Female professionals in European film production

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SCOPE AND METHODOLOGY

Scope

Share of female professionals working as:

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

of **European*** feature films
produced between **2013** and **2022**
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 2013 and 2022 and released in cinemas in Europe during the same time period. 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 year.

- The analysis only includes feature-length films, leaving out compilations of short films and event cinema screenings. In the analysis, animated feature films are considered separately from fiction films.

Definitions and sources: European feature films (2/3)

- This report takes into account the origin of film works, rather than the nationality of directors. A film is here considered to be of European origin when produced and majority-financed by a European country. For the purpose of this analysis, the 46 member states of the Council of Europe[1] are considered European countries. However, the LUMIERE database covers a maximum of 34 European markets[2] for films produced between 2013 and 2022. Since LUMIERE tracks films based on admissions, the volume of film production in those countries that are not covered in the database may have been underestimated (i.e. may not include films that were only released in their national markets).

- Please note that there are differences in the coverage of individual markets in LUMIERE which can distort the direct comparability of statistical indicators between years or countries. This is particularly true with regard to the number of films on release.

1) Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Moldova, Monaco, Montenegro, Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Türkiye, Ukraine, United Kingdom.

2) Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Montenegro, Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, Slovenia, Slovak Republic, Spain, Sweden, Switzerland, Türkiye, United Kingdom.

Definitions and sources: European feature films (3/3)

- The report's scope includes seven professional categories: directors, screenwriters, producers, cinematographers, composers, editors 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 of the different professional roles.

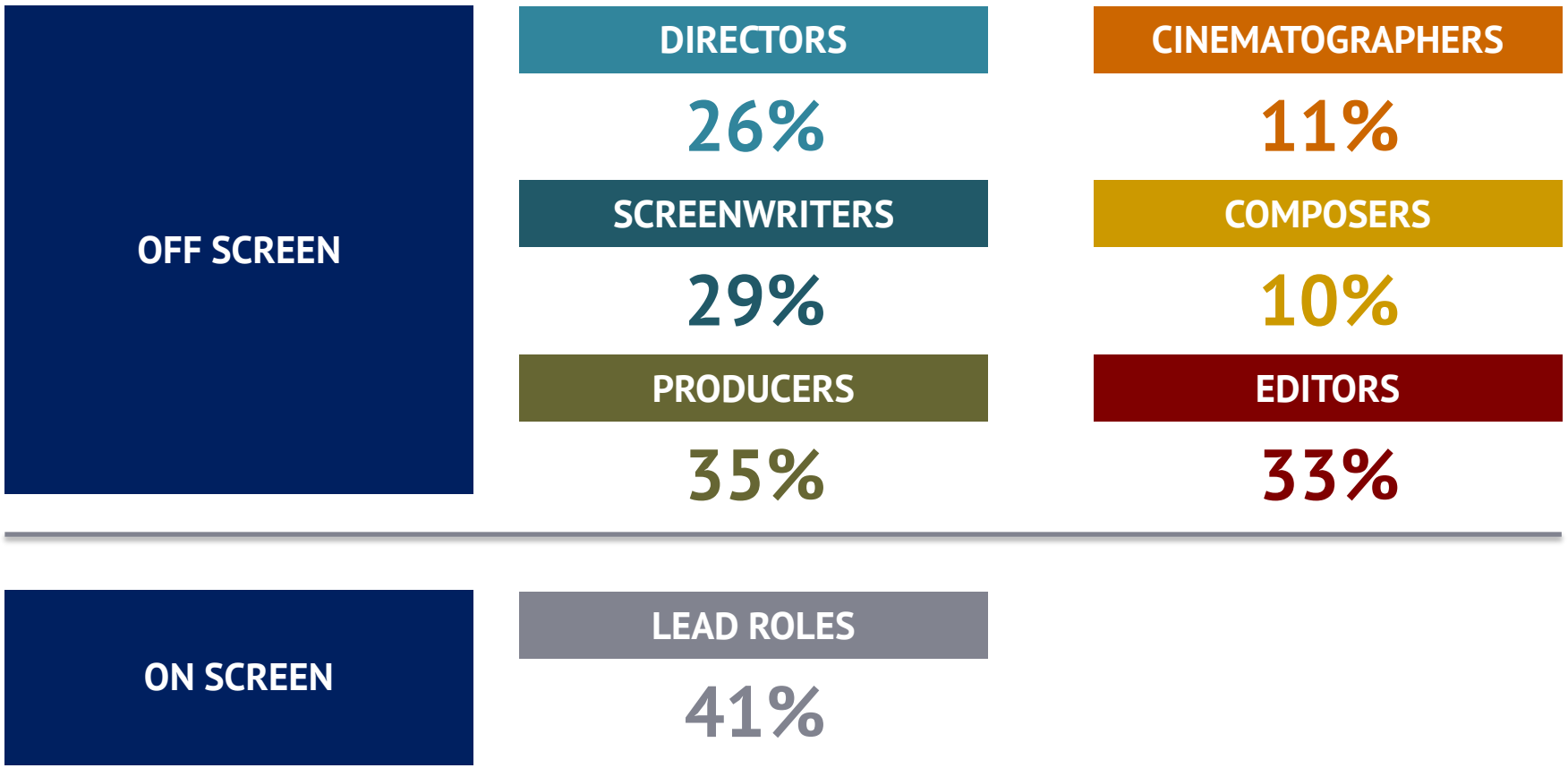
SAMPLE: number of feature films by category of professionals (2013-2022)

Role	Nr of films	% of LUMIERE sample
Directors	19 011	100%
Screenwriters	15 532	82%
Producers	12 803	67%
Cinematographers	10 350	54%
Composers	10 530	55%
Editors	7 767	41%
Lead roles	13 233	70%

KEY FINDINGS 2018-2022

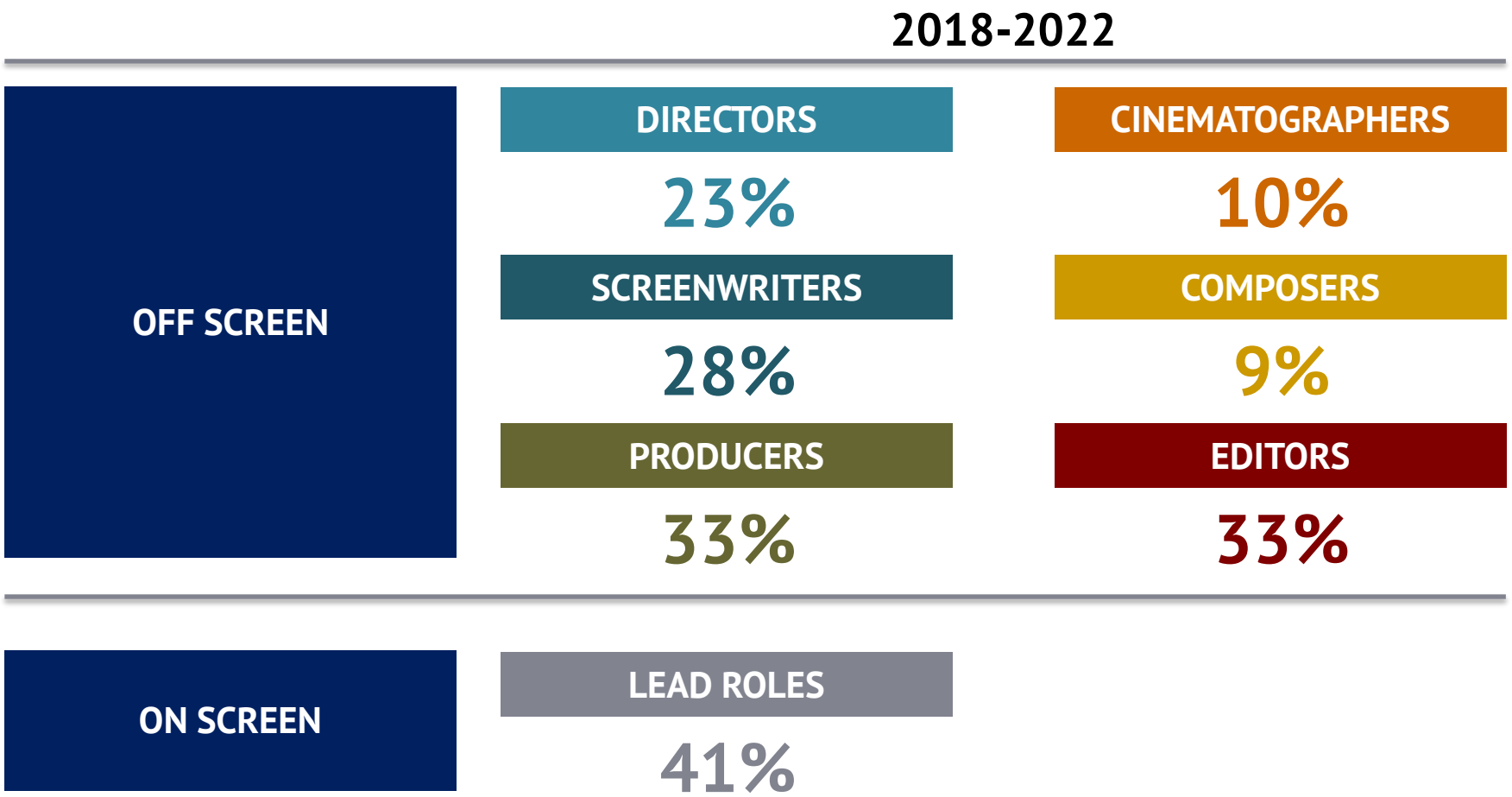
A) How are women represented among active professionals in feature films?

