



DOI: 10.1111/gwao.12748

EDITORIAL

On and Off Screen: Women's Work in the Screen Industries

WILEY

“On and off screen: Women's work in the screen industries”

1 | INTRODUCTION

Similar to many creative (and other) industries, the film and television industries have for long been permeated by male norms, and by the male worker as the norm. In this context, women workers have always been considered “oddities” – unless they have acted in front of the camera. To a large extent, women have been (and still are) image (Fischer, 1976; Mulvey, 1975). Women's work behind the camera have been counteracted, not least through efforts to exclude them from positions characterized as “creative” or “above-the-line” such as director, producer, and script writer. Further, women have been met with pervading difficulties in allocating finances for their projects and with circumscribed possibilities to have their work screened in the cinema. And although (a few) women are key through their function as “image,” films with a woman protagonist are usually provided with a lesser budget than films with a male lead, and women actors get distinctly less paid than their male counterparts (SFI, 2018, <https://www.forbes.com/sites/natalier-obehmed/2017/08/22/full-list-the-worlds-highest-paid-actors-and-actresses-2017/?sh=2e1c961f3751>). Let us give