

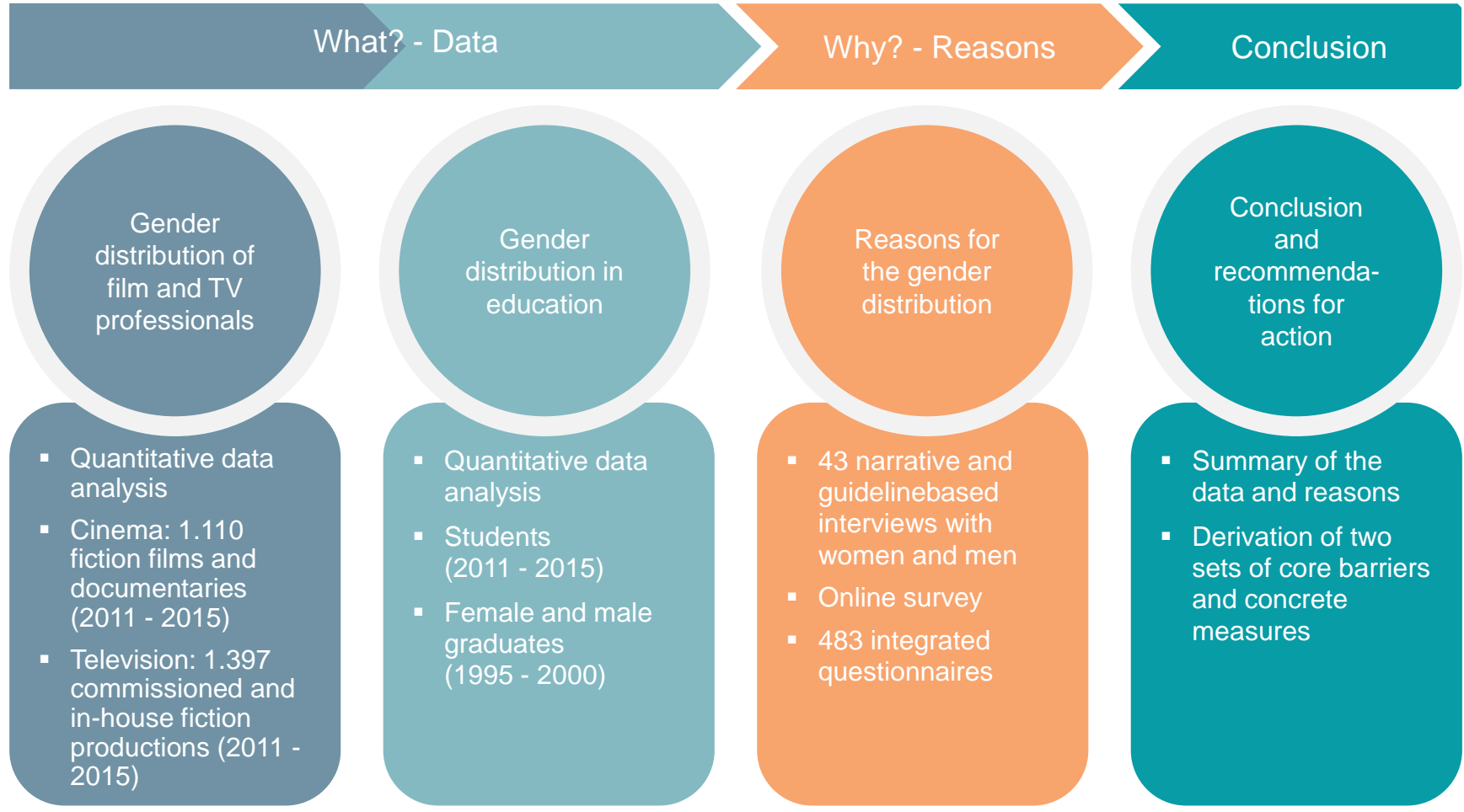
# **GENDER AND FILM GENDER AND TELEVISION**

**Parameters and Causes of the Gender  
Distribution of Film and Television  
Professionals in Key Positions  
in Germany**

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# The structure of the study combines quantitative and qualitative elements



