

Deeds Not Words

What works and what doesn't to achieve gender equity in the screen industries

A GEP
Analysis Project
Event

London
17 April
2024



FILMUNIVERSITÄT
BABELSBERG
KONRAD WOLF



University
of Glasgow




UNIVERSITY OF
ALBERTA

Universität
Rostock



Traditio et Innovatio



**‘Until everybody’s
made to do something,
it will just be the rest of
us trying to drag the
others along’.**

UK interviewee

That gender inequity exists in the screen industries is not really news. If you are in the room with us today, you have likely been aware of it for quite some time.

Today is about improving gender inequity. About what works, and what doesn't. About what doesn't work as well as we thought it did, or at least not everywhere. And that is where we have news to share.

We* have studied 500 gender equity and diversity policies, interventions and strategies, and spoken to 34 screen industry experts in the UK, Germany and Canada. We have analysed the creative leadership teams of more than 11,000 films in 34 countries for the years 2010-2020. We have looked at what women directors, writers and producers did during that time and modelled what they could be doing – if we reduced the dominance of men. We have analysed how industry and policy have tried to improve gender equity in the screen industries over the past two decades, and where the gaps are.

Today we want to share our findings and bring them into conversation with your experience of working for gender equity. Of designing interventions, advocating for change, writing and executing strategy, winning arguments and budgets, researching new insights and analysing data. Of making our screen industries a place in which women's voices are not just hear, but shape what we see in our workplaces and on screen.

Deeds Not Words brings together industry, policy and research to make sense of what we have seen in gender equity policy in the screen industries, and to look forward to what we do next.

* We = The Gender Equity Policy (GEP) Analysis Project 2021-2024, undertaken at the Filmuniversity Babelsberg KONRAD WOLF, University of Glasgow, University of Alberta and University of Rostock.

Thank you for joining the conversation!

The GEP Analysis Project Team

Events like this one give us a lot to take in: new people, new ideas, session times, where to find refreshments...

To help you be in the room and connect with others, we have put together a programme/workbook hybrid. It has all the usual info, plus:

- Key findings & terms from the research
- Prompts to add your own take on gender equity
- Space for your notes

Make it yours: a workbook on gender equity to go back to; a companion for change-making; an aide-mémoire of people, conversations and connections.

For the full research findings please see our Re-Framing the Picture report - <https://doi.org/10.60529/390>

- p3. Deeds Not Words: Why are we here?**
- p5. Today's conversation**
- p6. Who is in the room?**
- p11. The GEP Analysis Project**
- p12. Where are we now?**
- p17. The Networks: Beyond "just add women"**
- p19. What Works?**
- p21. ...and action!**
- p24. What gets and keeps me going?**
- p25. The GEP Analysis Project team**
- p26. The bits at the back**

13.00-13.45, Networking Lunch, 8th Floor North

14.00 – 15.30, 1st Floor Lecture Theatre Suite

Welcome: Jane Hill and Shani Dhanda

Deeds Not Words: Why are we here today?

Sara Putt, Prof. Skadi Loist, Prof. Doris Ruth Eikhof

The Networks: Beyond “just add women”

Research Insight: Prof. Deb Verhoeven

Panel: Alison Grade, Gareth Ellis-Unwin, Su-Mei Thompson

15.30 -15.45 Tea & Coffee, 1st Floor Lecture Theatre Suite

15.45 – 17.15, 1st Floor Lecture Theatre Suite

What works? Using diversity and inclusion checklists

Research Insight: Prof. Elizabeth Prommer

Panel: Mia Bays, Julia Brown, Birgit Moldaschl, Inga Becker, Tolu Stedford

...and ACTION! Turning words into deeds

Research Insight: Prof. Doris Ruth Eikhof

Panel: Philippa Childs, Katie Bailiff, Lalita Taylor, Laura Mansfield

Closing reflections: Sara Putt, Jane Hill and Shani Dhanda

17.15 -18.15 Drinks & Networking 8th Floor South Terrace

We will have Q&As and contributions from the floor throughout the day.

Deeds Not Words aims for rich, constructive conversations and for connections that make change happen.

Perhaps this goes without saying: to do so we need to ensure all participants are respected and their knowledge is valued. Equity is – and should be – discussed by a diversity of voices. Those voices won't agree on everything. But there is enough common ground to plough in our quest to improve gender equity. Deeds Not Words focuses on that common ground.

Please remember

- that no one can know, or be aware of, everything, and that terms and expressions differ across countries and languages.
- that we don't all have the same ability and position to make our voices heard, in this room or outside it.

Help us make Deeds Not Words a brave space where difficult questions and honest answers are expected and welcomed. There are to be no audio-visual recordings of any sessions.

Let's introduce some of the voices you'll hear from today, starting with our hosts Jane Hill and Dr Shani Dhanda.



Photo Credit: Alexandra Vanotti, Queen's Jubilee

Jane Hill
TV News Presenter



Photo Credit: Andy Fallon

Dr Shani Dhanda
Disability, Inclusion & Accessibility
Consultant

Tea or coffee? Coffee

A song that makes me dance: Your Disco Needs you - Kylie

A book, film or show that feeds my soul: Call Me By Your Name / TV - Ghosts (really!)

