Female professionals in European TV/SVOD fiction production 2015-2023 figures

Agnes Schneeberger
March 2025

A publication of the European Audiovisual Observatory

Observatoire européen de l'audiovisuel
European Audiovisual Observatory
Europäische Audiovisuelle Informationsstelle

COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

Table of contents

Key findings.....3

Scope and methodology.....13

Directors.....18

Screenwriters.....26

Producers.....34

Cinematographers.....42

Composers.....50

Editors.....58

All professionals.....66

KEY FINDINGS

Key findings

- **Between 2019 and 2023, the share of female professionals in the production of TV and SVOD fiction was 27%. The various indicators used by the European Audiovisual Observatory to measure gender inequality in audiovisual fiction production reveal three cumulative factors for most of the roles assessed in this report:**
  - **A low share of women in the active population of professionals.**
  - **Fewer assignments for active female professionals.**
  - **Work more often shared with other professionals (e.g. female screenwriters co-writing more often than their male counterparts).**

- **Gender inequality varies according to profession. Between 2019 and 2023, the share of female professionals was higher for producers (43%) and writers (37%), close to the average for editors (31%) and directors (27%) and significantly lower for composers 10% and cinematographers (10%).**

- **Female professionals seem to be more represented when several professionals work together in one role, as is the case for producer and writing teams. Conversely, women tend to be more under-represented when the role is generally held by a single professional (e.g. directors or cinematographers).**

Key findings

- However, even for roles where multiple professionals are responsible for writing or producing a work, teams are overwhelmingly led by male professionals. For example, between 2019 and 2023, while female writers accounted for 37% of the writing of audiovisual fiction, female-led teams accounted for only 26% of all writing teams, compared to 59% for male-led teams and 15% for gender-balanced teams.

- Whether in terms of the active population or in terms of assignments, the share of female professionals has generally increased since 2015, albeit only moderately by 4% (overall, the share of women in all roles increased from 23% in 2015-2018 to 27% in 2019-2023).

- Some progress has been made in the role of director, which is characterised by an average share of women (+8% more women between 2015-2018 and 2019-2023). Progress has been slower concerning other professional roles. Roles with an already very low share of women, such as composers (+4%) and cinematographers (+3%), improved slightly. Roles with an above-average share of women, such as scriptwriters and producers, were also slow to change (+4% each). The share of female editors stagnated completely (+0%) between 2015-2018 and 2019-2023.

Key findings

- By way of illustration, applying the average growth rates of female presence over the last nine years would mean that gender equality would be reached in 2030 for producers, 2035 for directors, 2036 for writers, 2063 for composers and 2103 for cinematographers. Gender equality for female editors would not be achieved at all at the current rate. Taking all roles combined, gender parity in producing European TV and SVOD fiction would be achieved in 2046.

- However, there is a more encouraging aspect that may help to achieve gender parity sooner. Women in one role are more likely to work with other women; for example, the share of women writers or producers is significantly higher when the director is a woman, and the same applies to works written or produced mainly by women. Progress in one role is therefore likely to have a positive impact on the others.

A

How are women represented among active professionals working in European audiovisual fiction?

2019-2023

DIRECTORS

27%

(+8% vs. 2015-2018)

CINEMATOGRAPHERS

10%

(+3% vs. 2015-2018)

SCREENWRITERS

37%

(+4% vs 2015-2018)

COMPOSERS

10%

(+4% vs. 2015-2018)

PRODUCERS

43%

(+4% vs. 2015-2018)

EDITORS

31%

(+0% vs. 2015-2018)

B

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

2019-2023

DIRECTORS

-23%

CINEMATOGRAPHERS

-40%

SCREENWRITERS

-4%

COMPOSERS

-18%

PRODUCERS

+5%

EDITORS

-15%

B

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

2019-2023

DIRECTORS

15%

(men: 10%)

CINEMATOGRAPHERS

10%

(men: 8%)

SCREENWRITERS

48%

(men: 37%)

COMPOSERS

38%

(men: 21%)

PRODUCERS

41%

(men: 38%)

EDITORS

28%

(men: 19%)

C

What is the share of assignments held by women in the production of European AV fiction?

2019-2023

DIRECTORS

22%

(+7% vs. 2015-2018)

CINEMATOGRAPHERS

7%

(+0% vs. 2015-2018)

SCREENWRITERS

36%

(+6% vs. 2015-2018)

COMPOSERS

8%

(+3% vs. 2015-2018)

PRODUCERS

46%

(+4% vs. 2015-2018)

EDITORS

28%

(+1% vs. 2015-2018)

D

What is the share of European AV fiction works made by female-led teams*?

2019-2023

DIRECTORS

21%

(male-led teams: 76%)

CINEMATOGRAPHERS

6%

(male-led teams: 93%)

SCREENWRITERS

26%

(male-led teams: 59%)

COMPOSERS

7%

(male-led teams: 91%)

PRODUCERS

38%

(male-led teams: 47%)

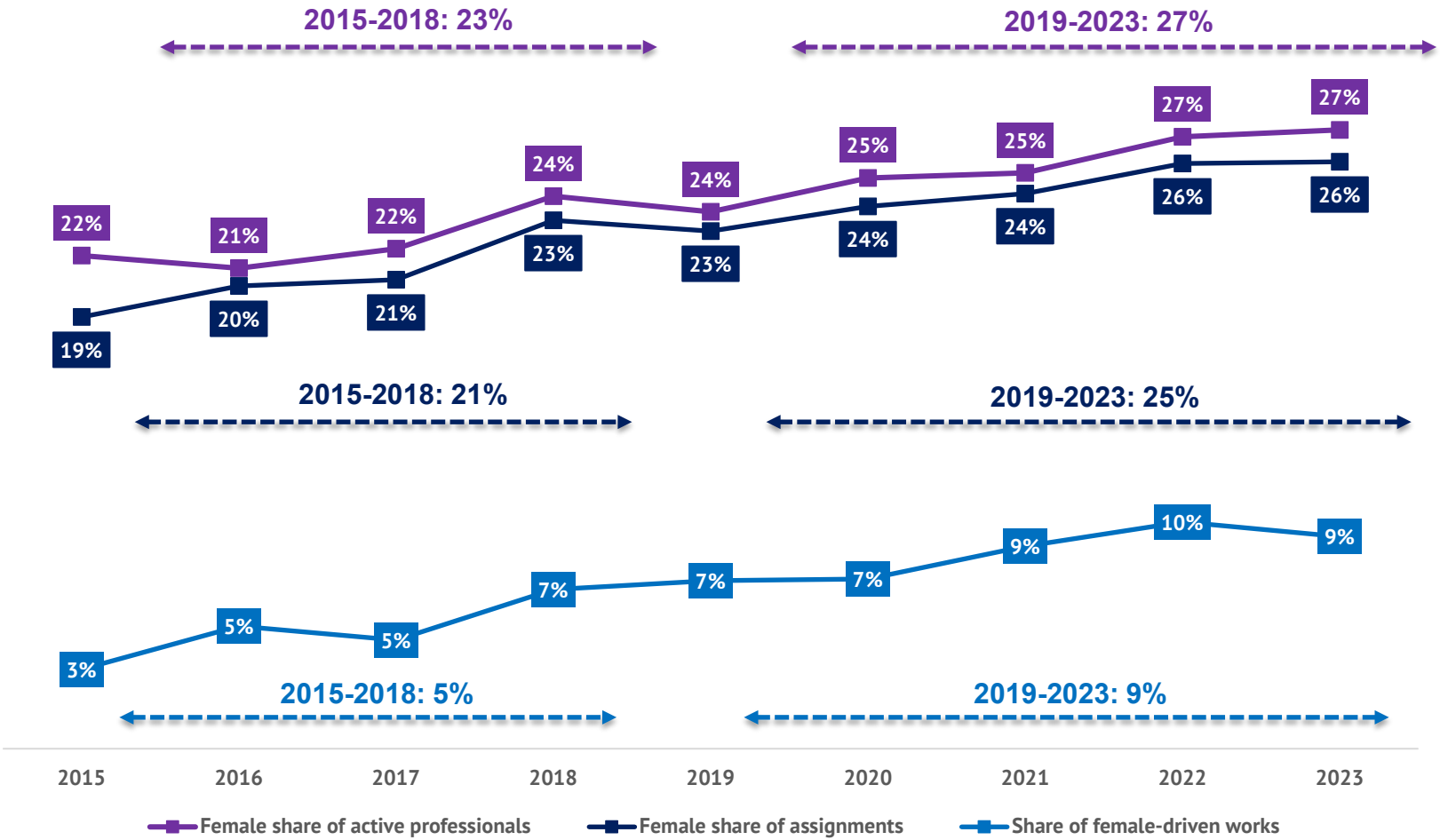
EDITORS

24%

(male-led teams: 70%)

** In this context, "**female-led**" refers to TV films/episodes by a majority (≥ 60%) of female professionals working in each professional category.*

All roles combined*



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

** *In this context, "**female-led**" refers to TV films/episodes by a majority (≥ 60%) of female professionals, considering all roles covered in this report.*

Source: European Audiovisual Observatory analysis of media-press.tv data

SCOPE AND METHODOLOGY

Scope

Share of female professionals working as:

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

of **European** TV/SVOD fiction episodes and TV/SVOD films produced in the EU27 plus UK, Norway, Iceland and Switzerland and with a first broadcast or release between 2015 and 2023 on TV or on SVOD services, **excluding series with more than 13 episodes per season.**

Research questions

This report looks at the presence of women among TV/SVOD fiction professionals from four different perspectives:

A X B = C D

A	B	C	D
How are women represented among active professionals?	How does the number of assignments per female and male professionals compare? Are women assignments more often shared with other professionals?	What is the women share* of assignments?	What is the share of works by a majority of female professionals (female-led teams)?

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

Definitions and sources

- The underlying data used in this report was provided by Media-press.tv. Media-press.tv systematically reviewed the schedules of over 200 TV channels and on-demand services to identify original European fiction. The services selected are the TV and SVOD audience leaders in the countries covered. The data provided by Media-press.tv has been supplemented by the European Audiovisual Observatory.

- The names of the audiovisual professionals of each TV film or each episode of a TV series were retrieved from the data made publicly available by IMDb, which provides a limited number of names in some categories. The gender of each name was identified and tagged by the European Audiovisual Observatory.

- Animation works are not included in this sample.

- The scope of the report includes analysis of six professional roles: directors, writers, producers, cinematographers, composers and editors. The sample comprises over 320,000 credits.

- Changes in this report compared with previous editions:
  - Figures may have been adjusted due to the addition of more staff information on IMDb.
  - The methodology for calculating the combined share of female-led works has changed (see "All Professionals" section).

The sample

The following figures provide an overview of the sample size and the quality of the data used in this report:

- **The share of all TV films and episodes produced indicates the data coverage for each role, i.e. the share of episodes for which at least one role was identified.**
- **For example, the representativeness of the role of the director is better than that of the composer.**

Position	Number of credits	TV films and episodes in the sample*	Share of all TV films and episodes produced (est.)
Director	46,798	42,261	90%
Writer	105,507	41,140	87%
Producer	49,701	32,076	68%
Cinematographer	38,329	35,200	75%
Composer	38,926	30,361	64%
Editors	44,253	35,737	76%

DIRECTORS

TV FICTION DIRECTORS

On average, women accounted for 27% of all directors of audiovisual fiction episodes and TV films in Europe between 2019 and 2023, up from 19% between 2015 and 2018.

On average, women (co-)directed fewer episodes than men and were less likely to be the sole director of a work. For these reasons, women's weighted* share of directing assignments was lower than men's, at 22% between 2019 and 2023 (up from 15% between 2015 and 2018).

The share of audiovisual fiction episodes directed by female-led teams was significantly lower, at 21% between 2019 and 2023 (up from 14% between 2015 and 2018), as women were proportionally more likely to work in male-led teams.**

** The share of female directors is weighted by the number of directors of each TV film/episode.*

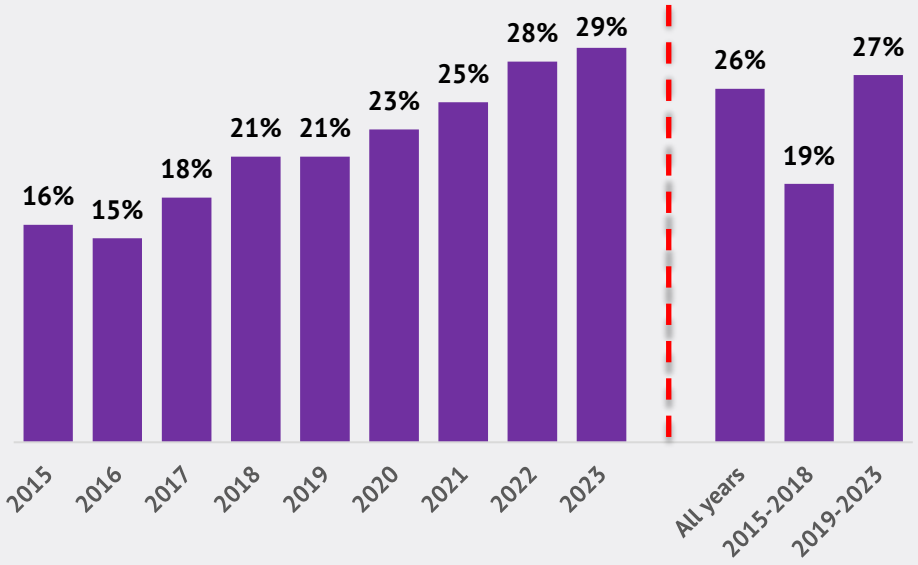
*** '**Female-led**' refers to TV films/episodes of audiovisual fiction for which women represented at least 60% of directors.*

A How are women represented among audiovisual fiction directors?

