



STUDY OF THE EMERGENCE OF A NEW
GENERATION OF EUROPEAN FEMALE FILM
DIRECTORS
Updated – 2018

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FOREWORD

This study is produced by the “Women in Cinema” Lab and held by the association Révélation Culturelles, which organizes the Les Arcs Film Festival.

This is the 3rd edition of this study, we have produced a study that questions and monitors the position of female filmmakers and the policies established to support them in the various countries of the European Union.

This study fits into the particular context of **the first conference on Gender Equality on Parity, Equality and Diversity in Cinema**, organized by the associations Collectif 5050, Deuxième Regard, the Minister of Culture and the CNC.

The Lab wishes to contribute with its figures and European comparisons.

ABOUT THE “WOMEN IN CINEMA” LAB

Collector of ideas? Laboratory of actions? Field of experimentation?

The Lab, is all that at once.

Our motto? "It's the makers who know" this drives us is to bring out the ideas of the professionals in the industry, so that there can be equality opportunities in cinema for all.

Created in 2017 as part of the Association Révélations Culturelles, which also holds Les Arcs Film Festival, the “Women of Cinema” lab aims to:

- To be a place of exchange between women and men from the world of film, to share ideas. This is the principle of the workshops, we organize an average of 6 per year, which involve an average of a dozen people. To date, more than 110 people from all over the European Union and the entire cinema chain have participated in one of our workshops.
- To enrich the debate with high level interventions and more often than not, open this debate to an international audience. This is the idea of masterclasses, we organize 2 of these per year.

The Lab also publishes each year a study on the emergence of a new generation of European filmmakers.

The Lab has a double specificity: its European dimension; and an approach focused on "collective intelligence", i.e. the ability of a group of people to develop and act together through the power of the connection. The intention of the Lab is to plant the seed of awareness on issues related to women's place in the cinema - and see how it works.

The Sisley D'Ornano Foundation is its founding sponsor, ELLE magazine and the association Deuxième Regard are its partners.

<http://femmesdecinema.org/>

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INTRODUCTION

As in numerous other sectors of society there are clear disparities in the film industry in terms of the representation of women. We believe, however, that the film industry is merely the tip of the iceberg in terms of equality of possibilities. Change towards greater gender equality in this sector is extremely significant as the film industry has significant symbolic importance and can serve as an example to wider society.

It is in this context that we decided, in 2016, to commission a study in order to identify the place of the new generation of female film directors in the field of European cinema. And then, in 2017, and in 2018, we decided to update the study. Our aim is to work over a long period of time in order to go beyond a simple assessment of the current situation. We can observe how the numbers show a general trend towards an increased proportion of female film directors. But the objective of this study and of the Lab is to establish whether, year after year, there is indeed real change or whether the numbers reflect circumstantial developments. This study also aims to identify which policies encourage these developments and which hinder them. The 2018 update of the study therefore aims to compare the new results with the previous ones and to confirm or deny the conclusions that the studies over the previous years have reached.

More generally we aim to take part in the current movement of building awareness on the issue of the place of women in filmmaking, and to open a dialogue about potential policy models that can be considered in order to effect change towards a turning point. The aim is therefore to encourage, from year to year, the different countries to examine their situation concerning this issue, and to implement the appropriate policies.

To date all published studies that examine this subject show that European filmmaking is, to a large extent, a male-dominated domain. Female film directors face numerous obstacles, revealed in these studies and in statements from female filmmakers. The statistics are shocking and reveal how women struggle to be legitimised in the filmmaking industry. The majority of feature films, with both large and small budgets, are directed by men.

With the intention of establishing whether there is indeed a tendency towards a feminisation of European cinema we have decided to examine the situation with a dynamic model rather than with a static set of statistics. This study therefore examines the emergence of a new generation of female film directors. If each individual film is the work of a director belonging to a particular generation, we can study separately the films of these directors (male and female) according to the generations to which they belong.

For the purposes of this study it is considered that one “generation” corresponds to the number of a director’s completed films, including their last film released in cinemas. In this way generation 1 corresponds to directors who have completed one film (their first film); generation 2 corresponds to directors who have completed their second film, etc. There is no direct correlation between the generation and the director’s age.

When we refer to “old” cinema we are referring to a context in which filmmakers are established and have been able to direct various feature films. Conversely, “young” cinema refers to a situation in which filmmakers have not had the opportunity to direct many films, in which they quite possibly direct their first film during the period covered by the study and in which the film industry is undergoing changes that regularly open opportunities up to new filmmakers.

We therefore questioned whether there was indeed a trend towards a feminisation of filmmaking in the European film industry and what were the implemented policies concerning this issue.

When we produced our first study, in 2016, we began from the hypothesis that, using statistics already published, the small proportion of female filmmakers from older generations (who have directed several films), influenced the statistics. We felt instinctively that this masked the incremental feminisation of more recent generations (of filmmakers at the beginning of their careers). We felt instinctively that the European film industry appeared to be undergoing a process of feminisation and that more and more women were directing their first film. It is this intuition that we will question throughout this study.

The objective of the study is to understand whether there is a turning point at which European female film directors began to see an improvement in their opportunities, and if this is indeed the case, to identify when this turning point was, where it happened and within what context it happened.

We therefore undertook the study in two phases. First of all, we gathered statistics about the proportion of films directed by women in the various countries of the European union, and the generations of the directors. After obtaining a general overview of the European situation we began a more qualitative study investigating in every country the measures and policies adopted (or not) to support female film directors.

MAIN POINTS

On the occasion of the 1st conference of Gender Equality on Parity, Equality and Diversity in Cinema, organized by the associations, Collectif 5050, Deuxième Regard, the Ministry of Culture and the CNC, the “Women of Cinema” Lab publishes the update of its annual study on the position of the female film directors in European cinema.

The “Women in Cinema” Lab has updated and enriched the annual study initiated by Les Arcs Film Festival in 2016 on the role of women directors in European cinema and the policies implemented in their favour in various countries.

Based on data from 1462 films produced and made in 30 countries, ranging from Portugal to Russia and from Norway to Italy, the study focuses on the place of women in the filmmaking profession. The current average proportion of women directors in Europe is 21.7%, which means that just over one in five filmmakers are women.

We are interested in the progression of this proportion over six years, by comparing the “generations” (first, second, third ... films made in a career) to focus on what is happening recently, without the figures being biased by data related to historical facts.

We also seek to understand when the proportion of women in this field “stalls” by comparing the proportion of women who make short films (less funding barriers) to those women who make feature films (more dependence on third party financiers). Then, we compare the number of women who attempt to “make a career” in this profession compared to men.

What we can conclude from these figures, noting that there are proportionally more women at the beginning of their career than female directors, is that the film production chain gives women less opportunities than men.

Finally, we are interested in the trust we place in women directors by comparing the budgets of films granted to men compared to those granted to women.¹

To dissect the results, we are interested in the proportion of female directors of documentaries (smaller budgets) and fiction (bigger budgets), and animation.²

The study compares the data of each country, in order to observe if there are cultural and / or political differences.

The last part of the study is qualitative and looks at what has been put in place in different countries in order to provide an overview of initiatives and to analyze which policies are most effective.

¹ It should be noted that the budget data was collected from the film production of five countries, each of which is good for the proportion of women directors: Wallonia-Belgium, Finland, the Netherlands, Denmark and Austria.

² We make the distinction between documentary and fiction in the real shooting of animated films (which also includes documentaries and fiction).

KEY FACTS AND FIGURES OF THE STUDY

PROPORTION OF WOMEN IN FILM DIRECTING

In 2017, the proportion of women directors among the total number of directors was **21.7%**. For comparison, in 2016 this proportion was 20.4%. **This is a progression and it is the best proportion since 2012.** However, this is not a progression that marks a clear trend.

In **2017, Finland** is the highest ranked country **with 43.4% of films by female film directors**, followed by Slovakia (41.7%) the Netherlands (38.7%), Austria, Denmark and Sweden. Since the beginning of our study, this is the first time that we have noticed that a country, Finland, reaches what we can call a level of parity. However, this is not a country that produces a lot of films (38 films in 2017), so the proportions can change a lot from one year to the next. This is even more prominent in Slovakia (12 films in 2017).

Sweden remains, during a long period (over the period 2012-2017), **the top country (30.9%)**, followed by the Netherlands (30.4%) and Austria (29.2%). Followed by Norway, Germany, Finland and Denmark. These figures are more representative of what we call "good students", countries in which there are strong policies and a more established culture of equality.

In 2017, the countries in which the percentage of films made by women are the lowest are **Slovenia** (0% of the 12 films produced), **Turkey** (8.1% of the 118 films produced), **Romania** (8.7 % / 23 films), **Spain** (10% / 75 films), **Italy** (10.4% / 103 films) and the **United Kingdom** (13.7% / 106 films).

Over a long period (2012-2017) **Latvia** (9.3%), **Turkey** (10%), **Italy** (10.1%) and the **United Kingdom** (12.1%) are the countries with the lowest proportion of films made by women. Figures from Latvia are to be taken with caution because it is a country with very low production (27 films over the period against more than 600 for Turkey, the United Kingdom and Italy).

It also appears that over the past six years, women have never represented more than one-third of current filmmakers.

We can note broadly the difference between Northern and Southern European countries - with the notable exception of the United Kingdom - which can be attributed to the proactive policies put in place in most countries in Northern Europe, contrary to those of the South. We can deduce the importance of these proactive policies of Northern Europe as well as general cultural phenomena.

DIFFERENCES BETWEEN GENERATIONS

In 2017, the proportion of female directors who made a **first or second film is 25.4%** while this figure increases to 17.8% for women directors who have made their third film or more.

We can conclude that women directors of younger generations are proportionally more numerous than their elders, just as this is a real trend, we are still far from real equality.

DOCUMENTARY / FICTION

Female directors make up **30.8%** of the people who made a **documentary**, **18.7%** of the people who made a **fiction film** and **15.4%** of the directors of **animated films**.

Women are proportionally more present in documentaries: in fact, in 5 countries (Denmark, Ireland, Portugal, Czech Republic and the Netherlands), more than half of the documentaries released in 2017 were made by women.

It should be noted that in documentaries, the budgets entrusted to women are lower than those of men.

BUDGET

The average budget of the studied films is 3.06 M €, **3.75 M € for a male director** and **1.8 M € for a female director**. ³The budgets of male directors represent on average more than double the budgets of female directors.

TRANSITION FROM SHORT FILM TO FEATURE-FILM

In 2017, **33.8% of surveyed short films were made by women** (weighted average), more than one in three. This is much higher than the percentage of feature films made by women that same year (21.6% of the 17 countries concerned - weighted average). In eight countries, women represent more than 40% of the directors of short films. In the Netherlands and the Czech Republic, they represent even more than half of all directors.

One can imagine that as many women as men would like to make films, but we cannot prove it statistically. However, we can see clearly that, on average, one-third of European short films are made by a woman. If there were no problem, this statistic should logically be the same for the feature film. The fact that this average goes up to 21.6% when it comes to making a first feature film shows that there is an inequality of opportunities from the beginning of the careers of female film directors', and even more so when the financial stakes are more important.

CAREER LIFESPAN

Among all the filmmakers who made a first film, **68.5% of men and 61.7% of women made a second film**. From second to third, 73.6% of men continue their careers against 63.6% of women. Finally, among male and female film directors, 79.2% of men make a fourth film against 67.7% of women.

In addition, women wait longer between two films. Overall, in 2017, for current **directors** who made at least four films in their careers, it was **10 years and 6 months** between their first and fourth films.

For current **female film directors** who have directed at least 4 films, **11 years and 11 months** have passed between their first and fourth films. **There is a gap of 1 year and 5 months between male directors and female directors.**

³ It should be noted that this average budget was calculated from the film production of five countries, each of which is in a good position regarding the proportion of women directors: Wallonia-Belgium, Finland, the Netherlands, Denmark and Austria.

RECOGNITION OF UNFAIR TREATMENT

These latest statistics clearly show that the greater the financial and commercial stakes, the less women have a place, which denotes a clear inequality of treatment, knowing that it is seldom a career choice on the part of the female director, to make only short films, few feature films or low-budget films, but it is due to the system of financing and producing films and the opportunities it gives or does not give to a male or female director.

AND IN FRANCE?

Between 2012 and 2017, France, the largest producer of European films, is in the top third of the European average with **24.2% of films made by female directors**. It should be noted that after two years of decline (around 20% in 2015 and 2016), the proportion has gone up again in 2017 (25.4%), which is close to the figures for the 2012-2014 period (about 26%). The country seems in transition, with 30.4% female directors among first and second film directors in 2017.

Regarding **budgets**, men's productions are **90% higher** than those of women (€ 5.36 million for male directors' films, € 2.84 million for female directors' films).

SOME POLICIES TO REMEMBER (qualitative study)

Sweden is the **leading country**, having put in place **one of the most diverse and proactive policies**. With the proportion of films made by a female director, rising from 16.7% in 2012 to 36.1% in 2017, Sweden is a model for other European countries and proves that regulatory policies (parities, quotas) are the most effective. It is followed closely by Norway.

Surrounding them, the "good students" are divided between countries with good results but with **a delayed awareness** (French-speaking and German-speaking Europe); **countries with slow and lasting changes** where female filmmakers are increasing and are concurrently very well represented among the older generations (Denmark, the Netherlands, Austria, Ireland); and **stagnant countries** (Finland, Czech Republic, Slovakia, Hungary).

It should be noted that while various policies are in place in the West, **many Eastern countries have not yet established institutional-level measures for women filmmakers**. Furthermore, although the proportion of women directors tends to increase due to an even greater number of women entering into the profession, their progression remains limited.

Conversely, we find that some countries in the South (Spain, Portugal, Italy) or the United Kingdom, which have rather low proportions of women directors, **have recently put in place intense and diverse policies**, showing a true desire for change.

Information and awareness policies are the most numerous, in relation to incentive (particularly financial) **or binding policies** (with pre-set numerical objectives). Conducted jointly by film institutes and by associative initiatives, they are present in the vast majority of countries and can be seen through the annual publication of gender balance sheets.

Some countries want to go further by also putting in place progressive policies such as **incentive policies**, including mentoring and networking programs and **prioritization policies**, which encourage the development of applications for help from local governments. female filmmakers (Belgian "soft quotas" - introduction of incentive scales for Spain, Portugal and Italy).

The requirement of gendered equality in committees, responsible for examining dossiers and allocating financial aid in particular, **is a measure that concerns almost one third of countries** (Spain, Poland, France, Belgium, Austria, Germany, Switzerland, Portugal).

METHODOLOGY

The study focuses on films produced mainly in Europe and released over the period of 2012-2017.

The study examines films produced in all the countries of the European Union (except Cyprus and Malta, where the production is not sufficiently significant), as well as in Switzerland, Norway, Russia and Turkey.

• Quantitative Study

The study was undertaken in two phases. In the first chapter of the study, focused on quantitative statistics, we listed all the films with a cinema release over these five years in each of the territories of the study.

At first, we considered only feature films (excluding TV formats and productions less than 60 minutes), falling under the categories of: fiction, documentary and animation. Since the 2018 update of the study, we are also interested, in a particular chapter, in short films.

Furthermore, Europe has a large number of international co-productions. In this case the study chose only to label the film according to the majority producer of the co-production. To have allowed a co-produced film to register in the statistics of more than one country would have produced statistical misrepresentation of international averages. In the case of films directed by more than one person each individual constituted a fraction of the entirety of the directors, and was consequently taken into account in this way.

We only included the approved films, recognized by the film institutes and attached to recognized production companies. To examine the films the study used the following as sources of information:

- We first collected the lists of films available on the sites of the cinematographic institutes of the countries concerned (see Bibliography at the end of the study). It is from these official lists that we started the censuses. The collection of such data, however, sometimes remains difficult in countries such as Russia or Turkey.
- We subsequently cross-referenced this information with that available on the site Lumière from the European Audio-visual Observatory, and IMDB, two platforms centralizing data on film releases in Europe and worldwide. IMDB was particularly useful to know the number of feature films made by each director and the dates of official releases of the films. Its transnational character has given us, in this respect, the same basis for all countries.
- Finally, for the data from the early years of our study, the EWA study was particularly useful: "Where are the women directors? Report on gender equality in the European film industry (2006-2013) "⁴.

⁴ European Women's Audio-visual Network *Where are the women directors?* 2016. URL: http://www.ewawomen.com/uploads/files/MERGED_Press-2016.pdf

Using these sources, the study established statistics on the gender of the directors of all the films, in each country of our study but also in Europe (via the use of the weighted average). This is the first quantitative chapter of our study.

And in 2018, we bring new lines of analysis.

Gender and short films

This year, in addition to looking at the differences in the proportions of directors for feature films, we are also interested in the case of short films to try to understand what is happening between leaving film school where women are in parity with men and then making their first feature film, where the gap has already widened. Directing a short film before a feature film is usually a necessary step, it seemed interesting to interview him/her on the gendered perspective. We have listed the short films produced mostly in Europe and released in 2017, taking only the data presented by the film offices, then we established the genre of the director (male or female) of each of these shorts. We then compared these proportions with those of feature films. This comparison allowed us to see if the shift from short to feature length was a greater difficulty for women than for men.

Gender and types of feature films

We also wanted to observe the representation of the directors in terms of the type of feature film (animation, documentary or fiction). We therefore noted for the years 2016 and 2017 the type of film produced and compared the proportions of women directors in each sector.

Gender and film budgets

We also wanted to have a new approach on the budget differences between feature films made by men and those made by women. Again, we only included data published by the film offices, the data reported on sites like IMDB do not seem always reliable. Few countries have, however, made this information public, giving the budget of each film produced nationally and released in 2017 (Austria, Denmark, Finland, France, the Netherlands, the Walloon region in Belgium). This is therefore a preliminary approach that will need to be deepened for future studies.

The second chapter of the quantitative part is a more dynamic analysis of the generation of filmmakers. As a reminder, the generation is the number of feature films made by a male director or female director on the date that his or her last feature film was released in cinemas.

As part of the analysis through the generation, we have evaluated the number of feature films made by each current male or female film director (that is to say, having released at least one film) between 2012 and 2017 in each country of our study. We compared the number of films made by men with those made by women. Finally, we compared this woman-to-man ratio of the new generation with the overall figures of all the films released during the same period. We did some modelling to compare the different generations of directors within a country, in terms of the proportion of films made by women.

In 2018, we are also bringing new areas of study to the issue of generations.

Gender and longevity of career

We have observed the careers of all active film directors in 2017 and then calculated how many of them had made a second, then a third and then a fourth feature film, comparing the female and male numbers.

Gender and production delays

For the years 2016 and 2017, we have noted for each active director the release dates of his or her first feature films (up to the fourth in the case where the director has made at least four films). This gave us a glimpse of their early career. For each director, we know the number of years between the production of his first and second feature films, between the production of his second and third feature films and the production of his third and fourth feature films. We calculated the averages for women on the one hand and for men on the other hand and compared these data.

• Qualitative study

For the second chapter, which concerns the qualitative study, we have identified in each country the different policies adopted in relation to our question, whether they are regulatory or more progressive. To obtain this information, we contacted the members of the various film offices directly. We were interested in the representation of women in public and private aid commissions and in the representation of women in film schools in these countries. We also looked closely at the countries that have implemented a policy but whose results are disappointing, to try to understand if the policy was bad or if it was ineffectual for other reasons (sociological, cultural ...). This allowed us to identify typologies of countries according to the policies implemented and the results (observed in the quantitative part).

From this study, we have tried to draw conclusions about policies and other factors that stimulate the emergence of women filmmakers, participate in equal opportunities and the balance between women and men in these trades, in order to pose horizons of progress for the entire European territory and to promote best practices

I. Quantitative study on the situation of female film directors in Europe

The first part of this study concentrates on statistics concerning female film directors in the European film industry. On the one hand, we focused on the proportion of women directors who directed one or more films in the period 2017, which allows us to draw a map of the situation of women filmmakers in Europe today. Subsequently, with the aim of testing our initial theory by observing the changes that have appeared since 2012. Over this six-year period, we try, where possible, to identify trends.

After analyzing the overall proportions of women directors, among feature films, short films and by genre of film, we opt for a more dynamic approach by looking at female directors in terms of their generation (ie say the number of films they have made so far). This allows us to determine in which countries the female cinema is old and established, in which countries it is young and has a tendency to renew itself and in which country it is for the most part absent.

A) A male-dominated European cinema

European cinema remains a predominantly male sector, where in 2017 nearly four out of five films are made by men. While the data collected since 2012 seem to reflect a slow but progressive feminization of the profession, it turns out that women directors are more present in areas such as short films or documentaries, where budgets and financial and commercial issues are lower. The feature film remains deeply the work of male directors.

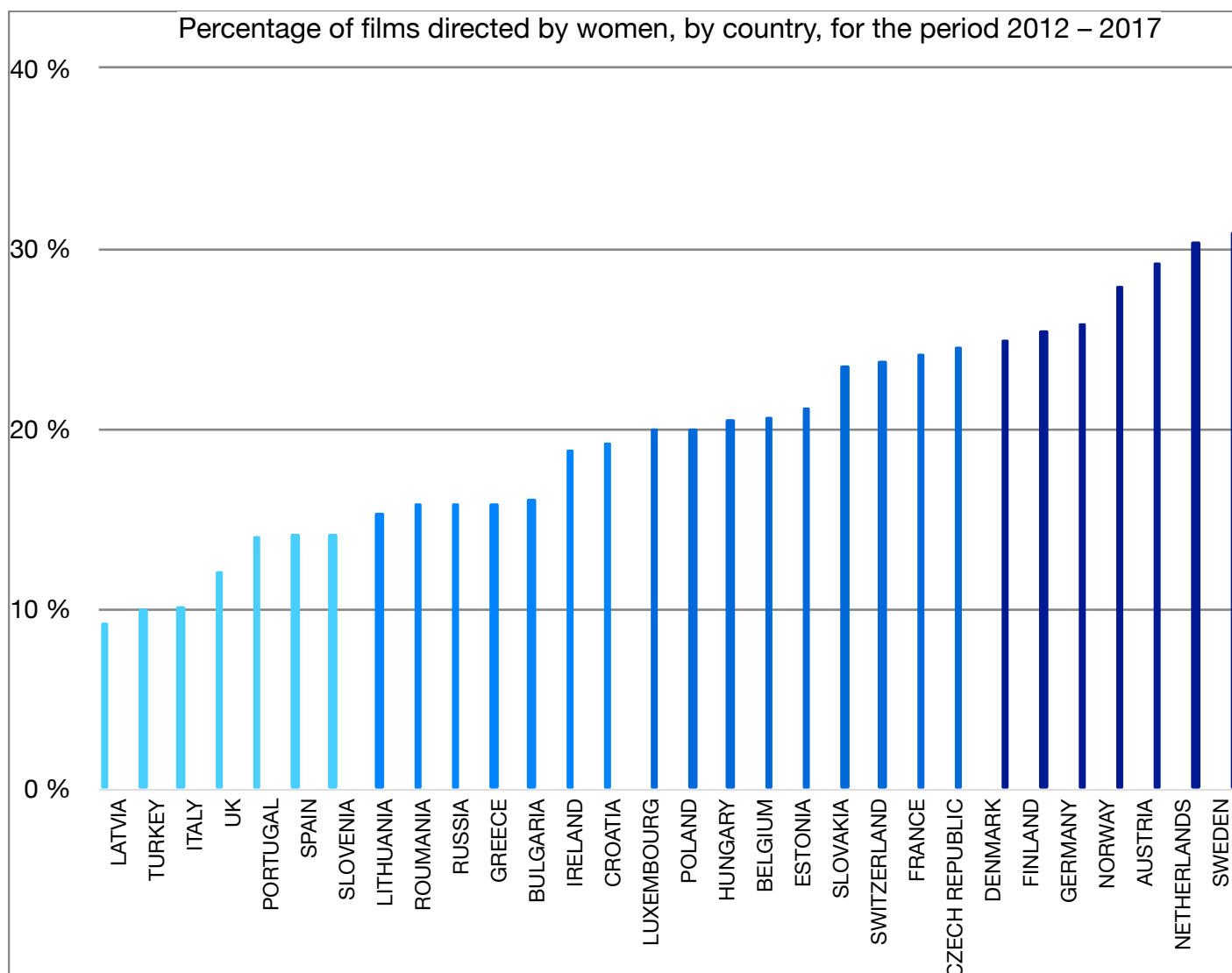
1. A cinema predominantly male but in the process of feminization

It is undeniable that the European cinematographic landscape is still predominantly male.

- **Geography of Europe of female film directors: the disparity between different European countries over a long period of time.**

Over the period 2012-2017, 19.8% of films were made by women (weighted average), slightly less than one in five feature films.⁵

⁵ See annexe material- table 1.



Over the last six years, there is no country in Europe in which women represent more than a third of directors of films released in cinemas. The national averages range from 9.3% (Latvia) to 30.95(Sweden).

According to these statistics, four groups of countries can be established and a geography of Europe of female directors seems to be emerging.

Firstly, the “very good students” whose percentage of films directed by women surpasses 25% (one in four films). In this group is Sweden, Norway, the Netherlands, Austria and Germany.

Followed by the “good students”, with more than 20%- 25% of films directed by women during the period studied, and therefore slightly above the European average, directed by a woman, are Switzerland, Belgium, Luxembourg, France, and then Central European countries (the Czech Republic, Slovakia, Hungary, Poland and Estonia).

Then comes a third group where the percentage of films directed by a woman varies between 15% and 20%. This group includes Croatia, Bulgaria, Russia and Romania, Ireland, Greece and Lithuania.

Finally, there is a last group of countries where the percentage of films directed by a woman is less than 15% and is less than the European average. These countries are Spain, Portugal, Italy, Turkey, Slovenia, the UK, and Latvia.

In order to obtain convincing trends, we are interested, in this study, in countries with significant and regular productions. In this respect, the weight of each country is taken into account when calculating the different European weighted averages.

We recorded 9072 films produced in Europe between 2012 and 2017.

	Number of films released between 2012 and 2017	Share of national production in Europe		Number of films released between 2012 and 2017	Share of national production in Europe
LATVIA	27	0,3 %	BELGIUM	209	2,3 %
LUXEMBOURG	30	0,3 %	FINLAND	209	2,3 %
ESTONIA	44	0,5 %	AUSTRIA	227	2,5 %
LITHUANIA	49	0,5 %	POLAND	258	2,8 %
SLOVENIA	67	0,7 %	THE NETHERLANDS	260	2,9 %
HUNGARY	83	0,9 %	SWEDEN	264	2,9 %
SLOVAKIA	83	0,9 %	CZECH REPUBLIC	265	2,9 %
CROATIA	91	1,0 %	SWITZERLAND	382	4,2 %
BULGARIA	93	1,0 %	RUSSIA	498	5,5 %
GREECE	101	1,1 %	SPAIN	576	6,3 %
IRELAND	112	1,2 %	TURKEY	629	6,9 %
PORTUGAL	131	1,4 %	ITALY	694	7,6 %
ROMANIA	145	1,6 %	UNITED KINGDOM	718	7,9 %
NORWAY	165	1,8 %	GERMANY	936	10,3 %
DENMARK	195	2,1 %	FRANCE	1530	16,9 %

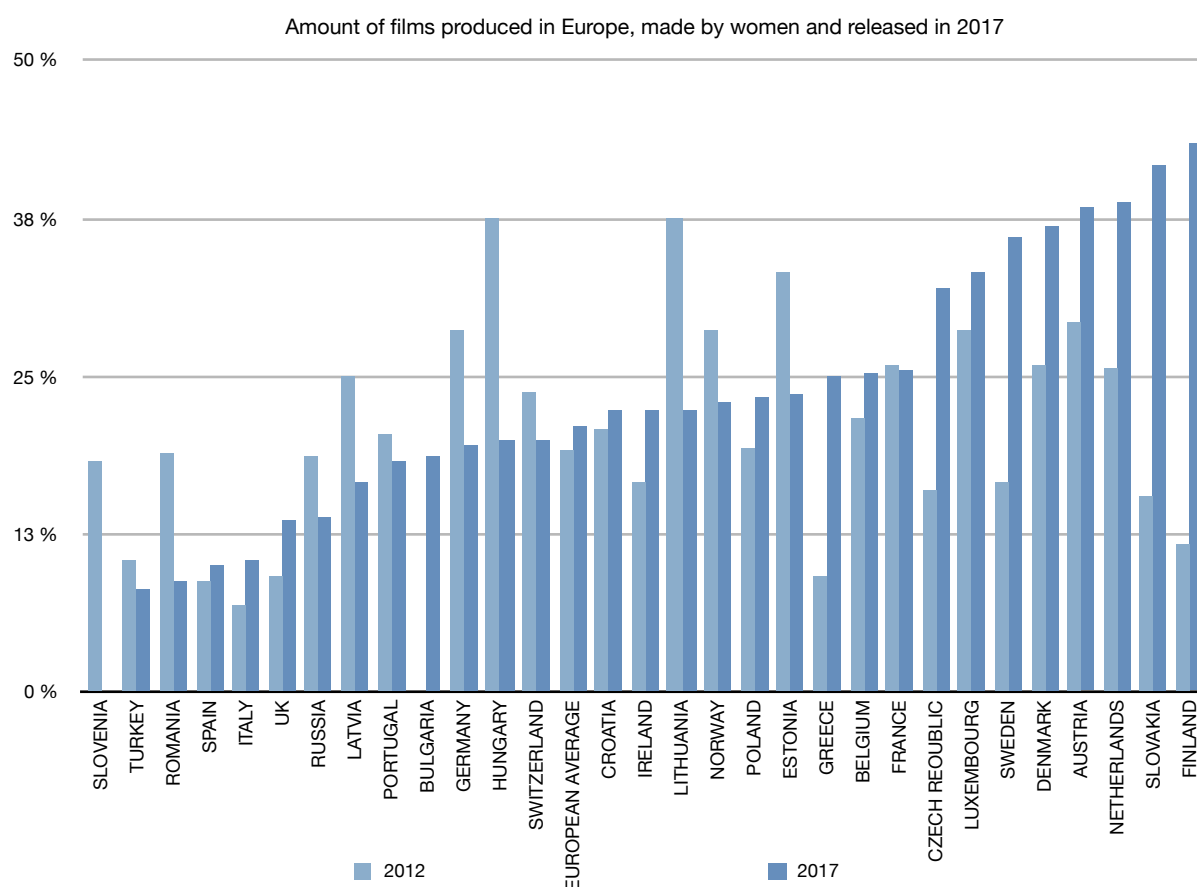
This first, general impression of the situation allows us to show that five countries alone account for more than half of the films produced in Europe: France, Germany, the United Kingdom, Italy and Turkey. These countries therefore have significant weight in overall European developments in the rates of female filmmaking. It is worth noting that three countries have gone down a group (the United Kingdom, Italy and Turkey). Conversely, for the Baltic countries and

Luxembourg, whose productions are less than ten films a year and rather irregular, it will be more difficult to identify significant trends.

This first observation allowed us to have an overall look at the situation of women filmmakers in Europe. More or less favourable regions appear, between North, South and East. But within these groups of countries, developments are different.

• What developments have there been since 2012?

Even if men remain dominant, it appears that the share of female directors is increasing in Europe. They represent 21.05% of the directors who have released a film in 2017 while in 2012, this figure was 19.05%. By looking at the different national situations, we also note interesting variations.



Around the European average of 21.05%, national situations vary.⁶

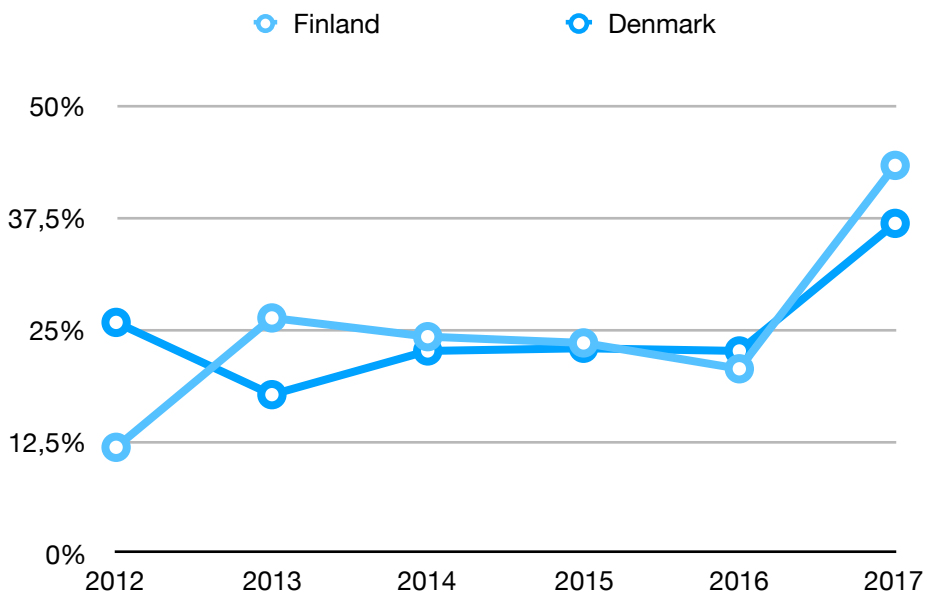
⁶ See annexes-table 2

• Well ranked countries

In 7 countries, women represent more than a third of filmmakers. This is an important push since last year. In 2016, only four countries achieved this score: Sweden, the Netherlands, Croatia and Bulgaria. In 2017, Croatia and Bulgaria, whose national productions remain very variable, are no longer part of the winning team. Sweden and the Netherlands continue to be “very good students”, but are outnumbered by Finland (43.4%), which has the highest percentage of female filmmakers of any European country since 2012. We also find Austria (38.3%) and Denmark (36.9%) in the top 5.



