



QUALITATIVE STUDY ON THE PLACE OF FEMALE DIRECTORS IN EUROPE

Summary 2021

In collaboration with:



With the support of the Lab founding benefactor:

F O N D A T I O N
Sisley-d'Ornano

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 women and men representing the whole cinema chain, and mobilized by the challenge of female directors' place 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, ELLE magazine and the collectif 5050 are its partners.



A WORD FROM THE LAB

This study is produced by the “Women in Cinema” Lab.

Updated for the sixth time, in order to question and monitor women directors’ position over time and the evolution of policies in their favour in the different European countries.

In Europe today, **only one out of five filmmakers is a woman**. Moreover, and this fact emerges in every study produced on this issue: on average and even today, women are **less paid, less subsidized, less programmed than men, and female characters are still too often poor or stereotypical**. However, cinema is a powerful influential sphere and participates in the construction of society at the same time as it reflects it.

Thus, we are convinced that a fairer representation of diversity at every level of the creative process could have an impact on the whole society.

In this context, the Révélations Culturelles association decided in 2016 to produce a study in order to identify **the position of female directors** from the new generation in European cinema. We have been updating it every year since 2017. In this way, we want to commit to long-term work, which goes beyond a simple one-time observation.

We approached the **European Audiovisual Observatory (EAO)** to collaborate **on the quantitative part of our study** because our figures were similar and overlapped. This is why it seemed more relevant to continue to conduct qualitative work, while relying on the quantitative data produced by the Observatory. We are also ensuring that our two studies are released at the same time.

In this year 2021, we have also cooperated with the **European Film Agency Directors Association (EFAD)** which has put us in contact with the national agencies of all its member countries and has taken the time to review this study. It will distribute it to its members.

This concomitant release of the Lab's qualitative study, which accompanies the EAO's quantitative study, in relation with the EFAD, is an example of **European cooperation** on subjects where no competition is possible and where the awareness of monitoring these subjects year after year now seems real. The idea is to establish this double collaboration over time.

We are of course keeping in mind the difference in temporality between :

- our qualitative study, which deals with measures that have mostly just been taken and will have statistical consequences in the coming months/years
- the EAO's quantitative study, which always relates to a past period and is the numerical consequence of measures adopted earlier.



Nevertheless, we still feel it is crucial to monitor both figures and policies year after year to see if real changes are taking place in this field. It is also important to see which elements accelerate these changes and which ones slow them down, and to what extent the policies implemented by European film institutes contribute to them.

More generally, we wish to participate in the movement to raise awareness of the problem of the place of women in film creation by inviting, year after year, the different countries to publish the measures taken to achieve greater equality while inspiring each other.

This study covers 32 European countries. To this end, we sent a certain number of questions (see Methodological) to all the film offices of the 32 European countries. The pieces of information presented below include either the answers we received to our questions; or synthesize data that we went to look for on the institutional websites of countries that didn't answer our questions.

However, these countries are not comparable due to their economic, political, social and cultural differences. Likewise, the film industry does not have the same extent, neither politically or economically, in every studied country.

This study, by presenting the synthesis of all the inclusive policies carried out in Europe, gives us a vision, each year at the same period, of a catalog of the measures which are tested to make a reality out of equal opportunities and inclusion in cinema. It is therefore an annual report as much as an inspiration book.

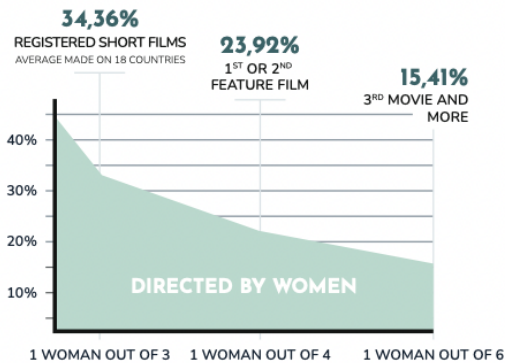
This study is intended to be diffused as widely as possible, so do not hesitate to pass it on, to use it and to spread its data. We simply ask that you cite your source (mention: *Study published by the Lab Femmes de Cinéma*) and notify us at contact@femmesdecinema.com.



KEY FIGURES OF THE PLACE OF WOMEN DIRECTORS IN EUROPEAN CINEMA

DATA PROVIDED BY THE LAB

REMINDER OF THE FIGURES OF THE 2019 STUDY PUBLISHED BY THE LAB



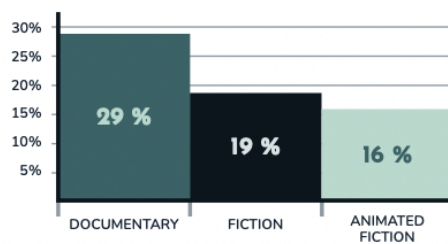
COMPARISON OF THE RESULTS OF THE LAB STUDY 2020-2021

NUMBER OF COUNTRIES THAT HAVE	2020	2021	% of increase
Responded to our study	14	32	+129 %
Realised at least one study with gender oriented figures	14	24	+71 %
Implemented quotas or moderate quotas	5	10	+100 %
Implemented incentive policies	12	17	+42 %
Implemented measures to fight gender-based and sexual violence	5	11	+120 %
Implemented inclusive policies beyond gender	7	15	+114 %

