



Policy-driven Strategies for Inclusion in Film Production and Funding

Athens, 7th of October 2021
MEDICI

Joshua Kwesi Aikins
Senior Researcher Citizens for Europe



Key themes

- Why is Vielfalt im Film relevant for you?
Pattern, Policies and industry contexts
- Vielfalt im Film Video clip – key results, diverse voices
- Presentation of select results – realities of discrimination and diversity
- Relating the findings to your roles as film funders
- Exploring policy and soft steering options (visioning prep)



Pattern and Policies

In the following, I will share detailed, data rich accounts of diversity and discrimination

- Data will include both quantitative and qualitative data
- Far from mere data points and anecdotes, both convey pattern of discrimination and exclusion
- Each such pattern can be addressed by policies

You are uniquely positioned to craft data and policy-driven strategies in film production and funding

Invitation: Pattern of exclusion are opportunities to increase inclusion, to provide change of leadership



Inspector Okonjo's Cornrows



Diversity and anti-discrimination data is key for the industry

The growing importance of international co-productions and national productions with international appeal

The reality of inclusion riders: Raising Dion and beyond



Project by



Members of initiative group



Non-financial support by



Financial support by:



Pattern and Policies



Vielfalt im Film – Implementation I

When?

Survey period

- Survey period: 18 July to 2 November 2020

Who?

Target population

- Filmmakers working in 25 film departments and in over 440 professions in front of and behind the camera

How many?

Number of participants,
response quota

- Over 6000 participants
- 5,455 answered questionnaires were included in the evaluation (response rate 18.3 %)



Diversity journeys – from individual to collective engagement

- The project is the end point of many individual diversity journeys, of individuals making experiences in the industry that led them to a sustained engagement with the issue and motivated them to organise
- What motivates you to engage with the issue?
- What is your diversity journey?
- Have you taken steps towards collective or institutional engagement?



Vielfalt im Film – Implementation II

How?

Questionnaire development,
Sample, survey method, accessibility, data protection

- Questionnaire development in a consultation process with communities and stakeholders in the film industry
- Centralised emailing by Crew United to over 30,000 members (filmmakers)
- Anonymous and voluntary online survey, 16 years and older.
- Online survey via Limesurvey in DE and ENG, accessible via Screen Reader
- Data protection: GDPR and BDSG compliant



Vielfalt im Film – Key Questions

1. How diverse is the German-speaking film and television industry in front of and behind the camera?
2. What is the work situation of filmmakers ?
3. Which exclusions and experiences of discrimination do they encounter?
4. What measures can make the film industry fairer?



Vielfalt im Film – Dimensions of Diversity

In order to reduce discrimination and promote diversity, it is necessary to existing hurdles are identified, e.g. with regard to

- Impairment / Disability (beyond narrow legal definition)
- Gender identity
- Weight discrimination
- high and low age
- East / GDR socialization
- racial attribution / „ethnic“ discrimination
- Religion / Worldview
- sexual orientation / identity
- social status

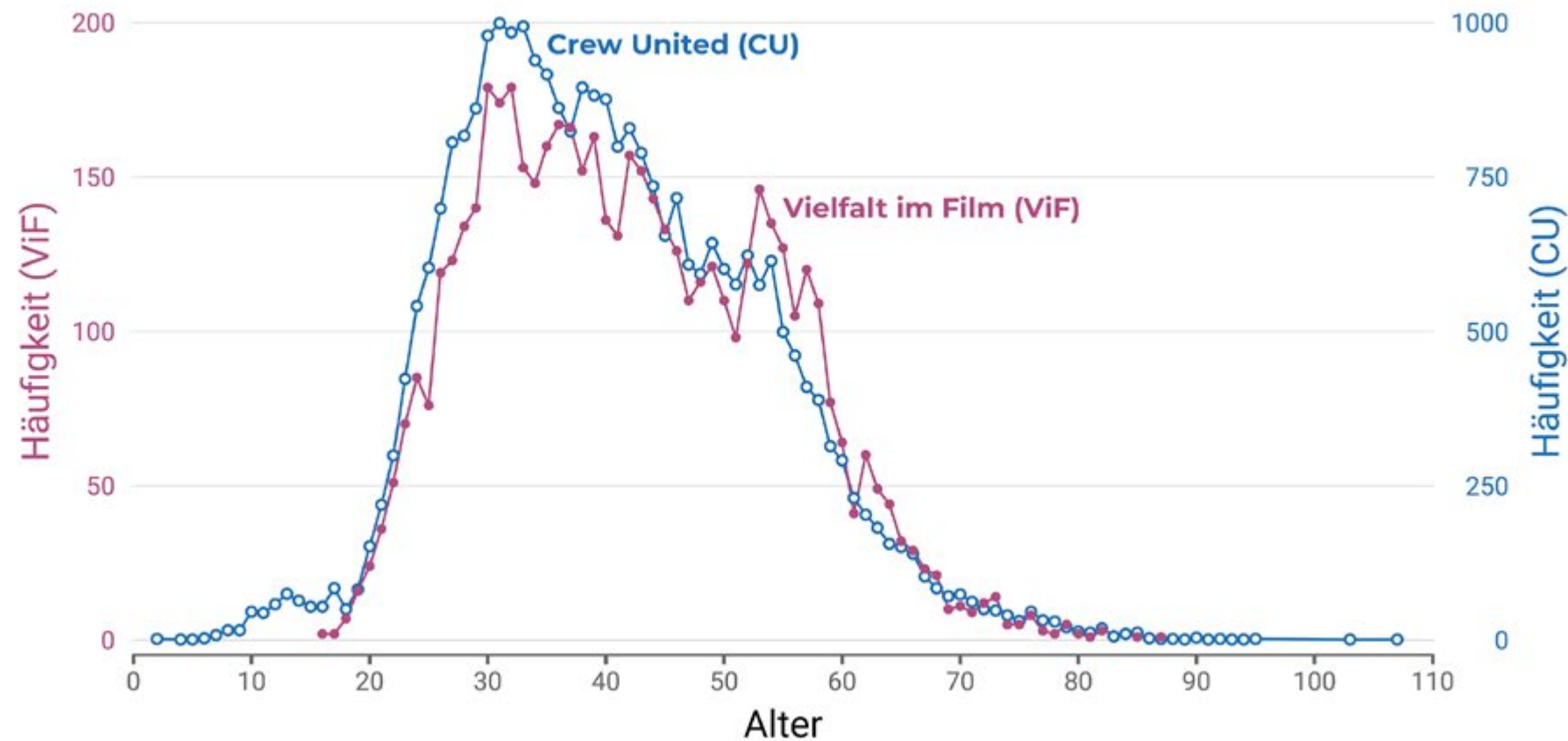
The understanding and analysis of the interaction of these dimensions of discrimination is central to the promotion of diversity and the elimination of discrimination.