FOCUS: FINLAND AND DENMARK



After three years of stability, where the proportion of films made by women varies on a range of less than one point for Denmark and less than 4 points for Finland and on a downward trend, the year 2017 sees a surge of female directors in these two countries. Is this a cyclical upsurge or does it announce more structural changes?

Slovakia (41.7%) and Luxembourg (33.3%) are also enjoying outstanding results this year. However, their respective national productions are extremely variable and are difficult to analyze. Last year, these two countries did not have any statistics showing a single film made by a woman.

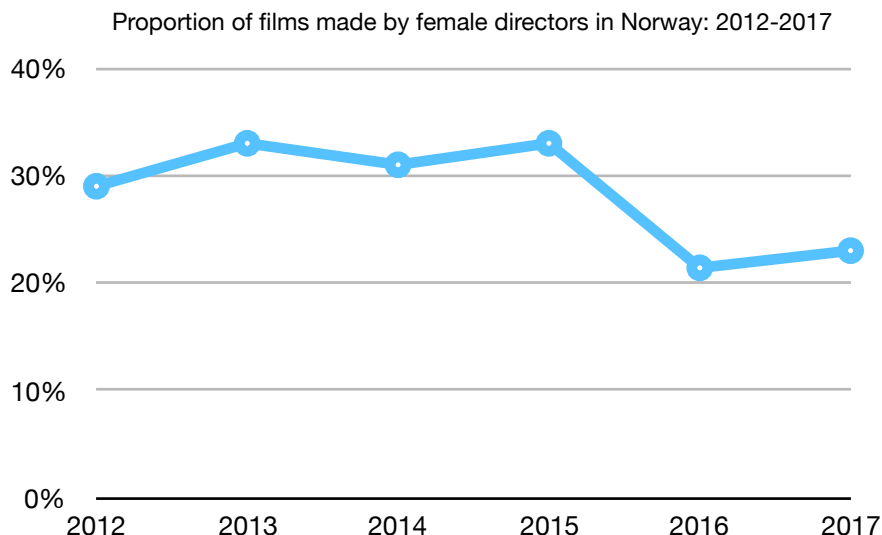
With less than seven films produced in Luxembourg each year, this country sees the percentage of women among directors who are active, to vary in extreme ranges (0% in 2015 and 2016, 40% in 2013). As for Slovakia, if its national production is higher (between 12 and 16 films produced per year), the variations in terms of the percentage of women directors are just as important. A trend seemed to be emerging since 2013 with a drop in the percentage of women directors (from 38.5% to 0% in four years). This exceptional rate of 2017 appears to put an end to this trend.

This year again, the geographical location of Northern Europe is more favourable to women filmmakers seems to be essential. Among the "Nordic countries", Finland, Denmark and

Sweden are among the “very best students”. But in this region, Norway seems to have set itself apart from its neighbours.



FOCUS: NORWAY



Since 2012, Norway has situated itself as one of the most favourable countries for female directors. From 2013 to 2015, the proportion of films made by women was over 30%. But in 2016, this proportion dropped to 21.4%. What may be just an occasional drop seems, in light of the 2017 figures, to be a larger phenomenon. With 23% of films made by women in Norway in 2017, this proportion increases again, but slightly. We are far from the data recorded in the first four years of the study.

• Countries that remain stable

With 25.4% of films made by women, France is among the countries that are considered as “good students” and ranks ninth among other European countries. The country has experienced a significant rise in the rate of women directors in 2017, after experiencing a slump over a period of two years. (20.2% and 20.3% in 2015 and 2016).

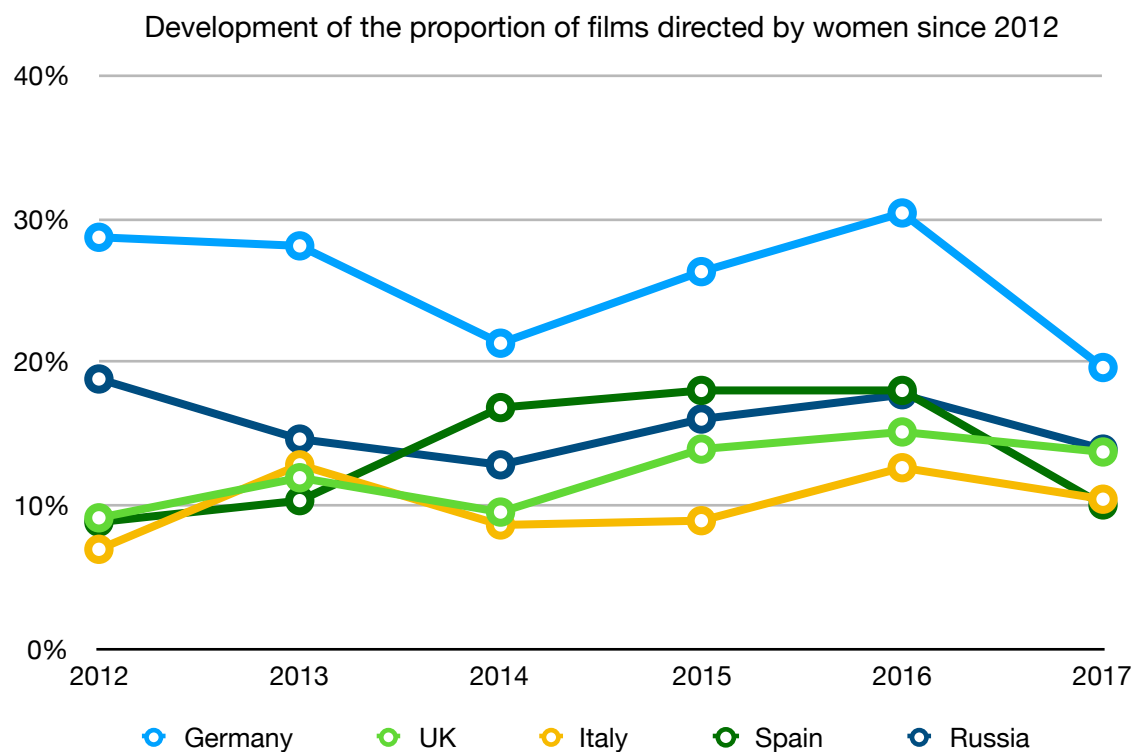
13 countries are below the European average in 2017. A large part are from countries who have the largest amount of European film productions that we have recorded (outside of France): Turkey (118 films released in 2017), Germany (115 films), United Kingdom (108 films), Italy (103 films), Spain (75 films), Russia (67 films).

• Countries in which statistics are falling

Among the countries with less than 20% of films made by women directors, we note that for six of them, the year 2017 is particularly poor. The percentages of films made by women this year are below their average over the previous five years. This is the case in Slovenia (-16.9 points), Romania (-8.8 points), Germany (-7.4 points), Spain (-4.4 points), Turkey (-2.4 points) and Russia (-2.1 points).⁷

⁷ See annexe material- table 2.

The national developments in five countries over a long period of time tend to confirm that 2017 has been a weak year compared to previous years. For example, Germany, the United Kingdom, Italy, Spain and Russia, which had experienced a steady increase in female filmmakers since 2014 (and even since 2013 for Spain), saw a drop in this rate in 2017 and a real decline for films made by female directors in Germany.



Germany seems to be a special case. The country has been performing very well since 2012, with every year the percentage of films made by women over 25% (except in 2014, but again the percentage was over 20%). In 2017, with 19.6% of films made by women, the country loses more than 10 points compared with the previous year.

Finally, in 2017, no Slovenian film was made by a woman. This is the only country this year without an active director. In 2016, we counted five countries in this category: Hungary, Greece, Slovakia, Latvia and Luxembourg. Most of them are countries with poor and highly variable productions.

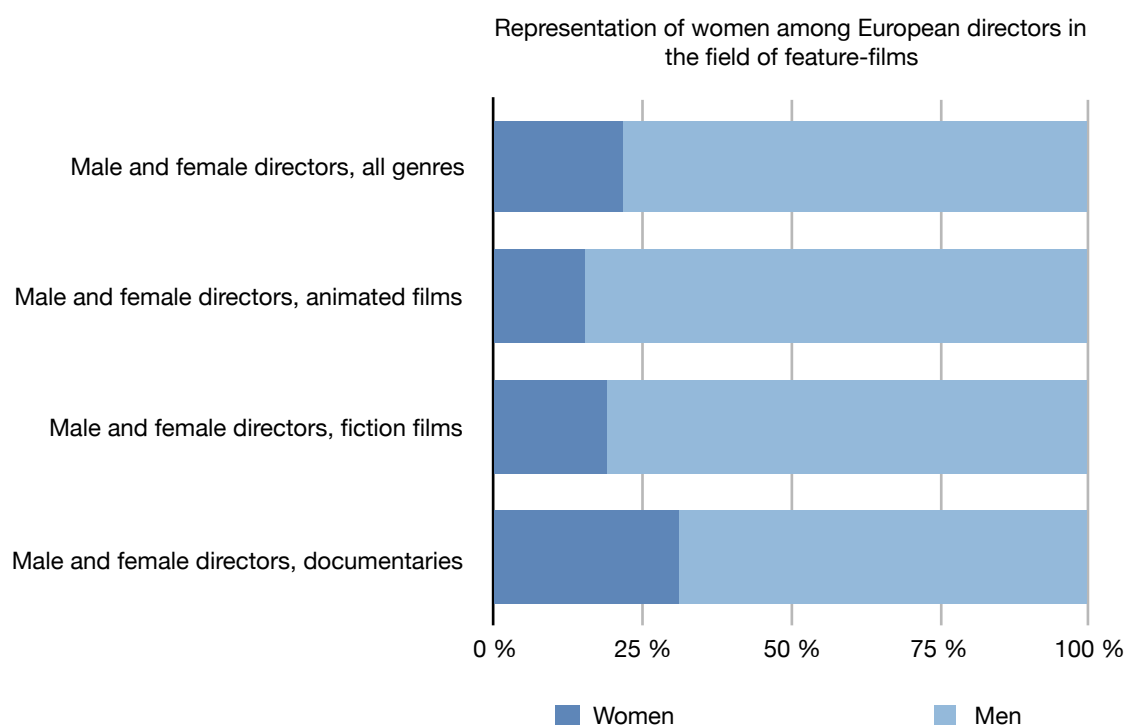
Despite these national variations, we note an overall upward trend in the number of women directors, in operation, particularly since 2015.

In 2016, women accounted for 20.4% of active filmmakers. In 2017, there were 21.05%. In the extreme, the data is changing as well. Countries with high percentages of female filmmakers (over one-third) are increasing, and those with no women's films are decreasing. In 2017, 20 countries had a female director, at a rate equal to or greater than 20%, in two thirds of those countries surveyed. There were only sixteen in 2012 (just over half). **In five years, real trends for improvement are emerging. However, we do not yet see a real burst, despite recent news concerning the situation of women in film and more generally in society. Will the repercussions of current affairs be more visible in the years to come?**

2. The Documentary : a more feminine field than fiction and animation

If women make up one fifth of the directors who are active in 2017 in Europe, the percentage varies greatly depending on the type of film. The field of documentary-making remains a more favourable field for women directors than fiction or animation and seems to attract more and more women filmmakers.

• What is the situation in 2017?



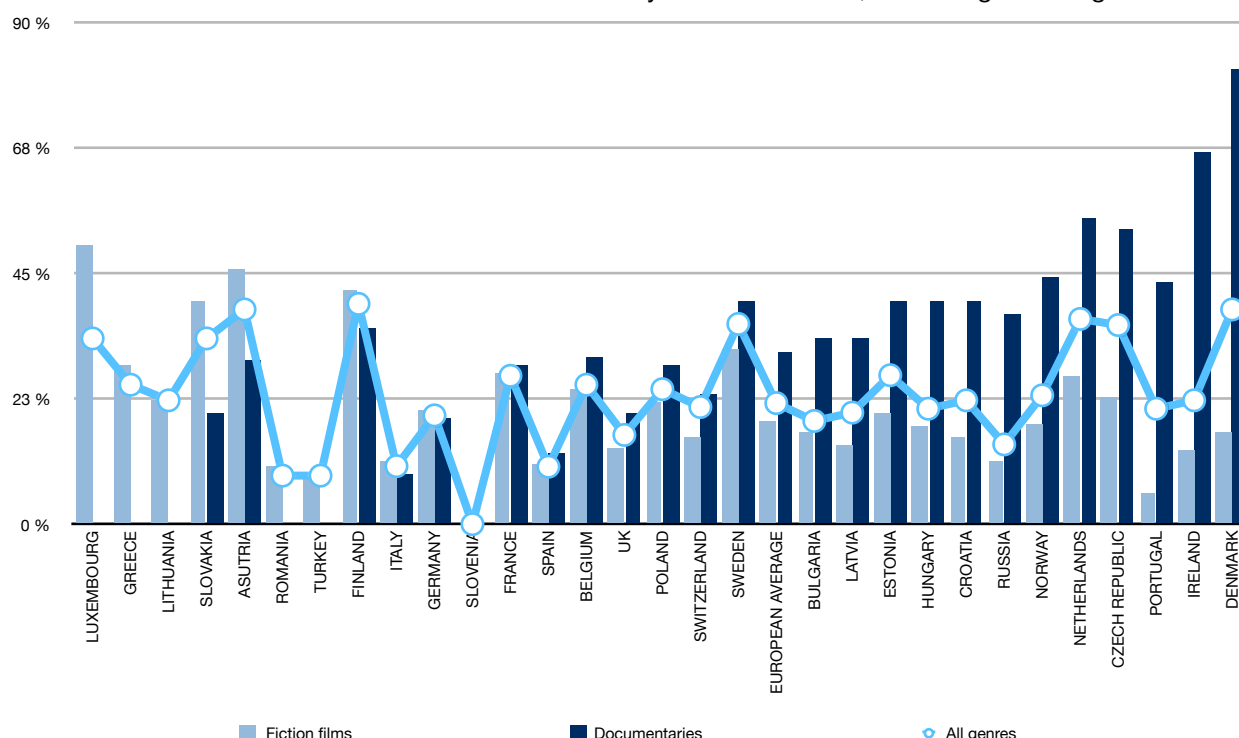
It is the field of documentary-making that sees the highest proportion of female directors. Women accounted for 30.8% of directors who made a documentary in 2017. This is 9.1 points higher than the percentage of female directors of all types of feature film.

On the other hand, it is much less the case for fiction films. With 18.7% of female directors in this field in 2017, less than one in five films is made by a woman. As for animation, the proportion of women directors is much lower. Only 15.4% of the 65 animation films released in 2017 in Europe were made by women.

If we look in detail at national levels, we note several country cases⁸. We are only interested here in the cases of fiction and documentaries. Concerning animation, too few films are recorded in the countries to deduce a significant analysis. If there is any sense in analyzing the production of animated films in Europe, this is less relevant for films at state level where the production of animated films is weak and very variable. For example, we did not find any animated films released in 2017 in sixteen of the thirty countries studied.

⁸ See annexe material-table 4.

Films that were released in 2017 made by female directors, according to their genre



In ten countries, women make up a larger share of fictional productions than the production of documentaries. This is the case in Germany, Italy, Finland, Austria and Slovakia. On the other hand, in Turkey, Romania, Lithuania, Greece and Luxembourg, we did not record any documentaries made by women in 2017.

But in 19 countries, in the majority of them, women represent a greater share in the field of documentary than in that of fiction.

In three countries, this gap is particularly significant and the proportion of documentaries made by women is three times higher than the share of fiction films made by women: in Denmark (women represent 81.8% of documentaries and 16.7 % of fiction films), in Ireland (66.7% of documentaries compared to 13.3% of fiction films) and in Portugal (43.5% of documentaries compared to 5.7% of fiction films).

In five countries (Denmark, Ireland, Portugal, Czech Republic and the Netherlands), more than half of the documentaries released in 2017 were made by women.



FOCUS: PORTUGAL

By contacting members of the Portuguese Film and Audio-visual Institute, we obtained their own data on the presence of female directors in national cinema. These figures go back to the year 2013.

These figures confirm this greater presence of women in the field of documentary. Over the past five years, women directors' share of documentaries has, on three occasions, exceeded 40%. On the other hand, in fiction, women have never represented more than a third of its directors.

If we combine all of the data since 2013, we note that out of the 69 fiction films produced in Portugal, women represented 11.6% of the directors. Of the 54 documentaries, they represented 35.2% of the director.

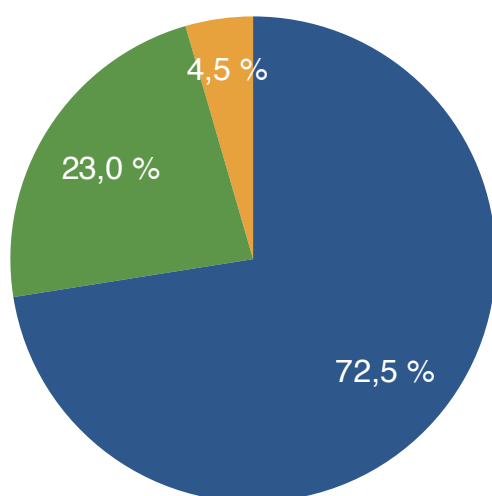
	2013	2014	2015	2016	2017
FICTION					
National film produced	8	6	17	18	20
National film directed by women	1	2	0	1	4
	12,5 %	33,3 %	0 %	5,6 %	20 %
DOCUMENTARY					
National film produced	5	6	14	10	18
National film directed by women	2	1	4	4	8
	40 %	16,7 %	28,6 %	40 %	44,4 %

Film office data: Instituto Do Cinema E Do Audio-visual, "National Films directed by Women", July 2018.

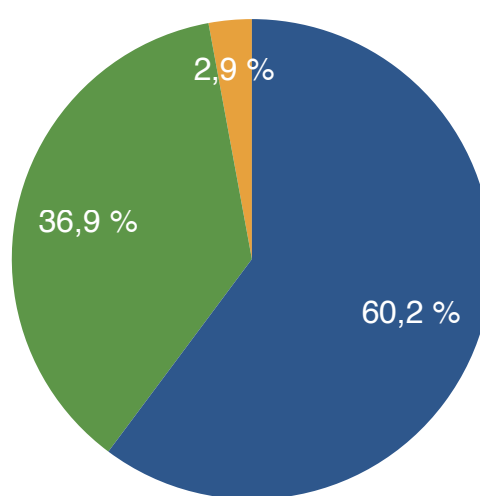
However, it is a question of putting into perspective this strong feminine presence. If in these countries, the share of documentaries made by women can go up to very high percentages, we must remember that documentaries represent just over a quarter of the feature films released in 2017 (406 films out of 1462). Fiction remains the main type of feature film and an area still very much dominated by male directors.

In order to better understand the position of documentary within the realms of feminine production, the following graphic shows how films are made by men on the one hand and films are made by women on the other, all European countries combined, in 2017.

Distribution of male directors, 2017

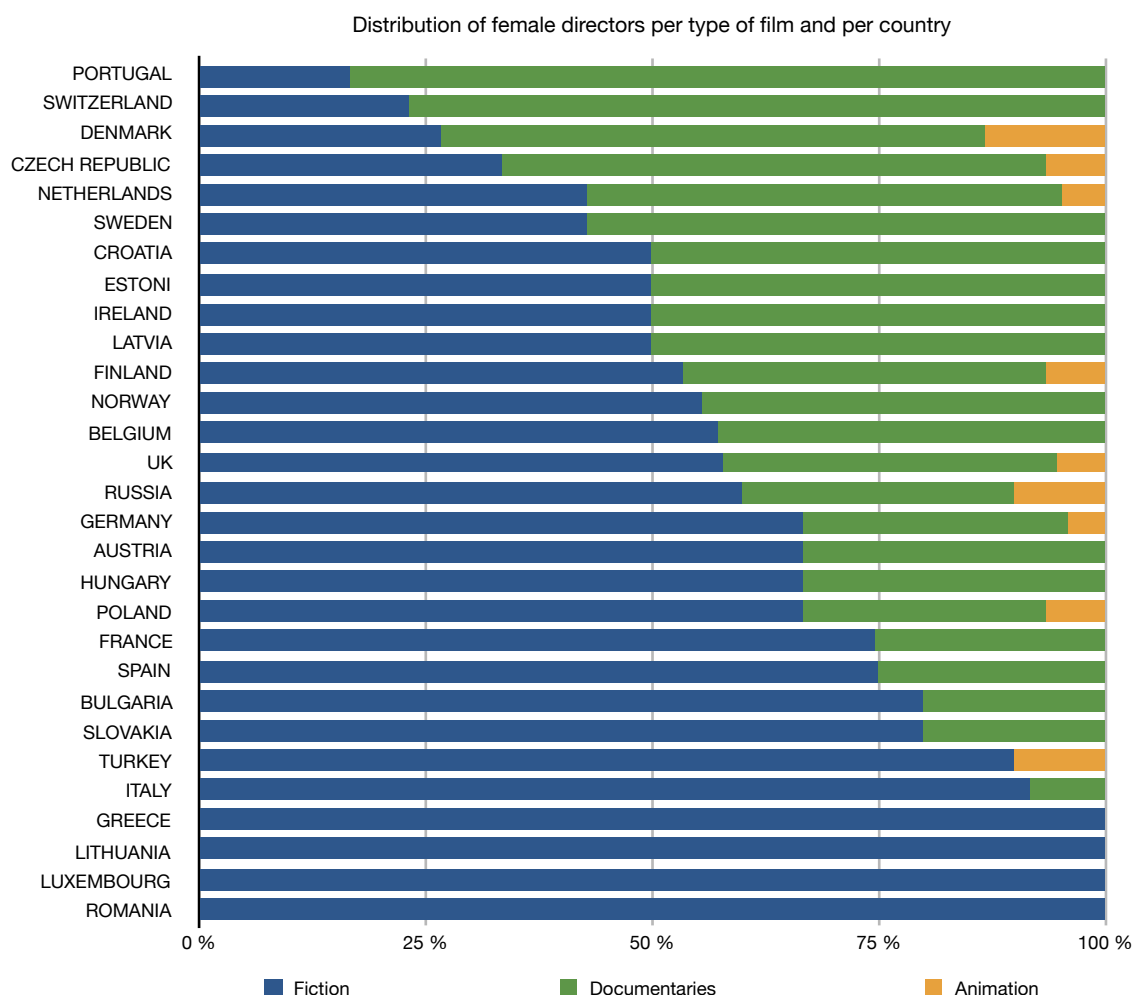


Distribution of female directors, 2017



● Fiction ● Documentary ● Animation

In 2017, of the 1221 active male directors, 885 produced fiction (72.5%), 281 made documentaries (23%) and 55 made animated films (4.5%). Of the 339 active female directors, 204 directed fiction (60.2%), 125 documentaries (36.9%) and 10 animation (2.9%). It is therefore more than one active female director out of three who made a documentary in 2017, against less than one active male director out of four. If we look closely, national situations vary.⁹



We note that the few countries where women make more documentaries than fiction are also the countries where the overall percentages of women directors are the highest. This is the case for Sweden, Denmark, the Netherlands and the Czech Republic where, let's not forget, more than 30% of films were made by women in 2017.

The case of Turkey is to be noted as well. We did not record the release of any documentaries made by a woman in 2017. It is also in this country that this year the rate of women directors is the lowest (8.1%) outside of Slovakia.

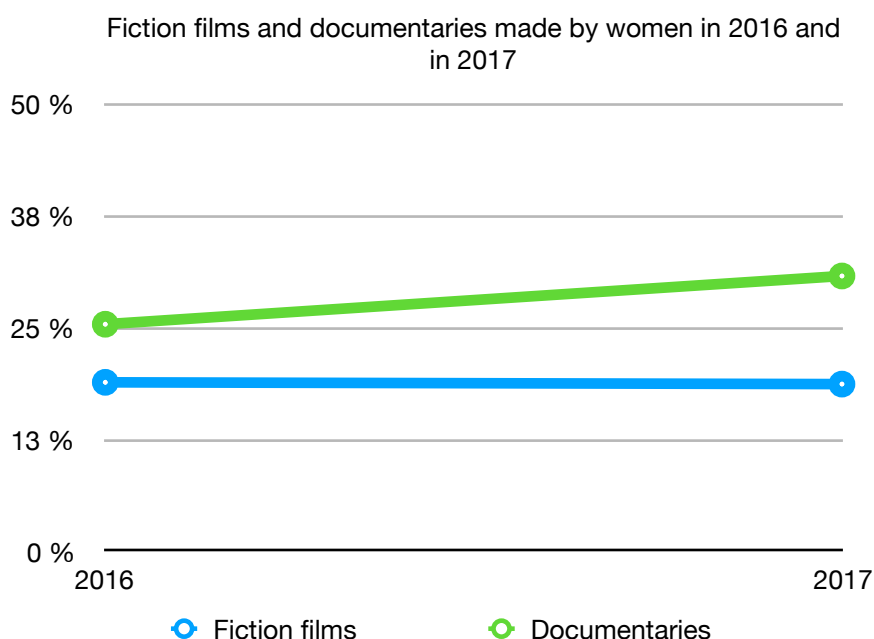
The documentary then appears to be a rather favourable field for women which makes it possible to raise the overall rates of working female directors in the various countries studied.

⁹ See annexe material- table 5.

Animation remains, for its part, a rather marginal field. Only Denmark has a rate of more than 10% with two women directors having made animated films out of the fifteen working in 2017.

• What developments have there been since 2016?

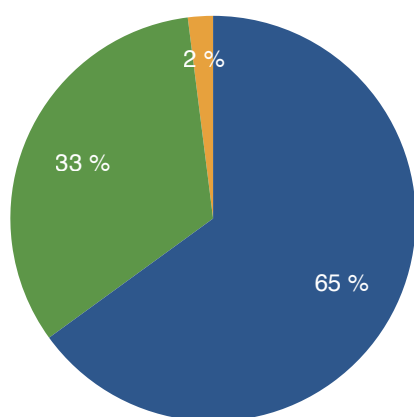
Putting the 2017 data in perspective with that of 2016 indicates that over this two-year period, the proportion of women directors increases more in the field of documentaries.



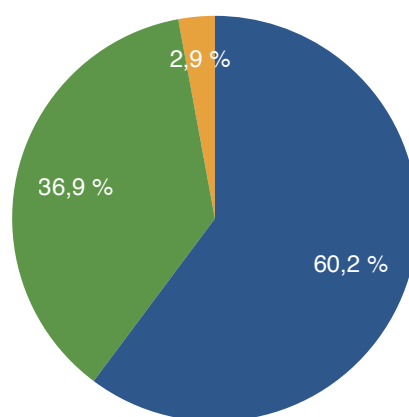
In 2016, 18.9% of fiction films were shot by women compared to 18.7% in 2017, a very small drop of 0.2 points. Conversely, the proportion of documentaries made by women rose from 25.4% to 30.8%.

This same trend can be seen by looking at the distribution of female directors who were active between 2016 and 2017.

Distribution of active female directors, 2016



Distribution of active female directors, 2017



● Fiction ● Documentaries ● Animation

In 2016, out of 100 active female directors, 65 made fiction films, 33 made documentaries and 2 made animated films. In 2017, out of 100 active female directors, 60 made fiction films, 37 made documentaries and 3 made animated films.

Over this two-year period, we note a very slight decline in fiction films among female directors in favour of documentaries. By reiterating the analysis of this new data, unpublished in this study, in the coming years we can confirm or refute this trend.

The documentary would therefore be a more favourable field for women filmmakers and perhaps a step that will eventually allow them to make feature-length fiction films. New questions are then raised to try to understand why this female presence is more important in the field of the documentary.¹⁰

3. Short films

With this update, we wished to point out interesting data, that can be analysed through the lens of gender. This includes knowing the representation of female directors among short films and, subsequently, whether the transition from short film to feature film is more difficult for women than for men. The point here is to understand what is happening between when women graduate from film school where women are in parity with men to then making their first feature film, where the gap has already widened. Directing a short film before a feature length film being more often than not a required step.

We studied short films made in 2017 from 17 countries, only considering the films recognised by film offices. These short films include student films. These lists do not seem exhaustive, but we rely on the official information from the institutes. We have recorded 1585 short films that were made in 2017.

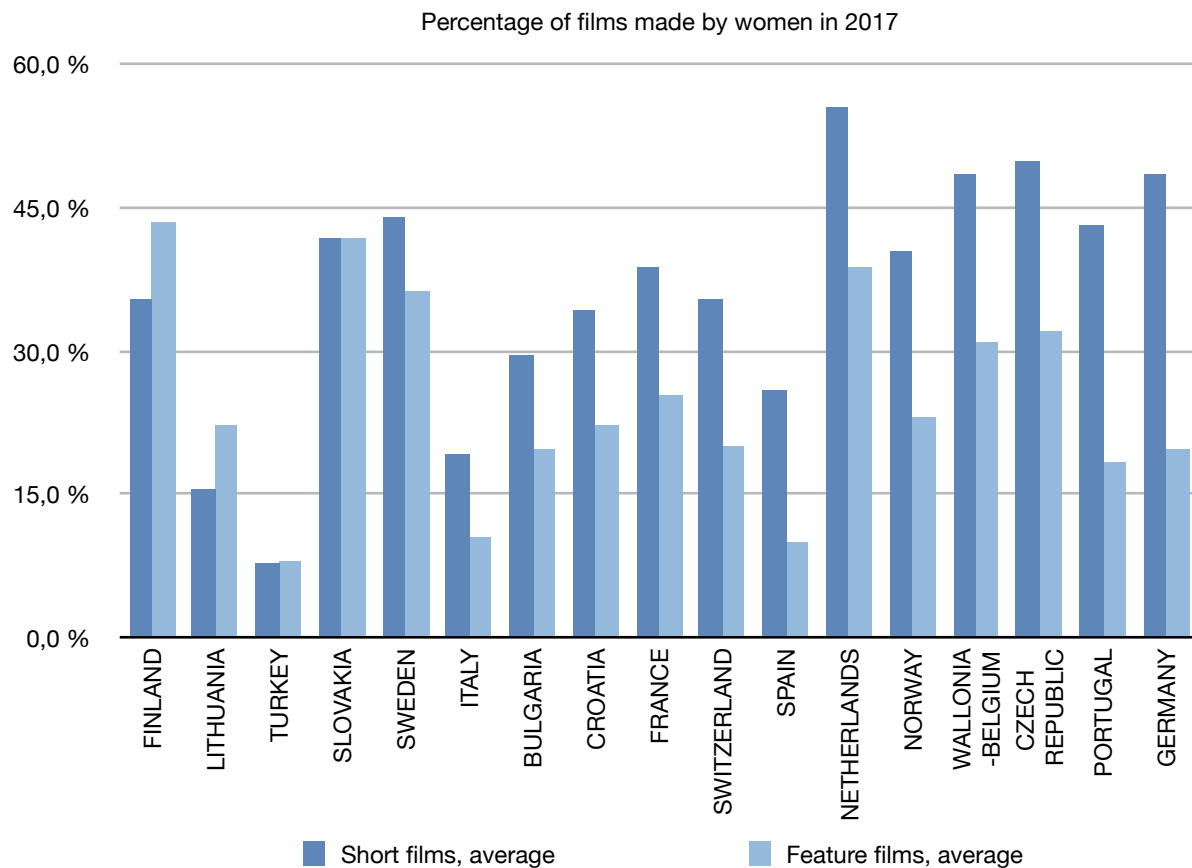
In view of this data, a first trend is confirmed: female directors are much more present in the field of short films than in that of feature length films.¹¹

¹⁰ For further information: “Full Frame: Why Are Women Filmmakers Finding More Opportunities in Documentaries?“, Indie Wire (on line).

<https://www.indiewire.com/2016/04/full-frame-why-are-women-filmmakers-finding-more-opportunities-in-documentaries-21750/>

¹¹ See annexe material- table 6.

• What is the situation in 2017 ?



For example, among the 17 countries where we surveyed short films, the percentage of female directors of short films is greater than the percentage of feature films in three-quarters of the countries studied. Only Finland, Lithuania and Turkey see this percentage reverse.

The relative superiority of women directing short film over feature films does not, however, correlate with the overall ranking of the country. Overall, among the countries affected by this trend, we find highly ranked countries (the Netherlands, Sweden) and the lowest ranked countries (Italy, Spain). Similarly, on the other hand, female directors are more present among feature films than short films in Finland and Turkey. These two countries represent the two extremes of the overall ranking in 2017.

33.8% of short films were made by women (weighted average), more than one in three. This is much higher than the percentage of feature films made by women that same year (21.6% of the 17 countries concerned, weighted average). In eight countries, women represent more than 40% of the directors of short films. In the Netherlands and the Czech Republic, they represent even more than half of the film directors (male and female).

It therefore appears that the field of short film is much more accessible for women than feature films (12.2 points difference between these two areas in 2017). The difference is particularly marked in Germany (28.9 points of difference) and Portugal (24.8 points difference). With 13.2 points difference, France is close to the average.

There are therefore barriers to the entry of the feature film sector that are specific to women filmmakers. We do not have data on budding female filmmakers, those who graduate from film school, (in comparison to their male counterparts), but we can guess that their starting line would be pretty much the same, given that gender equality is a requirement in many

schools. On the other hand, we can conclude from our observations by comparing the proportion of women who make short films compared to men, that it is easier for men to make their first film.

