		Combination			Per cent			Combination			Per cent					
		M	F	U	M	F	U	M	F	U	M	F	U			
English																
Feature film	12	9	2	-	-	1	75%	17%	6	-	25	20	-	61%	39%	
Broadcast:																
Drama	18	14	3	-	-	5	64%	14%	3	5	37	25	3	55%	41%	
Variety	10	5	2	8	5	1	62%	33%	3	-	19	11	1	65%	32%	
Children	13	9	5	7	3	1	64%	32%	13	-	16	31	3	36%	58%	
Documentary	21	18	1	4	5	-	79%	21%	7	-	7	3	3	70%	15%	
Total english	74	55	13	19	13	8	69%	24%	32	5	104	90	10	50%	45%	
French																
Feature film	8	10	-	4	4	-	78%	22%	-	-	17	22	-	44%	56%	
Broadcast:																
Drama	16	20	2	5	6	-	76%	24%	3	3	42	33	-	55%	45%	
Variety	21	12	2	-	-	-	86%	14%	7	8	21	13	4	53%	40%	
Children	4	4	-	-	-	2	67%	-	1	-	2	2	3	38%	25%	
Documentary	12	8	4	4	3	-	63%	37%	2	6	4	4	6	27%	37%	
Total french	61	54	8	13	13	2	74%	23%	13	17	86	74	13	49%	45%	
Total	135	109	21	32	26	10	71%	24%	45	22	190	164	23	53%	42%	
Per cent of total in each category		55%	11%	16%	13%	5%			10%	5%	43%	37%	5%			
		100%						100%								

EXHIBIT III-12 (cont.)

Telefilm Canada investment, 1985-86 -- key personnel employed on Telefilm supported projects

Project type	Total # of projects	Producer							Director							
		Combination					Per cent		Combination					Per cent		
		M	F	M	F	U	M	F	M	F	M	F	U	M	F	
English	N/A															
Feature film																
Broadcast:																
Drama		30	31	4	6	6	-	79%	21%	38	2	5	3	1	88%	10%
Variety		15	15	18	-	-	-	45%	55%	15	1	-	-	-	94%	6%
Children	9	8	-	4	5	-	71%	29%	10	-	-	-	2	33%	-	
Documentary	7	9	-	-	-	-	100%	-	8	-	-	-	-	100%	-	
Total english	61	63	22	10	11	-	69%	31%	71	3	5	3	3	39%	7%	
French	N/A															
Feature film																
Broadcast:																
Drama		23	20	4	3	3	-	77%	23%	30	3	-	-	-	91%	9%
Variety		20	29	-	4	2	-	94%	6%	27	1	-	-	-	96%	4%
Children	9	8	3	1	1	-	69%	31%	9	-	2	2	-	85%	15%	
Documentary	17	17	1	2	2	-	86%	14%	16	4	-	-	-	80%	20%	
Total french	69	74	8	10	8	-	84%	16%	82	8	2	2	-	89%	11%	
Total	130	137	30	20	19	-	76%	24%	153	11	7	5	3	89%	9%	
Per cent of total in each category		66%	15%	10%	9%	-			85%	6%	4%	3%	2%			
				100%							100%					

Project type	Total # of projects	Scriptwriter							Performer							
		Combination					Per cent		Combination					Per cent		
		M	F	M	F	U	M	F	M	F	M	F	U	M	F	
English	N/A															
Feature film																
Broadcast:																
Drama		30	41	6	11	4	1	83%	16%	26	-	75	51	1	66%	33%
Variety		15	14	1	-	-	4	74%	5%	14	-	26	12	3	73%	22%
Children	9	8	1	4	2	-	80%	20%	2	3	8	6	4	43%	39%	
Documentary	7	5	-	3	2	1	73%	19%	4	2	5	-	4	60%	13%	
Total english	61	68	3	18	8	6	80%	15%	46	5	114	69	12	65%	30%	
French	N/A															
Feature film																
Broadcast:																
Drama		23	23	6	11	10	-	68%	32%	-	10	75	43	2	58%	41%
Variety		20	13	-	-	-	7	65%	-	27	3	15	11	8	66%	22%
Children	9	8	1	3	2	-	79%	21%	13	-	4	4	3	71%	17%	
Documentary	7	22	3	6	1	-	38%	12%	4	-	3	4	14	28%	12%	
Total french	69	66	10	20	13	7	74%	20%	44	13	97	62	27	58%	31%	
Total	130	134	18	38	21	13	77%	17%	90	18	211	131	39	62%	30%	
Per cent of total in each category		60%	8%	17%	9%	6%			18%	4%	43%	27%	8%			
				100%							100%					

- ▶ Women's participation in Telefilm funded projects can be divided into two forms, working alone or with other women, and working in combination with male partner(s). Excepting performers, where the majority of both male and female participation falls into the combination format, women's participation is generally divided equally between single gender and combination involvement.

For example, in 1986-87 13% of all directors were women. Of these 75 worked alone or with other women, 6% worked in combination with men. In the same year, women comprised 24% of the scriptwriters, 11% single gender, 13% combination. This compares with male ratios of 71% (single gender) and 14% (combination) for directors and 55% and 16% for writers in that same year. The only example of women participating at a significantly higher rate alone rather than in combination with male partners is in the producer category in 1985-86 where the breakdown is 21% (single gender) and 10%. Men in this same year and category participated at rates of 60% and 9%.

- ▶ In the categories of feature film and broadcast drama women under the English program did not do as well as women under the French program. In 1987-88 women represented 18% of feature producers and 9% of drama producers in English language programs, compared with 40% and 43% under French programs. In the director category the figures are 19% and 7% for English versus 22% and 25% for French. Women comprised 21% and 22% of English language scriptwriters in these programs, compared with 33% and 49% of the French. Performers fare slightly better at 30% and 45% versus 38% and 41%. This discrepancy between English and French programs is consistent throughout the three years.

d) **Exhibit III-13 -- National Film Board production budget allocations**

- ▶ Projects with women producers received 33% of the total production budget allocations in 1987-88 and 41% in 1988-89. Projects with women directors received slightly less; 32% of the production budget allocations in 1987-88 and 39% in 1988-89.

- ▶ Short films are the most successful types of project for women producers. They produced 59% of films in 1987-88 and 76% in 1988-89.
- ▶ The most substantial increase in budget allocation to women producers was in documentary and short film productions. In 1987-88, women producers received 25% of the allocated documentary funds and 59% of allocated short film funds. In 1988-89, these amounts increased to 43% of allocated documentary funds and 76% of short film funds.

d) **Exhibit III-14 -- ACTRA employment contracts awarded, by ACTRA branch, by contract, 1985.**

Although ACTRA was unable to provide current membership figures for performers, they did provide gender-based data on member employment for the year 1985.

- ▶ As the value of the ACTRA contract increases, the per cent of contracts awarded to women decreases. Exhibit III-14 shows the dollar value of contracts awarded to male and female writers and performers in different ACTRA branches around the country in 1985. In total, women received 38% of all contracts issued.
- ▶ Women received 39% of contracts with a value of \$0 to \$4,999, and 20% of contracts over \$35,000. The highest per cent of women receiving contracts were those with contracts valued at \$20,000 to \$24,999: women represented 41%. Men received 80% of the contracts over \$35,000 and 61% of the contracts under \$5,000. There is no information as to the length of the contract or the number of days worked.
- ▶ Appendix A-14 shows that in 1985 women in Nova Scotia received the highest per cent of contracts (44%) and women in Newfoundland received the lowest (31%). Women in Quebec received 41%; women in Ontario received 38%; and women in British Columbia received 36%.

**EXHIBIT III-13**  
**National Film Board production budget allocations**

Type of production	April 1st 1987 to March 31st 1988				April 1st 1988 to March 31st 1989			
	Total budget	Use of budget	By men	By women	Total budget	Use of budget	By men	By women
Animation films	\$3,048,960	Produced	78%	22%	\$3,263,197	Produced	88%	12%
		Directed	69%	31%		Directed	70%	30%
		Both *	90%	10%		Both	93%	7%
Documentary films	\$17,374,428	Produced	75%	25%	\$12,284,156	Produced	57%	43%
		Directed	66%	34%		Directed	53%	47%
		Both	78%	22%		Both	65%	35%
Feature films	\$4,254,663	Produced	49%	51%	\$5,348,301	Produced	65%	35%
		Directed	86%	14%		Directed	72%	28%
		Both	86%	14%		Both	75%	25%
Short films	\$2,238,787	Produced	41%	59%	\$2,296,722	Produced	24%	76%
		Directed	79%	21%		Directed	72%	28%
		Both	84%	16%		Both	73%	27%
Multi-media prods., vignettes, & other prods.	\$1,629,880	Produced	47%	53%	\$810,949	Produced	37%	63%
		Directed	29%	71%		Directed	53%	47%
		Both	49%	51%		Both	54%	46%
Total All productions	\$28,546,718	Produced	67%	33%	\$24,003,325	Produced	59%	41%
		Directed	68%	32%		Directed	61%	39%
		Both	80%	20%		Both	77%	23%

Source: National Film Board

\*Both refers to producer - directors.

## EXHIBIT III-14

ACTRA employment contracts awarded, by ACTRA branch, by contract worth -- 1985

Location	\$0 - 4,999		\$5 - 9,999		\$10 - 14,999		\$15 - 19,999		\$20 - 24,999		\$25 - 29,999		\$30 - 34,999		\$35,000 +		Total contracts		Total members
	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	
Toronto writers	682	242	125	75	64	25	40	23	27	14	17	1	14	3	60	11	1,029	394	696
Toronto performers	6215	4232	494	290	217	107	105	48	48	37	54	20	27	8	121	33	7,280	4,775	4,185
Vancouver writers	101	39	13	8	7	4	8	4	5	6	2	1	0	0	6	0	142	62	114
Vancouver performers	967	564	50	31	22	6	20	9	4	3	4	0	2	0	16	5	1,090	618	758
Montreal	850	626	72	38	24	11	9	11	11	4	5	1	7	1	21	7	999	699	744
Ottawa	247	111	19	8	8	9	6	6	3	3	5	2	4	1	5	1	297	141	264
Edmonton performers	245	165	13	2	5	0	0	0	1	0	2	0	1	0	3	0	270	167	177
Edm. & Calgary writers	78	46	6	6	3	1	0	2	1	1	1	3	0	0	4	0	95	60	71
Calgary performers	177	95	5	5	2	0	1	0	0	0	1	1	1	2	4	1	191	104	155
Halifax writers	90	61	6	16	9	12	4	1	1	4	2	3	0	0	1	0	113	97	99
Halifax performers	105	72	2	2	1	0	0	2	0	0	0	0	0	0	1	0	109	76	87
Saskatchewan	124	74	6	6	4	1	2	7	1	2	1	1	1	1	4	0	143	92	144
Winnipeg writers	52	20	4	6	2	2	2	5	0	1	2	0	0	1	0	0	62	35	55
Winnipeg performers	157	72	4	1	11	8	1	1	3	0	2	0	1	0	3	0	182	82	177
Newfoundland	114	48	12	3	8	1	0	5	1	2	0	1	1	1	4	2	139	63	110
Totals	10,204	6,467	831	498	387	187	198	124	113	77	98	34	59	18	252	60	12,412	7,405	7,809
Per cent of total	61%	39%	63%	37%	67%	33%	61%	39%	59%	41%	74%	26%	77%	23%	80%	20%	62%	38%	

## IV

### EARNINGS

#### A. RESEARCH OBJECTIVES

Our objective with this section was to obtain and present statistics on earnings which distinguish between self-employed and corporate personnel, public and private sector, by job category. We sought data to convey the earnings levels of women relative to men and women's participation by income bracket for a minimum three year period. Specific tasks to obtain statistics included identifying and contacting associations representing producers, distributors, broadcasters and any other relevant associations and working with appropriate organizations to help them generate data not already available.

#### B. RESEARCH FINDINGS

The collection of data relating to earnings is presented in this chapter. However, we were unable to develop a comprehensive matrix reflecting all segments of the industry. The data simply does not exist. Private sector production is an area which employs a great number of people. Everything possible was done to obtain detailed information reflecting earnings in this segment. In order to preserve the standards of this study we excluded certain fragments of incomplete or unreliable data. Rather than extrapolating and estimating in order to produce a summary matrix, we have presented credible information for the specific segments for which it was available. Following is a discussion of the key findings illustrated in the exhibits. Additional, more detailed data can be found in Appendix B.

##### 1. Production -- Private sector

The first four exhibits illustrate earnings in the private sector for those working in the production segment of the industry.

##### a) Exhibit IV-1 -- ACTRA membership earnings by gender

ACTRA was able to provide significant data related to earnings for 1985 and 1986.

- ▶ In both 1985 and 1986, it is evident that female members are concentrated in the lower earnings categories and their lowest representation is in the higher earnings range. For example, in 1985, 70% of female members fell into the "up to \$5,000" range of earnings and only 20 members were earning over \$80,000. Their male counterparts also had considerable representation in the "up to \$5,000 range" (65%), but had 92 members earning over \$80,000. This is a

significant difference given that the number of female members (40%) is close to the number of male members (60%).

- ▶ In 1986 there were 43% female members and 57% males. Sixty-seven per cent of female members fell into the "up to \$5,000" range as did 61% of male members.

There were 69 women (or 2% of the total women) earning over \$50,000 in 1986 compared with 212 men (5% of the total men).

- ▶ In both 1985 and 1986 the per cent of total members in a particular earnings range tends to increase for males and decrease for females once beyond the \$20,000 - \$25,000 range.

**b) Exhibit IV-2 -- Average annual earnings of production company employees**

No information existed on earnings of production company employees. In order to complete this portion of the research an industry survey was conducted. The number of companies responding is noted on Exhibit IV-2 and is important to consider given the limited sample size.

- ▶ The survey results indicate that women are earning less than men in every category investigated. There is no particular pattern to indicate that union or non-union employees fare differently except in the category designated technical.
- ▶ In most cases we have analyzed earnings in terms of female salaries as a percentage of male salaries. Any figure under 100% therefore indicates that women are earning less than men. If female earnings as a per cent of males is a figure over 100%, women are earning more than men. In Exhibit IV-2, the category where female earnings as a per cent of male earnings is highest, is non-union executive positions at 97%, followed by union technical staff at 95%. Women have the lowest earnings as a percentage of males (67%) in the non-union technical staff category.



EXHIBIT IV-1  
ACTRA membership earnings by gender

Range of earnings	1985						1986					
	Males		Females		Per cent of total		Males		Females		Per cent of total	
	Number	%	Number	%	Males	Females	Number	%	Number	%	Males	Females
Up to \$5,000	3,057	65.0%	2,165	70.0%	59%	41%	2,867	61%	2,096	67%	58%	42%
5,001 - \$10,000	543	12.0%	354	11.0%	61%	39%	630	13%	388	13%	62%	38%
\$10,001 - \$15,000	291	6.0%	174	6.0%	63%	37%	322	7%	197	6%	62%	38%
15,001 - \$20,000	176	4.0%	100	3.0%	64%	36%	196	4%	117	4%	63%	37%
\$20,001 - \$25,000	106	2.0%	86	3.0%	55%	45%	135	3%	94	3%	59%	41%
\$25,001 - \$30,000	84	2.0%	67	2.0%	56%	44%	116	2%	56	2%	67%	33%
\$30,001 - \$40,000	124	3.0%	61	2.0%	67%	33%	146	3%	73	2%	67%	33%
\$40,001 - \$50,000	92	2.0%	36	1.0%	72%	28%	82	2%	32	1%	72%	28%
\$50,001 - \$60,000	58	1.0%	10	0.4%	85%	15%	212*	5%	69*	2%	75%	25%
\$60,001 - \$70,000	29	1.0%	8	0.3%	78%	22%	4,076	100%	3,122	100%	57%	43%
\$70,001 - \$80,000	21	0.5%	11	0.4%	66%	34%						
\$80,001 - \$90,000	11	0.2%	7	0.3%	61%	39%						
\$90,001 - \$100,000	15	0.3%	4	0.2%	79%	21%						
\$100,001 - 200,000	60	1.0%	9	0.4%	87%	13%						
\$200,000+	6	-	0	-	100%	0%						
	4,673	100%	3,092	100%	60%	40%						

Source: Statistics compiled for National ACTRA Women's Committee, July 1987.

\*\$50,000 and over

## EXHIBIT IV-2

## Average annual earning of production company employees

	Non union					Union				
	Males	# of Co's. responding	Females	# of Co's. responding	Female earnings as a % of male earnings	Males	# of Co's. responding	Females	# of Co's. responding	Female earnings as a % of male earnings
Executive positions (Executive producer, producer, president, etc.)	\$76,509	25	\$74,511	19	97%	N/A	0	\$55,000	2	N/A
Office management (office manager, etc.)	\$42,024	7	\$34,168	11	81%	\$35,000	2	\$30,000	5	86%
Production management (production manager)	\$39,097	9	\$30,838	13	79%	\$46,777	9	\$36,667	15	78%
Technical staff (camera, lights, sound editor, negative cutter, etc.)	\$30,605	4	\$20,500	2	67%	\$32,129	62	\$30,158	16	95%

Source: Peat Marwick Stevenson & Kellogg survey

Note: Not all companies provided complete information. We have noted, for each category, the number of companies responding to that particular question.

c) **Exhibit IV-3 -- British Columbia Film Industry earnings by education level**

This exhibit illustrates the results of a survey conducted for the British Columbia Motion Picture Industry Association by Associated Economic Consultants. It reflects average weekly earnings by gender in the film industry according to education level for 2 years. Additional details of this study are presented in Appendix B-2.

- ▶ In all but one example, women are earning less than men with the same level of education. In 1987, the highest female earnings as a percentage of male earnings was 73% for post-secondary non-university and university education. The lowest female earnings as a percentage of male earnings was for women with high school level education, earning 65% of what males with the same education earn.
- ▶ According to this particular sample, women's earnings as a percentage of males improved in all but one category in 1988. Those with trades training dropped to 51% of male earnings. Women with post secondary education surpassed the level of male earnings by 13%.

2. **Production -- Public sector**

We worked closely with the National Film Board to produce Exhibits IV-4. It offers a good representation of earnings in the public sector for production activities.

a) **Exhibit IV-4 --National Film Board 1988 -- average annual salary by job category**

- ▶ In every job category at the National Film Board in 1988, women earned less than men. Women's earnings as a per cent of males were highest in the office staff category at 96%, followed by editors and mid-management, each at earning levels that are 95% of what men earn. The job category in which women earn the least relative to men is "shooting." Women are paid 62% of what men earn.

EXHIBIT IV-3  
British Columbia film industry

Education level	Average weekly earnings, 1987			Average weekly earnings, 1988		
	Male	Female	Female as % of male earnings	Male	Female	Female as % of male earnings
High school	\$1,505	\$984	65%	\$1,482	\$989	67%
Trades training	\$1,171	\$815	70%	\$1,107	\$561	51%
Post-secondary non-university	\$1,487	\$1,086	73%	\$1,327	\$1,506	113%
University education	\$1,552	\$1,126	73%	\$1,611	\$1,206	75%

Source: Associated Economic Consultants for the B.C. Motion Picture Industry Study, 1989.

**EXHIBIT IV-4**  
**National Film Board 1988 -- average annual salary by job category**

Job Category	# of Males	# of Females	% Male	% Female	Average Salary Males	Average Salary Females	Female salary as a % of male
Senior Management	9	4	69%	31%	\$75,151	\$70,825	94%
Mid Management	23	11	68%	32%	58,130	55,340	95%
Producers	25	15	63%	37%	51,764	44,997	87%
Directors	42	22	66%	34%	50,039	43,805	88%
Cinematographers	14	1	93%	7%	I = 100	I = 77	77%
Editors	12	13	48%	52%	45,177	43,059	95%
Assistants to Filmmakers	10	8	56%	44%	31,327	29,152	93%
Other Film-making Occupations	5	5	50%	50%	45,539	39,913	88%
Scientific and Professional Staff	7	8	47%	53%	48,639	36,934	76%
Technicians -- Shooting	18	6	75%	25%	39,236	24,339	62%
Technicians -- In-house Services	87	20	81%	19%	30,979	27,166	88%
Supervisors and Coordinators	33	25	57%	43%	42,799	35,627	83%
Administrative Staff	18	34	35%	65%	39,222	35,009	89%
Office Staff	14	176	7%	93%	24,757	23,845	96%
General Services Staff	42	10	81%	19%	23,046	19,775	86%
<b>Total Employees</b>	<b>359</b>	<b>358</b>	<b>50%</b>	<b>50%</b>			

Source: The National Film Board.

Note: Figures do not include the positions of Film Commissioner, part-time employees and locally engaged employees. Distribution and information staff at the National Film Board are found in Exhibit IV-6.

An index has been used in cases where the sample size is too small to show actual salaries. The male salary has been set equal to 100.

### 3. Distribution -- Private sector

There was no existing source of earnings data relating to the distribution segment of the industry. We sent a survey to 240 distributors and have compiled statistics relating to this segment of the film and video industry. Although our completed sample was small, this data gives some indication of the earnings in this segment.

#### a) Exhibit IV-5 -- Average annual salary, distributors

- ▶ Female salaries are lower than male salaries at both the senior and intermediate levels. Specifically, women at the senior level earn 71% of what men earn and at the intermediate level they earn 84% of what men earn.
- ▶ At the junior and clerical level, female salaries exceed male salaries by 1% and 24% respectively.

### 4. Distribution -- Public sector

#### a) Exhibit IV-6 -- Annual salary, National Film Board Distribution and Information Staff

- ▶ Our only source of data for public sector distribution information is the National Film Board. As shown in Exhibit IV-6, the average female salary is only 88% of the average male salary.

### 5. Broadcast -- Private sector

#### a) Exhibit IV-7 -- Broadcast, full time employee earnings, 1988

This exhibit summarizes the responses of 12 broadcast companies to the Employment Equity Commission regarding earnings by male and female employees in four major occupation categories: upper level manager, middle or other manager, professionals and semi-professional and technicians.

- ▶ Of the 2,629 employees in the four occupational groups reported to be employed by broadcast companies in 1988, 82% were male and 18% were female. Two hundred and sixty-eight (10%) of the total were males earning in excess of \$70,000 and 30 (1%) of these were females earning in excess of \$70,000.

**EXHIBIT IV-5**  
**Average annual salary, distributors**

Level	Total staff represented		Average annual salary		Female salary as a % of male salary
	Male	Female	Male (\$)	Female (\$)	
Senior level (President, Senior. Manager, Sales Director)	30	28	\$51,100	\$36,386	71%
Intermediate level (Sales, Promotion staff)	9	30	\$33,444	\$28,046	84%
Junior level	3	30	\$20,833	\$21,000	101%
Clerk (Secretary, Shipper)	5	34	\$18,560	\$22,979	124%
Total	47	122			

*Source: Peat Marwick Stevenson & Kellogg survey of distributors.*

**EXHIBIT IV-6**  
**Annual salary, National Film Board Distribution and information staff**

Number of males	Number of females	% Male	% Female	Average salary		Female salary as a % of male salary
				Male	Female	
41	30	58%	42%	\$45,034	\$39,825	88%

*Source: National Film Board*

EXHIBIT IV-7

Broadcast, full time employee earnings, 1988

	Upper level managers				Middle or other managers				Professionals				Semi-professionals and technicians				Total				
	Male		Female		Male		Female		Male		Female		Male		Female		Male		Female		
	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	
\$70,000 +	85	92%	7	8%	89	94%	6	6%	21	95%	1	5%	73	82%	16	18%	268	90%	30	10%	298=100%
\$50,000-\$69,000	20	91%	2	9%	-	-	-	-	7	78%	2	22%	280	94%	19	6%	307	93%	23	7%	330=100%
\$40,000-\$49,000	-	-	-	-	45	80%	11	20%	23	72%	9	28%	-	-	-	-	68	77%	20	23%	88=100%
\$30,000-\$39,000	-	-	-	-	37	66%	19	34%	8	40%	12	60%	47	84%	9	16%	92	70%	40	30%	132=100%
\$20,000-\$29,000	-	-	-	-	53	71%	22	29%	22	67%	11	33%	901	82%	198	18%	976	81%	231	19%	1207=100%
<\$20,000	-	-	-	-	-	-	-	-	-	-	-	-	441	77%	133	23%	441	77%	133	23%	574=100%
Total	105	92%	9	8%	224	79%	58	21%	81	70%	35	30%	1724	82%	375	18%	2152	82%	477	18%	2629=100%

Source: Canada Employment and Immigration, Employment Equity statistics



- ▶ Three hundred and thirty employees earned between \$50,000 and \$69,000. Twenty-three of these (7%) were females.
- ▶ Of the total 477 females employed, 133 earned less than \$20,000 (28%) and of the total 2152 males employed, 441 earned less than \$20,000 (20%).
- ▶ The upper level manager category is overwhelmingly male -- 92%. Seven out of nine (78%) of upper level female managers are in the top earnings category. Eighty-five out of 105 (81%) of upper level male managers are in the top salary range (\$70,000+).
- ▶ In the middle or other managers category males comprise 79% of the total and females represent 21%. Twenty-two out of the total 58 females (38%) are in the second lowest salary range of \$20,000-\$29,000 compared with 53 males out of 224 (24%). Eighty-nine out of the 224 total males (40%) are in the top earnings category compared with 6 females out of 58 (10%).
- ▶ In the professionals category, 21 males out of 81 (26%) are in the top earnings category of \$70,000+. By comparison one out of 35 (3%) of females are in this category.
- ▶ Seventy-three out of 1742 (4%) of males in the semi-professionals and technicians category are in the top earnings category of \$70,000. The same percentage, 4% (16 out of 375) also applies to women in this category. The lowest earnings category of under \$20,000 applies for 133 out of 375 (35%) of women and 441 out of 1742 (25%) of men.

6. Broadcast -- Public sector

a) Exhibit IV-8 -- CBC non-contract employees -- average earnings, Canada

Three years of comprehensive data have been compiled by the CBC for this study. Exhibit IV-8 illustrates this data.

- ▶ In 1989, out of 22 job categories, there were 16 categories in which men earned more than women and 3 in which women out-earned men. In one category men and women earned the same and there were two categories that had no women participating.

- ▶ Over the past five years, the average salary for females at the senior management level has reached and surpassed the average male salary for men at the CBC. However, women comprise only 23% of senior management employees. Women in middle management were earning 2% more than men in 1986 but have since dropped down to 3% less than what men at that level are earning.
- ▶ In 1984, the average salary for female directors was 14% higher than for males. In 1989, the average male director's salary was 13% higher.
- ▶ There are several types of producers within the CBC. Male executive producers earned 9% more than female executive producers in 1984. In 1989, the average male executive producer's salary was 5% higher than for female executive producers.
- ▶ At the general producer level, the average male salary in 1984 was 9% higher than the average for female producers. In 1989 it was almost 10% higher.
- ▶ In summary, the only job categories for which the average 1989 female salary was the same or higher than the average male salary were:
  - Senior management
  - Nabet editors
  - Nabet maintenance
  - Technical producers.

Average male salaries were higher than average female salaries for all other job categories -- 16 out of 22 or 73%.

- ▶ There is a CBC category above the senior management level, which is treated differently. Members of the CBC Private payroll earn a minimum of \$85,000 annually. The details by individual were not available, however, we were able to identify women's participation in relevant positions within this group.
- ▶ The segment of the CBC Private Payroll relevant to this study consists of 21 men and 6 women. The group participating in the highest earnings level at CBC is only 22% female. The individuals counted include Regional Directors and top management tied primarily to television

activities. Excluded were executives not closely associated with film and television activity (eg. financial, legal and management information systems departments).