Cumulatively, between 2019 and 2023, women accounted for 27% of active European AV fiction directors*.

The share of female directors increased by 8% compared to 2015-2018.

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



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

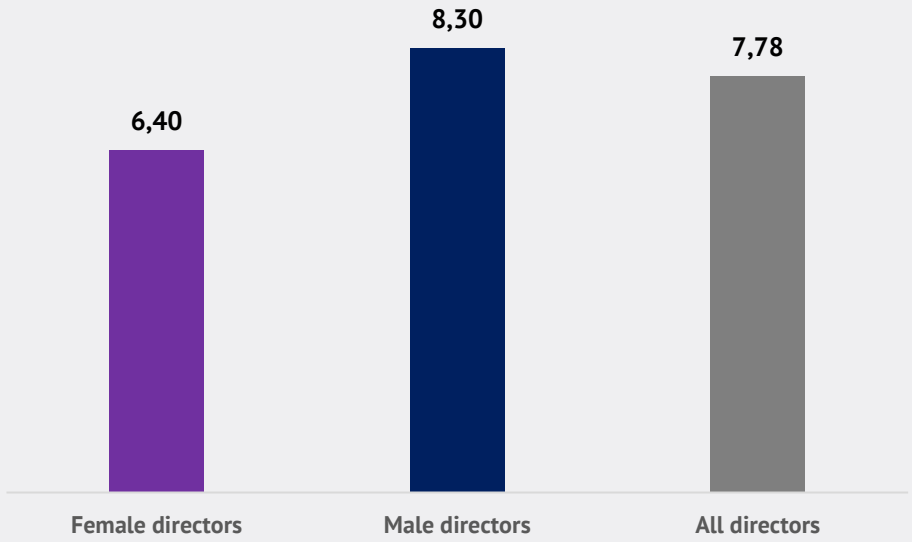
Source: European Audiovisual Observatory analysis of media-press.tv data

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

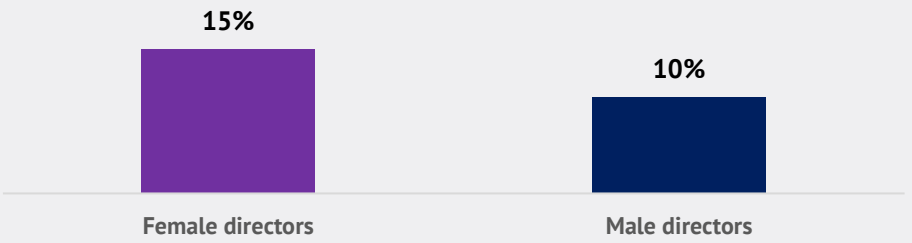
Female directors (co-)directed 6.40 episodes or TV films between 2019 and 2023, compared to 8.30 for their male counterparts.

15% of women were co-directing compared to 10% of men.

AV FICTION DIRECTORS: AVERAGE NUMBER OF AV FICTION WORKS DIRECTED BETWEEN 2019 AND 2023 BY GENDER



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

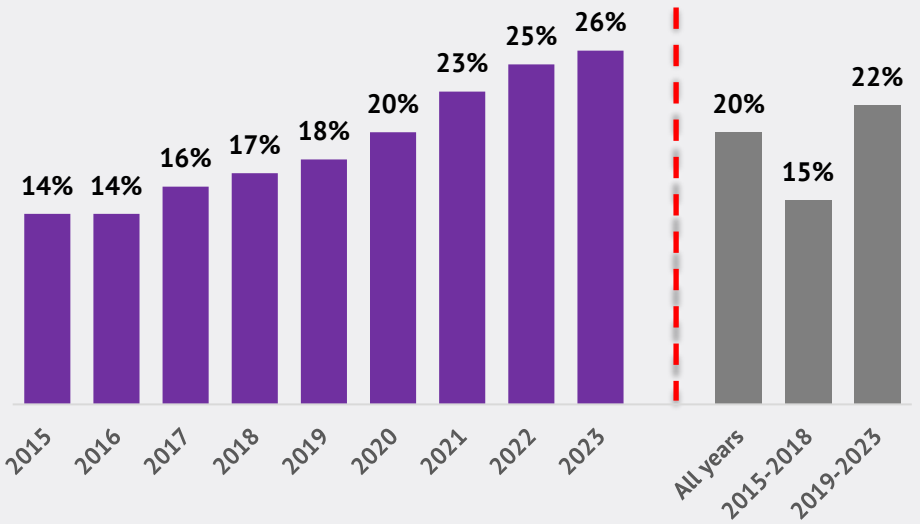


Source: European Audiovisual Observatory analysis of media-press.tv data

C What is the women share of director assignments?

Compared to 2015-2018, the share of female directors' assignments has increased by 7%, reaching 22% between 2019 and 2023.

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



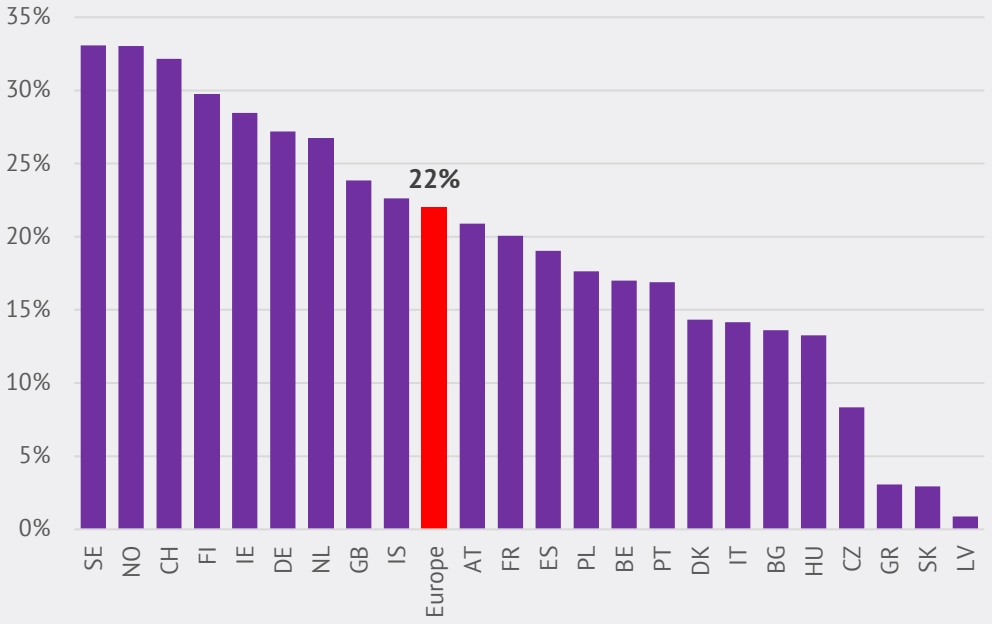
** Average of the shares of female directors calculated from the total number of directors for each TV film/episode in the sample.*

Source: European Audiovisual Observatory analysis of media-press.tv data

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

The share of women in directing varied between 1% and 33% across Europe.

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



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

** *Graph excludes production countries with a limited coverage (<100).*

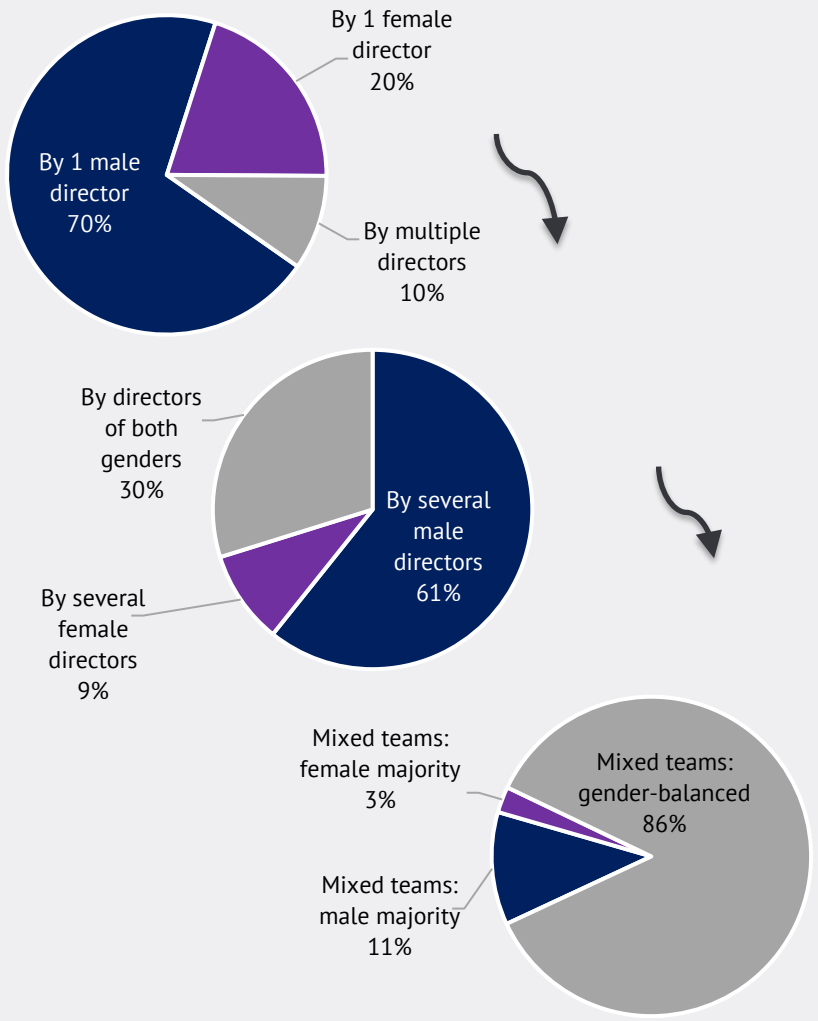
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the gender composition of teams of directors of AV fiction?

Of the European fiction episodes and TV films produced between 2019 and 2023:

- **20% were directed by a single female director.**
- **Only 9% were directed by several female directors.**
- **3% were made by teams of directors of both genders with a female presence of at least 60%.**

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



"Female majority" *refers to TV films/episodes directed by a majority (≥ 60%) of female directors.*

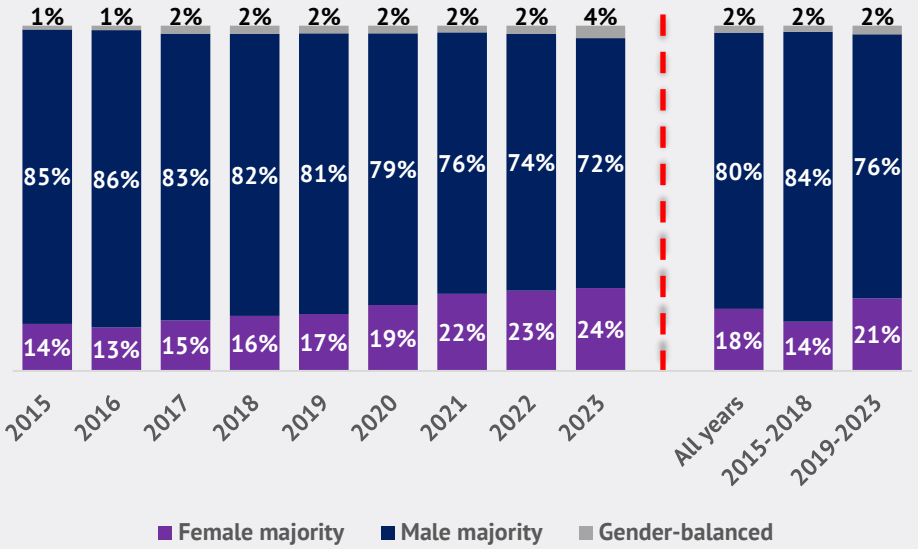
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the share of AV fiction episodes directed by female-led teams?

Around 21% of European fiction episodes and TV films were directed by female-led* teams between 2019 and 2023.

The figure increased slowly but steadily between years.

AV FICTION DIRECTORS: SHARE OF FICTION WORKS BY GENDER COMPOSITION OF DIRECTORS' TEAMS, BY YEAR (2015-2023)



* *In this context, "**female-led**" refers to TV films/episodes directed by a majority (≥ 60%) of female directors.*

Source: European Audiovisual Observatory analysis of media-press.tv data

SCREENWRITERS

SCREENWRITERS

On average, women accounted for 37% of all screenwriters of audiovisual fiction episodes and TV films in Europe between 2019 and 2023, up from 33% between 2015 and 2018.

On average, women (co-)wrote fewer episodes than men and they were less likely to be the sole writer of a work. For these reasons, women's weighted* share of writing assignments was lower than men's, at 36% between 2019 and 2023 (up from 29% between 2015 and 2018).