# Taken as whole, the gender balance in feature films is uneven – men are often overrepresented

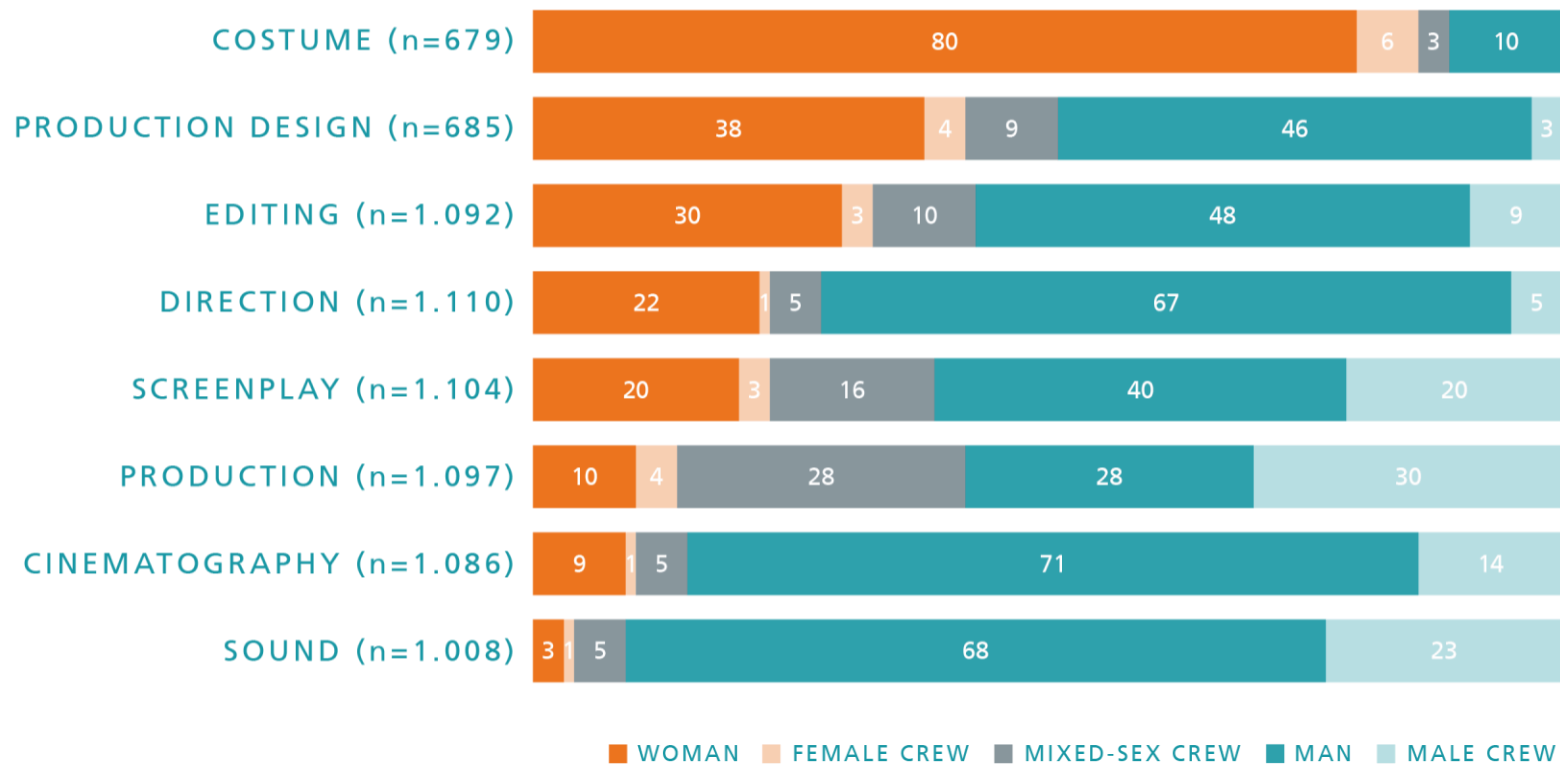


Figure: All of the films according to sex and key creative position (2011-2015) (figures in per cent). Basis: all films; N=1,110; deviations from 100% possible due to rounding up. The different sample sizes in the areas of costume and production are due to the fact that these positions seldom exist in documentaries. The line function could not be established for diverging sample sizes in the other positions.

