

# Female professionals in European film production

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# SCOPE AND METHODOLOGY

## Share of female professionals working as:

- Directors
- Screenwriters
- Producers
- Cinematographers
- Composers
- Lead roles / protagonists

of **European\*** feature films  
produced between **2017** and **2021**  
and **theatrically released**  
in at least one European market

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

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

**A**

**How are women represented among active professionals?**

**B**

**What is the average share of female professionals per film?**

**C**

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

## 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 2017 and 2021 and released in cinemas in Europe between 2017 and 2021. 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 years.
- ▶ 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 Europe<sup>1</sup> are considered European countries. However, the LUMIERE database covers a maximum of 34 European markets<sup>2</sup> for films produced between 2017 and 2021. 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, Czech Republic, 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, Czech Republic, 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 lead roles.
- ▶ 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 on the different professional roles.

### Number of feature films in the sample by category

Role	Nr of films	% of LUMIERE sample
Directors	9 181	100%
Screenwriters	7 264	79%
Producers	6 121	67%
Cinematographers	4 880	53%
Composers	4 994	54%
Lead roles	7 271	79%

# **KEY FINDINGS 2017-2021**

## A) How are women represented among active professionals in European feature films?

**DIRECTORS**

**25%**

**SCREENWRITERS**

**28%**

**PRODUCERS**

**34%**

**CINEMATOGRAPHERS**

**10%**

**COMPOSERS**

**10%**

**LEAD ROLES**

**39%**

## B) What is the average share of female professionals per film?

**DIRECTORS**

**22%**

**SCREENWRITERS**

**27%**

**PRODUCERS**

**32%**

**CINEMATOGRAPHERS**

**10%**

**COMPOSERS**

**8%**

**LEAD ROLES**

**39%**

## C) What is the share of films by female-driven teams?

**DIRECTORS**

**20%**

**SCREENWRITERS**

**19%**

**PRODUCERS**

**23%**

**CINEMATOGRAPHERS**

**9%**

**COMPOSERS**

**7%**

**LEAD ROLES**

**17%**

# DIRECTORS

Women accounted for **25%** of all directors of European feature films active between **2017** and **2021**.

On average, women directed fewer films than men and they were less likely to be the sole directors of feature films than their male counterparts. For these reasons, the average share of female directors per film was **22%**, a figure which is lower than the share of women among all active directors in the workforce.

Female directors in the sample were involved, whether alone or in partnership with other colleagues, in the direction of **25%** of European feature films. However, the share of films directed by female-driven\* teams was only **20%**, since when women co-directed a film, it was in most cases in collaboration with a male colleague.

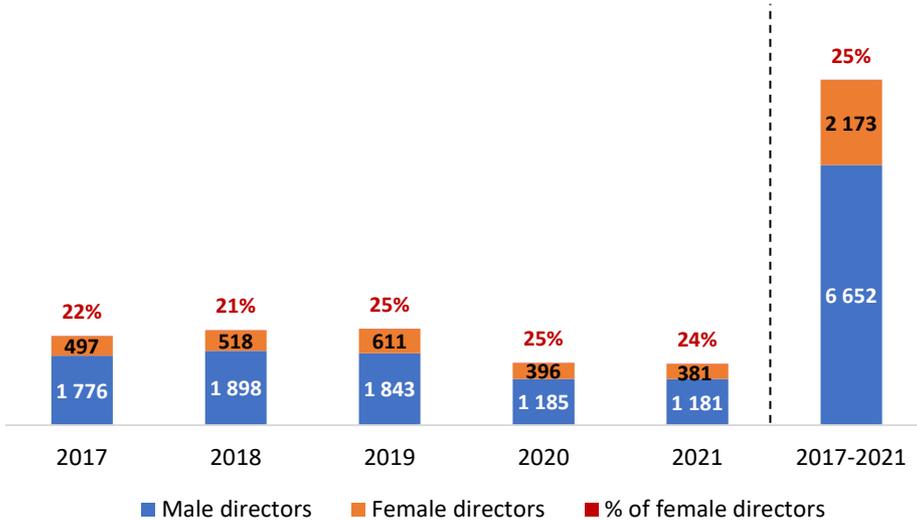
\* In this context, “**female-driven**” refers to feature films by a majority ( $\geq 60\%$ ) of female directors: by one individual female director; by several female directors; by teams of directors of both genders with a female presence of at least 60%.

# A How are women represented among film directors?

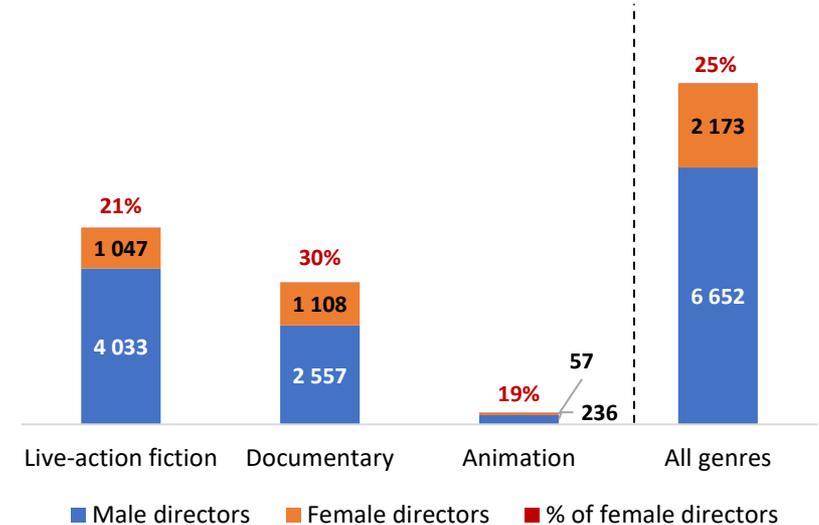
Cumulatively, women accounted for 25% of directors of European feature films active between 2017 and 2021.

- ▶ The share of female directors did not significantly change over the considered time period.
- ▶ This share was higher for documentary films than for live-action and animated features.

**DIRECTORS: number and share of active directors\*, by gender and by production year (2017-2021)\*\***



**DIRECTORS: number and share of active directors\*, by gender and by film genre (2017-2021)\*\***



\* **Active director:** at least one feature film (co)directed between 2017 and 2021.

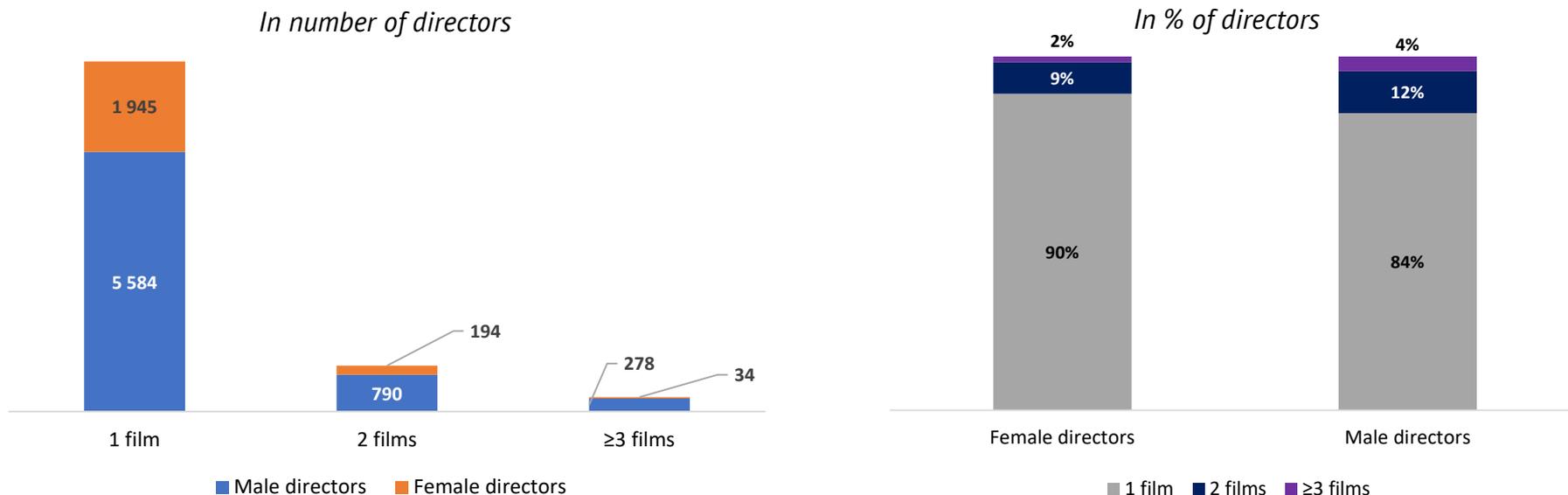
\*\* The total number of active directors does not equal the sum of active directors by year or by film type as a director may have worked on several films and film genres across the years.

# A How does the activity of female and male directors compare?

Comparatively, the level of activity for female directors was slightly lower than for their male counterparts.

- ▶ Only 11% of women directed two or more films, compared to 16% for men.
- ▶ In the considered time period, each female director shot on average 1.1 film compared to 1.2 film for male directors.

**DIRECTORS: level of activity  
by gender of directors (2017-2021)**

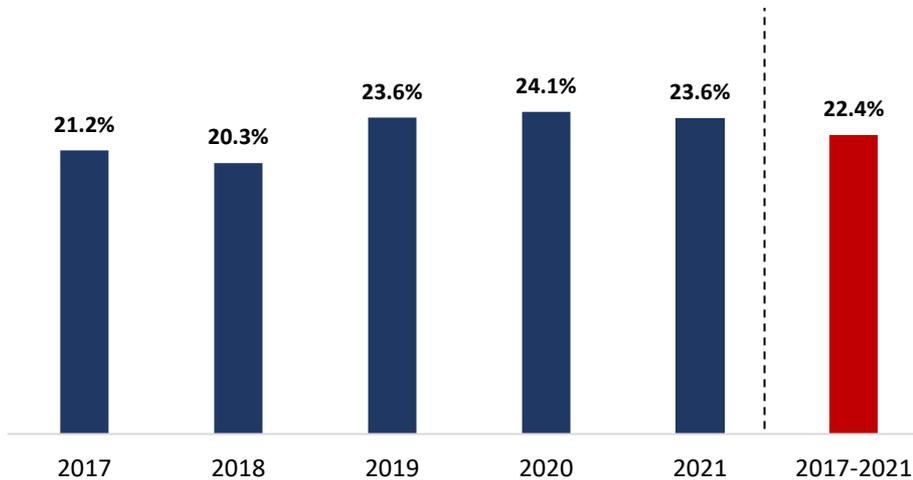


## B What is the average share of female directors in European feature films?

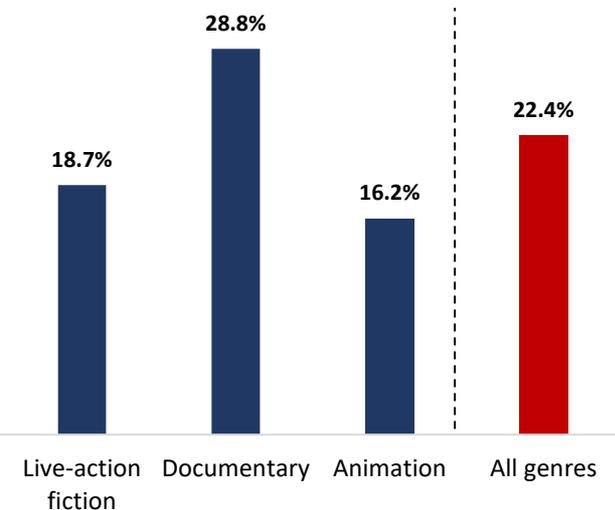
When looking at the proportion of women and men among the total number of directors of each work, the average share of female directors per film was 22% between 2017 and 2021.

- ▶ The average share of female directors per film was higher for documentaries (29%) than for other film genres.

**DIRECTORS: average share of female directors per film\*, by production year (2017-2021)**



**DIRECTORS: average share of female directors per film\*, by film genre (2017-2021)**

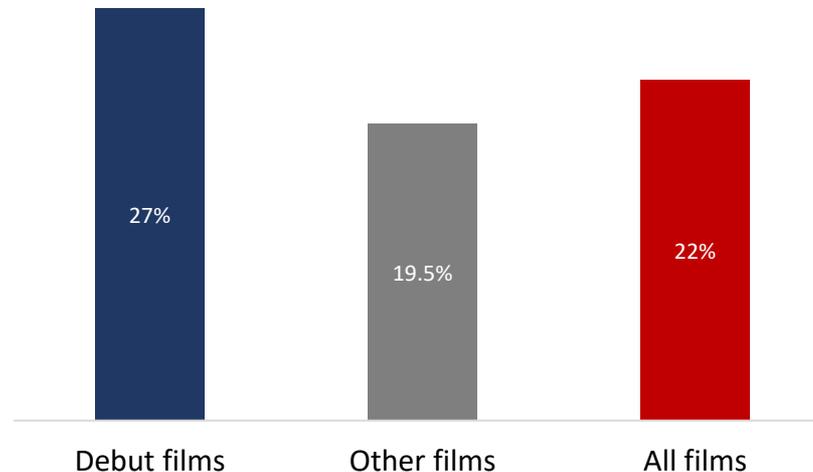


\* Average of the shares of female directors calculated from the total number of directors for each feature film in the sample.

## B What is the average share of female directors in “debut films”?

When considering debut films\*, the average share of female directors per film was slightly higher (27%) than for films in general (22%).

**DIRECTORS: average share of female directors per film, by film type (2017-2021)**

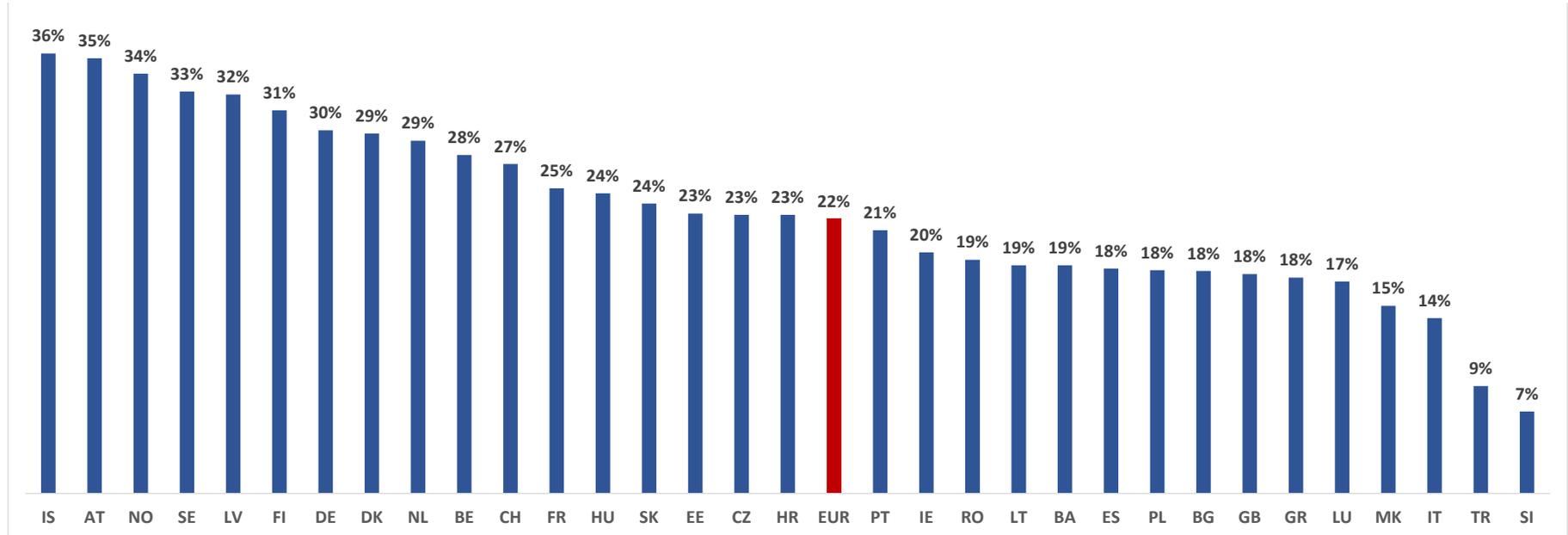


\* A **debut film** here refers to the presumed first feature film made by a film director. In the context of this analysis, a film by multiple directors is considered a debut only if it is the first feature for all directors involved.

