A WIDER LENS:
AUSTRALIAN CAMERA WORKFORCE DEVELOPMENT AND DIVERSITY

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PREPARED FOR:

Australian Cinematographers Society

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A cinematographer is the author of the moving image, using technical and artistic expertise to create moving images that tell the story through light, shadow and composition.

Australian Cinematographers Society, 2022

ABOUT THE AUSTRALIAN CINEMATOGRAPHERS SOCIETY

The Australian Cinematographers Society (ACS) is a not-for-profit company that was formed in 1958 for the purpose of providing a forum for cinematographers to further develop their skills through mutual co-operation.

ACS PROJECT STEERING COMMITTEE:

Committee chair: Carolyn Constantine ACS

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DEDICATION

The ACS dedicates this report in the memory of all Australian Cinematographers and colleagues everywhere who lost their lives in the pursuit of their craft.

ACKNOWLEDGEMENTS

Note to readers:

This report contains personal, graphic accounts of discrimination, bullying, sexual harassment and workplace violence, as well as derogatory, offensive language that readers may find confronting and disturbing.

CONTENTS

TABLE OF FIGURES

ACRONYMS AND OCCUPATIONAL DESCRIPTIONS

CORE CAMERA OCCUPATIONS[1]

Director of Photography (DOP) / Cinematographer

The director of photography / cinematographer is responsible for the overall look of the moving image using light, composition and movement. This key creative leadership role demands advanced artistic and technical expertise.

The DOP / cinematographer works very closely with other key creatives in establishing a mood and feel of the picture to help tell the story. Whether as a sole storyteller or as leader of a crew, the cinematographer directs departments including camera, lighting and grip teams during production in the creation of art.

2nd Unit Director of Photography (2nd Unit DOP) / 2nd Unit Cinematographer

A second unit is a crew tasked with filming shots or sequences of a production, separate from the main unit. The 2nd unit will often shoot simultaneously with the other main unit allowing the filming stage of production to be completed faster. The 2nd Unit DOP / Cinematographer leads the second unit camera crew to shoot additional scenes, action sequences or visual effects scenes with the aim to seamlessly cut into main unit footage. The 2nd Unit DOP works independently with the 2nd unit director once briefed by the main unit DOP and director.

Camera Operator

The camera operator is responsible for controlling the movements of the camera, both directly and through communication with the dolly grip, focus puller, and others on the crew. Additionally, a camera operator is expected to collaborate with the director and DOP to conceive, build, and execute the shots desired for the production. They work closely with all departments on set to achieve this, from the cast to the production assistants. Their work has a large impact on a production, in diverse ways: from framing choices and subtleties of camera movement, to the effective use of the crew, equipment and time, to helping set the tone on set for the cast when they arrive.

1st Assistant Cameraperson (Focus Puller / 1st AC)

The 1st assistant cameraperson's primary responsibility is to keep the picture in sharp focus, while never actually looking through the camera. With a tape measure and /or cinetape, a keen eye, very good timing and reflexes, the 1st AC must keep every frame in focus by relying on distance judgment, anticipation, a lot of confidence and skill. The 1st AC is also responsible for building and maintaining the digital or film camera and lenses. In the case of film, they must thread the motion picture camera with film. As the primary technical lead in the structure of the camera department, the 1st AC must maintain excellent communication with other departments and production to resolve any difficulties should they arise.

2nd Assistant Cameraperson (Clapper Loader / 2nd AC)

The 2nd assistant cameraperson is also known as the clapper loader. This person traditionally loads the film into the camera magazines while in the darkroom, controls the film inventory and camera reports, and performs the slating on set using the clapperboard. In the case of digital production, it is their job to manage all data cards that are loaded and unloaded from camera/s. The 2nd AC works very closely with and supports the 1st assistant cameraperson. Additional tasks include liaising between the camera department and other departments, including the production office, transportation, script supervisor, post- production, as well as camera rental houses.

Camera Trainee / Camera Attachment

The camera attachment is an entry-level position into a film and television career for those who aspire to be camera assistants and ultimately, after years of experience, cinematographers. The camera attachment is on set to learn by working most closely with the 2nd AC. They frequently help prepare the kit at the beginning of the job and may be involved with camera and lens tests. They might mark actors' positions during rehearsals and keep records, camera logs and other paperwork ready for the edit.

DIGITAL SUPPORT AND SPECIALIST CAMERA OCCUPATIONS

Video Split Operator

The video split operator sets up and operates remote & computer-based video assist devices on feature films and television series requiring multi monitor, multi camera, or visual effect compositing for directorial review and key crew review. The video split operator can also provide local and remote streaming of live picture.

Digital Imaging Technician (DIT)

The digital imaging technician (DIT) is responsible for all monitoring, colour correction and management systems that will be used on set and in how it relates to post-production. This work may also be used for final colouring directly or as a reference. The position includes quality control of the monitoring systems used for viewing by the director, the DOP and all other live viewing systems used during shooting. A detailed understanding of all colorimetry systems and technical standards is required, including how live viewing is affected by software and hardware and environment to ensure the accuracy of the on-set viewing by the

DOP. DITs directly serve the DOP as a technical reference providing a link between the set and post-production. It is their responsibility to make certain that the vision of the DOP on set is accurately conveyed in the post-production workflow.

Data Wrangler

On a shoot using digital cameras, data wranglers transfer raw audio-visual files and back up data on to memory drives. Data wranglers are responsible for ensuring data integrity and security, and for transferring the data to the post-production department keeping a log of who has received what footage and what copies of the data exist.

Steadicam Operator

The steadicam operator, like the camera operator, manoeuvres the camera to establish the continuity of composition, but uses a special rig that enables special fluid moving camera shots for specific scenes. The steadicam is rigged via a vest strapped onto the camera operator that allows them to move with the action. This allows the camera to follow the action in tight spots (i.e. an actor running through a forest, up the stairs, etc.) The rig allows the steadicam operator to run along with the camera mounted on and it remains steady instead of moving with the operator's stride. Steadicam is used for scene specific requirements and may be hired on an as-needed basis.

Underwater Director of Photography (Underwater DOP)

The underwater director of photography uses a range of skill sets that demand knowledge of different camera operating, lighting and grip skills to move the camera through the water with efficiency. The role requires not only a knowledge of composition, exposure and lighting but also the physical demands of swimming and scuba diving.

Aerial/Drone Operator

The aerial operator is qualified and equipped to film aboard aerial devices, such as small airplanes and helicopters. The drone operator is the person responsible for operating a remote aircraft camera in a professional and safe manner. They oversee the flight operation and have the final decision on what shot can be achieved based on weather and physical limitations. A film and television production drone operator exercises precision flying in order to repeat camera moves for multiple takes. Aerial and drone operators work directly with the DOP and director to maintain the frame during a take as well as manage any camera settings and configurations as per the DOP or DIT.

EXECUTIVE SUMMARY
& RECOMMENDATIONS

Film and television content made in Australia is an important site of social and cultural storytelling that both reflects the world we live in, and shapes it. We come to understand ourselves, and each other, through the stories we see on our screens large and small. The Australian film and television production industry is also a major driver of Australia's creative economy. The question of who makes the content that Australians see on their screens is thus a matter of socio-cultural and economic significance.

The production of film and television content is a deeply collaborative process, requiring the complex coordination of inputs from a wide range of creative professionals. At the centre of this creative output is the camera department.

Highly skilled, professional cinematographers are key to the historical development and future growth of healthy and vibrant Australian screen-based industries. At its most basic, you cannot make screen content without a camera crew. The depth and breadth of the talent pool of film and television camera professionals is key to Australia's ability to produce domestic content that is competitive in global markets, and to draw international production to the Australian screen service sector. Yet, relatively little attention has been paid in Australia to workforce development and diversity in the camera profession.

Work in camera is high-performance, requiring a highly specialised skill set, and intense concentration for extended periods of time. Stress levels at work are high. Job stress is compounded by a work model that is the definition of precarity: where workers are in direct competition with each other for work; where networks and reputations are key; where excessive hours and unpredictable schedules are the norm; and where workers, as freelancers, are largely excluded from social benefits and employment protections. Investment capital for film and television production is highly mobile, producing chronic local labour market instability. The work model is based on short-term employment contracts that result in considerable employment and income fluctuations for workers from one week/month/year to the next.

In 2020, the Australian Cinematographers Society commissioned a team of researchers led by Deakin University to conduct a comprehensive study on workforce development and diversity for camera professionals working in the Australian film and television industry. *A Wider Lens* is an analysis of the major factors which enable and/or constrain career pathways into cinematography, and the labour market and occupational experiences of camera professionals working in the Australian film and television production sector.

THE REPORT

This report draws upon two comprehensive datasets. The first is a database of the feature films and scripted television series filmed in Australia from 2011 to 2019 inclusive, based on data reported by the industry to Screen Australia. The dataset includes the names and job titles of 3,034 people working in the key creative roles of producer, writer, and director, as well as the camera departments for each of the films.

The second dataset is quantitative and qualitative data from 640 complete responses to the Australian Cinematographers Society Camera Workforce Survey 2021. The Survey was co-designed with the ACS project steering committee. The survey asked questions about camera professionals' career paths, earnings and income, hiring processes, professional networks, training and professional development, and any experiences of workplace bullying, harassment and discrimination in their career as a member of a camera department.

... the first comprehensive examination of the workforce, the work model, and the work culture, that constitute Australian film and television camera departments.

A Wider Lens is the first comprehensive examination of the workforce, the work model, and the work culture, that constitute Australian film and television camera departments. The study pays particular attention to how social characteristics, such as gender, age, class, ethno-cultural identity, sexuality, disability, and caring responsibilities overlap and interact to shape career paths and work experiences in the film and television camera profession. In adopting an intersectional approach to understanding inequality as a defining feature of work in camera departments, the report seeks to add to the evidentiary knowledge base that informs both policy and practice in advancing a world-class, globally competitive, equitable, diverse, and inclusive screen industry in Australia.

PHOTO BY SUSAN LUMSDON

DATA SNAPSHOT

WORKFORCE DEMOGRAPHIC PROFILE
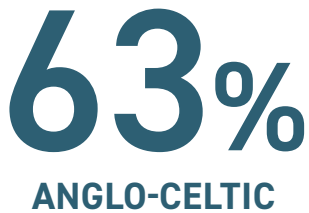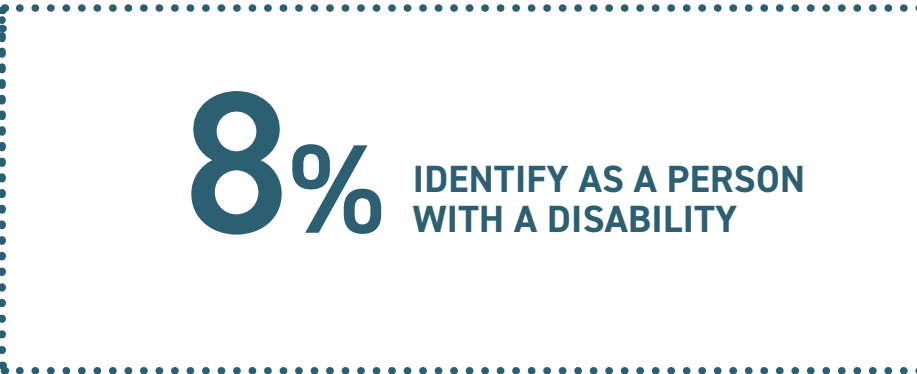
80%
MEN

18%
WOMEN

2%
TRANS/GENDER DIVERSE

68%
AGED 35+

8%
IDENTIFY AS A PERSON WITH A DISABILITY

83%
HETEROSEXUAL /STRAIGHT

17%
IDENTIFY AS LGTBIQ+

63%
ANGLO-CELTIC

36%
EUROPEAN

13%
NON-EUROPEAN

2%
INDIGENOUS[2]

Nearly half of all women in the camera workforce (47%) are aged under 35, compared to just 28% of men. Women were far more likely to say they were LGBTIQ+ (31%) than men (9%). Nearly twice as many women (19%) than men (11%) indicated they had a non-European/Anglo-Celtic ethno-cultural identity.

KEY FINDINGS

IN FOCUS: DIRECTORS OF PHOTOGRAPHY

1 **KEY FINDING**: There is a serious diversity deficit in the leadership of film and television camera departments in Australia.

Of the DOPs in the ACS workforce survey data:

14% NON-EUROPEAN WOMEN DOPs

8% NON-EUROPEAN MEN DOPs

0% INDIGENOUS WOMEN DOPs

1.7% INDIGENOUS MEN DOPs

2 **KEY FINDING**: Men consistently progress into decision making, technically demanding and creatively prestigious roles in camera at much higher rates than women.

In the feature films and dramatic television series shot in Australia between 2011–2019:

MEN HELD **91%** of all director of photography roles

MEN OUTNUMBER WOMEN BY **10:1** as camera operators, directors of photography, and 2nd unit directors of photography

0 WOMEN HELD ROLES AS a digital imaging technician (DIT), steadicam operator or underwater director of photography

3 **KEY FINDING**: As budgets grow, the likelihood of a woman director of photography being attached to a project decreases.

Women directors of photography were most likely to work on low-budget features (21%) and Australian TV drama (19%). Women were much less likely to work on feature films over $2m (14%). No women worked in big budget features with budgets of over $10m+ USD
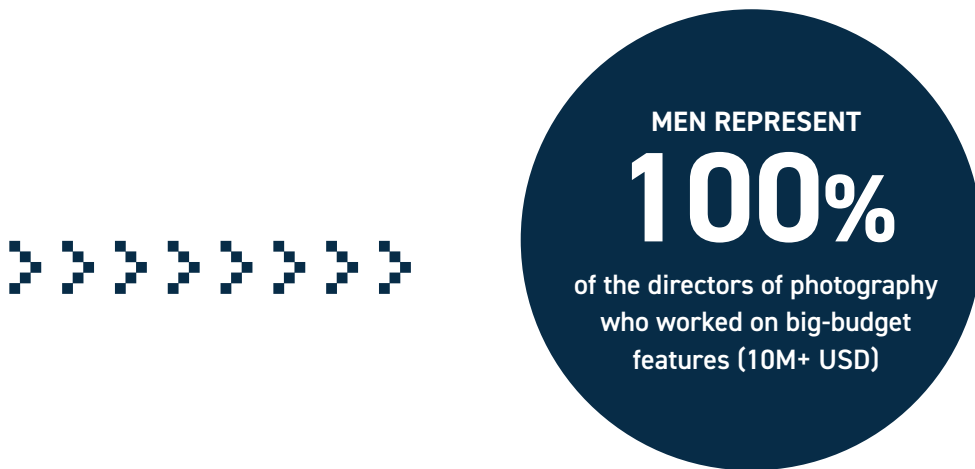
MEN REPRESENT

100%

of the directors of photography who worked on big-budget features (10M+ USD)

Gender profile of directors of photography by type of project in the 12 months worked prior to the COVID-19 shutdown

	Men	Women
Big Budget Features (USD 10M+)	100%	
Feature films over $2m	86%	14%
Feature films under $2m	79%	21%
Australian TV Drama	81%	19%

Gender profile of work as DOP

■ Men   ■ Women
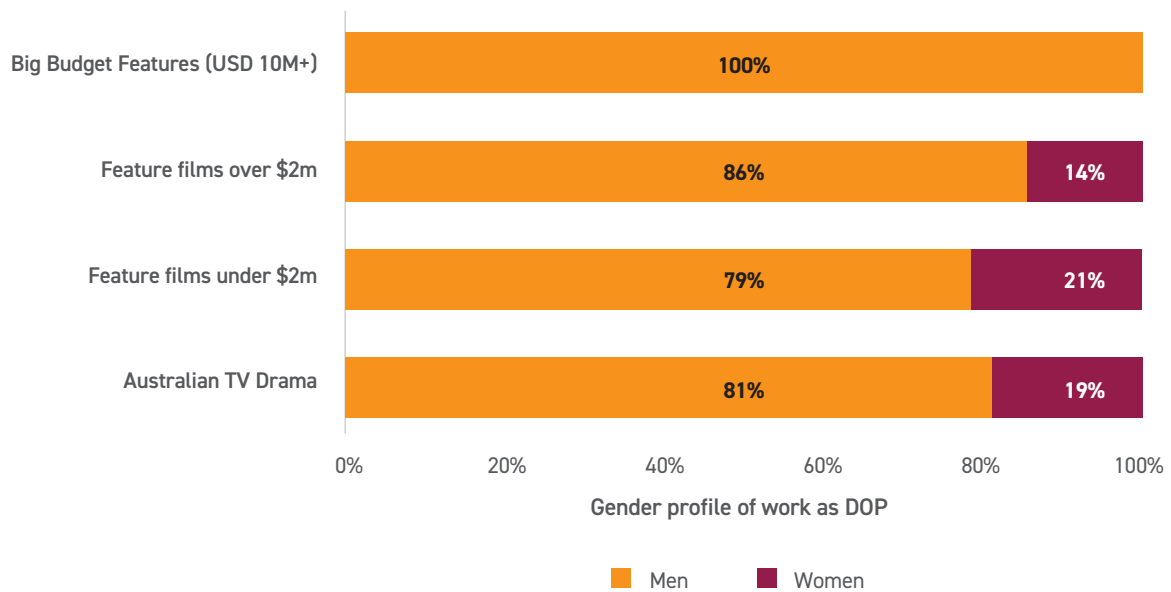
4 **KEY FINDING**: Directors of photography experience chronic employment, income and wage insecurity.

In the 12 months prior to COVID-19 shutdown:

56% OF MEN
AND **57%**
OF WOMEN DOPs
report routinely settling for less
than the rate that they request

46% OF MEN
AND **40%**
OF WOMEN DOPs
worked 90 or fewer paid days
on low-to-mid budget feature
films and Australian television
drama
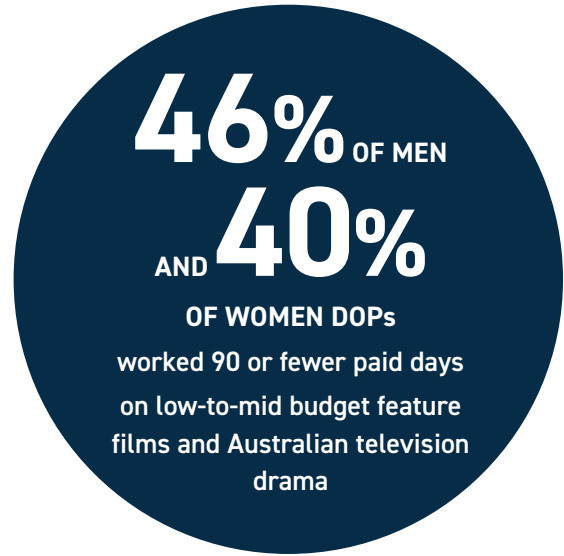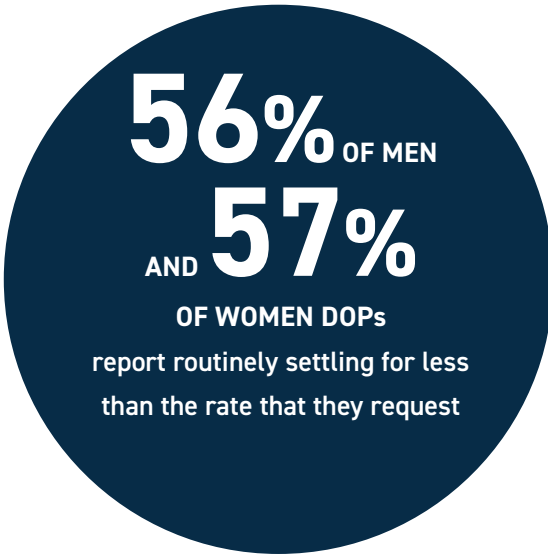
5 **KEY FINDING**: There is a serious gender pay gap for directors of photography. Men earn more than women for working on the same types of projects.

In the 12 months prior
to COVID-19 shutdown:

100%
OF THE DIRECTORS OF PHOTOGRAPHY
who earned $156,000+ from working in low-to-medium
budget features and television drama in Australia
ARE MEN.

Number of DOPs

Men: 13, 17, 9, 13, 10, 17, 26
Women: 4, 4, 3, 2, 4, 8, 0

Annual income bracket	Men	Women
$1 - $25,999	13	4
$26,000 - $64,999	17	4
$65,000 - $77,999	9	3
$78,000 - $90,999	13	2
$91,000 - $103,999	10	4
$104,000 - $155,999	17	8
$156,000 +	26	0

Men Women
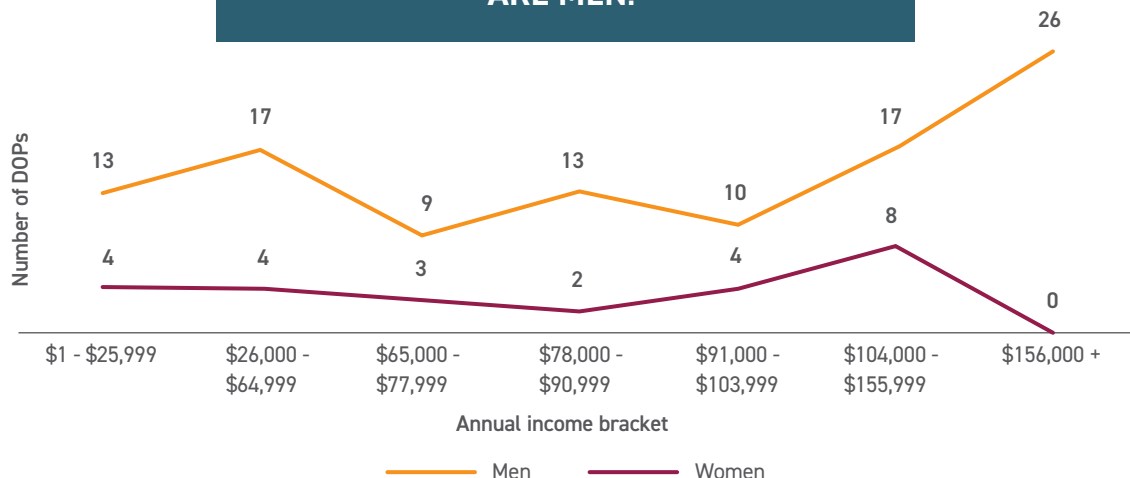
6 **KEY FINDING**: The gender pay gap cannot be explained by women's lack of experience or education.