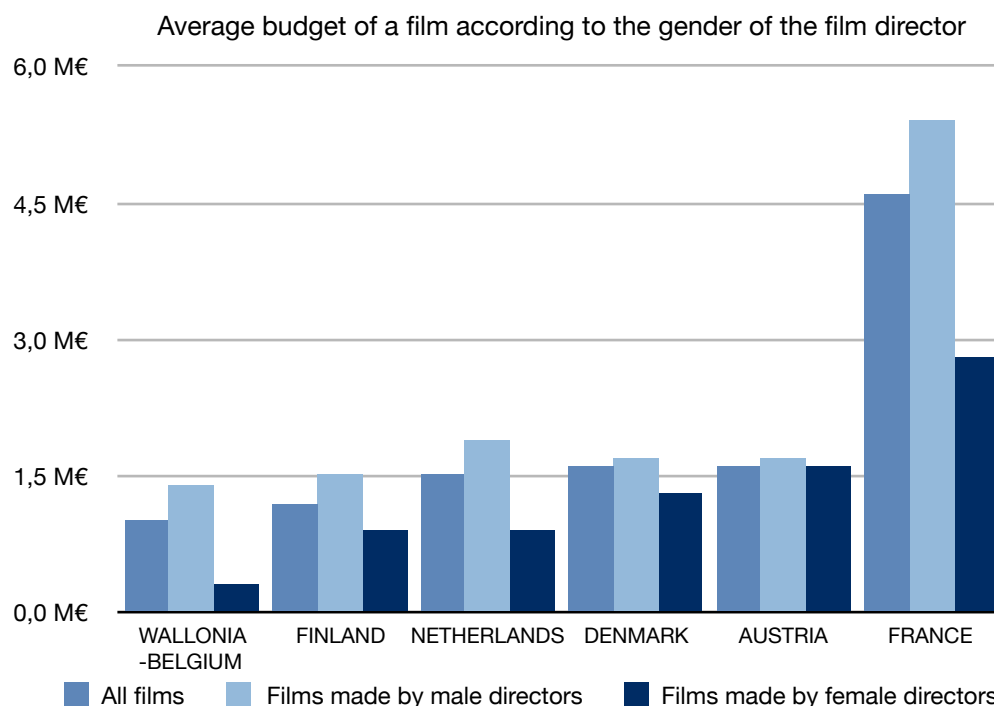
4. Smaller budgets for female directors but better grants

With the changes of this 2018 update (of the study), we also wanted to have a new approach to the budget differences between feature films made by men and those made by women.

Again, we only included data presented by the film offices. This data is not exhaustive since most of the institutes only presented this information in the context of their project grants. Also, most of the films that have been recorded here are feature films that have received grants from national institutes. However, this was a useful supplement since we were able to see the different amounts of support given to films and to see the differences between the films made by male film directors and those made by female film directors.

Unfortunately, this information is currently available in only a few countries. Here we have collected information from Austria, Denmark, Finland, France, the Netherlands and the Wallonia-Brussels region in Belgium. This is therefore a preliminary approach that will need to be examined in future updates of this study.

• What is the situation in 2017 ?



The budgets of films made by male directors are consistently higher than those of female directors' films in the six countries studied.¹² Of the films listed here, the average budget for a film is € 3.06 million, a male director's film commands a budget of € 3.75 million and a female director's film would have a budget of € 1.8 million.

¹²

See annexe material-table 7.

We notice that of the 131 films made just by women, only 34 (or 26%) manage to reach or exceed the budget of 2 million euros, or just over a quarter. In Finland and Belgium, there are none. There are only two in Denmark and the Netherlands.

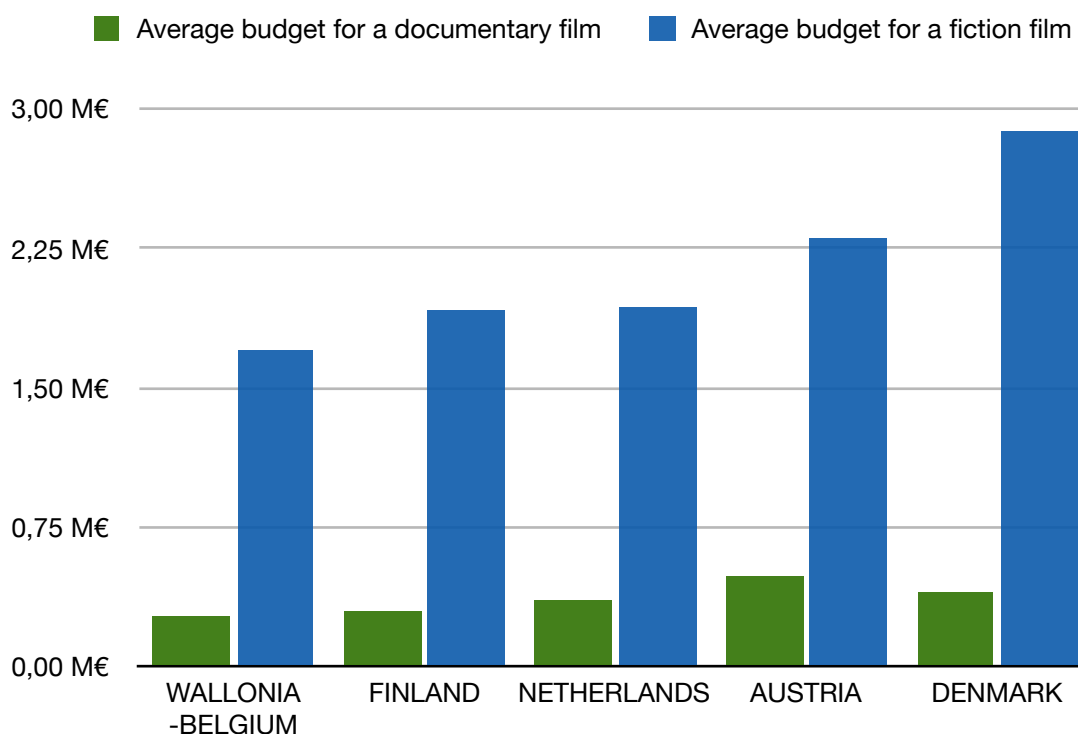
The budgets of male filmmakers therefore represent on average more than double the budgets of female directors. This difference is mainly due to French production which affects this six country average.

The gap is particularly noticeable in the Walloon region (on average € 1.4m for male directors' films compared to € 0.33m for female directors, or more than fourfold) in the Netherlands (€ 1.9m for male filmmakers, € 0.86 million for female directors, more than double) and in France, where the budget for men's productions are 90% higher than women's (€ 5.36 million for male directors' films, € 2.84 million for female directors).

This gap is smaller in Austria where male directors' films are more expensive, but only by 9%, compared to women's films.

These differences in budgets can partly be explained, by the fact that, as we saw earlier, there are proportionally more female directors in the field of documentary-making. Of the films recorded in Austria, Belgium, Denmark, Finland and the Netherlands, we noticed that among the 87 documentaries, 45 were made by men, 37 by women and 5 by mixed teams. Of the 109 fiction films, 73 were made by men, 33 by women and 3 by mixed teams.

Thus, documentaries have smaller budgets¹³. According to the weighted average, we learn that the average budget of a documentary in these countries is 338 000 € against 2 120 000 € for a fiction film. Since men are much more involved in directing fiction films, and women are making more documentaries than fiction, we understand that the gap between the average budget of feature films by male and female directors is so vast.



And within each type of film, we notice that female directors' budgets are almost consistently lower than those of men.

13

See annexe material-table 8.

Average budget for feature films according to the type of film and the gender of the director

	Denmark	The Netherlands	Finland	Austria	Weighted average
Budget documentaries	0,38 M€	0,35 M€	0,29 M€	0,48 M€	0,36 M€
Budget documentaries men	0,37 M€	0,34 M€	0,31M€	0,50 M€	0,37 M€
Budget documentaries women	0,35 M€	0,35 M€	0,28 M€	0,32 M€	0,33 M€
Budget fiction	2,88 M€	1,93 M€	1,91 M€	2,31 M€	2,21 M€
Budget fiction men	2,73 M€	2,20 M€	2,55 M€	2,72 M€	2,48 M€
Budget fiction women	4,44 M€	1,30 M€	1,34 M€	1,82 M€	1,74 M€

In the field of documentaries, the budgets for female directors (€ 334,900) are on average 10% lower than those of male directors (€ 367,400). With the exception of the Netherlands, the female directors' budget is always lower than that of the directors.

In the field of fiction, Denmark is the only exception where the average budget for female directors is higher than that of male directors. This can be explained in particular by the very small number of feature films that we have recorded in this case and the exceptionally high budget of a feature film for a female director, this influences the average recorded. In the other countries, the average budget for female directors is systematically lower than that of male directors and never goes beyond 2 million euros. **On average, the budget for making a fiction film is 30% less for female directors (€1.74m) compared to the budget for male directors (€2.48 m).**

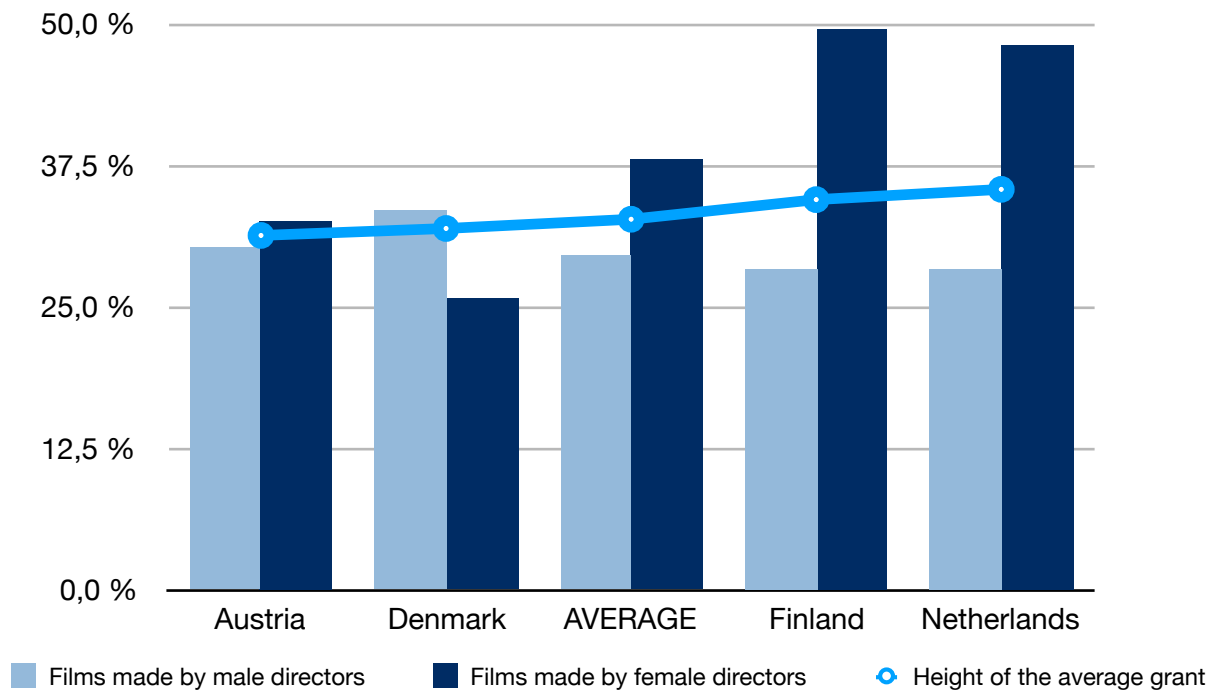
It appears, however, that these differences are somewhat mitigated by the subsidies granted by various institutes.

We can already observe this in the data from the four countries previously studied. We have not included Wallonia- Belgium here since, as explained by the Deputy Director General of the Cinema and Audio-visual Centre, the aid granted by the Film Centre is independent of the film budget (they correspond to a fixed scale).

In Austria, Denmark, Finland and the Netherlands, however, it appears that the subsidies granted by the various institutes make it possible to reduce, slightly, the gaps between the films of male directors and female directors.

Of the 134 films funded in these four countries, 83 (62%) are films by male directors, 45 (36%) are films by female directors and 6 are films by mixed-teams. In view of this data, women directors' projects represent more than one third of projects that received financial aid.

In calculating the average grant awarded to projects, we note that films by male directors received on average € 575,000 in grants and films by women directors averaged € 450,000. **Although the grants awarded to male filmmakers are higher, compared to the average budgets of the films concerned (that is, only those that have received support), we note that women directors' films receive proportionately more support.**



Female directors' films received on average 38.1% of their budget, compared with 29.6% for male directors' films. The gap is particularly significant in Finland. And again, Austria has the narrowest gap.

Moreover, the difference in the weight of subsidies can be explained not by a gender policy in the institutes but by the fact that the films by male directors have a much higher budget, the subsidy received always represents a smaller proportion than that given for films made by female directors.

B) More and more women are becoming film directors in Europe

After this first static approach, we wanted to adopt a more dynamic analysis. We made the hypothesis that European cinema was becoming feminized, that is to say that more and more women were making their first film.

Furthermore, in order to take an interest in these possible social and cultural developments, we have understood the making of films with regards to the generation¹⁴ of directors (male and female). Linking the generation of directors with their sex allowed us to question the generation-renewal of the profession. Thus, the film world is young and is constantly changing when the figure is low (because the filmmakers have made few films) and it is older, with individuals well-established, when the figure is high (because the filmmakers have made many feature films in their careers).

If we define generations 1 and 2 as "young" and generations 3 and older as "old", it is because we have noted that the transition from the second to the third feature film is difficult for most filmmakers.

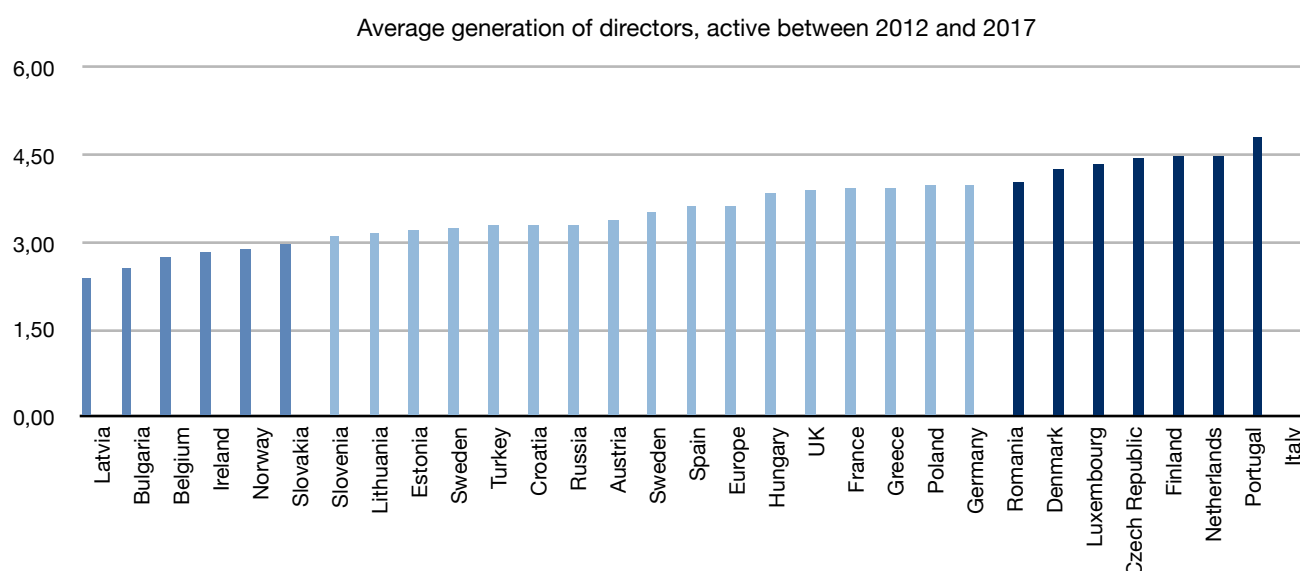
¹⁴ Reminder: in this study, the generation corresponds to the number of films made by the director at the time of the release of his latest film.

What are the situations in the different countries of the study? What are the differences between male directors and female directors with regard to the 2017 generation? What developments have there been since 2012?¹⁵

1. The disparity between an established male cinema and a young female cinema that is in the throes of establishing itself

By recording data on the generations of all the directors who have been active over the last six years, we can understand the situation across Europe as well as the different individual national situations. Depending on the country, we are in the presence of old cinema, established, or younger cinemas that is constantly renewing itself.

The European average indicates that directors (working between 2012-2017) have to date released an average of 3.63 films over the course of their careers.



We can distinguish three groups of countries:¹⁶ :

- The old or “established” cinema in which the directors are active over the period 2012 – 2017 have released an average of more than four films over the course of their career. Eight countries fall into this category. At the top is Italy, with an average of 5.37 films made in their careers by filmmakers who are active during this period. It is followed closely by Portugal (4.79). Then with a bit of a gap, followed by the Netherlands, Finland, the Czech Republic and Denmark.
- Young cinema where the profession is constantly renewed. In these countries, the directors who were active during the period produced less than 3 films in their career. We note the presence in this group of Norway (2.87 films on average in the career of a director), Ireland (2.83) and Belgium (2.73), as well as Latvia, Bulgaria and Slovakia.

¹⁵ In the study conducted in 2017, we calculated the median generation of films released in 2016. This figure was 2: there were as many directors who have made 2 films or less in their career as there were directors who have made 2 or more films in their careers.

¹⁶ See annexes-table 5.

- Between these two groups, we find 16 countries where filmmakers have made between 3 and 4 films in their career. This is particularly the case in countries with important national productions. Germany (3.98 films on average per director), France (3.93) and the United Kingdom (3.88) are well above the European average. Spain (3.61), Russia (3.30) and Turkey (3.29) are in the lower end of the average.



FOCUS : ITALY

Is there a correlation between the age of a country's cinema and the low proportion of films made by women?

There seems to be a correlation in the case of Italy. Italy, for example, shows the lowest proportion of female film directors in Europe ((in 2017, only 10.4% of films released in cinemas were made by a woman), but is also the oldest cinema in terms of our definition. In Italy, female directors have averaged more than 5 films in their careers. In the world of Italian filmmaking, women are poorly represented.

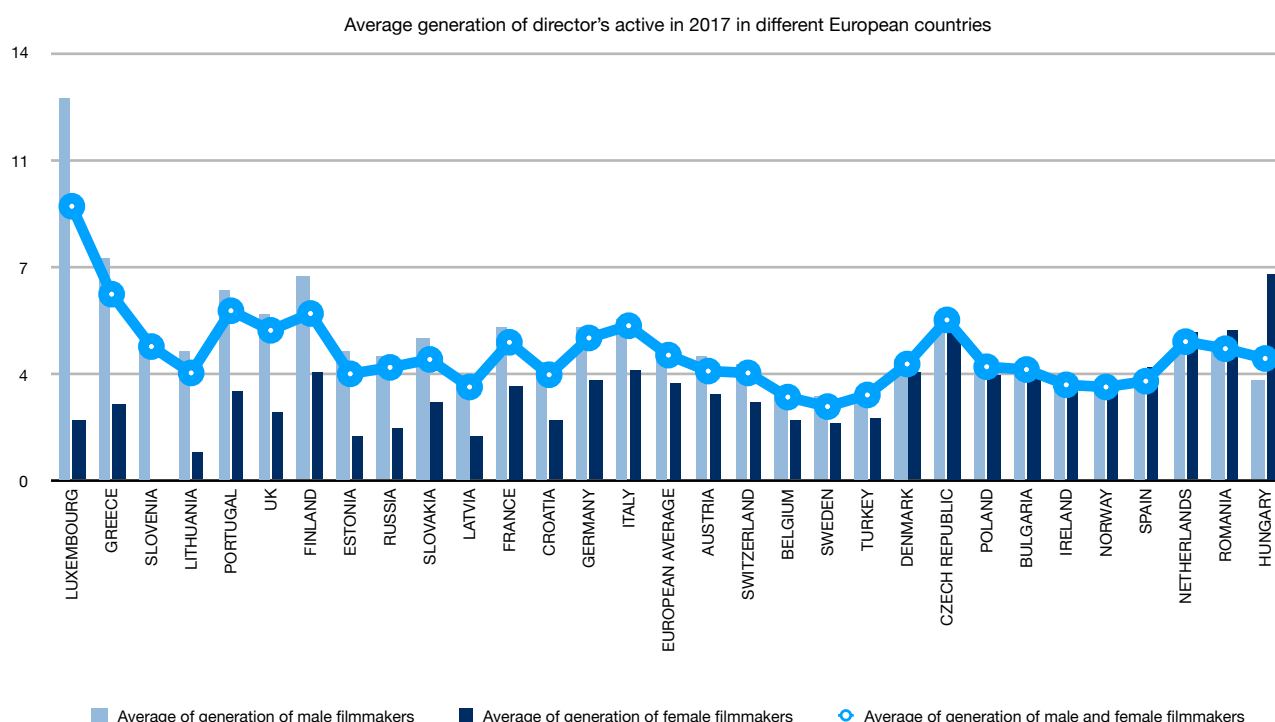
The Italian case indicates a link between the age of a country's cinema and the low proportion of women directors. We can therefore suppose that conversely, there is a correlation between the youth of the film landscape of a country, which is regularly renewed, and a growing proportion of female filmmakers in that country.

This first observation that we made about the average generations of directors in the various European countries allowed us to have an overall look at the major dynamics that cross the European cinematographic landscape.

It is now vital to have a more in-depth analysis comparing the average generations of directors (male and female) in each country.

• What is the situation in 2017?

It appears that male cinema is more settled than the female cinema, that is younger. This situation, which we have noticed since 2012, is confirmed once again in 2017, when we notice that active directors that year made, on average, 1.2 more films in their careers than active female film directors.¹⁷



Filmmakers active in 2017 averaged 4.14 films in their careers. This annual result is the highest since 2012. Over the previous five years, the average generation of European filmmakers was always less than 4. So, it is the directors who were active in 2017 are considered to be well established.

Of these filmmakers, men averaged 4.4 films in their careers and women 3.2. **In addition, European male filmmakers made, on average, 1.2 more films than their female counterparts.**

This greater seniority of male directors is found in 24 countries. In seven of them, the gap is over 3 (that is to say that, on average, the male directors have made three more films than female directors in their career). This is the case of countries with weak national productions such as Luxembourg, Lithuania and Slovenia, but also the case of larger countries like Portugal, the United Kingdom or Finland.

On the other hand, in 6 countries, female directors working in 2017 made more films in their careers than male directors did: in Ireland, Norway, Spain, the Netherlands, Romania and Hungary. Women's cinema is well-established in these countries, with women directors making an important contribution. This does not mean, however, that women dominate in these different cinematographic landscapes, seeing as we admittedly find well ranked countries (the Netherlands, Norway) but also countries that are much less well ranked (Spain, Romania).

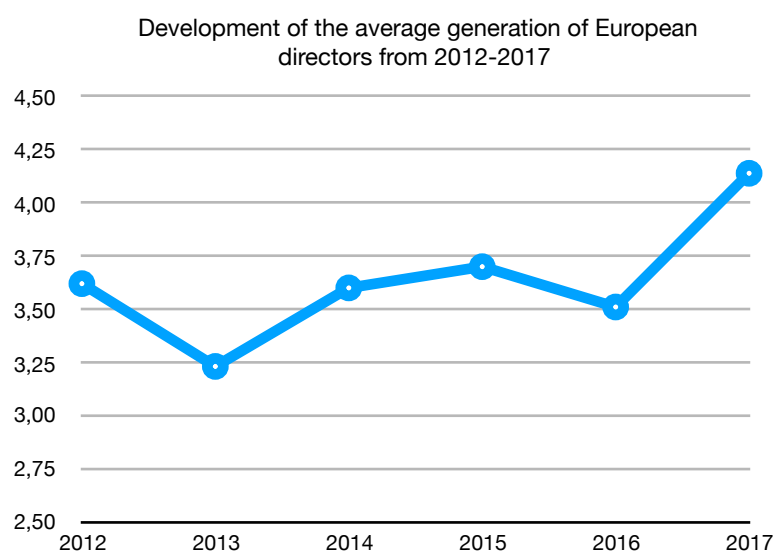
¹⁷ See annexe material-table 9.

In Denmark and the Czech Republic, the average generations of male and female directors, active in 2017 are almost equivalent (variation of less than 0.5). This is something we have discussed previously in prior studies.

In no country is the average generation of male directors less than 2. In Sweden, the country with the youngest male cinema in 2017, filmmakers averaged 2.76 films in their careers. In 18 countries, men have averaged more than 4 films in their careers and in 9 of these countries, men have averaged more than 5 films in their careers. Among them, Germany (5.03), France (5.08), Italy (5.27), the Czech Republic (5.44), the United Kingdom (5.45), Portugal (6,26) and Finland (6,74). Luxembourg, with its three films released in 2017, recorded an exceptional score with 12.5 films made by active male directors in 2017.

For female directors, the average generations are much lower. In 5 countries, women filmmakers, active in 2017 had made less than 2 films in their careers: in the Baltic countries, Sweden (1.93) and Russia (1.7). On the other hand, the countries where the generations of directors are highest are Hungary (6.83), the Czech Republic (5), Romania (5) and the Netherlands (4.9).

• What developments have there been since 2012?



The trend across Europe seems to reflect a rise in the generation of male and female directors over the last five years.¹⁸

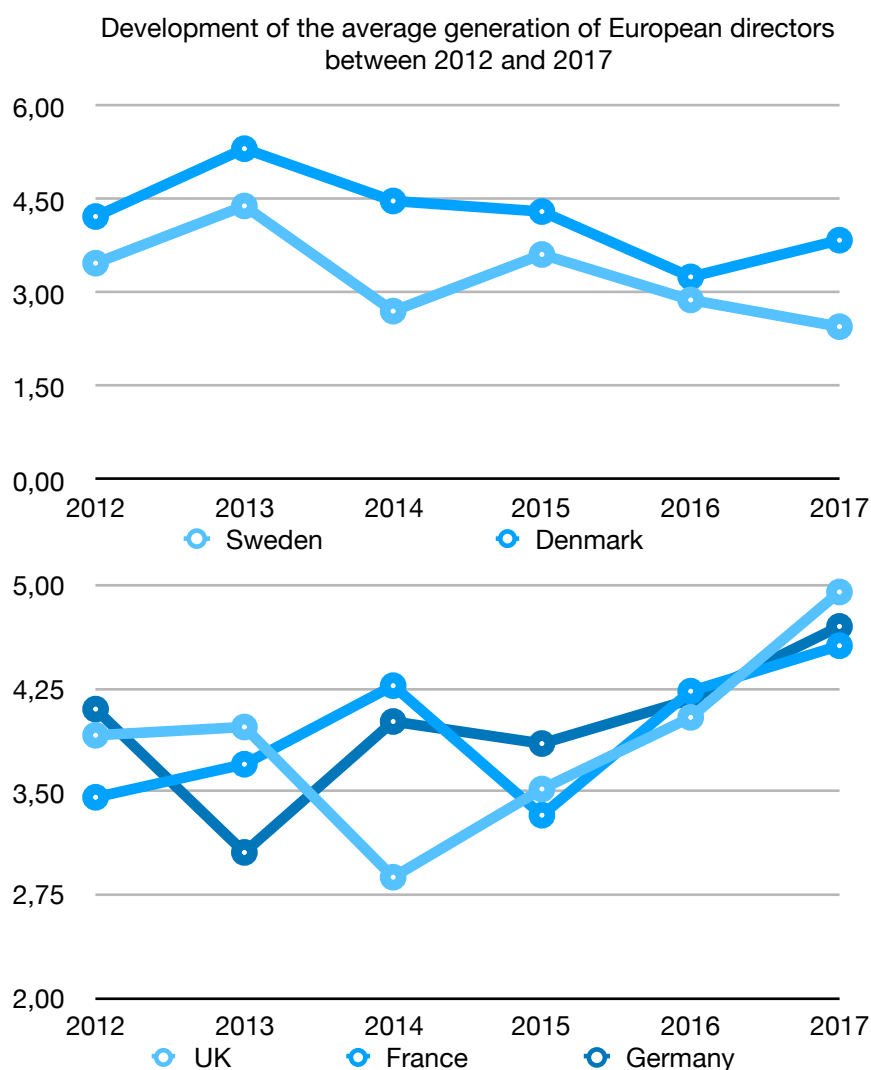
Between 2013 and 2017, the average generation of European filmmakers went from 3.23 to 4.14, meaning that the directors who were active in 2017 had, on average, filmed more than those in 2013. But the decline we note in 2016 (an average of 3.51 films made by active male and female directors this year) invites us to put into perspective this trend.

¹⁸

See annexe material-table 10.

At a country by country level, two cases are emerging:

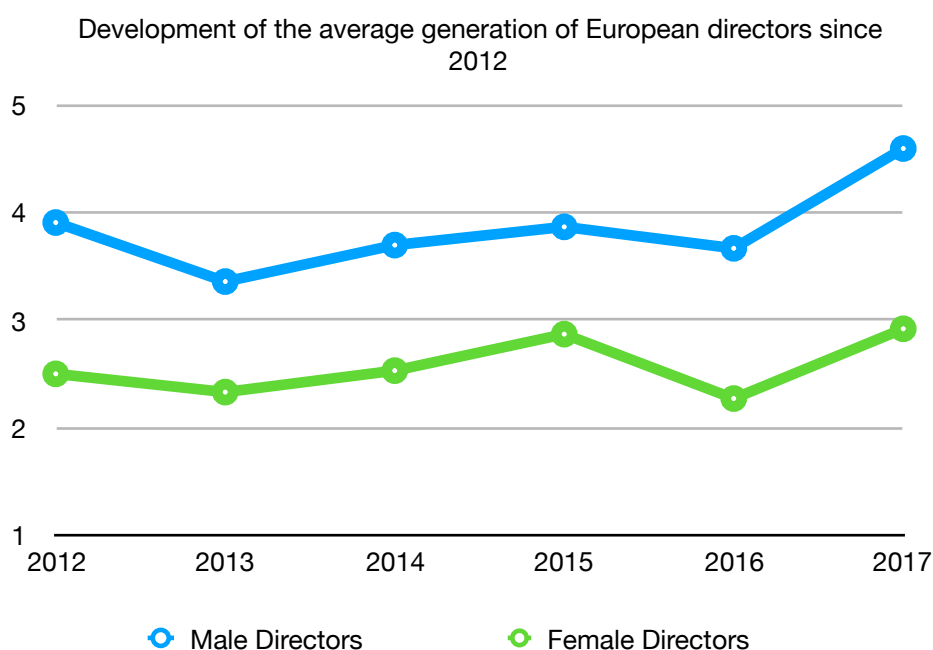
- Countries with a tendency to rejuvenate their cinematographic landscape. This is the case in Sweden and Denmark.
- Countries who have borne witness to an « ageing » of their cinema, for example in the United Kingdom, France and Germany.



Within these developments, it remains difficult to perceive different trends between male directors and female directors. Generally, the rejuvenation of a country's cinema is both the doing of the male and female directors.

We note, however, that since 2013 gaps between male and female generations have tended to increase, in particular since 2015.¹⁹

¹⁹ See annexe material-table 10.



In 2015, the generation difference between male directors and female directors was 1 (the male directors had in their career, on average, made one more film than female directors). In 2016, this gap reached 1.4 and in 2017, 1.68.

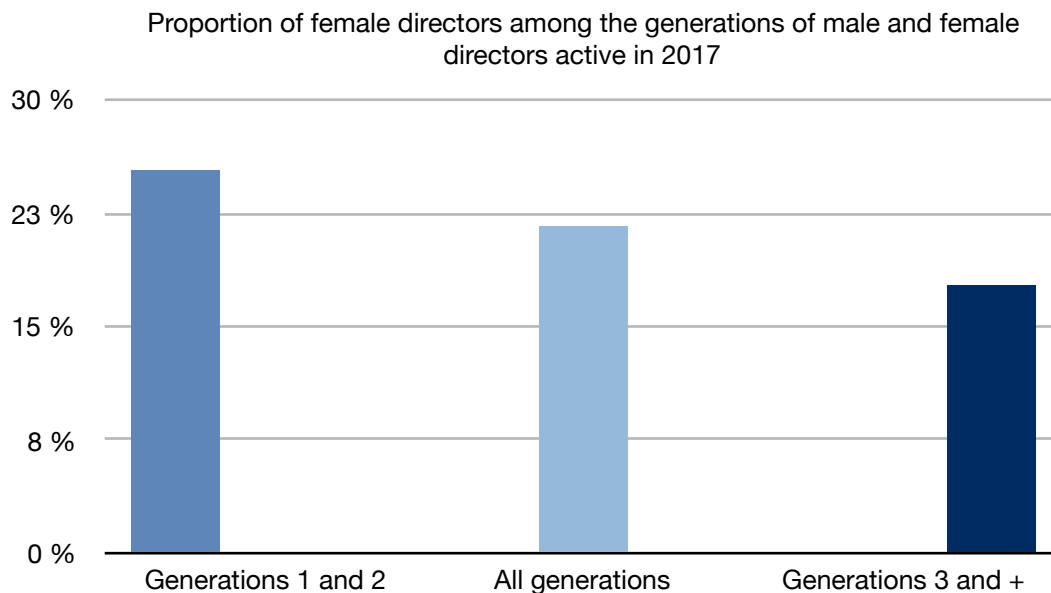
A trend seems to be emerging: an established male cinema that renews itself little (or less) in the face of a younger female cinema that is renewing itself more and more.

2. A female cinema that tries to renew itself

What exactly does "a young female cinema that renews itself more and more" mean? This is the situation in which the first films of female directors (and to a lesser extent their second films) represent an increasingly important proportion of the films that come out each year. Both in the ensemble of male and female film directors overall and in the films made solely by female directors.

• What is the situation in 2017?

In 2017, we counted 1560 active directors: 812 (slightly more than half of them) made their first or second film in 2017 and 748 made their third film or more.



Of all the directors active in 2017, regardless of their generation, women accounted for 21.7% of the workforce.