2018-2022



Source: European Audiovisual Observatory / LUMIERE

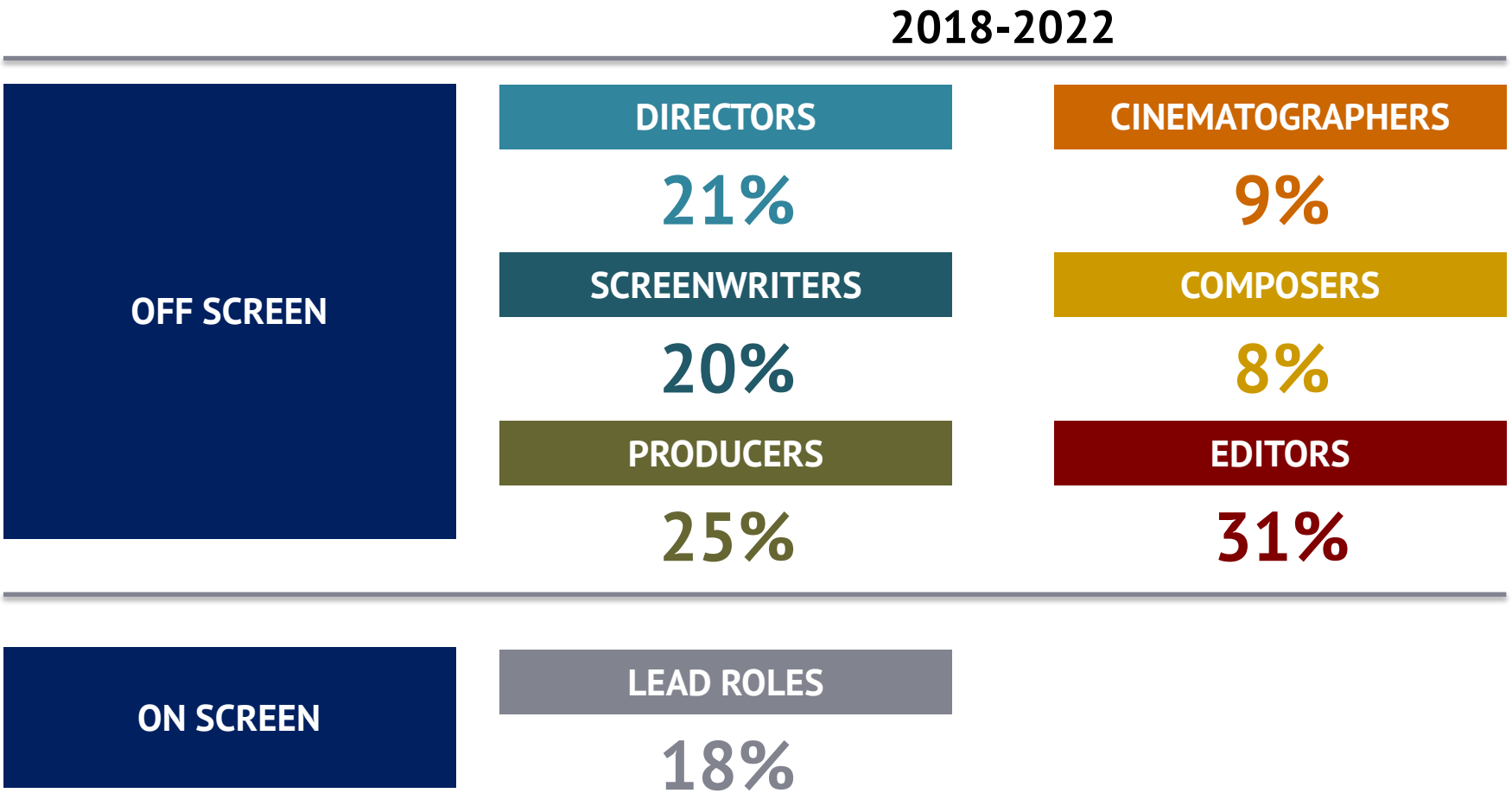
B) What is the average share of professionals per film*?



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

Source: European Audiovisual Observatory / LUMIERE

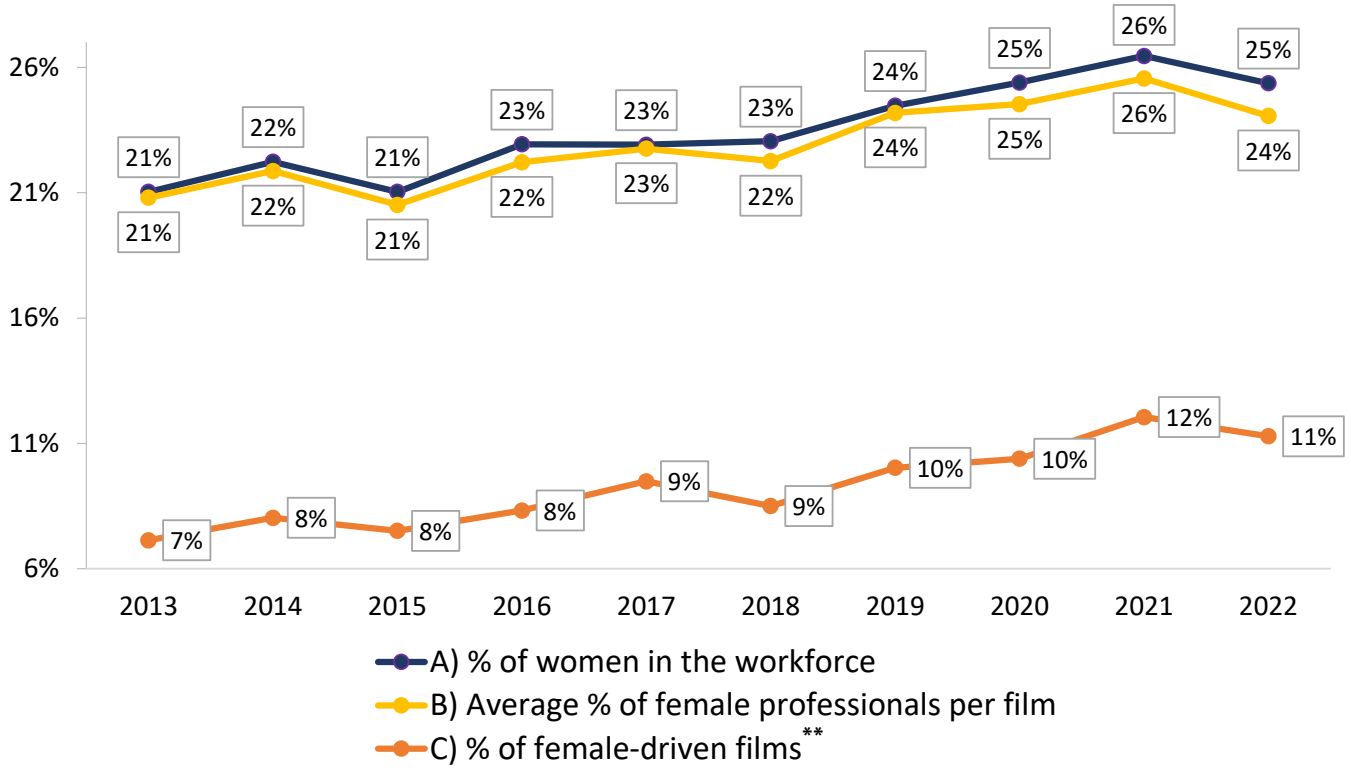
C) What is the share of female-driven teams*?



