



# DYNAMIC STUDY OF EUROPEAN FEMALE FILMMAKERS

Update 2019

**WITHIN THE FRENCH CONTEXT, WITH THE ORGANIZATION OF THE CONVENTION ABOUT WOMEN-MEN EQUALITY IN THE CINEMA INDUSTRY, ORGANIZES BY THE COLLECTIVE 5050, THE MINISTRY OF CULTURE AND THE CNC, THE WOMEN IN CINEMA LAB PUBLISES THE UPDATE OF ITS YEARLY STUDY ON THE POSITION OF FEMALE FILMMAKERS IN THE EUROPEAN CINEMA INDUSTRY.**

With the support of the *Sisley Foundation* and in partnership with *the Collective 5050x2020* and *ELLE magazine*, the Lab Femmes de Cinéma carry out this new study. It will be presented during the assizes held on the 14th of November.

## I. SUMMARY

## II. KEY FIGURES OF THE 2019 STUDY

## III. HIGHLIGHTS

THE FULL STUDY IS AVAILABLE ON OUR WEBSITE [WWW.FEMMESDECINEMA.ORG](http://WWW.FEMMESDECINEMA.ORG)

### ABOUT THE LAB FEMMES DE CINEMA

**The Lab Femmes de Cinéma, a unique place of reflection and creation on the position of women in the European cinema industry.**

Created in 2017, **The Lab Femmes de Cinéma** is a place of meetings and discussions where women and men representing the whole cinema industry, rallying around the challenge that is the position of women in the European cinema industry. Its ambition is to make ideas emerge, to suggest actions and stimulate experimentations, in order to instigate change.

**The Lab Femmes de Cinéma** updates every year its study, initiated by Les Arcs Film festival on the position of the new generation of female filmmakers in the European cinema landscape, and organizes every year six workshops and two master classes. The Sisley Foundation is the founding sponsor of the Lab Femmes de Cinéma, ELLE magazine and the Collective 5050x2020 are its sponsors.



## SUMMARY

**This study is a warning alarm.** In 2018 the numbers of the role of women in cinema in Europe are not good. And so are the trend graphs from 2015 from 2018. We talked a lot, but nothing has changed yet. We need to keep fighting!

In 2016, this study was published for the first time. Since then, the Weinstein scandal broke and an amazing mobilization followed. The #MeToo and #Time'sUp movements were created. And in France 50x502020 and the Lab emerged. But also numerous papers in journals, debates, and speeches. Finally, the fact that women are under-represented in the cinema (in front or behind the camera) came to light.

But the statistics are still alarming. Every year, they measure the reality of the situation.

The 2019 edition crushes our illusions: to those that think this is a tired topic and that the problem is solved, we answer that not only the number of movies made by women dropped between 2017 and 2018 but that in the long term the charts do not move. **Thus, nothing has changed.**

In Europe, in 2018, 19.25% of movies were directed by women while in 2017 21,05% of movies were directed by women and 19.4% in 2015. In France, 23.99% of movies are directed by women, but it was 25.4% in 2017 and 24.7% in 2015.

This study also shows some other main facts every year : in cinema schools, women represent one out of every two students. At the time of their first short, they are one out of every three directors. And at the time of their first or second feature, they are one out of four directors. Only one out of five remain when comes the fifth feature. In short, women in cinema seem to mysteriously and slowly vanish from the charts. Women are also more likely to direct documentary than fiction, short than long, small-budget movies than blockbusters. The more money is at stake, the fewer women have their place.

Meanwhile, we can see that **many countries realized the seriousness of the issue** and put in place measures that should pay off over the coming years. Those are particularly creative measures: from the introduction of financial bonuses to financial helps for writers or the fight against stereotypes and to put women in key positions. Beyond the place given to women, diversity is also the main focus. **This is the direct outcome of the many awareness-raising measures** put in place over the recent years so that women might be able to take a full part in cinema. This is a clear sign that the consciences are raising and awakening.