Tea or coffee? Indian masala cha

A song that makes me dance: Freed from Desire - Gala

A book, film or show that feeds my soul: My guilty pleasure is Eastenders

Curating Deeds Not Words

Deeds Not Words brings together those who have the power to drive change, who lead organisations, conversations, interventions. We also wanted as much diversity of voices as possible. Many characteristics that matter to diversity and equity are not visible or known.

And of course, one of the symptoms of inequity is that our current cohorts of industry, policy and thought leaders often aren't diverse enough, at least not visibly so. If that were different, we might not be having today's conversation.

We approached participants because of their roles, upon recommendations from people from under-represented groups, through our own networks and through an open call on LinkedIn. We offered support with travel to ensure those not backed by organisational budgets could make it.

As always, diaries, logistics and budgets played into the mix. And there were limits to what we could ask for by way of unpaid travel time and carbon footprint for one afternoon's conversation.

Is everyone here? No. This conversation is so much bigger than one afternoon. Have we got it right? We could only aim to get it right enough, and we hope we have. Either way we wanted you to know how we brought Deeds Not Words together. May it be one impactful conversation of many!

Some of the voices you will hear from today



Katie Bailiff
CEO Women in Film & TV

Tea or coffee? Tea - mandatory for a Northerner

A song that makes me dance: Fools Gold - The Stone Roses

A book, film or show that feeds my soul: One Day - both book and Netflix series - binged both in a weekend, with tissues.



Mia Bays
Director of the Film Making Fund - BFI

Tea or coffee? Tea

A song that makes me dance: Wile Out, Ms Dynamite

A book, film or show that feeds my soul: If Women Rose Rooted, Sharon Blackie

Film : Yentl, Barbra Streisand (ask me why!)



Inga Becker
Coordinator Diversity & Inclusion MBIN

Tea or coffee? Coffee with oat milk

A song that makes me dance: Survivor - Destiny's Child

A book, film or show that feeds my soul: Past Lives - Celine Song



Philippa Childs
Head of BECTU

Tea or coffee? Coffee

A song that makes me dance: Ain't No Stopping Us Now - McFadden & Whitehead

A book, film or show that feeds my soul: The English Patient

Some of the voices you will hear from today



Amanda Coles
Snr. Lecturer, Employment Relations -
Deakin University

Tea or coffee? Coffee. Black. No sugar
A song that makes me dance: Steal My Sunshine - by Len (A Canadian band of course)
A book, film or show that feeds my soul: Even Cowgirls Get the Blues



Prof. Doris Ruth Eikhof
Dir. ArtsLab, College of Arts & Humanities
University of Glasgow

Tea or coffee? Both - though not in the same mug
A song that makes me dance: Dancing in the Moonlight - Toploader
A book, film or show that feeds my soul: This one wild and precious life by Sarah Wilson



Gareth Ellis Unwin
CEO Bedlam Film Productions

Tea or coffee? Double espresso
A song that makes me dance: Things Can Only Get Better - D:REAM
A book, film or show that feeds my soul: Jean de Florette



Alison Grade
CEO Mission Accomplished

Tea or coffee? English Breakfast tea all the way
A song that makes me dance: Let's Get Loud - Jennifer Lopez
A book, film or show that feeds my soul: Contemporary Female Fiction, most recently Tomorrow & Tomorrow & Tomorrow

Some of the voices you will hear from today



Tea or coffee? Tea. Black!, with milk and sugar
A song that makes me dance: Viz (Le Tigre), Standing in the Way of Control (Gossip)
A book, film or show that feeds my soul: High Art (Lisa Cholodenko), I'm Not There (Todd Haynes), Portrait of a Lady on Fire (Celine Sciamma)

Tea or coffee? Tea
A song that makes me dance: Respect - Aretha Franklin
A book, film or show that feeds my soul: Pose by Ryan Murphy



Tea or coffee? Coffee! Iced Latte!
A song that makes me dance: P!NK – Lets get the Party started
A book, film or show that feeds my soul: Show: any P!nk concert or book by Amy Tan: The Kitchen God's Wife (from 1991)

Some of the voices you will hear from today



Sara Putt
Chair of BAFTA



Tolu Stedford
Founder & CEO Story Compound

Tea or coffee? Coffee or masala chai (but done the traditional desi Indian way)

A song that makes me dance: Capsize – Friendship and Emily Warren

A book, film or show that feeds my soul: Shawshank Redemption



Lalita Taylor
Exec. Producer. BBC WIS-TEM

Tea or coffee? Coffee

A song that makes me dance: Walking on Sunshine - Katrina & the Waves

A book, film or show that feeds my soul: La La Land



Sue-Mei Thompson
CEO Media Trust

Tea or coffee? Such a binary question! As happy with Espresso Martini as with Long Island Iced Tea

A song that makes me dance: The only song I want to dance to is the music to my ears as I pirouette on the patriarchy's grave.

A book, film or show that feeds my soul: I sold my soul to my employer in exchange for a salary some years ago....



Deb Verhoeven
Canada 150 Research Chair in Gender and Cultural
University of Alberta

The **Gender Equity Policy (GEP) Analysis Project** was a three-year, international and multidisciplinary research project funded by the Economic and Social Research Council (UK), the Deutsche Forschungsgemeinschaft (Germany) and the Social Sciences and Humanities Research Council (Canada).

The GEP Analysis Project developed new, innovative methods for analysing large sets of quantitative and qualitative data. It aimed to answer two overarching 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?

