



Reflection Questions for “*Seeing is Believing: Women Direct*”

- Cady McClain, the director of *Seeing is Believing: Women Direct*, sets out on “a hunt for the female voice.” What does the “female voice” mean to you? What does it mean to have “a voice” in the world?
- Lesli Linka Glatter says in the film, “I don’t think any good director is directing from gender. You’re directing to tell a story.” Sarah Gavron, on the other hand, says, “I think there is such a thing as the female lens.” Who do you agree with? Based on the films, shows, or plays you have seen, do you think gender plays a factor in how someone tells a story? Why or why not?
- Why do you think there are fewer women directors in Hollywood than men? What challenges and obstacles did you hear the directors share in the film or have you heard elsewhere? Have you experienced any of these challenges yourself?
- Cady McClain interviews a diverse set of directors in the film, many of which are women. What might our society gain from having a greater diversity of storytellers? How would we benefit from having more stories told by women in particular? Why are women’s voices important?
- How do you feel about the use of the term “woman director” or “female filmmaker”? Do women benefit from the increased attention of having their gender attached to their work? Why or why not?
- The directors interviewed in the film name role models whose accomplishments inspired them to pursue becoming directors themselves. Who are your role models and why do they inspire you? Where do you look to find role models?
- In the film, Carla Garapedian calls directing an “enlightened dictatorship.” What do you think it takes to be an effective leader on a creative project? What about other fields? What qualities are important for leaders in general?
- “Be very tenacious,” advises Lesli Linka Glatter when it comes to having a career as a director. What does being tenacious mean to you? Do you think this advice also applies to working with a team? Why or why not?

- “You can’t direct by yourself. You need someone to make it with you and you need someone to watch it,” says Leslie Hope in the film. How does collaboration factor into leadership? How important do you think the audience is when it comes to creative work?
- What other type of leadership styles are there? How would you define your own leadership style?
- Does gender play a role in how people lead? What about how they are led—does gender affect one’s ability to take direction? Why or why not?
- What role did mentors play in the success of the directors featured in the film? Why are mentors important? Do you have a mentor, and, if so, how did you find your mentor?
- Naima Ramos-Chapman talks about how “the story we tell ourselves” about our lives can influence what we think we can do in the world. What stories have women in our society been told about themselves? Which stories are helpful and which are often destructive?
- In the film, Betty Thomas calls for not just a million women directors, but “a million women with points of view.” How would you describe your unique point of view? Why should someone listen to your point of view?
- The directors interviewed in the film share their personal stories that shaped who they are as directors. How about you? What people, experiences, and values shape your unique point of view?
- Describe your creative process. How do you draw from your inspiration and create? How do you “innovate” as Reema Dutt puts it in the film?
- What do you do when you feel “creative angst” as Lesli Linka Glatter describes it? How do you work through the fear that comes with taking creative risks?
- “More actresses need to work with female directors,” advises Marina Rice Bader in the film. What other ways can leaders and influencers use their voice to help create more opportunities for women—not only in entertainment, but across industries?