

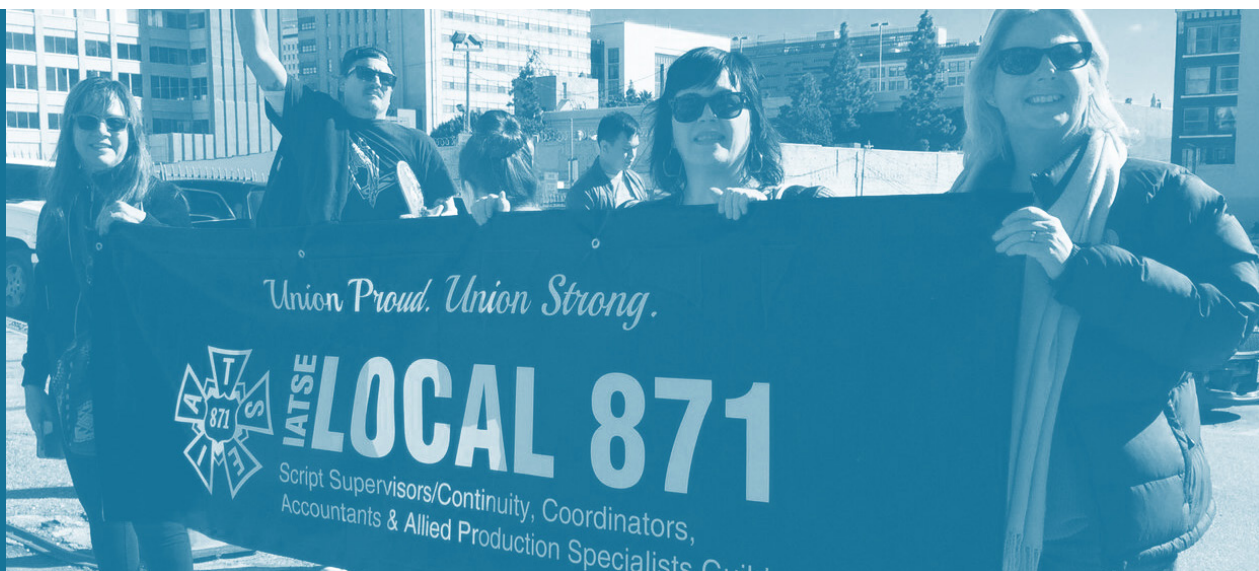
Script Girls, Secretaries and Stereotypes: Gender Pay Equity on Film and Television Crews

IATSE Local 871 hired Working IDEAL to assess gender bias in compensation for four female-dominated crafts involved in film and television production:

- ▶ **Script Supervisors** track and report essential information during filming, working closely with the Editors, Directors, and Camera Department. Their annotated version of the script and other logs and reports provide a complete record of each take, saving significant time for Editors and ensuring continuity.
- ▶ **Production Coordinators** are in charge of the production office during the run of a production (film, television or commercials), handling and troubleshooting a staggering number of logistical and operational details that are essential to production operations. One or more **Assistant Production Coordinators** will also perform many of these tasks working with a Production Coordinator.
- ▶ **Art Department Coordinators** serve as project/office managers for the Art Department, working closely with the Production Designer and Art Director to handle all of the department's financial, operational, and administrative needs.

The study, completed in January 2018, included data analysis, interviews, legal analysis and industry research. We reached three main conclusions:

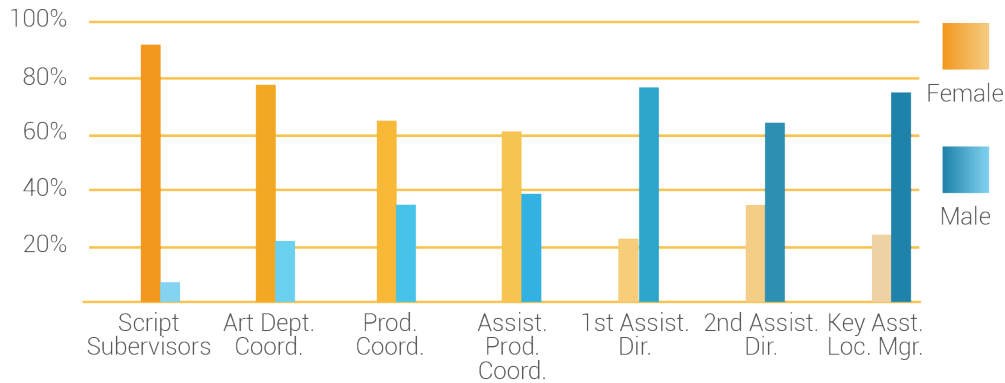
- ▶ **Conclusion 1:** A long history of gender segregation and stereotyping -- and a current culture of gender bias and sexual harassment in film and television production -- affects the work opportunities available to members of these female-dominated crafts and how the industry values their contributions.
- ▶ **Conclusion 2:** These Local 871 crafts are paid hundreds or even thousands of dollars per week less than counterparts in comparable male-dominated crafts, even though California's Fair Pay Act generally requires equal pay for men and women performing substantially similar work and federal law bars gender discrimination in pay.
- ▶ **Conclusion 3:** The industry should undertake a thorough review of pay for male and female dominated crafts in light of its obligations under California and federal law and correct any inequities.