** In this context, "**female-driven**" refers to feature films by a majority (⩾ 60%) of female professionals working in each professional category.*

Source: European Audiovisual Observatory / LUMIERE

Evolution – All categories combined*



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

** *In this context, "**female-driven**" refers to feature films by a majority (⩾ 60%) of female professionals, considering all "off-screen" roles covered in this report.*

Source: European Audiovisual Observatory / LUMIERE

DIRECTORS

European feature films: DIRECTORS

Women accounted for 26% of all directors of European feature films active between 2018 and 2022.

On average, women helmed 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 23%, a figure which is lower than the share of women among all active directors in the workforce in the same time period.

In the same period, female directors in the sample were involved, whether alone or in partnership with other colleagues, in the direction of 26% of European feature films. However, the share of films directed by female-driven* teams was only 21% – because when women co-directed a film, it was in most cases in collaboration with a male colleague.

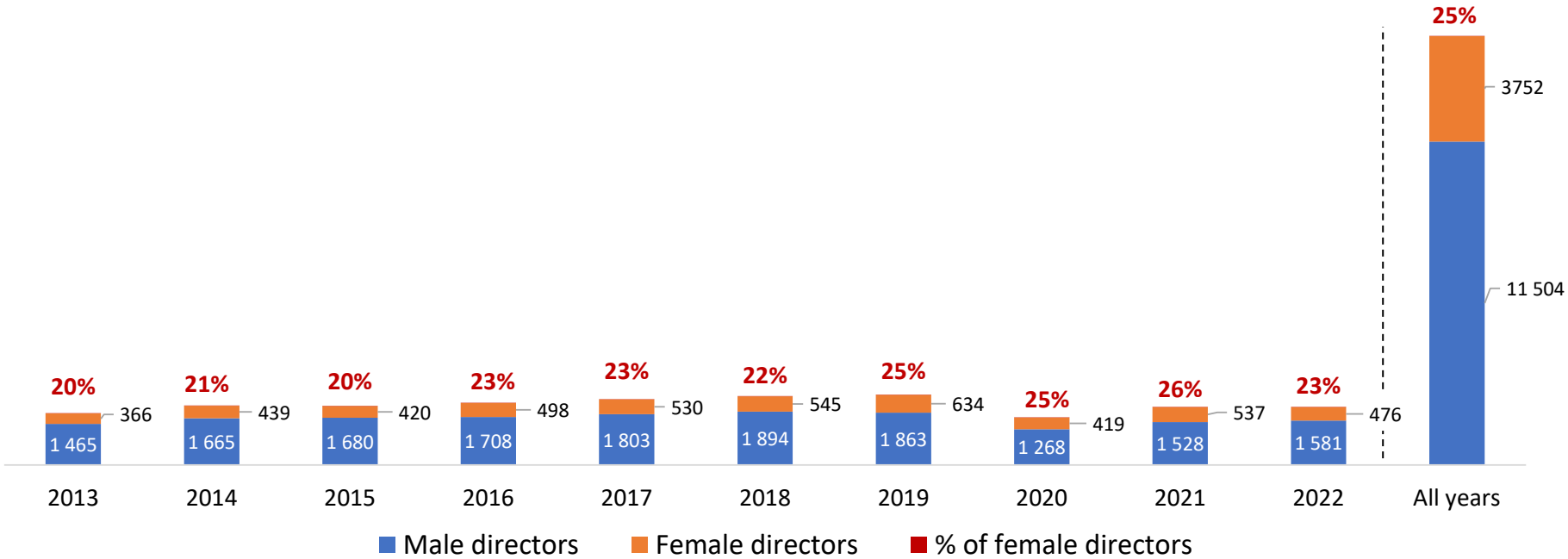
** In this context, "**female-driven**" refers to feature films by a majority (⩾ 60%) of female directors: by one individual female director; by several female directors; or by teams of directors of both genders with a female presence of at least 60%.*

A How are women represented among film directors?

Cumulatively, women accounted for 25% of directors of European feature films active between 2013 and 2022.

- Looking at individual years, the share of female directors marginally increased in the considered period.

DIRECTORS: number and share of active directors*, by gender and by production year (2013-2022)**



* ***Active director:*** *at least one feature film (co)directed between 2013 and 2022.*

** *The total number of active directors does not equal the sum of active directors by year, as a director may have worked on several films across the years.*

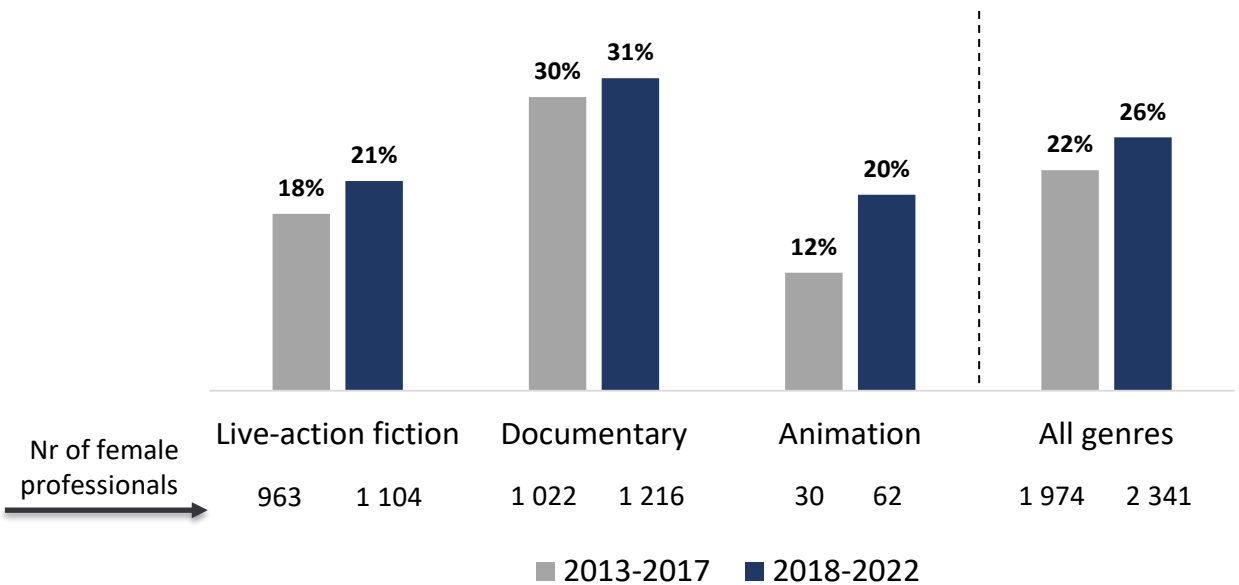
Source: European Audiovisual Observatory / LUMIERE

A How are women represented among film directors?

The share of women among directors varied across film genres.

- The female share was higher among directors of documentaries (31% between 2018 and 2022) than for live-action fiction (21%) and animation films (20%).

