

## **Background notes on women writers' and directors' participation in Australian feature films, from a New Zealand perspective**

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### The background

Jane Campion's fantasy short film at Cannes in 2007 was about a ladybug—a woman dressed up in an insect costume—who gets stomped on in a movie theatre. The only woman who has won the Palme d'Or, she described her film as a metaphor for women in the film world: "I just think this is the way the world is, that men control the money, and they decide who they're going to give it to," she said, explaining why so few women get films made.<sup>1</sup>

When I read this report, I smiled and smiled, because as I've researched women's participation in filmmaking, as writers and directors, so many women in the industry have said to me, "There's no problem. Look at Jane Campion." Then they've listed the reasons why women write and direct so few feature films. These reasons relate to our personal characteristics. We don't compete as well as men. We're not as courageous as men. We're not as energetic as men in advocating for our work. We're unwilling to work as writers- and directors-for-hire. We lack commitment; we get caught up in motherhood. Making a feature is hard for anyone; women just don't have the necessary obsessive edge.

Some of these things may be true, for some women. But women writers and directors in New Zealand and Australia have also told me stories that support Jane Campion's view. They refer to external difficulties. And then they say "But it's important not to be a victim", before telling me of their problem solving ideas, and "But I can't speak out because of the possible consequences".

These women's stories tend to echo what Spanish women directors have said, in another report. There, Josefina Molina stated "The works of women directors are less appreciated... our efforts at experimentation get cut less slack". Iciar Hollain said, "In reality, the doubts appear when they see our tits". Patricia Perreira provided a slightly different perspective: "I always skip on the question of whether it is more difficult for women to direct films... But today I will dare answer it... Yes it is more difficult... I would dare say that twenty years ago it was easier. At that time there were so few women in my profession that they always considered you a curiosity, an oddity, you were someone who was tolerated—a demonstration of their liberal character. Now we've gone from being curiosities to being the competition. And that's as far as we have been able to get".<sup>2</sup>

I have a personal history in the women's art movement in New Zealand as an artist and activist (I was a member of the collective that published Keri Hulme's Booker prize-winning *the bone people* when no other publisher would accept it without substantial editing, which in Keri's—and our—view would have diminished the book). I knew how women have struggled, and continue to struggle, to find the resources to tell their stories as writers and artists. Because feature films require so many resources, and so many

people compete for these resources, it seemed plausible that it could be difficult for women filmmakers to access these resources to tell their own stories. So I was unconvinced when people in the industry told me that if women wanted to write or direct a feature film there was no problem other than their own limitations. I resolved to develop statistics to help understand where and how women writers and directors in New Zealand participate in feature making.

### Pathways to feature film making

There are, of course, many pathways to feature making. These include:

- Making a successful short film which is selected for prestigious festivals—this encourages state and other investors to consider a feature project favourably;
- Making a feature without government funding (sometimes called a digital, low budget or shadow feature) and marketing it and releasing it primarily through the internet—nearly always self-funded with help from small investors including cast and crew (Rachel Lucas' *Bondi Tsunami* is a fine Australian example of this kind of initiative)<sup>3</sup>;
- Making a 'small' feature costing more than \$500,000 but less than around \$1.5-\$2 million, with the support of government agencies and/or a network, for a limited cinema release, and/or for television, or to go straight to DVD;
- Making a major feature for international release in cinemas and then on DVD and television, with multiple investors and often as a co-production with another country.

Because New Zealand is such a small country, I was able to measure women writers' and directors' participation in each of these activities fairly precisely, although I still have some gaps. But in many countries, because of the size of the population, and because until recently women writer and director participation in the various pathways to feature making has been a minor issue, the available statistics focus mostly on major features. Here are some of them, to provide some context for the Australian and New Zealand statistics.