A core team of 10 international researchers and more than 20 research & project assistants worked on three sub-projects:

Statistical Analysis

of new industry database

34 Eurimages countries

12,107 films
2005-2020

54,492 key creatives
(producers, directors,
writers)

Policy research

with bespoke Policy Analysis
Framework

Germany, UK, Canada

423 equity policies
2003-2020

In-depth analysis of
90 gender equity policies

34 interviews with industry
stakeholders

Network Analysis

"What is" analysis
"What if" analysis

Germany, UK, Canada

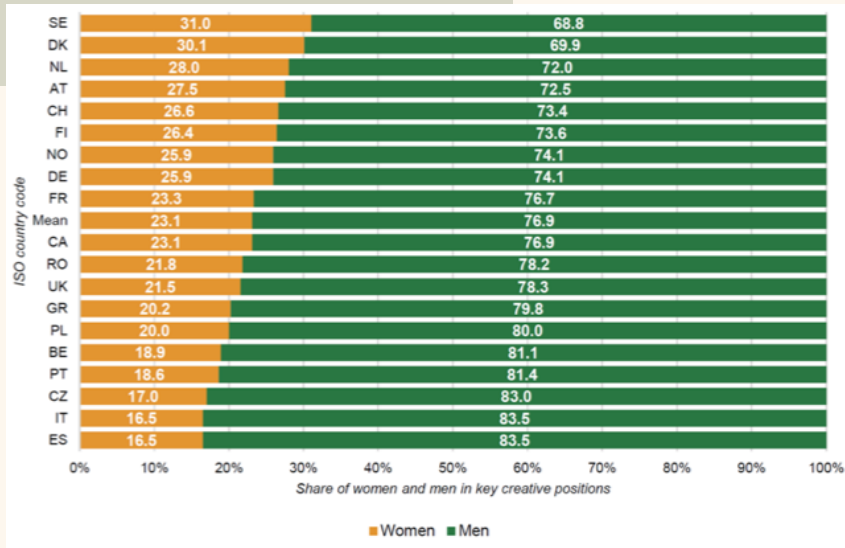
4,269 films
2005-2020

9,485 individuals in
**21,387 key creative
roles**

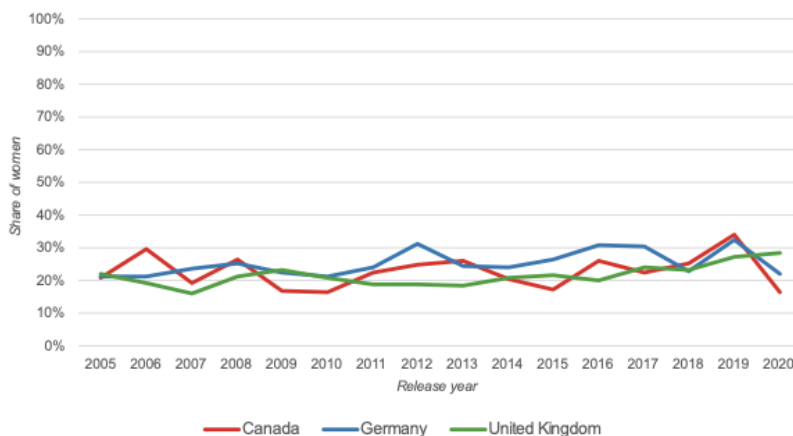
This graph illustrates the scale of gender inequity in key creative roles across Eurimages film countries.

From 2010 to 2010 the calculated average of women’s representation in key creative roles ranged between 16.5% and 31%.

The **key creative roles** we looked at in our analysis are director, writer and producer.



Women’s representation in key creative roles is increasing – but very, very slowly. Importantly, the GEP Analysis Project was also able to show that were women have made gains this was a consequence of industry expansion: there was more work available overall. These gains are thus fragile in the face of industry turbulence and a contraction in the volume of work.



The GEP Analysis project used the term **‘under-representation’** in a numerical sense. We’re not talking about, e.g. how many advocacy organisations represent women, but simply about how many women there are in an industry or a specific role.

In the GEP Analysis project, policy means a written statement or set of instructions intended to shape industry practice related to gender equity.

We analysed those policies for Germany, the UK and Canada that

- covered gender (alone or with other diversity characteristics);
- covered film (alone or with other industries).

Our in-depth analysis focused on 90 policies that went beyond 'empowering' interventions such as training, mentoring or networking for under-represented women.

UK

- 1,487 UK feature films in cinemas from (2005–2020).
- UK films are primarily financed through private capital and indirect public funding (tax relief). Direct public funding makes up a minority share of the financing pie.
- Since 2018, the BFI Diversity Standards make funding conditional on diversity requirements.
- The BFI Diversity Standards now also apply to BAFTA and BIFA Awards.

Germany

- 1,427 German feature films released in cinemas (2005–2021).
- Public funding ~ 445 million Euros in 2018 (Wiedemann 2020).
- Women quotas are a prominent policy & advocacy idea.
- Currently no universal, industry-wide policies that make access to funding conditional on equity or inclusion requirements.

Canada

- 724 Canadian feature films released in cinemas (2005–2020).
- Canadian film industry relies on private financial capital and substantial public funding.
- Currently no universal, industry-wide policies that make feature film funding conditional on equity or inclusion requirements.
- Canadian TV uses equity/inclusion requirements in funding.

