

# **GENDER RATIO TEACHING AND STUDIES**

**ANNEX 4** TO THE EQUAL OPPORTUNITIES AND  
GENDER EQUALITY PLAN  
OF FILMAKADEMIE BADEN-WUERTTEMBERG GMBH  
2022-2027

# EQUAL OPPORTUNITIES AND GENDER EQUALITY PLAN OF THE FILMAKADEMIE BADEN-WUERTEMBERG GMBH 2022-2027

## 3.3 TEACHING AND STUDIES

In general, the Filmakademie actively promotes an increase in the proportion of women in all fields of study and at all levels where women are underrepresented and ensures a better compatibility of caring and nursing responsibilities with studies. However, the potential goal of gender parity among students has been excluded by internal management. This decision is based on the fact that the selection of applicants is made on the basis of quality/suitability, based on the criterion of the so-called best selection. The Academies Act, which regulates the selection of students, prohibits a quota by force and explicitly refers to talent as a selection criterion.

### 3.3.1 PRESENTATION: DISTRIBUTION AMONG STUDENTS

There will be 544 students at the Filmakademie in the **summer semester of 2022**. Of these, 305 students are male, and 238 students are female. The majority of students are male (56%) and female students are in the minority (44%). One diverse person is enrolled to study at the Filmakademie as of 30 June 2022.

According to **Table 3a** below, the under-representation of women is regularly in the range between 0 and 15%.

**Table 3a - Total student ratio**

Current situation/ Target values Ratio of students	Current situation (SS 22)	Target values (2025)
<b>Total</b>	544	
<b>Women</b>	238	50%
<b>Women in percent</b>	44% (rounded)	

**Table 3b - Ratio of students in the Film and Media programme (including major fields of study)**

Students in Film and Media Target values Ratio of students	Current situation (SS 22)	of which in (subdivision)	Target values (2025)
<b>Animation (total)</b>	80		
<b>Women</b>	31		50%
<b>Women in percent</b>	39%		
<b>Image design/camera</b>	48		
<b>Women</b>	12		50%
<b>Women in percent</b>	25%		
<b>Script</b>	56		
<b>Women</b>	25		50%
<b>Women in percent</b>	44%		
<b>Script Scenic Film</b>		23	
<b>Women</b>		8	50%
<b>Women in percent</b>		35%	
<b>Script Series</b>		20	
<b>Women</b>		10	Retention of female representation
<b>Women in percent</b>		50%	
<b>Script Content</b>		13	
<b>Women</b>		7	Retention of female representation
<b>Women in percent</b>		54%	
<b>Assembly/cutting</b>	43		
<b>Women</b>	17		50%
<b>Women in percent</b>	39%		
<b>Direction</b>	155		
<b>Women</b>	77		Retention of female representation
<b>Women in percent</b>	50%		
<b>Director Documentary</b>		49	
<b>Women</b>		20	50%
<b>Women in percent</b>		41%	
<b>Direction Television Journalism</b>		35	Retention of

## EQUAL OPPORTUNITIES AND GENDER EQUALITY PLAN OF THE FILMAKADEMIE BADEN-WUERTTEMBERG GMBH 2022-2027

Women Women in percent		28 80%	female representation
<b>Director Scenic Film</b> Women Women in percent		47 19 40%	50%
<b>Director commercial</b> Women Women in percent		23 9 39%	50%

**Table 3c - Ratio of students in the production degree programme with Study specialisations (compulsory electives) - optional**

Students Production with specialisation Target values Ratio of students	Current situation (SS 22)	of which in (subdivision)	Target values (2025)
<b>Production (total)</b> Women Women in percent	88 41 46%		50%
<b>Production</b> Women Women in percent		22 9 41%	50%
<b>Production International Producing</b> Women Women in percent		23 11 48%	50%
<b>Production Commercial Producing</b> Women Women in percent		14 4 28%	50%
<b>Production Series Producing</b> Women Women in percent		7 3 43%	50%
<b>Production Content Development</b> Women Women in percent		7 7 100%	Retention of female representation
<b>Production Transmedia/Games</b> Women Women in percent		4 1 25%	50%

**Table 3e - Ratio of students in diploma postgraduate programmes**

Students Diploma Postgraduate Courses Target values Ratio students	Current situation (SS 22)	Of which in (breakdown)	Target values (2025)
<b>Interactive media</b> Women Women in percent	14 7 50%		Retention of female representation
<b>Motion Design</b> Women Women in percent	15 9 60%		Retention of female representation
<b>Production Animation &amp; Effects</b> Women Women in percent		3 2 67%	Retention of female representation
<b>Animation Technical Director</b> Women Women in percent		6 0 0%	50%
<b>Direction Television Journalism</b> Women Women in percent		29 24 83%	Retention of female representation
<b>Film music</b> Women Women in percent	11 3 27%		50%
<b>Film sound/sound design</b>	20		

