Female professionals in European film production

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COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

SCOPE AND METHODOLOGY

Scope

Share of female professionals working as:

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

of **European*** feature films
produced between **2016** and **2020**
and **theatrically released**
in at least one European market

European» here refers to the Member States of the Council of Europe.

Research questions

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 2016 and 2020 and released in cinemas in Europe between 2016 and 2020. 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 47 Member States of the Council of Europe[1)] are considered European countries. However, the LUMIERE database covers a maximum of 37 European markets[2)] for films produced between 2016 and 20120. 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, Republic of North Macedonia, Romania, Russian Federation, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom.

2) Austria, Belgium, Bosnia Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Italy, Latvia, Lithuania, Luxembourg, Montenegro, Netherlands, Norway, Poland, Portugal, Republic of North Macedonia, Romania, Russian Federation, Slovenia, Slovakia, Spain, Serbia, Sweden, Switzerland, Turkey, United Kingdom and Ireland (treated as one market).

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	9 660	100%
Screenwriters	7 595	79%
Producers	6 399	66%
Cinematographers	5 014	52%
Composers	5 029	52%
Lead roles	7 688	80%

KEY FINDINGS 2016-2020

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

DIRECTORS	CINEMATOGRAPHERS
23%	10%
SCREENWRITERS	COMPOSERS
27%	9%
PRODUCERS	LEAD ROLES
33%	39%

Source: European Audiovisual Observatory / LUMIERE

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

DIRECTORS	**CINEMATOGRAPHERS**
21%	10%
SCREENWRITERS	**COMPOSERS**
25%	7%
PRODUCERS	**LEAD ROLES**
30%	38%

Source: European Audiovisual Observatory / LUMIERE

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

DIRECTORS	**CINEMATOGRAPHERS**
20%	9%
SCREENWRITERS	**COMPOSERS**
18%	6%
PRODUCERS	**LEAD ROLES**
22%	16%

Source: European Audiovisual Observatory / LUMIERE

DIRECTORS

European feature films: DIRECTORS

Women accounted for 23% of all directors of European feature films active between 2016 and 2020.

On average, female directors in the sample were involved, whether alone or in partnership with other colleagues, in the direction of 23% of European feature films.

However, women directed on average 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 21% between 2016 and 2020.

The share of films by female-driven* direction teams was slightly lower (20%), since when women co-directed a film, it was in most cases in collaboration with a male colleague.

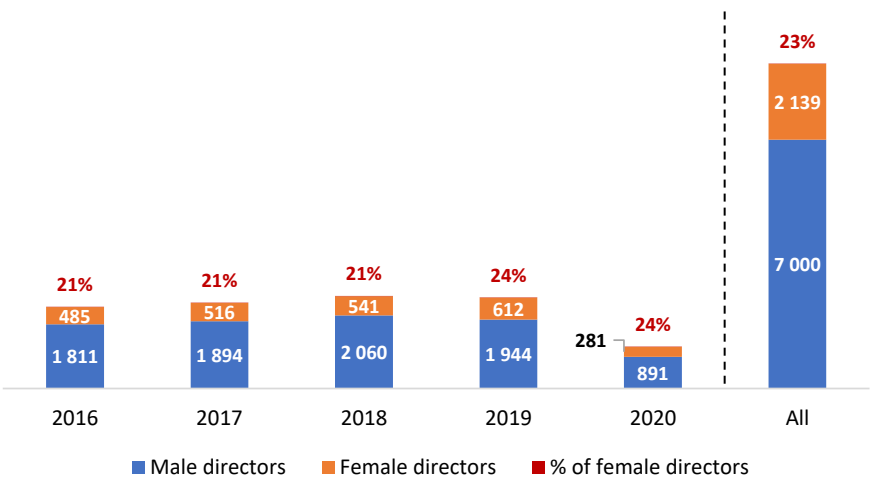
** In this context "female-driven" refers to films for which women represented at least 60% of directors.*

A How are women represented among film directors?

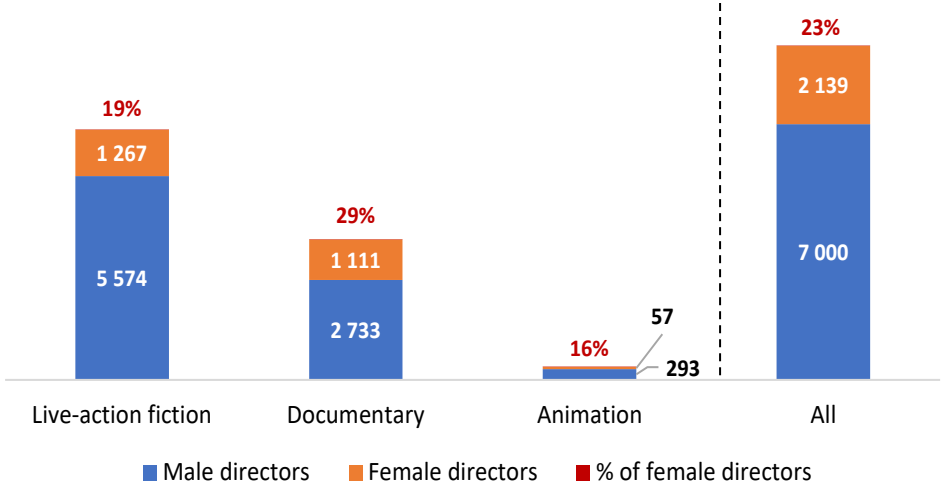
Cumulatively, women accounted for 23% of directors of European feature films active between 2016 and 2020.

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

DIRECTORS: number and share of active directors* by gender, by production year (2016-2020)**



DIRECTORS: number and share of active directors* by gender, by film genre (2016-2020)**



** **Active director:** at least one feature film (co)directed between 2016 and 2020.*

*** 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.*

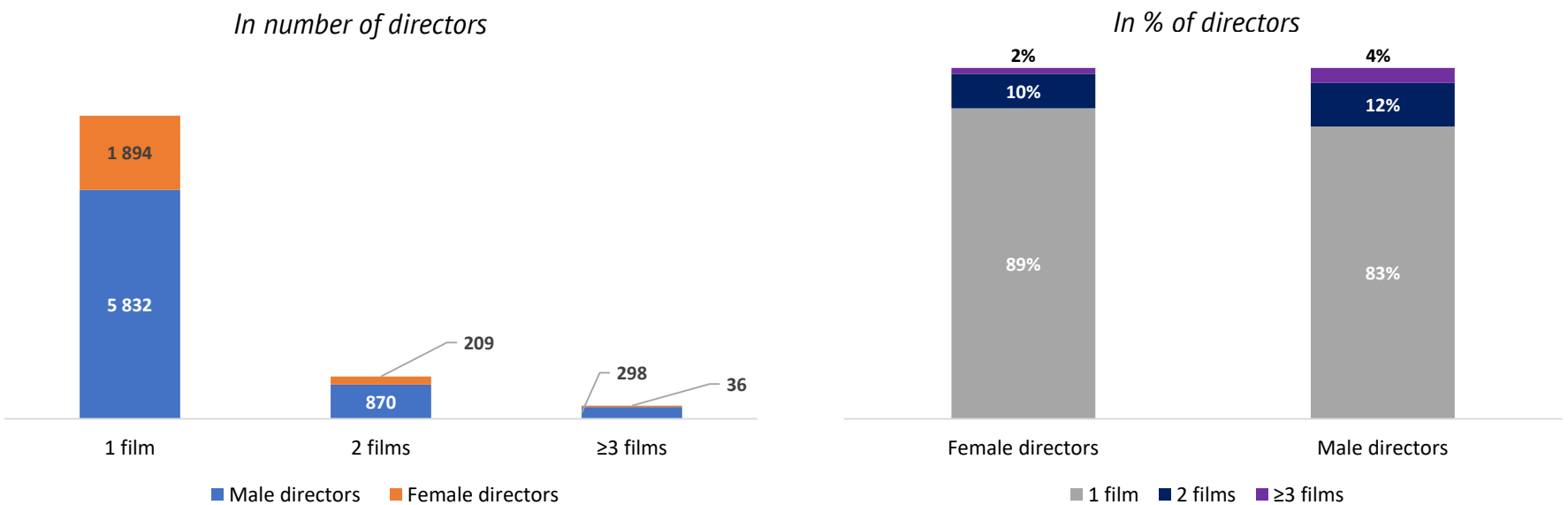
Source: European Audiovisual Observatory / LUMIERE

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

Between 2016 and 2020, women (co)directed fewer feature films than men.

- The average level of activity for female directors was slightly lower than for their male counterparts: 89% of women only directed one film (compared to 83% for male directors) and only 11% worked on two or more films (compared to 17% for men).
- In the considered time period, each female director shot on average 1.1 films compared to 1.2 films for male directors.

DIRECTORS: level of activity by gender of directors (2016-2020)



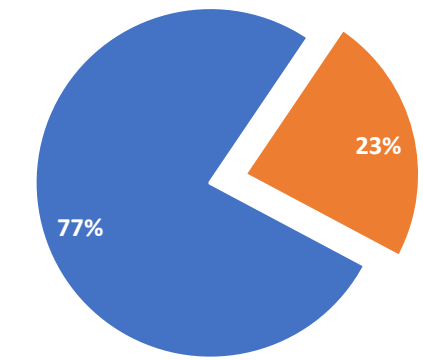
Source: European Audiovisual Observatory / LUMIERE

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

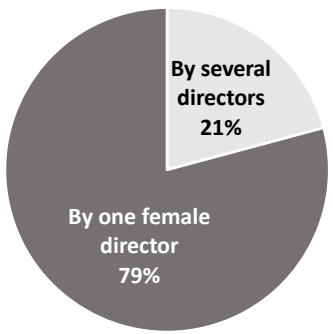
Female directors were involved in the direction of 23% of feature films produced between 2016 and 2020, whether alone or in teams with other colleagues.

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

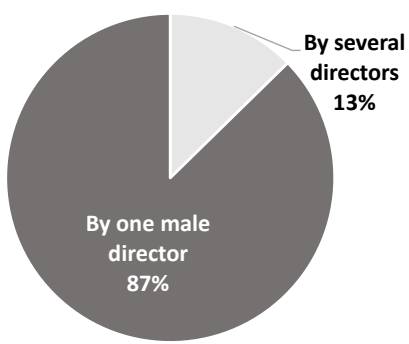
DIRECTORS: share of European feature films by at least one female (co)director (2016-2020)



DIRECTORS: breakdown of European feature films by at least one female (co)director (2016-2020)



FILM DIRECTORS: breakdown of European feature films



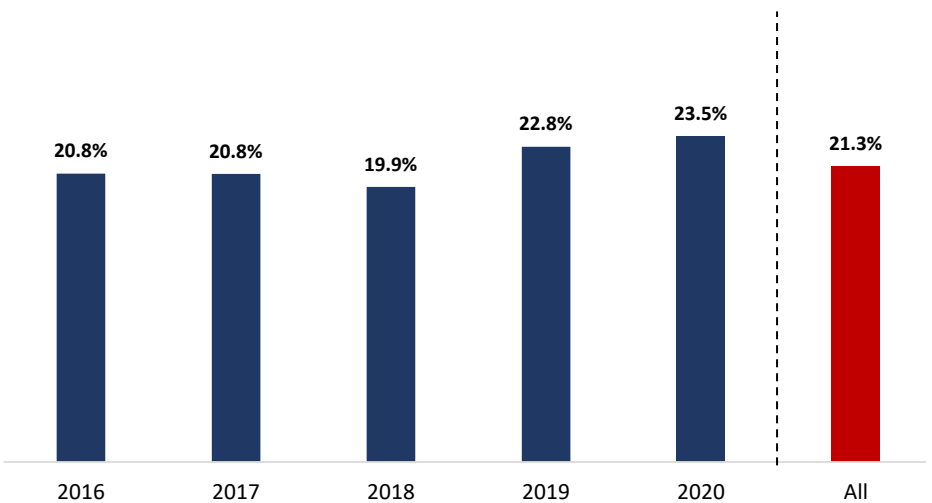
Source: European Audiovisual Observatory / LUMIERE

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

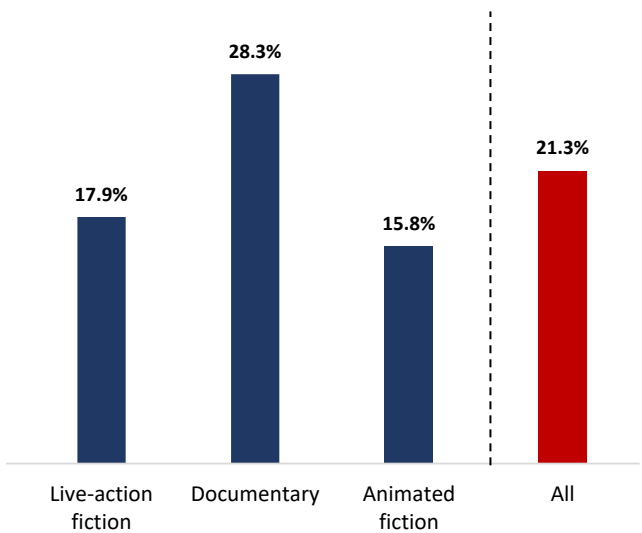
When looking at the proportion of women and men among the total number of directors of each work, the average share of female directors per film was 21% between 2016 and 2020.

- The average share of female directors per film was higher for documentaries (28%) than for other film genres.

DIRECTORS: average share of female directors per film*, by production year (2016-2020)



DIRECTORS: average share of female directors per film*, by film genre (2016-2020)



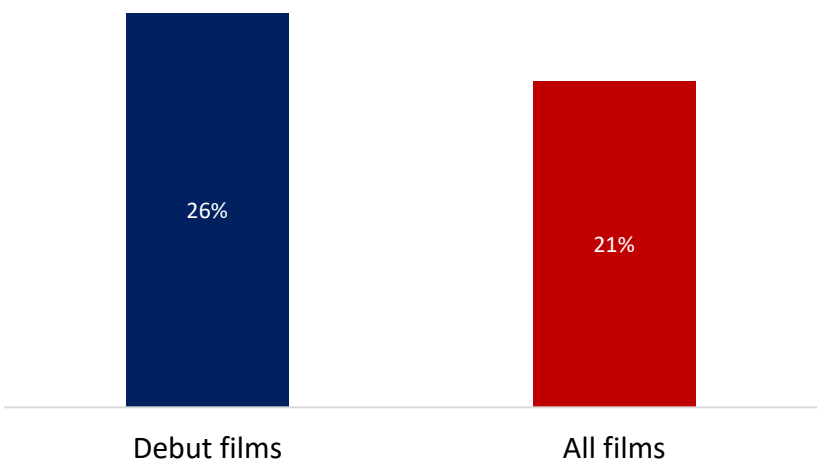
** Average of the shares of female directors calculated from the total number of directors for each feature film in the sample.*

Source: European Audiovisual Observatory / LUMIERE

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 (26%) than for films in general (21%).

