

A scenic view of a city at sunset, with the Hollywood sign in the foreground. The sign is made of large, white, block letters and is set against a backdrop of a cityscape and a sunset sky. The word "GenXX" is written in a large, white, cursive font across the top of the image.

GenXX

www.GenXX.info

Mission Statement

GenXX's mission is to raise awareness and expand opportunities for the generation of experienced, talented, and vetted women directors who've been overlooked, lost between sexism and ageism.



Why Now?

GenX Women: caught between Sexism and Ageism.

Gen X women have not yet gotten their shot. They came up in a Hollywood climate of open, unabashed discrimination and disregard for women.

Despite their many accomplishments, GenX women got lost between the brief opening for women directors in the early 80s and those who benefited from the post #MeToo era.

GenXX Goals

- To raise awareness that Gen X women are not expendable and their knowledge and wisdom make them an asset.
- To get more Gen X women hired to direct studio feature films and television.

Our Origin Story

We've created the GenXX initiative to promote the women of Generation X, who have been enthusiastically pursuing our goals and building accolades for years.

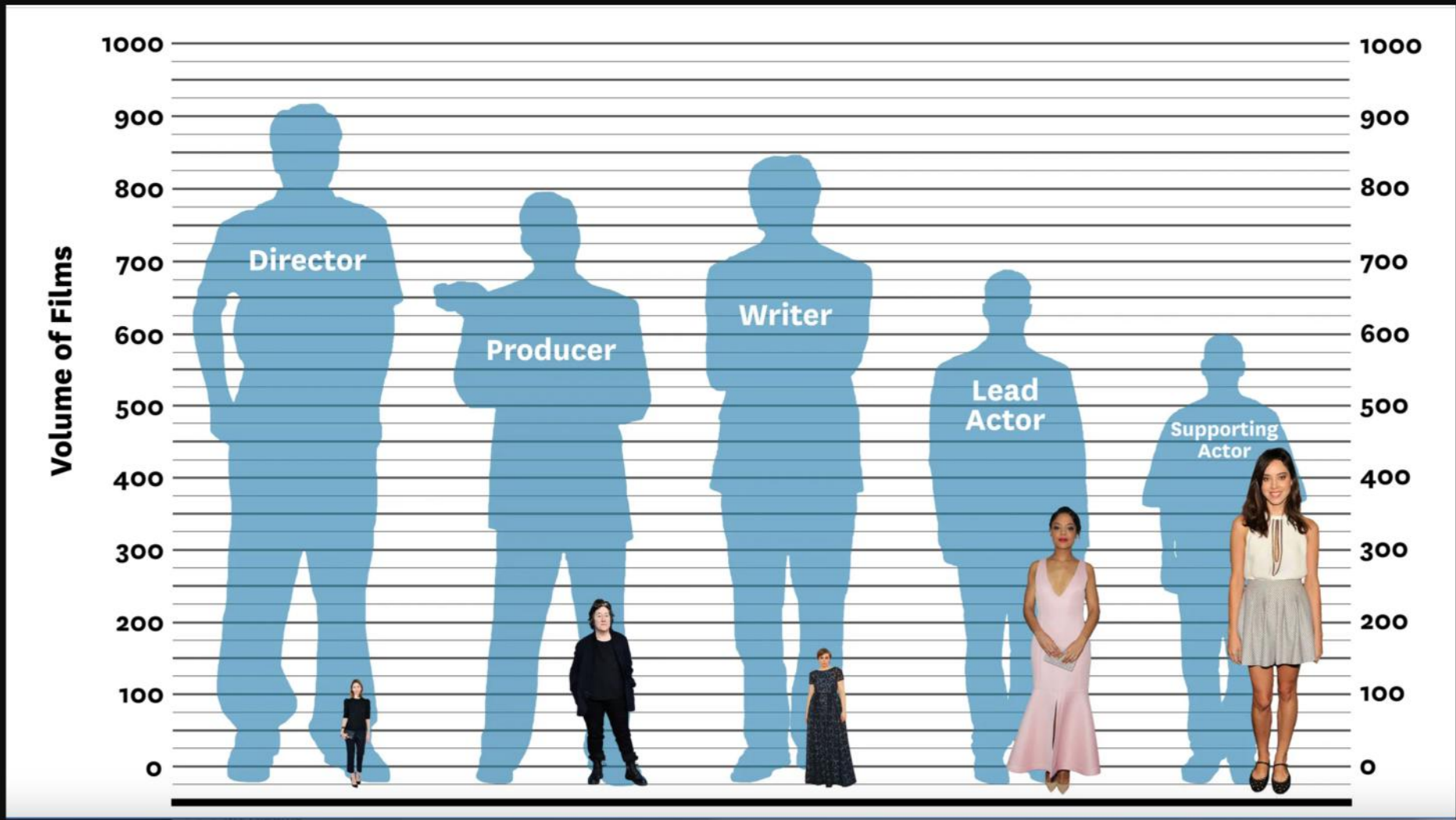
Between the four of us, we have directed numerous projects, won countless awards, and participated in programs including ABC/Disney, CBS, SONY, Ryan Murphy's HALF, ProjectHER, Sundance, Black Magic Collective, DGA's DDI, DGA's Learning Tree, and Film Independent. We have premiered and/or won festivals including Sundance, SXSW, Cannes, AFI, etc. -- yet have never been given a shot at the studio level.