# Female film professionals have a potential that is not being reflected in the market

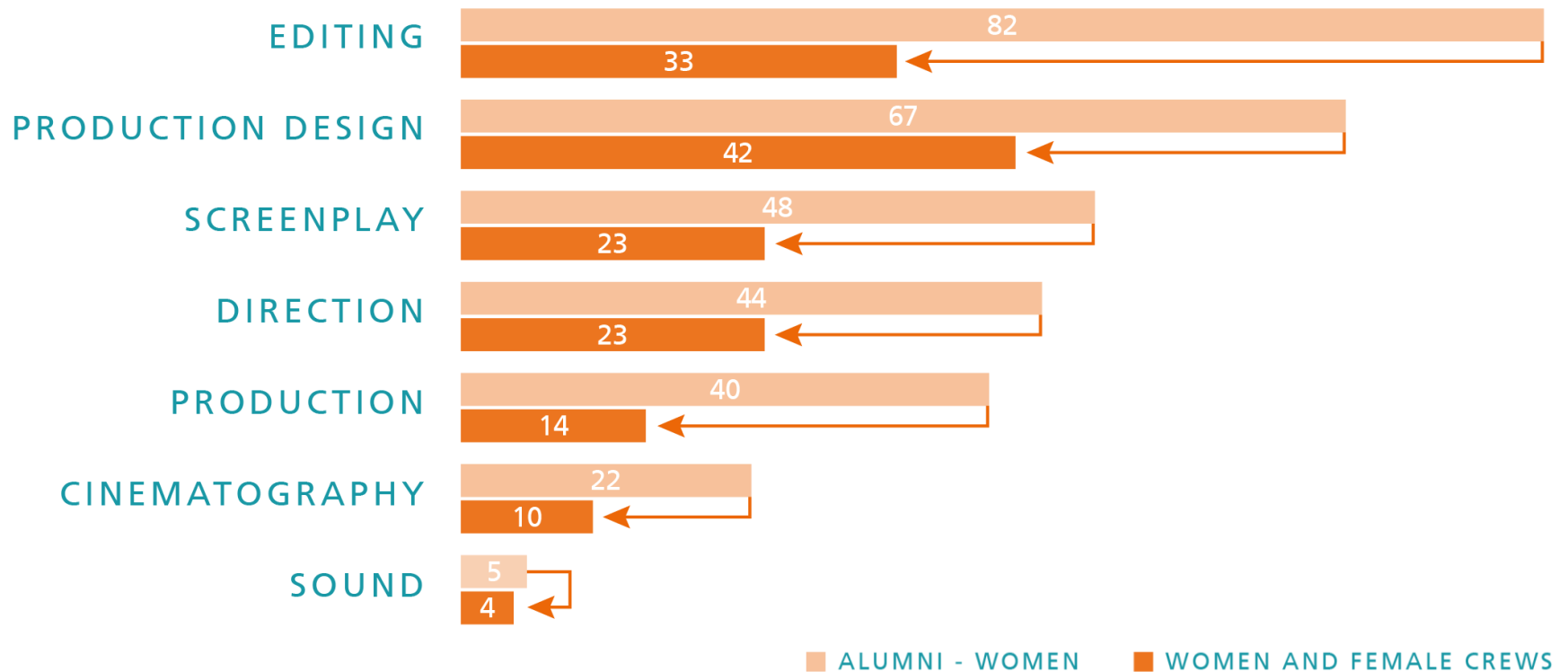


Figure: Comparison of female alumni (graduation between 1995-2000) with the current proportion of women in key creative positions (figures in per cent). Films by mixed-sex crews were not considered