DIRECTORS: share of active directors*, by gender and by film genre (2013-2017 vs. 2018-2022)**



* ***Active director:*** *at least one feature film (co)directed between 2013 and 2022.*

** *The total number of active directors does not equal the sum of active directors by film genre, as a director may have worked on several genres.*

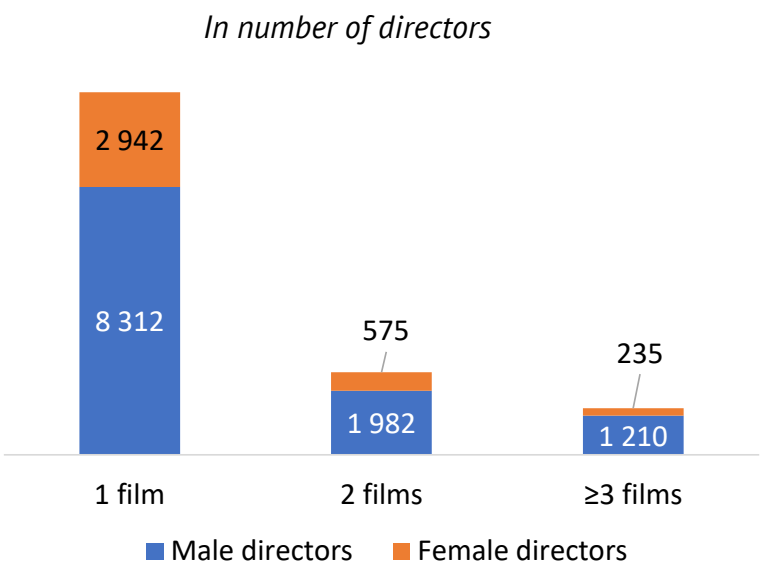
Source: European Audiovisual Observatory / LUMIERE

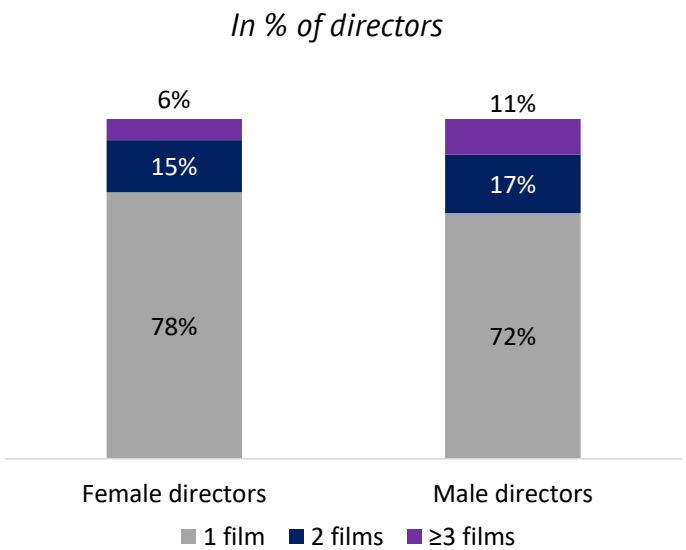
A How does the activity of female and male directors compare?

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

- The majority (74%) of filmmakers in the sample, all genders considered, only directed a single film between 2013 and 2022.
- However, female directors were comparatively less prolific than males: only 22% of women in the sample directed more than one film between 2013 and 2022, compared to 28% for men.

DIRECTORS: level of activity by gender of directors (2013-2022)





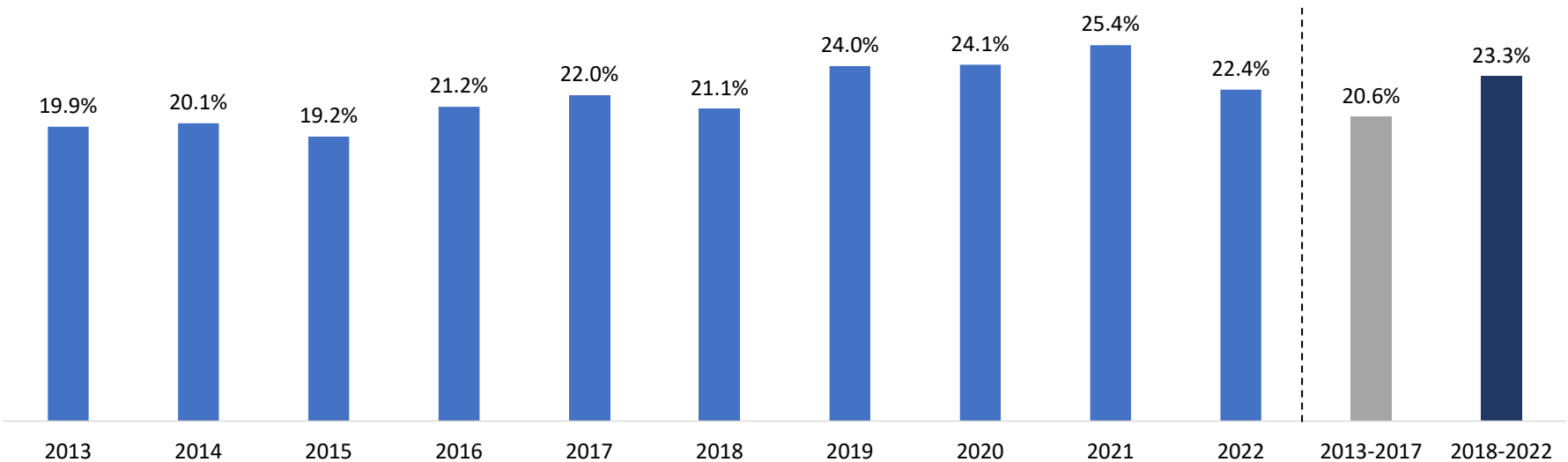
Source: European Audiovisual Observatory / LUMIERE

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 feature film, the average share of female directors per film was 23% between 2018 and 2022.

- This share has only marginally increased over the last decade.

DIRECTORS: average share of female directors per film*, by production year (2013-2022)



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

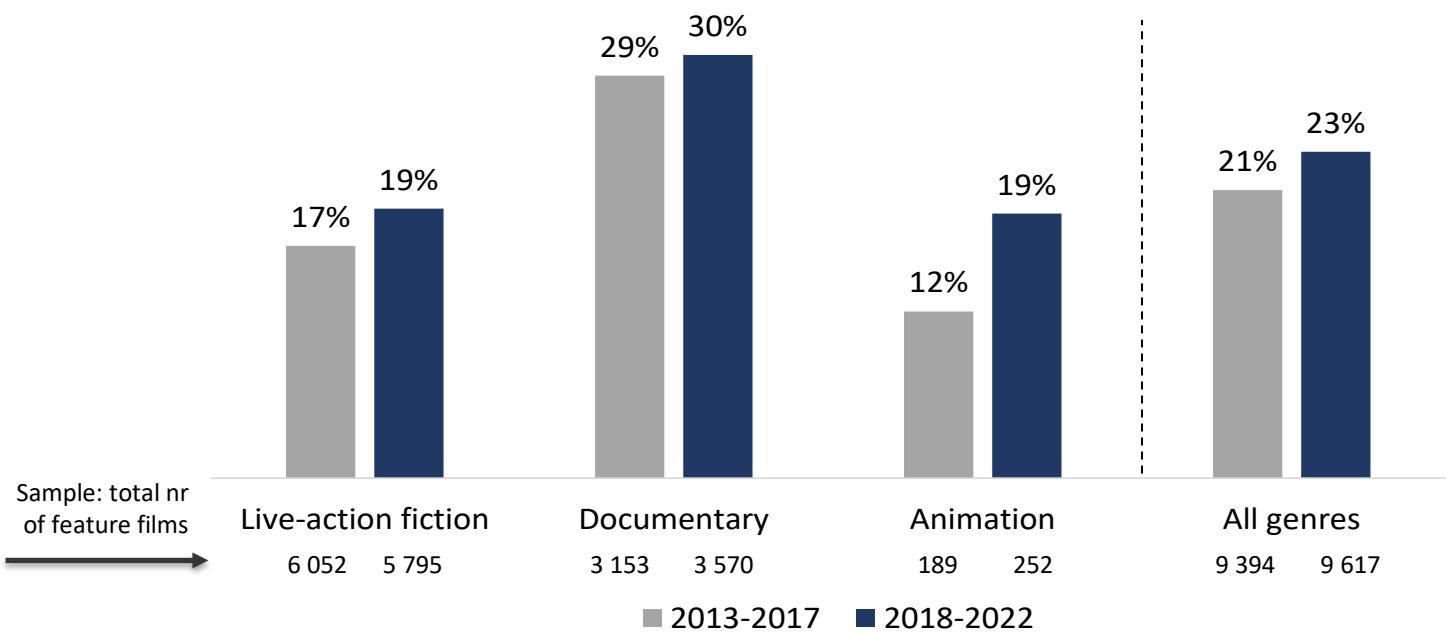
Source: European Audiovisual Observatory / LUMIERE

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

The average share of female directors per film was higher for documentaries (30%) than for other film genres.

