
„Vienna Documents II – Improving the social situation of the film artists by demanding new economic parameters for filmmaking“

January 28
and 29,
2019

moderated by
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Gender Equality / Working Conditions

participating professionals:

costume designer, cinematographer,
acting, film producer, production
designer

participating nationalities:

Italy, Netherlands, France, Austria

Part
#1

Collection of problems, pain points and experiences:

- *Decades of feminist movements* – nothing changes
- *Unequal chances, male networks*, only same sex ties count, f.e. Cinematographers – male networks excluding females
- *Mission statements for gender equality and fair payment* – are missing in all funding institutions. Gender monitoring of all public fundings in all stages of the film projects is very important (at the beginning, while producing, at film release). Not only intensional statements for gender equality should be given, but the real practice has to be monitored.
- *Surveys* are very important to show facts and figures of gender relations in the film industry. Surveys have to be renewed regularly, f.e. every five years, to make changings or persistant circumstances visible.
- *Observatories for payments by an independent public institution* are missing – inclusive rules and sanctions in case of misregarding equal payment rules – f.e. pay back of public fundings
- *European anti-harassment conduct for the film industries* is missing. The conduct has to be signed by all national film agencies, funding institutions, etc.
- *Anti-harassment conduct in every contract (in individual working contract):* inclusive local and regional contact help lines in case of harassment
- *Feminist filmmakers associations and feminist sharing and political lobbying* – f.e. “FC GLORIA” in Austria
- *Film contents are still full of gender stereotypes, sexist and violent scenes*
- *Safe spaces on the film sets* are very important. Film teams work very concentrated in time and space. Physical clean and safe space is very important, especially for actresses (changing rooms etc.) and all staff members for breaks. These rooms have to be compulsory and not only “on request”, because this implies a further chance of discrimination communication.
- *Awareness trainings for subtle abusive structures:* talks, language, jokes, looks, ...
- *Hierarchical communication*, assertive directions by women are not respected

- *Surveys and data collection* on all levels (funding, jobs, payments, gender roles in the films, education, ...)
- *Gender quality rules and anti-harassment statements* in every contract
- *Regular workshops and gender trainings* for all funding jurys and festival jurys
- *Gender awareness trainings* for every producer and director
- *Responsibility for anti-harassment and gender equality* is compulsory for every film department (leading person is responsible)
- *Financial gender incentives in public fundings* - money for the next gender fair film production
- *Gender quota* in public film funding: 50% of the fundings for films of women (f.e. Swedish model: producer + screenplay + director)
- *European coordination of national feminist associations* of film makers
- *Adressing youth and schools* - choice of education in non-gender-stereotypical professions
- *On screen*: more varieties in gender roles and sexual orientation are needed
- *Limited working hours* per day and week
- *Family compatibilty* for everybody on the film set (all parents)
- *Awareness trainings for subtle abusive structures*: talks, language, jokes, looks, ...

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CONCLUSIVE MANIFEST FOR A GENDER FAIR FILM INDUSTRY

Every funding board, every producer, every leading role in a department – everybody in the film team – is responsible for GENDER EQUALITY.
This is NOT a women's topic, it is a matter of civil rights.

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MAJOR DIMENSIONS:

1. GENDER FAIR PUBLIC FUNDING

- Mission statements for gender fair public fundings and gender quotas
- High budgets also for women and productions with female majorities in the team
- Financial incentives for productions with higher female ratio (rewarding for following productions with higher female ratio)

2. FILM FAIR PRACTICE CODE IN PUBLIC AND PRIVATE FILM MAKING

- Compulsory mission statements by every producer
- Equal Gender Payments
- Transparency of the payments (inclusive contract, working hours, ...)
- Control by independent institution
- Sanctions in case of breaking the rules
- Limited working hours - see workshop on working conditions

3. ANTI-HARASSMENT: FREE AND ANONYMOUS CONTACT POINTS AND HELPLINES

- While working on the film set local and regional information points and anonymous helplines are needed
- Information in every individual working contract

4. GENDER AND DIVERSITY TRAININGS FOR EVERY JURY MEMBER

- Sexist behavior is manifold and subtle. Gender and awareness trainings are compulsory for every person as a jury member for public funding, for festivals, for film distribution

5. GENDER FAIR FILM DISTRIBUTION IN CINEMAS AND TV

- The distribution of film needs more gender fairness. Actual data show a great majority of films made by men in the cinemas and on TV. Awareness for gender fair film distribution includes perspectives on female and queer directors, non-stereotypical film contents and gender roles - mainly for films funded with public money.
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