Female writers were proportionally more likely than their male colleagues to co-write audiovisual fiction, and when they did, it was often in male-majority teams. As a result, the share of episodes written by female-led teams was significantly lower, at 26% between 2019 and 2023 (up from 19% between 2015 and 2018).**

** The share of female screenwriters is weighted by the number of screenwriters of each TV film/episode.*

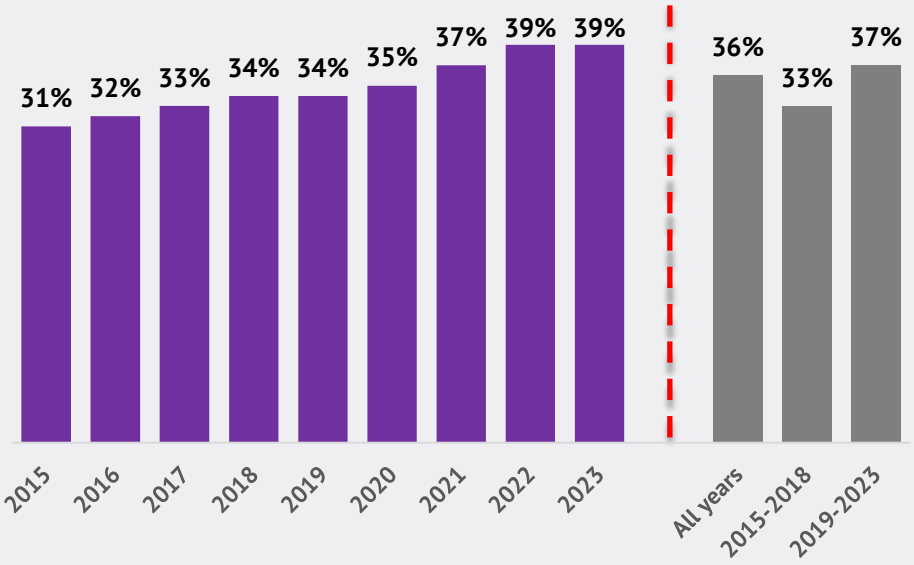
*** '**Female-led**' refers to TV films/episodes of audiovisual fiction for which women represented at least 60% of screenwriters.*

A How are women represented among screenwriters of AV fiction?

Cumulatively, between 2019 and 2023, women accounted for 37% of active European AV fiction screenwriters*.

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

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



* ***Active Screenwriter:*** *at least one TV film/episode (co)written between 2015 and 2023.*

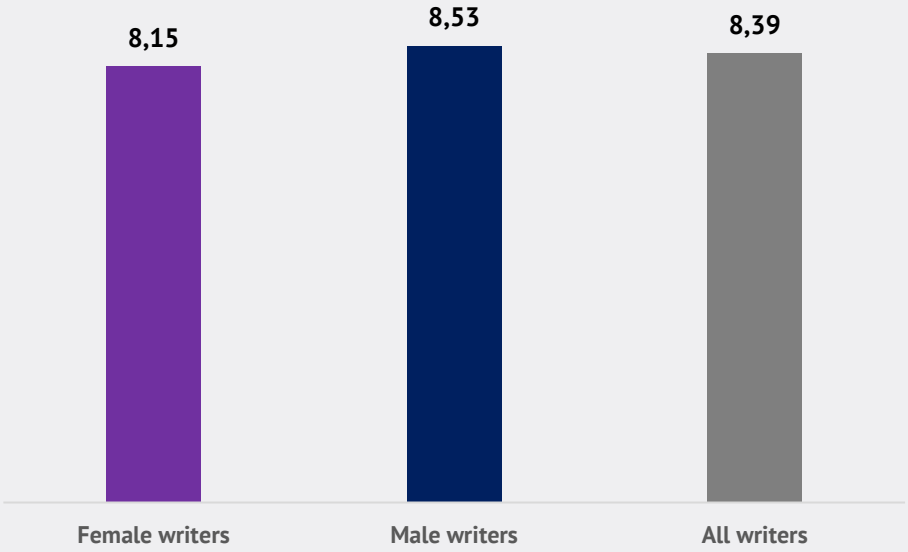
Source: European Audiovisual Observatory analysis of media-press.tv data

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

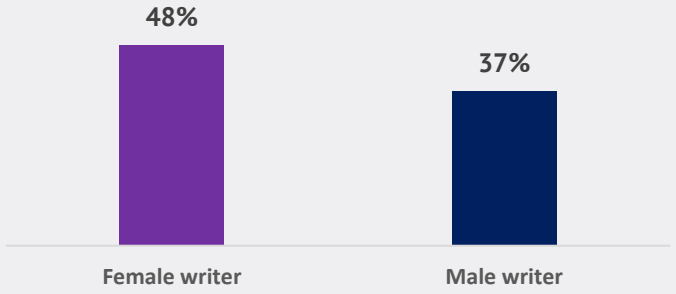
Female screenwriters (co-)wrote 8.15 episodes or TV films between 2019 and 2023, compared to 8.53 for their male counterparts.

48% of women were co-writing compared to 37% of men.

AV FICTION WRITERS: AVERAGE NUMBER OF AV FICTION WORKS WRITTEN BETWEEN 2019 AND 2023 BY GENDER



AV FICTION WRITERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER SCREENWRITER BETWEEN 2019 AND 2023 BY GENDER

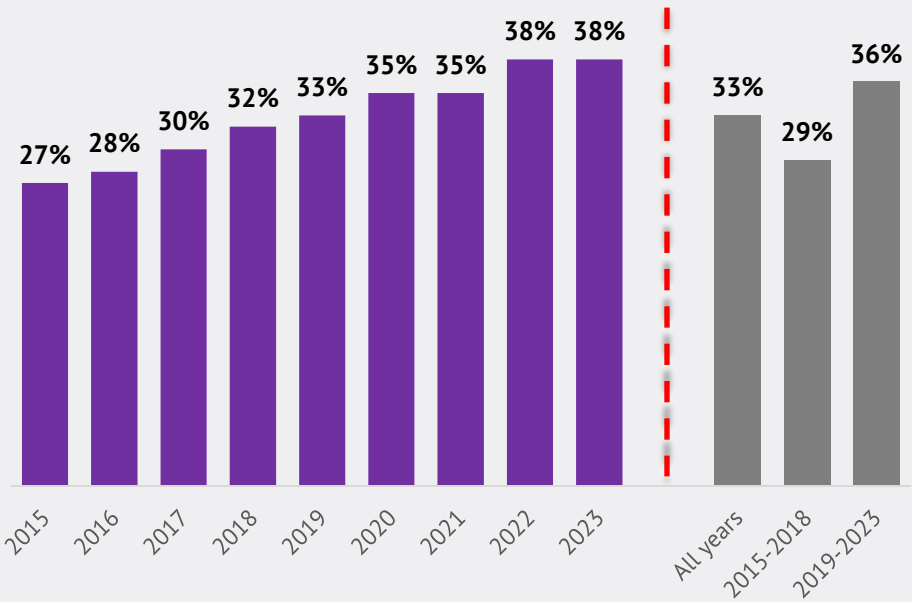


Source: European Audiovisual Observatory analysis of media-press.tv data

C What is the women share of screenwriter assignments?

Compared to 2015-2018, the share of female screenwriters' assignments has increased by 7%, reaching 36% between 2019 and 2023.

AV FICTION WRITERS: WOMEN SHARE* OF SCREENWRITER ASSIGNMENTS, BY PRODUCTION YEAR (2015-2023)



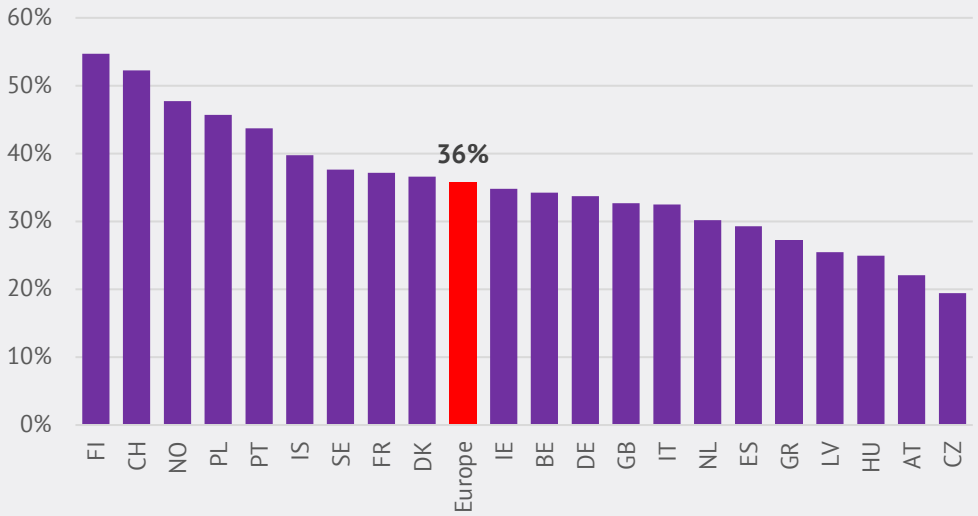
** Average of the shares of female screenwriters calculated from the total number of screenwriters for each TV film/episode in the sample.*

Source: European Audiovisual Observatory analysis of media-press.tv data

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

The share of women in scriptwriting varied between 19% and 55% across Europe.

AV FICTION WRITERS: WOMEN SHARE* OF SCREENWRITER ASSIGNMENTS, BY COUNTRY OF PRODUCTION (2019-2023)**



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

** *Graph excludes production countries with a limited coverage (<100).*

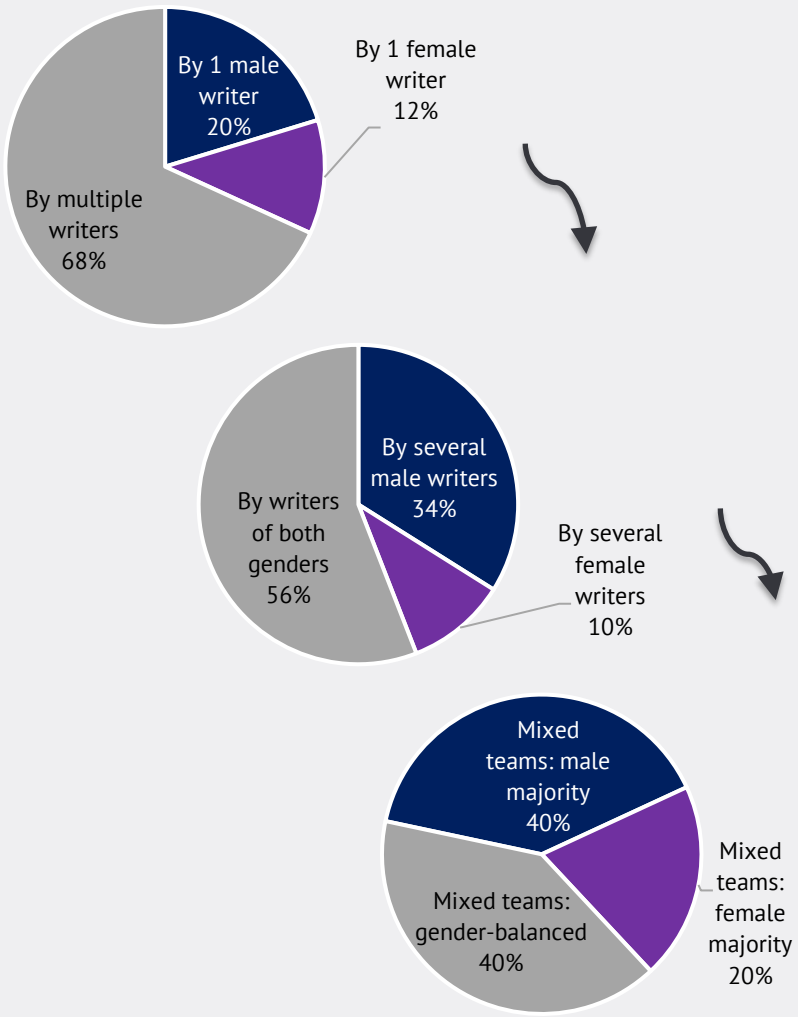
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the gender composition of teams of screenwriters of AV fiction?

Of the European fiction episodes and TV films produced between 2019 and 2023:

- **12% were written by a single female screenwriter.**
- **Only 10% were written by several female screenwriters.**
- **20% were made by teams of screenwriters of both genders with a female presence of at least 60%.**

AV FICTION WRITERS: GENDER COMPOSITION OF TEAMS OF SCREENWRITERS (2019-2023)



*"**Female majority**" refers to TV films/episodes written by a majority (≥ 60%) of female screenwriters.*

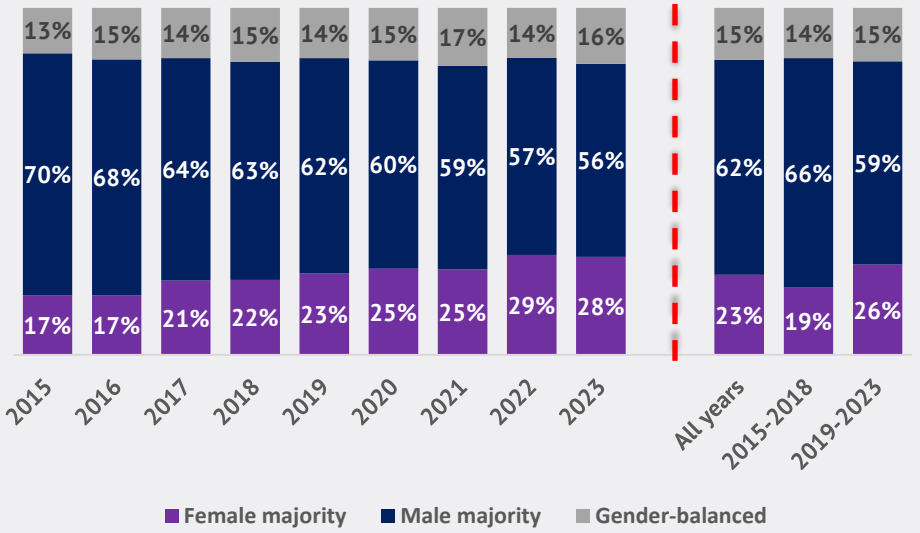
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the share of AV fiction episodes written by female-led teams?

Around 26% of European fiction episodes and TV films were written by female-led* teams between 2019 and 2023.