- For live-action fiction and documentary films, the average female share per film slightly progressed compared to the 2013-2017 period.
- For animated features, the comparatively high share of female directors per film between 2018 and 2028 should be interpreted taking into consideration the limited number of animated productions in the sample.

DIRECTORS: average share of female directors per film*, by film genre (2013-2017 vs. 2018-2022)



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

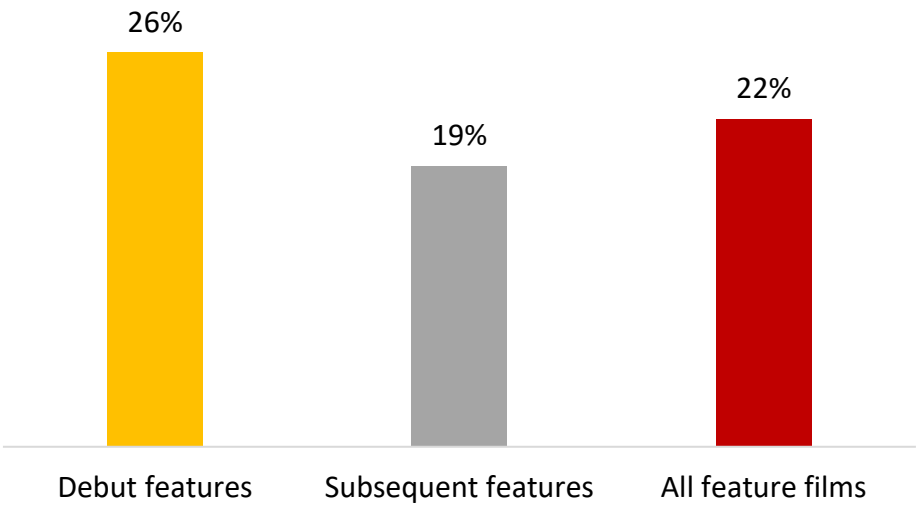
Source: European Audiovisual Observatory / LUMIERE

B What is the average share of female directors in "debut features"?

Between 2013 and 2022, the average share of female directors per film was slightly higher (26%) for debut features* than for films in general (22%).

- In the same period, the average female share per film was only 19% for second and subsequent works, suggesting that women may face obstacles in trying to helm other films after their directorial debut.

DIRECTORS: average share of female directors per film.
Debut features vs. Other features (2013-2022)

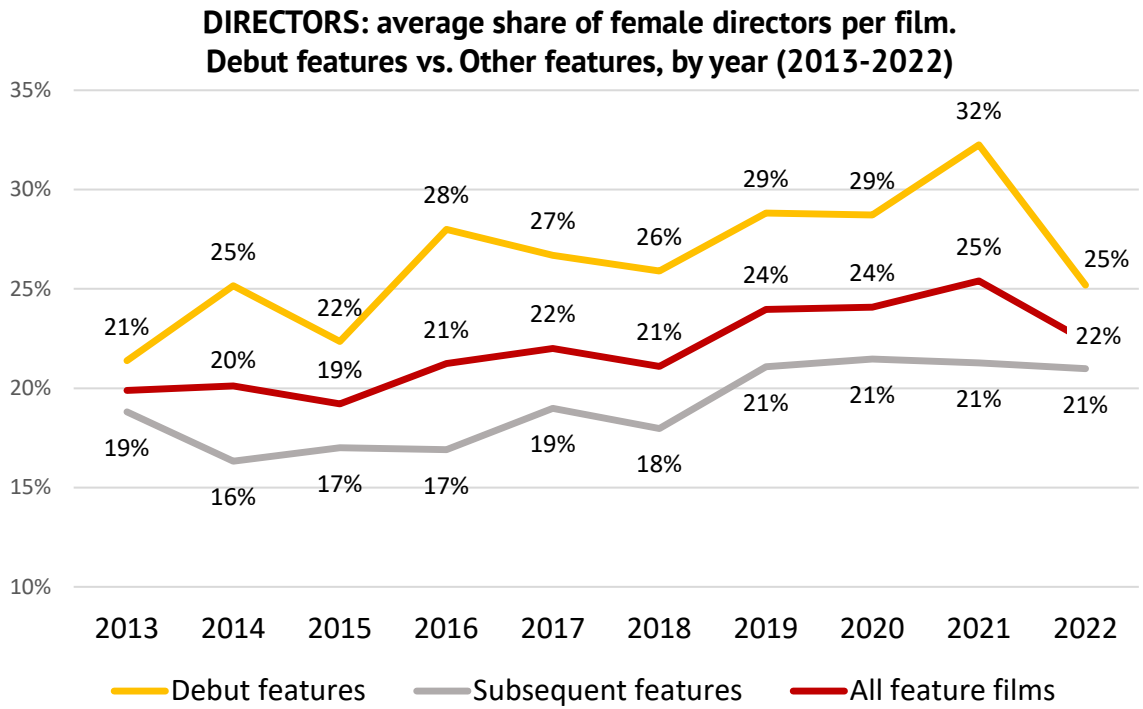


* *A **debut feature film** here refers to the presumed first feature film made by a film director. In the context of this analysis, a film made by multiple directors is considered a debut only if it is the first feature for all directors involved.*

Source: European Audiovisual Observatory / LUMIERE

B What is the average share of female directors in "debut features"?

The average share of female directors per film has been growing more rapidly for first features than for feature films in general.



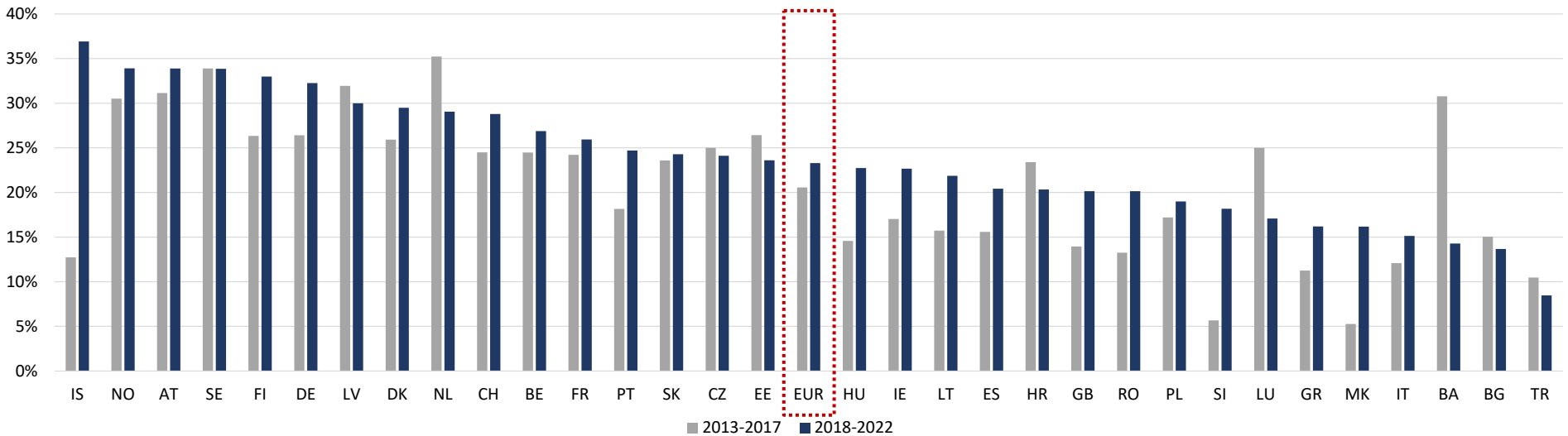
* *A **debut feature film** here refers to the presumed first feature film made by a film director. In the context of this analysis, a film made by multiple directors is considered a debut only if it is the first feature for all directors involved.*

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 varied between 8% and 37% across Europe.