## 7. Exhibition

There are no existing secondary sources of earnings information on exhibition. Since much of the decision making about "what we see" is made at the production and distribution level, exhibition was not considered a viable segment for primary research at this time.

EXHIBIT IV-8

CBC non-contract employees -- average earnings -- Canada

	1984						1986						1989					
	# M	# F	% M	% F	Av. salary male	Av. salary female	# M	# F	% M	% F	Av. salary male	Av. salary female	# M	# F	% M	% F	Av. salary male	Av. salary female
Senior management	77	6	93%	7%	\$60,535	\$56,549	33	5	87%	13%	\$69,981	\$64,635	48	14	77%	23%	\$83,291	\$88,722
Mid management	69	6	92%	8%	\$46,729	\$47,678	81	9	90%	10%	\$49,712	\$48,523	91	14	87%	13%	\$59,153	\$57,432
Finance/adm. management	145	56	72%	18%	\$42,729	\$37,643	97	46	68%	32%	\$43,613	\$39,829	113	78	59%	41%	\$53,979	\$45,605
Directors	2	1	67%	33%	I=100	I=114	-	1	0%	100%	-	-	2	2	50%	50%	I=100	I=87
Executive producers	38	4	90%	10%	\$66,647	\$61,633	34	5	87%	13%	\$69,241	\$59,072	30	5	86%	14%	\$80,961	\$77,453
Senior producers	11	-	100%	0%	-	-	11	1	92%	8%	I=100	I=96	13	-	100%	0%	-	-
Producers	262	59	82%	18%	\$49,444	\$45,239	204	51	80%	20%	\$51,298	\$48,027	178	64	74%	26%	\$58,930	\$53,709
Reporters	172	64	73%	27%	\$36,821	\$34,950	164	81	67%	33%	\$38,634	\$36,027	265	123	68%	32%	\$44,954	\$42,840
Nabet camera	109	-	100%	0%	\$33,432	-	203	-	100%	0%	\$33,577	-	228	-	100%	0%	\$40,818	-
Nabet editors	60	7	90%	10%	\$32,718	\$32,617	118	15	89%	11%	\$33,326	\$33,000	235	19	93%	7%	\$39,818	\$39,863
Nabet maintenance	398	2	99%	1%	I=100	I=86	356	1	99%	1%	I=100	I=98	332	1	99%	1%	I=100	I=100
Nabet others	1501	59	96%	4%	\$30,026	\$25,883	1353	51	96%	4%	\$30,582	\$27,647	1165	79	94%	6%	\$36,276	\$30,354
Film camera	90	1	99%	1%	\$28,931	I=73	56	-	100%	0%	-	-	35	1	97%	3%	I=100	I=77
Film editors	167	45	79%	21%	\$27,241	\$26,234	116	37	76%	24%	\$29,209	\$26,431	72	22	77%	23%	\$33,870	\$31,722
Costume makers	17	44	28%	78%	\$29,090	\$26,445	17	38	31%	69%	\$27,708	\$25,658	18	38	32%	68%	\$32,094	\$29,678
Make-up artists	17	45	27%	73%	\$41,861	\$28,039	15	35	30%	70%	\$28,970	\$28,405	15	35	30%	70%	\$32,852	\$31,564
Set designers	188	52	78%	22%	\$29,507	\$26,979	140	47	75%	25%	\$43,150	\$40,161	133	43	76%	24%	\$48,427	\$47,062
Set makers	163	5	97%	3%	\$26,422	\$24,136	124	3	98%	2%	\$29,349	\$40,161	125	3	98%	2%	\$35,280	\$32,692
Staging/set/dec	394	9	98%	2%	\$30,372	\$30,346	314	6	98%	2%	\$26,343	\$24,788	295	11	96%	4%	\$29,519	\$27,015
Production/script assistant	153	333	31%	69%	\$36,372	\$31,462	112	184	38%	62%	\$30,554	\$29,874	139	287	33%	67%	\$35,195	\$34,690
Sales reps.	67	49	58%	42%	\$36,248	\$31,462	68	59	54%	46%	\$36,455	\$31,599	88	114	44%	56%	\$41,448	\$36,130
Technical producers	99	-	100%	0%	-	-	85	-	100%	0%	-	-	78	1	99%	1%	I=100	I=101
Total	4199	847	83%	17%			3704	675	85%	15%			3698	954	79%	21%		

Source: CBC Human Resources Department

Note: An asterisk has been used in cases where the sample size is too small to show actual salaries. The male salary has been set equal to 100.

## GOVERNMENT INVESTMENT

### A. RESEARCH OBJECTIVES

A number of organizations have been established by Federal and Provincial governments to provide monies in the form of loans, investment and/or grants to private sector producers of film and television. The purpose of this section was to track public monies invested in the private sector and the participation rate of women in projects receiving government funds. We had two specific goals. The first was to examine the number of projects submitted by women, men or a combination of both; those which receive funding, the amount of funding awarded and whether the submission was for development or production financing.

Our second goal, was to present data reflecting to what extent women working in the production sector benefit from these public monies.

Our specific tasks included identifying all sources and types of government investment and contacting public funding bodies to obtain application and funding details. We set out to collect a minimum of three years data.

### B. RESEARCH FINDINGS

We have collected very detailed information illustrating the patterns of Government Investment in production activities. The information is organized at the Federal and Provincial levels and is addressed in that sequence throughout the chapter. Information was collected from Telefilm Canada, Société générale du Cinéma du Québec (SOGIC), the Ontario Film Development Corporation, Manitoba Cultural Industries Development office, Alberta Motion Picture Development Corporation, and B.C. Film. Data relating to organizations supporting non-mainstream production, The Canada Council, Ontario Arts Council and Alberta Culture, are presented in Appendix C. Following is a discussion of the key findings illustrated in the various exhibits.

#### 1. Federal Government investment

##### a) Exhibit V-1 -- Telefilm Canada summary of investment

Details of Telefilm funding awarded to male producers, female producers and combination male-female teams are presented in this exhibit. The male and female components of the combination teams are also presented in the Exhibits as there is rarely an equal number of males and females. The number of applications submitted to Telefilm was not available.

EXHIBIT V-1  
Telefilm Canada summary of investment 1987-88

Project Type	Total # of projects	Producers					\$ Awarded					
				Combination								
		Male	Female	Male	Female	Unknown	Male	Female	Combination / Unknown	% Male	% Female	% Combination
English												
Feature film:	17	17	5	1	2	-	\$12,609,681	\$2,186,797	\$202,796	84%	15%	1%
Broadcast:												
Drama	23	26	-	5	3	-	\$26,121,685	-	\$1,415,300	95%	-	5%
Variety	12	11	-	3	3	-	\$2,299,127	-	\$1,157,250	67%	-	33%
Children	14	17	4	2	2	-	\$11,649,928	\$951,586	\$1,400,000	83%	7%	10%
Documentary	14	13	1	4	5	-	\$1,225,018	\$16,935	\$450,723	72%	1%	27%
Total English	80	84	10	15	15	-	\$53,905,439	\$3,155,318	\$4,626,069	87%	5%	8%
French												
Feature film:	8	3	-	6	6	-	\$2,846,309	-	\$4,951,221	37%	-	63%
Broadcast:												
Drama	18	10	7	3	3	-	\$8,689,332	\$4,147,129	\$3,136,178	54%	26%	20%
Variety	20	31	-	2	1	-	\$3,966,827	-	\$817,900	83%	-	17%
Children	3	5	-	-	-	-	\$1,529,260	-	-	100%	-	-
Documentary	9	3	5	2	2	-	\$1,516,238	\$900,800	\$603,902	50%	30%	20%
Total French	58	52	12	13	12	-	\$18,547,966	\$5,047,929	\$9,509,201	56%	15%	29%
Total	138	136	22	28	27	-	\$72,453,405	\$8,203,247	\$14,135,270	76%	9%	15%

Source: Telefilm Canada Investments in the Production of Films and Television programs (April 1, 1987 to March 31, 1988).  
Telefilm Annual Reports

## EXHIBIT V-1 (cont.)

## Telefilm Canada summary of investment 1986-87

Project Type	Total # of projects	Producers					\$ Awarded					
				Combination								
		Male	Female	Male	Female	Unknown	Male	Female	Combination / Unknown	% Male	% Female	% Combination
English												
Feature film:	12	12	2	-	-	-	\$8,605,421	\$163,000	-	98%	2%	-
Broadcast:												
Drama	18	25	2	-	-	-	\$15,091,019	\$1,692,677	-	90%	10%	-
Variety	10	8	2	3	2	-	\$1,272,567	\$381,433	\$515,668	59%	17%	24%
Children	13	12	4	2	2	-	\$4,367,599	\$2,078,450	\$1,605,408	54%	26%	20%
Documentary	21	24	3	1	1	-	\$4,325,048	\$407,000	\$150,000	89%	8%	3%
Total English	74	81	13	6	5	-	\$33,661,654	\$4,722,560	\$2,271,076	83%	12%	5%
French												
Feature film:	8	2	2	5	4	-	\$1,594,196	\$1,363,220	\$3,125,770	26%	22%	52%
Broadcast:												
Drama	16	11	4	2	2	-	\$7,022,773	\$2,322,931	\$1,365,000	66%	22%	12%
Variety	21	25	-	1	1	-	\$2,800,847	-	\$33,384	99%	-	1%
Children	4	1	-	3	5	-	\$69,580	-	\$1,182,199	6%	-	94%
Documentary	12	9	4	1	1	-	\$1,390,167	\$315,880	\$700,889	58%	13%	29%
Total French	61	48	10	12	13	-	\$12,877,563	\$4,002,031	\$6,407,242	55%	17%	28%
Total	135	129	23	18	18	-	\$46,539,217	\$8,724,591	\$8,678,318	73%	14%	13%

Source: Telefilm Canada Investments in the Production of Films and Television programs (April 1, 1986 to March 31, 1987).  
Telefilm Annual Reports.

## EXHIBIT V-1 (cont.)

## Telefilm Canada summary of investment 1985-86

Project Type	Total # of projects	Producers					\$ Awarded					
				Combination								
		Male	Female	Male	Female	Unknown	Male	Female	Combination / Unknown	% Male	% Female	% Combination
English												
Feature film:	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Broadcast:												
Drama	30	31	4	6	6	-	\$23,301,012	\$1,112,148	\$13,255,872	62%	3%	35%
Variety	15	18	-	-	-	-	\$4,787,053	-	-	100%	-	-
Children	9	8	-	4	5	-	\$3,849,947	-	\$2,833,062	58%	-	42%
Documentary	7	9	-	-	-	-	\$2,224,220	-	-	100%	-	-
Total English	61	66	4	10	11	-	\$34,162,232	\$1,112,148	\$16,088,934	67%	2%	31%
French												
Feature film:	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Broadcast:												
Drama	23	20	4	3	3	-	\$10,579,935	\$1,321,428	\$2,477,862	74%	9%	17%
Variety	20	29	-	4	2	-	\$2,332,101	-	\$1,010,254	70%	-	30%
Children	9	8	3	1	1	-	\$3,633,519	\$326,121	\$269,500	86%	8%	6%
Documentary	17	17	1	2	2	-	\$1,765,035	\$144,550	\$402,500	76%	6%	18%
Total French	69	74	8	10	8	-	\$18,310,590	\$1,792,099	\$4,160,116	75%	7%	18%
Total	130	140	12	20	19	-	\$52,472,822	\$2,904,274	\$20,249,050	69%	4%	27%

Source: Telefilm Canada Investments in the Production of Films and Television programs (April 1, 1985 to March 31, 1986)  
Telefilm Annual Reports. Feature film detail was not available for this year.



- ▶ Our statistics accounted for \$94,791,922 of Telefilm investment in 1987-88, \$63,942,126 in 1986-87 and \$75,626,146 in 1985-86.
- ▶ In 1987-88, female producers received 9% of total funds allocated for production. Male producers received 76% of total funds and combination teams of producers received 15%.
- ▶ In 1986-87 female producers received 14% of total funds allocated, male producers received 73% and combination teams received 13%. The actual total dollars awarded to women in 1987-88 were also lower than in 1986-87. In 1986-87 they received \$8,678,318 out of the \$63,942,126 allocated versus \$8,203,247 out of \$94,791,922 in 1987-88.
- ▶ In 1985-86, our statistics, relating only to the Broadcast Fund, indicate that in total, female producers received only 4% of funds awarded. Male producers received 69% and combination male-female teams received 27%.
- ▶ In 1987-88 the funds allocated under the English Program were awarded primarily to male producers. In 1987-88 they received 87% of funds allocated and women received 5%. Another 8% was allocated to combination teams. Women fared somewhat better in the allocation of funds under the French program. Male producers received 56% of funds and female producers received 15%. Combination teams were awarded 29%.
- ▶ In 1987-88 there were no female producers receiving funds for English drama productions. 26% of funds for the French Program Drama productions were awarded to female producers.  
  
In 1986-87, women received 10% of funds allocated for English Program Drama Production and 22% for French Program Drama Production.
- ▶ Female producers received 7% of funds allocated for English program children's productions in 1987-88 and 26% of funds allocated in 1986-87. No female producers received funds for children's projects under the French program in either 1987-88 or 1986-87.

b) **Exhibit V-2 -- Key personnel employed on projects receiving Telefilm Canada investment**

- ▶ In 1987-88 women's participation in the key categories as recorded by Telefilm Canada was consistently low. The highest participation rate was for scriptwriters and was 15% in total for the French and English programs. In this same category the male participation rate was 41% and the participation rate for male-female combination teams was 44%. Combination teams rarely include an equal number of male and female members. The details of men, women and unknown members of combination teams are included in the exhibit. In the example just given for instance, the combination teams representing 44% of participants include 78% males, 34% females and 9% unknown
- ▶ In 1987-88 female producers made up 10% of the total and male producers were 64% of the total. The other 26% represents male-female combinations.
- ▶ The director category revealed only 9% female participation overall and 73% male participation. The remaining 18% of participants was accounted for by combination male-female teams.
- ▶ The performer category is somewhat different. Since most productions have male and female leads the vast majority of performer participations fall into the combination category. Nevertheless, overall, male performers represent 62% and female 35% (30% are unknown). And where there are single lead performances listed, male performers accounted for 14%, female for 2%.
- ▶ In 1986-87, participation rates for females were lower overall than for 1987-88. The highest rate of female participation was for producers, at 12%. Male producers represented 69% of the total and combination teams accounted for 19% of participants.
- ▶ In 1985-86, there were no statistics available to identify details of the Feature Film Fund. However, Exhibit V-2 includes details of participation for individuals receiving Broadcast Funds.
- ▶ Female producers in the English program had their highest participation level in 1985-86 at 21% versus 12% and 8%

for 1986-87 and 1987-88. Participation overall was highest in for female producers 1985-86 at 15%.

- ▶ Participation by female directors overall, was lowest in 1985-86 at 6%. Female script writers also had the overall lowest participation rate in 1985-86 of the three years (8%). Female performers participated at an overall rate of 4% in 1985-86. In 1986-87 it was 5% and in 1987-88 it was 2%.

## 2. Provincial Government investment

### a) Exhibit V-3 -- Société générale du cinéma du Québec -- summary of investment

Information relating to government investment in Quebec was compiled by a researcher on behalf of the National Film Board of Canada. Data is available for 6 years. The original number of applications submitted is not available, however, actual allocation of funds has been recorded. Unlike Telefilm Canada the Société générale du cinéma du Québec funds writers directly, as well as producers. Funds accounted for in the statistics totalled \$7,011,335.

- ▶ The Société générale du cinéma du Québec (SOGIC) statistics indicate that women have historically participated at a low rate in Quebec. In 1987-88, female producers received 16% overall of SOGIC investment. Male producers received 82% and combination male-female teams received 2%.
- ▶ Female writers received a greater percentage of funds than female producers. They shared in 23% of the total allocated to writers. Male writers received 68% and combination teams received 9%.
- ▶ In terms of numbers participating, female producers represented 24% of the total in 1987-88. Male producers accounted for 71% and combination teams were 5%. In 1986-87, female producers represented only 9% of the total, male producers represented 88% and combination teams accounted for 3%.
- ▶ Female writers made up 24% of total writers in 1987-88. Male writers represented 69% and combination teams accounted for the other 7%. Female writers represented 24% in 1986-87 as well, however, males accounted for 72% and combination teams represented the remaining 4%.

EXHIBIT V-2

Key personnel employed on projects receiving Telefilm Canada investment, 1987-88

Project type	Total # of projects	Producer									Director								
		Combination					Per cent				Combination					Per cent			
		M	F	M	F	U	M	F	C	M	F	M	F	U	M	F	C		
English																			
Feature film	17	17	5	1	2	-	68%	20%	12%	14	2	3	2	-	67%	9%	24%		
Broadcast:																			
Drama	23	26	-	5	3	-	76%	-	24%	48	3	5	1	-	84%	5%	11%		
Variety	12	11	-	3	3	-	65%	-	35%	11	2	-	-	-	85%	15%	-		
Children	14	17	4	2	2	-	68%	16%	16%	14	2	9	5	-	47%	7%	46%		
Documentary	14	13	1	4	5	-	57%	4%	39%	10	4	-	-	-	71%	29%	-		
Total english	80	84	10	15	15	-	68%	8%	24%	97	13	17	8	-	72%	10%	18%		
French																			
Feature film	8	3	-	6	6	-	20%	-	80%	5	2	1	-	1	56%	22%	22%		
Broadcast:																			
Drama	18	10	7	3	3	-	43%	30%	27%	15	4	2	2	1	63%	17%	20%		
Variety	20	31	-	2	1	-	91%	-	9%	25	1	1	1	-	89%	4%	7%		
Children	3	5	-	-	-	-	100%	-	-	2	-	1	1	1	40%	20%	40%		
Documentary	9	3	5	2	2	-	25%	42%	33%	11	-	-	-	1	92%	-	8%		
Total french	58	52	12	13	12	-	58%	13%	29%	58	7	5	4	4	74%	9%	17%		
Total	138	136	22	28	27	-	64%	10%	26%	155	20	22	12	4	73%	9%	15%		
Per cent of total in each category		64%	10%	13%	13%	-				73%	9%	10%	6%	2%					
							100%								100%				

Project type	Total # of projects	Scriptwriter									Performer								
		Combination					Per cent				Combination					Per cent			
		M	F	M	F	U	M	F	C	M	F	M	F	U	M	F	C		
English																			
Feature film	17	13	3	2	1	-	68%	16%	16%	10	2	34	18	2	15%	3%	82%		
Broadcast:																			
Drama	23	19	6	26	7	1	32%	10%	58%	6	7	54	43	-	5%	6%	89%		
Variety	12	7	1	6	3	1	39%	6%	55%	3	-	34	16	1	6%	63%	31%		
Children	14	15	-	25	11	-	29%	-	71%	1	-	30	23	2	2%	-	98%		
Documentary	14	10	2	-	-	-	83%	17%	-	2	2	23	6	3	6%	6%	88%		
Total english	80	64	12	59	22	2	40%	8%	52%	22	11	175	106	8	7%	3%	90%		
French																			
Feature film	8	6	3	3	2	1	40%	20%	40%	-	-	28	18	2	-	-	100%		
Broadcast:																			
Drama	18	13	14	5	4	1	35%	38%	27%	30	-	19	35	1	35%	-	65%		
Variety	20	16	11	8	3	4	38%	26%	36%	24	2	50	27	1	23%	2%	75%		
Children	3	1	-	1	2	1	25%	-	75%	-	-	6	3	1	-	-	100%		
Documentary	9	11	-	2	1	1	73%	-	27%	10	1	6	6	4	37%	4%	59%		
Total french	58	47	28	19	12	7	42%	25%	33%	64	3	109	89	9	23%	1%	76%		
Total	138	111	40	78	34	9	41%	15%	44%	86	14	284	195	17	14%	2%	84%		
Per cent of total in each category		41%	14%	29%	12%	3%				14%	2%	48%	33%	3%					
							100%								100%				

EXHIBIT V-2 (cont.)

Key personnel employed on projects receiving Telefilm Canada investment, 1986-87

Project type	Total # of projects	Producer									Director								
		Combination					Per cent				Combination					Per cent			
		M	F	M	F	U	M	F	C	M	F	M	F	U	M	F	C		
English																			
Feature film	12	12	2	-	-	-	86%	14%	-	10	2	-	-	1	77%	15%	8%		
Broadcast:																			
Drama	18	25	2	-	-	-	93%	7%	-	22	1	19	4	2	46%	2%	52%		
Variety	10	8	2	3	2	-	53%	13%	34%	10	2	-	-	-	83%	17%	-		
Children	13	12	4	2	2	-	60%	20%	20%	30	3	3	2	-	79%	8%	13%		
Documentary	21	24	3	1	1	-	83%	10%	7%	20	2	3	2	-	74%	7%	19%		
Total english	74	81	13	6	5	-	77%	12%	11%	92	10	25	8	3	67%	7%	26%		
French																			
Feature film	8	2	2	5	4	-	15%	15%	70%	6	1	1	1	-	67%	11%	22%		
Broadcast:																			
Drama	16	11	4	2	2	-	58%	21%	21%	16	1	2	2	-	76%	5%	19%		
Variety	21	25	-	1	1	-	93%	-	7%	23	-	-	-	-	100%	-	-		
Children	4	1	-	3	5	-	11%	-	89%	4	-	-	-	2	67%	-	33%		
Documentary	12								12	3	2	1	-	67%	17%	16%			
Total french	61	48	10	12	13	-	58%	12%	30%	61	5	5	4	2	79%	6%	15%		
Total	135	129	23	18	18	-	69%	12%	19%	153	15	30	12	5	71%	7%	22%		
Per cent of total in each category		68%	12%	10%	10%	-				71%	7%	14%	6%	2%					
		100%									100%								

Project type	Total # of projects	Scriptwriter									Performer								
		Combination					Per cent				Combination					Per cent			
		M	F	M	F	U	M	F	C	M	F	M	F	U	M	F	C		
English																			
Feature film	12	9	2	-	-	1	75%	17%	8%	6	-	25	20	-	12%	-	88%		
Broadcast:																			
Drama	18	14	3	-	-	5	64%	14%	22%	3	5	37	25	3	4%	7%	89%		
Variety	10	5	2	8	5	1	24%	10%	66%	3	-	19	11	1	9%	-	91%		
Children	13	9	5	7	3	1	36%	20%	44%	13	-	16	31	3	21%	-	79%		
Documentary	21	18	1	4	5	-	64%	4%	32%	7	-	7	3	3	35%	-	65%		
Total english	74	55	13	19	13	8	51%	12%	37%	32	5	104	90	10	13%	2%	85%		
French																			
Feature film	8	10	-	4	4	-	56%	-	44%	-	-	17	22	-	-	-	100%		
Broadcast:																			
Drama	16	20	2	5	6	-	61%	6%	33%	3	3	42	33	-	4%	4%	92%		
Variety	21	12	2	-	-	-	86%	14%	-	7	8	21	13	4	13%	15%	72%		
Children	4	4	-	-	-	2	67%	-	33%	1	-	2	2	3	13%	-	87%		
Documentary	12	8	4	4	3	-	42%	21%	37%	2	6	4	4	6	9%	27%	64%		
Total french	61	54	8	13	13	2	60%	9%	31%	13	17	86	74	13	6%	8%	86%		
Total	135	109	21	32	26	10	55%	11%	34%	45	22	190	164	23	10%	5%	85%		
Per cent of total in each category		55%	11%	16%	13%	5%				10%	5%	43%	37%	5%					
		100%									100%								

EXHIBIT V-2 (cont.)

Key personnel employed on projects receiving Telefilm Canada investment, 1985-86

Project type	Total # of projects	Producer									Director								
		Combination					Per cent				Combination					Per cent			
		M	F	M	F	U	M	F	C	M	F	M	F	U	M	F	C		
English																			
Feature film	N/A																		
Broadcast:																			
Drama	30	31	4	6	6	-	66%	9%	25%	38	2	5	3	1	78%	4%	18%		
Variety	15	15	18	-	-	-	100%	-	-	15	1	-	-	-	94%	6%	-		
Children	9	8	-	4	5	-	47%	-	53%	10	-	-	-	2	83%	-	17%		
Documentary	7	9	-	-	-	-	100%	-	-	8	-	-	-	-	100%	-	-		
Total english	61	63	22	10	11	-	59%	21%	20%	71	3	5	3	3	84%	3%	13%		
French																			
Feature film	N/A																		
Broadcast:																			
Drama	23	20	4	3	3	-	67%	13%	20%	30	3	-	-	-	91%	9%	-		
Variety	20	29	-	4	2	-	83%	-	17%	27	1	-	-	-	96%	4%	-		
Children	9	8	3	1	1	-	62%	23%	15%	9	-	2	2	-	69%	-	31%		
Documentary	17	17	1	2	2	-	77%	5%	18%	16	4	-	-	-	80%	20%	-		
Total french	69	74	8	10	8	-	74%	8%	18%	82	8	2	2	-	87%	9%	4%		
Total	130	137	30	20	19	-	66%	15%	19%	153	11	7	5	3	85%	6%	9%		
Per cent of total in each category		66%	15%	10%	9%	-				85%	6%	4%	3%	2%					

Project type	Total # of projects	Scriptwriter									Performer								
		Combination					Per cent				Combination					Per cent			
		M	F	M	F	U	M	F	C	M	F	M	F	U	M	F	C		
English																			
Feature film	N/A																		
Broadcast:																			
Drama	30	41	6	11	4	1	65%	10%	25%	26	-	75	51	1	17%	-	83%		
Variety	15	14	1	-	-	4	74%	5%	21%	14	-	26	12	3	25%	-	75%		
Children	9	8	1	4	2	-	53%	7%	40%	2	3	8	6	4	9%	13%	78%		
Documentary	7	5	-	3	2	1	45%	-	55%	4	2	5	-	4	27%	13%	60%		
Total english	61	68	8	18	8	6	63%	7%	30%	46	5	114	69	12	19%	2%	79%		
French																			
Feature film	N/A																		
Broadcast:																			
Drama	23	23	6	11	10	-	46%	12%	42%	-	10	75	43	2	-	8%	92%		
Variety	20	13	-	-	-	7	65%	-	35%	27	3	15	11	8	42%	5%	53%		
Children	9	8	1	3	2	-	57%	7%	36%	13	-	4	4	3	13%	-	87%		
Documentary	7	22	3	6	1	-	69%	9%	22%	4	-	3	4	14	16%	-	84%		
Total french	69	66	10	20	13	7	57%	9%	34%	44	13	97	62	27	18%	5%	77%		
Total	130	134	18	38	21	13	60%	8%	32%	90	18	211	131	39	18%	4%	73%		
Per cent of total in each category		60%	8%	17%	9%	6%				18%	4%	43%	27%	8%					