### International statistics on women writer and director participation in features

One study found that in 62 British films released into cinemas in the United Kingdom in 2007, women directed only four, 6.5 per cent.<sup>4</sup> Women wrote only eight, 12.9 per cent, a lower figure than in findings from a study of a random sample of 40 films certified as British in 2004 and 2005 and theatrically released. In this study, of 63 screenwriters credited 12, or 19 per cent, were women, only one film, less than 2 per cent, was written by a woman and only 17.5 per cent of the films had women writers.<sup>5</sup>

In the United States, in 2006, 7 percent of all directors and 10 per cent of all writers on the 250 top grossing feature films were women. In 2007 6 per cent of the directors were women (continuing a decline from 11 per cent in 2000). And, again, 10 per cent of the writers were women, with 82 per cent of the films having no women writers at all.<sup>6</sup>

### Australian statistics: feature films released

And now, thanks to the snapshot provided by Rosemary Curtis of the Australian Film Commission (AFC), we know that Australian women writers

and directors participate in feature filmmaking at approximately the same rate as those in other parts of the English-speaking world.<sup>7</sup> For the document from the WIFT NSW webpage the AFC has tracked women writer and director participation in the feature films included in its latest production survey.<sup>8</sup> This comprehensive list of one hundred films includes government-funded, not government-funded, and low-budget (under \$500,000) features if they screened at a festival or had a cinema release. It shows that women wrote 16 per cent of these features and directed 13 per cent. They co-wrote a further 10 per cent and co-directed another 1 per cent.

Because some people are credited on more than one film, and films often have more than one writer or one producer, the snapshot also provides figures for the numbers of individual men and women with credits. Of the 93 individual directors 15 per cent were women. This perhaps indicates that more men directors made two films in this period; I've heard many times not only how difficult it is for women to get to direct their first feature but also that they find it harder than men to get a second opportunity.<sup>9</sup> Individual women's share of writer credits is lower, 21 per cent, perhaps because fewer women than men receive the opportunity to co-write.

Women producers are another story. In Australia and New Zealand, as elsewhere, women producers participate in feature project development and in projects that come to fruition much more often than the storytellers, women writers and directors. According to the AFC research, Australian women produced 23 per cent of features and co-produced an additional 28 per cent although the actual number of women producers shows a lower

percentage, 35 per cent, than when analysed by film, again perhaps because fewer have opportunities to co-produce.

I have been unable to locate any relevant research, but I suspect that producer participation reflects a common creative industry pattern. Women have always participated strongly among those who take men's and women's art works to the world, as gallery owners and publishers. Film production may be another aspect of this kind of activity.

### New Zealand statistics: participation by pathway

Because the AFC statistics focus on the completion of feature projects, it is not possible to identify where women writers and directors have particular problems on the potential pathways to a feature. I hoped that the New Zealand statistics could help identify where specific challenges lie and therefore where there are opportunities for problem solving. However, although women writer and director participation was low everywhere I explored, often it was impossible to identify significant contributing factors.

In the end, I could only raise more questions to answer, about whether the problems for women directors and writers are because of their personal characteristics or have external causes. I am now engaged in my PhD fieldwork, writing three very different feature scripts (one set in Australia) and finding out where the difficulties are as I develop them for production. At the same time, I continue to talk with other women writers and directors and to work as co-producer on a friend's short film, to understand more about that pathway. For my thesis, I will write a fourth feature script about script development for women, the creation,

deferment, and possible realisation of our hopes for full participation in the industry.

In the meantime, I have a statistical basis for my ongoing exploration of the issues in New Zealand, which may provide a microcosm for situations in other places. Here it is, starting with the information that most closely corresponds to the information available from other parts of the world.

### *Features released*

When I considered only films released into cinemas between January 2003 and December 2007, all in some way subsidised by the government's New Zealand Film Commission (NZFC) except *King Kong*, I found that out of twenty-four features women wrote and/or directed only two (8 per cent or one in twelve). Niki Caro wrote and directed *Whale rider* and Gaylene Preston wrote and directed *Perfect strangers*; and I name them to encourage you to look out for these films if you haven't already seen them. Fran Walsh and Philippa Boyens co-wrote *King Kong* (2005); this takes the total for women writers on all New Zealand films released into cinemas to 12 per cent.