DIRECTORS: average share of female directors per title in European debut films (2016-2020)



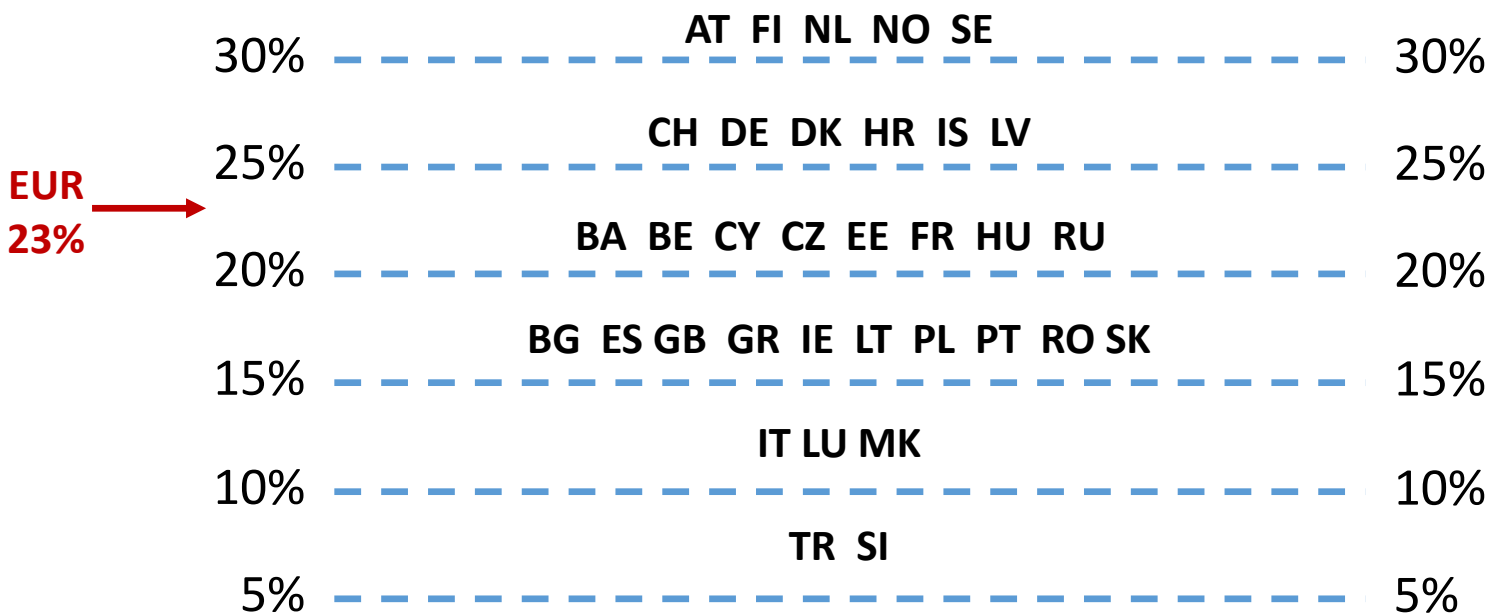
* ***A debut film*** *here refers to the presumed first feature film made by a film director. In the context of this analysis, a film by multiple directors is considered a debut only if it is the first feature for all directors involved.*

Source: European Audiovisual Observatory / LUMIERE

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

The average share of female directors per film varies between 8% and 35% across Europe.

DIRECTORS: average share of female directors per film*, by country of production (2016-2020)**



** 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.*

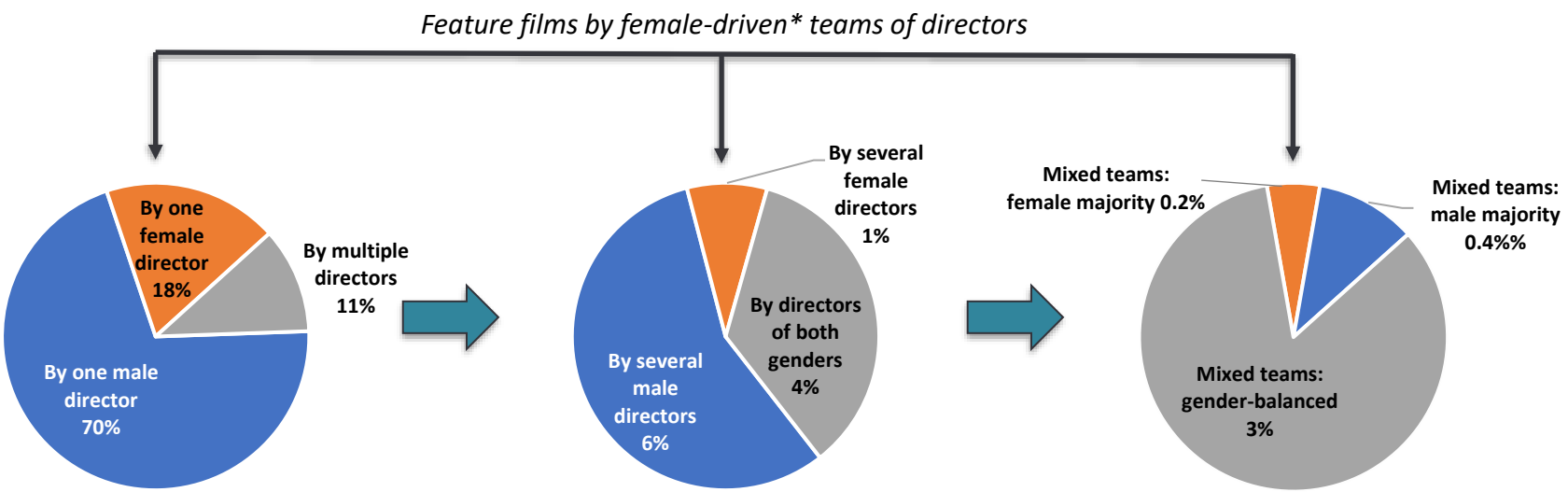
Source: European Audiovisual Observatory / LUMIERE

C Feature films: gender composition of teams of directors

Among European feature films produced between 2016 and 2020:

- 18% were directed by one individual female director
- Fewer than 1% were directed by several female directors
- 3% were directed by gender-balanced teams of directors

DIRECTORS: gender composition of teams of directors in European feature films (2016-2020)



How to read this graph: *11% of feature films were directed by several directors; 4% were directed by directors of both genders; 3% were directed by gender-balanced teams of directors.*

** In this context, "**female-driven**" refers to feature films by a majority (≥ 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%.*

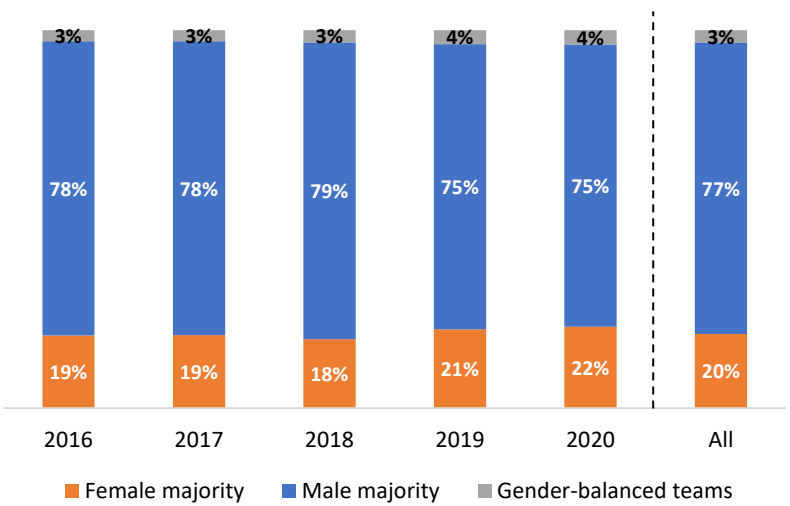
Source: European Audiovisual Observatory / LUMIERE

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

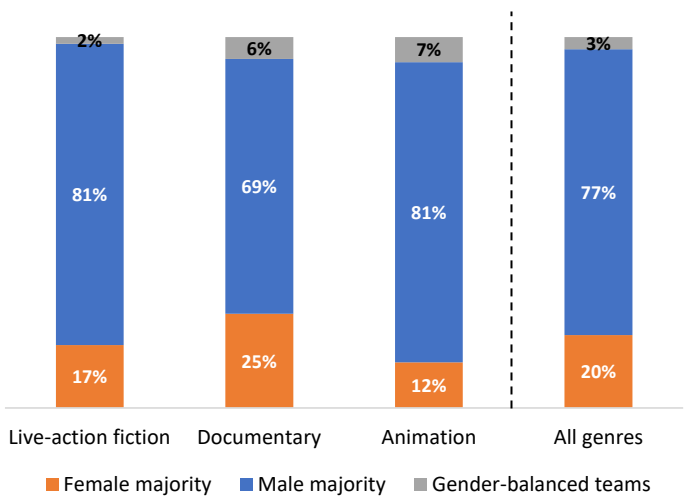
About 20% of European feature films were signed by female-driven* teams of directors between 2016 and 2020.

- 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 films by gender composition of directors' teams, by year (2016-2020)



DIRECTORS: share of films by gender composition of directors' teams, by film genre (2016-2020)



** In this context, "**female-driven**" refers to feature films by a majority (⩾ 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%.*

Source: European Audiovisual Observatory / LUMIERE

SCREENWRITERS

European feature films: SCREENWRITERS

Women represented 27% of screenwriters of European feature films produced between 2016 and 2020.

Female screenwriters were involved in the writing of 37% of European feature films, whether alone or in teams.

However, when considering the female and male proportion among all screenwriters for each film, the average share of female screenwriters per film was only 25%. This can be explained by the fact that in most cases women worked as part of a team of screenwriters and they were less likely than men to be the sole writer for a film.

The share of films written by female-driven teams* was only 18%, due to the fact that when women co-wrote a film, it was often within teams with a majority of male screenwriters.

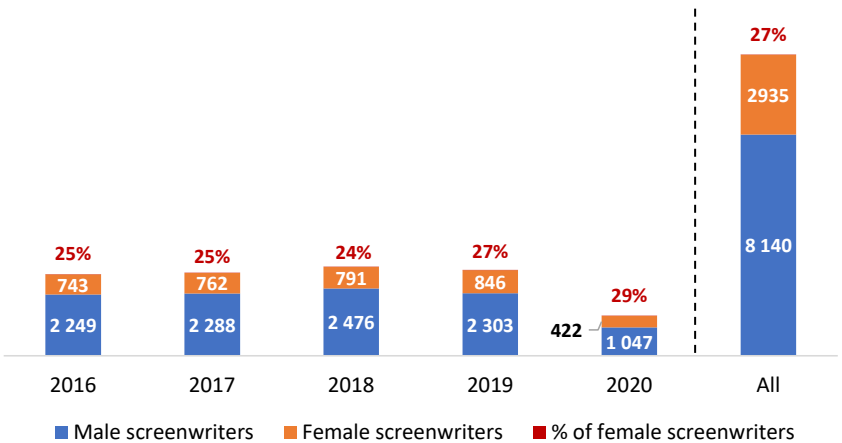
** In this context "female-driven" refers to films for which women represented at least 60% of all screenwriters.*

A How are women represented among film screenwriters?

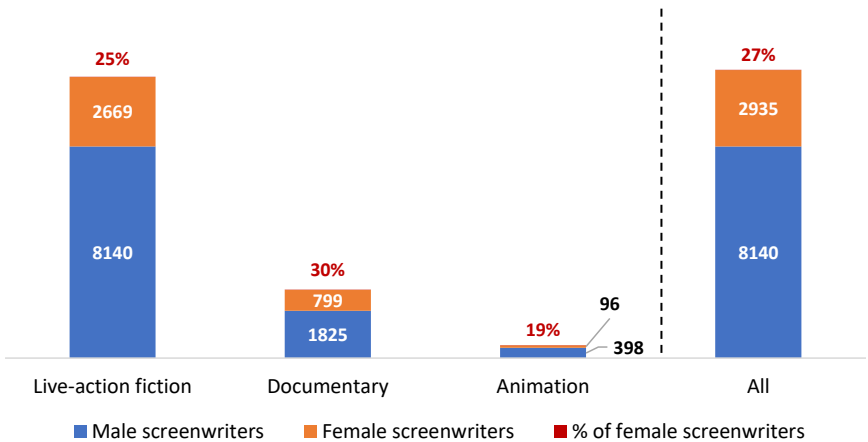
Cumulatively, women accounted for 27% of screenwriters of European feature films active between 2016 and 2020.

- The share of female screenwriters remained relatively stable over this time period.
- The share was higher for documentary (30%) films than for live-action and animated fiction features.

SCREENWRITERS: number and share of active screenwriters* by gender, by production year (2016-2020)**



SCREENWRITERS: number and share of active screenwriters* by gender, by film genre (2016-2020)**



* ***Active screenwriter***: *at least one feature film (co)written between 2016 and 2020.*

** *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.*

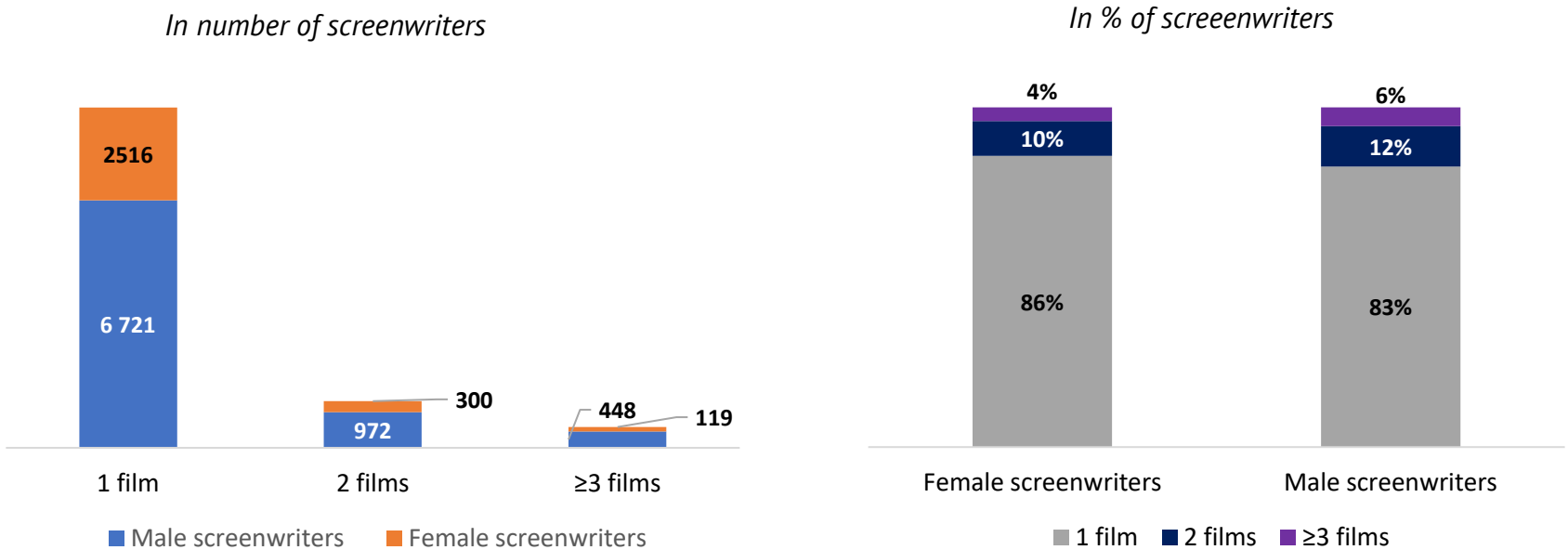
Source: European Audiovisual Observatory / LUMIERE

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

Between 2016 and 2020 women (co)wrote fewer feature films than men.

- The average level of activity of individual screenwriters of European films was slightly higher for male than for female 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 (2016-2020)



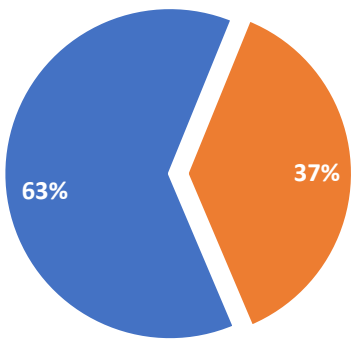
Source: European Audiovisual Observatory / LUMIERE

B 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 37% of feature films produced between 2016 and 2020.

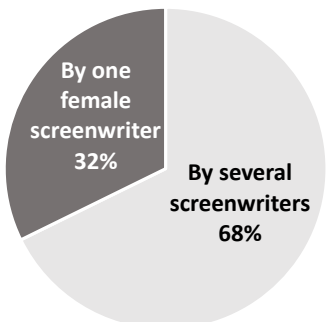
- Female screenwriters tend to work in partnership with other colleagues more often than men.

