



Female professionals in European film production

2024 edition

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Table of contents

- [Key findings](#).....3
- [Scope and methodology](#).....12
- [Directors](#).....18
- [Screenwriters](#).....27
- [Producers](#).....35
- [Cinematographers](#).....43
- [Composers](#).....51
- [Editors](#).....59
- [All professionals](#).....67

KEY FINDINGS

Key findings

- ▶ Between 2019 and 2023, women professionals' share in the production of European films was 24%. The various indicators used by the Observatory to measure gender inequality in the production of films outline three cumulative factors for most of the positions assessed in this report:
 - A low share among the active population of professionals.
 - Less assignments for female active professionals.
 - Work more often shared with other professionals (e.g. female writers cowriting more often than their male counterparts).
- ▶ Gender inequality obviously varies between positions. The share of women professionals is higher for producers (31%), editors (31%) and writers (29%), close to the average for directors (25%) and significantly lower for cinematographers (12%) and composers (10%).
- ▶ Female professionals seem to be more represented in the positions where several professionals work together, as it is the case for producers and writers. Conversely, when the position is generally held by only one professional (e.g. directors, composers, or cinematographers), women tend to be more under-represented.

Key findings

- ▶ However, even for positions with several professionals in charge of writing or producing a film, the teams are by far led by male professionals. For example, in 2022, while female writers accounted for 29% of the writing of films, female-driven teams accounted for only 21% of all writing teams (vs. 66% for male-driven teams).
- ▶ Be it in terms of active population or of assignments, the share of women professionals has generally slowly increased since 2015 (overall the share of women across all positions grew from 19% to 24%). Just for illustrative purpose, applying the past 9 years growth rates of the share of women would mean gender equality would be reached in 2047 for writers, 2053 for directors... and 2071 for composers.
- ▶ However, a more encouraging aspect could help reaching gender parity sooner. Women in one position are more likely to work with other women; for example, the share of women producers or composers is significantly higher when the director is a woman. Progresses in each position are therefore likely to positively impact the others.

A

How are women represented among active professionals in feature films?

2019-2023

DIRECTORS

27%

(+4% vs. 2015-2018)

SCREENWRITERS

30%

(+4% vs 2015-2018)

PRODUCERS

33%

(+3% vs. 2015-2018)

CINEMATOGRAPHERS

14%

(+2% vs. 2015-2018)

COMPOSERS

12%

(+4% vs. 2015-2018)

EDITORS

30%

(+2% vs. 2015-2018)

B

How does the number of assignments per female and male professionals compare?

2019-2023

DIRECTORS

-15%

SCREENWRITERS

-3%

PRODUCERS

-10%

CINEMATOGRAPHERS

-8%

COMPOSERS

-12%

EDITORS

+6%

B

What proportion of women assignments are shared with another professional in the same role?

2019-2023

DIRECTORS

25%

(men: 22%)

SCREENWRITERS

74%

(men: 74%)

PRODUCERS

77%

(men: 79%)

CINEMATOGRAPHERS

38%

(men: 27%)

COMPOSERS

39%

(men: 34%)

EDITORS

39%

(men: 37%)

C What is the women share of assignments?

2019-2023

DIRECTORS

25%

(+ 4% vs. 2015-2018)

SCREENWRITERS

29%

(+4% vs. 2015-2018)

PRODUCERS

31%

(+2% vs. 2015-2018)

CINEMATOGRAPHERS

12%

(+2% vs. 2015-2018)

COMPOSERS

10%

(+3% vs. 2015-2018)

EDITORS

31%

(+2% vs. 2015-2018)

D What is the share of films by female-driven teams*?

2019-2023

DIRECTORS

23%

(male-driven teams: 74%)

SCREENWRITERS

21%

(male-driven teams: 66%)

PRODUCERS

21%

(male-driven teams: 62%)

CINEMATOGRAPHERS

11%

(male-driven teams: 87%)

COMPOSERS

9%

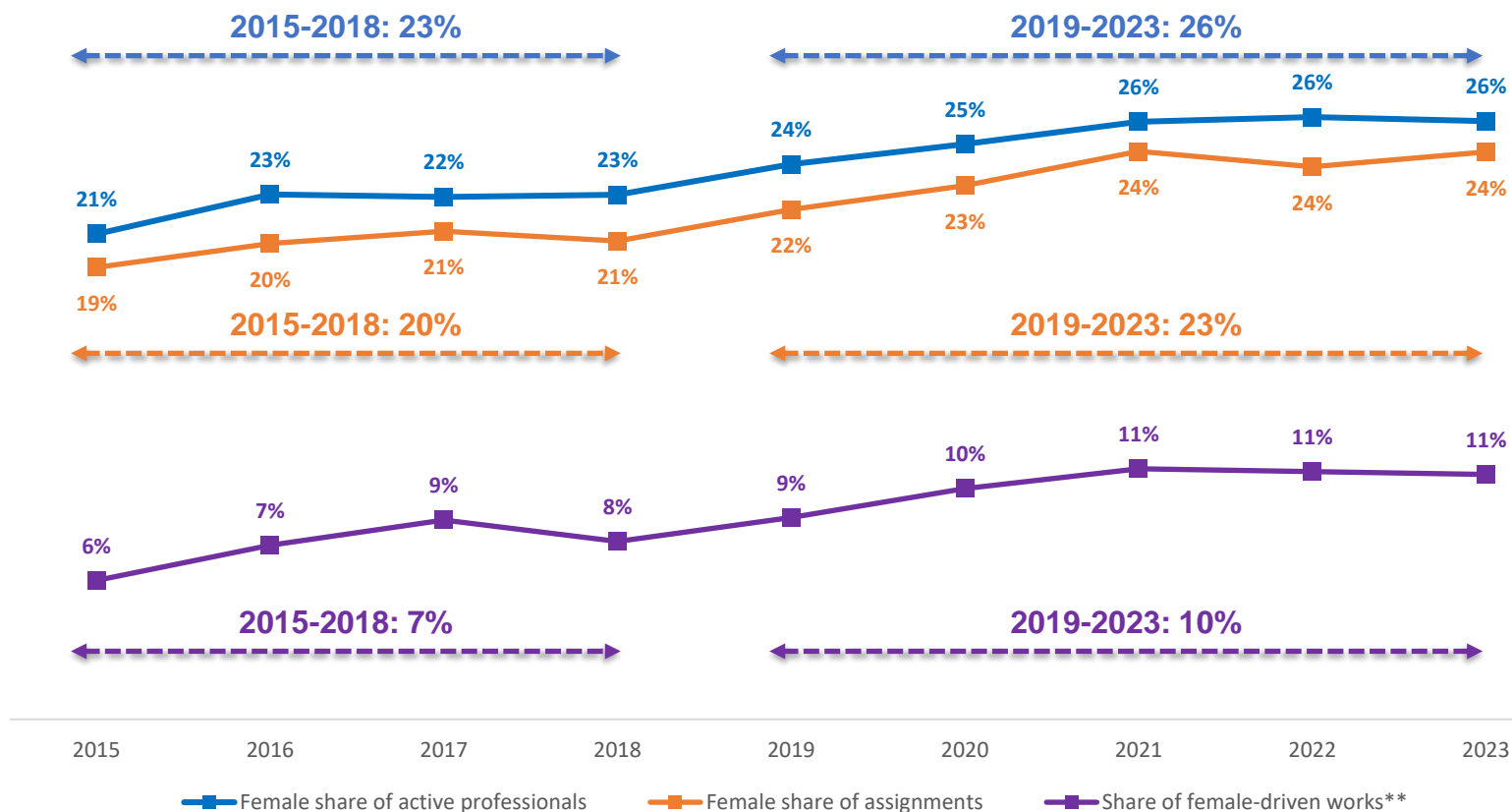
(male-driven teams: 88%)

EDITORS

27%

(male-driven teams: 66%)

All categories combined*



* The female share is calculated by combining all professional roles: directors, screenwriters, producers, cinematographers, composers and editors. Includes films with a varying degree of coverage information on the different crew roles.

** In this context, “**female-driven**” refers to feature films by a majority (≥ 60%) of female professionals, considering all roles covered in this report.

SCOPE AND METHODOLOGY

Share of female professionals working as:

- Directors
- Screenwriters
- Producers
- Cinematographers (DOPs)
- Composers
- Editors

of **European*** feature films
produced between **2015** and **2023**
and **theatrically released**
in at least one European market

* “European” here refers to the member states of the Council of Europe.

Research questions

This report addresses the presence of women among film professionals from four different angles:

A

X

B

=

C

D

How are women represented among active professionals?

**How does the number of assignments per female and male professionals compare?
Are women assignments more often shared with other professionals?**

What is the women share* of assignments?

What is the share of works by a majority of female professionals (female-driven teams)?

**The share of female professionals is weighted by the number of professionals associated with each film.*

Definitions and sources: European feature films (1/3)

- ▶ The analysis presented in this section draws on data from the European Audiovisual Observatory's LUMIERE database, which collates annual admissions to theatrically released films from a wide variety of sources, including national film agencies and statistics offices.
- ▶ The study sample includes European feature films produced between 2015 and 2023 and released in cinemas in Europe during the same time period. The dataset only includes films for which it was possible to track at least one commercial theatrical screening in one of the European markets covered in the LUMIERE database. Please note that the annual number of films produced in a given country as it appears in LUMIERE may differ from official production figures, since the database only includes films that have been commercially released. For time series, the year of production has been chosen as an indicator instead of the release year.
- ▶ The analysis only includes feature-length films, leaving out compilations of short films and event cinema screenings. In the analysis, animated feature films are considered separately from fiction films.

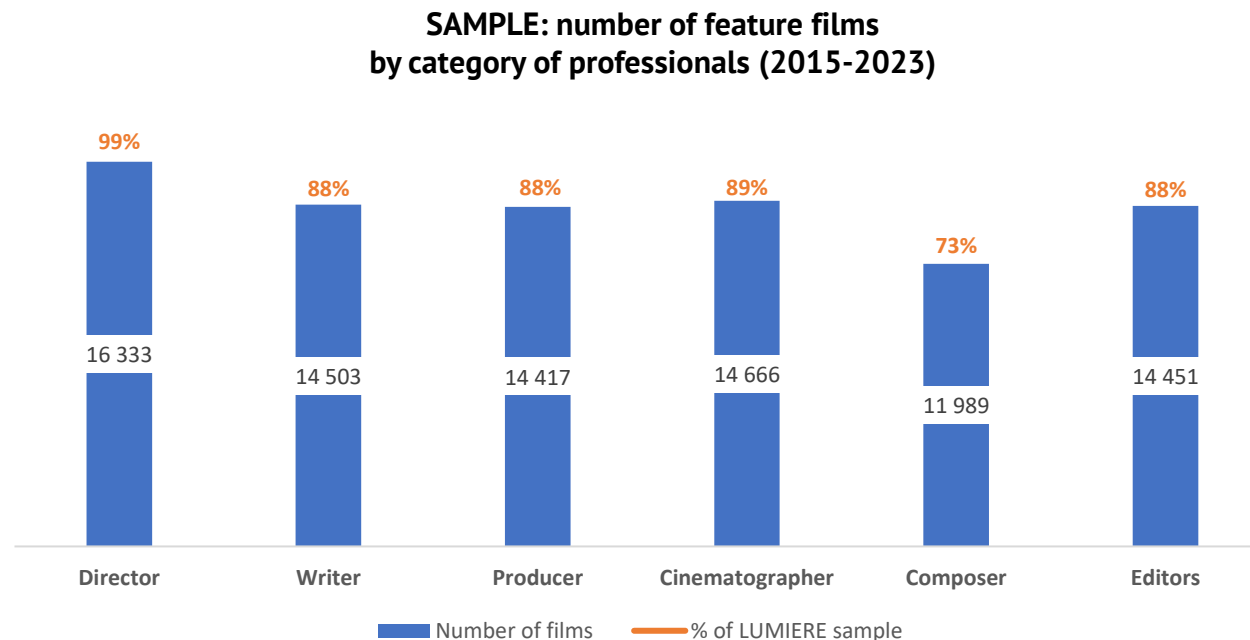
Definitions and sources: European feature films (2/3)

- ▶ This report takes into account the origin of film works, rather than the nationality of directors. A film is here considered to be of European origin when produced and majority-financed by a European country. For the purpose of this analysis, the 46 member states of the Council of Europe¹ are considered European countries. However, the LUMIERE database covers a maximum of 34 European markets² for films produced between 2015 and 2023. Since LUMIERE tracks films based on admissions, the volume of film production in those countries that are not covered in the database may have been underestimated (i.e. may not include films that were only released in their national markets).
- ▶ Please note that there are differences in the coverage of individual markets in LUMIERE which can distort the direct comparability of statistical indicators between years or countries. This is particularly true with regard to the number of films on release.

- 1) Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Moldova, Monaco, Montenegro, Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Türkiye, Ukraine, United Kingdom.
- 2) Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Montenegro, Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, Slovenia, Slovak Republic, Spain, Sweden, Switzerland, Türkiye, United Kingdom.

Definitions and sources: European feature films (3/3)

- ▶ The report's scope includes six professional categories: directors, screenwriters, producers, cinematographers, composers and editors.
- ▶ The information on film directors of each feature film builds on the data from the LUMIERE database. The names of professionals working in other roles were retrieved from the data made publicly available by IMDb. The gender of each film professional was identified and tagged by the European Audiovisual Observatory.
- ▶ Since information on each professional category was not equally available, different datasets were used for the analyses of the different professional roles.



DIRECTORS

On average, women accounted for **27%** of all directors of European feature films active between **2019 and 2023**, up from **23%** between 2015 and 2018.

The share of director assignments for female directors was **25%**, indicating that the level of activity of female directors was lower than their male counterparts. The share was higher for debut films, at **31%**, and was also higher for documentaries (**33%**) than for live-action fiction and animated films.

In the same period, the share of films directed by female-driven* teams was only **23%** (vs. 74% for male-driven teams) – because when women co-directed a film, it was in most cases in collaboration with a male colleague.

* In this context, “**female-driven**” refers to feature films by a majority ($\geq 60\%$) of female directors: by one individual female director; by several female directors; or by teams of directors of both genders with a female presence of at least 60%.

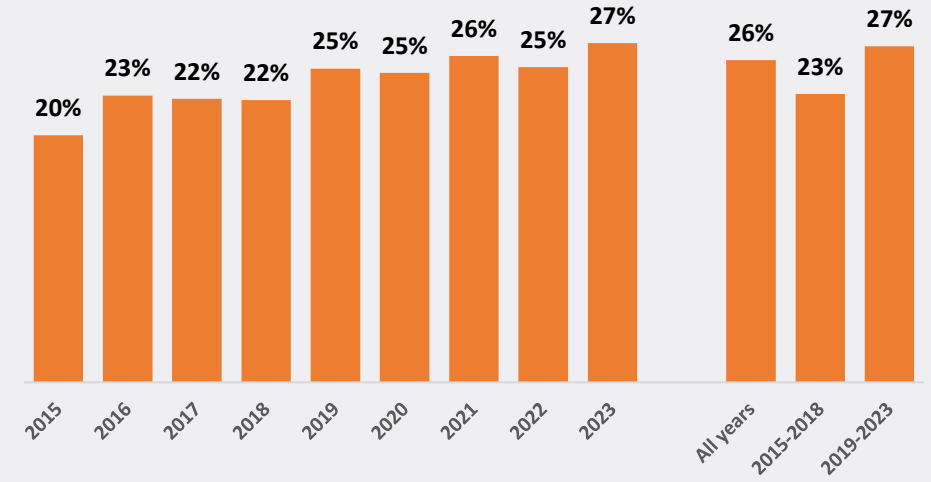
A How are women represented among film directors?

Cumulatively, women accounted for 26% of directors of European feature films active* between 2019 and 2023.

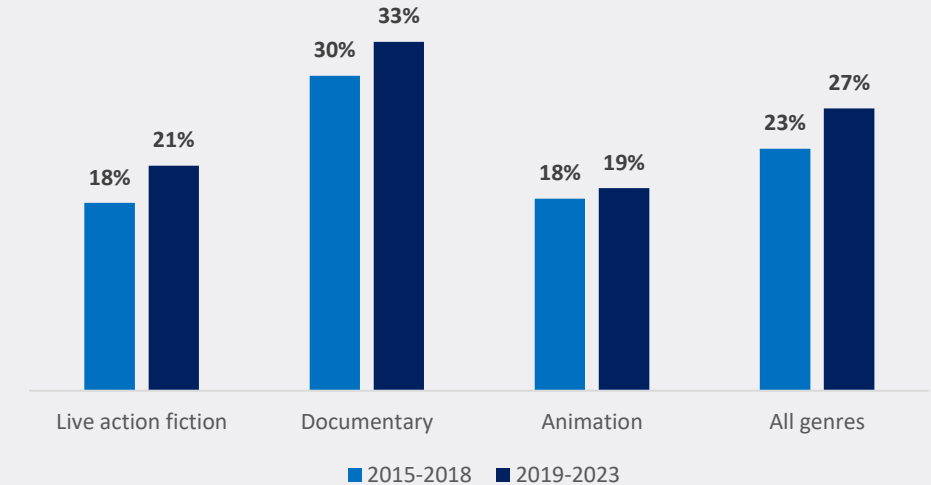
The share of female directors increased by 4% when compared with 2015-2018.