## EXHIBIT V-3

## Société générale du cinéma du Québec -- summary of investment

	1987-88						1986-87					
	Male	Female	Comb.	Per cent			Male	Female	Comb.	Per cent		
				M	F	C				M	F	C
Number of applications	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total amount requested (\$)	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Number of applications receiving funding:												
<b>Producers</b>												
Feature length fiction	7	1	-	87%	13%	-	9	2	1	75%	17%	8%
Mid and short length fiction	8	3	-	73%	27%	-	5	0	-	100%	-	-
Documentaries	4	4	1	44%	44%	12%	3	1	-	75%	25%	-
Film and television series	10	2	1	77%	15%	8%	12	0	-	100%	-	-
Total	29	10	2	71%	24%	5%	29	3	1	88%	9%	3%
<b>Writers</b>												
Feature length fiction	47	15	6	69%	22%	9%	45	13	5	71%	21%	8%
Mid and short length fiction	9	6	-	60%	40%	-	8	2	-	80%	20%	-
Documentaries	3	2	-	60%	40%	-	15	11	-	58%	42%	-
Mid and short length doc.	11	5	-	69%	31%	-	-	-	-	-	-	-
Film and television series	12	0	2	86%	-	14%	15	2	-	88%	12%	-
Total	82	28	8	69%	24%	7%	83	28	5	72%	24%	4%
Total amount awarded (\$)												
<b>Producers</b>												
Feature length fiction	\$2,881,000	\$500,000	-	85%	15%	-	N/A	\$608,100	\$311,085	N/A	N/A	N/A
Mid and short length fiction	\$392,175	\$66,732	-	85%	15%	-	N/A	-	-	N/A	N/A	N/A
Documentaries	\$410,000	\$182,695	\$49,000	64%	28%	8%	N/A	\$135,000	-	N/A	N/A	N/A
Film and television series	\$1,119,652	\$210,000	\$49,000	81%	15%	4%	N/A	-	-	N/A	N/A	N/A
Total	\$4,802,827	\$959,427	\$98,000	82%	16%	2%		\$743,100	\$311,085			
<b>Writers</b>												
Feature length fiction	\$409,470	\$141,016	\$75,432	65%	23%	12%	N/A	\$119,580	\$162,680	N/A	N/A	N/A
Mid and short length fiction	\$54,702	\$42,121	-	56%	44%	-	N/A	\$10,448	-	N/A	N/A	N/A
Documentaries	\$23,509	\$47,986	-	33%	67%	-	N/A	\$59,810	-	N/A	N/A	N/A
Mid and short length doc.	\$103,441	\$38,293	-	73%	27%	-	N/A	\$16,238	-	N/A	N/A	N/A
Film and television series	\$191,920	-	\$23,191	89%	-	11%	N/A	-	-	-	-	-
Total	\$783,042	\$269,416	\$98,623	68%	23%	9%		\$206,076	\$162,680			
Per cent of applications receiving funding	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Amount awarded as a per cent of amount requested	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A

EXHIBIT V-3 (cont.)  
Société générale du cinéma du Québec -- summary of investment

	1985-86						1984-85					
				Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total amount requested (\$)	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Number of applications receiving funding:												
<u>Producers</u>												
Feature length fiction	10	3	-	77%	23%	-	12	1	1	86%	7%	7%
Mid and short length fiction	3	4	-	43%	57%	-	3	1	-	75%	25%	-
Documentaries	6	2	1	67%	22%	11%	7	3	1	64%	27%	9%
Film and television series	14	-	-	100%	-	-	13	1	-	93%	7%	-
Total	33	9	1	77%	21%	2%	35	6	2	81%	14%	5%
<u>Writers</u>												
Feature length fiction	33	7	5	73%	16%	11%	43	17	4	67%	27%	6%
Mid and short length fiction	15	5	1	71%	24%	5%	9	17	5	29%	55%	16%
Documentaries	2	1	-	67%	33%	-	12	6	1	63%	32%	5%
Mid and short length doc.	15	5	-	75%	25%	-	-	-	-	-	-	-
Film and television series	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total	65	18	6	73%	20%	7%	64	40	10	56%	35%	9%
Total amount awarded (\$)												
<u>Producers</u>												
Feature length fiction	\$3,532,598	\$1,085,000	-	77%	23%	-	N/A	\$393,018	\$250,000	N/A	N/A	N/A
Mid and short length fiction	\$79,986	\$153,781	-	34%	66%	-	N/A	\$3,000	-	N/A	N/A	N/A
Documentaries	\$464,648	\$155,000	\$40,238	70%	24%	6%	N/A	\$237,933	\$63,422	N/A	N/A	N/A
Film and television series	\$1,283,386	-	-	100%	-	-	N/A	\$100,000	-	N/A	N/A	N/A
Total	\$5,360,618	\$1,393,781	\$40,238	79%	21%	less than one		\$733,951	\$313,422			
<u>Writers</u>												
Feature length fiction	N/A	\$86,660	\$45,857	N/A	N/A	N/A	N/A	\$181,900	\$30,500	N/A	N/A	N/A
Mid and short length fiction	N/A	\$45,000	\$15,000	N/A	N/A	N/A	N/A	\$86,630	\$42,110	N/A	N/A	N/A
Documentaries	N/A	\$5,000	-	N/A	N/A	N/A	N/A	\$47,335	\$15,000	N/A	N/A	N/A
Mid and short length doc.	N/A	\$33,332	-	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Film and television series	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total		\$169,992	\$60,857					\$315,865	\$87,610			
Per cent of applications receiving funding	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Amount awarded as a per cent of amount requested	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A



## EXHIBIT V-3 (cont.)

## Société générale du cinéma du Québec -- summary of investment

	1983-84						1982-83					
				Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total amount requested (\$)	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Number of applications receiving funding:												
<u>Producers</u>												
Feature length fiction	3	3	-	50%	50%	-	4	2	-	67%	33%	-
Mid and short length fiction	5	2	-	71%	29%	-	5	1	2	63%	13%	24%
Documentaries	9	2	1	75%	17%	8%	6	2	-	75%	25%	-
Film and television series	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total	17	7	1	68%	28%	4%	15	5	2	68%	23%	9%
<u>Writers</u>												
Feature length fiction	10	4	5	53%	21%	26%	10	5	2	59%	29%	12%
Mid and short length fiction	6	2	2	60%	20%	20%	3	6	3	25%	50%	25%
Documentaries	9	2	1	75%	17%	8%	8	3	2	62%	23%	15%
Film and television series	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total	25	8	8	60%	20%	20%	21	14	7	50%	33%	17%
Total amount awarded (\$)												
<u>Producers</u>												
Feature length fiction	\$1,967,667	\$179,861	-	92%	8%	-	\$305,000	\$1,250,000	-	20%	80%	-
Mid and short length fiction	\$169,202	\$83,656	-	67%	33%	-	\$355,687	\$135,000	\$75,599	63%	24%	13%
Documentaries	\$616,165	\$109,000	\$74,000	77%	14%	9%	\$680,204	\$3,722	-	99%	1%	-
Film and television series	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total	\$2,753,034	\$372,517	\$74,000	86%	12%	2%	\$1,340,891	\$1,388,722	\$75,599	48%	50%	2%
<u>Writers</u>												
Feature length fiction	\$145,908	\$16,000	\$33,000	75%	8%	17%	\$115,500	\$46,500	\$31,800	60%	24%	16%
Mid and short length fiction	\$65,608	\$30,000	\$8,000	63%	29%	8%	\$4,500	\$58,500	\$15,000	6%	75%	19%
Documentaries	\$92,450	\$22,000	\$10,000	74%	18%	8%	\$102,570	\$50,000	\$14,660	61%	30%	9%
Film and television series	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Total	\$303,966	\$68,000	\$51,000	72%	16%	12%	\$222,570	\$155,000	\$61,460	51%	35%	14%
Per cent of applications receiving funding	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Amount awarded as a per cent of amount requested	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A

b) **Exhibit V-4 -- Ontario Film Development Corporation, summary of investment**

Primary research was conducted to generate the relevant statistics. The records of the Ontario Film Development Corporation were reviewed and tabulated by Toronto Women in Film and Video's independent researcher. The data on amounts of investments covers three periods -- 1988-89, 1987-88, 1986-87 and on the numbers of applications one period -- 1988-89. Total funds accounted for total \$6,752,280.

- ▶ The application success rate for production and development funds is only known for 1988-89. In that year the success rates for male, female and combination teams of producers was very close. Female producers were successful with 41% of their applications (i.e. 41% of all applications made by female producers were accepted) and men succeeded with 40%. Combination male-female teams succeeded with 50% of their applications.
- ▶ Those women who have submitted successful applications have requested and received significantly smaller dollar amounts than men and combination teams. In 1988-89 female producers received 3% of PRODUCTION FUNDS allocated. Fifty-two per cent went to male producers and 45% was awarded to combination teams. Women were more successful in receiving DEVELOPMENT FUNDS. They received 13% of the total awarded, however most of the funds -- 75% were allocated to male producers. Combination teams received 12%.
- ▶ In 1987-88 women shared in 4% of the DEVELOPMENT FUND. Male producers received 68% and combination teams received 28%. There were no PRODUCTION FUNDS allocated to female producers that year and no record of applications by female producers that year.
- ▶ Women received a greater proportion of DEVELOPMENT FUNDS in 1986-87 than in 1987-88. In 1986-87 they were allocated 10% of total funds. Male producers received 74% and combination teams received 16%.

EXHIBIT V-4  
Ontario Film Development Corporation, summary of investment

	1988-89						1987-88						1986-87					
				Per cent						Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications (both production and development)	124	22	20	75%	13%	12%	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
*Total amount requested (\$)																		
Development fund	\$1,248,615	\$200,070	\$218,071	75%	12%	13%	\$1,732,674	\$87,165	\$655,881	70%	4%	26%	\$1,228,274	\$187,500	\$251,039	74%	11%	15%
Production fund	\$982,548	\$60,000	\$863,750	52%	3%	45%	\$2,505,635	0	\$323,068	89%	-	11%	\$160,000	0	0	100%	-	-
Number of applications	49	9	10	72%	13%	15%	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Total amount awarded (\$):																		
Development fund	\$381,068	\$65,520	\$58,864	75%	13%	12%	\$528,070	\$32,250	\$212,660	68%	4%	28%	\$594,397	\$79,700	\$128,500	74%	10%	16%
Production fund	\$982,548	\$60,000	\$860,000	52%	3%	45%	\$2,355,635	0	\$323,068	88%	-	12%	\$90,000	0	0	100%	-	-
Per cent of applications receiving funding	40%	41%	50%				n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Amount awarded as a % of amount requested:																		
Development fund	31%	33%	27%				30%	37%	32%				48%	43%	51%			
Production fund	100%	100%	99.5%				94%	-	100%				56%	-	-			

Source: Ontario Film Development Corporation Records.  
Information was compiled by an independent researcher contracted by Toronto Women in Film and Video.

\*This includes only the amounts requested on accepted applications.

c) **Exhibit V-5 -- Manitoba Cultural Industries Development Office, summary of investment**

We were able to collect comprehensive information on government investment activities in Manitoba. The province has six different funds: series, development, script and project funding, series production fund, production funds, non-theatrical production fund and special projects fund. The Cultural Industries Development Office also tracks application information. Our statistics indicate that in 1987-88 these funds totalled \$629,635.

It appears that women have been quite successful in Manitoba. Their success rate is high applying for series development, script and project and non-theatrical production funds. The greatest amount of funding, however, is distributed through the Special Projects Fund and the Production Fund.

- ▶ Female producers were very successful in their applications for SERIES DEVELOPMENT funding. In 1988-89 they had 100% success with their applications. The male producers applying for this particular type of funding were somewhat less successful. Only 50% of applications were accepted. However, the total amount of money awarded for series development was less than \$60,000.
- ▶ Female producers were also successful in 1988-89 with their applications for SCRIPT AND PROJECT funding. There was considerable improvement in female participation between 1987-88 and 1988-89. Female producer applications accounted for 26% of the total in 1987-88 and 41% of the total in 1988-89. Female producers received 15% of funds awarded in 1987-88 versus 67% in 1988-89. The application success rate of female producers did decline between 1987-88, and 1988-89, however the success rate continues to be higher than for male producers. Again, this is one of the smaller funds. The total allocated for SCRIPT AND PROJECT funding in 1988-89 was \$76,517.
- ▶ There has been no participation by women in the SERIES PRODUCTION FUND. As shown in Exhibit V-5 there were no female producers applying and only one male applicant.
- ▶ In 1989-90 no female producers applied to the PRODUCTION FUND. There were no applicants this year. In 1988-89, 1987-88, 1986-87, and 1985-86 female producers received 8%, 71%, 22% and 10% respectively of funds allocated. For the same years their application success

rate was 100%. During these years, \$1,449,772 were invested.

- ▶ One of the areas of greatest investment is the SPECIAL PROJECTS FUND. In its three year history there has been no female participation. The only female applicant was part of a combination team that received \$300,000 in 1989-90.

c) **Exhibit V-6 -- Alberta Government summary of investment**

The Alberta Motion Picture Development Corporation generated the data presented in this exhibit. They were able to produce information for the past three years for the Development Loan Fund but only one year of information for the Equity Investment Fund. The only year for which they have data on the numbers of applications is 1988. Statistics account for \$2,612,109 of government investment in 1988.

- ▶ In 1988, female producers received 3% of the DEVELOPMENT LOAN funds compared with 15% in 1987 and 47% in 1986. In 1986 54% of applications by female producers were accepted. In 1987 this percentage increased to 100% and in 1988 decreased to 20%. Male producers were successful with 47% in 1986, 68% in 1987 and 47% in 1988.
- ▶ Female producers received a smaller percentage of the funds they requested. In 1986 they received 51% of the amount applied for (men received 52%). In 1987 they received 100% of funds requested and male producers received 91%. But in 1988, female producers received only 14% of the amount requested compared to 64% for male producers.
- ▶ The EQUITY INVESTMENT fund was introduced in 1988. Female producers represented 38% of total applications receiving funds and male producers accounted for 62%. Female producers received 48% of the total allocation compared to male producers who received 52%. The success rate of female producers was much higher for Equity Investment than for the Development Loan -- 100% versus 20% respectively. Male producers were also more successful in receiving equity investment funding. Their success rate was 83% for equity investment applications and 47% for the development loan. The Equity Investment program represented \$2,241,475 in 1988 compared to \$370,634 for the Development Loan fund.

EXHIBIT V-5

Manitoba Cultural Industries Development Office, summary of investment -- SERIES DEVELOPMENT

	1988-89					
	Male	Female	Combination	Per cent male	Per cent female	Per cent combination
Number of applications	2	4	0	33%	67%	-
Total amount requested (\$)	\$16,425	\$53,115	0	24%	76%	-
Number of applications receiving funding	1	4	0	20%	80%	-
Total amount awarded (\$)	\$6,425	\$53,115	0	11%	89%	-
Per cent of applications receiving funding	50%	100%	-	-	-	-
Amount awarded as a % of amount requested	39%	100%	-	-	-	-

EXHIBIT V-5 (cont.)

Manitoba Cultural Industries Development Office, summary of investment -- SCRIPT AND PROJECT FUNDING

	1988/89						1987/88					
				Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications	8	9	5	36%	41%	23%	13	5	1	68%	26%	6%
Total amount requested (\$)	\$65,110	\$91,407	\$50,000	32%	44%	24%	\$197,091	\$39,429	\$15,000	78%	16%	6%
Number of applications receiving funding	3	5	1	33%	56%	11%	9	4	1	64%	29%	7%
Total amount awarded (\$)	\$15,110	\$51,407	\$10,000	20%	67%	13%	\$147,091	\$29,429	\$15,000	77%	15%	8%
Per cent of applications receiving funding	38%	56%	20%	-	-	-	69%	80%	100%	-	-	-
Amount awarded as a % of amount requested	23%	56%	20%	-	-	-	75%	75%	100%	-	-	-

	1986/87						1985/86					
				Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications	7	5	5	41%	29%	29%	7	2	1	70%	20%	10%
Total amount requested (\$)	\$65,668	\$66,784	\$16,714	44%	45%	11%	\$96,234	\$18,961	\$25,000	69%	14%	17%
Number of applications receiving funding	4	2	5	36%	18%	45%	5	2	1	63%	25%	12%
Total amount awarded (\$)	\$35,668	\$36,784	\$16,714	40%	41%	19%	\$66,234	\$18,961	\$25,000	60%	17%	23%
Per cent of applications receiving funding	57%	40%	100%	-	-	-	71%	100%	100%	-	-	-
Amount awarded as a % of amount requested	54%	55%	100%	-	-	-	69%	100%	100%	-	-	-

EXHIBIT V-5 (cont.)

Manitoba Cultural Industries Development Office, summary of investment -- SERIES PRODUCTION FUND

	1988/89						1989/90 (up to July 31, 1989)					
	Male	Female	Comb.	% Male	% Female	% Comb.	Male	Female	Comb.	% Male	% Female	% Comb.
Number of applications	1	-	-	100%	-	-	1	-	-	100%	-	-
Total amount requested	\$35,000	-	-	-	-	-	\$12,235	-	-	-	-	-
Number of applications receiving funding	1	-	-	-	-	-	1	-	-	-	-	-
Total amount awarded (\$)	\$35,000	-	-	-	-	-	\$12,235	-	-	-	-	-
Per cent of applications receiving funding	100%	-	-	-	-	-	100%	-	-	-	-	-
Amount awarded as a per cent of amount requested	100%	-	-	-	-	-	100%	-	-	-	-	-

EXHIBIT V-5 (cont.)

Manitoba Cultural Industries Development Office, summary of investment -- PRODUCTION FUND

	1989/90 (up to July 31, 1989)						1988/89					
	Male	Female	Comb.	Per cent			Male	Female	Comb.	Per cent		
				M	F	C				M	F	C
Number of applications	5	0	0	100%	-	-	5	1	1	72%	14%	14%
Total amount requested (\$)	\$190,000	-	-	-	-	-	\$520,244	\$40,000	\$50,000	85%	7%	8%
Number of applications receiving funding	3	-	-	-	-	-	4	1	0	80%	20%	-
Total amount awarded (\$)	\$110,000	-	-	-	-	-	\$480,244	\$40,000	0	92%	8%	-
Per cent of applications receiving funding	60%	-	-	-	-	-	80%	100%	-	-	-	-
Amount awarded as a % of amount requested	58%	-	-	-	-	-	92%	100%	-	-	-	-

	1987/88						1986/87					
	Male	Female	Comb.	Per cent			Male	Female	Comb.	Per cent		
				M	F	C				M	F	C
Number of applications	5	2	0	71%	29%	-	6	2	5	46%	15%	39%
Total amount requested (\$)	\$78,335	\$91,820	0	46%	54%	-	\$587,367	\$159,727	\$322,279	55%	15%	30%
Number of applications receiving funding	1	2	0	33%	67%	-	4	2	3	44%	22%	34%
Total amount awarded (\$)	\$38,335	\$91,820	0	29%	71%	-	\$387,367	\$159,727	\$182,279	53%	22%	25%
Per cent of applications receiving funding	20%	100%	-	-	-	-	67%	100%	60%	-	-	-
Amount awarded as a % of amount requested	49%	100%	-	-	-	-	66%	100%	55%	-	-	-

EXHIBIT V-5 (cont.)

Manitoba Cultural Industries Development Office, summary of investment -- PRODUCTION FUND

	1985/86					
				Per cent		
	Male	Female	Comb.	M	F	C
Number of applications	12	2	2	74%	13%	13%
Total amount requested (\$)	\$417,377	\$32,343	\$50,419	83%	6%	11%
Number of applications receiving funding	9	2	1	75%	17%	8%
Total amount awarded (\$)	\$267,377	\$32,343	\$25,419	82%	10%	8%
Per cent of applications receiving funding	75%	100%	50%	-	-	-
Amount awarded as a % of amount requested	64%	100%	50%	-	-	-



EXHIBIT V-5 (cont.)

Manitoba Cultural Industries Development Office, summary of investment -- NON-THEATRICAL PRODUCTION FUND

KPMG Peat Marwick Stevenson & Kellogg

	1989/90 ( up to July 31st, 1989)						1988/89						1987/88					
				Per cent						Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications	4	4	0	50%	50%	-	2	3	8	15%	23%	62%	4	0	0	100%	-	-
Total amount requested (\$)	\$116,578	\$123,598	-	49%	51%	-	\$63,050	\$91,121	\$264,000	15%	22%	63%	\$92,960	-	-	-	-	-
Number of applications receiving funding	3	2	0	60%	40%	-	1	2	6	11%	22%	67%	3	-	-	-	-	-
Total amount awarded (\$)	\$86,587	\$66,000	-	57%	43%	-	\$33,050	\$61,121	204,000	11%	20%	69%	\$62,960	-	-	-	-	-
Per cent of applications receiving funding	75%	50%	-	-	-	-	50%	67%	75%	-	-	-	75%	-	-	-	-	-
Amount awarded as a % of amount requested	74%	53%	-	-	-	-	52%	67%	77%	-	-	-	68%	-	-	-	-	-

EXHIBIT V-5 (cont.)

Manitoba Cultural Industries Development Office, summary of investment -- SPECIAL PROJECTS FUND

	1989/90 ( up to July 31st, 1989)						1988/89						1987/88					
				Per cent						Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications	3	-	1	75%	-	25%	-	-	-	-	-	-	2	-	-	100%	-	-
Total amount requested (\$)	\$900,000	-	\$300,000	75%	-	25%	-	-	-	-	-	-	\$545,000	-	-	-	-	-
Number of applications receiving funding	0	-	1	-	-	100%	-	-	-	-	-	-	1	-	-	-	-	-
Total amount awarded (\$)	-	-	\$300,000	-	-	100%	-	-	-	-	-	-	\$245,000	-	-	-	-	-
Per cent of applications receiving funding	-	-	100%	-	-	-	-	-	-	-	-	-	50%	-	-	-	-	-
Amount awarded as a % of amount requested	-	-	100%	-	-	-	-	-	-	-	-	-	45%	-	-	-	-	-

EXHIBIT V-6  
Alberta Government summary of investment

KPMG Pearl Marwick Stevenson & Kellogg

- 86 -

	1988						1987						1986					
				Per cent						Per cent						Per cent		
	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C	Male	Female	Comb.	M	F	C
Number of applications:																		
Development loan	15	5	n/a	75%	25%	-	19	3	n/a	86%	14%	-	15	13	n/a	54%	46%	-
Equity investment	6	3	n/a	67%	33%	-	-	-	-	-	-	-	-	-	-	-	-	-
Total amount requested (\$):																		
Development loan	\$555,363	\$87,455	n/a	86%	14%	-	\$571,777	\$94,000	n/a	86%	14%	-	\$649,541	\$604,832	n/a	52%	48%	-
Equity investment	\$1,269,318	\$1,072,157	n/a	54%	46%	-	-	-	-	-	-	-	-	-	-	-	-	-
Number of applications receiving funding:																		
Development loan	7	1	n/a	87%	13%	-	13	3	n/a	81%	19%	-	7	7	n/a	50%	50%	-
Equity investment	5	3	n/a	62%	38%	-	-	-	-	-	-	-	-	-	-	-	-	-
Total amount awarded (\$):																		
Development loan	\$358,099	\$12,535	n/a	97%	3%	-	\$523,061	\$94,000	n/a	85%	15%	-	\$339,500	\$307,000	n/a	53%	47%	-
Equity investment	\$1,169,318	\$1,072,157	n/a	52%	48%	-	-	-	-	-	-	-	-	-	-	-	-	-
Per cent of applications receiving funding:																		
Development loan	47%	20%	n/a	-	-	-	68%	100%	n/a	-	-	-	47%	54%	n/a	-	-	-
Equity investment	83%	100%	n/a	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Amount awarded as a % of amount requested:																		
Development loan	64%	14%	-	-	-	-	91%	100%	-	-	-	-	52%	51%	-	-	-	-
Equity investment	92%	100%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Source: Alberta Motion Picture Development Corporation.

d) Exhibit V-7 -- BC Film summary of investment

BC Film has a comprehensive pre-screening program that eliminates applications not meeting the necessary criteria. As a result all applications are accepted and receive funding in the exact amount requested. There is no information available regarding the number of applications that fail to pass the pre-screening stage. Out statistics account for \$662,411 of government investment in 1987-88.

- ▶ In 1988-89, female producers received a small portion of the funding allocated under the SCRIPT DEVELOPMENT FUND. Female producers received 7%, male producers received 79% and combination or gender unknown participants received 14%.
- ▶ In the previous year (1987-88), 13% of the accepted applications were submitted by female producers and 87% came from male producers. However, only 8% of the total funds went to female producers.
- ▶ There has been no female participation in the PREPRODUCTION FUND from September 1987 to date. Male producers and combination or gender unknown participants received a total of \$36,500 in 1988-89 and \$35,000 in 1987-88.
- ▶ Considerable funds are available through the PRODUCTION (LONG FORM) fund. No female producers have been identified as participants in the history of the data. In 1988-89 there were 25% combination or gender unknown producers and 75% male producers. In 1988-89, a total of \$3,871,704 was awarded.
- ▶ Female producers participated in 1988-89 in government investment through the PREPRODUCTION (SHORT FORM) fund. Female producers were responsible for 27% of accepted applications but received only 22% of the total funds allocated. Conversely, male producers were responsible for 73% of accepted applications and received 78% of total funds allocated.

EXHIBIT V-7

B.C. Film summary of Investment -- SCRIPT DEVELOPMENT

KPMG Peat Marwick Stevenson & Kellogg

	April 1988 to March 1989 Producer			Per cent			September 1987 to September 1988 Producer			Per cent		
	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown
Number of applications	18	2	3	78%	9%	13%	7	1	-	87%	13%	-
Total amount requested (\$)	\$102,444	\$8,500	\$19,000	79%	7%	14%	\$44,600	\$4,000	-	92%	8%	-
Number of applications receiving funding	18	2	3	78%	9%	13%	7	1	-	87%	13%	-
Total amount awarded \$	\$102,444	\$8,500	\$19,000	79%	7%	14%	\$44,600	\$4,000	-	92%	8%	-
Percent of applications receiving funding	100%	100%	100%	-	-	-	100%	100%	-	-	-	-
Amount awarded as a per cent of amount requested	100%	100%	100%	-	-	-	100%	100%	-	-	-	-

EXHIBIT V-7 (cont.)

B.C. Film summary of Investment -- PREPRODUCTION

- 88 -

	April 1988 to March 1989 Producer			Per cent			September 1987 to September 1988 Producer			Per cent		
	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown
Number of applications	2	-	1	67%	-	33%	-	-	1	-	-	100%
Total amount requested (\$)	\$26,500	-	\$10,000	73%	-	27%	-	-	\$35,000	-	-	100%
Number of applications receiving funding	2	-	1	67%	-	33%	-	-	1	-	-	100%
Total amount awarded \$	\$26,500	-	\$10,000	73%	-	27%	-	-	\$35,000	-	-	100%
Percent of applications receiving funding	100%	-	100%	-	-	-	-	-	100%	-	-	-
Amount awarded as a per cent of amount requested	100%	-	100%	-	-	-	-	-	100%	-	-	-

Source: B.C. Film Annual Reports

Note: Some overlap in 1988 exists. Projects may receive funding in each time period.

EXHIBIT V-7 (cont.)

B.C. Film summary of Investment -- PRODUCTION (LONG FORM)

	April 1988 to March 1989 Producer			Per cent			September 1987 to September 1988 Producer			Per cent		
	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown
	Number of applications	9	-	3	75%	-	25%	1	-	-	100%	-
Total amount requested (\$)	\$2,888,317	-	\$983,387	75%	-	25%	\$454,943	-	-	100%	-	-
Number of applications receiving funding	9	-	3	75%	-	25%	1	-	-	100%	-	-
Total amount awarded \$	\$2,888,317	-	\$983,387	75%	-	25%	\$454,943	-	-	100%	-	-
Percent of applications receiving funding	100%	-	100%	-	-	-	100%	-	-	-	-	-
Amount awarded as a per cent of amount requested	100%	-	100%	-	-	-	100%	-	-	-	-	-

EXHIBIT V-7 (cont.)

B.C. Film summary of Investment -- PRODUCTION (SHORT FORM)

	April 1988 to March 1989 Producer			Per cent			September 1987 to September 1988 Producer			Per cent		
	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown
	Number of applications	8	3	-	73%	27%	-	2	-	-	100%	-
Total amount requested (\$)	\$261,368	\$75,000	-	78%	22%	-	\$86,368	-	-	100%	-	-
Number of applications receiving funding	8	3	-	73%	27%	-	2	-	-	100%	-	-
Total amount awarded \$	\$261,368	\$75,000	-	78%	22%	-	\$86,368	-	-	100%	-	-
Percent of applications receiving funding	100%	100%	-	-	-	-	100%	-	-	-	-	-
Amount awarded as a per cent of amount requested	100%	100%	-	-	-	-	100%	-	-	-	-	-

Source: B.C. Film Annual Reports

Note: Some overlap in 1988 exists. Projects may receive funding in each time period.

