



QUALITATIVE STUDY ON THE PLACE OF FEMALE DIRECTORS IN EUROPE

SYNTHESIS 2022

IN COLLABORATION WITH:



WITH THE SUPPORT OF THE LAB FOUNDING BENEFACTOR:

F O N D A T I O N

Sisley-d'Ornano

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IN PARTNERSHIP WITH:





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The complete and detailed study is available on request and at www.femmesdecinema.org

ABOUT THE LAB FEMMES DE CINÉMA

The **Lab Femmes de Cinéma** is a unique place for thoughts and development about female directors' place in European cinema.

Created in 2017, le Lab Femmes de Cinéma a place for meetings and exchanges between different people representing the whole cinema chain, and mobilized by the challenge of parity and mixity in European cinema. It aims to bring out ideas, to suggest actions and stimulate experimentation, to change the game's rules.

The Lab Femmes de Cinéma annually updates its study initiated by **Les Arcs Film Festival** on the place of the new generation of female directors in European cinematographic creation and organizes workshops, masterclasses and podcasts every year.

The Sisley d'Ornano Foundation is the Lab Femmes de Cinéma founding sponsor, STUDIOCANAL, The French Ministry of Culture and the Colletif 5050 are its partners.

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I. INTRODUCTION TO THE LAB STUDY

This study was made by the **Lab Femmes de Cinéma**. This is its seventh and most recent version.

Let us recall first and foremost the global context in which this study was realised: today, on average in Europe, only **one out of four directors are women**. Different studies show that women in cinema are still, on average, underpaid, given fewer grants, and are less programmed than their male counterparts, and female characters are still often stereotyped. Cinema plays an important role in shaping our collective imagination: **it participates in the construction of society at the same time it reflects it**.

If women are underrepresented and discriminated against in cinema, it is in part because of the **gender stereotypes and structural exclusion mechanisms that are still in place**. In order to overcome these two barriers, we know that there is in-depth work that has to be done. We must deconstruct the stereotypes and shine more light on women filmmakers. We must also **put in place more proactive structural movements**. This study aims to detail and present the policies and measures adopted to improve on the persisting inequalities, and to promote the place of women and marginalised people in cinema in every European country.

It is within this context that since 2016 the association **Révélation Culturelles** realises an annual study on the place of female directors within European cinema. Since 2020, we rely on the statistics given by our partner **European Audiovisual Observatory (EAO)**. We therefore focus on purely data-driven work.

We are also in collaboration with the **European Film Agency Directors Association (EFAD)** who put us in touch with the national cinema agencies of its member states and who re-read this study before sharing it with its members.

This study is **an example of European collaboration** on subjects that need regular monitoring. Indeed, it is crucial that we examine, every year, countries' numbers and policies to measure whether change does indeed take place in the sector. Naturally, we must consider the **double temporality** between:

- Our qualitative study which examines measures that will affect the statistics in the coming years;

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- The quantitative study by the EAO which pertains to a period that has ended and whose statistics are the result of measures previously put in place.

With this study, we wish to contribute to the movement that aims **to raise awareness** for the place of women in cinematographic creation sectors. By annually contacting different European film institutes we are also encouraging them **to evaluate in concrete terms the measures they put in place to promote equality** while adopting a reflexive look onto their own policies, by comparing them to those that already exist in Europe.

This study pertains to about **thirty European countries**. To each of these countries, we sent a certain number of questions to different film institutes (see methodological point). The information presented in this study is formed either from their answers or, for the countries who declined our questions, from a summary of the data we collected from their institutional websites.

We must note that the measures adopted by countries are not always comparable due to the countries' economic, political, social, and cultural differences. Furthermore, cinema does not necessarily have the same importance in each of the countries studied.

By presenting a synthesis of all the policies aimed at inclusion in Europe, we are able every year, thanks to this study, to catalog the measures that are experimented with which aim to try and increase opportunities and inclusion in cinema. It is therefore as much an annual assessment as it is a collection of good practices.

Our goal is for this study to be seen by as many people as possible, so do not hesitate to share it and use its data. We simply request that you cite your source (*Study of the Lab Femmes de Cinéma*) and that you notify us at contact@femmesdecinema.com.