Vielfalt im Film - Representativity

In terms of age, residency, film department affiliation, and gender identity of filmmakers who participated in the survey, diversity in film is broadly representative of the basic makeup of Crew United.

Representativity: age comparison CU and ViF



Discrimination experiences in the work context

Discrimination in the work context is not an individual but a structural problem of the film industry.

3,202 filmmakers surveyed provided information on experiences of discrimination in the work context.

Half of them (51%) stated that they had experienced discrimination in the work context in the last two years, every 20th person (5%) even ,often' to ,almost always'.

823 respondents provided information on the context of discrimination (multiple answers possible):

- for 6 out of 10 respondents (62%) during the initial phase of a project (e.g. audition)
- 5 out of 10 respondents (48%) during production (e.g. on set)
- 4 out of 10 respondents (45%) in the informal sphere (e.g. closing party).



Experiences of discrimination at work

817 affected persons provided information on the discrimination references.

The 3 most frequent are (multiple answers possible):

- gender for 6 out of 10 respondents (60%)
- age for 3 out of 10 respondents (30%)
- 1 out of 10 respondents (13%) reported racist attributions.

In addition, discrimination in relation to body weight (13 %), sexual orientation / identity (10%) and disability / impairment (2%).



Experiences of discrimination at work: open answers

Disability:

“Deemed unfit for the job by production departments due to chronic illness, although, never had any problems so far and I could prove it.”



Racism

**“The role as a terrorist, because of my looks, fits perfectly.”
and “Guys like you are only cast as gangsters, mullahs,
terrorists or drug dealers anyway.”**



Experiences of discrimination at work: open answers

Racism

“I often got requests to play the same guy. Drug dealers in the park. I don’t quite know myself if that’s discriminatory or just stereotyping. But I’m sure it’s because I’m black [sic!]”



Care responsibility

“[...] Children and careers! The German film world is absolutely family unfriendly. Night shoots always on Fridays! No childcare on the set and too few, but too long shooting days. Savings are being made everywhere!”



Intersectional experiences of discrimination in the work context: open answers

Racism and sexism

“Micro-aggressions, which consist of Black women generally being denied competence, e.g. in script reviews, including an arrogance on the part of some whites [sic!] who generally always know better or have no understanding for the other perspectives. You have to justify yourself all the time, explain yourself and are not taken seriously. (...) You have the feeling that you have to deliver 200%, whereas white [sic!] colleagues “only” have to deliver 100%. My whole career has been like that so far.”



Intersektionale Diskriminierungserfahrungen im Arbeitskontext: offene Angaben

Racism and sexism

“Although I have received many awards and nominations for my work as an actress, I am usually offered the role of the girlfriend or assistant of the main character. The roles are often stereotyped, racist or sexist.”



Sexism and ageism

Or “a woman over 40 is too old to be a mother and has been cast as a younger woman”, “after 35 the ship has sailed”, “well, I guess that’s not going to work out for your career anymore”, “you’re just a woman...”



How do respondents deal with experiences of discrimination in the work context

Two out of three of those affected (70%) who indicated this (N=572) do not report their experiences of discrimination in the work context.

One possible reason for this is the lack of consequences or even the worsening of the situation after a report.

172 affected persons provided information on the consequences of their report:

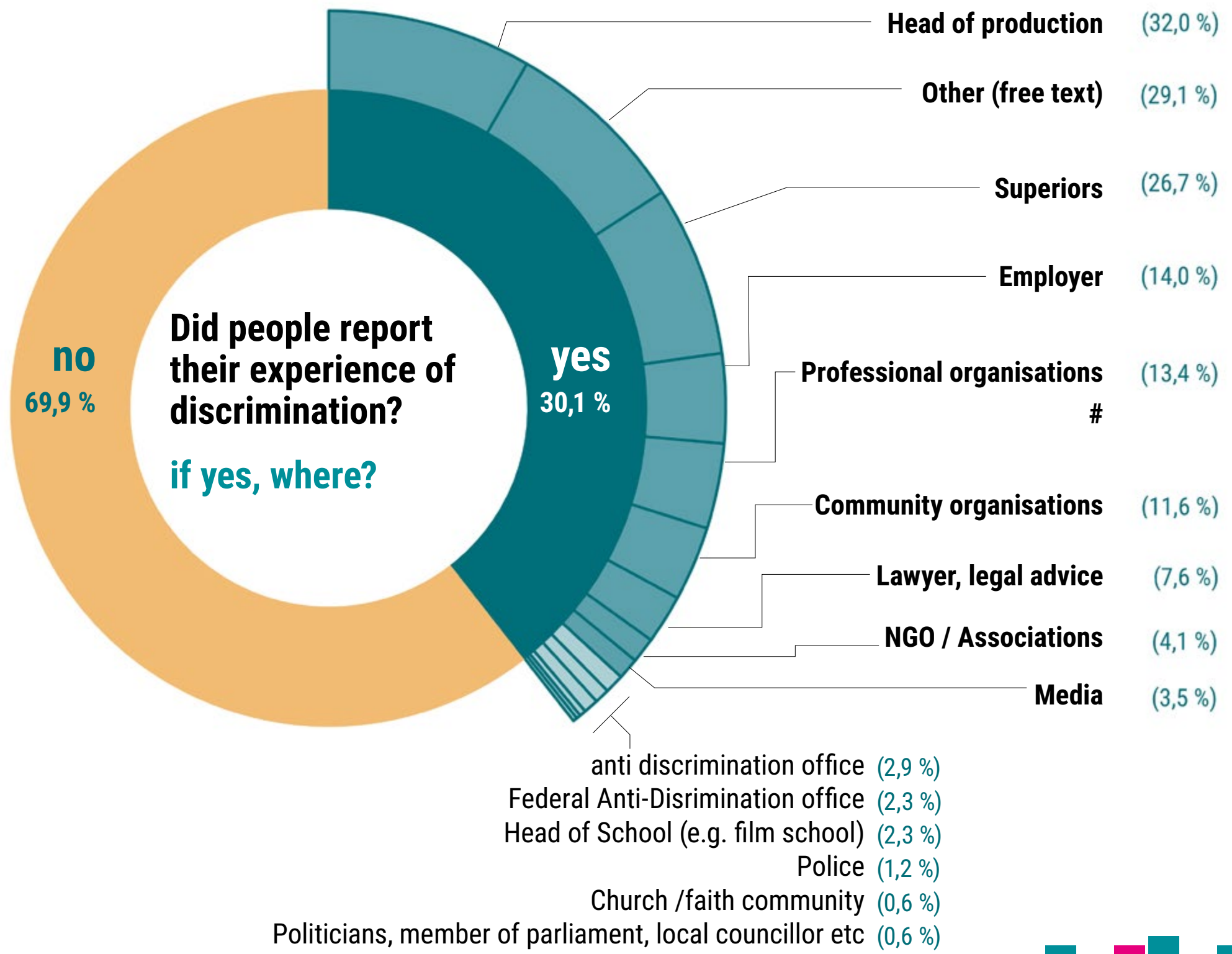
- More than half of them (58 %) stated that reporting the incident had no consequences.
- Every fifth person (20%) stated that the discrimination occurred again after reporting.
- Around one in twenty (5%) said that discrimination even increased after the report.

The lack of consequences is expressed in high dissatisfaction with the handling of the report: Three out of four people (75.8%) stated that they were 'rather to very dissatisfied' with the way the report was handled.



Where did people report their experiences of discrimination?

If industry professionals decide to report discrimination after all, they often only pursue a single complaint procedure; if this remains unsuccessful, the discrimination also remains without consequences.



Experiences of discrimination at work:

Sexual harassment I

Sexual harassment, like general discrimination, is an industry-wide, structural phenomenon.

- **Eight out of ten (81%)** of the cis-women surveyed who stated that they had experienced sexual harassment in the past two years (N=2,587). This experience applies across the different professions in the film industry.
- In more than **nine out of ten** cases of sexual harassment, men were the perpetrators, according to the victims.
- Many women experience „inappropriate sexualised comments or alleged jokes“, over **850 women were harassed**, over **170 women were asked to perform sexual acts**, **56 women were even coerced** to do so.



Experiences of discrimination at work:

Sexual harassment II

- More than half (57%) of the respondents who have experienced sexual harassment keep it to themselves, and only one in three discusses their experience in their own social environment; harassment was reported in only one in 200 cases.
- There are many reasons why the interviewed filmmakers do not deal offensively with their experiences of sexual harassment: every fifth person affected (21%) stated that they „do not want to make trouble“ or that „nothing would have changed by reporting it“ (19%), or again „they feared negative consequences“ (23%).

Despite #metoo and numerous studies, almost half (49 %) of the affected respondents still stated that reporting harassment had no consequences, and for more than 1 in 3 (35.2 %) it was even repeated.



Experiences of discrimination at work:

Sexual harassment III

Sexism

“I was particularly affected by a working environment in which all women* were addressed as “girls” (instead of a name) and all men* were usually addressed by their surname, or at least by their first name! This is an example of a working environment in which women* are categorically not taken seriously, are belittled and accordingly rarely get to speak or are heard or asked! Starting mostly from the male* Head of Departments, other men*, but also women* adopted the language and the way of dealing in order to be seen/recognised by the Heads! I experience such structures again and again, as well as sexist remarks towards female actors* and crew members*“



Experiences of discrimination at work:

Sexual harassment IV

Heterosexism

“Sexualisation by male colleagues as soon as my homosexuality became public. Very transgressive “come-ons”, especially non-verbal and physical - oppressive closeness, very much pushing and showing the crotch in the field of vision, bringing the penis close to the shoulder during conversations in a sitting position, etc.”



LGBTIAQ+ Experiences of Discrimination I

ActOut has managed to raise the visibility of the issues of gender identity and sexual orientation / identity of actors and actresses.

The fact that this is a very important topic for the industry is also proven by the results of Diversity in Film, on experiences of discrimination by LGBTIAQ+ filmmakers.

In Diversity in Film, one in five respondents (20%) said they were part of the LGBTIAQ+ community. one in 100 people identified as trans* or non-binary.

Regarding their sexual orientation/identity, 4 out of 10 (40%) of the members of the sexual diversity community who indicated that they were open about their orientation/identity in the work context (N=893) said that they were „never or only sometimes“ open about their orientation/identity. This is different in the private context (N=924). There, only every tenth person keeps a low profile regarding their sexual orientation/identity.