FIGURES PROVIDED BY THE EAO

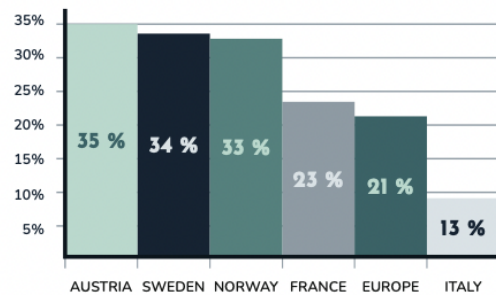
THE PROPORTION OF WOMEN FILMMAKER DIRECTING FEATURE FILM IN EUROPE

2016-2020 - Figures provided by the EAO



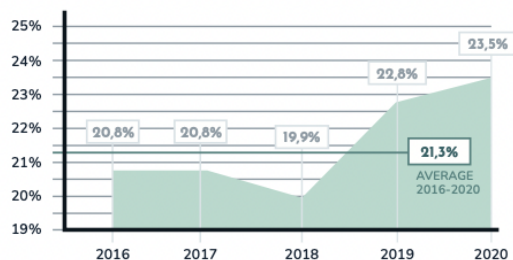
SHARE OF FILMS BY WOMEN DIRECTORS

2016-2020 (EXTRACTS) - Figures provided by the EAO



EVOLUTION OF THE SHARE OF FILMS BY WOMEN DIRECTORS

2016-2020 - Figures provided by the EAO





OVERVIEW OF THE STUDY

THE NUMBER OF COUNTRIES ADOPTING MEASURES TO PROMOTE GENDER EQUALITY IN FILM IS GROWING

Our study shows that the year 2021 seems to be marked by **a growing awareness of the importance of gender issues in the film industry**. This awareness can be observed in two ways: firstly, the number of countries that responded to our study has more than doubled in one year (14 country responses in 2020, 32 responses in 2021), and secondly, almost all the countries that responded to us have adopted at least one measure relating to gender issues. To give just one example, let's take Greece, which answered last year that it had not put in place any specific gender-related measure. This year it is producing gendered statistical data, in parallel with the adoption of two programmes with the objective of increasing the number of women in key positions.

COUNTRIES THAT HAVE NOT ADOPTED ANY MEASURES ON GENDER ISSUES ARE NOW IN THE MINORITY

7 countries (Bulgaria, Estonia, Hungary, Latvia, Romania, Slovakia and Serbia) declared that they have not taken any measures so far, considering that gender equality is not an issue for their industries. 6 other countries (Armenia, Cyprus, Republic of North Macedonia, Malta, Russia and Turkey) did not respond to our questions and do not mention on their websites any information about their inclusive and equality policies.

THE BEST "RECIPE": A VARIETY OF MEASURES OVER TIME

Over time, it has been confirmed that the countries that have adopted various measures for better equality in the cinema several years ago are the best performers. Not surprisingly, these are the northern countries, such as Norway and Sweden, but also the Netherlands and Denmark. This is partly due to cultural elements, in addition to ambitious policies, adopted several years ago, with very varied objectives and a broad spectrum. We can also mention Austria and Switzerland, which have also adopted strong measures for several years. These countries are generally those that have adopted the most ambitious and multidisciplinary policies: subsidies linked to the production of gender-related data, objectives, charters, information and training, etc.

COUNTRIES JOINING OR ACCELERATING THE MOVEMENT

A number of countries stand out as having made a very strong increase in the number of recent measures taken in favour of greater equality. This is the case in Germany, Spain, Greece, Ireland, Iceland and the United Kingdom. We can mention in particular Spain, which has just put in place a set of measures including quotas on the financing of films directed by women, or Iceland, which as of this year requires all grant applications to indicate the name and gender of the people in the team holding creative positions.

INCREASED RESEARCH AND PUBLICATION OF GENDER-ORIENTED DATA

This year, 24 countries have implemented at least one statistical study that produces gendered data on the film sector, such as the percentage of women in a given film crew, or in the film industry in general. This is 10 more countries (Germany, Greece, Ireland, Iceland, Italy, Latvia, Luxembourg, Montenegro, Poland, Slovenia) than the



14 from last year (Austria, Belgium, Croatia, Denmark, Spain, Finland, France, Norway, Netherlands, Portugal, Czech Republic, United Kingdom, Sweden, Switzerland).

In most cases, it is the institutes themselves that produce these gendered databases: this allows for a better understanding of the extent of gender disparity and for concrete figures to set targets. Countries traditionally very involved in gender equality policies tend to produce more detailed studies, like Finland, which in 2021 will produce statistics on all under-represented groups in Finnish cinema in front of and behind the camera.

INCREASINGLY GENDER-BALANCED INSTITUTES AND SELECTION COMMITTEES

A final major trend shared by many countries is to correct the under-representation of women in the selection committees of the Institutes. This is a key trend, as selection committees choose which projects to fund and which directors to support.