The female share was higher among directors of documentaries (33% between 2019 and 2023) than for live-action fiction (21%) and animation films (21%).

DIRECTORS: SHARE OF WOMEN IN ACTIVE DIRECTORS (2015-2023)



DIRECTORS: SHARE OF ACTIVE FEMALE DIRECTORS BY FILM GENRE (2015-2018 VS. 2019-2023)

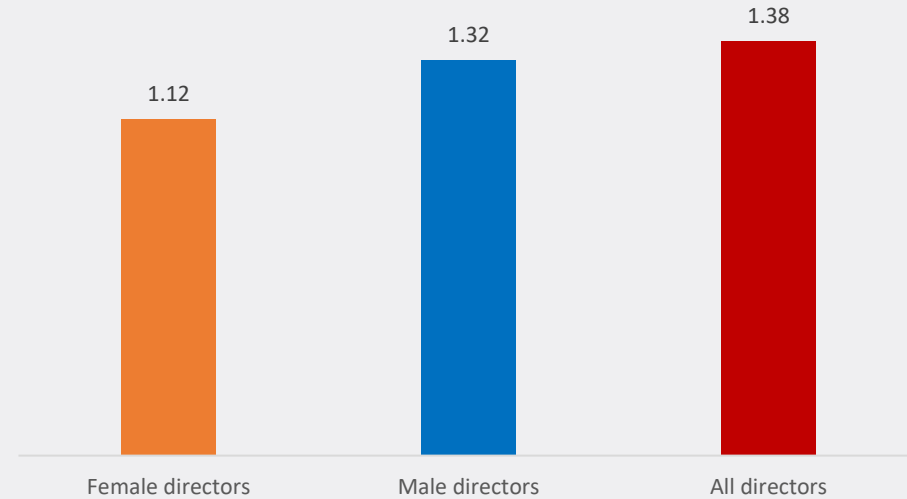


* **Active director:** at least one feature film (co)directed between 2015 and 2023.

B How does the activity of female and male directors compare?

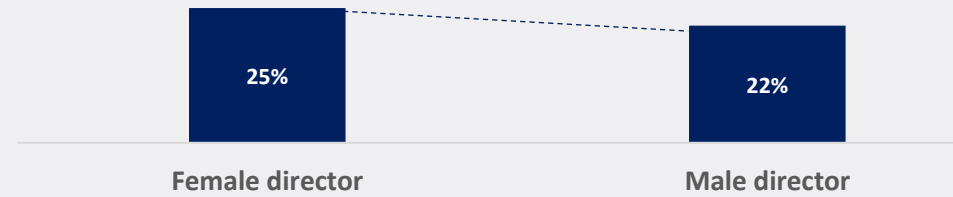
Female directors (co)directed 1.12 films between 2019 and 2023, vs. 1.32 for their male counterparts.

DIRECTORS: AVERAGE NUMBER OF FILMS DIRECTED BETWEEN 2019 AND 2023 BY GENDER



25% of women director assignments were shared with another director, vs. 22% of men director assignments.

DIRECTORS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER DIRECTOR BETWEEN 2019 AND 2023 BY GENDER



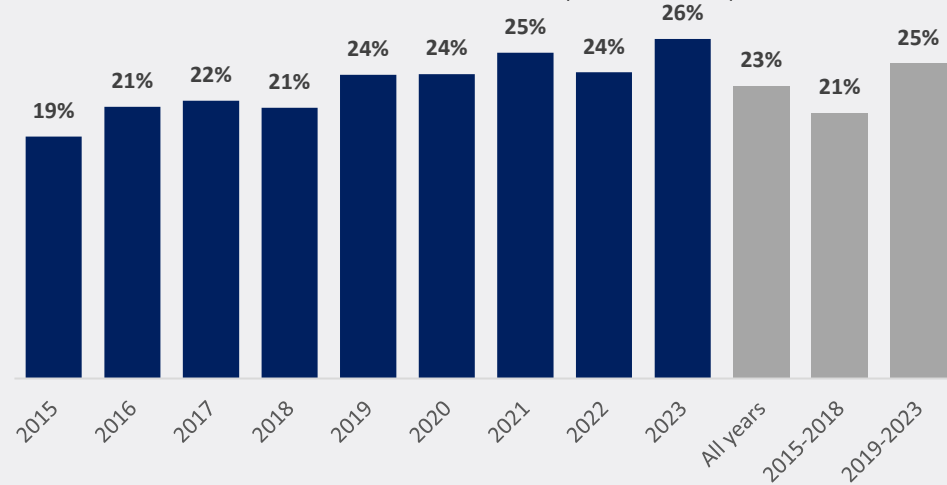
C What is the women share of director assignments?

The share of female of directors' assignments, at 25% between 2019 and 2023, increased by 4% between 2015-2018 and 2019-2023.

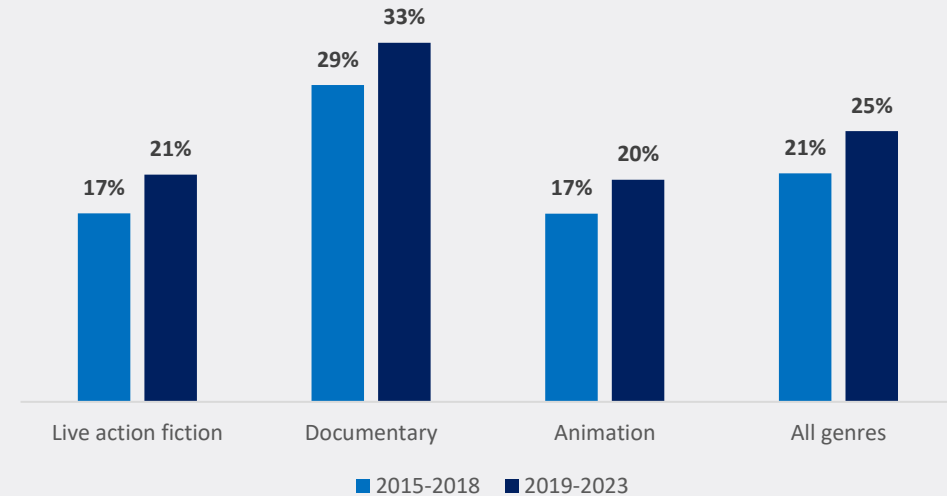
The average share of female directors per film was higher for documentaries (33%) than for other film genres.

The share of female directors increased similarly for all film genres.

DIRECTORS: WOMEN SHARE* OF DIRECTOR ASSIGNMENTS, BY PRODUCTION YEAR (2015-2023)



DIRECTORS: : WOMEN SHARE* OF DIRECTOR ASSIGNMENTS, BY FILM GENRE (2015-2015 & 2019-2023)



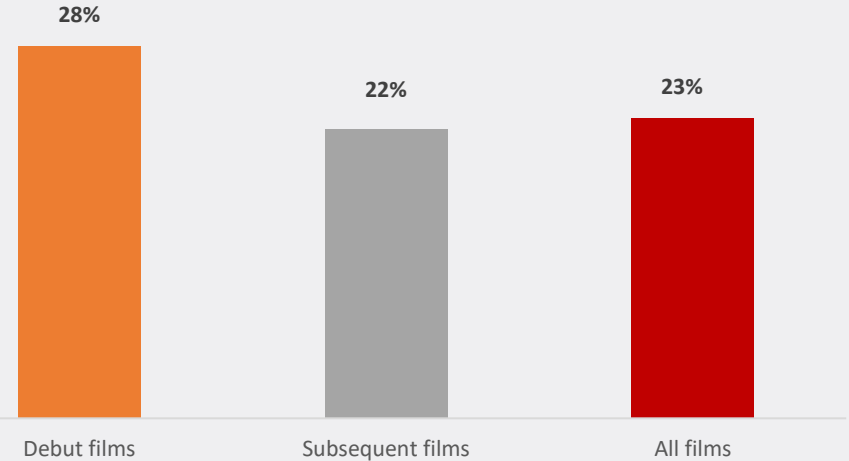
* Average of the shares of female directors calculated from the total number of directors for each feature film in the sample.

C What is the women share of director assignments for “debut features”?

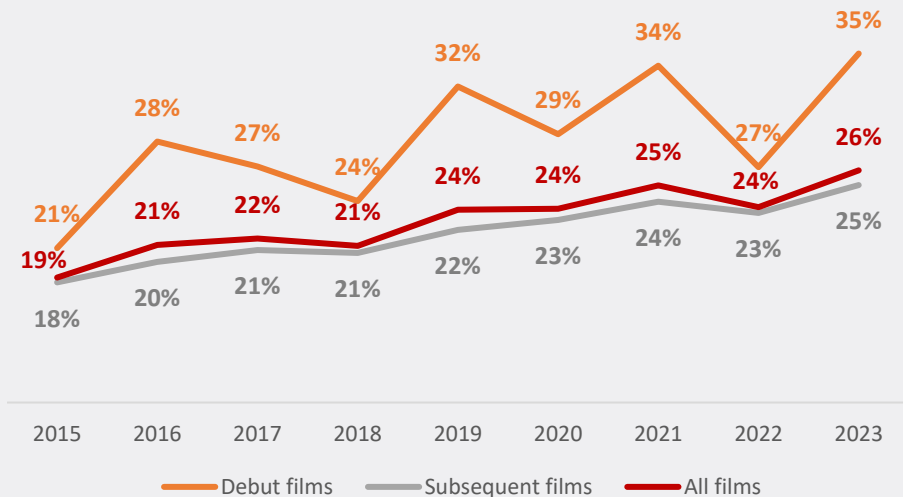
Between 2015 and 2023, the women share of director assignment per film was higher (28%) for debut films than for films in general (23%).

In the same period, the women share of director assignments was only 22% for second and subsequent works, suggesting that women may face obstacles in trying to helm other films after their directorial debut.

DIRECTORS: WOMEN SHARE OF DIRECTOR ASSIGNMENTS. DEBUT FILMS VS. SUBSEQUENT FILMS (2015-2023)



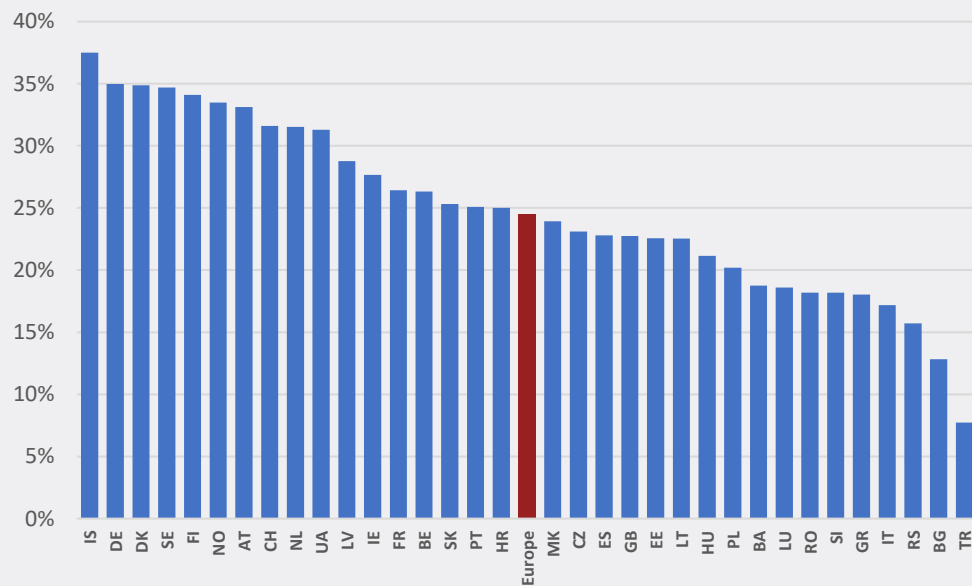
DIRECTORS: WOMEN SHARE OF DIRECTOR ASSIGNMENTS, DEBUT FEATURES VS. SUBSEQUENT FEATURES (2015-2023)



C What is the women share of director assignments by country of production?

Women share of directing assignments varied between 8% and 38% across Europe.

DIRECTORS: WOMEN SHARE* OF DIRECTOR ASSIGNMENTS, BY COUNTRY OF PRODUCTION** (2019-2023)



* Average of the shares of female directors calculated from the total number of directors for each feature film in the sample.

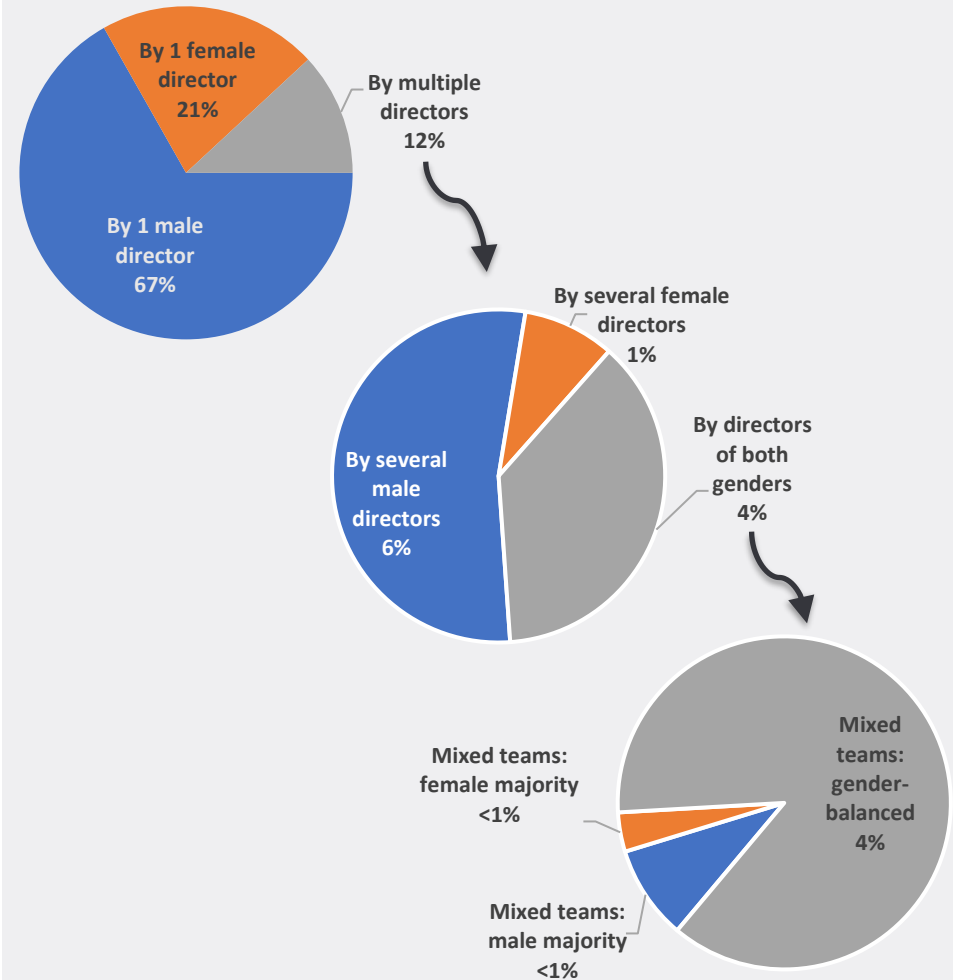
** Graph excludes production countries with a limited coverage in LUMIERE.

D What is the gender composition of teams of directors?

Among European feature films produced between 2019 and 2023:

- 21% were directed by one individual female director.
- Only 1% were directed by several female directors.
- 0.2% were made by teams of directors of both genders with a female presence of at least 60%.

DIRECTORS: GENDER COMPOSITION OF TEAMS OF DIRECTORS (2019-2023)



“Female majority” refers to feature films directed by a majority ($\geq 60\%$) of female directors.

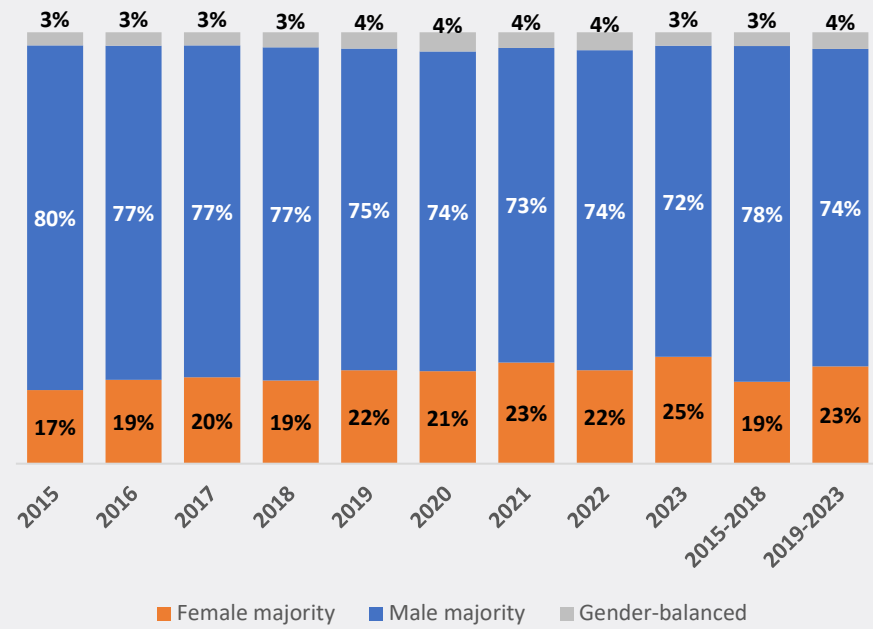
D What is the share of feature films directed by female-driven teams?