## B Average share of female directors per film, by country of production

The average share of female directors per film varied between 7% and 36% across Europe.

**DIRECTORS: average share of female directors per film\*,  
by country of production\*\* (2017-2021)**



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

\*\* The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. The analysis excludes production countries with a limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

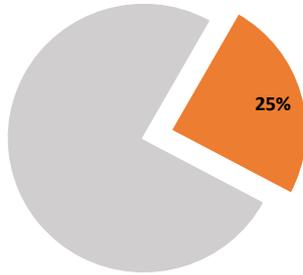
Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on directors between 2017 and 2021) are also excluded from this graph.

# C What is the share of feature films made by at least one female director?

Female directors were involved in the direction of 25% of feature films produced between 2017 and 2021, whether alone or in teams with other colleagues.

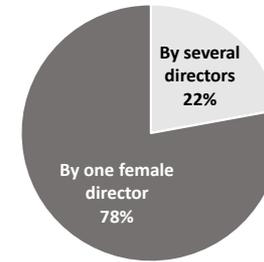
- ▶ Women in the sample worked in partnership with other directors more often than men.

**DIRECTORS: share of European feature films by at least one female (co)director (2017-2021)**

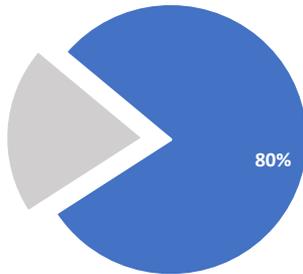


■ Films by at least one female director

**DIRECTORS: breakdown of European feature films by at least one female (co)director (2017-2021)**

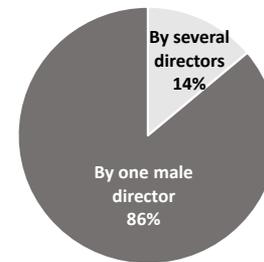


**DIRECTORS: share of European feature films by at least one male (co)director (2017-2021)**



■ Films by at least one male director

**FILM DIRECTORS: breakdown of European feature films by at least one male (co)director (2017-2021)**

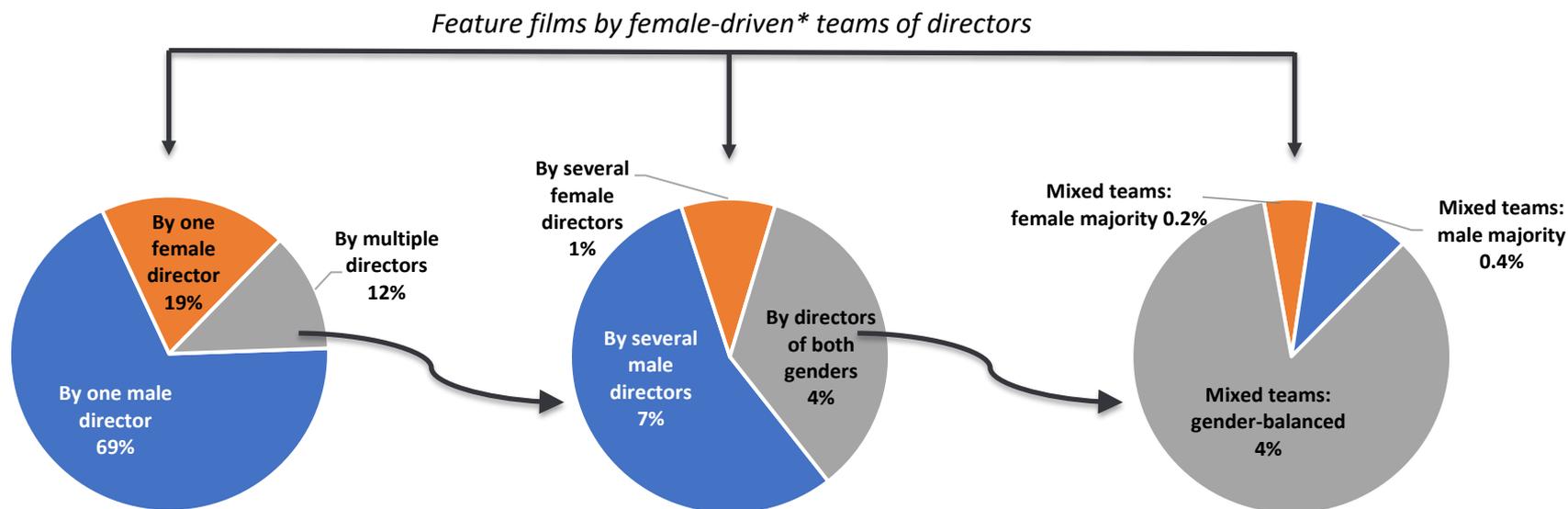


# C Feature films: Gender composition of teams of directors

Among European feature films produced between 2017 and 2021:

- ▶ 19% were directed by one individual female director;
- ▶ only 1% were directed by several female directors;
- ▶ 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 (2017-2021)



**How to read this graph:** 12% of feature films were directed by several directors; 4% were directed by directors of both genders; 4% were directed by gender-balanced teams of directors.

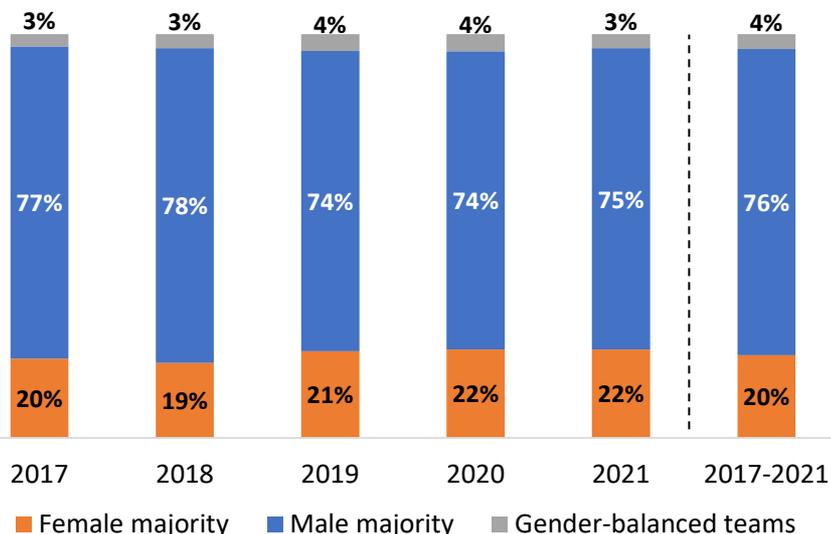
\* In this context, “**female-driven**” refers to feature films by a majority ( $\geq 60\%$ ) of female directors: by one individual female director; by several female directors; by teams of directors of both genders with a female presence of at least 60%.

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

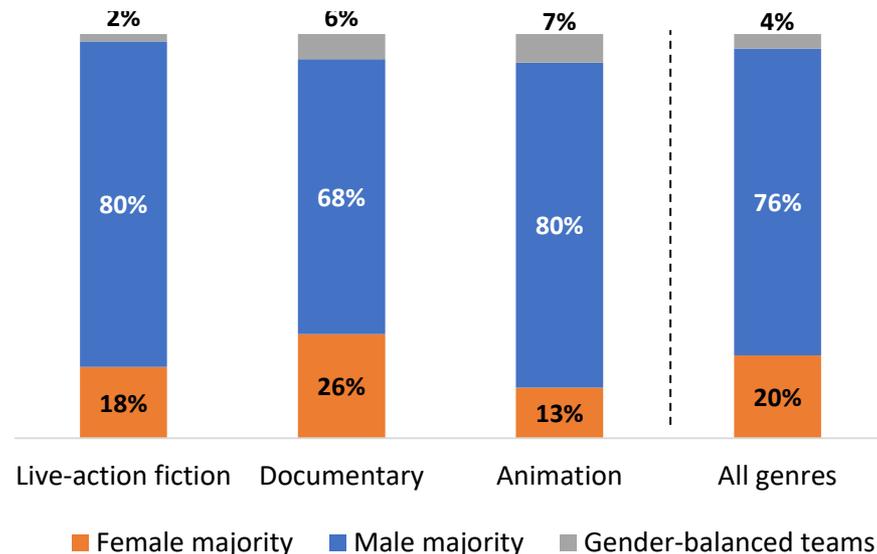
About 20% of European feature films were directed by female-driven\* teams between 2017 and 2021.

- ▶ This can be ascribed to the fact that women were more likely to co-direct than men, and when they did, it was mostly in partnership with a male colleague.
- ▶ This figure was relatively stable across the years and was higher for documentary than for other film genres.

**DIRECTORS: share of feature films by gender composition of directors' teams, by year (2017-2021)**



**DIRECTORS: share of feature films by gender composition of directors' teams, by film genre (2017-2021)**



\* 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; by teams of directors of both genders with a female presence of at least 60%.

# SCREENWRITERS

# European feature films: SCREENWRITERS

Women represented **28%** of screenwriters of European feature films produced between **2017** and **2021**.

When considering the female and male proportion of all screenwriters of each film, the resulting average share of female screenwriters per film was **27%**, a figure which is slightly lower than the share of women among all active screenwriters in the workforce. In the time period studied, women were less likely than men to be the sole screenwriters of a feature film.

Female screenwriters were involved in the writing of **39%** of European feature films, whether alone (**13%**) or in teams (**26%**). However, the share of films written by a majority of female screenwriters\* was only **19%**, due to the fact that when women co-wrote a film, it was often within teams with a majority of male screenwriters.

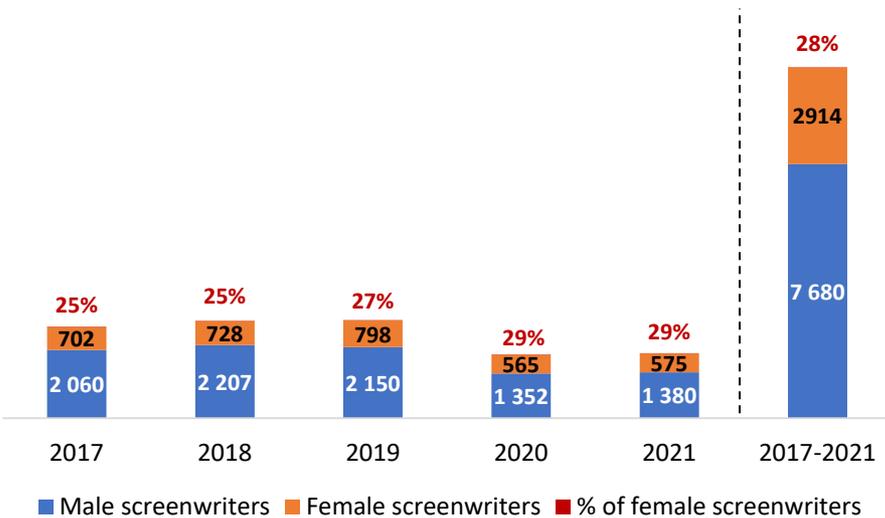
\* In this context, "**female-driven**" refers to feature films written by a majority ( $\geq 60\%$ ) of female screenwriters. They can be either written: by one individual female screenwriter; by several female screenwriters; by teams of screenwriters of both genders with a female presence of at least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

# A How are women represented among film screenwriters?

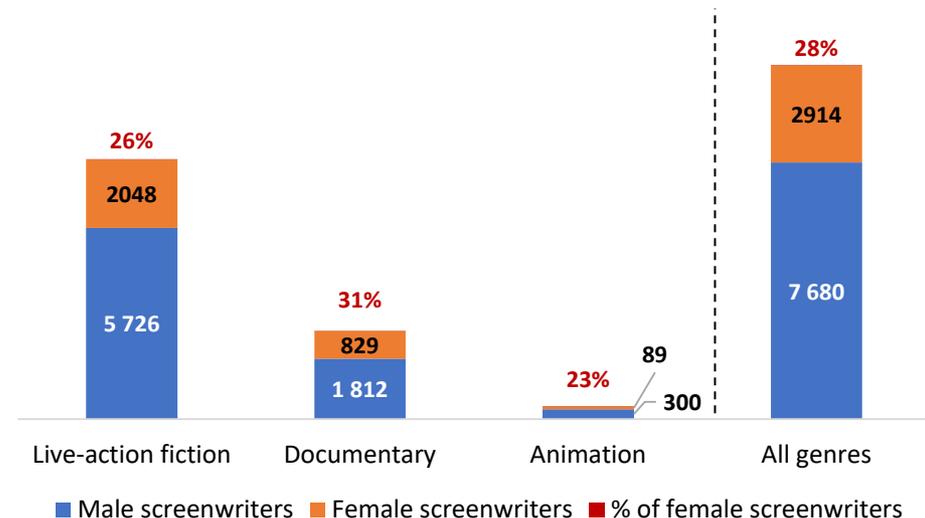
Cumulatively, women accounted for 28% of screenwriters of European feature films active between 2017 and 2021.

- ▶ The share of female screenwriters has marginally increased over this time period.
- ▶ The share was higher for documentary (31%) films than for live-action and animated fiction features.

**SCREENWRITERS: number and share of active screenwriters\* by gender and by production year\*\* (2017-2021)**



**SCREENWRITERS: number and share of active screenwriters\* by gender and by film genre\*\* (2017-2021)**



\* **Active screenwriter:** at least one feature film (co)written between 2017 and 2021.

\*\* The total number of screenwriters does not equal the sum of screenwriters by year or by film genre as an individual screenwriter may have worked on several films and film genres across the years.

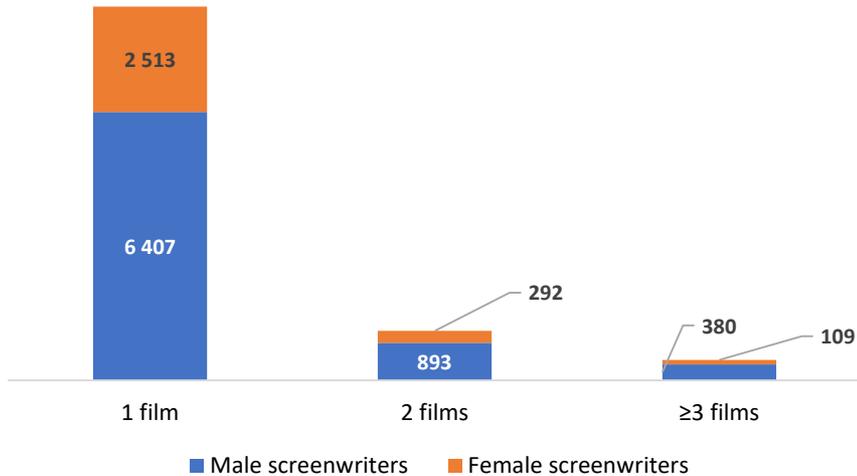
# A How does the activity of female and male screenwriters compare?

Comparatively, the level of activity of female screenwriters was slightly lower than for male professionals.

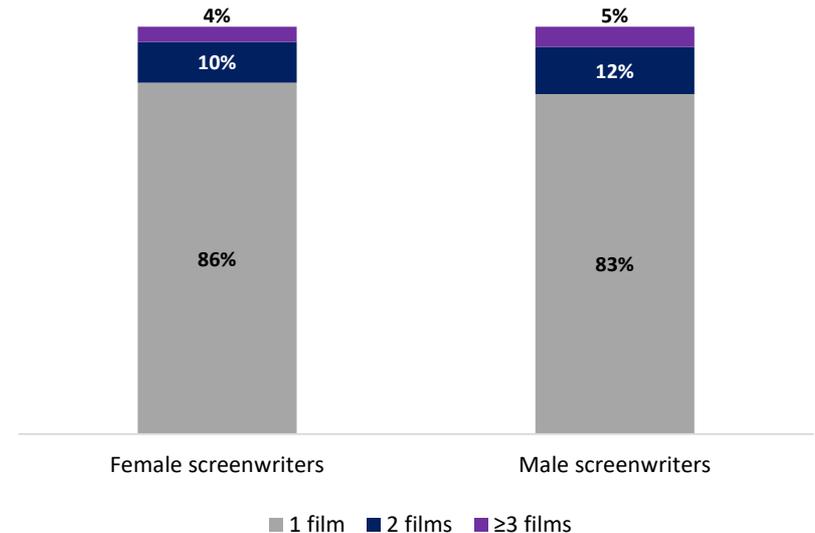
- ▶ 86% of female screenwriters only worked on one feature film in the considered period, compared to 83% for their male colleagues.

