Operational Guide

Gender Equity Policy (GEP) Analysis Project

Policy analysis and expert interviews

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This operational guide describes the approach of the policy analysis and interview team to the design of research instruments as well as the collection and analysis of data. It is presented as a 'live document' meaning that it was written before, during and after research activities. Rather than adapt the document to tell a story of 'what we did', we have decided to share an unedited version to provide insight into the research process. However, as a result, the use of tenses varies in the document and some materials/approaches are referenced that were not implemented in our final execution of the research.

Introduction

The Task 4 Operational Guide describes our approach and the methods used to answer the research questions and objectives posed in the Gender Equity Policy Analysis project (see Appendix). The overall GEP Research questions are:

1. What are the industry norms, structures and practices that constrain women's participation in the international screen industries?
2. Which policy levers and interventions can most effectively deliver fundamental shifts in industry norms, structures and practices and improve women's participation in the global screen industries?

These research questions are being answered through the pursuit of five research objectives. Task 4 contributes to objective 2:

> Evaluate the design and relative impact of previous and current public policies and programs designed to promote gender equity in film industries in Canada, Germany, the UK, and across Europe using qualitative interviews, aggregate statistical analysis and network analysis.

To achieve this objective, Task 4 will map **the design, delivery and outcomes of existing gender equity policies in the screen industries** over time using Bacchi's 'What's the Problem Represented to Be?' (WPR) policy analysis approach to interrogate policy logics, objects, agents, discourses and impacts.

Rather than approaching the project's research questions and objectives with a blank mind as to what we might find, the team's expertise and industry knowledge will guide the design of an appropriate search methodology and approach to analysis. Our approach is therefore

circular – iteratively feeding findings into the design of our approach – and oscillates between inductive and deductive approaches.

Part A. What is a policy? Inclusion and exclusion criteria

Task 4's unit of analysis is individual policies (rather than problems, organisations or individuals). Following a literature review of existing work on gender equity policies in the screen industries, we defined a gender equity policy as:

A written statement or set of instructions for individuals/organisations that

- were put in place with the intention of shaping industry practice, and that included some indication of intended outcomes related to gender equity;
- include a requirement or impetus for an individual/organisation to comply with the demands of the policy;
- draw their legitimacy and/or regulatory powers from the authoring organisation;
- are designed and/or implemented by an organisation with a reasonable degree of reputability (e.g. a government, regulator, registered charity) and are usually supported by regulatory technologies to ensure compliance (e.g. accreditation, the provision of funding).

To establish the focus of our investigation, we also devised inclusion and exclusion criteria for the policies analysed in our analysis.

Table A.1. Policy search inclusion and exclusion criteria

Included	Excluded
Published between 1 January 2003 and 31 December 2021.	Published outside of these dates.
Publicly accessible (e.g. on an organisation's website) or shared by an industry contact.	Behind a paywall or only published on an organisation's private intranet and not shared with us by an industry contact.
Available in English or German.	Not available in English or German.
Intended to shape practice in the film and/or television industries of Germany, the UK, and/or Canada. Coverage includes policies intended to change practice at municipal, regional, national and/or international levels.	Not intended to shape practice in the film and/or television industries of Germany, the UK and/or Canada. Policies that indirectly influence industries in these territories through policy transfer or policy learning (e.g. the effect of US policies in Canada) are also excluded.
Includes some indication of intended outcomes related to gender equity. For instance - Increase the number of women in a particular role. - Reduce the gap in payments made to men and women directors. - Improve people's attitudes towards diversity and inclusion in general, including gender equity.	Is descriptive and only provides - Information about the existence or experience of problems related to gender inequity (e.g. numerical information on the under-representation of women in certain fields). - A general proclamation of future direction with no reference to specific changes or intended outcomes (e.g. an organisation affirms its support for inclusivity).

The project is likely to encounter policies positioned on the edge of the project's focus or where a policy's effect on gender equity is implicit or indirect.

Rather than exclude these policies from analysis, our approach separates policies into two buckets: core policies and periphery policies. The quality of information available, the applicability of the analysis framework and the resources of the research team will determine whether further analysis is undertaken of periphery policies. Where an item fails to satisfy the requirements of co/re or periphery policies, it is excluded from this project's analysis. Information on key differences between core and periphery policies is presented in Table A.2.