Gender inequity won't improve until we also make film, TV and other creative industries better places to work for women who are, for instance, disabled, working-class, from minoritised ethnic background, older than 45 or LGBTQ+; who have caring responsibilities, or who have religious or cultural background that play into their work.

An intersectional analysis examines how these organising frameworks of our society (gender, race, age, sexuality, disability etc.) overlap and produce compounded impacts on the daily lived experiences of people. Intersectionality gives us more nuanced insights into the systemic privileges enjoyed by some, and the systemic exclusion suffered by others.

And it gives us more powerful directions for addressing gender inequity.

The statistical and network analyses for our GEP Analysis Project required large film industry datasets that cover 10+ years and are compatible across different countries. Such data currently only exists for binary notions of gender.

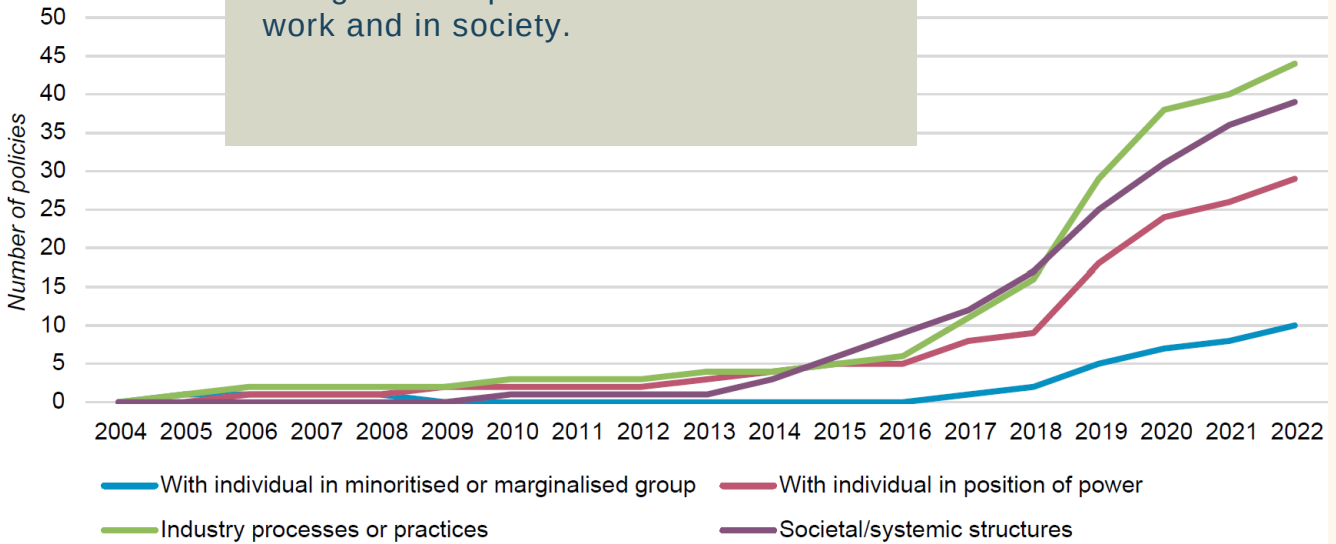
In the policies, characteristics other than gender featured prominently. Policies that address combinations of gender and other characteristics are still emerging. But the need to consider characteristics other than gender is recognised.

Importantly, industry professionals clearly understand and navigate gender equity questions with an intersectional framework. Our interviewees reflected on how gender, age, race and caring status, for example, interact to influence career opportunities and pathways for women – and how policies need to account for that, even if it's complex.

‘So if you have an [...] emerging black woman director, and you give her that shot on an episodic TV series [...] how do you make that not a glass cliff, right? Like how do you set up not to fail? What does that support look like?’

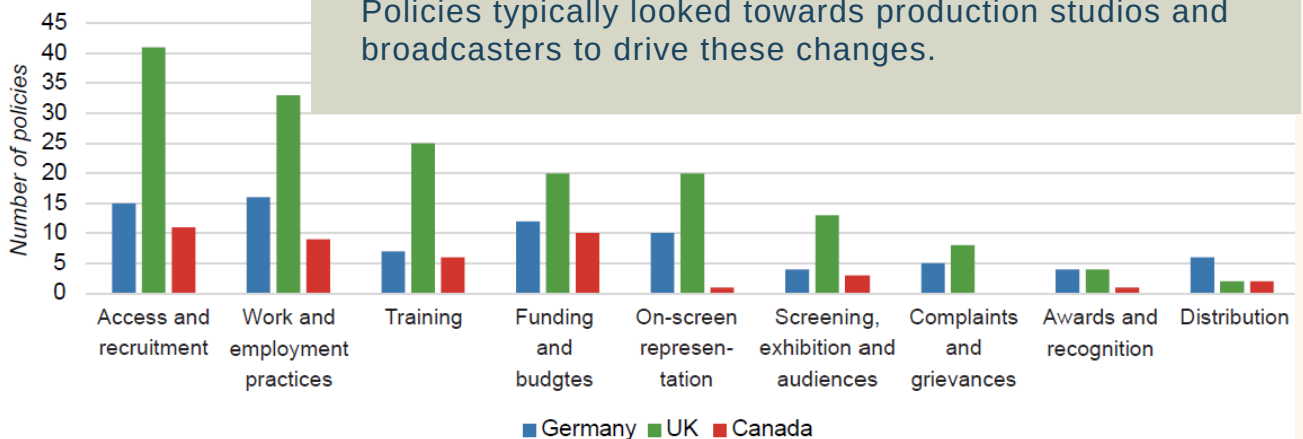
Canadian industry expert

The number of gender equity policies in the film industry started to increase in 2013, and even more sharply after 2017. This graph also tells us that the majority of policies view “the problem” as stemming from industry process and gendered power relations both at work and in society.