### *Feature development*

When I looked at NZFC feature development funding in the four years ending June 30 2007, I found that in this part of the process, women director and writer success is roughly commensurate with their participation, which seems low. Women writers were attached to 27.5 percent of project applications and 28 per cent of approvals. Not all projects had a director attached, but of project applications that did,

women directors were attached to 31 per cent; and to 29 per cent of the approvals. Women producers were strongly represented, attached to about half of applications and approvals. I do not have figures for applications to the devolved 'small' Headstrong and Signature projects, managed for the NZFC by external producers.

I wondered why so few women writers and directors participate in this development resource process: do they have difficulties finding the necessary producer? And why does the participation level fall still further at the next stage, when films are actually produced and released? Is it because international co-producers and distributors are often less willing to take a risk on a woman's film?

(The AFC gender statistics that cover applicants and approvals group writers and directors with producers, as a creative team.<sup>10</sup> Because women producers' participation in feature making is consistently greater than that of women writers and directors, worldwide, I would find it useful to know more about the specifics of Australian writer and director involvement.)

### *First Writers Initiative*

I then looked at the NZFC First Writers Initiative, for screenwriters who have not yet had a feature script produced. This initiative has three stages. Submitted scripts are read 'blind', without the reader having any indication of who the writer is. From these, about twelve scripts are short-listed and, with the names now attached, about six writers are selected to participate in a workshop. From those who participate in the workshop a small number receive further funding and enter the NZFC development stream.

Over five years about 40 percent of the applicants were women and 18 percent of those who reached the final stage. What are the problems here? Because the scripts are read blind at first, and no single individual or group of individuals decides who goes forward from stage to stage, there should be little opportunity for bias. Perhaps one problem is the scripts women enter. Are women writers' themes or structures less appealing to readers? Men and women who have gone through the same MA course as I have and whose work I'm familiar with over time have entered. I don't perceive differences in the quality of their work, so I doubt whether quality is an issue.

### *Short films*

I do not know how many women writers and directors apply for NZFC short film funding, but I found that, over a decade, although fewer projects with women directors receive this funding (37 per cent of the total), 60 per cent of women-directed short films get accepted for an 'A' list festival, in comparison with 48 per cent of those with male directors.<sup>11</sup>

Because traditionally making a successful short film is one step towards making a feature, from these statistics, this success should translate into women's participation in feature making. But it doesn't. I have no idea what 'A' list festivals look for when selecting short films, other than presumably 'high quality', but perhaps women's short films suit the (perceived?) art house bias of festivals, and their features tend not to suit the commercial criteria applied when evaluating feature ideas. Or do motherhood or livelihood issues sometimes kick in at this stage in women's careers?

### *Features produced and low budget filmmaking*

Having surveyed the NZFC programmes I turned to low budget, self funded, feature making, some sometimes supported (up to \$25,000) by another New Zealand government arts agency, Creative New Zealand (CNZ), in association with the NZFC. Soon, I believe, low budget shadow filmmaking will have a much stronger presence. Australian features like *Bondi Tsunami* and in a different way, *Boxing Day*, demonstrate its exciting potential. It's only a matter of time before a low budget New Zealand film leaps out of the shadows and bites us.

To establish statistics about women's participation in low budget filmmaking I trawled beyond the NZFC lists to find all the feature films produced in New Zealand over the five calendar years ending December 2007.

There were 53 New Zealand feature films produced during these five years and as far as I can establish, 26 were shadow films.<sup>12</sup> Of all 53, women wrote and directed four (7.5 per cent). Just one of these, Athina Tsoulis' *Jinx sister*, was a shadow feature, making 4 per cent of the low budget films. The other three were NZFC-funded: Gaylene Preston's *Perfect strangers* released into cinemas; *Apron strings* written by Shuchi Kothari and Diane Taylor and directed by Sima Urale, a Signature film made for television and a small theatrical release and *The strength of water*, written by Briar Grace-Smith and directed by Armagan Ballantyne. *The strength of water* is the first feature written by a Maori woman since Riwia Brown wrote *Once were warriors* (1994), an adaptation. The last feature a Maori woman directed—and wrote an original script for—was Merata Mita's *Mauri*

(1988).<sup>13</sup> In the previous five years, before shadow films were common, women directed seven out of 37 features (18 per cent); I have yet to analyse the writer figures for this time.

