



Gender in the Canadian Screen Composing Industry

Final Report

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Composers Guild of Canada

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PREFACE



The Screen Composers Guild of Canada (*Guilde des Compositeurs Canadiens de Musique à l'Image*) is a professional trade organization at the forefront of the screen composition industry for over 35 years. Developed in 1980 as the Guild of Canadian Film Composers, the Guild has been a connector, promoting the value and expertise of composers and music for audio-visual productions, creating a place for composers to discuss working conditions, providing professional development training, industry resources, and lobbying for rights and representation for all composers in English Canada under the Status of the Artist Act.

In 2013, the *Baseline Study on the Membership and Industry of the Screen Composers Guild of Canada* noted that only 4% of composers who participated in the study were women and as such, the number was not significant enough to extrapolate any findings by gender. This raised the question of why there weren't very many women composers. The SCGC created a Women Composer Advisory Council to look deeper into the topic and identify possible solutions. If there is to be diversity in the screen composing industry, the SCGC must be able to provide support to all members, regardless of gender.

The discussion of gender had already begun to permeate the screen media industry globally. Gender studies in film and television demonstrate a wide disparity in women working across all creative roles, and composers were no different. Statistics gathered from the University of Southern California Annenberg's

Media, Diversity, & Social Change Initiative and the San Diego State University Center for the Study of Women in Television and Film show that there is a small number of women composers working in the industry and those who are working, about 10% in 2014 dropping to 9% in 2015, tend to be employed on lower budget projects such as documentaries and independent film. These numbers are dramatically higher than the 1-2% of women working as composers on the 250 top domestic grossing films, as reported in *The Celluloid Ceiling* series of reports.

Outside of Hollywood, industry researcher Stephen Follows looked at the gender split of key creative roles on the 2,000 highest grossing films in the USA from 1994 to 2013 and female composers accounted for only 2.3% of the studied films. He also studied 2,336 UK films to assess the gender of their crews from 2009 to 2013 and found that women fared better on UK productions, but at 6.4% of those composers, there's a lot of room for improvement.

How do these numbers compare to composers working in Canada, and more importantly, why is there such a difference between women and men achieving success in the industry? Do women need more or different education? Do women approach business differently? Are there different limiting factors affecting career trajectories? Is gender-based discrimination particularly prevalent? These were some of the questions that we needed to answer in order to determine why there are so few women screen composers.

Gender in the Canadian Screen Composing Industry reports that 15% of screen composers were women in 2016, yet 5% of the publicly-funded audio-visual productions that were analyzed hired a female composer with an additional 3% hiring teams of both male and female composers. When comparing screen composing-specific revenue, the amount that men earned on average from upfront composing fees were 8 times higher than what women earned. Data from SOCAN (the Society of Composers, Authors & Music Publishers of Canada) for performance royalties

from audiovisual sources indicate that the amount of royalties distributed to women were on average 30% of those distributed to men. This indicates that either audio visual productions used less music created by women, broadcast less, or broadcast on channels (or screened in cinema) with smaller audiences. The proportion of royalties received by women compared to men has steadily declined over the past 10 years, and throughout ones career the gender gap in these types of earnings gets worse as women age. Findings such as these suggest that the need to address gender differences is great and more vital than ever.

The study demonstrates how many women composers are working in screen media in Canada and helps us understand where female screen composers hit a ceiling in hiring practices and career advancement. The study will also serve as a baseline against which future studies can be measured.

Reports by Canadian organizations such as Women in View, Canadian Unions for Equality on Screen and the Canadian Media Producers Association confirmed that gender disparity is as prevalent in Canada in the roles of producer, director, cinematographer, and editor as their international counterparts. These studies contributed to the establishment of hiring initiatives for directors and funding for female-led creative teams via parity commitments from the CBC and NFB, the Academy of Canadian Cinema and Television’s director apprenticeship program, the Directors Guild of Canada 2x More Initiative, and funding changes to Bravofact and Telefilm.

The SCGC hopes that this research study will allow the organization to better advocate for changes to funding, education and support that will improve the position of women screen composers in Canada and strengthen the profession overall.

Janal Bechthold
Women Composers Advisory Council Chair and Director of the
Screen Composers Guild of Canada

EXECUTIVE SUMMARY

The presence of women in the ranks of the Screen Composers Guild of Canada (SCGC) and among professional screen composers is low. This research project aimed to document the particulars of the work of women in the screen composing industry, with emphasis on the presence of women in screen composing, hiring practices affecting the presence of women, and other barriers to entry or access to meaningful work in screen composing. In many ways, our results support earlier observations.¹

The research is based on four sources of information:

- » a basic review of existing research and data;
- » data mining of the SOCAN (the Society of Composers, Authors & Music Publishers of Canada) royalty payment data bases;
- » an analysis of existing data on Canadian audiovisual (AV) productions receiving public funding between 2012 and 2016;
- » a survey of female and male screen composers.

Based on the review of existing research, four families of factors affecting the professional gender gap in screen composing were identified. They were

- » factors that are specific to the screen-composing industry;

¹ See for example Hayeur and Bissonnette (2016) in Quebec; Carlsson (2004), Follows (2014a) and Lauzen (2017) in the United States; Andrew (2012), Follows (2014b) and Gomes, Follows, and Kreager (2016) in the UK.

- » factors related to neighbouring cultural industries;
- » wider cultural and sociological factors; and
- » economic factors.

In designing the survey tool, we included questions that could help to confirm or reject these hypotheses, some of which were confirmed and others not.

Women comprise about

15%

of screen composers.

Men were

twice

as likely to work full-time as screen composers.

Women received

30%

of what men received from SOCAN.

One important finding from our research is that women comprise between 13 and 17 percent of screen composers in Canada. This is based on the survey data as well as the SOCAN payment data.

Among survey respondents, women were five years younger than male respondents – hence earlier in their career. Women were twice as likely to have completed a graduate program, and were more likely to have studied composition or music formally, yet men were twice as likely as women to have been a full-time screen composer in 2016 (41 percent vs. 19 percent). In both cases the majority worked part-time as screen composers (54 percent of men and 81 percent of women) and wished for more work (two-thirds of both women and men).

Between 2006 and 2016, women received only 6 percent of all royalties distributed by SOCAN to its composer members for performing rights in audiovisual productions. In fact, the average annual distribution to women was \$463 whereas distributions to men averaged \$1,553: women received on average 30 percent of what men received. Moreover, while in 2006, women received 50 percent of what men received on average, this proportion has steadily decreased over time to reach 21 percent in 2015 and 2016. Otherwise stated, SOCAN AV payments to women have drastically decreased as a proportion of payments to men over the past ten years. SOCAN itself is not at fault; decreasing distributions can mirror diminishing use of compositions created by women, a lower number of compositions created by women, less music in productions with wide distribution, broadcasting or screening in venues with lower financial compensation.

92%

of AV productions hired no female composers.

Of the 1,024 AV productions funded between 2012 and 2016 that were included in this analysis, 92 percent employed no women composers. Only one production in 20 (5 percent) employed an all-women team and an additional 3 percent hired composing teams comprising men and women. This male dominance has remained constant between 2012 and 2016 and is found in all types and all sizes of productions.

Women's screen composing revenues were

8 x less

than men's in 2016.

Men declared total revenues that were four times as high as women's, while screen composing revenues were eight times higher than women's. Women earn a larger proportion of their screen-composing revenues from front-end income sources than men, and men declare twice as much from back-end revenue sources. Theatrical short- and long-form productions bring proportionately more revenues to women than men, whereas men get proportionately more revenues from television.

Women are

more likely

to be asked to take part in bulk pitches rather than targeted ones.

In pitching for work, women are more often called to submit a demo of previously composed music and to be one of many asked to write a piece on spec without interaction with a client (cattle call). Men are more often called to prepare a quote, to have a meeting with a director to discuss a specific project, to submit ideas for a specific project, or to write a piece on spec after being shortlisted. Both women and men screen composers indicated that they were successful in obtaining the work about once in every two attempts (55 percent for women vs 54 percent for men).

Top career barriers for women are related to

economics
networking
life balance
discrimination

The survey research tended to confirm many of the hypotheses found in our document review with respect to the factors underpinning the gender gap.

All barriers to career progression were either felt equally by women and men, or – by far more commonly – felt much more strongly by women. The top barriers for female composers are economic: insufficient compensation for work performed and limited availability of contract work. The inability to access capital to finance

larger projects or company growth is also of an economic nature and identified more than twice as frequently by women than men.

Other important barriers are related to connections within the industry: not knowing the right people in the industry, lack of recognition for past performance, and difficulty gaining access to entry-level opportunities.

The theme of work/life balance is also significant, with associated barriers being the unpredictability and excess of work demands, needing to take time off work for childbearing, and having left screen composing and returning.

Based on survey results, we conclude that discrimination is clearly more of an issue for women than men: gender-based discrimination and workplace harassment are essentially women's issues.

61%
of female screen composers
witnessed gender-related
issues.

Asked if they have personally witnessed gender-related issues in the screen composing industry, 61 percent of women screen composers and 14 percent of men responded positively.

Examples of discrimination offered by women respondents fell into five categories: assumptions regarding technical know-how, gender stereotyping, chauvinism, power structure, and sexual harassment.

1 INTRODUCTION AND ASSIGNMENT

The Screen Composers Guild of Canada (SCGC, also *Guilde des Compositeurs Canadiens de Musique à l'Image*) originated in 1980 as the Guild of Canadian Film Composers. It was rebranded to its current name in 2010 to better represent its nature and focus. The SCGC's vision is to promote the music, status and rights of film, television and media composers in Canada. It aims:

- » to improve the status of music score composers through promotion, education and advocacy;
- » to improve the quality of music for film, television and media through professional development of its members; and,
- » to represent the rights and interests of our members with producers, broadcasters, government agencies and other relevant persons and entities.

The SCGC has over 300 members. It is thought that this group comprises most of the individuals who earn a living through full-time work in screen composing in English Canada. From a legal standpoint, the SCGC represents all screen composers – members and non-members – and can sign collective agreements on behalf of them all.

1.1 The Need for Research and Scope

In 2014, the SCGC, assisted by Circum Network, completed a *Baseline Study on the Membership and Industry of the Screen*

Composers Guild of Canada.² This seminal study made some important observations and led to findings that have helped the SCGC craft its strategic directions. Although not emphasized in the baseline study report, it was noted that women’s presence among survey respondents, in SCGC ranks, and among professional screen composers was significantly lower than the data then supplied by SOCAN (the Society of Composers, Authors & Music Publishers of Canada) on relevant royalty payments would have suggested. Moreover, other research conducted in the media industries suggests that there are issues specific to the integration and recognition of women that require particular attention.

Therefore, this research project aimed to document the particulars of the work of women in the screen composing industry, with emphasis on the presence of women in screen composing, hiring practices affecting the presence of women, and other barriers to entry or access to meaningful work in screen composing.

1.2 Approach and Methodology

The project involved four components; the first two focus on establishing the existence of the gender gap in revenues and the latter two attempt to explain the gap:

- » data mining of the SOCAN royalty payment data bases was completed;
- » an analysis of existing data on audiovisual (AV) productions funded between 2012 and 2016 was conducted;
- » a basic review of existing research and data was conducted to guide the development of the questionnaire and to contextualize the findings;
- » a survey was designed and implemented to collect information on men and women in screen composing, allowing for contrasting profiles.

² <http://screencomposers.ca/screen-composer-baseline-study/>

1.2.1 Data Mining of the SOCAN Royalty Payment Data Base

SOCAN makes payments to its members for the performance or communication of musical works in AV productions through a series of tariffs that apply to cable, cinema, digital services, and television. Those payments are for both original music composed for the screen and for existing sound recordings licensed for use in AV productions. SOCAN collaborated on this study by providing anonymized data on these audiovisual royalty payments to composers for the period 2004 to 2016. We mined these royalty payment data by comparing the average earnings for women and men. The dataset comprised 225,927 annual payment entries with the following data points:

- » province;
- » age and age range;
- » date of death;
- » gender;
- » language;
- » calendar year of the payment;
- » type of performance;
- » total earnings;
- » member numeric ID.

1.2.2 Analysis of Existing Data on Audiovisual Productions

SCGC volunteers led by Janal Bechthold compiled and mined a list of audiovisual projects receiving production funding from public sources between 2012 and 2016. The sources of funding reviewed were the following:

- » Telefilm;
- » Bell Fund;
- » Canada Music Fund (CMF);
- » Harold Greenberg Fund;
- » Independent Production Fund (IPF);
- » Ontario Media Development Corporation (OMDC);
- » Rogers;

» Shaw.

It is believed that these sources of funding encompass the vast majority of Canadian productions, but that some types of productions are underrepresented: almost all television productions should be documented, as would be the majority of feature films; few web series and documentaries are represented; interactive media, commercials, videogames and corporate videos are absent.

For each audiovisual project, the team obtained the following information from the funding sources:

- » the fund (only production is depicted, not development or packaging);
- » the funding year;
- » the title of the production;
- » the production company;
- » the producer;
- » the amount of funding;
- » the production type;
- » the production genre;
- » the province;
- » the broadcaster.

Using online sources, the SCGC team researched the composer(s) name(s) and gender. Three categories were created: all male composer team, all female composer team, and mixed group.

From 1,617 entries, the database was summarized at the level of 1,153 different productions.³ The number of productions where the gender of the composer(s) could be identified was 1,024; that is the basis for the analysis. The key information for analysis was the gender or genders of the composer team, the funding year, the production type, and the amount of funding.

³ Each season of a television show was treated separately.

1.2.3 Basic Review of Existing Research and Data

Studies that have analyzed this issue for screen composing and in related industry sectors were reviewed. The list of reports and articles is found at Appendix A.

1.2.4 Web Survey of Screen Composers

A Web survey of screen composers active in Canada was designed and implemented. The basic logic of the assignment was to describe the professional context of women screen composers and to identify areas where the professional context of women differed from that of men.

Questionnaire design. The questionnaire was designed to measure the following aspects of the screen composer's professional life:

- » emphasis placed on screen composing in one's professional life;
- » share of professional time invested in screen composing;
- » share of screen composing revenues out of all revenues;
- » sources of screen composing revenues;
- » years of experience;
- » barriers to working more as a screen composer.

The same questions were asked of men and women.

The questionnaire was designed cooperatively, with input from the SCGC Project Steering Committee for content and from the research team for measurement quality. As part of the document review, we assembled relevant examples of questionnaires used in other industries; the 2013 SCGC baseline questionnaire was used for inspiration.

The online questionnaire was pre-tested with a limited number of SCGC members to iron out any difficulties that could arise. No

significant changes were made to the questionnaire because of the pre-test.

Sampling. The sampling frame for this survey was the list of SOCAN composers who received royalties in 2015-2016 from tariffs for the performance or communication of their works in audiovisual productions. SOCAN identified 12,233 such individuals; they were all invited to complete the questionnaire.

Communications. SOCAN handled all communications with its members. Therefore, the questionnaire was open (not access-controlled).

Data collection. The questionnaire accepted respondents starting on August 10, 2017 and until October 19, 2017. During that time, 918 questionnaires were begun, of which 661 were completed. Of this number, 285 were excluded because the respondents did not consider themselves a screen composer and 137 more because they did not engage in professional activities as a screen composer in 2016. This left 239 questionnaires completed by screen composers active in 2016, or 36 percent of the initiated questionnaires that were completed.

We are not able to ascertain the representativeness of the ensuing data because we have no data on the number of active screen composers in 2016. As SOCAN royalties represent payment for past work, it cannot be assumed that screen composers receiving royalties in 2015-16 (the sampling frame) were actively composing during that period. Also, the SOCAN data include licensing of existing sound recordings for use in an audiovisual production.

Analysis. We processed the data set using specialized software designed for efficient quantitative analysis (StatXP). The data processing was tailored to the needs of the final report.

1.2.5 Final Report

The preparation of the final report integrated the results from the secondary analysis of SOCAN payment data, the analysis of funding data for audiovisual productions, the review of existing research, and of the screen composer survey. A description of the gender gap is presented first, followed by attempts to explain the situation. Results are synthesized thematically in the summary chapter.

2 DESCRIBING THE GENDER GAP

This chapter describes the gender gap in the screen composing industry by considering access to the industry, career paths, revenues, and perceptions of an issue by women and men.

2.1 Access to Screen Composing

Access to screen composing work is assessed using results from the survey of composers as well as AV production funding data.

