

The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 250 Films of 2013

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The Celluloid Ceiling is the longest-running and most comprehensive study of women's behind-the-scenes employment in film available. This annual study is sponsored and conducted by the Center for the Study of Women in Television and Film, San Diego State University, San Diego, CA 92182, <http://womenintvfilm.sdsu.edu>, lauzen@mail.sdsu.edu

For the last 16 years, this study has tracked women's employment as directors, writers, executive producers, producers, editors, and cinematographers working on the top 250 (domestic) grossing films. In an effort to provide a more comprehensive picture of women's behind-the-scenes representation, this year's study also includes figures for composers, production designers, sound designers, special effects supervisors, supervising sound editors, and visual effects supervisors.

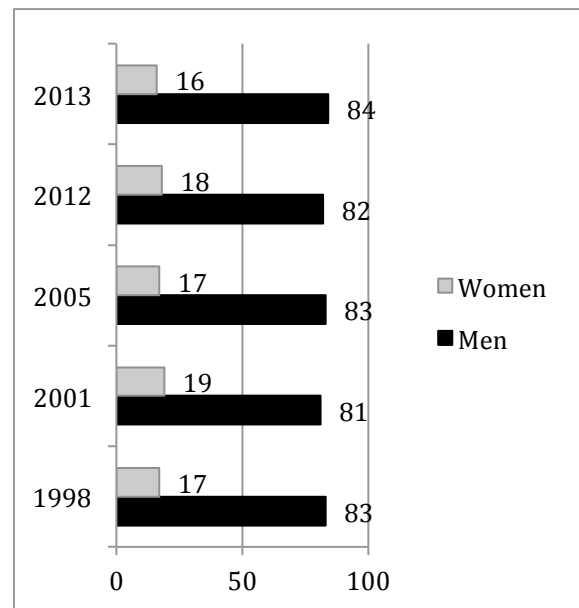
The findings are divided into two major sections. The first section reports the findings for the roles traditionally included in this study, offering historical comparisons from 2013 with figures dating from 1998. The second section considers the findings for the additional roles considered this year.

Findings for Directors, Writers, Executive Producers, Producers, Editors, and Cinematographers

□ This section analyzes behind-the-scenes employment of 2,938 individuals working on the top 250 domestic grossing films (foreign films omitted) of 2013.

• Overall, women accounted for 16% of all directors, executive producers, producers, writers, cinematographers, and editors. This represents a decrease of two percentage points since 2012 and a decrease of one percentage point from 1998 (see Figure 1).

*Figure 1.
Historical Comparison of Percentages of
Women Employed in Key Behind-the-
Scenes Roles**



**includes directors, writers, executive producers, producers, editors, and cinematographers*

- 36% of films employed 0 or 1 woman in the roles considered, 23% employed 2 women, 33% employed 3 to 5 women, 6% employed 6 to 9 women, and 2% employed 10 to 13 women. In contrast, 1% of films employed 0 or 1 man in the roles considered, and 32% employed 10 to 13 men.

□A historical comparison of women’s employment on the top 250 films in 2013 and 1998 reveals that the percentages of women directors, writers, executive producers, editors, and cinematographers have declined. The percentage of producers has increased slightly (see Figure 2).

- A historical comparison of women’s employment on the top 250 films in 2013 and 2012 reveals that the percentages of women directors, writers, executive producers, and editors have declined. The percentage of women producers has remained the same. The percentage of women cinematographers has increased slightly.