73%
OF WOMEN
had 10+ years experience, compared to
69% of men

95%
OF ALL WOMEN DOPs
have a diploma credential or higher, compared with
67% of men

7 **KEY FINDING**: Men experience substantially longer careers as directors of photography than women – and thus more earning potential in this key creative leadership role over the course of their professional lives.

% of DOPs who have worked in low-to-medium budget features in Australian television drama for more than 15 years:

53%
MEN

27%
WOMEN

PHOTO COURTESY OF MAIN COURSE FILMS

8 **KEY FINDING**: Women directors of photography ask for less money for working on the same types of projects as men.

In the 12 months prior to COVID-19 shutdown

> > > > > > > >

47% OF MEN

requested at least $850 per day to work on low-to-mid budget feature films, compared with

34% OF WOMEN
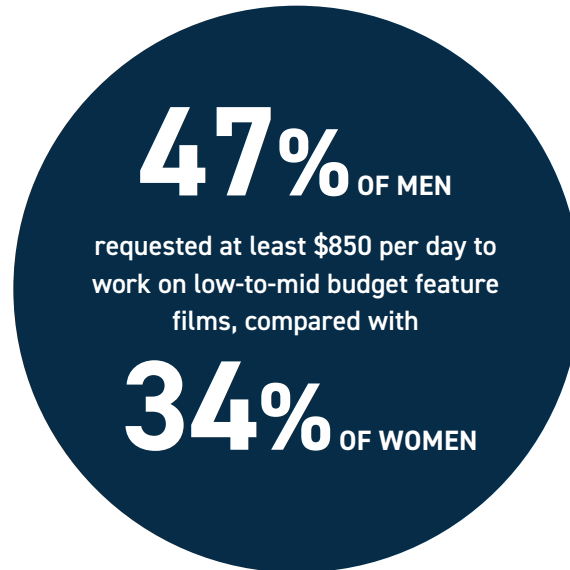
9 **KEY FINDING**: Efforts to promote workforce diversity in camera departments should focus on directors of photography as a key creative leadership role.

A WOMAN IN THE ROLE OF
DIRECTOR OF PHOTOGRAPHY

increases the likelihood of multiple other women being hired on the camera crew by

15%
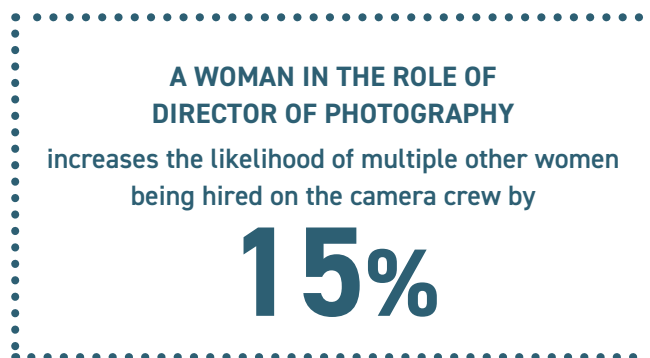
10 **KEY FINDING:** There are signs of positive change in the pipeline to leadership. Between 2011-2019 the representation of women in core camera roles improved in most occupations, across feature film and television drama combined.

Women's participation rates in camera departments from 2011-2019, by occupation

- Camera Attachment
- 2nd Asst Camera
- 1st Asst Camera
- Camera Operator
- 2nd Unit DOP
- DOP
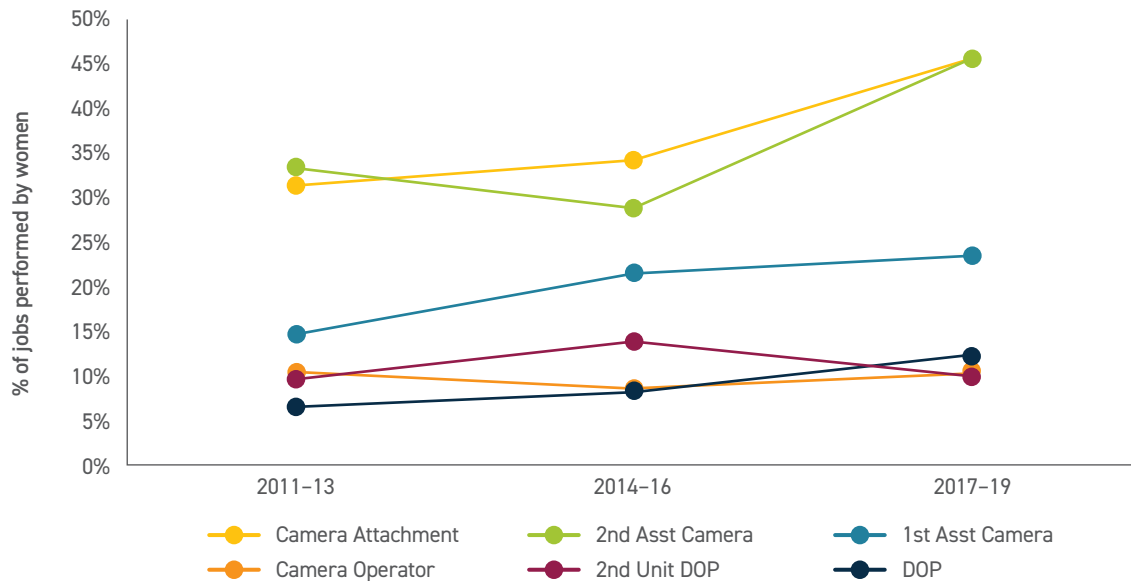
KEY FINDINGS

FLIPPING THE LENS: WORKING CONDITIONS FOR FILM & TV CAMERA PROFESSIONALS

11   **KEY FINDING:** The work model in the film industry is destructive to workforce wellbeing and threatens sustainability and future growth.

> " No-one in the industry asked me if I was okay. They never have. They never do. I have two serious mental illnesses, which I manage well, but I am not in any position to discuss it with my employers. This industry is quick to abandon those who need help. "

Of the 640 complete workforce survey responses

60%
OF RESPONDENTS
report that work-related stress negatively impacts their mental health

60%
OF RESPONDENTS
report that their average work schedule does not enable them to balance their personal and professional lives

46%
OF RESPONDENTS
report that their work schedule fails to provide them with sufficient opportunities to take care of their physical health

42%
OF RESPONDENTS
report that they are not comfortably able to raise issues about work schedules in relation to personal or family responsibilities

12   **KEY FINDING**: Current industry practice actively discourages inclusive growth and results in considerable talent drain.

The top three reasons given by women who have left the camera profession are:

SOCIAL/HOUSEHOLD IMPACTS OF WORK

75%

WORK/LIFE INTERFERENCE AS A PRIMARY CAREGIVER

60%

MENTAL HEALTH IMPACTS OF WORK

57%

These were followed closely by pursuing a different career outside the film and tv industry, income insecurity, and discrimination/toxic workplace culture/bullying at 50%.

PHOTO COURTESY OF MAIN COURSE FILMS

13   **KEY FINDING**: Camera professionals routinely experience multiple forms of discrimination, harassment and bullying when accessing work and doing their jobs.

> " I have heard grips rating all the women on sets bodies, lighting guys make racist comments about having to light black men. Camera guys who have said they prefer to work with men, cause women cry. Blatant homophobia when there is queer content on screen...it only takes one offhand comment to remind those of us in the minorities that we are not welcome. "

50%

OF ALL SURVEY RESPONDENTS

report personally experiencing discrimination in the hiring process

% of respondents from equity-seeking communities reporting they sometimes/ frequently experience discrimination at work:

SEXISM

89%
WOMEN

75%
GENDER NON-BINARY / TRANS

RACISM

50%
INDIGENOUS

50%
NON-EUROPEAN

AGEISM

62%
AGED 56-64

53%
AGED 65+

34%
AGED 18-24

HOMOPHOBIA

41%
LGBTIQ+

DISABILITY

36%
DISABLED
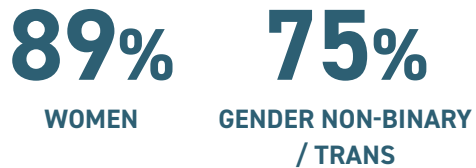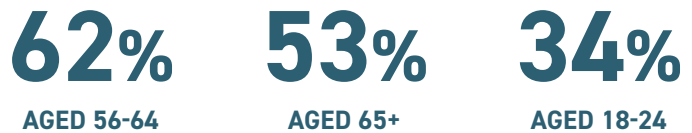
14   **KEY FINDING**: Sexual harassment is a routine feature of work and labour markets for women in Australian cinematography.

> " An executive producer on a large feature film invited me to come and stay at his house. I declined. A lead actor put his hand up my skirt and groped me in a taxi at a wrap party with no invitation... highly upsetting. Gaffer stroking my arm and telling me my skin is soft - I was a camera trainee. A male camera operator suggesting we sleep together at a wrap party on a large feature - he was married, I declined and he kept bringing it up. "

15   **KEY FINDING**: The majority of camera professionals from equity-seeking groups fear negative career impacts as a consequence of reporting bullying/ harassment and/or discrimination.

Percentage of respondents who worry that reporting instances of workplace bullying/harassment and/or discrimination have had, or may have, a negative impact on my career

Group	% of cohort
Indigenous	100%
Persons with a disability	87%
Women	84%
LGBTIQ+	81%
Non-European	72%
Gender non binary/trans	63%

■ % of cohort
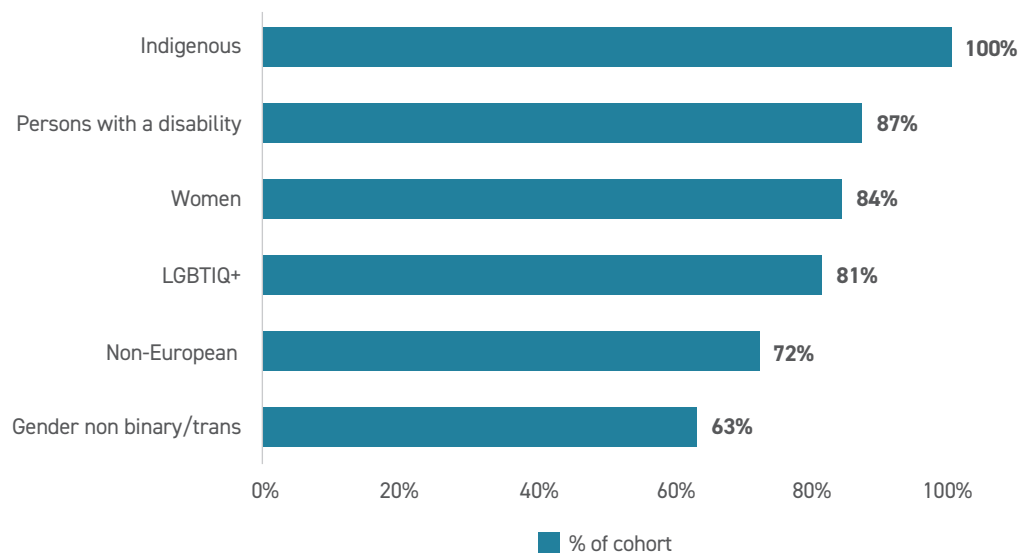
16 KEY FINDING: A targeted industry campaign to educate the dominant majority about discrimination at work is urgently needed.

PERCENTAGE OF RESPONDENTS WHO REPORT SOMETIMES/FREQUENTLY WITNESSING FORMS OF DISCRIMINATION AT WORK:

SEXISM

55%
MEN

91%
WOMEN

HOMOPHOBIA

28%
HETEROSEXUAL

54%
LGBTIQ+

RACISM

36%
ANGLO-CELTIC

32%
EUROPEAN

58%
NON-EUROPEAN

DISABILITY

14%
NON-DISABLED

47%
DISABLED

CONCLUSION

The current moment presents a critically important opportunity that is not to be missed as the industry continues to evolve. The industry is increasingly global. There is focused international attention on widespread inequality, and the representation, diversity and inclusion of equity seeking groups in the telling of screen stories. A failure to attend to key issues in labour market and workforce development risks the future potential of this knowledge-intensive, technologically innovative, and highly globalised sector to continue to add economic, social and cultural value to Australia.

RECOMMENDATIONS

& EMERGING
PRACTICE EXAMPLES

Additional and emerging practices examples and resources to inform change strategies are listed in Appendix A.

RECOMMENDATIONS: DATA COLLECTION AND ACCOUNTABILITIES

>> Design and implement a comprehensive industry data strategy for the systematic collection, analysis, reporting and sharing of diversity data.

>> Diversity data collection, monitoring and reporting should be a mandatory condition of both direct and indirect public funding for industry projects and organisations.

>> Include directors of photography as key creatives in film and television production industry workforce diversity strategies such as Screen Australia's Gender Matters.

EMERGING PRACTICE EXAMPLES

The Canada Media Fund Persona-ID self-identification system has been created as part of the CMF's Equity and Inclusion strategy to, "to measure and monitor the demographic representation and participation of all content creators involved in projects submitted to the CMF as well as those supported by the CMF."

RECOMMENDATIONS: HIRING FOR INCLUSIVE GROWTH

>> Prioritise directors of photography as a key pillar of a workforce development and diversity strategy for Australian film and television industry.

>> Design and deliver programs for industry power brokers and decision-makers designed to disrupt exclusionary hiring networks.

>> Develop a centralised industry talent database specifically dedicated to the discovery of crews from equity-seeking communities.

>> Develop a system for the centralised, systematic advertisement of work opportunities for camera professionals. Adopt best practices in using inclusive language to encourage a diversity of applicants. Use key selection criteria and an assessment grid to evaluate applications.

>> Formalise hiring practices based on principles of accountability and transparency.

EMERGING PRACTICE EXAMPLES

Creative Diversity Network UK Diversity in Practice: Crewing Up

Digital Orchard Foundation's Talent Bar and Equality in Focus training framework, action plan and resources for film and television crew

RECOMMENDATIONS: PAY EQUITY

>> To demonstrate a genuine commitment to redressing pay inequality, key decision-makers, including broadcasters, producers and financiers should immediately implement pay transparency on all film and television productions.

>> To enhance the volume of information available to freelance camera professionals, the ACS should publish a publicly available standardised rate card for all camera occupations.

>> Unions, guilds and professional associations like the ACS should support a workforce-led pay transparency campaign to assist in the accountability of pay transparency practices, and the quality of information available to freelancers.

EMERGING PRACTICE EXAMPLES

Freelancers in advertising in the UK, and animators globally, have set up public google docs that enable them to anonymously share their rate information.

#FreelancerPayGap project.

Salty Animators Salary Collection.

RECOMMENDATIONS: DECENT WORK FOR SUSTAINABLE GROWTH

>> The industry should urgently prioritise the following key recommendations from the UNI Global Union[3] 2021 report on working hours in film and tv production:

Overtime must be voluntary, not required on a regular basis, and must always be compensated at a premium rate.

Work-life balance policies must be implemented to promote better reconciliation of work and private life and include measures such as flexible working and job-sharing.[4]

>> Implementation of the recommendations in the Raising Films Honey, I Hid the Kids!: Experiences of Parents and Carers in the Australian Screen Industry 2018 report, including industry-specific childcare funding and provision programs and subsidies; return to work programs and incentives for carers; subsidised access to industry events and networking opportunities; and managerial and supervisory training for return-to-work supports and strategies.

EMERGING PRACTICE EXAMPLES

Take Two job sharing initiative by UK creative industries union BECTU: "This initiative will help address skills gaps by retaining experienced and talented crew and it will also offer a flexible working option to those who have commitments outside of the workplace or just want to have a better work-life balance."

RECOMMENDATIONS: WORKFORCE SAFETY AND WELLBEING

>> The industry should immediately action Entertainment Assist's recommendation to identify "psychological and psychiatric services who have specialist expertise and knowledge of the entertainment and creative industries" in the aim of developing readily available and widely promoted specialised resources and interventions for the industry workforce.[5]

>> Compliance with the *Australian Screen Industry Code of Practice on discrimination, harassment, sexual harassment and bullying* should be a mandatory, rather than voluntary, condition of membership for Screen Producers Australia.

>> Roll out of a high-profile industry-wide anti-bullying and harassment campaign.

>> Creation of well-supported and highly trained Equity, Diversity and Inclusion on-set representatives as a core component of workplace health and safety practices.

>> Creation of a bespoke, independent, well-resourced and confidential sexual harassment and bullying reporting and support system for the Australian film and television production industry.

>> Roll out of a well-funded, long-term, industry-wide anti-oppression, active bystander and allyship educational program and advocacy network.[6]

EMERGING PRACTICE EXAMPLES

ACCOUNTABILITY AND LEADERSHIP

Compliance with the Australian Live Performance Industry Code of Practice to Prevent workplace Discrimination, Harassment, Sexual Harassment and Bullying is mandatory for all members of Live Performance Australia (LPA).

WORKPLACE TOOLKITS AND RESOURCES

British Film Institute's workplace guide for the prevention of bullying, harassment and racism in the screen industries.

INDUSTRIAL EXPERIMENTATION AND INNOVATION

"In 2019, NABET 700-M UNIFOR made history by successfully negotiating the position of an on-set Women's Representative in our Collective Agreement, which is the first of its kind, to assist women with concerns of harassment and violence in the workplace. Further, the Union was able to secure an additional $1/hour for Members who fulfill the role."[7]

"l'Aparté: In Quebec, for a small fee, members of the associations affiliated to Juripop Artistes have access to low-cost legal services, including representation by a lawyer, in cases of sexual harassment and other issues. The resource centre – called l'Aparté – offers first assistance to all those in the cultural industry who have been subject to or witnessed harassment (psychological or sexual) or violence at work. L'Aparté provides support and directs and accompanies people through the various stages and redress procedures. Following the success of this service, it was announced in 2019 that it would be extended to all sectors of the economy."[8]

EMERGING PRACTICE EXAMPLES

All projects with funding from the BFI now receive additional funding support for independent on-set wellbeing facilitators to "prevent stress and mental health issues arising...implementing the BFI bullying and harassment guidance and principles, act as a mediator to resolve issues if necessary, as well as coaching newly promoted crew and those supervising a team for the first time."

ENDNOTES TO EXECUTIVE SUMMARY

1   Occupational descriptions have been co-written with members of the ACS Project Steering Committee for this report, with original source material from The International Cinematographers Guild IATSE Local 667 website: https://www.iatse667.com/en/about/ ; The International Cinematographers Guild IATSE Local 669 website: https://icg669.com/category-overviews/ ; and ScreenSkills UK website (2022): https://www.screenskills.com/job-profiles

2   The survey used the Australian Human Rights Commission classifications of cultural and ethnic ancestry. This classification system was selected to enable benchmarking with other AHRC studies. The use of these categories also helps to protect the anonymity of the survey respondents. This classification system includes four wide categories for ethno-cultural identifications: Indigenous, Anglo-Celtic, European, and Non-European.

    'Indigenous' designates those who have an Aboriginal or Torres Strait Islander cultural background.

    'Anglo-Celtic' describes those cultural backgrounds that are English, Scottish, Welsh and Irish.

    'European' includes all European backgrounds other than Anglo-Celtic – including North-West European (e.g. German, French, Dutch) and Southern and Eastern European (e.g. Italian, Greek, Polish).

    'Non-European' encompasses all other cultural backgrounds, including South-East Asian (e.g. Vietnamese, Malaysian), North-East Asian (e.g. Chinese, Japanese, Korean), Southern and Central Asian (e.g. Indian, Sri-Lankan, Afghani), Latin American (e.g. Mexican, Colombian), Middle Eastern and North African (e.g. Egyptian, Turkish), Sub-Saharan African (e.g. Nigerian, Zimbabwean) and Oceanic and Pacific Islander (e.g. Maori, Tongan).

    Respondents were asked to select up to two cultural identities with which they most strongly identify, resulting in percentages that add up to more than 100.

    The research team also recognises the conceptual and political limitations of aggregate categories such as the AHRC system, which obscure racialisation processes, which are historically specific and shifting. For an excellent discussion of the importance of the concept of race as a principal organising framework in Australia, see Lentin, A. (2020). Why race still matters. John Wiley & Sons.

3   UNI Global Union is a global union federation with affiliates in 150 countries. UNI MEI is the sectoral body of UNI that represents 140 Media, Entertainment and Arts union and guild affiliates in over 80 countries.