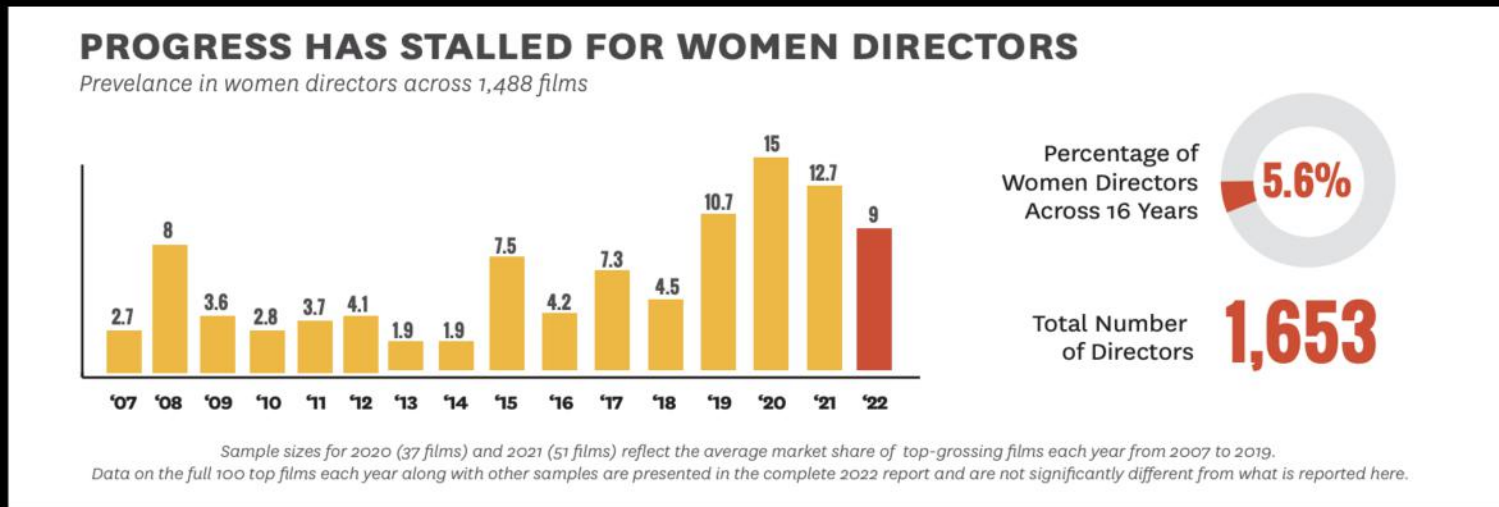
Proof of the Problem

Male Directors Overshadow Female Directors



*Courtesy of Slated

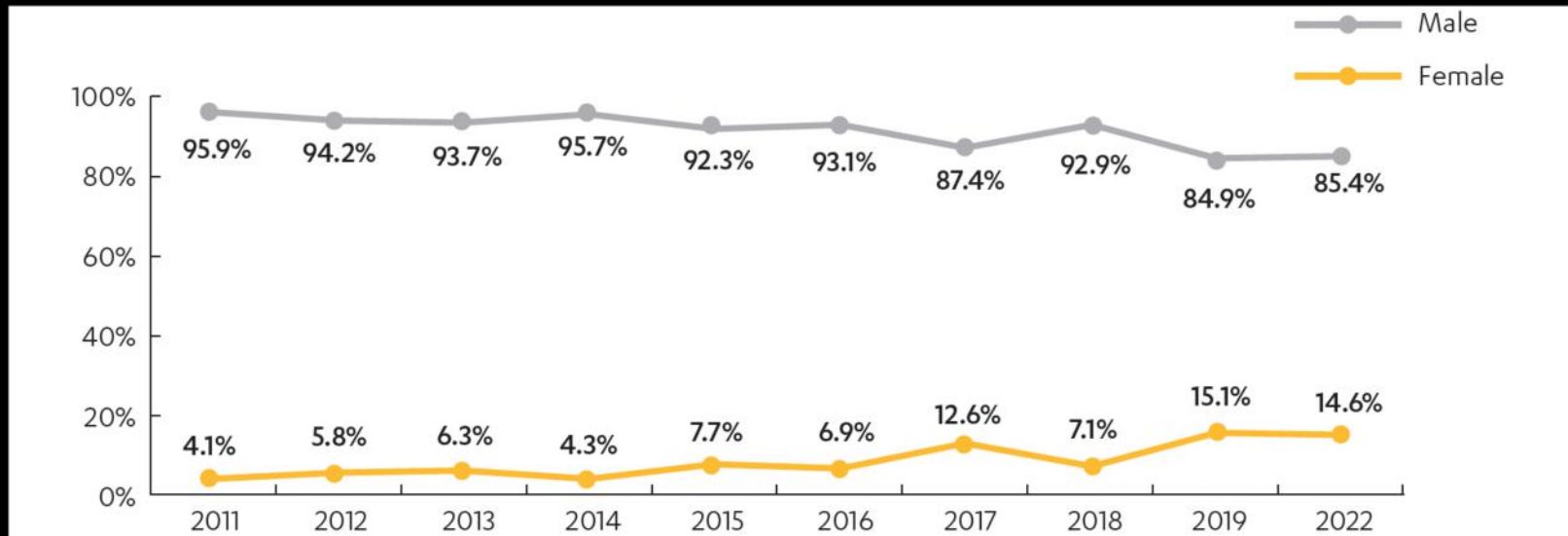
Multiple Studies Prove Women Face Inequities



Progress behind the camera has been slow for women directors. Across 1,653 directors over 16 years, 5.6% were women.*

*Courtesy of Annenberg Inclusion Initiative

Despite Plenty of Talented, Experienced Women...



Women claimed 14.6 percent of director positions of top theatrical films in 2022, down slightly from 15.1 percent in 2019. Between 2011, the first year examined in this report