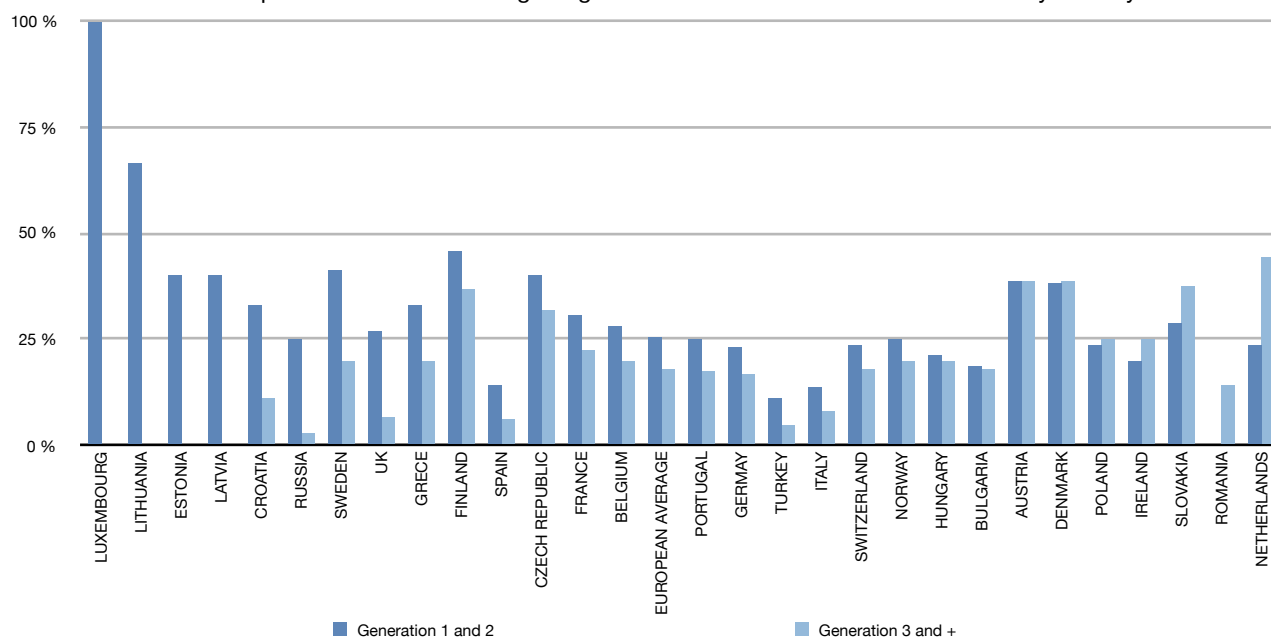
Women accounted for 25.4% of filmmakers who released their first or second film in 2017, more than a quarter of them. On the other hand, their proportion drops considerably compared to those directors who have released their third or more film. Women represent only 17.8% of this workforce.

This data reflects a dynamic that among all of those starting a career in filmmaking (and making their first or second feature film), there are more and more women.

This gap in the representation of women among the filmmakers of younger generations and older generations is also visible in the light of different national situations.²⁰

²⁰ See annexe material-table 11.

Proportion of women among the generations of active filmmakers in 2017 by country



In 22 countries, the proportion of women among Generation 1 and 2 filmmakers is greater than their proportion among Generation 3 and above filmmakers. In addition to Luxembourg and the Baltic countries, this gap is particularly pronounced (more than 20 points) in Croatia, Russia, Sweden and the United Kingdom. In these countries, more than a quarter of first- and second-generation films released in 2017 were made by women. On the other hand, the representation of women in films of generations 3 or higher falls. This data therefore seems to reflect an increase in the number of women who join filmmaking but, in addition, there is a speed, an intensity, to this rejuvenation.

Only six countries are seeing these proportions reverse, with proportions of female filmmakers in generations 3 and up seeing their proportions be higher than those in the lower generations. This data seems to reflect the trend that women are more established and can have long and productive careers.

Where are the well ranked countries? In which of these situations do we find them?

We previously noted that in 2017, Finland, Slovakia, the Netherlands, Austria, Denmark and Sweden had high proportions of films made by women, with rates above 33%²¹. Yet, from this graph, we cannot infer a correlation between the overall percentage of women directors and their variation in younger and older generations.

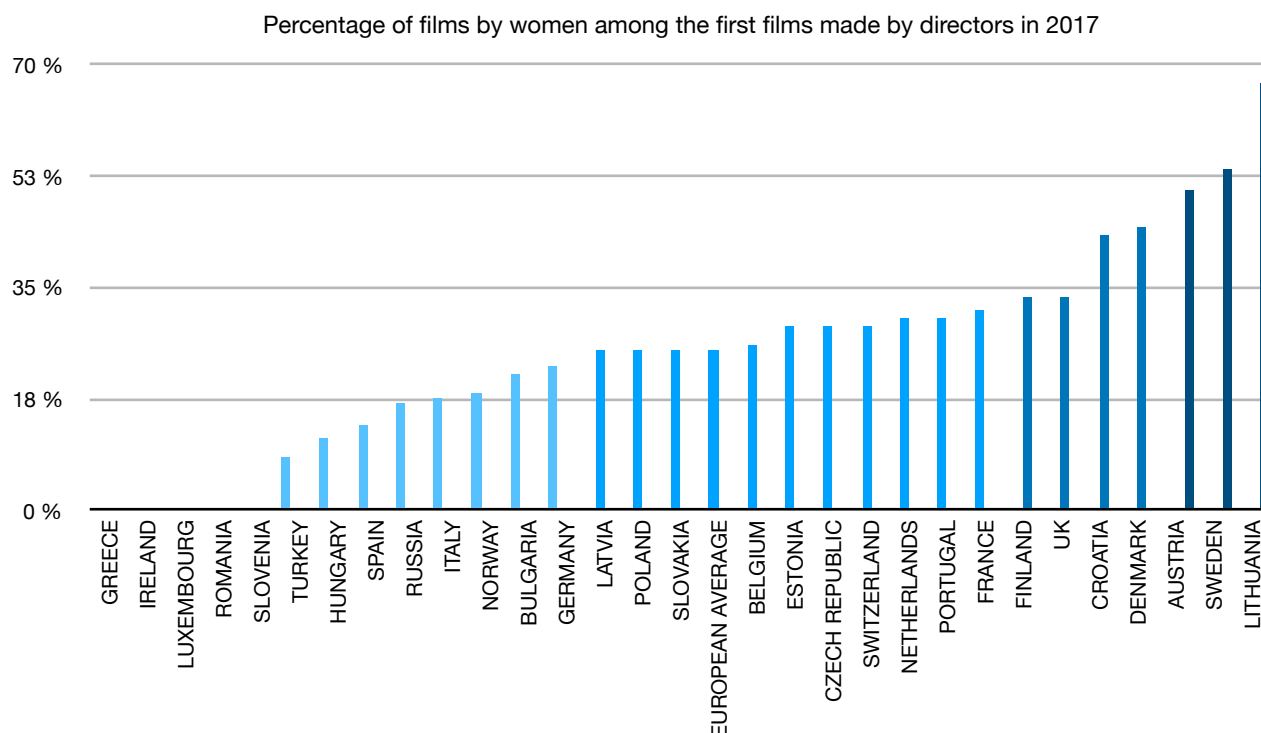
Indeed, for Finland and Sweden, the proportion of women directors among the younger generations is higher than the proportion among older generations, reflecting a rapid renewal of the profession among women. In Sweden, more than 40% of younger generation films were made by women compared to only 20% of higher generation films.

In contrast, the Netherlands and Slovakia are among the rare cases where the proportion of female directors among the older generations is greater than that of the younger generations, as a testament to established female directors. In the Netherlands, 23.8% of first- and second-generation films were made by women, compared to 44.4% of films of generation 3 or higher.

As for Denmark and Austria, these countries are in a situation where the proportion of women directors among the younger generations and their proportion among the older generations are similar. These proportions vary in an amplitude of less than 1 point.

²¹ See annexe material- table 2.

By focusing on the first films²², however, we note similarities between this chart and the one that represented the percentages of women directors among all the films released in 2017.



Thus, we can notice that the "good students" such as Austria, Denmark and Sweden present, here too, high percentages. Women represent more than one-third of the filmmakers who released their first film in 2017 in Denmark (44.4%) and more than half in Austria (50%) and Sweden (53.3%). On the other hand, Turkey, Spain and Italy have low percentages in both cases. In these countries, less than 20% of the directors who released their first film in 2017 were women.

The percentage of women among the first-generation directors remains higher than the percentage of women among the directors of all generations. This is the case in 19 countries. The gap is particularly marked in the United Kingdom (13.7% of films released in 2017 were made by women and 33.3% of first generation films).

Thus, in most countries, women make up a larger share of the filmmakers who enter the profession than those who are established filmmakers.

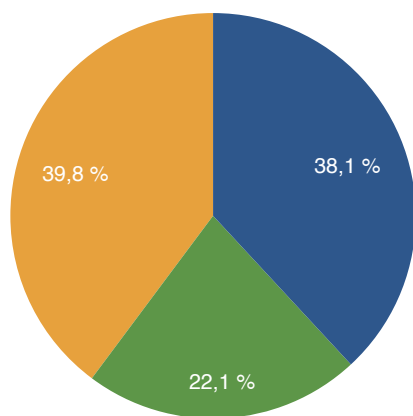
This observation is also observed by comparing, in 2017, the distribution of male directors on the one hand and that of women directors on the other hand according to their generation²³.

Figure 25: Pie chart: Distribution of male and female active filmmakers in 2017.

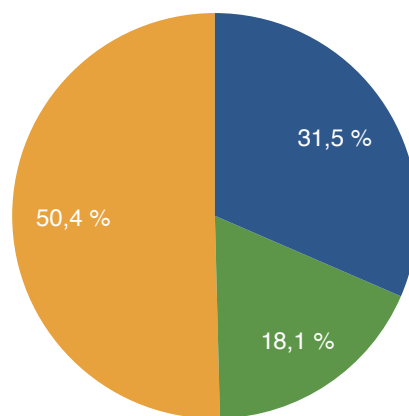
²² See annexe material-table 12.

²³ See annexe material-table 13

Distribution of female active filmmakers in 2017



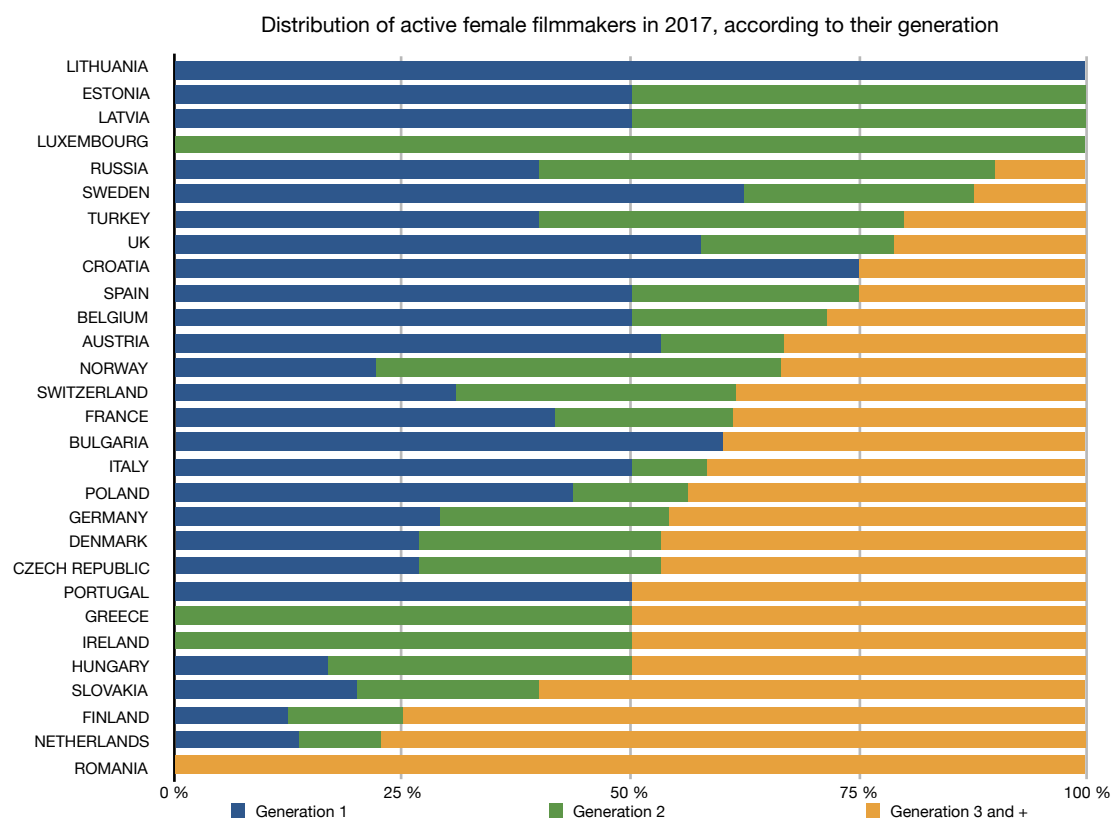
Distribution of male filmmakers in 2017



● Generation 1 ● Generation 2 ● Generation 3 and +

Out of 100 active male directors in 2017, half made their first or second film and the other half made their third film or more. Out of 100 active female directors in 2017, 60 made their first or second film and 40 their third or more film.

Details of the distribution of women directors in each country:

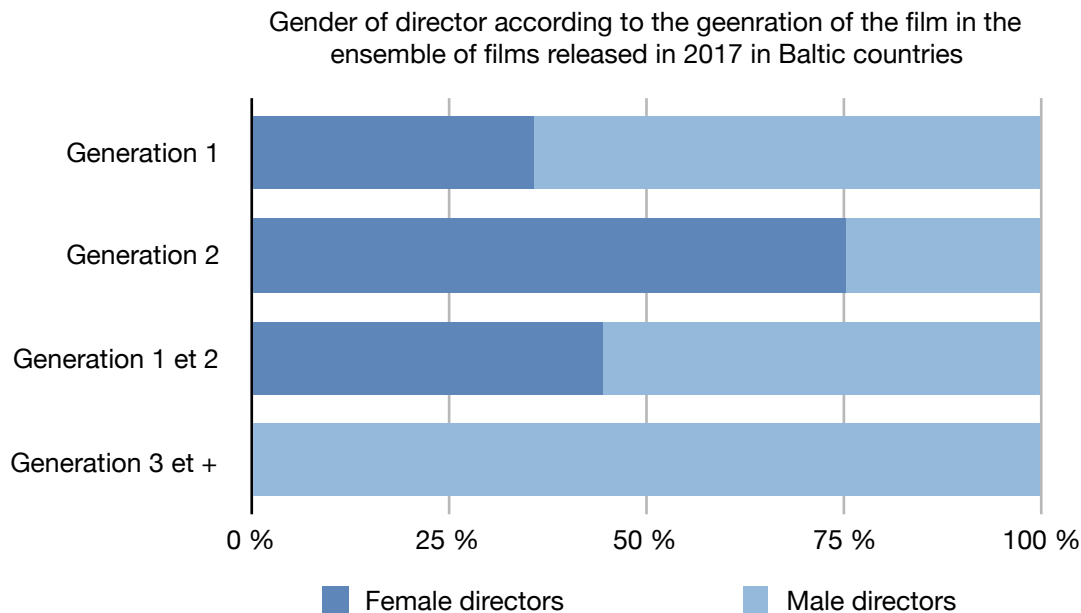


In 21 countries, more than half of female filmmakers, active in 2017 made their first or second film that year. The finding is the opposite only in 4 countries.



FOCUS: ESTONIA, LATVIA, LITHUANIA

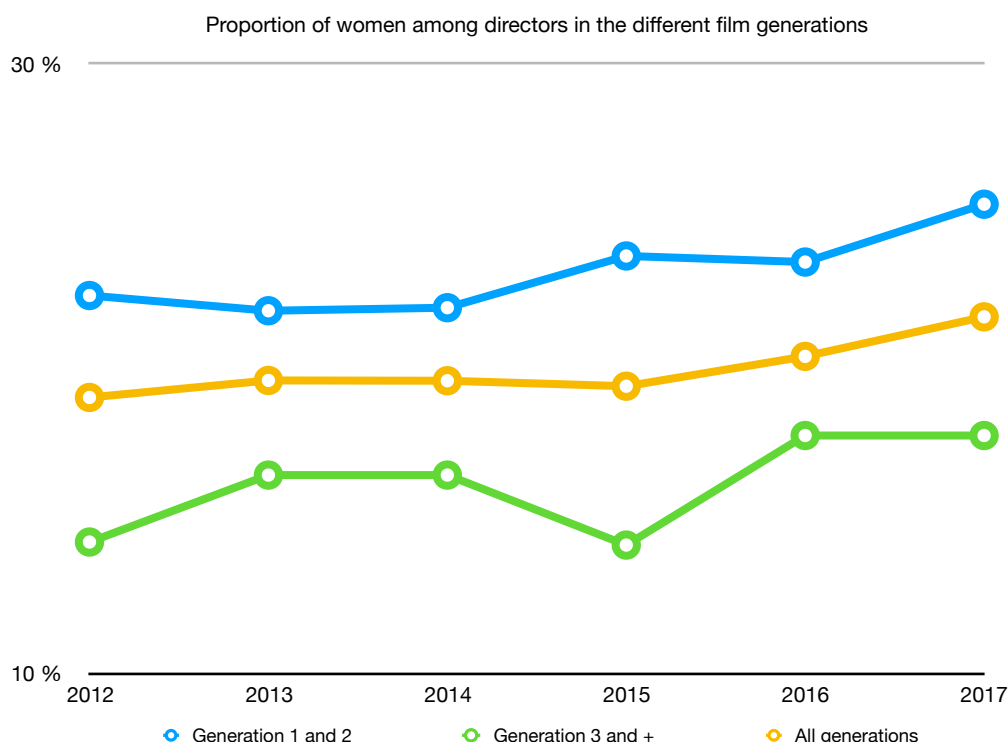
With Luxembourg, the three Baltic countries represent the cases where female cinema is the youngest. Their respective national productions are generally too weak to be analysed. But the accumulation of their data can bring us more relevant information.



Almost half of the first and second Baltic films released in 2017 were made by women in 2017. For example, in 2017, four directors released their second film. Three of them were women. On the other hand, of the 16 films of generation 3 and more that we identified, none were the result of a female director. The Baltic countries therefore appear as a home for young generation directors whose careers are just starting. But do these high proportions of women among the younger generations translate into a facilitation of women's access to film making or an obstacle for women to pursue their careers in cinema and to make more than two films?

If the data of 2017 testifies to this progressive feminization of filmmaking and the entry of more and more women into the field, what are the trends in the long-term?

- **What developments have there been since 2012?**



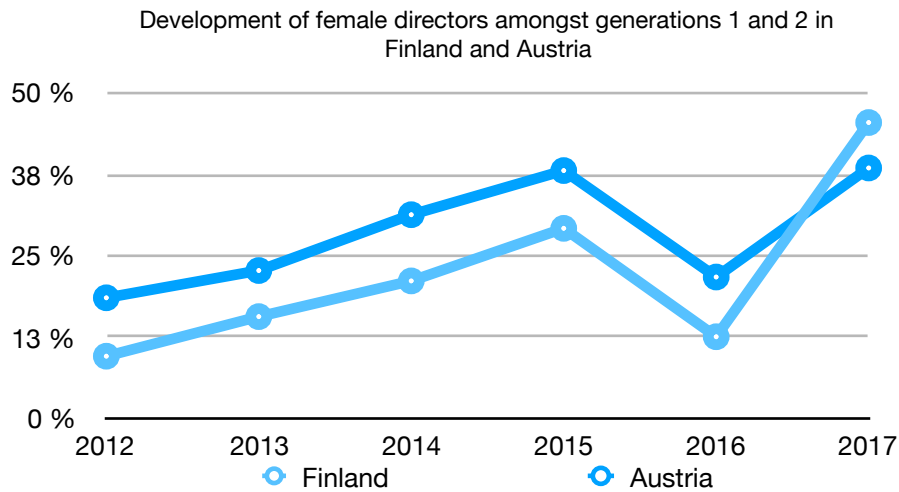
Between 2012 and 2017, the proportion of women increases considerably among the directors who release their first or second film. Women accounted for 21.9% of directors making their first or second film in 2013 and 25.4% of them in 2017 (more than one in four)²⁴. This increase is irrefutable.

By putting these developments in perspective with the overall development of the proportion of women directors who are active each year, we note that their increase among younger generations is faster than overall. Between 2014 and 2017, the proportion of female directors among all-generation films increased by 2.1 points. This proportion increases by 3.4 points among Generation 1 and 2 films.

Women's representation among third-generation filmmakers is also growing, from 14.3% in 2012 to 17.8% in 2017, despite a drop in their share in 2015 (minus 2, 3 points between 2014 and 2015). However, these developments are slower: in 2013 and 2014, their proportion stagnated at 16.5% and in 2016 and 2017, it stagnated at 17.8%.

The increase in the proportion of women among the younger generations is particularly pronounced in the United Kingdom, Finland and Austria.

²⁴ See annexe material-table 14.

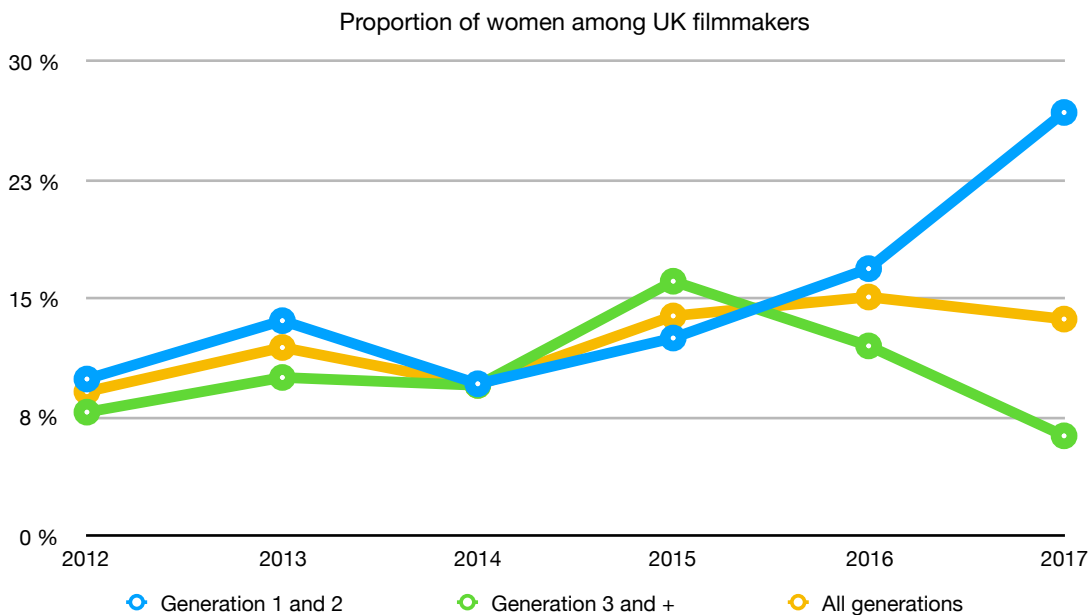


We find a similar trend for Finland and Austria, with a steady rise in the proportion of women among Generation 1 and 2 directors, with the exception of a drop in 2016.



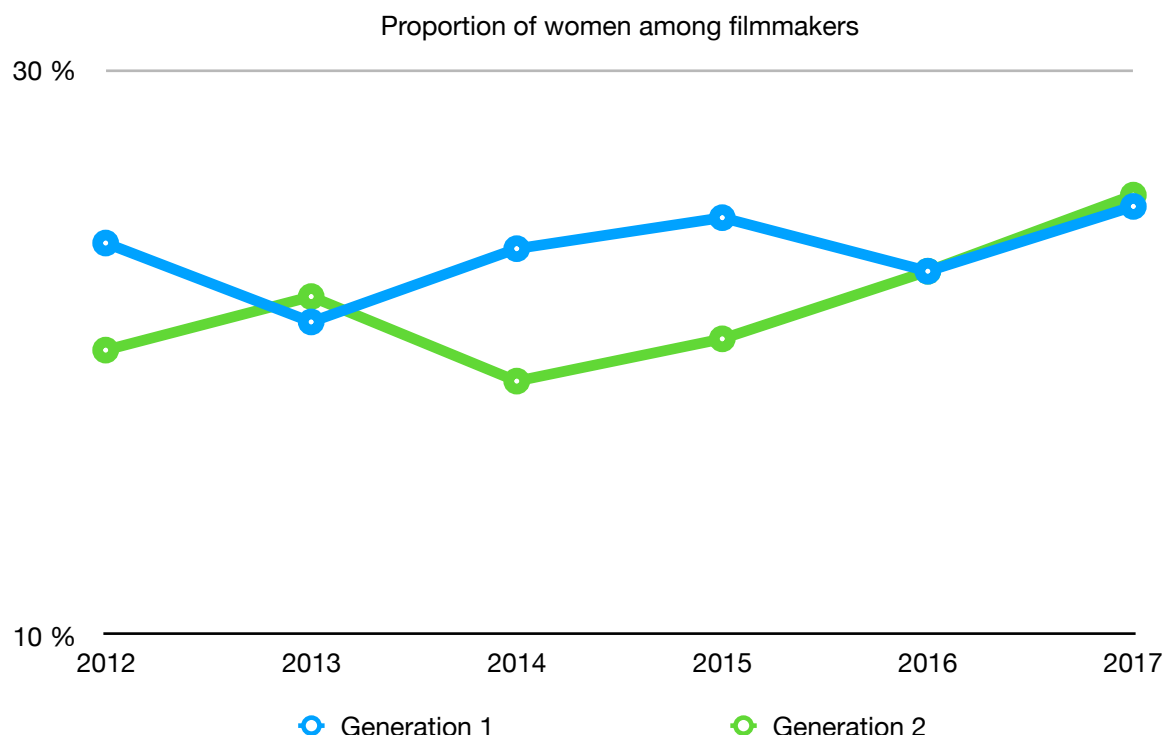
FOCUS: UNITED KINGDOM

Situated in countries with an overall low proportion of women directors (13.7% of films released in 2017 were made by a woman), the United Kingdom presents significant developments in terms of generations.



More and more women seem to be entering into the domain of film making. They represent a growing proportion of filmmakers who release their first or second films. In six years, the proportion of women directors who have released their first or second film has almost tripled, from 9.9% in 2012 to 26.8% in 2017. On the other hand, they are becoming less and less important among filmmakers who have made more than three films in their career. Their proportion among the older generations increases until 2015 before declining considerably, from 16.1% to 6.3% in 2017.

Regarding changes in the representation of women among Generation 1 and Generation 2 filmmakers, we can note separately²⁵ that their rate increases more fluidly among second generation filmmakers than those in the first generation.



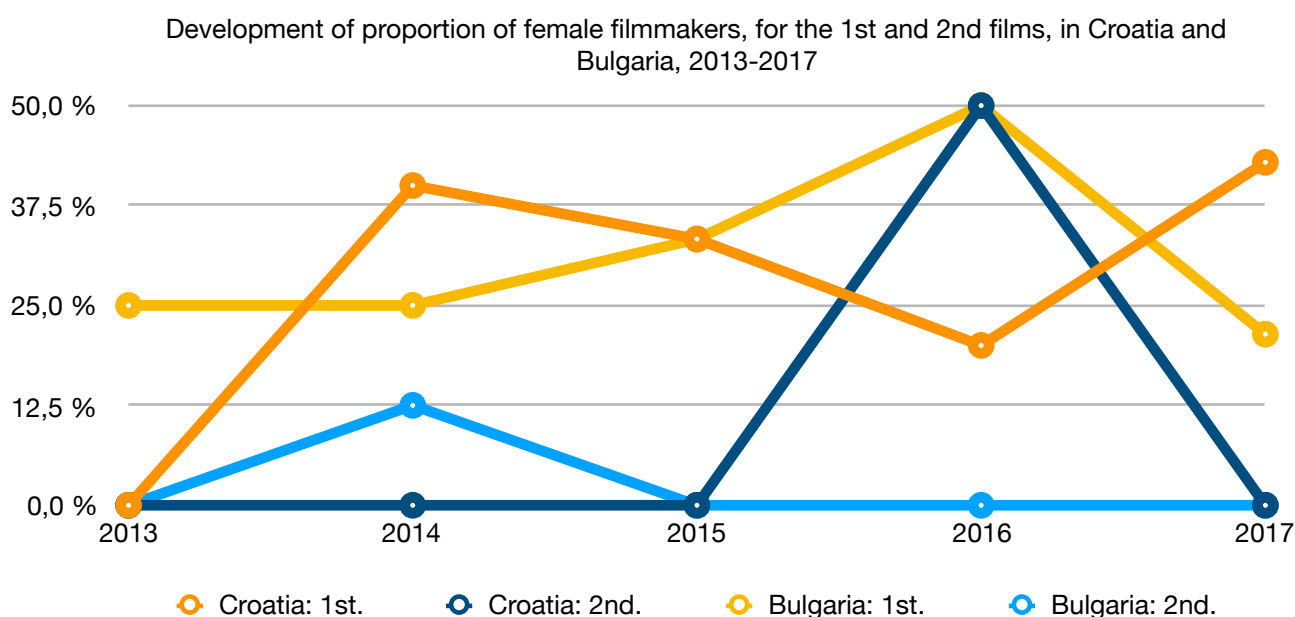
In fact, since 2014, this rate has steadily increased in the second generation, from 19% to 25.6% in 2017. This development is more intermittent in the first generation. Thus, since 2016, the rate of women among the second generation of filmmakers has reached the same rate among the first-generation filmmakers (which was, however, so far, 4 points higher).

These figures seem to indicate that, in the majority of European countries, it remains difficult for women to make their first feature film. Certainly, their rate increases, but slowly and unevenly depending on the year. **On the other hand, after making their first feature film, it becomes easier for women to make a second film.**

There are, however, some exceptions in Eastern countries where the proportion of women among first-generation films remains well above their proportion among second-generation films.

This is for example the case in Bulgaria and Croatia.

²⁵ Annexe material- table 15.

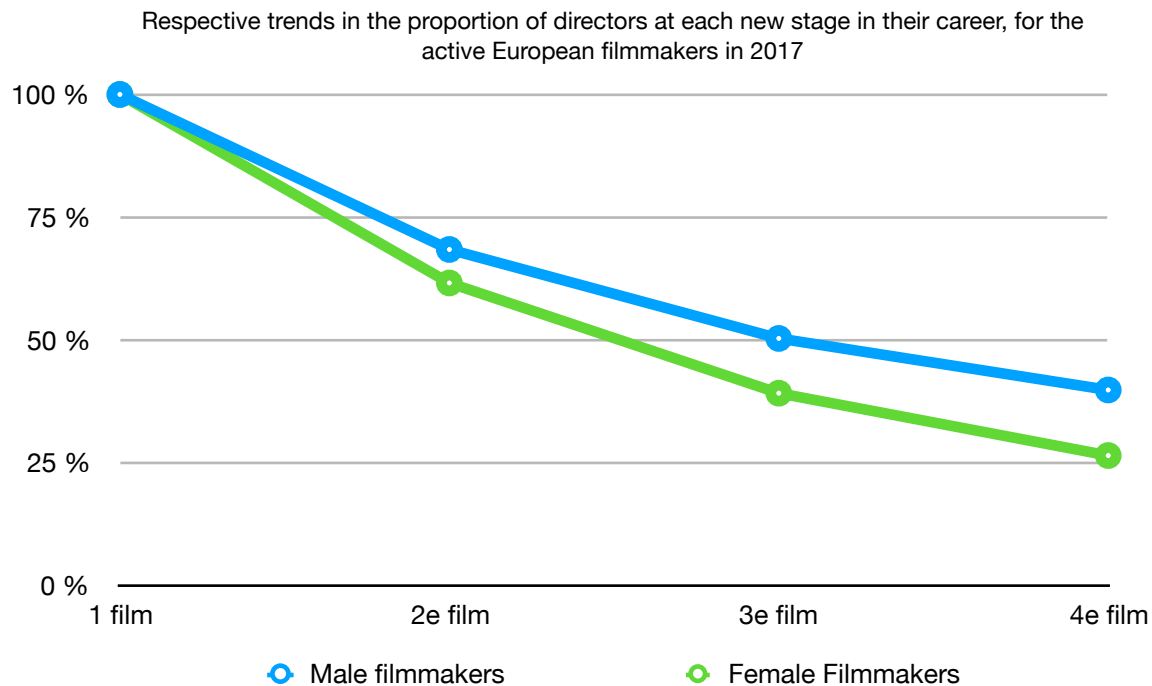


Very present among the first generations (with percentages systematically higher than 20%, except in 2013 in Croatia), female directors see their proportion fall when a second feature film is made. Not a single female director made a second film except in 2014 in Bulgaria and in 2016 in Croatia.

We noted that the proportion of women was increasing among younger generations. On the other hand, this increase is much slower among the higher generations. The question that arises from this first analysis is, consequently the following: is this proportion of women among the younger generations, high and increasing in relation to their proportion among the older generations, is it a result of the context in which they can access making films or is it a case of the difficulties women directors face in having a long career (ability to make more than two films)?

C) Progression in the careers of male and female film directors: gaps widen between men and women from the second feature film onwards

Can women make as much progress as men in the career of a director? We assume that between the making of the first and second films, the second and third, and the third and fourth, at each new stage, filmmakers leave the circuit and do not pursue their career. Is this the case, in terms of proportion, for men and women?