SCREENWRITERS: share of European feature films by at least one female (co)writer (2016-2020)

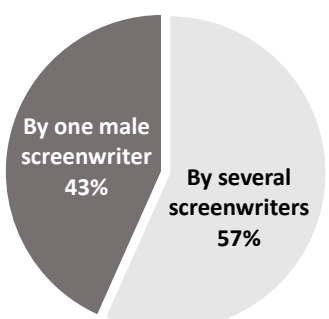


■ Films by at least one female screenwriter

SCREENWRITERS: breakdown of European feature films by at least one female (co)writer (2016-2020)



SCREENWRITERS: breakdown of European feature films by at least one male (co)writer (2016-2020)



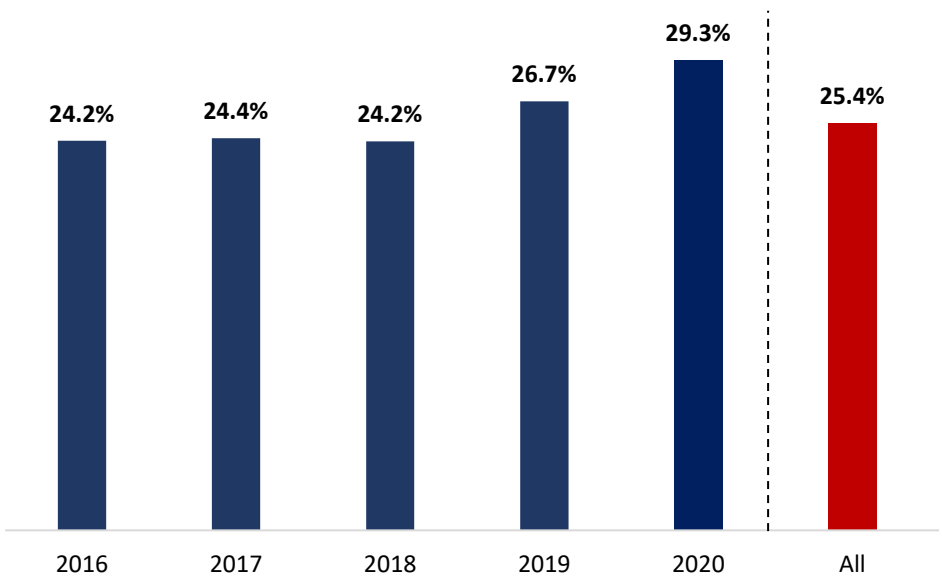
Source: European Audiovisual Observatory / LUMIERE

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

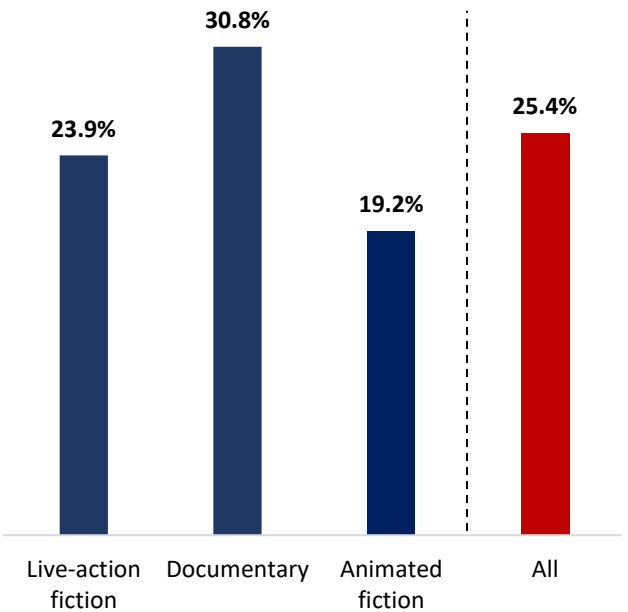
When looking at the proportion of women and men on the total number of screenwriters of each work, the average share of female screenwriters per film was 25% between 2016 and 2020.

- 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 (2016-2020)



SCREENWRITERS: average share of female screenwriters per film*, by film genre (2016-2020)



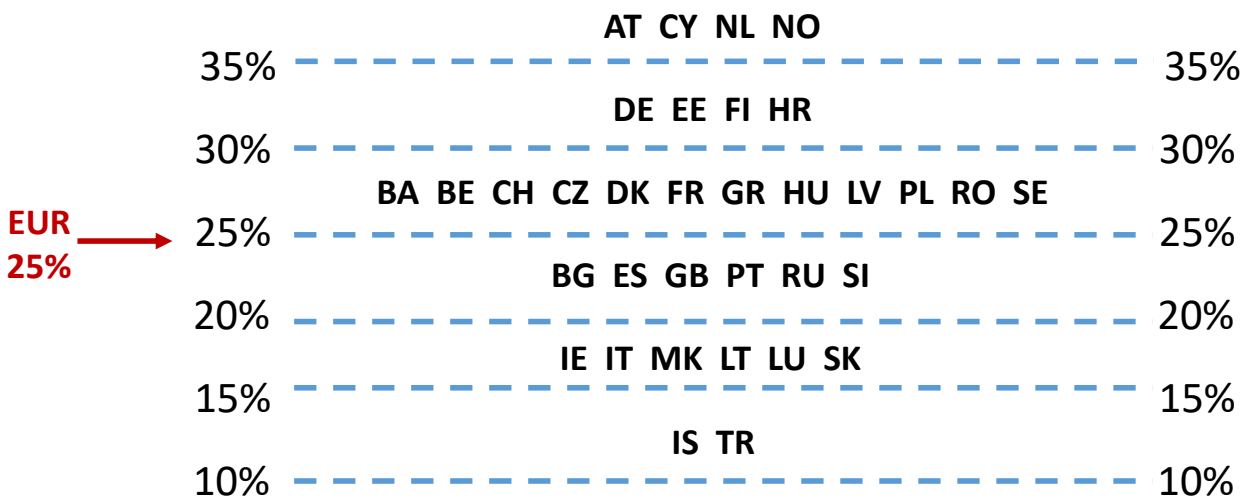
** Average of the shares of female screenwriters calculated from the total number of screenwriters for each feature film in the sample.*

Source: European Audiovisual Observatory / LUMIERE

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

The average share of female screenwriters per film varies between 13% and 39% across European countries.

SCREENWRITERS: average share of by female screenwriters per film*
by country of production (2016-2020)**



** 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.*

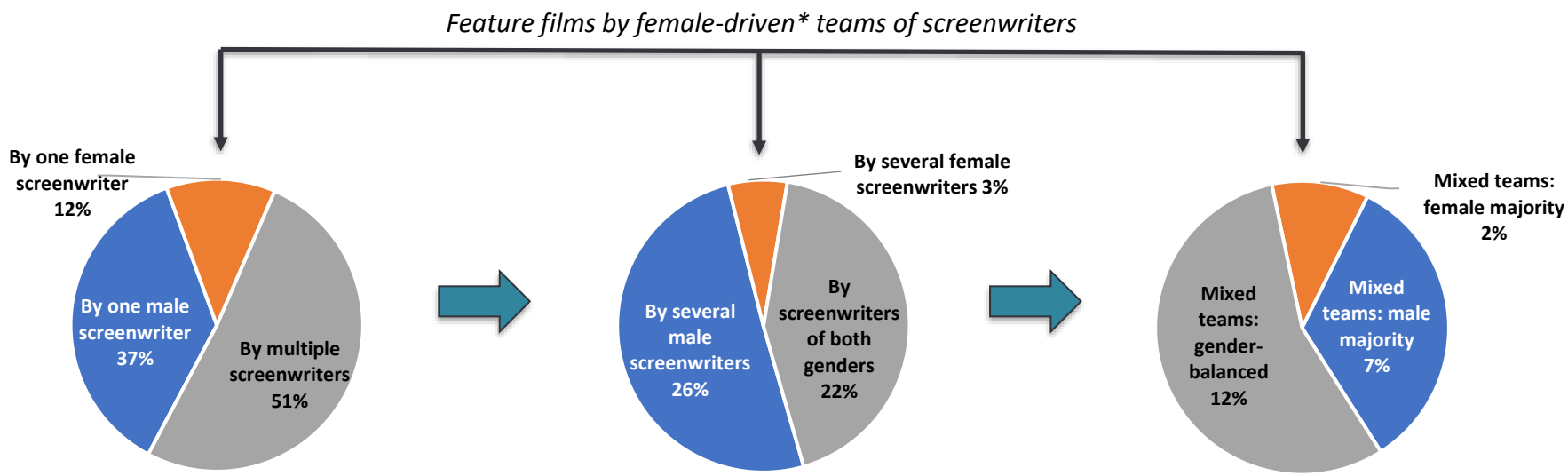
Source: European Audiovisual Observatory / LUMIERE

C Feature films: gender composition of screenwriters' teams

Among European feature films produced between 2016 and 2020:

- 12% were written by one individual female screenwriter;
- 3% 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 in European feature films (2016-2020)



How to read this graph: *51% 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 (≥ 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%.*

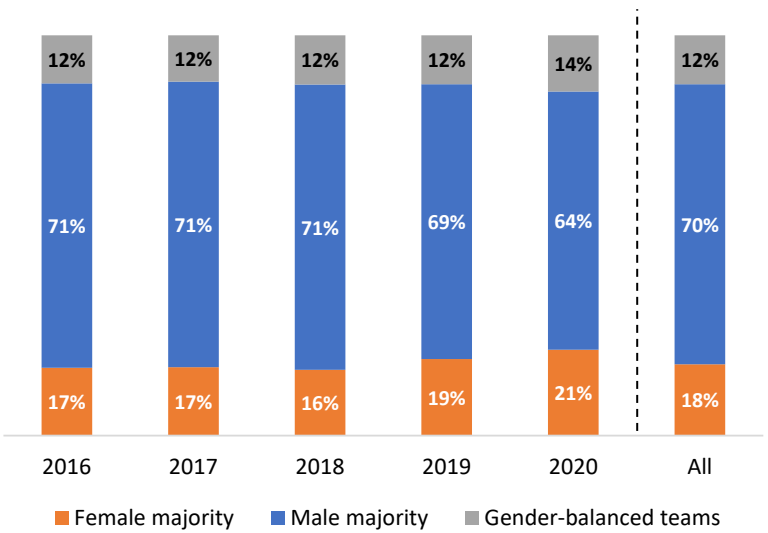
Source: European Audiovisual Observatory / LUMIERE

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

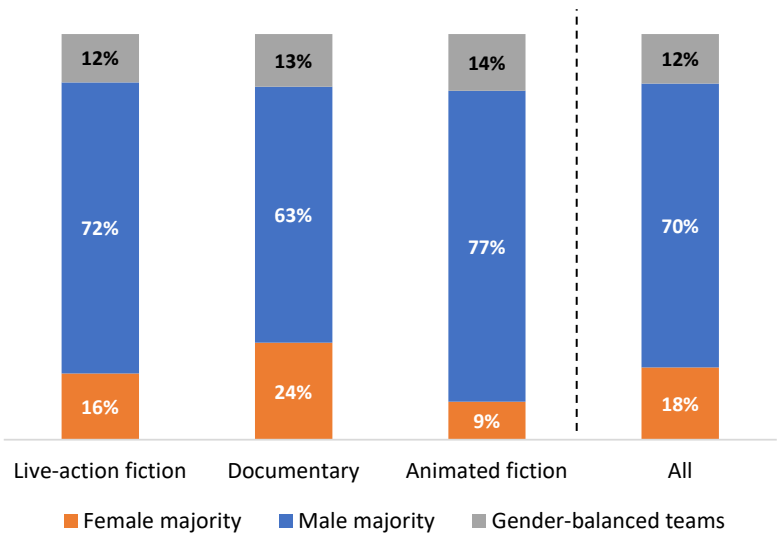
Between 2016 and 2020 about 18% of European feature films were written by female-driven* teams of screenwriters.

- 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 was relatively stable across the considered time period and tended to be higher for documentary than for other film genres.

SCREENWRITERS: share of films by gender composition of screenwriters' teams, by year (2016-2020)



SCREENWRITERS: share of films by gender composition of screenwriters' teams, by film genre (2016-2020)



** In this context, "**female-driven**" refers to feature films written by a majority (≥ 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%.*

Source: European Audiovisual Observatory / LUMIERE

PRODUCERS

European feature films: PRODUCERS

Women accounted for 33% of active producers of European feature films between 2016 and 2020.

Female producers were involved in the production of 44% of European feature films, whether alone or in teams. However, on average, women tended to producer 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 30%. This can be explained by the fact that in most cases women worked as part of a team of several professionals and they were less likely than men to be the sole producer for a film.

The share of films produced by female-driven teams* was only 22%, due to the fact that when women co-produced a film, it was often within teams with a majority of male producers.

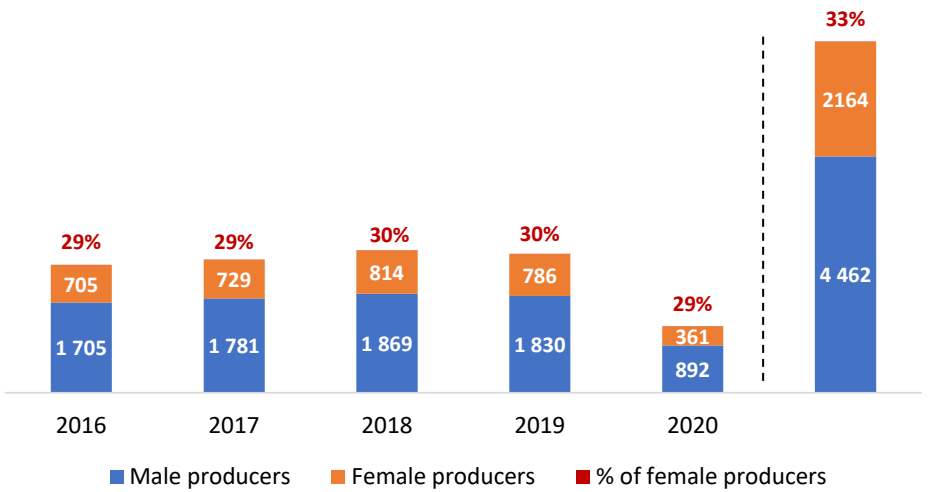
** In this context "female-driven" refers to films for which women represented at least 60% of all producers.*

A How are women represented among film producers?

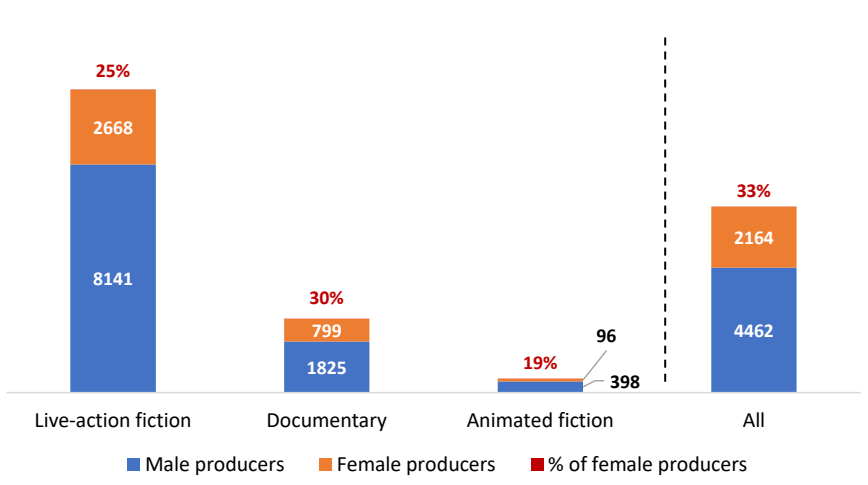
Cumulatively, women accounted for 33% of producers of European feature films active between 2016 and 2020.

