

PRESS/MEDIA KIT



This information packet provides useful information about our organization. For further information, please visit our website:

www.allianceofwomendirectors.org

MEDIA CONTACT:

Maria Burton

press@allianceofwomendirectors.org

is an organization committed to:

- **increasing opportunities for women directors in film, television and new media**
- **enhancing relationships between members and the creative community**
- **protecting the independent voice of women directors**
- **providing support and advocacy for emerging filmmakers through resources, tradecraft workshops, and mentorship**

Alliance of Women Directors (AWD) is the only organization solely dedicated to education, support and advocacy for women directors in the entertainment industry. Each member has achieved professional status by having directed at least one long or short-form narrative film, television program, documentary, commercial or new media program that has been recognized by the creative community. Alliance of Women Directors fosters a community of professionals to advance the art, craft and visibility of women directors in the world of film, television and new media.

Alliance of Women Directors was founded in 1997 as a community of peers by alumni of American Film Institute's Directing Workshop for Women; now AWD's members include women who band together from all areas of filmmaking. To position AWD for further growth, the organization recently attained 501(c)(3) nonprofit status.

AWD is dedicated to creating greater opportunity for women's voices in our industry, because we believe it is vital that stories are told from all perspectives.

THE PROBLEM

- Despite the fact that half of film school graduates are women, women directed only 9% of the top 250 films of 2012. The number fluctuates, but in the last 15 years, topped out at only 11% in 2000. [Martha Lauzen, *The Celluloid Ceiling*, San Diego State University]
- Women comprised a mere 11% of directors working on broadcast television programs during the 2011-12 prime-time season, representing no increase from the year prior. [Martha Lauzen, *Boxed In*, San Diego State University]
- 90% of network TV shows employed no female directors in the 2011-2012 season. [Martha Lauzen, *Boxed In*, San Diego State University]

- In other positions, women accounted for 18% of behind-the-scenes individuals working as producers, executive producers, editors, writers, and cinematographers. A whopping 38% of films employed 0 or 1 woman in these roles, just 1% more than in 1998. [Martha Lauzen, The Celluloid Ceiling, San Diego State University]
- Women support women. There is a 21% increase in women working on narrative films and a 24% increase of women working on documentaries when there is a female director. [Stacy Smith, Exploring the Barriers and Opportunities for Independent Women Filmmakers, USC Annenberg School for Communication & Journalism]
- Male characters outnumber females 3 to 1 in family films, even though females comprise over 50% of the population in the United States. Even more staggering is the fact that this ratio, as seen in family films, is the same as it was in 1946. [Stacy Smith, USC Annenberg School for Communication & Journalism]
- Female characters are almost four times as likely as males to be shown in sexy attire. Generally unrealistic figures are more likely to be seen on females than males. [Stacy Smith, USC Annenberg School for Communication & Journalism]
- From 2006 to 2009, not one female character was depicted in G-rated family films in the field of medical science, as a business leader, in law, or politics. In these films, 80.5% of all working characters are male and 19.5% are female, in contrast to real world statistics, where women comprise 50% of the workforce. [Stacy Smith, USC Annenberg School for Communication & Journalism]
- The storyteller's gender matters. When more than nine-tenths of movies are made from the male perspective, "it unconsciously reinforces the invisibility of women." [B. Ruby Rich, University of California, Santa Cruz]
- The Bechdel Test, created by Allison Bechdel in 1985, is a simple way to gauge the active presence of female characters, and just how well rounded and complete those roles are. It is astonishing the number of popular movies that can't pass this simple test:
 - (1) A show has to have at least two women characters who have names
 - (2) who talk to each other
 - (3) about something besides a man.

Alliance of Women Directors seeks to make major strides in the employment and representation of women in film, TV and new media by increasing employment opportunities for women directors.