DIRECTORS: average share of female directors per film*, by country of production (2013-2017 vs. 2018-2022)**



* *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 a feature film, as it appears in the LUMIERE database. The graph excludes production countries with a limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume. Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on directors between 2018 and 2022) are also excluded from this graph.*

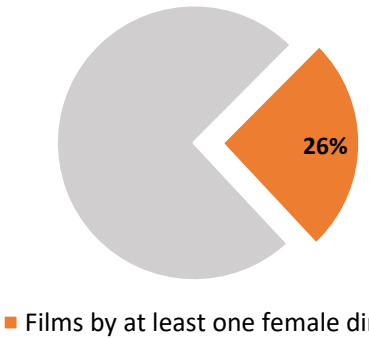
Source: European Audiovisual Observatory / LUMIERE

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

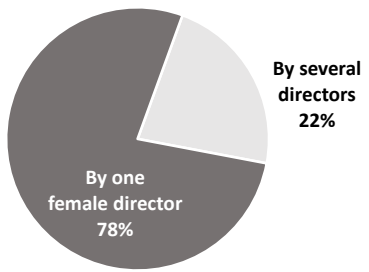
Female directors were involved in the direction of 26% of feature films produced between 2018 and 2022, whether alone or in teams with other colleagues.

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

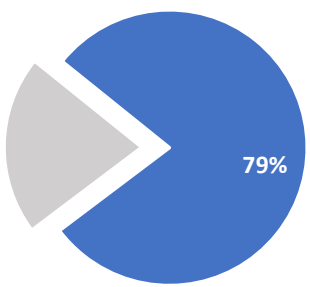
DIRECTORS: share of European feature films by at least one female (co)director (2018-2022)



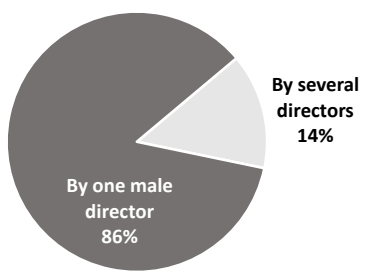
DIRECTORS: breakdown of European feature films by at least one female (co)director (2018-2022)



DIRECTORS: share of European feature films by at least one male (co)director (2018-2022)



FILM DIRECTORS: breakdown of European feature films by at least one male (co)director (2018-2022)



Source: European Audiovisual Observatory / LUMIERE

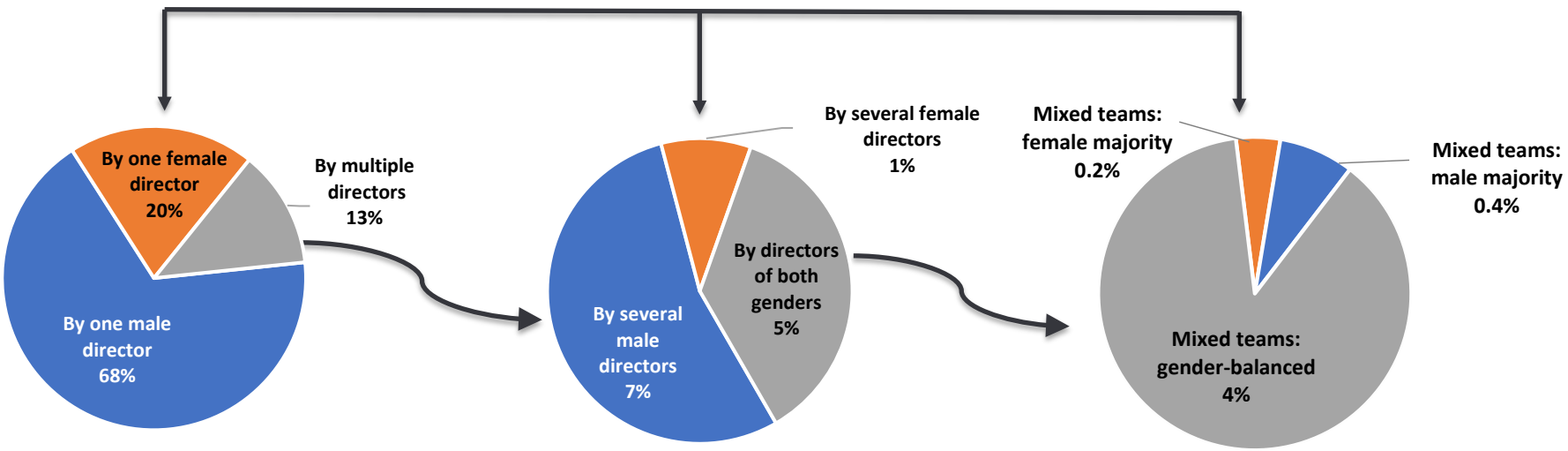
C Feature films: Gender composition of teams of directors

Among European feature films produced between 2018 and 2022:

- 20% were directed by one individual female director.
- Only 1% were directed by several female directors.
- 0.2% were made by teams of directors of both genders with a female presence of at least 60%.

DIRECTORS: gender composition of teams of directors (2018-2022)

Feature films by female-driven teams of directors*



How to read this graph: *13% of feature films were directed by several directors; 5% were directed by directors of both genders; 4% were directed by gender-balanced teams of directors.*

** In this context, "**female-driven**" refers to feature films directed by a majority (≥ 60%) of female directors: by one individual female director; by several female directors; or by teams of directors of both genders with a female presence of at least 60%.*

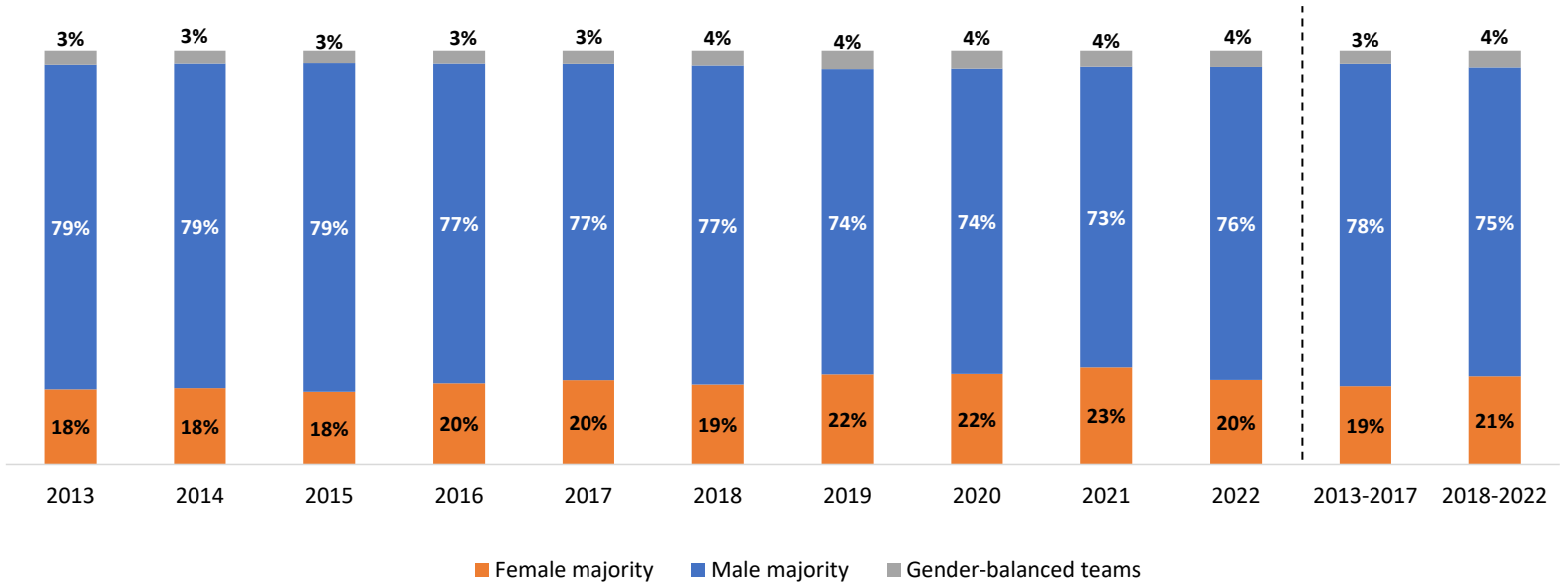
Source: European Audiovisual Observatory / LUMIERE