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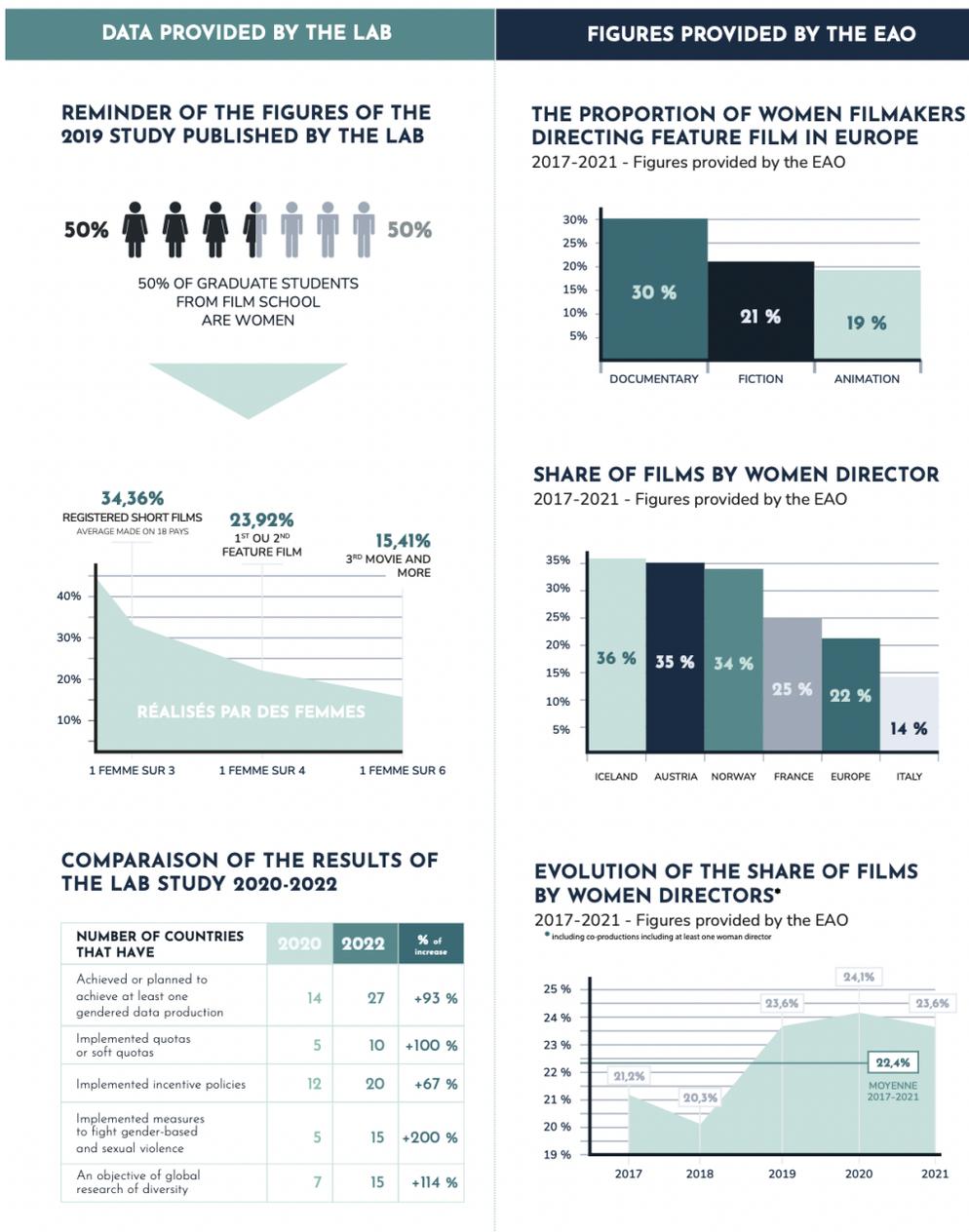
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II. INFOGRAPHY

KEY FIGURES OF THE PLACE OF WOMEN DIRECTOR IN EUROPEAN CINEMA



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III. OVERVIEW OF THE STUDY

MORE AND MORE INSTITUTES WANT TO ENGAGE IN PARITY

In 2022, **32 countries** took part in our study on the place of female directors in Europe, including **4 that are participating for the first time** (Cyprus, Latvia, Macedonia, and Malta). This study is therefore carrying on from our previous one in 2021 where we received responses from 32 countries (compared to 14 in 2020).