Taking the previous chart into account, we consider the case of 1560 directors who were active in 2017. We take as a base 100, all the directors who have made at least one film in their career, and we look at the changes in their numbers for the second, third and fourth films while keeping this base of the study.²⁶

Among all the male filmmakers who made at least one first film, we note that:

- Only 68.5% of them made a second film, with a loss of 31.5 points between the first and the second film
- 50.4% made a third film, with a loss of 18.1 points between the second and third films.
- 39.9%, those who have made a fourth film, with a loss of 10.5 points between the third and the fourth film.
- 50.4% made a third film, with a loss of 18.1 points between the second and third films.
- 39.9%, those who have made a fourth film, with a loss of 10.5 points between the third and the fourth film.

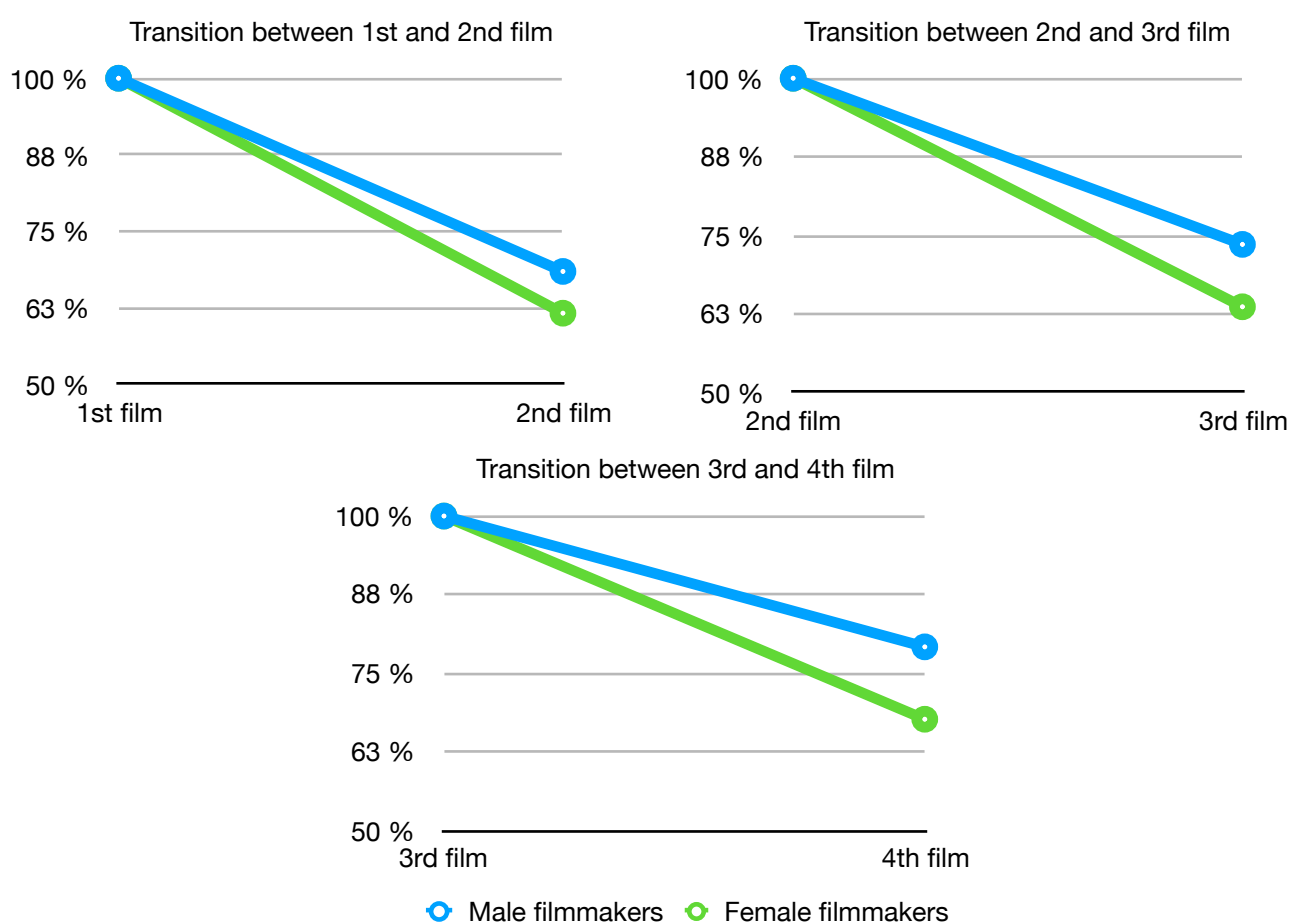
²⁶ See annexe material- table 16.

Among the female directors, we note the following:

- 61.7% of them made a second film, with a loss of 38.3 points between the first and the second film.
- 39.2% made a third film, with a loss of 22.5 points between the second and third films.
- 26.5% made a fourth film, with a loss of 12.7 points between the third and fourth films.

Proportionally, we thus notice that the losses of the female directors are higher than those of the male directors, with each new film made throughout their careers.

The gender gap is particularly noticeable if we look at the development of proportions at each stage, taking as a basis 100 for the previous generation.



Thus, among all the male directors who made a first film, 68.5% of them made a second film. Only 61.7% of women directors who made a first film achieved a second one.

Amongst all the male directors who made a second film, 73.6% made a third film. Only 63.6% of women directors who made a second film achieved a third.

Amongst all male directors who made a third film, 79.2% made a fourth film. Only 67.7% of women directors who made a third film achieved a fourth.

We note that for all filmmakers, the transition from the first to the second feature film is the most difficult since it is at this point that the losses, both for the male directors and the female directors, are proportionally higher. Subsequently, the more we rise in the generations, the smoother the journey is as with each additional film we note, of the two genders, that the percentage crossing this stage increases. Nevertheless, we find that the losses are stronger, from one film to another, when it comes to a female director.

Thus, the obstacles faced by women directors, far from being limited to entry into the profession, are throughout their careers.

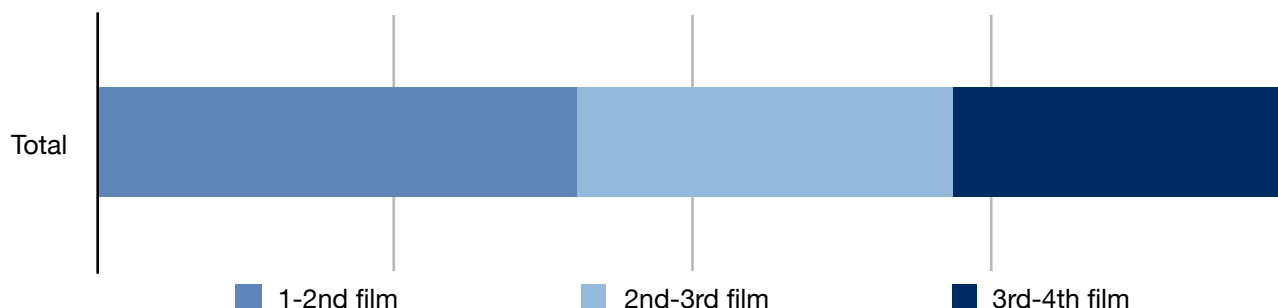
D) Career debuts: women take more time to make feature films following their first film

The proportion of women increases among younger generations, particularly among filmmakers making their second feature film. On the other hand, this increase is much slower among the older generations.

It seems that there are not only obstacles for women to enter the profession but also throughout their careers. Differences are especially apparent between male and female filmmakers in terms of the time they put in, in making a second, third and fourth film during their respective careers.

• What is the situation in 2017?

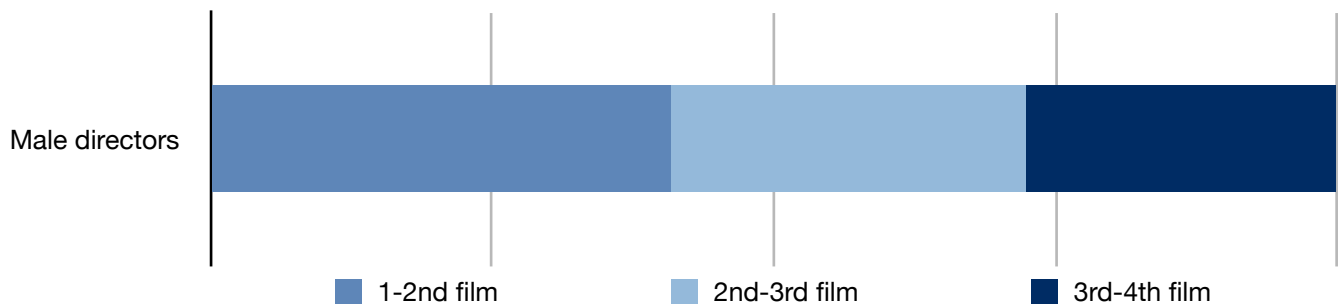
In the first place, it appears that each time the male/female director makes a new film during their career, the interval between his two feature films is shorter than that between his/her two previous feature films.



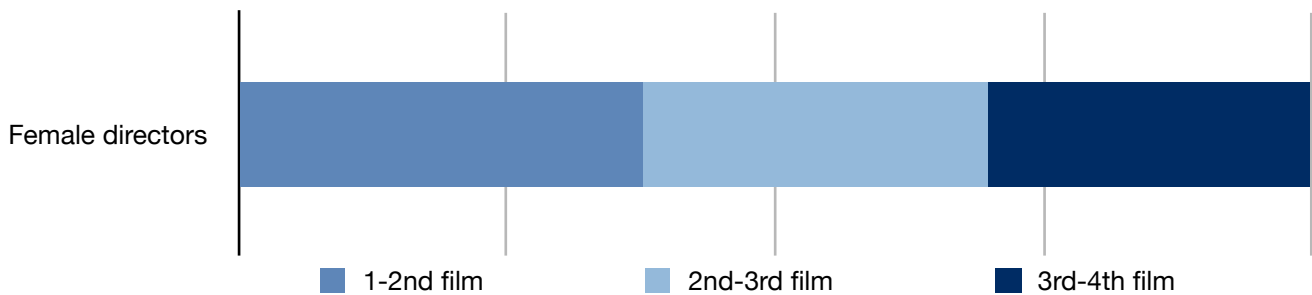
For male and female film directors that were active in 2017, the situation was thus:

- 4.3 years (approximately 4 years and 4 months) between their first and second feature films, in the event that the male/female director has directed at least two feature films.
- 3.4 years (about 3 years and 5 months) between their second and third feature films, in the event that the male/female director has made at least three feature films.
- 3 years between their third and fourth feature films, in the event that the male/female director has made at least four feature films.

The more a director's career advances, the less of a gap there is between his/her films. This is confirmed for both male directors and female directors.



Male filmmakers take on average 4 years and 4 months to make their second film, 3 years and 4 months to make their third film and 2 years and 11 months to make their fourth film.



Female directors take on average 4 years and 6 months to make their second film, 3 years and 10 months to make their third film and 3 years and 7 months to make their fourth film. Women therefore take slightly longer than men to move from one film to the next.

But this average varies from country to country in each different national situation.

Focusing on the case of female filmmakers²⁷, it turns out that, in most cases (in 16 countries), women spend more time making their second film than the following feature films; making the third and fourth feature film can also be just as difficult.

²⁷ See annexe material-table 17.

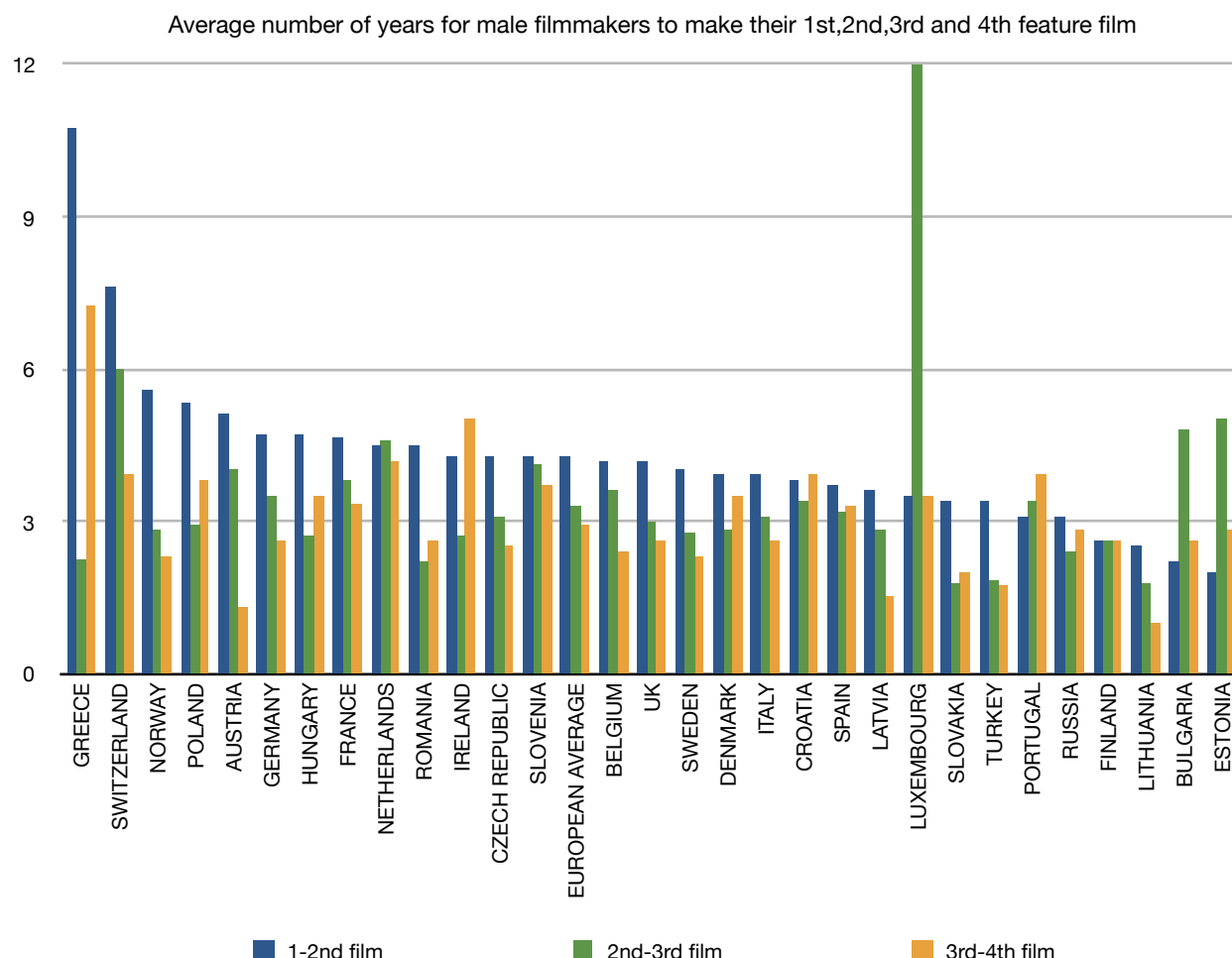


In nine countries, active female directors in 2017 took on average more time to make their third feature film than their second. The case is very visible in Greece (4 years to make their 2nd film and 12 years to achieve their 3rd), Germany (5.6 years for the 2nd, 8.5 years for the 3rd), Portugal (3.7 years for the 2nd, 5.7 years for the 3rd, 2 years more) and in the United Kingdom (5.4 years for the 2nd, 6.4 years for the 3rd, one year more).

And in eleven countries, female directors working in 2017 took longer to make their fourth film than their third. This is particularly the case in Turkey (2 years to make their third film, 16.5 years for the fourth), Switzerland (3.6 years for the third and 6.7 years for the fourth) and Spain (2.5 years for the 3rd and 5 years for the 4th).

In this respect, here too, the situation for male directors seems more fluid than that of female directors.²⁸

²⁸ See annexe material- table 18.



In more than half of the countries, male filmmakers appear to take less and less time to make a film as their careers progress. In 24 countries, the transition from the second to the third feature length is shorter than the transition from the first to the second feature film.

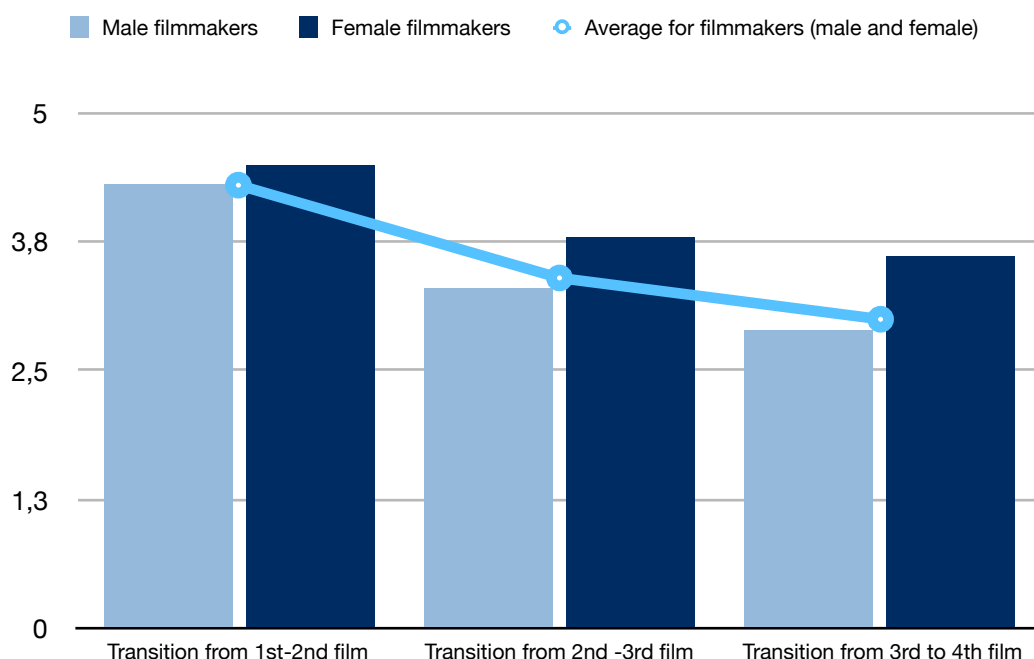
On the other hand, the transition to the fourth film remains difficult, even for male directors. In 10 countries, men spend more time between the third and fourth feature films than between the second and the third.

It should also be noted that while the gaps between male directors' films are rapidly shrinking from one feature film to another, the gap between female director's films are still significant from one feature film on the other.

To make their third feature film, men take, on average, a year less than it took to make their second film. Women spend, on average, eight months less than it took to make their second film. And, to make their fourth feature film, men take, on average, 5 months less than it took to make their third film while women take, on average, two months less than it took to make their third film.

Gendered differences thus continue throughout the careers of male and female directors.

We can observe that female directors spend more time than directors in making their second, third and fourth films (in the case of directors who have made at least this number of feature films).



- To make their second film, male directors take 4.3 years (4 years and 4 months) and female directors take 4.5 years (4 years and 6 months).
- To make their third film, male filmmakers spend 3.3 years (3 years and 4 months) and female filmmakers spend 3.8 years (3 years and 10 months).
- Finally, to make their fourth film, male filmmakers take 2.9 years (2 years and 11 months) and female filmmakers take 3.6 years (3 years and 7 months).

Overall, for male directors who were active in 2017 and have made at least four films during their career, 10.5 years (10 years and 6 months) passed between their first and fourth films. For female directors who were active in 2017, 11.9 months (11 years and 11 months) passed between their first and fourth films (in the event that they made at least four films during their career). That is a difference between male directors and female directors of 1.4 years (i.e. about 1 year and 5 months difference).

This first quantitative analysis highlighted many obstacles that punctuate the career of women directors, both at entry to the profession and throughout their professional development. Already there are fewer women than men that make a first film, it appears that women are less and less represented among the groups of male and female directors who are well established. Their proportion decreases each time a little bit more, among the male and female filmmakers who make their second film, then their third and then their fourth.

Overall, female directors are proportionally more numerous in low-budget productions, those films that require small teams and in sectors such as short films and documentaries. Feature film fiction remains a deeply male domain, even today. Thus, the greater the financial and commercial stakes (long vs. short, fiction vs. documentary, budget more or less important), the less room there is for women.

To overcome these difficulties, some European countries have put in place policies to improve the situation of women in their national film landscape. It is now a question of taking an interest in these measures and of looking at the ensuing results.

II. Cultural policies established in different countries to support female film directors

In light of the information we received from the national institutions of cinema in each country, but also from different reports published in the individual countries and by the European Union on this matter, we have drawn up the following table showing the policies implemented in support of female film directors.

Type of policy	Concrete measures adopted	Definitions
Regulatory	Quotas	Setting aside a part (defined in advance) of state film financing for projects lead by female film directors
	Parity	Ensuring that there is gender equality in positions of power in selection or financing committees
Privileging	Soft-quotas	If two applications are identical in quality the selection committee would privilege the one with a female director
	Evaluation	Implementation of evaluation and selection criteria that reflect the degree to which a dossier contributes to diversity
Encouragement	Mentoring, coaching, network building, residences...	Programmes only aimed at female film directors, with script writing workshops, directing workshops, artist's residences etc.
	Encouragement in film schools	Activities aiming to encourage girls to consider directing as a career
Awareness building and visibility	Internet sites	Internet sites or social networks that aim to promote the name and work of female film directors
	Visibility, festivals, recompense	Activities that aim to promote female film directors in providing recompense or particular events dedicated to their work
Information	Reports from national cinema institutions	Reports commissioned by national film institutions on this particular subject, or taking into account the statistics on gender equality in their annual reports
	University research	Studies, seminars of research departments that investigate the situation of female film directors, especially female directors

Most of these policies come from propositions established within the frame of the global strategy of European institutions. Eurimages, the cultural fund of the Council of Europe, defined an action plan in favour of gender equality that refers to the strategy of the Council of Europe for gender equality. Eurimages carries out studies on the matter as well as awareness building, and promoting the work of women and supporting partners who work towards this. These are

essentially progressive policies. The cultural fund also encourages national institutions to do the same.

A) Regulatory policies

In the regulatory policies we have listed, the imposed and official quotas, policies that define objectives to be obtained in terms of funding awarded to projects by female film directors, but also the national film institutes which have managed gender equality among their workforce or aim to do so.

• Quotas and quantifiable objectives in the awarding state funding

Sweden is a leading country in regulatory policies on this issue. In 2013 a “Film Agreement” was published which defined the objectives of gender equality and decreed that from that year onwards the Swedish Film Institute would aim to set aside 50% of production funding for women. In reality, this means spending 50% of the total sum attributed for the 2013-2015 period to women whether they are directors, screenwriters or producers. This objective was met in 2014 but not in 2015.

The **Norwegian Film Institute** also announced that it intended to adopt a regulatory policy of quotas in order to obtain 50% representation of women among the “talents”. Norway here refers to decisions taken in its national parliament that stipulate: “The parliament requests the government to implement measures to improve gender equality in Norwegian cinema, and to maintain as an objective the proportion of men to women in key posts at no less than 40%”. The Ministry of Culture required the Norwegian Film Institute to follow this initiative with the current practice of quotas that establishes 40% of female film directors among the projects supported at the level of the development and production of feature films. The Norwegian Film Institute notes that one of the greatest challenges has been to increase the number of women applying for this sort of funding: the proportion is low and it is therefore difficult, despite the policy of quotas, to really arrive at a situation of equality. The Norwegian Film Institute also awards every year a certain number of “talent grants”, and a quota of 50% has been implemented for this grant.

In 2017 new regulations were adopted in Norway. The Norwegian Film Institute introduced quotas in the “market criteria scheme” whereas previously they had only existed in the “consultancy criteria scheme”. These quotas allowed for a sharp increase in the proportion of female film directors, going from 20% in 2016 to 62.5% in 2017. What is more, the Norwegian Film Institute also introduced moderated quotas for projects that contribute to great gender equality.

Several countries also told us about their policies to help filmmakers produce their first feature film. Institutes provide special opportunities for early achievements and developing projects. This is for example the case in the **Czech Republic** or **Italy**. However, there are no gender quotas in the allocation of this support.

• Stimulate funding requests on the part of female directors

Some countries haven't implemented official quotas but want to stimulate the applications for funding from female film directors and to increase the amount of funding allocated to these projects.

This is the case in **Ireland**, which in December 2015 implemented a six-point²⁹ action plan with the aim of stimulating the funding applications from women for development and production. The aim is to reach, in 3 years, 50% of projects where the director is a woman, and to encourage gender parity in all the creative roles. The Irish Film Board (IFB) intends in particular to stimulate applications for development and production aid from women, it considers that there are too few demands vis-à-vis demands from male directors. For this reason, the institute strengthened its original action plan in 2017 with two new initiatives.

The first initiative is a small budget film production and development program specifically designed for women directors and screenwriters, both emerging and established female film directors. After a series of training and mentoring workshops, the talents will have the opportunity to ask for support to produce a feature film with a budget of up to €400,000 which will be entirely financed by the IFB.

The second measure aims to improve the financing of production for women-directed feature films. Increased support of up to € 100,000 will be made available to IFB-supported projects provided that certain criteria set by the IFB are met.

The **UK** has shown a similar intent. In its Diversity Standards³⁰ programme the British Film Institute declared an intention of allocating 50% of public funding to women by 2020. **Denmark** also implemented a plan of action in 2017 with awareness building, evaluation and encouragement, with the objective of having a 50-50 gender equality in those applying for funding.

In **Wallonia**, although there are no gender quotas for subsidized projects, there is still a slight growth in the applications submitted by female directors to the CSF (Film Selection Commission). In 2017, the files submitted by women directors (feature films, short films and documentaries) accounted for 32% of all applications filed, compared with 30% in 2015. There was an even stronger growth in the applications of women directors selected by the Commission. In 2017, 37% of the files selected by the commission were made by women, compared to 29% in 2015³¹.

• **Research into parity in evaluation committees and positions of power in the staff of film institutions**

Concerning the question of parity, we can see that several countries have taken the situation in hand.

Some of the objectives of parity are obligatory.

This is the case in **Spain** where article 40 of the Ley del Ciné (Cinema Law; December 28, 2007³²) requires gender parity within the selection committees: all the ICAA (Instituto de la Cinematografía y de las Artes Audiovisuales) funding committees are 50% men to 50% women.

²⁹ Strategic Plan 2016 – 2020, Irish Film Board, 2016

³⁰ British Film Institute, *Diversity Standards* [online].

URL : <https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-diversity-standards-leaflet-2016-05-11.pdf>

³¹ Wallonia- Brussels federation, *The film selection commission (La commission de sélection des films)* [on line].

URL : http://www.audiovisuel.cfwb.be/index.php?id=avm_csf

³² Agencia Estatal Boletín Oficial del Estado, *Ley 55/2007, 28th December, del Cine* [on line]. URL: <https://www.boe.es/buscar/act.php?id=BOE-A-2007-22439&tn=1&p=20150515#a40>

In **Poland**, the Polish Film Institute changed the rules of the system of expertise in 2017. From now on at least 35% of experts have to be women, and at least one member of the commissions of experts (generally composed of three members). When we contacted the Polish Film Institute we were informed that of the 87 experts 34 were women, that is 39%.

In **France**, the CNC tries to ensure parity in its selection committees and film schools, according to the law on equality of August 4, 2014 and Decree No. 2015-354 of March 27, 2015 concerning equal access for men and women to committees and consultative or deliberative structures attached to the Prime Minister, ministers of state or the Banque de France, which imposes a parity rule to the designation of the members of these administrative commissions. Even though the only CNC commission currently directly affected by this decree is the commission deliberating on the classification of works, there are a number of CNC commissions whose members are appointed by the president of the CNC and are therefore not subject to the decree of March 27, 2015, but nevertheless they adhere to a strict gender equality. The commission overseeing the “advance on earnings” funding also practices parity, and several key posts are occupied by women. The following are run or presided over by a woman: the commission overseeing the “advance on earnings”, France 2 Cinéma, France 3 Cinéma, la Fémis...

In July 2018, the CNC also announced that it will officially establish parity in all of its committees and chairmanships, as and when they are renewed. Parity in festivals' and schools' juries, supported by the CNC should also be implemented.

In **Wallonia**, concerning the composition of advisory committees, the decree of 3 April 2014, aimed at promoting a balanced representation of men and women in consultative bodies, this requires that no more than two-thirds of the members of an advisory body be the same sex. The decree provides for the possibility of requesting an exemption if, for functional reasons, it proves impossible to fulfil the obligation of the two-thirds maximum. The CSF meets several times a year and it was possible to create for the first time in 2017 a database of the make-up of the juries who actually met. It appears that gender parity is respected.

Since 2017 the new decision-making committee of the **Austrian Film Institute** declared its intention to achieve parity equality in all its departments, a decision which follows an already-existing gender policy in Austria. Austria is known for the implementation of “Gender Budgeting”, that is, including a gendered perspective at the level of decision-making concerning the funding process, in the aim of promoting gender equality. In the film industry, this means taking gender into account at the moment of forming a commission, and establishing a structure of funding support for directing and production. This policy is however not specifically aimed at the film industry as, since 2008 it has been applied to numerous sectors, starting with the management of the budgets of the Federal Assembly.

In **Germany** the German Federal Film Funding Act, brought into force since January 1, 2017, also includes a paragraph requiring gender equality in all the different bodies of the Federal Film board. “Women should now duly be taken into consideration at the moment of the nomination of the members of the committees”³³. However, this “taking into consideration” is not supported by obligatory quantifiable objectives. This makes it less a regulatory policy and more a long-term incentivising policy. In previous years, we have noted a similar stated intention with the German association ProQuote Regie which requires that at least 30% of executive roles in media (not only in the film industry) be allocated to women.

In several regions, we note that although there are no specific policies imposing parity, the commissions are equal.

³³ “Law Governing the Promotion of Film”, Buzer Bundesrecht [on line].
URL: <https://www.buzer.de/gesetz/3039/a42773.htm>

This is the case, for example, in **Flanders**, where there is no specific policy in place but the film funding commissions of Flanders practice parity.

We find the same situation in **Switzerland**. In 2013 and 2014 the percentage of female members of the commissions of expertise that evaluated projects fluctuated between 32% at the Zurich commission and 60% at the “fiction” commission of the OFC. On average women make up 48% of seats, meaning that the commissions are almost equal.

In **Portugal**, without having a specific policy put in place, the ICA, (the Portuguese Institute of Cinema and Visual arts), has observed an increase in the number of women among the juries for its financial support programmes. They have thus increased from 24% in 2017 to 36% in 2018. The organization also noted an increase in the number of experts in the SECA (Specialized Section for Cinema and Audio-visual Media), a consultative body with a seat at the National Council of Culture.

B) Privileging policies

• Soft quotas and hierarchical structuring of projects applying for funding

The Walloon Centre, in **Belgium**, is a pioneering institute concerning the adoption of hierarchical policies as it has implemented, in 2016, a series of soft quotas at the stage of “advance on earnings” funding. The aim is to privilege films directed by women, when the applications are of equal quality. There is however no particular objective in terms of the proportion of films directed by women.

In **Norway**, with the aim of arriving at 50% funding applications coming from women, the Norway Film Institute decided to incentivize women to apply for funding through a privileging of their projects, which are given priority in the evaluation period.

• Evaluation of projects applying for funding in light of the criteria of gender equality.

Among the privileging policies we included policies of evaluation that are used in many countries. These generally require the directors to apply for institutional funding to indicate the distribution of key roles, in front of and behind the camera, of the projects they are defending.

In **Spain** article 25 of the Ley del Ciné states that the commissions that award funding must take into consideration, at the moment of their decision making, not only the quality of the project, its commercial viability and the financial stability of the production company, but also gender equality among the director and screenwriter(s). A decree has just been added to this law that defines the proportions of gender distribution of roles that the committees are obliged to take into consideration at the moment of their decision making. Up until last year, they implemented a first grading scale to show the presence of women in the technical and production teams. Among the criteria of “socio-economic impact” we find the following: female director (1 point), female screenwriter (1 point), female executive producer (1 point), further female creatives (0.5 points), female head of department (0.5 points), for a total of 4 points out of 100.

And this grading scale seems to work well as we have seen by looking at the number of films subsidized in 2017. Of the 28 films helped financially, 15 were made by women (more than half), 10 by men and 3 by a mixed team.

On 18 July 2018, a new ministerial decree was published, updating the "Ley de Cine"³⁴. One of its main objectives is to increase parity in projects receiving a public subsidy from ICAA. For this, it was decided that the female presence criterion weighs more in automatic support, from 4 points to 7 points (maximum). The presence of a female director counts for more. Until 2017, this allowed the project to gain 1 point. Now it counts for 3 points. The presence of a female screenwriter, a female executive producer, a female director of photography or a female composer all now count for 2 points respectively.

Regarding the financing of short films (at the project or production stage), 5 points are awarded to the project if the short film is directed by a woman or if the script was written by a woman.

In **Italy**, a similar law governing films, approved at the end of 2016, brought about some changes in the awarding of state funding. There is, however, a system of points attributed to projects where the creative team is principally composed of women, especially if a female director is attached. In this case 15 points (maximum) can be awarded to the project. As in Spain there is a grading scale for selective funding and a grading scale for automatic support.

Since 2018, **Portugal** has also set up a grading scale aimed at prioritizing the films of female directors. The ICA, which is also responsible for granting subsidies, launched in 2018 a "Cash rebate" system. Accepted projects receive a cash amount of, between 25% and 30% of the eligible expenses for each project. This amount depends in particular on the rating that the project obtains by passing a "cultural test". A project is awarded an additional point if it is made by a woman, thus facilitating the granting of grants for directors' films. In scriptwriting and project development support programs, the ICA also awards a bonus for projects containing at least 50% women writers.