**SCREENWRITERS: level of activity  
by gender of screenwriters (2017-2021)**

*In number of screenwriters*



*In % of screenwriters*

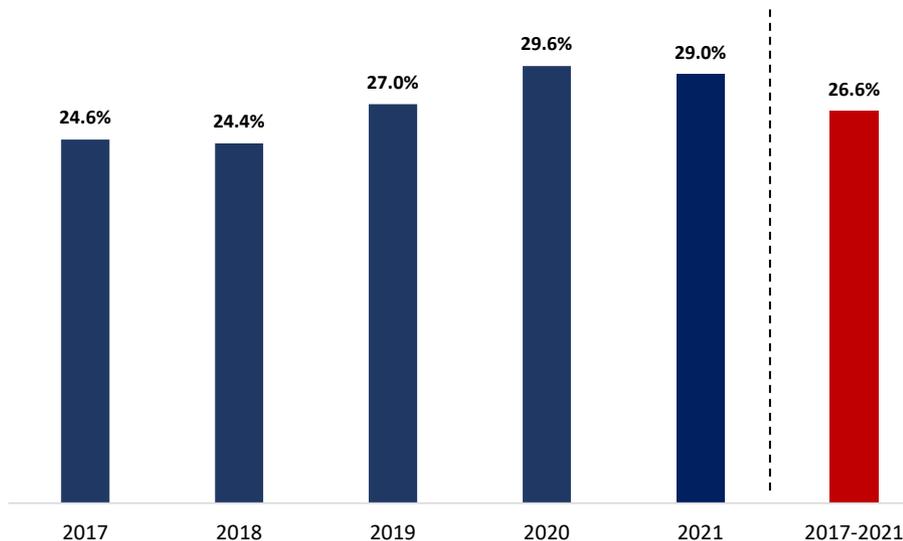


## B What is the average share of female screenwriters per film?

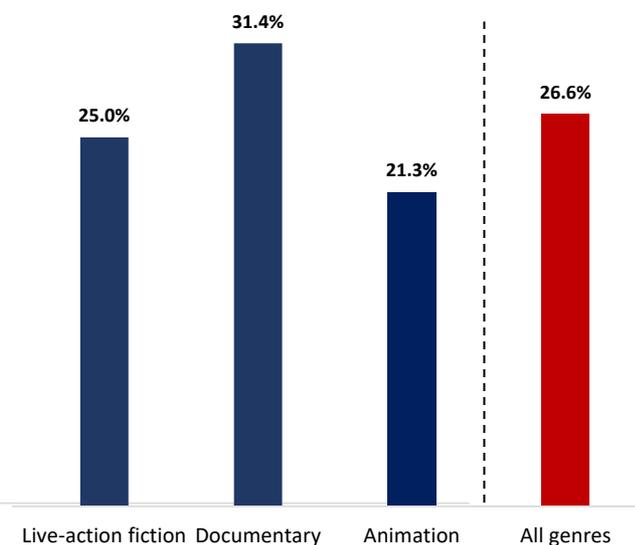
When looking at the proportion of women and men on the total number of screenwriters of each work, the average share of female screenwriters per film was 27% between 2017 and 2021.

- ▶ As for film directors, the average share of female screenwriters per film was higher in documentary (31%) than other film types.

SCREENWRITERS: average share of female screenwriters per film\*, by production year (2017-2021)



SCREENWRITERS: average share of female screenwriters per film\*, by film genre (2017-2021)

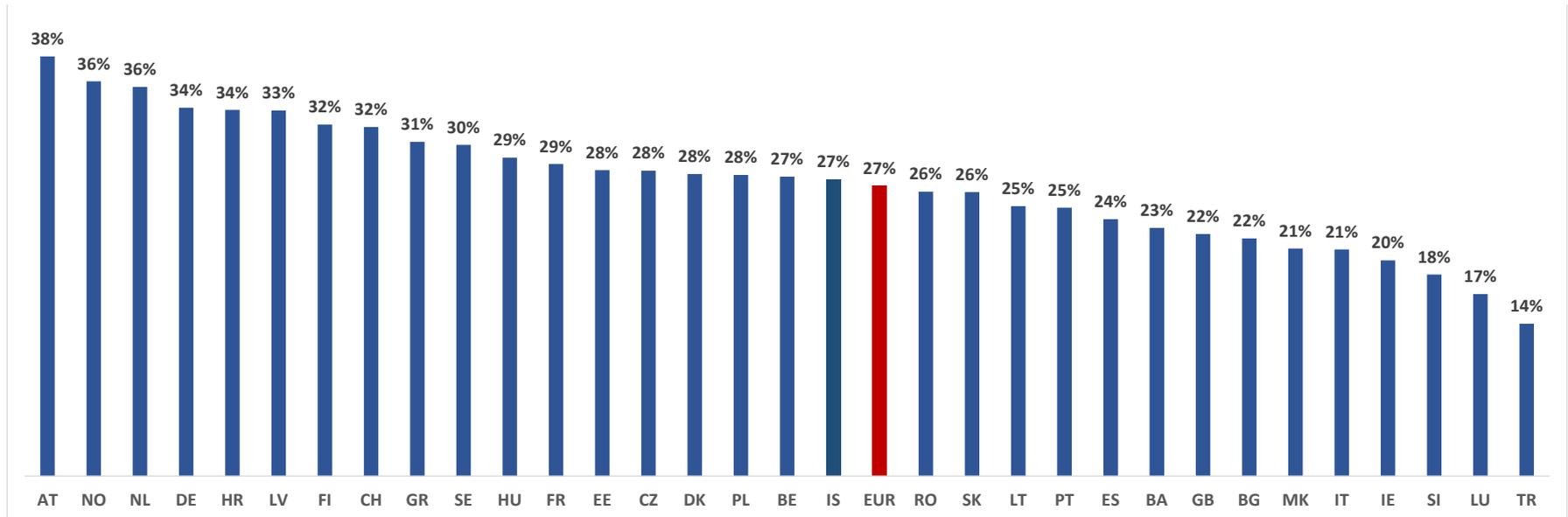


\* Average of the shares of female screenwriters calculated from the total number of screenwriters for each feature film in the sample.

## B Average share of female screenwriters per film, by country of production

The average share of female screenwriters per film varied between 14% and 38% across European countries.

**SCREENWRITERS: average share of by female screenwriters per film\*, by country of production\*\* (2017-2021)**



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

\*\* The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

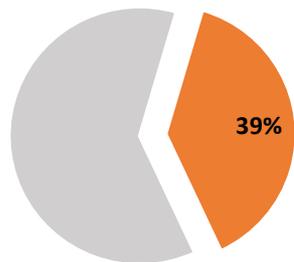
Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on screenwriters between 2017 and 2021) are also excluded from this graph.

# C What is the share of films written by at least one female screenwriter?

Women were involved, whether alone or in partnership with other colleagues, in the writing of 39% of feature films produced between 2017 and 2021.

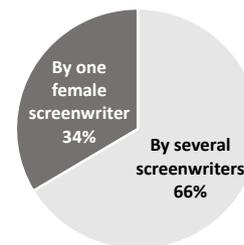
- Female screenwriters tended to work in partnership with other colleagues more often than men.

**SCREENWRITERS: share of European feature films by at least one female (co)writer (2017-2021)**

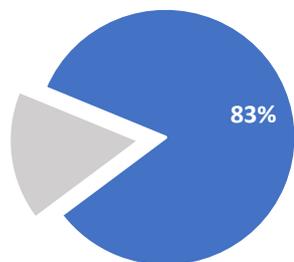


■ Films by at least one female screenwriter

**SCREENWRITERS: breakdown of European feature films by at least one female (co)writer (2017-2021)**

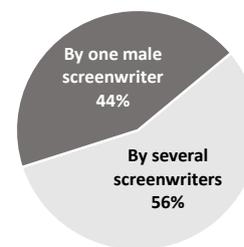


**SCREENWRITERS: share of European feature films by at least one male (co)writer (2017-2021)**



■ Films by at least one male screenwriter

**SCREENWRITERS: breakdown of European feature films by at least one male (co)writer (2017-2021)**

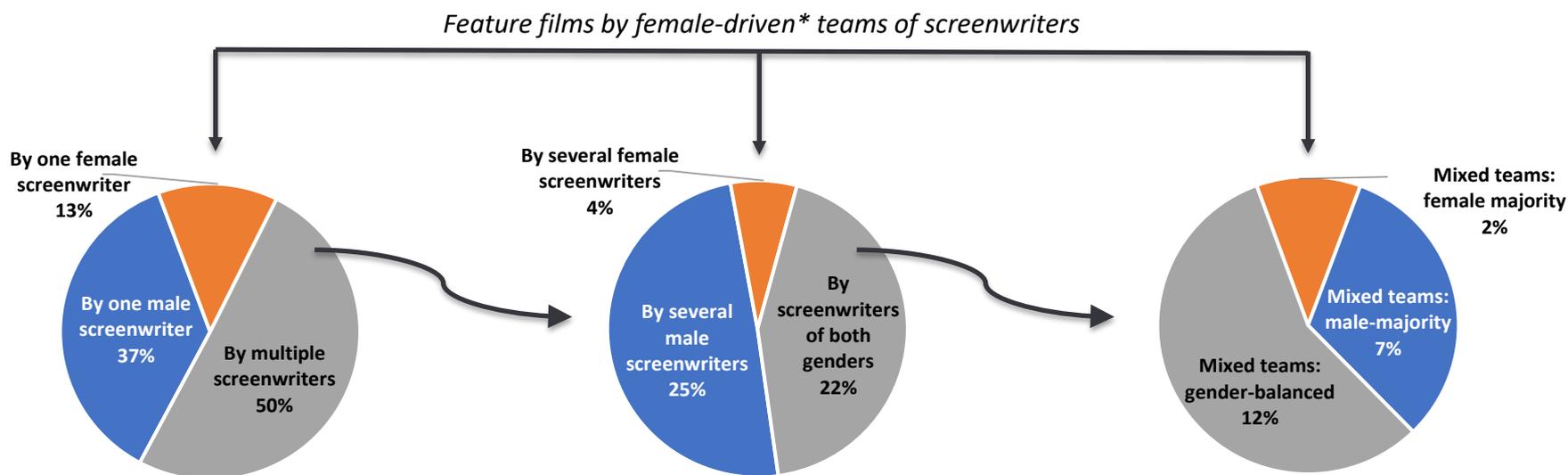


# C Feature films: Gender composition of screenwriters' teams

## Among European feature films produced between 2017 and 2021:

- ▶ 13% were written by one individual female screenwriter;
- ▶ 4% were written by several female screenwriters;
- ▶ 2% were written by teams of professionals of both genders with a female presence of at least 60%.

### SCREENWRITERS: gender composition of teams of screenwriters (2017-2021)



**How to read this graph:** 50% of feature films were written by several screenwriters; 22% were written by screenwriters of both genders; 12% were written by gender-balanced 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; by teams of screenwriters of both genders with a female presence of at least 60%.

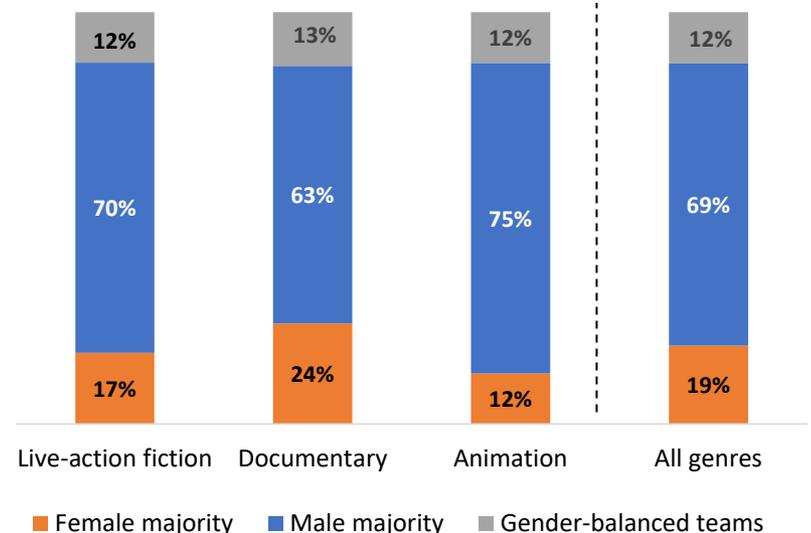
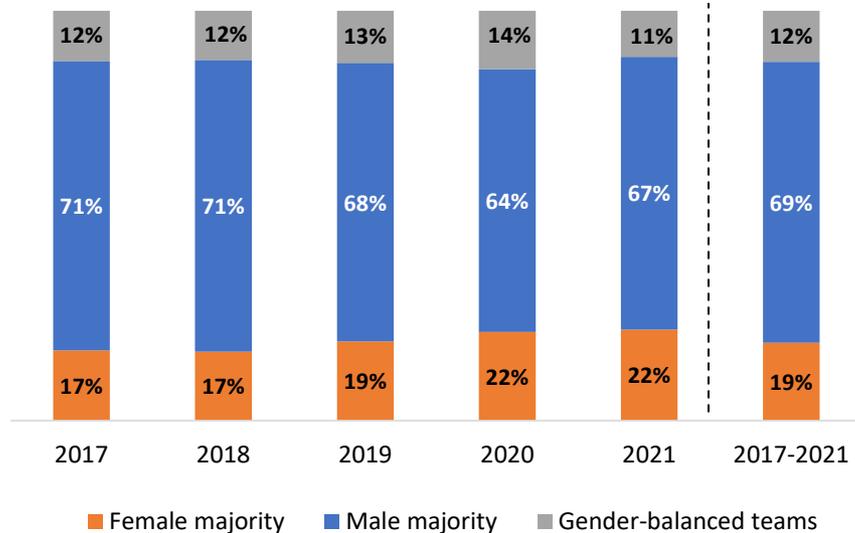
# C What is the share of feature films written by female-driven teams?

Between 2017 and 2021 only 19% of European feature films were written by female-driven\* teams of screenwriters.

- ▶ Given the high number of films co-written by several screenwriters, this is due to the fact that when women co-wrote a film, it was often within male-driven teams of screenwriters.
- ▶ This figure marginally grew during this time period and tended to be higher for documentary than for other film genres.

SCREENWRITERS: share of feature films by gender composition of screenwriters' teams, by year (2017-2021)

SCREENWRITERS: share of feature films by gender composition of screenwriters' teams, by film genre (2017-2021)



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

# PRODUCERS

# European feature films: PRODUCERS

Women accounted for **34%** of active producers of European feature films between **2017** and **2021**. On average, women tended to produce slightly fewer films than men.

When calculating the share of female and male professionals out of the total number of producers for each film, the average share of female producers per film was **32%**, a figure which is slightly lower than the share of women among all active producers.

In most cases, female producers worked as part of a team of several professionals and they were less likely than men to be the sole producer of a film.

Female producers were involved in the production of **45%** of European feature films, whether alone or in teams. However, the share of films produced by female-driven teams\* was only **23%**, as when women co-produced a film, it was mainly within gender-balanced or male-majority teams of producers.

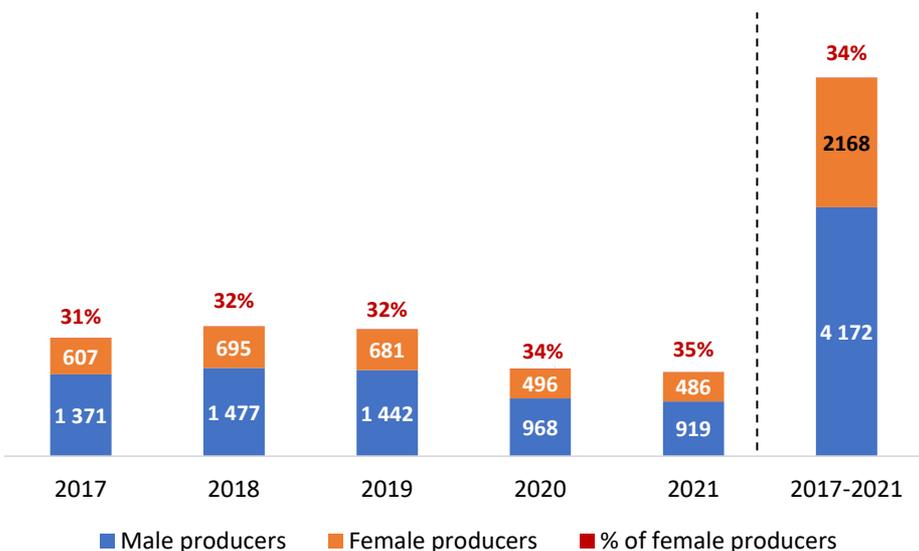
\* In this context, "**female-driven**" refers to features by a majority ( $\geq 60\%$ ) of female producers: by one individual female producer; by several female producers; by teams of producers of both genders with a female presence of at least 60%.