4   UNI Global Union. (2021). *Demanding dignity behind the scenes: ending long hours in the global film and tv industry.* November. p21. https://uniglobalunion.org/news_media/uploads/2021/12/uniglobal_behindthescenes_en_final.pdf

5   Entertainment Assist (2017). *The House Standing Committee on Communications and the Arts inquiry into: Factors contributing to the growth and sustainability of the Australian film and television industry.* March 28. https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/AustralianfilmandTV/Submissions

6   For a primer on the distinction between Anti-Oppression and Diversity and Inclusion training, as well as other key terms that address systemic intersectional inequality, see https://simmons.libguides.com/anti-oppression

7   NABET-700 UNIFOR (2022). About us - *Women's Committee.* http://www.nabet700.com/aboutus/womens_committee

8   International Labour Organization. (2020). *Policy Brief of sexual harassment in the entertainment industry.* November. pg. 26. https://www.ilo.org/wcmsp5/groups/public/---ed_dialogue/---actrav/documents/publication/wcms_761947.pdf

FULL REPORT

INTRODUCTION

Highly skilled professional cinematographers are key creatives that have been instrumental in the historical development, and are central to the future growth, of a healthy and vibrant Australian film and television production industry. Directors of photography are responsible for creating the look, colour, lighting, and framing of screen content. They are the head of the camera department, and responsible for overseeing the work of other key technical departments, including the lighting and grip departments. The breadth, depth and skill-base of camera departments is key to the nation's ability to produce domestic content that is competitive in global markets and draw international production to the Australian screen service sector. Yet, despite their importance in both creative and industrial contexts, there is little research that focuses on workforce development and diversity for this highly skilled occupation that sits at the very heart of Australia's creative economy.

A Wider Lens: Australian Camera Workforce Development and Diversity is an analysis of the major factors which enable and/or constrain career pathways into cinematography, and the labour market and occupational experiences of camera professionals working in the Australian film and television production sector. This report is the first comprehensive examination of the workforce, the work model, and the work culture, for Australian camera departments. The study pays particular attention to how social characteristics, such as gender, age, class, ethno-cultural identity, sexuality, disability and carer statuses overlap and interact to shape career paths and work experiences in the film and television camera profession. In adopting an intersectional approach to understanding inequality as a defining feature of work in camera departments, the report makes an important contribution to the evidentiary knowledge base that informs both policy and practice in advancing a world-class, globally competitive, equitable, diverse, and inclusive screen industry in Australia.

PHOTO BY JOSEPH REDFIELD ON PEXELS

THE BIG PICTURE

INDUSTRY CONTEXT

The film and television production sector in Australia is a major, and growing, site of cultural activity, as well as an economic and employment driver. In 2010/2011, just over 500 million AUD was spent on 81 feature film and television drama projects in Australia. By 2018/19[1], the total expenditure had more than doubled to over $1.2 billion, and the number of feature film and television drama projects had risen to 115 (figure 1). These numbers reflect Australia's rising profile in the rapidly expanding global film and television production sector.

According to the Australian Industry and Skills Committee, the motion picture and sound recording activities industry employment levels reached an all-time high of 43,800 people in 2018. After recovering from the 2020 industry COVID shutdown, employment levels rebounded to 37,600 in 2021.[3] The National Skills Commission Job Outlook portal estimates strong future growth potential specifically for cinematographers, which is listed as a "very high skill" occupation.[4]

FIGURE 1 – Feature film and television drama production volume, by number of projects and expenditure, 2010-2020
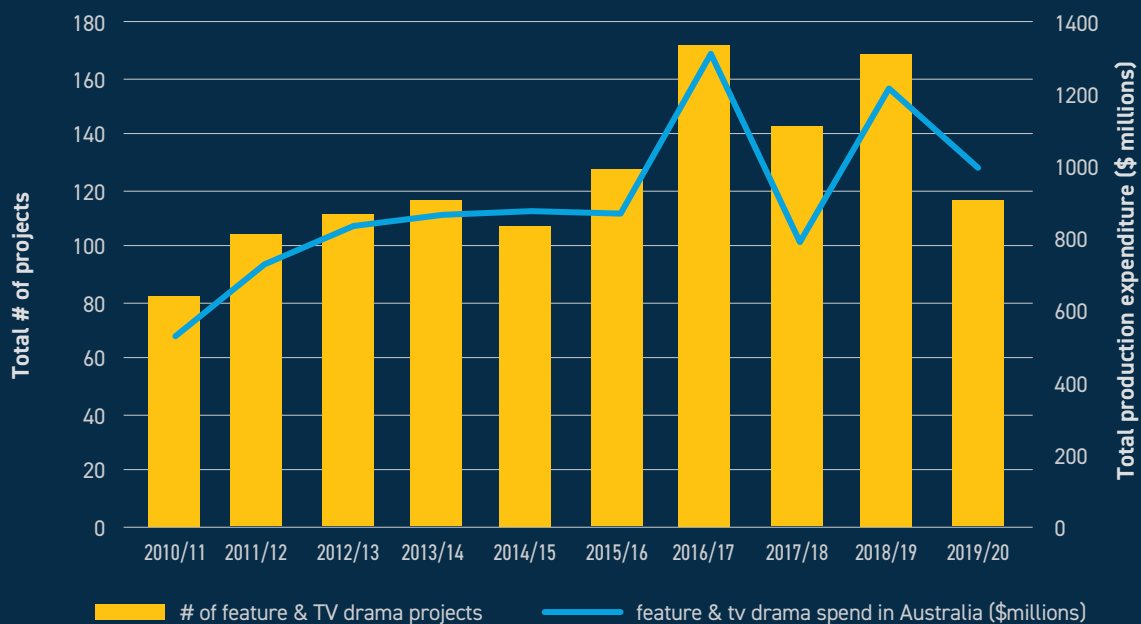
Source: Screen Australia, 2021.[2]

Federal and state governments acknowledge the social and cultural significance of the content produced by the Australian film and television production sector via direct and indirect sources of public funding to support production activity. This includes direct equity investments from Australian federal and state agencies and funding bodies, as well as indirect sources of funding such as tax offset programs. Screen Australia data shows that various forms of public investment in film and television account for between one quarter and one-half of total finance revenue (figure 2). These figures do not include critically important other sources of public funding, such as program investment and finance from Australia's two public broadcasters, the ABC and SBS. These forms of public investment are key means by which governments help to ensure that Australian audiences have access to Australian stories. In so doing, they also support the employment of Australian screen professionals who bring those stories from script to screen. As a key investor in Australian screen production labour markets, the question of how equitably government investments is distributed is thus a matter of the public interest.

FIGURE 2 – Sources of direct and indirect public funding as a percentage of total annual production expenditure, feature film and television drama
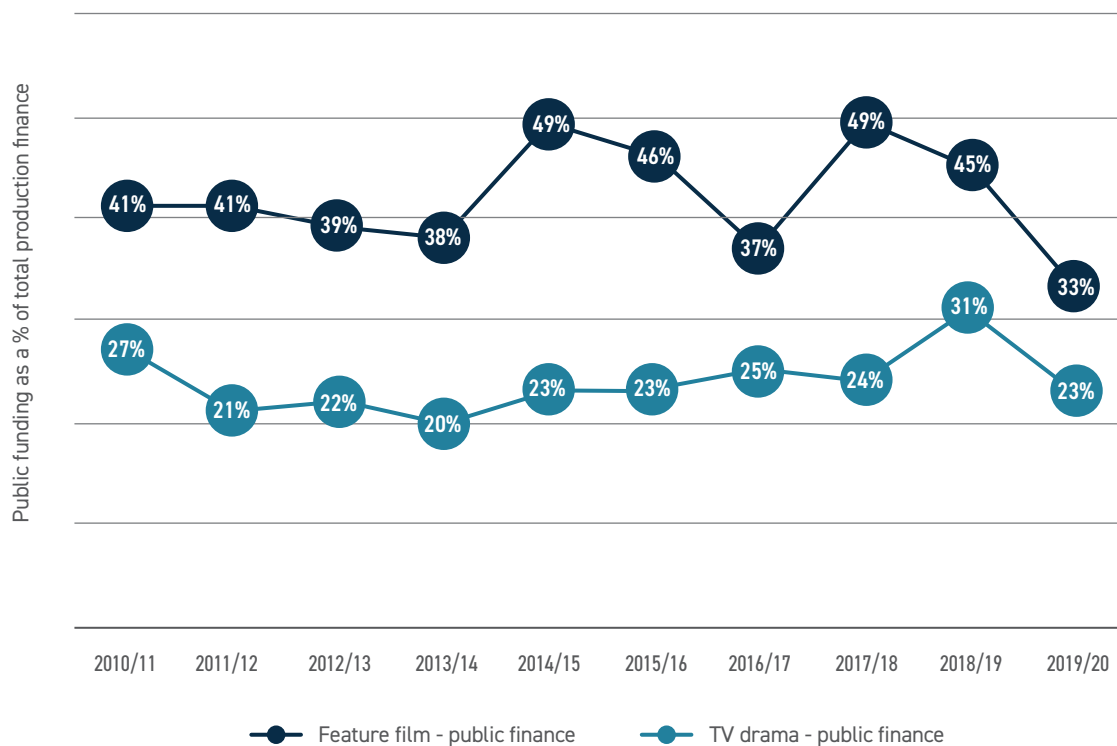
Source: Screen Australia. (2021)[5]

Several recent reports signal that, despite overall growth in the past decade, the Australian screen industry is facing serious challenges. Total broadcaster and distributor funding for television drama in particular is in decline.[6] This is driven, in part, by a rapidly shifting industry landscape, where Australian production companies are increasingly owned by foreign investors, and where Australian audiences find fewer opportunities to watch themselves on their television screens. As noted in the Australian TV Drama Index 1999-2019, "commercial broadcasters' drama decreased from an average of 21 episodes per title in 1999 to seven in 2019, a 60 per cent decrease that…has diminished available training grounds and career paths in the Australian scripted production industry."[7] Lead author Professor Amanda Lotz notes that,

> *A healthy production sector prioritises diversity and sustainability, but it is difficult to accomplish both at the diminished level of production now characteristic of the sector.*[8]

These structural issues need to be understood in the context of international momentum to redress the historic on and off-screen exclusion of marginalised communities in the film and television production industry. A robust body of research unequivocally documents the degree to which gender inequality is a defining feature of work and labour markets in the global screen industries. Research demonstrates that key drivers of gender inequality in the screen industries include exclusionary professional and hiring networks, precarious employment conditions, a gendered division of labour that closely mirrors traditional notions of "men's" and "women's" work, gendered leadership stereotypes that confer systemic advantage to men, and a misogynistic 24/7 performance industry culture rife with outright sexual discrimination and harassment.[9]

Despite this substantive body of scholarship, there is comparatively little research on work and labour markets in the film and television camera profession. What international data is available on cinematographers and the camera department reveals an occupational group that is globally overwhelmingly male dominated. In 2022, Ari Wegner ACS became the second woman ever to be nominated for Best Cinematography in the 94-year history of the Oscars.[10] In the 2020-2021 US television season, women accounted for

PHOTO COURTESY OF MAIN COURSE FILMS

a record-high 7% of directors of photography on broadcast programs, and 6% on streaming programs.[11] In a study of 203 British film in production in 2015, only 7% of cinematographers were women. Women In View reports that in 2018/19, women represented 17% of the cinematographers (n=4) who worked across 51 television series funded by the Canada Media Fund. This is a significant improvement for Canadian women cinematographers. From 2012 to 2016, no women held any cinematographer credit in any of the Canadian datasets analysed by Women in View.[12]

Statistics on the systemic over-representation of men in cinematography provide important data on gender inequality, but little insight into industry career pathways and practices that give rise to this problem. Using a mixed-method research design, this report makes a substantive contribution to our knowledge of work and labour markets in cinematography.

PHOTO BY BEN COLLINS ON UNSPLASH

RESEARCH DESIGN

DATA SOURCES AND ANALYSIS

This report draws upon two comprehensive datasets. The first is a database of the feature films and scripted television series filmed in Australia from 2011 to 2019 inclusive, based on data reported by the industry to Screen Australia. The dataset includes the names and job titles of 3,034 people working in the key creative roles of producer, writer, and director, as well as the camera departments for each of the productions. The Australian Cinematographers Society provided the research team with the initial database of production titles and key creative roles. The ACS steering committee and the project research team populated the database with the additional information about directors of photography and camera department crews, and the gender of the individuals, using a variety of online sources, including IMDb, organisational or project-based websites, end credits, news articles, press reports, interviews, reviews, biographies, personal websites, and social media accounts.[13]

The Film and Television Production database was analysed using descriptive statistics to better understand the extent of gender imbalance in the camera workforce of the Australian film and television production industry. The nine years of feature film and television production data available in the database enabled an examination of the temporal gender dynamics within this industry as well as allowed for a cross-sectoral analysis contrasting the workforce in feature film and television drama.

The second dataset that informs this analysis is quantitative and qualitative data from the Australian Cinematographers Society Camera Workforce Survey 2021. The survey was co-designed with the ACS project steering committee. Running from late December 2020 through mid-February 2021, the survey was promoted widely through ACS mailing lists and member networks, social media channels and via industry trade press. The survey asked questions about camera professionals' career paths, earnings and income, hiring processes, professional networks, training and professional development, and any experiences of workplace bullying, harassment and discrimination.

Overall, we received 640 complete responses, and 1100 partial responses to the survey. The majority of the analysis is drawn from the 640 complete responses, as this dataset enabled us to conduct a robust intersectional analysis using responses to the demographic questions that were located at the end of the survey. Where possible, and particularly in open-ended qualitative feedback questions, we draw from all responses with the aim of using the most data available for analysis.

The report includes descriptive, frequency, and intersectional analysis of the data. We also conducted a thematic analysis of the qualitative responses in the aim of foregrounding the voices and experiences of the workforce itself.

WHAT IS INTERSECTIONAL ANALYSIS, AND WHY IT IS USEFUL HERE?

This report adopts an intersectional analysis to foreground how power operates in personal, professional, and industrial-cultural contexts in Australian cinematography. A major aim of this research is to advance our knowledge about a critically under-studied aspect of the screen workforce: the working lives of Australian film and television camera professionals. Key to this was understanding the complexity of issues and experiences of (in)equality, diversity, and ex/inclusion for camera professionals. To accomplish this, we adopted an intersectional analytical approach to our datasets. An intersectional analysis examines how principal organising frameworks in society, like gender, race, age, sexuality, and disability overlap and produce compounded impacts on the daily lived experiences of social groups. Intersectionality enables a more sophisticated understanding of how the interaction of social categories such as age, gender, sexuality, race and disability produce systemic privilege for some, and systemic exclusion and oppression for others. In so doing, intersectionality foregrounds how social power relations are context-specific and operate across a number of domains.[14] An intersectional analytical approach enables us to begin to answer some of the 'why' questions that the statistical data in above raises.

Furthermore, by foregrounding the shifting and contested nature of social power relations, intersectionality also provides us with the conceptual framework to develop a long-term, evidence-based strategy to advance inclusive growth in the Australian screen industry. Analysis of the hundreds of stories that we received from the professional camera community in the survey data underscores the value of understanding workforce development and diversity through an intersectional lens. Camera professionals *understand and navigate their careers using an intersectional framework to make sense of their professional experiences.* The survey respondents routinely reflect on how their gender, age, and caring status, for example, interact to influence their relationships with their peers and individual labour market power more generally. We also received many stories about how industrial norms and practices produce systemic advantage for heterosexual white men. Yet, as our data also suggests, the camera workforce profile and pipeline appear to be shifting. The industry is growing, and with it comes an increasing awareness of the need for inclusive workforce development strategies. A complex understanding of power in Australian cinematography provides both the evidentiary base as well as the conceptual terrain upon which industry and policy actors and activists can strategically intervene.

The research team extends sincere thanks to the professional camera technicians who donated their time and data for this landmark study. All your stories matter. We have used as much data as we can in our analysis to paint the most complete picture of the workforce possible. We hold ethical concerns about reporting detailed analysis on small, and marginalised, populations for fear of compromising anonymity of the workforce survey respondents. For example, both the database and survey data include a small number of individuals who identify as trans/gender diverse, and the workforce survey data also includes a small number of respondents who identify as Indigenous. We report on these population-level datasets where it is possible to do so without compromising the confidentiality and anonymity of the real people in the dataset working in a tightly knit professional community. However, there are a number of instances where we determined it is likely that the person with whom that data is connected could possibly be identified. This is the case for quantitative data reporting on trans/gender-diverse persons at the occupational level, for example. The research team takes seriously issues of privacy and confidentiality in reputation-based, highly networked freelance industrial contexts such as the film and television production industry. It is for these reasons that the gender-based analyses in this report frequently use binary gender reporting categories of man/men and woman/women. Quotes throughout the report have also been lightly edited in some instances to ensure respondent anonymity.

We now turn to the analysis of our two datasets to examine how the workforce development and diversity issues for Australian cinematographers and camera crews connect with the broader issues generally identified above.

FINDINGS

WORKFORCE PROFILE

We begin our analysis by drawing upon the ACS Workforce Development and Diversity survey data to provide a basic socio-demographic overview of the workforce.

Understanding the composition of the camera workforce based on our survey data is a key baseline from which to begin to develop an analysis of workforce development and diversity (figure 3).

The camera workforce in Australia is largely comprised of heterosexual men aged 35+ from Anglo-Celtic backgrounds. Overall, the data also demonstrates that the camera workforce is whiter, older, and more male dominated than the general working population. Eighty percent of respondents to the ACS survey identify as men, compared to 53% of the general population.[15] Sixty-three percent of the survey respondents identified as Anglo-Celtic.[16] This is slightly higher than the population data from the 2018 AHRC, which calculates that 58% of Australians have an Anglo-Celtic heritage.[17] The diversity of Australia's multicultural population is not well represented in the camera workforce generally. Only 13% of the ACS survey respondents identified as having a non-European background. This is significantly lower than the 21% of the population at large.[18]

Sixty-seven percent of camera professionals are 35 or older, compared to 60% of all employed Australians.[19] Over 8% of the camera workforce identifies as a person with a disability. This maps just slightly under the 9% of all employed Australians who identify as a person with a disability.[20] It is also important to note that 2% of the camera workforce identifies as trans/gender-diverse, which is significantly *higher* than the general population figure of 0.0005% from the 2016 Australian Bureau of Statistics Census. [21]

FIGURE 3 – Socio-demographic profile of camera workforce

GENDER

- 2%
- 18%
- 80%
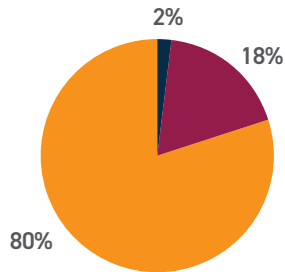
Legend: Trans/gender non-binary ■ Women ■ Men ■

ETHNO-CULTURAL IDENTITY

- Anglo-Celtic — 63%
- European — 36%
- Non-European — 13%
- Indigenous — 2%

SEXUALITY

- 17%
- 83%
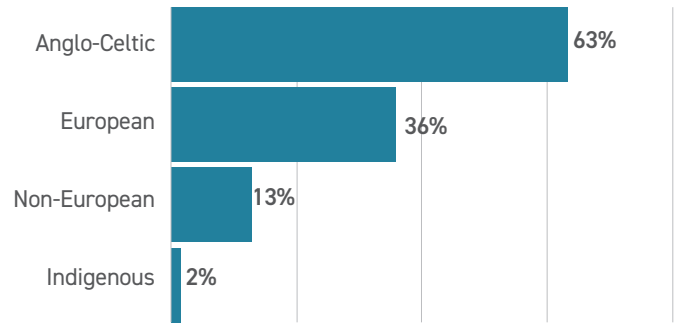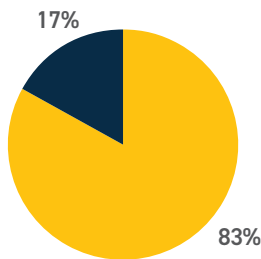
Legend: Heterosexual/straight ■ LGBTIQ+ ■

AGE

- 18-24 — 6%
- 25-34 — 26%
- 35-44 — 25%
- 45-55 — 22%
- 56-64 — 13%
- 65+ — 7%

DISABILITY

- 2%
- 8%
- 90%
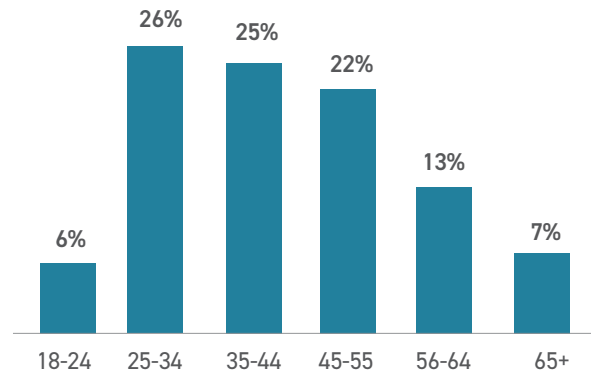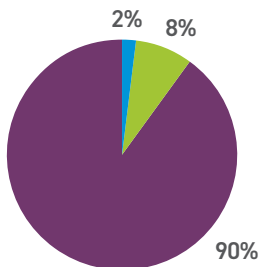
Legend: Yes ■ No ■ Prefer not to say ■

> > > >

Overall, the data demonstrates that the camera workforce is whiter, older, and more male dominated than the general working population.