2.1.1 Survey Data

A custom survey was conducted for this study.⁴ While 178 women filled out the questionnaire (483 men), only 66 considered themselves to be a screen composer.⁵ Of these, 35 (or 53 percent) were not active as screen composers in 2016; in comparison, 102 men (or 33 percent) declared themselves inactive in the same year. However, inactive male screen composers had been inactive for longer periods than inactive female screen composers: one in five inactive men (22 percent) had not been present in screen composing since 2004 compared to none of the inactive women.

The rest of the survey analysis in this report focusses on the 31 women and the 208 men who indicated that they were screen composers in 2016. These numbers constitute the best estimate

⁴ See chapter 1 for methodological details.

⁵ A screen composer was defined in the questionnaire “as a person who creates original music that is intended to be synchronized with visual media, such as film, television, video games, etc.”

we have found of the proportion that women represent of the population of screen composers in Canada (13 percent; i.e., 31 / 239).⁶

2.1.2 AV Production Funding Data

Data on 1,024 AV productions receiving public funding between 2012 and 2016 were assembled. The gender of the composers was determined based on expert knowledge and on Web searches. Because AV productions often retain more than one composer, productions were characterised as employing either an all-male team, an all-female team, or a team comprising both male and female composers.⁷

92%
of AV productions hired no
female composers.

Exhibit 2.1 shows that 9 out of 10 AV productions (92 percent) included in this analysis employed no women composers.⁸ Only one production in 20 (5 percent) employed an all-women team and an additional 3 percent hired composing teams comprising men and women.

Exhibit 2.2 further documents that the quantitative dominance of male-only composer teams has remained constant between 2012 and 2016, hovering between 88 percent and 95 percent. 2013 shows an improvement (88 percent) but it appears to have been circumstantial since it did not reoccur.

⁶ This estimate approaches the value reported by the National Film Board regarding its own recent activities: “To give an idea of the work that lies ahead, the NFB revealed its figures for the proportion of women in various roles on projects made between April, 2016, and March 31, 2017. During that time, women represented 27 per cent of scriptwriters, 24 per cent of editors, 12 per cent of cinematographers and 13 per cent of soundtrack composers. Those figures are reflective of the reality within the film industry as a whole, according to the NFB, pointing to the above numbers from the advocacy group Women in View.” T’Cha Dunlevy (2017). *NFB aiming for parity in many creative roles by 2020*. Montreal Gazette <http://montrealgazette.com/news/nfb-aiming-for-parity-in-many-creative-roles-by-2020>

⁷ As a side observation, it was found that male-only teams were not uncommon but that female-only teams were a rarity.

⁸ About the United States, Lauzen (2017) indicates that “Women comprised 3% of composers working on the top 250 grossing films of 2016. [...] Ninety seven percent (97%) of films had no female composers in 2016.” Follows (2014) stated that in 2013, only one of the top 100 films had a female composer. Carlsson (2004) “examined the top-grossing films at the Hollywood box office for the past five years. Out of 500 films, only 12 had scores written, in whole or in part, by female composers. In fact, five of these 12 films had women as co-composers with a male composer sharing the credit.” About the UK, Gomes, Follows and Kreager (2016) wrote that “The only roles which have a lower representation of woman [sic] than directors are cinematographers (6.2% women) and composers (6.0%)” and Follows (2014b) stated that 6.4% of composers on British films released between 2009 and 2013 were women.

All types of productions use predominantly male composers, as Exhibit 2.3 illustrates. Feature films are somewhat more likely to use female composers (12 percent of productions) but none of the digital productions in the list studied hired a female composer.

Women composers are
excluded
from productions of all sizes and all types.

Finally, productions of all sizes hire only male composers: as Exhibit 2.4 describes, more than 92 percent of each smaller productions, medium-size productions, and larger productions hired only male composers. In other words, female composers are shut out of productions of all sizes.

EXHIBIT 2.1 – Almost All AV Productions Hire All-Male Composer Teams

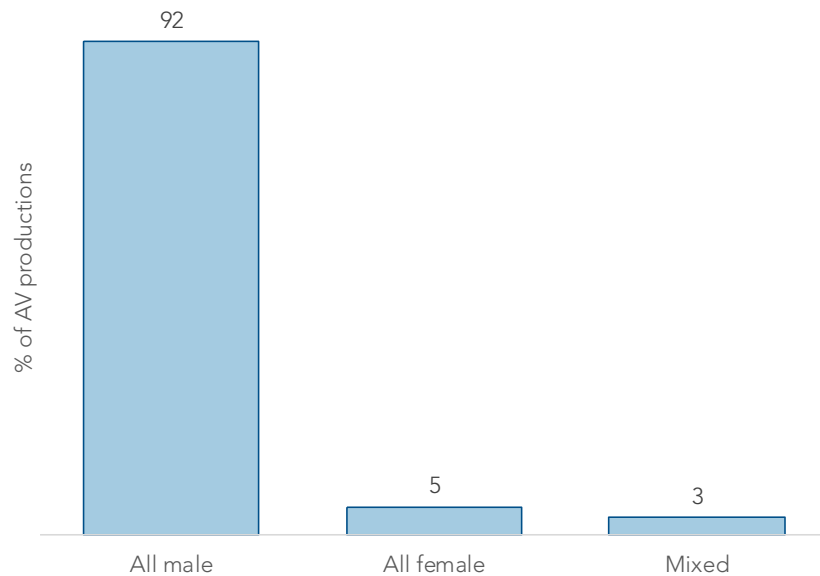


EXHIBIT 2.2 – Male Predominance Has Remained Unchanged Since 2012

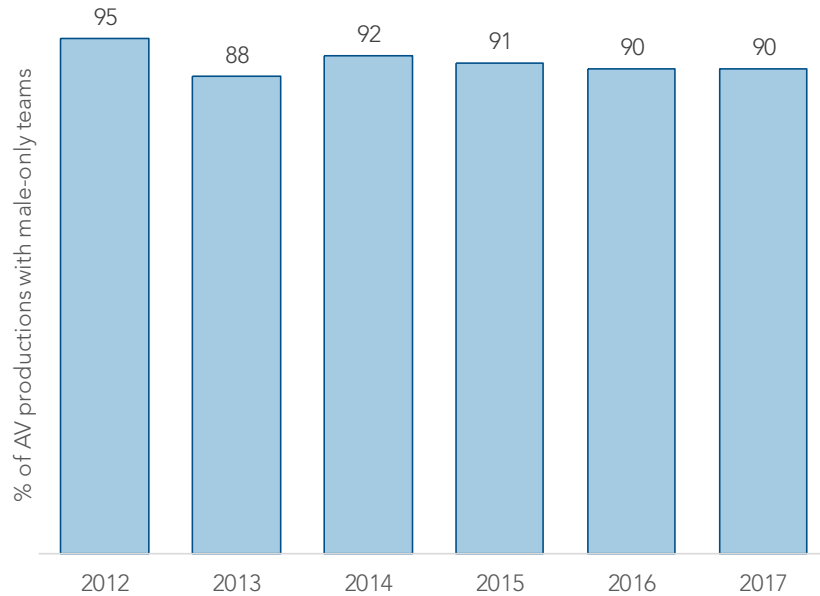


EXHIBIT 2.3 – Male Predominance Exists in All Types of Production

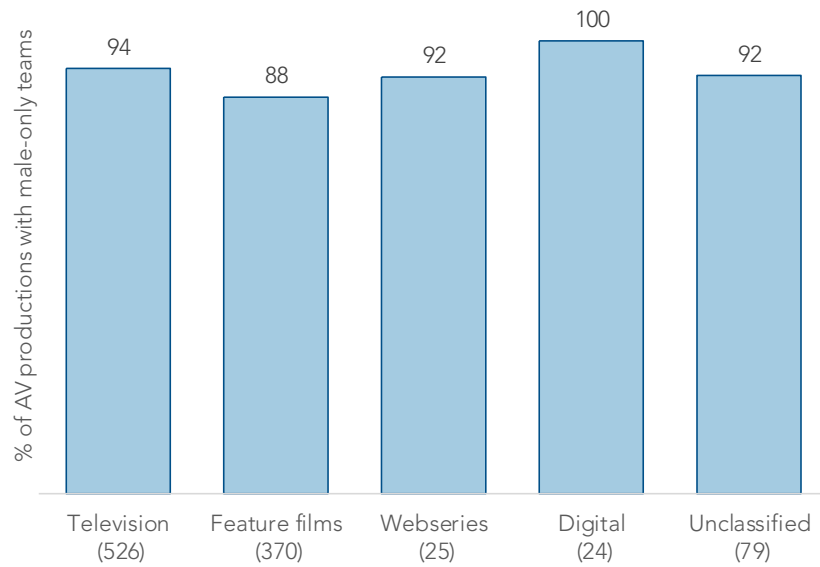
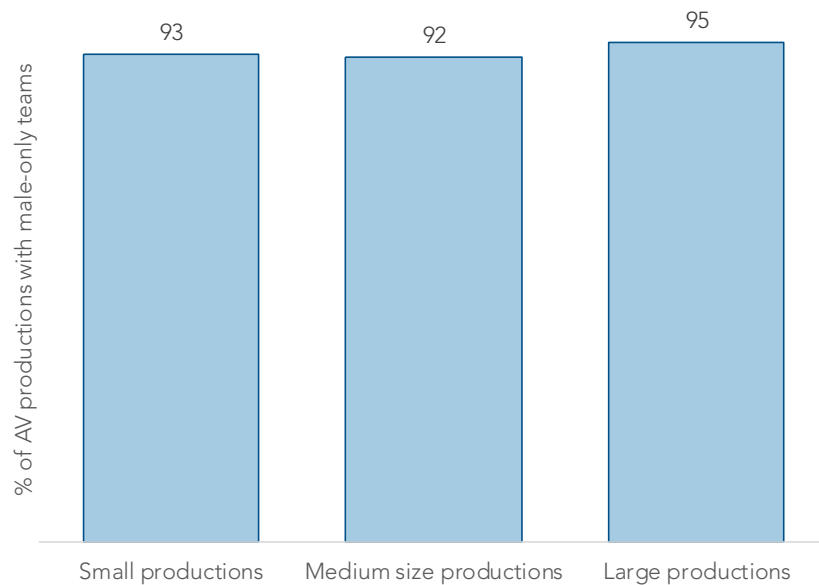


EXHIBIT 2.4 – Male Predominance in All Production Sizes⁹

2.2 Career in Screen Composing

Female survey respondents were five years younger than male respondents on average,¹⁰ twice as likely to have completed a graduate program (39 percent vs. 16), and more likely to have studied composition or music formally (65 percent vs. 53).

Men were
twice
 as likely to work full-time as
 screen composers.

Men were twice as likely as women to have been a full-time screen composer in 2016 (41 percent vs. 19 percent). In both cases the majority worked part-time as screen composers (54 percent of men and 81 percent of women). Meanwhile, one-third of women and one-third of men indicated that they worked as a screen composer as much as they wanted to in 2016 and two-thirds in both groups would have preferred to have worked more.

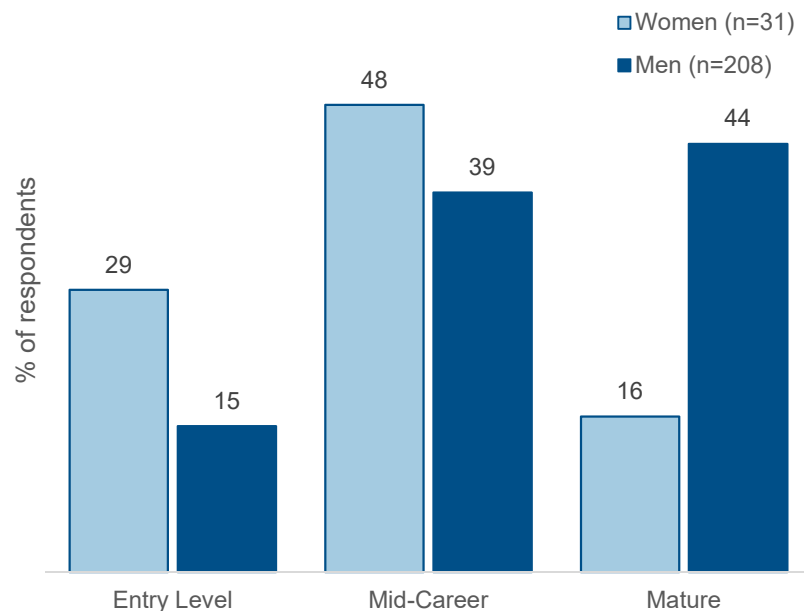
⁹ Productions were divided into three groups according to the level of funding received: small, medium and large. The cut-points between small, medium, and large were established so that there would be an equal number of productions in each group. Small budget productions were therefore defined by a budget up to \$134,000; medium budgets fell between \$134,000 and \$590,000; and large-budget productions exceeded \$590,000.

¹⁰ The difference in medians was 4 years: 46.7 years of age for women and 50.7 for men. Some 37 percent of women were less than 40 years old compared to 22 percent of men.

Over their entire career, female respondents indicated having worked as screen composers 5.1 years full-time on average and 11.0 years part-time; in comparison, male respondents averaged 11.1 years full-time and 10.6 years part-time. Since female respondents were on average five years younger than male respondents, the difference in years of experience appears to stem from age rather than access to the labour market.

Men and women were equally likely to indicate “actively pursuing a career as a screen composer” (about three-quarters). Women self-described as closer to entry level than men though: men were twice as likely as women to self-describe as “mature” as a screen composer (Exhibit 2.5).

EXHIBIT 2.5 – Male Screen Composers Report More Professional Maturity



Men appear to run their screen composing business

more
formally

Women are as likely as men to run a business in screen composing (about 60 percent) but women are more likely to run the business as an unincorporated entity (89 percent) than men (60 percent). Men are four times as likely as women to run an incorporated entity (47 percent vs. 11 percent) but women are

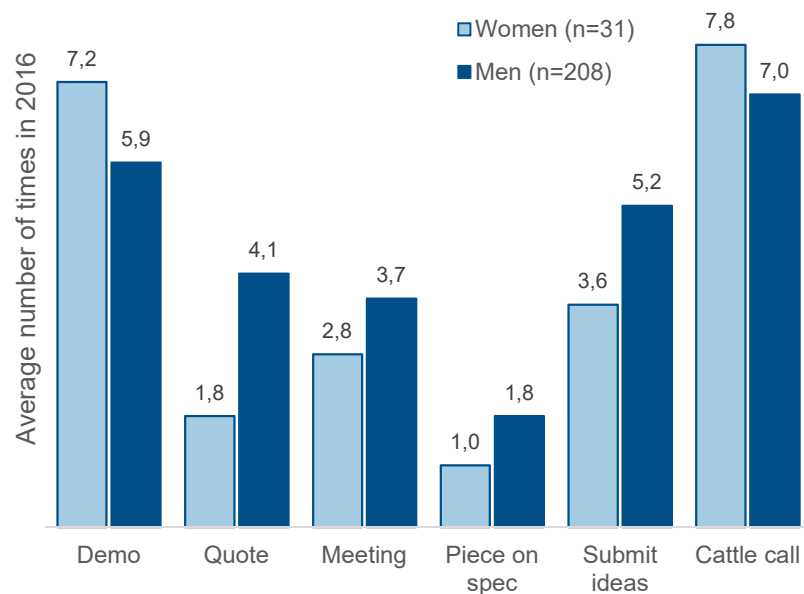
twice as likely as men to be part of a formal partnership with others (50 percent vs. 23 percent).

Women are
more likely
 to be asked to take part in bulk pitches rather than targeted ones.

The next chart reports the number of times that women and men screen composers are called to take part in pitching activities. Women are more often called to submit a demo of previously composed music compositions and to be one of many asked to write a piece on spec without interaction with a client (a ‘cattle call’). Men are more often called to prepare a quote, to have a meeting with a director to discuss a specific project, to submit ideas for a specific project, or to write a piece on spec after being shortlisted.

Both women and men screen composers indicated that they were successful in obtaining work about once out of every two attempts (55 percent for women vs 54 percent for men).

EXHIBIT 2.6 – Women Get Invited More to Bulk Pitches



2.3 Revenues from Screen Composing

The study relies on two sources to document revenues from screen composing: SOCAN data is precise but not totally on target while survey data is on target but likely less precise than SOCAN data.

2.3.1 SOCAN Data

This section presents the results of our analysis of data supplied by SOCAN on royalties paid to composer members for the performance or communication of AV productions that use their work.¹¹ As noted in section 1.2.1, those payments cover both original music composed for the screen, and existing sound recordings licensed for use in AV productions. The data were summarized by member and year of payment.