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

About 21% of European feature films were directed by female-driven* teams between 2018 and 2022.

- This figure was relatively stable across individual years.
- The majority of films were directed by one individual professional. As for films directed by multiple professionals, they were in most cases helmed by directors' teams led by men.

DIRECTORS: share of feature films by gender composition of directors' teams, by year (2013-2022)



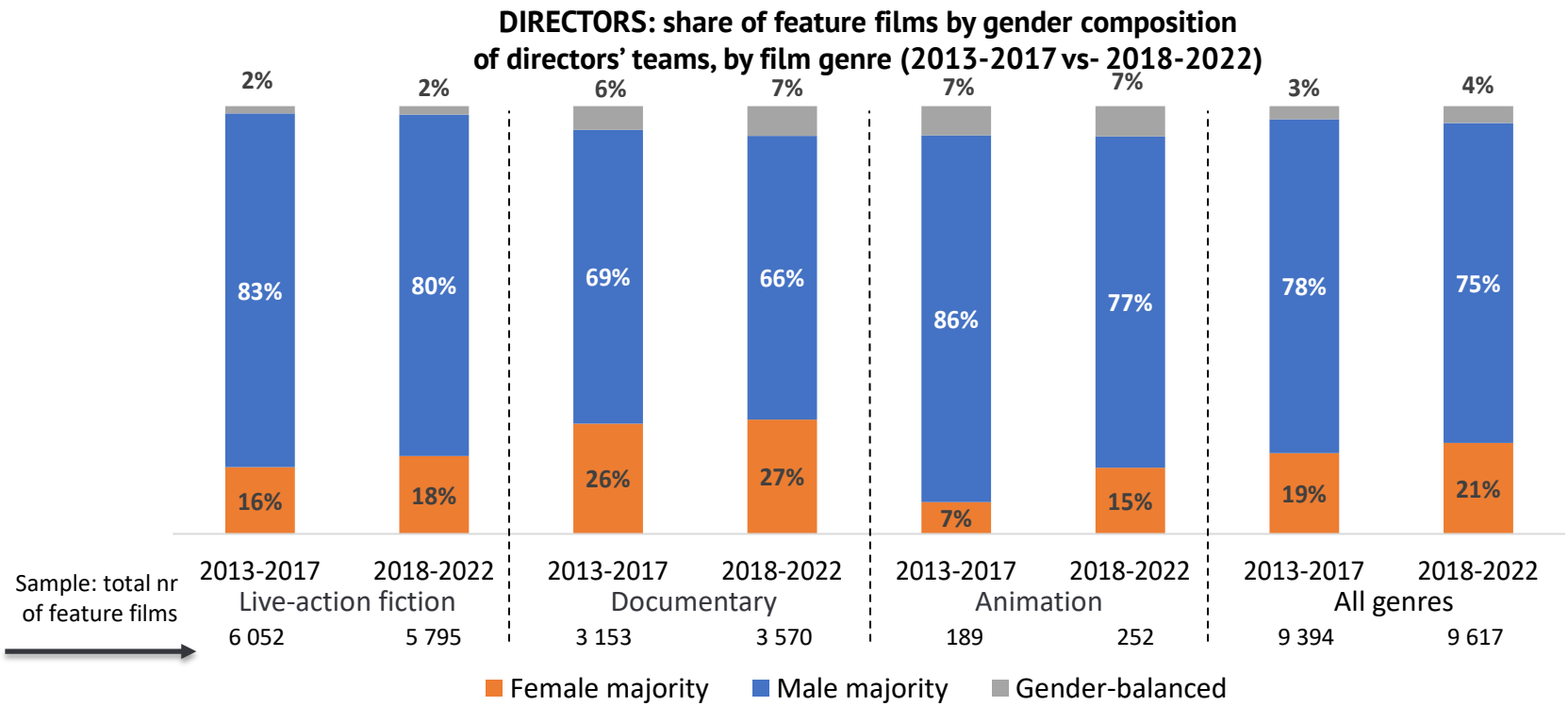
* *In this context, "**female-driven**" refers to feature films directed by a majority (⩾ 60%) of female directors: by one individual female director; by several female directors; or by teams of directors of both genders with a female presence of at least 60%.*

Source: European Audiovisual Observatory / LUMIERE

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

The share of feature films helmed by female-driven teams of directors varied across film genres.

- Documentary was the genre with the highest share of female-driven teams of directors (27% between 2018 and 2022).



* *In this context, "**female-driven**" refers to feature films directed by a majority (⩾ 60%) of female directors: by one individual female director; by several female directors; or 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 29% of screenwriters of European feature films produced between 2018 and 2022.

When considering the female and male proportion of all screenwriters of each film, the resulting average share of female screenwriters per film was 28%, a figure that has gradually increased over the years.

In the same period, female screenwriters were involved in the writing of 40% of European feature films, whether alone (13%) or in teams (27%). Compared to men, women were less likely to be the sole screenwriters of a feature film.

However, the share of films written by a majority of female screenwriters* was only 20%. This is due to the fact that when women co-wrote a film, it was in most cases within gender-balanced or male-majority teams of screenwriters.

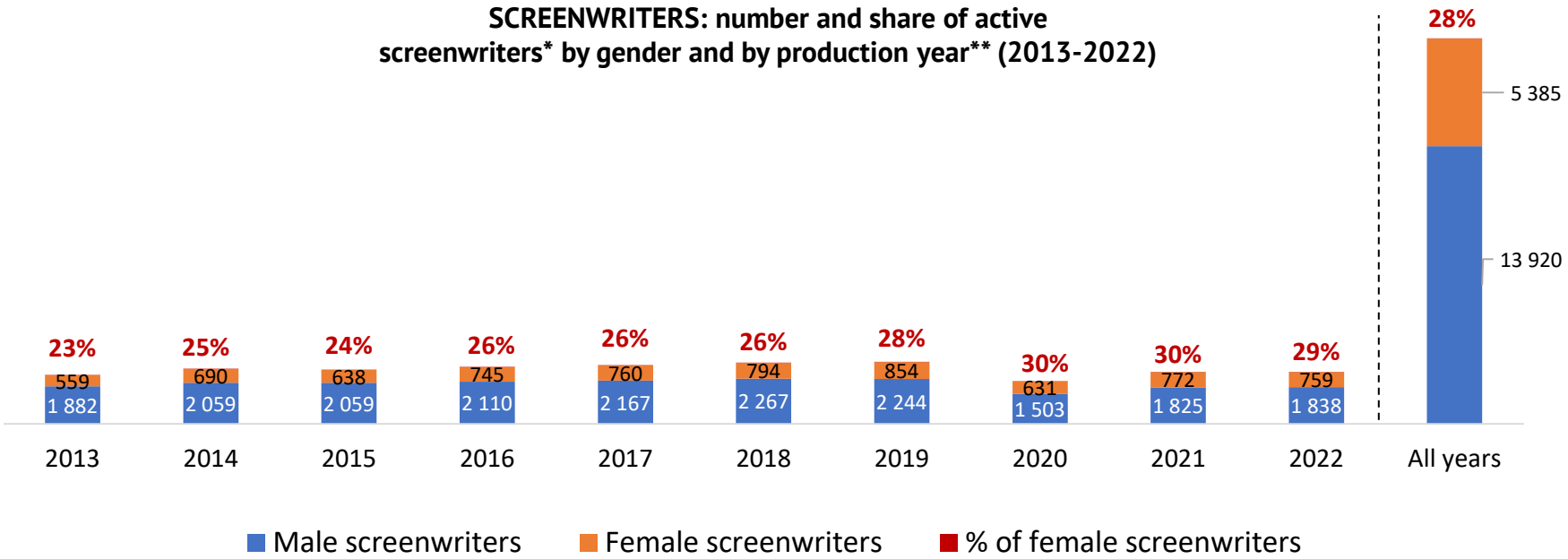
** In this context, "**female-driven**" refers to feature films written by a majority (≥ 60%) of female screenwriters: by one individual female screenwriter; by several female screenwriters; or by teams of screenwriters of both genders with a female presence of at least 60%.*