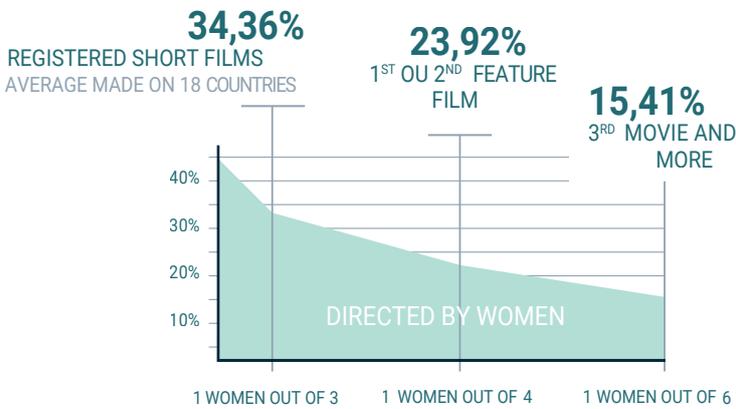
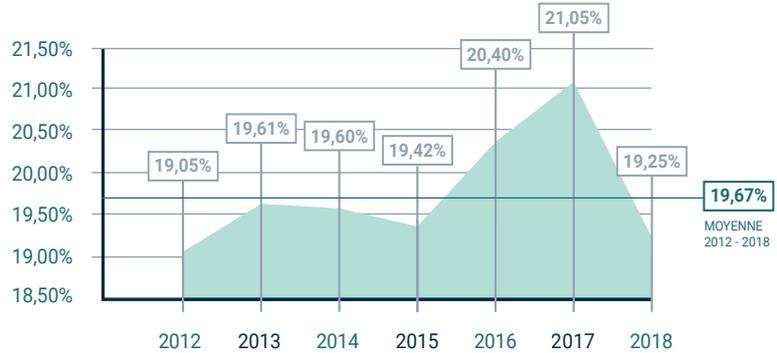
But the fact remains that this year's numbers are not good. And so are the charts over the long period of 2015-2018.

So here in the Lab, we thought here, that we needed to remain vigilant and fully committed, more than ever. We will take our share in putting in place studies (like this one), masterclasses and workshops on collective intelligence. So that the theme of the role of women in cinema, in the heart of the gender equality issue, remains a topical issue. **And that the shape of the charts evolves on a long term and solid-term basis.**

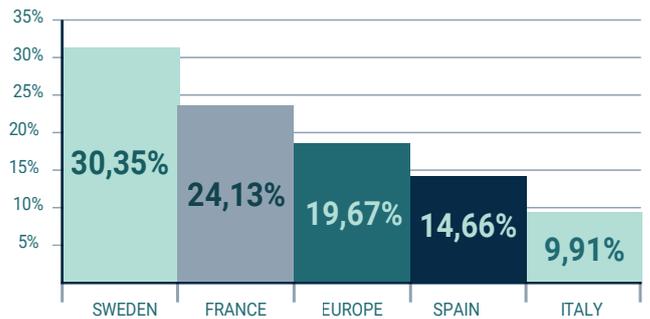
**2018 KEY TRENDS IN EUROPE,  
HIGHLIGHTED BY THE NEW STUDY FROM FEMMES DE CINÉMA :**



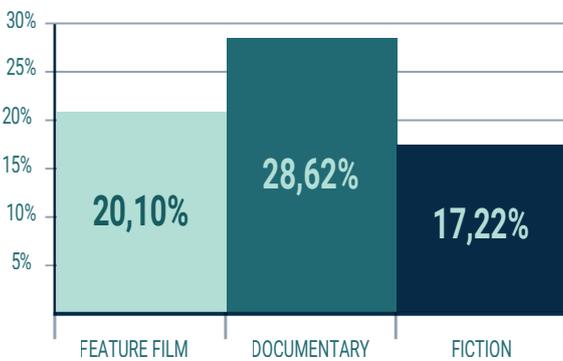
THE EVOLUTION OF WORK OF WOMEN SHARE IN EUROPE IN 2012-2018