- The share of female producers remained relatively stable 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, by production year (2016-2020)**



PRODUCERS: number and share of active producers* by gender, by film genre (2016-2020)**



** **Active producer**: at least one feature film (co)produced between 2016 and 2020.*

*** 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.*

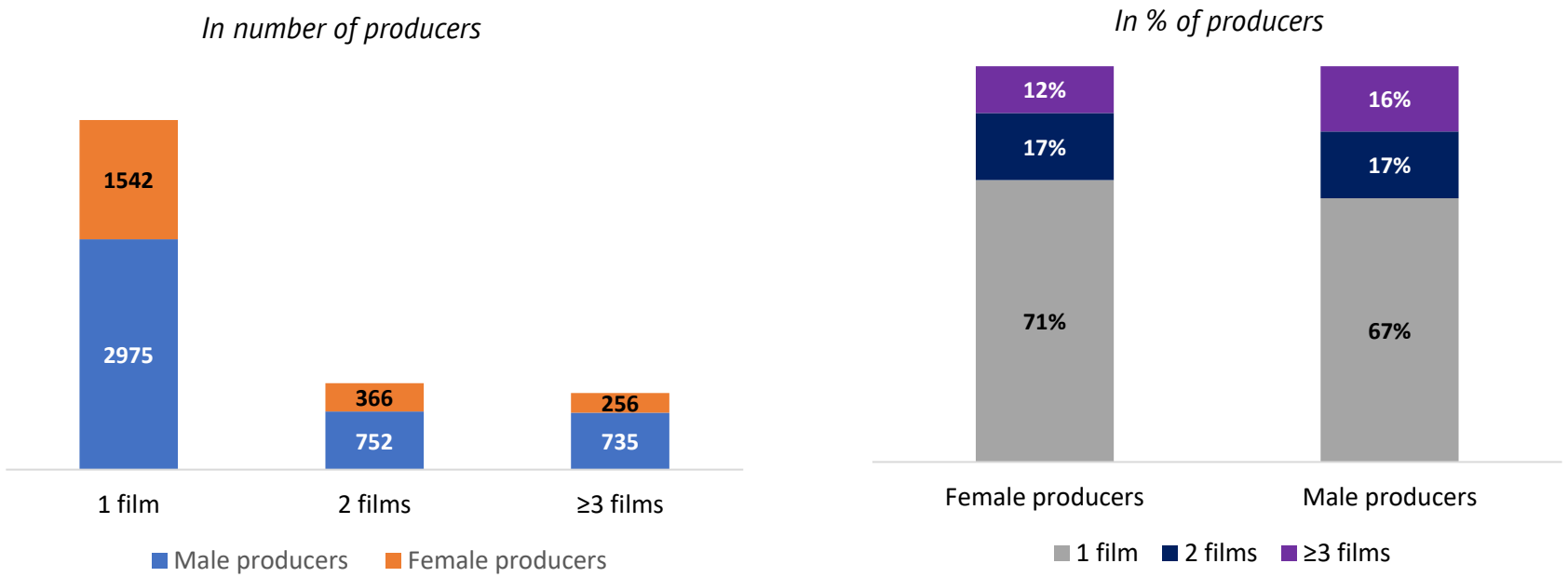
Source: European Audiovisual Observatory / LUMIERE

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

Between 2016 and 2020, women worked as (co)producers on fewer feature films than men.

- The average level of activity of individual producers of European films was slightly higher for male than for female professionals.
- 71% of female producers only worked on one feature film in the considered period, compared to 67% of their male colleagues.

PRODUCERS: level of activity by gender of producers (2016-2020)



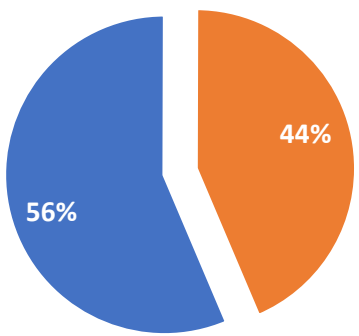
Source: European Audiovisual Observatory / LUMIERE

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

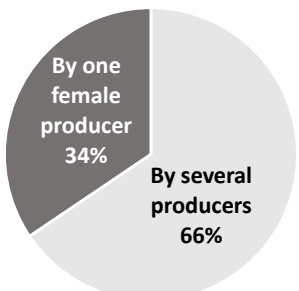
Female producers were involved, whether alone or in partnership with other colleagues, in the production of 44% of feature films produced between 2016 and 2020.

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

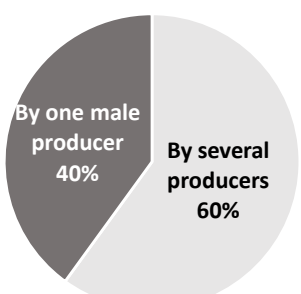
PRODUCERS: share of European feature films by at least one female (co)producer (2016-2020)



PRODUCERS: breakdown of European feature films by at least one female (co)producer (2016-2020)



PRODUCERS: breakdown of European feature films by at least one male (co)producer (2016-2020)



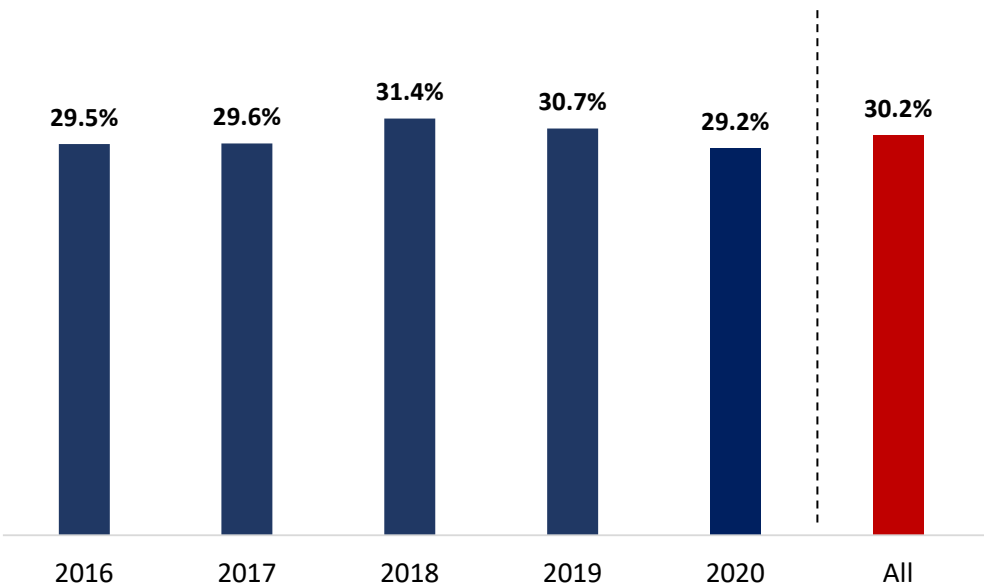
Source: European Audiovisual Observatory / LUMIERE

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

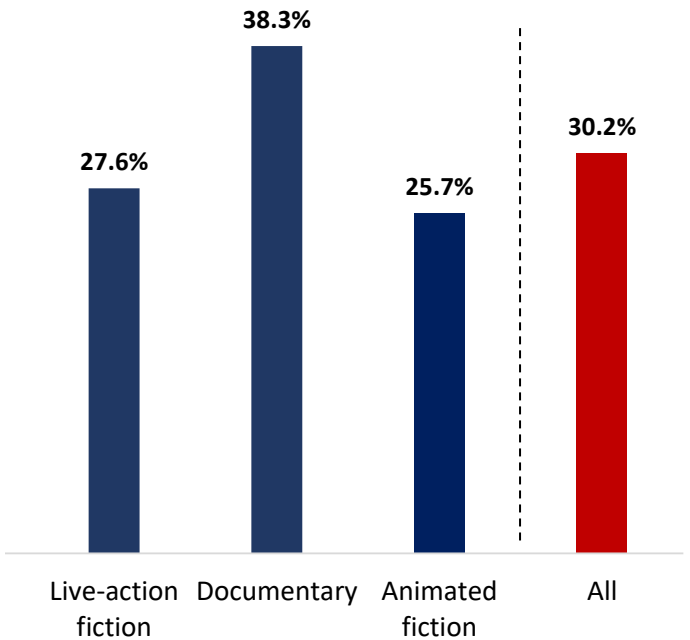
When looking at the proportion of women and men on the total number of producers of each work, the average share of female producers per film was 30% between 2016 and 2020.

- As for other professional roles, the average share of female producers per film was higher in documentary (38%) than other film types.

PRODUCERS: average share of female producers per film*, by production year (2016-2020)



PRODUCERS: average share of female producers per film*, by film genre (2016-2020)



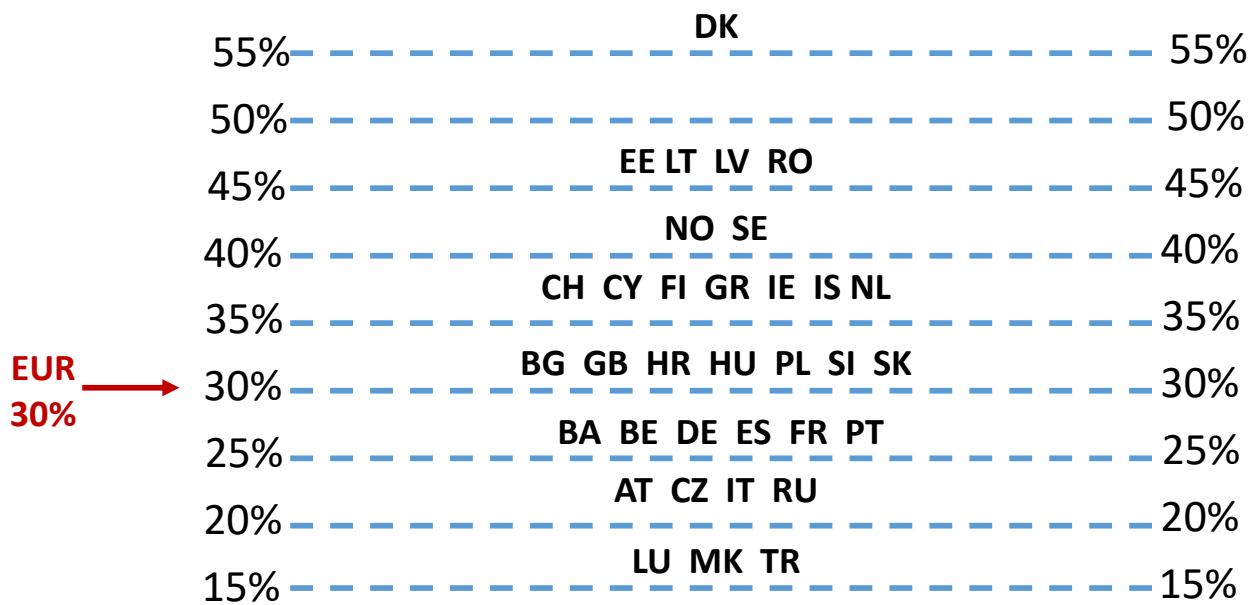
** Average of the shares of female producers calculated from the total number of producers for each feature film in the sample.*

Source: European Audiovisual Observatory / LUMIERE

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

The average share of female producers per film varied between 16% and 57% across European countries.

PRODUCERS: average share of female producers per film* by country of production (2016-2020)**



** 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.*

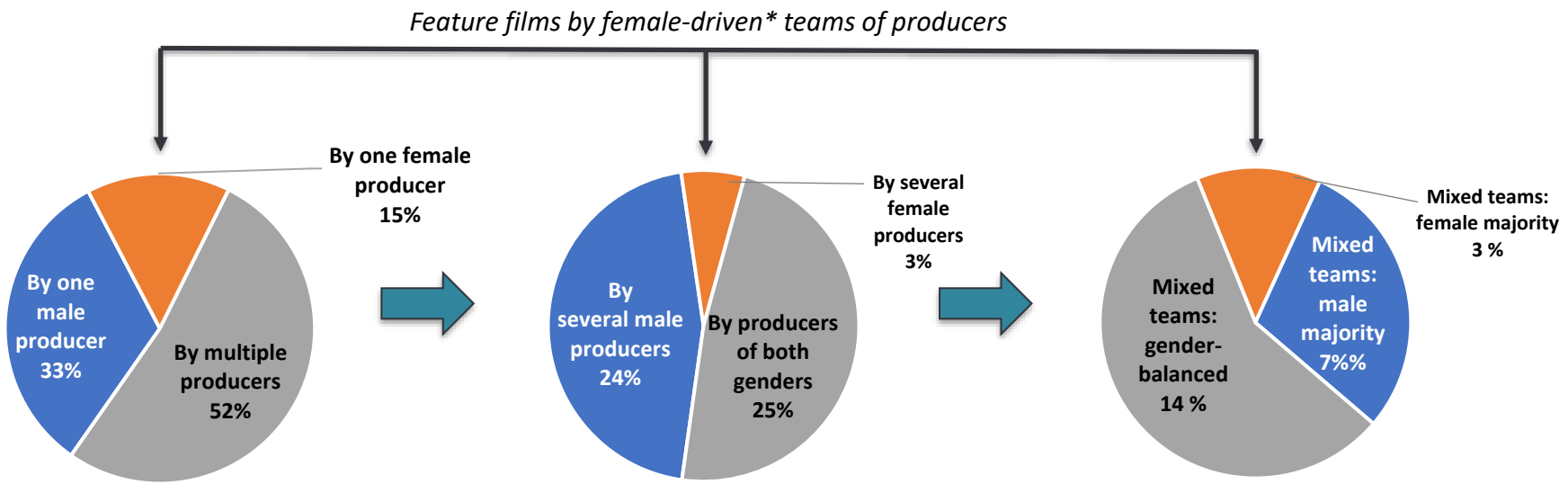
Source: European Audiovisual Observatory / LUMIERE

C Feature films: gender composition of producers' teams

Among European feature films produced between 2016 and 2020:

- 15% had one individual female producer
- 3% 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 in European feature films (2016-2020)



How to read this graph: *52% of feature films were signed by several producers; 25% by producers of both genders; 14% by gender-balanced teams of producers.*

** In this context, "**female-driven**" refers to feature films 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%.*

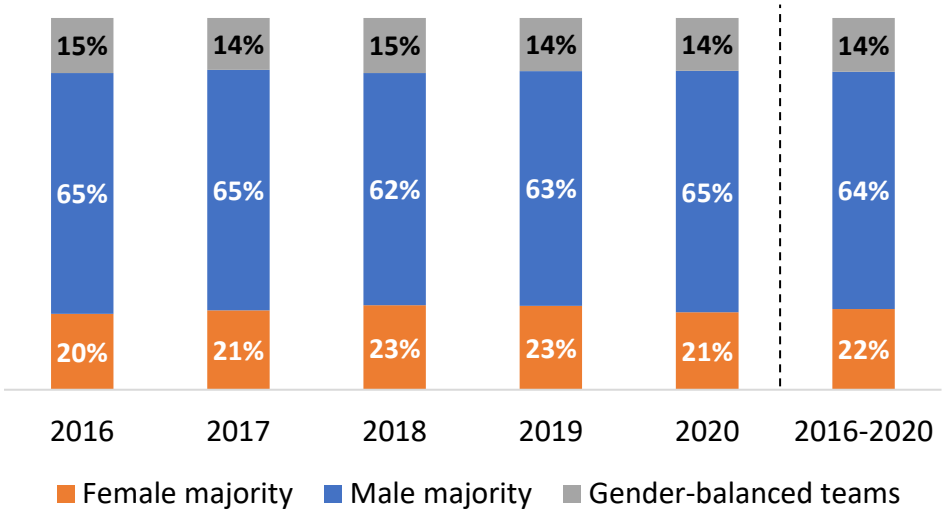
Source: European Audiovisual Observatory / LUMIERE

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

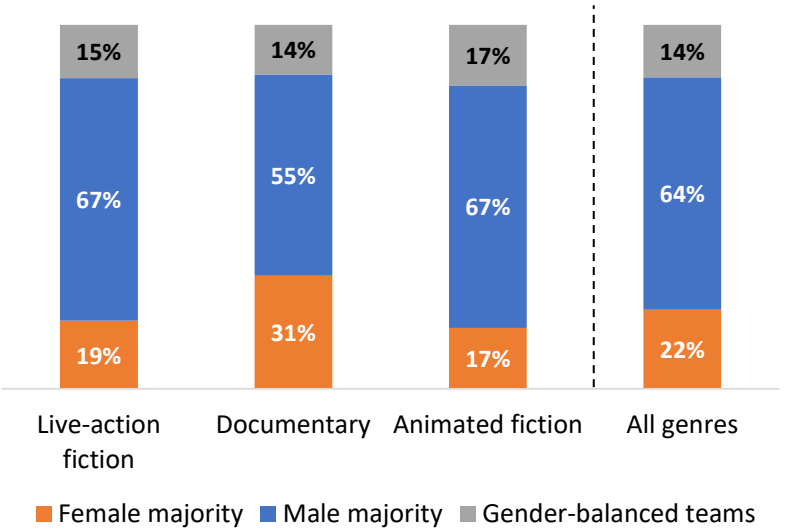
Between 2016 and 2020, about 22% of European feature films had female-driven* teams of producers.