As of January 2017, the **Netherlands** also implemented a system of selection criteria for funding. When a project applies for funding the committee evaluates not only the quality of the project but also its potential contribution to diversity, in order to ascertain whether it should qualify for support or not. This measure is not applied to gender equality but also more generally to diversity (age, gender, culture, disability).

The situation is similar in the **UK** where films applying for funding, from lottery funding (attached to the BFI) must apply norms of diversity (in terms of gender, ethnicity, age etc., both in front of the camera, behind the camera and in terms of target audience). In practice, the directors have to show that their project fulfils at least two the four following criteria: on-screen representation of diversity; diversity among heads of department (e.g. those heads of department of the festival, program, film project), opportunities for interns to progress in their careers, diversity of the target audience.

In the Netherlands and the UK, it can be seen how the issue transcends that of gender equality.

In **Denmark**, it was decided that they would implement measures as of the beginning of 2018. The film institute is therefore currently working to establish an evaluation system that producers will have to fill in to apply for funding, and in which they would indicate the gender composition of their teams.

We also find, a similar original measure adopted in **Austria** in 2017, the Gender Incentive: an incentive to increase the employment of women filmmakers. If a project applying for funding has enough women in certain specific head of department positions (production, direction, script, camera, sound...) then a following project is automatically awarded 30,000 euros development.

³⁴ Agencia Estatal Boletín Oficial del Estado, *Orden CUD/769/2018, 17th of July* [on line].
URL: https://www.boe.es/diario_boe/txt.php?id=BOE-A-2018-10176

- **Compliance with the Bechdel Test.**

This measure joins a so-called “Bechdel Test” policy which has been in place since 2016.

Some countries have also imposed compliance with the Bechdel Test for projects applying for grants. A piece of work passes the test if the following three statements are true: the film has two identifiable women; they speak together; they speak of something other than a male character.

This measure was implemented in **Austria** in 2016 and more recently in **Poland**. The new president of the Polish Film Institute, appointed at the end of 2017, has just signed a resolution requiring that projects applying for funding must indicate whether their projects pass the Bechdel Test or not.

In **Sweden**, the data indicates the percentage of produced films respect the test (in 2017, 44% respected the Bechdel Test).

C) Encouragement policies

- **Incentivising women to study directing**

As part of the incentivising policies we see countries that try to encourage young women to enter film schools, and in particular to study directing.

There are no effective policies in this area. **Norway** seems to be the country most concerned with the issue. The Norwegian Film Institute considers that gender equality has to be taken into consideration right from the earliest steps of a filmmaker's career, and it tries to ensure an early recruitment of talented young women and men in the subjects studied by future film professionals. There is a concerted effort to try to encourage young women to consider a career in directing.

Other countries, such as Bulgaria, Ireland, Italy and Sweden have also looked into this issue.

- **Mentoring programmes**

Among the policies of encouragement, we identified above all a system of mentoring programmes, of coaching, training, networking that aim to accompany female film directors in their projects. These are, for the most part non-governmental programmes.

There is, for example, the **Swedish** mentoring programme “Moviement”, set up in 2012, and its first edition, launched in 2013, brings together fifteen women directors. As both a management course and an apprenticeship on learning useful strategies to navigate the financing systems, this programme aims to support female film directors at the start of their careers and to allow them to make more than one film.

For their part, the **Norwegian** Film Institute and the institution Talent Norway created in 2018 the UP program aimed at helping women directors to develop a documentary or feature film project. The twelve participants each receive € 5,300 and participate in a year-long program focusing on the creative process and personal development as a director, with the goal being that at least 80% of the participants produce their film in three years after the end of the program.

In **Austria**, the Austrian Film Institute established an initiative called ProPro (Producer's Programme for Women), a mentoring scheme for female producers that aims to strengthen the position of women in the film industry. The programme takes place every two years and was updated in 2017. This week-long workshop is aimed at helping women develop their projects through a workshop residence and through individual coaching. Even though this programme is for producers and not directors, it feeds into a growing awareness of the position of women in the global film industry, and can potentially have a more global impact.

In **Belgium** and **France** there is a coaching / mentoring scheme developed by the producer Diana Elbaum, that aims to accelerate the development of film projects directed by women. Boost Camp³⁵ accompanies female film directors through the writing, the direction, the production of their feature film projects and to provide them with a first contact with the industry. It takes place over an eight-month period, with three one-week courses. In 2017, for the first edition, eight directors were selected - four Belgian and four French directors. It will be the same for the 2018 edition. In France, the project is coordinated by the association Deuxième Regard.

Ireland has a number of mentoring schemes. The association Screen Training Ireland, attached to the Irish Film Board, set up a series of initiatives that support women in the development of their film career. For example, in 2016, a female director and a female screenwriter received a specific financing that enabled them to participate in the mentoring scheme Guiding Lights. In the same way the IFB, in partnership with the Irish agency Enterprise Ireland, wanted to establish a hot-housing scheme for creative female talent in order to then redirect this talent pool towards opportunities proposed by the agency.

In **Spain**, mentoring is also a popular type of action. The CIMA (Asociación de mujeres cineastas y de medios audiovisuales) has developed a specific branch for coaching and networking = Cima Mentoring.³⁶ This program is intended for creative women, members or non-members of the CIMA, and aims to guide, channel funding and study the feasibility of audio visual projects submitted. The ICAA also indicated to us to support mentoring initiatives such as those aimed at women writers.

In **Switzerland**, we find another form of mentoring. The Suissimage cultural fund (audio-visual rights management company), which is in charge of financially supporting film creation, wished to give special support to the creation of female directors in 2018. The cultural commission organizes this year a unique competition to give a great deal of support to the production of one to three full-length feature films, so that they can be made and entirely financed.³⁷

D) Awareness building policies

We have distinguished several different kinds of policy that aim to build awareness: some are directed at the potential audience, and others directed at film industry professionals.

³⁵ Le Boost Camp, *Homepage* [on line]. URL : <http://leboostcamp.com>

³⁶ Mentoring, *CIMA MENTORING* [on line]. URL : <http://cimamentoring.com>

³⁷ Cinebulletin, *Concours pour les réalisatrices (Competition for female directors* [on line]. URL : https://cinebulletin.ch/fr_CH/communication/concours-pour-les-realisateurices

• Film institutes' internet sites

There are some internet sites that aim to increase the public visibility of the name and work of female directors. In the first instance is the EWA (European Women's Audio-visual Network) which has the objective of promoting gender equality among professionals in the audio-visual industry and to create important professional communities within this industry.

Some of these websites have been created or are being run by film institutes.

The site "Nordic Women in Films"³⁸, created by the **Swedish** Film Institute in April 2016 aims to increase the visibility of female professionals in the film industry. The SFI engages itself to ensure a constant updating of the information collated on the site.

In **Austria**, there is the site "Gender in Equality"³⁹ which collects and edits information, making statistics available about the funding requested and attributed to female film directors (according to gender, therefore), an annual report on films directed by women, produced and released in cinemas, a link to numerous national or international studies published on the subject, as well as a page dedicated to the films of emerging female directors.

In the **United Kingdom**, the British Film Institute has organized its database (BFI Filmography⁴⁰) in such a way that it is possible to carry out gender-based research.⁴¹ Thus, following a very large census, it is possible to know for each British film the gender of each member of the technical team and actors. The film is then rated overall with respect for gender diversity.

In **Croatia**, the awareness-building policy was illustrated by the publication of two pamphlets entitled "Cinderellas, Queens and Godmothers" highlighting the wealth of female talents in the cinema (directors, producers etc. ...).

• Associations campaigning on the issue of female filmmaking

We also find websites on the subject unrelated to film centres. Most of them have been created by associations that campaign directly and regularly organize awareness-raising activities on the subject.

The **Bulgarian** website "Women film directors in the Bulgarian cinema" created by director Adela Peeva also publishes information on the subject.

In **Belgium**, we find the association "Elles tournent" which promotes the work of women in the artistic world and especially in the audio-visual sector.

In **Germany**, the ProQuote⁴² association is very committed to the issue. It is rather in favour of the introduction of quotas to achieve gender parity in film.

³⁸ Nordic Women in Film, *About* [on line]. URL: <http://www.nordicwomeninfilm.com/about/>

³⁹ Film Institute- Gender in equality: *What happened so far?* [on line].
URL: <https://equality.filminstitut.at/en/what-happended-so-far/>

⁴⁰ BFI Filmography, *Home* [on line]. URL: <https://filmography.bfi.org.uk>

⁴¹ British Film Institute, *BFI Filmography Gender Data Research FAQ* [on line]. URL: <https://www.bfi.org.uk/bfi-filmography-gender-data-research-faq>

⁴² Pro Quote Film, *Home* [on line]. URL: <https://proquote-film.de>

In **the Netherlands**, the organization Women's Inc. is interested in the role of the media in gender perceptions. In 2017, the association published a report on the subject, focusing in particular on TV programmes and journalism.⁴³

In **France** : the "Women in Cinema" lab⁴⁴ and the association Deuxième Regard⁴⁵ regularly provide information on the subject, organize networking events and lobby to move the lines of equal opportunities in film. Let's also mention: the 5050 collective for 2020⁴⁶, which aims to challenge public decision-makers on concrete measures for more equality in cinema. This collective began with the Charter for Parity and Diversity in film festivals. Le Tunnel de la Comédienne de 50 ans⁴⁷ is an AFOA commission (associated actresses and Actors of France) which is working to raise awareness to industry professionals and the general public about the discrimination and invisibility of which actresses over 50 years old fall victim. And finally, Femmes et Cinéma⁴⁸, an association that works to deconstruct gender stereotypes in film, through image education and cultural projects, linking industry professionals and young audiences.

In **Switzerland**, the SWAN association (Swiss women's audio-visual network) carries out networking, awareness-building, information and sometimes lobbying activities for women filmmakers.

In **Spain**, we find the site of the CIMA. This association of women filmmakers created in 2006 carries out various actions: mentoring, networking, publication of daily information on the subject, analysis of female roles, partnership with state institutions. The ICAA indicated the need for financial support particularly so that the association can carry out its activities.

The association Women in Film, born in Los Angeles, is also present in various European countries. Each local branch of this association has a website to relay the news of women filmmakers in the country in question and the various events organized to make things happen. We find the association present in Germany, Finland, France, Greece, Ireland, Italy, the United Kingdom and Sweden.

• Awareness building activities during festivals

There are numerous awareness building activities undertaken during festivals and events.

In **France**, since 1979, the Women's Films Festival in Créteil has been dedicated to showcasing female directors' films. Strongly militant, this festival was born out of the feminism of the 1970s and continues today as a festival strongly committed to the fight against all forms of discrimination. This event also plays a fundamental role in the constitution and the promotion of a "heritage", by way of the archive of films over the course of the different editions.

In **the Czech Republic**, an initiative was led by two young producers Julie Žáčková and Dagmar Sedláčková. In 2017, they organized their first film festival "Girls in Film", focusing on the presence of women in cinema and strong female characters.

⁴³ Women Inc., *Feiten en cijfers* [on line]. URL <https://www.womeninc.nl/project/beeldvorming/>

⁴⁴ Women in Cinema Lab, *Homepage* [on line]. URL : <http://femmesdecinema.org>

⁴⁵ Le deuxième regard, *Homepage* [on line]. URL: <http://www.ledeuxiemeregard.com>

⁴⁶ Collectif 5050: <http://5050x2020.fr>

⁴⁷ <https://aafa-asso.info/tunnel-de-la-comedienne-de-50-ans/>

⁴⁸ <https://www.femmesetcinema.com>

A festival on gender equality in film was also held in **Greece** in April 2017⁴⁹. Organized by the General Secretariat for Gender Equality, the Greek branch of the Women in Film Association and the Greek film archive, the event was particularly supported by the Swedish Film Institute and the Swedish Embassy in Greece.

In other cases, more general festivals have included specific workshops on the subject, sometimes conducted at the institutional level:

The **Swedish** Film Institute organized the "50/50 by 2020 - Global Reach" seminar during the Film Market in Cannes, in parallel with the festival, during its 2017 edition. The seminar focused on how the work on equality takes place outside Sweden's borders.

The **Slovenian** Film Centre, for its part, organized an international consultation entitled "Women in the Film Sector: A Gender Issue" as part of the 20th Ljubljana Documentary Film Festival in March 2018⁵⁰.

In **the Czech Republic**, at the Karlovy Vary International Film Festival, a debate was organized in the presence of the Czech Film Fund on gender issues in films.

Sometimes the following workshops are more for the public :

In **Austria**, the writing competition "If she can see it, she can be it" was established in 2017, focuses on strong female characters going against clichés. The competition is organized and funded by the Austrian Film Institute.

A **Danish** festival tries to invert the roles in some scenes (men taking women's roles, and vice versa) in order to highlight the stereotypes that women are confronted with in scripts. This measure is joined with a focus on the experience of the audience in the cinema and the audience's reaction to these changes. Also in Denmark, the Danish Playwrights' and Screenwriters' Guild (Danske Dramatikere) drew public attention with the publication of a satirical guide denouncing forty gendered clichés in Danish films and series.

• **Awareness building among film industry professionals**

As far as awareness building among industry professionals is concerned, we have noted several different kinds of action.

In **Denmark**, a first Dialogue Forum was held in March 2017 to have a constructive debate on the issue of gender equality in cinema, with the participation of the most important organizations in the industry, the objective being to open up this dialogue regularly in order to discuss the various initiatives proposed (e.g.: qualitative analyses, mentoring programs, charter). The Danish Institute publishes the results of these debates.

Likewise, an awareness building policy has begun to be put in place in 2018 focusing on the members of committees that award funds. The policy will include workshops which aim to make people aware of gender inequality. In parallel a report will be published aimed at screenwriters to give advice on how to combat gender stereotypes in the development of characters in scripts. There is a similar measure in Switzerland where the national film agency

⁴⁹ Women in film and television Greece, *50/50: Gender equality also in cinema* [on line].
URL : <http://wift.gr/events/5050-gender-equality-also-in-cinema/>

⁵⁰ Slovenian Film Centre, *Negligible representation of women in the film sector* [on line].
URL: <https://www.film-center.si/en/news/7585/negligible-representation-of-women-in-the-film-sector/>

decided to develop advice concerning gender for the committees of experts that award funding.

In **Ireland**, the six-point plan is particularly interested in creating a dialogue between female talent and possible partners (unions, production companies, BAI, SPI, Directors Guild, Writers Guild, Animation Ireland). Spain has a similar initiative with the organisation of meetings between professionals from the film industry and conferences on the subject.

In **Poland**, female film directors took on in the issue in debates on the place of women in film. Since 2015 five debates open to the public were organised during the following film festivals: Polish Film Debuts in Koszalin 2015, Script Fiesta in Warsaw 2015, OFF Camera Krakow 2015, and the Gdynia Film Festival 2016, 2017. These debates lead the Polish Film Institute to ensure a percentage of women on the committees of experts that award funding to projects.

In the **UK**, the British Film Institute requested its partners (Film London, Creative Scotland, Northern Ireland Screen, Cymru Wales etc.) to invest in diversity and participate in initiatives that ensure a diversification of the film industry.

In **Sweden**, the SFI has decided to hold an annual awareness building seminar with teachers in order to reach out to young people.

In 2018, we identified unprecedented awareness raising policies in two countries.

- **Film certification**

Spain has introduced a type of innovative action to improve the representation of women in film. This is a certification system. A film can now be labelled "specially recommended for the promotion of gender equality". There were 10 films in 2016, 2 in 2017⁵¹.

- **Awareness at award ceremonies**

In **the UK**, the British Independent Film Awards (BIFA) have adopted the Diversity Standards of the British Film Institute. Also, for the next edition in 2019, the films wishing to compete will have to be evaluated according to the diversity standards imposed by the BFI. The aim is that films competing especially in the Best Film category meet at least two of the standards.

⁵¹ *Boletín informativo 2017*, Ministerio de cultura y deporte, 2018, p.8.

E) Information policies

• Annual reports from National Film Institutes

Most national film institutes publish annual reports on the production and financing of films (usually called “Facts and Figures”), taking into account the gender dimensions. This is the case in **Belgium**, **Croatia**⁵², **Finland** (since 2016)⁵³, **Ireland**⁵⁴, **Italy**, **Norway**⁵⁵, **the Netherlands**⁵⁶, and **Sweden**⁵⁷. The **Denmark** Film Institute will publish a report collating information from 2018 just like **Poland**.

• Reports and regular assessments

We have noted how, in many countries, the first reports that were published concerning this issue were done in collaboration with the EWA for a report focusing on female film directors in the European film industry, over the period 2006-2013⁵⁸. This is the case in **Austria**, **Croatia**, **France**, **Germany**, **Italy**, **Sweden** and the **United Kingdom**. This is also the case in Slovakia, but only one presentation was made, there was no follow-up thereafter.

In some countries, the national film institutes have not yet made the habit of publishing an annual report on the presence of women in film but they have been tasked with undertaking more advanced studies into the situation of women in the film industry. These are often studies focused over longer periods of time.

In **France** two reports on “the place of women in the film and audio-visual industry” were commissioned by the CNC in 2014 and 2017⁵⁹. These very complete reports give information for example about salary differences between male and female directors. They are however *ad hoc* studies that will not be repeated annually. But in July 2018, the French CNC announced the creation of a new observatory of gender equality in cinema and visual arts, which will produce, each year, gendered statistics on the place of women, in terms of employment, of wages, the assistance granted.

In **Portugal**, there are no annual reports into the question but a fairly advanced study was produced that focused on the changes of the situation of female directors and women in the film industry between the years 2003 – 2013.

⁵² *Facts and figures*, Croatian Audio-visual centre, 2017, p.10-12.

URL: <https://www.havc.hr/file/publication/file/havc-factsfigures-web.pdf>

⁵³ *Facts and figures 2016*, The Finnish Film Foundation, 2017, p. 17-19

URL: http://ses.fi/fileadmin/dokumentit/Elokuvavuosi_2016_Facts_Figures.pdf

⁵⁴ Screen Ireland, *Gender Statistics* [online].

URL: <https://www.screenireland.ie/gender-and-diversity/ifb-gender-statistics>

⁵⁵ *Facts and figures 2016*, The Norwegian Film Institute, 2017, p.28.

URL: <https://www.nfi.no/eng/about-us/facts-figures>

⁵⁶ *Facts and figures 2017*, Netherlands Film Fund, 2018.

URL: https://issuu.com/netherlandsfilmfund/docs/film_facts_and_figures_2016_issuu

⁵⁷ *Facts and figures 2017*, Swedish Film Institute, 2018.

URL: http://www.filminstitutet.se/globalassets/2.-fa-kunskap-om-film/analys-och-statistik/publications/facts-and-figures/fof2017_webbpdf_lowres.pdf

⁵⁸ *Facts and figures 2016*, The Finnish Film Foundation, 2017, p. 17-19

URL: http://ses.fi/fileadmin/dokumentit/Elokuvavuosi_2016_Facts_Figures.pdf

⁵⁹ Publications, CNC [on line].

URL: <http://www.cnc.fr/web/fr/publications/-/ressources/11213347>

In **Spain**, the ICAA has already set up a database indicating the grants awarded to the various projects, depending on the gender of the director and by focusing specifically on films with the label "specially recommended for promotion of gender equality".

Sweden, for its part, aims to publish in addition to the annual report, a qualitative study on the type of films on which women have the opportunity to work (budget, type of production, etc. ...), focused over a longer period of time, from 2000 to 2017.

The **Norwegian** Film Institute aims to evaluate the results of measures adopted over a longer-term period in 2020, for which it will collaborate, on this issue, with other institutions from the film industry at a regional, national and international level.

In 2018, the **Slovenian** Film Centre also published a very complete set of facts and figures, covering a longer period (2011-2017) and revealed a multitude of data on parity in different areas of cinema (commissions, subsidies, production, budgets etc. ...) ⁶⁰.

• Balance sheets conducted by independent associations

This is not always an initiative taken by film offices. Sometimes the idea is initiated by an association or a union.

In **Wallonia**, the associations "Elles tournent" and Engender conducted an exploratory study on the situation of women in the film industry through the Wallonia-Brussels Federation between 2010 and 2015 ⁶¹.

In **Switzerland**, a collective of Swiss filmmakers, published a 2015 report on the issue, the study was conducted by the Focal Foundation and the organisations CinéSuisse and ARF/FDS ⁶², with data sometimes going back to 1995. In this study, they highlighted the fact that the projects of female directors were allocated less funding than their male counterparts. But it also gives information on the members of the commissions, the percentages of women in film schools, the differences in entries for films by female directors and male directors etc. ...

In **the UK**, the directors' union "Directors UK" commissioned a study about the proportion of women among directors. They also asked for half of public funding to be allocated to films directed by women from now to the year 2020. They also want films to respond to certain criteria of diversity (including gender) before they can be allocated government funding.

In **France**, the present study of the Women in Cinema Lab, is also produced by an independent association.

⁶⁰ *Facts and figures: gender equality*, Slovenian Film Centre, 2018.

URL: <https://www.film-center.si/en/publications/>

⁶¹ *Derrière l'écran, où sont les femmes? (Behind the big screen, where are the women?)*

Elles tournent, 2016.

URL: <http://ellestournent.be/wp-content/uploads/Derriere.ecranweb22616.pdf>

⁶² ARF/FDS, CinéSuisse, Focal, *La question du genre: faits et chiffres dans l'encouragement du cinéma Suisse* (The issue of gender: facts and figures in the encouragement of Swiss cinema), 2015.

URL: https://focal.ch/docs/Die_Gender-Frage_La_question_du_genre_Zahlen-Chiffres.pdf

• University research

Sometimes, in addition to these statistical reports, the national film institutes join up with university departments to carry out more advanced research into the distribution of gender in the film industry, especially behind the camera.

In **Austria**, a study commissioned by the Austrian Film Institute and the Culture and Arts Division of the Austrian Federal Chancellery was conducted by the Department of Sociology at the University of Vienna. Statistics have been collated and analysed on the division of gender in the national film industry over the 2012-2016 period. This data aims to better understand the film landscape and its pitfalls to improve the situation for women.

In **Germany** neither the German Federal Film board nor the German Federal Film Fund publishes an annual report with information concerning gender divisions between the films funded and whether their directors are male or female. On the other hand, the institute commissioned a study into the subject at the University of Rostock, conducted by professors Elizabeth Prommer and Skadi Loist published in 2015. This study, as well as providing statistical information, proposes measures that can be adopted to overcome inequality (awareness building campaigns, monitoring).

Spain undertook a similar study in 2007 into women in the film industry, coordinated by the sociologist Fatima Arranz and directed by the Universidad Complutense in Madrid.

Some countries focus their studies on the transition from university to film-directing.

The **Danish** Film Institute has commissioned a study. This study, whose area of focus is in part defined by Danish male and female directors, seeks to understand why there are fewer women than men who have the opportunity to make their first feature film after graduating from the National Film School of Denmark.

Interviews will be undertaken in Danish film schools uniquely with students in the directing department, so as to be able to compare the experiences of male and female students.

The **French** CNC, meanwhile, has decided to launch, by the end of 2018, a study on the future of women graduates from the schools it supports. This study will make it possible to understand the difficulties that materialise in access to employment and this study should be accompanied by appropriate measures.

III. Typology of countries

We defined typology of countries according to three main criteria :

- The implementation of policy: we classified the countries according to the actions undertaken or not by their national film institutes concerning the issue. We identified three types of countries: those who have taken the problem seriously and implemented intense, diverse and active policies for some time; countries that have had a delayed awareness and policy on the subject (whether proactive or more progressive) and finally countries that have no policies in place, whether this decision is voluntary or not.
- The results of each country show the proportion of female film directors. We have divided the countries into three groups according to their ranking over a long period of time at the European level. We divided them into very good students (more than 25% of female directors), the lowest (below 15%) and those around the European average.
- Finally, we have integrated the trans-generational issue, separating the countries where we note little trans-generational evolution, with old generations of women directors who hardly reinvent themselves; the countries where we perceive a trans-generational evolution that is positive and stable over a long period of time and finally the countries where we note the presence of many first generation directors but they do not endure over a long period of time and whose proportions fall from the second film on.
- The updating of the study, for the third consecutive year, will allow us to see on the one hand which countries have changed or extended their policies over the last two years, and on the other hand which are the countries that have the most influence over other countries in these matters. This specificity of approach allows us to begin evaluating which policies are the most successful.

A) Countries with statistics that are too unstable

As mentioned earlier in this study, some countries have a national film production output that is too limited or too unstable to give significant or relevant results. This is the case in **Estonia, Latvia, Lithuania and Luxembourg**. In these countries change is haphazard, as is shown by the large and random standard deviations in the statistics from one year to the next. We therefore decided not to investigate these countries about their policies as the information cannot be analysed to any serious degree.

In previous studies, we considered that **Slovenia** belonged in this category, with very unstable year-to-year results due to its low film production. Once again, this year, we are choosing not to include it in our analysis, but that could soon change. Since 2018, the Slovenian Film Centre has been raising awareness on the subject. The institute has published a comprehensive statistical study on the situation of women in film since the communist period, with data ranging from the number of women directors active, to gender equality in the commissions, to the differences in budgets and subsidies between male directors' films and female directors' films. This publication was followed by the organization of an international consultation on the theme of women in the film sector. The institute wishes to put in place more proactive initiatives, in order to improve the position of women filmmakers.

B) Countries with proactive policies and important results

The countries in this category can be considered as the “very good students”: they have faced up to the problem of gender inequality among male and female directors with incisive and extensive measures that have ambitious objectives. These are the countries where we can see the policies bearing fruit, as there is a relatively higher proportion of female film directors active in the industry and there are significant trans-generational developments. They are also influential countries, acting as models for other European countries and actively participating in publicizing their policies. Not surprisingly, we find in this category, the two countries of the Scandinavian peninsula.

Sweden

Sweden is the country with the best results concerning the proportion of female film directors. Almost 31% of films released in the last six years have been made by women. Since 2012, these rates have steadily increased. Women are also divided between fiction and documentary films. We note the emergence of a large number of female directors in the younger generations: since 2012, women represent more than 36% of the directors who have released their first or second film, whereas they are only 20% among the filmmakers of older generations. And although more numerous among the first films, their rate remains important among the second, testifying here a certain fluidity in the pursuit of their career and the possibility, for this new generation, to settle in the long term.

The data is not surprising. Since 2012 Sweden has implemented several action plans that reveal a real change of attitude on the subject: “Towards a Gender Equal Film production” of 2012, the “Film Agreement” of 2013 and the 2016 implementation of a plan of action at the Cannes Film Festival that runs until 2020. The Swedish policies are numerous and global, encompassing financing, mentoring, awareness building and information gathering. As well as undertaking short-term policies, the SFI intends to deal with the issue in a long-term manner by addressing the issue with film students and the problem of fewer female students considering directing than male students. The institute is also undertaking a retrospective study into the development of the proportion of female film directors active since the year 2000.

The Swedish institute, however, does not stop at these positive results. In 2018, the institute intends to turn to new challenges. In particular, it will be working on the issue of budgets (women tending to carry out projects with tighter budgets than those of their male colleagues).

With these proactive policies, the ultimate goal of the institute is to change behaviour and eventually eliminate any need for a plan for gender equality.

Norway

Along with Sweden, Norway has one of the most comprehensive series of policies. An action plan for gender equality in Norwegian film was implemented and is regularly updated. The aim of the Norwegian Film Institute is to create stable and lasting gender equality in the Norwegian film industry, collaborating to this end with the industry and educational establishments. Like Sweden, Norway aims for a gender balance in national cinema by 2020. The institute is implementing short-term and long-term measures, using three major paths of proactive policy: the recruitment of female talent, the hiving-off of funds for female directors (in parallel encouraging more women to apply for them), and the implementation of moderate quotas. With partner Talent Norway, the Norwegian institute has also set up a mentoring program, that can accommodate up to 12 participants a year. In long-term policies, the institute is investing in policies of information and awareness building.

These policies translate into very positive results in terms of overall proportions of female film directors and trans-generational development, particularly until 2015. More than 31% of the films released between 2012 and 2015 were made by women. Note, however, a drop in this rate (loss of 10 points) in 2016 and 2017. On the other hand, the trans-generational changes remain positive over these six years. Women account for almost 37% of filmmakers who release their first or second film, compared to 20% of filmmakers. These percentages are very similar to those of Sweden (including in the respective shares of first and second films).

This situation is very similar to that of Sweden, this allows us to imagine that this decrease in proportion that we see in 2016 and 2017 is only cyclical.

C) Countries with slow and lasting changes

These countries show a rather atypical profile. They are, for the most part, “very good students” in terms of global averages for the proportion of their films directed by women across the generations, with a low margin of trans-generational development: the well-established women directors, who have been working in film for many years, are proportionately more important than those female directors new to the profession.

Over time, we notice an increase in the overall proportion of women directors, including in older generations, which reflects situations where female filmmakers manage to have successful and long careers. Their entry into the profession is not fanciful. The changes are then deep, which develop slowly over a sustained period of time. Although the actions put in place are different from one country to another. Here we find Denmark, the Netherlands, Austria and, further west, Ireland.

Netherlands

With 38.7% of films made by women in 2017, the Netherlands is positioning itself among the countries with very good results. During the period 2012-2017, the country is even in second place, after Sweden, with regard to its proportion of women directors (30.4%). It is also in the Netherlands that we have noted, in 2017, the high proportion of women among directors of short films (55.5%!).

The Netherlands Film Fund (NFF) has for several years engaged in a general policy of the promotion of diversity within the film industry, including a promoting of gender diversity. In 2016 the institute also created a special unit to monitor data collection and organise events and partnerships with associations specialising in the issue of diversity. In 2017 the NFF included a requirement that projects applying for funding should be evaluated on their contribution to diversity. The institute deliberately avoids hard quotas or objectives in terms of proportions of

female directors supported: according to the NFF it is impossible to change an industry through regulation. Change must be effected at a deeper level, working with awareness building as an essential step not only to equality, but also to building a more diverse audience. The institute works on four-year cycles. It will evaluate the effect of its policies at the end of the 2017-2020 period.

These policies, far from solely attracting new women directors, also allow women to pursue their careers over a long period of time. Dutch female directors are also as established as their male counterparts (they (male and female) make more than four films in their career). In 2017, among the older generations, almost half of the directors were women, compared to only 24% of the younger generations. Over time, we notice that women represent an increasingly important part of the third generation and more (18.2% in 2012, 44.4% in 2017). Among the Dutch directors, we have a majority that lasts over time and who pursue their careers over the long term.

Austria

As of last year, Austria has implemented several policies, notably of parity and privileging (Gender Incentive). These strong, proactive policies are added to measures of encouragement (ProPro), awareness building and information gathering. Even though the Austrian Film Institute has not defined a policy of hard quotas it nevertheless consistently records the proportion of women who have been attributed funding by the commissions. All of this means that Austria is one of the countries with the most favourable and comprehensive policies towards female film directors.

If we observe the results and statistics of these policies we can see that Austria is ranked in the top three countries with a high proportion of female film directors since 2012 (29.2%). 2017 is a particularly good year with 38.3% of films made by women. And, over this period, female film directors were just as numerous in the old generations (30%) as in the young generations, (28%). There is an established female film industry in Austria, more and more female film directors are entering the profession, who manage to continue to work successfully after their first film.

Both Austria and the Netherlands show a sincere concern for questions of gender equality in the film industry. Both countries are already in the category of the “very good students” of Europe, and have a similar philosophy in their desire to deal with problems at a profound, rather than a superficial level. This without a doubt slows down the process of change as societal transformations take longer to emerge than those brought about with legislation but the results can be very persuasive over the long term.

Denmark

Since 2016 the Danish Film Institute (DFI) has shown a serious understanding of gender equality among film directors. The aim of the Danish Film Institute is to achieve gender equality without using quotas and with the support of as many partners as possible from the film industry. The DFI launched an initiative encouraging diversity and gender diversity across the board of the institute (communication, financing, festivals, committees etc.) to ensure real gender equality.

In 2017 the DFI initiated a programme of policies to deal with the same issue and three large-scale measures were adopted in terms of: establishing a regular dialogue among key industry organizations on the issue; promoting actions and projects geared towards increasing the participation of women in the industry (communication projects, film financing, organization of events, etc.); publishing regular statistics on the representation of women in the cinema.

The results of these measures cannot yet be seen in terms of quantitative statistics, they will only be visible in a few years. We notice, however, that Denmark is well ranked at the European level in terms of the proportion of women directors and their development. In 2017, almost 37% of films released in cinemas were made by women. Female directors tend turn to

documentaries as their choice of film (82% of documentaries released in 2017 were made by women). In view of the trans-generational changes, we notice that the percentages of women among the younger generations and older are similar. Between 2012 and 2017, 27% of first and second-generation films and 25% of third generation films and more were made by women. This reflects a situation in which women who enter the field of directing films may consider pursuing their career and settling. Especially since female directors take little time to make their second, third and fourth feature films.

Ireland

Ireland has one of the most engaged policies on this issue (information gathering, finance, training and mentoring, education), especially since 2016. Our earlier study already examined the six-point action plan that the Irish Film Board had decided to embark upon in December 2015, with a view to 2020. The objective is that 50% of public funding should be granted to women directors' projects by 2020. In 2017, we observed that the IFB continued and even intensified the direction of this policy with new measures, especially of mentoring and the setting aside of funding. At the same time the question of women in the film industry is increasingly linked with, notably, the creation of a sub-committee on gender equality and diversity and the creation of a new team at the heart of the department of film development and production that looks for ways to improve male-female parity in line with the agreement on funding.

We cannot yet see any precise trend as proportions of women directors are quite irregular from one year to the next. We note however that since 2015 (14.3%), these proportions tend to increase (22.2% in 2017). While we note a greater presence of women directors among the younger generations, we have not identified any first director's films in 2016 and 2017. They are more numerous among the second films. For the moment, policies in Ireland seem to favour those female filmmakers who have already made some feature films over those female filmmakers embarking on a career.