One important fact extracted from the SOCAN data is that **17 percent of annual payments from AV tariffs were made to women.**

Women screen composers
received

30%

of what men screen
composers received from
SOCAN.

On the whole, nearly \$190 million in payments were documented in the data ranging from 2006 to 2016. Of that amount, \$10.8 million was distributed to women and \$179.2 million was distributed to men. The average annual payment to women was \$463 whereas payments to men averaged \$1,553.¹² That means that **women received on average 30 percent of what men received** (463/1,553). Below, we use this percentage (that women's revenues represent of men's revenues) to break down the results by year, province, age and language.

SOCAN itself is not at fault; decreasing distributions can mirror diminishing use of compositions created by women, a lower number of compositions created by women, less music in

¹¹ SOCAN members' individual payments and personal data were not shared and are strictly proprietary for the purposes of conducting their business with SOCAN exclusively.

¹² For reference, 90% of women earned less than \$456 annually while 90% of men earned less than \$936.

productions with wide distribution, broadcasting or screening in venues with lower financial compensation.

The situation has
worsened
 over time.

Exhibit 2.7 shows that, in 2006, women received half as much as men on average and that this proportion has been steadily decreasing over time to reach 21 percent in 2015 and 2016. Otherwise stated, SOCAN AV distributions to women have drastically decreased as a proportion of payments to men over the past ten years.

EXHIBIT 2.7 – Payments to Women Diminish Over Time

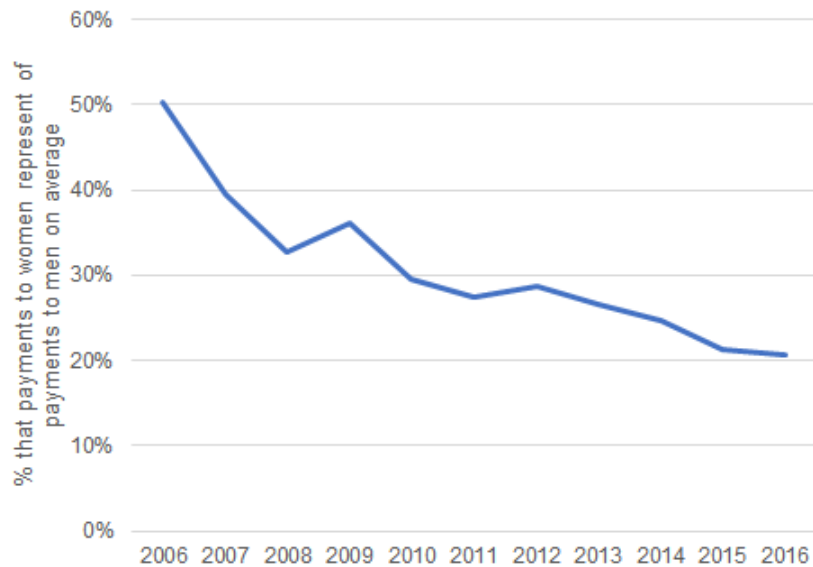


EXHIBIT 2.8 – Women Earned Less Than Men Everywhere Except Newfoundland and Labrador

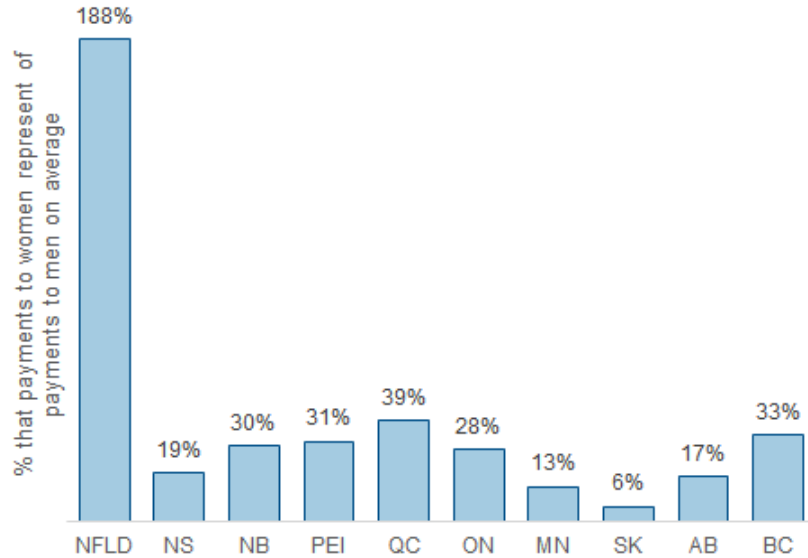
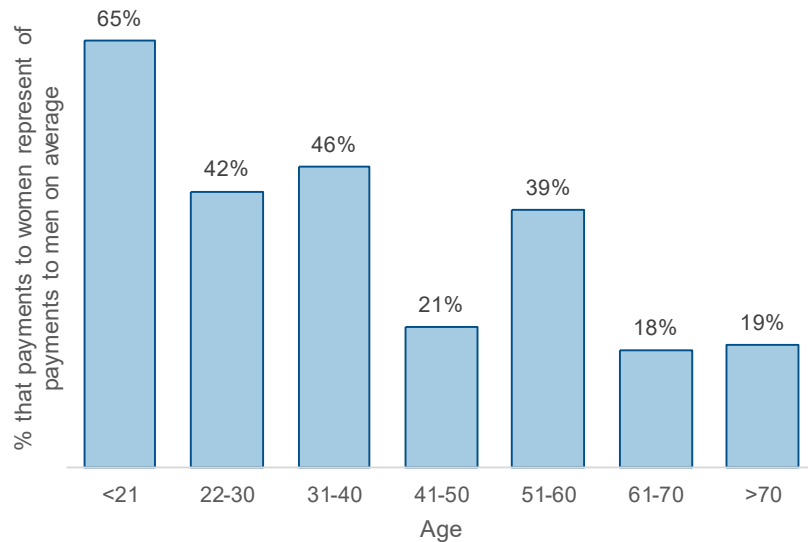


Exhibit 2.8 demonstrates that payments to women composers are lower in all provinces except Newfoundland and Labrador where women earned annual revenues that were almost double those of men on average; such an “anomaly” can happen when dealing with small pools of data as is the case in Newfoundland and Labrador. Elsewhere, the gender gap in earnings is smallest in Quebec (39 percent) and greatest in Saskatchewan (6 percent).

The situation
worsens
 through one’s career.

Exhibit 2.9 documents that the gender gap in earnings already exists for composers less than 21 years of age (65 percent) but that it gets worse through one’s career: between the ages of 22 and 60, women earn about 40 percent what men earn, with the important exception of the forties when the income gap worsens to 21 percent – possibly while women have more childcare and aging parent responsibilities. Later in their career, from the age of 61 onwards, women earn less than 20 percent of what men earn.

EXHIBIT 2.9 – The Gender Gap Gets Worse Through One’s Career



Finally, the gender gap in SOCAN AV revenues is worse for English-speaking composers (28 percent) than for French-speaking composers (36 percent).

Note again that the results drawn from SOCAN data include payments made for licensing of existing sound recordings for use in an audiovisual production, which is not strictly on target given the subject of this research.

2.3.2 Survey Data

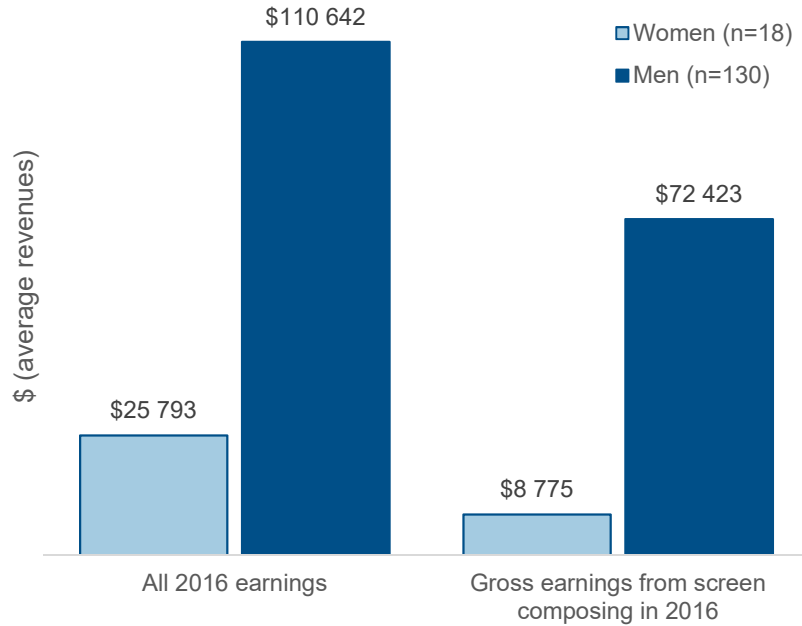
Women’s screen composing revenues were

8 x less

than men’s in 2016.

Survey results regarding average revenues must be interpreted with care because of the large proportion of respondents who did not answer these questions (more than one-third). That said, Exhibit 2.10 shows clearly that men indicated substantially higher revenues than women: men declared total revenues that were four times as much as women’s while screen composing revenues were eight times higher than women’s.

EXHIBIT 2.10 – Male Screen Composers Declare Much Higher Revenues in 2016



Women earn a larger proportion of their screen-composing revenues from front-end income sources (commissioning, composing, initial use licensing, production fees) than men (61 percent of revenues vs. 45 percent among men) and men declare twice as much from back-end revenue sources (royalties, publishing) (44 percent vs. 22 percent) (Exhibit 2.11). This may be in part related to the more mature stage of men’s careers, as described earlier.

EXHIBIT 2.11 – Women’s Earnings Are More from Front-End Income

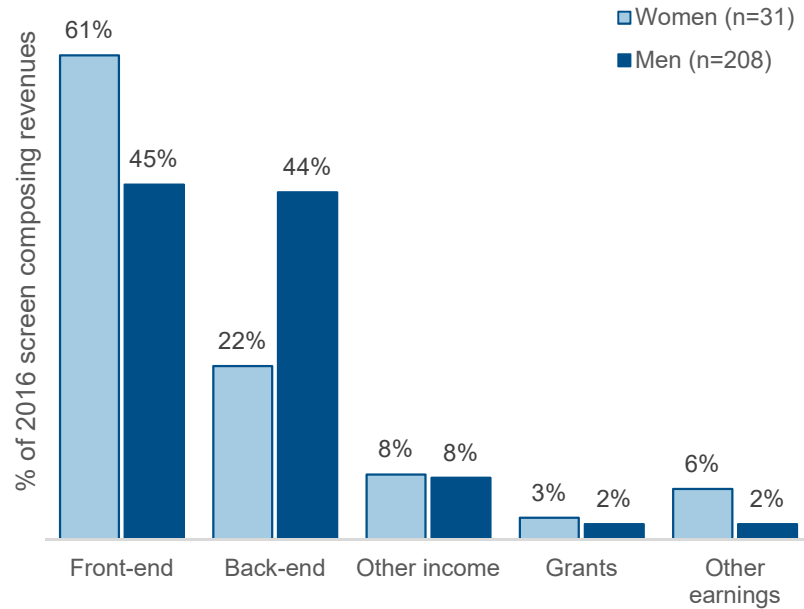
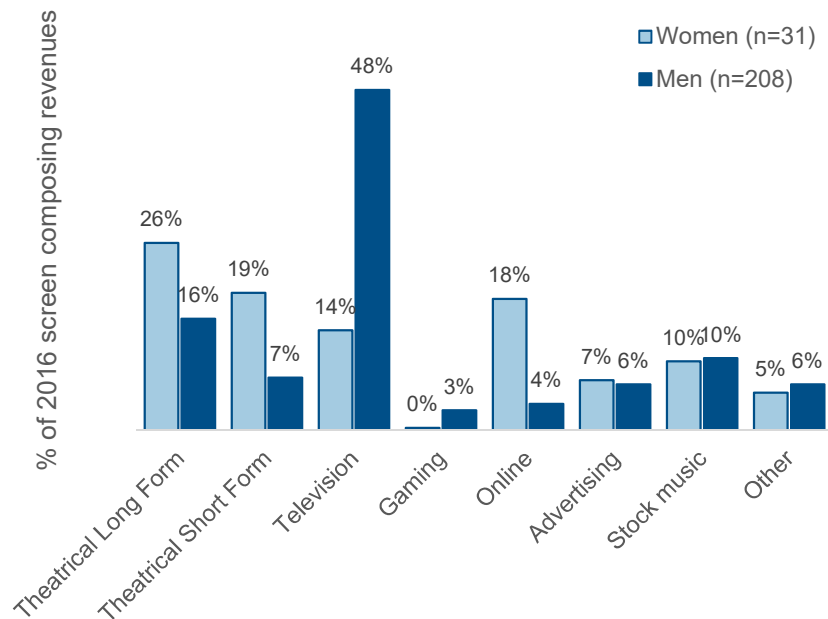


Exhibit 2.12 reports the proportions of revenues associated with various types of productions. Theatrical short- and long-form productions appear to bring proportionately more revenues to women screen composers than men (45 percent vs. 23 percent) whereas men get proportionately more revenues from television (48 percent vs. 14 percent).

EXHIBIT 2.12 – Women Earn More from Theatrical and Online, and Men from Television



2.4 Perceptions of a Problem

61%

of female screen composers witnessed gender-related issues.

Asked if they have personally witnessed gender-related issues in the screen composing industry, 61 percent of women screen composers and 14 percent of men responded positively.

In a follow-up question, female screen composers provided examples of such discrimination. The following selection of their examples is reflective of the overall ‘flavour’ of experiences reported. The responses are presented in categories according to common themes we noted.

- » **Technical knowhow.** “There is often a ‘surprise’ at encountering a female who handles the technical aspects of sound design and editing; the initial assumption is that men handle the technical conversations.” “The gaming industry is particularly imposing for females.” “Men always get the opportunities first and are taken more seriously.”

“Some of my experiences have included being sexually harassed at professional networking events, being asked to discuss a project over lunch or drinks but realizing that the person was really asking me on a date instead, constantly being asked if I'm an actress at networking events, and having other colleagues assume that I work for a trade organization if I appear knowledgeable about the screen composing business, rather than being a screen composer.”

- » **Gender stereotyping.** “Director and producers seem to feel men are more capable in high pressure situations such as composing under short deadlines. There also seems to be an erroneous perception that women can't score for action or ‘testosterone’ type of visuals. I was once told the director was not confident I could play the bass part (midi) because that was a masculine sound.” “The mental image we (as a culture) have of ‘composer’ is a dude. So, when directors / producers / people with the power to hire go and hire a composer, they are unconsciously or not biased towards choosing a dude, because it fits their mental image.” “Just feel I have been passed over due to general misconception that men are composers - not so much women. It seems to be something that takes place on a subconscious level for male producers/hirers of composers.”
- » **Chauvinism.** “Sexism is often very subtle, and thus, insidious. It's under the surface and a lot of times people don't even realize that they have a bias informing the choices they are making, including giving female composers the opportunity to pitch and/or monetary compensation for a job.” “I believe there is a great gender bias. Sometimes it is not felt directly but it permeates everything that happens in the industry. From lack of faith to lack of opportunities and connections.”
- » **Power structure.** “I have given out cards, sent demo reels off and have some very solid connections but even with all that it's led to very few opportunities (especially paid opps) for me. The times I have been hired to write music for screen has been for female directors with limited budgets.” “The music industry is male dominated in all fields.” “It seems to be a boys/men's club. Male filmmakers, producers, etc. generally hire male composers. Women success stories, are in fact, a rarity.”
- » **Sexual harassment.** “One producer kept making sexual innuendo towards me, including noting that my bio picture ought to show more cleavage.” “I have had directors make sexual advances in the past. I have also had a director comment on my gender while trying to get professional feedback. These events are not very common however.” “As a

female musician, I have been approached inappropriately by male industry members many times.”

Some, albeit few, male screen composers share the observations made by a majority of female screen composers.

- » “I have, unfortunately, witnessed my exceptionally-talented female colleagues be dismissed or not taken seriously (i.e., people have assumed that they were an assistant or significant other to another composer in the room).” “I have noticed that if I am in a social or business setting with a female colleague of comparable experience and ability, she is often treated with less seniority / authority / experience / knowhow as myself – even by other women.”
- » “Female colleagues of mine have often had their ability (creative or technical) questioned where mine wasn't. From what I know, as much a problem with clients as with other parts of the industry (music stores, etc.).”
- » “It's an undoubtedly male dominated industry, making it harder for female composers to make it to the same place that male composers do.”
- » “It has long been my observation when attending networking events or researching productions that women are significantly under-represented. I'm not sure why this is the case, but I think the industry would be better served having a more representative mix of men and women.”
- » “The freelance music world rewards a certain type of masculinity. So even if one generally identifies as male, one's career can be limited by the failure to ‘perform’ a certain type of masculinity. Blustering through situations, feigning confidence when underqualified, bragging about impossible work hours, heroic project accomplishments, massive paydays, etc.”
- » “Nothing specific, but ongoing general and subtle discrimination against female composers and producers. [...] For a long time, it seemed to be getting better, but lately (the last few years) there's been a backlash from the males who believe that composing and production is best left to men.”