- 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 male-driven teams of producers.
- This figure was relatively stable across the considered time period and tended to be higher for documentary than for other film genres.

PRODUCERS: share of films by gender composition of producers' teams, by year (2016-2020)



PRODUCERS: share of films films by gender composition of producers' teams, by film genre (2016-2020)



** 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%.*

Source: European Audiovisual Observatory / LUMIERE

CINEMATOGRAPHERS

European feature films: CINEMATOGRAPHERS

Women only accounted for 10% of all cinematographers of European feature films produced between 2016 and 2020. On average, female cinematographers in the sample were involved in the direction of photography of 11% of feature films, whether alone or in partnership with other colleagues.

The direction of photography is a solitary job and most films were signed 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 only 10%.

The share of films with female-driven teams of cinematographers* was only 9%, due to the fact that in most cases one individual professional signed the direction of photography, and it was a man in the majority of the cases. Also, when several professionals worked on the cinematography of a film, the team of cinematographers was usually male-driven.

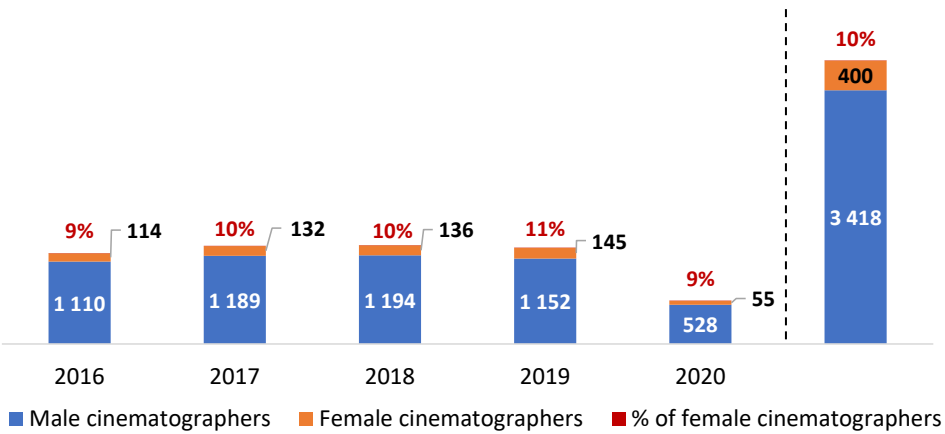
** In this context "female-driven" refers to films for which women represented at least 60% of all cinematographers.*

A How are women represented among cinematographers?

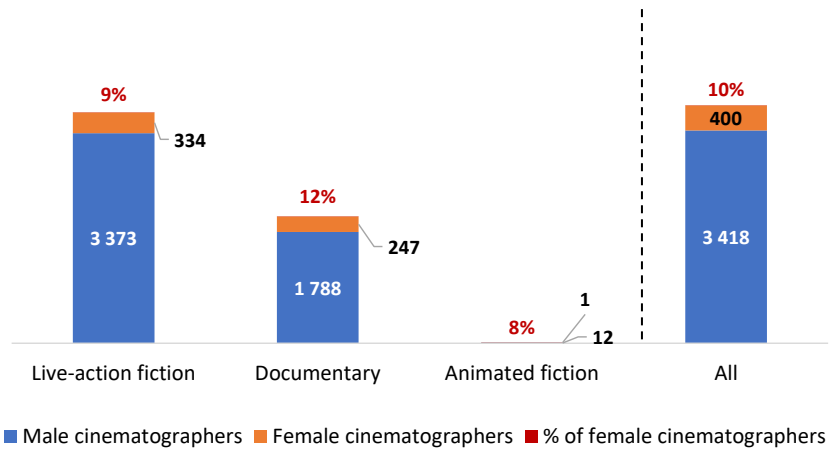
Cumulatively, women only accounted for 10% of cinematographers of European feature films active between 2016 and 2020.

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

CINEMATOGRAPHERS: number and share of active cinematographers* by gender, by production year (2016-2020)**



CINEMATOGRAPHERS: number and share of active cinematographers* by gender, by film genre (2016-2020)**



** **Active cinematographer**: credited for at least one feature film between 2016 and 2020.*

*** 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.*

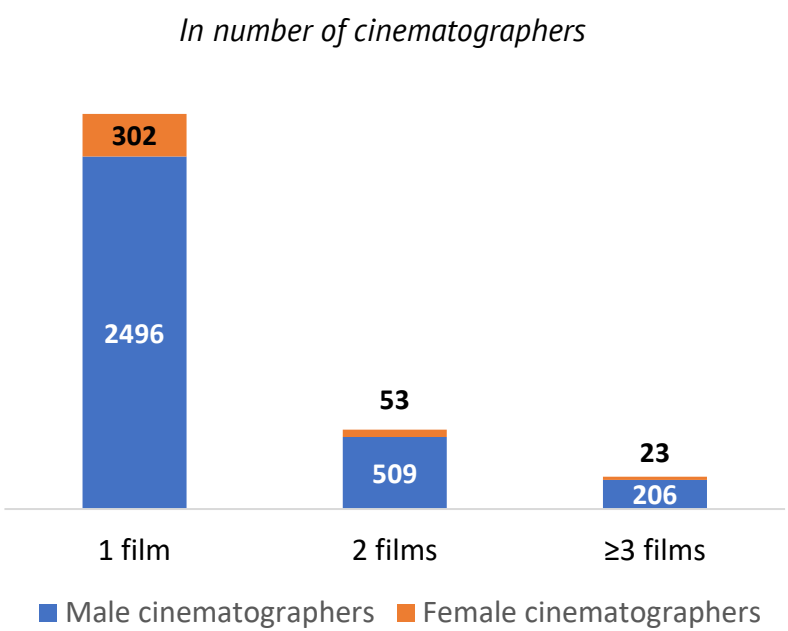
Source: European Audiovisual Observatory / LUMIERE

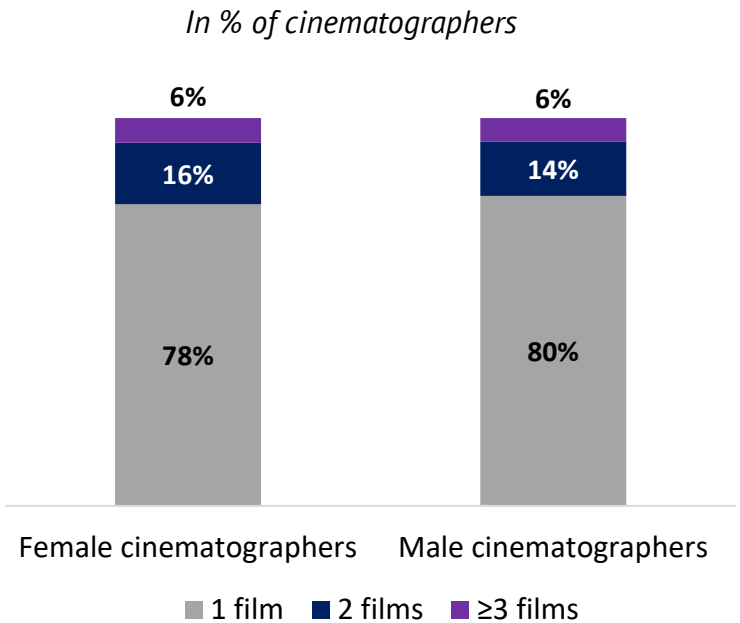
A How does the activity of female and male cinematographers compare?

Between 2016 and 2020, women worked as cinematographers on fewer feature films than men.

- On average, female cinematographers worked on a similar number of feature films as men.
- 78% of female screenwriters only worked on one feature film in the considered period, compared to 80% of their male colleagues.

CINEMATOGRAPHERS: level of activity by gender of cinematographers (2016-2020)





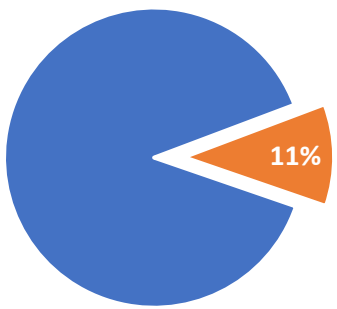
Source: European Audiovisual Observatory / LUMIERE

B What is the share of films signed by at least one female cinematographer?

Female cinematographers were involved, whether alone or in partnership with other colleagues, in the making of 11% of feature films produced between 2016 and 2020.

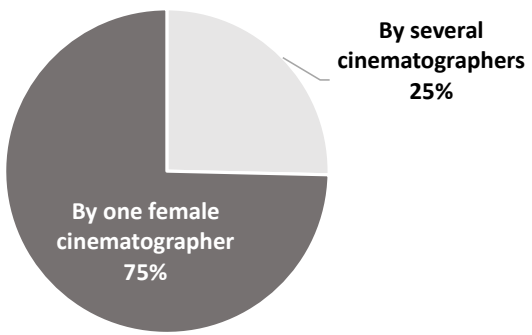
- The vast majority of feature films (89%) were signed by one individual director of photography.
- Female cinematographers tended to work in partnership with other colleagues more often than men.

CINEMATOGRAPHERS: share of European feature films by at least one female cinematographer (2016-2020)

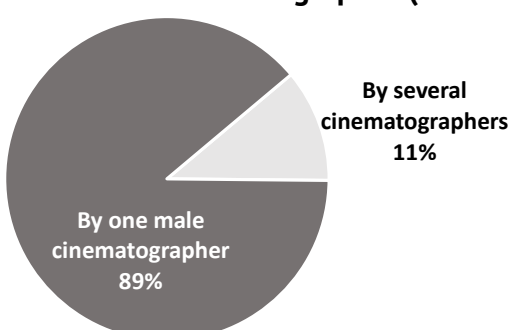


■ Films by at least one female cinematographer

CINEMATOGRAPHERS: breakdown of European feature films by at least one female cinematographer (2016-2020)



CINEMATOGRAPHERS: breakdown of European feature films by at least one male cinematographer (2016-2020)



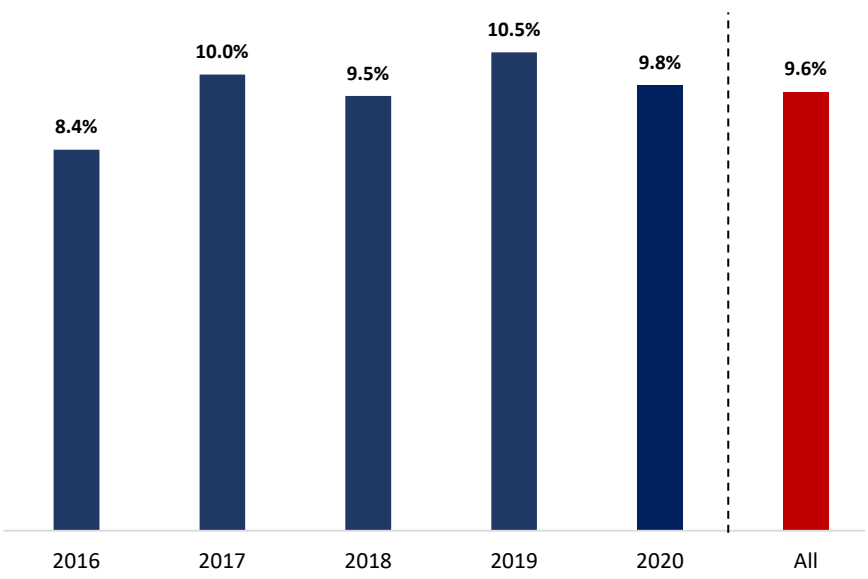
Source: European Audiovisual Observatory / LUMIERE

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

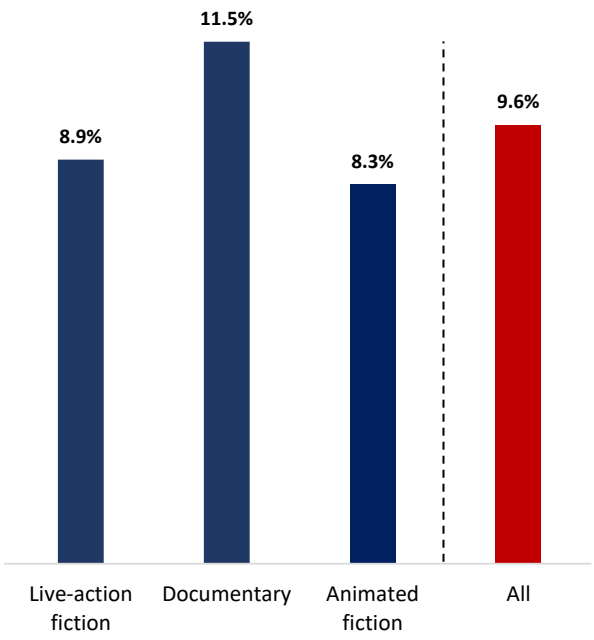
When looking at the proportion of women and men out of the total number of cinematographers of each work, the average share of female professionals per film was 10% between 2016 and 2020.

- As observed for other professional categories, this share was higher in documentary (11%) than other film genres.