D) “Good students” with a delayed response

Here we find countries that are well-ranked and have a national average higher than the European one. These countries are characterized by a recent awareness. Their film landscape has for a long time been marked by a rather high presence of women directors (above 20%). But until now, no policy was put in place to support or strengthen it, so this presence was limited to less than 25% in filmmaking. It is only belatedly that the institutions became aware of this necessity and have launched studies and sensitizing actions, with the objective, later and if necessary, the implementation of proactive policies. In this category are French-speaking and German-speaking countries.

Belgium

Belgium is ranked among “the best students” but it can also be at the edge of the leading countries. Indeed, Belgium can appear as a model for the other three countries in this category (France, Switzerland, Germany) because of its proactive policies that are a little older and because of the results that have started to stem from this study.

Belgium is a country active in improving the position of women in film. Wallonia, in particular, has set up proactive soft quota and parity policies in advisory committees. At the same time, associations are mobilizing to develop mentoring projects and awareness-raising actions. In Flanders, although there is no proactive policy, the Audio-visual Fund seeks parity in its selection committees.

The intensity and diversity of these actions have repercussions on the quantified results. 20.7% of films released between 2012 and 2017 were made by women. It is slightly above the European average. And this percentage tends to increase: in 2017, one in every 4 films was directed by a female director.

Belgian cinema is a cinema that is being renewed. Active directors between 2012 and 2017 averaged 2.7 films in their careers and the differences are significant between male directors (on average 3 films) and female directors (on average 2 films). Women are globally more present among the younger generations. In 2017, half of the active directors directed her first film. Their representation among second generation films is more unstable, but overall this percentage is high: in 2016 and 2017, almost a third of the second films made, were made by women.

The policies put in place for a few years now seem to be bearing fruit. Women are more likely to start a career in directing and some of them manage to continue their career beyond the first film.

France

Until 2017, the Centre National du Cinéma et de l'Image Animée (CNC) explained that there is no particular funding or promotion policy for female cinema. No quotas were in place concerning public funding and projects are judged solely on their quality. Despite this we have been able to note a decent situation in terms of gender equality at the CNC with parity in several committees and the presence of women in key posts.

However, in 2018, following the effects of the Weinstein affair and the mobilization of various groups (creation of a 50/50 group for 2020, a platform to demand the creation of quotas in the financing of cinema ...), the CNC announced in July 2018 the implementation of several measures to improve the position of women filmmakers. These initiatives will cover a variety of areas, including information and the imposition of parity in committees. Court sessions on equality between women and men in cinema will be held in September 2018 in France and should lead to a number of concrete measures being implemented.

France is currently above the European average, with 24.2% of films released since 2012 made by women. Female directors are slightly more present among younger generations (27.6%) than older women (20.9%). Their proportion between first and second films remains the same. Developments are therefore slow in France for the moment, but seem sustainable. Will the implementation of these new, more progressive rather than proactive measures help to accelerate trends?

Switzerland

Switzerland seems to have been late in accepting a need to do something for its female film directors. The first study on the matter was commissioned in 2015, which revealed the numerous obstacles (in terms of projects applying for funding, and the funding allocated), and the agency for the promotion of Swiss film has since committed itself to adopting several measures to ensure greater cultural diversity. This includes systematic global, annual and long-term research and analysis into the figures of financial support in relation to gender, as well as to developing mechanisms for increased equality in Swiss film with the help of national and international specialists, as well as the promotion of films directed by women. Since 2016, the Suissimage Cultural Fund indicates the gender of the director for films that have received automatic help⁶³. And in 2018, this same cultural fund organizes a competition intended solely for women directors to support the production of one to three feature films by women filmmakers.

The presence of women directors in Switzerland is rather high. Since 2012, systematically more than 20% of films released have been made by women each year. 2017 is, however, the weakest year with regards to this percentage. Women focus on making documentaries. In 2017, three-quarters of them made a documentary. Trans-generational changes are rather positive. Since 2012, women have represented 28.5% of first- and second-generation directors, compared to 17.5% of third-generation directors and more.

⁶³ Suissimage, *Statistiques - aides automatiques (Statistics-automatic aid)* [on line].

URL : <https://www.suissimage.ch/index.php?id=statistik&L=1>

Germany

Since 2017, Germany has begun an awareness building policy that has taken into account gender equality in the nomination of the members to the German Federal Film board and commissioned an academic investigation into gender and film production. However, the German Federal Film Fund, which had already suffered criticism for its lack of respect for gender equality, has implemented no hard quotas or privileging systems, to improve the number of films of women directors funded.

Germany, which was previously well ranked, sees the percentage of films made by women sharply decrease this year, from 30.4% in 2016 to 19.6% in 2017, we cannot, for now, explain this decline. On the other hand, women's cinema tends to renew itself. Between 2012 and 2017, more than 30% of filmmakers who released their first or second films were women, compared with only 20.5% of filmmakers who released their third or more films. Their proportions are almost equivalent between the first films (31.6%) and the second films (28.1%), suggesting that women generally manage to pursue their career after their first feature film.

Germany remains a rather well ranked country, concerning trans-generational developments, Germany also shows good results that are durable and positive and has mobilized associations (ex: ProQuotes). But its evolutions are limited by the lack of real policies allowing an improvement of the condition of women working in cinema.

E) Countries undergoing cultural change

There is a further category of countries where with their small proportions of women directors, these countries are at the opposite extreme of the previous countries in the ranking. However, through the implementation of pro-active and progressive, diverse and ambitious policies, these countries show a real awareness and a desire to improve the situation of women filmmakers. For most of these countries, the policies put in place are recent (less than two years old) and their results will be visible only in a few years. But already we can see a real trans-generational progression, reflecting the increase in the number of women directors entering the profession. The countries are: three countries from Southern Europe (Spain, Portugal and Italy) as well as the United Kingdom.

Italy

Over the period 2012-2017, Italy has, after Latvia and Turkey, one of the lowest averages (10:1%) in terms of female film directors of any European country. Although we have noted increases, although irregular, since 2012, this proportion has never exceeded 13%. Women make few documentary films. In 2017, more than 90% of active female directors directed a fiction film. The documentary, which we generally perceived as a female sector, does not match the average proportions of women directors.

Italian cinema is an old cinema, with female film directors who are established. (between 2012 and 2017, active male directors have on average made more than 5 films in their career and female directors more than 3 films). But there is evidence of a positive trans-generational development meaning that while there are actually few established female film directors, more and more women are directing a first film. In 2017, among the 12 active directors, 6 released their first film.

This recent evolution can be explained by a late awareness of the subject.

As, until 2016 not a single particular policy had been implemented in Italy concerning this issue, discounting reports and the publication of statistics and the study carried out in the framework of the EWA, with other European countries. These studies had shown, among other things, that while many women attended the national film school, very few of them went on to the film industry, demonstrating self-censorship, probably induced by cultural factors.

However, at the end of 2016 a new law on film production had been approved and had entailed a profound change in the funding system in the audio-visual sector. For the first time,

decrees contain measures in favour of productions directed by women (including on the web and on TV). Only being introduced in 2018, it is still too early to assess the impact of these new provisions. But already with this policy of additional points granted to the films of women directors for grant applications, we perceive a desire on the part of Italy to engage actively on the subject. We can therefore classify Italy as a country undergoing cultural change.

Portugal

Actions to improve the position of women in cinema have been relatively late in Portugal. We can observe a growing awareness of the problem since 2017, when the department of statistics at the Institute of Cinema and Audio-visual was investigating issues of gender equality that would be published in 2018.

In 2018, proactive policies are beginning to be put in place with a grading scale facilitating the financing of women directors' films. At the same time, women are more present in decision-making positions (SECA, funding panels), although this is not the result of specific policies.

Looking at the figures, we note that 2017 was a good year for Portugal. Since 2012, the percentage of films made by women has been steadily decreasing, reaching 10% in 2016. In 2017, a sudden increase appears, with 18.3% of films made by women. But is it the result of this recent awareness or is this rise independent of these actions? We will have to wait for the results of the coming years to determine what is responsible for these new policies.

Spain

Spain is emerging as a country which has implemented one of the most diverse and oldest policies in Europe. The association of women filmmakers, CIMA, has implemented the following: awareness raising, information gathering and mentoring activities since its creation in 2006. And proactive policies have been put in place since the passing of the Ley del Ciné, the law concerning the film industry which was passed in 2007. In 2018, there was an update to this law with a new ministerial order to reinforce measures in favour of female filmmakers.

The Institute of Cinema (ICAA), attached to the Ministry of Culture, is developing a gender equality strategy based on a three-fold objective: promoting preventive action against sexual violence; to further integrate the principle of gender equality in the film and audio-visual arts sector; to educate new generations on these issues and develop statistics and studies on this topic.

These policies seem to be bearing fruit. Even if Spain remains a country with low proportions of women directors (less than 15% of films made by women over the last six years), a real increase on their part appears since the first years of this study. Between 2012 and 2016, women's films rose from 8.8% to 18%. On the other hand, 2017 is a very weak year for the country, with only 10% of films affected. Nevertheless, we note a positive trans-generational evolution with a share of female directors making their first film, which is most important.

United Kingdom

Until 2017, not a single policy had been implemented concerning gender inequality in cinema. However, in 2017 there has been significant change, with the adoption and strengthening of Diversity Standards. The British Film Institute (BFI) has created a series of measures aiming to improve diversity, but they are not only focused on gender diversity, as they take into account age, ethnicity, sexual orientation and disabilities. These policies deal with not only awareness building and information policies but also privilege women-lead projects in the allocation of funding. In 2019, for the first time, diversity standards will also be taken into account at the BIFA ceremony.

Although it is not yet possible to analyse the influence of these measures on the proportions of female film directors, we do see improvements in the situation in the UK: around 10% between 2012 and 2014 and around 14% between 2015 and 2017, despite a small decrease

between 2016 and 2017. Women are very present among the younger generations. Since 2014, their rate continues to increase among the first and second films, from 12.5% to 26.8% in 2017. On the other hand, the older generations, are not as present, their rate has the tendency to decrease from the third film on (16.1% in 2015, 6.3% in 2017). And women, who weren't as present in directing films, are gaining more and more ground. Although the effects of Diversity standards are not yet visible, we can deduce that awareness, which preceded the implementation of this measure, helps to improve conditions for female directors and that a new generation is being formed.

Poland

We have included Poland in this category in view of the policies that the institute is starting to put in place. In fact, since 2017, Poland has stood out with its desire to push boundaries. The associations, who are very active, organize regular debates on the subject. It is following their mobilization that the institute has now demanded the presence of at least a third of women among the commissions of experts.

There are two distinct periods concerning Poland. Until 2015, the proportion of women directors were rather low. But in 2016 and 2017, these proportions increased again, reaching 31% in 2016. We notice the growing presence of women directors among the younger generations, as proof of impressive trans-generational development. But at the same time, women's cinema is becoming more established: until 2015, women directors accounted for only 11% of the directors among the older generations. Over the past two years, women directors now represent more than 25% of male and female directors. Poland stands out in this respect from the majority of Eastern European countries.

F) Stagnant Countries

Four countries from the "good students" category appear to be resting on their laurels: Finland, the Czech Republic, Slovakia and Hungary. These countries have statistics that rank them above the European average, but because of the lack of effective policies, there is no change over the years or between the generations – indeed where there is change it is negative.

Finland

With 43.4% of films made by women in 2017, Finland is the highest ranked country that year. This rate reverses the trend we observed from the beginning of the study. Between 2013 and 2016, the percentage of films made by female directors was steadily decreasing. But it doubles between 2016 and 2017.

We note, however, a lower turnover among Finnish female directors. Over the last six years, women accounted for a larger share of older generations (28%) than younger generations (22%). While new women are entering the realm of filmmaking, Finnish women's cinema remains dominated by established female filmmakers.

For the moment, no policies have been implemented concerning female directors (apart from data gathering, but only as a small part of the annual reports published by the film institute), and no policies are envisaged for the coming years.

Hungary

For the moment, no policy seems to have been introduced by the Hungarian institutions to improve the position of women directors in its national cinema. The Hungarian National Film Fund does not foresee any specificity regarding the films of female directors.

Hungary is however slightly above the European average. But the overall percentages of female directors tend to decrease. In the first three years of the study, 31.6% of the films were made by women. Between 2015 and 2017, they are only 15.6%, a loss of 15 points.

The presence of women is the same in the younger and older generations (around 23%). However, they are more present in the first films than in the second (none has made a second film over four years of the six studied).

Hungary, however, has a production that varies widely from one year to the next and it remains difficult to draw conclusions from these data. We can therefore consider that the lack of policy remains an obstacle for women directors whose number tends to decrease relatively.

Czech Republic

The Czech Republic does not put in place specific policies for women directors. On the other hand, the institute told us that in the subsidies actually provided, the proportion of female directors increases slightly. The Czech Film Fund notes that in 2017-2018, of the 216 projects submitted, 32 were female directors' projects (15%). Of the 84 projects supported, 14 were female directors' projects (16%).

Overall, the Czech Republic ranks well over the 2012-2017 period, bordering on "very good students" (24.5%). In 2017, two-thirds of the directors made a documentary. But female cinema is rather old. Active women in recent years have averaged 5 films in their career compared to 4.4 for men. The proportions of women directors are almost equivalent between old (22.3%) and younger generations (25.7%). And their proportions among the younger generations are quite irregular from one year to the next. Women are more numerous among the second films (a very strong increase since 2012, from 15% to 66.7%, on average 35.7% over the entire period) than the first (21.4%). Female cinema is therefore very slowly renewing and seems to be stagnating.

Slovakia

With 23.5% of films made by women over the last six years, Slovakia is above the European average. But its results are very variable from one year to the next: after not recording any film directors in 2016, there were 41.7% in 2017. Their percentage varies with much scope especially among the younger generations. But their share in the older generations is rather stable. And we note that women's cinema is relatively well established in Slovakia. Women represent more than 22% of third-generation filmmakers and over, over the 2012-2017 period, and 25% of younger generation filmmakers. They are more present among the films of first generation than of the second generation where for four years we did not find a single film directed by a woman.

Note that Slovakia is the only country where, in 2017, we find the same percentage of female directors among feature films and shorts.

Thus, it is interesting to consider this group of countries which, hovering above the European average in terms of global statistics, has not yet put in place policies to sustain and develop its lead.

G) Countries that are lagging behind

Here we have countries where, for a few years now, many women have entered the field of filmmaking. Their proportions among the first generations are high. But their careers do not seem sustainable. Unlike countries with slow and profound changes, in this case, women fail to make more than one or two films. This is often due to the lack of policies to support them. On the other hand, we note many independent associations and various activist groups, often women directors, aimed at improving the situation of women filmmakers in these countries. But it appears that for the moment, because of the lack of initiatives of the official institutions, the apparent trans-generational developments are only superficial. We note in this category there are many Eastern European countries.

Bulgaria

With 16.1% of films made by women between 2012 and 2017, Bulgaria is slightly below the European average but its developments remain positive. This is particularly the case with regards to trans-generational development.

More and more women are directing their first feature film. Between 2013 and 2017, 31% of the directors who released their first film were women. But although very present among the first generations, the number of female directors drops with the second film. Except for 2014, not a single female director has released a second feature film between 2012 and 2017. Their proportion increases slightly over the following generations. Female directors represent 15.1% of third-generation directors over the same period.

Thus, two types of female filmmakers are set against each other: on the one hand, those who have been active for many years but who represent only a small part of the filmmakers who are well-established. On the other side, many female directors who want to start a career in feature film, it is a case of the first-generation directors, almost "competing" but who fail to continue beyond their first film.

There are no official proactive policies or measures concerned with information or awareness building, therefore it seems to be an obstacle for women directors who are not supported or helped to pursue their careers. And according to the National Film Centre there are very few women making funding applications for their films. There is, however, a strong activism in women's cinema with an information and awareness site created by a director⁶⁴ and in young cinema with filmmakers who are mobilizing to modernize the film industry⁶⁵.

Croatia

Croatia hasn't implemented any significant national policies concerning female film directors, apart from informative reports and articles aimed at raising awareness. According to the "facts and figures" published in 2017, however, it is possible to note an improvement in the public funding of directors' films since 2008 (the year of the founding of the Croatian Audio-visual Centre). This can be explained, according to the report, as an effect deriving from the particular support given to filmmakers making their first film (and among which there are quite a few women, representing almost one-third of the directors, having made their first film between 2008 and 2016).

Like Bulgaria, in Croatia female (feature-length) cinema is younger. Female filmmakers who were active between 2012 and 2017 have, on average, shot less than 2 films in their careers,

⁶⁴ About the project, Women film directors in Bulgarian cinema [on line].

URL : <http://jeni-bg-kino.com/en/>

⁶⁵ "New Bulgarian cinema", The Calvert Journal [on line].

URL: <https://www.calvertjournal.com/articles/show/8198/new-bulgarian-auteur-cinema-young-directors>

whereas male filmmakers active in this period averaged 3.5 films in their careers. Three-quarters of women directors in 2017 made their first film that year. Like Bulgaria, however, they are few those who continue with a second feature film (in 2013, 2014, 2015 and 2017, none made a second film).

The lack of policies in these two countries is therefore an obstacle for women filmmakers wishing to pursue their careers. In Bulgaria as in Croatia, however, it takes little time for the directors to make a second, third and fourth film. But they are very few to move from their first to their second film.

Romania

In Romania, the National Film Institute presents the lack of any policies as a question of principle. "Their value is in their talent, and they have a lot of it" writes Alina Salcudeanu, head of foreign affairs at the Romanian Film Centre concerning the situation of female film directors in her country. Equal opportunity is perceived as being ensured precisely by a lack of measures, so there are no quotas (seen as discriminatory), nor any studies undertaken into the subject.

And this voluntary lack of policy seems to have negative effects. Since 2015, we can see a decrease in the proportion of films made by female film directors. In 2017, only 8.7% of the films were made by women. This is the lowest score after Slovenia and Turkey. There are few female directors among the older generations, women are more present among those filmmakers releasing their first or second film (they represent 19.5% since 2012), but the results are very variable from one year to the next (in 2017, no woman made a first or second film). There are very few female filmmakers among the second films (none are counted in 2012, 2014 and 2017).

Russia

This year, much like past years, no policy has been implemented supporting female film directors. The country is however below the average of its European neighbours, with 15.8% of films released between 2012 and 2017 by women. The year-on-year results are rather unstable, although Russian production is significant (output of more than 80 Russian films per year, on average).

The difference in generations between male directors and female directors is particularly noticeable in this country. Men averaged 3 films in their career compared to 1.5 for women. The female directors are indeed very present among the younger generations (they represent a quarter of the first and second films released in 2017). This percentage has been increasing since 2015. On the other hand, they are almost absent among the older generations (2.9% of the third films and more, in 2017). Their percentage tends to fall between the first (23%) and the second films (16%).

The situation in Russia then appears as a cinematographic landscape where for a few years now, women tend to enter the realm of film making but they struggle to make more than two films.

Turkey

Not a single gender policy has been implemented in the film sector, and we have not found any film database indicating the gender of the filmmaker.

Also, Turkey is poorly ranked. This is the country with the lowest percentage of films made by female directors (10%) over the last six years (except Latvia). This figure has been decreasing since 2015. Women make few films (1.5 on average, compared to 3 for men) and find it difficult to establish themselves. In 2017, women were 9 out of 10 to release their first or

second film. On the whole, women are present among the younger generations (23% of first films, 16% of second films) but there are few present among the older generations (8.3%).

Women are able to make a first feature film, and have an important place in particular in the field of documentaries (37,5% of the documentaries released in 2017 were the work of female directors). But after the first film, their proportion decreases considerably. The lack of policy to support them seems an obstacle for this new generation of female directors.

Greece

With a lack of official policies regarding the place of women in cinema and a rather limited film production, Greece presents rather uneven results from one year to the next. The proportion of films made by women fluctuates between 0% (2016) and 25% (2015, 2017). However, overall, these rates tend to improve.

We also note interesting trans-generational developments. Male directors who were active between 2012 and 2017 averaged more than 4 films in their careers, while women directors averaged just over 2. Female cinema is more innovative by renewing itself, more than male cinema. However, this can be explained by the difficulties women face in pursuing their careers after their first film. Female directors in 2017 took on average almost 11 years to make a second film after their first.

The lack of policy in gender equality in film is problematic. Any implementations that exist are the work of associations and generally international actors (for example, the international association Women in film, the Swedish film institute). For the moment, no official policies are contemplated for the coming years. And even if in 2016, we signalled the presence of women in certain key posts in the film sector (Electa Venaki, as head of the Greek Film Institute and Venia Vergou as president of the new Hellenic Film Commission) there is still a long way to go, for the implementation of real policies, progressive or proactive.

CONCLUSION

In 2017, 21.05% of films released in cinemas in Europe were directed by women, 2017 is the year with the highest percentage of female directors. This confirms the trend we have observed since 2015: the slow but steady increase in the proportion of women directors. Since 2016, just over one in every five films is directed by a woman.

This increase in the global proportion of female film directors is notably due to the positive trans-generational developments in many countries. More and more women are joining the world of filmmaking and making their first feature film.

Thus between 2012 and 2017, 23.2% of the first and second films were made by women, against only 16.2% of those making their third or more film. In 2017, women make up 25.4% of generation 1 and 2 directors, rather, more than one out of every four directors.

These advances are generally the product of active or incentive policies implemented in various European countries wishing to participate in this movement of feminisation in the creative careers of film. For two years now, we have been seeing a global awareness in Europe. More and more countries are implementing various measures (information gathering, awareness, encouragement, prioritization and gender) to improve women's place in film. In each update of this study, we observe innovative initiatives from different countries, such as this year the Spanish certification system or the adoption of Diversity Standards by the BIFA in the United Kingdom.

But while the vast majority of Western European countries are now committed to the issue of gender equality in cinema, in the East cinematographic institutes are still not very active. If we observe an increase in the female presence upon joining the profession, it turns out that women directors are struggling to pursue their careers and to make more than one or two films, due to lack of policies.

Indeed, in the East as in the West, women directors face barriers not just upon joining the profession but also throughout their careers. At the completion of each new project, women take more time and are more likely than men to leave the profession at each new stage.

The difference in gender can also be seen by comparing the projects carried out by men and those carried out by women. Overall, female directors are proportionally more numerous among low-budget productions requiring small teams and among sectors such as short films and documentaries. Feature film fiction remains a deeply male domain, even today. In conclusion, this study shows that female directors, compared to their male counterparts, are more present in short films than long films, in documentaries than fiction and in low-budget films.

The place of women in the film industry, in particular the place of female directors, is a very visible aspect of the problem of gender inequality and inequality of opportunities across society. It would therefore be interesting to continue to follow these results from year to year to measure the evolution of these developments.

ANNEXE MATERIAL

Table 1: Percentage of films released by female directors in European countries since 2012.

Table 2: Proportion of films made by female directors released in 2017

Table 3: Proportion of films made by women in 2017 in comparison to the 5 previous years (2012-2016)

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Table 14: Evolution of the proportion of female film directors amongst the young and old generations since 2017

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Table 16: Average number of years it takes for female film directors active in 2017 to make their 1st, 2nd, 3rd and 4th feature film

Table 17: Average number of years it takes for male film directors active in 2017 to make their 1st, 2nd, 3rd and 4th feature film

TABLE 1 : Percentage of films released by female directors in European countries since 2012.

	2012		2013		2014		2015		2016		2017		
	Female directors	No of films	Female directors	No of films	Female directors	No of films	Female directors	No of films	Female directors	No of films	Female directors	No of films	
LATVIA	25 %	4	0 %	2	0 %	4	0 %	2	0 %	6	16,7 %	9	9,3 %
TURKEY	10,4 %	72	11,8 %	85	8,2 %	116	13 %	119	9,2 %	119	8,1 %	118	10 %
ITALY	6,9 %	123	12,8 %	129	8,6 %	111	8,9 %	101	12,6 %	127	10,4 %	103	10,1 %
UK	9,1 %	138	11,9 %	109	9,5 %	110	13,9 %	147	15,1 %	106	13,7 %	108	12,1 %
PORTUGAL	20,5 %	22	15,4 %	13	8,3 %	24	11,4 %	22	10 %	20	18,3 %	30	14,1 %
SPAIN	8,8 %	80	10,3 %	97	16,8 %	110	18 %	125	18 %	89	10 %	75	14,2 %
SLOVENIA	18,2 %	11	21,4 %	14	16,7 %	9	10 %	10	18,2 %	11	0 %	12	14,2 %
LITHUANIA	37,5 %	4	11,1 %	9	0 %	7	22,2 %	9	9,1 %	11	22,2 %	9	15,3 %
ROMANIA	19 %	21	10,3 %	29	22,2 %	18	23,3 %	30	12,5 %	24	8,7 %	23	15,8 %
RUSSIA	18,8 %	96	14,6 %	89	12,8 %	78	16 %	94	17,7 %	74	13,9 %	67	15,8 %
GREECE	9,3 %	27	22,5 %	20	15 %	20	25 %	16	0 %	10	25 %	8	15,9 %
BULGARIA	0 %	15	18,2 %	11	16,7 %	15	15,4 %	13	26,7 %	15	18,75 %	24	16,1 %
IRELAND	16,7 %	21	22,5 %	20	21,1 %	19	14,3 %	14	15 %	20	22,2 %	18	18,8 %
CROATIA	20,8 %	12	0 %	16	20 %	15	16,7 %	12	33,3 %	18	22,2 %	18	19,2 %
LUX.	28,6 %	7	40 %	5	16,7 %	6	0 %	6	0 %	3	33,3 %	3	20 %
POLAND	19,4 %	36	14 %	43	17,1 %	41	11,1 %	36	31,8 %	44	23,3 %	58	20 %

	2012		2013		2014		2015		2016		2017		
HUNGARY	37,5 %	8	42,9 %	7	14,3 %	14	26,7 %	15	0 %	14	20 %	25	20,5 %
BELGIUM	21,7 %	23	8,9 %	28	21,2 %	33	16,1 %	31	25,5 %	47	25,2 %	47	20,7 %
ESTONIA	33,3 %	6	0 %	6	12,5 %	4	16,7 %	6	30 %	10	23,6 %	12	21,2 %
SLOVAKIA	15,6 %	16	38,5 %	13	28,6 %	14	20 %	15	0 %	13	41,7 %	12	23,5 %
SWITZERLAND	23,7 %	59	21,1 %	71	25 %	66	30 %	65	23 %	61	20 %	60	23,8 %
FRANCE	26 %	281	26,3 %	257	26,1 %	274	20,2 %	260	20,3 %	222	25,4 %	236	24,2 %
CZECH REP.	15,9 %	41	29,6 %	49	25,5 %	49	14,7 %	34	26,4 %	53	32,1 %	39	24,5 %
DENMARK	25,8 %	31	17,7 %	31	22,6 %	31	22,9 %	35	22,6 %	31	36,9 %	36	25 %
FINLAND	11,8 %	34	26,3 %	38	24,2 %	31	23,5 %	34	20,6 %	34	43,4 %	38	25,4 %
GERMANY	28,7 %	167	28,1 %	169	21,3 %	174	26,3 %	173	30,4 %	138	19,6 %	115	25,9 %
NORWAY	28,6 %	21	33 %	27	31 %	31	33 %	21	21,4 %	28	23 %	37	27,9 %
AUSTRIA	29,3 %	41	17,5 %	40	36,3 %	40	26,3 %	40	29,4 %	34	38,3 %	32	29,2 %
NETHERLANDS	25,6 %	43	16,2 %	37	35,5 %	38	25,6 %	39	36 %	50	38,7 %	53	30,4 %
SWEDEN	16,7 %	42	28,7 %	47	29,8 %	52	36,7 %	47	38 %	40	36,1 %	36	30,9 %
EUROPE	19,05 %	1502	19,61 %	1511	19,6 %	1554	19,42 %	1571	20,4 %	1472	21,05 %	1462	19,8 %

TABLE 2 : Proportion of films made by female directors released in 2017

	2017
SLOVENIA	0,0 %
TURKEY	8,1 %
ROMANIA	8,7 %
SPAIN	10,0 %
ITALY	10,4 %
UNITED KINGDOM	13,7 %
RUSSIA	13,9 %
LATVIA	16,7 %
PORTUGAL	18,3 %
BULGARIA	18,8 %
GERMANY	19,6 %
HUNGARY	20,0 %
SWITZERLAND	20,0 %
EUROPEAN AVERAGE	21,1 %
CROATIA	22,2 %
IRELAND	22,2 %
LITHUANIA	22,2 %
NORWAY	23,0 %
POLAND	23,3 %
ESTONIA	23,6 %
GREECE	25,0 %
BELGIUM	25,2 %
FRANCE	25,4 %
CZECH REPUBLIC	32,1 %
LUXEMBOURG	33,3 %
SWEDEN	36,1 %
DENMARK	36,9 %
AUSTRIA	38,3 %
NETHERLANDS	38,7 %
SLOVAKIA	41,7 %

	2017
FINLAND	43,4 %

TABLE 3 : Proportion of films made by female directors released in 2017 in comparison to the five previous years

	2012-2016	2017
LATVIA	5,0 %	16,7 %
ITALY	10,0 %	10,4 %
TURKEY	10,5 %	8,1 %
UNITED KINGDOM	11,9 %	13,7 %
PORTUGAL	13,1 %	18,3 %
SPAIN	14,4 %	10,0 %
GREECE	14,4 %	25,0 %
BULGARIA	15,4 %	18,8 %
RUSSIA	16,0 %	13,9 %
LITHUANIA	16,0 %	22,2 %
SLOVENIA	16,9 %	0,0 %
LUXEMBOURG	17,0 %	33,3 %
ROMANIA	17,5 %	8,7 %
IRELAND	17,9 %	22,2 %
CROATIA	18,2 %	22,2 %
ESTONIA	18,5 %	23,6 %
POLAND	18,7 %	23,3 %
BELGIUM	18,7 %	25,2 %
SLOVAKIA	20,5 %	41,7 %
FINLAND	21,3 %	43,4 %
DENMARK	22,3 %	36,9 %
CZECH REPUBLIC	22,4 %	32,1 %
FRANCE	23,8 %	25,4 %
HUNGARY	24,3 %	20,0 %
SWITZERLAND	24,6 %	20,0 %
GERMANY	27,0 %	19,6 %

2012-2016		2017
AUSTRIA	27,7 %	38,3 %
NETHERLANDS	27,8 %	38,7 %
NORWAY	29,0 %	23,0 %
SWEDEN	30,0 %	36,1 %

TABLE 4 : Proportion of female film directors within fiction films and documentaries in 2017

	All genres	Fiction films	Documentaries
SLOVENIA	0,0 %	0,0 %	0,0 %
ROMANIA	8,7 %	10,5 %	0,0 %
TURKEY	8,7 %	8,3 %	0,0 %
SPAIN	10,3 %	10,7 %	12,5 %
ITALY	10,4 %	11,1 %	9,1 %
RUSSIA	14,3 %	11,5 %	37,5 %
UNITED KINGDOM	16,0 %	13,9 %	20,0 %
BULGARIA	18,5 %	16,7 %	33,3 %
GERMANY	19,5 %	20,3 %	18,9 %
LATVIA	20,0 %	14,3 %	33,3 %
HUNGARY	20,7 %	17,4 %	40,0 %
PORTUGAL	20,7 %	5,7 %	43,5 %
SWITZERLAND	21,0 %	15,8 %	23,3 %
EUROPEAN AVERAGE	21,7 %	18,7 %	30,8 %
LITHUANIA	22,2 %	22,2 %	0,0 %
CROATIA	22,2 %	15,4 %	40,0 %
IRELAND	22,2 %	13,3 %	66,7 %
NORWAY	23,1 %	17,9 %	44,4 %
POLAND	24,2 %	21,7 %	28,6 %
GREECE	25,0 %	28,6 %	0,0 %
BELGIUM	25,0 %	24,2 %	30,0 %
FRANCE	26,6 %	27,0 %	28,6 %
ESTONIA	26,7 %	20,0 %	40,0 %

	All genres	Fiction films	Documentaries
LUXEMBOURG	33,3 %	50,0 %	0,0 %
SLOVAKIA	33,3 %	40,0 %	20,0 %
CZECH REPUBLIC	35,7 %	22,7 %	52,9 %
SWEDEN	35,9 %	31,6 %	40,0 %
NETHERLANDS	36,8 %	26,5 %	55,0 %
AUSTRIA	38,5 %	45,5 %	29,4 %
DENMARK	38,5 %	16,7 %	81,8 %
FINLAND	39,5 %	42,1 %	35,3 %

TABLE 5 : Distribution of female film directors in relation to film type in 2017

	Fiction	Documentaries	Animation
PORTUGAL	16,7 %	83,3 %	0 %
SWITZERLAND	23,1 %	76,9 %	0 %
DENMARK	26,7 %	60 %	13,3 %
CZECH REPUBLIC	33,3 %	60 %	6,7 %
NETHERLANDS	42,9 %	52,4 %	4,7 %
SWEDEN	42,9 %	57,1 %	0 %
CROATIA	50 %	50 %	0 %
ESTONIA	50 %	50 %	0 %
IRELAND	50 %	50 %	0 %
LATVIA	50 %	50 %	0 %
FINLAND	53,3 %	40 %	6,7 %
NORWAY	55,6 %	44,4 %	0 %
BELGIUM	57,1 %	42,9 %	0 %
UNITED KINGDOM	57,9 %	36,8 %	5,3 %
RUSSIA	60 %	30 %	10 %
GERMANY	66,7 %	29,2 %	4,1 %
AUSTRIA	66,7 %	33,3 %	0 %