# It's a different situation for the proportion of male alumni to men working in the market

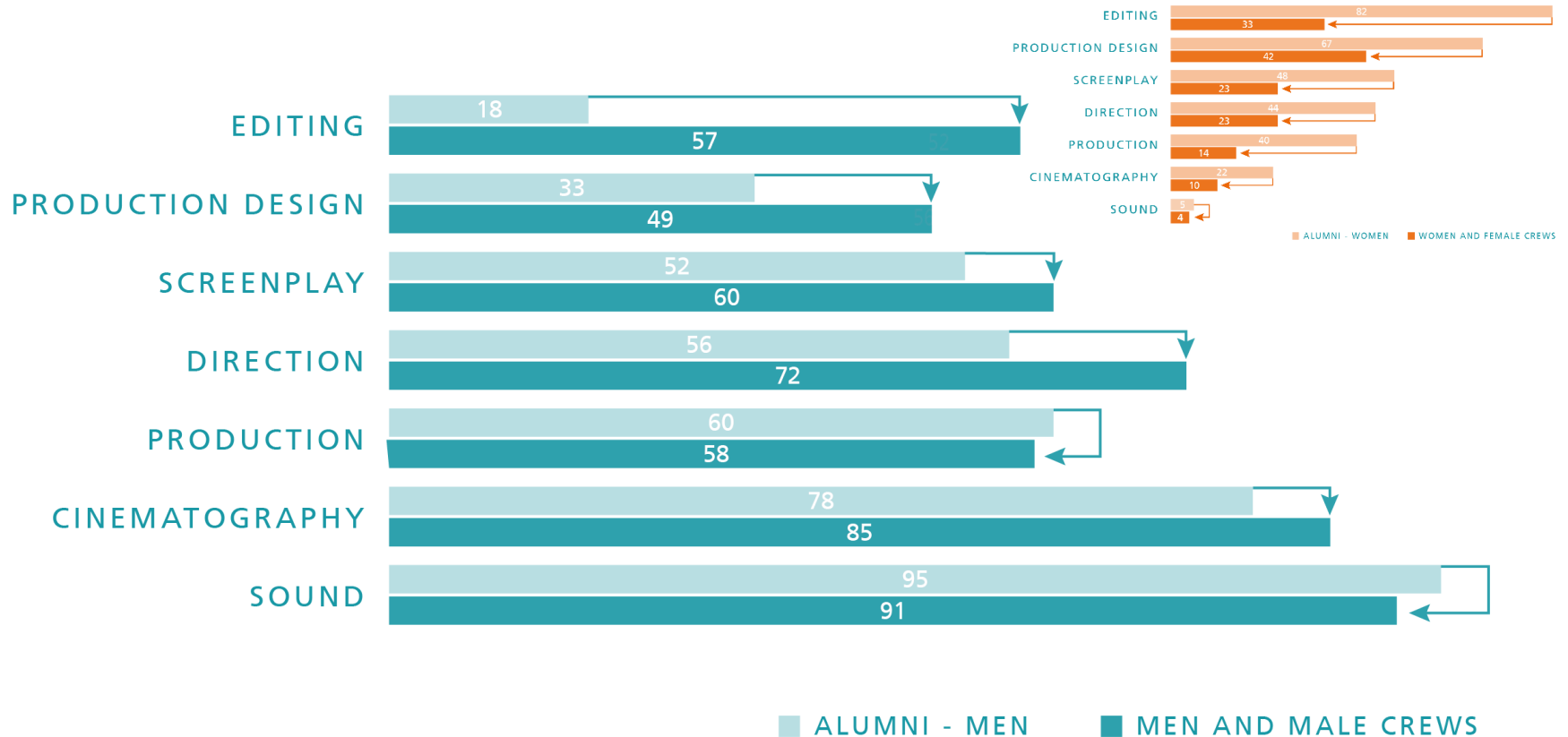


Figure: Comparison of female and male alumni (graduation between 1995-2000) with the current proportion of women or men in key creative positions (figures in per cent). Films by mixed-sex crews were not considered.