# A How are women represented among film producers?

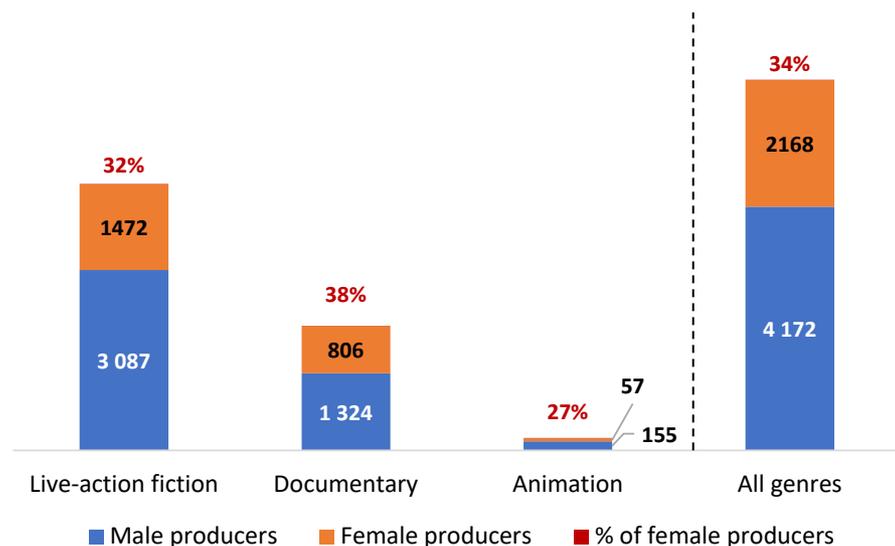
Cumulatively, women accounted for 34% of producers of European feature films active between 2017 and 2021.

- ▶ The share of female producers marginally increased over this time period.
- ▶ The share was higher for documentaries than for live-action and animated fiction films.

**PRODUCERS: number and share of active producers\* by gender and by production year\*\* (2017-2021)**



**PRODUCERS: number and share of active producers\* by gender and by film genre\*\* (2017-2021)**



\* **Active producer:** at least one feature film (co)produced between 2017 and 2021.

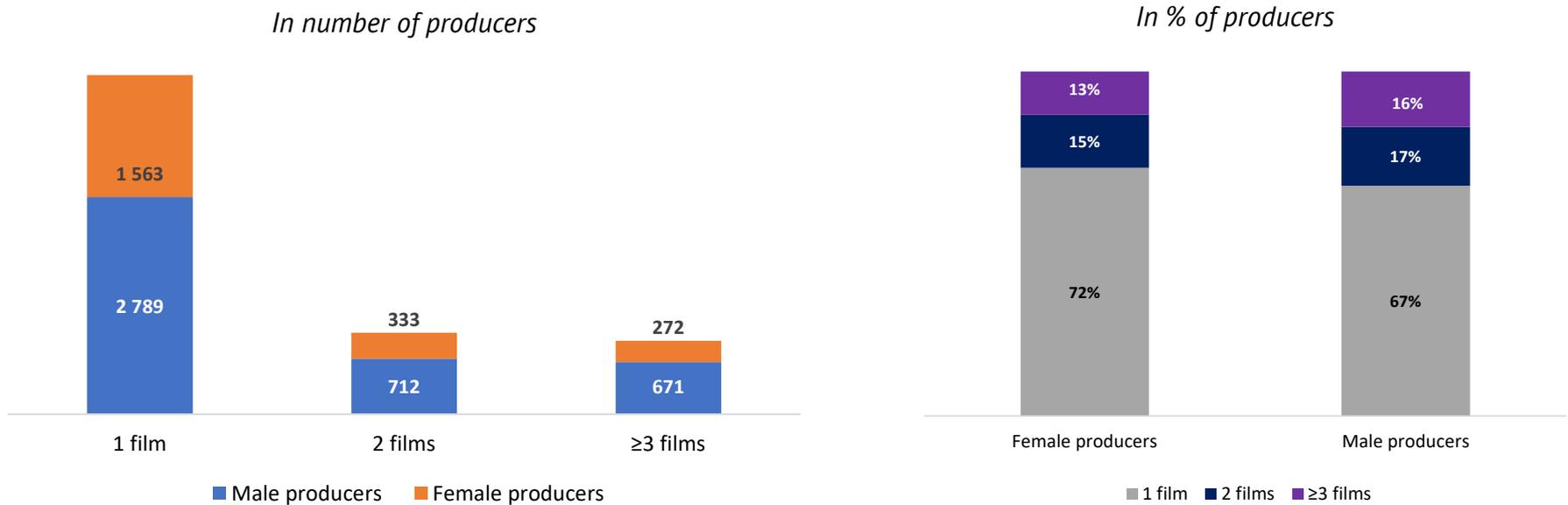
\*\* The total number of producers does not equal the sum of producers by year or by film genre as an individual professional may have worked on several films and film genres across the years.

# A How does the activity of female and male producers compare?

Comparatively, the level of activity was slightly higher for male than for female producers.

- ▶ Only 28% of female producers worked on two or more feature films in the considered period, compared to 33% of their male colleagues.

**PRODUCERS: level of activity  
by gender of producers (2017-2021)**

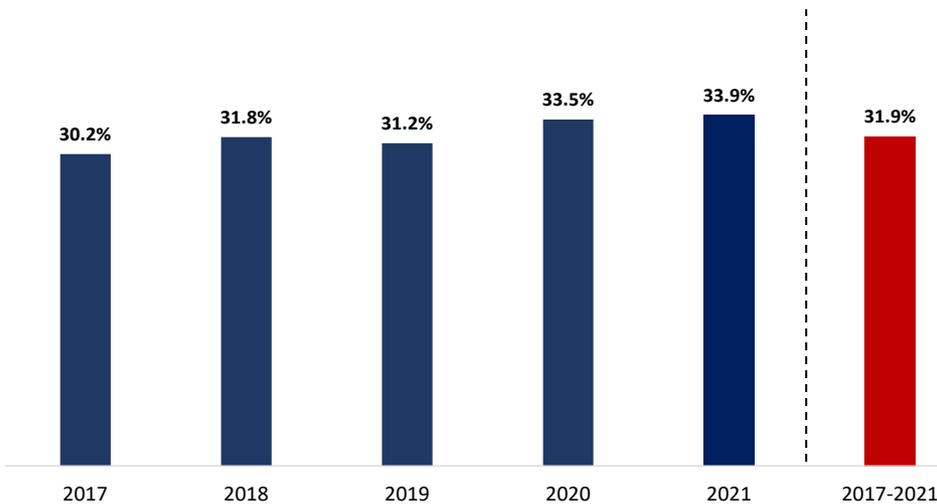


## B What is the average share of female producers per film?

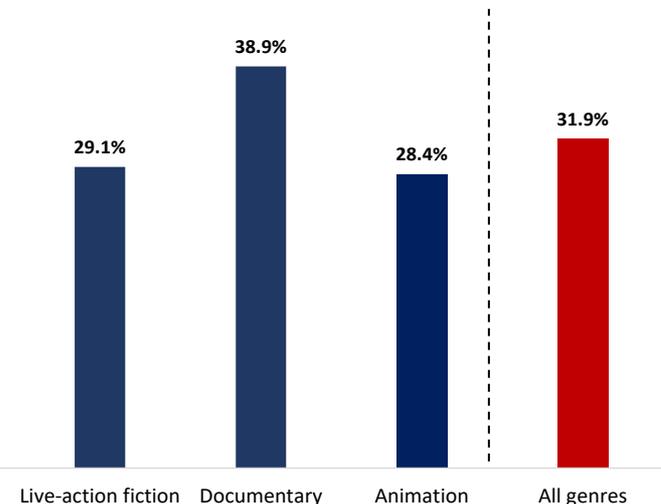
When looking at the proportion of women and men on the total number of producers of each work, the average share of female producers per film was 32% between 2017 and 2021.

- ▶ As for other professional roles, the average share of female producers per film was higher in documentary (39%) than other film genres.

**PRODUCERS: average share of female producers per film\*,  
by production year (2017-2021)**



**PRODUCERS: average share of female producers per film\*,  
by film genre (2017-2021)**

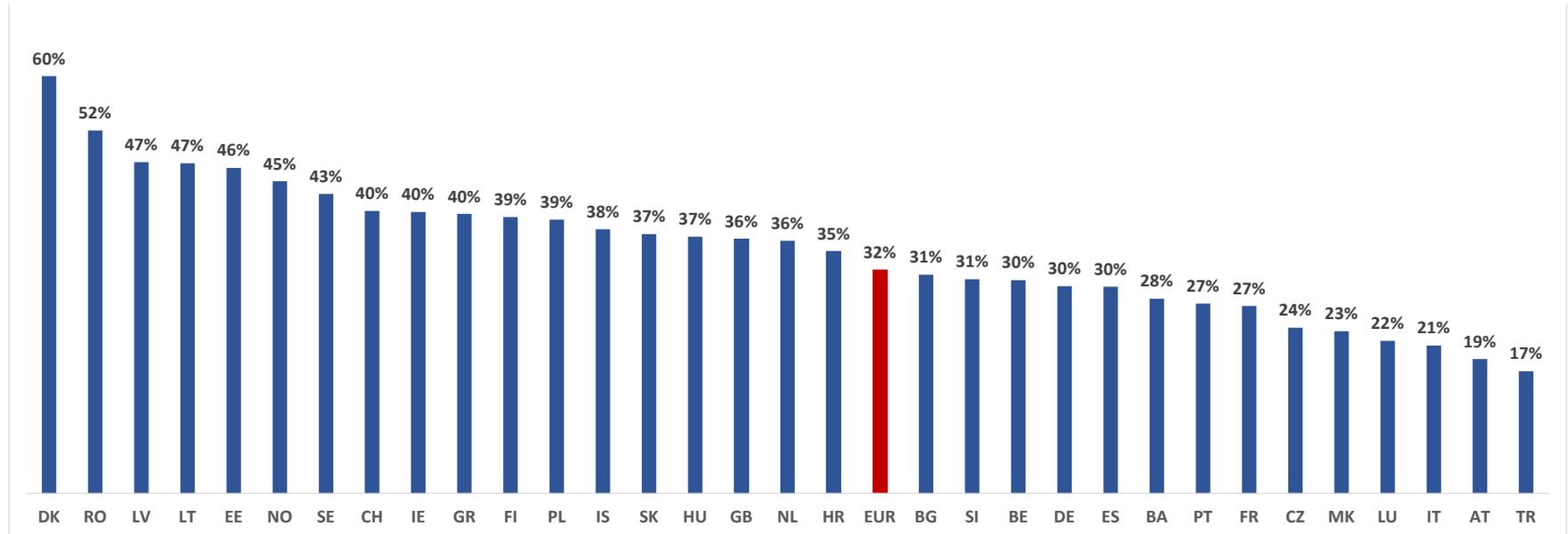


\* Average of the shares of female producers calculated from the total number of producers for each feature film in the sample.

## B Average share of female producers per film, by country of production

The average share of female producers per film varied between 17% and 60% across European countries.

**PRODUCERS: average share of female producers per film\*,  
by country of production\*\* (2017-2021)**



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

\*\* The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

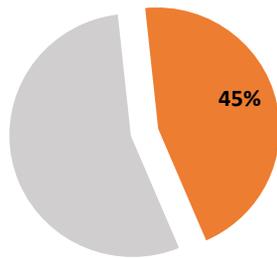
Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on producers between 2017 and 2021) are also excluded from this graph.

# C What is the share of films produced by at least one woman?

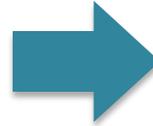
Female producers were involved, whether alone or in partnership with other colleagues, in the production of 45% of feature films produced between 2017 and 2021.

- ▶ Female producers tended to work in partnership with other colleagues more often than men.

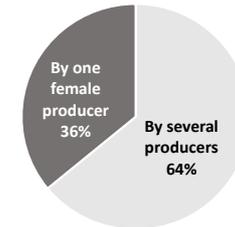
**PRODUCERS: share of European feature films by at least one female (co)producer (2017-2021)**



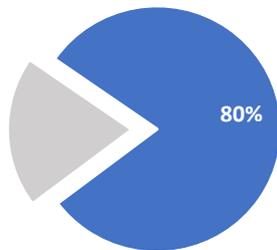
■ Films by at least one female producer



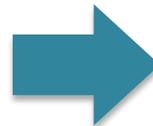
**PRODUCERS: breakdown of European feature films by at least one female (co)producer (2017-2021)**



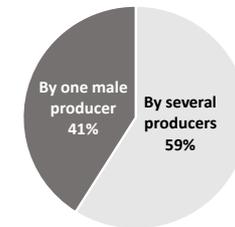
**PRODUCERS: share of European feature films by at least one male (co)producer (2017-2021)**



■ Films by at least one male producer



**PRODUCERS: breakdown of European feature films by at least one male (co)producer (2017-2021)**

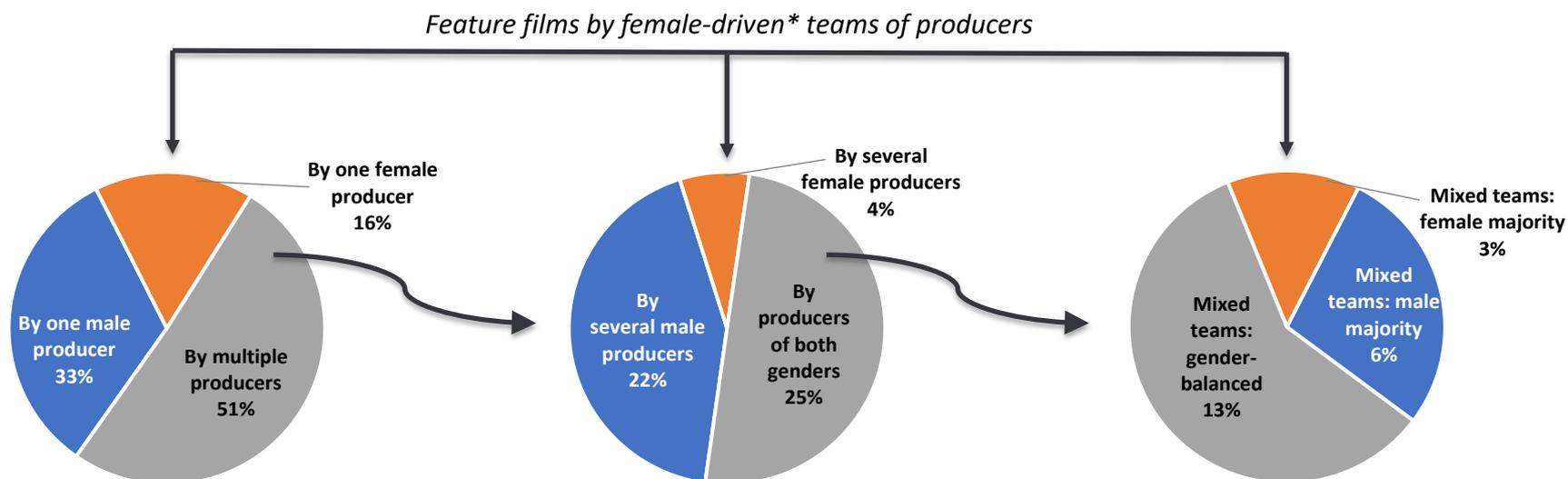


## C Feature films: Gender composition of producers' teams

### Among European feature films produced between 2017 and 2021:

- ▶ 16% 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 (2017-2021)



**How to read this graph:** 51% of feature films were made by several producers; 25% by producers of both genders; 13% by gender-balanced teams of producers.