With regard to gender identity, every third trans* or non-binary person (34%) who gave an indication on this (N=93) stated that they „never to sometimes openly“ deal with their gender identity in the work context, in the private context (N=93) only every twentieth person (5%) keeps a low profile



LGBTIAQ+ Experiences of Discrimination II

What factors play a role in outing decisions in a professional context?

Note: Diverse perspectives – how can you create space for all of them?

What does it mean to enable people to speak out without pigeonholing them?

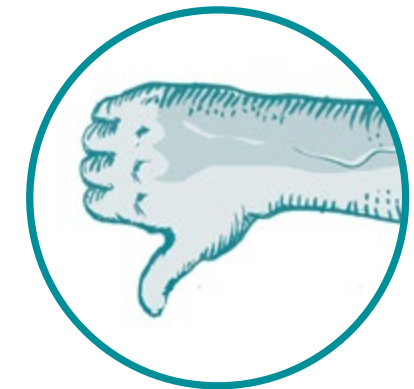
Depending on the diversity-sensitive attitude on set/working environment	n 200	26,35 %
Fear of or experience with discrimination/disadvantages	n 105	16,91 %
Sexual orientation is private / none of anyone's business professionally	n 127	16,39 %
Don't want to be pigeonholed / stereotyped / reduced to sexual orientation	n 65	8,39 %
Fear or experience of not getting roles	n 61	7,87 %
Open when I am asked / when the topic comes up	n 33	4,26 %
Unimportant / is not or rarely a topic	n 33	4,26 %
Sexual orientation only named if relevant to project	n 25	3,23 %
other	n 20	12,34 %



LGBTIAQ+ Experiences of Discrimination III

Homophobia and transphobia

“My agency said I wouldn’t get many roles if I was openly gay. I have deleted ‘gay’ photos on Facebook to have more chances with casters and directors. Almost everyone I talk to in the industry tells me that being open about my homosexuality only puts me at a disadvantage. I have never told anyone that I am non-binary or transgender.”



Pay-Gap

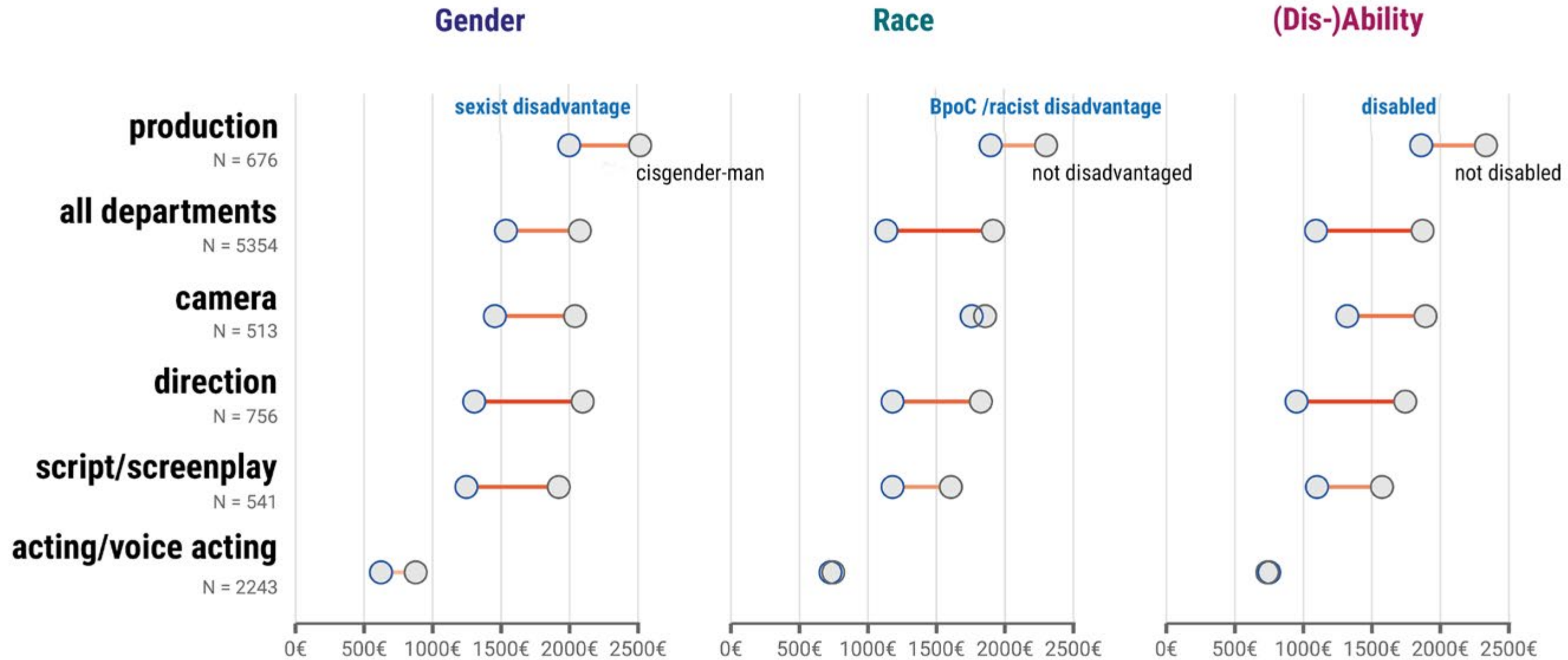
Differences in estimated median income (film industry)
what do you think? How will the pay gaps look like – and why?
How do they look like in your context – and why?