# It should also be noted that there is a gender inequality within the professions in the field of television

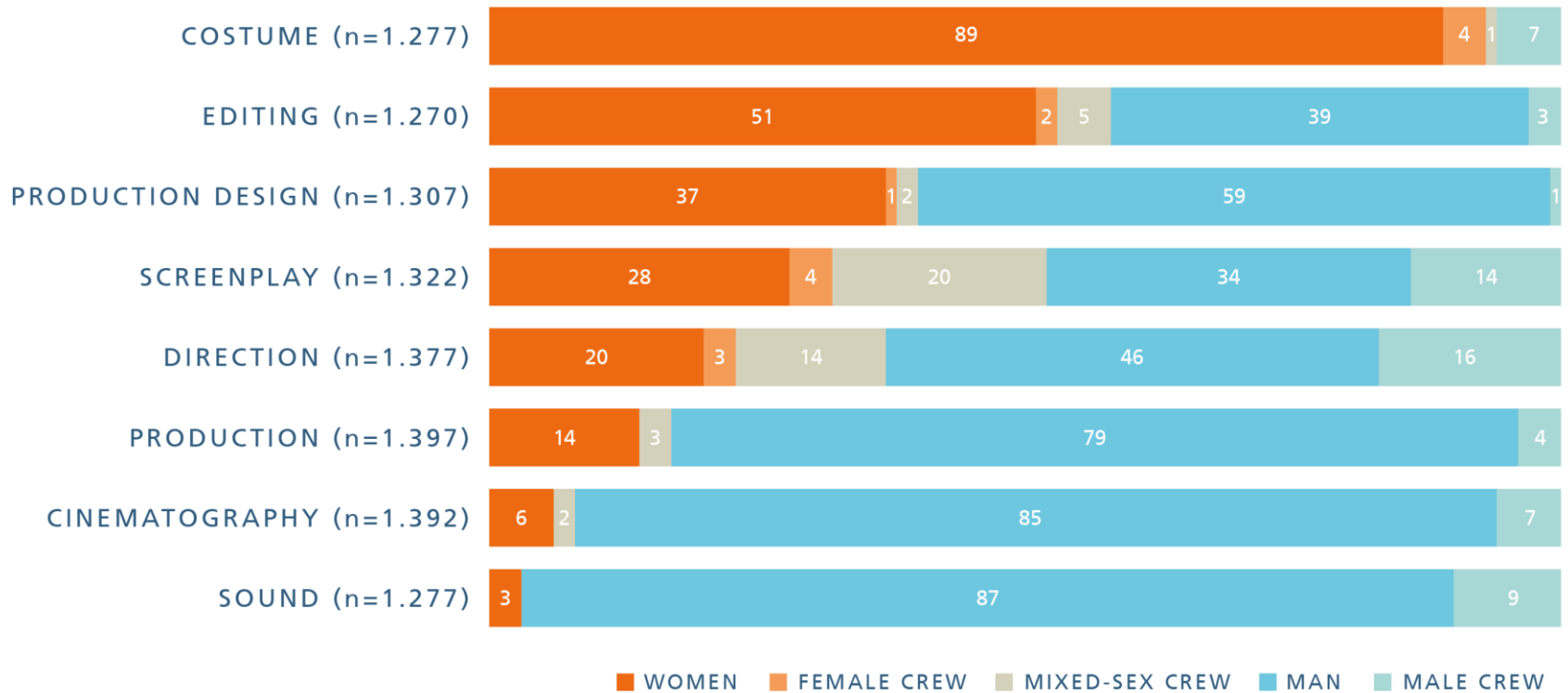


Figure: All of the public-service commissioned and in-house fiction productions (TV movies, serials, series) according to sex and key creative position (broadcast between 2011-2015, Das Erste and ZDF) (figures in per cent). Basis: all commissioned and in-house fiction productions; N=1,397; deviations from 100% possible due to rounding up. The line function could not be established for diverging sample sizes in some positions.

The film and television industries are described as being creative and varied, but also unpredictable and uncertain



Figure: „What do you regard as being typical for the film and television industry? Please describe this with three adjectives.“ (The font size increases with the frequency of mentions.); N=653.

# The film and television industries are described as being creative and varied, but also unpredictable and uncertain

„This lack of planning reliability [...] And so you tend to then take on as much as possible whenever you can. And then, at some point, it gets to be too much, but you can't go back anymore. [...] There's always this self-exploitative characteristic where you just try to do as much as possible.“ (m)

„I think that, in principle, people have an affinity for telling stories. In principle, they also have a certain willingness to make sacrifices. And if it's about lining your pockets, then you'll become an arms dealer or something else.“ (m)

*Figure: „What do you regard as being typical for the film and television industry? Please describe this with three adjectives.“ (The font size increases with the frequency of mentions.); N=653.*