	Fiction	Documentaries	Animation
HUNGARY	66,7 %	33,3 %	0 %
POLAND	66,7 %	26,7 %	6,6 %
FRANCE	74,6 %	25,4 %	0 %
SPAIN	75 %	25 %	0 %
BULGARIA	80 %	20 %	0 %
SLOVAKIA	80 %	20 %	0 %
TURKEY	90 %	0 %	10 %
ITALY	91,7 %	8,3 %	0 %
GREECE	100 %	0 %	0 %
LITHUANIA	100 %	0 %	0 %
LUXEMBOURG	100 %	0 %	0 %
ROMANIA	100 %	0 %	0 %

TABLE 6 : Percentage of short and feature-length films made by women in 2017

	Short films	Feature-length films
TURKEY	7,7 %	8,1 %
LITHUANIA	15,4 %	22,2 %
ITALY	19,2 %	10,4 %
SPAIN	25,8 %	10,0 %
BULGARIA	29,4 %	19,6 %
Weighted average of these countries	33,8 %	21,6 %
CROATIA	34,2 %	22,2 %
FINLAND	35,3 %	43,4 %
SWITZERLAND	35,4 %	20,0 %
FRANCE	38,6 %	25,4 %
NORWAY	40,3 %	23,0 %
SLOVAKIA	41,7 %	41,7 %
PORTUGAL	43,1 %	18,3 %
SWEDEN	43,9 %	36,1 %
WALLONIA-BELGIUM	48,5 %	30,8 %

	Short films	Feature-length films
GERMANY	48,5 %	19,6 %
CZECH REPUBLIC	50,0 %	32,1 %
NETHERLANDS	55,5 %	38,7 %

TABLE 7: Average budget of films produced in 5 countries in 2017

	All films	Films by male directors	Films by female directors
BELGIUM- WALLONIA	0,98 M€	1,42 M€	0,33 M€
FINLAND	1,20 M€	1,49 M€	0,94 M€
NETHERLANDS	1,50 M€	1,90 M€	0,86 M€
DENMARK	1,58 M€	1,74 M€	1,29 M€
AUSTRIA	1,60 M€	1,71 M€	1,57 M€

TABLE 8: Average budget for feature-films in 5 countries in 2017

	Average budget for a documentary film	Average budget for a fiction film
BELGIUM - WALLONIA	2,58 M€	1,70 M€
FINLAND	0,29 M€	1,91 M€
NETHERLANDS	0,35 M€	1,93 M€
AUSTRIA	0,48 M€	2,31 M€
DENMARK	0,39 M€	2,88 M€

TABLE 9 : Average generation for film directors' active in 2017 in different European countries

	Average Generation	Male Generation	Female Generation
SWEDEN	2,46	2,76	1,93
BELGIUM	2,77	3,02	2,00
TURKEY	2,84	2,91	2,10
NORWAY	3,10	3,07	3,22
LATVIA	3,10	3,50	1,50
IRELAND	3,17	3,15	3,25
SPAIN	3,29	3,24	3,75
CROATIA	3,50	3,93	2,00
ESTONIA	3,53	4,27	1,50
SWITZERLAND	3,56	3,82	2,62
LITHUANIA	3,56	4,29	1,00
AUSTRIA	3,62	4,08	2,87
BULGARIA	3,67	3,73	3,40
RUSSIA	3,74	4,08	1,70
POLAND	3,76	3,85	3,47
DENMARK	3,85	4,04	3,53
SLOVAKIA	4,00	4,70	2,60
HUNGARY	4,03	3,30	6,83
EUROPEAN AVERAGE	4,14	4,40	3,18
ROMANIA	4,35	4,29	5,00
SLOVENIA	4,42	4,42	0,00
FRANCE	4,56	5,08	3,10
NETHERLANDS	4,58	4,39	4,90
GERMANY	4,70	5,03	3,33
UNITED KINGDOM	4,95	5,45	2,30
ITALY	5,10	5,27	3,67
CZECH REPUBLIC	5,29	5,44	5,00
FINLAND	5,50	6,74	3,60

	Average Generation	Male Generation	Female Generation
PORTUGAL	5,59	6,26	3,00
GREECE	6,13	7,33	2,50

TABLE 10 : Average generation for film directors (male and female) by country each year

		2012	2013	2014	2015	2016	2017	Average
LATVIA		2,50	1,50	1,75	3,50	2,00	3,10	2,39
	<i>F</i>	3	0	0	0	0	1,5	0,75
	<i>M</i>	2,33	1,5	1,75	3,5	2	3,5	2,43
BULGARIA		1,80	1,45	3,13	2,62	2,67	3,67	2,56
	<i>F</i>	0	1	1,2	1	3,2	3,4	1,63
	<i>M</i>	1,8	1,56	3,52	2,91	2,4	3,73	2,65
BELGIUM		2,39	2,96	2,36	2,45	3,42	2,77	2,73
	<i>F</i>	2,4	2,2	1,36	2	2	2	1,99
	<i>M</i>	2,39	3,04	2,63	2,54	3,85	3,02	2,91
IRELAND		2,76	1,85	3,32	2,64	3,24	3,17	2,83
	<i>F</i>	1,14	2	3,75	1	2,33	3,25	2,25
	<i>M</i>	3,09	1,81	3,2	2,92	3,39	3,15	2,93
NORWAY		2,52	2,56	3,32	2,38	3,34	3,10	2,87
	<i>F</i>	2,33	2,33	2,53	1,57	2,33	3,22	2,39
	<i>M</i>	2,6	2,67	3,67	2,79	3,74	3,07	3,09
SLOVAKIA		1,88	2,46	3,14	3,00	3,25	4,00	2,96
	<i>F</i>	1	2,4	2	3,67	0	2,6	1,95
	<i>M</i>	2,04	2,5	3,44	2,83	3,25	4,7	3,13
SLOVENIA		3,27	1,93	2,33	2,70	4,09	4,42	3,12
	<i>F</i>	2,5	1,33	5	3	1,5	0	2,22
	<i>M</i>	3,44	2,09	1,8	2,67	4,67	4,42	3,18
LITHUANIA		5,00	1,89	1,86	4,67	2,09	3,56	3,18
	<i>F</i>	1,67	2	0	2	1	1	1,28
	<i>M</i>	7	1,88	1,86	5,43	2,2	4,29	3,78
ESTONIA		3,50	3,17	2,50	4,00	2,45	3,53	3,19

		2012	2013	2014	2015	2016	2017	Average
	<i>F</i>	4	0	7	8	1,67	1,5	3,70
	<i>M</i>	3,25	3,17	2,09	3,2	2,75	4,27	3,12
SWEDEN		3,48	4,40	2,71	3,62	2,89	2,46	3,26
	<i>F</i>	1,14	2,63	2	1,94	3,06	1,93	2,12
	<i>M</i>	3,94	5,12	3,01	4,69	2,79	2,76	3,72
TURKEY		3,21	2,79	4,53	2,82	3,55	2,84	3,29
	<i>F</i>	1,67	2,1	1,84	1,97	1,55	2,1	1,87
	<i>M</i>	3,39	2,88	4,95	2,95	3,76	2,91	3,47
CROATIA		3,00	2,94	3,13	3,42	3,78	3,50	3,30
	<i>F</i>	1,8	0	2,33	2	3,33	2	1,91
	<i>M</i>	3,32	2,94	3,33	3,78	4	3,93	3,55
RUSSIA		3,27	2,92	3,49	2,79	3,57	3,74	3,30
	<i>F</i>	1,61	1,46	0	1,87	2,62	1,7	1,54
	<i>M</i>	3,65	3,17	0	2,96	3,77	4,08	2,94
AUSTRIA		2,46	4,03	3,13	3,73	3,48	3,62	3,41
	<i>F</i>	2,63	1,93	2,76	2,05	3,3	2,87	2,59
	<i>M</i>	2,4	4,47	3,33	4,32	3,53	4,08	3,69
SWITZERLAND		3,37	3,08	4,00	3,29	3,84	3,56	3,52
	<i>F</i>	2,21	1,9	3,09	2,9	2,57	2,62	2,55
	<i>M</i>	3,73	3,4	4,3	3,46	4,2	3,82	3,82
SPAIN		4,11	3,43	3,17	3,37	4,28	3,29	3,61
	<i>F</i>	1,71	3,9	2,62	2,73	3,88	3,75	3,10
	<i>M</i>	4,34	3,38	3,28	3,51	4,37	3,24	3,69
EUROPE		3,62	3,23	3,60	3,70	3,51	4,14	3,63
HUNGARY		5,00	2,71	3,64	4,60	3,20	4,03	3,86
	<i>F</i>	2,33	2,67	1,00	3,00	0,00	6,83	2,64
	<i>M</i>	6,60	2,75	4,08	5,18	3,20	3,30	4,19
UNITED KINGDOM		3,91	3,97	2,88	3,52	4,04	4,95	3,88
	<i>F</i>	2,48	3,00	2,57	3,34	2,31	2,30	2,67
	<i>M</i>	4,05	4,10	2,91	3,55	4,33	5,45	4,07
FRANCE		3,46	3,70	4,27	3,33	4,23	4,56	3,93

		2012	2013	2014	2015	2016	2017	Average
	<i>F</i>	2,29	2,94	2,70	2,19	3,20	3,10	2,74
	<i>M</i>	3,87	3,97	4,83	3,62	4,48	5,08	4,31
GREECE		4,19	3,10	2,75	3,63	3,90	6,13	3,95
	<i>F</i>	3,40	2,56	2,33	2,50	0,00	2,50	2,22
	<i>M</i>	4,27	3,26	2,82	4,00	3,90	7,33	4,26
POLAND		3,58	4,91	3,49	4,89	3,14	3,76	3,96
	<i>F</i>	4,14	4,25	2,00	4,25	2,64	3,47	3,46
	<i>M</i>	3,45	5,01	3,79	4,97	3,38	3,85	4,08
GERMANY		4,10	3,06	4,01	3,85	4,17	4,70	3,98
	<i>F</i>	3,65	2,81	3,53	3,44	3,24	3,33	3,33
	<i>M</i>	4,29	3,16	4,14	4,00	4,55	5,03	4,20
ROMANIA		5,95	2,52	5,11	2,77	3,45	4,35	4,03
	<i>F</i>	1,75	2,67	2,50	2,00	2,00	5,00	2,65
	<i>M</i>	6,94	2,50	6,23	3,00	3,68	4,29	4,44
DENMARK		4,23	5,32	4,48	4,31	3,26	3,85	4,24
	<i>F</i>	5,88	2,18	5,14	5,00	2,57	3,53	4,05
	<i>M</i>	3,65	6,00	4,29	4,11	3,46	4,04	4,26
LUXEMBOURG		3,71	1,60	4,83	5,67	1,30	9,00	4,35
	<i>F</i>	1,00	2,00	1,00	0,00	0,00	2,00	1,00
	<i>M</i>	4,80	1,33	5,60	5,67	1,30	12,50	5,20
CZECH REPUBLIC		3,59	4,98	4,53	4,24	3,92	5,29	4,43
	<i>F</i>	5,23	5,76	2,80	8,00	3,50	5,00	5,05
	<i>M</i>	3,28	4,65	5,12	3,59	4,04	5,44	4,35
FINLAND		3,00	4,32	4,71	5,97	3,28	5,50	4,46
	<i>F</i>	2,00	4,70	3,47	3,75	3,57	3,60	3,52
	<i>M</i>	3,13	4,18	5,11	6,65	3,20	6,74	4,84
NETEHRLANDS		4,07	4,81	4,47	4,82	4,12	4,58	4,48
	<i>F</i>	3,36	3,33	4,37	5,20	4,17	4,90	4,22
	<i>M</i>	4,31	5,10	4,53	4,69	4,09	4,39	4,52
PORTUGAL		5,27	3,69	4,88	3,50	5,83	5,59	4,79
	<i>F</i>	3,11	2,00	1,00	2,60	2,50	3,00	2,37
	<i>M</i>	5,83	4,00	5,23	3,62	6,14	6,26	5,18

		2012	2013	2014	2015	2016	2017	Average
ITALY		5,96	4,86	6,00	4,95	5,37	5,10	5,37
	<i>F</i>	3,47	1,73	3,95	3,11	4,17	3,67	
	<i>M</i>	6,14	5,32	6,19	5,13	5,56	5,27	

TABLE 11 : Proportion of women among the generations of directors' active in 2017

	Generations 1 and 2	Generations 3 and +
ROMANIA	0 %	14,3 %
SLOVENIA	0 %	0 %
TURKEY	11,1 %	4,8 %
ITALY	13,5 %	7,9 %
SPAIN	14 %	5,7 %
BULGARIA	18,75 %	18,2 %
IRELAND	20 %	25 %
HUNGARY	21,4 %	20 %
GERMANY	23,2 %	16,4 %
SWITZERLAND	23,5 %	17,9 %
POLAND	23,7 %	25 %
NETHERLANDS	23,8 %	44,4 %
NORWAY	25 %	20 %
PORTUGAL	25 %	17,6 %
RUSSIA	25 %	2,9 %
EUROPEAN AVERAGE	25,4 %	17,8 %
UNITED KINGDOM	26,8 %	6,3 %
BELGIUM	27,8 %	20 %
SLOVAKIA	28,6 %	37,5 %
FRANCE	30,4 %	22,2 %
GREECE	33,3 %	20 %
CROATIA	33,3 %	11,1 %

	Generations 1 and 2	Generations 3 and +
DENMARK	38,1 %	38,9 %
AUSTRIA	38,5 %	38,5 %
CZECH REPUBLIC	40 %	31,8 %
ESTONIA	40 %	0 %
LATVIA	40 %	0 %
SWEDEN	41,4 %	20 %
FINLAND	45,5 %	37 %
LITHUANIA	66,7 %	0 %
LUXEMBOURG	100 %	0 %

TABLE 12 : Percentage of first films directed by women in 2017

GREECE	0,0 %
IRELAND	0,0 %
LUXEMBOURG	0,0 %
ROMANIA	0,0 %
SLOVENIA	0,0 %
TURKEY	8,5 %
HUNGARY	11,1 %
SPAIN	13,3 %
RUSSIA	16,7 %
ITALY	17,6 %
NORWAY	18,2 %
BULGARIA	21,4 %
GERMANY	22,6 %
LATVIA	25,0 %
POLAND	25,0 %
SLOVAKIA	25,0 %
EUROPEAN AVERAGE	25,2 %

BELGIUM	25,9 %
ESTONIA	28,6 %
CZECH REPUBLIC	28,6 %
SWITZERLAND	28,6 %
NETHERLANDS	30,0 %
PORTUGAL	30,0 %
FRANCE	31,5 %
FINLAND	33,3 %
UNITED KINGDOM	33,3 %
CROATIA	42,9 %
DENMARK	44,4 %
AUSTRIA	50,0 %
SWEDEN	53,3 %
LITHUANIA	66,7 %

TABLE 13 : Distribution of active female film directors in 2017 for each generation

	Generation 1	Generation 2	Generation 3 and +
LITHUANIA	100,0 %	0,0 %	0,0 %
ESTONIA	50,0 %	50,0 %	0,0 %
LATVIA	50,0 %	50,0 %	0,0 %
LUXEMBOURG	0,0 %	100,0 %	0,0 %
RUSSIA	40,0 %	50,0 %	10,0 %
SWEDEN	62,5 %	25,0 %	12,5 %
TURKEY	40,0 %	40,0 %	20,0 %
UNITED KINGDOM	57,8 %	21,1 %	21,1 %
CROATIA	75,0 %	0,0 %	25,0 %
SPAIN	50,0 %	25,0 %	25,0 %
BELGIUM	50,0 %	21,4 %	28,6 %
AUSTRIA	53,4 %	13,3 %	33,3 %

	Generation 1	Generation 2	Generation 3 and +
NORWAY	22,2 %	44,4 %	33,3 %
SWITZERLAND	30,8 %	30,8 %	38,4 %
FRANCE	41,8 %	19,4 %	38,8 %
BULGARIA	60,0 %	0,0 %	40,0 %
ITALY	50,0 %	8,3 %	41,7 %
POLAND	43,8 %	12,5 %	43,8 %
GERMANY	29,2 %	25,0 %	45,8 %
DENMARK	26,7 %	26,7 %	46,6 %
CZECH REPUBLIC	26,7 %	26,7 %	46,6 %
PORTUGAL	50,0 %	0,0 %	50,0 %
GREECE	0,0 %	50,0 %	50,0 %
IRELAND	0,0 %	50,0 %	50,0 %
HUNGARY	16,7 %	33,3 %	50,0 %
SLOVAKIA	20,0 %	20,0 %	60,0 %
FINLAND	12,5 %	12,5 %	75,0 %
NETHERLANDS	13,6 %	9,1 %	77,3 %
ROMANIA	0,0 %	0,0 %	100,0 %

TABLE 14: Evolution of the proportion of female film directors amongst the young and old generations since 2017

	2012	2013	2014	2015	2016	2017
Germany						
Generation 1 and 2	37,2 %	31,0 %	22,3 %	32,4 %	35,5 %	23,2 %
Generation 3 and +	18,8 %	23,9 %	20,1 %	19,5 %	24,2 %	16,4 %
Russia						
Generation 1 and 2	23,3 %	20,0 %	16,7 %	20,3 %	20,9 %	25 %
Generation 3 and +	11,1 %	5,9 %	8,3 %	8,6 %	12,9 %	2,9 %
UK						
Generation 1 and 2	9,9 %	13,6 %	9,6 %	12,5 %	16,9 %	26,8 %

	2012	2013	2014	2015	2016	2017
Generation 3 et +	7,8 %	10,0 %	9,5 %	16,1 %	12,0 %	6,3 %
Italy						
Generation 1 and 2	7,9 %	20,6 %	9,8 %	13,2 %	14,8 %	13,5 %
Generation 3 and +	6,3 %	4,1 %	8,2 %	4,2 %	12,5 %	7,9 %
Turkey						
Generation 1 and 2	13,8 %	14,2 %	10,1 %	16,0 %	12,7 %	11,1 %
Generation 3 and +	4,0 %	7,8 %	4,1 %	8,5 %	4,8 %	4,8 %
Spain						
Generation 1 and 2	13,6 %	9,4 %	22,0 %	20,4 %	17,8 %	14 %
Generation 3 and +	2,8 %	11,4 %	9,1 %	14,3 %	16,0 %	5,7 %
Bulgaria						
Generation 1 and 2	0,0 %	20,0 %	20,8 %	25,0 %	12,5 %	18,75 %
Generation 3 and +	0,0 %	0,0 %	0,0 %	0,0 %	57,1 %	18,2 %
Lithuania						
Generation 1 and 2	50,0 %	14,3 %	0,0 %	40,0 %	12,5 %	66,7 %
Generation 3 and +	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0 %
Estonia						
Generation 1 and 2	25,0 %	0,0 %	12,5 %	0,0 %	33,3 %	40 %
Generation 3 and +	50,0 %	0,0 %	0,0 %	33,3 %	20,0 %	0 %
Portugal						
Generation 1 and 2	22,7 %	14,3 %	15,4 %	16,7 %	10,0 %	25 %
Generation 3 and +	18,2 %	16,7 %	0,0 %	5,0 %	7,7 %	17,6 %
Slovenia						
Generation 1 and 2	16,7 %	30,0 %	7,1 %	0,0 %	50,0 %	0 %
Generation 3 and +	20,0 %	0,0 %	50,0 %	20,0 %	0,0 %	0 %
Belgium						
Generation 1 and 2	18,8 %	8,8 %	30,4 %	19,0 %	29,4 %	27,8 %
Generation 3 and +	28,6 %	9,1 %	0,0 %	10,0 %	11,1 %	20 %
Croatia						
Generation 1 and 2	31,3 %	0,0 %	28,6 %	20,0 %	33,3 %	33,3 %
Generation 3 and +	0,0 %	0,0 %	12,5 %	14,3 %	33,3 %	11,1 %
Poland						

	2012	2013	2014	2015	2016	2017
Generation 1 and 2	27,8 %	17,5 %	20,8 %	11,1 %	36,4 %	23,7 %
Generation 3 and +	11,1 %	10,9 %	11,8 %	11,1 %	28,6 %	25 %
Greece						
Generation 1 and 2	10,0 %	29,2 %	8,3 %	25,0 %	0,0 %	33,3 %
Generation 3 and +	8,3 %	12,5 %	25,0 %	25,0 %	0,0 %	20 %
Romania						
Generation 1 and 2v	30,0 %	5,6 %	30,0 %	33,3 %	18,2 %	0 %
Generation 3 and +	0,0 %	18,2 %	12,5 %	8,3 %	9,1 %	14,3 %
Slovakia						
Generation 1 and 2	20,8 %	40,0 %	28,6 %	25,0 %	0,0 %	28,6 %
Generation 3 and +	0,0 %	33,3 %	28,6 %	14,3 %	0,0 %	37,5 %
Ireland						
Generation 1 and 2	26,9 %	20,6 %	18,2 %	22,2 %	18,2 %	20 %
Generation 3 and +	0,0 %	33,3 %	25,0 %	0,0 %	10,0 %	25 %
Latvia						
Generation 1 and 2	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	40 %
Generation 3 and +	50,0 %	0,0 %	0,0 %	0,0 %	0,0 %	0 %
Czech Republic						
Generation 1 and 2	14,0 %	35,2 %	28,8 %	10,0 %	26,2 %	40 %
Generation 3 and +	18,8 %	22,7 %	21,7 %	21,4 %	17,6 %	31,8 %
Finland						
Generation 1 and 2	9,5 %	15,6 %	21,1 %	29,2 %	12,5 %	45,5 %
Generation 3 and +	15,4 %	34,1 %	29,2 %	20,5 %	31,3 %	37 %
Denmark						
Generation 1 and 2	18,8 %	37,5 %	14,3 %	28,6 %	23,5 %	38,1 %
Generation 3 and +	33,3 %	5,3 %	29,4 %	19,0 %	21,4 %	38,9 %
France						
Generation 1 and 2	31,5 %	26,8 %	28,9 %	25,5 %	22,5 %	30,4 %
Generation 3 and +	19,8 %	25,7 %	23,7 %	12,1 %	21,7 %	22,2 %
Switzerland						
Generation 1 and 2	29,4 %	27,4 %	29,2 %	31,6 %	29,7 %	23,5 %
Generation 3 and +	16,0 %	12,1 %	20,0 %	27,8 %	11,1 %	17,9 %

	2012	2013	2014	2015	2016	2017
Luxembourg						
Generation 1 and 2	50,0 %	25,0 %	33,3 %	0,0 %	0,0 %	100 %
Generation 3 and +	0,0 %	100,0 %	0,0 %	0,0 %	0,0 %	0 %
Austria						
Generation 1 and 2	18,5 %	22,7 %	31,3 %	38,1 %	21,7 %	38,5 %
Generation 3 and +	50,0 %	11,1 %	43,8 %	13,2 %	26,3 %	38,5 %
Hungary						
Generation 1 and 2	50,0 %	33,3 %	25,0 %	12,5 %	0,0 %	21,4 %
Generation 3 and +	25,0 %	50,0 %	0,0 %	42,9 %	0,0 %	20 %
Netherlands						
Generation 1 and 2	33,3 %	13,3 %	31,6 %	21,4 %	36,0 %	23,8 %
Generation 3 and +	18,2 %	18,2 %	39,5 %	28,0 %	37,5 %	44,4 %
Sweden						
Generation 1 and 2	25,0 %	31,8 %	39,1 %	50,0 %	33,3 %	41,4 %
Generation 3 and +	0,0 %	26,0 %	15,0 %	13,9 %	42,9 %	20 %
Norway						
Generation 1 and 2	26,7 %	33,3 %	40,6 %	46,2 %	30,8 %	25 %
Generation 3 and +	33,3 %	33,3 %	20,0 %	12,5 %	12,5 %	20 %
EUR. WEIGHTED AVERAGE						
Generation 1 and 2	22,4 %	21,9 %	22 %	23,7 %	23,5 %	25,4 %
Generation 3 and +	14,3 %	16,5 %	16,5 %	14,2 %	17,8 %	17,8 %

TABLE 15 : Proportion of female film directors among the filmmakers of generation 1 and 2

	2012	2013	2014	2015	2016	2017
Germany						
1st	38,0 %	33,1 %	23,1 %	36,4 %	36,2 %	22,6 %
2nd	36,1 %	26,6 %	21,1 %	26,4 %	34,5 %	24,0 %
Russia						
1st	31,1 %	22,5 %	26,9 %	21,4 %	19,2 %	16,7 %
2nd	0,0 %	13,3 %	0,0 %	17,6 %	23,5 %	41,7 %

	2012	2013	2014	2015	2016	2017
UK						
1st	8,9 %	8,6 %	11,0 %	12,3 %	18,0 %	33,3 %
2nd	11,7 %	20,8 %	7,8 %	13,0 %	15,0 %	17,4 %
Italy						
1st	10,6 %	20,0 %	9,7 %	8,3 %	11,8 %	17,6 %
2nd	4,2 %	21,7 %	10,0 %	23,5 %	20,0 %	5,6 %
Turkey						
1st	12,5 %	12,2 %	6,5 %	18,9 %	15,6 %	8,5 %
2nd	18,2 %	18,8 %	15,2 %	11,1 %	5,3 %	16,0 %
Spain						
1st	20,0 %	3,1 %	22,6 %	22,1 %	16,1 %	13,3 %
2nd	0,0 %	19,0 %	20,8 %	16,7 %	21,4 %	15,4 %
Bulgaria						
1st	0,0 %	25,0 %	25,0 %	33,3 %	50,0 %	21,4 %
2nd	0,0 %	0,0 %	12,5 %	0,0 %	0,0 %	0,0 %
Lithuania						
1st	50,0 %	0,0 %	0,0 %	0,0 %	33,3 %	66,7 %
2nd	50,0 %	25,0 %	0,0 %	66,7 %	0,0 %	0,0 %
Estonia						
1st	33,3 %	0,0 %	0,0 %	0,0 %	50,0 %	28,6 %
2nd	0,0 %	0,0 %	50,0 %	0,0 %	0,0 %	66,7 %
Portugal						
1st	40,0 %	16,7 %	25,0 %	12,5 %	12,5 %	30,0 %
2nd	8,3 %	0,0 %	0,0 %	25,0 %	0,0 %	0,0 %
Slovenia						
1st	20,0 %	25,0 %	8,3 %	0,0 %	33,3 %	0,0 %
2nd	0,0 %	50,0 %	0,0 %	0,0 %	100,0 %	0,0 %
Belgium						
1st	18,2 %	10,7 %	25,0 %	25,0 %	28,6 %	25,9 %
2nd	20,0 %	0,0 %	50,0 %	0,0 %	30,8 %	33,3 %
Croatia						
1st	8,3 %	0,0 %	40,0 %	33,3 %	20,0 %	42,9 %

	2012	2013	2014	2015	2016	2017
2nd	100,0 %	0,0 %	0,0 %	0,0 %	50,0 %	0,0 %
Poland						
1st	27,3 %	13,6 %	14,3 %	15,4 %	46,2 %	25,0 %
2nd	28,6 %	22,2 %	30,0 %	0,0 %	22,2 %	20,0 %
Greece						
1st	5,6 %	21,4 %	12,5 %	50,0 %	0,0 %	0,0 %
2nd	16,7 %	40,0 %	0,0 %	0,0 %	0,0 %	100,0 %
Romania						
1st	37,5 %	0,0 %	42,9 %	25,0 %	20,0 %	0,0 %
2nd	0,0 %	12,5 %	0,0 %	40,0 %	16,7 %	0,0 %
Slovakia						
1st	22,7 %	0,0 %	40,0 %	50,0 %	0,0 %	25,0 %
2nd	0,0 %	57,1 %	0,0 %	0,0 %	0,0 %	33,3 %
Ireland						
1st	30,0 %	16,7 %	28,6 %	40,0 %	0,0 %	0,0 %
2nd	16,7 %	30,0 %	0,0 %	0,0 %	66,7 %	40,0 %
Latvia						
1st	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	25,0 %
2nd	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %
Czech Republic						
1st	13,3 %	39,3 %	26,3 %	0,0 %	20,7 %	28,6 %
2nd	15,0 %	30,8 %	35,7 %	20,0 %	38,5 %	66,7 %
Finland						
1st	13,3 %	9,1 %	13,6 %	50,0 %	28,6 %	33,3 %
2nd	0,0 %	30,0 %	31,3 %	0,0 %	0,0 %	100,0 %
Denmark						
1st	16,7 %	33,3 %	14,3 %	25,0 %	20,0 %	44,4 %
2nd	25,0 %	41,7 %	14,3 %	33,3 %	28,6 %	33,3 %
France						
1st	28,1 %	28,6 %	29,5 %	23,9 %	25,0 %	31,5 %
2nd	39,8 %	21,6 %	27,3 %	29,3 %	18,6 %	28,3 %
Switzerland						

	2012	2013	2014	2015	2016	2017
1st	42,9 %	31,7 %	26,9 %	42,9 %	13,0 %	28,6 %
2nd	7,7 %	16,7 %	35,0 %	17,6 %	57,1 %	20,0 %
Luxembourg						
1st	66,7 %	33,3 %	100,0 %	0,0 %	0,0 %	0,0 %
2nd	0,0 %	0,0 %	0,0 %	0,0 %	0,0 %	100,0 %
Austria						
1st	19,4 %	26,7 %	36,4 %	42,9 %	23,1 %	50,0 %
2nd	16,7 %	14,3 %	26,9 %	28,6 %	20,0 %	20,0 %
Hungary						
1st	66,7 %	0,0 %	33,3 %	25,0 %	0,0 %	11,1 %
2nd	0,0 %	50,0 %	0,0 %	0,0 %	0,0 %	40,0 %
Netherlands						
1st	23,1 %	10,0 %	41,7 %	16,7 %	35,0 %	30,0 %
2nd	50,0 %	20,0 %	14,3 %	25,0 %	40,0 %	55,0 %
Sweden						
1st	31,6 %	31,3 %	44,2 %	50,0 %	35,3 %	53,3 %
2nd	11,1 %	33,3 %	16,7 %	50,0 %	30,8 %	28,6 %
Norway						
1st	27,3 %	37,5 %	50,0 %	50,0 %	40,0 %	18,2 %
2nd	25,0 %	28,6 %	35,0 %	40,0 %	0,0 %	30,8 %
EUR. WEIGHTED AVERAGE						
Generation 1	23,9 %	21,1 %	23,7 %	24,8 %	22,9 %	25,2 %
Generation 2	20,1 %	22,0 %	19,0 %	20,5 %	22,9 %	25,6 %

TABLE 16 : Average number of years it takes for female film directors active in 2017 to make their 1st, 2nd, 3rd and 4th feature film

	1st-2nd	2nd-3rd	3rd-4th
IRELAND	7,5	4,5	5,5
NORWAY	6,9	4,3	4,7
SPAIN	6,75	2,5	5
ROMANIA	6,5	1,5	2,5
SWITZERLAND	6,2	3,6	6,7
GERMAN	5,6	8,5	3,6
CZECH REPUBLIC	5,4	4,3	1,2
UNITED KINGDOM	5,4	6,4	4,25
FRANCE	5,03	3,62	3,67
LUXEMBOURG	5		
BELGIUM	4,9	5	4
ESTONIA	4,5		
POLAND	4,5	3,3	3,75
EUR. WEIGHTED AVERAGE	4,5	3,8	3,6
HUNGARY	4,2	3,7	1
ITALY	4,2	2,4	2,5
FINLAND	4	3,1	3,4
GREECE	4	12	
RUSSIA	4	1	
TURKEY	3,8	2	16,5
SLOVAKIA	3,75	1,3	3
PORTUGAL	3,7	5,7	3
NETHERLANDS	3,6	3,8	2,5
AUSTRIA	3,3	3,6	4,7
DENMARK	3	2,7	2,7
LATVIA	3		
CROATIA	2	0	3

	1st-2nd	2nd-3rd	3rd-4th
SWEDEN	2	2,5	2
BULGARIA	1,5	2	1

TABLE 17: Average number of years it takes for male film directors active in 2017 to make their 1st, 2nd, 3rd and 4th feature film

	1st-2nd	2nd-3rd	3rd-4th
GREECE	10,75	2,25	7,25
SWITZERLAND	7,6	6	3,9
NORWAY	5,6	2,8	2,3
POLAND	5,3	2,9	3,8
AUSTRIA	5,1	4	1,3
GERMANY	4,7	3,5	2,6
HUNGARY	4,7	2,7	3,5
FRANCE	4,65	3,82	3,34
NETHERLANDS	4,5	4,6	4,2
ROMANIA	4,5	2,2	2,6
IRELAND	4,3	2,7	5
CZECH REPUBLIC	4,3	3,1	2,5
SLOVENIA	4,3	4,1	3,7
EUR. WEIGHTED AVERAGE	4,3	3,3	2,9
BELGIUM	4,2	3,6	2,4
UNITED KINGDOM	4,2	3	2,6
SWEDEN	4	2,75	2,3
DENMARK	3,9	2,8	3,5
ITALY	3,9	3,1	2,6
CROATIA	3,8	3,4	3,9
SPAIN	3,7	3,2	3,3
LATVIA	3,6	2,8	1,5

	1st-2nd	2 nd -3rd	3rd-4th
LUXEMBOURG	3,5	16,5	3,5
SLOVAKIA	3,4	1,8	2
TURKEY	3,4	1,85	1,7
PORTUGAL	3,1	3,4	3,9
RUSSIA	3,1	2,4	2,8
FINLAND	2,6	2,6	2,6
LITHUANIA	2,5	1,8	1
BULGARIA	2,2	4,8	2,6
ESTONIA	2	5	2,8

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