Pay-Gap

Pay-Gaps by Departements

Differences in estimated median income (film industry)



Who decides: casting and creative power in the film industry

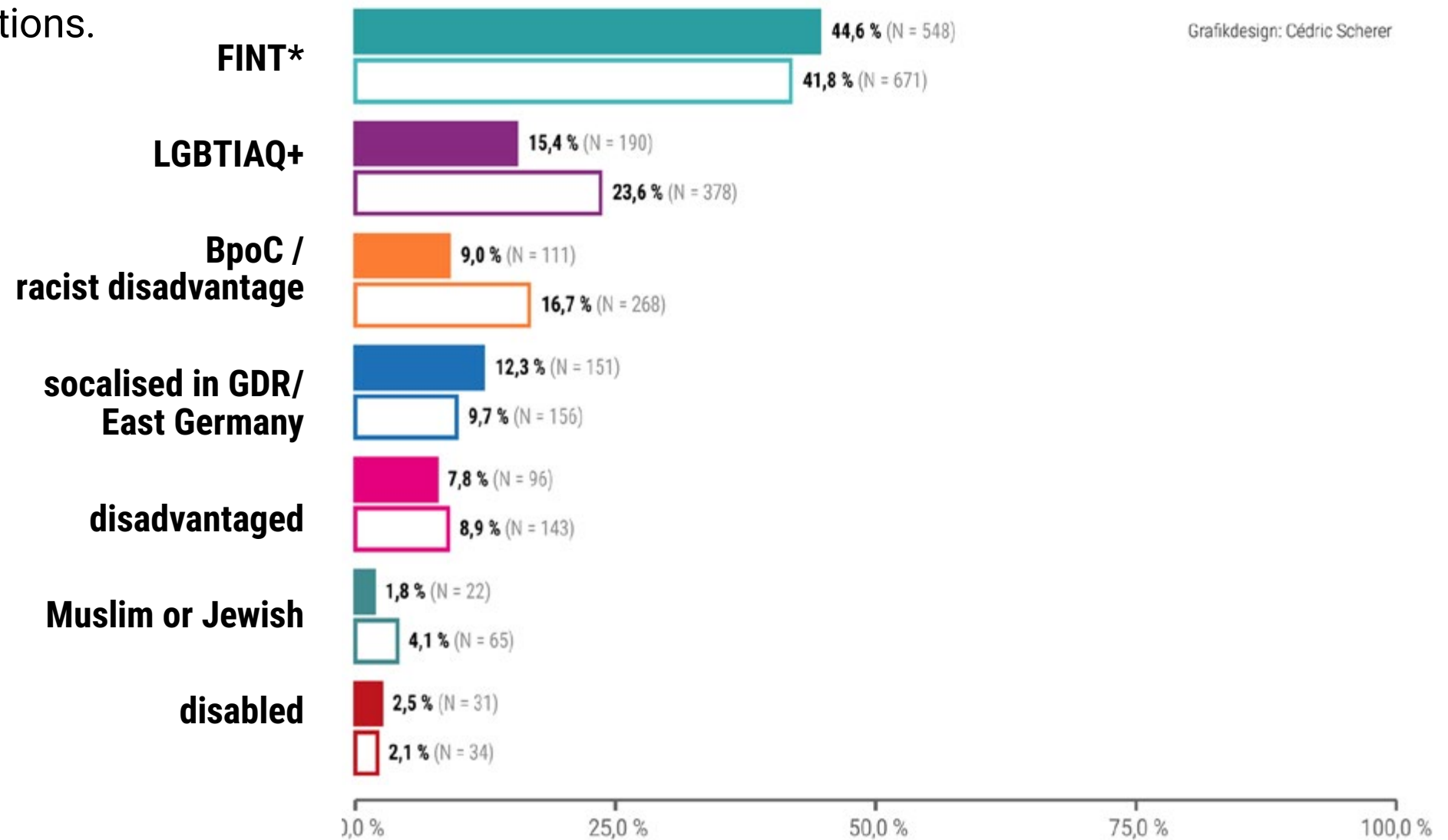
Percentage of selected groups in key occupations.

Casting Power

Professions that decide, who gets to work on stories in front of - and behind - the camera