Table A.2. Core and periphery policies

Core	Periphery
Related to practices affecting the workforces of the film and/or television industries.	Related to practices in the television industry only.
The policy conforms to certain standards of policy craftsmanship. For example: • A set of instructions, commonly presented in a document, intended to guide practice and result in particular outcomes. • Drawing legitimacy or regulatory power from the authoring organisations' position in the film or television industry • Supported by regulatory technologies to ensure compliance (e.g. accreditation, the provision of funding). • Designed or implemented by an organisation with a reasonable degree of reputability (e.g. a registered charity or in receipt of public funding).	A set of instructions advocating change but not meeting core policy criteria, especially with regard to its author(s) or authoring organisation commanding the legitimacy, capital, resources or infrastructure to meaningfully ensure its implementation of the change advocated. For example: • Manifestos or calls to action on personal blogs. • Guidance produced by for-profit consultancies or trainers.
The policy explicitly relates to gender equity and/or general equality, diversity and inclusion issues.	The policy relates to specific equity issues not explicitly related to gender, such as race, disability or social class.
The policy explicitly positions itself to address gender equity issues (e.g. references women, maternity, gender) or demonstrates clear recognition of the gendered dimensions of its working.	The policy does not position itself as relevant to gender equity issues but is considered as having a gender dimension by the research team.
The policy is designed or implemented by an organisation whose remit covers the film industry (e.g. training, production, funding, exhibition etc.).	The policy is not designed nor implemented by an organisation with a film industry remit.

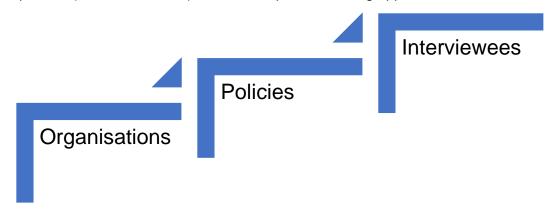| Policy types that include quota/standards; funding (productions); funding (individual); internal policy; recruitment; statement; pledge/charter; awards; accreditation.	Policy types that include data/research; mentorship; training; toolkit/guide/good practice; group/network; talent/contact list.

Task 4 examines policies related to **film and television**, inclusive of productions that had theatrical releases and/or were premiered on television or streaming services. Task 4 considers both film and television productions for the following reasons:

- Many regulators, funders and production companies work across both film and television production.
- Film and television production are interconnected in multiple ways. For example, many individuals rely on employment in television productions as a means to remain in the industry and accumulate finances to fund participation in a film production. In terms of organisational interconnectedness, television distribution rights constitute a key element in many film funding agreements.
- Streaming services have challenged industry norms in a multitude of different ways, including policies and practices that explicitly and implicitly relate to gender equity. By only focusing on film productions that had theatrical premiers, we potentially omit a rich source of innovative policies from our analysis.

As noted in Table A.2, a policy that pertains to **television production only** will be assigned to the periphery bucket as Task 4's main focus is on policies about the film industry.

Part B. Search methodology

Having established what is within and outwith the scope of Task 4, the research team will identify the materials that form the basis of the review. We will identify (i) key organisations engaged in the film industries of the UK, Germany and Canada (as well as relevant transnational and international institutions) (ii) policies developed by these organisations that relate to gender equity and (iii) individuals involved in the design and implementation of these policies (to be interviewed). We will adopt the following approach:

Although it is most likely that organisations will lead us to policies and policies will lead us to interviewees, the three topics do not necessarily operate in a linear fashion. For example, our search strategy might identify policies that lead us to organisations and individuals. It is also likely that our search will involve organisations involved in multiple policies and policies that are not linked to any particular interviewees. Our approach is therefore fluid, multi-directional and open to adaptation during its operation.

Strand 1. Targeted Search

Working with the wider GEP project team, we will identify a list of key organisations based in the UK, Germany and Canada, as well as transnational or international organisations whose remit covers these countries.

The targeted search will use search terms to review the current version of organisations' websites (i.e. undertake a search using the website's search facility). For each organisation a URL was identified and the following search methodology was undertaken:

Step 1: Visit the website: https://www.google.co.uk/advanced_search

Step 2: In the 'any of these' box input the following search terms:

(equality OR equity OR diversity OR inclusi* OR *represent* OR wellbeing OR discriminat* OR prejudic* OR bias) AND (sex OR gender OR men OR women OR male OR female OR non-binary OR non binary OR "gender reassignment" OR trans OR marriage OR civil partner OR pregnan* OR maternity OR sexual orientation OR LGB* OR queer OR sexual OR parent OR carer OR "caring responsibilities")

Equivalent search terms in German were used for the German search.

