

# The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 250 Films of 2014

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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. Currently in its 17<sup>th</sup> year, this annual study is sponsored 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](mailto:lauzen@mail.sdsu.edu)*

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In 2014, women comprised 17% of all directors, writers, producers, executive producers, editors, and cinematographers working on the top 250 (domestic) grossing films. This is the same percentage of women working in these roles in 1998 (see Figure 1).

Women accounted for 7% of directors, up 1 percentage point from 2013, but down 2 percentage points from 9% in 1998. In 2014, 93% of films had no female directors.

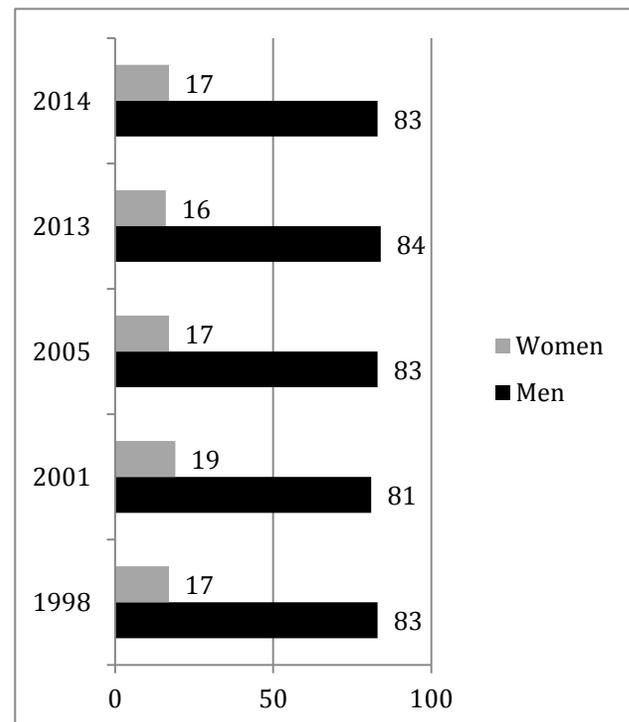
The results are divided into two sections. The first section reports the findings for the roles traditionally included in this study, offering historical comparisons from 2014 with figures dating from 1998. The second section provides the findings for three additional roles considered this year including composers, sound designers, and supervising sound editors.

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

•This section analyzes behind-the-scenes employment of 2,822 individuals working on the top 250 domestic grossing films (foreign films omitted) of 2014.

•Women fared best as producers (23%), followed by executive producers (19%), editors (18%), writers (11%), directors (7%), and cinematographers (5%).

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



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

- 38% of films employed 0 or 1 woman in the roles considered. 23% of films employed 2 women, 29% employed 3 to 5 women, 7% employed 6 to 9 women, and 3% employed 10 to 14 women. In contrast, no films employed 0 or 1 man in the roles considered, and 69% employed 10 to 27 men.

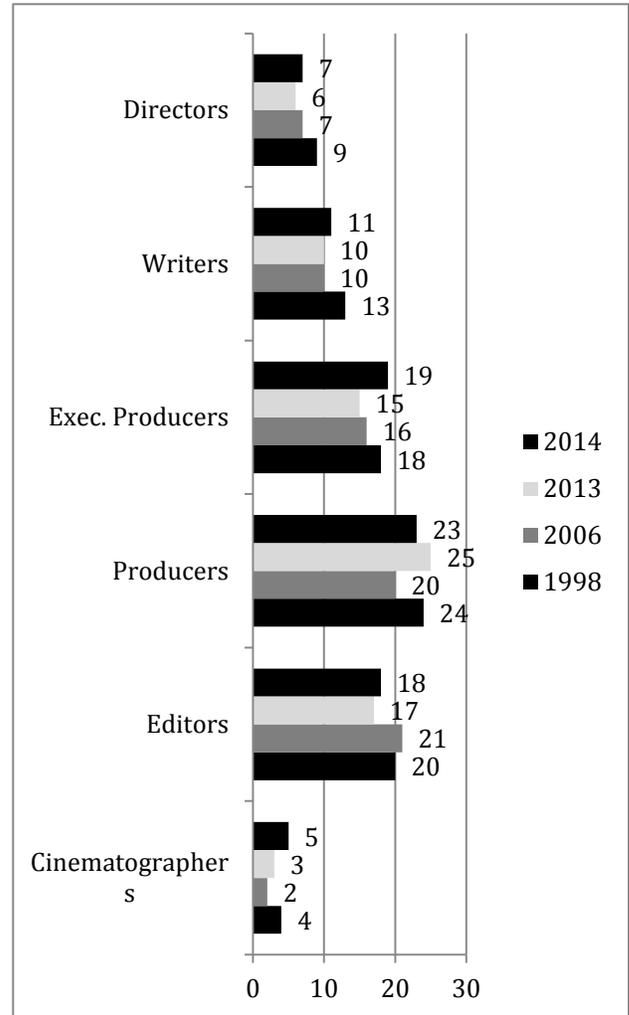
- A historical comparison of women’s employment on the top 250 films in 2014 and 1998 reveals that the percentages of executive producers and cinematographers have increased. The percentages of women directors, writers, producers, and editors have declined (see Figure 2).

- A historical comparison of women’s employment on the top 250 films in 2014 and 2013 reveals that the percentages of women directors, writers, executive producers, editors, and cinematographers have increased. The percentage of women producers has decreased.

- Women comprised 7% of all directors working on the top 250 films of 2014. This represents an increase of 1 percentage point from 2013 but a decline of 2 percentage points from 1998. Ninety-three percent (93%) of the films had no female directors.

- Women accounted for 11% of writers working on the top 250 films of 2014. This represents an increase of 1 percentage point from 2013 and a decrease of 2 percentage points from 1998. Seventy nine (79%) of the films had no female writers.

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



- Women comprised 19% of all executive producers working on the top 250 films of 2014. This represents an increase of 4 percentage points from 2013 and an increase of 1 percentage point from 1998. Fifty six percent (56%) of the films had no female executive producers.

- Women accounted for 23% of all producers working on the top 250 films of 2014. This represents a decrease of 2 percentage points from 2013 and a decrease of 1 percentage point from 1998. Thirty eight percent (38%) of the films had no female producers.

- Women comprised 18% of all editors working on the top 250 films of 2014. This represents an increase of 1 percentage point from 2013 but a decline of 2 percentage points from 1998. Seventy eight percent (78%) of the films had no female editors.

- Women accounted for 5% of all cinematographers working on the top 250 films of 2014. This represents an increase of 2 percentage points from 2013 and 1 percentage point from 1998. Ninety six percent (96%) of the films had no female cinematographers.

- Women were most likely to work in the documentary and comedy genres. They were least likely to work in the action and horror genres.

### *Findings for Composers, Sound Designers, and Supervising Sound Editors*

- Women comprised 1% of all composers working on the top 250 films of 2014. This represents a decline of 1 percentage point from 2013. Ninety nine percent (99%) of films had no female composers (see Figure 3).

- Women comprised 5% of all sound designers working on the top 250 films of 2014. This represents an increase of 1 percentage point from 2013. Ninety six percent (96%) of films had no female sound designers.

- Women accounted for 5% of all supervising sound editors working on the top 250 films of 2014. This represents a decrease of 4 percentage points from 2013. Ninety five percent (95%) of films had no female supervising sound editors.

*Figure 3.  
Comparison of Percentages of Women and Men as Composers, Sound Designers, and Supervising Sound Editors*