series, and 2022, women's share of directors increased more than threefold — from 4.1 percent to 14.6 percent. Nevertheless, women remained underrepresented by a factor of more than 3 to 1 in this employment arena in 2022.



only 1.5 out of 10 theatrical film directors are women

*Courtesy of UCLA Hollywood Diversity Reportt

Some Say Women Directors are a Risk, but...

NO DIFFERENCE IN METACRITIC SCORES BY FILM DIRECTOR GENDER

Median and average Metacritic score across 1,488 films from 2007 to 2022

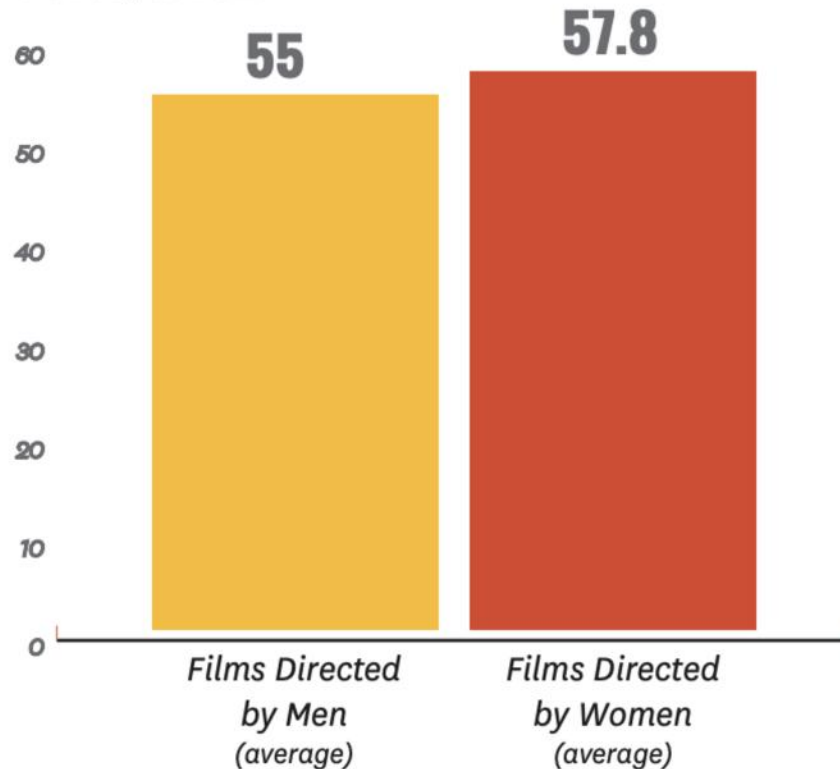
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VS.