Step 3: In the 'site or domain' box input the high-level web address (e.g. https://www.bbc.co.uk/)

Step 4: Review the first three pages of search results for relevant web links and sources.

Step 5: If the Google search does not return any meaningful results, type 'equality', 'diversity' and 'inclusion' in the website's internal search box.

Further policies were identified through a **historical deep-dive** of policies authored by key film funding organisations in Germany, the UK, and Canada, including legacy organisations. Jurisdiction experts identified key film funding organisations for each jurisdiction. The research team then used the Wayback Machine (https://archive.org/web/) to manually search archived web pages for the organisations identified. This involved reviewing site maps for archived content related to gender equity. As many organisations have changed their name and web address since 2003, the websites of legacy organisations were also searched.

Strand 2. Tracing exercise

Strand 2 adopts a complementary approach to the identification of policies and involves a tracing exercise of the references and bibliographies included in the policies identified via Strand 1.

The tracing exercise will use the inclusion/exclusion criteria discussed in Section A to identify relevant policies to review using the project's analysis framework. Unlike Strand 1, this approach will capture policies not attributed to an organisation (for example, policies authored by academics on behalf of organisations) and policies no longer hosted on organisations' websites.

Strand 3. Exploratory interviews

To address blind spots in our search strategy and identify further policies, we undertook four exploratory interviews with industry experts from non-mainstream organisations and equality campaigners. These interviews will involve a brief presentation of what our research has found so far and invite input as to what is missing. This strand will help identify the following gaps or influences:

- Filing cabinet policies – policies that were devised and designed but never implemented.
- Manifestos and public statements – examples where a collective voice or high-profile individual has articulated how practice should change in a way that influences others. For example, a joint letter or an acceptance speech at an awards ceremony.

As previously noted, the chronology of search activities is multi-directional and information gathered from Strand 3 might require us to undertake further targeted searches or tracing exercises.

Part C. Analysis Framework

The GEP analysis framework is designed to systemically review different types of policies in an ordered way so that subsequent analysis is meaningful. The framework is detailed enough to discriminate between different policies in a variety of contexts while also flexible enough to ensure all policies – captured during data collection in Part B – are analysed. As far as possible, discrete response options are presented to improve the quality of any subsequent quantitative analysis.

The framework is designed to capture information about the design and implementation of policies, as well as information on the organisations involved. As some organisations are involved in the design and implementation of multiple policies (e.g. the British Film Institute), information input in Section 5 ('Information about the organisation') can be repeated.

The framework is based on key themes identified through a literature review of relevant materials.

Policy Analysis Framework

The final policy sample was analysed using a bespoke Policy Analysis Framework (PAF), drawing on existing research on policy analysis and gender equity in the cultural industries. The PAF included 57 questions that captured data about

  (1) the policy itself, e.g. its publication, reach, coverage etc.;
  (2) how the policy understands and constructs gender inequity as a problem;
  (3) the responses to gender inequity suggested;
  (4) the intended outcomes and rationale for action proposed;
  (5) the organisation that authored the policy;
  (6) the policy's industry context;
  (7) evaluation of and responses to the policy.

Importantly, the framework's flexibility also presents opportunities to report on gaps and absences in the design of policies; policies that lack a rigorous evidence base but suggest exciting potential; and policies that had limited or unexpected outcomes. For each question, the framework provides the ability to add a free-text comment that provides space for explanatory notes and quotes related to the data inputted.

Questions where multiple response options are permitted are marked with an asterisk.

This process of categorisation requires us to distinguish between what a policy says about itself (e.g. what it says it addresses, what solutions it suggests, how it positions itself etc.) and what we see it as doing. **To accommodate this key distinction, the Excel file will include a column to capture our interpretation of the policy for each question asked.**

A test version of the framework was piloted during a GEP project team workshop in November 2021. The workshop involved using the framework to analyse the BFI's Diversity Standards and identify sections of the framework that require further attention.

In the remainder of this Part of the Operational Guide, we provide further context and background on the literature that informed the design of the Policy Analysis Framework.