About 23% of European feature films were directed by female-driven* teams between 2019 and 2023. The figure was relatively stable across individual years.

The majority of films were directed by one individual professional. As for films directed by multiple professionals, they were in most cases helmed by directors' teams led by men.

* In this context, "female driven" refers to feature films directed by a majority (≥ 60%) of female directors.

DIRECTORS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF DIRECTORS' TEAMS, BY YEAR (2015-2023)



SCREENWRITERS

European feature films: SCREENWRITERS

On average, women accounted for **30%** of all screenwriters of European feature films active between **2019 and 2023**, up from 26% between 2015 and 2018 .

The women share of writer assignments direct was **29%**, indicating that the level of activity of female writers was lower than their male counterparts The share was higher for documentaries (**35%**) than for live-action fiction and animated films.

However, the share of films written by a majority of female screenwriters* was only **21%** (vs. 66% for male-driven teams). This is due to the fact that when women co-wrote a film, it was in most cases within gender-balanced or male-majority teams of screenwriters.

* In this context, "**female-driven**" refers to feature films written by a majority ($\geq 60\%$) of female screenwriters: by one individual female screenwriter; by several female screenwriters; or by teams of screenwriters of both genders with a female presence of at least 60%.

A How are women represented among film screenwriters?

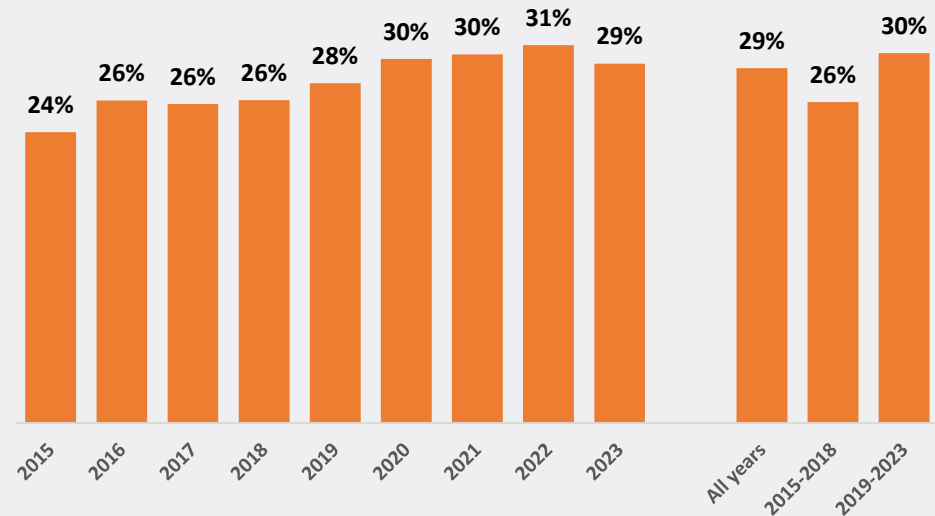
Cumulatively, women accounted for 30% of screenwriters of European feature films active* between 2019 and 2023.

The share of female screenwriters increased by 4% when compared with 2015-2018.

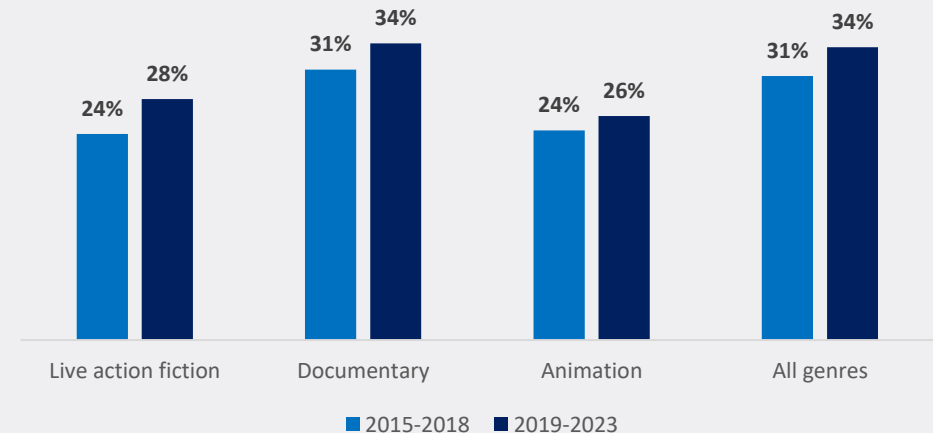
The share of female screenwriters in the workforce depends on the film genre.

Between 2019 and 2023, this share was higher for documentaries (34%) than for live-action (28%) and animation features (27%).

SCREENWRITERS: SHARE OF WOMEN IN ACTIVE SCREENWRITERS (2015-2023)



SCREENWRITERS: SHARE OF ACTIVE FEMALE SCREENWRITERS BY FILM GENRE (2015-2018 VS. 2019-2023)



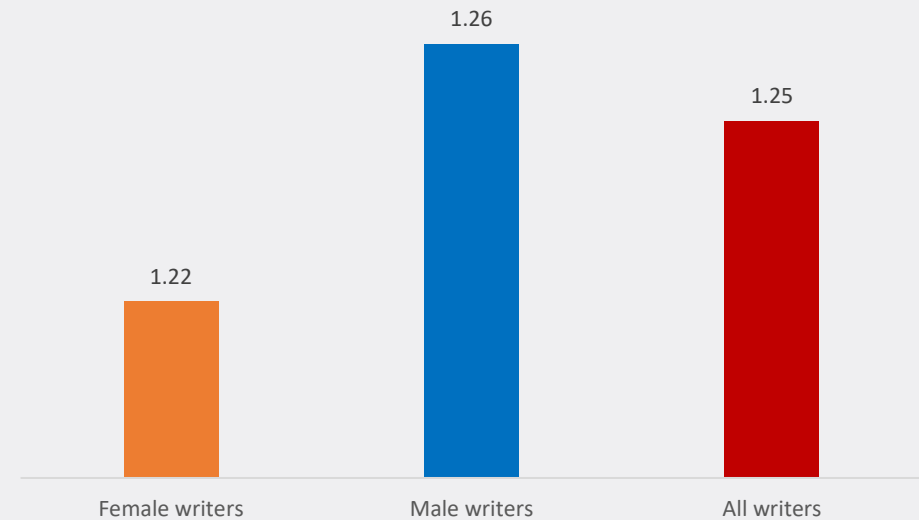
* **Active screenwriter:** at least one feature film (co)written between 2015 and 2023.

B How does the activity of female and male screenwriters compare?

Female screenwriters (co)wrote 1.22 films between 2015 and 2023, vs. 1.26 for their male counterparts.

74% of women and men screenwriter assignments were shared with another writer.

SCREENWRITERS: AVERAGE NUMBER OF FILMS WRITTEN BETWEEN 2019 AND 2023 BY GENDER



SCREENWRITERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER WRITER BETWEEN 2019 AND 2023 BY GENDER

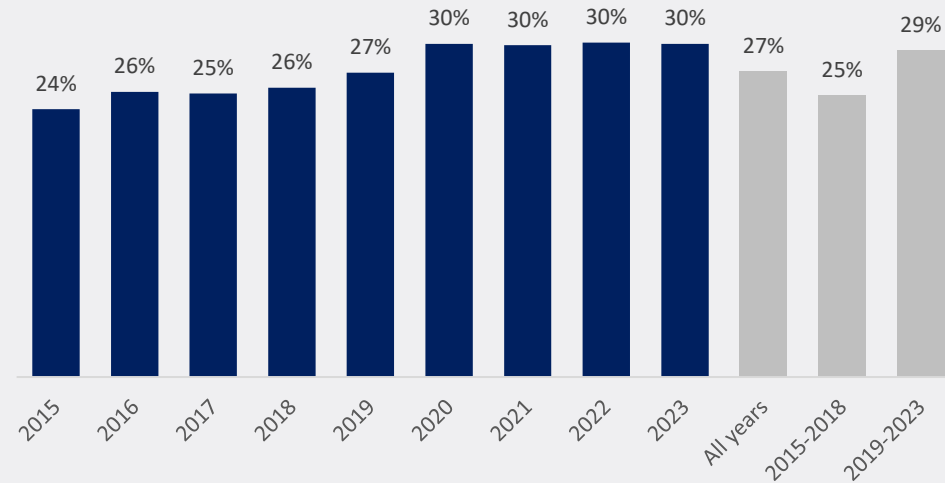


C What is the women share of screenwriter assignments?

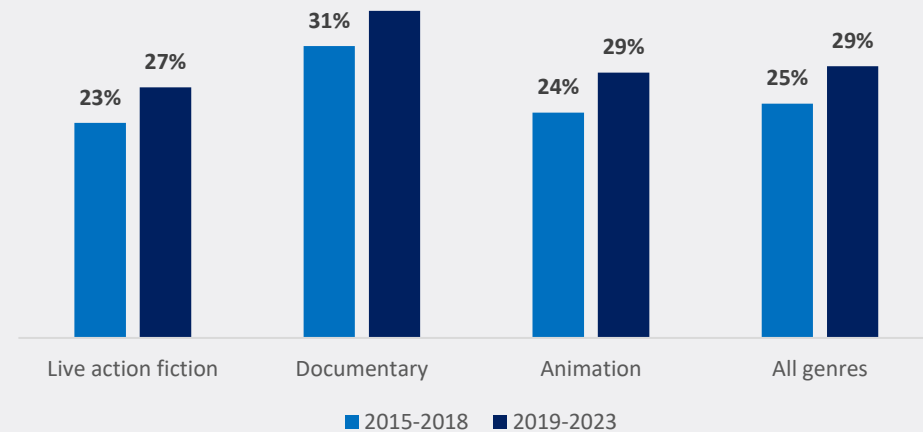
The share of female screenwriters, at 29% between 2019 and 2023, increased by 4% between 2015-2018 and 2019-2023.

As for film directors, the average share of female screenwriters per film was higher in documentary (35% between 2019 and 2023) than for other film types.

SCREENWRITERS: WOMEN SHARE* OF WRITER ASSIGNMENTS, BY PRODUCTION YEAR (2015-2023)



SCREENWRITERS: : WOMEN SHARE* OF WRITER ASSIGNMENTS, BY FILM GENRE (2015-2018 VS. 2019-2023)

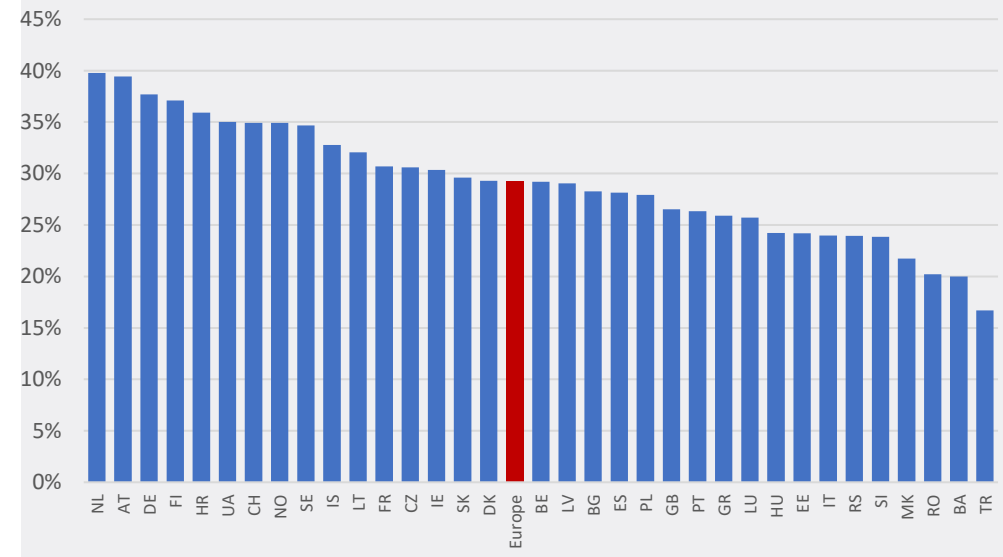


* Average of the shares of female screenwriters calculated from the total number of screenwriters for each feature film in the sample.

C What is the women share of screenwriter assignments by country of production?

The women share of screenwriter assignment varied between 17% and 40% across European countries.

SCREENWRITERS: WOMEN SHARE* OF WRITER ASSIGNMENTS, BY COUNTRY OF PRODUCTION (2019-2023)**



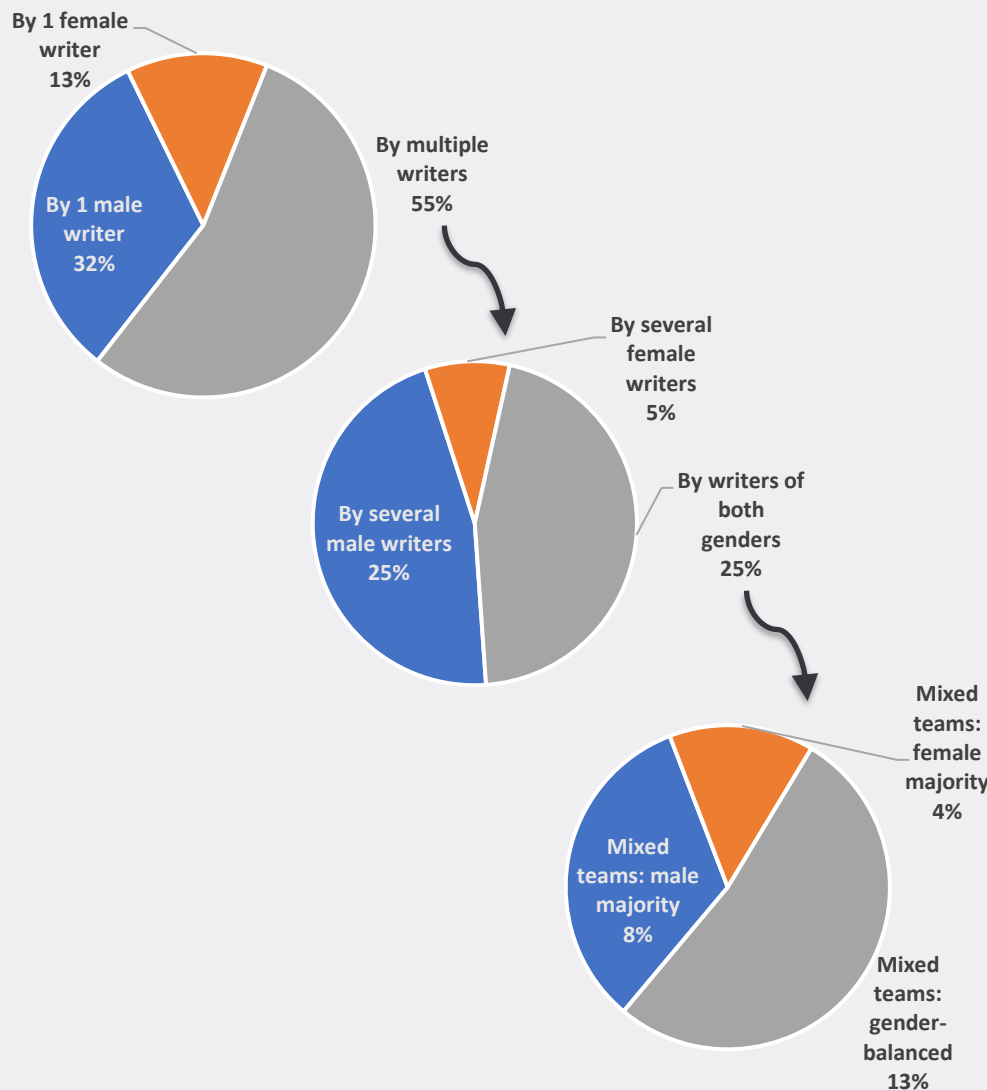
* Average of the shares of female directors calculated from the total number of directors for each feature film in the sample.
** Graph excludes production countries with a limited coverage in LUMIERE

D What is the gender composition of screenwriters' teams?

Among European feature films produced between 2019 and 2023:

- 13% were written by one individual female screenwriter;
- 5% were written by several female screenwriters;
- 4% were written by teams of professionals of both genders with a female presence of at least 60%.

SCREENWRITERS: GENDER COMPOSITION OF TEAMS OF SCREENWRITERS (2019-2023)



* In this context, "**female-driven**" refers to feature films written by a majority ($\geq 60\%$) of female screenwriters.