Some men identified reverse discrimination issues:

- » “I have, actually, been passed up for a scoring gig because the director found a less-experienced female composer prettier than I am. Yes, he said so.”
- » “Its no secret there are grants for just about everyone except white men, sounds white extremist I know, but its not. I have walked for civil rights, women's rights, Gay and Transgender rights, against Apartheid. The same thing has happened now in reverse. No one will come out and specifically say its because you are white and a man, but look at CBC, NFB, all government grants, there are questions are you a visible minority, a woman, aboriginal, gay or lesbian, thats pretty much where it ends the end result is a biased anti male and white playing field.”
- » “An exec (female) demanded that a female composer work when the credits and more importantly the music of the female composer didn't stand up to scrutiny. In this case, the composer in question hadn't delivered on deadline and the music delivered was terrible. [...] Yet this exec kept on about how this person in question was a ‘genius’.”
- » “Currently there is a bias in Canadian film for choosing women and people of colour over white males in all categories of film making. Especially for film directors.”
- » “Not a popular opinion, but being a white middle-aged man is a disadvantage, especially in the arts in general.”

3 EXPLAINING THE GENDER GAP

The comments on observed gender-related issues documented in the last section of the previous chapter suggest what some of the factors are that underlie the gender gap in screen composing, such as misogynous attitudes and a male-dominated power structure. Studies conducted in related industries and some other results from our survey of screen composers add more possible explanations. They are presented now.

3.1 Observations from Other Studies

This section synthesizes the key factors identified in published and grey literatures to explain gender gaps in cultural industries related to screen composing. Few studies included any detail on the experience of screen composers. This synthesis therefore does not focus on the specificities of the screen-composing sector but rather outlines the underlying dynamics at play for women in the field. Sources of this work are found in Appendix A.

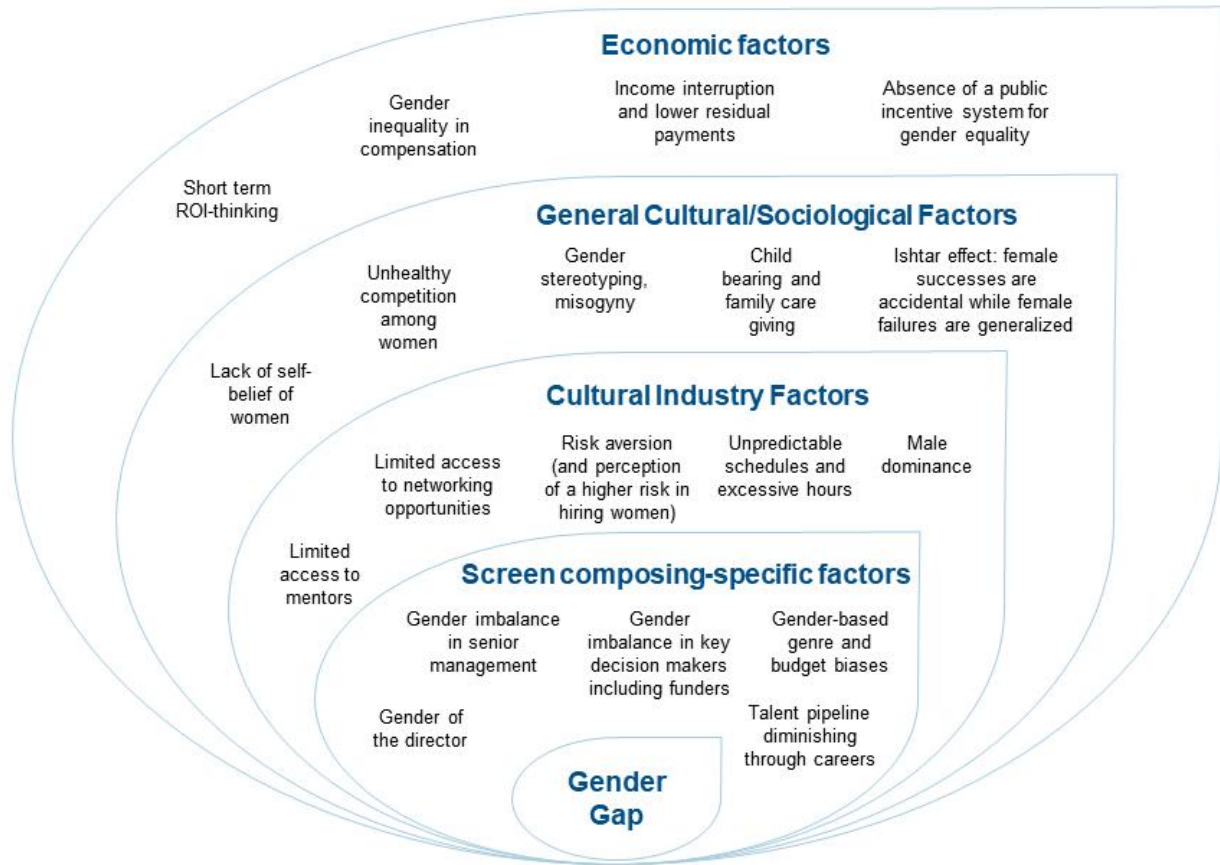
Exhibit 3.1 summarizes the take-ways from the literature. It indicates that four families of factors have been hypothesized to affect the gender gap in industries related to the screen composing industry:

- » ***Factors that are specific to the screen-composing industry:*** the gender of a production’s director (women are more likely to hire women); general gender imbalance in senior management (which disfavours the position of women); gender imbalance among key decision makers, including funders; gender-based genre and budget biases (women tend

to be secluded in lower-budget projects and production genres); and a talent pipeline that diminishes rapidly among mid-career and established women screen composers.

- » **Factors related to neighbouring cultural industries:** limited access to mentors in cultural industries; limited access to networking opportunities and the exclusionary nature of existing interpersonal networks; risk aversion and the perception of a higher risk in hiring women; unpredictable schedules, and excessive and concentrated working hours which are hostile to family schedules and work/life balance; and generally, male dominance in related industries and in gateway occupations.
- » **Wider cultural and sociological factors:** the 'Ishtar effect', where female successes are considered accidental while female failures are generalized to the gender; a lack of self-belief among women themselves; an unhealthy level of competition among women compared to a tendency for fraternal support among men; gender stereotyping and misogyny; and parental and familial caregiving that is culturally disproportionately ascribed to women.
- » **Economic factors:** short-term return-on-investment thinking which limits the creation of positive human resource practices adapted to the situation of women; objective gender inequality in compensation; longer and more numerous income-interruption periods for women due to other factors, and consequently lower residual payments later in life; the absence of a public incentive system for gender equality.

EXHIBIT 3.1 – Families of Factors Affecting the Revenue Gender Gap



3.2 Observations from the Survey of Screen Composers

Exhibit 3.2 describes the barriers to career development by highlighting the proportion of screen composers who indicated that they had a significant or severe impact. Organized according to decreasing impact for women, the table highlights the factors that were disproportionately mentioned by female composers.

The top barriers for female composers are **economic**: insufficient compensation for work performed and limited availability of contract work. These barriers are much more strongly felt by

women than by men. The inability to access capital to finance larger projects or company growth is also of an economic nature and identified more than twice as frequently by women than men (50 percent vs. 22).

Top career barriers for women are related to

economics
networking
life balance
discrimination

Two more important barriers are related to **connections** within the industry: not knowing the right people in the industry and lack of recognition for past performance. In both cases, more than one-half of female composers raised these issues (59 percent and 52 percent), much more frequently than among men (32 percent and 18 percent).

The theme of **work/life balance** is also significant: 44 percent of women identified it as a significant barrier to career development whereas only 24 percent of men did the same. The unpredictability and excess of work demands also resonated more with women (43 percent) than men (23 percent). Needing to take time off work for childbearing was mentioned by only 29 percent of women but that is 9 times more than among men (3 percent); related to this is that 20 percent of women identified having left screen composing and returning as an issue – that is 3 times as frequent as among men (7 percent).

Finally, **discrimination** is clearly more of an issue for women than men: 36 percent of women point to gender-based discrimination as a significant barrier to career development (versus 1 percent among men). Also, 10 percent of female composers identified workplace harassment as an issue compared to 1 percent of men. Gaining access to entry-level opportunities was an issue for 43 percent of women versus 19 percent of men.

EXHIBIT 3.2 – Barriers to Career Development Are Much More Severe for Female Composers

% rating the issue as having a significant or severe limiting impact on career development as a screen composer (highlighted cells indicate differences of at least 20 points or approaching a factor of 3)	Women (n=31)	Men (n=208)
Insufficient compensation for work performed	67%	37%
Limited availability of contract work	61%	37%
Not knowing the right people in the industry	59%	32%
Lack of recognition for past performance	52%	18%
Inability to access capital to finance larger projects or company growth	50%	22%
Gaining access to advanced opportunities	46%	64% key issue for males
Search for work/life balance	44%	24%
Gaining access to entry-level opportunities	43%	19%
Unpredictable or excessive demands	43%	23%
Unhealthy competition among peers	41%	20%
Gender-based discrimination	36%	1%
Lack of mentorship opportunities	36%	20%
Rarely (or never) invited to pitch	32%	37%
Child care or family obligations	32%	14%
Need to take time off work for childbearing	29%	3%
Limited investment in marketing and promotion	24%	19%
Lack of technical resources to work effectively	23%	8%
Risk aversion on the part of clients or employers	21%	15%
Risk aversion on your part	21%	10%
Having left screen composing and returned	20%	7%
Not included in meetings and discussions about strategic issues	16%	12%
Your own aspirations as a screen composer	15%	9%
Workplace harassment	10%	1%
Age-based discrimination	8%	8%
Disability-based discrimination	7%	0%
Race-based discrimination	5%	3%
Sexual orientation-based discrimination	5%	1%

4 SYNTHESIS

Women’s presence in SCGC ranks and among professional screen composers is low. This research project aimed to document the particulars of the work of women in the screen composing industry, with emphasis on the presence of women in screen composing, hiring practices affecting the presence of women, and other barriers to entry or access to meaningful work in screen composing. In many ways, our results support earlier observations.¹³

Women comprise about

15%

of screen composers.

Men were

twice

as likely to work full-time as
screen composers.

One important finding from this research is that women comprise between 13 and 17 percent of screen composers. This is based on the survey data as well as the SOCAN payment data.

Among survey respondents, women were five years younger than male respondents – hence earlier in their career. Women were twice as likely to have completed a graduate program than male respondents, and more likely to have studied composition or music formally, yet men were twice as likely as women to have been a full-time screen composer in 2016 (41 percent vs. 19 percent). In both cases the majority worked part-time as screen composers (54 percent of men and 81 percent of women) and wished for more work (two-thirds of both women and men).

Between 2006 and 2016, women received only 6 percent of all royalties distributed by SOCAN to its composer members for

¹³ See for example Hayeur and Bissonnette (2016) in Quebec; Carlsson (2004), Follows (2014a) and Lauzen (2017) in the United States; Andrew (2012), Follows (2014b) and Gomes, Follows, and Kreager (2016) in the UK.

Women received
30%
of what men received from
SOCAN.

performing rights in audiovisual (AV) productions. In fact, the average annual distribution to women was \$463 whereas distributions to men averaged \$1,553: women received on average 30 percent of what men received. Moreover, while in 2006, women received 50 percent of what men received on average, this proportion has steadily decreased over time to reach 21 percent in 2015 and 2016. Otherwise stated, SOCAN AV payments to women have drastically decreased as a proportion of payments to men over the past ten years. SOCAN itself is not at fault; decreasing distributions can mirror diminishing use of compositions created by women, a lower number of compositions created by women, less music in productions with wide distribution, broadcasting or screening in venues with lower financial compensation.

92%
of AV productions hired no
female composers.

Of the 1,024 AV productions funded between 2012 and 2016 that were included in this analysis, 92 percent employed no women composers. Only one production in 20 (5 percent) employed an all-women team and an additional 3 percent hired composing teams comprising men and women. This male dominance has remained constant between 2012 and 2016 and is found in all types and all sizes of productions.

Women's screen composing
revenues were
8 x less
than men's in 2016.

Men declared total revenues that were four times as much as women's while screen composing revenues were eight times higher than women's. Women earn a larger proportion of their screen-composing revenues from front-end income sources than men, and men declare twice as much from back-end revenue sources. Theatrical short- and long-form productions bring proportionately more revenues to women than men, whereas men get proportionately more revenues from television.

Women are
**more
likely**
to be asked to take part in
bulk pitches rather than
targeted ones.

In pitching for work, women are more often called to submit a demo of previously composed music compositions and to be one of many asked to write a piece on spec without interaction with a client (cattle call). Men are more often called to prepare a quote, to have a meeting with a director to discuss a specific project, to submit ideas for a specific project, or to write a piece on spec

after being shortlisted. Both women and men screen composers indicated that they were successful in obtaining the work about once every two attempts (55 percent for women vs 54 percent for men).

Our document review suggested there are four families of factors affecting the professional gender gap in screen composing: factors specific to the screen-composing industry; factors related to neighbouring cultural industries; wider cultural and sociological factors; and economic factors. The results of our survey tend to confirm the hypotheses identified in the documentation.

Top career barriers for women are related to

economics
networking
life balance
discrimination

All barriers to career progression were either felt equally by women and men, or – by far more commonly – felt much more strongly by women. The top barriers for female composers are economic: insufficient compensation for work performed and limited availability of contract work. The inability to access capital to finance larger projects or company growth is also of an economic nature and identified more than twice as frequently by women than men.

Other important barriers for women are related to connections within the industry: not knowing the right people in the industry and lack of recognition for past performance, and gaining access to entry-level opportunities.

The theme of work/life balance is also significant for female screen composers, with associated barriers being the unpredictability and excess of work demands, needing to take time off work for childbearing, and having left screen composing and returning.

Based on survey results, we conclude that discrimination is clearly more of an issue for women than men: gender-based discrimination and workplace harassment are essentially women's issues.

61%

of female screen composers
witnessed gender-related
issues.

Asked if they have personally witnessed gender-related issues in the screen composing industry, 61 percent of women screen composers and 14 percent of men responded positively.

Examples of discrimination offered by women respondents fell into five categories: assumptions regarding technical knowhow, gender stereotyping, chauvinism, power structure, and sexual harassment.

This study describes the low presence of women among professional screen composers. It highlights the importance of factors that are associated with the screen-composing industry and cultural industries more generally, as well as wider cultural, sociological, and economic factors. Some factors more amenable to adaptations in favour of gender equity include the proactive opening of professional networks to women, the celebration of female role models, an examination of business practice from a gender lens, and a work environment more respectful of work/life balance (including the predictability of the demand).

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APPENDIX B ONLINE QUESTIONNAIRE

Réseau Circum inc.

Rigueur – Transparence – Pertinence – Innovation
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SURVEY OF SOCAN MEMBERS WHO HAVE RECEIVED ROYALTIES FROM AUDIO-VISUAL SOURCES

DEMONSTRATION MODE.
Responses will not be recorded.

INTRO Welcome. This questionnaire is addressed to SOCAN members who have received royalties from audio-visual sources in the recent past. As indicated in an earlier message from SOCAN, Circum Network Inc. has been contracted to conduct this study about various aspects of screen composing. Whether or not you consider yourself a screen composer, the questionnaire is relevant to you and questions will be tailored to your personal circumstances.

It should take you about 15 minutes to fill out this questionnaire. You may stop at any time after clicking on the Next Page button; your answers will be saved up to that page. You can resume at the same location using this address: <https://ssl.circum.com/cw/en/SCcomposers/R7Z3JGD6WW>.

Your responses will be kept strictly confidential. Individual responses will not be shared in an identifiable way outside of the small Circum team; only aggregate results will be used in our reports.

You can contact us at any time using the address displayed at the bottom of every page of the questionnaire.

Benoît Gauthier
President, Circum Network Inc.

Q1 Do you consider yourself to be a screen composer? For the purposes of this survey, a screen composer is defined as a person who creates original music that is intended to be synchronized with visual media, such as film, television, video games, etc.