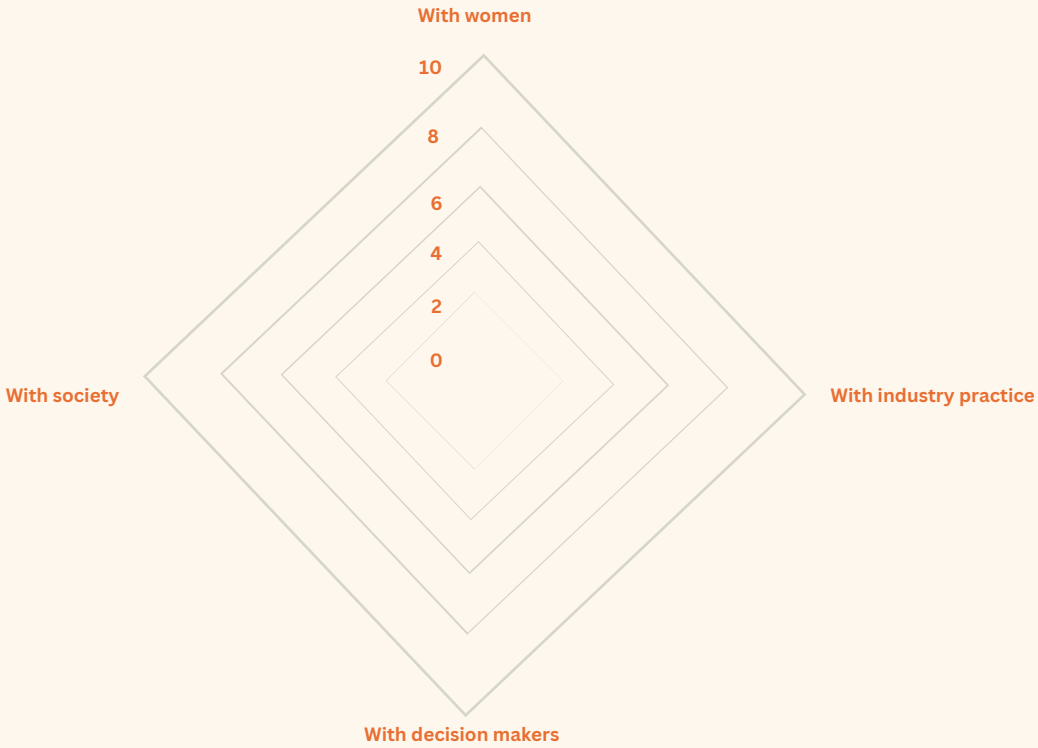
Where do policies locate the ‘problem’? Multiple response options were possible.

Policies have different takes on where to intervene for gender equity. In our sample, most policies focused on industry entry, recruitment, and working conditions. They aim to get more women into film, make hiring practices fairer, reduce pay gaps or make working conditions less problematic for anyone with caring responsibilities. Policies typically looked towards production studios and broadcasters to drive these changes.

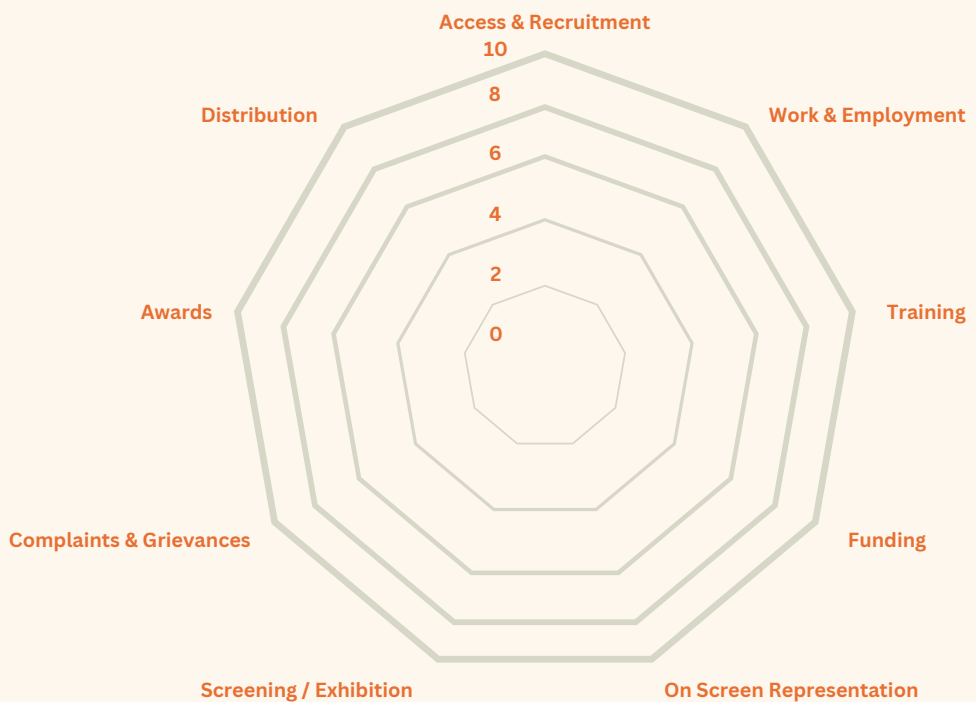


Where do policies seek to affect change? Multiple response options were possible.