D What is the share of feature films written by female-driven teams?

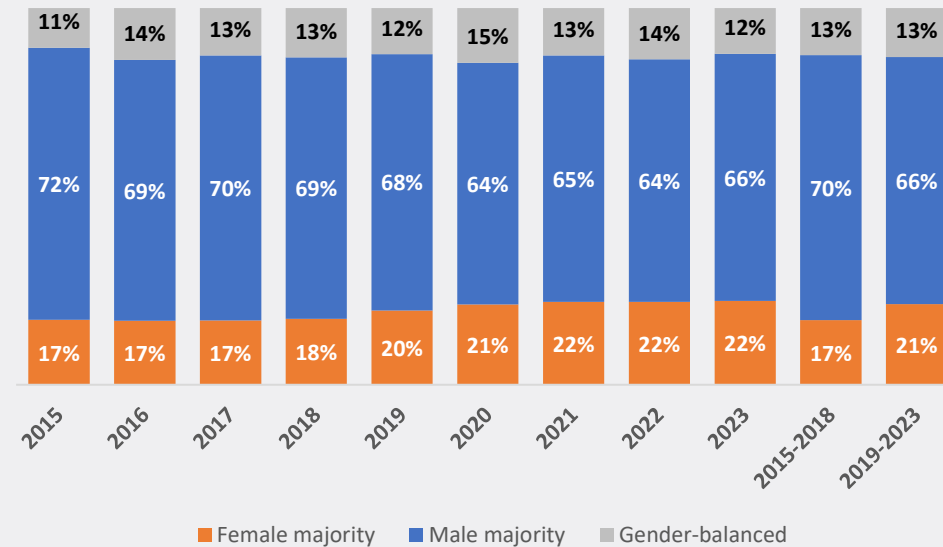
Between 2019 and 2023 only 21% of European feature films were written by female-driven* teams of screenwriters.

Given the high number of films co-written by several screenwriters, this share results from the fact that when women co-wrote a film, it was often within male-driven teams of screenwriters.

The share of films written by female-driven teams has gradually grown since 2013.

* In this context, “**female-driven**” refers to feature films written by a majority ($\geq 60\%$) of female screenwriters.

SCREENWRITERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF SCREENWRITERS' TEAMS, BY PRODUCTION YEAR (2015-2023)



PRODUCERS

European feature films: PRODUCERS

Women accounted for **33%** of active producers of European feature films between **2019** and **2023**.

The women share of producer assignments was **31%**, indicating that the level of activity of female producers was lower than their male counterparts. The share was higher for documentaries (**38%**) than for live-action fiction and animated films.

However, the share of films written by a majority of female producers* was only **21%** (vs. **62%** for male-driven teams). This is due to the fact that when women (co)produced a film, it was in most cases within gender-balanced or male-majority teams of producers.

* In this context, "**female-driven**" refers to features produced by a majority ($\geq 60\%$) of female producers: by one individual female producer; by several female producers; or by teams of producers of both genders with a female presence of at least 60%.

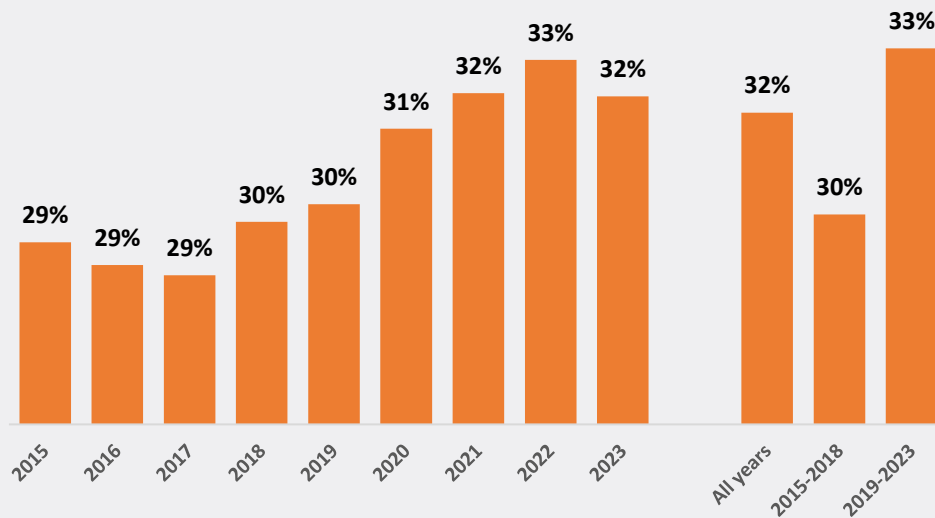
A How are women represented among film producers?

Cumulatively, women accounted for 33% of producers of European feature films active* between 2019 and 2023.

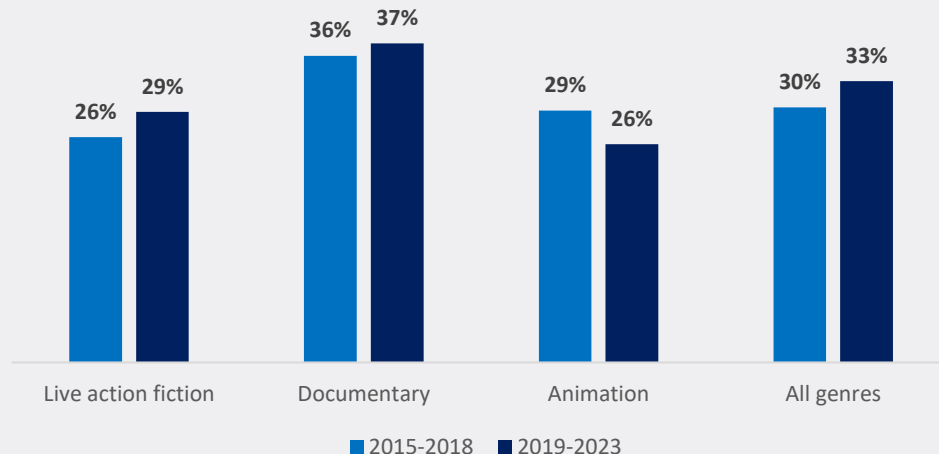
This share increased by 3% between 2015-2018 and 2019-2023

Between 2019 and 2023, this share was higher for documentaries (37%) than for live-action (29%) and animation features (26%).

PRODUCERS: SHARE OF WOMEN IN ACTIVE PRODUCERS* (2015-2023)



PRODUCERS: SHARE OF ACTIVE FEMALE PRODUCERS* BY FILM GENRE (2015-2018 VS. 2019-2023)



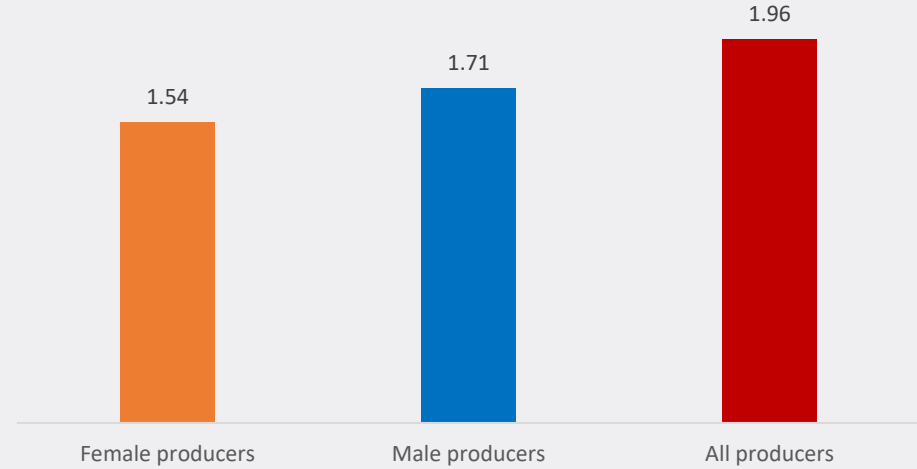
* **Active producer:** at least one feature film (co)produced between 2015 and 2023.

B How does the activity of female and male producers compare?

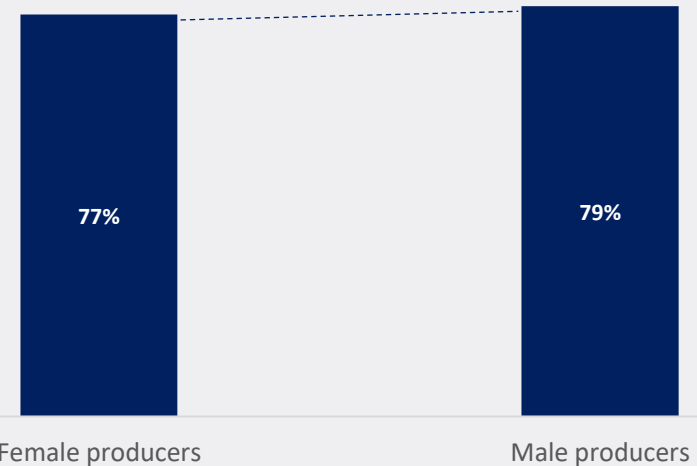
Female producers (co)produced 1.54 films between 2019 and 2023, vs. 1.71 for their male counterparts.

77% of women producer assignments were shared with another producer, vs. 79% of men producer assignments.

PRODUCERS: AVERAGE NUMBER OF FILMS PRODUCED BETWEEN 2019 AND 2023 BY GENDER



PRODUCERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER PRODUCER BETWEEN 2019 AND 2023 BY GENDER



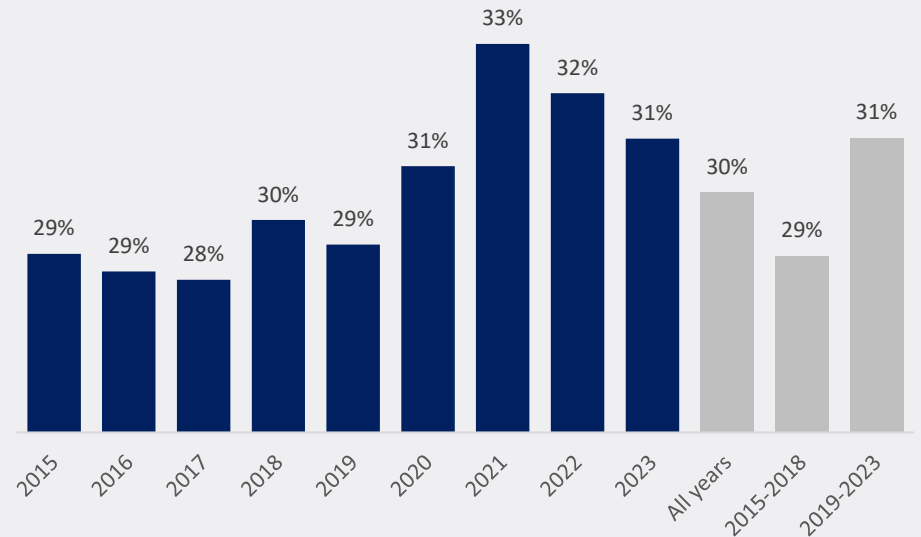
C What is the women share of producer assignments?

The share of female screenwriters, at 31% between 2019 and 2013, increased by 2% between 2015-2018 and 2019-2023.

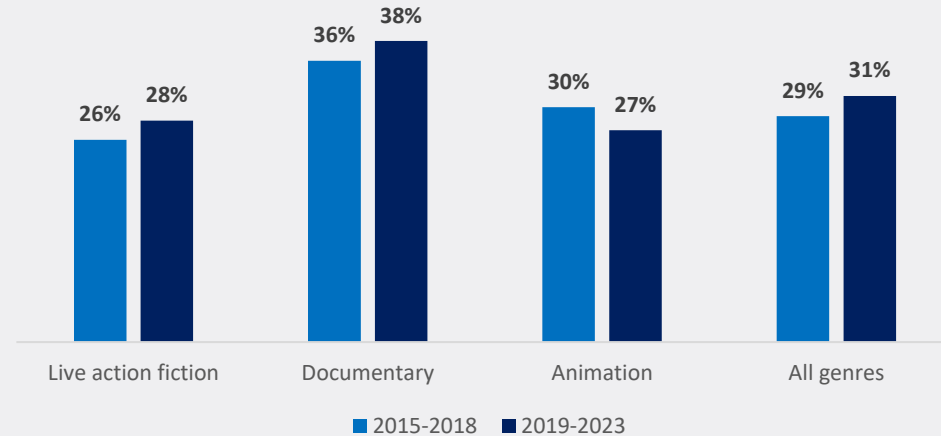
As for other professional roles, the average share of female producers per film was higher in documentary films than other film genres.

Between 2019 and 2023 this share was 38% for documentary, 28% for live-action fiction and 27% for animation.

PRODUCERS: WOMEN SHARE* OF PRODUCER ASSIGNMENT, BY PRODUCTION YEAR (2015-2023)



PRODUCERS WOMEN SHARE* OF PRODUCER ASSIGNMENT, BY FILM GENRE (2015-2018 VS 2019-2023)



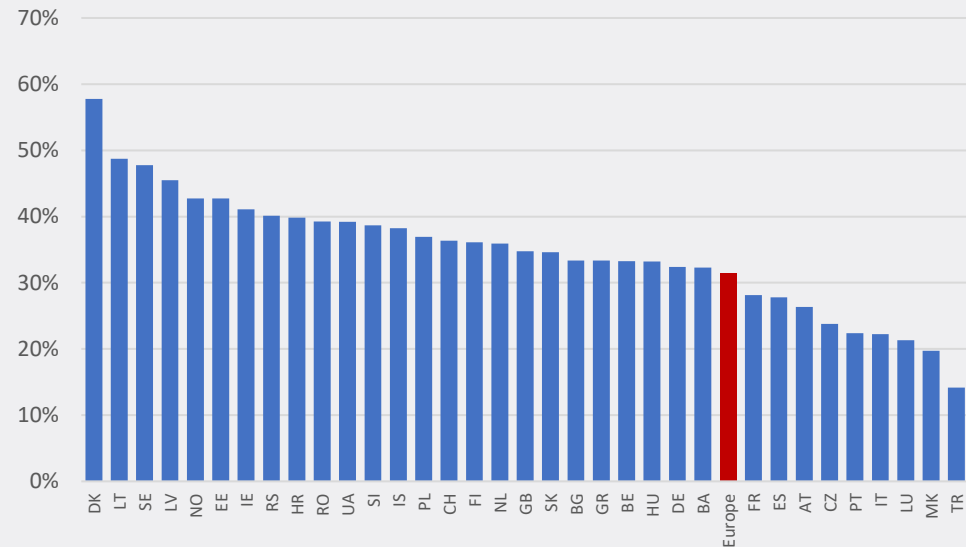
* Average of the shares of female producers calculated from the total number of producers for each feature film in the sample.

Source: European Audiovisual Observatory / LUMIERE

C What is the women share of producer assignments by country of production?

The women share of producer assignment varied between 14% and 58% across European countries.

PRODUCERS: WOMEN SHARE* OF PRODUCER ASSIGNMENT, BY COUNTRY OF PRODUCTION (2019-2023)**



* Average of the shares of female producers calculated from the total number of directors for each feature film in the sample.

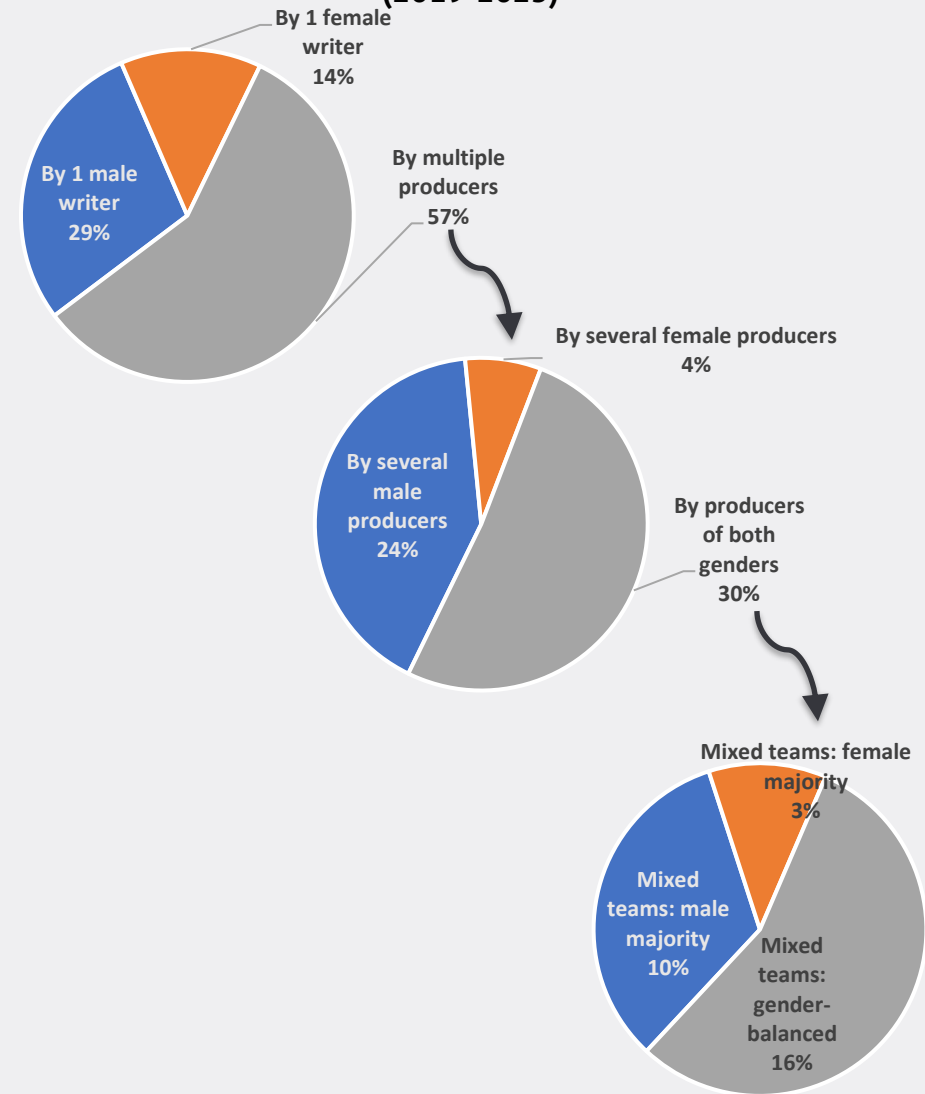
** Graph excludes production countries with a limited coverage in LUMIERE.