- [1] Yes
- [2] No

Q2 In 2016, did you engage in any professional activities as a screen composer? Professional activities are defined as work for which either you or your company were financially compensated.

- [1] Yes
- [2] No

Q2.EQ.2

Q3 Why did you have no professional activities as a screen composer in 2016? (Please select all that apply.)

- [1] I left this field some time ago
- [5] My interests are shifting elsewhere
- [6] I did not pursue work in this sector

- [3] There was little lucrative work
- [7] My personal circumstances kept me away from work
- [2] There was no work
- [4] I pursued work but was unsuccessful
- [98] Other (please specify).

- [99] I don't know / I prefer not to answer

Q2.EQ.2

Q4 When did you last engage in any professional activities as a screen composer?

- [1] I never did
- [2015] 2015
- [2016] 2014
- [2017] 2013
- [2018] 2012
- [2019] 2011
- [2020] 2010
- [2021] 2009
- [2022] 2008
- [2023] 2007
- [2024] 2006
- [2025] 2005
- [2026] 2004
- [2027] 2003
- [2028] 2002
- [2029] 2001
- [2030] 2000 or earlier
- [99] I don't know / I prefer not to answer

Q5 Which professional organization(s) are you a member of? (Please select all that apply.)

- | | | | | |
|---------------------------------------|-------------------------------------|-------------------------------------|--------------------------------------|--|
| <input type="checkbox"/> [1] ACTRA | <input type="checkbox"/> [5] CMRRA | <input type="checkbox"/> [9] SAC | <input type="checkbox"/> [13] SODRAC | <input type="checkbox"/> [97] None |
| <input type="checkbox"/> [2] ASCAP | <input type="checkbox"/> [6] DGC | <input type="checkbox"/> [10] SCGC | <input type="checkbox"/> [14] SPACQ | <input type="checkbox"/> [99] I prefer not to answer |
| <input type="checkbox"/> [3] BMI | <input type="checkbox"/> [7] EQUITY | <input type="checkbox"/> [11] SCL | [94] | |
| <input type="checkbox"/> [4] CFM(AFM) | <input type="checkbox"/> [8] GANG | <input type="checkbox"/> [12] SOCAN | [95] | |
| [90] | [91] | [92] | [98] | |

In total, how many years have you been a screen composer...

- [1] Less than 1 year
- [2] Years
- [9] I don't know / I prefer not to answer

Q6FT ...full-time (i.e., working at least 35 hours a week as a

[1] Less than 1 year
 [2] Years
 [9] I don't know / I prefer not to answer

[1] Less than 1
year

[2] Years

[9] I don't know / I prefer not
to answer

screen composer on average)?

Q6PT ...part-time (i.e., working less than 35 hours a week as a screen composer on average)?

Q7 For the longest time in 2016, were you a screen composer...

- [1] full-time (i.e., working at least 35 hours a week as a screen composer on average)?
- [2] part-time (i.e., working less than 35 hours a week as a screen composer on average)?
- [9] I don't know / I prefer not to answer

Q8 Thinking about your situation in 2016, did you work as a screen composer...

- [1] As much as you wanted to?
- [2] Less than you would have wanted to?
- [3] More than you would have wanted to?
- [9] I don't know / I prefer not to answer

Q9 Are you actively pursuing a career as a screen composer?

- [1] Yes
- [2] No
- [9] I don't know / I prefer not to answer

Q10 As a screen composer, would you describe yourself as...

- [1] Entry level
- [2] Mid-career
- [3] Mature
- [9] I don't know / I prefer not to answer

Q11 Please indicate in how many of each of the following types of screen composing projects you were involved in 2016.

- [9] I don't know / I prefer not to answer

THEATRICAL LONG FORM (75 MIN OR LONGER) [1] # in 2016

Q11THL1 Drama

Q11THL2 Action

Q11THL3 Documentary

Q11THL4 Comedy

THEATRICAL LONG FORM (75 MIN OR LONGER) [1] # in 2016

- Q11THL5 Animation
- Q11THL6 Variety
- Q11THL7 Reality/lifestyle
- Q11THL8 Trailer/Other promotional

THEATRICAL SHORT FORM (LESS THAN 75 MIN)SPAN> [1] # in 2016

- Q11THS1 Drama
- Q11THS2 Action
- Q11THS3 Documentary
- Q11THS4 Comedy
- Q11THS5 Animation
- Q11THS6 Variety
- Q11THS7 Reality/lifestyle
- Q11THS8 Trailer/Other promotional

TELEVISION (SHORT FORM, EPISODIC OR LONGFORM, MOW) [1] # in 2016

- Q11TV1 Drama
- Q11TV2 Action
- Q11TV3 Documentary
- Q11TV4 Comedy
- Q11TV5 Animation
- Q11TV6 Variety
- Q11TV7 Reality/lifestyle
- Q11TV8 Trailer/Other promotional

GAMING

[1] # in 2016

- Q11GA1 Console (Playstation, XBox, Wii, etc.)
- Q11GA2 Computer (Windows, Mac, etc.)
- Q11GA3 Mobile (Tablets, iPhone, Android, Windows Phone)
- Q11GA4 Online (web browser based)

ONLINE EXCLUDING GAMES (WEBISODES, OTHER INTERNET-ONLY DELIVERY) [1] # in 2016

- Q11OL1 Drama
- Q11OL2 Action

ONLINE EXCLUDING GAMES (WEBISODES, OTHER INTERNET-ONLY DELIVERY) [1] # in 2016

- Q11OL3 Documentary
- Q11OL4 Comedy
- Q11OL5 Animation
- Q11OL6 Variety
- Q11OL7 Reality/lifestyle
- Q11OL8 Trailer/Other promotional

ADVERTISING [1] # in 2016

- Q11AD1 Regional
- Q11AD2 National
- Q11AD3 Internet

LIBRARY/PRODUCTION/STOCK MUSIC [1] # in 2016

- Q11LI1 Self managed
- Q11LI2 Contributed to Published Library

OTHER SCREEN COMPOSING [1] # in 2016

- Q11OT1 Audiobooks
- Q11OT2 Other, please specify

Q12 Do you run a business that offers screen composing?

- [1] Yes
- [2] No
- [9] I don't know / I prefer not to answer

Are some or all of your businesses run...

	[1] Yes	[2] No	[9] I don't know / I prefer not to answer
Q12.EQ.1			
Q13A as an unincorporated entity (e.g. self-employed)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q12.EQ.1			
Q13B as an incorporated entity?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q12.EQ.1			
Q13C as part of a formal partnership with others?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q14 In 2016, did you receive a salary for screen composition performed as an employee of a company other than your own?

- [1] Yes
- [2] No
- [9] I don't know / I prefer not to answer

Q15 We need to situate screen composing in your overall earnings. In 2016, what were your total gross earnings both personal and from your business from all sources, including contractual income, employment income, royalty income as both a writer and a publisher, licensing and re-licensing fees, income from government programs, and pension income but excluding investment income? (Please include domestic and international revenues. Please provide a good estimate rounded to the thousands.)

- [1] \$
- [9] I don't know / I prefer not to answer

Q16 How much of these total gross earnings in 2016 did you derive from your work as a screen composer? (Please provide a good estimate rounded to the thousands.)

- [1] \$
- [9] I don't know / I prefer not to answer

Q17 Compared to 2013, have your total gross earnings derived from your work as a screen composer in 2016 decreased, stayed the same, or increased?

- [1] Decreased
- [2] Stayed the same
- [3] Increased
- [8] Not applicable
- [9] I don't know / I prefer not to answer

What percentage of your 2016 gross earnings derived from screen composing (\$) did you obtain for work in each of the following categories? (This should total 100%; please enter 0 for 0%.)

	[1] %	[9] I don't know / I prefer not to answer
Q18A Front-end income (commissioning, composing, initial use licensing, production fees)	<input type="text"/>	<input type="radio"/>
Q18B Back-end income (royalties, publishing)	<input type="text"/>	<input type="radio"/>
Q18C Other music-related income	<input type="text"/>	<input type="radio"/>
Q18D Grants, government support programs and tax credits	<input type="text"/>	<input type="radio"/>
Q18E Other earnings, please specify: <input type="text"/>	<input type="text"/>	<input type="radio"/>
Q18Z		
	[1]	
	<input type="button" value="Sum up"/>	

What percentage of your 2016 gross earnings derived from screen composing (\$) did you obtain for work in each of the following types of projects? (This should total 100%; please enter 0 for 0%.)

	[1] %	[9] I don't know / I prefer not to answer
Q19A Theatrical Long Form (75 min or longer)	<input type="text"/>	<input type="radio"/>
Q19B Theatrical Short Form (less than 75 min)	<input type="text"/>	<input type="radio"/>
Q19C Television (Short form, Episodic or Longform, MOW)	<input type="text"/>	<input type="radio"/>
Q19E Gaming	<input type="text"/>	<input type="radio"/>
Q19D Online EXCLUDING Games (webisodes, audiobooks, other Internet-only delivery)	<input type="text"/>	<input type="radio"/>
Q19F Advertising	<input type="text"/>	<input type="radio"/>
Q19G Library/Production/Stock Music	<input type="text"/>	<input type="radio"/>
Q19H Other screen composing	<input type="text"/>	<input type="radio"/>
Q19Z		
	<input type="button" value="Sum up"/>	[1]

In 2016, how many times, if any, were you invited to... (Please enter 0 for none.)

	[1] #	[9] I don't know / I prefer not to answer
Q20A submit a demo of previously composed music compositions?	<input type="text"/>	<input type="radio"/>
Q20D submit ideas for a specific project?	<input type="text"/>	<input type="radio"/>
Q20E write a piece on spec after being shortlisted?	<input type="text"/>	<input type="radio"/>
Q20C have a meeting with a director to discuss a specific project?	<input type="text"/>	<input type="radio"/>
Q20B prepare a quote?	<input type="text"/>	<input type="radio"/>
Q20F be one of many asked to write a piece on spec without interaction with a client?	<input type="text"/>	<input type="radio"/>

(Q20A+Q20B+Q20C+Q20D+Q20E+Q20F).GE.5

Q21 What percentage of invitations received in 2016 resulted in you obtaining work?

- [1] None
- [2] 1% – 25%
- [3] 26% – 50%
- [4] 51% – 75%
- [5] 76% – 99%
- [6] All of them
- [9] I don't know / I prefer not to answer

(Q20A+Q20B+Q20C+Q20D+Q20E+Q20F).GE.1

Q23Z4

Q23T1 WORKPLACE ISSUES

[1] No limiting impact [2] Little limiting impact [3] Moderate limiting impact [4] Significant limiting impact [5] Severe limiting impact [98] Not applicable [99] I don't know / I prefer not to answer

Q23E Lack of recognition for past performance

Q23B Gaining access to advanced opportunities

Q23A Gaining access to entry-level opportunities

Q23C Not included in meetings and discussions about strategic issues

Q23D Insufficient compensation for work performed

Q23F Workplace harassment

0.EQ.1

Q23Z1

Q23T2 BUSINESS ISSUES

[1] No limiting impact [2] Little limiting impact [3] Moderate limiting impact [4] Significant limiting impact [5] Severe limiting impact [98] Not applicable [99] I don't know / I prefer not to answer

Q23G Rarely (or never) invited to pitch

Q23J Limited availability of contract work

Q23L Having left screen composing and returned

Q23H Lack of technical resources to work effectively

Q23K Limited investment in marketing and promotion (e.g., demos, advertising, website, business cards)

Q23M Risk aversion on the part of clients or employers

Q23I Inability to access capital to finance larger projects or company growth

Q24 Do you currently have a mentor (someone you can turn to for advice and support) for your screen composing practice?

- [1] Yes
- [2] No
- [9] I don't know / I prefer not to answer

Q24.EQ.2

Q25 Did you ever have a mentor (someone you can turn to for advice and support) for your screen composing practice?

- [1] Yes
- [2] No
- [9] I don't know / I prefer not to answer

Q1.EQ.1

Q26 Some say that there are gender-related issues in the screen composing industry; others disagree. Have you personally witnessed gender-related issues in the screen composing industry?

- [1] Yes, I have. (Please use the space below to tell us your experiences in this regard.)

- [2] No
- [9] I don't know / I prefer not to answer

Q27 Now, a few final questions to support our analysis.

In what year were you born?

- [1] (XXXX year)
- [99] I prefer not to answer

Q28 What is your gender?

- [1] Male
- [2] Female
- [3] Other
- [99] I prefer not to answer

Q29 What is the highest degree you have completed?

- [1] Secondary school diploma
- [2] College, CEGEP or other non-university certificate or diploma
- [3] University certificate or diploma or degree at bachelor level

- [4] University certificate, diploma or degree above bachelor level
- [98] None of the above
- [99] I prefer not to answer

Q30 Did you study composition or music formally?

- [1] Yes
- [2] No
- [9] I don't know / I prefer not to answer

Q31 In 2016, where was most of your work created?

- [1] British Columbia
- [2] Alberta
- [3] Saskatchewan
- [4] Manitoba
- [5] Ontario
- [6] Quebec
- [7] New Brunswick
- [8] Nova Scotia
- [9] Prince Edward Island
- [10] Newfoundland and Labrador
- [11] Nunavut
- [12] Northwest Territories
- [13] Yukon
- [20] United States
- [21] Another country
- [97] Not applicable
- [99] I prefer not to answer

Q32 With which of the following groups, if any, do you identify yourself? (Please select all that apply.)

- [2] Visible minorities
- [1] Aboriginal peoples
- [4] LGBTQ community
- [3] People with disabilities
- [98] I do not identify with any of these groups
- [99] I prefer not to answer

QEND

Thank you for completing our survey!
Your answers have been saved.
You may now close this window.

You can return to this questionnaire at this address: <https://ssl.circum.com/cw/en/SCcomposers/R7Z3JGD6WW>

If you encounter a problem or want to make a comment to the study team, please e-mail service@circum.com and refer to project "SCcomposers", question "QEND", and case no. "R7Z3JGD6WW". We welcome your comments.



SONDAGE DES MEMBRES DE LA SOCAN QUI ONT REÇU DES REDEVANCES DE SOURCES AUDIOVISUELLES

MODE DÉMONSTRATION.
Aucune réponse ne sera enregistrée.

INTRO Nous vous souhaitons la bienvenue. Le présent questionnaire s'adresse aux membres de la SOCAN qui, dans un passé récent, ont reçu des redevances de sources audiovisuelles. Comme l'indiquait un message antérieur de la SOCAN, le Réseau Circum Inc. s'est vu confier le mandat de réaliser cette étude sur divers aspects de la composition pour l'écran. Même si vous ne vous considérez pas comme une compositrice ou un compositeur pour l'écran, ce questionnaire est pertinent pour vous; les questions seront ajustées à votre situation personnelle.

Il vous faudra environ 20 minutes pour répondre à ce questionnaire. Vous pouvez vous arrêter en tout temps, après avoir cliqué sur le bouton Page suivante. Vos réponses seront enregistrées jusqu'à cette page. Vous pourrez continuer à partir du même endroit en utilisant l'adresse suivante : <https://ssl.circum.com/cw/fr/SCcomposers/ZGJHAKVZ5E>.

Vos réponses demeureront strictement confidentielles. Les réponses individuelles ne seront pas communiquées d'une manière identifiable à l'extérieur de la petite équipe de Circum. Dans nos rapports, nous ne présentons que des résultats agrégés.

Vous pouvez communiquer avec nous en tout temps, à l'adresse qui s'affiche au bas de chaque page du questionnaire.

Benoît Gauthier
Président, Réseau Circum inc.

Q1 Vous considérez-vous comme une compositrice ou un compositeur pour l'écran? Aux fins du présent sondage, « composition pour l'écran » s'entend de la création de musique originale destinée à être synchronisée avec des images dans un média tel que le cinéma, la télévision ou les jeux vidéo.

- [1] Oui
- [2] Non

Q2 En 2016, avez-vous réalisé des activités professionnelles de composition pour l'écran? « Activités professionnelles » s'entend de travaux pour lesquels vous ou votre entreprise avez reçu une rémunération.

- [1] Oui
- [2] Non

Q2.EQ.2

Q3 Pourquoi n'avez-vous pas réalisé des activités professionnelles de composition pour l'écran en 2016? (Cochez tout ce qui s'applique.)