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

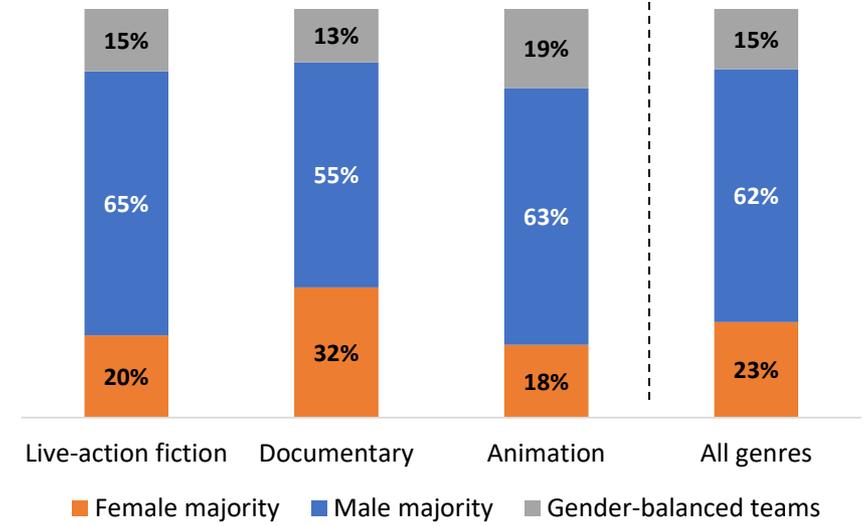
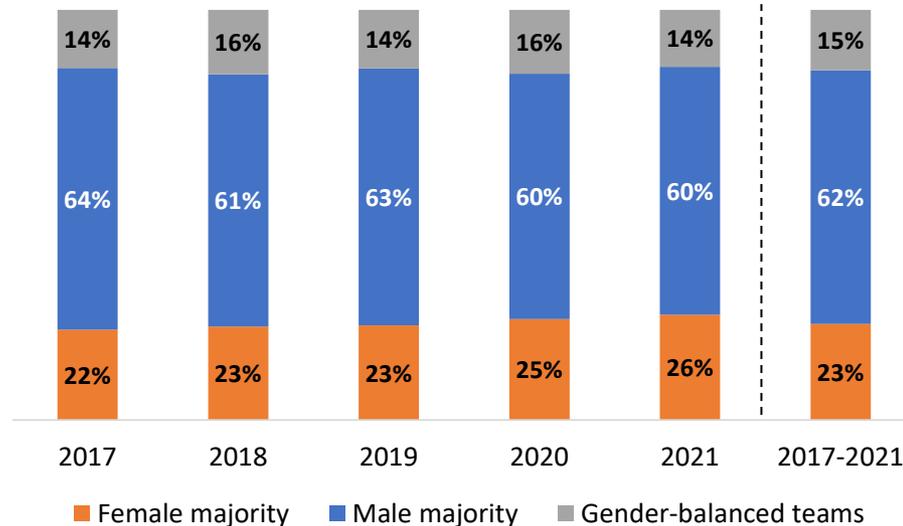
# C What is the share of feature films produced by female-driven teams?

Between 2017 and 2021, about 23% of European feature films had female-driven\* teams of producers.

- ▶ Given the high number of films by several producers, this is due to the fact that when women co-produced a film, it was often within gender-balanced or male-driven teams of producers.
- ▶ This figure has slightly increased over the considered time period and tends to be higher for documentary than for other film genres.

**PRODUCERS: share of feature films by gender composition of producers' teams, by year (2017-2021)**

**PRODUCERS: share of feature films by gender composition of producers' teams, by film genre (2017-2021)**



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

# CINEMATOGRAPHERS

Women only accounted for **10%** of all cinematographers of European feature films produced between **2017** and **2021**.

The direction of photography is usually a solitary job: most films (89%) were made by one individual director of photography (DOP). Taking into account all cinematographers working on each title, the average share of female cinematographers per film was **10%**.

Female cinematographers in the sample were involved in the direction of photography of 12% of feature films, whether alone or in partnership with other colleagues. However, the share of films with female-driven teams of cinematographers\* was only **9%**. 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.

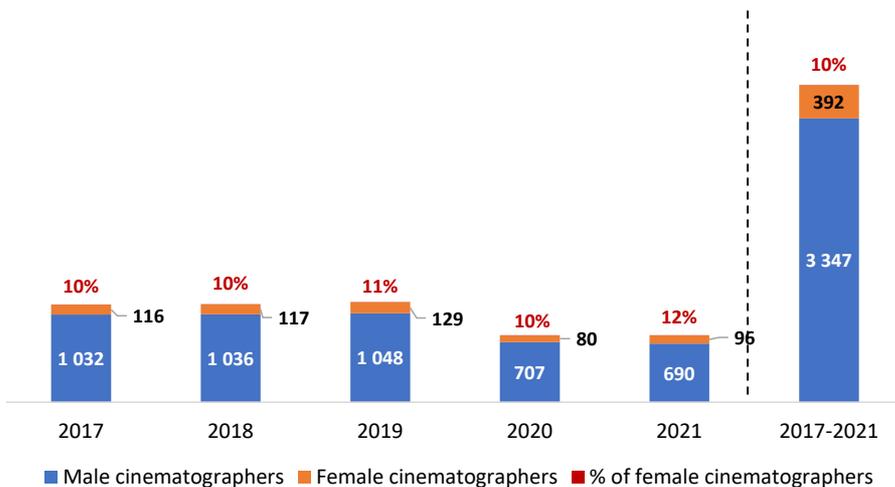
\* In this context, "**female-driven**" refers to feature films by a majority ( $\geq 60\%$ ) of female cinematographers: by one individual female cinematographer; by several female cinematographers; by teams of cinematographers of both genders with a female presence of at least 60%.

# A How are women represented among cinematographers?

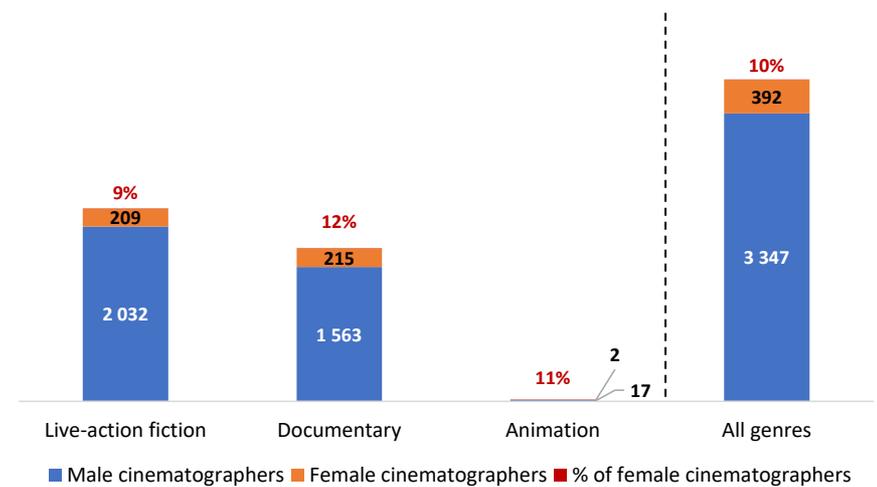
Cumulatively, women only accounted for 10% of cinematographers of European feature films active between 2017 and 2021.

- ▶ The share of female cinematographers remained relatively stable over this time period.
- ▶ This share was slightly higher for documentaries than live-action and animated fiction films.

**CINEMATOGRAPHERS: number and share of active cinematographers\* by gender and by production year\*\* (2017-2021)**



**CINEMATOGRAPHERS: number and share of active cinematographers\* by gender and by film genre\*\* (2017-2021)**



\* **Active cinematographer:** credited for at least one feature film between 2017 and 2021.

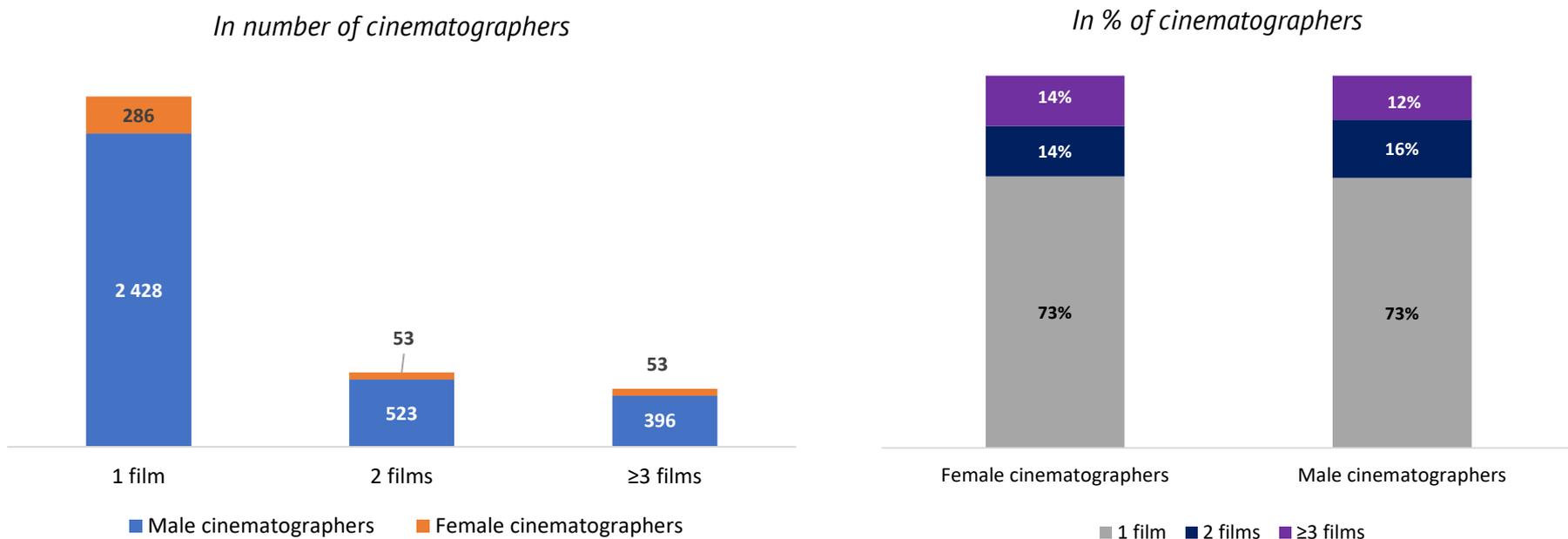
\*\* The total number of cinematographers does not equal the sum of cinematographers by year or by film genre as an individual cinematographer may have worked on several films and film genres across the years.

# A How does the activity of female and male cinematographers compare?

Comparatively, the level of activity was similar for female and male cinematographers.

- ▶ 73% of cinematographers only worked on one feature film in the considered period, a figure which is the same for both genders.

**CINEMATOGRAPHERS: level of activity  
by gender of cinematographers (2017-2021)**

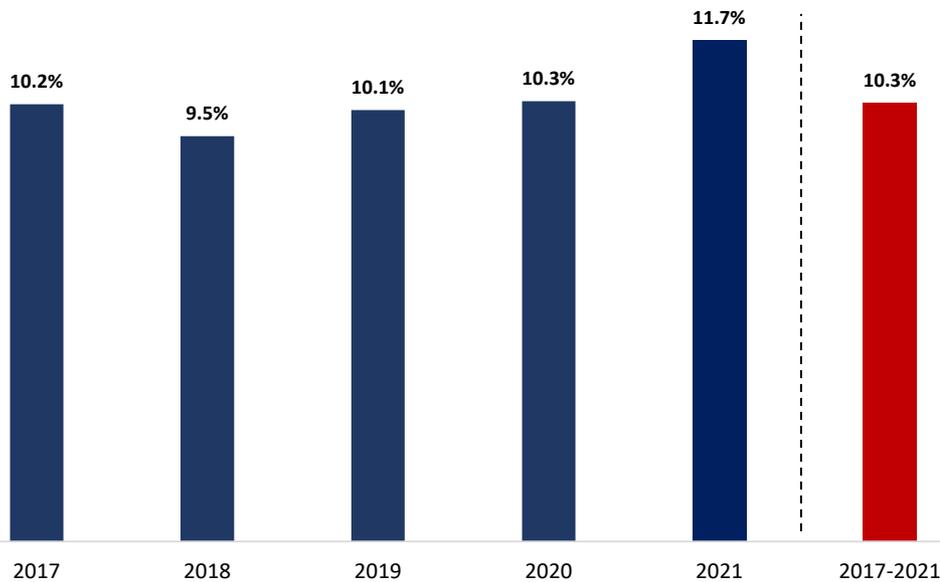


## B What is the average share of female cinematographers per film?

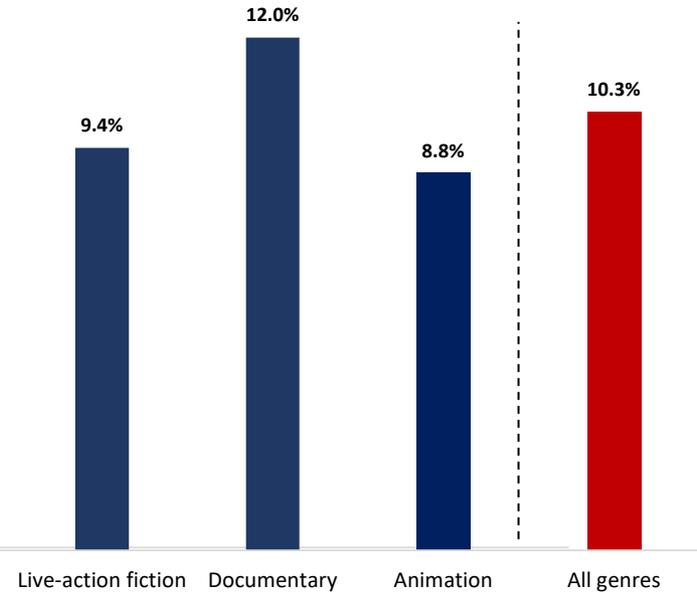
When looking at the proportion of women and men out of the total number of cinematographers of each work, the average share of female professionals per film was 10% between 2017 and 2021.

- ▶ As observed for other professional categories, this share was higher in documentary (12%) than other film genres.

**CINEMATOGRAPHERS: average share of female cinematographers per film\*, by production year (2017-2021)**



**CINEMATOGRAPHERS: average share of female cinematographers per film\*, by film genre (2017-2021)**

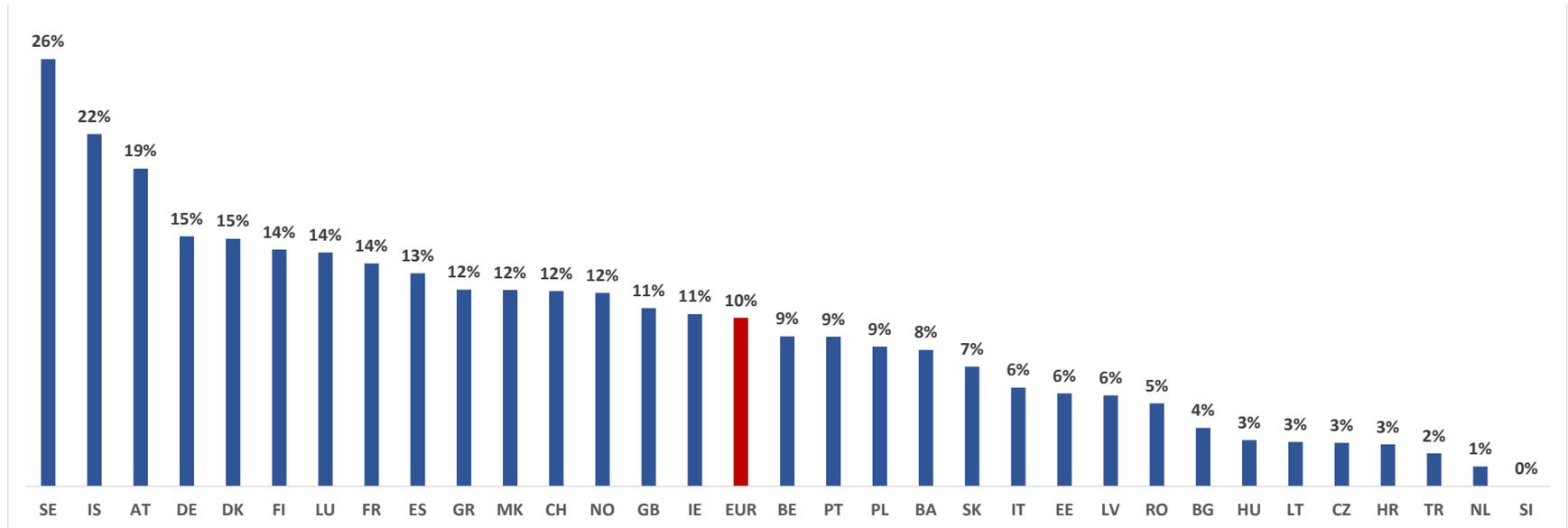


\* Average of the shares of female professionals calculated from the total number of cinematographers for each feature film in the sample.