D What is the gender composition of producers' teams?

Among European feature films produced between 2019 and 2023:

- 14% had one individual female producer;
- 4% had several female producers;
- 3% had teams of producers of both genders with a female presence of at least 60%.

PRODUCERS: GENDER COMPOSITION OF TEAMS OF PRODUCERS (2019-2023)



* In this context, "**female-majority**" refers to feature films produced by a majority ($\geq 60\%$) of female producers.

D What is the share of feature films produced by female-driven teams?

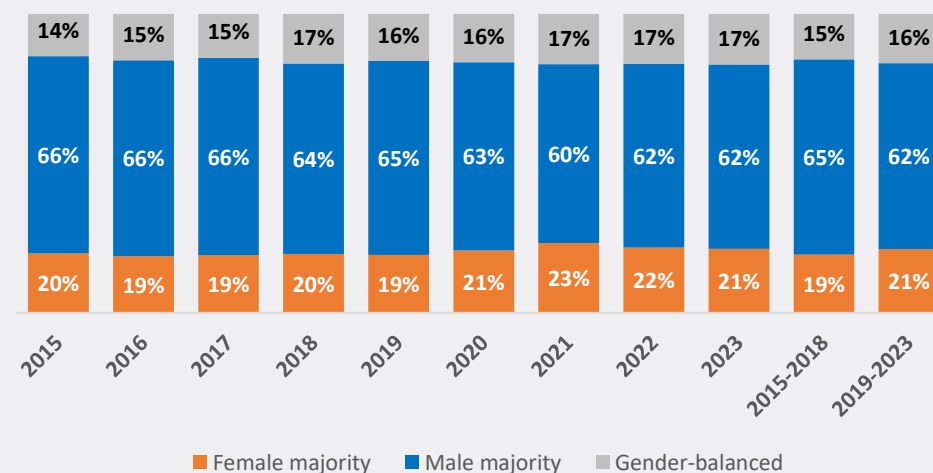
Between 2019 and 2023, about 21% of European feature films had female-driven* teams of producers.

This figure compares to 19% between 2015 and 2018.

Given the high number of films by several producers, these shares result from the fact that when women co-produced a film, it was in most cases within gender-balanced or male-driven teams of producers.

* In this context, **“female-driven”** refers to features produced by a majority (≥ 60%) of female producers;

PRODUCERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF PRODUCERS' TEAMS, BY PRODUCTION YEAR (2015-2023)



CINEMATOGRAPHERS

On average, women only accounted for **14%** of all cinematographers of European feature films produced between **2019 and 2023**, up from 12% between 2015 and 2018.

The direction of photography is usually a solitary job: most films were made by one individual director of photography (DOP). Taking into account all cinematographers working on each title, the women share of assignments was **12%**. The share was higher for documentaries (**17%**) than for live-action fiction and animated films.

However, the share of films with female-driven teams of cinematographers* was only **11%**. This is due to the fact that women were more likely than men to work in teams with other professionals and when they did, it was mostly within gender-balanced or male-majority teams of cinematographers.

* In this context, "**female-driven**" refers to feature films made by a majority ($\geq 60\%$) of female cinematographers: by one individual female cinematographer; by several female cinematographers; or by teams of cinematographers of both genders with a female presence of at least 60%.

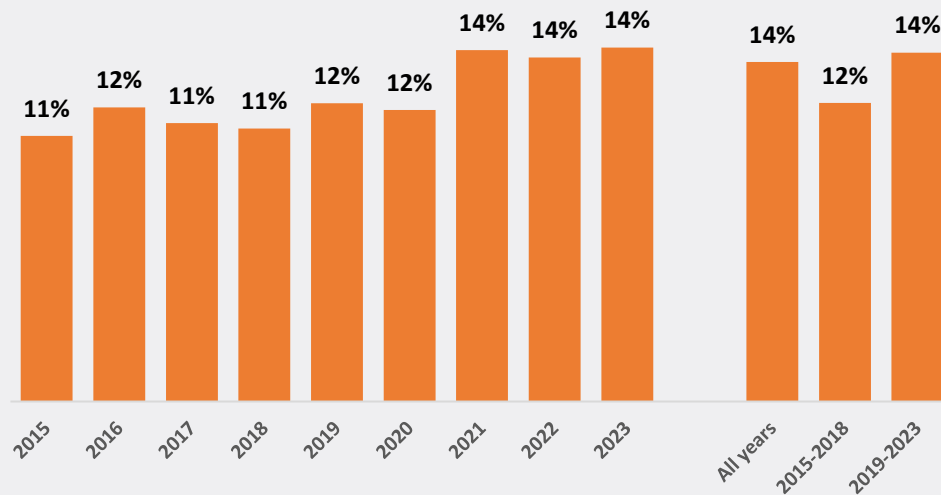
A How are women represented among cinematographers?

Cumulatively, women accounted for 14% of cinematographers of European feature films active* between 2015 and 2023.

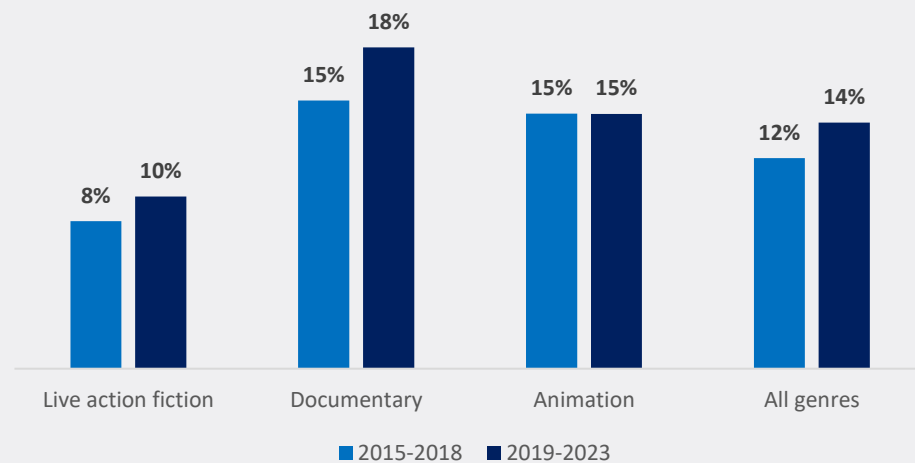
This share increased by 2% between 2015-2018 and 2019-2023.

Between 2019 and 2023, the share of women in the workforce was higher for documentaries (18%) than for other film genres.

CINEMATOGRAPHERS: SHARE OF WOMEN IN ACTIVE CINEMATOGRAPHERS* (2015-2023)



CINEMATOGRAPHERS: SHARE OF ACTIVE FEMALE CINEMATOGRAPHERS* BY FILM GENRE (2015-2018 VS. 2019-2023)



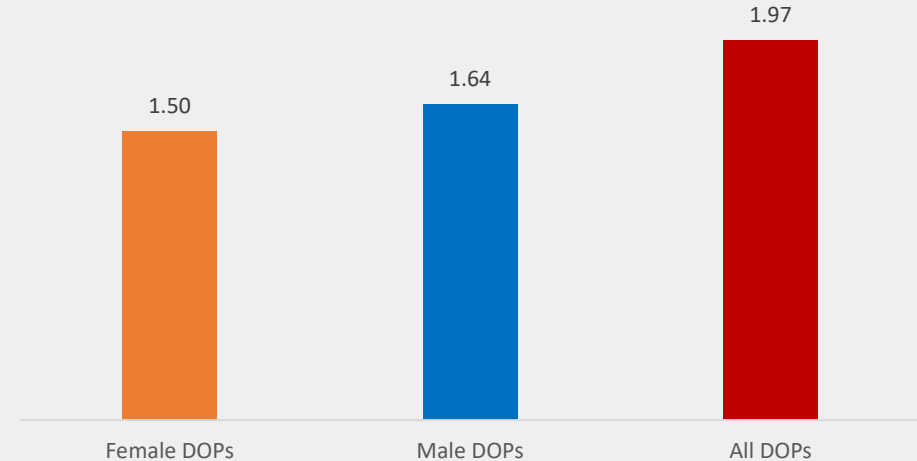
* **Active cinematographer:** credited for at least one feature film between 2015 and 2023.

B How does the activity of female and male cinematographers compare?

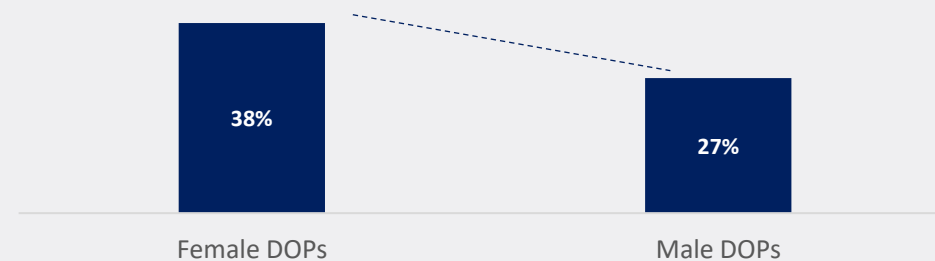
Female cinematographers (co)shot 1.50 films between 2019 and 2023, vs. 1.64 for their male counterparts.

38% of women cinematographer assignments were shared with another cinematographer, vs. 27% of men cinematographer assignments.

CINEMATOGRAPHERS: AVERAGE NUMBER OF FILMS SHOT BETWEEN 2019 AND 2023 BY GENDER



CINEMATOGRAPHERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER CINEMATOGRAPHER BETWEEN 2019 AND 2023 BY GENDER



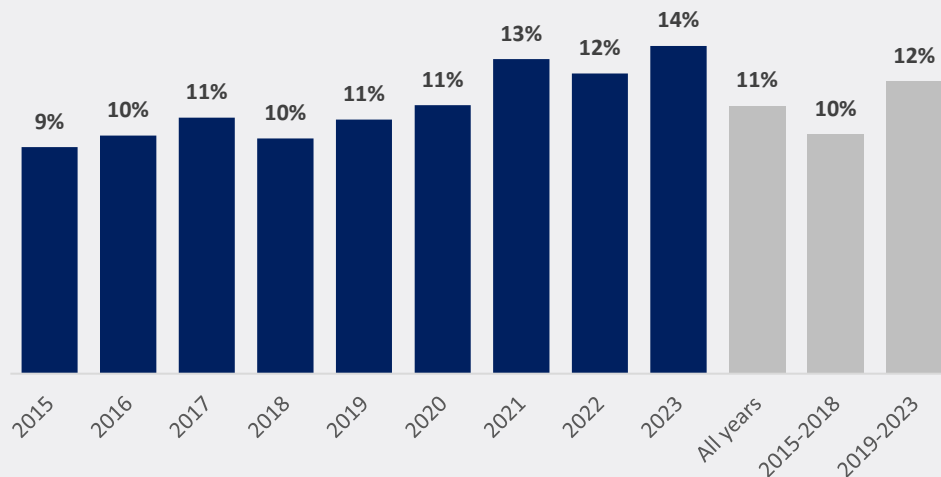
C What is the women share of cinematographer assignments?

The women share of cinematographer assignments, at 12% in between 2019 and 2023, increased by 2% between 2015-2018 and 2019-2023.

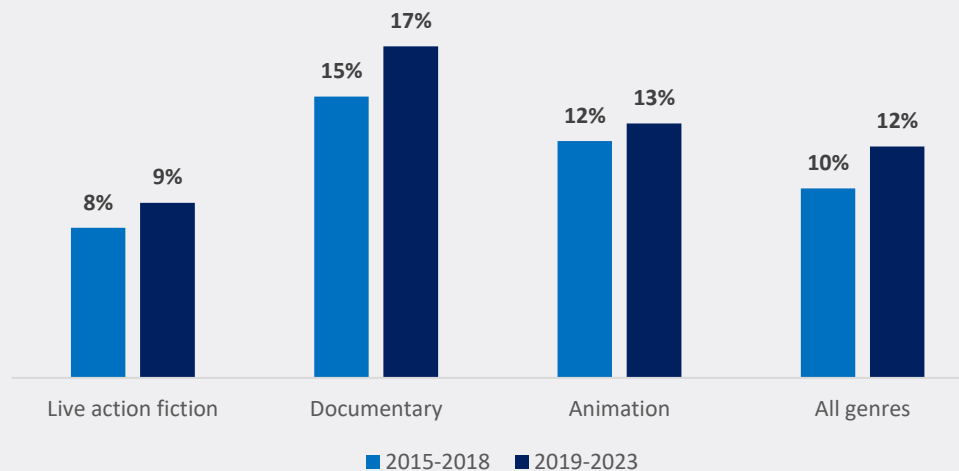
Between 2019 and 2023, the average share of women was higher for documentaries (17%) than for other film genres.

The relatively high share of female cinematographers in animated films must be read in the context of a very limited number of professionals in the sample for this film genre, compared to live-action fiction and documentary.

CINEMATOGRAPHERS: WOMEN SHARE* OF CINEMATOGRAPHER ASSIGNMENT BY PRODUCTION YEAR (2015-2023)



CINEMATOGRAPHERS: WOMEN SHARE* OF CINEMATOGRAPHER ASSIGNMENT BY FILM GENRE (2015-2018 VS. 2019-2023)



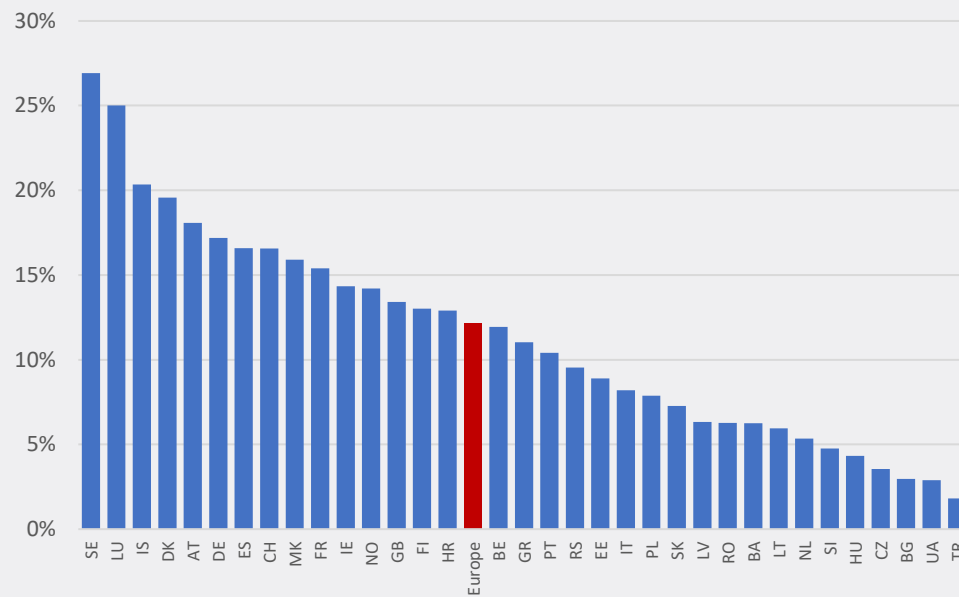
* Average of the shares of female professionals calculated from the total number of cinematographers for each feature film in the sample.

Source: European Audiovisual Observatory / LUMIERE

C What is the women share of cinematographers' assignments by country of production?

Between 2019 and 2023, the women share of cinematographer assignments varied between 2% and 27% across European countries.

CINEMATOGRAPHERS: WOMEN SHARE* OF CINEMATOGRAPHER ASSIGNMENT BY COUNTRY OF PRODUCTION (2015-2018 VS. 2019-2023)**



* Average of the shares of female professionals calculated from the total number of cinematographers for each feature film in the sample.