Female Filmmakers, By the Numbers

0

Female-directed films nominated for the 2012 Cannes Film Festival's Palme d'Or, out of a total of 22

81
Years it took from the founding of the Academy Awards for a woman to win Best Director



1
Number of women who've won Best Director

9
Percentage of the top 250 box office performers made by women in 2012

1
Position, by market share, of Amy Pascal's Sony Pictures Entertainment among Hollywood studios



82

Percentage of top-grossing 2011 films with male executive producers—the same percentage of male executive producers as in 1998

\$663 million
Amount grossed by Jennifer Yuh Nelson's *Kung Fu Panda 2*, the most a female-directed film has ever made

\$50,000

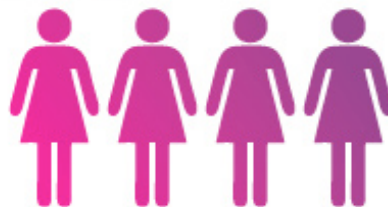


The amount Lena Dunham says it cost to make 2010's *Tiny Furniture*



13.5

Percentage of Directors Guild of America members who are women



4

Women who've been nominated for Best Director

400+
Films directed by Alice Guy-Blaché, the first female filmmaker, who started working in 1896



25

Percentage of producers of high-grossing 2012 films who were female

2

Number of the top 100 grossing films of all time that were directed by women



PROGRAMS

AWD programs arm its members with invaluable real-world advice from successful film, television and new media professionals to enhance skills and foster the connections necessary for success in the industry.

Tradecraft workshops focus on honing skills and developing proficiency with the latest technology.

AWD also presents the **work of acclaimed women directors** through screenings and in-depth analysis with the directors themselves.

AWD provides a **Shadowing Program** which places members on network and cable TV shows to observe first-hand the art and craft of directing television, enabling them to gain skills, access and opportunities as television directors themselves.

AWD's **HotShot list** expands opportunities for all women in the industry by recommending exceptional female crew members from pre-production through production to post.

AWD presents **networking opportunities** throughout the year, including mixers and semi-annual Members' and Prospective Members' Bashes.

In addition to screenings and in-depth analysis with prominent directors, notable events have included:

- Social Media Strategies for Filmmakers
- Filming Fight Scenes: Swords, Guns and Fists
- 3D Revolution: the Art and Science of Directing 3D
- Inside HBO: Post Production from Script to Screen
- International Finance for the Independent Film

ALLIANCES

AWD actively fosters alliances with other industry organizations, such as: Comerica Bank, Producers Guild of America, HBO, Kodak, Panavision, Sony, Canon, Birns & Sawyer, Todd-AO, Variety, Sundance Institute, American Cinematheque, California Lawyers for the Arts, *InStyle* magazine, RealID, The Caucus for Producers, Writers and Directors and many more. Through these partnerships, AWD members enjoy discounts on equipment sales and rentals, professional membership dues, industry workshops, conferences and symposia.

LEADERSHIP

Julie Janata, AWD President and Co-Chair

Ms. Janata is an Emmy Award-winning producer, director and editor, who was recently awarded a MacArthur Foundation grant. She has worked at every major studio: Warner Brothers, Paramount, Universal, 20th Century-Fox, Sony and Disney, as well as ESPN, CBS, ABC and YouTube. Her films have garnered international theatrical and television distribution; five have been selected to air on Showtime, two on PBS, and two through PBS International.

Maria Burton, AWD Co-Chair

Ms. Burton is a filmmaker based in Los Angeles. She has directed the feature films, JUST FRIENDS (AMC/WE), TEMPS, and MANNA FROM HEAVEN (MGM/Sony); co-directed SIGN MY SNARLING MOVIE, a documentary about the popular a cappella singing group, The Bobs; and produced THE HAPPIEST DAY OF HIS LIFE and Julia Sweeney's LETTING GO OF GOD (Showtime) with her company, FIVE SISTERS PRODUCTIONS.

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CONTACT:

Address Alliance of Women Directors
PO Box 56402
Sherman Oaks, CA 91413

Website www.allianceofwomendirectors.org

Email press@allianceofwomendirectors.org