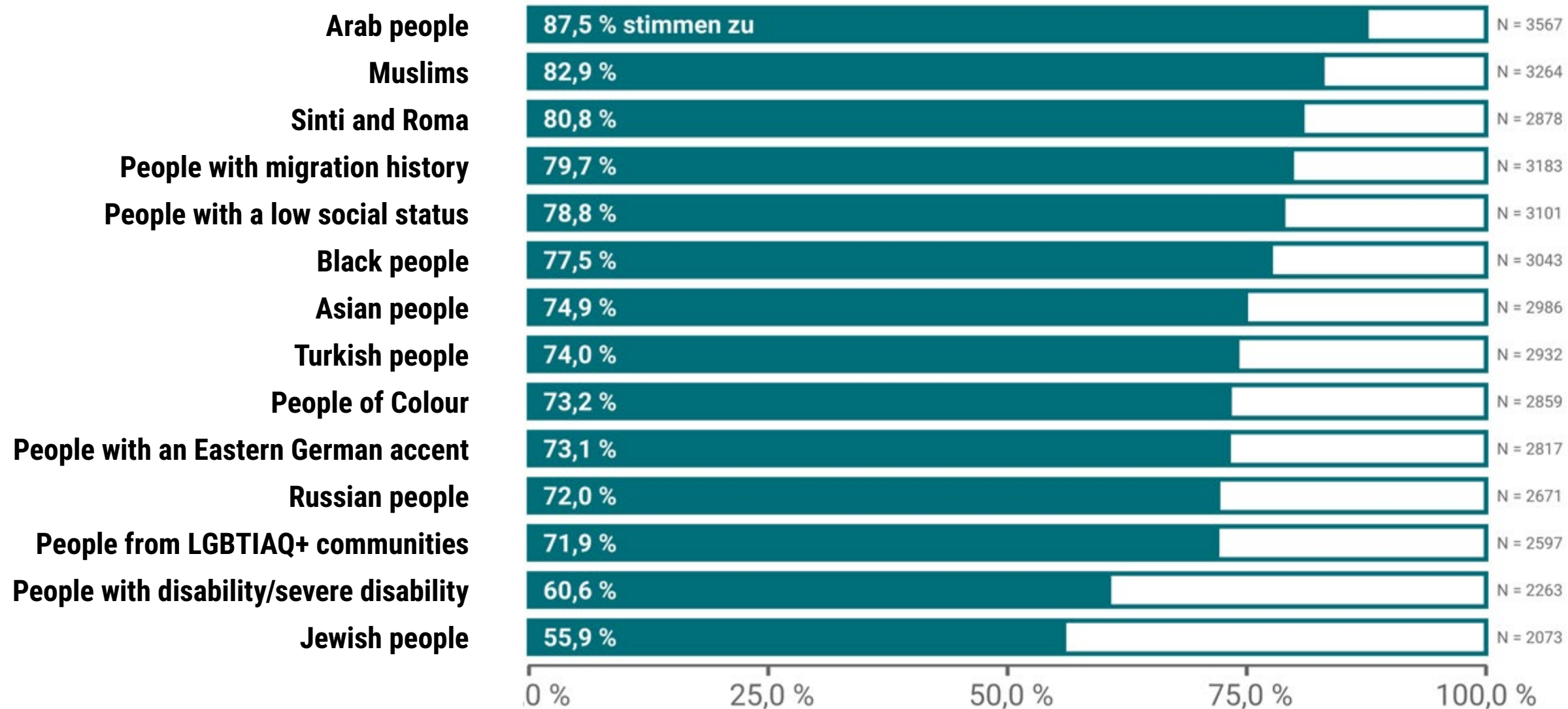
Creative Power

Professions in the film industry that decide which stories are told about and who is included in the collective “we” of film.



Which groups are stereotyped in film?

Assessments of the filmmakers



Grafikdesign: Cédric Scherer

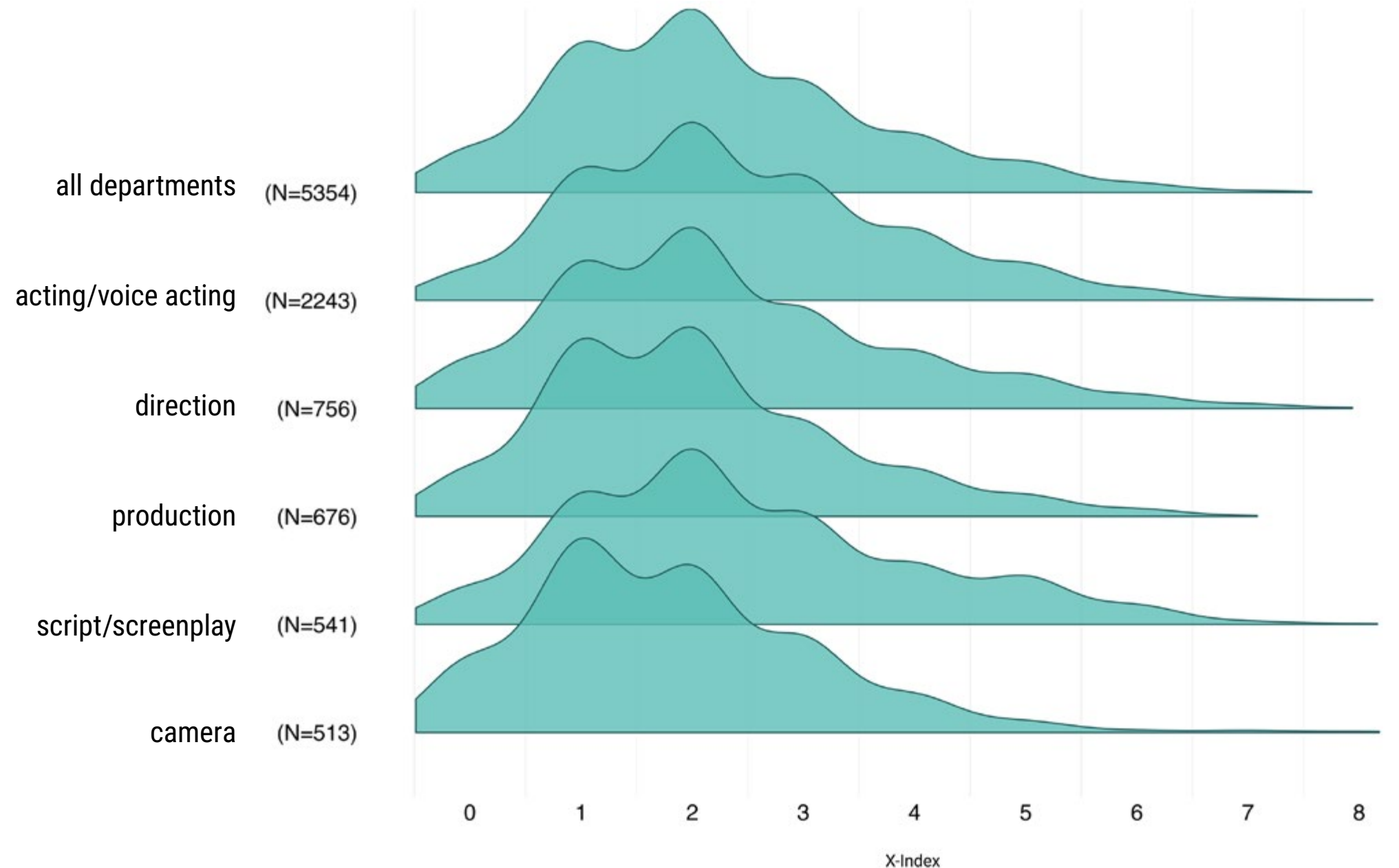
Consistently high levels of agreement when asked whether respondents agree with the statement that the portrayal of the groups listed is stereotypical.

Diversity in the Acting Department



Diversity and stories

Several diversity characteristics intersect and lead to specific experiences of discrimination



The multiple affiliations index (X-index) consists of 14 different characteristics. Most respondents have 1-3 multiple affiliations.