The survey data also provides early indicators of systemic, structural intersectional inequality in the camera profession that is particularly sharp in the key creative position of director of photography. Of the DOPs in the ACS workforce survey data:

– Only 8% of the men, and 14% of the women identify as non-European

– Only 1.7% of the men, and none of the women identify as Indigenous

Importantly, our survey data also suggests that a targeted workforce development strategy could result in a much more diverse camera workforce in the near future. Nearly half of all women in the camera workforce (47%) are aged under 35, compared to just 28% of men. Women were far more likely to say they were LGBTIQ+ (31%) than men (9%). And nearly twice as many women (19%) than men (11%) indicated they had a non-European/Anglo-Celtic cultural/ethnic identity.

This survey data provides an important benchmarking exercise for the camera workforce. Yet, as a single dataset collected at one point in time, it is still indicative rather than exhaustive. The industry urgently requires a data collection, reporting and sharing strategy as a core pillar of strategic workforce development.

>>>

RECOMMENDATIONS

– **Design and implement a comprehensive industry data strategy for the systematic collection, analysis, reporting and sharing of diversity data.**

– **Diversity data collection, monitoring and reporting should be a mandatory condition of both direct and indirect public funding for industry projects and organisations.**

CAMERA OCCUPATIONS

Research demonstrates that career paths in the film and television industry are vertically gender segregated. Gender inequality sharpens as career ladders progress, with men experiencing systemic advantage in reaching key creative leadership roles. The film and television production industry is also horizontally segregated, with men dominating technical roles such as camera, and women overwhelmingly concentrated in occupations that are traditionally understood as "women's work," such as hair, makeup, wardrobe and script supervision.[22] To advance the knowledge base of how these dynamics operate *within* a highly technical, male dominated occupation, the leadership of which is a key creative role on any production, we now turn to a gender-based analysis of career pathways in cinematography.

The following section of the report draws upon the production-level data reported by the industry to Screen Australia on the feature films and scripted television series filmed in Australia from 2011-2019 inclusive. We start with a gender analysis of the various occupations that comprise the camera workforce and form the pipeline to creative leadership. We then conduct a gender analysis of directors of photography as a key creative role, benchmarking this against the more widely tracked key creative roles of producer, writer and director. The last part of this section of the report investigates the relationship between the gender of the director of photography and the gender composition of the rest of the camera team.

CORE CAMERA OCCUPATIONS

Gender balance is more prevalent in early career pipeline roles within the camera department, such as camera attachment and second assistant camera (figure 4). Yet, as with other occupations and industries, the gender imbalance within camera departments sharply favours men who progress into decision making, technically demanding and creatively prestigious roles at much higher rates than women. Men outnumber women by 10:1 as camera operators, directors of photography, and second unit directors of photography.

FIGURE 4 – Core camera department jobs in Australian film and television production, 2011-2019, by gender
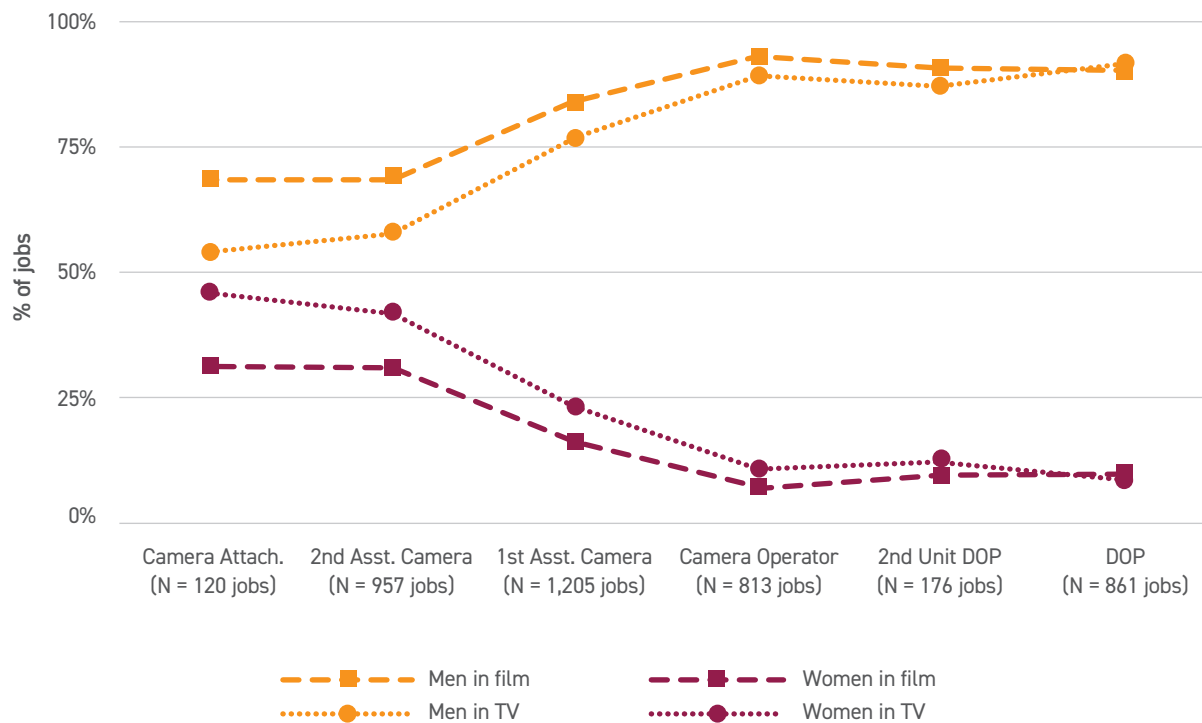
DIGITAL SUPPORT AND SPECIALIST CAMERA OCCUPATIONS

Levels of gender inequality apparent in the upper levels of the core camera occupations are also evident in digital support and specialist camera roles. Between 2011-2019, two-thirds of video split operator jobs were undertaken by men. Men held nearly 85% of data wrangler jobs. Not a single woman was credited as a digital imaging technician (DIT), steadicam operator or underwater director of photography. Only one woman worked as an aerial/drone operator during the nine years under analysis.

FIGURE 5 – Digital support and specialist camera jobs in Australian film and television production, 2011-2019 by gender

Video Split Operator
(N = 293 jobs)

33%
67%
■ Men ■ Women

Data Wrangler
(N = 116 jobs)

16%
84%
■ Men ■ Women

Digital Imaging Technician
(N = 102 jobs)

100%
■ Men ■ Women

Underwater DOP
(N = 52 jobs)

100%
■ Men ■ Women

Aerial/Drone Operator
(N = 137 jobs)

1%
99%
■ Men ■ Women

Steadicam Operator
(N = 279 jobs)

100%
■ Men ■ Women
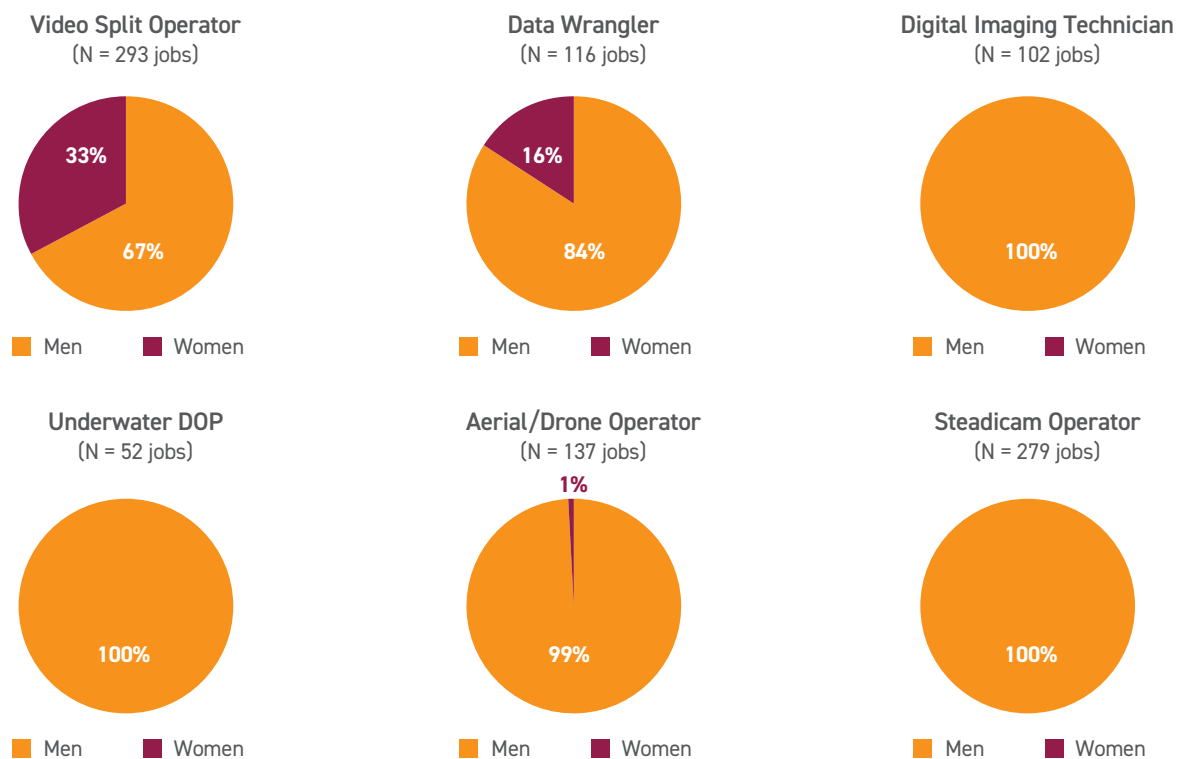
The above analysis offers important insight into the degree to which stark gender inequality is a defining feature of labour markets for camera professionals throughout career pipelines and across occupational categories in the Australian film and television production sector.

We note that, in recent years, a number of federal and state policy and funding bodies have developed a range of initiatives to address gender inequality in the key creative leadership roles in Australian film and television production. Programs such as Screen Australia's Gender Matters have, until only very recently, excluded directors of photography from their purview. Programs such as Screen Australia's Credit Maker program announced in March 2022 indicate that attention is turning to gender inequality in cinematography, which is a promising development.[23] However, as our analysis below shows, a problem of this size and scale will require a long-term, large-scale policy and industry effort.

The next section uses the Screen Australia 2011-2019 dataset to include women's representation as directors of photography key creative leadership role alongside directors, writers and producers. Our analysis demonstrates that directors of photography are, by far, the most gender imbalanced key creative occupation.

PULLING FOCUS: DIRECTORS OF PHOTOGRAPHY

Overall, the key creative roles of producer, writer, director, and director of photography are all male dominated. However, gender inequality is significantly worse for directors of photography than for producers, writers or directors across both film and television (figure 6). Nearly half of producers in our dataset are women. Women's representation declines as writers (38%) and directors (25%), two occupations which have rightly been the focus of gender equity policy and program interventions in Australia and internationally. Yet, women are still nearly three times more likely to have directed a feature film or television episode than they are to have been a DOP. Men held 91% of all DOP roles on the feature films and scripted television series filmed in Australia between 2011–2019.

FIGURE 6 – Gender profile of select key creative roles in all Australian film and television drama production, 2011-2019
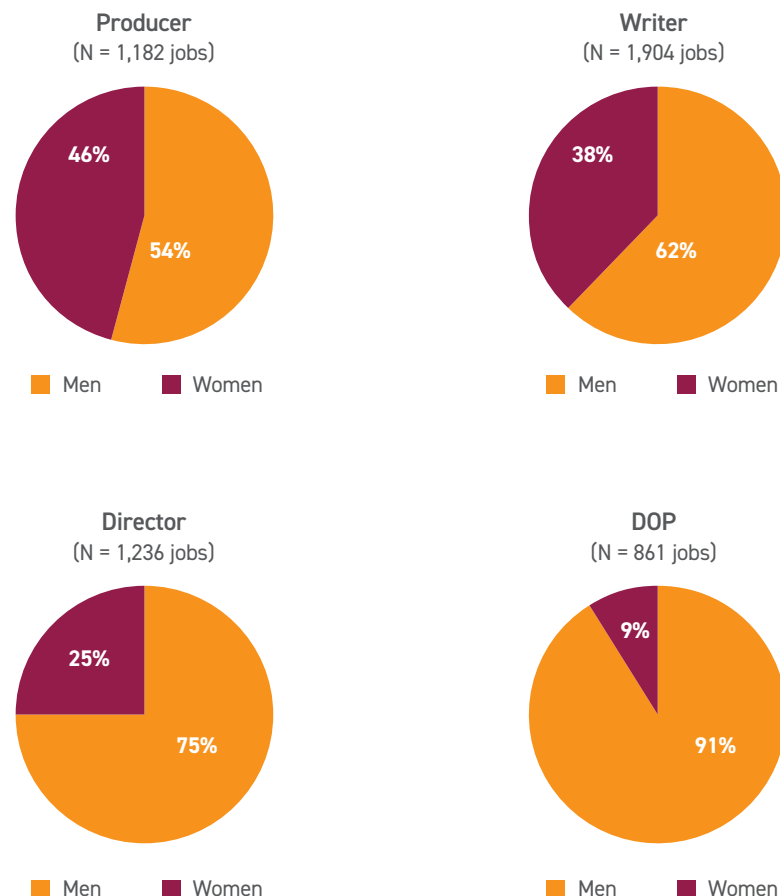
A close examination of the data reveals some minor differences between feature film and television. Gender inequality is sharper for women producers, writers and directors in feature film than in television. Television producers are the only category where women held more jobs than men across the nine-year period. However, of relevance to our analysis is that women represent less than 10% of all directors of photography in *both* film and television (figure 7).

FIGURE 7 – Women's aggregate share of select key creative jobs in Australian film and television drama production, by subsector, 2011-2019
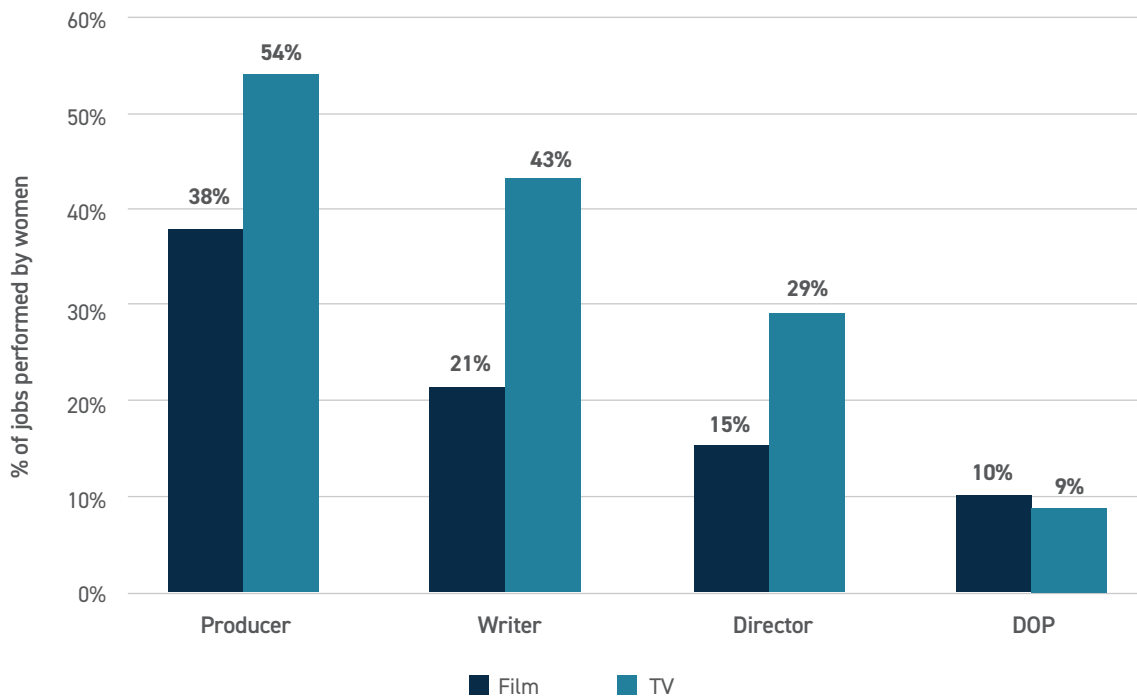
We used the production data to examine whether women's share of work as directors of photography was improving over time. Analysis reveals that while overall there are signs of improvement in television, progress is highly uneven. Deeply troubling is that women's share of director of photography jobs in film was worse in 2019 than it was in 2011 (figure 8).

FIGURE 8 – Women's share of director of photography jobs in Australian film v. television production over time, 2011-2019
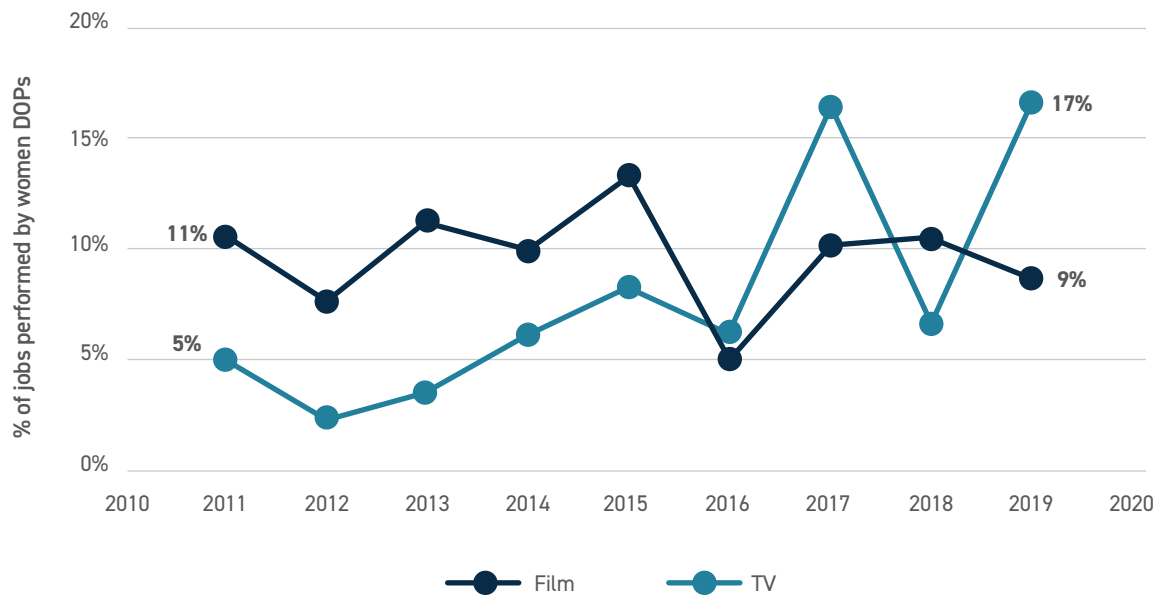
> **RECOMMENDATION**
>
> – Include directors of photography as key creatives in film and television production industry gender equity strategies such as Screen Australia's Gender Matters.

HIRING RELATIONSHIPS AND GENDER INEQUALITY

We now turn to an analysis of whether a focus on redressing gender inequality among producers or directors is likely to have an impact on redressing gender inequality for directors of photography. Producers are influential over the hiring of all key creative roles on a film or television project. Consequently, we first analysed whether there was a relationship between the gender of the producer and the gender of the cinematographer. Directors are also frequently influential in the hiring of key creative roles, particularly in feature film. We thus next examined if there was a relationship between the gender of the director and the gender of the cinematographer. Lastly, we examined if there was a relationship between the gender of the director of photography, as the head of the camera department, and the gender of the rest of the camera crew.

PRODUCER GENDER AND WOMEN DOPS

Feature films with women producers employed greater percentages of women directors of photography (14%) than feature films with exclusively men producers (7%). Television shows with and without women producers employed an equally low percentage (10%) of women DOPs. This is an important finding. There has been considerable focus, and contestation, over the inclusion of producers as focus of gender equity policy and programs in the Australian screen industries. This analysis demonstrates there is little to no 'trickle down' gender-equity impact for women in cinematography, and especially in television, simply by increasing the number of women producers. This is particularly relevant as television production is a major labour market driver in the Australian screen industry.

FIGURE 9 – Aggregate percentage of productions with women directors of photography in television v. film production, by gender profile of the producer(s), 2011-2019
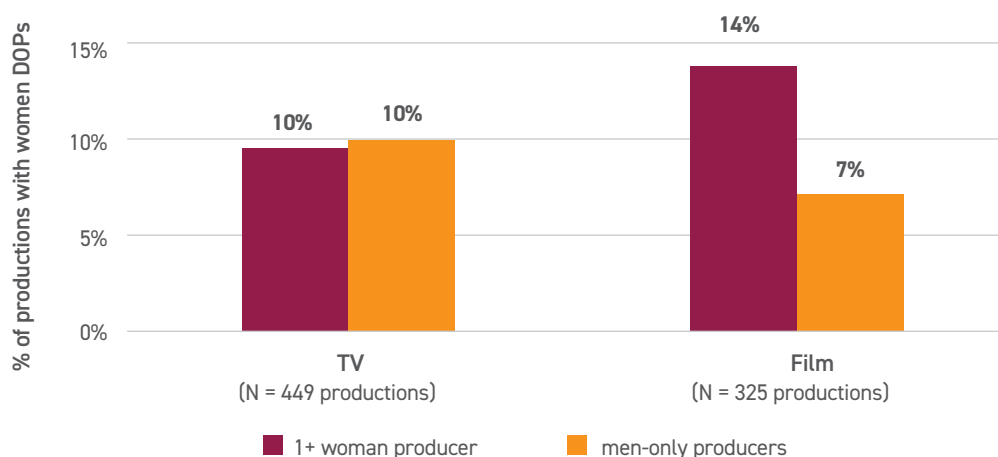
WOMEN DIRECTORS AND WOMEN DOPS

Directing is heavily male dominated, with men directing 85% of feature films and 71% of television series between 2010-2019. Across both film and television, only 9% of projects directed by men hired women directors of photography (figure 10). Feature films with women directors employed greater percentages of women DOPs (20%) than men-directed feature films (9%). Similar to the producer-level data above, however, there was no significant difference between men and women directors in television and the percentages of women DOPs. It is worth noting that in episodic television, directors generally exercise less influence over the hiring of the director of photography. In comparison, on a feature film, the director is much more likely to be involved in the selection of the DOP as a key creative role.