Where do you think the problems lie?



Where would you intervene?



To understand why men persistently dominate key film industry networks and how that might be changed, the GEP Analysis Project used innovative relational analysis. For the film industries in Germany, the UK and Canada we looked at 9,485 individuals in 21,387 key creative roles for 4,269 films between 2005-2020.

The **What is** section of our research describes the industry networks as they were arranged in the period 2005–2020.

It focuses on **what has and has not changed** in relation to gender equity throughout the course of the period we studied.

A substantial amount of people are **“one and done”**: during the period we studied they only worked on one film in a key creative role.

We therefore need to pay attention to the **“network elite”**: film creatives who occupy the top 1 % ranking of all people in each country’s film collaboration network, according to various centrality scores.

Men dominate these network elites

At the project team level, all three countries show a similar dominance of men in team constellations. All-men creative teams are the most common composition.

In all three industries we studied, **many men tend to work with each other in preference to working with women**

Most industry entrants into key creative roles are unable to change the way the industry operates because they are unlikely to make it to a second project.

The **What if** section of our research presents data and findings based on hypothetical or experimental scenarios.

It identifies **what might have been or may yet be**. We model different policy interventions and project their relative effectiveness for gender equity.

Our What if analysis modelled scenarios that loosely align with equity interventions. Two key findings:

- **Interventions that ensure women and gender minorities (WGM) to get a “second shot” seem to show promise.** Shadowing schemes targeted at newly entering WGM effectively opened up the network elite to be less dominated by men, primarily because these schemes give WGM an extra project at a point of their career where most would otherwise exit the industry.
- **Simply preventing men from dominating the composition of key creative teams, for instance through quotas, does not necessarily disrupt men’s dominance of the network elite.** Improving the number of WGM in the industry networks is critical, but it needs to be accompanied by strategies that also improve WGM’s positions in the networks.

This table shows that if we retrospectively remove films with all-men creative teams from the dataset, the overall number of men in the network is dramatically reduced. In the case of the UK and Canada almost half the film industry’s men vanished.

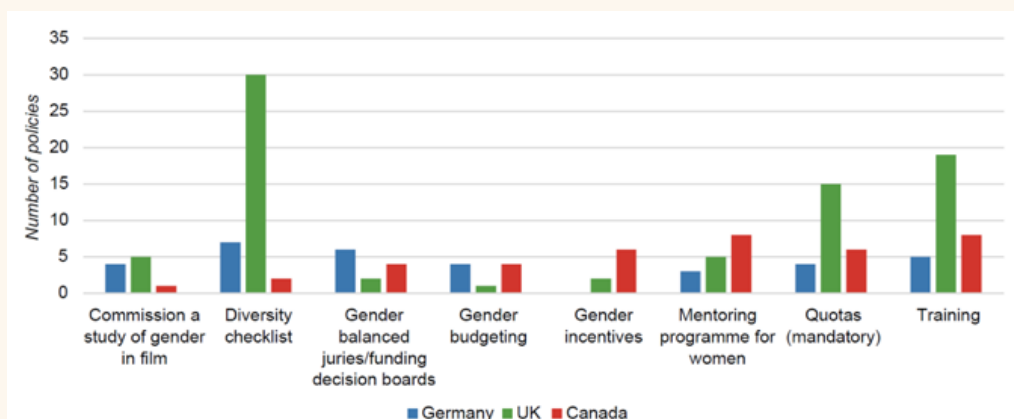
Men still made up more than 60 % of key creatives in each industry. But their access to the network elite was significantly reduced in the UK and Canada, less so in Germany. Preventing all-male creative teams might therefore have an impact in some industries.

	Canada	UK	Germany
Number (%) of films with all-men creative teams	366 (42 %)	720 (42.6 %)	710 (36.5 %)
Number (%) of men removed	783 (45.7 %)	1,454 (44.6 %)	1,155 (38.9 %)

The number and percentage of projects and men removed from the original networks as a result of deleting projects with men-only key creative teams

Most policies analysed for the GEP Analysis Project saw gender inequity as a problem of women’s under-representation. In our interviews with industry experts we noticed a growing awareness that merely ‘counting women’, whether in positions of authority or across the workforce, helps only so far.

Still, ‘improving women’s numerical representation’ was the most prominent intended policy outcome across gender equity policies for the film industries in Germany, the UK and Canada.