Section 1: Information about the policy

Domains and policy type

The framework locates the policy in terms of different domains such as industrial, social, labour and cultural (Coles & MacNeill, 2017) (Q. 1.1). The framework also categorises the policy as:

- Affirmative (corrects inequitable outcomes without changing structural elements) or transformative (challenges systemic issues to address the root causes of inequity) (Fraser, 2005) in (Heidelberg, 2019) (Q. 1.4)
- Explicit (directly focused on gender equity) or implicit (indirectly focused on gender equity) (Q. 1.6).

In terms of explicit diversity policy, Newsinger and Eikhof (2020) use the following definition:

> At company level, explicit diversity policy declares increased diversity as a strategic aim, as in the case of Channel 4's *360o Diversity Charter* (2015) or Ofcom's *Diversity and Inclusion Programme 2018–2022* (2018); introduces measures to encourage under-represented groups into certain actions or behaviours (for example, mentoring or training initiatives aimed at women or BAME workers); or openly seeks to affect changes in industry culture and practice that result in increased participation of more women or members of minority groups, such as the BFI's *Diversity Standards Criteria* (p. 50).

Same/different

Although located under the umbrella of equity, diversity and inclusion, different policies might adopt different means to achieve different ends. The approach adopted often relates to how equity (or associated concepts such as diversity) are understood. One clear example is whether a policy seeks to treat all individuals the same or adapts processes and actions to account for difference (Q. 1.7). Anne van Ewjik (2011) describes this choice as being one of individual versus group-based approaches to the management of diversity. Whereas an individual-based approach might 'aim to neutralize [any] differences (ensuring that their gender does not hinder women from having equal opportunities as individuals)' a group-based might 'recognize and value those differences (for example, valuing the qualities that women are said to have more because of their gender)' (van Ewijk, 2011, p. 689).

Within and beyond gender

The framework collects data on the identity characteristics covered by the policy (Q. 1.8). Responding to critiques that studies of gender overlook other intersecting identities (Cobb, 2020; Eikhof et al., 2019) and routinely position white, middle-class, heterosexual, non-disabled women at the centre of their investigations, the framework prompts examination of what 'gender equity' brings into view (Q. 1.8 – 1.11). Q. 1.10 also establishes whether the policy relates to pregnancy and maternity and/or caring responsibilities.

Time focus and decision-making points

Lastly, this section investigates how policies are envisaged in relation to time. If policies are non-linear (Ashe & Nazroo, 2017) in (Heidelberg, 2019), we need to establish how they work over time (Q. 1.14) and whether they involve an ongoing or one-off intervention to initiate change (Q. 1.15). The framework also asks (Q. 1.16) if the policy is designed to inform and influence specific decisions made at different times points (Eikhof, 2017).

Section 2: What is the problem represented to be?

Section 2 of the analysis framework builds on Carol Bacchi's what is the problem represented to be (WPR) approach and collects information related to the representation of the problem the policy is intended to address (Q. 2.1). Bacchi & Susan Goodwin (2016) describes how the idea of 'problematisation' entails two meanings: the more common use involves asking critical questions; the less common use involves determining what things are understood as problems, requiring judgement as to what is included and excluded from purview. Bacchi & Goodwin's dual account of problematisation is apparent in different approaches to policy analysis. For interpretivists, problems are understood to exist as something real and their objective is to investigate how policymakers shape how problems are understood. A poststructural approach takes things one step further and challenges assumptions about policies come into being and the genealogy of the problem. The focus here is less about how problems are changed through the work of policymakers and more about how some things come to become conceptualised as problems in the first place.

Multiculturalism, cultural diversity and creative diversity; multilevel inequity

The representation of the problem is also a product of broader agendas that influence the relationship between gender equity and the film industry. Sarita Malik (2013), for example, charts three phases for how identity has featured in top-down, government-led discussions about the UK screen sector: a belief in multiculturalism, followed by cultural diversity and most recently creative diversity (Q. 2.3). As Malik argues, each phase indicates 'an incremental depoliticization of race in public service broadcasting contexts' (2013, p. 228).

Sophie Hennekam and Jawad Syed (2018) have also described how institutional racism is produced and sustained in the film industry at multiple levels. We can adopt Hennekam and Syed's approach for our study of gender equity and ask whether problems are understood/presented as being located at an industrial/organisational (meso), society (macro) and/or individual (micro) level (Q. 2.4).