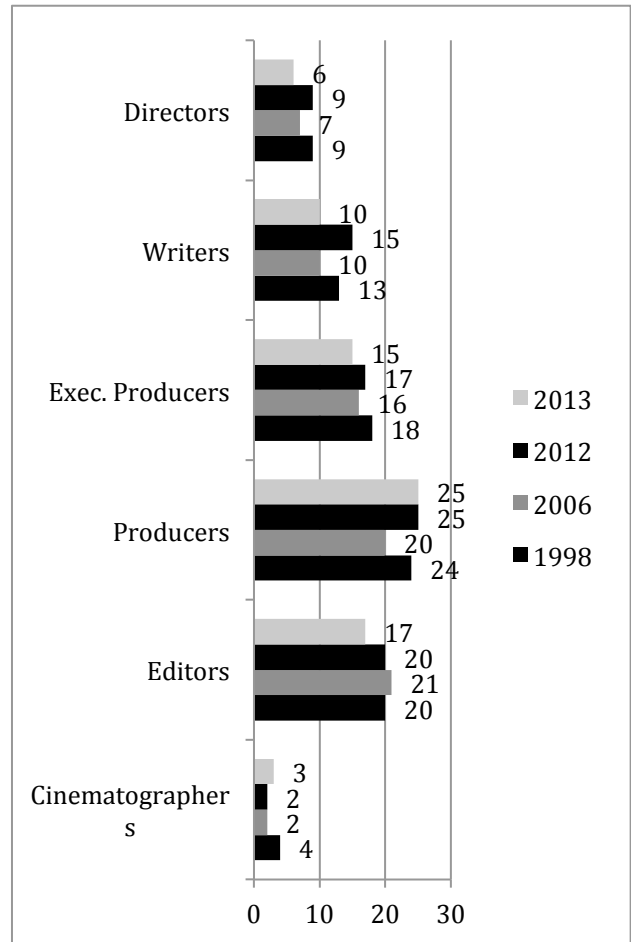
- Women comprised 6% of all directors working on the top 250 films of 2013. This represents a decrease of 3 percentage points from 2012 and 1998. Ninety-three percent (93%) of the films had no female directors. (If foreign films in the top 250 films are included, women comprised 8% of directors.)

- Women accounted for 10% of writers working on the top 250 films of 2013. This represents a decrease of 5 percentage points from 2012 and a decrease of 3 percentage points from 1998. Eighty three percent (83%) of the films had no female writers.

- Women comprised 15% of all executive

producers working on the top 250 films of 2013. This represents a decrease of 2 percentage points from 2012 and three percentage points from 1998. Sixty percent (60%) of the films had no female executive producers.

*Figure 2.
Historical Comparison of Percentages of Women Employed Behind the Scenes on Top 250 Films by Role*



- Women accounted for 25% of all producers working on the top 250 films of 2013. This figure is even with 2012 and represents an increase of 1 percentage point from 1998. Thirty three percent (33%) of the films had no female producers.

- Women comprised 17% of all editors working on the top 250 films of 2013. This represents a decrease of 3 percentage points from 2012 and 1998. Seventy nine percent (79%) of the films had no female editors.

- Women accounted for 3% of all cinematographers working on the top 250 films of 2013. This represents an increase of one percentage point from 2012 and a decrease of one percentage point from 1998. Ninety seven percent (97%) of the films had no female cinematographers.

- Women were most likely to work in the drama, comedy, and documentary film genres. They were least likely to work in the animated, sci-fi, and horror genres.

Findings for Composers, Production Designers, Sound Designers, Special Effects Supervisors, Supervising Sound Editors, and Visual Effects Supervisors

- This section analyzes behind-the-scenes employment of 1,026 individuals working on the top 250 domestic grossing films (foreign films omitted) of 2013.

- Women comprised 2% of all composers working on the top 250 films of 2013. Ninety seven percent (97%) of films had no female composers.

- Women accounted for 23% of all production designers working on the top 250 films of 2013. This represents an increase of 3 percentage points from 2008, the last year this data was

collected. Seventy eight percent (78%) of films had no female production designers.

- Women comprised 4% of all sound designers working on the top 250 films of 2013. This represents a decrease of 1 percentage point from 2008. Ninety seven percent (97%) of films had no female sound designers.

- Women accounted for 9% of all supervising sound editors working on the top 250 films of 2013. This represents an increase of 4 percentage points from 2008. Ninety seven percent (97%) of films had no female supervising sound editors.

- Women comprised 2% of all special effects supervisors working on the top 250 films of 2013. Ninety-nine percent (99%) of films had no female special effects supervisors.

- Women accounted for 5% of all visual effects supervisors working on the top 250 films of 2013. Ninety one percent (91%) of films had no female visual effects supervisors.