Number of policies: Germany - 21, UK - 52, Canada - 17. Multiple responses were possible

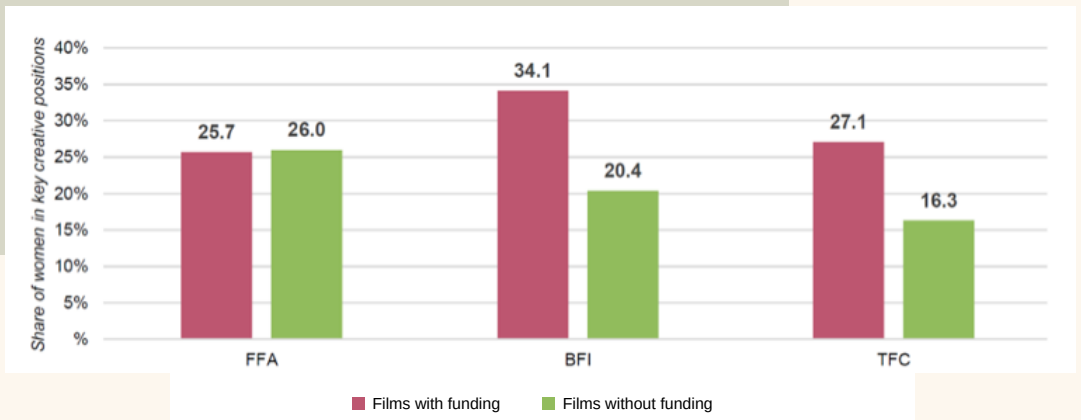
How policies proposed to increase the numerical representation of women varied. UK policies focused particularly on diversity checklists. Gender-balanced juries and funding panels were more prominent in Germany than in the UK or Canada. Canadian policies proposed gender incentives, mentoring, training and quotas a little more than other policy levers.

Food for thought, Part 1:

List the three interventions that you think are most effective at improving gender inequity.

1. _____
2. _____
3. _____

The GEP Analysis Project found that checklist-type interventions are associated with more gender diversity in key creative roles. Checklist interventions require productions to demonstrate how they meet diversity requirements. They typically leave some choice as to which requirements and how they are met



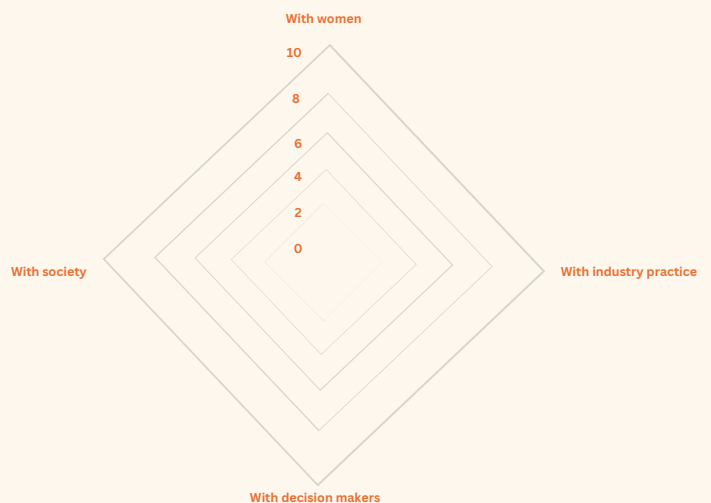
Share of women key creatives (directors, writers, and producers) in films funded by the Filmförderungsanstalt (Germany), BFI (UK) and Telefilm Canada, averaged for 2005-2020, compared to all films without funding from FFA, BFI and Telefilm, respectively.

What works? The BFI Diversity Standards' direct footprint is comparatively small: the BFI funds fewer than 10% of UK-funded films. But the Diversity Standards have now been adopted by BBC Film, Film4, Screen Scotland and Paramount Pictures for funding and by BAFTA and BIFA for award eligibility. And they were the blueprints for the diversity requirements set by MOIN Regional Film Fund in Germany and the Oscars. When we ask "What works?", we should also consider such ripple effects of individual interventions.

Food for thought, Part 2:

- For each of the three interventions you've listed on p.19, mark in the diagram how much change they would bring change with women, industry practice, decision makers and society. From 0=no change to 10=big change.
- Draw a line to connect the highest scores on each of the four dimensions. Your line might connect a high score for one intervention with one for another, that's fine!
- Transfer the scores from your diagram on p. 16, "Where do you think the problems lie?", into this diagram (maybe in a different colour?) and connect those too.
- Now you've got the shape of the problem as you see it, and the shape of the solutions as you see them. Are you happy with how they overlap?

Where do you think the problems lie?



Policy design is political and contested.

Designing and implementing gender equity policies and interventions is a complex undertaking full of debate and compromise. It can be at the same time dynamic and incremental in its progress. And there is no “one size fits all” recommendation for how to get it right.

The goals of improving gender equity and getting industry commitment for this work are shared across industry and policy, and across the three countries we studied. What varies are views on productive strategies for achieving these goals, in particular about the effectiveness of gender targets and quotas.

The GEP Analysis Project found industry experts split on how prescriptive policies need to be. Current and recent policies educate and incentivise more than prescribe change. They also tend to be weak on design mechanisms that ensure compliance and accountability.

“

‘It’s all well and good having these mentoring schemes and these training schemes, but we have to follow through by then creating opportunities for these people.’

UK industry expert

”

Throughout the policy conversation, there’s one important distinction:

Empowering policies focus on individuals from under-represented groups and aim to drive change via working with them – improving their skills through training, for instance, or connecting them into networks.

Transformative policies seek to change structures, for instance through making recruitment processes more inclusive or changing the composition of juries for funding or awards.