KPMG Peat Marwick Stevenson & Kellogg

EXHIBIT V-7 (cont.)

B.C. Film summary of Investment -- NON-THEATRICAL PRODUCTION

	April 1988 to March 1989 Producer			Per cent			September 1987 to September 1988 Producer			Per cent		
	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown	Male	Female	Comb. Unknown
Number of applications	3	1	1	60%	20%	20%	4	-	-	100%	-	-
Total amount requested (\$)	\$30,000	\$9,848	\$7,500	63%	21%	16%	\$37,500	-	-	100%	-	-
Number of applications receiving funding	3	1	1	60%	20%	20%	4	-	-	100%	-	-
Total amount awarded \$	\$30,000	\$9,848	\$7,500	63%	21%	16%	\$37,500	-	-	100%	-	-
Percent of application receiving funding	100%	100%	100%	-	-	-	100%	-	-	-	-	-
Amount awarded as a per cent of amount requested	100%	100%	100%	-	-	-	100%	-	-	-	-	-

Source: B.C. Film Annual Reports

Note: Some overlap in 1988 exists. Projects may receive funding in each time period.

e) **Exhibit V-8 -- Key personnel employed on projects receiving BC film investment**

Employment participation data is available for Producer and Writer categories of BC film projects for two time periods. This information is presented in detail according to type of fund.

- ▶ The statistics for 1987-88 show that female producers represented only 5% of total producers compared to 77% for male producers and 18% for combination male-female teams.
- ▶ In 1988-89 the overall participation of female producers was 9%. Male producers comprised 68% of producers participating and producers in the combination/unknown category represented 23%. Within this last category 4% were female, 7% male and 12% unknown.

There has obviously been marked improvement in the participation rate of female producers. The percentage of the total has almost doubled however, they still represent only 9% of the total.

- ▶ The participation rate of female writers has also improved marginally. In 1987-88 female writers represented 12% of all writers participating. Male writers accounted for 82% and 6% were unknown. In 1988-89, female writers accounted for 14% and male writers 81%. Combination teams include another 2% females and 3% males.

3. **Arts Council participation**

Appendix C contains statistics relating to the Arts Councils. This information represents primarily non-mainstream activity and is therefore less relevant than the exhibits contained within the body of the chapter. It is important, however, to be aware of the government investment trends and patterns which exist in regard to these organizations.

- ▶ In Appendix C-2, there is considerable detail regarding Canada Council activity. An overall summary of Canada Council grants by province for 1986-87 reveals generally low participation rates for women. In Saskatchewan, Manitoba, New Brunswick, Nova Scotia, P.E.I. and Newfoundland there appears to be no participation. Regions where women are receiving assistance to some extent, are British Columbia, Alberta, Ontario and Quebec.

EXHIBIT V-8

Key personnel employed on projects receiving B.C. film investment

KPMG Peat Marwick Stevenson & Kellogg

	Total # of projects	Producer					Per cent			Writer					Per cent		
				Combination			M	F	C			Combination			M	F	C
		Male	Female	Male	Female	Unknown				Male	Female	Male	Female	Unknown			
Script development	23	19	2	2	2	2	70%	7%	23%	18	4	2	1	-	72%	16%	12%
Pre-production	3	3	-	-	-	-	100%	-	-	2	1	-	-	-	67%	33%	-
Production (short form)	11	12	3	-	-	-	80%	20%	-	13	1	-	-	-	93%	7%	-
Production (long form)	12	10	-	3	1	4	56%	-	44%	16	1	-	-	-	94%	6%	-
Non-theatrical production	5	3	1	-	-	2	50%	17%	33%	2	2	-	-	-	50%	50%	-
<b>Total</b>	<b>54</b>	<b>47</b>	<b>6</b>	<b>5</b>	<b>3</b>	<b>8</b>				<b>51</b>	<b>9</b>	<b>2</b>	<b>1</b>	<b>-</b>			
Per cent of total in each category		68%	9%	7%	4%	12%				81%	14%	3%	2%	-			
		100%								100%							

- 92 -

September 1987 to September 1988

	Total # of projects	Producer					Per cent			Writer					Per cent		
				Combination			M	F	C			Combination			M	F	C
		Male	Female	Male	Female	Unknown				Male	Female	Male	Female	Unknown			
Script development	8	7	1	-	-	-	88%	12%	-	8	1	-	-	-	89%	11%	-
Pre-production	1	-	-	3	1	-	-	-	100%	1	-	-	-	-	100%	-	-
Production (short form)	1	4	-	-	-	-	100%	-	-	2	-	-	-	-	100%	-	-
Production (long form)	1	2	-	-	-	-	100%	-	-	1	-	-	-	-	100%	-	-
Non-theatrical production	4	4	-	-	-	-	100%	-	-	2	1	-	-	1	50%	25%	25%
<b>Total</b>	<b>15</b>	<b>17</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>-</b>				<b>14</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>1</b>			
Per cent of total in each category		77%	5%	13%	5%	-				82%	12%	-	-	6%			
		100%								100%							

Source: B.C. Film Annual Reports

Note: Some overlap in 1988 exists. Projects may receive funding in each time period.



Although the per cent of total grants directed to females varies greatly, it is rarely as much as 50%.

- ▶ In Appendix C-3, statistics for the Ontario Arts Council are presented. In the most recent time period, November 1988, women received 22% of total funds awarded, a 1% increase over the previous year. Men received 78% in 1988 and 79% the previous year. Again, the percentages vary by category of funding, however, the proportion allocated to women is never higher than 35%.
- ▶ Appendix C-4 contains data acquired from Alberta Culture. The limited data available supports the pattern established among other such organizations. Twenty-five per cent of projects approved were submitted by women and women received 29% of the total funds allocated. Conversely, 32% of projects were submitted by men and men received 71% of the funds allocated.



## VI

### EDUCATION AND TRAINING

#### A. RESEARCH OBJECTIVES

In the area of education and training, the objective of the study was to identify, if possible, the degree to which women are: enrolled in, graduating from and teaching at post-secondary courses in film and television in Canada. Specifically, we set out to find statistics relating to students, graduates and faculty, by gender, for a minimum three year period in relevant film and television courses, by province.

#### B. RESEARCH FINDINGS

The results of our findings are presented in the following exhibits. Comprehensive information on students graduating from film/broadcasting courses did not exist. Accis, the student placement company that works with post-secondary placement offices by providing them with standardized resumé services, provided us with information on graduands (students about to receive their degree). Accis tracks graduand information in an effort to provide on-campus recruiters with a detailed list of the number of students graduating in each type of program. Accis did not provide a breakdown, by gender, of graduands until 1987-88. As a result, data for three years are not available. The drop out rate between graduands and graduates was not known by institutions contacted as part of our primary research. The Ontario Ministry of Education is currently conducting a survey and hopes to have results in Spring 1990. Primary research was undertaken to expand on the secondary information.

We obtained the curricula for five post-secondary institutions with film/broadcasting programs. Most of the larger schools offer courses in three major areas: film, radio and television broadcasting, and broadcast journalism. Within these three areas a wide range of courses is offered. The core program, however, consists of key functions such as production, filmmaking, screenwriting and directing. Schools stress that the "best" applicants are selected and recruited into the program. For an outline of information sources, see Appendix D-1.

#### 1. Exhibit VI-1 -- Summary of graduands (students about to receive their degree) in film/broadcasting courses.

- ▶ In 1989-90 women accounted for 34% of graduands and men represented 61%. The corresponding numbers for 1988-89 were 23% and 70% and for 1987-88 were 22% and 60%. Note that the

figures for each year do not add to 100% because the gender of some students was recorded as "unknown."

- ▶ We obtained limited information about which courses men and women enroll in. We do know that the core program is studied by all students. From Chapter III Employment we know that in some of these core program areas, such as directing, women represent significantly fewer than 34% of position incumbents. Since all students learn about all core areas, we conclude that other factors beyond education must influence employment post graduation.
- ▶ The absolute number of women graduands in film and television courses has increased over the three year academic period between 1987-1988 and 1989-1990 by 43%. There are 343 female graduands in 1989-1990 as compared to 240 in the 1987-1988 calendar year.
- ▶ The relative number of women graduands has increased over the same three year period: from 22% of graduates in 1987-1988 to 34% of graduates in 1989-1990. Women today represent about one-third of students in their final year of film/broadcasting programs.
- ▶ The total number of graduates in 1989-1990 has decreased slightly from the two previous years. Nine hundred and ninety-five students will graduate in 1989-90 compared to 1303 in 1988-89.

**EXHIBIT VI-1**  
**Summary of graduands in film/broadcasting courses**

Graduates	# Male	# Female	# Unknown	Total	% Male	% Female	% Unknown
1989-90	606	343	46	995	61%	34%	5%
1988-89	918	296	89	1303	70%	23%	7%
1987-88	647	240	200	1087	60%	22%	18%

Source: Accis Canada, *Who's Who in Canadian Placement -- National Edition -- 1987-88, 1988-89, 1989-90*

2. **Exhibit VI-2 -- Number of graduands in film/broadcasting courses, by province**

- ▶ The largest percentage of film and television student graduands are in Ontario. On average 65% of all graduands over the past three years are in Ontario post-secondary institutions.
- ▶ Alberta has the highest percentage of females in 1989-90. Women represent over 46% of the total number of graduands. This has increased significantly over the prior two school years from 21% of graduands, the lowest representation in the country.
- ▶ According to statistics provided by Accis, Ontario has the greatest number of schools with film and television courses. On average over each of the past three years 17 post-secondary institutions in Ontario provided at least one film/broadcasting course compared to two or three institutions in each of the other provinces.
- ▶ There were no programs in the Maritime provinces that have a film or broadcast course, according to Accis.

3. **Exhibit VI-3 -- Number of film/broadcasting graduates working in related fields**

- ▶ Seventy-nine per cent of graduates in a four school sample are apparently working in jobs related to the industry. Unfortunately, there are no sources of secondary information available which provide placement statistics. Personal telephone calls placed to ten major schools throughout the country show that few institutions monitor graduate placement rates according to gender, and many do not monitor placement rates at all. The results from the small sample size should not be considered statistically significant. They indicate the general trend towards student placement as recorded by the sample institutions.

4. **Exhibit VI-4 -- Number of faculty members, by gender**

A survey was distributed to each post-secondary institution in the country that has film and/or broadcasting courses. Four schools responded to the question concerning the number of staff, by gender, or faculty. Three of those schools were large universities with significant film/broadcasting programs.

- ▶ Respondents to our survey showed that during the 1988 to 1989 period, 85% of film/broadcasting program faculty were male and 15% were female. Results from a small sample should not be considered statistically significant. They only indicate the percentage employment by gender in the surveyed institutions.

## EXHIBIT VI-2

## Education -- number of graduands in Canadian film/broadcasting courses

Year	B.C. <sup>1</sup>		Alberta				Manitoba				Ontario				Quebec			
	Total graduands		# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F
1989 - 90	46	100%	49	43	53.3%	46.7%	21	12	63.6%	36.4%	462	248	65.1%	34.9%	74	40	64.9%	35.1%
1988 - 89	89	100%	195	51	79.3%	20.7%	24	10	70.6%	29.4%	628	196	76.2%	23.8%	71	39	64.5%	35.5%
1987 - 88 <sup>2</sup>	92	100%	195	51	79.3%	20.7%	12	0	100%	0	476	189	71.6%	28.4%	96	0	100%	0

Source: Accis Canada, *Who's Who in Canadian Placement -- National Edition -- 1987-88, 1988-89, 1989-90.*

N.B. Statistics collected by an independent researcher contracted by Toronto Women in Film and Video.

<sup>1</sup>British Columbia schools responding to Accis survey did not distinguish between male and female graduands.

<sup>2</sup>Little gender breakdown available in the 1987-88 Accis survey. Many schools did not distinguish between male and female graduands.

**EXHIBIT VI-3**

**Number of film/broadcasting graduands 1988-89 working in related fields  
(random sample)**

Number of graduates			Number available and seeking work			Number with job in related field			Percentage with job in related field			Average salary per year (\$)		
M	F	Total	M	F	Total	M	F	Total	M	F	Total	M	F	Total
n/a	n/a	211	n/a	n/a	133	n/a	n/a	105	n/a	n/a	79%	n/a	n/a	\$15,000 - \$18,000

*Source: Phone calls to employment offices of four post secondary institutions or the department/faculty main offices, collected by an independent researcher contracted by Toronto Women in Film and Video.*

*Note: Results from the small sample size should not be considered statistically significant. They indicate the general trend relating to student placement.*

**EXHIBIT VI-4**

**Number of faculty members, by gender  
(random sample)**

	Male	Female	% Male	% Female
1987-1988	40	7	85%	15%
1988-1989	40	7	85%	15%

*Source: Survey to post secondary institutions in Canada with film/broadcasting courses. Four schools responded.*

*Note: Results from the small sample size should not be considered statistically significant. They indicate the general trend in terms of gender of staff members.*





## VII

### PUBLIC RECOGNITION IN THE FORM OF AWARDS

#### A. RESEARCH OBJECTIVES

Our intention in this section of the profile was to convey the history of award presentation by gender, based on a number of significant award programs. We would then examine this information in light of the participation numbers presented in section III, Employment.

Where possible, we would attempt to identify the gender composition of the award committee or voting body and present this information in relation to the pattern of recipients developed. The information to be sought included:

- ▶ Significant national award programs for work in the film and television industry and the organization responsible.
- ▶ Amateur award programs for work in the film and television industry and the organization responsible
- ▶ Historical data relating to award recipients for each award and composition of committees or voting bodies who select award winners.

#### B. RESEARCH FINDINGS

Awards were divided into three main categories:

- Professional association awards
- Festival awards
- Student amateur awards.

Awards are presented for the best film and for the best job categories (director, art director, etc.) working on a film. Awards presented to a particular film were attributed to that film's producer.

We examined those categories of awards which are often cited by the members of the film and television industry as contributing to creative excellence, ie. producer, director, screenwriter and art director.

## 1. Professional association awards

### a) Exhibit VII-1 -- Professional association awards

The following points show that the number of awards women are winning is consistent with their overall participation in the industry. Given the opportunity, women perform as well as their male counterparts.

Exhibit VII-1 presents information about the number of nominees and winners for the most recent three years in each of the Genie (film), Gemini (television), Gemeaux (French television) and Alberta Motion Picture Industry Association (AMPIA).

#### Genie

- ▶ In each of 1987, 1988 and 1989 women were nominated for awards at a rate in excess of their overall participation in the industry, i.e. 18% -- 19%, 35% and 32% respectively.
- ▶ With the exception of 1989, women also won awards in excess of their overall participation in the industry -- 35%, 25% and 12% respectively.

#### Gemini

- ▶ With the exception of 1986, women have been nominated for and won awards at a rate significantly in excess of their participation in the industry; nominees -- 22% and 26% and winners -- 20% and 25% compared with 18% overall participation.

#### Gemeaux

- ▶ In each of the award periods reported, women were nominated for and won awards at rates in excess of their participation in the industry; nominees -- 28%, 26% and 22% and winners -- 34%, 25% and 27% compared with 18% overall participation.

#### AMPIA

- ▶ With the exception of nominees in 1986, women were nominated for and won awards at rates below their participation in the industry; nominees -- 23%, 9% and 17% and winners -- 14%, 16% and 15%.

**EXHIBIT VII-1**  
**Professional association awards**

Award	Year	Nominees				Winners				Jury			
		Male	Female	%	%	Male	Female	%	%	Male	Female	%	%
Academy Canadian Cinema & Television (GENIE)	1989	59	28	68%	32%	15	2	88%	12%	members vote			
	1988	43	23	65%	35%	12	4	75%	25%	members vote			
	1987	30	7	81%	19%	11	6	65%	35%	members vote			
Academy of Canadian Cinema & Television (GEMINI)	1988	150	54	74%	26%	27	9	75%	25%	members vote			
	1987	141	39	78%	22%	32	8	80%	20%	members vote			
	1986	144	27	84%	16%	36	6	86%	14%	members vote			
Academy of Canadian Cinema & Television (GÉMEAUX) <sup>1</sup>	1988 (Dec.)	137	39	78%	22%	24	9	73%	27%	members vote			
	1988	138	49	74%	26%	36	12	75%	25%	members vote			
	1987	80	32	72%	28%	23	12	66%	34%	members vote			
Alberta Motion Picture Industries Association (AMPIA)	1989	30	6	83%	17%	22	4	85%	15%	3	1	75%	25%
	1988	20	2	11%	9%	16	3 <sup>2</sup>	84%	16%	3	1	75%	25%
	1986	47	14	77%	23%	12	2	86%	14%	3	1	75%	25%

<sup>1</sup>GÉMEAUX awards changed presentation date from June to December 1988

<sup>2</sup>One film produced by a woman this year won 2 awards.

## 2. Festival awards

### a) Exhibit VII-2 -- Festival awards

Exhibit VII-2 presents information on nominees and winners of festival awards. Festivals include the Toronto Festival of Festivals, Yorkton Short Film & Video Festival and the Atlantic Festival.

- ▶ The number of women nominated in 1988 for awards varies slightly among, festival, although women always represent fewer nominees than men. Women represented 21% of the 76 Yorkton Festival nominees, 30% of the 37 Festival of Festivals nominees and 33% of 41 Atlantic Festival nominees.
- ▶ We do not have information about the gender of winners for the Festival of Festivals and the Atlantic Festival. However, for the Yorkton Festival, there has been no pattern of female winners compared to female nominees.
- ▶ Female participation in Festival juries is much stronger than on professional association juries. Starting in 1989 and looking back three years, women have constituted 60%, 40% and 50% of the Yorkton Short Film and Video Festival's jury and 33% of the 1988 Atlantic Festival jury. During this same period, women only represented 25% of the Alberta Motion Picture Industry Association jury (professional association).
- ▶ Appendix E-2 illustrates student award results. A higher percentage of women are being recognized for student amateur awards than are women for professional association awards. In 1988, women won 18% of the Canadian Student Film Festival awards, 40% in 1987 and 40% in 1986. Their professional counterparts won 12% of Genie awards in 1989, 25% in 1988 and 35% in 1987.

**EXHIBIT VII-2  
Festival awards**

KPMG Peat Marwick Stevenson & Kellogg

Award	Year	Nominees				Winners				Jury			
		Male	Female	% Male	% Female	Male	Female	% Male	% Female	Male	Female	% Male	% Female
Festival of Festivals Toronto City Award -- Best Can. Production	1988	26	11	70%	30%	not submitted				public votes			
Yorkton Short Film & Video Festival	1989	57	20	74%	26%	19	10	66%	34%	2	3	40%	60%
	1988	60	16	79%	21%	16	2	89%	11%	3	2	60%	40%
	1987	39	24	62%	38%	12	6	67%	33%	2	2	50%	50%
Atlantic Festival	1988	27	14	67%	33%	not submitted				2	1	67%	33%

### 3. Summary of key job category winners, Genie

#### a) Exhibit VII-3 -- Summary of key job category winners, Genie

Exhibit VII-3 looks at the number of nominees and winners over the past three years in four key job categories: producer, director, screenwriter, and art director. The number of men (individual or male team), the number of women (individual or female team) and the number of men and women on mixed gender teams are shown. References to women winning do not refer to women on mixed teams unless otherwise stated.

- ▶ In the producer category, women account for 29% of the labour force and 13% of those actually working. Over the past three years women represented 11% (2 out of 18) of Genie nominees in the producer category and 0% of the winners.
- ▶ In the director category, women account for 16% of the labour force and 11% of those actually working. Over the past three years women represented 44% (4 out of 9) of Genie nominees in the director category and 0% of the winners.
- ▶ In the screenwriter category, women account for 38% of the labour force and 17% of those actually working. Over the past three years women represented 14% (2 out of 14) of Genie nominees in the screenwriter category and 0% of the winners.
- ▶ In the art director category, women account for 31% of the labour force and 25% of those actually working. Over the past three years women represented 54% (6 out of 11) of Genie nominees in the art director category and 67% (2 out of 3) of the winners.

### 4. Summary of Gemini winners

#### a) Exhibit VII-4 -- Summary of key job category winners, Gemini

Exhibit VII-4 looks at the number of nominees and winner over the past three years in four key job categories; producer, director, screenwriter and art director. The number of men, the number of women, and the number of men and women on mixed gender teams are shown. Appendices E-3, E-4 and E-5 highlight the type of

productions (best TV movie, best comedy series, etc.) in which women and women are winning.

- ▶ In the producer category, women account for 29% of the labour force and 13% of those actually working. Over the past three years women represented 17% (11 out of 66) of Gemini nominees in the producer category and 20% (5 out of 25) of the winners.
- ▶ In the director category, women represent 16% of the labour force and 11% of those actually working. Over the past three years women represented 13% (4 out of 30) of Gemini nominees and 33% (2 out of 6) winners.
- ▶ In the screenwriter category, women represent 38% of the labour force and 17% of those actually working. Over the past three years women represented 14% (6 out of 43) of Gemini nominees in the screenwriter category and 18% (2 out of 11) of the winners.
- ▶ In the art director category, women account for 31% of the labour force and 25% of those actually working. Over the past three years women represented 33% (3 out of 9) of Gemini nominees in the art director category and 67% (2 out of 3) of the winners.

EXHIBIT VII-3

Summary of key job category winners. Genie

	Producer								Director								Screenwriter							
	# nominees				# winners				# nominees				# winners				# nominees				# winners			
	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F
1989	3	-	5	4	2	-	-	-	2	2	3	2	1	-	-	-	6	-	2	1	2	-	-	-
1988	5	2	-	-	2	-	-	-	3	2	-	-	1	-	-	-	3	1	2	1	1	-	-	-
1987	8	-	-	-	2	-	-	-	-	-	-	-	1	-	-	-	3	1	-	-	1	-	-	-
Total	16	2	5	4	6	-	-	-	5	4	3	2	3	-	-	-	12	2	4	2	4	-	-	-

	Art Director							
	# nominees				# winners			
	M	F	M	F	M	F	M	F
1989	1	2	-	-	-	1	-	-
1988	2	2	-	-	1	-	-	-
1987	2	2	-	-	-	1	-	-
Total	5	6	-	-	1	2	-	-

	Totals in key job categories															
	# nominees				% nominees				# winners				% winners			
	#	#	# Comb.		%	%	% Comb.		#	#	# Comb.		%	%	% Comb.	
1989	12	4	10	9	36	12	39	21	5	1	-	-	83	17	-	-
1988	13	7	2	1	57	31	8	4	5	-	-	-	100	0	-	-
1987	13	2	-	-	87	13	-	-	5	1	-	-	83	17	-	-
Total	38	13	12	10	54	18	17	11	15	2	-	-	88	12	-	-



EXHIBIT VII-4  
Summary of key job category winners, Gemini

	Producer								Director								Screenwriter							
	# nominees				# winners				# nominees				# winners				# nominees				# winners			
	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F
1988	14	6	1	1	3	3	-	-	8	2	-	-	1	1	-	-	17	1	5	2	3	1	-	-
1987	21	4	-	-	9	2	-	-	8	2	-	-	1	1	-	-	10	3	-	-	3	1	-	-
1986	20	1	2	3	8	-	-	-	10	-	-	-	2	-	-	-	10	2	-	-	3	-	-	-
Total	55	11	3	4	20	5	-	-	26	4	-	-	4	2	-	-	37	6	5	2	9	2	-	-

	Art Director							
	# nominees				# winners			
	M	F	M	F	M	F	M	F
1988	3	2	-	-	-	1	-	-
1987	1	-	-	-	1	-	-	-
1986	2	1	-	-	-	1	-	-
Total	6	3	-	-	1	2	-	-

	Totals in key job categories															
	# nominees				% nominees				# winners				% winners			
	#	#	# Comb.		%	%	% Comb.		#	#	# Comb.		%	%	% Comb.	
1988	43	11	5	2	70	18	8	3	7	6	-	-	54	46	-	-
1987	39	9	-	-	81	19	-	-	14	4	-	-	78	22	-	-
1986	42	5	2	3	80	10	4	6	13	1	-	-	93	7	-	-
Total	88	25	7	5	70	20	6	4	34	11	-	-	76	24	-	-



## VIII

### COMPARISON WITH OTHER INDUSTRIES

#### A. RESEARCH OBJECTIVES

Our objective in this section was to identify how the statistical profile of women in the Canadian film and television industry compares with that of women in all Canadian industries. We sought information specifically about employment and earnings, by job category, today and over time. We recognized that this comparison would provide a critical context for understanding the status of women in the Canadian film and television industry.

#### B. RESEARCH FINDINGS

This chapter presents overall data about Canada from Statistics Canada reports as well as selected information drawn from Exhibits in chapters III Employment and IV Earnings

##### 1. Employment

Exhibit VIII-1 indicates that in 1987, Statistics Canada recorded just under 12.0 million people in the Canadian work force. Of these, 57% were males and 43% were females. Exhibit III-1 indicates the Canadian television, film and video industry currently has nearly 41.0 thousand people employed, of which 65% are males and 35% are females. Women in this industry are under represented relative to all industries in Canada taken as a group by 8%.

Exhibit VIII-1 provides a specific breakdown of the representation of males and females in nine occupational categories. In 1987, males made up more than 50% of the work force in all but two categories: clerical and service. In these two areas females represented 80% and 57% of the totals respectively. There are also a number of occupational categories in which males represent more than 75%. These are: primary industry occupations - 80%, processing - 81%, construction - 98%, transportation - 93% and material handling and other crafts - 79%.

This pattern of male dominance in all but two occupational categories has not changed significantly over time. Exhibit VIII-1 provides a comparison between the proportion of the workforce each gender accounted for in 1976 and 1987. Although some small shifts have occurred, the essential dominance by one gender or the other has not changed.

The situation of male and female dominance in the film and television industry is very similar to that found in all industries in Canada. Exhibit III-2 shows that women only

**EXHIBIT VIII-1**

**Employment by occupation and gender Canada, annual average, 1976 & 1987  
(thousands)**

	1976		1987		Change from 1976 to 1987	
	#	%	#	%	'000	%
Employed	9476		11955		2479	26.0
Males	5964	63	6794	57	830	13.9
Females	3512	37	5161	43		
Managerial/Professional	2073		3440		1367	65.0
Males	1253	60	1850	54	597	47.6
Females	820	40	1590	46		
Clerical	1665		1992		327	19.6
Males	410	25	407	20	-3	-0.7
Females	1255	75	1585	80	330	26.3
Sales	1026		1135		109	10.6
Males	662	65	619	55	-43	-6.5
Females	364	35	516	45	152	41.7
Service	1154		1581		427	37.0
Males	566	49	680	43	114	20.1
Females	588	51	901	57	313	53.2
Primary occupations	620		633		13	1.9
Males	506	82	507	80	1	0.2
Females	114	18	126	20	12	10.5
Processing	1509		1586		77	5.1
Males	1225	81	1282	81	57	4.2
Females	284	19	304	19	20	7.0
Construction	670		686		16	2.3
Males	665	99	674	98	9	1.3
Females	5	1	12	2	7	140.0
Transportation	389		460		71	18.5
Males	374	96	427	93	53	14.2
Females	15	4	33	7	18	120.0
Material handling and other crafts	370		442		72	19.2
Males	303	82	348	79	45	14.8
Females	67	18	94	21	27	40.3

Source: Statistic Canada, Catalogue 71-001

dominate in four of the eighty job categories in the production side of the industry, and each of these is traditionally viewed by the industry as a women's job. The categories are: makeup, office(accounts, typing etc.), script and wardrobe.