FIGURE 10 – Aggregate percentage of productions with women directors of photography in television v. film production, by gender profile of the directors, 2011-2019
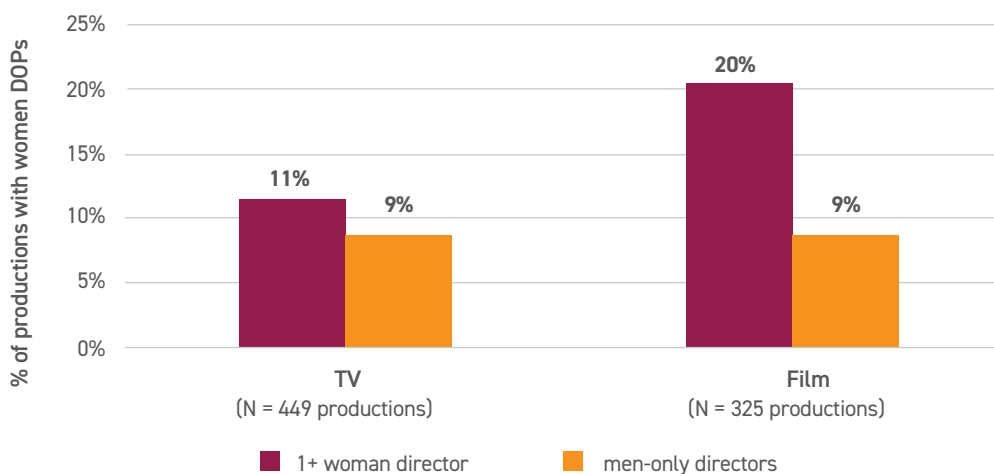
WOMEN DOPS AND WOMEN CAMERA CREWS

Recall that in our dataset, only one in ten productions hire a woman director of photography. Close to three quarters (74%) of productions with women directors of photography hired at least one woman as part of the camera team, compared to only 65% of productions with men DOPs. This difference becomes exceptionally sharp in film, where 77% of camera teams led by women cinematographers include at least one other woman, compared to only 60% of those led by men.

Gender differences in camera department hiring practices become even more pronounced when we consider the hiring of multiple women onto camera teams. Camera departments comprise six people on average. In camera departments led by men cinematographers, only one third of camera teams across all productions include 2 or more women. In contrast, in camera departments led by a woman cinematographer, close to or just slightly more than half of all camera teams feature multiple women (figure 11)

FIGURE 11 – Aggregate percentage of film v. television productions with two or more women on their camera team, by gender of the director of photography, 2011-2019
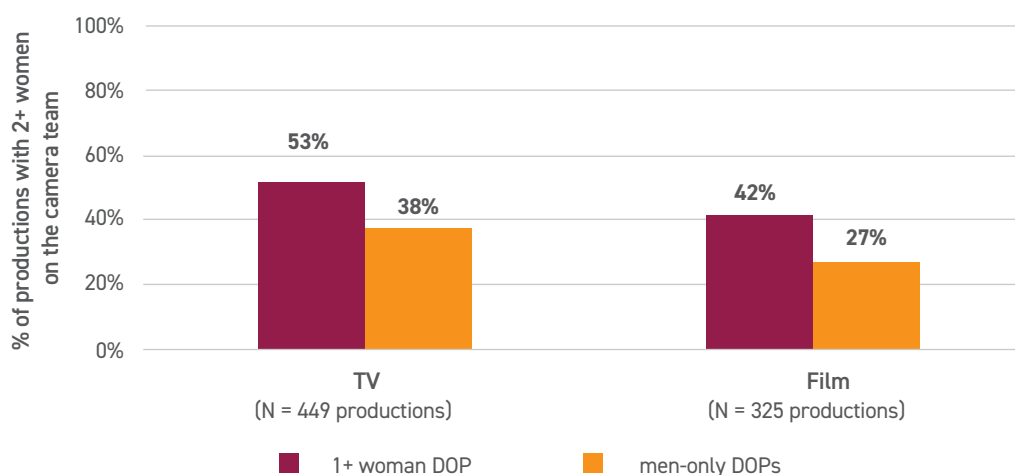
To summarise: Feature films with women producers or directors are approximately twice as likely to hire women directors of photography than productions with only men in producing and directing teams. We find no evidence that having a woman producer or director increases the chances of women being hired as directors of photography in television. In contrast, the 'trickle-down' effect *within* the camera department is evident in both television and film. A woman in the role of director of photography increases the likelihood of multiple other women as part of the camera crew by 15%. Our findings suggest that efforts to increase gender equity and diversity within camera departments should focus on directors of photography as a key creative role.

RECOMMENDATION

– **Prioritise directors of photography as a key pillar of a workforce development and diversity strategy for Australian film and television industry.**

GENDER PAY GAP

To conduct a gender pay gap analysis, we analysed survey data for directors of photography who reported working on feature films and Australian drama in the 12 months prior to the COVID-19 shutdown. Of the 640 respondents who completed the survey, 162 DOPs indicated they had worked on feature films and Australian TV drama productions—134 men, 26 women and 2 trans/gender-diverse identifying DOPs. Due to ethical concerns with protecting the privacy and confidentiality of the personal income levels of the two trans/gender-diverse respondents, as well as the generalisability of the findings from such a small dataset, we focus our analysis on men and women respondents.

INVESTING IN INEQUALITY – BUDGET SIZE MATTERS

We started by conducting a gender-based analysis of DOPs who worked on various budget tiers in features and in Australian drama. Our data reveals that as budgets grow, the likelihood of a woman director of photography being attached to a project decreases (figure 12). Women directors of photography were most likely to work on low-budget features (21%) and Australian TV drama (19%). Women were much less likely to work on feature films over $2m (14%). All the directors of photography in the survey who worked on big-budget features (10M+ USD) were men.

FIGURE 12 – Gender profile of directors of photography by type of project in the 12 months worked prior to the COVID-19 shutdown
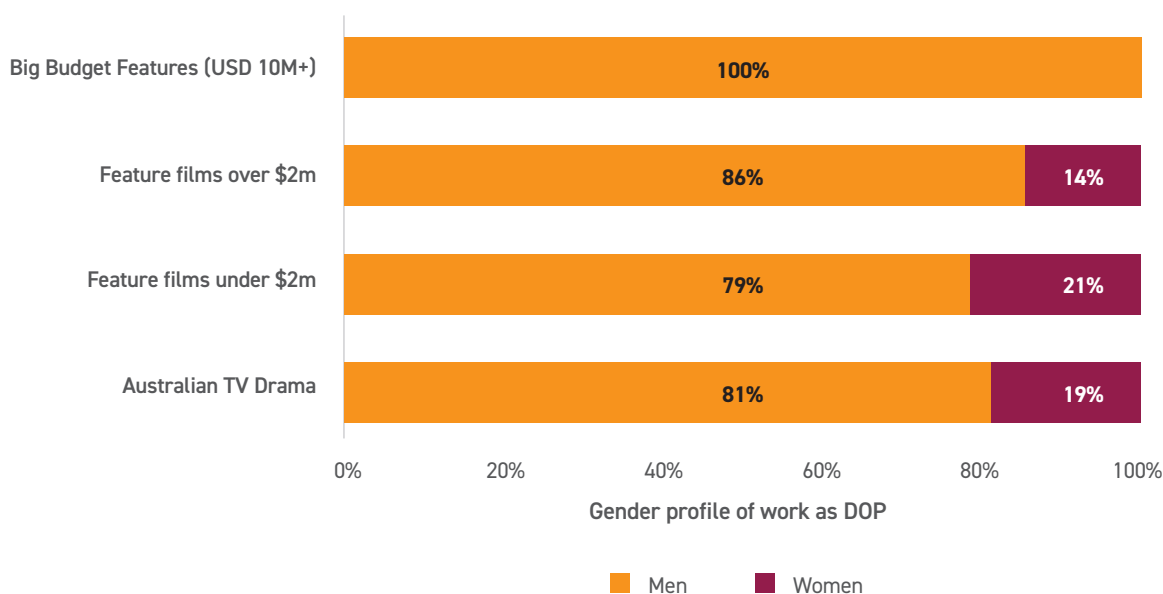
INCOME BRACKETS

We next sought to determine whether there were any gender-based annual income patterns for directors of photography working on low-to-medium budget films and Australian television drama productions.[24] Not only are there more men working as DOPs overall, but as figure 13 shows, those men earn more than women for working on the same types of projects.

The data reveals a consistent gender-based earnings gap that sharpens dramatically as income brackets increase (figure 13). All twenty-six cinematographers who earned $156,000+ from working in low-to-medium budget features and television drama in Australia are men.

FIGURE 13 – Annual income of directors of photography in Australian television drama and low-to-medium budget feature films in the 12 months worked prior to the COVID-19 shutdown, by gender
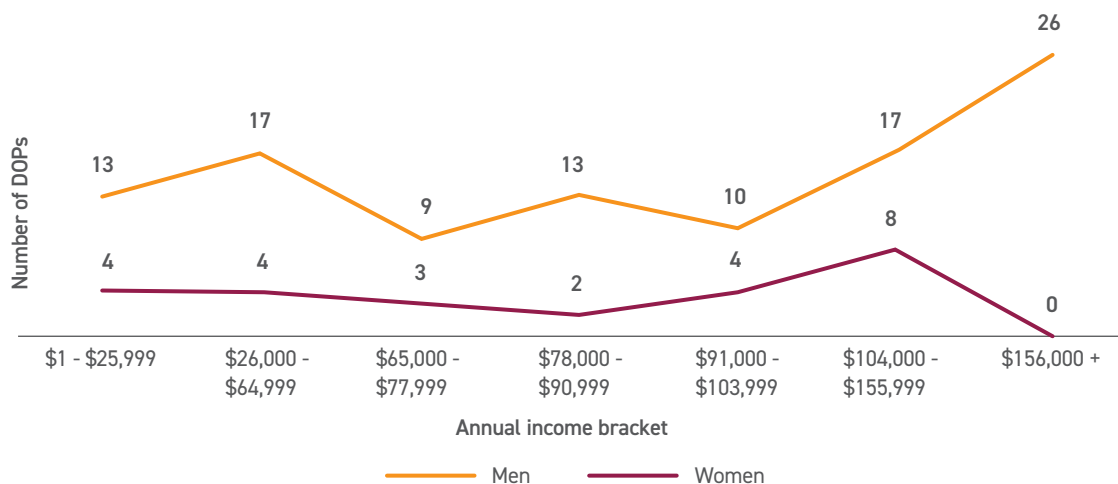
CAREER EXPERIENCE

We then conducted a gender-based analysis of how long the directors of photography had been working on these specific types of projects. This data provides a proxy for career sustainability in a highly competitive freelance profession. Our data clearly indicates that men experience substantially longer careers as directors of photography than women – and thus more earning potential in this key creative leadership role over the course of their professional lives. More than half of men DOPs (53%) had worked on these types of projects for more than 15 years, compared to just over a quarter of women (27%) (figure 14).

FIGURE 14 – Years of career experience for directors of photography working in Australian television drama and low-to-mid budget feature films, by gender
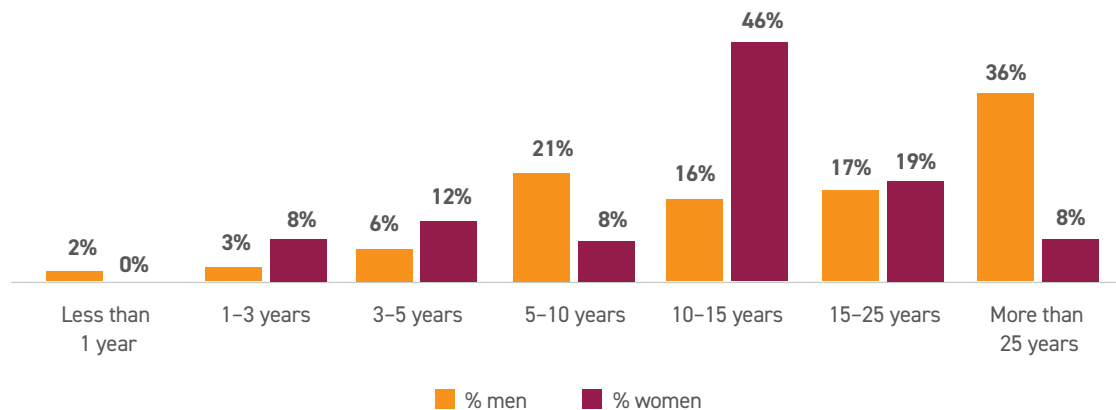
It is important to note that a gender pay gap cannot simply be explained by women's lack of experience - nearly half of women had worked for 10-15 years as a director of photography. Even more compelling is that women, as a group, are slightly more experienced than the men in the field. Seventy-three percent of women directors of photography had 10+ years' experience, compared to 69% of men.

We note that the very low number of women with more than 25 years' experience is a sharp indicator of the historical and enduring, scope of gender inequality in the Australian film and television production industry. However, time-series data from the production database may indicate signs of positive change in future. Overall, from 2011-2019, the representation of women in core camera roles improved across most occupations (figure 15). It will be important to track this type of data moving forward as an indicator of gender patterns in career duration and occupational attrition.

FIGURE 15 – Women's participation rates in camera departments from 2011-2019, by occupation
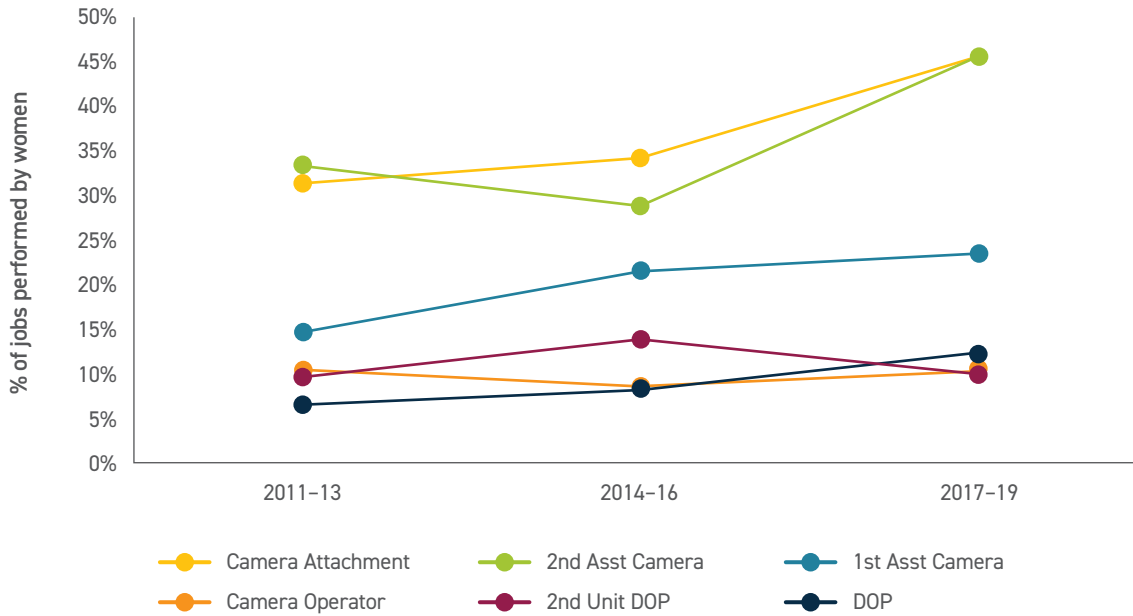
EDUCATION

Finally, we found no evidence that the gender pay gap for directors of photography can be explained by a lack of educational credentials. Women directors of photography in the Australian camera workforce are significantly better educated than men. An astonishing 95% of all women DOPs in our survey have a diploma credential or higher, compared with 67% of men (figure 16).

FIGURE 16 – Educational profile of directors of photography, by gender
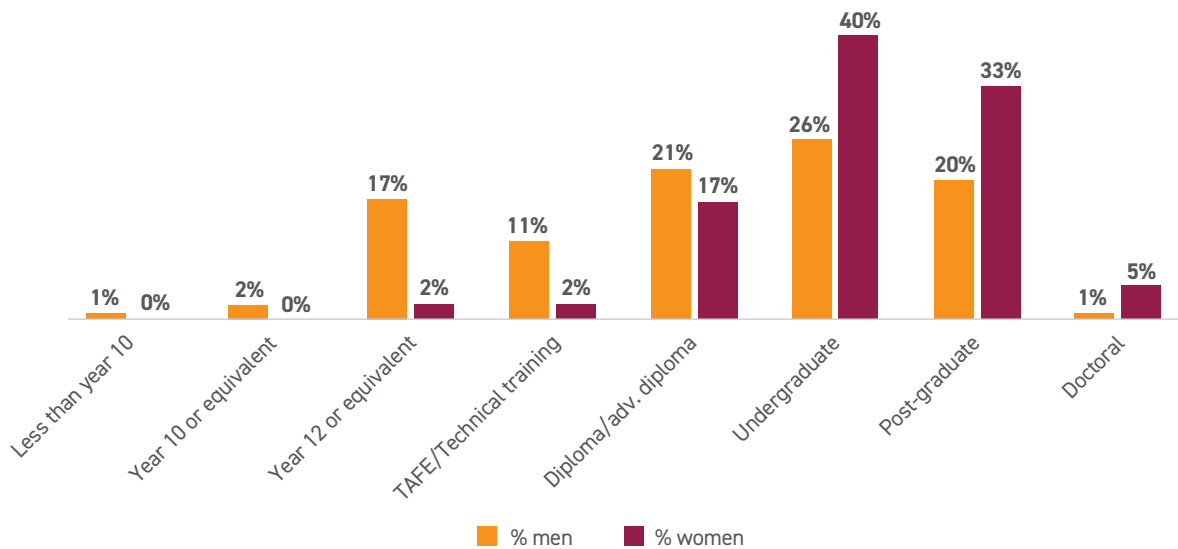
VOLUME OF WORK

The next step in our gender gap analysis was to query whether men work more frequently and/or for longer periods during the year than women as DOPs, and thus earn more. The duration of an employment contract varies considerably from one project to another in the film and television production industry. Contracts can range from a day or two for daily camera work, to over six months as a director of photography on a major motion picture or television series. We asked survey respondents to indicate the number of days of paid work in the most recent year they had worked. Notably, overall, the women DOPs who had worked on feature films or Australian television drama had somewhat more days of paid work than men (figure 17). This clearly indicates the gender pay gap does not arise as a gendered difference in the volume of work.

FIGURE 17 – Number of paid days worked as a director of photography on low-to-mid budget feature films and Australian television drama in the 12 months prior to COVID-19 shutdown

Days worked in the past year

■ % men   ■ % women
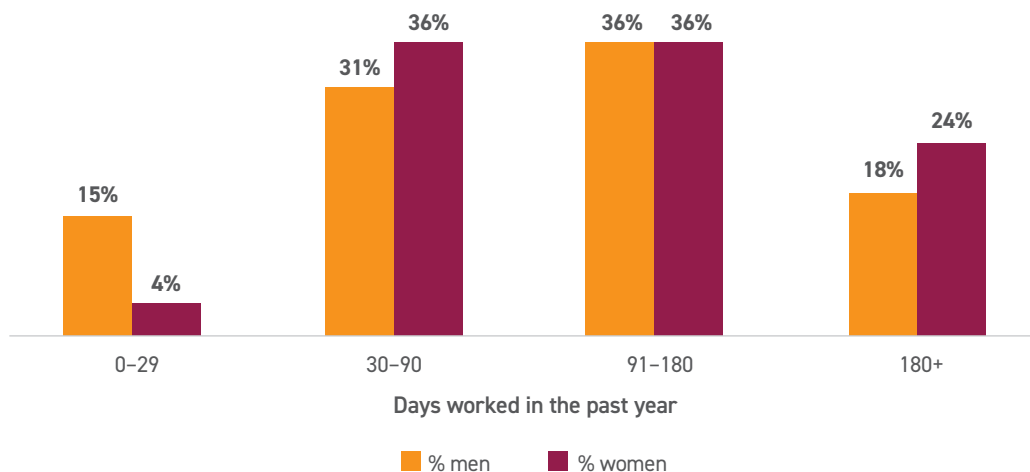
Importantly, the data also reflects the high degree of employment insecurity that camera professionals experience. Forty-six percent of men and 40% of women report working 90 or fewer paid days in the year prior to the COVID shutdown. We examine the impact of chronic employment and income insecurity as a freelancer, with frequent periods of insufficient work, combined with excessive, anti-social and frequently changing work hours during period of employment, in the next section of the report. First, we conclude our analysis of the gender pay gap by examining pay rates in this freelance occupation.