The figure increased slowly but steadily between years.

AV FICTION WRITERS: SHARE OF FICTION WORKS BY GENDER COMPOSITION OF SCREENWRITERS' TEAMS, BY YEAR (2015-2023)



* *In this context, "**female-led**" refers to TV films/episodes written by a majority (≥ 60%) of female directors.*

Source: European Audiovisual Observatory analysis of media-press.tv data

PRODUCERS

TV FICTION PRODUCERS

On average, women accounted for 43% of active producers of audiovisual fiction episodes and TV films in Europe between 2019 and 2023, up from 39% between 2015 and 2018.

Between 2019 and 2023, women (co-)produced a slightly higher number of episodes on average than men, and were the sole producers of TV titles almost as often as their male counterparts. Therefore, the weighted* share of women in producer assignments was higher than their share of active producers, at 46% between 2019 and 2023 (up from 42% between 2015 and 2018).

The share of titles from female-led production teams was 38% between 2019 and 2023 (up from 35% between 2015 and 2018), as women produced fewer titles solely, but were part of a gender-balanced production team when co-producing.**

** The share of female producers is weighted by the number of producers of each TV film/episode.*

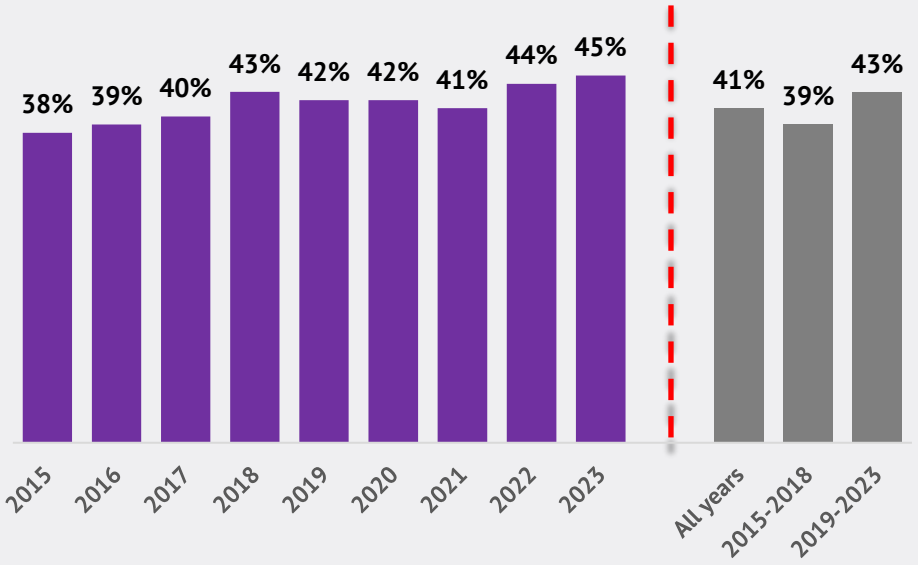
*** '**Female-led**' refers to TV films/episodes of audiovisual fiction for which women represented at least 60% of producers.*

A How are women represented among AV fiction producers?

Cumulatively, between 2019 and 2023, women accounted for 43% of active European AV fiction producers*.

The share of female producers increased by 4% compared to 2015-2018.

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



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

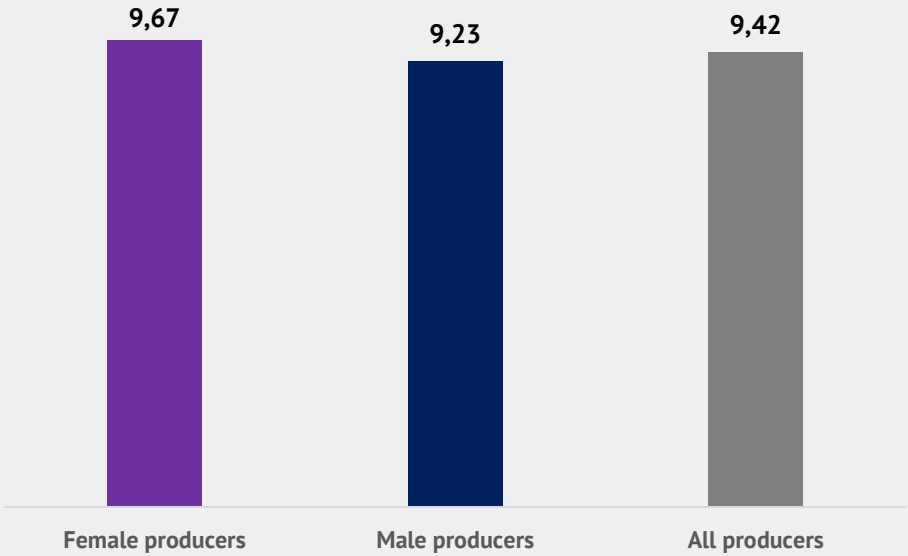
Source: European Audiovisual Observatory analysis of media-press.tv data

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

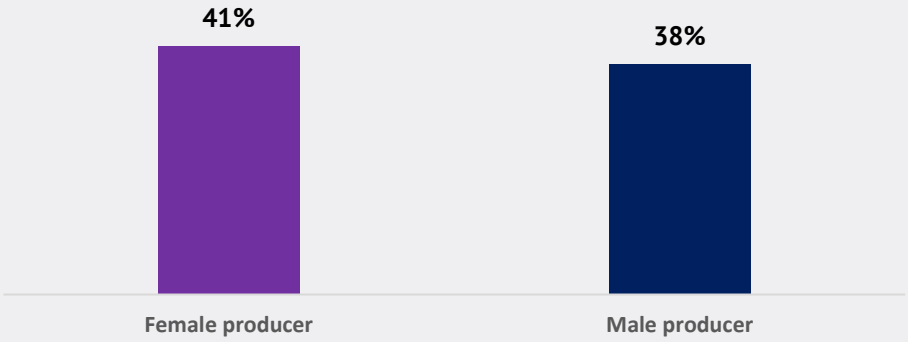
Female producers (co-)directed 9.67 episodes or TV films between 2019 and 2023, compared to 9.23 for their male counterparts.

41% of women were coproducing compared to 38% of men.

AV FICTION PRODUCERS: AVERAGE NUMBER OF AV FICTION WORKS PRODUCED BETWEEN 2019 AND 2023 BY GENDER



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

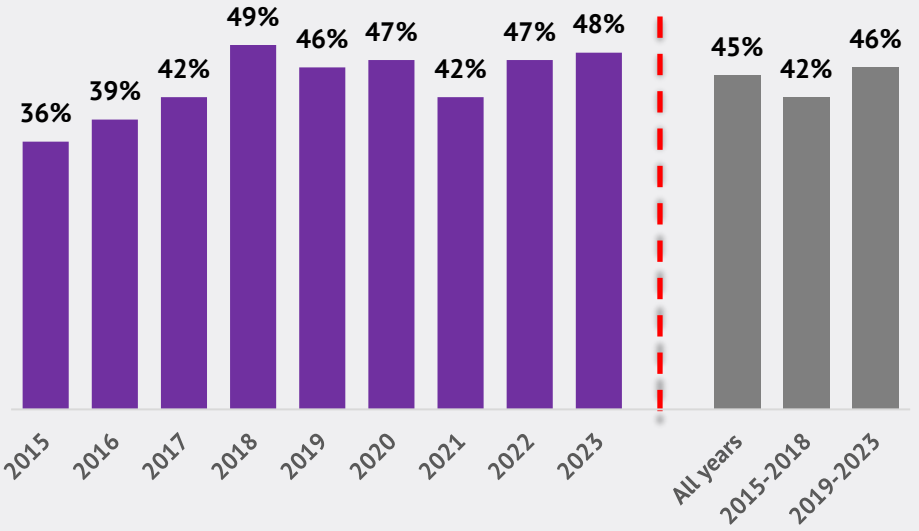


Source: European Audiovisual Observatory analysis of media-press.tv data

C What is the women share of producer assignments?

Compared to 2015-2018, the share of female producers' assignments has increased by 4%, reaching 46% between 2019 and 2023.

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



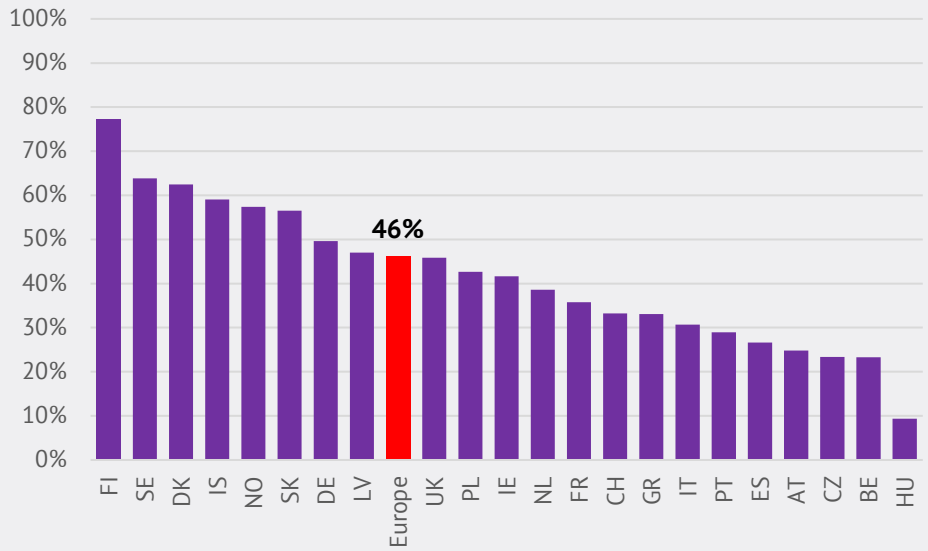
** Average of the shares of female producers calculated from the total number of producers for each TV film/episode in the sample.*

Source: European Audiovisual Observatory analysis of media-press.tv data

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

The share of women in producing varied between 9% and 77% across Europe.

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



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

** *Graph excludes production countries with a limited coverage (<100).*

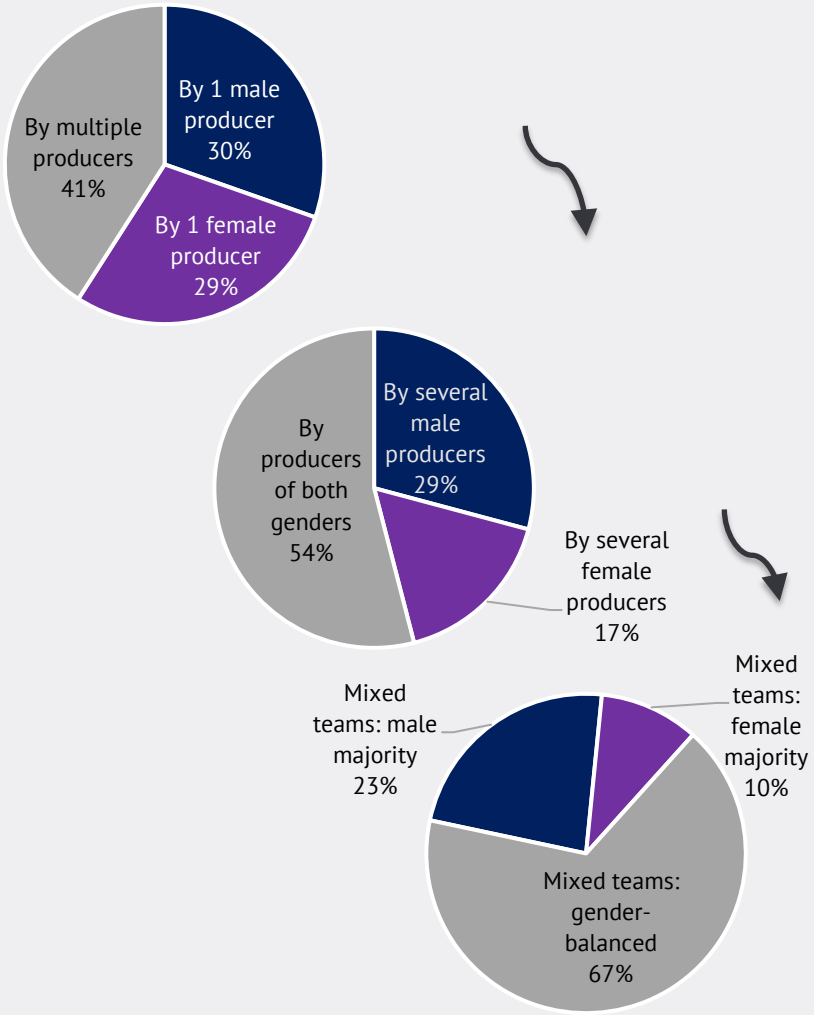
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the gender composition of teams of producers of AV fiction?