# Challenges and barriers specific to the industry were identified for women and men

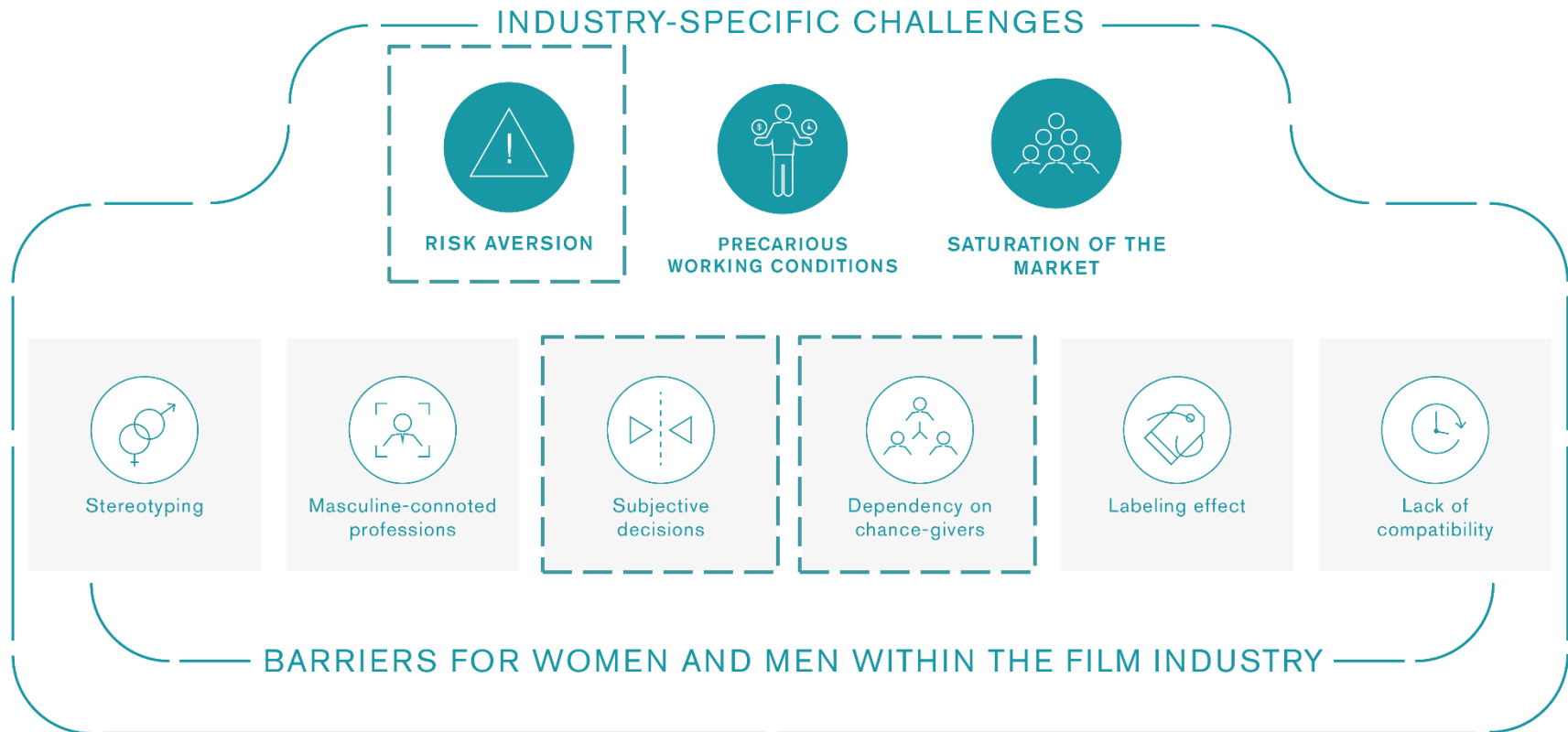


Figure: Industry-specific challenges and barriers for women and men within the film industry.

# Challenges influence the industry-specific structure of the barriers

## INDUSTRY-SPECIFIC CHALLENGES



### RISK AVERSION

- Actions aimed at risk aversion: recourse to the tried-and-tested
- Repercussions on film ideas, financing possibilities and key positions
- There is a lack of enthusiasm to experiment



### SATURATION OF THE MARKET

- Intensification of competition between the creative artists: uncertainty of filmmakers, including established ones
- Precarious working conditions as a consequence of the large supply in the market



### PRECARIOUS WORKING CONDITIONS

- Permanent pressure
- Film professionals also work in other sectors for financial reasons
- Job insecurity becomes a problem with the onset of family responsibilities
- Even successful creative artists take up casual employment