Equity vs. creativity

Furthermore, the conceptualisation of the problem is shaped by how the relationship between equity and quality/value is understood (Q. 2.5). This relationship continues a long-established and ongoing debate as to whether equity policies are antithetical to creativity and artistic freedom.

Section 3: How does the policy respond to the problem?

Having established a descriptive account of the policy and the problem it is intended to address, Section 3 collects detailed information on how the policy responds to the problem.

Language/practice and recognition/redistribution

Policies can respond to problems in many ways, which might include a change in language/rhetoric (how we talk about or represent a problem) and/or a change in practice/action (material conditions that produce and sustain inequity) (Q. 3.1).

Very broadly, we can divide responses into two broad groups: a change in recognition (how individuals are represented and valued) and a change in distribution (how power and resources are allocated) (Heidelberg, 2019) (Q. 3.2). A policy might adopt an approach that addresses both recognition and redistribution. However, as Jansson (2017) has warned,

many policies adopt an approach that uses representation as a means to achieve redistribution but – over time – the policy is transformed and representation becomes the goal (as it is easier to achieve) rather than the means.

Damage-centred/deficit approach

As a response to the problem, some policies require the presentation or reification of damage-centred or deficit narratives about the group that policies intend to help (Q. 3.3). Eve Tuck (2009) helpfully explains differences between the two approaches: damage-centred accounts document the pain or loss experienced by an individual or group, which is often historically or socially situated; whereas deficit accounts focus on what is understood as lacking by an individual or group and are used to explain underachievement or failure. As noted by Jack Newsinger & Doris Ruth Eikhof (2020) in their account of diversity policies in the UK film and television industry, interventions that intend to empower individuals often reproduce deficit accounts of the problem as they suggest that the individual targeted by the intervention lacks something.

Infinite growth/zero-sum approach

Any response to the problem also invites assumptions about how equity operates in the film industry. One example is whether the policy constitutes equity as a zero-sum game (Q. 3.4). Many responses to inequity in the film industry rely on an assumption that the number of individuals employed in the workforce can continue to grow (Hill, 2004). As Cobb (2020) argues, this assumption refuses to consider solutions that might negatively impact individuals in existing positions of power in the film industry (who are predominantly men). Whether or not equity is conceptualised as a zero-sum game therefore determines what policies are given credence and what policies are kept off the table.

Unmanageable inequity – informal working practices/technologies for regulation

The specificity of the film industry and the lack (or non-existence) of regulatory apparatus found in other industries is suggested as one reason why gender equity is understood as an unmanageable problem (Oakley, 2006; Wing-Fai et al., 2015). Informal and project-based employment practices, with oversight dispersed across several organisations, mean that it is not possible to implement policies by changing the rules of a small number of organisations.

Section 4: Intended outcomes and the rationale for action

Following on from questions related to 'how' the policy responds to the problem, Section 4 asks questions to explore 'why' actors choose to respond and how they justify their actions.

Intended outcomes - increase the number of workers from under-represented groups

The framework categorises the intended outcomes of the policy (Q. 4.1). This list of options is based on previous studies of diversity policies in the UK film and television sector, which found that the majority of diversity policies seek to increase the number of workers from under-represented social groups (Newsinger & Eikhof, 2020).

The focus of policies: individuals or collectives?

In addition to the type of intended outcome, it is also important to assess whether the policy intends to impact individuals or collectives (Q. 4.2). Jansson (2017) observes how a shift between individuals and collectives can hamper efforts to improve gender equity in the film industry. For example, when seeking access to the industry, claims of inequity are dismissed

as it is argued that everyone is judged on individual merits. This framing denies the need for policies that help collective groups who have historically experienced discrimination and exclusion. Yet when women are brought into the industry their contributions are regularly viewed as representative of a collective and are thus viewed in a tokenistic light or as proof that gender equity has been achieved.

Production of knowledge for the subjects of the investigation

Whether focused on individuals or collectives, policies might produce knowledge that intentionally seeks to empower the actions of those who are themselves the subject of the policy (Q. 4.4). In other words, policies about women might also produce knowledge that women can utilise in their work in the film industry. Cobb & Natalie Wreyford (2017) describe this intention as a 'fundamental feminist research principle' that continues 'the feminist tradition of critical self-reflection of our methods of knowledge acquisition'.

The rationale for action – why pursue equity? The business case for diversity etc.