CINEMATOGRAPHERS: average share of female cinematographers per film*, by production year (2016-2020)



CINEMATOGRAPHERS: average share of female cinematographers per film*, by film genre (2016-2020)



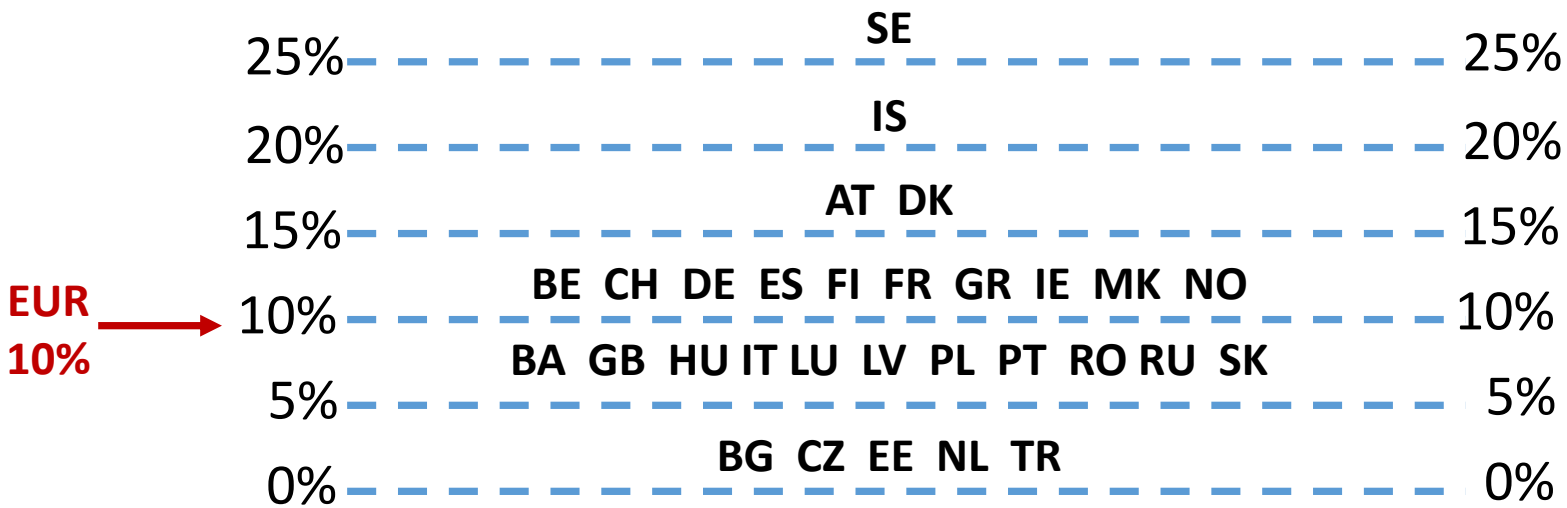
** Average of the shares of female professionals calculated from the total number of cinematographers for each feature film in the sample.*

Source: European Audiovisual Observatory / LUMIERE

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

The average share of female cinematographers per film varied between 1% and 25% across European countries.

CINEMATOGRAPHERS: average share of films of female cinematographers per film*
by country of production (2016-2020)**



** 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.*

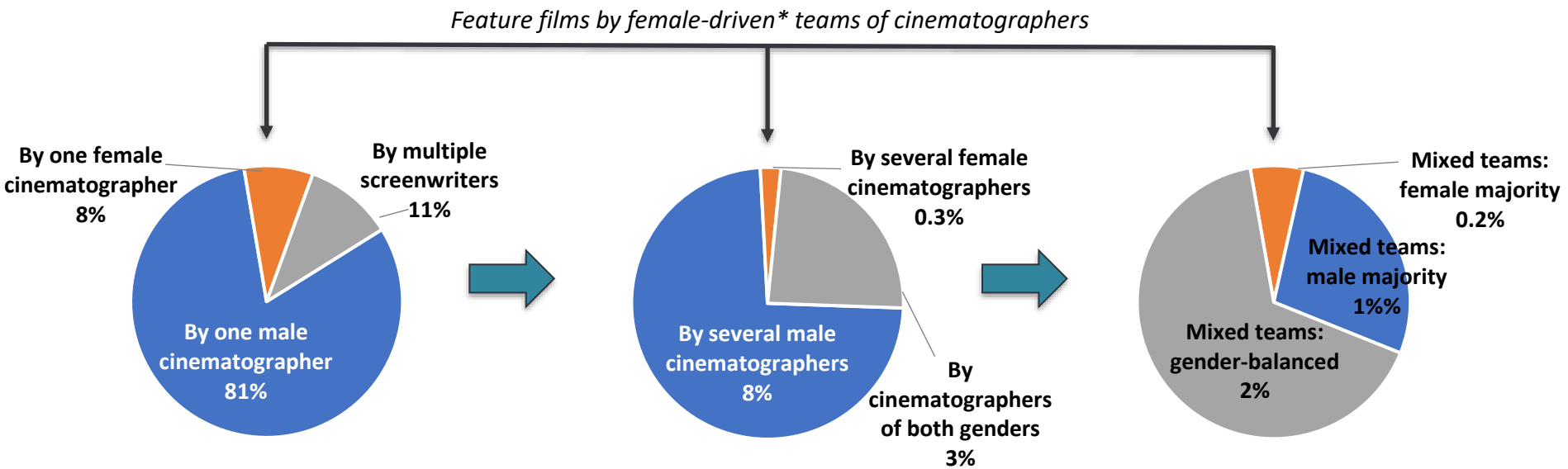
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of cinematographers' teams

Among European feature films produced between 2016 and 2020:

- 8% were signed by one individual female cinematographer
- 0.3% were signed by several female cinematographers
- 0.2% were signed by teams of cinematographers of both genders with a female presence of at least 60%.

CINEMATOGRAPHERS: gender composition of teams of cinematographers in European feature films (2016-2020)



How to read this graph: *11% of feature films were signed 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 (⩾ 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%.*

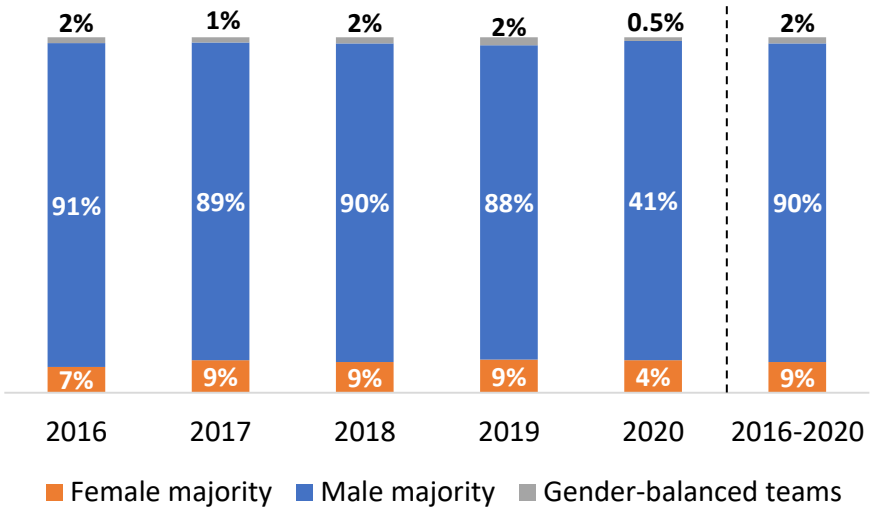
Source: European Audiovisual Observatory / LUMIERE

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

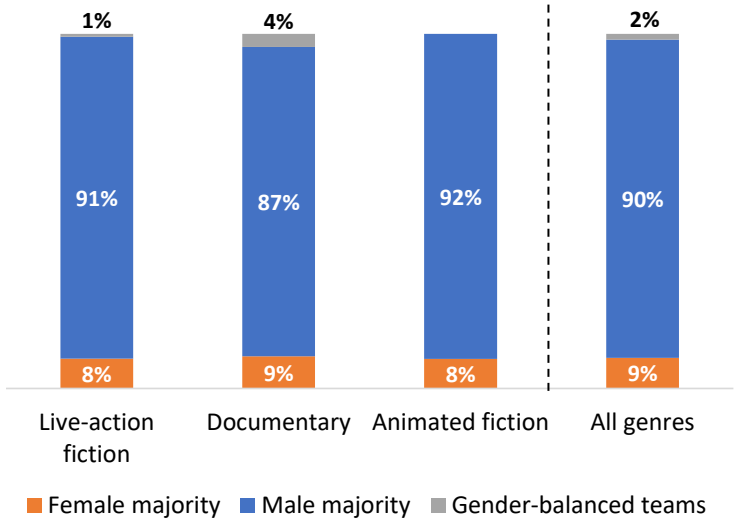
Between 2016 and 2020, about 9% of European feature films were signed by female-driven* teams of cinematographers.

- Most films were signed by one individual cinematographer. However, when multiple professionals worked on the photography of a film, the cinematographers' team was in most cases 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 films by gender composition of cinematographers' teams, by year (2016-2020)



CINEMATOGRAPHERS: share of films by gender composition of cinematographers' teams, by film genre (2016-2020)



** 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%.*

Source: European Audiovisual Observatory / LUMIERE

COMPOSERS

European feature films – COMPOSERS

Women represented only 9% of music composers active in European feature films between 2016 and 2020.

Female composers worked on 9% of European feature films, whether alone or in teams. 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 film, the average share of female composers per film was only 7%.

Only 6% of feature films in the sample had a female-driven team* of composers. This can be explained by the fact that women were less likely than men to be the sole composer for a film. Furthermore, when female composers worked in teams, it was in most cases in partnership with a male colleague.

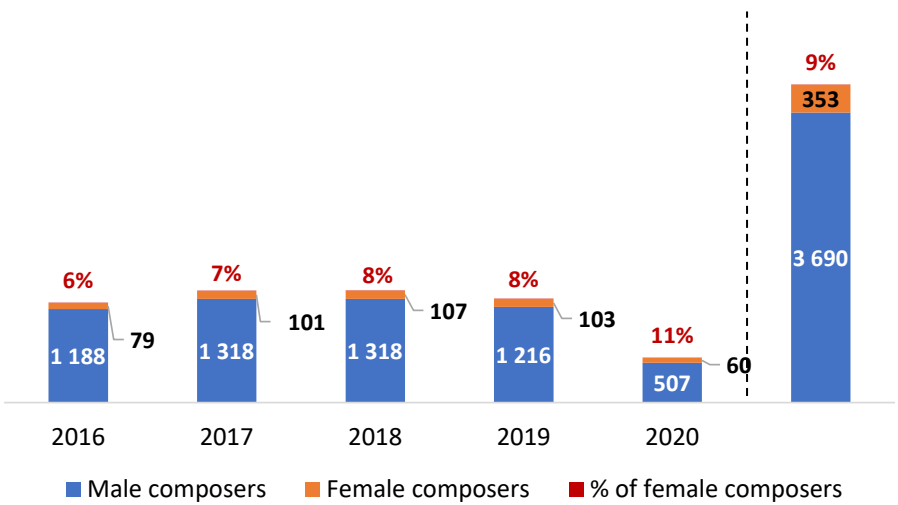
** In this context "female-driven" refers to films for which women represented at least 60% of all producers.*

A How are women represented among film composers?

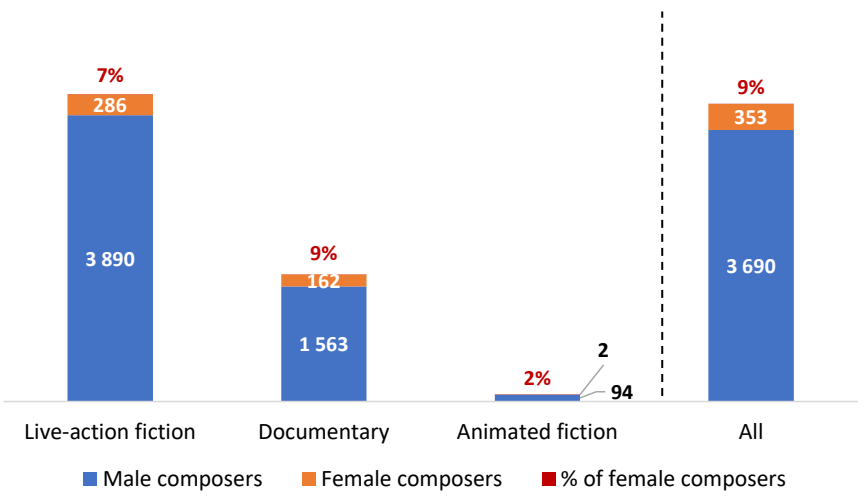
Cumulatively, 9% of composers active in European feature films between 2016 and 2020 were women.

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

COMPOSERS: number and share of active composers* by gender, by production year (2016-2020)**



COMPOSERS: number and share of active composers* by gender, by film genre (2016-2020)**



* ***Active composer***: *worked on at least one feature film between 2016 and 2020.*

** *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.*

Source: European Audiovisual Observatory / LUMIERE

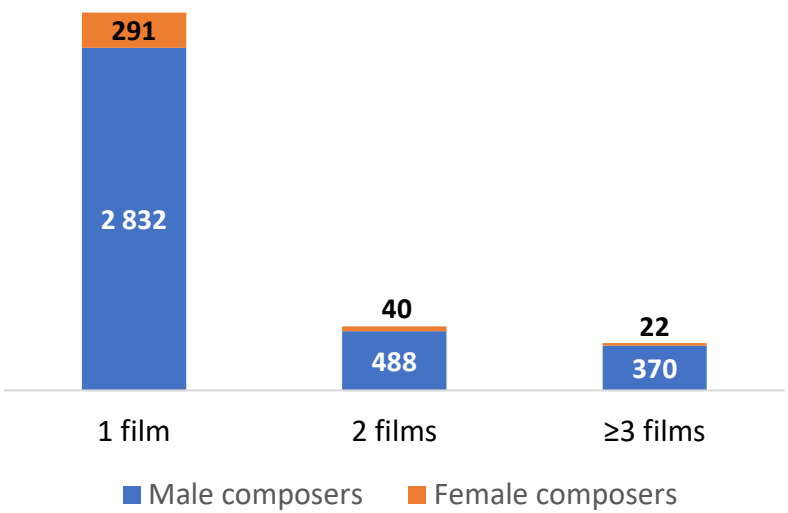
A How does the activity of female and male composers compare?

Between 2016 and 2020, women worked as composers on fewer feature films than men.

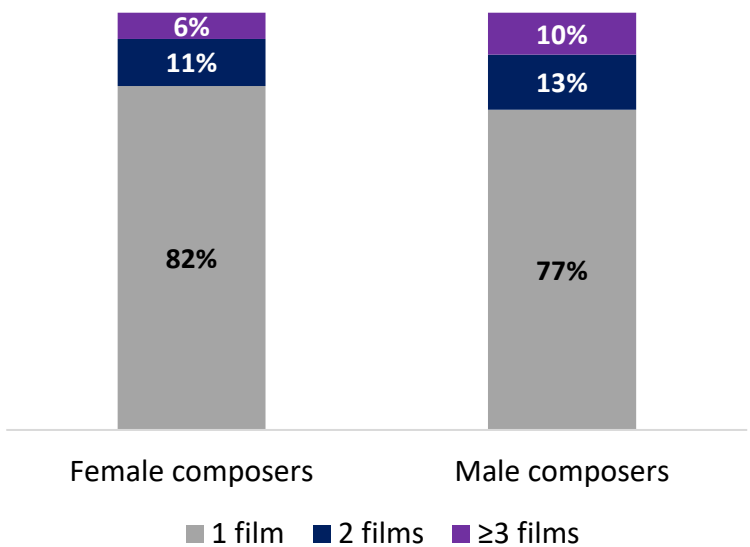
- The average level of activity of individual producers of European films was slightly higher for male than for female professionals.
- 82% of female producers only worked on one feature film in the considered period, compared to 77% of their male colleagues.

COMPOSERS: level of activity by gender of producers (2016-2020)

In number of composers



In % of composers



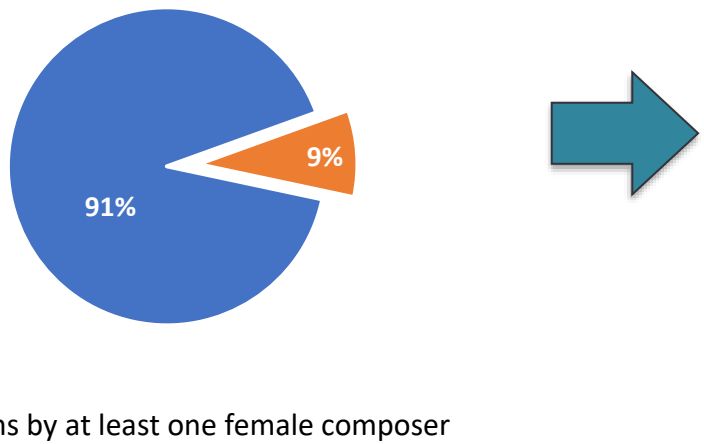
Source: European Audiovisual Observatory / LUMIERE

B What is the share of films signed by at least one female composer?