# Challenges influence the industry-specific structure of the barriers

## INDUSTRY-SPECIFIC CHALLENGES



RISK AVERSION

„People always think that we are producing films. But that's not right. We're actually producing certainty. The entire process is linked with the idea that we are selling the idea of certainty to the people who finance it, and this can also include film funds as far as I am concerned. That it will be a success, that the money will be recouped, that it won't be a flop, that the ratings will be good. All these things. And the content side is really secondary.“ (w)



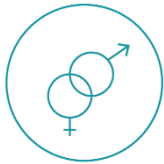
SATURATION OF THE MARKET



PRECARIOUS WORKING CONDITIONS

„Fear of losing one's livelihood is naturally also something I experience as I am self-employed and actually always moving hand over hand from film to film. [...] And it could happen relatively soon that I'm no longer sexy. Well, that's what I call it, that people kind of start saying, oh, he's too old, he's too boring.“ (m)

# Stereotyping also acts as a barrier with masculine-connoted professions and labeling



Stereotyping

- Attributes associated with success are ascribed to men: assertiveness, perseverance and risk affinity
- Women – to a greater degree, mothers – are said to be less resilient and less focused on their profession: women have the stigma of the (anticipated) motherhood
- Women report that they are not taken seriously and are being reduced to their looks



Masculine-connoted professions

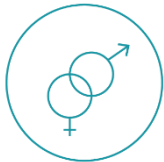
- The professions of direction and production are masculine connoted: assertiveness, dominance, and sense of responsibility
- Women are ascribed with attributes that diverge from this image



Labeling effect

- Filmmakers are evaluated based on earlier projects and these then provide the basis for selecting them for specific subjects of future projects
- Lack of permeability between genres and formats prevents the professional development of filmmakers
- Professional disadvantages arise for women as they are more frequently associated with less commercially successful genres

# Stereotyping also acts as a barrier with masculine-connoted professions and labeling



Stereotyping



Masculine-connoted professions



Labeling effect

„Well, I think the bottom line is that the decision in the companies financing these higher budgeted films can probably be then equated again with the procedures in the broadcasters' editorial offices. With people thinking that with such a high budget and the physical and mental pressure, we'll really be more on the safe side if we take a man for the job“ (m)

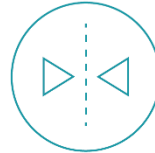
„Comedians tend to be male. You don't expect so much comedy from women, you want them to be pretty, nice and everything else, mothers and so on, but funny isn't something they need to be. That's also a cliché which is naturally a pity. But that's the way it is.“

# Dependencies, subjectivity and difficult compatibility create structural barriers



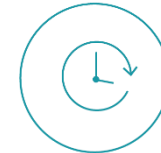
Dependency on chance-givers

- Networks and chance-givers have significant influence on career success
- Great dependency on chance-givers – particularly for women who do not correspond with the typical profile of a filmmaker
- It is hard to maintain networks after career breaks to care for one's children



Subjective decisions

- „Gut feeling“, personal interest in the material and trust play an important role in decisions
- Decision-making bodies are perceived as being homogenous with respect to age and sex: female and young creatives are at a disadvantage.
- Subjective decisions allow room for stereotypical attributions



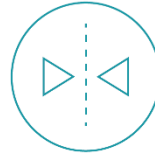
Lack of compatibility

- Responsibility for family welfare is perceived as a female duty
- A return to employment is often difficult after career breaks to care for one's children

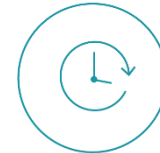
# Dependencies, subjectivity and difficult compatibility create structural barriers