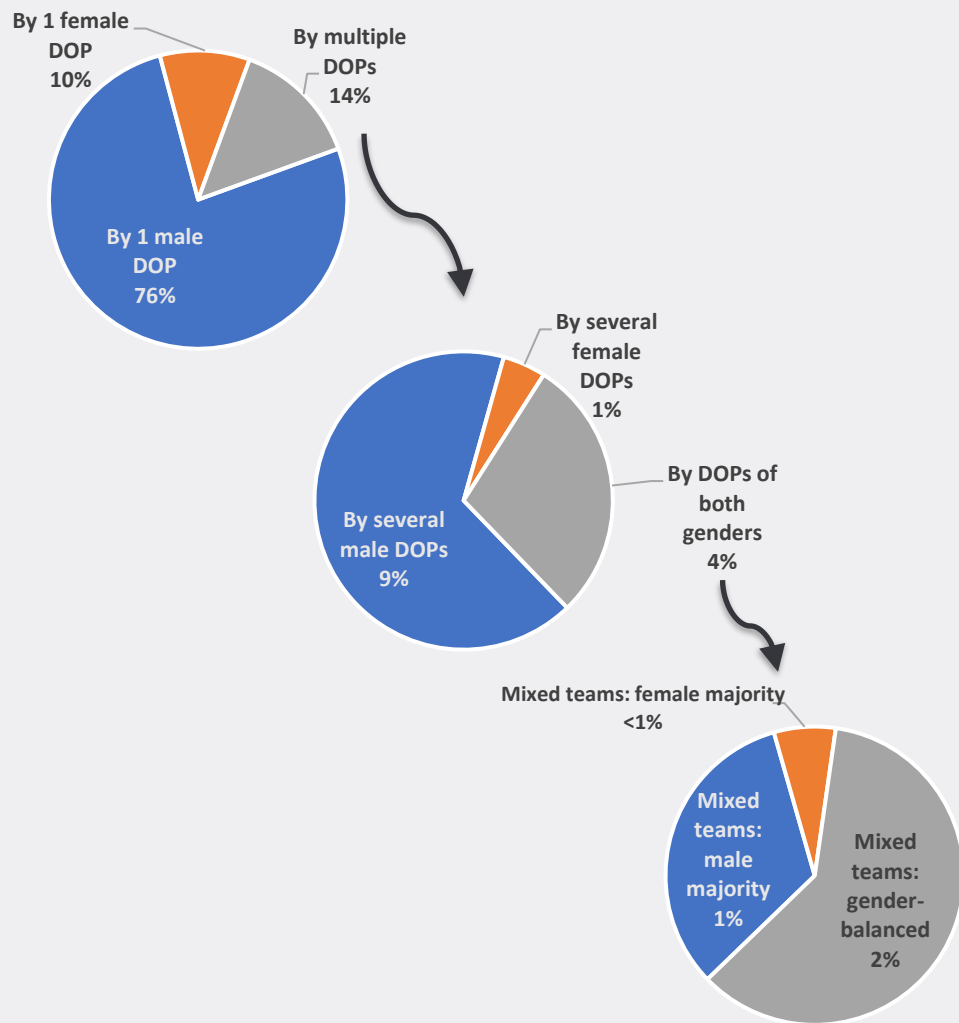
** Graph excludes production countries with a limited coverage in LUMIERE.

D What is the gender composition of cinematographers' teams?

Among European feature films produced between 2019 and 2023:

- 10% were made by one individual female cinematographer;
- 1% were made by several female cinematographers;
- Less than 1% were made by teams of cinematographers of both genders with a female presence of at least 60%.

CINEMATOGRAPHERS: GENDER COMPOSITION OF TEAMS OF CINEMATOGRAPHERS (2019-2023)



* In this context, "**female-majority**" refers to feature films by a majority ($\geq 60\%$) of female cinematographers.

D What is the share of films made by female-driven teams of cinematographers?

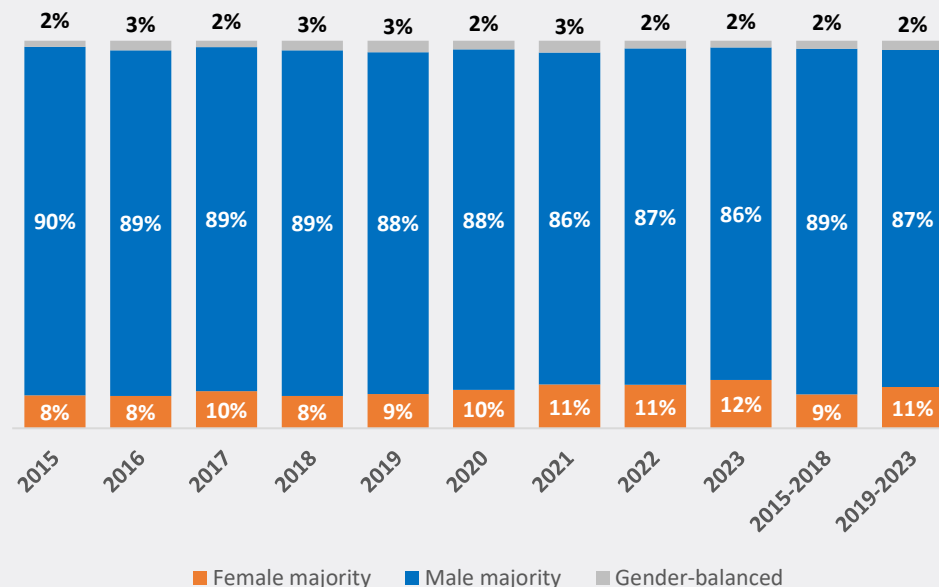
Between 2019 and 2023, about 11% of European feature films were made by female-driven* teams of cinematographers.

This figure was relatively stable across the considered time period.

Most films were made by one individual cinematographer. When multiple professionals worked on the photography of a film, the cinematographers' team was predominantly led by men.

* In this context, "**female-driven**" refers to feature films made by a majority ($\geq 60\%$) of female cinematographers.

CINEMATOGRAPHERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF CINEMATOGRAPHERS' TEAMS BY PRODUCTION YEAR (2015-2023)



COMPOSERS

On average, women represented only **12%** of music composers active in European feature films between **2019** and **2023**, vs. 8% between 2015 and 2018.

The average share of assignments for female composers was only **10%** as, on average female composers worked on fewer films than men. The share was slightly higher for documentaries (**13%**) than for live-action and animation films.

When women worked in teams, it was in the majority of cases in partnership with a male colleague (within gender-balanced or male-driven teams). As a result, only **9%** of feature films in the sample had a female-driven team* of composers.

* In this context, “**female-driven**” refers to features by a majority ($\geq 60\%$) of female composers: by one individual female composer; by several female composers; or by teams of composers of both genders with a female presence of at least 60%.

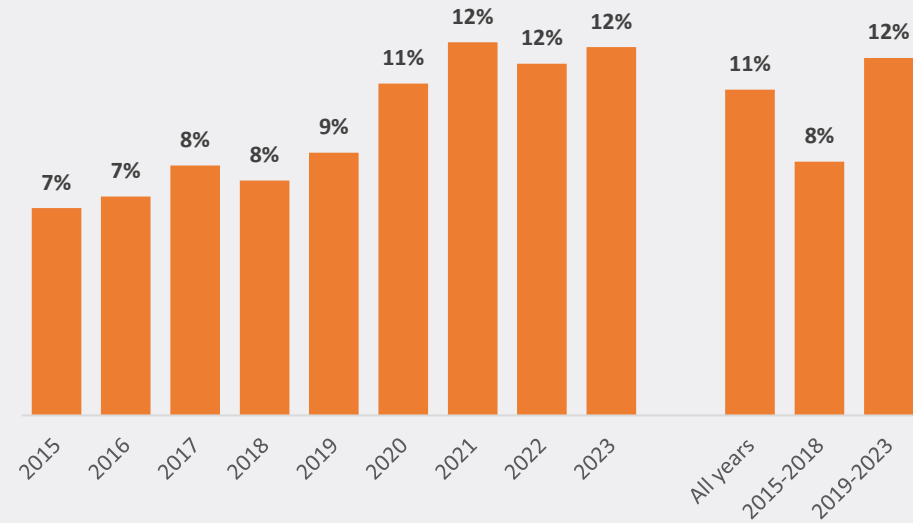
A How are women represented among film composers?

Cumulatively, women accounted for 12% of composers of European feature films active* between 2015 and 2023.

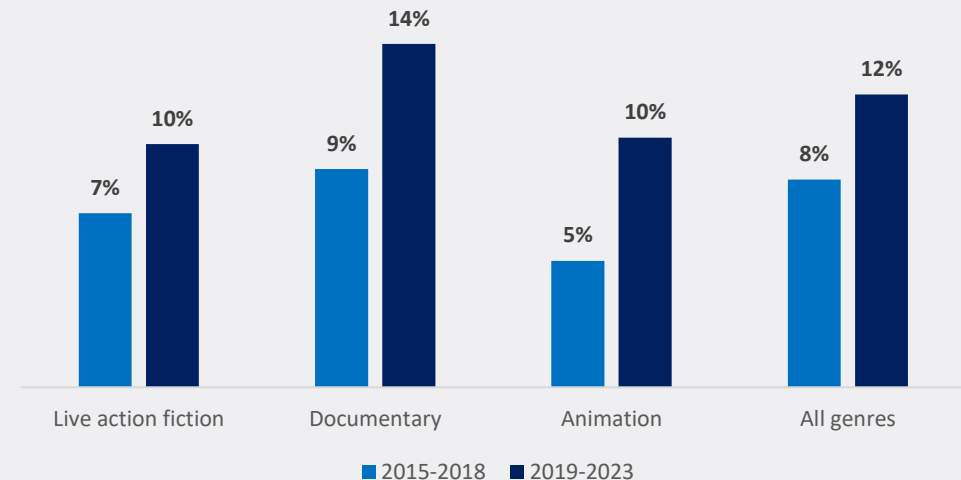
This share increased by 4% between 2015-2018 and 2019-2023.

The share of women in the workforce was slightly higher for documentary films than for other film genres.

COMPOSERS: SHARE OF WOMEN IN ACTIVE COMPOSERS (2015-2023)



COMPOSERS: SHARE OF ACTIVE FEMALE COMPOSERS BY FILM GENRE (2015-2018 VS. 2019-2023)



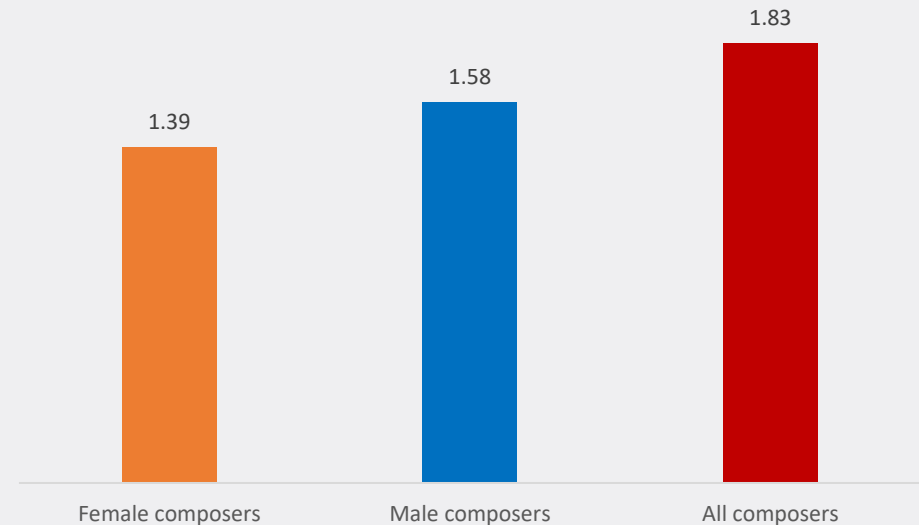
* **Active composer:** worked on at least one feature film between 2015 and 2023.

B How does the activity of female and male composers compare?

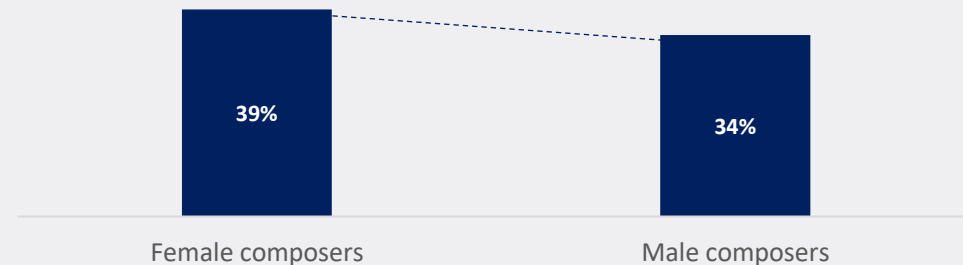
Female cinematographers (co)composed 1.39 films between 2019 and 2023, vs. 1.58 for their male counterparts.

39% of women composer assignments were shared with another composer, vs. 34% of men composer assignments.

COMPOSERS: AVERAGE NUMBER OF FILMS COMPOSED BETWEEN 2019 AND 2023 BY GENDER



COMPOSERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER COMPOSERS BETWEEN 2019 AND 2023 BY GENDER

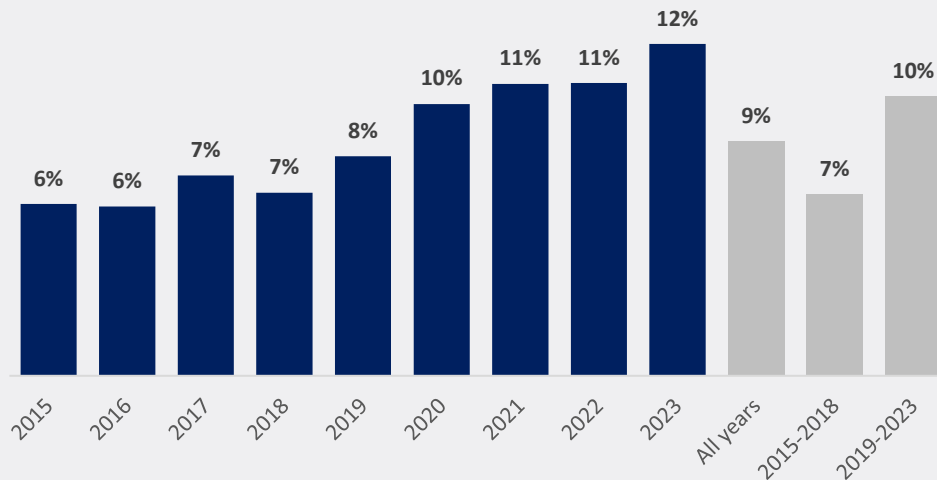


C What is the women share of composer assignments?

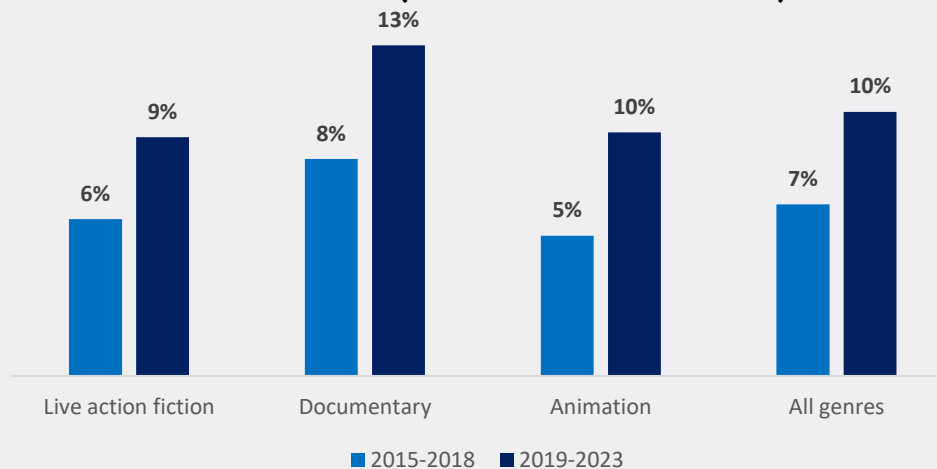
The share of female composers, at 12% in 2023, increased by 3% between 2015-2018 and 2019-2023.

As observed for other professional roles, the average share of female composers per film was higher in documentary films than other film genres.