## B Average share of female cinematographers per film, by country of production

The average share of female cinematographers per film varied between 0% and 26% across European countries.

**CINEMATOGRAPHERS: average share of films of female cinematographers per film\*, by country of production\*\* (2017-2021)**



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

\*\* The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

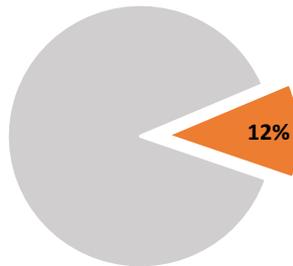
Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on cinematographers between 2017 and 2021) are also excluded from this graph.

# C What is the share of films by at least one female cinematographer?

Female cinematographers were involved, whether alone or in partnership with other colleagues, in the making of 12% of feature films produced between 2017 and 2021.

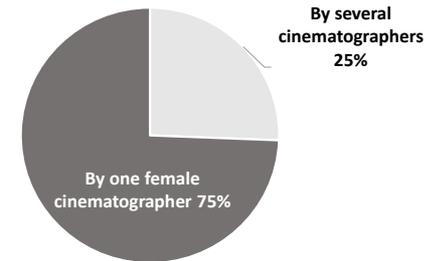
- ▶ The vast majority of feature films (89%) were made by one individual director of photography.
- ▶ Female cinematographers tended to work in partnership with other colleagues more often than men.

**CINEMATOGRAPHERS: share of European feature films by at least one female cinematographer (2017-2021)**

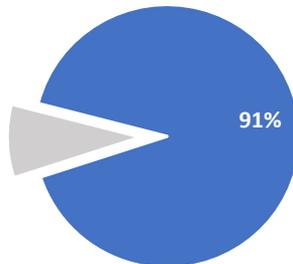


■ Films by at least one female cinematographer

**CINEMATOGRAPHERS: breakdown of European feature films by at least one female cinematographer (2017-2021)**

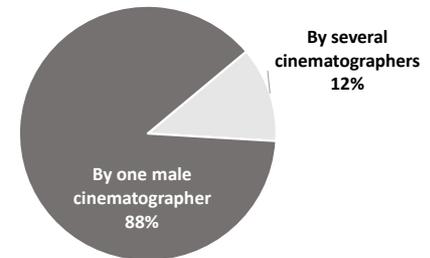


**CINEMATOGRAPHERS: share of European feature films by at least one male cinematographer (2017-2021)**



■ Films by at least one male cinematographer

**CINEMATOGRAPHERS: breakdown of European feature films by at least one male cinematographer (2017-2021)**

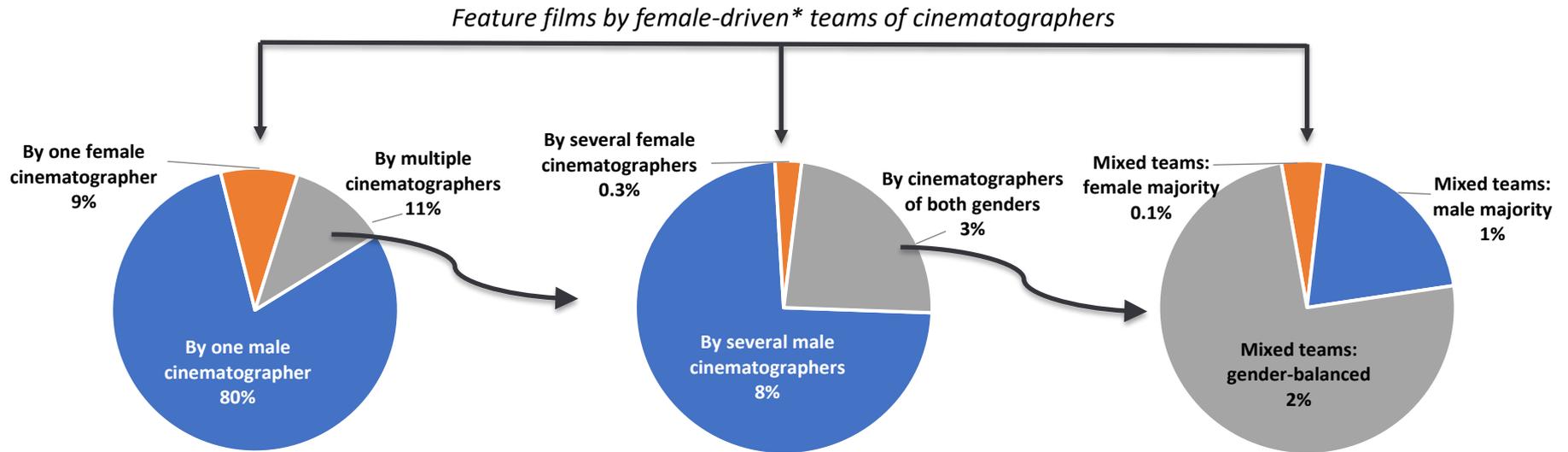


## C Feature films: Gender composition of cinematographers' teams

### Among European feature films produced between 2017 and 2021:

- ▶ 9% were made by one individual female cinematographer;
- ▶ 0.3% were made by several female cinematographers;
- ▶ 0.1% were made by teams of cinematographers of both genders with a female presence of at least 60%.

### CINEMATOGRAPHERS: gender composition of teams of cinematographers (2017-2021)



**How to read this graph:** 11% of feature films were made by several cinematographers; 3% were by cinematographers of both genders; 1% were by gender-balanced teams of cinematographers.

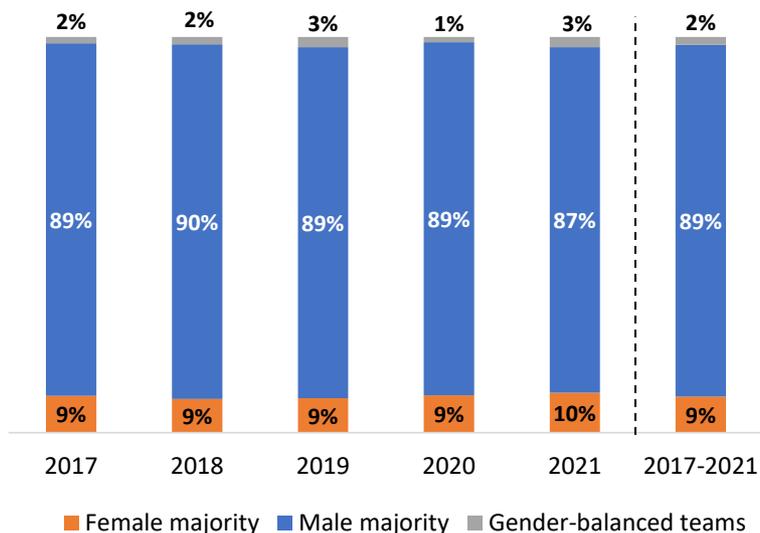
\* In this context, "**female-driven**" refers to feature films by a majority ( $\geq 60\%$ ) of female cinematographers: by one individual female cinematographer; by several female cinematographers; by teams of cinematographers of both genders with a female presence of at least 60%.

# C What is the share of films by female-driven teams of cinematographers?

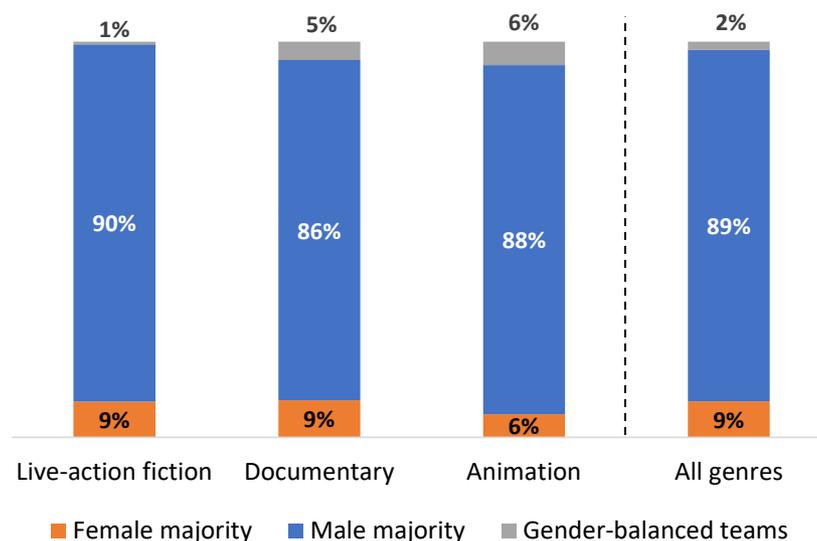
Between 2017 and 2021, about 9% of European feature films were made by female-driven\* teams of cinematographers.

- ▶ 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.
- ▶ This figure was relatively stable across the considered time period and tended to be similar across different film genres.

**CINEMATOGRAPHERS: share of feature films by gender composition of cinematographers' teams, by year (2017-2021)**



**CINEMATOGRAPHERS: share of feature films by gender composition of cinematographers' teams, by film genre (2017-2021)**



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

# COMPOSERS

Women represented only **10%** of music composers active in European feature films between **2017** and **2021**. On average, female composers worked on fewer films than men.

When calculating the female and male presence out of the total number of composers per feature film, the average share of female composers per film was only **8%**.

For **84%** of films, the music score was the work of one individual composers. Women in the sample were less likely than men to be the sole composer for a film.

Female composers worked on **10%** of European feature films, whether alone or in teams. However, 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 **7%** of feature films in the sample had a female-driven team\* of composers.

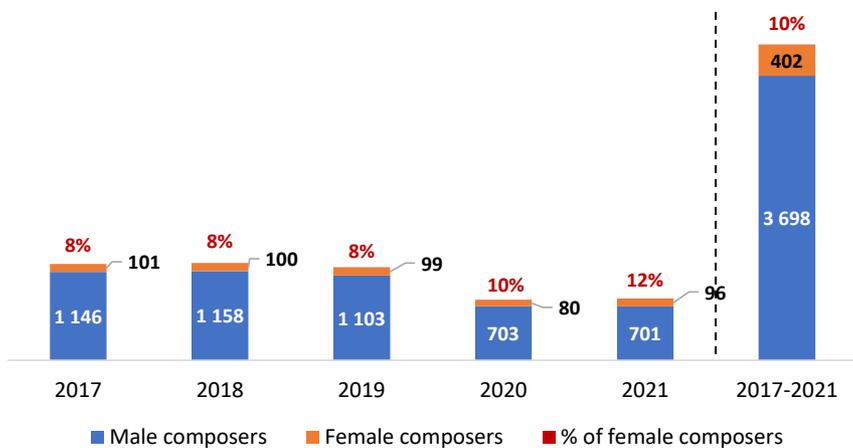
\* In this context, “**female-driven**” refers to features by a majority ( $\geq 60\%$ ) of female composers: by one individual female composer; by several female composers; by teams of composers of both genders with a female presence of at least 60%.

# A How are women represented among film composers?

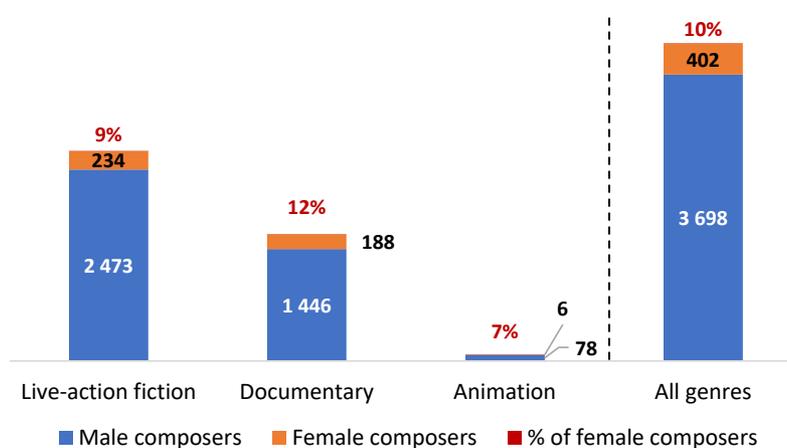
Cumulatively, 10% of composers active in European feature films between 2017 and 2021 were women.

- ▶ This share remained relatively stable over this time period.
- ▶ As observed for other professional categories, the female share was higher for documentaries (12%) than for live-action and animated fiction films.

COMPOSERS: number and share of active composers\* by gender and by production year\*\* (2017-2021)



COMPOSERS: number and share of active composers\* by gender and by film genre\*\* (2017-2021)



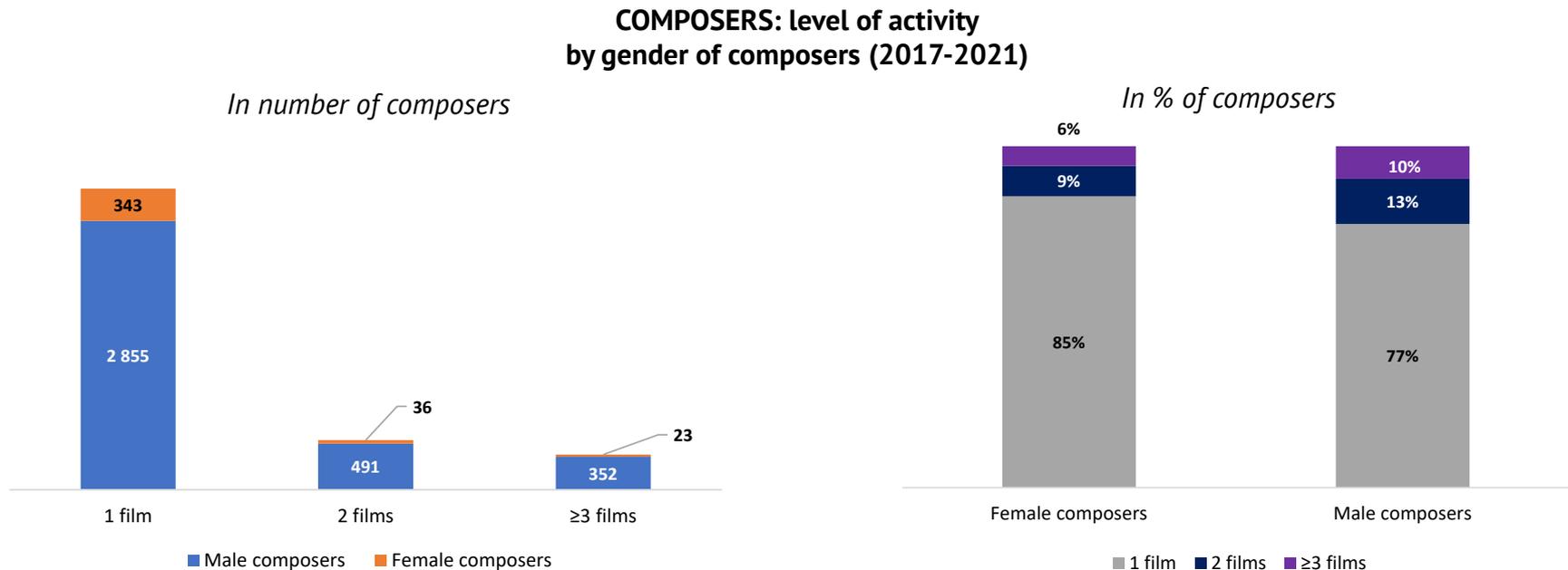
\* **Active composer:** worked on at least one feature film between 2017 and 2021.

\*\* The total number of composers does not equal the sum of composers by year or by film genre as an individual professional may have worked on several films and film genres across the years.

# A How does the activity of female and male composers compare?

Comparatively, the level of activity of composers was slightly higher for male than for female professionals.

- ▶ 85% of female composers only worked on one feature film in the considered period, compared to 77% of their male colleagues.