Conclusion #1

Gender Breakdown of Study Crafts

Source: Local 871, Teamsters 399 and DGA rosters



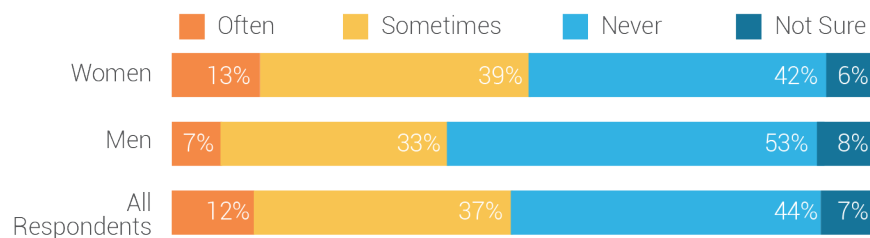
Longstanding gender segregation in film and television productions, a past history of gender stereotyping in these crafts, and a current practice of sexual harassment, gender bias and gender stereotyping, all affect Local 871 members' work opportunities and how the industry values their contributions.

The early Script Supervisors often were women working as the (male) Director's assistant and stenographer. Archaic terms like "script girl" and "continuity girl" may no longer be used but the nickname "scripty" still exists -- and Script Supervisors remain overwhelmingly female. Production Coordinators and Art Department Coordinators also struggle to escape the perception of their work as the gendered performance of female secretarial support for male producers and designers. Traditionally male crafts such as the Assistant Directors who perform similar functions on a production,

earn more, have higher status and have a faster track to production management than Production Coordinators. Art Department Coordinators earn less than the male-dominated "keys" for other departments such as the Key Assistant Location Managers.

Members of all of these Local 871 crafts raised concerns about gender bias and stereotyping affecting their pay and respect for their work. They also frequently report witnessing or experiencing sexual harassment, consistent with the emerging stories of the Me Too/Time's Up movement. Over half of the women responding to our survey of Local 871 members reported witnessing or experiencing sexual harassment in the last three years; 13% reported that happening "often."

Frequency of Witnessed or Experienced Sexual Harrassment



From participants in a 2017 voluntary online survey of Local 871 members

Conclusion #2

These Local 871 crafts are paid hundreds or even thousands of dollars less than counterparts in comparable male-dominated crafts, even though California's Fair Pay Act generally requires equal pay for men and women performing substantially similar work and federal law bars gender discrimination in pay.

Both Production Coordinators and Second Assistant Directors (particularly Key Seconds) ensure that the production runs smoothly and carry out a range of managerial, administrative, operational and logistical tasks. But there is a substantial gap in pay between these two positions.

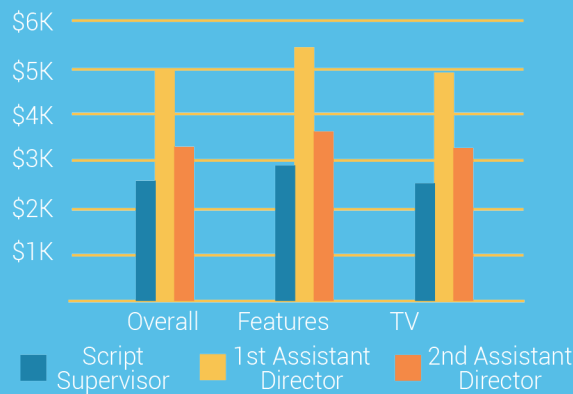
Rates for Art Department Coordinators are well below historically male-dominated positions at a comparable "key" level in other departments, while pay for Assistant Production Coordinators

lags far behind individuals in similar "second" roles on the crew. The minimum weekly rate for these crafts can be less than \$1000 for 60 hours of work.