People employed in the television and film industry could be categorized in three of the occupational categories described in Exhibit VIII-1: managerial/professional, clerical and other crafts. The largest number would be part of the managerial/professional category. It includes six subgroups including managerial/administrative and artistic/literary/recreational. In 1987, females made up 35% of the first subgroup and 45% of the second subgroup. Exhibit VIII-2 presents this information. It also shows that 223,000 people in total are working in the artistic/literary/recreational group. This compares with the nearly 41.0 thousand people our information sources identified as working in the television and film portion of this group.

Exhibit VIII-3 provides information from our findings about male and female participation in various job categories in the production sector of the industry. From Exhibit III-2 we identified those job categories that would be managerial/administrative and those that would be artistic/literary/recreational, according to Statistics Canada's classification system shown in Exhibit VIII-2.

Our information indicates that women represent 35% of managerial/administrative job incumbents. Statistics Canada also reports women make up 35% of this same job category. For artistic/literary/recreational job categories, our findings indicate women represent 26% and Statistics Canada reports women make up 45%. Therefore, compared with other industries employing artistic/literary/recreational job categories women are under represented in the television and film industry.

Exhibit VIII-2 also indicates the changes that have taken place within the six subgroupings of the managerial/professional category between 1976 and 1987. Females have made significant gains of 100% or more in four subgroups: managerial/administrative - 282.3%, natural sciences/engineering/math - 148.4%, social sciences - 103.7% and artistic/literary/recreational - 156.4%. Females started in 1976 with very low representation in two of these areas: managerial/administrative - 20% and natural sciences/engineering/math - 10%. Therefore, significant increases still result in relatively low participation rates. However, in the other two subgroups females already had representation of at least 35%.

## 2. Earnings

Exhibit VIII-4 provides a historical trend of the earnings of female workers as a percentage of male worker earnings in Canada. The trend has been a slow but almost continual increase from 58.4% in 1967 to 66.0% in 1987. These figures are for full year, full time workers. The exhibit also provides information for all workers. If part time and part year workers are included in the group, the absolute percentages decline significantly, 46.1% in 1967 and 55.9% in 1985, although the same increasing trend exists over time. The gap between the earnings of male and female workers seems to be closing more quickly for

**EXHIBIT VIII-2**

**Employment in the major groups of the managerial and professional category by gender, Canada, annual averages 1976 and 1987 (thousands)**

	1976		1987		Change from 1976 to 1987	
	#	%	#	%	'000	%
Managerial/Professional	2073		3440		1367	65.9
Males	1253	60	1850	54	597	47.6
Females	820	40	1590	46	770	93.9
Managerial/Administrative	639		1438		799	125.4
Males	509	90	941	65	432	84.9
Females	130	20	497	35	367	282.3
Natural Sciences/ Engineering/Math	323		420		97	30.4
Males	292	90	343	82	51	17.7
Females	31	10	77	18	46	148.4
Social Sciences	121		202		81	66.9
Males	67	55	92	46	25	37.3
Females	54	45	110	54	56	103.7
Teaching	427		523		96	22.5
Males	186	44	204	39	18	9.7
Females	241	56	319	61	78	32.4
Medicine and Health	428		604		176	41.1
Males	104	24	122	20	18	17.3
Females	324	76	482	80	158	48.7
Artistic/Literary/ Recreational	113		223		110	97.3
Males	74	65	123	55	49	66.2
Females	39	35	100	45	61	156.4

Source: Statistics Canada, Catalogue 71-001

**EXHIBIT VIII-3**

**Job categories from Exhibit III-2 identified as Managerial/administrative according to Statistics Canada classification system**

	<u># Male</u>	<u># Female</u>	<u>% Male</u>	<u>% Female</u>
<u>Production job categories</u>				
Producer	281	118	71%	29%
Production supervisor	N/A	N/A	N/A	N/A
Production manager	35	25	58%	42%
Unit manager	5	5	50%	50%
Location manager	60	8	88%	12%
Assistant location manager	29	9	88%	12%
Talent coordinator	N/A	N/A	N/A	N/A
Production secretary/bookkeeper	7	61	10%	90%
Transportation coordinator	N/A	N/A	N/A	N/A
Transportation captain	N/A	N/A	N/A	N/A
Total (b)	417	226	65%	35%
	total = 643			
Total from Exhibit III-2(a)	5282	1899	74%	26%
	total = 7181			
(a) - (b) = Artistic/literary	4865	1673	74%	26%
	total = 6538			

part time workers, since the spread between all workers earnings and only full time workers earnings has decreased from 12.3% in 1967 to 9.0% in 1985.

- ▶ Women in the film and television industry are paid less than their male counterparts, as is the case in other industries. However, the gap in this industry is smaller. Compared with 66.0% in 1987 for all industries, females in the film and television industry were earning between 67% and 97% of male salaries depending on job categories. Although we cannot aggregate the information from different sources, it appears to us that 75% is a reasonable average number for female salaries compared to males across all job categories in this industry (Exhibits VIII-3, IV-2).
- ▶ Exhibit IV-2 shows that in production companies, non-unionized women earn from 67% (for technical staff) to 97% (for executives) of male earnings.
- ▶ This same exhibit indicates that unionized females are paid from 78% (for production management) to 95% (for technical staff) of male earnings.
- ▶ In 1988 the National Film Board (Exhibit IV-4) indicates that females on average earned 97.3% of the earnings of males. To arrive at this average we weighted the female salary as a percentage of male salary by the number of females in each job category, added the results and divided by the total number of females. The percentage difference varies by job category from 62% for "shooting" positions (6 females) to 96% for 176 female office staff.
- ▶ Exhibit IV-8 identifies that for broadcast companies, within the same broad job categories e.g. upper level managers, middle or other managers, professionals and semi-professionals and technicians, females are earning at lower salary levels than males, for the most part. For example, 28% of females earned less than \$20,000 and 20% of males earned less than \$20,000. In the upper manager level, 78% of females earned over \$70,000 and 81% of males earned over \$70,000. For middle managers, 10% of females earned over \$70,000 and 26% of males earned over \$70,000. For professionals, 26% of males earned over \$70,000 and 3% of females earned over \$70,000.



**EXHIBIT VIII-4**

**Women's average earnings as a percentage of mens, 1967-1985, all job categories**

Year	All Earnings %	Earners Working Full-year, Full-Time (%)
1967	46.1	58.5
1971	46.8	59.6
1975	48.0	60.1
1977	50.7	62.0
1979	51.2	63.3
1981	53.2	63.6
1982	54.6	64.0
1984	57.1	65.5
1985	55.9	64.9
1987	-	66.0



Appendix A  
EMPLOYMENT

## Appendix A-1 INFORMATION SOURCES

### A. PRODUCTION

Most technical unions had some employment information available, but none had it available in a synthesized form: the number of male and female members by job category.

The International Alliance of Theatrical Stage Employees (IATSE) did not have any comprehensive information on its membership. We endeavoured to contact every local in Canada and have the local president provide us with the male/female breakdown by job category.

The Association of Canadian Film Craftspeople (ACFC), Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), and the Directors Guild of Canada provided us with hand counted lists. The Syndicat des Techniciennes et Techniciens du Cinema et de la Video de Quebec (STCVQ) information was assembled from a 1989 membership directory after their head office indicated they could not provide us with information.

The CBC requested a special run from their computer system to supply us with the necessary information.

There was no information available on people working with production companies. A comprehensive mailing list was assembled from **The Film Canada Yearbook 1989**, **The Telefilm Directory of the Canadian Film, Television and Video Industry, 1989**, and production associations, such as the Canadian Film and Television Association. Production companies in Canada were mailed a questionnaire requesting full-time and contract staffing information, as well as salary data. The response rate was very high.

Dozens of other organizations were contacted to request employment information and more specifically, data which might indicate who was working in Canada. The National Film Board, Film Video Canadiana, Department of Communications to name a few, provided us with figures which indicate the participation rate of women in the industry. A number of sources were unable to provide us with current active employment data: either they did not have the technical ability to source the information or they did not have the support internally to provide it.

## B. DISTRIBUTION

There was no secondary material available which provided information on the employment participation of women in distribution. Primary research was conducted. A comprehensive list of distributors in Canada was assembled from the **Film Canada Yearbook**, **The Telefilm Directory**, and **Reel West Digest**. Approximately 240 distributors were sent a questionnaire and asked to provide information on the number of people employed in the firm, by gender. Salary information was also requested.

The contact rate was very high: 21% of companies responded or were contacted by phone, in a follow up effort. Fifteen percent of companies, a strong response, provided us with salary or staffing information.

## C. BROADCAST

The broadcasting and telecommunications sector advisor for the legislated Employment Equity programs was contacted to provide us with statistical information on the participation of women. Statistics on the number of women working in companies with over 100 employees -- those regulated by Employment Equity legislation -- were provided, and classified into the 12 Employment Equity occupational groups.

The National Association of Broadcast Employees and Technicians NABET was contacted to provide union statistics. Again, the list was not computerized and involved a hand count by an independent researcher to determine members by sex, by province. No information was available on job categories.

## D. EXHIBITION

The Motion Picture Industry Association of Canada was contacted to supply information on their membership. They did not have statistically valid data available. Determining the number of people involved in this area of the business would involve major primary research at some later date.

APPENDIX A-2  
IATSE membership

	British Columbia				Alberta				Saskatchewan				Manitoba				Ontario				Quebec			
	M	F	% M	% F	M	F	% M	% F	M	F	% M	% F	M	F	% M	% F	M	F	% M	% F	M	F	% M	% F
Film	-	-	-	-	-	-	-	-	1	2	34	66	-	-	-	-	-	-	-	-	-	-	-	-
Accounts	1	22	4	96	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Boom	-	-	-	-	4	0	100	0	-	-	-	-	1	0	100	0	14	0	100	0	-	-	-	-
Cable	-	-	-	-	6	0	100	0	-	-	-	-	-	-	-	-	1	0	100	0	-	-	-	-
Camera	120	10	93	7	8	0	100	0	12	2	86	14	-	-	-	-	300	20	94	6	28	0	100	0
Carpenter	117	0	100	0	53	0	100	0	32	2	95	5	24	0	100	0	54	0	100	0	-	-	-	-
Craft service	4	11	22	78	1	3	25	75	-	-	-	-	1	0	100	0	62	0	100	0	-	-	-	-
Designer	28	4	87	13	4	1	80	20	-	-	-	-	1	0	100	0	-	-	-	-	-	-	-	-
Driver	4	0	100	0	0	1	0	100	-	-	-	-	4	0	100	0	63	0	100	0	-	-	-	-
Edit	18	8	70	30	4	1	80	20	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Electrical	15	3	83	17	56	1	99	1	10	1	91	9	12	0	100	0	71	0	100	0	-	-	-	-
Greens	6	0	100	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Grips	58	3	99	1	30	0	100	0	-	-	-	-	6	0	100	0	53	0	100	0	-	-	-	-
Hair	6	8	47	53	3	3	50	50	-	-	-	-	1	0	100	0	9	12	53	57	-	-	-	-
Lights	84	0	100	0	14	0	100	0	1	0	100	0	4	0	100	0	-	-	-	-	-	-	-	-
Make-up	5	17	25	75	3	5	38	62	-	-	-	-	2	2	50	50	1	22	4	96	-	-	-	-
Production	0	24	0	100	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Painter	30	11	73	27	8	4	67	33	-	-	-	-	3	0	100	0	46	3	94	6	-	-	-	-
Projectionist	97	1	99	1	103	2	99	1	12	0	100	0	50	-	100	0	218	6	98	2	-	-	-	-
Piano	0	2	0	100	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Props	28	9	78	22	20	4	84	16	2	0	100	0	4	0	100	0	79	7	92	8	-	-	-	-
Script	0	14	0	100	0	3	0	100	-	-	-	-	-	-	-	-	0	25	0	100	-	-	-	-
Security	4	0	100	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Set dresser	38	26	58	42	40	4	91	9	-	-	-	-	3	0	100	0	-	-	-	-	-	-	-	-
Sound Mixer	22	2	86	14	15	0	100	0	14	0	100	0	1	0	100	0	12	2	86	14	-	-	-	-
Special effects	25	0	100	0	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Stage	-	-	-	-	0	1	0	100	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Spot operators	30	2	99	1	-	-	-	-	3	0	100	0	-	-	-	-	-	-	-	-	-	-	-	-
Wardrobe	3	45	10	90	3	21	13	87	0	4	0	100	15	7	69	31	5	36	13	87	-	-	-	-
Total	743	222	73	23	375	54	88	12	87	11	89	11	132	9	94	6	988	133	89	11	28	0	100	0

Source: IATSE Locals: 118 Vancouver  
 891 Vancouver  
 210 Edmonton  
 212 Calgary  
 295 Regina  
 300 Saskatoon  
 61 Winnipeg  
 667 Toronto, Camera Operators, National  
 873 Toronto

MPMO Locals: 348 Vancouver  
 302 Calgary/Edmonton  
 299 Winnipeg  
 171 Toronto  
 301 Hamilton

APPENDIX A-3  
ACFC/Camera -- membership, 1989

	British Columbia				Manitoba				Ontario			
	M	F	% M	% F	M	F	% M	% F	M	F	% M	% F
Accounts	2	1	67%	33%	-	-	-	-	-	-	-	-
Art department	11	4	73%	27%	1	5	17%	83%	22	1	96%	4%
Boom	-	-	-	-	2	0	100%	0%	17	0	100%	0%
Camera	77	2	97%	3%	13	0	100%	0%	115	41	74%	26%
Cable	2	0	100%	0%	2	0	100%	0%	-	-	-	-
Carpenter	31	0	100%	0%	1	0	100%	0%	71	0	100%	0%
Continuity	0	4	0%	100%	0	11	0%	100%	2	0	100%	0%
Craft service	2	2	50%	50%	-	-	-	-	-	-	-	-
Director (asst.)	-	-	-	-	1	0	100%	0%	-	-	-	-
Editor	-	-	-	-	1	0	100%	0%	-	-	-	-
DOP	-	-	-	-	3	0	100%	0%	46	1	98%	2%
Electrical	14	0	100%	0%	6	0	100%	0%	60	2	97%	3%
Focus puller	-	-	-	-	3	0	100%	0%	24	0	100%	0%
Greens	2	1	67%	33%	-	-	-	-	-	-	-	-
Grips	15	1	94%	6%	5	0	100%	0%	46	1	98%	2%
Hair	3	4	43%	57%	-	-	-	-	9	15	94%	6%
Make-up	7	9	44%	56%	-	-	-	-	10	25	29%	71%
Production asst.	-	-	-	-	2	0	100%	0%	-	-	-	-
Office	2	9	19%	81%	-	-	-	-	-	-	-	-
Painter	16	8	67%	33%	2	0	100%	0%	-	13	0%	100%
Clapper	-	-	-	-	2	0	100%	0%	28	8	78%	22%
Sets/props	31	8	79%	21%	2	0	100%	0%	79	40	63%	37%
Sound	22	2	92%	8%	5	0	100%	0%	22	0	100%	0%
Special effects	10	0	100%	0%	-	-	-	-	31	0	100%	0%
Stills	3	1	75%	25%	-	-	-	-	8	2	80%	20%
Transportation	10	1	91%	9%	2	0	100%	0%	53	3	95%	5%
Video	2	2	50%	50%	-	-	-	-	1	0	100%	0%
Wardrobe	2	12	14%	86%	0	1	0%	100%	5	101	5%	95%
Total	264	71	79%	21%	53	16	77%	23%	549	152	78%	22%

Source: Association of Canadian Film Crafts People (ACFC).  
Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA)

APPENDIX A-4  
STCVQ members

Job	Male	Female	Per cent Male	Per cent Female
First assistant director	14	9	39	61
Second assistant director	9	8	53	47
Third assistant director	5	3	62	38
Scripts	3	18	14	86
Production co-ordinator	0	11	0	100
Locations manager	6	13	32	68
Transportation co-ordinator	3	0	100	0
Assis. unit locations manager	8	1	89	11
Production assistant	40	11	78	22
Production secretary/typist	2	5	29	71
Art director	4	0	100	0
Asst art director	3	1	75	25
Key set director	8	1	89	11
Set dresser	8	4	67	33
Assistant set dresser	18	12	60	40
Art department co-ordinator	1	3	25	75
Props buyer	3	3	50	50
Set props	18	3	86	14
Asst props person	16	3	84	16
Construction manager	2	1	67	33
Carpenter	7	0	100	0
Labourer	20	6	77	23
Head painter	3	2	60	40
Painter	4	2	67	33
Assistant painter	1	2	33	67
Special effects technician	6	0	100	0
Director of photography	34	1	97	3
Camera operator	1	1	50	50
First assistant camera person	25	8	76	24
Second assistant camera person	5	1	83	17
Still photographer	11	1	92	8
Production sound mixer	24	3	89	11
Boom operator	13	2	87	13
Key make-up artist & make-up artist	6	18	25	75
Asst make-up artist	2	4	33	67
Special effects make-up artist	0	1	0	100
Key hairdresser & hairdresser	6	4	60	40
Asst hairdresser	2	1	67	33
Costume designer	2	6	25	75
Assistant designer	5	14	26	74
Assistant wardrobe master	2	5	29	71
Key dresser & dresser	8	23	26	74
Seamstress	2	5	29	71
Gaffer	12	1	92	8
Best boy	1	0	100	0
Electrician	31	3	91	9
Key grip	12	1	92	8
Grip	25	2	93	7
Generator operator	4	0	100	0
Editor	14	3	82	18
Assistant editor	8	16	33	67
Sound editor	3	1	75	25
Total	470	247	66	34

Source: STCVQ membership list, June 1989.



APPENDIX A-5

Members of L'Association des Realisateurs et Realisatrices de films du Quebec (Directors) --1989

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# Male	# Female	Total	% Male	% Female
82	32	114	72%	28%

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*Source: Repertoire des realisateurs et realisatrices de films du Quebec, 1989.*

## APPENDIX A-6

## Directors -- Edit

## Total members registered with the Director's Guild, Canada

	British Columbia				Alberta				Manitoba				Ontario				Quebec				Total			
	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F
Picture Editor -- Feature	3	0	100%	0%	2	0	100%	0%	0	1	0%	100%	23	8	74%	26%	1	0	100%	0%	27	9	75%	25%
Sound Editor -- Feature	0	1	0%	100%	-	-	-	-	-	-	-	-	32	11	75%	25%	-	-	-	-	32	12	73%	27%
Music Editor -- Feature	-	-	-	-	-	-	-	-	-	-	-	-	0	3	0%	100%	-	-	-	-	0	3	0%	100%
Documentary Editor	-	-	-	-	3	0%	100%	0%	-	-	-	-	1	4	20%	80%	-	1	-	100%	4	5	44%	56%
Commercial Editor	-	-	-	-	1	0	100%	0%	-	-	-	-	-	-	-	-	-	-	-	-	1	-	100%	0%
1st Assistant Picture Editor	-	-	-	-	0	2	0%	100%	0	1	0%	100%	13	9	57%	43%	0	2	0%	100%	13	14	48%	52%
2nd Assistant Picture Editor	-	-	-	-	-	-	-	-	0	1	0%	100%	13	5	72%	28%	1	0	100%	0%	14	6	70%	30%
1st Assistant Sound Editor	1	0	100%	0%	-	-	-	-	-	-	-	-	10	6	70%	30%	-	-	-	-	11	6	65%	35%
2nd Assistant Sound Editor	-	-	-	-	-	-	-	-	-	-	-	-	7	3	70%	30%	-	-	-	-	7	1	70%	30%
Documentary Assistant Editor	-	-	-	-	-	-	-	-	0	1	0%	100%	2	1	67%	33%	-	-	-	-	2	2	50%	30%
Trainee Assistant Editor	-	-	-	-	-	-	-	-	-	-	-	-	17	11	61%	39%	-	-	-	-	17	11	61%	50%
TOTALS	2	1	67%	33%	6	2	75%	25%	0	4	0%	100%	118	61	66%	34%	2	3	40%	60%	128	71	64%	36%

Source: Director's Guild

Note: Data collected was compiled by an independent researcher contracted by Toronto Women in Film and Video

APPENDIX A-6

Directors -- Production

Total members registered with the Director's Guild, Canada

KPMG Peat Marwick Stevenson & Kellogg

	British Columbia				Alberta				Manitoba				Ontario				Quebec				Nova Scotia				Total			
	#M	#F	%M	%F	#M	#F	%M	%F	#M	#F	%M	%F	#M	#F	%M	%F	#M	#F	%M	%F	#M	#F	%M	%F	#M	#F	%M	%F
Associate Director	3	0	100%	0%	1	0	100%	0%	-	-	-	-	15	0	100%	0%	2	0	100%	0%	-	-	-	-	21	0	100%	0%
Director	34	3	92%	8%	4	1	80%	20%	1	0	100%	0%	76	4	95%	5%	22	1	96%	4%	-	-	-	-	137	9	94%	6%
Production Manager	14	4	78%	22%	3	2	60%	40%	-	-	-	-	16	16	50%	50%	2	3	40%	60%	-	-	-	-	35	25	58%	42%
1st Assistant Director	20	2	91%	9%	5	0	100%	0%	1	0	100%	0%	32	6	84%	16%	5	0	100%	0%	1	0	100%	0%	64	8	89%	11%
2nd Assistant Director	20	3	87%	13%	-	-	-	-	-	-	-	-	22	3	88%	12%	0	1	0%	100%	-	-	-	-	42	7	86%	14%
3rd Assistant Director	8	8	50%	50%	3	1	75%	25%	-	-	-	-	18	12	60%	40%	1	0	100%	0%	-	-	-	-	30	21	59%	41%
Location Manager	18	4	72%	18%	6	0	100%	0%	-	-	-	-	36	4	90%	10%	-	-	-	-	-	-	-	-	60	8	88%	12%
Unit Manager	0	4	0%	100%	-	-	-	-	-	-	-	-	4	1	80%	20%	1	0	100%	0%	-	-	-	-	5	5	50%	50%
Assistant Location Manager	13	1	93%	7%	-	-	-	-	-	-	-	-	16	3	84%	16%	-	-	-	-	-	-	-	-	29	9	88%	12%
Production Assistant	51	35	59%	41%	18	11	62%	38%	0	1	0%	100%	107	69	61%	39%	4	1	80%	20%	-	-	-	-	180	117	61%	39%
TOTALS	181	64	74%	26%	40	15	73%	37%	2	1	67%	33%	342	118	84%	26%	37	6	86%	14%	1	-	100%	-	603	204	75%	25%

Source: Director's Guild, 1989

Note: Data compiled by an independent researcher contracted by Toronto Women in Film and Video

## APPENDIX A-6

## Directors -- Art

## Total members employed across Canada

	British Columbia				Alberta				Manitoba				Ontario				Quebec				Total			
	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F
Production Designer	1	0	100%	0%	-	-	-	-	-	-	-	-	2	3	40%	60%	4	1	80%	20%	7	4	64%	36%
Art Director	2	1	66%	33%	1	0	100%	0%	-	-	-	-	23	8	75%	25%	3	3	50%	50%	29	12	71%	29%
Set Designer	-	-	-	-	-	-	-	-	-	-	-	-	0	1	0%	100%	-	-	-	-	0	1	0%	100%
1st Assistant Art Director	-	-	-	-	-	-	-	-	-	-	-	-	16	7	70%	30%	0	1	100%	0%	16	8	66%	34%
2nd Assistant Art Director	-	-	-	-	-	-	-	-	-	-	-	-	18	6	75%	25%	1	0	100%	0%	19	6	76%	24%
Art Department Trainee	-	-	-	-	1	1	50%	50%	0	1	0%	100%	7	15	32%	68%	-	-	-	-	8	17	32%	68%
TOTALS	3	1	75%	25%	2	1	67%	33%	0	1	0%	100%	66	140	62%	38%	8	5	62%	38%	79	48	62%	38%

Source: Director's Guild, 1989

Note: Data collected was compiled by an independent researcher contracted by Toronto Women in Film and Video

APPENDIX A-7  
 Who's who in Canadian film, 1989 -- key positions -- by province  
 British Columbia

Job Category	# Male	# Female	Total	% Female
Producers	40	9	49	18%
Directors	39	6	45	13%
Art Directors	6	2	8	25%
Costume Designers	1	0	1	0%
Cinematographers	19	1	20	5%
Production Sound Mixers	1	0	1	0%
Editors	7	1	8	13%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	1	0	1	0%
Music Editors	1	0	1	0%

Alberta

Job Category	# Male	# Female	Total	% Female
Producers	19	3	22	14%
Directors	4	3	7	43%
Art Directors	0	0	0	0%
Costume Designers	0	1	1	100%
Cinematographers	9	0	9	0%
Production Sound Mixers	0	0	0	0%
Editors	3	0	3	0%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	0	0	0	0%

**Saskatchewan**

Job Category	# Male	# Female	Total	% Female
Producers	6	0	6	0%
Directors	6	0	6	0%
Art Directors	1	0	1	0%
Costume Designers	1	0	1	0%
Cinematographers	4	0	4	0%
Production Sound Mixers	0	0	0	0%
Editors	0	0	0	0%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	2	0	2	0%

**Manitoba**

Job Category	# Male	# Female	Total	% Female
Producers	7	1	8	13%
Directors	5	3	8	38%
Art Directors	0	0	0	0%
Costume Designers	0	0	0	0%
Cinematographers	1	0	1	0%
Production Sound Mixers	0	0	0	0%
Editors	1	1	2	50%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	0	0	0	0%

**Ontario**

Job Category	# Male	# Female	Total	% Female
Producers	226	76	302	25%
Directors	171	29	200	15%
Art Directors	27	7	34	21%
Costume Designers	2	6	8	75%
Cinematographers	72	3	75	4%
Production Sound Mixers	18	0	18	0%
Editors	72	10	82	12%
Sound Editors	9	7	16	44%
Post Production Sound Mixers	23	1	24	4%

**Quebec**

Job Category	# Male	# Female	Total	% Female
Producers	86	33	119	28%
Directors	179	59	238	25%
Art Directors	10	8	18	44%
Costume Designers	1	4	5	80%
Cinematographers	35	11	46	24%
Production Sound Mixers	3	0	3	0%
Editors	18	9	27	33%
Sound Editors	2	1	3	33%
Post Production Sound Mixers	2	2	4	50%

### New Brunswick

Job Category	# Male	# Female	Total	% Female
Producers	2	0	2	0%
Directors	2	1	3	33%
Art Directors	0	0	0	0%
Costume Designers	0	0	0	0%
Cinematographers	1	0	1	0%
Production Sound Mixers	0	0	0	0%
Editors	0	0	0	0%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	0	0	0	0%

### Nova Scotia

Job Category	# Male	# Female	Total	% Female
Producers	10	2	12	17%
Directors	5	1	6	17%
Art Directors	0	0	0	0%
Costume Designers	0	0	0	0%
Cinematographers	2	0	2	0%
Production Sound Mixers	1	0	1	0%
Editors	0	0	0	0%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	0	0	0	0%



**Prince Edward Island**

Job Category	# Male	# Female	Total	% Female
Producers	1	0	1	0%
Directors	0	0	0	0%
Art Directors	0	0	0	0%
Costume Designers	0	0	0	0%
Cinematographers	0	0	0	0%
Production Sound Mixers	0	0	0	0%
Editors	0	0	0	0%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	0	0	0	0%