“

‘It is not only about numbers. When we talk about representation, it is also always about who is represented and how, and the stereotypes used to tell the story.’

German industry expert

”

Even though there is no “one size fits all” policy recommendations, the GEP Analysis Project identified design principles to pay attention to. When designing and implementing a gender equity policy or intervention, ask yourself:

Does this policy/intervention...

... address the root cause of a problem, for instance a certain way of doing things, or focus more on increasing the numerical representation of women?

... instigate concrete action and push beyond performativity?

...set financial incentives?

... have clear ideas about how it will be enforced?

... hold those responsible for implementation and monitoring accountable?

... adopt an intersectional approach? What will the outcomes be for women who are who are disable or, working-class, from different ethnic, cultural and religious backgrounds, older than 45 or LGBTQ+ or who have caring responsibilities?

... ensure women’s opportunity and access in the longer term?

... involve more than the usual suspects in design and implementation? Who should be involved but isn’t? Who are the less prominent voices that could help shape this one?

“
“
‘When people are held accountable publicly, you start to see the conversation and things shift’

Canadian industry expert

“
“
‘Whether you do it voluntarily or because somebody tells you to do it – it’s better than doing nothing’

German industry expert

“
“
‘It’s all well and good having these mentoring schemes and these training schemes, but we have to follow through by then creating opportunities for these people.’

UK industry expert

We reassemble ourselves through the ordinary, everyday, and often painstaking work of looking after ourselves; looking after each other.

Sara Ahmed, *Living a Feminist Life*, (2017, p. 240)

**Taking action takes energy.
Sometimes more than we feel we have.**

The wisdom of many Black and brown change-makers and activists emphasises the importance of joy: to give our action meaning, and to help us sustain our action.

To keep working for change, we need to know and remember what gives us joy, what makes us dance – literally and metaphorically.

Contemporary writers such as Sara Ahmed, Ruha Benjamin, Emma Darbiri and Karen Walrond remind us to (re)turn to joy. Not in a self-care capitalism way, but in the deeper sense of feeding our souls and giving our work meaning.

So we invite you to remind yourself:

What gets you dancing?

What are the companion pieces that feed your soul?

Tea or coffee (or)?

A song that gets me dancing:

A book, film or show that feeds my soul:

“

There are no quick fixes, but don't lose hope [...] There are many others already well travelled; come let us find them, our fellow fugitives, redouble their efforts, and together dance under new suns glorious and unknown.

Emma Darbiri, *What White People Can Do Next* (2021, p. 150)

”

**Film University Babelsberg
KONRAD WOLF, Germany**
Professor Skadi Loist
Dr. Martha E. Ehrich
Nina Dekker

University of Glasgow, UK
with Deakin University, Australia
Professor Doris Ruth Eikhof
Dr. Amanda Coles
Dr. Kevin Guyan
Jeanette Berrie

**University of Rostock,
Germany**
Prof. Dr. Elizabeth Prommer
Sophie Radziwill

**University of Alberta,
Canada**
Professor Deb Verhoeven
Dr. Pete Jones
Dr. Aresh Dadlani

The GEP Analysis Project team and the Deeds Not Words team are deeply grateful to Professor Paul McDonald and his Kings College London colleagues for hosting this special event.

Deeds Not Words was made possible by:

Helen Shreeve - Event Lead
Sarah Burbidge - Creative Producer
George Hewson - Event Manager
Nadira Tudor - Event Production
Jemma Scotter - Sound Engineer
Sophie Stemmons - VTs
Phoebe Culshaw - Designer
Simona Sermont - Photographer
Angie Pitt - Event Support
Aanchal Jain - Event Support
Hannah Eikhof-Warhurst - Event Support
Ivona Iacob - Event Support
Sophia Waddington - Event Support

The GEP Analysis Project reports

- Re-Framing the Picture: An International Comparative Assessment of Gender Equity Policies in the Film Sector: <https://doi.org/10.60529/391>
- Technical Appendix of the Gender Equity Policy (GEP) Analysis Project Report "Re-Framing the Picture": <https://doi.org/10.60529/391>

The writing mentioned on p. 23:

- Sara Ahmed, *Living a Feminist Life*
- Ruha Benjamin, *Viral Justice*
- Emma Darbiri, *What White People Can Do Next*
- Karen Walrond, *The Lightmaker's Manifesto*

This work was supported by the Economic and Social Research Council [ES/V013521/1]; the Deutsche Forschungsgemeinschaft under Sixth Open Research Area (ORA) for the Social Sciences [440777043]; and the Social Sciences and Humanities Research Council (SSHRC) [2004-2020-0007].

The support of the Economic and Social Research Council (ESRC), the Deutsche Forschungsgemeinschaft (DFG) and the Social Sciences and Humanities Research Council (SSHRC) is gratefully acknowledged.

How to cite this programme

The research and visualisations presented in this booklet have been adapted from the Re-Framing the Picture report (see previous box). Please download the original report and cite from there.

Contact: Prof. Doris Ruth Eikhof, University of Glasgow, dorisruth.eikhof@glasgow.ac.uk



FILMUNIVERSITÄT
BABELSBERG
KONRAD WOLF



University
of Glasgow



UNIVERSITY OF
ALBERTA

Universität
Rostock



Traditio et Innovatio