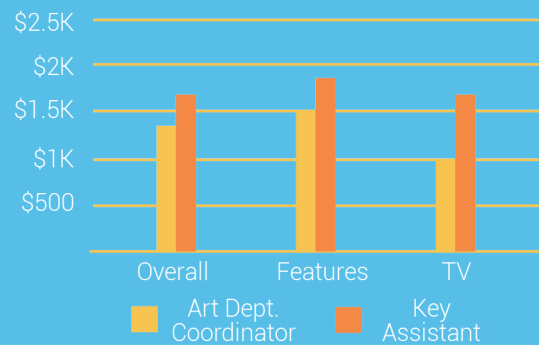
Under the California Fair Pay Act, an employer cannot pay men and women different wages for substantially similar work – comparing skill, effort, responsibility and working conditions – and must ensure equal pay without regard to race or ethnicity. (There are exceptions and defenses, but we concluded they are unlikely to apply here.)

Script Supervisors are paid substantially less than others at a comparable level on a production like the male-dominated Assistant Directors, although their role may be more specialized. The study identifies evidence that gender bias affects their pay.

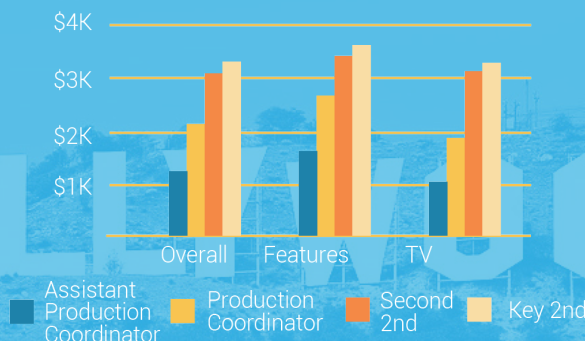
Comparing Weekly Rates for Script Supervisors & Assistant Directors



Comparing Weekly Rates for Art Department Coordinators & Key Asst. Location Mgrs.



Comparing Weekly Rates for Production Coordinators & Assistants & 2nd Assistant Directors



Based on analysis of Local 871 payroll records and published DGA and Teamsters 399 scale rates

Conclusion #3

The industry should undertake a thorough review of these potential violations of California and federal law and correct any inequities.

Studios and production companies should take a hard look at their obligations under the California Fair Pay Act and federal law to ensure that gender (and racial) bias does not affect compensation, through an in-depth internal analysis that replicates and expands our analysis.

If there are gender-based pay disparities that cannot be justified under the law, the industry must correct them.

Recent public revelations about a gender pay gap for top female on-screen talent and a failure to address egregious sexual harassment show how the contributions of women have been undervalued in the industry for decades. The pay gap we document in this study is one more example that deserves a full and fair reckoning.

The #ReelEquity Toolkit: Proactive Steps to Support Gender Pay Equity

Gender pay equity is a significant issue in media production in front of and behind the camera, and above and below the line. Existing and historical gender-based job segregation, gender stereotyping, and differential negotiating power can lead to wide differences in pay for individuals who play similar roles or work at similar levels - due to different scale rates, different negotiated rates, or both.

How can industry leaders, ranging from an individual production or a production company, a studio or network take voluntary action to address these concerns and promote greater equity?

- ▶ Conduct an Equal Pay Analysis, a formal review to assess how legal requirements apply to a specific production or particular crafts and positions and ensure compliance.
- ▶ Take a broader look at pay equity at a structural level, by using our #ReelEquity Yardstick to review compensation and make proactive adjustments to underpaid individuals or classifications.
- ▶ Adopt Equity Riders in standard contracts -- modeled on Inclusion Riders -- making a formal long-term commitment to a pay equity program.

These actions can move a production toward full gender pay equity, and also help address potential equity concerns based on race and other protected categories. Learn more at reelequity.org.

For more information about this study, contact the lead author:
Pamela Coukos, JD, PhD of Working IDEAL
pam@workingideal.com / 202-780-6576

For more information about the #ReelEquity campaign contact:
IATSE Local 871, 818-509-7871
Leslie Simon, Business Representative, Ext. 105
reelequity@gmail.com