In the five years to December 2007, mixed gender teams co-wrote five films (9.4 percent). These include *King Kong* from New Zealand's most successful writing team of all, Peter Jackson, Fran Walsh and Philippa Boyens, currently with *Lovely bones* in production, and the shadow *Second-hand wedding*, written by Nick Ward and Linda Niccol and directed by Paul Murphy (with post-production funding from the NZFC). Women also co-wrote and directed three other shadow films: *Gupta vs Gordon* (Jitendra and Promila Pal), *Invitation to a voyage* (Victoria Wynne-Jones and Daniel Strang, CNZ-funded), *Down by the riverside* (Marama Killen and Brad Davison).

I have no idea why New Zealand women's participation in shadow filmmaking is currently so low and whether Australian women's participation is at a similar level. Are women resisting using the new technology to make features because of perceived distribution problems, as so few low budget films reach cinemas? Or are we uncomfortable with the new technology (I don't think so)? Do we fear 'having a go' and possible failure? These two possibilities could also be why women's participation is said to be very low in our *48hours* film competition, another 'short' way to develop a track record and gain a profile in the industry—similar to Australia's *Tropfest*. I don't know, and will watch women's participation in the 2008 competition with interest, as there is for the first time a prize for the Best Damn All Girl Team. (I'm hopeless at working fast so won't be taking part.)<sup>14</sup>

I was able to make a feature documentary<sup>15</sup> because of the low cost of digital filmmaking and I loved it. And I plan to make one of the scripts I'm writing as a low budget feature, in an attempt to isolate the pleasures and challenges of this pathway, for one woman at least. The cost is about the same as for an NZFC-funded short film and I'm excited by the idea of experimenting with digital distribution possibilities.

### *Release of statistical report*

In February 2008, I released a report with all these statistics and some contextual comment, for the people in the industry who talked with me.<sup>16</sup> The most common response can be summarised as follows: "We/I thought there was no problem. There is a problem." Individuals are beginning to use the statistics to support action.<sup>17</sup>

### Why does it matter?

Why does it matter if women write and direct features? Jane Campion is also reported as saying, from within the otherwise all-male group of former winners of the Palme d'Or: "It's strange to be here with a big football tea[m?], like this. I'm making the best of it. It is sad. All of us would like to see more movies about how women see the world".<sup>18</sup> And that is why it matters, for me. We have so few features about how women see the world. The Writers Guild of America West produces regular reports about race and gender in the industry. Its most recent one expresses this concern better than I can:

[T]he importance of [these stories] and of the people telling them cannot be overstated. These are the stories through which our society defines what it is, what it is not, and what it hopes to be. These are the people whose experiences shape the underlying reservoir of ideas. In other words, industry diversity is not only about equal access to

employment opportunities; it is also about opening space for the telling of stories that might not otherwise be told.<sup>19</sup>

I believe we all need more of these stories that might not otherwise be told.

To make this possible, change is necessary.

### What can be done?

Some writers and directors have been reluctant to speak out about problems, particularly external problems, because they want to be seen as writers and directors rather than women writers and directors and they do not want, understandably, to be seen as victims. However, in my view, naming a problem makes it possible to move from being a victim to searching for solutions to the problem. Economic arguments, collective action and strategy development can all be used to help.

#### *Economic arguments*

Information that supports an economic argument for investing in stories told by women is useful. For example, the recent *United Kingdom Women Screenwriter Study* found a good economic argument for including women's representation in the screenwriting role. In what appears to be a world first, the study found that United Kingdom films written by women earned more dollars for every pound invested than those written by men. The box office return for films with a woman screenwriter was \$1.25 per £1 budget, compared with \$1.16 for films with all-male writers.<sup>20</sup>

In New Zealand, the economic argument is also strong. Of only three NZFC-funded films that have earned more than \$6 million, two were written by women, *Once were warriors* (Riwia Brown) and *Whale rider* (Niki Caro), both adaptations of men's fiction. (The third is *The world's fastest Indian*.)