**Newfoundland**

Job Category	# Male	# Female	Total	% Female
Producers	2	0	2	0%
Directors	1	0	1	0%
Art Directors	0	0	0	0%
Costume Designers	0	0	0	0%
Cinematographers	0	0	0	0%
Production Sound Mixers	0	0	0	0%
Editors	0	0	0	0%
Sound Editors	0	0	0	0%
Post Production Sound Mixers	0	0	0	0%

Source: *Who's Who in Canadian Film, 1989.*

**APPENDIX A-7**  
**Location by province of key positions**  
**Producers**

Province	# Male	# Female	Total	% Female
British Columbia	40	9	49	18%
Alberta	19	3	22	14%
Saskatchewan	6	0	6	0%
Manitoba	7	1	8	13%
Ontario	226	76	302	25%
Quebec	86	33	119	28%
New Brunswick	2	0	2	0%
Nova Scotia	10	2	12	17%
Prince Edward Island	1	0	1	0%
Newfoundland	2	0	2	0%

**Directors**

Province	# Male	# Female	Total	% Female
British Columbia	39	6	45	13%
Alberta	4	3	7	43%
Saskatchewan	6	0	6	0%
Manitoba	5	3	8	38%
Ontario	171	29	200	15%
Quebec	179	59	238	25%
New Brunswick	2	1	3	33%
Nova Scotia	5	1	6	17%
Prince Edward Island	0	0	0	0%
Newfoundland	1	0	1	0%

**Art directors**

Province	# Male	# Female	Total	% Female
British Columbia	6	2	8	25%
Alberta	0	0	0	0%
Saskatchewan	1	0	1	0%
Manitoba	0	0	0	0%
Ontario	27	7	34	21%
Quebec	10	8	18	44%
New Brunswick	0	0	0	0%
Nova Scotia	0	0	0	0%
Prince Edward Island	0	0	0	0%
Newfoundland	0	0	0	0%

**Costume designers**

Province	# Male	# Female	Total	% Female
British Columbia	1	0	1	0%
Alberta	0	1	1	100%
Saskatchewan	1	0	1	0%
Manitoba	0	0	0	0%
Ontario	2	6	8	75%
Quebec	1	4	5	80%
New Brunswick	0	0	0	0%
Nova Scotia	0	0	0	0%
Prince Edward Island	0	0	0	0%
Newfoundland	0	0	0	0%

### Cinematographers

Province	# Male	# Female	Total	% Female
British Columbia	19	1	20	5%
Alberta	9	0	9	0%
Saskatchewan	4	0	4	0%
Manitoba	1	0	1	0%
Ontario	72	3	75	4%
Quebec	35	11	46	24%
New Brunswick	1	0	1	0%
Nova Scotia	2	0	2	0%
Prince Edward Island	0	0	0	0%
Newfoundland	0	0	0	0%

### Production sound mixers

Province	# Male	# Female	Total	% Female
British Columbia	1	0	1	0
Alberta	0	0	0	0
Saskatchewan	0	0	0	0
Manitoba	0	0	0	0
Ontario	18	0	18	0
Quebec	3	0	3	0
New Brunswick	0	0	0	0
Nova Scotia	1	0	1	0
Prince Edward Island	0	0	0	0
Newfoundland	0	0	0	0

**Editors**

Province	# Male	# Female	Total	% Female
British Columbia	7	1	8	13%
Alberta	3	0	3	0%
Saskatchewan	0	0	0	0%
Manitoba	1	1	2	50%
Ontario	72	10	82	12%
Quebec	18	9	27	33%
New Brunswick	0	0	0	0%
Nova Scotia	0	0	0	0%
Prince Edward Island	0	0	0	0%
Newfoundland	0	0	0	0%

**Sound editors**

Province	# Male	# Female	Total	% Female
British Columbia	0	0	0	0%
Alberta	0	0	0	0%
Saskatchewan	0	0	0	0%
Manitoba	0	0	0	0%
Ontario	9	7	16	44%
Quebec	2	1	3	33%
New Brunswick	0	0	0	0%
Nova Scotia	0	0	0	0%
Prince Edward Island	0	0	0	0%
Newfoundland	0	0	0	0%

**Post-production sound mixers**

Province	# Male	# Female	Total	% Female
British Columbia	1	0	1	0%
Alberta	0	0	0	0%
Saskatchewan	2	0	2	0%
Manitoba	0	0	0	0%
Ontario	23	1	24	4%
Quebec	2	2	4	50%
New Brunswick	0	0	0	0%
Nova Scotia	0	0	0	0%
Prince Edward Island	0	0	0	0%
Newfoundland	0	0	0	0%

APPENDIX A-8

Total workforce employed in the broadcasting sector under Employment Equity legislation

Occupational groups	1987				1988			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Upper level managers	463	33	93%	7%	469	44	91%	9%
Middle or other managers	1,716	377	82%	18%	1,718	445	79%	21%
Professionals	2,361	1,041	69%	31%	2,378	1,235	75%	25%
Semi-professionals & technicians	10,185	3,148	76%	24%	10,258	3,295	76%	24%
Supervisors	398	383	51%	49%	350	427	45%	55%
Foremen/women	535	26	95%	5%	523	26	95%	5%
Clerical workers	1,033	5,267	16%	84%	1,021	5,513	16%	84%
Sales workers	1,251	862	59%	41%	1,335	1,054	56%	44%
Service workers	115	69	63%	37%	72	48	60%	40%
Skilled crafts and trades workers	2,747	303	90%	10%	3,024	349	90%	10%
Semi-skilled manual workers	803	118	87%	13%	749	102	88%	12%
Other manual workers	144	46	76%	24%	176	49	78%	22%
<b>TOTAL</b>	<b>21,751</b>	<b>11,673</b>	<b>65%</b>	<b>35%</b>	<b>22,073</b>	<b>12,587</b>	<b>64%</b>	<b>36%</b>

Source: Canada Employment and Immigration, Employment Equity.

## APPENDIX A-9

## Employment Equity occupational groups, sample job categories within each

Occupational groups:	Job category:
Upper level managers	General managers and other officials.
Middle and other managers	Financial management occupations, sales and advertising management occupations, other managers and administrators, personnel and related officers, occupations related to management and administration.
Professionals	CBC includes some producer/directors in this category.
Semi professional and technicians	Photographers and camera operators; producers and directors, performing and audiovisual arts; conductor, composers and arrangers; musicians and singers; occupations related to music and musical entertainment; dancers and choreographers; actors and actresses; radio and television announcers; occupations in performing and audiovisual arts; writers and editors; radio and television broadcasting equipment operators.

Source: Employment & Immigration Canada, *Employment Equity Act, Regulations and Schedules, 1987.*



## APPENDIX A-10

## Employment Equity -- employment by broadcast sector, by full-time/part-time

		Private television				Private cable				Private radio and television				Public CBC -- radio and television			
		# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F	# M	# F	% M	% F
Upper level managers	Full-time	140	15	90%	10%	112	11	91%	9%	91	1	99%	1%	44	7	86%	14%
	Part-time	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Temporary	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Middle and other managers	Full-time	205	79	72%	28%	250	89	74%	26%	310	60	84%	16%	520	106	83%	17%
	Part-time	-	-	-	-	-	-	-	-	1	0	100%	0%	0	1	0%	100%
	Temporary	0	1	0%	100%	-	-	-	-	-	-	-	-	82	36	69%	31%
Professionals	Full-time	71	35	67%	33%	131	68	66%	34%	12	4	75%	25%	1419	513	75%	25%
	Part-time	3	1	75%	25%	-	-	-	-	-	-	-	-	0	1	0%	100%
	Temporary	10	16	38%	62%	-	-	-	-	-	-	-	-	698	575	55%	45%
Semi-professional & technicians	Full-time	2004	508	80%	20%	539	135	80%	20%	1741	481	78%	22%	3559	1000	78%	22%
	Part-time	87	57	61%	39%	77	32	71%	29%	307	107	74%	26%	1	3	25%	75%
	Temporary	12	3	80%	20%	2	3	40%	60%	-	-	-	-	517	523	50%	50%
Total	Full-time	2420	637	79%	21%	1032	303	77%	23%	2154	546	80%	20%	5542	1626	67%	28%
	Part-time	90	58	61%	39%	77	32	61%	39%	308	107	74%	26%	1	5	17%	83%
	Temporary	22	20	52%	48%	2	3	40%	60%	-	-	-	-	1297	1134	53%	47%
Grand total		2532	715	78%	22%	1111	338	77%	23%	2462	653	79%	21%	6840	2765	71%	29%

## Employment Equity -- broadcast sector employment, public and private sector

	# M	# F	% M	% F
Total private sector	7350	1706	81%	19%
Total public sector	6840	2765	71%	29%
Total	14190	4471	74%	24%

Source: Employment Equity, broadcast sector companies, 1988.

**APPENDIX A-11**  
**NABET membership**

Province	# Male	# Female	Unknown	% Male	% Female
British Columbia	944	270	18	78%	22%
Alberta	328	102	3	76%	24%
Saskatchewan	233	77	3	75%	25%
Manitoba	223	27	-	89%	11%
Ontario	1804	589	25	76%	24%
Quebec	493	245	10	67%	33%
Nova Scotia	180	41	-	81%	19%
New Brunswick	161	37	1	81%	19%
Newfoundland	87	25	1	78%	22%
Prince Edward Island	23	2	-	92%	8%
Yukon	13	5	-	72%	28%
Northwest Territories	50	24	3	69%	31%
<b>Total</b>	<b>4359</b>	<b>1444</b>	<b>64</b>	<b>75%</b>	<b>25%</b>

*Source: National statistics compiled from the Toronto NABET office by an independent researcher contracted by Toronto Women in Film.*

APPENDIX A-12  
 Numbers of CBC non-contract employees  
 British Columbia

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	4	0	100%	0%	2	0	100%	0%	2	0	100%	0%
Mid management	3	0	100%	0%	5	1	83%	17%	5	1	83%	17%
Finance/admin. management	11	5	69%	31%	5	4	56%	44%	5	5	50%	50%
Executive producers	2	0	100%	0%	3	0	100%	0%	3	0	100%	0%
Senior producers	0	0	0%	0%	-	-	-	-	-	-	-	-
Producers	5	0	100%	0%	2	1	67%	33%	2	0	100%	0%
Reporters/editors	14	8	64%	36%	17	9	65%	35%	16	11	59%	41%
Nabet camera	8	0	100%	0%	17	0	100%	0%	18	0	100%	0%
Nabet editors	5	1	83%	17%	10	1	91%	9%	14	1	93%	7%
Nabet maintenance	31	1	97%	3%	26	0	100%	0%	26	0	100%	0%
Nabet others	101	9	92%	8%	86	7	92%	8%	80	10	89%	11%
Film camera	4	0	100%	0%	2	0	100%	0%	1	0	100%	0%
Film editors	9	4	69%	31%	3	4	43%	57%	-	-	-	-
Costume makers	0	5	0%	100%	0	5	0%	100%	0	4	0%	100%
Make-up artists	0	5	0%	100%	0	2	0%	100%	0	4	0%	100%
Set designers	12	3	80%	20%	6	4	60%	40%	8	5	61%	39%
Set makers	13	1	93%	7%	7	0	100%	0%	7	0	100%	0%
Staging/set/dec	33	4	89%	11%	20	2	91%	9%	22	0	100%	0%
Production/script assistant	10	18	36%	64%	11	14	44%	56%	8	16	33%	67%
Sales reps.	2	3	40%	60%	3	3	50%	50%	4	5	44%	56%
Technical producers	5	0	100%	0%	5	0	100%	0%	5	0	100%	0%
Total	272	67	80%	20%	230	57	80%	20%	226	62	78%	22%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Alberta

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	2	0	100%	0%	-	-	-	-	-	-	-	-
Mid management	5	0	100%	0%	6	0	100%	0%	7	0	100%	0%
Finance/admin. management	4	2	67%	33%	4	2	67%	33%	4	3	57%	43%
Directors	-	-	-	-	-	-	-	-	1	0	100%	0%
Executive producers	-	-	-	-	-	-	-	-	1	0	100%	0%
Senior producers	-	-	-	-	-	-	-	-	1	0	100%	0%
Producers	9	0	100%	0%	8	0	100%	0%	7	0	100%	0%
Reporters/editors	20	11	65%	35%	19	14	58%	42%	22	13	63%	37%
Nabet camera	8	0	100%	0%	20	0	100%	0%	18	0	100%	0%
Nabet editors	6	1	86%	14%	10	2	83%	17%	11	1	92%	8%
Nabet maintenance	19	0	100%	0%	19	0	100%	0%	16	0	100%	0%
Nabet others	78	9	90%	10%	73	7	91%	9%	70	6	92%	8%
Film camera	3	0	100%	0%	-	-	-	-	-	-	-	-
Film editors	5	2	71%	29%	1	0	100%	0%	1	0	100%	0%
Make-up artists	-	-	-	-	-	-	-	-	-	-	-	-
Set designers	5	1	83%	17%	5	1	83%	17%	5	1	83%	17%
Set makers	3	0	100%	0%	2	0	100%	0%	2	0	100%	0%
Staging/set/dec	5	1	83%	17%	6	0	100%	0%	5	0	100%	0%
Production/script assistant	11	18	38%	62%	9	16	36%	64%	11	14	44%	56%
Sales reps.	4	8	33%	67%	5	9	36%	64%	8	10	44%	56%
Technical producers	5	0	100%	0%	5	0	100%	0%	4	0	100%	0%
Total	192	53	78%	22%	192	51	79%	21%	194	48	80%	20%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Saskatchewan

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	1	1	50%	50%	1	0	100%	0%	-	-	-	-
Mid management	2	0	100%	0%	6	1	86%	14%	4	0	100%	0%
Finance/admin. management	2	1	67%	33%	2	1	67%	33%	0	2	0	100%
Executive producers	-	-	-	-	-	-	-	-	-	-	-	-
Senior producers	-	-	-	-	-	-	-	-	-	-	-	-
Producers	7	1	88%	12%	5	0	100%	0%	4	0	100%	0%
Reporters/editors	13	6	68%	32%	12	7	63%	37%	21	8	72%	28%
Nabet camera	11	0	100%	0%	12	0	100%	0%	16	0	100%	0%
Nabet editors	8	1	89%	11%	7	1	88%	12%	9	1	90%	10%
Nabet maintenance	20	0	100%	0%	19	0	100%	0%	14	0	100%	0%
Nabet others	55	1	98%	2%	50	3	94%	6%	44	5	90%	10%
Film camera	-	-	-	-	-	-	-	-	-	-	-	-
Film editors	1	1	50%	50%	1	0	100%	0%	-	-	-	-
Make-up artists	-	-	-	-	-	-	-	-	-	-	-	-
Set designers	3	1	75%	25%	3	1	75%	25%	3	0	100%	0%
Set makers	1	0	100%	0%	1	0	100%	0%	2	0	100%	0%
Staging/set/dec	3	0	100%	0%	3	0	100%	0%	2	0	100%	0%
Production/script assistant	7	10	41%	59%	7	12	37%	63%	6	9	40%	60%
Sales reps.	3	2	60%	40%	4	2	67%	33%	4	4	50%	50%
Technical producers	4	0	100%	0%	4	0	100%	0%	3	0	100%	0%
Total	141	25	85%	15%	137	28	83%	17%	132	29	82%	18%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Manitoba

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	-	-	-	-	-	-	-	-	-	-	-	-
Mid management	4	0	100%	0%	4	0	100%	0%	4	0	100%	0%
Finance/admin. management	2	3	40%	60%	2	1	67%	33%	1	4	10%	90%
Directors	1	0	100%	0%	-	-	-	-	-	-	-	-
Executive producers	-	-	-	-	-	-	-	-	-	-	-	-
Senior producers	-	-	-	-	-	-	-	-	-	-	-	-
Producers	9	1	90%	10%	5	2	71%	29%	5	2	71%	29%
Reporters/editors	18	4	82%	18%	19	5	79%	21%	18	4	82%	18%
Nabet camera	8	0	100%	0%	14	0	100%	0%	16	0	100%	0%
Nabet editors	6	0	100%	0%	10	0	100%	0%	13	0	100%	0%
Nabet maintenance	22	0	100%	0%	18	0	100%	0%	18	0	100%	0%
Nabet others	89	4	96%	4%	74	2	97%	3%	67	3	96%	4%
Film camera	4	0	100%	0%	-	-	-	-	-	-	-	-
Film editors	6	0	100%	0%	-	-	-	-	-	-	-	-
Costume makers	0	1	0%	100%	-	-	-	-	-	-	-	-
Make-up artists	0	2	0%	100%	0	1	0%	100%	0	1	0%	100%
Set designers	9	1	90%	10%	3	0	100%	0%	3	0	100%	0%
Set makers	5	0	100%	0%	-	-	-	-	1	0	100%	0%
Staging/set/dec	11	0	100%	0%	7	0	100%	0%	6	0	100%	0%
Production/script assistant	9	15	38%	62%	9	12	43%	57%	6	13	32%	68%
Sales reps.	4	1	80%	20%	4	2	67%	33%	3	5	37%	63%
Technical producers	5	0	100%	0%	5	0	100%	0%	5	0	100%	0%
Total	212	32	87%	13%	174	25	87%	13%	166	32	84%	16%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Ontario

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	38	3	93%	7%	21	5	81%	19%	20	6	77%	23%
Mid management	24	4	86%	14%	28	7	80%	20%	28	8	78%	22%
Finance/admin. management	72	34	68%	32%	58	36	62%	38%	53	44	55%	45%
Directors	0	1	0%	100%	0	1	0%	100%	1	1	50%	50%
Executive producers	32	4	89%	11%	26	4	87%	13%	22	4	84%	16%
Senior producers	11	0	100%	0%	10	1	91%	9%	10	0	100%	0%
Producers	76	25	75%	25%	47	18	72%	28%	40	21	67%	33%
Reporters/editors	70	22	76%	24%	71	35	67%	33%	80	44	65%	35%
Nabet camera	37	0	100%	0%	77	0	100%	0%	81	0	100%	0%
Nabet editors	29	4	88%	12%	54	11	83%	17%	76	14	84%	16%
Nabet maintenance	132	1	99%	1%	111	1	99%	1%	118	1	99%	1%
Nabet others	497	28	95%	5%	430	24	95%	5%	427	37	92%	8%
Film camera	34	1	97%	3%	23	0	100%	0%	21	1	95%	5%
Film editors	80	29	73%	27%	54	29	65%	35%	40	20	67%	33%
Costume makers	10	19	34%	66%	11	16	41%	59%	12	14	46%	54%
Make-up artists	5	16	24%	76%	4	11	27%	73%	4	11	27%	73%
Set designers	64	21	75%	25%	50	14	78%	22%	56	11	84%	16%
Set makers	66	2	97%	3%	52	2	96%	4%	56	3	95%	5%
Staging/set/dec	145	2	99%	1%	111	3	97%	3%	111	5	96%	4%
Production/script assistant	59	108	35%	65%	57	91	39%	61%	52	93	36%	64%
Sales reps.	27	24	53%	47%	25	25	50%	50%	34	39	47%	53%
Technical producers	32	0	100%	0%	24	0	100%	0%	22	0	100%	0%
Total	1540	348	82%	18%	1344	334	80%	20%	1364	377	84%	16%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Quebec

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	26	2	93%	7%	7	0	100%	0%	22	7	76%	24%
Mid management	20	2	91%	9%	23	0	100%	0%	35	4	90%	10%
Finance/admin. management	43	10	81%	19%	18	2	90%	10%	42	19	69%	31%
Executive producers	-	-	-	-	-	-	-	-	-	-	-	-
Senior producers	-	-	-	-	-	-	-	-	-	-	-	-
Producers	125	30	81%	19%	108	29	79%	21%	92	35	72%	28%
Reporters/editors	10	7	59%	41%	-	-	-	-	76	28	73%	27%
Nabet camera	13	0	100%	0%	21	0	100%	0%	40	0	100%	0%
Nabet editors	-	-	-	-	14	0	100%	0%	85	2	98%	2%
Nabet maintenance	131	0	100%	0%	122	0	100%	0%	109	0	100%	0%
Nabet others	521	4	99%	1%	483	5	99%	1%	378	11	97%	3%
Film camera	36	0	100%	0%	30	0	100%	0%	13	0	100%	0%
Film editors	47	9	84%	16%	51	4	93%	7%	28	2	93%	7%
Costume makers	7	19	27%	73%	6	19	24%	76%	6	20	23%	77%
Make-up artists	11	18	38%	62%	10	16	38%	62%	10	17	37%	63%
Set designers	83	24	78%	22%	67	26	72%	28%	50	25	67%	33%
Set makers	70	1	99%	1%	60	1	98%	2%	55	0	100%	0%
Staging/set/dec	181	2	99%	1%	157	1	99%	1%	140	6	96%	4%
Production/script assistant	41	132	24%	76%	5	11	31%	69%	42	117	26%	74%
Sales reps.	17	8	68%	32%	20	14	59%	41%	26	40	39%	61%
Technical producers	40	0	100%	0%	35	0	100%	0%	35	1	97%	3%
Total	1422	268	84%	16%	1237	128	91%	9%	1284	334	79%	21%



APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 New Brunswick

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	1	0	100%	0%	1	0	100%	0%	0	1	0%	100%
Mid management	2	0	100%	0%	2	0	100%	0%	2	0	100%	0%
Finance/admin. management	1	0	100%	0%	1	0	100%	0%	1	0	100%	0%
Directors	-	-	-	-	-	-	-	-	0	1	0%	100%
Executive producers	0	0	0	0	1	0	100%	0%	1	0	100%	0%
Senior producers	-	-	-	-	-	-	-	-	-	-	-	-
Producers	9	1	90%	10%	7	1	88%	12%	7	2	78%	22%
Reporters/editors	7	1	88%	12%	6	2	75%	25%	6	2	75%	25%
Nabet camera	8	0	100%	0%	13	0	100%	0%	13	0	100%	0%
Nabet editors	2	0	100%	0%	2	0	100%	0%	10	0	100%	0%
Nabet maintenance	11	0	100%	0%	9	0	100%	0%	9	0	100%	0%
Nabet others	33	1	97%	3%	36	1	97%	3%	30	1	97%	3%
Film camera	-	-	-	-	-	-	-	-	-	-	-	-
Film editors	4	0	100%	0%	1	0	100%	0%	-	-	-	-
Make-up artists	0	2	0	100%	0	1	0	100%	0	2	0%	100%
Set designers	3	0	100%	0%	2	0	100%	0%	2	0	100%	0%
Set makers	-	-	-	-	-	-	-	-	-	-	-	-
Staging/set/dec	3	0	100%	0%	2	0	100%	0%	2	0	100%	0%
Production/script assistant	2	10	17%	83%	2	10	17%	83%	3	7	30%	70%
Sales reps.	1	1	50%	50%	-	-	-	-	1	1	50%	50%
Technical producers	2	0	100%	0%	2	0	100%	0%	2	0	100%	0%
Total	89	16	85%	15%	87	15	85%	15%	89	17	84%	16%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Nova Scotia

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	2	0	100%	0%	-	-	-	-	2	0	100%	0%
Mid management	3	0	100%	0%	3	0	100%	0%	2	0	100%	0%
Finance/admin. management	6	1	86%	14%	4	0	100%	0%	4	0	100%	0%
Executive producers	0	2	0	100%	2	1	67%	33%	2	1	67%	33%
Senior producers	-	-	-	-	-	-	-	-	-	-	-	-
Producers	7	1	88%	12%	6	0	100%	0%	8	3	73%	27%
Reporters/editors	9	2	82%	18%	9	2	82%	18%	15	4	79%	21%
Nabet camera	5	0	100%	0%	11	0	100%	0%	15	0	100%	0%
Nabet editors	-	-	-	-	1	0	100%	0%	13	0	100%	0%
Nabet maintenance	22	0	100%	0%	20	0	100%	0%	18	0	100%	0%
Nabet others	72	1	99%	1%	74	1	99%	1%	53	4	93%	7%
Film camera	6	0	100%	0%	1	0	100%	0%	-	-	-	-
Film editors	8	0	100%	0%	2	0	100%	0%	-	-	-	-
Costume makers	8	0	100%	0%	0	1	0	100%	-	-	-	-
Make-up artists	1	1	50%	50%	1	0	100%	0%	1	0	100%	0%
Set designers	4	0	100%	0%	1	0	100%	0%	3	0	100%	0%
Set makers	3	1	75%	25%	-	-	-	-	1	0	100%	0%
Staging/set/dec	8	0	100%	0%	4	0	100%	0%	3	0	100%	0%
Production/script assistant	7	11	39%	61%	7	7	50%	50%	6	11	35%	65%
Sales reps.	4	1	80%	20%	3	3	50%	50%	4	6	40%	60%
Technical producers	4	0	100%	0%	2	0	100%	0%	2	0	100%	0%
Total	179	21	90%	10%	151	15	91%	9%	152	29	84%	16%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Prince Edward Island

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	1	0	100%	0%	-	-	-	-	-	-	-	-
Mid management	-	-	-	-	1	0	100%	0%	0	1	0%	100%
Finance/admin. management	-	-	-	-	-	-	-	-	-	-	-	-
Executive producers	1	0	100%	0%	1	0	100%	0%	1	0	100%	0%
Senior producers	-	-	-	-	-	-	-	-	-	-	-	-
Producers	1	0	100%	0%	-	-	-	-	-	-	-	-
Reporters/editors	3	1	75%	25%	3	2	60%	40%	1	4	20%	80%
Nabet camera	5	0	100%	0%	6	0	100%	0%	4	0	100%	0%
Nabet editors	-	-	-	-	-	-	-	-	2	0	100%	0%
Nabet maintenance	2	0	100%	0%	2	0	100%	0%	3	0	100%	0%
Nabet others	8	1	89%	11%	8	0	100%	0%	5	1	83%	17%
Film camera	-	-	-	-	-	-	-	-	-	-	-	-
Film editors	1	0	100%	0%	0	0	100%	0%	-	-	-	-
Make-up artists	-	-	-	-	-	-	-	-	-	-	-	-
Set designers	1	0	100%	0%	1	0	100%	0%	1	0	100%	0%
Set makers	-	-	-	-	-	-	-	-	-	-	-	-
Staging/set/dec	-	-	-	-	-	-	-	-	-	-	-	-
Production/script assistant	0	2	0%	100%	0	2	0%	100%	0	2	0%	100%
Sales reps.	-	-	-	-	-	-	-	-	0	2	0%	100%
Technical producers	-	-	-	-	-	-	-	-	-	-	-	-
Total	23	4	85%	15%	22	4	85%	15%	17	10	63%	37%

APPENDIX A-12 (cont.)  
 Numbers of CBC non-contract employees  
 Newfoundland

Job category	1984				1986				1989			
	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female	# Male	# Female	% Male	% Female
Senior management	1	0	100%	0%	1	0	100%	0%	1	0	100%	0%
Mid management	5	0	100%	0%	5	0	100%	0%	3	0	100%	0%
Finance/admin. management	3	0	100%	0%	2	0	100%	0%	3	0	100%	0%
Executive producers	1	0	100%	0%	1	0	100%	0%	-	-	-	-
Senior producers	-	-	-	-	1	0	100%	0%	2	0	100%	0%
Producers	14	0	100%	0%	16	0	100%	0%	13	1	93%	7%
Reporters/editors	8	2	80%	20%	8	5	62%	38%	10	5	67%	33%
Nabet camera	6	0	100%	0%	10	0	100%	0%	4	0	100%	0%
Nabet editors	4	0	100%	0%	9	0	100%	0%	1	0	100%	0%
Nabet maintenance	8	0	100%	0%	10	0	100%	0%	1	0	100%	0%
Nabet others	41	1	98%	2%	35	1	97%	3%	7	1	88%	12%
Film camera	3	0	100%	0%	-	-	-	-	-	-	-	-
Film editors	6	0	100%	0%	3	0	100%	0%	3	0	100%	0%
Make-up artists	0	1	0%	100%	0	1	0%	100%	-	-	-	-
Set designers	4	1	80%	20%	2	1	67%	33%	2	1	67%	33%
Set makers	2	0	100%	0%	2	0	100%	0%	1	0	100%	0%
Staging/set/dec	5	0	100%	0%	4	0	100%	0%	4	0	100%	0%
Production/script assistant	6	9	40%	60%	4	9	31%	69%	4	5	44%	56%
Sales reps.	5	1	83%	17%	4	1	80%	20%	4	2	67%	33%
Technical producers	2	0	100%	0%	3	0	100%	0%	-	-	-	-
Total	124	15	89%	11%	120	18	87%	13%	63	15	81%	19%

APPENDIX A-13

Breakdown of CBC producers, directors and producer/directors, 1989, contract and non-contract

Job category	# Male	# Female	% Male	% Female
Executive producers	24	14	71%	29%
Senior producers	13	2	87%	13%
Producers	119	99	55%	45%
Producer/directors	29	11	71%	29%
Directors	42	8	84%	16%
Associate producers	21	32	40%	60%
Total	248	166	60%	40%

*Source: Association of Television Producers and Directors, (CBC Toronto), 1989 membership information.*

APPENDIX A-14

ACTRA contracts issued to writers and performers -- by province, 1985

Province	# Male	# Female	Total	% Male	% Female
Newfoundland	139	63	202	69%	31%
Nova Scotia	222	173	395	56%	44%
Quebec	999	699	1698	59%	41%
Ontario	8607	5310	13917	62%	38%
Manitoba	244	117	361	68%	32%
Saskatchewan	143	92	235	61%	39%
Alberta	556	331	887	63%	37%
British Columbia	1232	680	1912	64%	36%
Total	12142	7465	19607	62%	38%

Source: Statistics compiled for the National ACTRA Women's Committee.