- [1] J'ai abandonné ce domaine il y a un certain temps
- [5] Mon intérêt se porte vers d'autres domaines
- [6] Je n'ai pas tenté de travailler dans ce secteur
- [7] Ma situation personnelle m'empêchait de travailler
- [2] Il n'y avait pas de travail
- [4] J'ai tenté de réaliser des travaux, sans succès
- [3] Il n'y avait pas beaucoup de travail lucratif
- [98] Autre (veuillez préciser) :

- [99] Je ne sais pas / Je préfère ne pas répondre

Q2.EQ.2

Q4 À quand remontent vos dernières activités professionnelles de composition pour l'écran?

- [1] Je n'en ai jamais eu
- [2015] 2015
- [2016] 2014
- [2017] 2013
- [2018] 2012
- [2019] 2011
- [2020] 2010
- [2021] 2009
- [2022] 2008
- [2023] 2007
- [2024] 2006
- [2025] 2005
- [2026] 2004
- [2027] 2003
- [2028] 2002
- [2029] 2001
- [2030] 2000 ou avant
- [99] Je ne sais pas / Je préfère ne pas répondre

Q5 De quelle ou quelles organisations professionnelles êtes-vous membre? (Cochez tout ce qui s'applique.)

- | | | | | |
|---------------------------------------|-------------------------------------|-------------------------------------|--------------------------------------|--|
| <input type="checkbox"/> [1] ACTRA | <input type="checkbox"/> [5] CMRRA | <input type="checkbox"/> [9] SAC | <input type="checkbox"/> [13] SODRAC | <input type="checkbox"/> [97] None |
| <input type="checkbox"/> [2] ASCAP | <input type="checkbox"/> [6] DGC | <input type="checkbox"/> [10] SCGC | <input type="checkbox"/> [14] SPACQ | <input type="checkbox"/> [99] Je préfère ne pas répondre |
| <input type="checkbox"/> [3] BMI | <input type="checkbox"/> [7] EQUITY | <input type="checkbox"/> [11] SCL | [94] | |
| <input type="checkbox"/> [4] CFM(AFM) | <input type="checkbox"/> [8] GANG | <input type="checkbox"/> [12] SOCAN | [95] | |

[90]

[91]

[92]

[98]

En tout, combien d'années avez-vous exercé la composition pour l'écran...

[1] Moins d'une
année

[2] Années

[9] Je ne sais pas / Je préfère
ne pas répondre

Q6FT à temps plein (en moyenne, au moins 35 heures de composition pour l'écran par semaine)?

Q6PT à temps partiel (en moyenne, moins de 35 heures de composition pour l'écran par semaine)?

Q7 Pendant la majeure partie de 2016, exercez-vous la composition pour l'écran...

- [1] à temps plein (en moyenne, au moins 35 heures de composition pour l'écran par semaine)?
- [2] à temps partiel (en moyenne, moins de 35 heures de composition pour l'écran par semaine)?
- [9] Je ne sais pas / Je préfère ne pas répondre

Q8 Si vous considérez votre situation en 2016, avez-vous travaillé en composition pour l'écran...

- [1] autant que vous l'auriez voulu?
- [2] moins que vous l'auriez voulu?
- [3] plus que vous l'auriez voulu?
- [9] Je ne sais pas / Je préfère ne pas répondre

Q9 Menez-vous activement une carrière en composition pour l'écran?

- [1] Oui
- [2] Non
- [9] Je ne sais pas / Je préfère ne pas répondre

Q10 Quel niveau d'expérience en composition pour l'écran estimez-vous avoir atteint?

- [1] Entrée de carrière
- [2] Mi-carrière
- [3] Maturité
- [9] Je ne sais pas / Je préfère ne pas répondre

Q11 Veuillez indiquer le nombre de projets de composition pour l'écran de chacun des types suivants auxquels vous avez participé en 2016.

- [9] Je ne sais pas / Je préfère ne pas répondre

LONG MÉTRAGE CINÉMATOGRAPHIQUE (75 MIN OU PLUS) [1] # en 2016

- | | | |
|---------|---------------------------------------|----------------------|
| Q11THL1 | Drame | <input type="text"/> |
| Q11THL2 | Action | <input type="text"/> |
| Q11THL3 | Documentaire | <input type="text"/> |
| Q11THL4 | Comédie | <input type="text"/> |
| Q11THL5 | Animation | <input type="text"/> |
| Q11THL6 | Variétés | <input type="text"/> |
| Q11THL7 | Réalité, mode de vie | <input type="text"/> |
| Q11THL8 | Promotion (bandes-annonces et autres) | <input type="text"/> |

COURT MÉTRAGE CINÉMATOGRAPHIQUE (MOINS DE 75 MIN) [1] # en 2016

- | | | |
|---------|---------------------------------------|----------------------|
| Q11THS1 | Drame | <input type="text"/> |
| Q11THS2 | Action | <input type="text"/> |
| Q11THS3 | Documentaire | <input type="text"/> |
| Q11THS4 | Comédie | <input type="text"/> |
| Q11THS5 | Animation | <input type="text"/> |
| Q11THS6 | Variétés | <input type="text"/> |
| Q11THS7 | Réalité, mode de vie | <input type="text"/> |
| Q11THS8 | Promotion (bandes-annonces et autres) | <input type="text"/> |

TÉLÉVISION (COURTE DURÉE, LONGUE DURÉE [ÉPISODES OU TÉLÉFILMS]) [1] # en 2016

- | | | |
|--------|---------------------------------------|----------------------|
| Q11TV1 | Drame | <input type="text"/> |
| Q11TV2 | Action | <input type="text"/> |
| Q11TV3 | Documentaire | <input type="text"/> |
| Q11TV4 | Comédie | <input type="text"/> |
| Q11TV5 | Animation | <input type="text"/> |
| Q11TV6 | Variétés | <input type="text"/> |
| Q11TV7 | Réalité, mode de vie | <input type="text"/> |
| Q11TV8 | Promotion (bandes-annonces et autres) | <input type="text"/> |

JEUX VIDÉO

[1] # en 2016

- | | | |
|--------|--|----------------------|
| Q11GA1 | Sur console (PlayStation, Xbox, Wii, etc.) | <input type="text"/> |
| Q11GA2 | Sur ordinateur (Windows, Mac, etc.) | <input type="text"/> |

JEUX VIDÉO

[1] # en 2016

Q11GA3 Sur mobile (tablette, iPhone, Android, Windows Phone)

Q11GA4 En ligne (sur navigateur Web)

EN LIGNE, SAUF LES JEUX (WEBISODES, AUTRE CONTENU EXCLUSIF À INTERNET) [1] # en 2016

Q11OL1 Drame

Q11OL2 Action

Q11OL3 Documentaire

Q11OL4 Comédie

Q11OL5 Animation

Q11OL6 Variétés

Q11OL7 Réalité, mode de vie

Q11OL8 Promotion (bandes-annonces et autres)

PUBLICITÉ

[1] # en 2016

Q11AD1 Régionale

Q11AD2 Nationale

Q11AD3 Sur Internet

MUSICOTHÈQUE, PRODUCTION, MUSIQUE FRANCHE [1] # en 2016

Q11LI1 Contenu autogéré

Q11LI2 Contribution à une musicothèque publiée

AUTRES COMPOSITIONS POUR L'ÉCRAN [1] # en 2016

Q11OT1 Audiolivres

Q11OT2 Autre, veuillez spécifier :

Q12 Exploitez-vous une entreprise qui offre des compositions pour l'écran?

- [1] Oui
 [2] Non
 [9] Je ne sais pas / Je préfère ne pas répondre

Est-ce que la totalité ou une partie de vos entreprises sont exploitées...

[1] Oui [2] Non [9]

Q12.EQ.1

Q13A en tant qu'entité sans personnalité morale (ex. : travail autonome)?

[1] Oui [2] Non [9]

Q12.EQ.1

Q13B en tant qu'entité constituée comme personne morale?

Q12.EQ.1

Q13C dans le cadre d'un partenariat officiel avec d'autres entités?

Q14 En 2016, avez-vous reçu un salaire pour des travaux de composition pour l'écran réalisés à titre de membre du personnel d'une entreprise autre que la vôtre?

- [1] Oui
- [2] Non
- [9] Je ne sais pas / Je préfère ne pas répondre

Q15 Nous aimerions situer la composition pour l'écran dans votre revenu global. En 2016, à combien s'est chiffré votre revenu brut total (personnel et d'entreprise), toutes sources confondues, y compris les revenus de contrats, d'emploi, de redevances (composition et édition), de licences et de renouvellement de licences, de programmes gouvernementaux et de régimes de retraite, mais abstraction faite des revenus de placements? (Veuillez inclure les revenus de source canadienne et étrangère. Veuillez donner une bonne estimation, au millier de dollars près.)

- [1] \$
- [9] Je ne sais pas / Je préfère ne pas répondre

Q16 Quelle part de ce revenu brut total de 2016 avez-vous tirée de vos travaux de composition pour l'écran? (Veuillez donner une bonne estimation, au millier de dollars près.)

- [1] \$
- [9] Je ne sais pas / Je préfère ne pas répondre

Q17 Où se situe votre revenu brut total tiré de vos travaux de composition pour l'écran de 2016, comparativement à 2013?

- [1] Il a diminué
- [2] Il est demeuré à peu près stable
- [3] Il a augmenté
- [8] Sans objet
- [9] Je ne sais pas / Je préfère ne pas répondre

Quel pourcentage de votre revenu brut de 2016 tiré de la composition pour l'écran (\$) avez-vous obtenu pour vos travaux dans chacune des catégories suivantes? (La somme de vos réponses doit être de 100 %; au besoin, veuillez inscrire 0 pour 0 %.)

- Q18A** Revenus directs (commande, composition, licence d'utilisation initiale, frais de production)
- Q18B** Revenus indirects (redevances, édition)
- Q18C** Autres revenus relatifs à la musique
- Q18D** Subventions, programmes d'aide gouvernementaux, crédits d'impôt
- Q18E** Autres revenus, veuillez préciser
- Q18Z**

Sum up

[1]

Quel pourcentage de votre revenu brut de 2016 tiré de la composition pour l'écran (\$) avez-vous obtenu pour vos travaux dans chacun des types de projets suivants? (La somme de vos réponses doit être de 100 %; au besoin, veuillez inscrire 0 pour 0 %.)

- Q19A** Long métrage cinématographique (75 min ou plus) [1] % [9]
- Q19B** Court métrage cinématographique (moins de 75 min)
- Q19C** Télévision (courte durée, longue durée [épisodes ou téléfilms])
- Q19E** Jeux vidéo
- Q19D** En ligne, SAUF les jeux (webisodes, autre contenu exclusif à Internet)
- Q19F** Publicité
- Q19G** Musicothèque, production, musique franche
- Q19H** Autres compositions pour l'écran (y compris les audiolivres)
- Q19Z**

Sum up

[1]

En 2016, combien de fois, si c'est le cas, avez-vous reçu une invitation à... (Veuillez indiquer 0 pour aucune.)

- Q20B** préparer une soumission? [1] # [9]
- Q20E** composer une pièce sur devis, après une présélection?
- Q20F** composer une pièce sur devis, tout comme plusieurs autres candidats, sans interaction avec un client?
- Q20A** soumettre un démo de compositions musicales antérieures?
- Q20C** rencontrer un membre de la direction pour discuter d'un projet précis?

Q20D soumettre des idées pour un projet précis?

(Q20A+Q20B+Q20C+Q20D+Q20E+Q20F).GE.5

Q21 Dans quelle proportion les invitations que vous avez reçues en 2016 ont-elles débouché sur l'obtention d'un mandat?

- [1] Aucune
 [2] 1 % – 25 %
 [3] 26 % – 50 %
 [4] 51 % – 75 %
 [5] 76 % – 99 %
 [6] Toutes
 [9] Je ne sais pas / Je préfère ne pas répondre

(Q20A+Q20B+Q20C+Q20D+Q20E+Q20F).GE.1

Q22 En 2016, qui a établi le contact entre vous et les entreprises médiatiques qui vous ont lancé une invitation à soumissionner? (Cochez tout ce qui s'applique.)

- [7] Vous-même
 [6] Une metteuse en scène ou un metteur en scène
 [1] Votre agent(e)
 [4] Un(e) superviseur(e) musical(e)
 [3] Un(e) partenaire d'affaires
 [2] Votre gérant(e)
 [5] Une productrice ou un producteur
 [98] Autre (veuillez préciser)

 [99] Je ne sais pas / Je préfère ne pas répondre

Q23T6 PROBLÈMES DE RÉSEAUTAGE

[1] Pas du tout

[2] Très peu

[3] Modérément

[4] Beaucoup

[5] Gravement

[98] Sans objet

[99] Je ne sais pas / Je préfère ne pas répondre

Q23Y Manque de connaissance des gens qui comptent dans l'industrie

Q23AA Compétition malsaine entre pairs

Q23Z Manque de possibilités de mentorat

0.EQ.1

Q23Z12

Q23E Manque de reconnaissance des réalisations antérieures

Q23B Accès aux occasions offertes au niveau avancé

Q23C Exclusion des réunions et des discussions sur les enjeux stratégiques

0.EQ.1
Q23Z1

Q23T3 PROBLÈMES À CONCILIER LE TRAVAIL ET LA VIE PERSONNELLE

[1] Pas du tout

[2] Très peu

[3] Modérément

[4] Beaucoup

[5] Gravement

[98] Sans objet

[99] Je ne sais pas / Je préfère ne pas répondre

Q23Q Nécessité de prendre un congé de maternité

Q23O Soins des enfants ou obligations familiales

Q23N Recherche d'équilibre entre le travail et la vie personnelle

Q23P Exigences imprévisibles ou excessives

0.EQ.1
Q23Z2

0.EQ.1
Q23Z3

0.EQ.1
Q23Z4

Q24 Avez-vous actuellement un mentor (une personne à qui demander conseil et appui) pour votre pratique de la composition pour l'écran?

- [1] Oui
- [2] Non
- [9] Je ne sais pas / Je préfère ne pas répondre

Q24.EQ.2

Q25 Avez-vous déjà eu un mentor (une personne à qui demander conseil et appui) pour votre pratique de la composition pour l'écran?

- [1] Oui
- [2] Non
- [9] Je ne sais pas / Je préfère ne pas répondre

Q1.EQ.1

Q26 Certains estiment que l'industrie de la composition pour l'écran est affligée de problèmes liés au genre; d'autres croient le contraire. Avez-vous personnellement été témoin de problèmes liés au genre dans l'industrie de la composition pour l'écran?

- [1] Oui. (Veuillez nous faire part de votre expérience à cet égard dans la zone de texte ci-dessous.)

- [2] Non
- [9] Je ne sais pas / Je préfère ne pas répondre

Q27 Pour terminer, voici quelques questions qui serviront à étayer notre analyse.

Quelle est l'année de votre naissance?

- [1] (XXXX) Année
- [99] Je préfère ne pas répondre

Q28 Quel est votre sexe?

- [1] Masculin
- [2] Féminin
- [3] Autre
- [99] Je préfère ne pas répondre

Q29 Quel est le diplôme le plus élevé que vous avez obtenu?

- [1] Diplôme d'études secondaires
- [2] Diplôme d'études collégiales, autre certificat ou diplôme non universitaire
- [3] Certificat, diplôme ou grade universitaire de premier cycle
- [4] Certificat, diplôme ou grade universitaire d'études supérieures
- [98] Aucune de ces réponses
- [99] Je préfère ne pas répondre

Q30 Avez-vous fait des études officielles en composition ou en musique?

- [1] Oui
- [2] Non
- [9] Je ne sais pas / Je préfère ne pas répondre

Q31 En 2016, où a été créée la majeure partie de vos oeuvres?

- [1] Colombie-Britannique
- [2] Alberta
- [3] Saskatchewan
- [4] Manitoba
- [5] Ontario
- [6] Québec
- [7] Nouveau-Brunswick
- [8] Nouvelle-Écosse
- [9] Ile-du-Prince-Édouard
- [10] Terre-Neuve-et-Labrador
- [11] Nunavut
- [12] Territoires du Nord-Ouest
- [13] Yukon
- [20] États-Unis
- [21] Autre pays
- [97] Sans objet
- [99] Je préfère ne pas répondre

Q32 Avec lequel ou lesquels des groupes suivants vous identifiez-vous? (Cochez tout ce qui s'applique.)

- [1] Les Autochtones
- [3] Les personnes handicapées
- [4] La communauté LGBTQ
- [2] Les minorités visibles
- [98] Aucun de ces groupes
- [99] Je préfère ne pas répondre

QEND

Merci d'avoir rempli notre questionnaire!
Vos réponses ont été sauvegardées.
Vous pouvez maintenant fermer cette fenêtre.