Above all, there is the question of what drives actors to do something about what they understand as problems in their organisation. Many rationales exist for action (Q. 4.5). Van Ewijk (2011) notes that a fundamental decision when arguing for diversity 'is on what type of goals to base the arguments: moral or practical' (p. 689). For example, this goal might pursue social equality and justice and/or position diversity as a means to enhance competitiveness, efficiency and productivity – hence furthering the business interests of an organisation. This latter justification is often described as the business case for diversity and, although popular, invites several problems (Newsinger & Eikhof, 2020).

Section 5: Information about the organisation

This section of the framework gathers information about the organisation that initiated, designed and implemented the policy. Information on organisations that are the **subject** of a policy's focus is captured in Section 1.

It may not be possible to answer questions in this section with the information presented within a policy and may require the researcher to review related sources (e.g. an organisation's website).

Section 6: The policy in context

Beyond our analysis of information presented within a policy (such as text, tables and diagrams), we might also wish to collect information related to a policy's wider context. Analysis of the wider context will likely require us to consult external sources (e.g. an organisation's website) with information on these sources noted in an additional column.

Genealogy/links to existing frameworks/policy ecology

Section 6 captures information about the specific policy under investigation. It examines the genesis of the policy and identifies how the policy 'fits' with the sector's policy ecology (Q. 6.1). Policies utilise existing policy frames (and their repertoire of metaphors) to gain legitimacy and establish themselves as part of (or in opposition to) existing discourses (Schön & Rein, 1994) in (Nwonka & Malik, 2018). For example, in the UK film industry, Clive James Nwonka (2020) has documented how a 'diversity agenda' associated with the British Film Institute was a reaction to dominant 'political mandates and frameworks' in the UK at the time (p. 30).

The framework also examines the mobility of policies between organisations. For example, DiMaggio & Powell (1983) in (Dobbin & Kalev, 2021) have examined the diffusion of civil rights practices in the US in the mid-twentieth century and identified the spread of practices as the result of coercive, normative and mimetic factors. The framework therefore captures information on how policies migrate between different organisational contexts (Q. 6.2).

Absences and ideal workers

The framework also examines absences (Q. 6.6), which includes who is not covered by the policy because they are unintelligible to current ways of thinking about gender equity or they are not there, perhaps having faced exclusion at an earlier point in the pipeline (Cobb & Wreyford, 2017). This section also asks whether the policy is shaped by concepts of an 'ideal worker' (Q. 6.7), which operates as a model for change but requires women, people of colour, disabled, LGBTQ and older workers to assimilate into existing workplace cultures (Dobbin & Kalev, 2021).

Gaming policies

Scholars (Cobb, 2020; Nwonka, 2021) have identified a gap between policy compliance and meaningful engagement with what policies aim to achieve. We might describe this engagement as gaming a policy or going against the spirit of a policy (Q. 6.8). For example, Nwonka (2021) discusses the BFI Diversity Standards and how they permit 'certain forms of diversity within a film's production whilst racial inequality and underrepresentation remain undiminished' (p. 461).

Technologies to ensure compliance

Lastly, Bacchi & Goodwin (2016) pick up this thread and highlight the importance of also studying the mechanisms through which policies are enacted and enforced. Bacchi & Goodwin (2016) describe these mechanisms as 'technologies', which might encompass league tables, performance data and case management. Methods to ensure responses to problems are enforced are therefore key to the design and implementation of policies (Q. 6.9).

Section 7. Evaluation and responses (optional)

The final section of the framework looks beyond the design and implementation of the policy to consider available information on its impact and reception. As with Section 6, in reviewing a policy we might refer to external sources (e.g. an organisation's website) and/or make use of the existing knowledge of the researcher analysing the policy. We therefore envisage most answers in Section 7 being free text responses with supplementary information recorded in the framework's notes and quotes column.

Negative/unexpected consequences

Scholars (Rahman, 2016) in (Raval, 2021) have described how data practices that engage vulnerable communities (such as the collection of data about individuals' identity characteristics) can invite danger and result in unexpected, harmful consequences. Knowing more about a problem changes the visibility and profile of certain groups, which might not necessarily result in a change for the better. Q. 7.5 of the framework therefore asks about any unintended consequences that have followed the implementation of the policy.