Fran Walsh and Philippa Boyens, as Peter Jackson's writing partners, have contributed to the commercial success of the *Lord of the Rings* trilogy and *King Kong*.

Women writers' economic success is supported and enhanced by other successes: in New Zealand of four New Zealanders who have won Oscars for scriptwriting, three are women Jane Campion (for an original script), and Fran Walsh and Philippa Boyens (for an adaptation, with Peter Jackson).

I think it's also helpful to know that according to one analyst, in the United States the 50 plus age group is the fastest growing segment of the population with a net worth five times greater than that of other Americans. This group controls 48 per cent of all discretionary spending and includes more women than men.<sup>21</sup> As well, people over 50—also including more women than men—control 80 per cent of the United Kingdom's wealth.<sup>22</sup> What movies attract these audiences? Do they provide an economic argument that will help women filmmakers?

### *Collective action*

Globally, collective action has very often been a useful way to find solutions. Women's non-profit-making organisations have provided and continue to provide opportunities to address issues that affect decision-making, audiences and resources as well as to provide resources through networking, research and training. The Sydney Women's Film Group is a powerful historical example.<sup>23</sup> Contemporary organisations include Women Make Movies (New York);<sup>24</sup> WIFT around the world with its lobbying, promotional activities, scholarships, workshops, awards and mentorship programmes; POWER UP;<sup>25</sup> the Geena Davis Institute on Gender in Media;<sup>26</sup>

Guerilla Girls<sup>27</sup> and an associated group of women filmmakers, Alice Locas; In The Trenches Productions, run by women over 40;<sup>28</sup> and the First Weekenders group at [Moviesbywomen.com](http://Moviesbywomen.com) (I think an Australasian First Weekenders group would be wonderful); Women's Independent Cinema.<sup>29</sup> And there are the festivals: long running festivals in Paris, Seoul, Ankara, San Francisco, Taipei and elsewhere and the more recently established *Birds Eye View* festival and associated programme in London.<sup>30</sup> (Could it, or the diverse Dortmund/Cologne festival be brought to a city in Australia one year and in New Zealand the next? Or could a selection from these festivals be shown as part of the Sydney and/or New Zealand Film Festivals? )

In the United States, SWAN Day (Support Women Artists Now Day) is a new international holiday that celebrates women artists with all kinds of events including some that are film-related.<sup>31</sup> Information shared through websites like the WIFT NSW site and through blogs and message boards is essential for keeping up-to-date.<sup>32</sup>

Festivals of short films by women also have a significant role to play, through promoting the work of writers and directors who may go on to make features. WIFT NSW's *World of Women Film Festival* and *WOW National Tour* are two of these.<sup>33</sup> Another is the *WIFT International Short Film Showcase*, now in its 3<sup>rd</sup> year.<sup>34</sup> Could WIFT also have a role in exploring how to support women participate in low budget feature making and events like *Tropfest* and the *48hours* competitions?

Beyond linking into women's collective activity there are all kinds of strategic possibilities for resolving individual personal and commercial problems. As an individual writer, for example, I've chosen to do a

scholarship-funded PhD which 'buys' me eighteen months to develop my scripts, my courage and my ability to compete; to experiment with the range of production and distribution possibilities now available for filmmakers; and to work with other women on their projects.

### *Individual strategy development*

Combined personal and commercial problem solving usually involves a strategy that depends on alliances beyond what's available through women's collective action. The most common strategies, according to New Zealand and Australian women I've spoken with, include setting up businesses that will support feature making and looking beyond Australia and New Zealand for alliances and funding. Building a relatively stable team of trusted collaborators is very important and often involves supportive men, who provide access to other kinds of support, whether as producers or in other roles. *Women Make Movies*, as a non-profit organisation, accesses funds for individual projects, as does *POWER UP*, so there is an opportunity for non-profit groups to do something similar in Australasia.