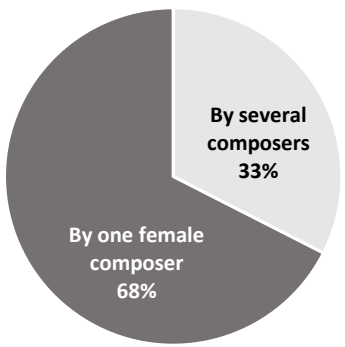
Female composers worked, whether alone or in partnership with other colleagues, on only 9% of feature films produced between 2016 and 2020.

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

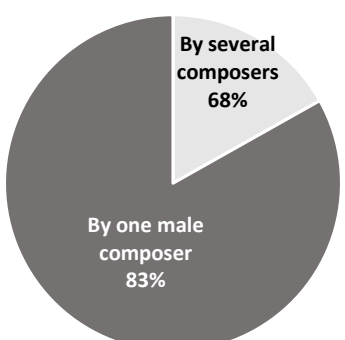
COMPOSERS: share of European feature films by at least one female composer (2016-2020)



COMPOSERS: breakdown of European feature films by at least one female composer (2016-2020)



COMPOSERS: breakdown of European feature films by at least one male composer (2016-2020)



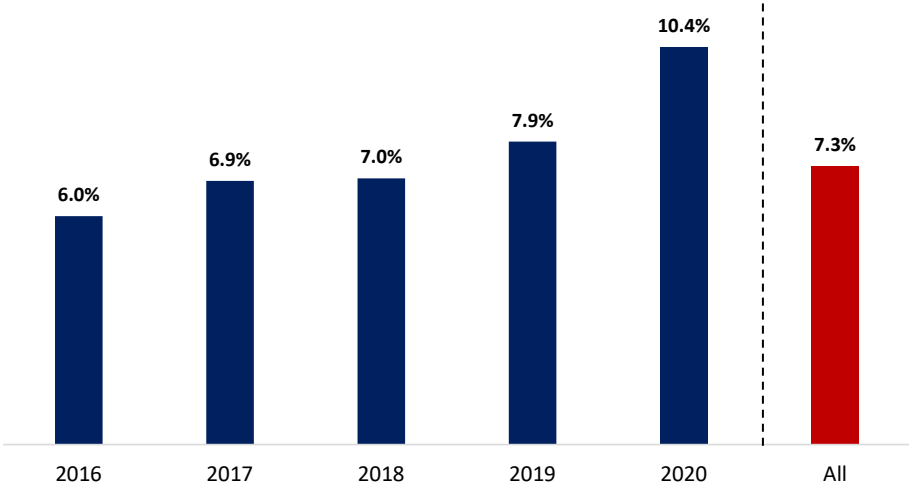
Source: European Audiovisual Observatory / LUMIERE

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

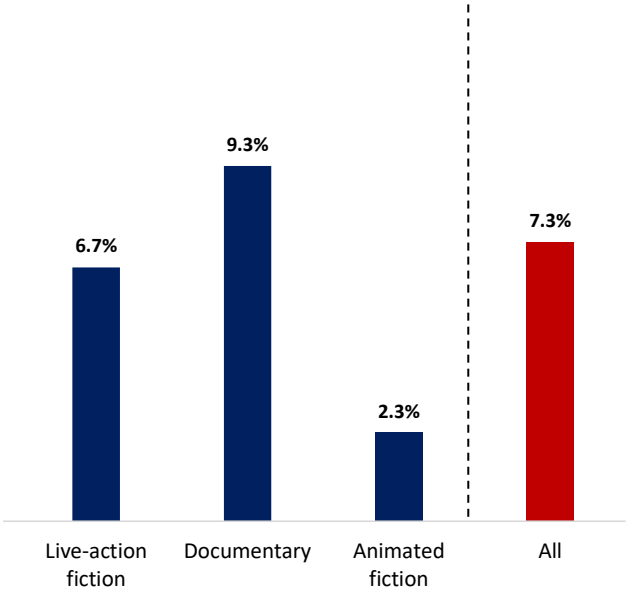
When considering the proportion of women and men out of the total number of composers of each work, the average share of female professionals per film was 7% between 2016 and 2020.

- This share was higher in documentary (9%) than other film types.

COMPOSERS: average share of female composers per film*, by production year (2016-2020)



COMPOSERS: average share of female composers per film*, by film genre (2016-2020)



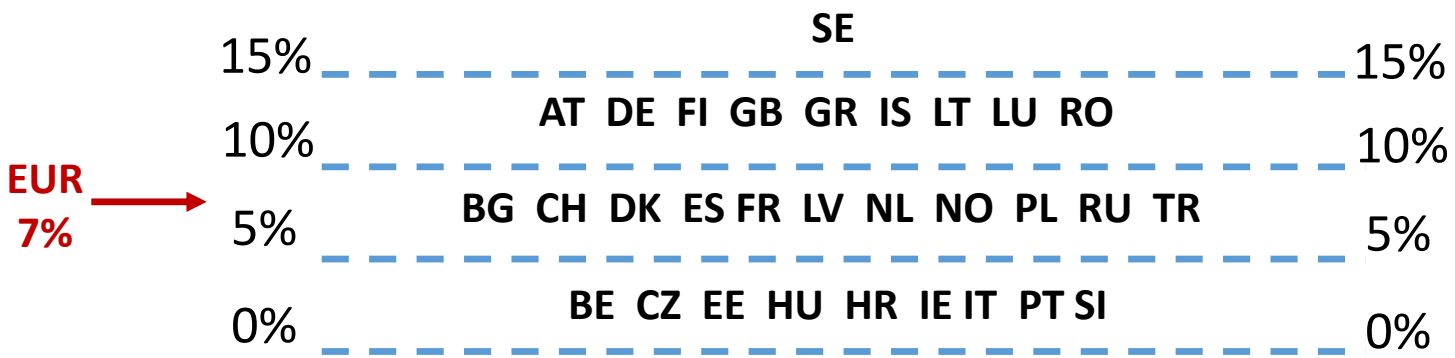
** Average of the shares of female composers calculated from the total number of composers for each feature film in the sample..*

Source: European Audiovisual Observatory / LUMIERE

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

The average share of female producers per film varied between 2% and 16% across European countries.

COMPOSERS: average share of female composers per film*
by country of production (2016-2020)**



** 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.*

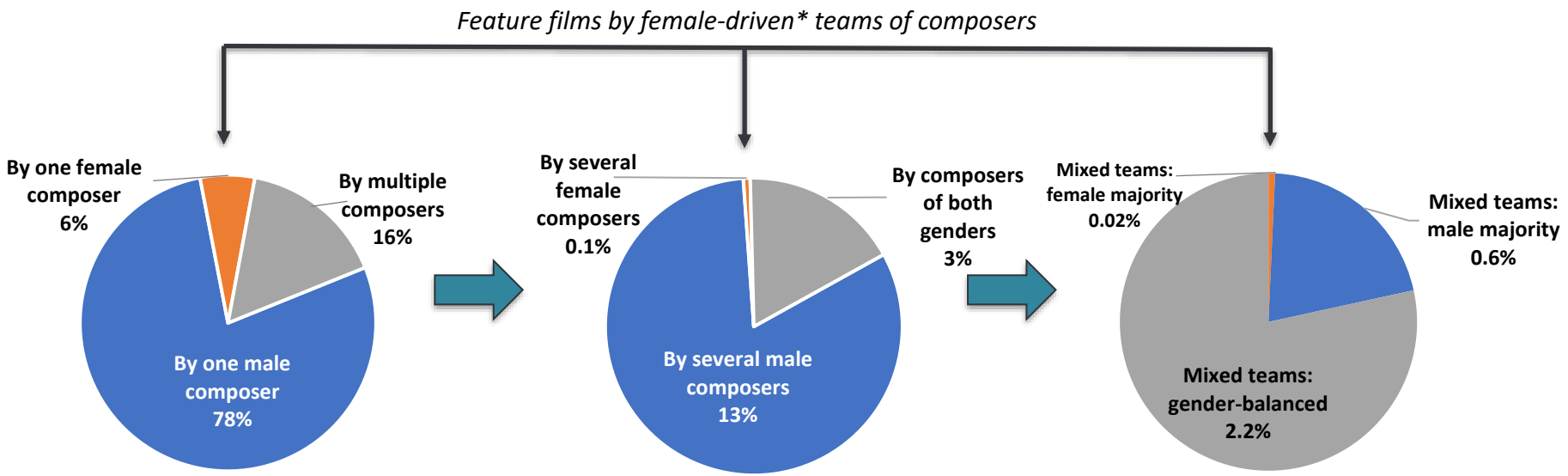
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of composers' teams

Among European feature films produced between 2016 and 2020:

- 6% were signed by one individual female composer
- 0.1% by several female composers
- 0.02% by teams of composers of both genders with a female presence of at least 60%

COMPOSERS: gender composition of teams of composers in European feature films (2016-2020)



How to read this graph: *16% of feature films were signed by several composers; 3% by composers of both genders; 0.6% by gender-balanced teams of composers.*

** In this context, "**female-driven**" refers to feature films 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%.*

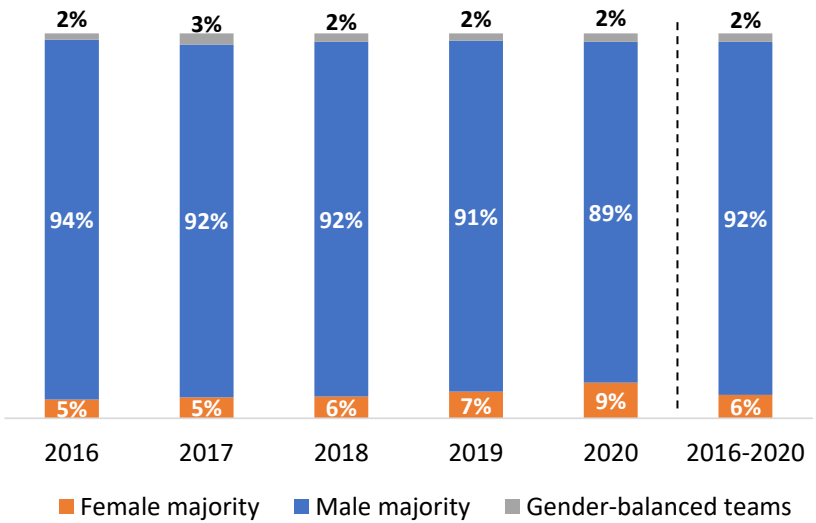
Source: European Audiovisual Observatory / LUMIERE

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

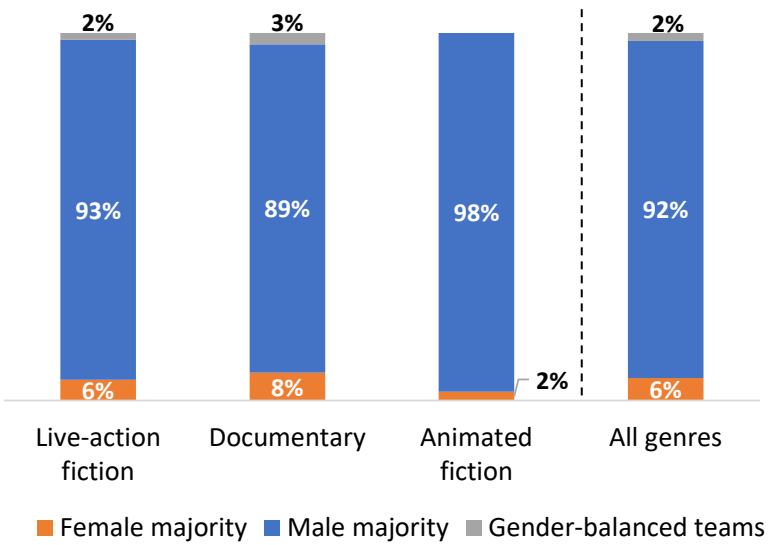
Between 2016 and 2020, about 22% of European feature films had female-driven* teams of producers.

- 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 male-driven teams of producers.
- This figure was relatively stable across the considered time period and tended to be higher for documentary than for other film genres.

COMPOSERS: share of films by gender composition of composers' teams, by year (2016-2020)



COMPOSERS: share of films by gender composition of composers' teams, by film genre (2016-2020)



** 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%.*

Source: European Audiovisual Observatory / LUMIERE

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 2016 and 2020.

The vast majority of European films (83%) featured at least one female lead role. However, when considering the share of each gender out of the total number of lead roles per film, the average female share per film was only 38%.

Most feature films (79%) had a gender-mixed main cast which was mainly male-driven or gender-balanced. Only 16% of feature films in the sample had female-driven teams* for lead roles.

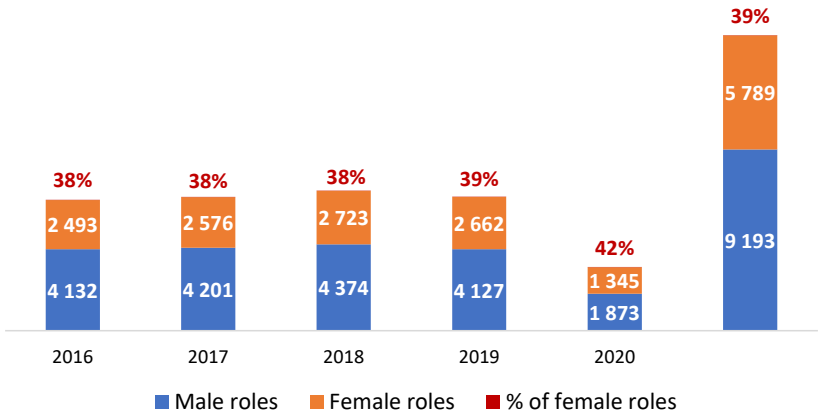
** In this context "female-driven" refers to films for which women represented at least 60% of the main cast.*

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

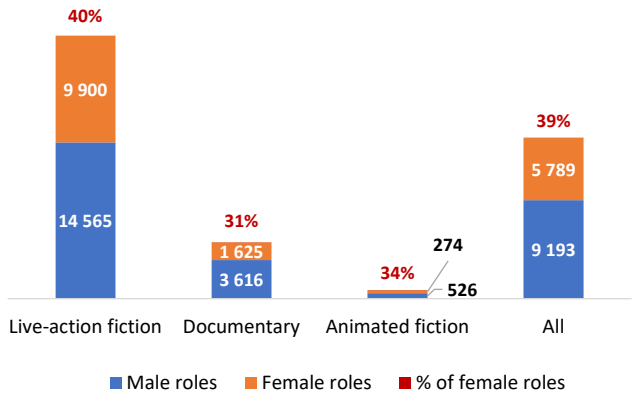
Between 2016 and 2020, 39% of all professionals playing a lead role in European films were women.

- The share of 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 (2016-2020)**



LEAD ROLES: number and share of active actors / actresses* in a lead role, by film genre (2016-2020)**



* ***Active actor/actress***: *Played in at least one feature film in a lead role between 2016 and 2020; 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.*

Source: European Audiovisual Observatory / LUMIERE

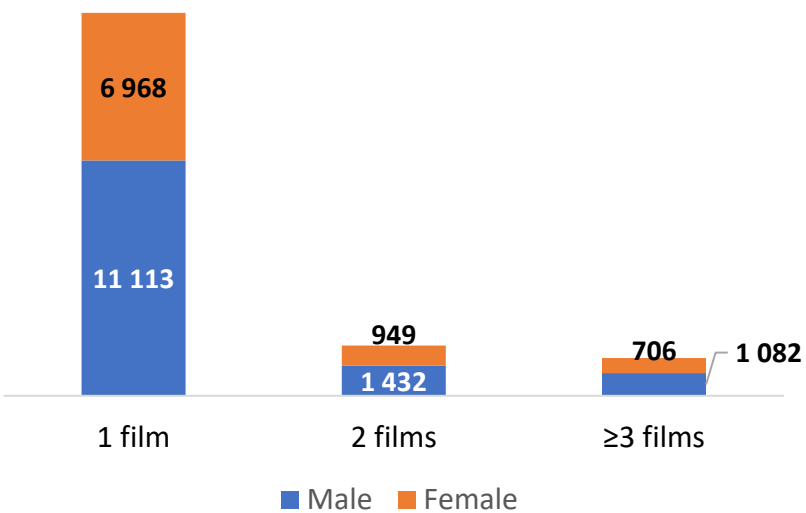
A How does the activity of leading actresses and actors compare?