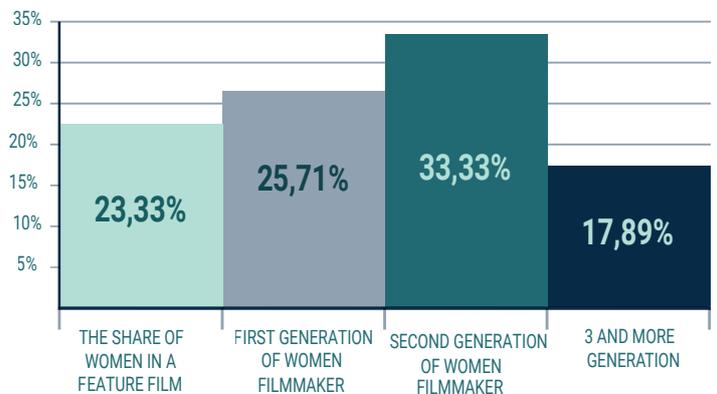
SHARE OF MOVIES DIRECTED BY WOMEN (EXTRACTS) 2012-2018



SHARE OF WOMEN FILMMAKER DIRECTING FEATURE FILM IN EUROPE



FOCUS FRANCE (2018)





## HIGHLIGHT

### **PROPORTION OF WOMEN IN FILMMAKING**

Between 2012 and 2017, the rate of movies directed by women slowly progressed from 19.05% to 21.05%. But in 2018 this number dropped to 19.25%. This decrease must be treated with caution since there are some aspects linked to take into account. We can see that the curve is at its best stable overall, but that the general awareness that took place was not expressed in the statistics.

### **NORWAY, AUSTRIA, FINLAND: THE MOST EQUAL COUNTRIES IN 2018**

Luxembourg and Latvia do not produce a lot of movies (Luxembourg produced 4 features and Latvia produced 11 movies in total while the European average is around 50 movies for one country). One feature in addition or not, can dramatically change those statistics. Romania produced more features but remains below the European average (1.5% out of 3% for the European average). And those numbers are so unusual, that we must look at them with great caution. If despite their size their cinema production was stable (which is not the case), the numbers of those three countries would be relevant.

For the sake of relevance, we will remember especially the Norway data that confirms a major trend and puts Norway as one of the leading countries in the fight for parity. Austria as well has confirmed a significant increase, with the adoption of an ambitious policy.

Finally, if Finland was top of the ranking in 2017 with a rate of 43.4%, the country comes back to the 6th place in 2018 with a rate of 28.95%. Even if 2017 was a great year, the country stays at a good place compared to the European average.

### **THE NORTH OF EUROPE AS LEADING COUNTRY...**

Over the long-time from 2012 to 2018, Sweden led the European countries (30.35%). Followed by Holland (29.50%) and Norway (28.66%). Next comes Austria (26.15%), Finland (25.91%), Germany (25.03%) and Danmark (24.67%). Those countries and numbers are representative of what we call « the good student » : the countries that put in place a strong policy and where a culture of equality is already well established.

Sweden and Norway are the pioneer countries in innovative policy about this topic, in particular with quotas. Holland and Austria also put in place a proactive policy that is making a difference since a little bit of time. More recently, Germany and Danmark have taken viable actions, whereas Finland has not put in place any policies. This country is likely to have a rich cultural tradition of equity.

**On average over the last seven years in Europe, women never accounted for a third of the total of directors.**

### **... WHILE THE SOUTH OF EUROPE (AND BRITAIN) FORMS THE REAR GUARD**

In 2018, the countries with the lower rates of women directors are Ireland with 6.25% (out of the 16 produced movies), Italia with 8.56% (111 movies produced), Turkey with 10.81% (148 movies produced) and the United Kingdom with 11.73% (104 movies produced).