## APPENDIX A-15

## National Film Board -- description of occupational groups

Broad Occupational Groups		
Title	Description	Examples
Senior managers	NFB employees occupying positions with individual branches or within some division, or positions that involve managing major programs.	Commissioner; Deputy Commissioner; Director; Assistant Director.
Middle Manager	NFB employees who report to senior managers, participate in formulating policies, and administer operations in a service or region.	Co-ordinator, Planning and Evaluation; Centre Heads; Executive Producer; Chief International Program; Internal Auditors; Chiefs (administrative services, staffing, salary administration, accounting, laboratory, sound, etc.).
Filmmakers	French or English Program Branch employees in positions directly related to the creation, control or interpretation of films and their content.	Director, Producer, Editor (film, sound, music), Cinematographer, Animator, Location Manager, Script Writer, Illustrator, Camera Chief, assistant to any of the above.
Scientific and professional staff	NFB employees in positions where their duties are generally recognized by a professional association.	Engineer, Nurse, Librarian, Chemist, Research Analyst in Computer Graphics, Market Research and Development Officer, etc.
Technicians	Employees for the most part with Technical and Production Services in technical positions related to sciences, communication arts and technology.	Co-ordination Technician, Engineering Technician, Laboratory Technician, Visual Effects Technician, Pre-production Technician, Video Technician, Research Technician, etc.
Supervisors and co-ordinators	NFB employees in non-management positions that involve supervising staff or co-ordinating inter-division services. Supervisors may carry out duties assigned to the employees that they supervise.	Supervisor (e.g.: Accounts Payable, Accounts Receivable); Assistant Chief (e.g.: Laboratory, Pre-production, Visual Effects, Production Services, Set Construction, Animation Photography); Systems Planning and Development Officer; Supervisor, Client Services; Chief, Audio visual Collection; Chief, Audiovisual Information Services; Regional Co-ordinator; etc.

Source:

National Film Board

## APPENDIX A-15 (cont.)

## National Film Board -- description of occupational groups

Broad occupational groups (cont.)		
Title	Description	Examples
Information and distribution staff	French or English Program Branch employees in positions directly related to the promotion, marketing and distribution of films and other NFB products.	Marketing Officer; Festivals Co-ordinator; Supervisor, Creative Services; Development, Information and Promotion Officer; Marketing officers for specific areas or abroad; Co-ordinator, Information and Promotion; National Co-ordinator, Commercialization; etc.
Administrative staff	NFB employees in positions that involve administrative, financial and/or material responsibilities in a division or major section; advisors or information systems analysts in individual divisions.	Studio Administrator; Financial Advisor; Personnel Advisor; Buyer; Systems Analyst; etc.
Office Staff	NFB employees in administrative support positions that involve clerical or secretarial duties, including work on micro-processors, word processors or the mainframe computer	Clerk, Accounts Receivables; Studio Clerk; Festivals Office Clerk; Reservations Clerk; Secretary; Film Commissioner's secretary; Director's secretary; etc.
General services staff	NFB support staff in positions related to reception of equipment, shipping, film inspection, printing, etc.	Storekeeper (shipping/reception); Driver, Messenger; Printer; Offset Press Operator; Shipper-Inspector; etc.

Source: National Film Board



## APPENDIX A-15 (cont.)

## National Film Board -- description of occupational groups

Filmmakers		
Title	Description	Examples
Producers	French or English Program Branch employees who plan, organize and control the production of films and/or other types of audiovisual material according to NFB standards of quality.	Producer (documentary, fiction, animation, multi-media).
Directors	French or English Program Branch employees who generate ideas for films and other types of audiovisual material, direct their production, and help to promote them.	Director (documentary, fiction, animation, multi-media).
Cinematographers	French or English Program Branch employees responsible for shooting and/or co-ordinating the shooting of film scenes selected by the director.	Cinematographers; Director of Photography.
Editors	French or English Program Branch employees responsible for determining and arranging elements of a film's structure, such as rhythm and order, with the object of either creating and developing an aural mood, or selecting the music that best enhances the images.	Picture Editor; Sound or Music Editor.
Assistants to filmmakers	French or English Program Branch employees who fulfil a support role so that producers, directors, cinematographers and editors can do their work more quickly and easily.	Assistant Producer; Assistant Director; Camera Assistant; Assistant Editor.
Other filmmaking occupations	French or English Programs Branch employees in other filmmaking occupations.	Associate Producer; Illustrator; Script Writer; Animator; Still Photographer; Set Designer; Artistic Director; Script Person, etc.
Technicians (shooting)	Employees in technical positions directly related to shooting or mixing films or other audiovisual material.	Sound Recording Technician; Mixer; Electrician; Lighting Technician; Stage Hand; Chief Lighting Technician; etc.
Technicians (in-house)	Employees in technical positions in the laboratory, video, pre-production, sound engineering, technical research, visual effects and other sections, etc.	Technical assistant; technicians who mix chemicals, work in development, printing, sensitometry, film inspection, video, sound, visual effects, engineering, technical research, timing, etc.

Source: National Film Board



**Appendix B**  
**EARNINGS**

## Appendix B-1 INFORMATION SOURCES

We identified three important secondary sources of information to be used to evaluate earnings by job category and gender. These were: a report from the National Film Board Employment Equity Office, statistics produced for the National ACTRA Women's Committee and a study of the British Columbia Film Industry conducted by Associated Economic Consultants. We worked closely with various other organizations to generate useful statistics.

We obtained private sector earnings relating to production from the Film Certification Office at the Department of Communications. Data was generated according to specific parameters and provides a certain insight into the reality of the marketplace.

We used 1985/86 statistics produced for the National ACTRA Women's Committee on writers and performers to illustrate earnings in the writer/performer categories. Since two years of data was available we were able to illustrate the trend.

Finally we were able to obtain a study from Associated Economic Consultants in Vancouver, which presents earnings, employment, and age statistics on the British Columbia Film Industry. The information is comprehensive and most appropriately reflects production in the private sector.

In terms of public sector data for production, Suzanne Chevigny, Director of the Employment Equity Program at the National Film Board provided us with salary information for the National Film Board.

Due to the lack of information available on earnings in the distribution segment of the industry, we conducted primary research to survey distributors for earnings and employment data. Questionnaires were sent to 240 distribution companies. Toronto Women in Film and Video's independent researcher followed up with 30 companies and Peat Marwick Stevenson & Kellogg made contact with 21 companies. The resulting sample of companies providing complete information was 19. Because the sample size is small, the results should not be considered statistically significant. What they do, however, indicate the general trend.

Earnings information on broadcasters was requested from Canada Employment and Immigration. They did provide us with employment data aggregated for the industry by the 12 standard employment equity job classifications, however, they did not have the resources available to be able to meet the deadline to produce earnings information according to the same parameters. In order to obtain this information, Toronto Women in Film and Video enlisted volunteers to manually compile earnings data for four key job categories.

In addition, we obtained detailed statistics on job categories, gender and average earnings which were compiled by the Canadian Broadcasting Corporation.

**APPENDIX B-2**  
**British Columbia film industry average weekly earnings for 1987 by gender and education**

Age	Some high school/high school				Trades training			
	Males		Females		Males		Females	
Sample	Reported earnings for 1987	Sample	Reported earnings for 1987	Sample	Reported earnings for 1987	Sample	Reported earnings for 1987	
15+	-	-	-	-	-	-	-	-
15 - 19	-	-	-	-	-	-	-	-
20 - 24	9	\$1,175.90	1	\$350.00	2	\$750.00	-	-
25 - 29	3	\$1,921.86	3	\$967.54	4	\$1,195.24	2	\$800.30
30 - 34	10	\$1,453.53	2	\$828.01	10	\$1,075.31	-	-
35 - 39	5	\$1,295.71	1	\$1,111.11	8	\$1,151.36	-	-
40 - 44	2	\$2,028.85	2	\$1,396.97	5	\$1,697.00	-	-
45 - 49	3	\$1,785.26	-	-	3	\$1,304.20	-	-
50 - 54	6	\$1,863.56	1	\$1,025.00	4	\$968.75	1	\$843.75
55 - 59	2	\$1,374.73	-	-	1	\$800.00	-	-
60 - 64	1	\$1,100.00	-	-	-	-	-	-
65+	-	-	-	-	-	-	-	-
<b>Total</b>	<b>41</b>	<b>\$1,505.04</b>	<b>10</b>	<b>\$983.87</b>	<b>37</b>	<b>\$1,170.74</b>	<b>3</b>	<b>\$814.78</b>

Source: Associated Economic Consultants for the B.C. Motion Picture Industry Study, 1989

Note: Average number of weeks worked in 1987

Male: 32.0

Female: 33.0

## APPENDIX B-2 (cont.)

## British Columbia film industry average weekly earnings for 1987 by gender and education

Age	Post-secondary non-university				University education			
	Males		Females		Males		Females	
Sample	Reported earnings for 1987	Sample	Reported earnings for 1987	Sample	Reported earnings for 1987	Sample	Reported earnings for 1987	
15+	-	-	-	-	-	-	-	-
15 - 19	-	-	-	-	-	-	-	-
20 - 24	2	\$278.85	5	\$762.72	5	\$1,123.66	5	\$639.33
25 - 29	6	\$987.20	7	\$1,040.73	20	\$1,168.73	10	\$903.43
30 - 34	8	\$999.41	8	\$1,356.14	22	\$1,790.33	14	\$1,303.44
35 - 39	19	\$1,872.49	3	\$875.49	29	\$1,514.39	6	\$1,461.35
40 - 44	9	\$1,374.47	2	\$1,291.67	17	\$1,792.61	4	\$1,140.02
45 - 49	3	\$1,835.04	-	-	11	\$1,429.74	2	\$1,175.00
50 - 54	1	\$1,428.57	-	-	5	\$2,208.81	-	-
55 - 59	1	\$3,500.00	-	-	-	-	-	-
60 - 64	1	\$1,500.00	-	-	1	\$769.23	-	-
65+	-	-	-	-	-	-	-	-
Total	50	\$1,487.15	25	\$1,086.31	110	\$1,552.38	41	\$1,125.79

Source: Associated Economic Consultants for the B.C. Motion Picture Industry Study, 1989

Note: Average number of weeks worked in 1987

Male: 32.0

Female: 33.0

## APPENDIX B-2 (cont.)

**British Columbia film industry average weekly earnings for 1988 by gender and education**

Age	Some high school/high school				Trades training			
	Sample	Males Reported earnings for 1988	Females Sample Reported earnings for 1988		Sample	Males Reported earnings for 1988	Females Sample Reported earnings for 1988	
15+	-	-	-	-	-	-	-	-
15 - 19	-	-	-	-	-	-	1	\$200.00
20 - 24	8	\$1,141.48	1	\$714.29	2	\$883.34	-	-
25 - 29	5	\$1,710.85	2	\$650.00	2	\$875.00	2	\$686.40
30 - 34	7	\$1,464.54	3	\$1,054.08	12	\$1,092.52	-	-
35 - 39	5	\$1,047.25	1	\$1,167.67	6	\$941.59	1	\$183.33
40 - 44	4	\$1,608.63	2	\$1,250.00	8	\$1,419.69	1	\$611.11
45 - 49	3	\$1,282.48	-	-	3	\$953.70	-	-
50 - 54	7	\$2,125.94	1	\$1,050.00	5	\$1,175.27	1	\$1,000.00
55 - 59	1	\$1,041.67	-	-	2	\$960.14	-	-
60 - 64	3	\$1,444.44	-	-	-	-	-	-
65+	-	-	-	-	-	-	-	-
<b>Total</b>	<b>43</b>	<b>\$1,481.69</b>	<b>10</b>	<b>\$989.42</b>	<b>40</b>	<b>\$1,107.29</b>	<b>6</b>	<b>\$561.21</b>

Source: Associated Economic Consultants for the B.C. Motion Picture Industry Study, 1989

Note: Average number of weeks worked in 1988

Male: 30.2

Female: 29.9

## APPENDIX B-2 (cont.)

## British Columbia film industry average weekly earnings for 1987 by gender and education

Age	Post-secondary non-university				University education			
	Males		Females		Males		Females	
Sample	Reported earnings for 1988	Sample	Reported earnings for 1988	Sample	Reported earnings for 1988	Sample	Reported earnings for 1988	
15+	-	-	-	-	-	-	-	-
15 - 19	-	-	1	\$100.00	-	-	-	-
20 - 24	1	\$226.67	3	\$755.60	3	\$715.37	4	\$589.77
25 - 29	13	\$596.94	9	\$899.87	22	\$1,082.54	9	\$841.04
30 - 34	11	\$882.15	7	\$1,130.94	26	\$1,744.29	18	\$1,468.03
35 - 39	20	\$2,008.09	5	\$1,359.84	28	\$2,012.34	7	\$1,362.36
40 - 44	7	\$1,246.08	2	\$1,669.21	22	\$1,698.34	5	\$1,287.65
45 - 49	5	\$1,676.67	-	-	14	\$1,614.09	3	\$1,052.38
50 - 54	1	\$1,700.00	-	-	8	\$1,318.491	-	-
55 - 59	2	\$1,291.67	-	-	1	\$2,320.00	-	-
60 - 64	1	\$1,666.67	-	-	1	\$769.23	-	-
65+	-	-	-	-	-	-	-	-
Total	61	\$1,327.02	27	\$1,056.29	125	\$1,610.06	46	\$1,206.19

Source: Associated Economic Consultants for the B.C. Motion Picture Industry Study, 1989

Note: Average number of weeks worked in 1988

Male: 30.2

Female: 29.9



Appendix C  
GOVERNMENT INVESTMENT

## Appendix C-1 INFORMATION SOURCES

In the case of every funding organization there was no existing, pre-digested secondary source of gender qualified information that addressed:

- ▶ Applications versus receipts.
- ▶ Amount of investment awarded versus amount requested.
- ▶ Investment rate and application success rate by type of fund.
- ▶ Employment on projects supported by public funds.

In all cases we asked these organizations to generate the data we were seeking. In some cases they were able to fulfill certain aspects of the request. In other cases, the organizations had some or all of the information in a raw form but no resources to compile the data. As a result, the level of detail collected varies by source. In most cases, it is very comprehensive

The most difficult data to collect was that relating to applications and rejections and numbers employed on projects using public funds. Because of the potential complexity of the application process Telefilm, for example, does not have a system to track rejected applications.

The same is true for several of the other organizations. In cases where the rejected applications were not traced but were filed manually, the information was hand sorted and tabulated by Toronto Women in Film and Video's independent researcher.

There was one important secondary source of information about actual allocation of funds. Summary data was collected on the province of Quebec by manually reviewing records from SOGIC. This was done by Colette Beauchamp under contract with the National Film Board.

Finally, data indicating employment on projects using public funds was generally not available. There were no secondary sources and we were unable to obtain finished cast and crew lists from the various funding organizations. The lists were not provided because they were either unavailable, incomplete, or could not be distributed due to confidentiality.

APPENDIX C-2  
Canada Council 1986-1987 -- All Canada

Type of Grant	Male	Female	Unknown	Total	Percent Male	Percent Female
Film and holography production grants	30	10		40	75	25
Amount awarded	\$727,223	\$201,519		\$928,742	78	22
Video and audio production grants	16	10		26	62	38
Amount awarded	\$244,158	\$148,835		\$392,993	62	38
Arts grants 'A' (up to \$20,000)						
Film	4	0		4	100	0
Arts grants 'B' (up to \$14,000)						
Film	4	0		4	100	0
Video	3	3		6	50	50
Project grants						
Film	12	8		20	60	40
Video	6	6	1	13		
Travel grants						
Film	6	6		12	50	50
Video	2	4		6	33	67

Source: The Canada Council 30th Annual Report

APPENDIX C-2  
Canada Council Grants -- 1986-1987 by province

KPMG Peat Marwick Stevenson & Kellogg

TYPE OF GRANT	BRITISH COLUMBIA					ALBERTA					SASKATCHEWAN				
	Male	Female	Unknown	Total	% Female	Male	Female	Unknown	Total	% Female	Male	Female	Unknown	Total	% Female
Film and Holography Production Grants	6	1	0	7	14%	1	0	--	1	0%	0	0	--	0	0%
Amount Awarded	\$122,942	\$35,000	--	\$157,942	22%	\$20,000	--	--	\$20,000	0%	0	0	--	0	0%
Video and Audio Production Grants	3	0	--	3	0%	--	--	--	--	--	--	--	--	--	--
Amount Awarded	\$51,130	0	0	\$51,130	0%	--	--	--	--	--	--	--	--	--	--
Arts Grants 'A' Film	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Arts Grants 'B' Film	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Arts Grants 'B' Video	--	--	--	--	--	--	1	--	1	100%	--	--	--	--	--
Project Grants Film	1	--	--	1	0%	--	--	--	--	--	1	--	--	1	0%
Project Grants Video	--	--	1	1	--	--	--	--	--	--	--	--	--	--	--
Travel Grants Film	4	--	--	4	0%	--	--	--	--	--	--	--	--	--	--
Travel Grants Video	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

- 168 -

TYPE OF GRANT	MANITOBA					ONTARIO					QUEBEC				
	Male	Female	Un-known	Total	% Female	Male	Female	Un-known	Total	% Female	Male	Female	Un-known	Total	% Female
Film and Holography Production Grants	1	0	--	1	0%	9	6	--	15	40%	9	4	--	13	31%
Amount Awarded	\$10,000	--	--	\$10,000	0%	\$151,871	\$123,169	--	\$275,040	45%	\$279,620	\$72,350	--	\$351,970	21%
Video and Audio Production Grants	--	--	--	--	--	6	5	--	11	45%	7	4	--	11	36%
Amount Awarded	--	--	--	--	--	\$71,668	\$85,307	--	\$156,975	54%	\$121,360	\$61,528	--	\$182,888	34%
Arts Grants 'A' Film	--	--	--	--	--	--	--	--	--	--	4	--	--	4	0%
Arts Grants 'B' Film	--	--	--	--	--	3	--	--	3	0%	2	--	--	2	0%
Arts Grants 'B' Video	--	--	--	--	--	3	1	--	4	25%	--	1	--	1	100%
Project Grants Film	1	--	--	1	0%	3	3	--	6	50%	5	5	--	10	50%
Project Grants Video	--	--	--	--	--	4	5	--	9	56%	2	1	--	3	33%
Travel Grants Film	--	--	--	--	--	--	1	--	1	100%	2	5	--	7	71%
Travel Grants Video	--	--	--	--	--	--	--	--	--	--	2	3	--	5	60%

APPENDIX C-2 (cont.)

Canada Council Grants -- 1986-1987 by province

KPMG Peat Marwick Stevenson & Kellogg - 169 -

TYPE OF GRANT	NEW BRUNSWICK					NOVA SCOTIA					PRINCE EDWARD ISLAND				
	Male	Female	Un-known	Total	% Female	Male	Female	Un-known	Total	% Female	Male	Female	Un-known	Total	% Female
Film and Holography Production Grants	--	--	--	--	--	1	--	--	1	0%	--	--	--	--	--
Amount Awarded	--	--	--	--	--	\$40,000	--	--	\$40,000	0%	--	--	--	--	--
Video and Audio Production Grants	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Amount Awarded	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Arts Grants 'A' Film	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Arts Grants 'B' Film	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Arts Grants 'B' Video	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Project Grants Film	--	--	--	--	--	1	--	--	1	0%	--	--	--	--	--
Project Grants Video	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Travel Grants Film	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--
Travel Grants Video	--	1	--	1	0%	--	--	--	--	--	--	--	--	--	--

TYPE OF GRANT	NEWFOUNDLAND				
	Male	Female	Unknown	Total	% Female
Film and Holography Production Grants	1	--	--	1	0
Amount Awarded	\$46,787	--	--	\$46,787	0
Video and Audio Production Grants	--	--	--	--	--
Amount Awarded	--	--	--	--	--
Arts Grants 'A' Film	--	--	--	--	--
Arts Grants 'B' Film	--	--	--	--	--
Arts Grants 'B' Video	--	--	--	--	--
Project Grants Film	--	--	--	--	--
Project Grants Video	--	--	--	--	--
Travel Grants Film	--	--	--	--	--
Travel Grants Video	--	--	--	--	--

APPENDIX C-2

Canada Council Media Arts -- Trends in support to artists program -- Arts grants "A"

Year	REQUESTS					GRANTS				
	Total	Male	Female	Other	Female as a % of total requests	Total	Male	Female	Other	Female as a % of total grants
1975-1976	19	18	1		5	5	5	0		0
1976-1977	17	17	0		0	6	6	0		0
1977-1978	13	13	0		0	5	5	0		0
1978-1979	9	9	0		0	3	3	0		0
1979-1980	7	6	1		14	3	3	0		0
1980-1981	4	4	0		0	2	2	0		0
1981-1982	7	6	1		14	2	2	0		0
1982-1983	4	4	0		0	3	3	0		0
1983-1984	4	3	1		25	1	1	0		0
1984-1985	6	5	1		17	4	4	0		0
1985-1986	6	5	1		17	4	3	1		25
1986-1987										

Source: The Canada Council, Trends in Support to Artists, Ref No. 520

Canada Council Media Arts -- Trends in support to artists program -- Arts grants "B"

Year	REQUESTS					GRANTS				
	Total	Male	Female	Other	Female as a % of total requests	Total	Male	Female	Other	Female as a % of total grants
1975-1976	43	32	11		26	9	6	3		33
1976-1977	36	32	4		11	12	12	0		0
1977-1978	28	22	6		21	10	8	2		20
1978-1979	33	29	4		12	10	9	1		10
1979-1980	34	19	15		44	13	5	8		62
1980-1981	27	26	1		4	5	5	0		0
1981-1982	39	21	18		46	12	8	4		33
1982-1983	51	39	12		24	17	13	4		24
1983-1984	40	29	11		28	10	7	3		30
1984-1985	31	17	17		50	9	5	4		44
1985-1986	37	20	17		46	12	6	6		50
1986-1987										

Source: The Canada Council, Trends in Support to Artists, Ref No. 520

APPENDIX C-2

Canada Council Media Arts -- Trends in support to artists program -- Short term grants (replaced by project grants starting in 1985 - 1986)

KPMG Peat Marwick Stevenson & Kellogg

Year	REQUESTS					GRANTS				
	Total	Male	Female	Other	Female as a % of total requests	Total	Male	Female	Other	Female as a % of total grants
1975-1976	61	47	14		23	23	18	5		22
1976-1977	65	47	18		28	28	19	9		32
1977-1978	57	39	18		32	38	22	16		42
1978-1979	63	41	22		35	35	22	13		37
1979-1980	93	65	28		30	34	20	14		41
1980-1981	63	39	24		38	26	12	14		54
1981-1982	95	60	35		37	38	25	13		34
1982-1983	123	73	50		41	39	21	18		46
1983-1984	109	76	33		30	30	19	11		37
1984-1985	72	42	30		42	24	12	12		50
1985-1986										
1986-1987										

Canada Council Media Arts -- Trends in support to artists program -- Travel grants

Year	REQUESTS					GRANTS				
	Total	Male	Female	Other	Female as a % of total requests	Total	Male	Female	Other	Female as a % of total grants
1975-1976	20	14	6		30	15	10	5		33
1976-1977	29	24	5		17	22	20	2		9
1977-1978	21	16	5		24	15	11	4		27
1978-1979	30	18	12		40	25	14	11		44
1979-1980	30	21	9		30	25	16	9		36
1980-1981	31	22	9		29	12	8	4		33
1981-1982	27	17	10		37	15	9	6		40
1982-1983	32	21	11		34	11	6	5		45
1983-1984	20	12	8		40	9	6	3		33
1984-1985	21	14	7		33	11	8	3		27
1985-1986	24	14	10		42	11	5	6		54
1986-1987										

Source: The Canada Council, Trends in Support to Artists, Ref No. 520

APPENDIX C-2  
Canada Council Grants -- Juries 1986-1987

Type of Grant	Male	Female	Unknown	Total	Percent Male	Percent Female
Film production grants	8	7		15	53	47
Video and audio production grants	5	5		10	50	50
Holography production grants	5	1		6	83	17
Project and travel grants						
Film	4	3	2	9	--	--
Video	5	4		9	56	44

Source: The Canada Council 30th Annual Report

Canada Council Media Arts -- Trends in support to artists program -- Aid to individuals

Year	REQUESTS					GRANTS				
	Total	Male	Female	Other	Female as a % of total requests	Total	Male	Female	Other	Female as a % of total grants
1975-1976	153	120	33		22%	55	41	14		25%
1976-1977	171	140	31		18%	76	64	12		16%
1977-1978	143	110	33		23%	81	57	24		30%
1978-1979	161	115	46		29%	83	54	29		35%
1979-1980	182	120	60	2	33%	82	47	35		43%
1980-1981	138	102	36		26%	53	34	19		36%
1981-1982	187	120	67		36%	72	47	25		35%
1982-1983	229	148	78	3	34%	77	46	28	3	36%
1983-1984	192	132	58	2	30%	60	41	17	2	28%
1984-1985	161	90	65	6	40%	62	32	24	6	39%
1985-1986	161	90	64	7	40%	63	30	26	7	41%
1986-1987										

Source: The Canada Council, Trends in Support to Artists, Ref No. 520



APPENDIX C-2

Canada Council Media Arts -- Trends in support to artists program -- Project grants

Year	REQUESTS					GRANTS				
	Total	Male	Female	Other	Female as a % of total requests	Total	Male	Female	Other	Female as a % of total grants
1985-86	86	50	36		42	29	16	13		45

Source: The Canada Council, Trends in Support to Artists, Ref No. 520

APPENDIX C-2

Canada Council Media Arts -- Trends in support to artists program -- Project cost grants (replaced in 1985 - 1986 by project grants)

Year	REQUESTS					GRANTS				
	Total	Male	Female	Other	Female as a % of total requests	Total	Male	Female	Other	Female as a % of total grants
1975-1976	10	9	1		10	3	2	1		33
1976-1977	24	20	4		17	8	7	1		13
1977-1978	24	20	4		17	13	11	2		15
1978-1979	26	18	8		31	10	6	4		40
1979-1980	16	9	7		44	7	3	4		57
1980-1981	13	11	2		15	8	7	1		13
1981-1982	19	16	3		16	5	3	2		40
1982-1983	16	11	5		31	4	3	1		25
1983-1984	15	10	5		33	6	6	0		0
1984-1985	22	12	10		45	8	3	5		63
1985-1986										
1986-1987										

Source: The Canada Council, Trends in Support to Artists, Ref No. 520

## APPENDIX C-3

## Ontario Arts Council -- Film, photography and video

	November 1987					April 1988					November 1988				
	Male	Female	Total	% M	% F	Male	Female	Total	% M	% F	Male	Female	Total	% M	% F
Number of requests for funding	42	9	51	82%	18%	48	19	67	72%	28%	42	12	54	78%	22%
Dollars requested	\$1,127,474	\$216,326	\$1,343,800	84%	16%	\$1,190,342	\$425,772	\$1,616,114	74%	26%	\$1,177,638	\$259,886	\$1,437,524	82%	18%
Number of applications approved	10	6	16	62%	38%	13	8	21	62%	38%	12	5	17	71%	29%
% of requests which were approved	24%	67%	31%	--	--	27%	42%	31%	--	--	29%	42%	31%	--	--
Dollars awarded	\$183,861	\$47,656	\$231,517	79%	21%	\$231,300	\$92,872	\$324,172	71%	29%	\$166,000	\$47,000	\$213,000	78%	22%
Dollars awarded as a % of requests	16%	22%	17%	--	--	19%	22%	20%	--	--	14%	18%	15%	--	--

Source: Ontario Arts Council

## APPENDIX C-3

## Ontario Arts Council -- Film, photography and video office -- Awards April 1986 to March 1987 -- Grants to individuals

Province	Male	Female	Unknown	Total	% Male	% Female	% Unknown
Filmmakers (up to \$70,000 each)	39	13	2	54	72%	24%	4%
Electronic media artists (up to \$5,000 each)	6	1	7	14	43%	7%	50%
Screenwriters (up to \$5,000 each)	10	1		11	91%	9%	
Video artists (up to \$10,000 each)	12	7	1	20	60%	35%	5%

Source: Ontario Arts Council

APPENDIX C-4  
 Alberta culture -- grants to short films and videos

	1989				
	Male	Female	Total	% Male	% Female
Number of applications	25	12	37	68%	32%
Number of applications approved	8	3	11	73%	27%
Per cent of total which were approved	32%	25%	30%		
Total dollars requested	-	-	\$167,000		
Dollars awarded	\$25,000	\$10,000	\$35,000	71%	29%

*Source: Alberta Culture. No comprehensive record for previous years.*



Appendix D  
EDUCATION AND TRAINING

## Appendix D-1 INFORMATION SOURCES

Little secondary information exists on the degree to which women are teaching at, enrolled in, and graduating from post secondary film and broadcasting courses in Canada. We conducted some primary research to begin to develop information in this area.