Among European fiction episodes and TV films produced between 2019 and 2023:

- **29% were produced by a single female director.**
- **17% were produced by several female directors.**
- **10% were made by teams of producers of both genders with a female presence of at least 60%.**

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



"Female majority" *refers to TV films/episodes produced by a majority (≥ 60%) of female producers.*

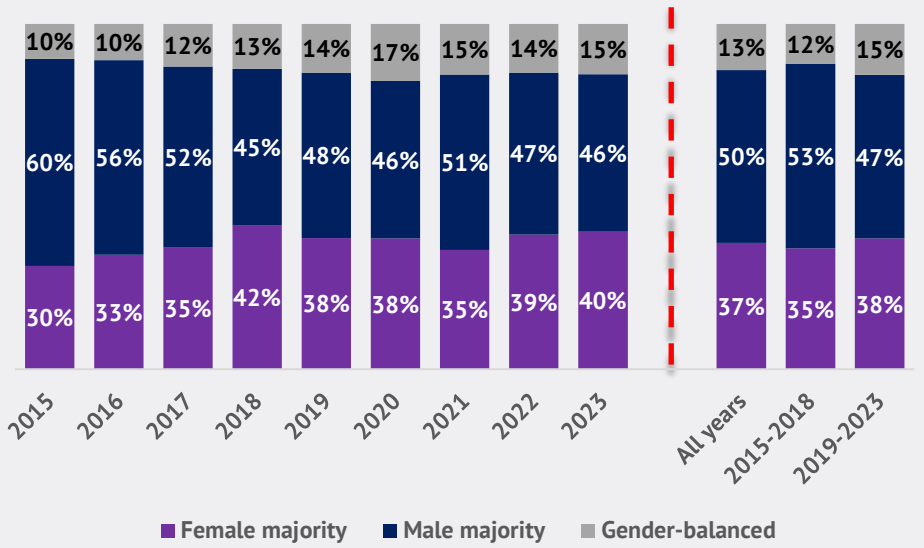
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the share of AV fiction episodes produced by female-led teams?

Around 38% of European fiction episodes and TV films were produced by female-led* teams between 2019 and 2023.

The share of female producers increased by 3% when compared to 2015-2018.

AV FICTION PRODUCERS: SHARE OF FICTION WORKS BY GENDER COMPOSITION OF PRODUCERS' TEAMS, BY YEAR (2015-2023)



* *In this context, "**female-led**" refers to TV films/episodes produced by a majority (≥ 60%) of female producers.*

Source: European Audiovisual Observatory analysis of media-press.tv data

CINEMATOGRAPHERS

TV FICTION CINEMATOGRAPHERS

On average, women accounted for just 10% of all cinematographers (directors of photography [DOPs]) of audiovisual fiction episodes and TV films in Europe between 2019 and 2023, up from 7% between 2015 and 2018.

Cinematography is usually a solitary profession: most films were made by a single director of photography. Like their male counterparts, female DOPs were usually the only cinematographer on the titles they worked on. The weighted* share of women as cinematographers was slightly lower than their share as active DOPs, at 7% (up from 6% in 2015).

Similarly, the share of audiovisual fiction episodes with female-led cinematography teams was 6% between 2019 and 2023 (also 6% between 2015 and 2018), as in most cases a single professional - usually a male - is signed as DOP.**

** The share of female cinematographers is weighted by the number of cinematographers of each TV film/episode.*

*** '**Female-led**' refers to TV films/episodes of audiovisual fiction for which women represented at least 60% of cinematographers.*

A How are women represented among cinematographers of AV fiction?

Cumulatively, between 2019 and 2023, women accounted for 10% of active European AV fiction cinematographers*.

The share of female cinematographers increased by 3% compared to 2015-2018.

AV FICTION DOPs: SHARE OF WOMEN IN ACTIVE DOPs (2015-2023)

* ***Active cinematographer (DOP):*** *at least one TV film/episode signed as DOP between 2015 and 2023.*

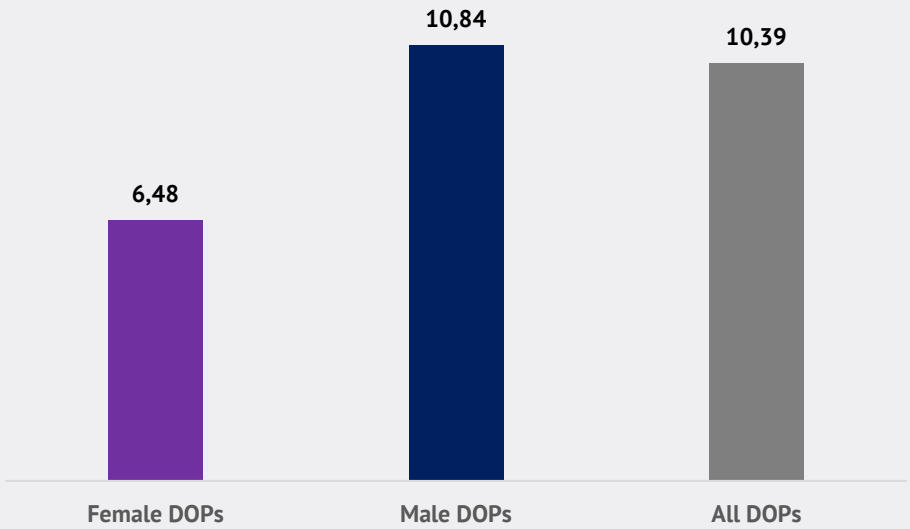
Source: European Audiovisual Observatory analysis of media-press.tv data

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

Female directors signed 6.48 episodes or TV films between 2019 and 2023, compared to 10.84 for their male counterparts.

10% of the female DOP assignments were shared with another DOP, compared to 8% of the male DOP assignments.

AV FICTION DOPs: AVERAGE NUMBER OF AV FICTION WORKS SIGNED BETWEEN 2019 AND 2023 BY GENDER



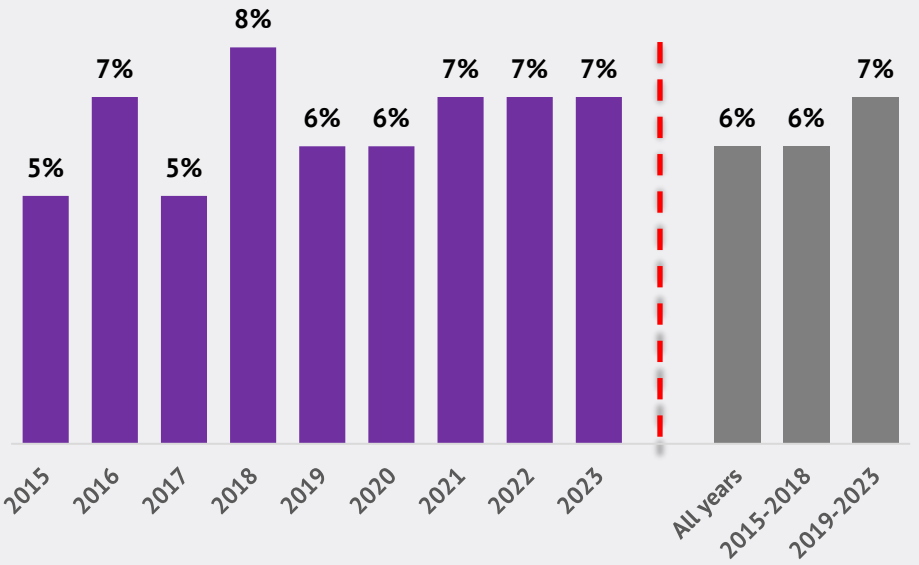
AV FICTION DOPs: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER DOP BETWEEN 2019 AND 2023 BY GENDER

Source: European Audiovisual Observatory analysis of media-press.tv data

C What is the women share of cinematographer assignments?

Compared to 2015-2018, the share of female cinematographers' assignments has increased by just 1%, reaching 7% between 2019 and 2023.

AV FICTION DOPs: WOMEN SHARE* OF DOP ASSIGNMENTS, BY PRODUCTION YEAR (2015-2023)



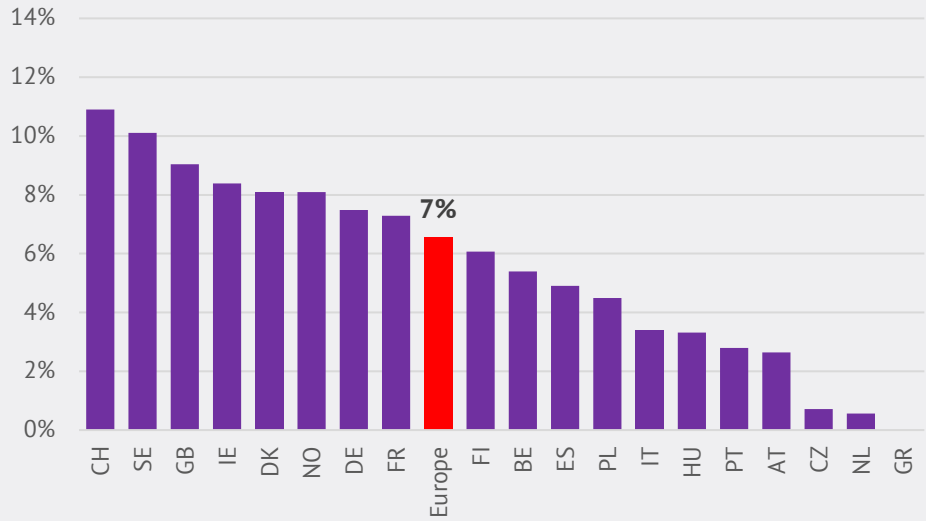
** Average of the shares of female DOPs calculated from the total number of DOPs for each TV film/episode in the sample.*

Source: European Audiovisual Observatory analysis of media-press.tv data

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

The share of women in DOP assignments varied between 0% and 11% across Europe.

AV FICTION DOPs: WOMEN SHARE* OF DOP ASSIGNMENTS, BY COUNTRY OF PRODUCTION (2019-2023)**



* *Average of the shares of female DOPs calculated from the total number of DOPs for each TV film/episode in the sample.*

** *Graph excludes production countries with a limited coverage (<100).*

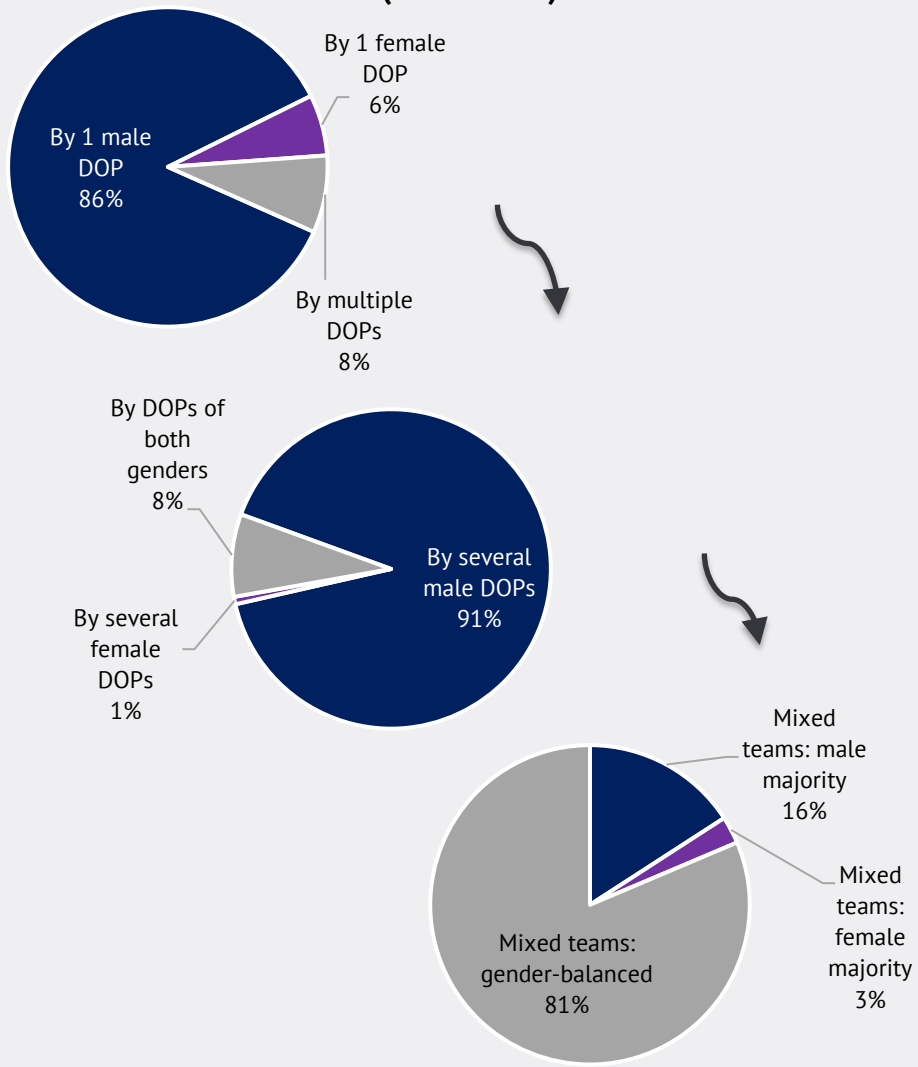
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the gender composition of teams of DOPs of AV fiction?

Among European fiction episodes and TV films released between 2019 and 2023:

- **6% were shot by a single female director of photography.**
- **Only 1% were shot by several female cinematographers.**
- **3% were made by teams of cinematographers of both genders with a female presence of at least 60%.**

AV FICTION DOPs: GENDER COMPOSITION OF TEAMS OF DOPs (2019-2023)



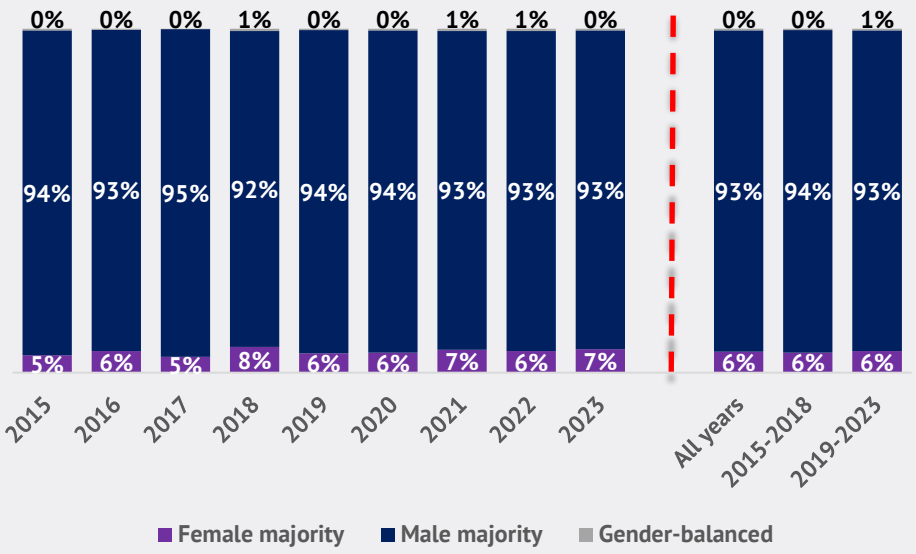
*"**Female majority**" refers to TV films/episodes signed by a majority (≥ 60%) of female cinematographers.*

Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the share of AV fiction episodes with female-led DOP teams?