Over the long period of 2012 to 2018, Italia (9.91%), Turkey (10.17%), the United Kingdom (12.09%) and Latvia (13.49%) are the countries with the lowest rate of movies made by women. All the other countries from the south of Europe (Spain, Portugal, Greece, Croatia, and Bulgaria...) are under the European average.



.....

This year, the difference between the northern countries – at the head of the pack – and the southern countries – lagged behind- is really strong, except for the cases of the United Kingdom and Ireland.

### **IRELAND AND THE UNITED KINGDOM; ITALIA, SPAIN, AND PORTUGAL**

The United Kingdom and Ireland, have a statistical disadvantage for women in 2018. But those countries also put in place very effective support policies to change the state of mind. (cf. the « qualitative study » part in this study).

Italia and Portugal are two countries that we found also traditionally at the bottom of the table (30th and 36th of the league over 30 countries). Recently they decided to put in place measures to support a fast change. Spain (25th), got very serious about it quite early (2006). Although the results are still modest, the country's statistics appeared to increase.

### **WHAT ABOUT FRANCE?**

Between 2012 and 2018, France (the biggest European film producer with 1770 movies in 2018, that being 16.70% of the European production), is in the first third of the European average with 24.13% of its movies directed by women. France achieves stable numbers, that shift from 20% to 26%. Even if in 2018 those numbers dropped to 23.89% (when it was 25.4% in 2017).

Even with a real eye-opener and some policy put in place, like the parity on some commissions or some leading cinema schools, France's progress grows slowly. It's only in 2018 that the country put in place its first incentive measure, with the creation of a bonus to promote equity among film crews. Starting next year, we'll be able to see the difference this measure makes.

### **NO POLITICS, NO PROGRESS**

Bulgaria, Croatia, Romania, Turkey, and Greece never put in place any policy to promote a better gender balance. To no one's surprise, all those countries are under the European average that is 19.67%. Even if over the long-time Romania and Croatia have numbers that draw near this average (18.43% and 19.11%). However, those countries's numbers are irregular from one year to the next: between 0% and 33.3% for Croatia and between 8.7% and 34.78% in Romania. Finally, Turkey, which represents 9.70%, and Russia, that represents 4.26% of the European movie production, are very non-transparent. They both have a production above the European average, like Turkey who is the second most important country of this study.

### **THE GAP BETWEEN THE DIFFERENT GENERATIONS**

In 2018, only 23.92% of female directors made a first or second feature. But when it comes to their third movie, the number drops to 15.41% (8.51% of difference).

This number might look good, like a sign of change. Indeed the trend will not change because fewer men will shoot, but because new female directors will emerge.

And observing the trends of the past few years, we should see the number of women directing their third feature increase. But this is not the case. 2018 is one of the lowest years in terms of the proportion of females directing a third movie (what we call the former generation), with only 15.41% of female directors.

**Thus the change is taking place but not since a long time**



### IN DOCUMENTARY / IN FICTION

In documentary female directors are 28.62% to have directed a movie. In fiction they are 17.22% and in animated films only 8.47% women. These figures stay relatively stable. Women are more popular in the documentary. In 8 countries, we can see a gap of more than 20 points between the proportion of women in documentary and fiction. For example in Switzerland with +22.26 points, Sweden with +23.05 and Poland with +39.39%.

### FROM THE SHORT TO THE FEATURE FILM

In 2018, 34.36% of short films were directed by women (weighted average), more than one movie out of three. In seven countries, women comprise over 40% of directors for short films. In Hungary, Sweden, Slovakia, and Poland, women directed 50% of the short films made in 2018.

The real average figure compares with the proportion of female directors that made a feature film this year, which is 19.55% (weighted average) by the 18 concerned countries, at least one movie out of five.

**This key observation is essential :** this clearly illustrates that at the minimum basic, more than a third of people starting a career in cinema are women. Then at every stage, those numbers drop. Women are only one out four when they shoot their first feature and one out five when it comes to their fifth movie.

This trend continues to be asserted year after year.