PAY RATES

It is important to underscore here that the organisation of work and labour markets in the film and television industry in Australia makes it highly susceptible to systemic wage inequality. Rates of pay vary considerably from one project to another depending on budget size. Experience and reputational networks impact the labour market power of individual cinematographers. Cinematographers frequently negotiate their rates on a show directly with a producer or production manager in an industry culture with a notable absence of wage transparency. Finally, individual rate negotiations take place in an industrial context that operates on highly masculinised social norms of creative leadership.[25] It is in this context that we analysed the gendered nature of pay.

The majority of all directors of photography – 56% of men, and 57% of women - report routinely settling for less than the rate that they request.

Nonetheless, a significant finding is that on average, men directors of photography ask for more money than women. Nearly half (47%) of men DOPs, but only one third (34%) of women, requested at least $850 per day to work on Australian TV drama productions and low-to-mid budget feature films (figure 18). We do not suggest that the gender-pay gap is a consequence of individual women's inability to advocate for themselves in a bargaining context marked by sharp power imbalances. What these findings reflect is the urgent need for an industry culture of pay transparency and clear recommended rates. The authors underscore that it is the responsibility of those in positions of power and authority – production managers, producers, broadcasters and studios – to implement pay equity and transparency as core industry practice.

FIGURE 18 – Daily rates requested by directors of photography to work on Australian television drama and low-to-mid budget feature films, by gender

> > > >
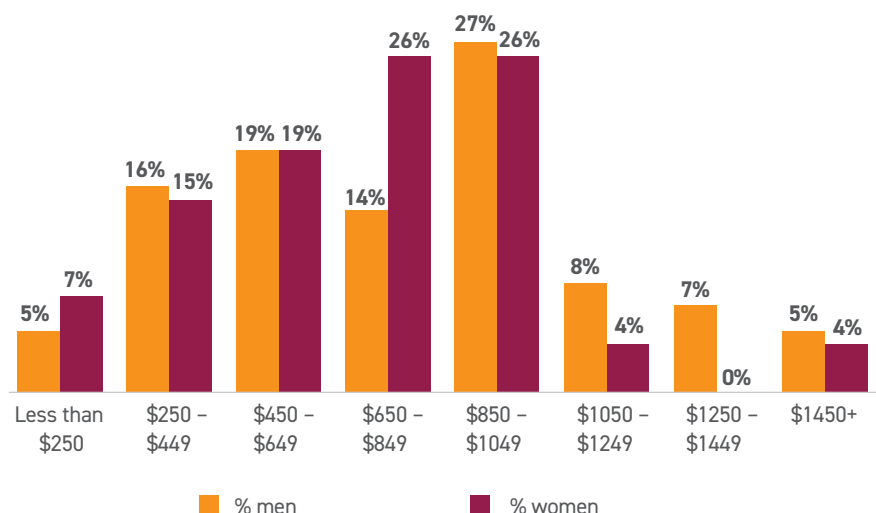
RECOMMENDATIONS

– To demonstrate a genuine commitment to redressing pay inequality, key decision-makers, including broadcasters, producers and financiers should immediately implement pay transparency on all film and television productions.

– To enhance the volume of information available to freelance camera professionals, the ACS should publish a publicly available standardised rate card for all camera occupations.

– Unions, guilds and professional associations like the ACS should support a workforce-led pay transparency campaign to assist in the accountability of pay transparency practices, and the quality of information available to freelancers.

THE WORK MODEL

To advance an understanding of how industry norms, values, and practices shape workforce development and diversity, we next examine the wider context in which camera professionals negotiate their careers as freelancers. We draw from the complete workforce survey dataset to understand the daily lived experiences of work for camera professionals working across the production ecology, including scripted, news, factual, reality, documentary, and other key genres that drive the sector. This section of the report focuses on how the work model, toxic work practices and widespread bullying and harassment interact to create a system in need of urgent repair.

PHOTO COURTESY OF SUSAN LUMSDON

The work model in the independent film and television production industry typifies many of the worst features of precarious work. Employment and income insecurity is driven by short term contracts that are as short as one day. When work is secured, working patterns are highly erratic, with irregular, frequently excessive and anti-social hours. The work model in the Australian film and television production industry is not unique. As noted by Christy Hoffman, General Secretary for UNI Global Union[26] in a 2021 report on working time in film and television production,

> *"Recurrent overtime and insufficient rest during and between workdays is not the exception but the rule in the global film and tv industry. The existing long hours culture is a global pandemic and needs to be addressed."* [27]

Importantly, industry norms and practices in relation to working hours and patterns are frequently in violation of employment regulations. The UNI Global Union report specifically references Australian practice in this global study, noting that

> *"...several producers in that country do not respect working time provisions. MEAA members regularly work more than 50 hours per week on average in practice, despite the fact that the work week is limited by law to 38 hours."* [28]

The occupational demands of the camera department add additional, occupationally specific pressures on working life. Work in camera is high-performance, requiring a highly specialised skill set, and intense concentration for extended periods of time. Stress levels at work are high. Job stress is compounded by the fact that film crews commonly work in unusual, distant and at times extreme or dangerous work locations. The key point is thus: the work model in the film and television production industry, and the nature of the work itself in the camera department, exacerbates economic and employment-related stressors for individuals and households that are characteristic of project-based, freelance labour markets generally. The survey responses frequently reference exploitative working conditions as the industry norm, with severe consequences for mental health and wellbeing.

PHOTO BY KYLE STEVENS, GAFFER

" *There is an underlying mentality that horrendous work conditions and underpay are standard within the film industry. In a weird way if you complain about such conditions at times you may be seen as weaker or less resilient and therefore not equipped to work within the industry.* "

" *Working for free and bringing $200,000 in owned equipment without any compensation is normal. People also forget you pretty fast unless you get work for them or do something to help their career - but even then it's sad people in film are so cut-throat. I've had multiple friends kill themselves and after COVID-19, it is an option that more filmmakers are going to take.* "

" *I have experienced being invited to a lot of film sets for "exposure" and to gain experience even though I am 1 year into trying to establish myself in this department and film career. I am typically working hard as the only woman amongst men, work overtime without payment and on the rare occasion that payment is offered, I am underpaid or taken advantage of/not paid at all. This has severely affected my mental health and motivation in this industry.* "

WORK-LIFE CONFLICT

Work-life conflict is widespread in the industry.

– 60% of all respondents, and 72% of women report that work-related stress negatively impacts their mental health.

– 60% of all respondents, and 73% of women report that their average work schedule does not enable them to balance their personal and professional lives.

– 46% of all respondents, and 62% of women, report that their work schedule fails to provide them with sufficient opportunities to take care of their physical health, including routine sleep and recreational exercise.

– 42% of all respondents, and 52% of women, report they are not comfortably able to raise issues about work availability and schedule in relation to personal and/or family responsibilities.

Our survey data clearly demonstrates that work-life conflict produces serious negative outcomes for camera professionals and their households.

> *No-one in the industry asked me if I was okay. They never have. They never do. I have two serious mental illnesses, which I manage well, but I am not in any position to discuss it with my employers. This industry is quick to abandon those who need help.*

> *As much as I love this job, it can also be a curse. There's a lot of factors and personal issues no one really talks about with this job. I get depressed when I'm not constantly working or shooting. You have no idea when the next one will come in or what it will be, but when an opportunity comes to do some amazing work, it is the best feeling in the world.*

Deeply concerning is that the destructive impact of the work model on the workforce wellbeing is well documented. The 2017 Report on the inquiry into the Australian film and television industry highlights the health and welfare of the workforce as a matter of particular concern. Data provided to the federal Inquiry from Entertainment Assist, the national health promotion charity that advocates for better mental health outcomes for entertainment industry workers, serves as a further evidentiary base about what can only be described as an industrial-scale crisis. Compared to the general population, workers in the entertainment industry consume twice the amount of alcohol, are 7 to 12 times more likely to engage in other drug use, demonstrate rates of moderate to severe anxiety 10 times higher, are five times more likely to exhibit symptoms of depression, and attempt suicide more than twice as frequently as the general population.[29] Entertainment Assist directly links these shocking figures to, "current industry conditions including the extreme competition for opportunities, high incidence of irregular working hours, and unpredictable incomes."[30]

AN UN-CARING INDUSTRY

Our findings also build on recent research[31] that finds that excessive and unpredictable work hours and locations combine with employment and income insecurity to produce a particularly hostile environment for camera professionals with caring responsibilities.

> " *Having children, and not being present for them during their early childhood, has negatively impacted my mental health and work/life balance. Losing penalties such as night loadings to US studios, signals to me that producers do not care for my mental health or family life.* "

> " *Heading away for weeks/months on end for jobs becomes a lot more difficult when you have a family. It puts a strain on partners and children. Away jobs were my bread and butter until I had a family later in my career and I have had to pursue a totally new approach to doing my job.* "

> " *It's an almost impossible industry to stay if you have a family/children even if you're a man. Being a substantial contributor or household income and wanting to be available as a parent is difficult to sustain in the film industry. Even those who get paid regularly and are therefore able to provide for their family are consequently not able to be present as a parent (father or mother) as they would be working 12-16 hour days often away from home and not returning to home until the job is finished.* "

> " *I had to step back from larger productions as a single parent and found that I lost momentum and contacts. My male colleagues kept moving forward in their careers. I have never been able to catch up with them and have therefore worked on much smaller productions with less exposure and therefore career opportunities.* "

> " *Working a 60-hour week with small children means that I miss out on a lot, and I'm very tired! I've added to my responsibilities, this year, the shared care of an elderly relative, so I've chosen to step away from full-time jobs (TV drama, mostly) for this year and aim to pick up 3 days/week on commercials and dailies. Not sure how it's going to pan out, I'm worried that it will be a struggle financially. And it will definitely put a pause on my career advancement.* "

We underscore that this is not only a crisis for the workers already in the industry, but also a crisis in future workforce development. The unsustainable work model is a threat to sectoral sustainability and future growth. It is a crisis that has economic as well as wide-ranging social implications for workers, their households, and their professional, identity-based, and geographic communities.

>>>

RECOMMENDATIONS

The industry should urgently prioritise the following key recommendations from the UNI Global Union 2021 report on working hours:

– Overtime must be voluntary, not required on a regular basis, and must always be compensated at a premium rate.

– Work-life balance policies must be implemented to promote better reconciliation of work and private life and include measures such as flexible working and job-sharing.[32]

The industry should immediately action Entertainment Assist's recommendation to:

– identify "psychological and psychiatric services who have specialist expertise and knowledge of the entertainment and creative industries" in the aim of developing readily available and widely promoted specialised resources and interventions for the industry workforce.[33]

The industry should prioritise the design and delivery of the recommendations in the Raising Films, Honey, I Hid the Kids!: Experiences of Parent and Carers in the Australian Screen Industry 2018 report, including:

– industry-specific childcare funding and provision programs and subsidies

– return to work programs and incentives for carers

– subsidised access to industry events and networking opportunities

– managerial and supervisory training for return-to-work supports and strategies

DISCRIMINATION AND HIRING

Hiring practices are largely informal and networked-based in the film and television production industry. Eighty-nine percent of survey respondents listed "word of mouth/personal networks" as the number one method for recruiting members of their camera team. These networks are reputation based, self-referential and self-reinforcing. The top ranked source of information used to decide about hiring a team member was "an existing personal connection" (28%), followed closely by "referral from a trusted source" (26%) and third, "work history/experience" (25%) (figure 19).

FIGURE 19 – Top ranked sources of information used in hiring decisions
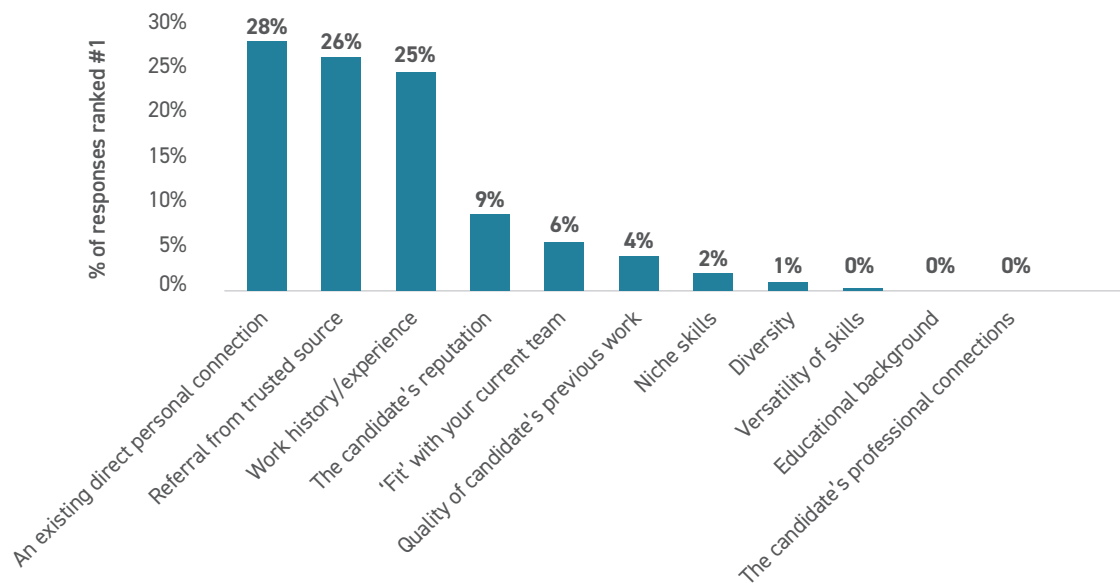
> " *A lot of the time it's who you know. Even if jobs are advertised and appear to be open to anyone, often a specific person is in mind who the hiring manager already knows (or knows someone who knows them). Because the job is unique and uniquely demanding, no one really likes to hire an unknown person. You need to be proven and 'road tested.' It means making connections and having people know you and your work is very important to getting hired.* "

Hiring happens in a pyramid-like power hierarchy. Producers and production managers hire directors of photography. DOPs often hire the operators and 1st assistant camera, who may then, in turn, hire the 2nd assistant camera and camera attachment. As a large body of research demonstrates, men dominate networks and power hierarchies.[34]

The manifestation of this problem is widespread hiring discrimination in camera teams. Half of all respondents who completed the survey (n=321) report personally experiencing discrimination in the hiring process. We asked these respondents to indicate the forms of discrimination they have personally experienced in the hiring process. As shown in figure 20, respondents report experiencing gender, age and racial discrimination as the most frequently encountered in hiring practices.

FIGURE 20 – Forms of discrimination or disadvantage experienced in the hiring process

Gender — 38%
Age — 24%
Race/ethnicity/cultural heritage — 15%
Mental or physical health — 6%
Household/family circumstances — 4%
Sexual orientation — 3%
Disability — 1%
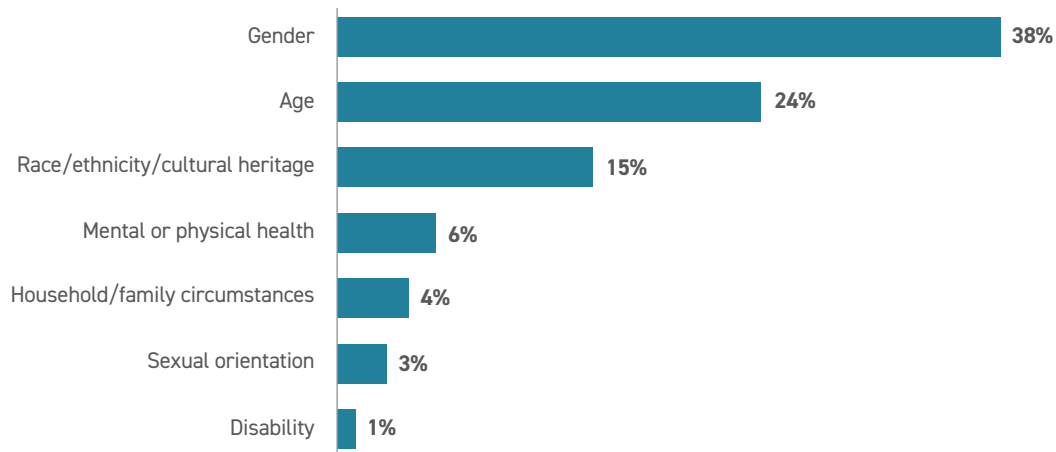
Our data strongly supports the scholarly research on exclusionary networks as being key inequality drivers. The informal nature of hiring practices combine with self-referential and reinforcing networks to generate structural, but often near-invisible, barriers to entry and career advancement for equity-seeking groups.

> " The hiring practices of the camera department are deeply discriminatory. It's incrementally more inclusive than it was when I became a part of it 5 years ago, but decisions are still being made by the same predominantly white, heterosexual, male-identifying people aged in their 40s-70s and nothing will change until there is a diversity in positions of power. "

> " Not enough Heads of Department, including 1st ACs, are providing opportunities for minorities in camera departments. Based on my experience I was never able to secure any basic roles in camera department, despite trying for years. I dived straight into becoming a 1st AC and trained myself because I was never provided these opportunities. I am now securing my own work as a 1st AC in TV Commercials consistently every week. "

The following comments from one camera professional pull focus on how gendered perceptions of skill and ability not only favour men in hiring decisions, but also interact with caring responsibilities, freelancing, the work model, and closed networks in reproducing systemic intersectional inequality.

> "
> *Baseless assumptions made by people who do the hiring have been so restrictive to having and developing a career. People still to this day ask if I am ok doing hand-held camera, I am asked if I have children, who is looking after my children - but they don't ask my male peers the same questions. I literally had an agent tell me years ago during a lean patch that they had to offer the work first to men with families.... I have had interviews for jobs & they tell me it's because I didn't have enough network experience, yet younger males with less experience end up with the job - I must constantly prove myself to be a risk-free hire. Women in general are not given the same level of trust or respect when it comes to hiring practices. Now I have a better body of work it's easier, but it still happens.*
> "

RECOMMENDATIONS

– Formalise hiring practices based on principles of accountability and transparency.

– Develop a system for the centralised, systematic advertisement of work opportunities for camera professionals. Adopt best practices in using inclusive language to encourage a diversity of applicants. Use key selection criteria and an assessment grid to evaluate applications.

– Develop a centralised industry talent database specifically dedicated to the discovery of crew from equity-seeking communities.

– Design and deliver programs for industry power brokers and decision-makers designed to disrupt exclusionary networks.

DISCRIMINATION AT WORK

Discrimination in hiring practices foreshadows a toxic work culture where camera professionals routinely confront harassment, discrimination and bullying throughout their careers. We asked respondents to report on the types of discrimination they witness as camera professionals. The findings demonstrate that discriminatory practices are a systemic feature of work in camera.

– 89% of women, and 75% of gender-diverse camera professionals sometimes/ frequently experience sexism at work

> *As a female cinematographer, I come on to a new set at a different baseline to my male counterparts. Male cinematographers tend to immediately be accorded authority until proven otherwise whilst women have to 'earn and prove' their authority in each new work environment. That is, we're assumed incompetent until we prove ourselves competent.*

– 50% of Indigenous and non-European camera professionals sometimes/ frequently experience racism at work

> *The racism I have experienced has been in the form of off the cuff but very old racist jokes or racist generalisations made at my expense. At the start of my career there was always slight bullying for being the only black person on set and it can be very draining and debilitating at times...*

– 41% of LBGTIQ+ camera professionals sometimes/frequently experience homophobia at work

> *I have witnessed many male members of crew teasing each other with the implication one of them is gay, while I've never heard it said with true malice and I don't think these people are actually actively homophobic at all it's still inappropriate language to use at work and makes vulnerable members of crew who are LGBT feel unwelcome.*

– 62% of workers aged 56-64, and 53% of workers aged 65+ sometimes/
frequently experience ageism at work

> *In Australia the 'Tall Poppy' syndrome still exists. Experience which comes with age is seen as a negative as opposed to working overseas where experience is highly valued, regardless of age.*

– 34% of camera professionals aged 18-24 sometimes/frequently experience ageism at work

> *I am currently 25 and have been a working operator since I was 18. I look younger than I am. I've experienced and still experience ageism. Once people have seen my work the issue of my age goes away very quickly.*

– 36% of camera professionals with a disability sometimes/frequently experience disability discrimination at work

> *People with mental health issues are judged as being lazy, incapable or not good enough. People talk passionately and strongly about mental health issues but I have experienced those very same people treat others poorly, to their face or behind their back, which has detrimental effects on mental health. It seems to happen all through our industry.*

Those in positions of power and influence are often the perpetrators of discrimination, harassment, and bullying. And largely those people at lower ranking positions or younger in age are the targets. The following comments from survey respondents underscore the power dynamics in the industry that enable toxic behaviour to flourish.

> " *I have personally experienced and also witnessed bullying by a person in a position of power. Using their position as an older and experienced Producer to strongly intimidate, mentally traumatise and ridicule young people trying to start out in the industry, into doing things they do not wish to do. In my personal case, this person threatened that I would never work in this industry again if I did not do a certain (unpaid) job. As a very young and aspiring newbie, the experience made me question the nature of the entire industry.* "

> " *I've witnessed bullying from the camera department as a form of hazing and enforcing status by bullying to get "respect" from those underneath them.* "

> " *Too often the bullying comes from the top, Director of Photography or Head of Department, and so little is done about it, or can be done about it, due to the bully's position of power and authority. All the anti-harassment & bullying guidelines and protocols are meaningless, as no-one wants to upset the DOP. It's tough to watch and work in such an unfair environment.* "

A deeply disturbing dimension of the workforce survey data is the sheer volume of accounts of gender-based violence experienced at work by women camera professionals. The #MeToo movement has drawn global attention to the prevalence of sexual predation, harassment and assault as a pernicious, systemic form of gendered and racialised power in the film and television production industry.[35] The following section of this report focuses on the gender-based violence as a major workforce development issue.