2022 has seen a surge in action in regard to gender parity from several institutes. In 2021, 8 countries did not have measures in place to promote parity and did not collect data on gender in their national film industry (Bulgaria, Cyprus, Estonia, North Macedonia, Malta, Romania, Serbia, and Slovakia). This year, **only 4 countries did not take action or collect data on gender in the film industry** (Bulgaria, Estonia, Serbia and Slovakia). Several institutes have, for the first time, produced gender statistics, which means a collection of data on the number of women in positions of power or creatives in their national cinema industry. **Collecting data is one of the first steps to quantifying inequalities, so it is in itself a form of awareness-raising.**

A NOTABLE CONTINUATION TO THE BIG TRENDS OF 2021

2022 to be a year of continuity, as the new measures and commitments of the European Film Institutes are largely in line with the major trends of 2021:

- Institutes are working to achieve gender **parity in their selection committees** (11 countries have announced that it is a clear objective for them in 2022, compared to 7 in 2021).
- 5 years after the #Metoo movement, institutes are intensifying measures **to fight against gender-based and sexual violence** and particularly against all types of violence in general (15 countries involved in 2022 compared to 12 in 2021)
- Quotas are still not appealing, although **2 countries experimenting with hybrid quotas** since 2021; Austria put in place obligatory quotas without sanctioning those who did not respect them and the United Kingdom reinforced their numbered objectives.

AN INCREASING NUMBER OF QUALITATIVE AND QUANTITATIVE STUDIES

There are more and more **quantitative studies** every year. In 2022 we can differentiate three types of countries implementing quantitative studies:

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- Countries **collecting their first gender-related data** (Albania, Croatia, Cyprus, Latvia, Luxembourg, North Macedonia, Malta, Montenegro, Romania);
- Countries that have had **gender data in their annual assessment figures** for several years;
- Countries that, in addition to these annual figures, are **producing in-depth studies on the place of women in the industry**, such as France (study on films supported by the CNC made by women between 2016 and 2022), Iceland (currently working on the implementation of more precise monitoring of gender statistics that would take into account different performance indicators of the film sector)...

Quantitative and qualitative studies make it possible to understand the audio-visual sector in depth, they make it possible to quantify inequalities but also to qualify them in order to reflect on corrective tools that could reduce them. The great novelty of the last few years, and of 2022 in particular, **is the rise of studies aimed at monitoring the impact of the measures implemented by the National Centres and proposing concrete solutions to remedy the problems that continue despite measures already having been adopted.** This is a strong desire on the part of the Centres to monitor the consequences of their political efforts. These include:

- Countries that have implemented this type of study: Italy (annually updated study on the impact of the 2016 law - since 2016), France (Equality, actions et summary of the CNC - since 2019), Switzerland (study on the effectiveness of measures taken in favour of gender equality - 2021), Austria (study on the impact of the Centre's measures - 2021); Belgium (all the Centre's actions are analysed from a gender perspective - 2022);
- Some countries have indicated their willingness to intensify this monitoring in the coming years: Spain (set up a precise method of monitoring the quantitative impact of the centre's measures - 2023) and Norway (sought to measure diversity in order to monitor developments and to be able to evaluate the extent to which institutions are succeeding in creating a more mixed film industry).

MEASURES THAT AIM TO SUPPORT PROFESSIONALS WITH CHILDREN

One of the trends this year has been the **implementation of policies that aim to support those who have children and who work in cinema.** These policies are not linked to gender but the studies show that having children tends to penalise women more than men in the

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workspace. Helping young parents **enables men and women to access creative spaces equally.**

These measures take different forms: including childcare costs on applications for funding, setting up childcare systems on shoots, organising the sharing of tasks between several people to allow for an individual reduction in working time, etc. While some countries began adopting measures along these lines several years ago (Germany since 2016 and Switzerland since 2019), we note an acceleration of the movement in 2022 with Austria, Croatia and Slovenia, which have also set up this type of incentive measure.

A GROWING POLITICAL DESIRE FOR MORE PARITY IN CINEMA

In 2022 we see:

- Institutes that **are setting up for the first time action plans for more parity.** This is the case of Croatia (inclusion of parity in the Centre's objectives - 2023) and Malta (creation of the very first action plan which will probably include measures specifically related to gender - 2023);
- Institutes that have already been working on this issue for a long time, but **are launching new action plans and reaffirming their goal of parity.** This is notably the case of the Netherlands (new action lines on gender - 2021), Ireland (new funding initiatives to deepen their 2015 plan - 2021), Italy (with the creation of an Observatory for Gender parity in Culture - december 2021), Germany (new law on film financing - 2022), Flemish Belgium (global action plan for inclusion - 2022), Spain (signing of a charter to reaffirm its gender targets - 2022), the UK (new quantified targets on gender - 2023) and Switzerland (new round of measures - 2025).