On average, female and male professionals acted in a similar number of films between 2016 and 2020.

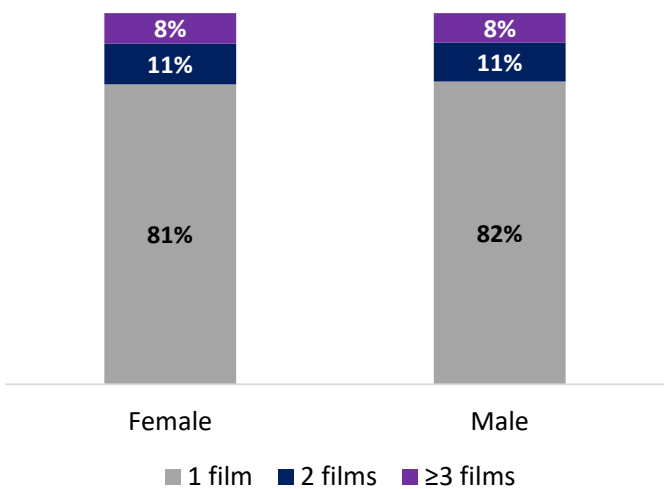
- The levels of activity of professionals appearing in a lead role in European films were similar for actors and actresses.

LEAD ROLES: level of activity by gender of professionals (2016-2020)

In number of actors / actresses



In % of actor / actresses

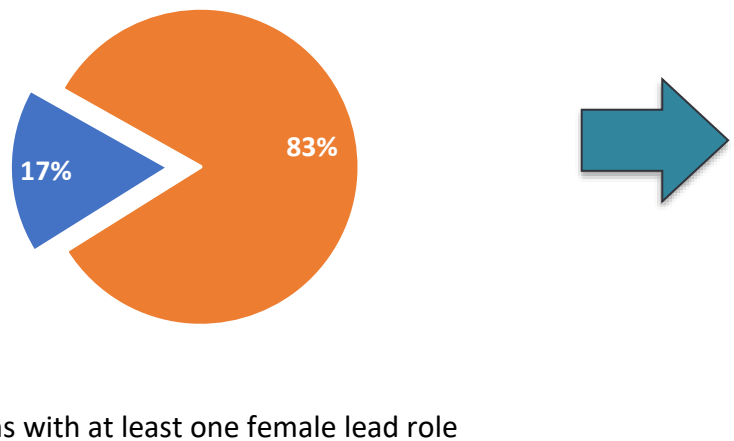


Source: European Audiovisual Observatory / LUMIERE

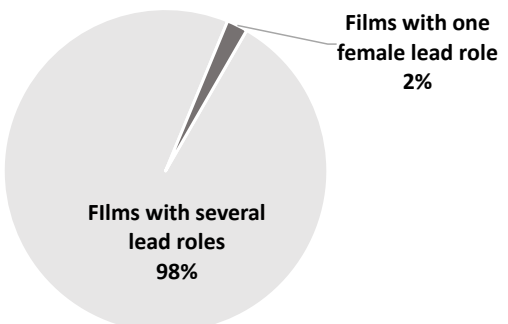
B What is the share of films with at least one female lead role?

Between 2016 and 2020, 83% of European films featured at least one female lead role.

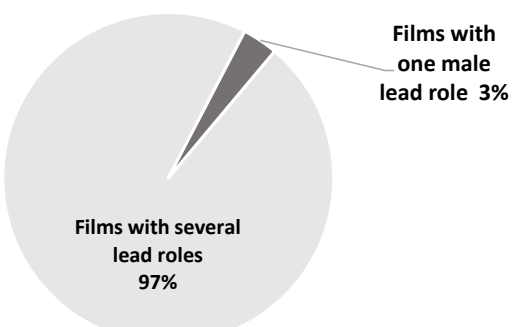
LEAD ROLES: share of European feature films with at least one female lead role (2016-2020)



LEAD ROLES: breakdown of European feature films with at least one female lead role (2016-2020)



LEAD ROLES: breakdown of European feature films with at least one male lead role (2016-2020)



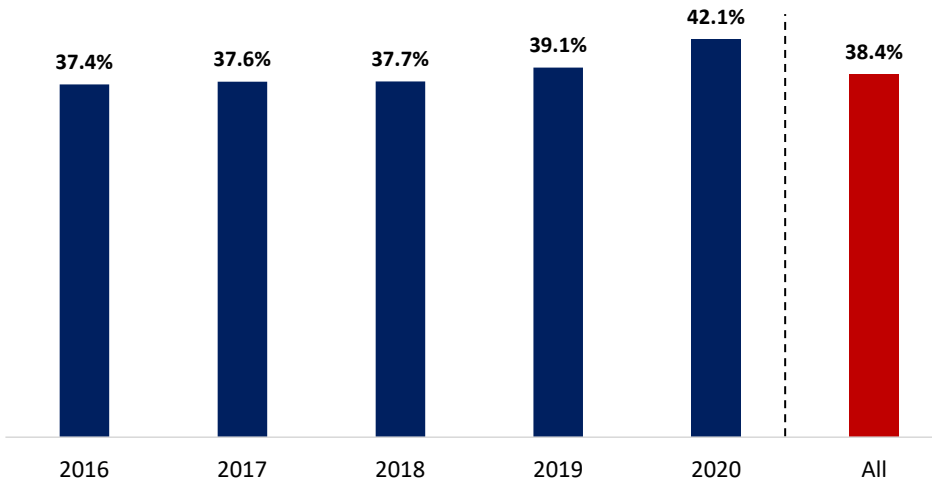
Source: European Audiovisual Observatory / LUMIERE

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

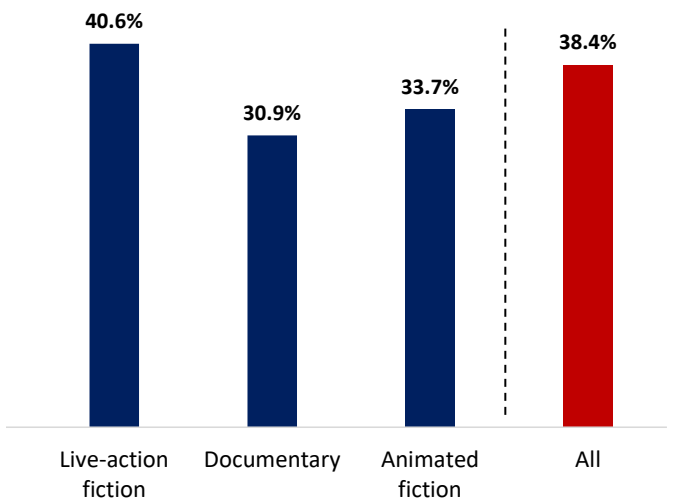
When considering the proportion of female and male roles out of the total number of lead roles for each film, the average share of female roles per film was 38% between 2016 and 2020.

- 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 (2016-2020)



LEAD ROLES: average share of female lead roles per film*, by film genre (2016-2020)



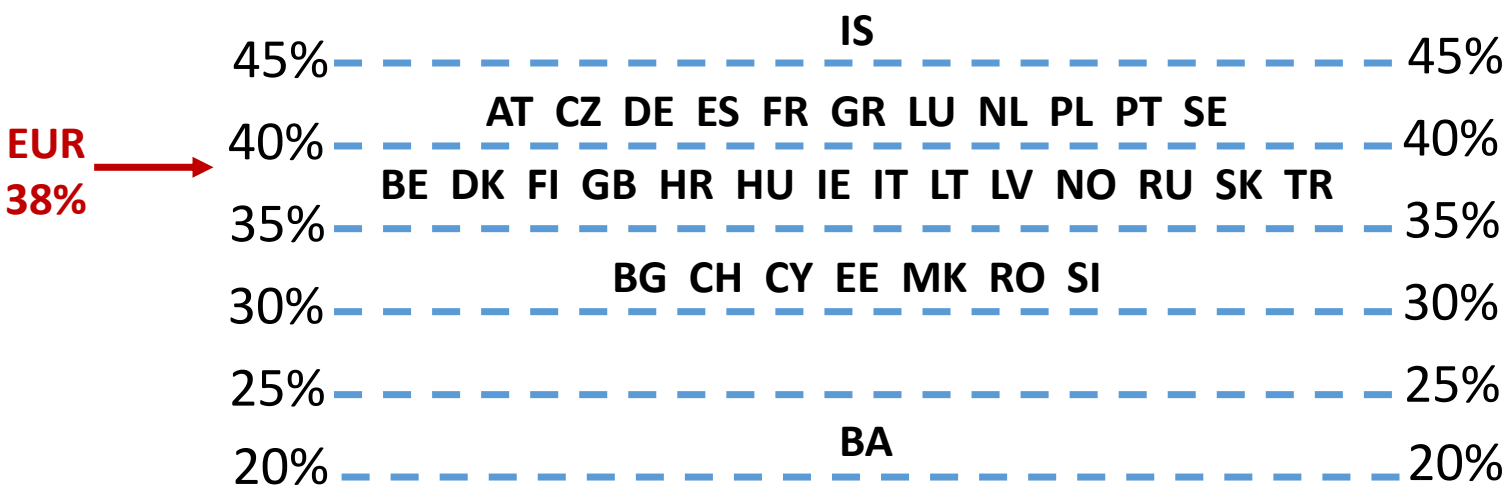
** Average of the shares of female roles calculated from the total number of lead roles for each feature film in the sample.*

Source: European Audiovisual Observatory / LUMIERE

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 45% across European countries.

LEAD ROLES: average share of female lead roles per film*, by country of production (2016-2020)**



** 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.*

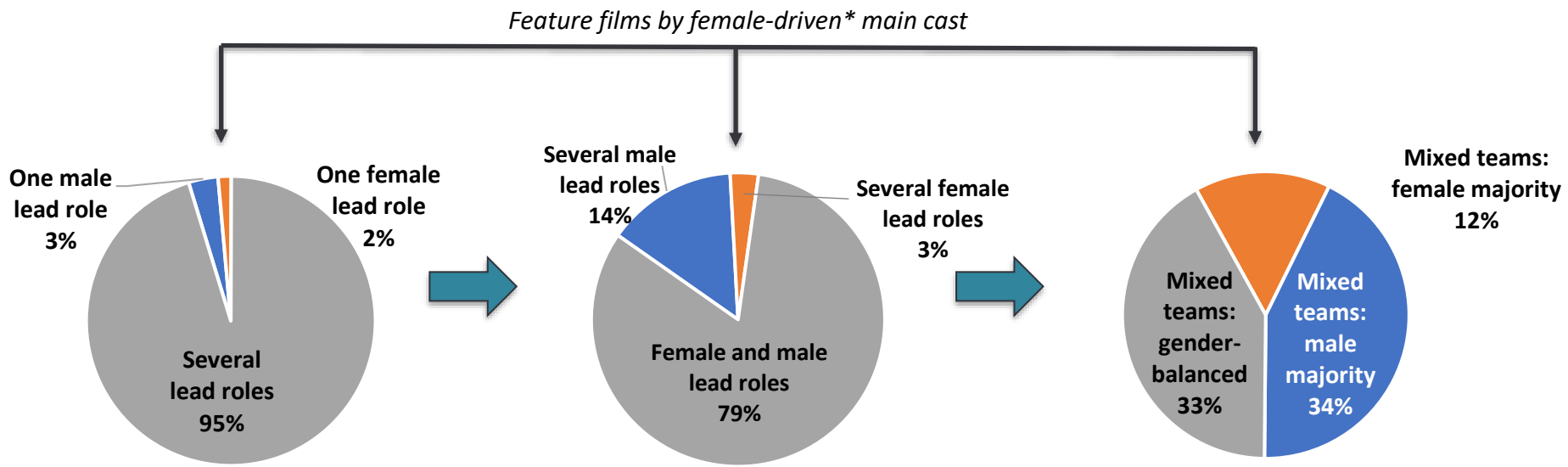
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of main cast

Among European feature films produced between 2016 and 2020:

- 95% had a main cast including more than one lead role
- 79% had a gender-mixed main cast
- 33% had a gender-balanced main cast

LEAD ROLES: gender composition of main cast of European feature films (2016-2020)



** In this context, "**female-driven**" refers to a feature with a majority (≥ 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%.*

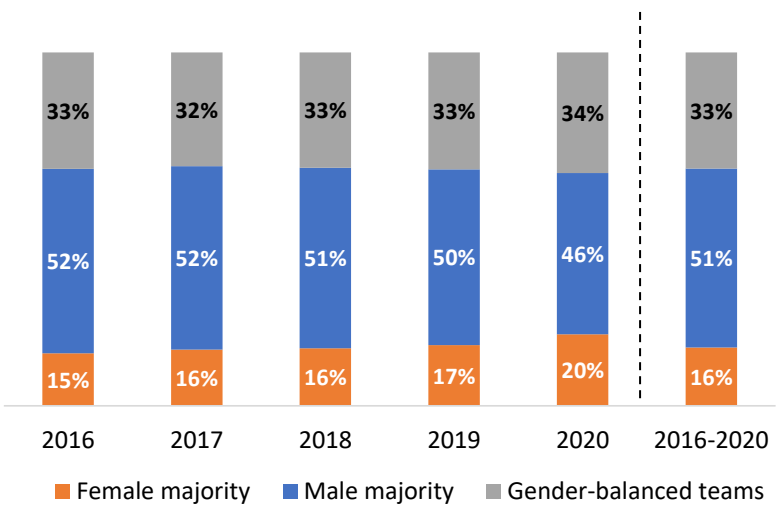
Source: European Audiovisual Observatory / LUMIERE

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

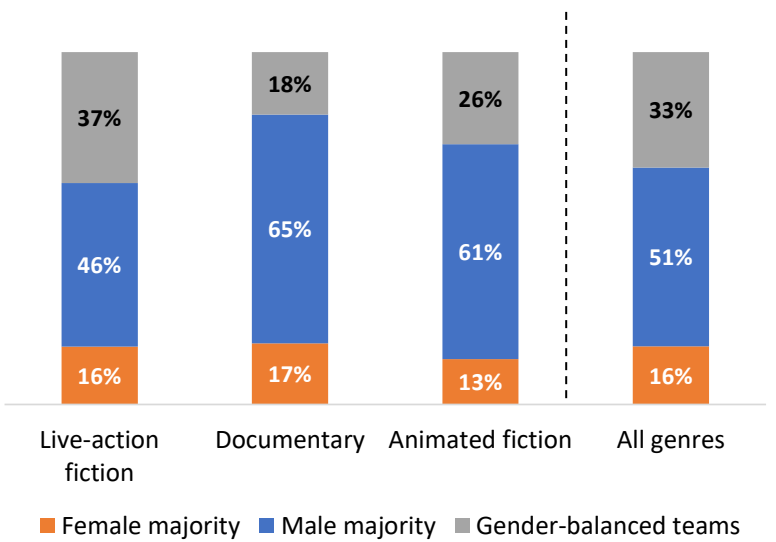
Between 2016 and 2020, about 16% of European feature films had a female-driven* main cast.

- This figure was relatively stable across the considered time period and tended to be higher for documentary than for other film genres.
- However, the share of films with a gender-balanced main cast was higher in live-action fiction films (37%) than for other film types.

LEAD ROLES: share of films by gender composition of main cast, by year (2016-2020)



LEAD ROLES: share of films by gender composition of main cast, by film genre (2016-2020)



** In this context, "**female-driven**" refers to features with a majority (⩾ 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%.*

Source: European Audiovisual Observatory / LUMIERE

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