COMPOSERS: WOMEN SHARE* OF COMPOSER ASSIGNMENTS, BY PRODUCTION YEAR (2015-2023)



COMPOSERS: WOMEN SHARE* OF COMPOSER ASSIGNMENTS, BY FILM GENRE (2015-2018 VS. 2019-2023)

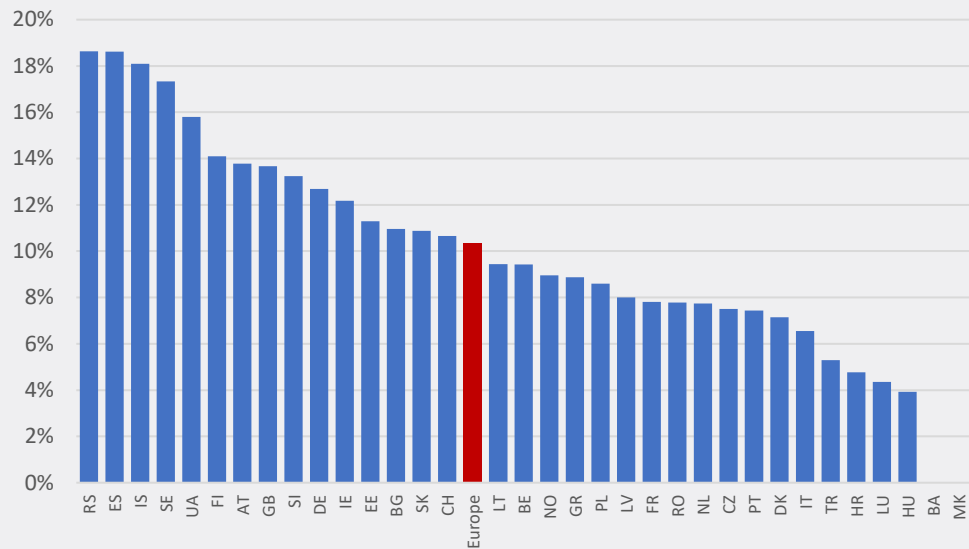


* Average of the shares of female composers calculated from the total number of composers for each feature film in the sample.

C What is the women share of composer assignments by country of production?

Women share of composer varied between 0% and 19% across European countries.

COMPOSERS: WOMEN SHARE* OF COMPOSER ASSIGNMENTS, BY COUNTRY OF PRODUCTION** (2019-2023)



* Average of the shares of female composers calculated from the total number of composers for each feature film in the sample.

** Graph excludes production countries with a limited coverage in LUMIERE.

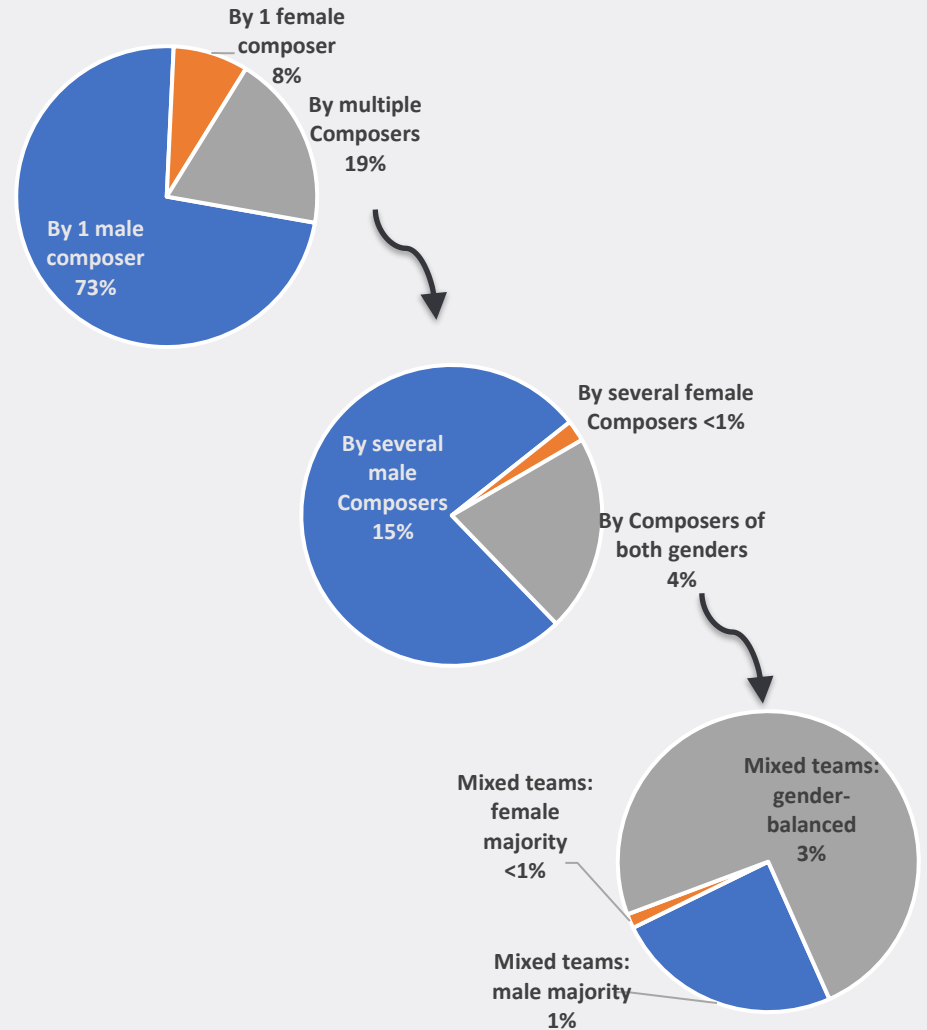
Source: European Audiovisual Observatory / LUMIERE

D What is the gender composition of composers' teams?

Among European feature films produced between 2019 and 2023:

- 8% were made by one individual female composer;
- Less than 1% by several female composers;
- Less than 1% by teams of composers of both genders with a female presence of at least 60%.

COMPOSERS: GENDER COMPOSITION OF TEAMS OF COMPOSERS (2019-2023)



“Female-majority” refers to feature films by a majority ($\geq 60\%$) of female composers.

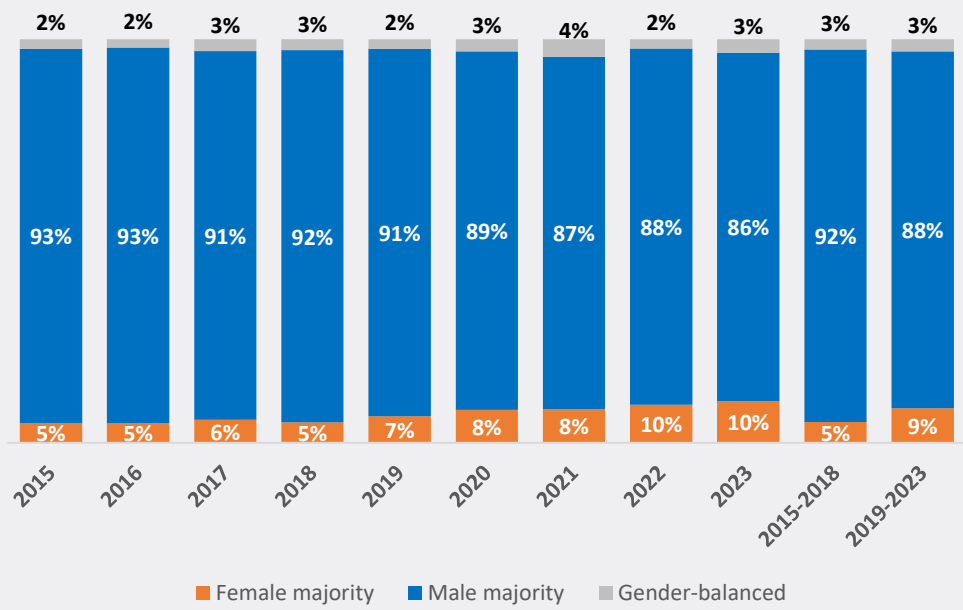
D What is the share of feature films made by female-driven teams of composers?

Between 2019 and 2023, only 9% of European feature films had female-driven* teams of composers.

This figure has slightly increased since 2015.

For the vast majority of films, the music score was made by one individual composer. However, when multiple professionals collaborated on the music of a film, the composers' teams were in most cases led by men or gender-balanced.

COMPOSERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF COMPOSERS' TEAMS, BY YEAR (2015-2023)



Source: European Audiovisual Observatory / LUMIERE

* In this context, "female-driven" refers to features by a majority (≥ 60%) of female composers.

EDITORS

An average, women accounted for **30%** of active editors of European feature films between **2019 and 2023**, vs. 28% between 2015 and 2018.

The average share of assignments for female composers was also **31%** as, on average, the levels of activity were similar for female and male editors. The share was slightly higher for documentaries (**35%**) than for live-action and animation films.

When women co-edited a film, it was mainly within gender-balanced or male-majority teams of editors. As a result, the share of films edited by female-driven teams* was only **27%**.

* In this context, “**female-driven**” refers to features by a majority ($\geq 60\%$) of female composers: by one individual female composer; by several female composers; or by teams of composers of both genders with a female presence of at least 60%.

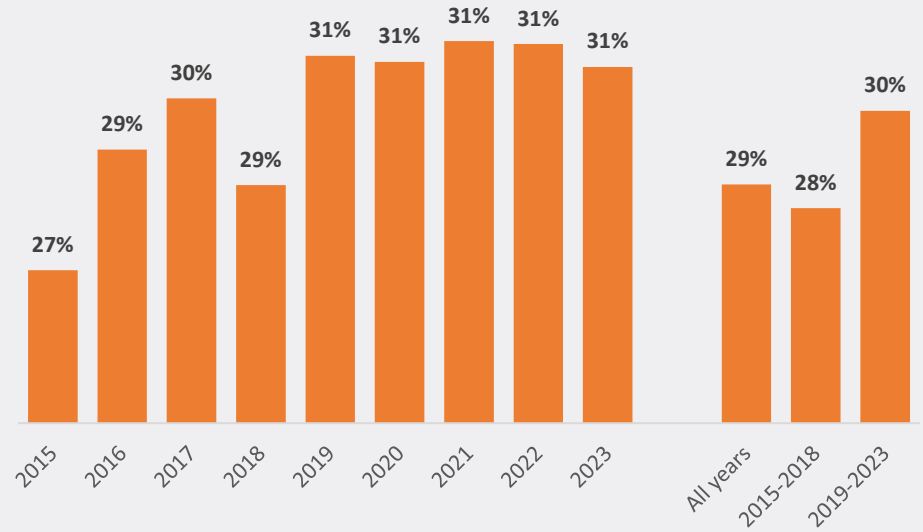
A How are women represented among film editors?

Cumulatively, women represented 30% of editors of European feature films active* between 2019 and 2023.

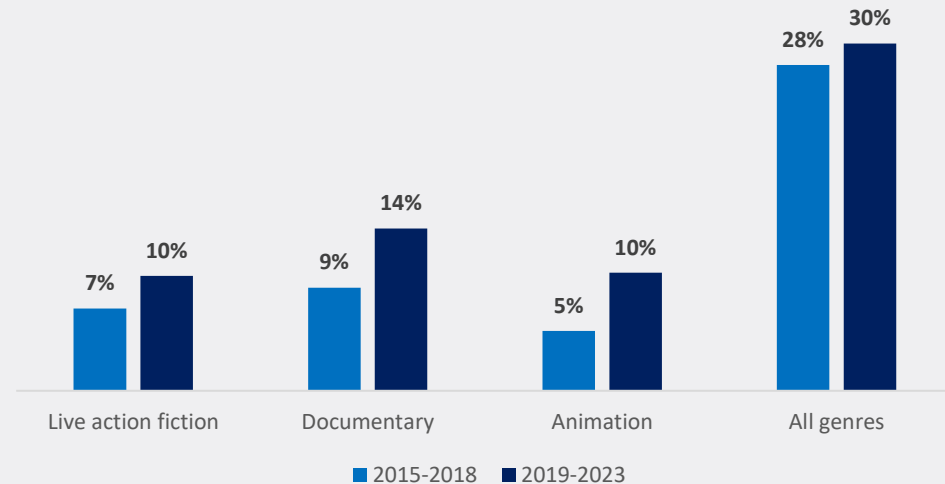
This share increased by 2% between 2015-2018 and 2019-2023.

The female share was higher for documentaries than for live-action and animated fiction films. The unusually high share of female editors in animation has to be understood within the context of a limited number of film professionals in the sample for this film genre.

EDITORS: SHARE OF WOMEN IN ACTIVE EDITORS (2015-2023)



EDITORS: SHARE OF ACTIVE FEMALE EDITORS BY FILM GENRE (2015-2018 VS. 2019-2023)



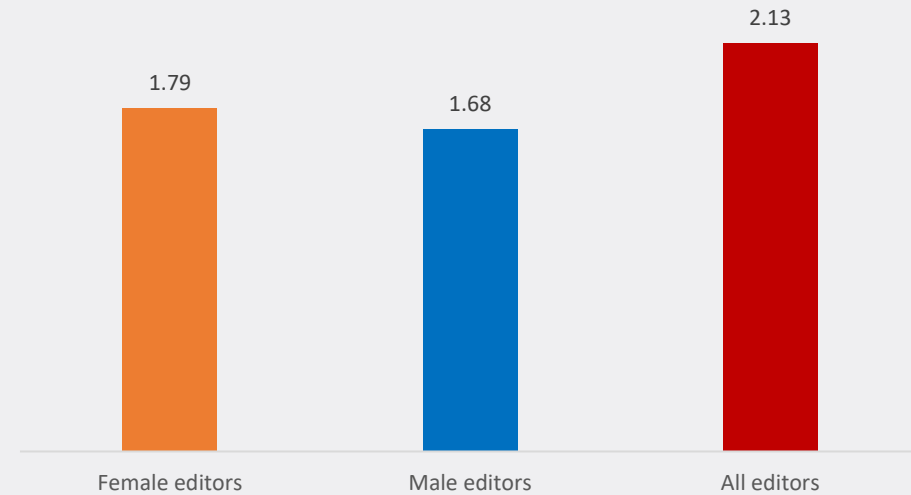
* **Active editor:** at least one feature film (co)edited between 2015 and 2023.

B How does the activity of female and male editors compare?

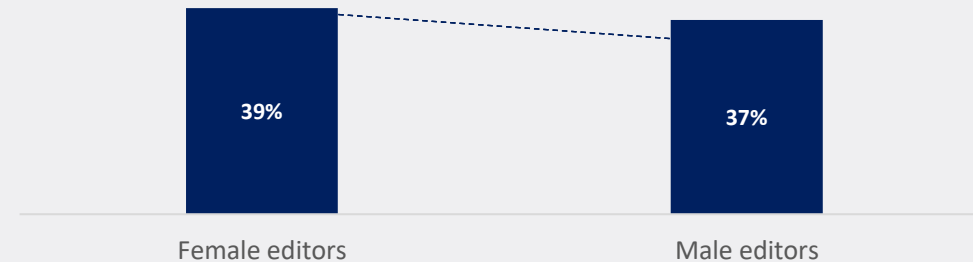
Female editors (co)edited 1,79 films between 2019 and 2023, vs. 1.68 for their male counterparts.

39% of women editor assignments were shared with another editor, vs. 37% of men editor assignments.

EDITORS: AVERAGE NUMBER OF FILMS EDITED BETWEEN 2019 AND 2023 BY GENDER



EDITORS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER EDITOR BETWEEN 2019 AND 2023 BY GENDER



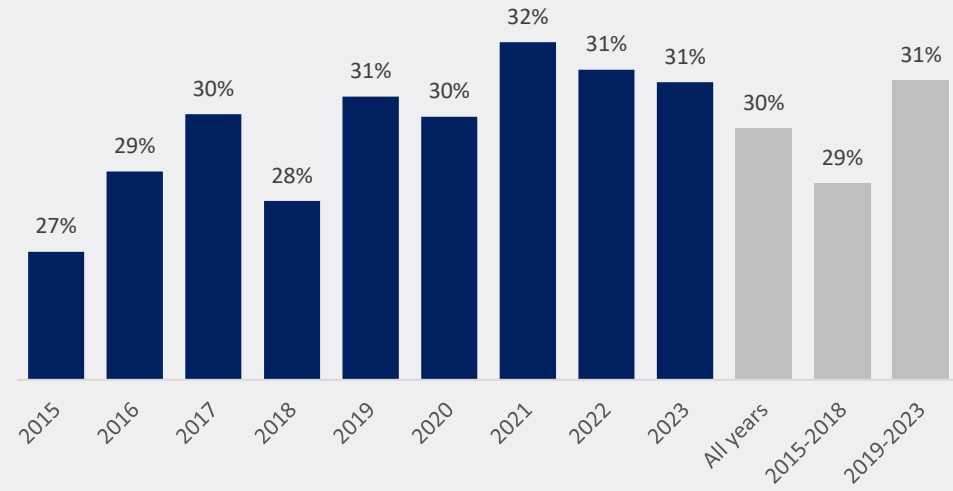
C What is the women share of editor assignments?

The women share of editor assignment, at 31% in 2023, increased by 2% between 2015-2018 and 2019-2023.