A PARITY OBJECTIVE THAT IS PART OF A GLOBAL SEARCH FOR GENDER DIVERSITY

Making parity part of a more global search for gender diversity was the major trend in 2021. It seems to be continuing in a proactive manner at national and international levels in 2022:

- **At an international level,** 2022 marked the launch of the call for applications to the **"New Dawn" funding project**¹. This is a pan-European fund that brings together 9 national public funds, aiming to promote a more inclusive film landscape to allow for a greater diversity of perspectives and stories told;

¹ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information on the New Dawn website <https://newdawn.film/>

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- **At a national level**, new action plans mark a strong political commitment towards more comprehensive inclusion. This is notably the case in Germany (new funding law including a diversity aspect - 2022), Walloon Belgium (the introduction of a "diversity sheet" for grant applicants - 2022), France (obtaining the "Equality and Diversity" label - 2022). In addition, Flemish Belgium, Finland, Norway and Switzerland have announced that they are working on the implementation of gender criterion in their next action plan.

A DISTINCT TIME FRAME BETWEEN THE ADOPTED POLICIES AND THE STATISTICS

Finally, it is important to remember that this Lab study consists of a census of the policies and initiatives taken by States to favour parity in the cinema, **which makes it an exclusively qualitative study**. The statistics mentioned at the beginning of each chapter on a country come from the study published by our partner the European Audiovisual Observatory (EAO). Even if we see that more and more countries are concerning themselves with these issues of parity and equality and that more of them are putting in place adopted policies, the consequences of these measures are not immediate. **The time frame of the study is therefore twofold**, between on the one hand figures that reflect the impact of measures taken a number of years ago, and on the other hand measures and policies taken this year, the consequences of which will be measurable later on.

This 2022 edition of our study gives us the feeling that the themes of parity and gender diversity **are being addressed politically by more and more countries each year and in greater depth each year by those who had started earlier**. Since we now know that there can be no real progress on these subjects without ambitious policies, we welcome this trend, the effects of which we will be able to monitor in the statistics for the next few years.

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IV. SUMMARY TABLES

1. TYPES OF POLICIES

TYPES OF MEASURES		EXAMPLES	
Intentions	Statement of objectives		
	Recommendations		
	Charter		
Horizontal policies	Gender mainstreaming <i>(consideration of the "gender equality" dimension in all policies and activities, at the planning, implementation, monitoring and evaluation stage)</i>		
Specific policies	Positive action	Regulatory policies	<i>Quotas / prioritization of projects</i>
		Promotion policies	<i>Support / mentoring / bonus / provision of childcare facilities</i>
	Awareness/visibility/information		<i>Special female director awards / creation of a gender equality section on websites</i>
	Fight against violence		<i>Prevention campaign / trainings / setting up referents on film sets</i>

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2. POLICIES IMPLEMENTED BY COUNTRY

% of films by women directors	Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence	Non-intervention policy
N.D.	Albania		X					
35,4	Austria	X	X	X	X	X	X	
27,6	Belgium (Wallonia)	X	X	X	X	X	X	
	Belgium (Flanders)	X		X	X	X	X	
18,1	Bulgaria							X
25	Cyprus				X			
22,7	Croatia	X		X	X		X	
22,7	Czech Republic	X			X			
29,3	Denmark	X	X		X	X		
22,8	Estonia							X
31,2	Finland	X		X	X	X	X	
24,9	France	X		X	X	X	X	
29,6	Germany	X		X	X	X		
17,6	Greece	X		X	X			
24,4	Hungary						X	
35,8	Iceland	X			X	X		
19,6	Ireland	X		X	X	X	X	
14,3	Italy	X		X	X	X	X	
32,5	Latvia				X			
18,6	Lithuania	X		X			X	
17,3	Luxembourg		X	X	X			
N.D.	Malta				X			
N.D.	Montenegro	X	X		X			
28,7	Netherlands	X		X	X	X	X	
15,3	North Macedonia	X		X	X	X		
34,2	Norway	X	X	X	X	X	X	
18,2	Poland				X	X	X	
21,4	Portugal			X	X			
19	Romania				X			
N.D.	Serbia							X
23,6	Slovakia					X		X
6,7	Slovenia	X		X	X	X		
18,3	Spain	X	X	X	X	X		
32,7	Sweden	X		X	X	X		
26,8	Switzerland	X	X	X	X		X	
17,9	United Kingdom	X	X		X	X	X	

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