SEXUAL HARASSMENT

The landmark Respect@Work: sexual harassment National Inquiry report (2020)[36] specifically identified the arts and entertainment industry as one with a high prevalence of sexual harassment. The report noted that the "macho" culture on set interacts with systemic gender inequality, freelance-based labour markets, and the reliance of personal and professional networks in a reputation-based gig work industry to produce extreme vulnerability for women, and a culture of fear around reporting.[37] These grim findings are supported by our survey data.

Our survey data provides powerful evidence that gender-based violence is widespread in the camera profession, requiring urgent and immediate action. The following select stories reflect the shocking degree to which sexual harassment is a routine feature of work and labour markets for women in Australian cinematography.

> " *On my first attachment I was lucky enough to get on set with one of the most experienced [senior camera professionals][38] in the country. Knowing my level of inexperience, he still thought it was appropriate to speak over the radio (in front of the entire camera assistant team) purposely forgetting my name and then saying 'it was a stripper's name'. Later, the 2nd AC was kind enough to let me slate a shot that included the letters 'b' and 'j' and he told me I had to yell 'blowjob'. When I said 'bravo Juliet,' he "jokingly" told me not to list him on my resume because he'd tell everyone I couldn't slate properly.* "

> " *As a young woman of colour, I have experienced sexual harassment and racism from older, white, male crew members on more than one occasion and have witnessed others experience this harassment also.* "

> " *An executive producer on a large feature film invited me to come and stay at his house. I declined. A lead actor put his hand up my skirt and groped me in a taxi at a wrap party with no invitation... highly upsetting. Gaffer stroking my arm and telling me my skin is soft - I was a camera trainee. A male camera operator suggesting we sleep together at a wrap party on a large feature - he was married, I declined and he kept bringing it up.* "

> " *On my first film as a clapper loader, I was persistently sexually harassed by a crew member for several weeks which culminated in being drugged and raped whilst on location.* "

> " *An ex-girlfriend was sexually harassed by an assistant director. This included trying to touch her, texting and making inappropriate comments. Another ex-partner was harassed by a director. Making inappropriate comments, texting and was grabbed at the wrap party. This ongoing harassment affected our relationship at the time. She felt she couldn't speak out as she would get fired from the tv series.* "

REPORTING UNSAFE WORKING ENVIRONMENTS

Central to understanding the issues of bullying, harassment, and discrimination is a fear of reporting for marginalised groups engaged in precarious employment. Despite an overall agreement from all respondents that employers provide clear, confidential reporting systems for workplace bullying, harassment, and discrimination, a minimum of 60% of respondents from equity-seeking groups fear negative career impacts as a consequence of reporting bullying/harassment and/or discrimination (figure 21).

FIGURE 21 – Percentage of respondents who worry that reporting instances of workplace bullying/harassment and/or discrimination have had, or may have, a negative impact on their career
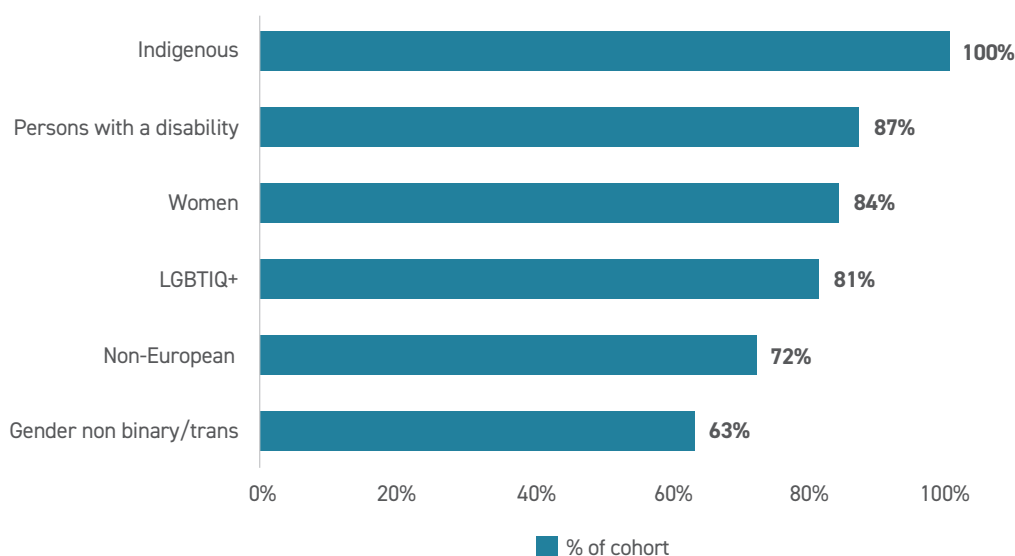
The concern is that reporting incidents of bullying, discrimination and harassment can jeopardise both future job prospects and career longevity in the camera department.

> " *As a freelancer you cannot speak up as you will not be hired on the next job. There is no one to speak up to, especially not able to take things to the Head of Department or the producer. It's a gig economy in a lot of ways. When you stand up for others there can also be ramifications. Sometimes people are expected to do unsafe things and the people requiring this of you are also signing the paycheque so to speak.* "

The following comment is typical of the types of fear associated with reporting toxic and illegal workplace behaviour by those in positions of power.

> " *Some years ago, a producer/director I worked with bullied (mostly junior) colleagues on set. She then started bullying me and I regretted not calling her out earlier when she'd been bullying my colleagues. Part of being a freelancer meant I felt I might jeopardise future work with the production company if I rocked the boat.* "

Several respondents' contributions reflect the importance of focusing workforce development and diversity efforts on *power structures and accountabilities*, and not simply on head-counting exercises of "diverse" populations.

> " *Females from BIPOC[39] backgrounds are lacking in the camera department and the whole industry. I think creating safe working and learning spaces for people from these diverse backgrounds would help ensure more skilled professionals suited to specific roles coming up through the ranks. More often than not, they quit prematurely due to discrimination or a lack of cultural understanding. I think hiring more diverse individuals is fantastic, although ensuring the team they are working with has cultural competency and is respectful is just as important.* "

>>>

RECOMMENDATIONS

– Compliance with the *Australian Screen Industry Code of Practice on discrimination, harassment, sexual harassment and bullying* should be a mandatory, rather than voluntary, condition of membership for Screen Producers Australia.

– Creation of well-supported and highly trained Equity, Diversity and Inclusion on-set representatives as a core component of workplace health and safety practices.

– Creation of a bespoke, independent, well-resourced and confidential sexual harassment and bullying reporting and support system for the Australian film and television production industry.

FOCUSING ON POWER AND PRIVILEGE: UNDERSTANDING THE PROBLEM

A "lack of diversity" in camera departments will not be solved by simply adding different people to the existing system. An industry-wide commitment to equity, diversity and inclusion must first focus not on the excluded, but those doing the excluding.

> " *I have heard grips rating the bodies of all the women on sets, lighting guys make racist comments about having to light black men. Camera guys who have said they prefer to work with men, because women cry. Blatant homophobia when there is queer content on screen... It only takes one offhand comment to remind those of us in the minorities that we are not welcome.* "

How a problem is understood shapes how, and if, people decide to act upon it. Our data shows that a targeted industry campaign to educate the dominant majority about discrimination at work is urgently needed.

– 55% of men report sometimes/frequently witnessing sexism at work, compared with 91% of women.

– 36% of respondents who identify as Anglo-Celtic and 32% of those who identify as European report sometimes/frequently witnessing racism at work, compared with 58% of non-European camera professionals.

– 28% of respondents who identify as heterosexual report sometimes/frequently witnessing homophobia at work, compared with 54% of LGBTIQ+ respondents.

– 14% of non-disabled respondents report sometimes/frequently witnessing disability discrimination at work, compared with 47% of disabled camera professionals.

We also found unsettling evidence of resistance to cultivating equitable, diverse and inclusive camera departments. The following types of comments reflect the depth and power of meritocratic discourses that justify systemic intersectional inequality. They are also further evidence of racism, sexism and homo/transphobia as major underlying issues that require urgent and immediate intervention.

> " *Being a middle-aged white male, and not being female, coloured, gay or transgender has affected my opportunities.* "

> " *There have been times where I have been told that I'm the most qualified for the job (both in skill and in investment) however been put on the side due to the fact that they want to hire more women in the camera department. Then proceed to hire women who are less qualified. I understand the reasoning behind why they do this. But this is my livelihood, and I just don't think it's fair that I've invested so much time learning the craft, only to be brushed aside simply because I'm not meeting some arbitrary quota.* "

> " *In the current climate, being a male, and DOP or camera operator means you are being actively discriminated against in favour of less experienced females. I haven't nor would I ever discriminate against females in any role on the basis of their gender. I work with many female AC's, Operators and DOP's. I don't believe discrimination in any form should be tolerated, however the current trend is just discrimination against men. I am hopeful that this current trend will ease and discriminatory hiring will be a thing of the past across the industry.* "

These discriminatory and harmful narratives are powerful discourses that require dismantling. There is simply no data to support anecdotal evidence that equity-seeking groups are less qualified, less talented, or 'stealing' anyone's job. The authors would like to underscore that no-one 'owns' a job – jobs do not 'belong' to a group or an individual, and thus cannot be 'stolen.' Nor has our data provided any evidence that there is a shortage of work for white middle-aged men in the camera profession.

RECOMMENDATION

– Roll out of a well-funded, long-term, industry-wide anti-oppression, active bystander and allyship educational program and advocacy network.

PHOTO BY CARON BROWN

SYSTEMIC FAILURE: THE TALENT DRAIN

The workforce survey produced substantial evidence that current industry practice actively discourages inclusive growth and results in considerable talent drain, despite a highly skilled and committed workforce. The survey included responses from 96 people who indicated they *had not* worked as a camera professional in the 12 months prior to the onset of COVID-19. Respondents were asked to select as many reasons as applied as to why they stopped working in camera.

The option that was selected most frequently indicates that many professionals are still actively seeking work as a camera professional – a testament to the passion and commitment of the workforce (figure 22). Yet the issues associated with the atypical, precarious freelance work model, and industrial/occupational/ departmental culture in which professionals work, are clearly key overall drivers for workforce exits. A lack of work, a desire to work in another part of the industry, income insecurity, and life circumstances round out the top five of the responses from all ninety-six individuals who answered this question.

FIGURE 22 – Why did you stop working in the camera department
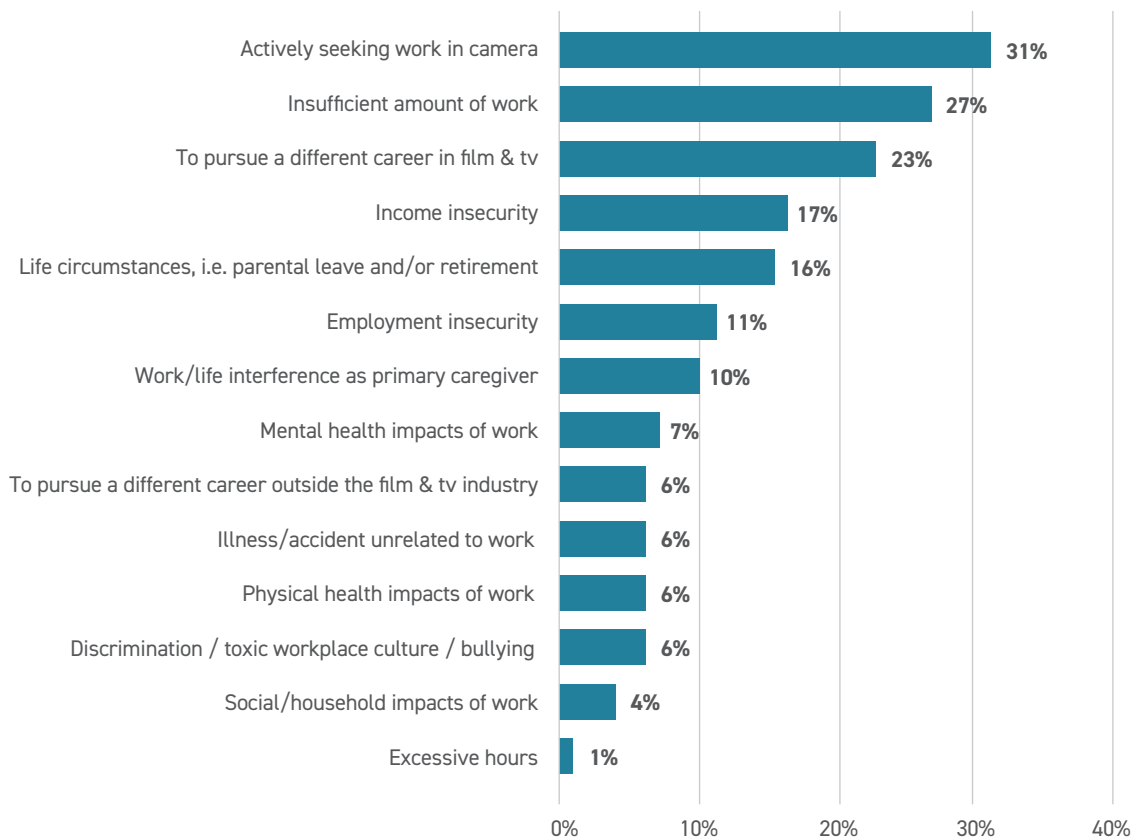
Note: Percentages add to more than 100 because respondents were able to tick as many boxes as applied.

Fifty-eight of the respondents who answered this question also provided gender data. A gender-based analysis of these responses reveals important and distinct findings. Figure 23 provides clear evidence that work-life conflict; an industry hostile to mental and social health and well-being; income insecurity; and widespread bullying, harassment and discrimination are key reasons for women leaving the camera workforce.

FIGURE 23 – Why did you stop working in the camera departments, women only responses

Category	Percentage
Social/household impacts of work	75%
Work/life interference as primary caregiver	60%
Mental health impacts of work	57%
To pursue a different career outside the film & tv industry	50%
Income insecurity	50%
Discrimination / toxic workplace culture / bullying	50%
Employment insecurity	45%
Physical health impacts of work	33%
To pursue a different career in another part of the film & tv industry	27%
Insufficient amount of work	27%
I haven't stopped completely - actively seeking work in the film & tv industry	20%
Life circumstances, i.e. parental leave and/or retirement	7%
Illness/accident unrelated to work	0%
Excessive hours	0%

Note: Percentages add to more than 100 because respondents were able to tick as many boxes as applied.

The following comments signal that despite being highly skilled and motivated, camera professionals are choosing career paths in other jurisdictions, or other professions altogether.

> " *I graduated from a film school almost a decade ago and out of the 7 women in my class interested in working in the local film industry, 5 of them quit and 2 now work as thriving camera assistants in other international countries.* "

> " *I find in the film industry I have witnessed the most frequent number of distressed and bullied colleagues of any workplace environment. As it's often a very close-knit community and no HR support. Reporting to a Head of Department isn't often a choice because in a lot of cases the Head of Department is part of the bullying. Also, producers are too busy to deal with complaints. For those reasons, I have witnessed many people leave the industry they love simply because it is one that hires friends and if you don't fit a certain personality mould at times regardless of your professionalism and skill set, there is no safety net or no guarantee of mediation. This has not been my experience entirely, but I have mentored and lost lots of colleagues due to this issue.* "

One participant describes the consequences of not having any accommodations for their disability as follows:

> " *It is too difficult to consistently be in a good physical & mental state at work let alone prove myself. I'm searching for a new career and have been for 6 years now.* "

Equally troubling is evidence that those who do work in the industry discourage others from joining.

> " *To be quite honest, I want to leave TV. You get treated poorly on a constant basis. I would not recommend the industry to anyone. In fact, I have actively discouraged people.* "

Overall, these findings clearly indicate that the Australian cinematography workforce is characterised by sharp axes of inequality and a lack of diversity. Addressing systemic risks, including unsafe work models and practices, sexism, racism, homophobia, ableism, ageism, harassment, bullying and abuse, is a necessary *precondition to advancing diversity and inclusion.* Simply adding more "diversity" to a toxic system will only intensify the risks faced by equity-seeking groups. A major workforce development objective must be to make the industry *safer for everyone.*

CONCLUSION

A Wider Lens offers significant new insight into the structural and systemic barriers to advancing workforce development and diversity in Australian camera departments and the film and television production industry more generally.

The current moment presents a critically important opportunity that is not to be missed as the industry continues to evolve. The industry is increasingly global, and there is focused international attention on widespread inequality, and the representation, diversity and inclusion of equity seeking groups in the telling of screen stories. A failure to attend to key issues in labour market and workforce development risks the future potential of this knowledge-intensive, technologically innovative, and highly globalised sector to continue to add economic, social and cultural value to Australia. Promisingly, there is a strong appetite to address inequality generally. Eighty-two percent of the camera workforce overall overwhelmingly agrees that more attention needs to be paid to diversifying leadership roles in camera. Respondents from equity-seeking groups support this the most strongly.

Yet to understand inequality as the problem is to misunderstand the problem. We argue here that systemic intersectional inequality is the *symptom.* For example, as this report shows, the pay gap for women directors of photography is one symptom of gender inequality in leadership roles in the camera profession. It is a symptom that produces very real and harmful effects for women camera professionals. However, as our analysis clearly demonstrates, understanding *the problem* as the experience, skills or credentials of women camera professionals is not borne out by evidence. Our analysis demonstrates that gender norms around leadership and exclusionary networks and hiring practices interact with a power imbalance in negotiating pay rates to structurally disadvantage women directors of photography. A problem of this industrial scale will not be redressed by 'confidence' or 'assertiveness' training courses for women directors of photography. Rather, interventions need to focus on decision-makers who control project finance, hiring and investment decisions.

Equally, addressing an industrial toxic culture is going to require an industrial-scale effort. Low union density, ephemeral employers, and HR practices best characterised as entirely absent create ripe conditions for workforce exploitation. Foundational change requires brave, bold leadership, and dedicated resources from policy and industry bodies from across the film and television ecosystem. The authors note that while this report provides new evidence and analysis specific to the Australian film and television production industry, the issues are global. There is strength, inspiration and solidarity to be drawn from industry activists, organisations and communities in Australia and internationally who are committed to the development of a workforce, and industrial culture, that enable the full creative talent of the screen workforce to flourish.

ENDNOTES TO FULL REPORT

1   This is the last full year of data prior to the onset of COVID-19, which profoundly disrupted the film and television production industry in Australia and internationally.

2   Screen Australia. Feature film and tv drama production. https://www.screenaustralia.gov.au/fact-finders/production-trends/all-drama-production/activity-summary

3   Australian Industry and Skills Committee (2021). https://nationalindustryinsights.aisc.net.au/industries/arts-culture-entertainment-and-design/screen-and-media. December 14.

4   JobOutlook (2021). *Cinematographers*. https://joboutlook.gov.au/occupations/cinematographers?occupationCode=212313

5   Includes federal and state direct equity investments, producers offset, location/PDV offsets. Data sources: Screen Australia. (2021). Australian feature films sources of finance. https://www.screenaustralia.gov.au/fact-finders/production-trends/feature-production/australian-feature-films/sources-of-finance; All TV drama formats sources of finance. https://www.screenaustralia.gov.au/fact-finders/production-trends/tv-drama-production/all-tv-drama-formats/sources-of-finance

6   Deloitte Access Economics. (2018). *Screen production in Australia: Independent screen production industry census. Prepared for Screen Producers Australia*. https://www.screenproducers.org.au/assets/Media-Release/20180625-Screen-Producers-Australia-Report.pdf

7   Lotz, A., Potter, A., McCutcheon, M., Sanson, K., & Eklund, O. (2021). *Australian Television Drama Index, 1999-2019*. University of the Sunshine Coast, Queensland (pg.2) https://eprints.qut.edu.au/212330/1/Australian_Drama_Index_2021_FINAL.pdf

8   Keating, C. (2021). *Report: Australian tv production halved in two decades. QUT Digital Media Research Centre*. https://research.qut.edu.au/dmrc/2021/08/24/news-article-australian-tv-drama-production-halved-in-two-decades/

9   CAMEo. (2018). *Workforce diversity in the UK screen sector*. Retrieved from https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-workforce-diversity-in-uk-screen-sector-evidence-review-2018-03.pdf

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Coles, A. & MacNeill, K. (2017). Policy ecologies, gender, work, and regulation distance in film and TV production. In D. Peetz & G. Murray (eds.) *Women, Labor Segmentation and Regulation: Varieties of Gender Gaps*, Palgrave MacMillian, New York. (pg. 211-231), DOI: 10.1057/978-1-137-55495-6_12

Grugulis, I. & Stoyanova, D. (2012). Social capital and networks in film and tv: Jobs for the boys? *Organization Studies*, 33(10), pg. 1311-1331, DOI: 10.1177/0170840612453525

Hesmondhalgh, D. & Baker, S. (2015). Sex, gender and work segregation in the cultural industries. *The Sociological Review*, 63(S1), pg.23-36, DOI: 10.1111/1467-954X.12238

O'Brien, A. (2014). "Men own television": Why women leave media work. *Media, Culture & Society*, 36(8), pg.1207-1218, DOI: 10.1177/0163443714544868

O'Brien, A. (2019). *Women, inequality and media work*. Routledge.

