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WITASWAN has joined with the First Weekenders Group & the Guerilla Girls in support for a new billboard campaign for 2006. If you can help fund this important initiative, please visit www.films42.com/witaswan/billboard-05.asp for more information, or contact us (witaswan@msn.com) ASAP.

Jan Lisa Huttner's 2006 Oscar Nomination WISH LIST

current as of 11/30/05

(based on a preliminary list of this year's WITASWAN-qualified films)

Film	Director(s)	Screenwriter(s)	Oscar Categories
THE BALLAD OF JACK & ROSE	Rebecca Miller	Rebecca Miller	BOS: Rebecca Miller BSA: Camilla Belle
THE BEAUTIFUL COUNTRY	Hans Petter Moland	Sabina Murray	BAS: Sabina Murray
BRIDE & PREJUDICE	Gurinder Chadha	Gurinder Chadha Paul Mayeda Berges	BAS: Chadha & Berges
BROTHERS	Suzanne Bier	Anders Thomas Jensen	BFLF: BROTHERS BA: Ulrich Thomsen
HEIGHTS	Christopher Terrio	Amy Fox	BSA: Glenn Close
LOOK BOTH WAYS	Sarah Watt	Sarah Watt	BOS: Sarah Watt
LORDS OF DOGTOWN	Catherine Hardwicke	Stacy Peralta	BSA: Heath Ledger
ME AND YOU AND EVERYONE WE KNOW	Miranda July	Miranda July	BA: John Hawkes
NORTH COUNTRY	Niki Caro	Michael Seitzman	BF: NORTH COUNTRY BD: Niki Caro BA: Charlize Theron BSA: Richard Jenkins BSA: Frances McDormand BSA: Sean Bean
ON THE OUTS	Lori Silverbush Michael Skolnik	Lori Silverbush	BOS: Lori Silverbush BA: Judy Marte BSA: Paola Mendoza
THE PRIZE WINNER OF DEFIANCE, OHIO	Jane Anderson	Jane Anderson	BAS: Jane Anderson BA: Julianne Moore
THE PRODUCERS	Susan Stroman	Mel Brooks Thomas Meehan	BD: Susan Stroman BA: Nathan Lane BSA: Gary Beach BSA: Will Ferrell
SAVING FACE	Alice Wu	Alice Wu	BSA: Joan Chen
YES	Sally Potter	Sally Potter	BOS: Sally Potter BA: Joan Allen

Oscar Category Key:	
BF: Best Film of 2005	BA: Best Actor/Best Actress
BD: Best Director	BSA: Best Supporting Actor/Actress
BDF: Best Documentary Film	BAS: Best Adapted Screenplay
BFLF: Best Foreign Language Film	BOS: Best Original Screenplay

For **background information**, read "Works of 11 Female Artists Are Oscar Nominees," in *Women's eNews* (named "best news article written for the web in 2004" by the National Woman's Press Association):

<http://www.films42.com/feature/2005-FeatherAward.asp>

For more details on exactly **who was nominated** in 2004, visit:

http://www.films42.com/oscar_picks/oscar_reflections2004.asp

WITASWAN coordinator Jan Lisa Huttner is a member of the Chicago Film Critics Association as well as AAUW, CAWHC, & IWPA.



QUESTION:
IS EQUITY FOR
WOMEN FILMMAKERS
REALLY AN ISSUE?

CONSIDER
THESE
FACTS:

When the 2004 Oscar nominations were announced, fully 50% of the 10 parts nominated in the 2 top acting categories were written by women screenwriters, but when this year's nominations were announced in January, 2005, that number had fallen to **zero**. Overall, the representation of women in creative roles behind-the-scenes in the annual Oscar broadcasts is dismal; no woman has ever won the Best Director Oscar, and only 3 women in Oscar history have even been nominated for this important honor. Here is an overview of women's impact on top film honors in our new millennium:

Year	Films	Noms	Directors	Writers	"Impact"
2004	1	1	0	1	2.5%
2003	8	15	6	11	37.5%
2002	3	4	1	3	10.0%
2001	3	6	2	5	15.0%
2000	2	7	0	2	17.5%

Note: "Percent Impact" is determined by counting the number of nominations given to films in which women served "behind-the-scenes" as either director &/or screenwriter the 8 "major categories" (Best Picture, Best Director, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Adapted Screenplay & Best Original Screenplay).

Professor Martha Lauzen of San Diego State University has documented the progress of women in the film industry for over a decade, and her results are a sobering reminder that equity continues to be a major issue in one of America's preeminent industries. According to the Executive Summary of the "Celluloid Ceiling" report she released in June, 2005:

"Over the last four years, the percentage of women working as directors, executive producers, producers, writers, cinematographers, and editors on the top 250 domestic grossing films has declined from 19% in 2001 to 16% in 2004. Women comprised only 5% of directors in 2004. This represents a decline of 6 percentage points since 2000 when women accounted for 11% of all directors. In other words, in 2004 the percentage of women directors was slightly less than half the percentage in 2000."

Professor Lauzen based this conclusion on a study which analyzed the behind-the-scenes employment of the 2,305 individuals who worked in six key roles (Director, Screenwriter, Producer, Executive Producer, Editor, & Cinematographer) in the top 250 grossing films released in the United States in calendar year 2004. These films had combined domestic box office grosses of approximately \$8.4 billion.