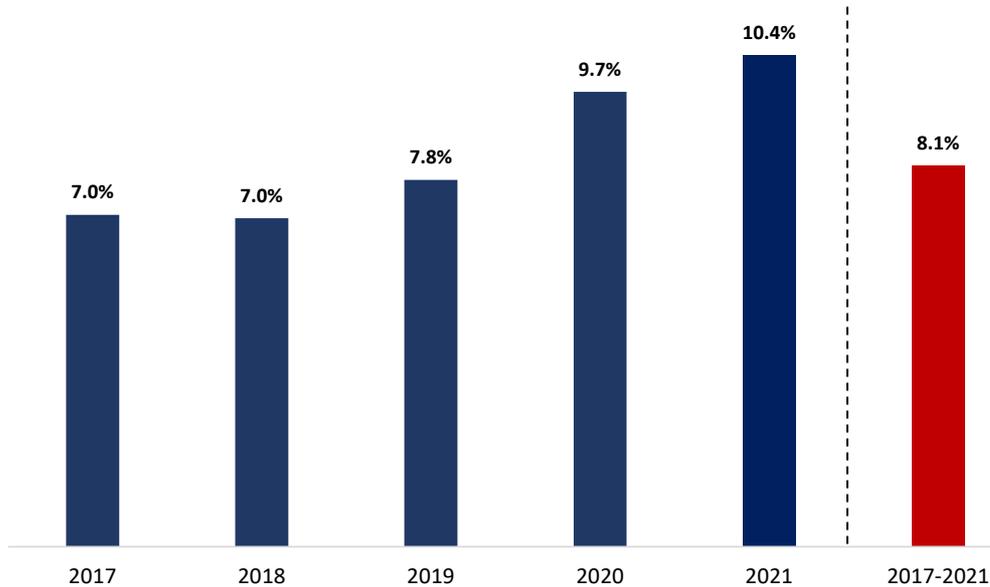


## B What is the average share of female composers per film?

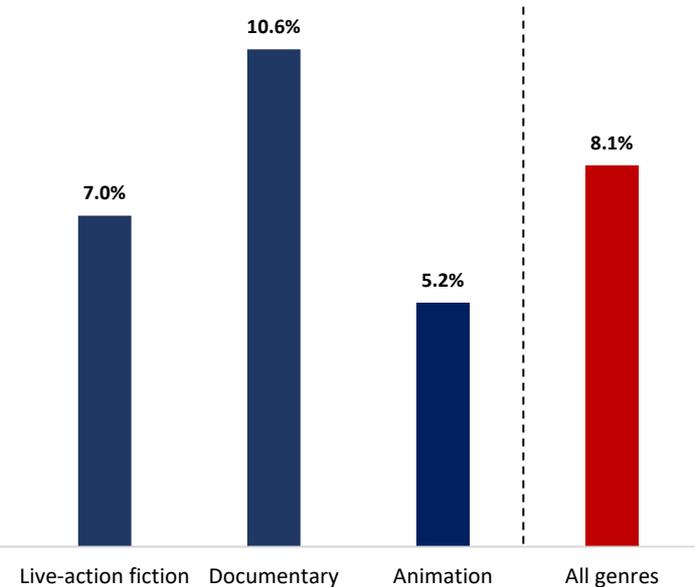
When considering the proportion of women and men out of the total number of composers of each work, the average share of female professionals per film was 8% between 2017 and 2021.

▶ This share was higher in documentary (11%) than other film types.

COMPOSERS: average share of female composers per film\*,  
by production year (2017-2021)



COMPOSERS: average share of female composers per film\*,  
by film genre (2017-2021)

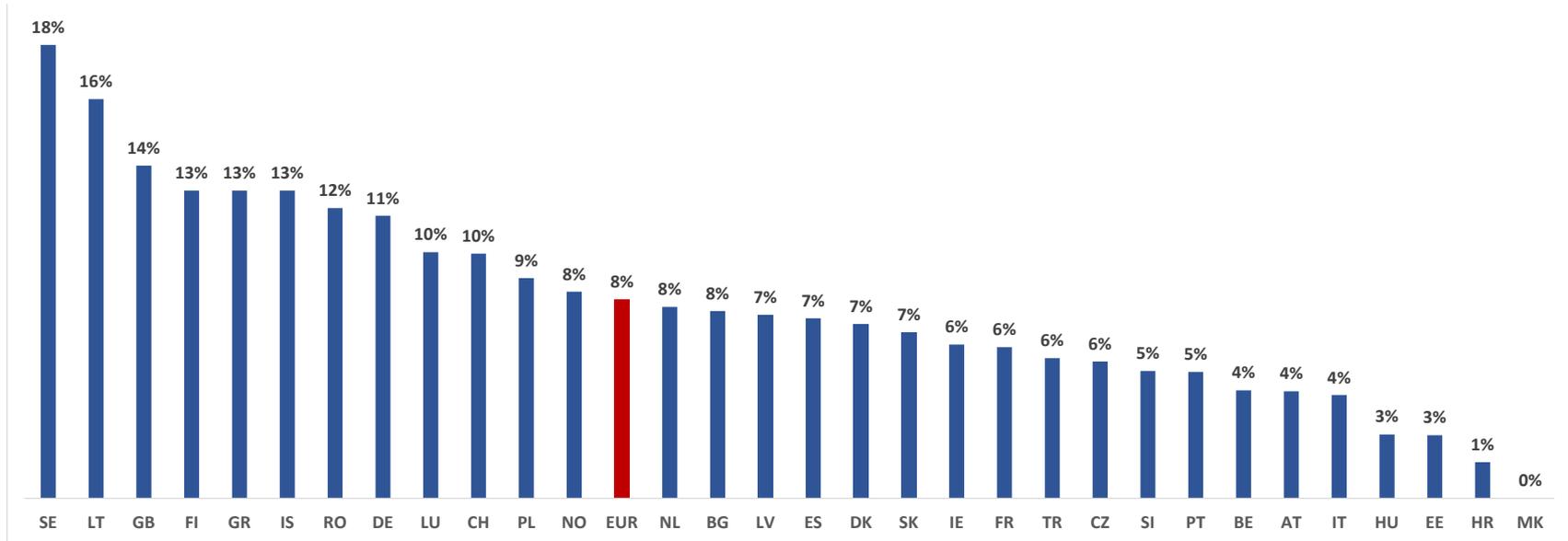


\* Average of the shares of female composers calculated from the total number of composers for each feature film in the sample.

## B Average share of female composers per film, by country of production

The average share of female composers per film varied between 0% and 18% across European countries.

**COMPOSERS: average share of female composers per film\*,  
by country of production\*\* (2017-2021)**



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

\*\* The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

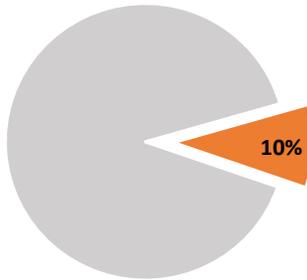
Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on composers between 2017 and 2021) are also excluded from this graph.

# C What is the share of films by at least one female composer?

Female composers worked, whether alone or in partnership with other colleagues, on only 10% of feature films produced between 2017 and 2021.

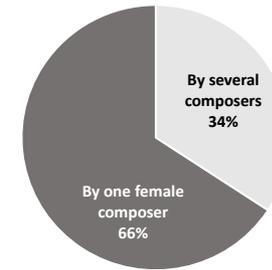
- ▶ Female composers tended to work in partnership with other colleagues more often than men.

**COMPOSERS: share of European feature films by at least one female composer (2017-2021)**

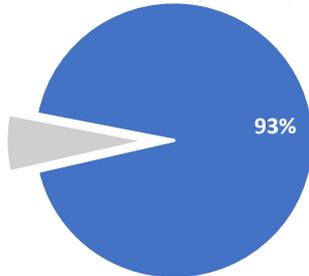


■ Films by at least one female composer

**COMPOSERS: breakdown of European feature films by at least one female composer (2017-2021)**

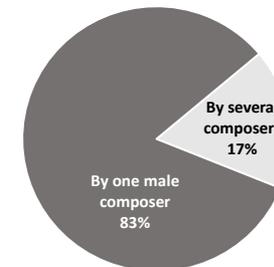


**COMPOSERS: share of European feature films by at least one male composer (2017-2021)**



■ Films by at least one male composer

**COMPOSERS: breakdown of European feature films by at least one male composer (2017-2021)**

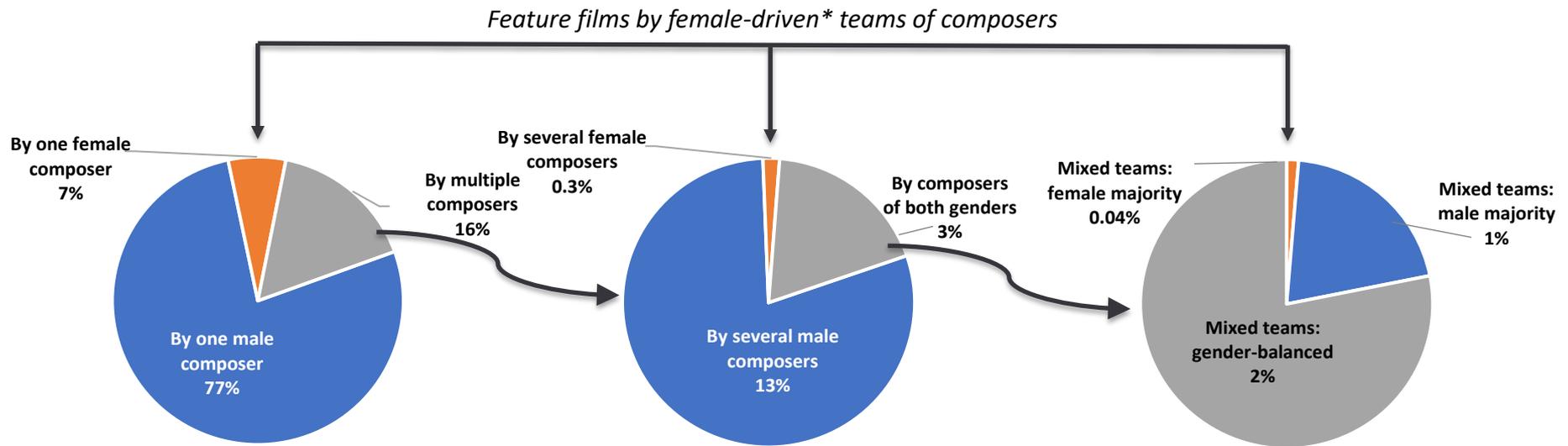


# C Feature films: Gender composition of composers' teams

Among European feature films produced between 2017 and 2021:

- ▶ 7% were made by one individual female composer;
- ▶ 0.3% by several female composers ;
- ▶ 0.04% by teams of composers of both genders with a female presence of at least 60%.

## COMPOSERS: gender composition of teams of composers (2017-2021)



**How to read this graph:** 16% of feature films were made by several composers; 3% by composers of both genders; 2% by gender-balanced teams of composers.

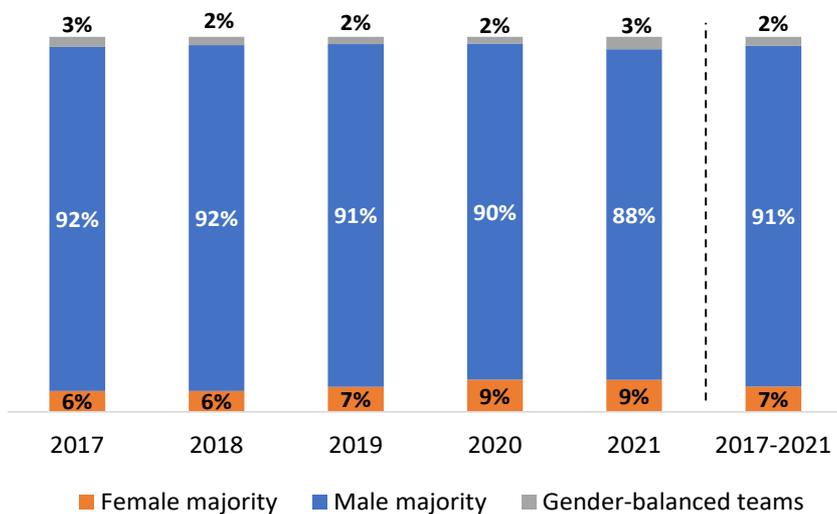
\* In this context, "**female-driven**" refers to feature films by a majority ( $\geq 60\%$ ) of female composers: by one individual female composer; by several female composers; by teams of composers of both genders with a female presence of at least 60%.

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

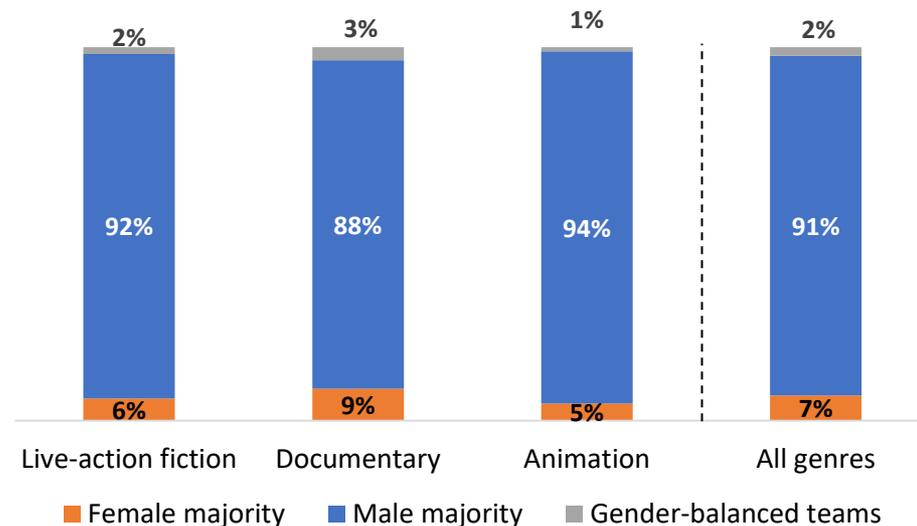
Between 2017 and 2021, only 7% of European feature films had female-driven\* teams of composers.

- ▶ This figure has slightly increased across the considered time period and tended to be higher for documentary than for other film genres.
- ▶ For the 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 predominantly led by men.

COMPOSERS: share of feature films by gender composition of composers' teams, by year (2017-2021)



COMPOSERS: share of feature films by gender composition of composers' teams, by film genre (2017-2021)



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

# LEAD ROLES

## European feature films – LEAD ROLES

This section builds on information made available by IMDb, including the names of the actors and actresses appearing in the main roles for each film. These data also include the professionals involved in the dubbing of animated features as well as the protagonists of documentary films.

Women accounted for **39%** of all actors appearing in at least one lead role in a European feature film between **2017** and **2021**. Considering the share of each gender out of the total number of lead roles per film, the average female share per film was **39%**.

The vast majority of European films (83%) featured at least one female lead role. Most feature films (78%) had a gender-mixed main cast which was mainly male-driven or gender-balanced. Only **17%** of feature films in the sample had female-driven teams\* for lead roles.

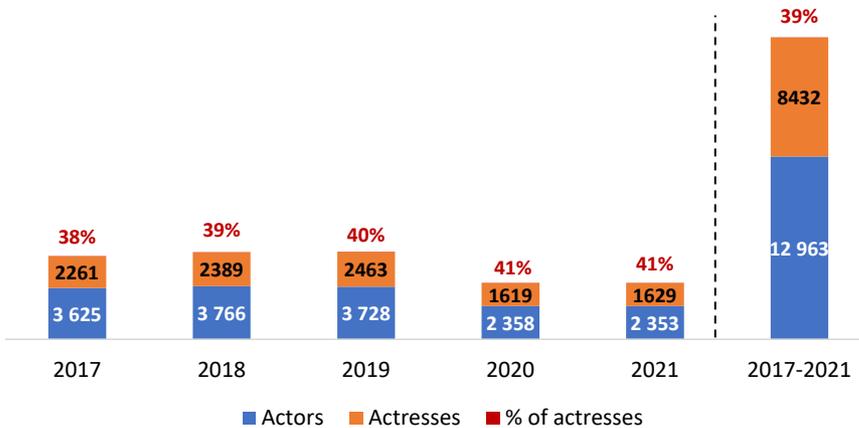
*\* In this context, “female-driven” refers to features with a majority ( $\geq 60\%$ ) of female lead roles: one individual female lead role; several female lead roles; a main cast of both genders with a female presence of at least 60%.*

# A How are women represented among leading actors in feature films?

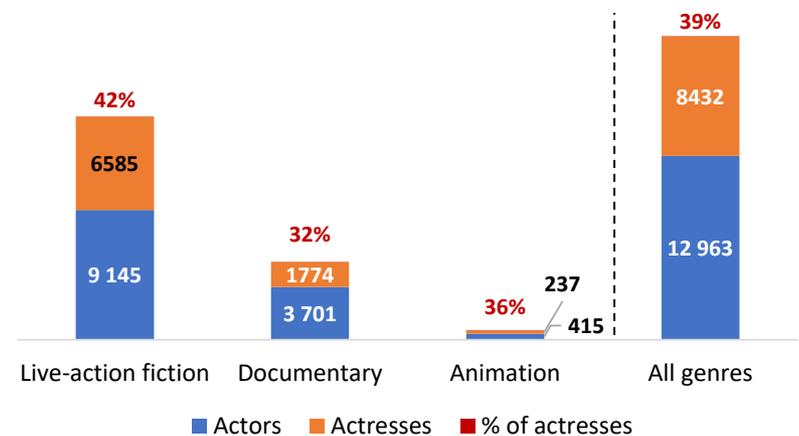
Between 2017 and 2021, 39% of all actors playing a lead role in European films were women.