Around 6% of European fiction episodes and TV films were signed by female-led* teams between 2019 and 2023. Figures have stagnated over time.

AV FICTION DOPs: SHARE OF FICTION WORKS BY GENDER COMPOSITION OF DOP TEAMS, BY YEAR (2015-2023)



* *In this context, "**female-led**" refers to TV films/episodes signed by a majority (≥ 60%) of female cinematographers.*

Source: European Audiovisual Observatory analysis of media-press.tv data

COMPOSERS

TV FICTION COMPOSERS

On average, women represented only 10% of active composers of audiovisual fiction episodes and TV films in Europe between 2019 and 2023, compared to 6% between 2015 and 2018.

The average weighted* share of women in composer assignments was 8% between 2019 and 2023, compared to 5% between 2015 and 2018.

The share of audiovisual titles by female-led composer teams was only 7% between 2019 and 2023, because when women composed music for a TV film or TV episode together with other composers, it was mostly in gender-balanced or in male-majority teams of composers.**

** The share of female composers is weighted by the number of composers of each TV film/episode.*

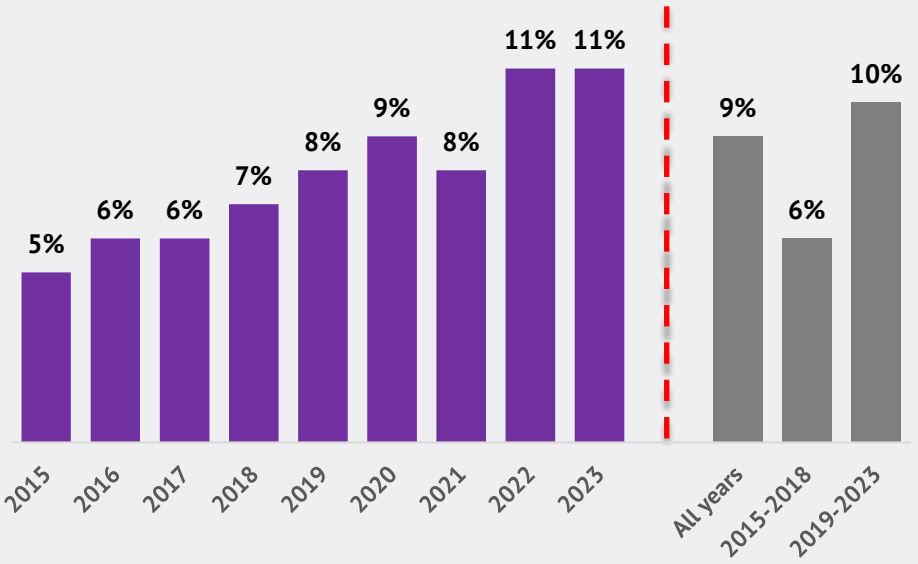
*** '**Female-led**' refers to TV films/episodes of audiovisual fiction for which women represented at least 60% of composers.*

A How are women represented among composers of AV fiction?

Cumulatively, between 2019 and 2023, women accounted for 10% of active European AV fiction composers*.

The share of female cinematographers increased by 4% compared to 2015-2018.

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



* ***Active composer:*** *at least one TV film/episode (co)composed between 2015 and 2023.*

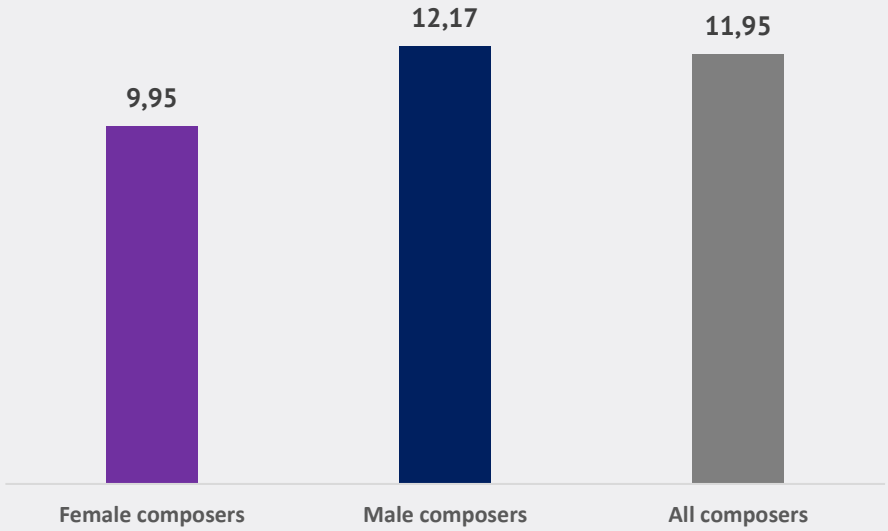
Source: European Audiovisual Observatory analysis of media-press.tv data

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

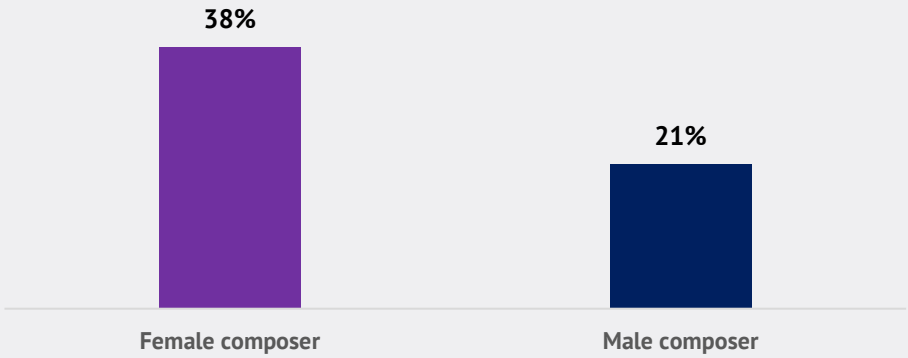
Female composers (co-)composed 9.95 episodes or TV films between 2019 and 2023, compared to 12.17 for their male counterparts.

38% of the female composer assignments were shared with another composer, compared to 21% of the male composer assignments.

AV FICTION COMPOSERS : AVERAGE NUMBER OF AV FICTION WORKS COMPOSED BETWEEN 2019 AND 2023 BY GENDER



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

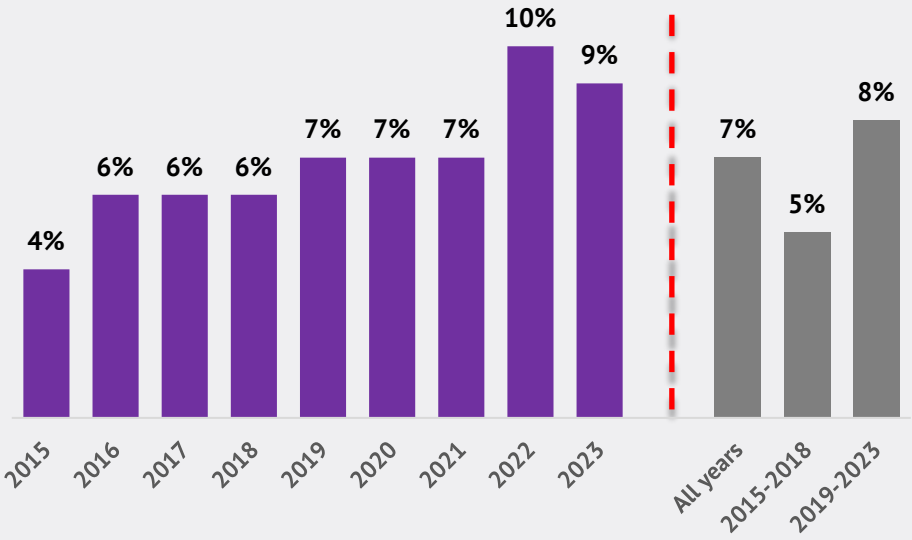


Source: European Audiovisual Observatory analysis of media-press.tv data

C What is the women share of composer assignments?

Compared to 2015-2018, the share of female composers' assignments has increased by 3%, reaching 8% between 2019 and 2023.

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



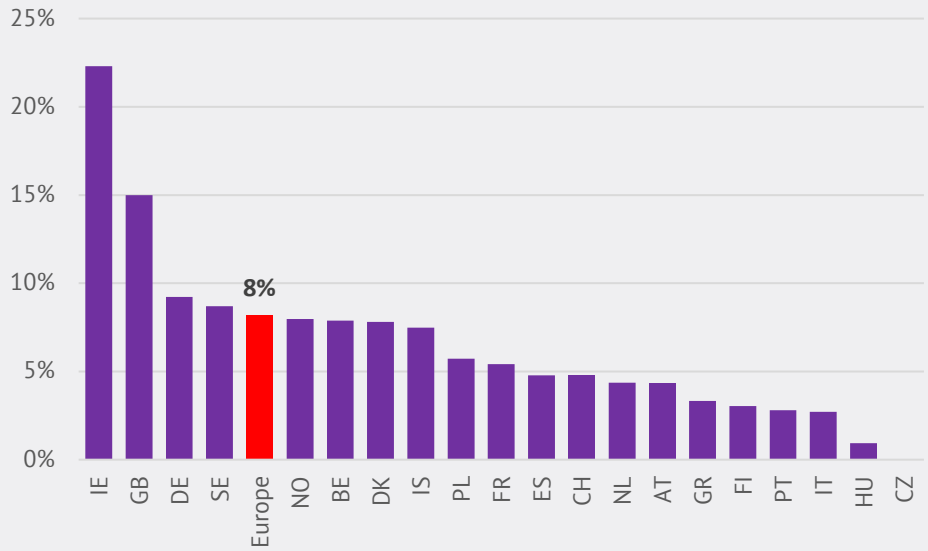
** Average of the shares of female composers calculated from the total number of composers for each TV film/episode in the sample.*

Source: European Audiovisual Observatory analysis of media-press.tv data

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

The share of women in composing assignments varied between 0% and 22% across Europe.

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



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

** *Graph excludes production countries with a limited coverage (<100).*

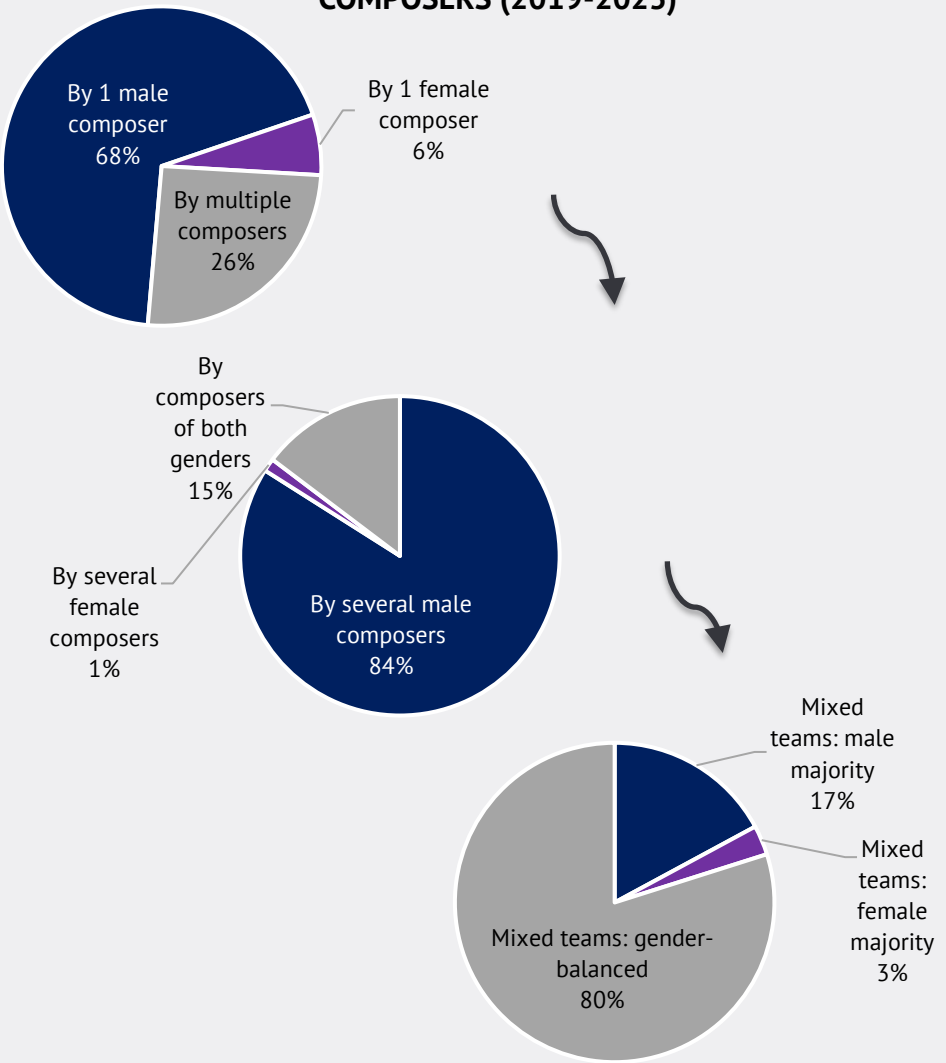
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the gender composition of teams of AV fiction composers?