Especially BPoC/ racially disadvantaged people have multiple affiliations (up to eight).

Stereotypical representation: open answers

“Casters and agents have suggested I adopt another “less Arabic” stage name. When I’m asked to speak Arabic on set, African and Asian-Arabic countries get mixed up.”

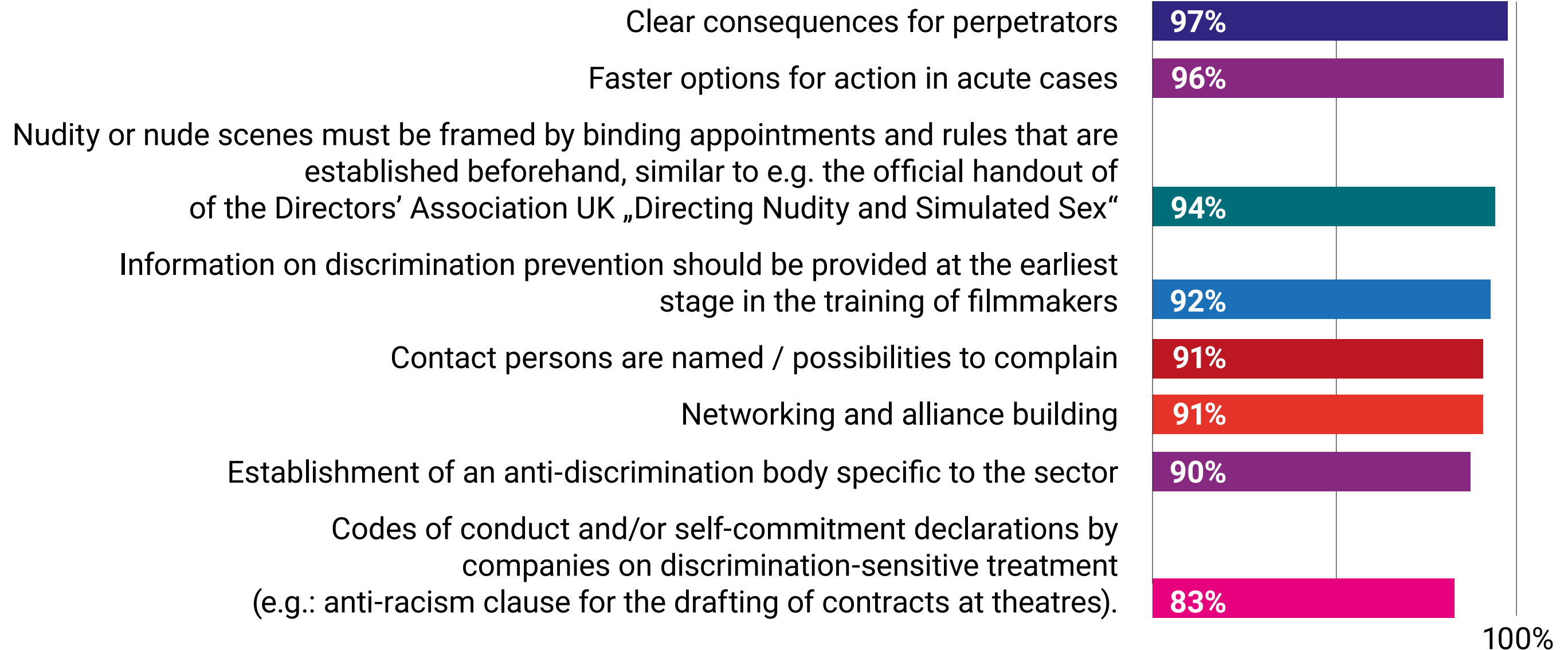
“Once a Turkish-German actor was cast as my father: he had pages of lines in Arabic and I was expected to teach him Arabic outside of filming, which is firstly impossible (in a few days) and secondly was humiliating, for everyone involved.”

“Depending on what suits people best at the time, I am “the Turk” or “the Iranian”. But 90% of the time I am “the Turk” for most people, I guess because many would like to have an Erdogan/headscarf debate with me.”