In addition to the risk of increased harm, policies can also have the effect of reifying existing inequities (Heidelberg, 2019). This challenge can take many forms: Cobb & Wreyford (2017) note the normalising and essentialising tendencies of projects that assign gender, race and nationality labels to individuals, which may not align with how they self-identify. Similarly, Eikhof (2017) argues that some initiatives intended to improve equity, such as mentoring and networking, can shore up ideas about social capital and the powerbase of existing gatekeepers.

Self-problematisation

Another possible result of policy implementation is the development of a recursive loop in which the subjects of the policy come to understand themselves as a 'problem' and change their actions and behaviours to reflect the expectations of the policy (Q. 7.6). Building on the work of Michel Foucault, Bacchi & Goodwin (2016) interrogate this phenomenon, which we can describe as self-problematisation. This form of governance moves the location of power from something top-down and regulatory to something that individuals embody and perform through their everyday interactions. Nwonka (2020) has similarly argued that the formation of policies and problems changes the optics for how minoritised groups make sense of their positionality. An organisation's approach to equity is not something that is only outward facing but can also shape the language for how individuals make sense of their own experiences.

Part D. Expert Interviews

We conducted interviews with 34 film and TV industry experts in Germany (nine interviewees), the UK (12 interviewees), and Canada (13 interviewees). To ensure we engaged a range of individuals with different relationships to policies we devised a search strategy where we actively tried to recruit (i) individuals who write policies and are responsible for their implementation (ii) individuals who advocate for new policies or changes to existing policies, (iii) and individuals who are the intended beneficiaries of policies.

Interviewees were selected following a combination of purposeful sampling and convenience sampling, using the GEP team's knowledge of the film and TV policy ecology in each of the three jurisdictions and recommendations shared by interviewees.

Interviews were conducted online (via Zoom) and in-person. Questions were semi-structured and included open questions and visual prompts on PowerPoint slides.

All interviews were audio-recorded and transcribed. For interviews conducted in German, transcripts were translated into English before coding.

Transcripts were imported into the qualitative analysis software NVivo. The "Policies" team adopted an abductive approach, i.e. the interview schedule was used as a starting point to identify potential themes and new and additional themes were added as and when they emerged from our review of transcripts. As the list of thematic codes grew longer, the "Policies" team merged similar themes and curated the code list (which also involved returning to previously coded transcripts). This approach produced a final coding scheme of 120 codes applied to all interview transcripts.

Codes were grouped into the following categories: Areas of intervention; Awards and recognition; Box-ticking; Bullying and harassment; Business case; Change; Commissioning policies or quotas; Complaints and grievances; Data and numerical diversity; Empowering interventions; Film industry; Finance; Gender conceptualised; Gender equity; Intersectionality and diversity within diversity; Obstacles and barriers; On-screen representation; Other characteristics; Other issues; Policies and interventions; Policy agents; Problems (what is wrong); Rationales; Risk; Senior roles; Training and mentorship; Work and employment practices.

These categories varied significantly with respect to the number of subcodes they contained, the frequency with which they were drawn on in the coding process and the volume of interview data coded as relevant.

Coding reports were subjected to thematic analysis and synthesis, across interview data first and in relation to policy analysis findings thereafter.

Appendix. Research questions and objectives

Research questions

- What are the industry norms, structures and practices that constrain women's participation in the international screen industries?
- Which policy levers and interventions can most effectively deliver fundamental shifts in industry norms, structures and practices and improve women's participation in the global screen industries?

Research objectives

- OB1: Build a new database to analyse women's participation rates in Canada, Germany, the UK and European film industries (Canada, Germany, UK, 2005-2019; Europe: 2010-2019), using a range of different data sources, including qualitative interviews, historical data published but not yet digitised, film production data, financial data, demographic and employment data
- OB2: Evaluate the design and relative impact of previous and current public policies and programs designed to promote gender equity in film industries in Canada, Germany, the UK, and across Europe using qualitative interviews, aggregate statistical analysis and network analysis
- OB3: Model the data in the form of a "Complex Social Multinetwork" in order to understand the interactions and evolution of creative teams in the sample film industries on a gendered basis.
- OB4: Model the impact of previous policy interventions and develop what-if policy scenarios and then apply them to industry simulations to test innovative, evidence-based policy responses to inequality in the screen industries using a "Controlled Change of a Complex Social Multinetwork" approach.
- OB5: Further develop, validate and embed the outcomes of OB1-OB4 with academic and industry stakeholders. Engage in research-based knowledge mobilisation and translation with international industry decision-makers.

Further reading

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