Among European fiction episodes and TV films produced between 2019 and 2023:

- **6% were composed by a single female composer.**
- **Only 1% were composed by several female composers.**
- **Only 3% were composed by teams of composers of both genders with a female presence of at least 60%.**

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



*"**Female majority**" refers to TV films/episodes composed by a majority (≥ 60%) of female composers.*

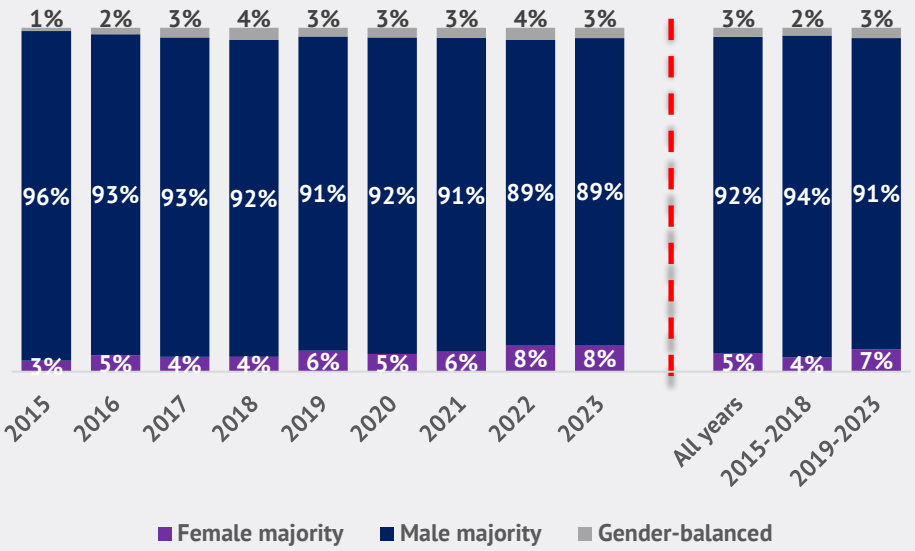
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the share of AV fiction episodes composed by female-led teams?

Around 7% of European fiction episodes and TV films were composed by female-led* teams between 2019 and 2023.

The share of female composers increased by 3% compared to 2015-2018.

AV FICTION COMPOSERS: SHARE OF FICTION WORKS BY GENDER COMPOSITION OF COMPOSERS' TEAMS, BY YEAR (2015-2023)



* *In this context, "**female-led**" refers to TV films/episodes composed by a majority (⩾ 60%) of female composers.*

Source: European Audiovisual Observatory analysis of media-press.tv data

EDITORS

TV FICTION EDITORS

On average, women accounted for 31% of active editors of audiovisual fiction episodes and TV films in Europe in 2019-2023, the same figure as in 2015-2018.

Between 2015 and 2023, women (co-)edited fewer episodes than men and were less likely to be the sole editor of a work. For these reasons, women's weighted* share of editing assignments was lower than their share of active editors, at 26% between 2019 and 2023.

The share of audiovisual fiction episodes edited by female-led teams was 22% between 2019 and 2023. This is because when women edited a TV film or episode with other editors, it was mostly in gender-balanced or male-majority editing teams.**

** The share of female editors is weighted by the number of editors of each TV film/episode.*

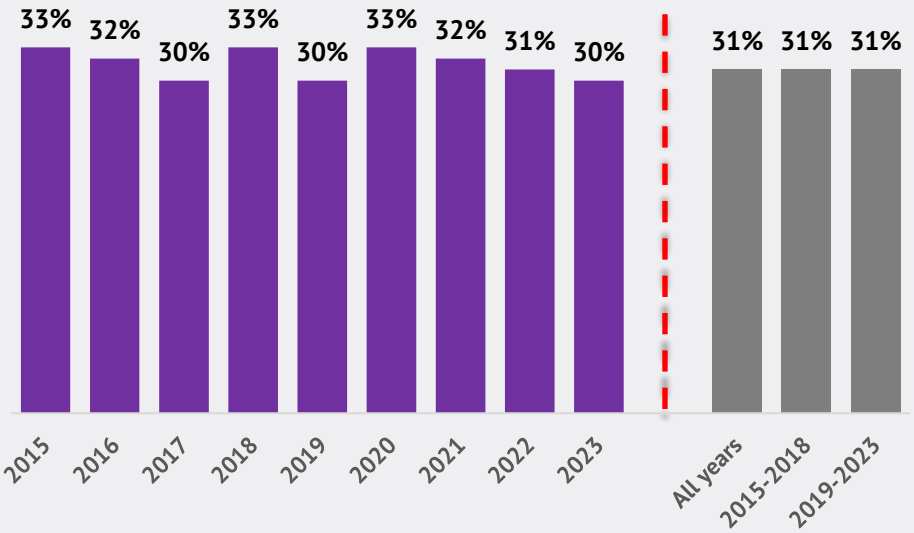
*** '**Female-led**' refers to TV films/episodes of audiovisual fiction for which women represented at least 60% of editors.*

A How are women represented among editors of AV fiction?

Cumulatively, between 2019 and 2023, women accounted for 31% of active European AV fiction editors*.

The share of female editors remained at the same level compared to 2015-2018.

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



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

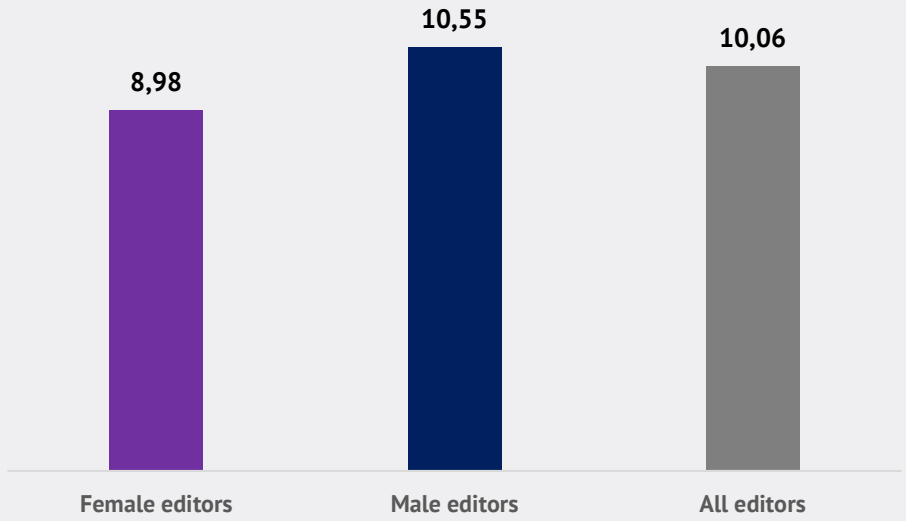
Source: European Audiovisual Observatory analysis of media-press.tv data

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

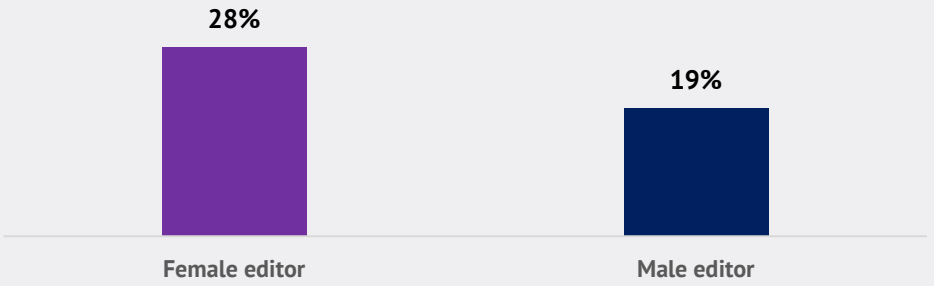
Female editors (co-)edited 8.98 episodes or TV films between 2019 and 2023, compared to 10.55 for their male counterparts.

28% of female editor assignments were shared with another editor, compared to 19% of the male editor assignments.

AV FICTION EDITORS: AVERAGE NUMBER OF AV FICTION WORKS EDITED BETWEEN 2019 AND 2023 BY GENDER



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

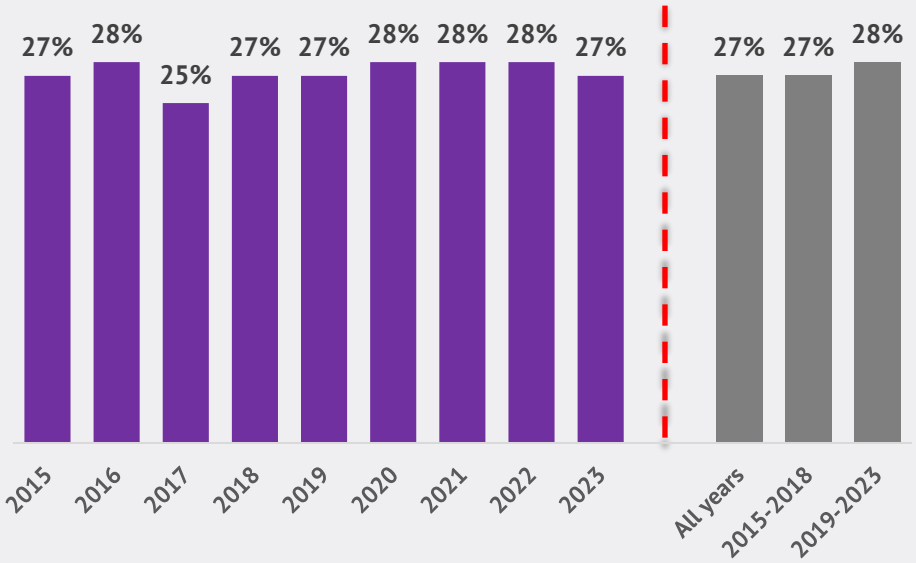


Source: European Audiovisual Observatory analysis of media-press.tv data

C What is the women share of editor assignments?

Compared to 2015-2018, the share of female editors' assignments has increased by just 1%, reaching 28% between 2019 and 2023.

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



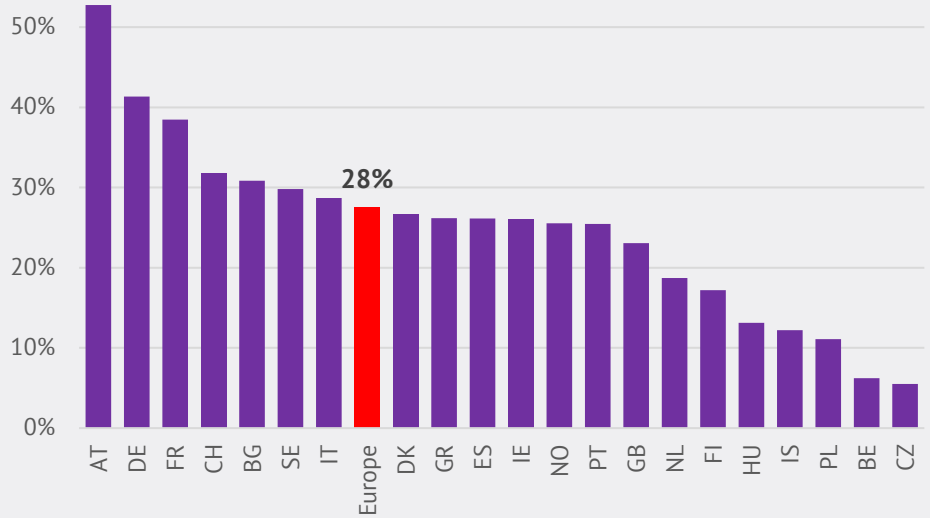
** Average of the shares of female editors calculated from the total number of editors for each TV film/episode in the sample.*

Source: European Audiovisual Observatory analysis of media-press.tv data

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

The share of women in editing assignments varied between 6% and 53% across Europe.