Vous pouvez revenir à ce questionnaire à l'adresse suivante : <https://ssl.circum.com/cw/fr/SCcomposers/ZGJHAKVZ5E>
Pour tout problème rencontré ou pour transmettre vos commentaires, veuillez envoyer un courriel à service@circum.com et mentionner le projet « SCcomposers », question « QEND » et dossier « ZGJHAKVZ5E ». Vos commentaires sont appréciés.

APPENDIX C SURVEY TABLES

Réseau Circum inc.

Rigueur – Transparence – Pertinence – Innovation
74, rue du Val-Perché, Gatineau (Québec) J8Z 2A6
819 770-2423, service@circum.com



Circum Network Inc.

Rigour – Transparency – Relevance – Innovation
74 Val Perché Street, Gatineau, Québec J8Z 2A6
819 770-2423, service@circum.com

Do you consider yourself to be a screen composer? For the purposes of this survey, a screen composer is defined as a person who creates original music that is intended to be synchronized with visual media, such as film, television, video games, etc.

	Total	Gender	
		Women	Men
Q1			
Absolute #:	661	178	483
Yes	57%	37% ---	64% +++
No	43%	63% +++	36% ---
khi ² :		***	
± ... at 50%:	4,26	8,21	4,99

In 2016, did you engage in any professional activities as a screen composer? Professional activities are defined as work for which either you or your company were financially compensated.

	Total	Gender	
		Women	Men
Q2			
Absolute #:	376	66	310
Yes	64%	47% --	67% ++
No	36%	53% ++	33% --
khi ² :		**	
± ... at 50%:	5,65	13,49	6,22

Why did you have no professional activities as a screen composer in 2016? &#CHECKALL

	Total	Gender	
		Women	Men
Q3			
Absolute #:	137	35	102
I left this field some time ago	4%	0%	6%
There was no work	19%	17%	20%
There was little lucrative work	10%	9%	11%
I pursued work but was unsuccessful	12%	14%	12%
My interests are shifting elsewhere	12%	9%	14%
I did not pursue work in this sector	33%	20%	37%
My personal circumstances kept me away from work	17%	14%	18%
Other (please specify).	20%	29%	18%
I don't know / I prefer not to answer	2%	9% ++	0% --
Valid responses:	1,31	1,20	1,34
khi ² :		(*)	
± ... at 50%:	9,36	18,52	10,85

When did you last engage in any professional activities as a screen composer?

	Total	Gender	
		Women	Men
Q4			
Absolute #:	137	35	102
I never did	6%	11%	4%
2015	23%	31%	21%
2013-2014	17%	17%	17%
2011-2012	9%	6%	10%
2005-2010	22%	20%	23%
Before 2004	16%	0%	22%
I don't know / I prefer not to answer	7%	14%	5%
kh ² :		(*)	
± ... at 50%:	9,36	18,52	10,85

Which professional organization(s) are you a member of? (Multiple responses allowed.)

	Total	Gender	
		Women	Men
Q5			
Absolute #:	239	31	208
SOCAN	97%	94%	98%
ASCAP	26%	26%	26%
SODRAC	24%	16%	25%
SCGC	19%	16%	20%
BMI	17%	23%	16%
CFM(AFM)	16%	13%	17%
ACTRA	15%	13%	15%
SPACQ	10%	10%	10%
CMRRA	8%	6%	8%
DGC, Equity, GANG, SAC, SCL	4%	3%	4%
None	0%	0%	0%
Valid responses:	2,36	2,19	2,39
kh ² :		-	
± ... at 50%:	7,09	19,68	7,60

In total, how many years have you been a screen composer...			
	Total	Gender	
		Women	Men
Q6FT ...full-time (i.e., working at least 35 hours a week as a screen composer on average)?			
Absolute #:	239	31	208
Up to 5 years	35%	45%	33%
6 to 15 years	19%	3%	22%
		-	+
More than 15 years	22%	6%	25%
		-	+
No answer	24%	45%	21%
		++	--
khi ² :		***	
± ... at 50%:	7,09	19,68	7,60
mean:	10,5	5,1	11,1
t for the mean:		*	*

In total, how many years have you been a screen composer...			
	Total	Gender	
		Women	Men
Q6PT ...part-time (i.e., working less than 35 hours a week as a screen composer on average)?			
Absolute #:	239	31	208
Up to 5 years	36%	39%	36%
6 to 15 years	28%	32%	28%
More than 15 years	21%	26%	21%
No answer	14%	3%	16%
khi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	10,6	11,0	10,6
t for the mean:		-	-

For the longest time in 2016, were you a screen composer...			
	Total	Gender	
		Women	Men
Q7			
Absolute #:	239	31	208
full-time (i.e., working at least 35 hours a week as a screen composer on average)?	38%	19% -	41% +
part-time (i.e., working less than 35 hours a week as a screen composer on average)?	57%	81% +	54% -
I don't know / I prefer not to answer	4%	0%	5%
khi ² :		(*)	
± ... at 50%:	7,09	19,68	7,60

Thinking about your situation in 2016, did you work as a screen composer...			
	Total	Gender	
		Women	Men
Q8			
Absolute #:	239	31	208
As much as you wanted to?	32%	29%	33%
Less than you would have wanted to?	62%	68%	62%
More than you would have wanted to?	2%	0%	2%
I don't know / I prefer not to answer	3%	3%	3%
khi ² :		-	
± ... at 50%:	7,09	19,68	7,60

Are you actively pursuing a career as a screen composer?			
	Total	Gender	
		Women	Men
Q9			
Absolute #:	239	31	208
Yes	71%	74%	71%
No	24%	23%	24%
I don't know / I prefer not to answer	5%	3%	5%
khi ² :		-	
± ... at 50%:	7,09	19,68	7,60

As a screen composer, would you describe yourself as...				
	Total	Gender		
		Women	Men	
Q10				
Absolute #:	239	31	208	
Entry level	17%	29%	15%	
Mid-career	40%	48%	39%	
Mature	40%	16%	44%	
I don't know / I prefer not to answer	3%	--	++	
kh ² :		(*)		
± ... at 50%:	7,09	19,68	7,60	

Women

In total, how many years have you been a screen composer...					
	Total	As a screen composer, would you describe yourself as...			
		Entry level	Mid-career	Mature	I don't know / I prefer not to answer
Q6FT ...full-time (i.e., working at least 35 hours a week as a screen composer on average)?					
Absolute #:	31	9	15	5	2
Up to 5 years	45%	67%	40%	20%	50%
6 to 15 years	3%	0%	7%	0%	0%
More than 15 years	6%	0%	0%	40%	0%
No answer	45%	33%	53%	40%	50%
kh ² :		-			
± ... at 50%:	19,68	36,52	28,29	49,00	77,47
mean:	5,1	1,5	2,7	19,0	2,0
t for the mean:		-	-	-	*

Men

In total, how many years have you been a screen composer...					
	Total	As a screen composer, would you describe yourself as...			
		Entry level	Mid-career	Mature	I don't know / I prefer not to answer
Q6FT ...full-time (i.e., working at least 35 hours a week as a screen composer on average)?					
Absolute #:	208	31	81	91	5
Up to 5 years	33%	81% +++	35%	16% ---	20%
6 to 15 years	22%	0% --	26%	26%	0%
More than 15 years	25%	0% --	16% -	42% +++	0%
No answer	21%	19%	23%	15%	80%
kh ² :		(***)			
± ... at 50%:	7,60	19,68	12,17	11,49	49,00
mean:	11,1	1,0	8,3	16,7	0,0
t for the mean:		***	**	***	*

Do you run a business that offers screen composing?			
	Total	Gender	
		Women	Men
Q12			
Absolute #:	239	31	208
Yes	68%	58%	69%
No	26%	32%	25%
I don't know / I prefer not to answer	6%	10%	5%
khi ² :		-	
± ... at 50%:	7,09	19,68	7,60

Are some or all of your businesses run...			
	Total	Gender	
		Women	Men
Q13A as an unincorporated entity (e.g. self-employed)?			
Absolute #:	162	18	144
Yes	63%	89%	60%
No	36%	11%	40%
I don't know / I prefer not to answer	1%	0%	1%
khi ² :		(-)	
± ... at 50%:	8,61	25,82	9,13

Are some or all of your businesses run...			
	Total	Gender	
		Women	Men
Q13B as an incorporated entity?			
Absolute #:	162	18	144
Yes	43%	11%	47%
No	57%	89%	53%
I don't know / I prefer not to answer	0%	0%	0%
khi ² :		**	
± ... at 50%:	8,61	25,82	9,13

Are some or all of your businesses run...			
	Total	Gender	
		Women	Men
Q13C as part of a formal partnership with others?			
Absolute #:	162	18	144
Yes	26%	50%	23%
No	73%	50%	76%
I don't know / I prefer not to answer	1%	0%	1%
chi ² :		(*)	
± ... at 50%:	8,61	25,82	9,13

In 2016, did you receive a salary for screen composition performed as an employee of a company other than your own?			
	Total	Gender	
		Women	Men
Q14			
Absolute #:	239	31	208
Yes	15%	13%	16%
No	83%	84%	83%
I don't know / I prefer not to answer	1%	3%	1%
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60

We need to situate screen composing in your overall earnings. In 2016, what were your total gross earnings both personal and from your business from all sources, including contractual income, employment income, royalty income as both a writer and a publisher, licensing and re-licensing fees, income from government programs, and pension income but excluding investment income?			
	Total	Gender	
		Women	Men
Q15			
Absolute #:	239	31	208
0	0%	0%	0%
1 - 49,999	26%	48% ++	23% --
50,000 - 99,999	15%	10%	16%
100,000 +	21%	0% --	24% ++
I don't know / I prefer not to answer	38%	42%	38%
chi ² :		(**)	
± ... at 50%:	7,09	19,68	7,60
# pondéré sans valeur m.:	148	18	130
mean:	100323	25793	110642
t for the mean:		***	***

How much of these total gross earnings in 2016 did you derive from your work as a screen composer?

	Total	Gender	
		Women	Men
Q16			
Absolute #:	239	31	208
0	0%	0%	0%
1 - 49,999	40%	55%	38%
50,000 - 99,999	9%	0%	10%
100,000 +	14%	0%	16%
I don't know / I prefer not to answer	37%	45%	36%
khi ² :		(*)	
± ... at 50%:	7,09	19,68	7,60
mean:	65257	8775	72423
t for the mean:		***	***

Compared to 2013, have your total gross earnings derived from your work as a screen composer in 2016 decreased, stayed the same, or increased?

	Total	Gender	
		Women	Men
Q17			
Absolute #:	239	31	208
Decreased	29%	23%	30%
Stayed the same	21%	16%	21%
Increased	44%	48%	43%
Not applicable	4%	10%	3%
I don't know / I prefer not to answer	3%	3%	2%
khi ² :		-	
± ... at 50%:	7,09	19,68	7,60

What percentage of your 2016 gross earnings derived from screen composing			
	Total	Gender	
		Women	Men
Q18A Front-end income (commissioning, composing, initial use licensing, production fees)			
Absolute #:	239	31	208
0	5%	3%	5%
1 - 24	19%	13%	20%
25 - 49	18%	6%	20%
50-74	18%	6%	20%
75 99	19%	35%	16%
100	5%	16%	4%
I don't know / I prefer not to answer	15%	19%	14%
khi ² :		(**)	
± ... at 50%:	7,09	19,68	7,60
mean:	48,1	67,0	45,5
t for the mean:		**	**

What percentage of your 2016 gross earnings derived from screen composing			
	Total	Gender	
		Women	Men
Q18B Back-end income (royalties, publishing)			
Absolute #:	239	31	208
0	5%	19%	3%
1 - 24	27%	39%	25%
25 - 49	16%	13%	17%
50-74	18%	6%	20%
75 99	14%	0%	16%
100	6%	10%	6%
I don't know / I prefer not to answer	13%	13%	13%
khi ² :		(***)	
± ... at 50%:	7,09	19,68	7,60
mean:	41,9	24,3	44,5
t for the mean:		**	**

What percentage of your 2016 gross earnings derived from screen composing			
	Total	Gender	
		Women	Men
Q18C			
Other music-related income			
Absolute #:	239	31	208
0	43%	29%	45%
1 - 24	21%	23%	20%
25 - 49	8%	6%	8%
50-74	3%	3%	3%
75 99	0%	0%	0%
100	0%	0%	0%
I don't know / I prefer not to answer	26%	39%	24%
khi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	8,47	9,21	8,38
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing			
	Total	Gender	
		Women	Men
Q18D			
Grants, government support programs and tax credits			
Absolute #:	239	31	208
0	64%	55%	65%
1 - 24	5%	3%	5%
25 - 49	2%	0%	2%
50-74	0%	3% +	0% -
75 99	0%	0%	0%
100	0%	0%	0%
I don't know / I prefer not to answer	28%	39%	27%
khi ² :		(*)	
± ... at 50%:	7,09	19,68	7,60
mean:	2,05	2,89	1,94
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing			
	Total	Gender	
		Women	Men
Q18E Other earnings			
Absolute #:	239	31	208
0	61%	45%	63%
1 - 24	4%	3%	4%
25 - 49	3%	10% ⁺	1%
50-74	0%	0%	0%
75 99	0%	0%	0%
100	0%	0%	0%
I don't know / I prefer not to answer	32%	42%	31%
chi ² :		(*)	
± ... at 50%:	7,09	19,68	7,60
mean:	2,57	7,11	2,01
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19A Theatrical Long Form (75 min or longer)			
Absolute #:	239	31	208
0	47%	35%	49%
1 - 24	12%	3%	13%
25 - 49	6%	10%	5%
50-74	5%	3%	5%
75 99	6%	13%	5%
100	3%	3%	3%
I don't know / I prefer not to answer	21%	32%	20%
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	18,3	29,9	16,8
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19B Theatrical Short Form (less than 75 min)			
Absolute #:	239	31	208
0	54%	29%	57%
1 - 24	13%	23%	12%
25 - 49	3%	6%	2%
50-74	3%	3%	2%
75 99	1%	0%	1%
100	3%	10%	2%
I don't know / I prefer not to answer	23%	29%	23%
chi ² :		(*)	
± ... at 50%:	7,09	19,68	7,60
mean:	9,7	21,5	8,1
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19C Television (Short form, Episodic or Longform, MOW)			
Absolute #:	239	31	208
0	23%	42%	21%
1 - 24	7%	13%	6%
25 - 49	8%	0%	9%
50-74	10%	3%	11%
75 99	14%	3%	16%
100	17%	3%	19%
I don't know / I prefer not to answer	21%	35%	18%
chi ² :		(**)	
± ... at 50%:	7,09	19,68	7,60
mean:	48,4	16,2	52,2
t for the mean:		***	***

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19E Gaming			
Absolute #:	239	31	208
0	67%	61%	67%
1 - 24	4%	6%	3%
25 - 49	1%	0%	1%
50-74	1%	0%	1%
75 99	1%	0%	1%
100	0%	0%	0%
I don't know / I prefer not to answer	27%	32%	26%
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	2,85	0,33	3,19
t for the mean:		*	*

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19D Online EXCLUDING Games (webisodes, audiobooks, other Internet-only delivery)			
Absolute #:	239	31	208
0	59%	48%	61%
1 - 24	8%	0%	9%
25 - 49	3%	6%	2%
50-74	0%	0%	0%
75 99	1%	6%	0%
100	2%	6%	1%
I don't know / I prefer not to answer	27%	32%	26%
chi ² :		(**)	
± ... at 50%:	7,09	19,68	7,60
mean:	6,1	21,0	4,1
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19F Advertising			
Absolute #:	239	31	208
0	56%	52%	57%
1 - 24	12%	10%	13%
25 - 49	3%	3%	3%
50-74	2%	0%	2%
75 99	2%	0%	2%
100	1%	3%	0%
I don't know / I prefer not to answer	24%	32%	23%
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	7,09	7,81	7,00
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19G Library/Production/Stock Music			
Absolute #:	239	31	208
0	54%	48%	55%
1 - 24	10%	10%	11%
25 - 49	3%	3%	3%
50-74	2%	3%	1%
75 99	3%	0%	3%
100	3%	3%	3%
I don't know / I prefer not to answer	26%	32%	25%
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	10,8	10,8	10,8
t for the mean:		-	-

What percentage of your 2016 gross earnings derived from screen composing?			
	Total	Gender	
		Women	Men
Q19H Other screen composing			
Absolute #:	239	31	208
0	61%	55%	62%
1 - 24	8%	6%	9%
25 - 49	3%	3%	2%
50-74	1%	0%	1%
75 99	1%	3%	1%
100	2%	0%	2%
I don't know / I prefer not to answer	24%	32%	23%
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	7,10	5,95	7,25
t for the mean:		-	-