Dependency on chance-givers



Subjective decisions

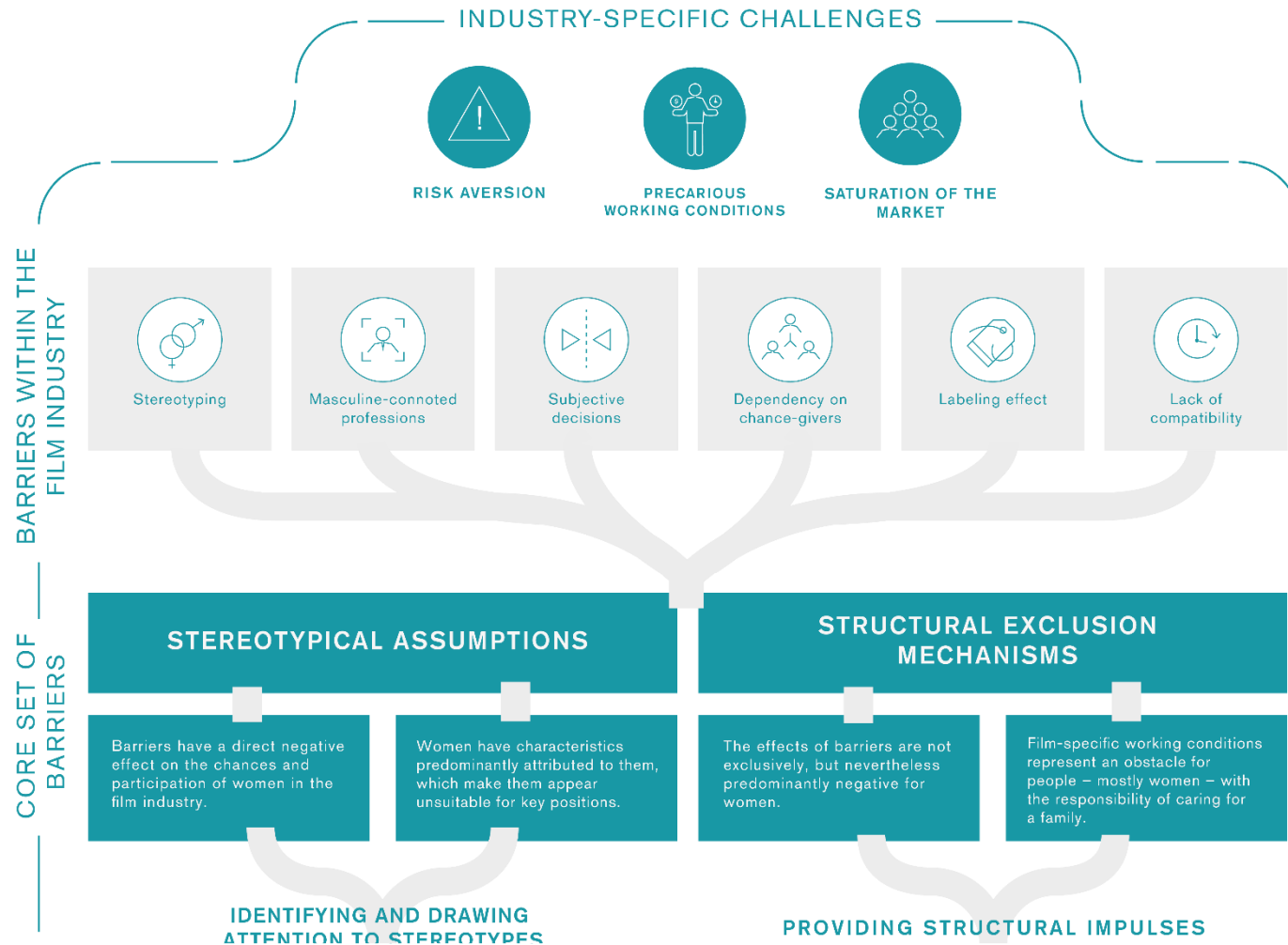


Lack of compatibility

„How the final decision then turns out is one based on taste. So, it's also a decision about whether you can or want to work together. [...] This is a gut feeling that you've also naturally got to calculate in your head. All the chances that it will lead or won't lead on to something. But the feeling stays the same. In that sense, you can't communicate this to the outside.“ (w)

„In the case of women, it tends to elicit the reaction 'Phew, will she actually have the time to really hurl herself into the job?' In the case of women, I think people prefer it if they don't have any children. [...] And I think that there's this distrust which is much faster emerging in the case of women. 'Oh, no. And then child will fall ill', whereas, with men, you don't even begin asking lots of questions about whether they might then suddenly drop out.“ (m)

# Possible measures address the central barriers





*„I have the good fortune of being able to follow the profession I wanted to do. You mustn't then run everything down. Or the fact that we are in a country where there is film funding! That doesn't mean that you can't and shouldn't improve things here as well. But you ought to acknowledge what is good and where we are really privileged. How many people have the privilege of following a profession where they say: I always wanted to do this. And that's why I really consider myself to be such a lucky devil.“ (w)*

**Thank you for your attention!**

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