THE MULTIPLICATION OF INCENTIVE POLICIES

By incentive policy, we mean all measures aimed at supporting projects led by women, in the form of mentoring programmes, bonuses, childcare facilities, scales where the gender composition of teams is taken into account, etc.

Last year, we identified 12 countries (Austria, Denmark, France, Germany, Ireland, Italy, Luxembourg, Norway, Portugal, Spain, Sweden and Switzerland) that have implemented incentive policies. In 2021, 5 more countries (Belgium, Finland, Greece, Iceland and Slovenia) report having such policies in place. In total, 17 countries are implementing this type of policy, i.e. more than half of the countries that replied to us: this is therefore one of the major trends for 2021.

Since fewer women are applying for funding for their projects, the first **objective of the Institutes is to increase the number of applications from women directors**. However, while there are more and more measures to promote the accession of women to key positions, few measures address girl's education, which is one of the roots of the problem.

UNAPPEALING QUOTA POLICIES

In this study, we distinguish between two types of quotas:

- « Moderate quotas », which consist in favouring the female project when two equivalent projects are in direct competition, one being directed by a man and the other by a woman. 10 countries have adopted this type of quota: Albania, Austria, Belgium, Denmark, Greece, Luxembourg, Montenegro, Norway, Spain and Switzerland.
- Quotas in film funding, where a share of the total budget of the grants must be given to projects led by women directors. These quotas are still very much a minority, as only Norway, and since 2021 Spain, use them.

DEVELOPMENT OF MEASURES TO COMBAT GENDER-ORIENTED AND SEXUAL VIOLENCE

While only five countries (Finland, France, Lithuania, Switzerland and the United Kingdom) had specific measures in place to address sexual harassment and gender-based violence in 2020, this year the issue seems to be becoming increasingly central to the fight against discrimination, with 6 new countries (Croatia, Denmark, Italy, Norway, the Netherlands and Poland) having introduced specific measures on this issue. A total of 11 countries now offer training or documentation on anti-harassment and anti-violence.





BROADENING INCLUSIVE POLICIES BEYOND GENDER

In 2020, 7 countries (Belgium, Denmark, France, Norway, the Netherlands, Sweden and the United Kingdom) were developing or planning to develop inclusive policies beyond gender. This year, 8 new countries (Germany, Spain, Finland, Ireland, Iceland, Lithuania, Luxembourg and Portugal) have declared to take into account - in their current or future measures - all under-represented and discriminated groups in society (such as disability, sexual orientation, social class, ethnic origin...). To date, 15 countries have put in place measures **to promote diversity in the broadest possible sense**.

A European example of collaboration on this theme could be « New Dawn »¹, the new international fund launched in Cannes 2021 at the initiative of the Netherlands Film Fund (NFI) and the Swedish Film Institute (SFI). Its objective is to provide production funding for groups of filmmakers that have traditionally found it hard to get financing for their projects.

A DISTINCT TEMPORALITY BETWEEN THE POLICIES ADOPTED AND THE STATISTICS

Finally, it is important to remember that this Lab study consists of a census of the policies and initiatives taken by the 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. It is important to bear in mind that while the policies adopted necessarily have consequences on the statistics aimed at measuring the place of women in each country, these consequences are not immediate. **The temporality 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.

¹ <https://www.cineuropa.org/en/newsdetail/407652/>

SUMMARY TABLES

1. TYPES OF POLICIES

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

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	No information available
N/A	Albania		x					x	
N/A	Armenia								x
35,0 %	Austria	x	x	x	x	x			
24,4 %	Belgium	x	x	x	x	x			
17,2 %	Bulgaria							x	
25,2 %	Croatia	x			x	x	x		
22,2 %	Cyprus								x
24,7 %	Czech Republic	x			x				
25,9 %	Denmark	x	x	x	x	x	x		
24,8 %	Estonia							x	
31,1 %	Finland	x			x	x	x		
23,4 %	France	x		x	x	x	x		
29,3 %	Germany	x		x	x	x			
15,2 %	Greece	x	x	x	x				
23,1 %	Hungary							x	
25,4 %	Iceland	x		x	x	x			
18,4 %	Ireland	x		x	x	x			
12,7 %	Italy			x	x		x		
26,8 %	Latvia				x			x	
16,9 %	Lithuania	x					x		
13,0 %	Luxembourg		x	x	x				
10,0 %	Macedonia								x
N/A	Malta								x
N/A	Montenegro	x	x		x				
31,0 %	Netherlands	x	x		x	x	x		
32,8 %	Norway	x	x	x	x	x	x		
19,6 %	Poland				x	x	x		
19,6 %	Portugal			x	x				
18,4 %	Romania							x	
20,0 %	Russia								x
N/A	Serbia							x	
17,4 %	Slovakia							x	
8,0 %	Slovenia	x		x	x				
17,7 %	Spain		x	x	x				
33,6 %	Sweden	x		x	x	x			
25,9 %	Switzerland	x	x	x	x		x		
9,4 %	Turkey								x
16,9 %	United Kingdom	x			x	x	x		