## EQUAL OPPORTUNITIES AND GENDER EQUALITY PLAN OF THE FILMAKADEMIE BADEN-WUERTTEMBERG GMBH 2022-2027

Women Women in percent	4 20%		50%
Production design Women Women in percent	12 12 100%		Retention of female representation

### 3.3.2 SUMMARY STUDENTS

Female students are underrepresented at the Filmakademie. The proportion of women is 44%. This underrepresentation is expressed in a gender gap of 68 women in the various fields.

A **proportion of women of less than 30% is** present in the following degree programmes or specialisations or diploma postgraduate programmes:

- Image design/camera
- Film music
- Film sound/sound design
- Advertising Film Producing
- Transmedia/Games Producing
- Animation Technical Director

Here, targeted measures are to be taken to increase the proportion of women (cf. summary, see below).

A **share of women of more than 70% is** present in the following study foci or specialisations:

- Production design
- Production *Content Development*
- Direction Television Journalism

At present, no measures are to be taken to specifically promote men among applicants so as not to actively increase the overall proportion of male students.

In summary, it is noted that female students are underrepresented in most fields of study with a percentage of usually 0 and 15%. In some areas, female students are significantly underrepresented, in other areas female students are in the majority.

The increase in the proportion of women should be examined based on various factors. The gender distribution within a degree programme at the Filmakademie should first be considered in the context of an industry-specific gender distribution in the various trades. Certain trades are currently male- or female-dominated in the film industry. Here, a review of specific target values and measures in a form appropriate to the situation is needed, for example using a cascade model<sup>1</sup>, to be able to effectively bring about a change.

Due to the selection of applicants based on the so-called best selection or talent, the development of a guideline for gender- and diversity-appropriate selection procedures is an elementary building block. These guidelines are intended to counteract possible distortions of perception due to stereotypical ideas and prejudices. When appointing selection committees, particular attention should also be paid to gender and diversity competence. The targeted approach of female applicants for certain degree programmes/areas is to be worked out.

### 3.3.3 TEACHING: SENIOR LECTURERS AND GUEST LECTURERS

An average of 300 guest lecturers from the film and media industry teach at the Filmakademie each year. A distinction must be made here between most guest lecturers, who usually teach for a shorter period of time and frequently change their position, and the so-called senior lecturers. The latter are usually employed on a long-term basis and are involved in the management of the respective study

<sup>1</sup> To explain the cascade model: "In 2011, the Joint Science Conference adopted the so-called cascade model. According to this model, the proportion of women at each academic career level should be at least as high as the proportion at the qualification level directly below. The cascade model thus takes into account the specific circumstances of each subject and thus enables appropriate targets to be set." Federal Ministry of Education and Research: Chancengerechtigkeit und Vielfalt im Wissenschaftssystem; at: <https://www.bmbf.de/de/chancengerechtigkeit-und-vielfalt-im-wissenschaftssystem-204.html> (retrieved 08.07.21).

## EQUAL OPPORTUNITIES AND GENDER EQUALITY PLAN OF THE FILMAKADEMIE BADEN-WUERTTEMBERG GMBH 2022-2027

programme. Both groups are employed on a fee basis. They are selected and hired by the internal management in cooperation with the study coordinators of the respective areas.

Among the lecturers, there is another subgroup: senior lecturers who have received the honour of honorary professorship from the state of Baden-Wuerttemberg due to their services to teaching at the Filmakademie. Although strictly speaking this is neither a monetary nor an academic award, but an honorary title, the female proportion should also be examined here and goals for the award formulated. The effect on career and reputation must be considered relevant in the context of equality.

The proportion of women **guest lecturers** as of the summer semester 2022 is not known.

The aim is to install a corresponding digital tool to record the male/female ratio of guest lecturers by the summer semester 2023.

Overall, the goal of creating parity applies to guest lecturers, especially in senior lecturers.

**The proportion of women among senior lecturers - as of winter semester 2020/21 - is 31% (see Table 4a).**

**Table 4a - Ratio of senior lecturers as of WS 2020/21**

Current situation/ Target values Ratio of senior lecturers	Current situation ( WS 20/21)	Target values (2022/2023)
Leading lecturers (regular lecturers)	35	
Total	11	50%
Women	31%	
Women in percent		

**Women are *underrepresented* among senior lecturers.**

Particularly in senior lecturers, the aim is to achieve parity by the start of the 2022/23 academic year.