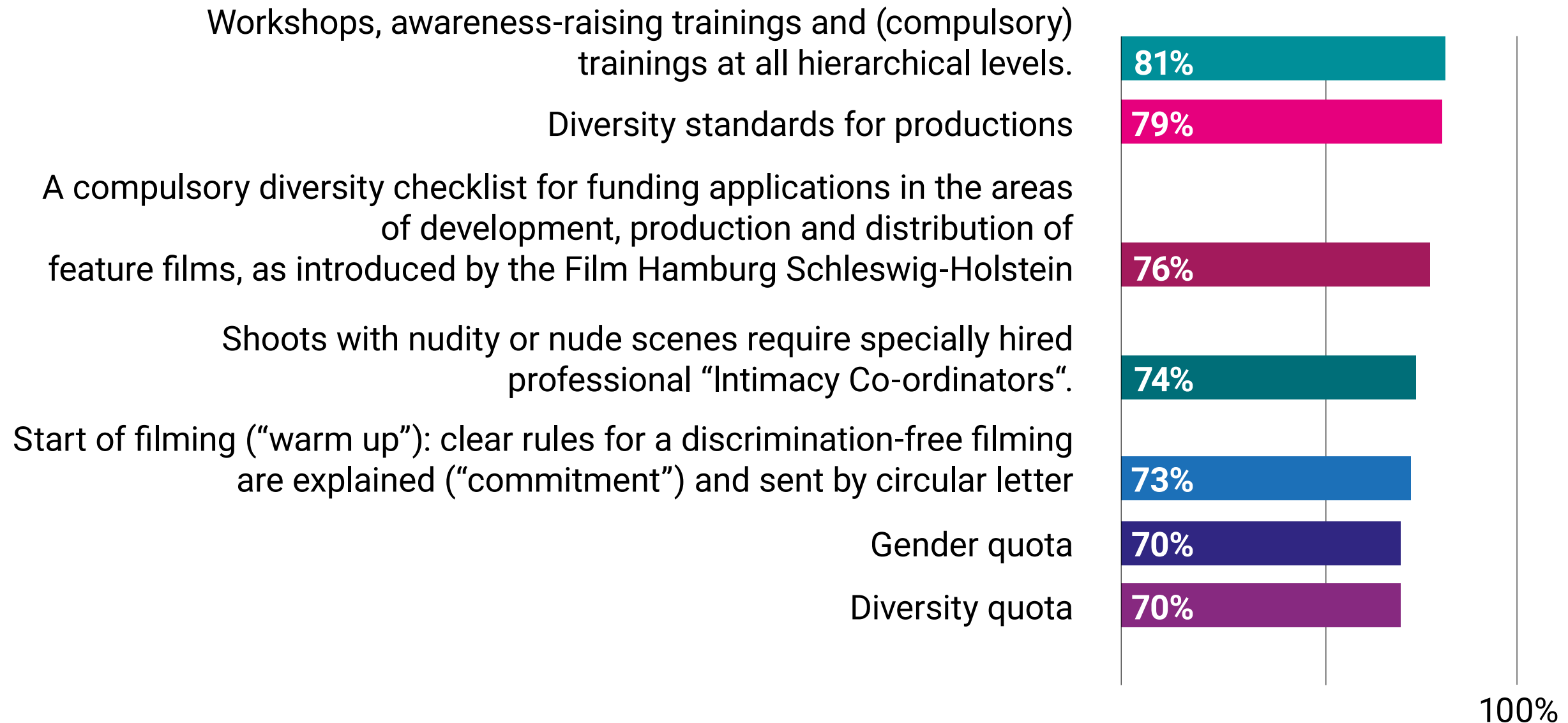
Diversity and anti-discrimination measures I

Measures that filmmakers consider effective



Diversity and anti-discrimination measures II

Measures that filmmakers consider effective



What does this mean for you?

Relating these options to your funding instruments and your policy work

- Options for increasing inclusivity – beyond funding?
- Indirect influence, soft steering
- Strategic alliances
- influencing policies
- Influencing pipelines

Your own funding

- How do you change funding guidelines
- With whom do you/can you/do you want to work on this?

Your own institutions

- Organisational change – leading by example
- Diverse perspectives and competence
- Can you offer a welcoming environment?



Envisioning change – crafting pathways towards inclusion

Inclusion is

- complex (inclusion for one might be excluding for someone else)
- social (inescapably embedded in hierarchies)
- contingent (it depends on what happened before, past exclusion must be addressed)
- negotiation based (its about reallocating finite resources with requires leadership)

It requires

- Strategic pathways for institutional change agendas
- Overarching vision and specific goals
- Monitoring of goals and institutional change (quantitative and qualitative)
- Operationalising one's theory of change
- Seeking allies
- Locating inclusion as a key leadership task



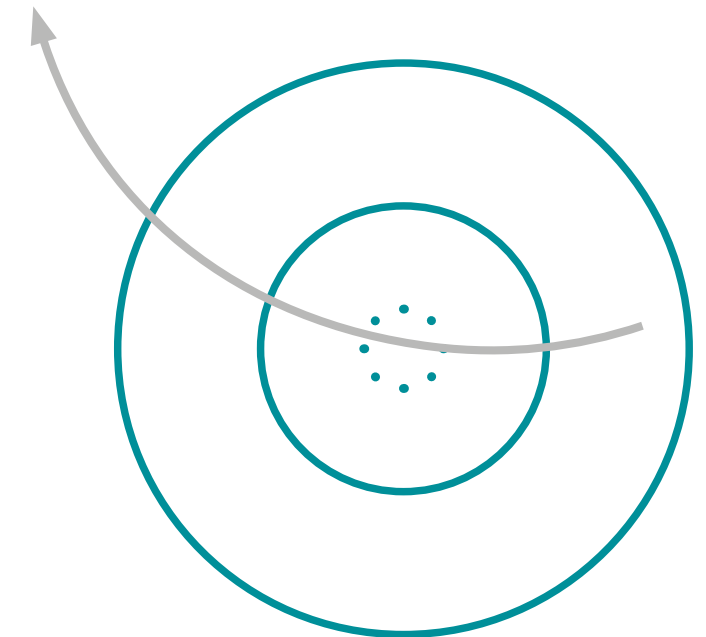
Visioning and Pathways

Inclusion is

- complex (inclusion for one might be excluding for someone else)
- social (inescapably embedded in hierarchies)
- contingent (it depends on what happened before, past exclusion must be addressed)
- negotiation based (its about reallocating finite resources with requires leadership)

It requires

- strategic pathways for institutional change agendas
- Overarching vision and specific goals
- Monitoring of goals and institutional change (quantitative and qualitative)
- Strategic pathways
- Operationalising one's theory of change
- Seeking allies
- Locating inclusion as a key leadership task



Visioning and Pathways

Productions in x provide equally professional support for cast and crew regardless of hair texture, physical ability or body shape, ensuring inclusive representation

Service providers invest in diverse skill sets, triggering openings at the beginning of the professional pipeline

In 4 years...

Funding bodies incentivise inclusive on-set services and fund repositories to list service providers which offer them professional services that ensure sets are equally resourced for all phenotypes and body types.

In 8 years...

In 12 years...

The ready availability of diversity data makes the film industry of x a key destination for international co-productions

The film industry of x is known for its inclusivity, strong anti-discrimination protections and respectful work culture across all levels of hierarchy

The film fund of x is a reference for its use of funding instruments to ensure diversity standards in ways that adapt to changing societies and representational needs



Questions and discussion



Thank you for your attention