57

FILMS
DIRECTED
BY MEN
(midpoint)

FILMS
DIRECTED
BY WOMEN
(midpoint)



*Courtesy of Annenberg Inclusion Initiative

Increased financial success: Films directed by women tend to perform better at the box office. (based on studies by Sundance Institute, Slated, 385, The 51 Fund, the Blacklist, and the Geena Davis Institute on Gender Equality) films by women make an average ROI of 37% - 50% more than films by men.

Benefits of Women Directors Age 45 and Older

- **Experience**
- **Confidence**
- **Leadership**
- **Diversity of perspectives**
- **Role models**

GenX Women Face Obstacles

- Gen X women are twice as likely to experience unfair criticism of their job performance and twice as likely to be yelled at than Gen X men.
- 70% of Gen X women believe moderate/minimal progress has been made in confronting the abuse of power differences within the entertainment industry since the start of the #MeToo movement.
- 88% of Gen X Women Directors believe moderate/minimal progress has been made in welcoming and valuing diverse backgrounds, experiences, and perspectives within the entertainment industry since the start of the #MeToo movement.

*Hollywood Commission Entertainment Industry Survey

Why Aren't There More Gen X Women Directors?

- **Gender bias in the industry:** Gen X women have faced even greater challenges than their millennial and Gen Z counterparts due to the cultural norms and expectations of their time.
- **Lack of mentorship:** The lack of representation has created a vicious cycle where women have fewer mentorship opportunities, making it harder for them to break into the industry.
- **Caregiving responsibilities:** Women are culturally expected to take on a larger share of family responsibilities, which includes caring for offspring, domestic partners, and elders, making it harder for them to pursue careers in the film industry.
- **Financial barriers:** women working in the film industry earned 22% less than their male counterparts.
- **Hiring practices:** The film industry has long relied on word-of-mouth recommendations and personal connections to fill roles, which can perpetuate gender bias and make it harder for women to get hired.
- **Lack of access to financing:** Directing a film often requires a significant investment of time and money, and women face additional barriers to access financing and other resources needed to make their films.

Systemic Assumptions

Due to implicit bias and rumors, people wrongfully assume the following about women:

- Fewer women are interested in directing, especially tentpole/big-budget films - *False!*
- Women have had the same opportunities as men, but just aren't as talented - *False!*
- Women are only drawn to certain genres - *False!*
- Women will stop directing if they have a family - *False!*
- All the women interested in directing are already working - *False!*
- Women aren't funny and can't direct comedy - *False!*
- Women are only sex objects - *False!*

...None of this is true!



Our Solution

Nuts and Bolts

- With ***Film Independent*** as our Fiscal Sponsor, GenXX will raise financing, in-kind donations, and spearhead projects.
- Any profits will go back into GenXX as part of a rolling fund for future cohorts, and GenXX marketing, publicity and operational costs.
- GenXX will commit to hiring GenX women both above and below the line.



Who We Are

Nandi Bowe

Raised in New York City and the San Francisco Bay Area, Bowe began her professional career in film and television after graduating from Howard University. She worked as an Assistant Director on many projects including *Cry Freedom*, *Do The Right Thing*, *Daughters of The Dust*, *Sister Act 2*, *House Party*, *Hocus Pocus*, *Sneakers*, *Frankie and Johnny*, *To Wong Foo, Thanks for Everything...*, *Just Jordan*, *Best Foot Forward*, and many others. She was a Staff Writer on the *X-Files* spin-off, *The Lone Gunmen*.



Storytelling is Bowe's passion. She attended AFI as a Directing Fellow and was a DGA/ABC Disney Directing Fellow. She has written and directed eight short films garnering a number of awards for *Statistically Speaking*, starring Alfre Woodard and Garry Marshall which aired on Showtime and HBO. Her episode *Voodoo* from the Women's Series of Passion, was featured on Starz.