### Conclusion

Australian women who want to write and direct features probably face the same problems as women in other parts of the world. Any change is likely to require more research, careful analysis of the source of women's problems and ongoing strategic thinking to resolve them.

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<sup>1</sup> Anonymous. (2007). Jane Campion laments lack of female directors. *USA Today* [http://www.usatoday.com/life/movies/news/2007-05-20-jane-campion\\_N.htm](http://www.usatoday.com/life/movies/news/2007-05-20-jane-campion_N.htm)

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<sup>2</sup> Perez Millan, J. (2003). Women are also the future: Women directors in recent Spanish cinema. *Cineaste* 29(1), 50-55. (Can be purchased at

<http://www.cineaste.com/index.htm> or

[http://goliath.ecnext.com/coms2/gi\\_0199-626196/Women-are-also-the-future.html](http://goliath.ecnext.com/coms2/gi_0199-626196/Women-are-also-the-future.html))

<sup>3</sup> [www.bonditsunami.com.au](http://www.bonditsunami.com.au)

<sup>4</sup> Millward, Rachel (2008, winter/spring). Agency: Sisters are doing it for themselves *Vertigo*

<http://www.vertigomagazine.co.uk/showarticle.php?sel=cur&siz=1&id=902>

<sup>5</sup> Rogers, S. (2007). *Writing British films; Who writes British films and how they are recruited*. London: UK Film Council.

<http://www.ukfilmcouncil.org.uk/usr/ukfcdownloads/246/RHUL%20June%2027%202007%20-%20Final%20for%20Cheltenham.pdf>, pp.33, referencing Sinclair, Pollard & Wolfe, see n. 20, below.

<sup>6</sup> Celluloid ceiling study [by Martha Lauzen] of films released in 2007

<http://womenandhollywood.blogspot.com/2008/01/january-29-2008.html> or

(2006) [http://moviesbywomen.com/stats\\_celluloid\\_ceiling\\_2006.php](http://moviesbywomen.com/stats_celluloid_ceiling_2006.php) See

also Cari Green Consulting Services. (2006). *Women's participation in the independent sector of the BC film and television industry - prepared for the BC Institute of Film Professionals - Women's Initiative*. Vancouver.

[http://www.bcifp.com/pdf/independent\\_film\\_report.pdf](http://www.bcifp.com/pdf/independent_film_report.pdf) and Cliché, D.

(2005). A reel or a raw deal for women in the film biz? In *Culture-biz;*

*locating women as film and book publishing professionals in Europe* (pp. 177-

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255). Bonn: ARCult Media. [http://www.gender-research.net/web/files/29/en/CB\\_FP\\_Cliche.pdf](http://www.gender-research.net/web/files/29/en/CB_FP_Cliche.pdf)

<sup>7</sup> If anyone has any statistics from Asia, South America or anywhere else I have not mentioned, I'd welcome them.

<sup>8</sup> Due for release in 2008.

<sup>9</sup> See B. Ruby Rich (2003). *Get your dirty hands off us*: <http://film.guardian.co.uk/features/featurepages/0,,1031007,00.html> for a great analysis of the 'boy wonder' syndrome.

<sup>10</sup> Australian Film Commission. (2007). *Annual report 2006-2007*. [http://www.afc.gov.au/profile/corpinfo/annrpt/0607/profilepage\\_314.aspx](http://www.afc.gov.au/profile/corpinfo/annrpt/0607/profilepage_314.aspx), p. 91.

<sup>11</sup> New Zealand Film Commission. (2007). *Review of NZFC short film strategy*. Wellington: New Zealand Film Commission.

<sup>12</sup> Several of the 26 received NZFC post-production funding once selected for festivals or when they found a distributor.

<sup>13</sup> *Whale rider* was produced outside this period.