AV FICTION EDITORS: WOMEN SHARE* OF EDITOR ASSIGNMENTS, BY COUNTRY OF PRODUCTION (2019-2023)**



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

** *Graph excludes production countries with a limited coverage (<100).*

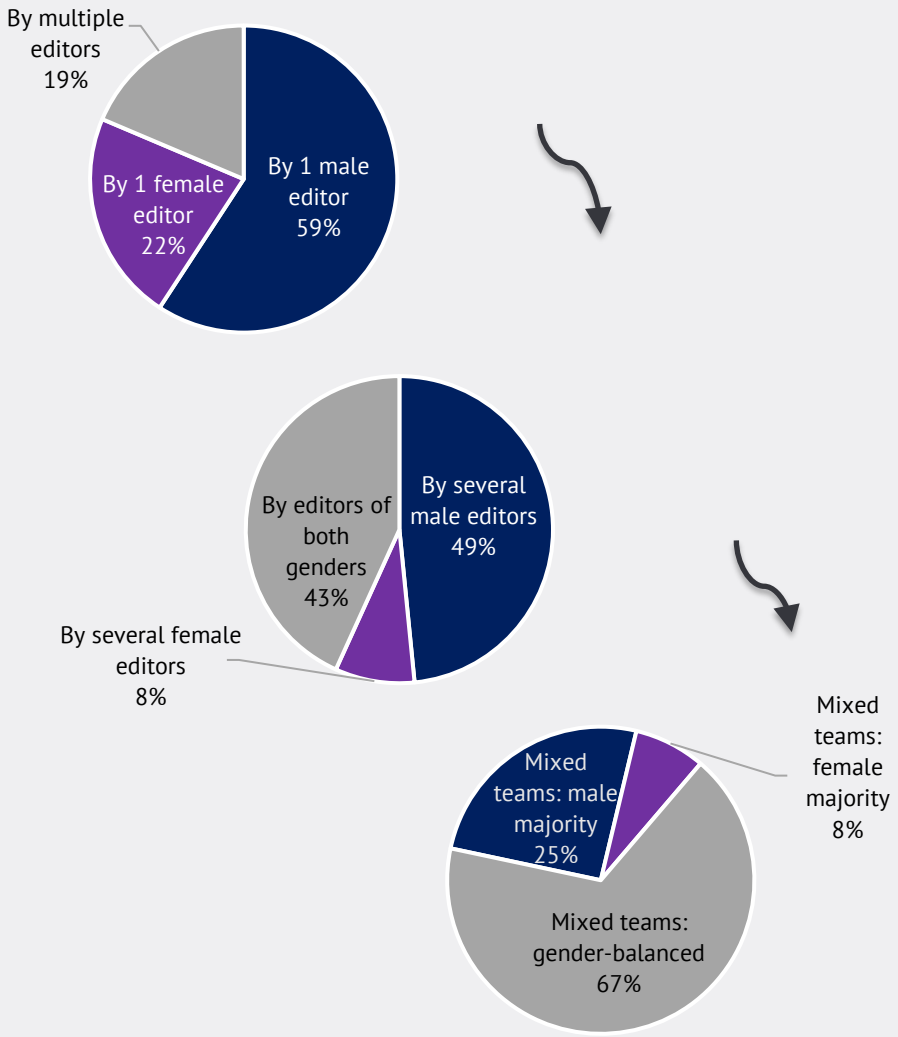
Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the gender composition of teams of editors in AV fiction?

Among European fiction episodes and TV films produced between 2019 and 2023:

- **22% were edited by a single female editor.**
- **Only 8% were edited by several female editors.**
- **8% were made by teams of editors of both genders with a female presence of at least 60%.**

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

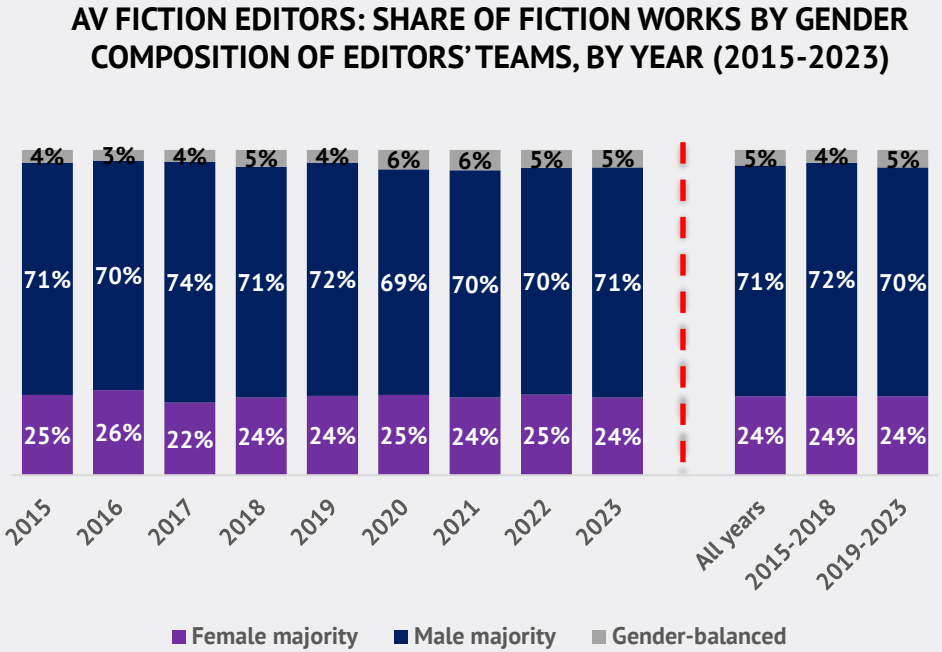


"Female majority" *refers to TV films/episodes edited by a majority (≥ 60%) of female editors.*

Source: European Audiovisual Observatory analysis of media-press.tv data

D What is the share of AV fiction titles edited by female-led teams?

Around 24% of European fiction episodes and TV films were edited by female-led* teams between 2019 and 2023. The share of female composers has stagnated compared to 2015-2018.



* *In this context, "**female-led**" refers to TV films/episodes edited by a majority (≥ 60%) of female editors.*

Source: European Audiovisual Observatory analysis of media-press.tv data

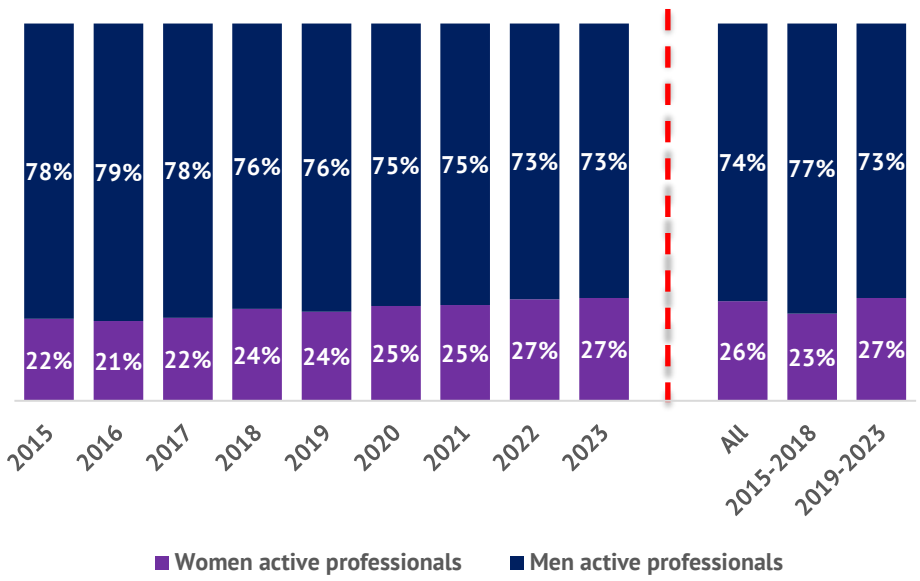
ALL PROFESSIONALS

How are women represented among all active AV fiction professionals?

Cumulating all roles, women accounted for 27% of active AV fiction professionals between 2019 and 2023.

The share of female active AV fiction professionals increased by 4% compared to 2015-2018.

AV FICTION PROFESSIONALS: WOMEN AND MEN SHARE OF ACTIVE PROFESSIONALS (2015-2023)



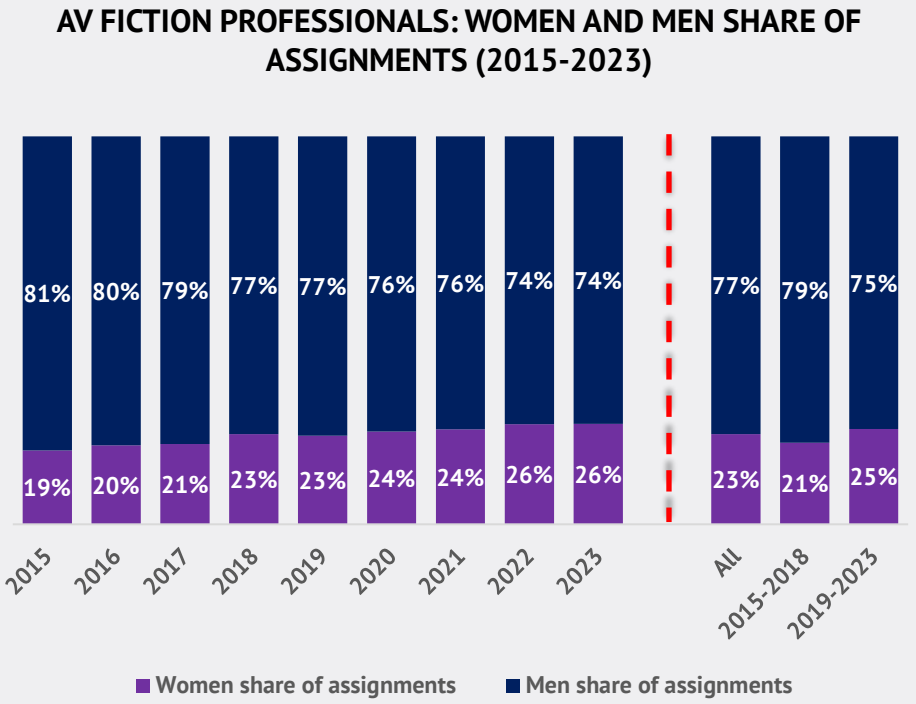
* ***Active professional:*** *at least one TV film/episode (co)directed, (co)written, (co)produced, (co)composed, (co)signed as DOP or (co)edited between 2015 and 2023.*

Source: European Audiovisual Observatory analysis of media-press.tv data

What share of assignments are held by women?

Cumulating all roles, the share of assignments held by women accounted for 25% between 2019 and 2023.

The share of assignments held by women increased by 4% compared to 2015-2018.



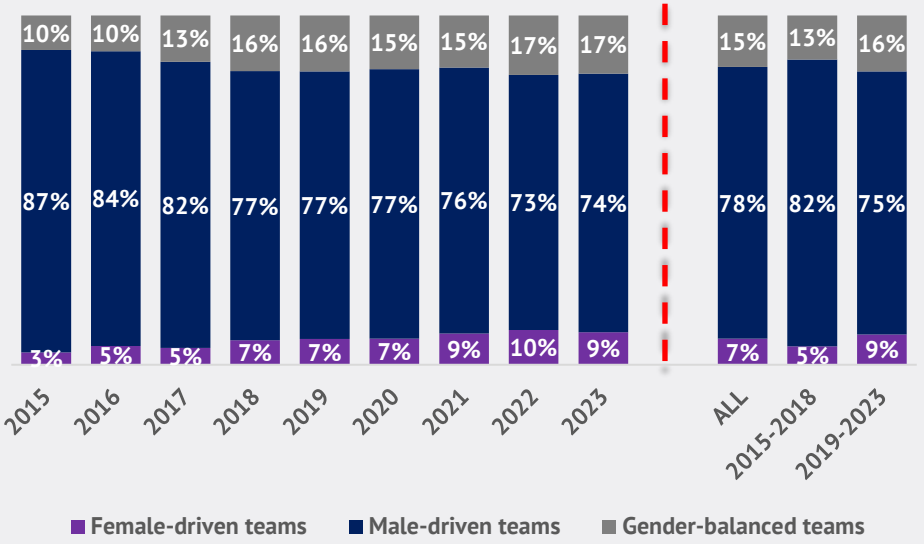
Source: European Audiovisual Observatory analysis of media-press.tv data

What is the share of AV fiction titles made by female-led teams?

Cumulating all roles, the share of women-led teams (teams with at least 60% of women in all roles) was 9% between 2019 and 2023.

The share of women in assignments increased by 4% compared to 2015-2018.

AV FICTION PROFESSIONALS: SHARE OF TITLES BY GENDER COMPOSITION OF PROFESSIONALS' TEAMS, BY PRODUCTION YEAR (2015-2023)



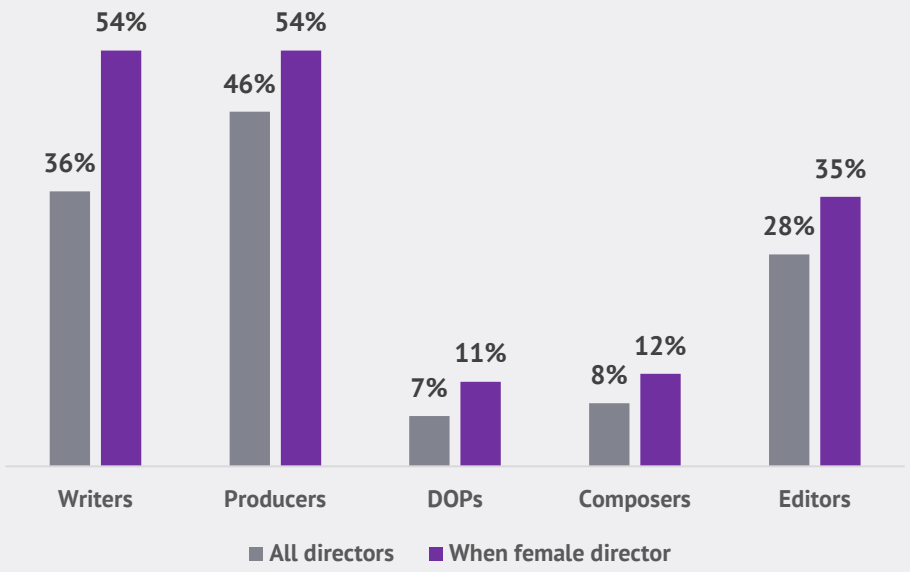
* *In this context, "**female-led**" refers to TV films/episodes in which a majority (≥ 60%) of female professionals were involved.*

Source: European Audiovisual Observatory analysis of media-press.tv data

Does the director's gender influence the gender of other roles?

When audiovisual fiction episodes and TV films are directed by a woman, the other roles are more likely to be assigned to women.

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



Source: European Audiovisual Observatory analysis of media-press.tv data

More information:

www.obs.coe.int

agnes.schneeberger@coe.int