After the devastating diagnosis of Multiple Sclerosis, Bowe moved with her husband and three sons to Mumbai, India for three years where she wrote her memoir, *Hollywood to Bollywood*. She is currently developing a television series starring Tiffany Haddish and produced by Frank Spotnitz based on that story.

Bowe continues to take definitive steps toward realizing her lifelong goal of being an extraordinary storyteller who creates and directs universal stories that entertain, inspire, and uplift.



Maria Burton

Named by Variety as "talent to watch," Maria has directed six successful independent features, the latest currently available on Netflix and Amazon; as well as commercials, shorts, and three indie pilots. Burton helms Five Sisters Productions with her real-life siblings, and together they do the ongoing Half the History series with Tufts University. Burton has been selected for the ABC/Disney Directing Program, the CBS Directing Initiative, the Ryan Murphy HALF Foundation, the SONY Diverse Directors Program, and ProjectHER, for which she wrote and directed Good Eggs. She has served on the National Board of the DGA, two terms Co-Chair of the DGA's Women's Steering Committee, 6 years Co-Chair of Alliance of Women Directors and current founder of GenXX. More at mariaburtondirector.com

Director's Statement: I'm the eldest of five sisters raised by activist parents. Our Dad taught us to proudly claim our heritage of the Indigenous American and Mexicans of early California, our Irish ex-Catholic Mom had us pass out fliers with her when she campaigned as a delegate for Shirley Chisholm, and the mix of cultures we grew up with inculcated empathy and made me a bit of a chameleon. Add to this a childhood of creatively low-budget travel and short-term residences in different cultures from Malaysia to France to India, and my interest in seeing the world through different perspectives led to my exploring character through storytelling.

Susan Dynner

Award-winning Director, Producer and Writer Susan Dynner, a recent Sundance Stories of Change Directing Fellow, and current Blackmagic Studio Feature Directing Fellow is gearing up to direct/produce *Fall of Eden*, starring Dylan McDermott and Brianna Hildebrand. Before that, she directed and

produced, *Code Blue: A Love Story* starring Andy Dick, for which she was awarded the Sony TV Directing Fellowship. She produced *Free Ride*, starring Anna Paquin (she was a Film Independent Producing Fellow), *After Porn Ends*, and she produced/directed *Punk's Not Dead*, which premiered at the Cannes Film Festival, followed by a theatrical world-wide release. She also produced *Brick*, winner of the Sundance Film Festival. As a Development Executive, Dynner worked for Charlie Sheen and Nick Cassavetes as a VP, and Wolfgang Petersen. Dynner began her career at Richard Donner Productions and Di Novi Pictures. Prior to that, she was a professional band photographer at age fifteen. Dynner has just started filming *Spellbound*, her documentary about women in magic (she is a Magician Member of the Magic Castle). Aberration Films has many projects in development.





Monique Sorgen

Raised in an international hippie house in San Francisco, Monique Sorgen is an award-winning comedy writer-director with a joyfully cynical voice, who is a fellow in the Sony Television Directors Program, The BlackMagic Collective Filmmaker Advancement Initiative, and Alliance of Women Directors' Directing the Actors Lab. Her dark comedy, *Sorry, Not Sorry* amassed over 100,000 views in its first month on the prestigious Omeleto.com before winning Best of Omeleto. Her action-comedy *Rock A Bye Baby*

won awards at Sedona, All The Laughs, and Just For Laughs. She previously directed branded reality series, more shorts, and music videos that were acquired by the Disney Channel. As a writer, she has developed with Imagine, DiNovi, USA/UCP, Morgan Freeman's Revelations, and David Oyelowo's Yoruba Saxon, among others. Her recent work includes three films just starting the festival circuit: a dramatic short about racial profiling at the airport, called *Random Check*; a comedy proof of concept for her feature passion project, *Bad BFF*, and a sitcom pilot called *Codependent Socks!* based on her unconventional family, starring sock puppets.

Here's where you come in...

Be an ally to GenXX...

Donate, finance, tell your friends!



Let us know how you'd like to be involved.

Contact Us

GenXXprods@gmail.com

Nandi Bowe

nandi.bowe@gmail.com

Maria Burton

mcb@fivesistersproductions.com

Monique Sorgen

sorgenm@gmail.com

Susan Dynner

Susan@aberrationfilms.com