10   Ari Wegner of the Australian Cinematographers Society, and Rachel Morrison of the American Society of Cinematographers, are the only two women cinematographers to have ever been nominated for the American Society of Cinematographers award for Outstanding Achievement in Feature Film and the Oscar for Best Cinematography.

Ford, R. (2022). "It's not an even playing field": Female cinematographers are breaking down one of Hollywood's biggest remaining gender gaps. *Vanity Fair*. January 25. https://www.vanityfair.com/hollywood/2022/01/awards-insider-female-cinematographers-oscar-nominations

Grobar, M. (2022). Ari Wegner becomes second female nominee for best cinematography Oscar with 'The Power Of The Dog'. *Deadline*. February 8. https://deadline.com/2022/02/ari-wegner-becomes-second-female-nominee-for-best-cinematography-oscar-1234928405/

11   Lauzen, M. (2021). *Boxed In: Women on screen and behind the scenes on broadcast and streaming television in 2020-21*. https://womenintvfilm.sdsu.edu/wp-content/uploads/2021/09/2020-21_Boxed_In_Report.pdf

12   Women in View. (2021). *Women In View On Screen 2021*. June. http://womeninview.ca/wp-content/uploads/WIVOS-2021-FULL-FINAL-May-28-2021.pdf

13   The gender of 11 people listed in the credits could not be identified, and so these individuals were removed from further analysis.

14   Hill Collins, P. & Bilge, S. (2020). *Intersectionality*. Second edition. Policy Press.

15 ABS 41250DS0001 Gender Indicators, Australia, December 2020

16 The survey used the Australian Human Rights Commission classifications of cultural and ethnic ancestry. This classification system was selected to enable benchmarking with other AHRC studies. The use of these categories also helps to protect the anonymity of the survey respondents. This classification system includes four wide categories for ethno-cultural identifications: Indigenous, Anglo-Celtic, European, and Non-European.

'Indigenous' designates those who have an Aboriginal or Torres Strait Islander cultural background.

'Anglo-Celtic' describes those cultural backgrounds that are English, Scottish, Welsh and Irish.

'European' includes all European backgrounds other than Anglo-Celtic – including North-West European (e.g. German, French, Dutch) and Southern and Eastern European (e.g. Italian, Greek, Polish).

'Non-European' encompasses all other cultural backgrounds, including South-East Asian (e.g. Vietnamese, Malaysian), North-East Asian (e.g. Chinese, Japanese, Korean), Southern and Central Asian (e.g. Indian, Sri-Lankan, Afghani), Latin American (e.g. Mexican, Colombian), Middle Eastern and North African (e.g. Egyptian, Turkish), Sub-Saharan African (e.g. Nigerian, Zimbabwean) and Oceanic and Pacific Islander (e.g. Maori, Tongan).

Respondents were asked to select up to two cultural identities with which they most strongly identify, resulting in percentages that add up to more than 100.

The research team also recognises the conceptual and political limitations of aggregate categories such as the AHRC system, which obscure racialisation processes, which are historically specific and shifting. For an excellent discussion of the importance of the concept of race as a principal organising framework in Australia, see Lentin, A. (2020). *Why race still matters*. John Wiley & Sons.

17 ABS (2017) Cultural Diversity in Australia, 2071.0 – *Census of population and housing: reflecting Australia – stories from the census 2016*, https://www.abs.gov.au/ausstats/abs@.nsf/Lookup/by%20Subject/2071.0~2016~Main%20Features~Cultural%20Diversity%20Data%20 Summary~30

18 Australian Human Rights Commission, (2018). *Leading for change: a blueprint for cultural diversity and inclusive leadership.* https:// humanrights.gov.au/our-work/race-discrimination/publications/leading-change-blueprint-cultural-diversity-and-0

19 ABS (2022) *Labour force status by age, social marital status and sex* (Table 01.) https://www.abs.gov.au/statistics/labour/employment-and-unemployment/labour-force-australia-detailed/latest-release#data-download

20 ABS (2019) *Disability, Ageing and Carers, Australia: Disability and the Labour Force* (Table 1.1 - 44300DO085_2018) https://www.abs.gov.au/ statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/latest-release#key-statistics

21 ABS (2018). Sex and gender Diversity in the 2016 census, 2071.0 – *Census of population and housing: reflecting Australia – stories from the census 2016* https://www.abs.gov.au/ausstats/abs@.nsf/Lookup/by%20Subject/2071.0~2016~Main%20Features~Sex%20and%20Gender%20 Diversity%20in%20the%202016%20Census~100

22 Coles, A. & MacNeill, K. (2017). Policy ecologies, gender, work, and regulation distance in film and TV production. In D. Peetz & G. Murray (eds.) *Women, Labor Segmentation and Regulation: Varieties of Gender Gaps*, Palgrave MacMillian, New York. (pg. 211-231), DOI: 10.1057/978-1-137-55495-6_12

23 Screen Australia (2022). *Screen Australia launches Credit Maker program for female directors, cinematographers and composers.* March. https://www.screenaustralia.gov.au/sa/media-centre/news/2022/03-08-screen-australia-launches-credit-maker

24 As big budget features are entirely dominated by men DOPs in our dataset, we excluded this category from analysis.

25 Coles, Amanda and Eikhof, DR (2021). On the basis of risk: How screen executives' risk perceptions and practices drive gender inequality in directing, *Gender, Work and Organization*, 28(6), pg.2040-2057, DOI: 10.1111/gwao.12701.

Coles, A. & MacNeill, K. (2017). Policy ecologies, gender, work, and regulation distance in film and TV production. In D. Peetz & G. Murray (eds.) *Women, Labor Segmentation and Regulation: Varieties of Gender Gaps*, Palgrave MacMillian, New York. (pg. 211-231), DOI: 10.1057/978-1-137-55495-6_12

Conor, B. (2021). *Gender & creativity: Progress on the precipice*. UNESCO. https://en.unesco.org/creativity/publications/gender-creativity-progress-precipice

26 UNI Global Union is a global union federation with affiliates in 150 countries. UNI MEI is the sectoral body of UNI that represents 140 Media, Entertainment and Arts union and guild affiliates in over 80 countries.

27 Uni Global Union. 2021. *Demanding dignity behind the scenes: ending long hours in the global film and tv industry.* November. (pg.7) https:// uniglobalunion.org/news_media/uploads/2021/12/uniglobal_behindthescenes_en_final.pdf

28 Ibid, p. 9

29 The Parliament of the Commonwealth of Australia. (2017). *Report on the inquiry into the Australian film and television industry. House of Representatives Standing Committee on Communications and the Arts.* December. https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/AustralianfilmandTV/Report

30 Ibid.

31 Verhoeven, D., Riakos, M., Gregory, S., Joly, E. & McHugh, M. (2018). *Honey, I hid the kids!: Experiences of parents and carers in the Australian Screen Industry.* Raising Films Australia, Sydney. https://www.raisingfilms.com/wp-content/uploads/2019/05/HoneyIHidtheKids_FullSurveyReportFinal.pdf

32 UNI Global Union. (2021). *Demanding dignity behind the scenes: ending long hours in the global film and tv industry.* November. (pg.21). https://uniglobalunion.org/news_media/uploads/2021/12/uniglobal_behindthescenes_en_final.pdf

33 Entertainment Assist (2017). *The House Standing Committee on Communications and the Arts inquiry into: Factors contributing to the growth and sustainability of the Australian film and television industry.* March 28. https://www.aph.gov.au/Parliamentary_Business/Committees/House/Communications/AustralianfilmandTV/Submissions

34 For additional research on gender and exclusionary networks in the film & tv production industry in Australia and internationally, see:

Lutter, M. (2015). Do women suffer from network closure? The moderating effect of social capital on gender inequality in a project-based labor market, 1929 to 2010. *American Sociological Review*, 80(2), 329-358.

Wreyford, N. (2015). Birds of a feather: Informal recruitment practices and gendered outcomes for screenwriting work in the UK film industry. *The Sociological Review*, 63, 84-96.

Verhoeven, D., Musial, K., Palmer, S., Taylor, S., Abidi, S., Zemaityte, V., & Simpson, L. (2020). Controlling for openness in the male-dominated collaborative networks of the global film industry. *PloS one*, 15(6), e0234460.

35 Cobb, S & Horeck, T. (2018) Post Weinstein: gendered power and harassment in the media industries, *Feminist Media Studies*,18(3), pg.489-491, DOI: 10.1080/14680777.2018.1456155

36 Human Rights Commission (2020). *Respect@Work: Sexual harassment national enquiry report (2020).* https://humanrights.gov.au/our-work/sex-discrimination/publications/respectwork-sexual-harassment-national-inquiry-report-2020

37 Ibid, pg.223

38 The occupational category has been changed to protect participant anonymity.

39 BIPOC is an acronym for Black, Indigenous and People of Colour that is widely used in North American contexts. The authors respectfully acknowledge the problematic framing of distinguishing Black and Indigenous in the Australian context.

40 For a primer on the distinction between Anti-Oppression and Diversity and Inclusion training, as well as other key terms that address systemic intersectional inequality, see https://simmons.libguides.com/anti-oppression

APPENDIX A

EMERGING PRACTICES AND RESOURCES TO INFORM CHANGE INITIATIVES

Anti-bullying campaigns	BECTU's #Unseenonscreen
Anti-oppression education and active-bystander training	Western Sydney University's Challenging Racism Project – Bystander Anti-Racism Training, Workplace Assessment, and Education Packages. Griffith University's MATE Bystander Program
Bullying and harassment prevention	British Film Institute's workplace guide for the prevention of bullying, harassment and racism in the screen industries.
Data collection and reporting	The Canada Media Fund Persona-ID self-identification system has been created as part of the CMF's Equity and Inclusion strategy to, "to measure and monitor the demographic representation and participation of all content creators involved in projects submitted to the CMF as well as those supported by the CMF."
Discrimination policy and enforcement	Compliance with the Australian Live Performance Industry Code of Practice to Prevent workplace Discrimination, Harassment, Sexual Harassment and Bullying is mandatory for all members of Live Performance Australia (LPA).
Discrimination, harassment, and bullying complaints and reporting supports	Spot is a customised, secure online digital chatbot created by the UK Film + TV charity that enables the industry workforce creative, a secure, private record of experiences of bullying, harassment and micro-aggression. The app enables images, emails and other documents to be securely stored in one place. Call It!, is an anonymised app that productions can use to record cast and crew daily experiences of work, and note incidents of workplace bullying and harassment. The NABET-700 UNIFOR on-set Women's Representative is, "a specifically trained representative who assists women with concerns such as workplace violence and harassment. This individual acts in adherence with company policies and procedures, and provides support for women seeking workplace and community resources, but is not a counsellor. The Women's Representative may also assist others dealing with similar issues." "l'Aparté: In Quebec, for a small fee, members of the associations affiliated to Juripop Artistes have access to low-cost legal services, including representation by a lawyer, in cases of sexual harassment and other issues. The resource centre – called l'Aparté – offers first assistance to all those in the cultural industry who have been subject to or witnessed harassment (psychological or sexual) or violence at work. L'Aparté provides support and directs and accompanies people through the various stages and redress procedures. Following the success of this service, it was announced in 2019 that it would be extended to all sectors of the economy." [1]
Equity, Diversity and Inclusion Action Plans and Toolkits	Digital Orchard Foundation Equality in Focus training framework, action plan and resources for film and television crew

Incentives and support for carer's careers	Screen NSW Screen Momentum Attachment Register
Job sharing	Take Two job sharing initiative by UK creative industries union BECTU: "This initiative will help address skills gaps by retaining experienced and talented crew and it will also offer a flexible working option to those who have commitments outside of the workplace or just want to have a better work-life balance."
Mental health supports	Calltime: Mental Health is an initiative for film industry workers *and their* families, created by a consortium of motion picture industry unions in Vancouver, BC, Canada. Their vision statement is, "a future where motion picture industry workers come together as a Community of Care to help those with mental illness and substance abuse issues; a culture where everyone feels safe at work; and supported and empowered to ask for and offer help; where union staff and department managers and supervisors have access to training and resources to adequately address issues as they arise; and where impairment at work is seen as an occupational health and safety issue and is neither accepted nor condoned."
Network disruption and expansion experiments	Women In View's Five in Focus initiatives See also: Coles, A., & Eikhof, D. R. (2021). On the basis of risk: How screen executives' risk perceptions and practices drive gender inequality in directing. *Gender, Work & Organization*, *28*(6), 2040-2057. https://onlinelibrary.wiley.com/doi/10.1111/gwao.12701
Pay transparency	Freelancers in advertising in the UK, and animators globally, have set up public google docs that enable them to anonymously share their rate information. #FreelancerPayGap project. Salty Animators Salary Collection.
Recruitment and Selection	Australian Human Rights Commission Best practice guidelines for recruitment and selection Creative Diversity Network UK Diversity in Practice: Crewing Up
Standardised rates	Australian Screen Editors Rates and Conditions document.
Talent Databases & Discovery	Women and Hollywood List of Databases for Women in the Film Industry HireBIPOC – a database of screen industry creatives and crew who self-identify as Black, Indigenous and People of Colour in Canada. In partnership with Canadian public and private broadcasters. Digital Orchard Foundation's Talent Bar
Workforce Wellbeing	British Film Institute's additional project-based funding for on-set wellbeing facilitators, a "dedicated role to champion and facilitate a positive working culture, prioritising cast and crew wellbeing."

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1 International Labour Organization. (2020). *Policy Brief of sexual harassment in the entertainment industry.* November. pg. 26. https://www.ilo.org/wcmsp5/groups/public/---ed_dialogue/---actrav/documents/publication/wcms_761947.pdf

APPENDIX B

PRODUCTION DATABASE DATA TABLES

TABLE B.1 Camera jobs by gender and occupation in the Australian film and TV sectors, 2011–2019

OCCUPATION	FILM					TELEVISION					FILM & TELEVISION COMBINED				
	Count of jobs men	% of jobs men	Count of jobs women	% of jobs women	Total count of film jobs	Count of jobs men	% of jobs men	Count of jobs women	% of jobs women	Total count of TV jobs	Count of jobs men	% of jobs men	Count of jobs women	% of jobs women	Total count of jobs
CORE CAMERA	**1,487**	**83%**	**310**	**17%**	**1,797**	**1,828**	**78%**	**507**	**22%**	**2,335**	**3,315**	**80%**	**817**	**20%**	**4,132**
Camera Attachment	48	69%	22	31%	70	27	54%	23	46%	50	75	63%	45	38%	120
2nd Asst. Camera	308	69%	138	31%	446	296	58%	215	42%	511	604	63%	353	37%	957
1st Asst. Camera	424	84%	82	16%	506	537	77%	162	23%	699	961	80%	244	20%	1205
Camera Operator	290	93%	23	7%	313	446	89%	54	11%	500	736	91%	77	9%	813
2nd Unit DOP	96	91%	10	9%	106	61	87%	9	13%	70	157	89%	19	11%	176
DOP	321	90%	35	10%	356	461	91%	44	9%	505	782	91%	79	9%	861
DIGITAL SUPPORT	**235**	**84%**	**45**	**16%**	**280**	**160**	**69%**	**71**	**31%**	**231**	**395**	**77%**	**116**	**23%**	**511**
Video Split Operator	95	73%	36	27%	131	101	62%	61	38%	162	196	67%	97	33%	293
Data Wrangler	63	88%	9	13%	72	34	77%	10	23%	44	97	84%	19	16%	116
DIT	77	100%	0	0%	77	25	100%	0	0%	25	102	100%	0	0%	102
SPECIALIST	**223**	**99%**	**2**	**0.9%**	**225**	**243**	**100%**	**0**	**0%**	**243**	**466**	**100%**	**2**	**0.4%**	**468**
Aerial/Drone	67	97%	2	2.9%	69	68	100%	0	0%	68	135	99%	2	1%	137
Steadicam Operator	126	100%	0	0%	126	153	100%	0	0%	153	279	100%	0	0%	279
Underwater DOP	30	100%	0	0%	30	22	100%	0	0%	22	52	100%	0	0%	52
KEY CREATIVE	**1,296**	**77%**	**388**	**23%**	**1,684**	**2,219**	**63%**	**1,280**	**37%**	**3,499**	**3,515**	**68%**	**1,668**	**32%**	**5,183**
Producer	344	62%	210	38%	554	289	46%	339	54%	628	633	54%	549	46%	1,182
Writer	334	79%	90	21%	424	841	57%	639	43%	1,480	1,175	62%	729	38%	1,904
Director	297	85%	53	15%	350	628	71%	258	29%	886	925	75%	311	25%	1,236
DOP	321	90%	35	10%	356	461	91%	44	9%	505	782	91%	79	9%	861

TABLE B.2 Projects with women director(s) of photography by gender of the producer(s) in Australian film and TV sectors, 2011–2019

PRODUCER GENDER PROFILE	Count of projects with women DOPs	% of projects with women DOPs	Count of projects with all-men DOPs	% of projects with all-men DOPs	Total count of projects
FILM					
Projects with at least one woman producer	22	14%	136	86%	158
Projects with all-men producers	12	7%	155	93%	167
TELEVISION					
Projects with at least one woman producer	28	10%	263	90%	291
Projects with all-men producers	16	10%	142	90%	158
FILM & TELEVISION COMBINED					
Projects with at least one woman producer	50	11%	399	89%	449
Projects with all-men producers	28	9%	297	91%	325

TABLE B.3 Projects with women director(s) of photography by gender of the director(s) in the Australian film and TV sectors, 2011–2019

DIRECTOR GENDER PROFILE	Count of projects with women DOPs	% of projects with women DOPs	Count of projects with all-men DOPs	% of projects with all-men DOPs	Total count of projects
FILM					
Projects with at least one woman director	10	20%	39	80%	49
Projects with all-men directors	24	9%	252	91%	276
TELEVISION					
Projects with at least one woman director	21	11%	163	89%	184
Projects with all-men directors	23	9%	242	91%	265
FILM & TELEVISION COMBINED					
Projects with at least one woman director	31	13%	202	87%	233
Projects with all-men directors	47	9%	494	91%	541

TABLE B.4 Projects with multiple women on camera teams by gender of the director(s) of photography in the Australian film and TV sectors, 2011–2019

DOP GENDER PROFILE	Count of projects with 2+ women on camera teams	% of projects with 2+ women on camera teams	Count of projects with 0-1 women on camera teams	% of projects with 0-1 women on camera teams	Total count of projects
FILM					
Projects with a woman DOP	13	42%	18	58%	31
Projects with all-men DOPs	72	27%	193	73%	265
TELEVISION					
Projects with a woman DOP	20	53%	18	47%	38
Projects with all-men DOPs	130	38%	216	62%	346
FILM & TELEVISION COMBINED					
Projects with a woman DOP	33	48%	36	52%	69
Projects with all-men DOPs	202	33%	409	67%	611

TABLE B.5 Core camera occupation jobs by gender in the Australian film and TV sectors, by time period, 2011–2019

Occupation	Years	FILM					TELEVISION					FILM & TELEVISION COMBINED				
		Count of jobs men	% of jobs men	Count of jobs women	% of jobs women	Total count of film jobs	Count of jobs men	% of jobs men	Count of jobs women	% of jobs women	Total count of TV jobs	Count of jobs men	% of jobs men	Count of jobs women	% of jobs women	Total count of jobs
Core camera combined	2011–13	494	86%	79	14%	573	626	84%	123	16%	749	1,120	85%	202	15%	1,322
	2014–16	696	84%	130	16%	826	715	82%	157	18%	872	1,411	83%	287	17%	1,698
	2017–19	755	84%	148	16%	903	890	75%	298	25%	1,188	1,645	79%	446	21%	2,091
Camera Attachment	2011–13	13	72%	5	28%	18	9	64%	5	36%	14	22	69%	10	31%	32
	2014–16	22	69%	10	31%	32	7	58%	5	42%	12	29	66%	15	34%	44
	2017–19	13	65%	7	35%	20	11	46%	13	54%	24	24	55%	20	45%	44
2nd Asst. Camera	2011–13	85	74%	30	26%	115	84	61%	54	39%	138	169	67%	84	33%	253
	2014–16	112	72%	44	28%	156	108	71%	45	29%	153	220	71%	89	29%	309
	2017–19	111	63%	64	37%	175	104	47%	116	53%	220	215	54%	180	46%	395
1st Asst. Camera	2011–13	113	88%	15	12%	128	167	84%	32	16%	199	280	86%	47	14%	327
	2014–16	150	80%	37	20%	187	180	77%	53	23%	233	330	79%	90	21%	420
	2017–19	161	84%	30	16%	191	190	71%	77	29%	267	351	77%	107	23%	458
Camera Operator	2011–13	69	90%	8	10%	77	112	90%	12	10%	124	181	90%	20	10%	201
	2014–16	111	94%	7	6%	118	134	90%	15	10%	149	245	92%	22	8%	267
	2017–19	110	93%	8	7%	118	200	88%	27	12%	227	310	90%	35	10%	345
2nd Unit DOP	2011–13	30	91%	3	9%	33	18	90%	2	10%	20	48	91%	5	9%	53
	2014–16	29	85%	5	15%	34	15	88%	2	12%	17	44	86%	7	14%	51
	2017–19	37	95%	2	5%	39	28	85%	5	15%	33	65	90%	7	10%	72
DOP	2011–13	88	90%	10	10%	98	134	96%	5	4%	139	222	94%	15	6%	237
	2014–16	113	90%	12	10%	125	150	93%	11	7%	161	263	92%	23	8%	286
	2017–19	120	90%	13	10%	133	177	86%	28	14%	205	297	88%	41	12%	338