In 2016, how many times, if any, were you invited to...			
	Total	Gender	
		Women	Men
Q20A Submit a demo of previously composed music compositions?			
Absolute #:	197	27	170
0	34%	44%	32%
1 - 9	53%	37%	56%
10 - 19	6%	7%	5%
20-49	6%	7%	5%
50 +	2%	4%	2%
I don't know / I prefer not to answer	0%	0%	0%
chi ² :		-	
± ... at 50%:	7,81	21,09	8,40
mean:	6,07	7,15	5,90
t for the mean:		-	-

In 2016, how many times, if any, were you invited to...			
	Total	Gender	
		Women	Men
Q20B Prepare a quote?			
Absolute #:	193	24	169
0	49%	46%	50%
1 - 9	47%	54%	46%
10 - 19	2%	0%	2%
20-49	1%	0%	1%
50 +	1%	0%	1%
I don't know / I prefer not to answer	0%	0%	0%
chi ² :		-	
± ... at 50%:	7,89	22,36	8,43
mean:	3,82	1,75	4,10
t for the mean:		*	*

In 2016, how many times, if any, were you invited to...			
	Total	Gender	
		Women	Men
Q20C Have a meeting with a director to discuss a specific project?			
Absolute #:	201	25	176
0	23%	16%	24%
1 - 9	67%	76%	65%
10 - 19	8%	8%	9%
20-49	2%	0%	2%
50 +	0%	0%	0%
I don't know / I prefer not to answer	0%	0%	0%
chi ² :		-	
± ... at 50%:	7,73	21,91	8,26
mean:	3,59	2,84	3,70
t for the mean:		-	-

In 2016, how many times, if any, were you invited to...			
	Total	Gender	
		Women	Men
Q20E Write a piece on spec after being shortlisted?			
Absolute #:	191	25	166
0	68%	72%	67%
1 - 9	30%	24%	31%
10 - 19	1%	4%	1%
20-49	1%	0%	1%
50 +	1%	0%	1%
I don't know / I prefer not to answer	0%	0%	0%
chi ² :		-	
± ... at 50%:	7,93	21,91	8,50
mean:	1,68	1,00	1,78
t for the mean:		-	-

In 2016, how many times, if any, were you invited to...			
	Total	Gender	
		Women	Men
Q20D Submit ideas for a specific project?			
Absolute #:	198	27	171
0	32%	19%	34%
1 - 9	55%	67%	53%
10 - 19	7%	15%	6%
20-49	5%	0%	6%
50 +	1%	0%	1%
I don't know / I prefer not to answer	0%	0%	0%
chi ² :		-	
± ... at 50%:	7,79	21,09	8,38
mean:	5,01	3,63	5,23
t for the mean:		-	-

In 2016, how many times, if any, were you invited to...			
	Total	Gender	
		Women	Men
Q20F Be one of many asked to write a piece on spec without interaction with a client?			
Absolute #:	179	21	158
0	75%	76%	75%
1 - 9	8%	0%	9%
10 - 19	6%	14%	5%
20-49	6%	5%	6%
50 +	4%	5%	4%
I don't know / I prefer not to answer	0%	0%	0%
chi ² :		-	
± ... at 50%:	8,19	23,91	8,72
mean:	7,09	7,81	7,00
t for the mean:		-	-

What percentage of invitations received in 2016 resulted in you obtaining work?			
	Total	Gender	
		Women	Men
Q21			
Absolute #:	239	31	208
None	11%	6%	12%
1% - 25%	19%	32%	17%
26% - 50%	12%	3%	13%
51% - 75%	11%	6%	12%
76% - 99%	15%	13%	16%
All of them	21%	29%	20%
I don't know / I prefer not to answer	11%	10%	11%
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60
mean:	54,2	55,1	54,1
t for the mean:		-	-

In 2016, who initiated the contact between you and the media companies who invited you to pitch? (Multiple responses accepted.)			
	Total	Gender	
		Women	Men
Q22			
Absolute #:	239	31	208
Yourself	48%	35%	50%
A producer	39%	42%	39%
A director	36%	29%	37%
A business associate	23%	23%	24%
A music supervisor	17%	13%	18%
Your agent	10%	6%	10%
Other (please specify)	10%	13%	9%
Your manager	6%	6%	6%
I don't know / I prefer not to answer	6%	13%	5%
Valid responses:	1,95	1,81	1,97
khi ² :		-	
± ... at 50%:	7,09	19,68	7,60

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23A			
Gaining access to entry-level opportunities			
Absolute #:	191	21	170
No/little/moderate limiting impact	79%	57%	81%
Significant/severe limiting impact	21%	43%	19%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		(*)	
± ... at 50%:	7,93	23,91	8,40
mean:	2,32	3,05	2,24
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23B Gaining access to advanced opportunities			
Absolute #:	208	26	182
No/little/moderate limiting impact	62%	46%	64%
Significant/severe limiting impact	38%	54%	36%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		-	
± ... at 50%:	7,60	21,49	8,12
mean:	2,95	3,54	2,86
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23C Not included in meetings and discussions about strategic issues			
Absolute #:	180	19	161
No/little/moderate limiting impact	88%	84%	88%
Significant/severe limiting impact	12%	16%	12%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		-	
± ... at 50%:	8,17	25,14	8,63
mean:	1,90	1,95	1,89
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23D Insufficient compensation for work performed			
Absolute #:	213	27	186
No/little/moderate limiting impact	59%	33%	63%
Significant/severe limiting impact	41%	67%	37%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		**	
± ... at 50%:	7,51	21,09	8,03
mean:	3,05	3,67	2,96
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23E Lack of recognition for past performance			
Absolute #:	203	23	180
No/little/moderate limiting impact	78%	48%	82%
Significant/severe limiting impact	22%	52%	18%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		(***)	
± ... at 50%:	7,69	22,85	8,17
mean:	2,36	3,00	2,28
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23F Workplace harassment			
Absolute #:	182	20	162
No/little/moderate limiting impact	98%	90%	99%
Significant/severe limiting impact	2%	10%	1%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		(**)	
± ... at 50%:	8,12	24,50	8,61
mean:	1,15	1,65	1,09
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23G Rarely (or never) invited to pitch			
Absolute #:	215	25	190
No/little/moderate limiting impact	63%	68%	63%
Significant/severe limiting impact	37%	32%	37%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		-	
± ... at 50%:	7,47	21,91	7,95
mean:	2,89	3,00	2,87
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23H Lack of technical resources to work effectively			
Absolute #:	209	26	183
No/little/moderate limiting impact	90%	77%	92%
Significant/severe limiting impact	10%	23%	8%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		(*)	
± ... at 50%:	7,58	21,49	8,10
mean:	1,92	2,69	1,81
t for the mean:		**	**

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23I Inability to access capital to finance larger projects or company growth			
Absolute #:	203	24	179
No/little/moderate limiting impact	75%	50%	78%
Significant/severe limiting impact	25%	50%	22%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		**	
± ... at 50%:	7,69	22,36	8,19
mean:	2,42	3,25	2,31
t for the mean:		**	**

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23J Limited availability of contract work			
Absolute #:	211	28	183
No/little/moderate limiting impact	60%	39%	63%
Significant/severe limiting impact	40%	61%	37%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		*	
± ... at 50%:	7,54	20,71	8,10
mean:	3,05	3,46	2,99
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23K Limited investment in marketing and promotion (e.g., demos, advertising, website, business cards)			
Absolute #:	213	25	188
No/little/moderate limiting impact	81%	76%	81%
Significant/severe limiting impact	19%	24%	19%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		-	
± ... at 50%:	7,51	21,91	7,99
mean:	2,41	2,64	2,38
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23L Having left screen composing and returned			
Absolute #:	167	15	152
No/little/moderate limiting impact	92%	80%	93%
Significant/severe limiting impact	8%	20%	7%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		(-)	
± ... at 50%:	8,48	28,29	8,89
mean:	1,74	2,13	1,70
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23M Risk aversion on the part of clients or employers			
Absolute #:	189	19	170
No/little/moderate limiting impact	84%	79%	85%
Significant/severe limiting impact	16%	21%	15%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		-	
± ... at 50%:	7,97	25,14	8,40
mean:	2,19	2,16	2,19
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23N			
Search for work/life balance			
Absolute #:	216	27	189
No/little/moderate limiting impact	74%	56%	76%
Significant/severe limiting impact	26%	44%	24%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		*	
± ... at 50%:	7,45	21,09	7,97
mean:	2,69	3,00	2,64
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23O			
Child care or family obligations			
Absolute #:	193	22	171
No/little/moderate limiting impact	84%	68%	86%
Significant/severe limiting impact	16%	32%	14%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		(*)	
± ... at 50%:	7,89	23,36	8,38
mean:	2,05	2,59	1,98
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23P			
Unpredictable or excessive demands			
Absolute #:	206	23	183
No/little/moderate limiting impact	75%	57%	77%
Significant/severe limiting impact	25%	43%	23%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		*	
± ... at 50%:	7,63	22,85	8,10
mean:	2,45	2,96	2,39
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23Q Need to take time off work for childbearing			
Absolute #:	165	17	148
No/little/moderate limiting impact	94%	71%	97%
Significant/severe limiting impact	6%	29%	3%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		(***)	
± ... at 50%:	8,53	26,57	9,01
mean:	1,35	1,94	1,28
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23R Your own aspirations as a screen composer			
Absolute #:	207	27	180
No/little/moderate limiting impact	90%	85%	91%
Significant/severe limiting impact	10%	15%	9%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		-	
± ... at 50%:	7,62	21,09	8,17
mean:	1,95	2,11	1,93
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23S Risk aversion on your part			
Absolute #:	201	24	177
No/little/moderate limiting impact	89%	79%	90%
Significant/severe limiting impact	11%	21%	10%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		(-)	
± ... at 50%:	7,73	22,36	8,24
mean:	1,84	2,17	1,79
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23T			
Gender-based discrimination			
Absolute #:	193	25	168
No/little/moderate limiting impact	94%	64%	99%
Significant/severe limiting impact	6%	36%	1%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		(***)	
± ... at 50%:	7,89	21,91	8,45
mean:	1,38	3,12	1,12
t for the mean:		***	***

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23U			
Race-based discrimination			
Absolute #:	190	20	170
No/little/moderate limiting impact	97%	95%	97%
Significant/severe limiting impact	3%	5%	3%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		-	
± ... at 50%:	7,95	24,50	8,40
mean:	1,19	1,25	1,19
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23V			
Disability-based discrimination			
Absolute #:	173	15	158
No/little/moderate limiting impact	99%	93%	100%
Significant/severe limiting impact	1%	7%	0%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		(**)	
± ... at 50%:	8,33	28,29	8,72
mean:	1,06	1,20	1,04
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23W			
Age-based discrimination			
Absolute #:	194	24	170
No/little/moderate limiting impact	92%	92%	92%
Significant/severe limiting impact	8%	8%	8%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		-	
± ... at 50%:	7,87	22,36	8,40
mean:	1,81	2,13	1,77
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23X			
Sexual orientation-based discrimination			
Absolute #:	187	21	166
No/little/moderate limiting impact	99%	95%	99%
Significant/severe limiting impact	1%	5%	1%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		(-)	
± ... at 50%:	8,01	23,91	8,50
mean:	1,11	1,38	1,08
t for the mean:		-	-

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23Y			
Not knowing the right people in the industry			
Absolute #:	221	29	192
No/little/moderate limiting impact	65%	41%	68%
Significant/severe limiting impact	35%	59%	32%
Not applicable			
I don't know / I prefer not to answer			
chi ² :		**	
± ... at 50%:	7,37	20,35	7,91
mean:	3,05	3,69	2,95
t for the mean:		**	**

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23Z			
Lack of mentorship opportunities			
Absolute #:	204	28	176
No/little/moderate limiting impact	77%	64%	80%
Significant/severe limiting impact	23%	36%	20%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		-	
± ... at 50%:	7,67	20,71	8,26
mean:	2,33	2,89	2,24
t for the mean:		*	*

Please indicate the degree to which the following issues currently limit your career development as a screen composer.			
	Total	Gender	
		Women	Men
Q23AA			
Unhealthy competition among peers			
Absolute #:	211	27	184
No/little/moderate limiting impact	77%	59%	80%
Significant/severe limiting impact	23%	41%	20%
Not applicable			
I don't know / I prefer not to answer			
khi ² :		*	
± ... at 50%:	7,54	21,09	8,08
mean:	2,29	2,59	2,24
t for the mean:		-	-

Do you currently have a mentor (someone you can turn to for advice and support) for your screen composing practice?			
	Total	Gender	
		Women	Men
Q24			
Absolute #:	239	31	208
Yes	31%	29%	32%
No	67%	65%	67%
I don't know / I prefer not to answer	2%	6%	1%
khi ² :		(-)	
± ... at 50%:	7,09	19,68	7,60

Did you ever have a mentor (someone you can turn to for advice and support) for your screen composing practice?			
	Total	Gender	
		Women	Men
Q25			
Absolute #:	160	20	140
Yes	31%	20%	33%
No	68%	80%	66%
I don't know / I prefer not to answer	1%	0%	1%
khi ² :		-	
± ... at 50%:	8,66	24,50	9,26

Some say that there are gender-related issues in the screen composing industry; others disagree. Have you personally witnessed gender-related issues in the screen composing industry?			
	Total	Gender	
		Women	Men
Q26			
Absolute #:	239	31	208
Yes, I have. (Please use the space below to tell us your experiences in this regard.)	20%	61% +++	14% ---
No	67%	29% ---	73% +++
I don't know / I prefer not to answer	13%	10%	13%
khi ² :		(***)	
± ... at 50%:	7,09	19,68	7,60

In what year were you born? CODED AS AGE			
	Total	Gender	
		Women	Men
Q27AGE			
Absolute #:	239	31	208
Up to 29	3%	3%	3%
30-39	21%	32%	20%
40-49	23%	26%	22%
50-59	26%	6% -	28% +
60+	20%	13%	21%
I prefer not to answer	8%	19% +	6% -
khi ² :		(*)	
± ... at 50%:	7,09	19,68	7,60
mean:	48,5	44,6	49,0
t for the mean:		-	-

What is your gender?			
	Total	Gender	
		Women	Men
Q28			
Absolute #:	239	31	208
Male	87%	0% ---	100% +++
Female	13%	100% +++	0% ---
Other	0%	0%	0%
I prefer not to answer	0%	0%	0%
		khi ² : (***)	
	± ... at 50%:	7,09	19,68 7,60

What is the highest degree you have completed?			
	Total	Gender	
		Women	Men
Q29			
Absolute #:	239	31	208
Secondary school diploma	18%	6%	20%
College, CEGEP or other non-university certificate or diploma	23%	19%	23%
University certificate or diploma or degree at bachelor level	31%	29%	31%
University certificate, diploma or degree above bachelor level	19%	39% ++	16% --
None of the above	5%	3%	5%
I prefer not to answer	4%	3%	4%
		khi ² : (-)	
	± ... at 50%:	7,09	19,68 7,60

Did you study composition or music formally?			
	Total	Gender	
		Women	Men
Q30			
Absolute #:	239	31	208
Yes	55%	65%	53%
No	44%	35%	45%
I don't know / I prefer not to answer	1%	0%	1%
		khi ² : -	
	± ... at 50%:	7,09	19,68 7,60

In 2016, where was most of your work created?			
	Total	Gender	
		Women	Men
Q31			
Absolute #:	239	31	208
West of Ontario and territories	20%	29%	18%
Ontario	47%	39%	49%
Quebec	21%	23%	21%
East of Quebec	1%	0%	1%
New Brunswick	0%	0%	0%
Nova Scotia	2%	0%	2%
Prince Edward Island	0%	0%	0%
Newfoundland and Labrador	1%	0%	1%
Other country	9%	6%	9%
Not applicable	0%	0%	0%
I prefer not to answer	0%	3%	0%
Valid responses:	1,01	1,00	1,01
chi ² :		-	
± ... at 50%:	7,09	19,68	7,60

With which of the following groups, if any, do you identify yourself? &#CHECKALL			
	Total	Gender	
		Women	Men
Q32			
Absolute #:	239	31	208
Aboriginal peoples	2%	3%	2%
Visible minorities	8%	29%	5%
People with disabilities	4%	10%	3%
LGBTQ community	1%	3%	1%
I do not identify with any of these groups	80%	48%	85%
I prefer not to answer	6%	10%	5%
Valid responses:	1,02	1,03	1,02
chi ² :		(***)	
± ... at 50%:	7,09	19,68	7,60