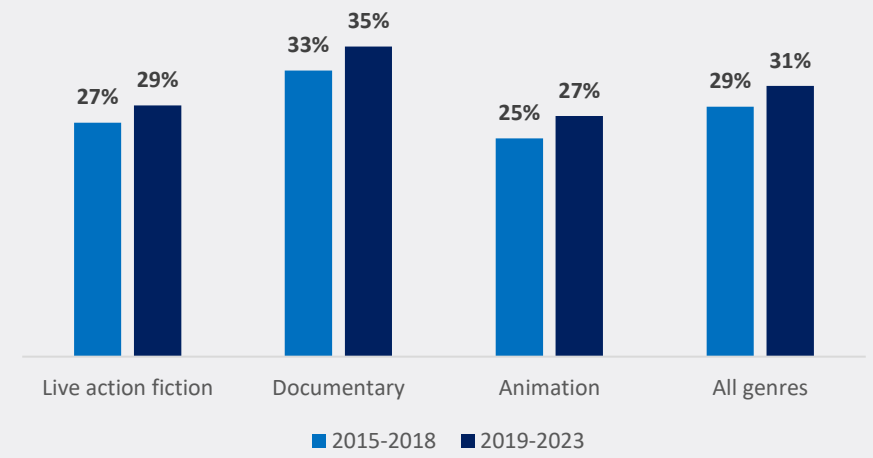
Between 2019 and 2023, the women share of editor assignment was higher in documentary than other film genres.

The share of female editors per film for animation should be interpreted within the context of a limited number of animated features in the sample.

EDITORS: WOMEN SHARE* OF EDITOR ASSIGNMENTS, BY PRODUCTION YEAR (2015-2023)



EDITORS: WOMEN SHARE* OF EDITOR ASSIGNMENTS, BY FILM GENRE (2015-2018 VS 2019-2023)

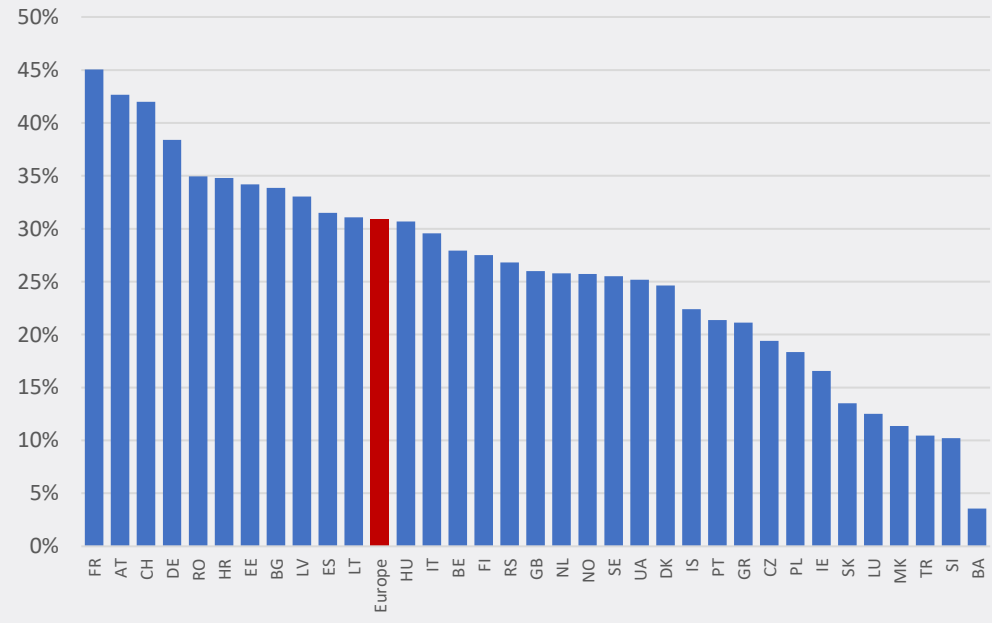


* Average of the shares of female editors calculated from the total number of editors for each feature film in the sample.

C What is the women share of editor assignments by country of production?

The average share of female editors per film varied between 4% and 45% across European countries.

EDITORS: WOMEN SHARE* OF EDITOR ASSIGNMENTS, BY COUNTRY OF PRODUCTION (2015-2018 VS. 2019-2023)**



* Average of the shares of women calculated from the total number of editors for each feature film in the sample.

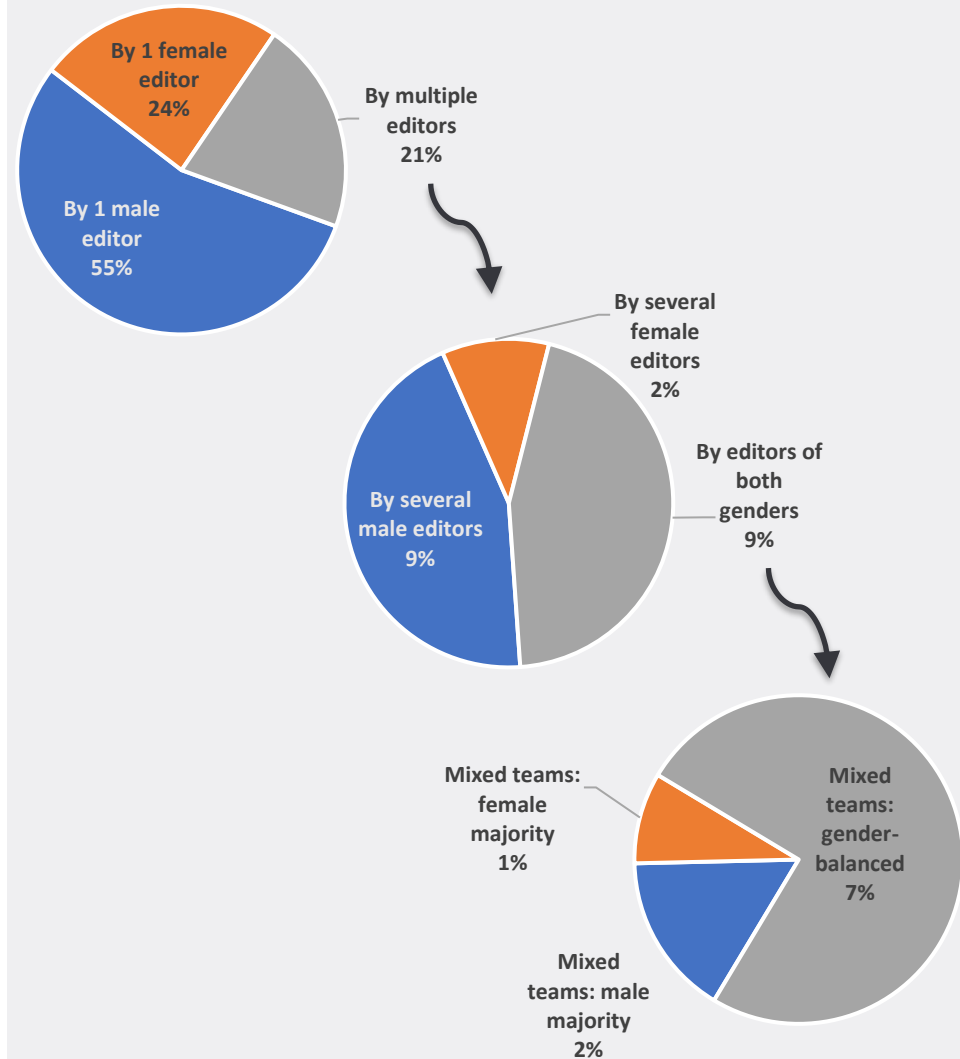
** Graph excludes production countries with a limited coverage in LUMIERE.

D What is the gender composition of editors' teams?

Among European feature films produced between 2019 and 2023:

- 24% had one individual female editor;
- 2% had several female editors;
- 1% had teams of editors of both genders with a female presence of at least 60%.

EDITORS: GENDER COMPOSITION OF TEAMS OF EDITORS (2019-2023)



* In this context, "**female-majority**" refers to feature films edited by a majority ($\geq 60\%$) of female professionals.

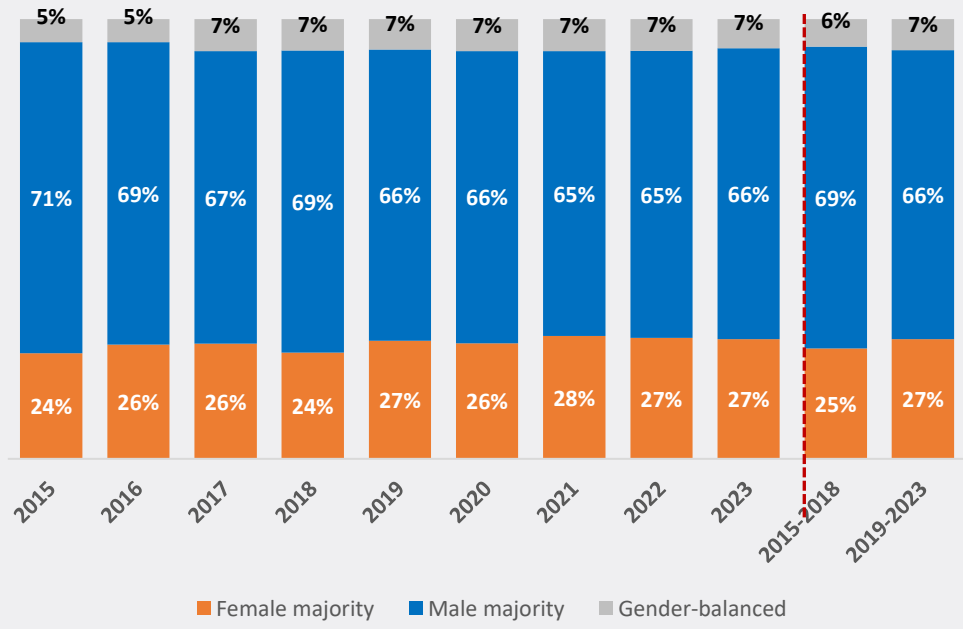
D What is the share of feature films edited by female-driven teams?

Between 2019 and 2023, about 27% of European feature features had female-driven* teams of film editors.

This figure has remained comparatively stable since 2015.

* In this context, “female-driven” refers to feature films edited by a majority (≥ 60%) of female editors.

EDITORS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF EDITORS’ TEAMS, BY PRODUCTION YEAR (2015-2023)

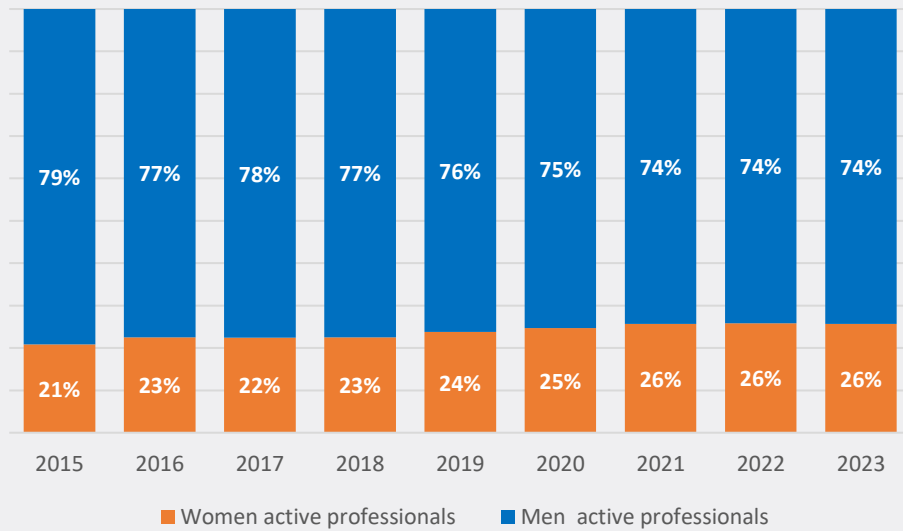


ALL PROFESSIONALS

How are women represented among all film professionals?

The women share of active professionals, cumulating all roles, increased from 21% in 2015 to 26% in 2023.

ALL ROLES: WOMEN AND MEN SHARES SHARE OF ACTIVE PROFESSIONALS (2015-2023)

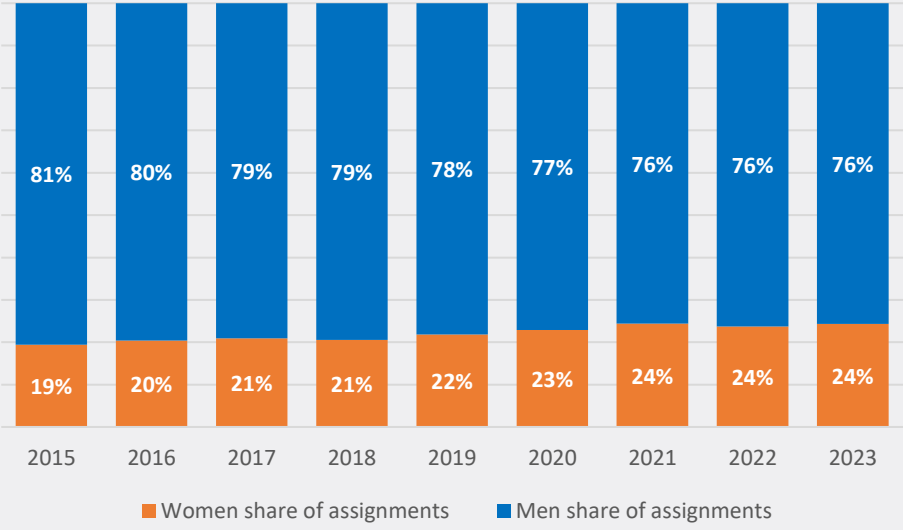


Source: European Audiovisual Observatory / LUMIERE

What is the women share of all assignments?

The women share of assignments, cumulating all roles, increased from 19% in 2015 to 24% in 2023.

ALL ROLES: WOMEN AND MEN SHARES SHARE OF ASSIGNMENTS (2015-2023)

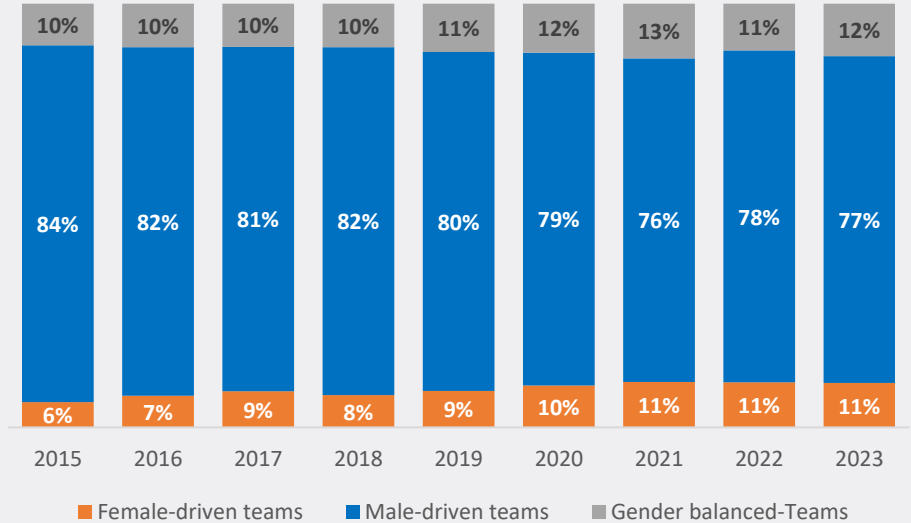


Source: European Audiovisual Observatory / LUMIERE

What is the share of feature films made by female-driven teams?

The share of women-driven teams (teams with at least 60% of women among all roles) increased from 6% in 2015 to 11% in 2023.

ALL ROLES: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF PROFESSIONALS' TEAMS, BY PRODUCTION YEAR (2015-2023)

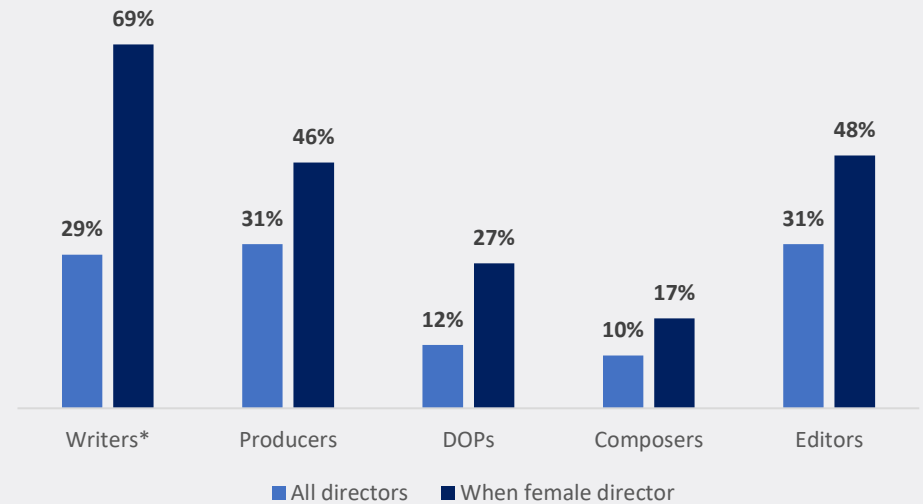


Source: European Audiovisual Observatory / LUMIERE

Does the director gender impact gender in other roles?

When a film is directed by a female director, the other roles are more likely to be assigned to women.

WOMEN SHARE OF ASSIGNMENTS BASED ON DIRECTOR GENDER (2019-2023)



* The high share of female writers in case of a female director is biased, as the director and the writer of a film is often the same person.

Source: European Audiovisual Observatory / LUMIERE

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