- ▶ The share of active actresses remained relatively stable over this time period.
- ▶ The share was higher for live-action fiction films than for other film genres.

**LEAD ROLES: number and share of active actors / actresses\* in a lead role, by production year\*\* (2017-2021)**



**LEAD ROLES: number and share Of active actors / actresses\* in a lead role, by film genre\*\* (2017-2021)**



\* **Active actor/actress:** Played in at least one feature film in a lead role between 2017 and 2021; Includes professionals involved in the dubbing of animation films, and protagonists of documentary films.

\*\* The total number of active actors/actresses does not equal the sum of professionals by year or by film genre as an individual person may have worked on several films and film genres across the years.

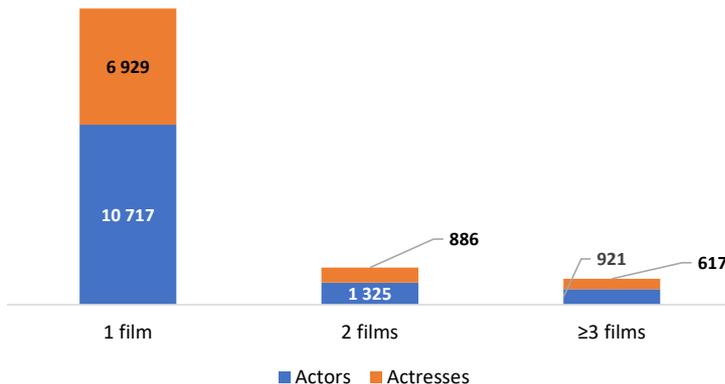
# A How does the activity of leading actresses and actors compare?

Comparatively, the level of activity of professionals appearing in a lead role was similar for both genders.

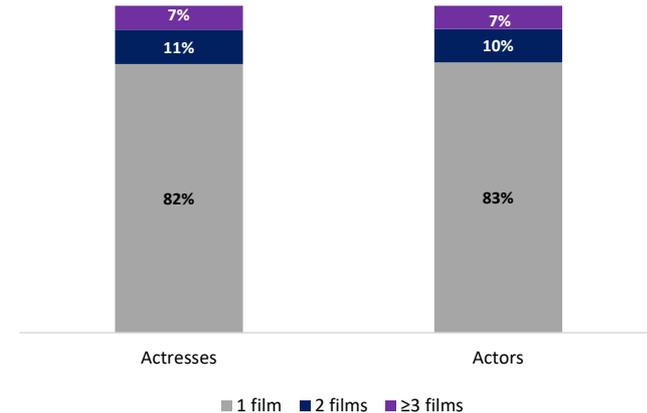
- ▶ Between 2017 and 2021, over 80% of performers only appeared in one lead role in a feature film, regardless of their gender.

## LEAD ROLES: level of activity by gender of professionals (2017-2021)

*In number of actors/actresses*



*In % of actor/actresses*

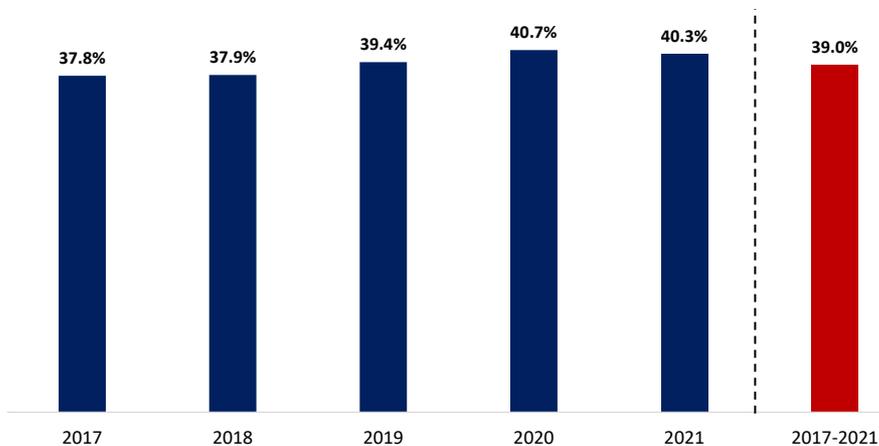


## B What is the average share of female lead roles per film?

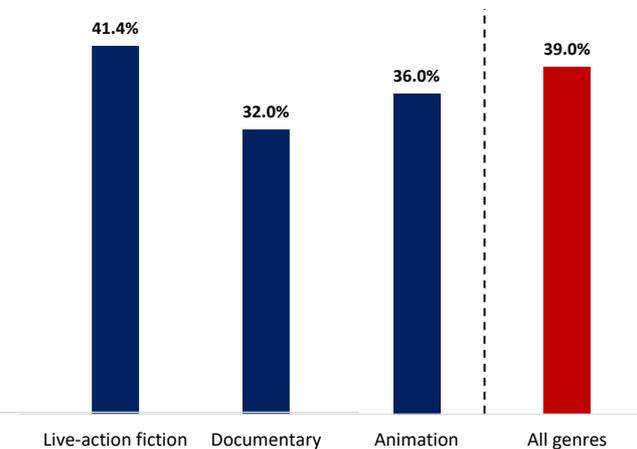
When considering the proportion of female and male roles out of the total number of lead roles for each film, the average share of female roles per film was 39% between 2017 and 2021.

- ▶ The average share of female lead roles per film was higher for live-action fiction films (41%) than for other film types.

LEAD ROLES: average share of female lead roles per film\*, by production year (2017-2021)



LEAD ROLES: average share of female lead roles per film\*, by film genre (2017-2021)

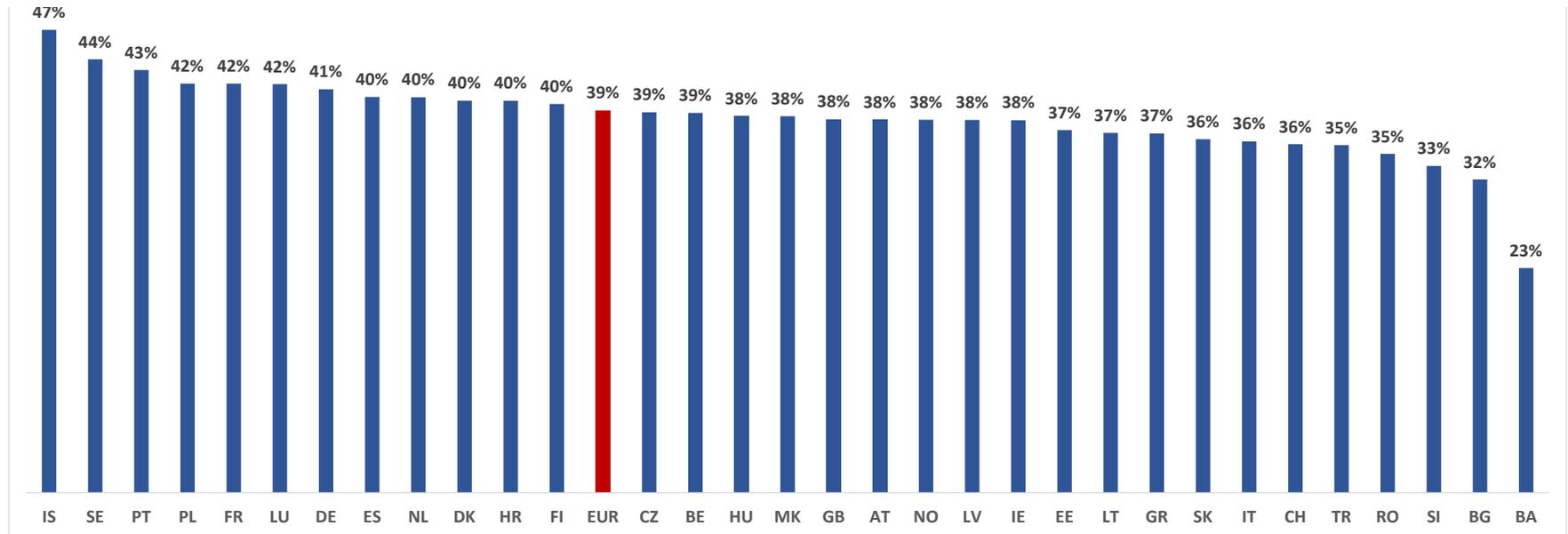


\* Average of the shares of female roles calculated from the total number of lead roles for each feature film in the sample.

## B Average share of female lead roles per film, by country of production

The average share of female lead roles per film varied between 23% and 47% across European countries.

LEAD ROLES: average share of female lead roles per film\*,  
by country of production\*\* (2017-2021)



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

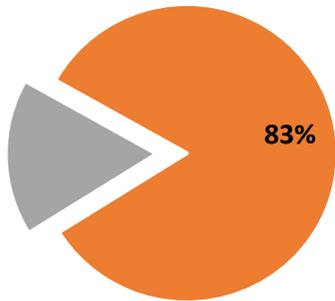
\*\* The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on actors between 2017 and 2021) are also excluded from this graph.

# C What is the share of films with at least one female lead role?

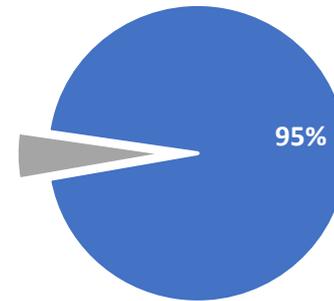
Between 2017 and 2021, 83% of European films featured at least one female lead role.

**LEAD ROLES: share of European feature films with at least one female lead role (2017-2021)**



■ Films with at least one female lead role

**LEAD ROLES: share of European feature films with at least one male lead role (2017-2021)**



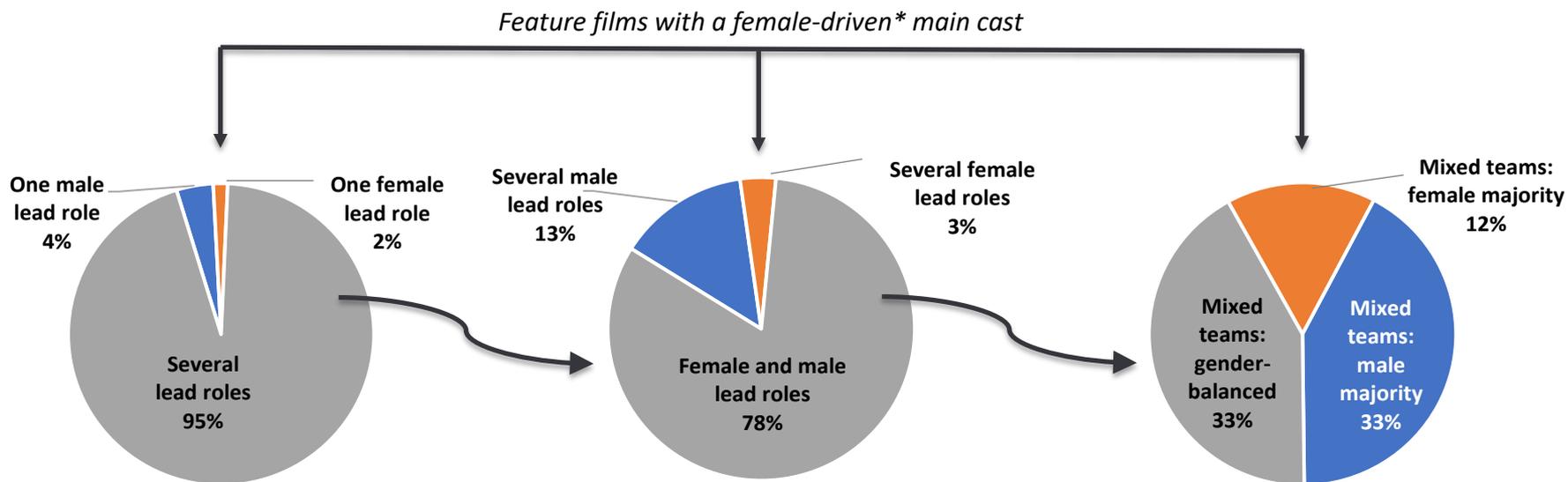
■ Films with at least one male lead role

# C Feature films: Gender composition of main cast

## Out of European feature films produced between 2017 and 2021:

- ▶ 2% included a female lead role and no male lead role;
- ▶ 3% included several female lead roles and no male lead role;
- ▶ 12% had a main cast with at least 60% of female roles.

### LEAD ROLES: gender composition of main cast of European feature films (2017-2021)



**How to read this graph:** 95% of feature films had a main cast with several lead roles; 78% had a gender-mixed main cast; 33% had a gender-balanced main cast.

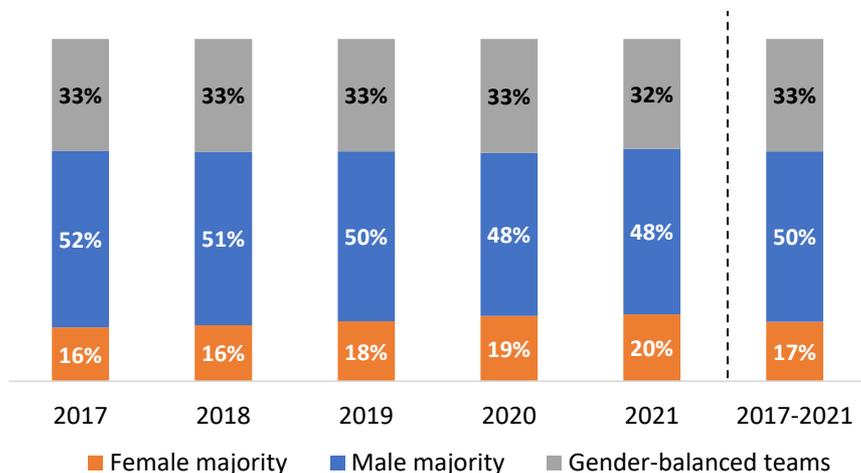
\* In this context, **“female-driven”** refers to a feature with a majority ( $\geq 60\%$ ) of female lead roles: one individual female lead role; several female lead roles; a main cast of both genders with a female presence of at least 60%.

# C What is the share of feature films with a female-driven main cast?

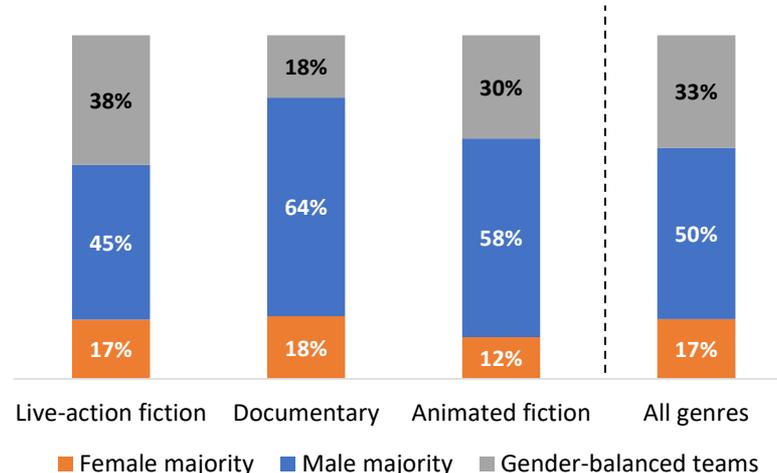
Between 2017 and 2021, about 17% of European feature films had a female-driven\* main cast.

- ▶ This figure marginally increased during the considered time period and was slightly higher for documentary than for other film genres.
- ▶ The share of films with a gender-balanced main cast was higher for live-action fiction (38%) than for other film types.

**LEAD ROLES: share of feature films by gender composition of main cast, by year (2017-2021)**



**LEAD ROLES: share of feature films by gender composition of main cast, by film genre (2017-2021)**



\* In this context, **“female-driven”** refers to features with a majority ( $\geq 60\%$ ) of female lead roles: one individual female lead role; several female lead roles; a main cast of both genders with a female presence of at least 60%.

**More information:**

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