Accis was contacted to provide historical information on the number of students graduating each year from post secondary institutions in film and broadcast-related courses across the country. Graduands were counted from courses directly pertaining to film and/or broadcasting. The following titles are a sample:

Broadcasting  
Broadcast Production  
Radio and TV Arts

Accis, a recognized authority in this area, contacts all post-secondary schools in Canada and asks them to submit graduate information, by gender. However, those schools that do not distinguish between male and female graduates are deemed by Accis to be male graduates. Accis also coordinates the standard resume service for many universities across the country. They are actively involved in numerous aspects of college and university placement.

The Accis data provided comprehensive graduate information, but did not provide the other information sought for the study. To examine more completely the number of women teaching at, enrolled in or graduating from film and broadcasting courses, we conducted primary research. We first contacted the Association of Community Colleges and the Association of Colleges and Universities. With their catalogues, we assembled a complete list of post-secondary institutions in Canada. Questionnaires were mailed to the head of the department requesting information on their staff (by gender) and enrollment in the program, by course and year. Response was limited, even after we placed follow up phone calls. However, the information obtained indicated, the per cent of women teaching Film/broadcasting courses in a small sample of post-secondary institutions. Information on enrollment by year of program was difficult to obtain. Respondent institutions indicated that often programs did not classify students by year or by course; students in these institutions are in a two, three or four year program and take courses as they are presented over that period.

We conducted further primary research to gather information on the placement rate of students in jobs directly related to their film/broadcasting programs. Tracking graduates in a particular type of course was difficult to achieve using secondary sources as few institutions had the same course title. Frequently the title of one course at an institution would be separated into three separate course titles at another institution. We called institutions across the county to assure representation by region and by size of institution. We contacted department heads or placement staff and asked them to provide information on their most recent graduating class. Specifically we requested:

- ▶ The total number of graduates that year.
- ▶ The number of graduates seeking work in the industry.
- ▶ The number of graduates who have obtained work in the industry

We also requested a gender breakdown for each. Unfortunately, many institutions did not track graduate placement; of those that did track placement not one tracked it by gender. Specific data on the numbers of students who drop out between successive years of program were not available either. However, conversations with department heads of four major film/broadcasting programs indicate that the drop out rate is low because of the stringent screening process in place. In one case, only one applicant in 250 is admitted.

One final area in which we attempted to solicit information concerned the aspirations of the students. Aspirational information would have indicated where women hoped to work when they finished their course work. This information could have been compared to statistics on where women are actually working when they graduate.





**Appendix E**

**PUBLIC RECOGNITION IN THE FORM OF AWARDS**

## Appendix E-1 INFORMATION SOURCES

We assembled a list of the major awards presented in Canada from a number of key sources, including the **Film Canada Yearbook**. We contacted each organization by phone to supply historical information for five years on the number of nominees and winners, by gender. The organizations were also asked to supply information on the jury's composition.

Many organizations contacted did not have historical information available. Those which did have the information available, usually in the form of the festival program, provided us with copies. As a result, the number of organizations represented each year decreases from 1989 to 1984 as historical information became more difficult for organizations to provide. Consequently, the results between the years should be viewed on a relative basis (the per cent of women winning) rather than on an absolute basis (the number of women winning).

Male and female actors were not included in the award tabulations as nomination criteria was predicated on being a particular sex.

We felt it was important to include the success of women winning amateur awards because those results then could be compared to the success of women winning professional awards. Any major discrepancy between the two types of awards would highlight an area for future investigation.

APPENDIX E-2  
Student amateur awards

Award	Year	Nominees				Winners				Jury			
		Male	Female	% Male	% Female	Male	Female	% Male	% Female	Male	Female	% Male	% Female
Canadian Student Film Festival	1984	34	9	79%	21%	9	3	75%	25%	5	2	72%	28%
Canadian Student Film Festival	1985	49	17	74%	26%	6	3	67%	33%	3	1	75%	25%
Canadian Student Film Festival	1986	43	18	70%	30%	6	4	60%	40%	2	1	67%	33%
Canadian Student Film Festival	1987	41	31	57%	43%	6	4	60%	40%	6	1	86%	14%
Canadian Student Film Festival	1988	40	37	52%	48%	9	2	82%	18%	2	1	67%	33%
Canadian International Amateur Film Festival	1987	46	14	77%	23%	16	0	100%	0%	4	1	80%	20%
Canadian International Amateur Film Festival	1988	62	10	86%	14%	16	0	100%	0%	4	1	80%	20%
Canadian International Amateur Film Festival	1989	44	11	80%	20%	13	0	100%	0%	unknown			

## APPENDIX E-3

## Key job category winners, Gemini, 1988

	Producer				Director				Screenwriter			
	# nominees		# winners		# nominees		# winners		# nominees		# winners	
	M	F	Comb.		M	F	Comb.		M	F	Comb.	
Best TV movie	4	-	1	1	2	-	-	-	not awarded	not awarded	not awarded	not awarded
Best mini-series	3	-	-	-	1	-	-	-	4	1	-	-
Best dramatic series	6	2	-	-	-	2	-	-	4	1	-	-
Best comedy series	not awarded		not awarded		* see dramatic series				6	-	4	1
Best children's series	1	4	-	-	-	1	-	-	not awarded	not awarded	not awarded	not awarded
Total	14	6	1	1	3	3	-	-	8	2	-	-

	Art Director				Totals in key job categories													
	# nominees		# winners		# nominees				% nominees				# winners		% winners			
	M	F	Comb.		M	F	Comb.		%	%	%	Comb.	M	F	M	F		
Best TV movie	not awarded		not awarded		4	-	1	1	66	-	17	17	2	-	-	-	100	0
Best mini-series	not awarded		not awarded		12	2	-	-	86	14	-	-	2	1	-	-	67	33
Best dramatic series	3	2	-	-	-	1	-	-	20	5	-	-	2	4	-	-	33	67
Best comedy series	not awarded		not awarded		6	-	4	1	55	-	36	9	1	-	-	-	100	0
Best children's series	not awarded		not awarded		1	4	-	-	20	80	-	-	-	1	-	-	0	100
Total	3	2	-	-	-	1	-	-	43	11	5	2	7	6	-	-	54	46

\*Note: In the category of Direction, Comedy series and dramatic series were placed together.  
 Best TV Movie is overall.  
 Best Art Director is overall.

APPENDIX E-4  
Key job category winners, Gemini, 1987

	Producer				Director				Screenwriter			
	# nominees		# winners		# nominees		# winners		# nominees		# winners	
	M	F	Comb.		M	F	Comb.		M	F	Comb.	
Best TV movie	5	-	-	-	1	-	-	-	not awarded	not awarded	not awarded	not awarded
Best mini-series	2	-	-	-	1	-	-	-	4	1	-	-
Best dramatic series	6	1	-	-	4	-	-	-	4	1	-	-
Best comedy series	5	-	-	-	3	-	-	-	* see dramatic series			
Best children's series	3	3	-	-	-	2	-	-	not awarded	not awarded	not awarded	not awarded
Total	21	4	-	-	9	2	-	-	8	2	-	-

	Art Director				Totals in key job categories							
	# nominees		# winners		# nominees		% nominees		# winners		% winners	
	M	F	Comb.		M	F	Comb.		M	F	Comb.	
Best TV movie	not awarded	not awarded	not awarded	not awarded	5	-	-	-	100	0	-	-
Best mini-series	1	-	-	-	1	-	-	-	7	4	-	-
Best dramatic series	not awarded	not awarded	not awarded	not awarded	14	2	-	-	88	12	-	-
Best comedy series	not awarded	not awarded	not awarded	not awarded	10	-	-	-	100	0	-	-
Best children's series	not awarded	not awarded	not awarded	not awarded	3	3	-	-	50	50	-	-
Total	1	-	-	-	1	-	-	-	39	9	-	-

\*Note: In the category of Direction: Comedy series and dramatic series were placed together.  
Best TV Movie is overall.  
Best Art Director is overall.

## APPENDIX E-5

## Key job category winners, Gemini, 1986

	Producer				Director				Screenwriter							
	# nominees		# winners		# nominees		# winners		# nominees		# winners					
	M	F	Comb.		M	F	Comb.		M	F	Comb.					
Best TV movie	5	-	-	-	1	-	-	-	not awarded				not awarded			
Best mini-series	3	-	1	1	2	-	-	-	not awarded				not awarded			
Best dramatic series	5	-	-	-	1	-	-	-	5	-	-	-	1	-	-	-
Best comedy series	5	1	-	-	3	-	-	-	5	-	-	-	1	-	-	-
Best children's series	2	1	1	2	1	-	-	-	not awarded				not awarded			
Total	20	2	2	3	8	-	-	-	10	-	-	-	2	-	-	-

	Art Director				Totals in key job categories																			
	# nominees		# winners		# nominees		% nominees		# winners		% winners													
	M	F	Comb.		M	F	Comb.		%	%	%Comb.		M	F	Comb.		%	%	%Comb.					
Best TV movie									5	-	-	-	100	0	-	-	1	-	-	-	100	0	-	-
Best mini-series									3	-	1	1	60	-	20	20	2	-	-	-	100	0	-	-
Best dramatic series	2	1	-	-	-	1	-	-	18	2	-	-	90	10	-	-	4	1	-	-	80	20	-	-
Best comedy series									14	2	-	-	88	12	-	-	5	-	-	-	100	0	-	-
Best children's series									2	1	1	2	33	17	17	33	1	-	-	-	100	0	-	-
Total	2	1	-	-	-	1	-	-	42	5	2	3	80	10	4	6	13	1	-	-	93	7	-	-

Note: For Direction and Writing Comedy was put with variety, entertainment and arts.  
 Best TV Movie is overall.  
 Best Art Director is overall.

Appendix F

TORONTO WOMEN IN FILM AND VIDEO  
CONTACT AND SOURCE LIST

## Appendix F

### TORONTO WOMEN IN FILM AND VIDEO CONTACT AND SOURCE LIST

1. **(The) Academy of Canadian Cinema and Television**  
Contacts: Andra Sheffer, Allison Ried, Donna Dudinski (416) 967-0315  
1989 Who's Who in Canadian Film  
  
Contact: David Ellis, Kathy Devlin (416) 967-0315  
Genie Award information  
Gemini Award information  
  
Contact: Patrice Cachence (514) 849-7448  
Gemeaux Award information  
  
**(The) Academy of Canadian Cinema and Television (BC Chapter)**  
Contact: Debbie Janson (604) 684-4528
2. **ACCIS**  
Contact: Nancy Graham (416) 535-8126  
Who's Who in Canadian Placement - National Edition, 1989-89,  
1988-89, 1987-88
3. **Paul Audley Associates Ltd.**  
Research Data on Film and Television Statistics --  
prepared for Academy of Canadian Cinema and Television, 1988
4. **Association of Canadian Film Craftspeople (ACFC)**  
Contact: Janet Cormack, Donato Baldassaro (416) 462-0211
5. **Alliance of Canadian Cinema, TV and Radion Artists (ACTRA)**  
Contacts: Jane Craig (Liaison), Christine Jacob,  
Mary Ambrose (Chairperson) (416) 534-2004
6. Contact: Joyce Nelson  
Statistics Compiled for the National ACTRA Women's Committee,  
Parts I and II, 1987
7. **Alberta Culture**  
Contact: Ruth Buttleson Fraser, Kathy Daniels, Bill Stewart (403) 427-2554
8. **Alberta Film Development Corporation**  
Contact: Cori Stent (403) 424-8855



9. **Alberta Motion Picture Industries Association**  
Contact: Lynn Miller, Susan Meier, Kate Dunbar (403) 426-3057
10. **Art Metropole**  
Contact: Amy Magicomo (416) 367-2304
11. **L'Association des Realisateurs**  
Contact: Lucy Bernard (514) 524-3011
12. **L'Association des Realisateurs et Realisatrices de films de Quebec**  
Contact:
13. **(The) Association of Canadian Film and Television Producers (ACFTP)**  
Contact: Barbara Billing (416) 481-5232
14. **(The) Association of Colleges and Universities**  
Contact: (613) 563-1236
15. **Association of Community Colleges.**  
Contact: (416) 489-5925
16. **Association of Television Producers & Directors (ATPD)**  
Contact: Kathy Viner (416) 593-1414
17. **Associated Economic Consultants, Vancouver, B.C.**  
Contact: Susan Dickson. (604) 681-6990  
B.C. Motion Picture Industry's joint adjustment committee's survey on Employment and Education Opportunities in the B.C. Motion Picture Industry.
18. **Atlantic Festival**  
Contact: Ron MacDonald (902) 426-5936
19. **Atlantic Independent Film and Video Association**  
Contact: Barry Brilly (506) 536-2319
20. **Bachman, Kay; Yarish, Elaine; Yeghissian, Pat,**  
"Tuning In on Daytime Television."  
A survey conducted by "Women for the Improvement of Daytime Television." Funded by the Secretary of State, 1977
21. **British Columbia Film and Video Industry Association**  
Contact: (604) 684-4712
22. **British Columbia Film**  
Contact: Wayne Sterlof, Jolena Tyler (604) 684-3323

23. **British Columbia Film Commission**  
Contact: Diane Nuefeld (604) 660-2732
24. **British Columbia Motion Picture Industry Association.**  
Contact: Robert Dubberly, Linda McAteer (604) 684-4712  
(Formerly B.C. Film & Video Industry Association)
25. **British Columbia Women's Secretariat,**  
Contact: June Love (604) 660-6800
26. **Broadcast Executives Society.**  
Contact: Diana Toshack (416) 961-3201
27. **Broadcaster Magazine**  
Contact: Linda Ashley (416) 363-6111
28. **Brock University Film Department**  
Contact: Joan Nicks. (416) 688-2269
29. **Calgary Society of Independent Film (CSIF)**  
Contact: Marcella Bienvenue (403) 277-1741
30. **Canada Council**  
Contact: Lynn Sarazin (613) 598-4365

The Arts, Women and Politics, Arts Research Seminar No. 2. March, 1985, Document 600-133.

Arts Research Bibliography, 4th Edition, September 1988

Trends in Support to Artists by Sex, Language, Citizenship and Program.  
Technical Tables, 2nd Edition, September 1987. Ref. No. 520

Domestic Video Exhibition in Canada from June 1, 1983 through May 31, 1984.  
February, 1985.

31. **Canadian Advisory Council on the Status of Women.**  
Contact: Dr. Elaine Silverman, Director of Research.
32. **Canadian Association of Broadcasters (CAB)**  
Contact: Mike Buzzell, Mike McCabe (613) 233-4035
33. **Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA)**  
Contact: Jill (416) 462-1022

34. **Canadian Broadcasting Corporation.**  
 Contact: Nayda Harcourt, Debbie Bernstein (416) 975-7159  
 Frances Trant, Howard Simpson (416) 975-3254
- Contact: Alison Taylor  
Portrayal of Women in Programming  
 (for the Office of Portrayal of Women in CBC Programming), 1985.
- Summary of Report on the Action taken by the CBC  
further to the report of the task force on sex-role stereotyping  
in the broadcast media. (Images of Women), 1984.
35. **Canadian Filmmakers Distribution Centre**  
 Contact: (604) 684-3014
36. **(The) Canadian Film and Television Association (CFTA)**  
 Contact: Barbara Smith (416) 927-8942
37. **Canadian Film Institute**  
 Contact: (416) 232-6727
38. **Canadian International Annual Film Festival**  
 Contact: Ben Andrews (705) 237-2729
39. **Canadian Society of Cinematographers**  
 Contact: Jennifer Hietala (416) 361-3485
40. **Canadian Student Film Festival**  
 Contact: Maggie Letoque (514) 848-3883
41. **Canadian Television Producers and Directors Assoc (CTPDA)**  
 Contact: Sandra Clive (204) 832-0058
42. **Carleton University -- Women's Studies Department**  
 Contact: Jill Vickers, Patricia Smart (Program Coordinator) (613) 788-2366
43. **Canadian Radio and Television Commission (CRTC)**  
 Contact: Bev Ota (416) 973-2782
44. **Cultural Industries Development Office (CIDO).**  
 Contact: Charlotte Hilton (204) 947-2040

45. **Cine-Communications**  
 Contact: Marcia Hackborn (416) 922-5772  
Film Canada Yearbook, 1989
46. **Cinema Canada (Magazine)**  
 Contact: (514) 272-5354
47. **Department of Communications.**  
 Contact: Jean Gruett or Robyn Jackson (Film Program)  
 Ted Leddingham (Broadcast Program) (613) 990-4158.
48. **Department of Communications, Canadian Film and Video Tape  
 Certification Office,**  
 Contacts: Jeanette Fleurant, Robert Soucy, Guy Mason  
 Katka Seluky (613) 990-4090
49. **Department of Communications -- B.C.**  
 Contact: Laurel March
50. **Depoh, Suzanne** (416) 466-4173
51. **Director's Guild of Canada**  
 Contacts: Rebecca McKenzie, Susan Longmire (416) 364-4185
52. **Drescher, Honey** (514) 932-0267  
 (514) 861-9031
53. **EM Media**  
 Contact: Verne Humbe (403) 263-2833
54. **Employment and Immigration Canada:**  
 Contact: Marie-Claire Boucher, Michel Caron (613) 952-9130

Employment Equity filings

Employment Equity Act, Annual Report to Parliament, 1988, Tables

Contact: Dwight Duthie (819) 997-1094  
 1986 Census Data on Canadians recorded as employed in Radio  
 and Television Broadcasting and Motion Picture Production  
 and Distribution

Contact: Rick Henderson, Syed Nasseem

Employment Equity Data Report on Designated Groups  
 (1981 Census of Canada), 1986.

55. **Film & Video Artists (FAVA).**  
 Contact: Liz Stobbe (403) 429-1671
56. **Guild of Canadian Film Composers (GCFC)**  
 Contact: Glen Morley (416) 929-9324
57. **International Alliance of Theatrical Stage Employees  
 and Moving Picture Operations of the U.S. & Canada (IATSE).**  
 Contact: local presidents across Canada
58. **Independent Film and Video Alliance**  
 Contact: Michael Belsar, Martine Bauvageau (514) 277-0328
59. **Innis Dagg, Anne**  
The 50% Solution, Why Should Women Pay for Men's Culture?, 1986.
60. **Independent Film and Television Companies**
61. **Institute Québécois du cinéma:**  
 Contact: Andre Link (514) 342-2340
62. **Labour Canada**  
Wages and Working Conditions in Canada, 1985
63. **Liaison of Independent Film & Television (LIFT).**  
 Contact: Robin Eecloo (416) 596-8233
64. **Life Size Women in Film**  
 Contact: Kathy Busby (902) 423-4486
65. **Manitoba Motion Picture Industries Association**  
 Contact: (204) 783-5228
66. **Mason, Joyce**  
 (416) 531-4898
67. **Media Watch.**  
 Contact: Arlene Dermer (416) 297-9750  
 (416) 754-8700
68. **Ministry of Education**  
Horizons
69. **Ministry of Skills Development,**  
 Contact: Jennifer Bush (416) 924-8701  
Training to Meet the Demands of the Service Sector.

70. **Montreal World Film Festival**  
 Contact: Maggie Letoque (514) 848-3883
71. **Motion Picture Distributors Association**  
 Contact: Millard Roth
72. **Moving Image & Sound Archives Division (MISAD) of the Public Archives of Canada.**  
 Contact: Carolyn Vachon (613) 995-5138
73. **National Association of Broadcast Employees and Technicians, Association of Film (NABET)**  
 Contact: Linda Gardon, Elan Gay, (416) 536-4827  
 Gordon Hunter (President) (416) 484-2600  
 Margarete Pyron
74. **National Advisory Council (NAC)**  
 Contact: Anne Molgat  
 Abstract of brief presented by the National Action Committee on the Status of Women to the Federal Cultural Policy Review Committee, Canadian Cultural Development With Equity For Women, 1981.
75. **National Film Board**  
 Contact: Suzanne Chevigny (514) 283-9391  
 Director of Employment Equity
- Other: Rena Fraticelli, (studio D) Chantal Paul, Josée Beaudet,  
 Jane D'Arcy, Susan Trow (514) 283-9333
- French: Arlette Dion-Blanchard, Marina Darveau (financial advisor).  
 English: Dwight Claremont.
76. **National Film Board**  
 Contact: Jane Devine (514) 283-9000
- Film/Video Canadiana, 1985-1986
- Employment Equity Program Report, 1988  
Equality and Access, A New Social Contract, 1987
77. **National Film Board -- Alberta**  
 Contact: Bonnie Thompson (403) 495-3013
78. **Northwest Media Network**  
 Contact: Ann Lynagh (403) 424-0724

79. **Ontario Arts Council.**  
 Contact: Dan Lander, David Craig (416) 961-1660
80. **Ontario Civil Service Commission.**  
 Contact: Dr. Elaine Toddress, Chairperson (416) 965-2076
81. **Ontario Film Institute**  
 Contact: Gerald Pratley (416) 429-4100
82. **Ontario Film Development Corporation.**  
 Contact: Louise Clark, Wendy MacKeigan (416) 965-8393
83. **Ontario Women's Directorate.**  
 Contact: Margo Trevellian, Joan Andrews, Shirley Fallen,  
 Ann Richmond, Lynn Pilchik (416) 597-4500
84. **Reel West Digest**  
 Contact: (604) 294-4122
85. **Saskatchewan Motion Picture Industry Association**  
 Contact: Marilyn Fox (306) 525-9899
86. **Secretary of State, Women's Program**  
 Contact: Jackie Claxton, Susan Mayhew (819) 994-3202
87. **Simon Fraser University --  
 Communications Department, British Columbia.**  
 Contact: Lyn Hissey (604) 291-3860
88. **Société des Auteurs, Recherchistes, Documentalistes et Compositeurs  
 (SARDEC)**  
 Contact: (514) 526-9196
89. **Société General des Industries Culturelles de Québec (SOGIC)**  
 Contact: Charles Denis (514) 873-7768
90. **Statistics Canada**
- 87-204 **Culture Statistics: Film Industry**  
 (Industry-based, data does not focus on individuals)
- 87-208 **TV Viewing in Canada**  
 (Average weekly viewing patterns by gender, demographic breakdown. Not directly  
 relevant to proposed statistical profile)

- 87-505 Survey of Actors, Directors and Writers  
(Data almost ten years old)
- 92-930 Worked in 1980 -- Employment Income By Occupation  
(Most relevant occupational category includes radio. Data is at least two years old.)
- 72-002 Employment Earnings and Hours  
(Some industry breakdown but no data by specific type of occupation)
- 87-532 Culture Statistics  
(Aggregate information for wages, salaries, etc.)
- 87-527 Arts and Culture Statistical Profile  
(Mostly text -- only very general statistics)
- 89-503 Women in Canada: A Statistical Profile  
(Very general data)
- 71-534 Women in the Workplace. Selected Data  
(Very general data)
- 92-930 Population: Worked in 1980: Employment income by occupation (some relevant data)
- 93-151 Employment by occupational category, 1971, 1981, 1986

91. **Suissa, Danièle**  
Contact: (514) 284-2026; (514) 874-1641.

92. **Syndicate des Techniciens et Techniciennes du Cinema et de la Video du Quebec (STCVQ)**  
Contact: Michele Lemieux (514) 288-4365  
Louise Mercheson (514) 744-4989

93. **Telefilm Canada**  
Contact: Robert Davidson (514) 283-6363

Directory of the Canadian Film, TV and Video Industry

Annual Reports

Telefilm Canada's Investment in Production

94. **Television**  
French Language Radio Canada, TVA, 4 Saisons, Radio Quebec.



95. **Toronto City Film Office.**
96. **Toronto Festival of Festivals.**  
 Contact: Maureen O'Donnell (416) 967-7371
97. **TV Ontario**  
 Contacts: Olga Kuplowska, Manager, Evaluation and Project Research;  
 Barb Boyden, Writer and Producer;  
 Betty Wei, Human Resources (416) 484-2600
98. **Union des Artistes (UDA)**  
 Contact: (514) 288-6682
99. **V-Tape**  
 Contact: Brendan Cotter (416) 863-9897  
 Information and Distributing Services for Artists
100. **Vancouver Women in Film.**  
 Contact: Barbara James, Debbie Janson, Fiona Jackson (604) 666-3838
101. **Women in Focus, Vancouver, B.C.**  
 Contact: Julie Warren (604) 682-5848
102. **Women's Art Resource Centre**  
 Contact: Irene Packer (416) 324-8910
103. **York University**  
 Contact: Peter Morris (416) 736-5149  
 (X 2169)
104. **Yorkton Short Film and Video Festival**  
 Contact: Mavis MacDonald (306) 782-7077