<sup>14</sup> <http://www.48hours.co.nz/2008/about/?ss=prizes>

<sup>15</sup> *Sister Galvan* (2004): <http://www.victoria.ac.nz/staff/marian%5Fevans/women-filmmaker/films/sister-galvan.html>

<sup>16</sup> An electronic copy of my report is available on request: <marian.evans@vuw.ac.nz>. My thesis is due for completion in September 2009.

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<sup>17</sup> Action that involves lobbying for additional state support for women filmmakers on equity grounds can be counterproductive if access to that support means women are excluded from applying to general funds. However, in Austria, the number of female screenwriters of feature films has more than doubled in the last decade following the establishment of programmes for women: ERICarts. (2005). *Culture-biz: locating women as film and book publishing professionals in Europe*. Bonn: ARCult Media.

<sup>18</sup> Thompson, A. (2007). *Chacun son cinema, Allen and Charles Hawk new movies*.

<http://www.variety.com/blog/1400000340/post/210009621.html#comments>

<sup>19</sup> Hunt, D. (2007). *The 2007 Hollywood writers report; Whose stories are we telling?* Los Angeles: Writers Guild of America West

[http://www.wga.org/uploadedFiles/who\\_we\\_are/HWR07.pdf](http://www.wga.org/uploadedFiles/who_we_are/HWR07.pdf) p.51.

<sup>20</sup> Sinclair, S., Pollard, E., & Wolfe, H. (2006). *Scoping study into the lack of women screenwriters in the UK; a report presented to the UK Film Council*: Institute of Employment Studies for the UK Film Council.

<http://www.ukfilmcouncil.org.uk/usr/ukfcdownloads/191/0415womenscreen%20-%20FINAL%2009.06.06.pdf>, p. 19.

<sup>21</sup> Sanders, M. (2002). *Older women and the media*. Paper presented at the United Nations Division for the Advancement of Women (DAW) Expert Group Meeting on "Participation and access of women to the media, and the impact of media on, and its use as an instrument for the advancement and empowerment of women", Beirut, Lebanon.

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<http://www.un.org/womenwatch/daw/egm/media2002/reports/OP3Sanders.PDF>

<sup>22</sup> Armstrong, S. (2008, 11 February). Care revolutionaries. *New statesman*, <http://www.newstatesman.com/200802070024>

<sup>23</sup> Chapman, J. (2002). Some significant women in Australian film - a celebration and a cautionary tale  
<http://www.sensesofcinema.com/contents/02/22/chapman.html>

<sup>24</sup> <http://www.womenmakemovies.com>; and the links at  
[http://www.wmm.com/resources/film\\_facts.shtml](http://www.wmm.com/resources/film_facts.shtml)

<sup>25</sup> <http://www.power-up.net/>

<sup>26</sup> <http://www.thegeenadavisinstitute.org/home.php>

<sup>27</sup> <http://www.guerrillagirls.com/>

<sup>28</sup> <http://www.inthetrenchesproductions.com> For me, this site is also a great example of women in the industry using the web to promote and sell their work. Another, very simple, example of an individual doing this outside YouTube is *Kelly's Island*, with one episode about *My beautiful mommy*, a picture book written by a plastic surgeon to calm fears of children whose parents have had plastic surgery:

<http://kellysisland.blogspot.com/2008/04/episode-2-mommy-is-that-you.html>

<sup>29</sup> <http://womensindependentcinema.com/> This group distributes women's films on DVD, among other activities.

<sup>30</sup> <http://www.birds-eye-view.co.uk/>

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<sup>31</sup> The first was on Saturday, March 29, 2008:

<http://www.womenarts.org/swan/>

<sup>32</sup> The WIFT NSW website is at [www.nsw.wift.org](http://www.nsw.wift.org). A couple of blogs I find very useful are Melissa Silverstein's

<http://www.womenandhollywood.blogspot.com/>; and the Alliance of Women Film Journalists' <http://awfj.org/>, along with those of the organisations referred to in other footnotes.

<sup>33</sup> For details see the WIFT NSW website, above n.32.

<sup>34</sup>, <http://www.wifti.org>