A How are women represented among film screenwriters?

Cumulatively, women accounted for 28% of screenwriters of European feature films active between 2013 and 2022.

- This share has marginally increased over this time period.

SCREENWRITERS: number and share of active screenwriters* by gender and by production year (2013-2022)**



* ***Active screenwriter****: at least one feature film (co)written between 2013 and 2022.*

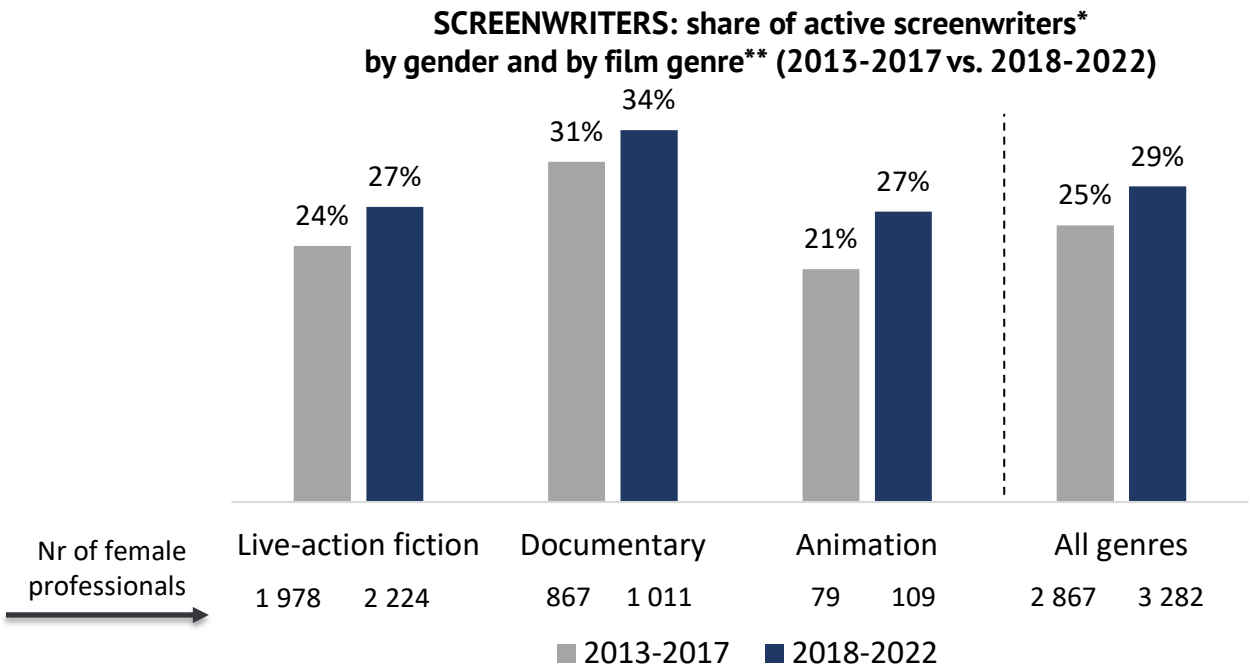
** *The total number of screenwriters does not equal the sum of screenwriters by year, as an individual screenwriter may have worked on several films across the years.*

Source: European Audiovisual Observatory / LUMIERE

A How are women represented among film screenwriters?

The share of female screenwriters in the workforce varied depending on the film genre.

- Between 2018 and 2022, this share was higher for documentaries (34%) than for live-action (27%) and animation features (27%).



* ***Active screenwriter****: at least one feature film (co)written between 2013 and 2022.*

** *The total number of screenwriters does not equal the sum of screenwriters by film genre, as an individual screenwriter may have worked on several genres.*

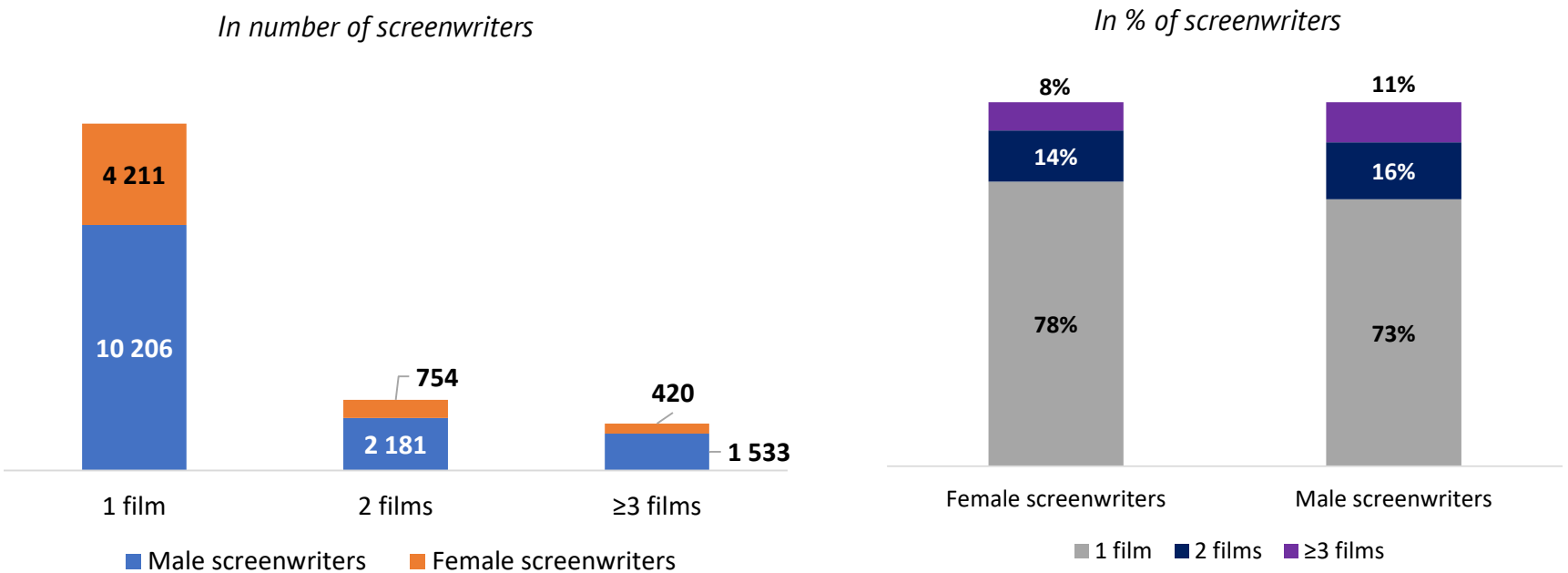
Source: European Audiovisual Observatory / LUMIERE

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

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

- Between 2013 and 2022, only 22% of female screenwriters worked on more than one feature film, compared to 27% for their male colleagues.

SCREENWRITERS: level of activity by gender of screenwriters (2013-2022)



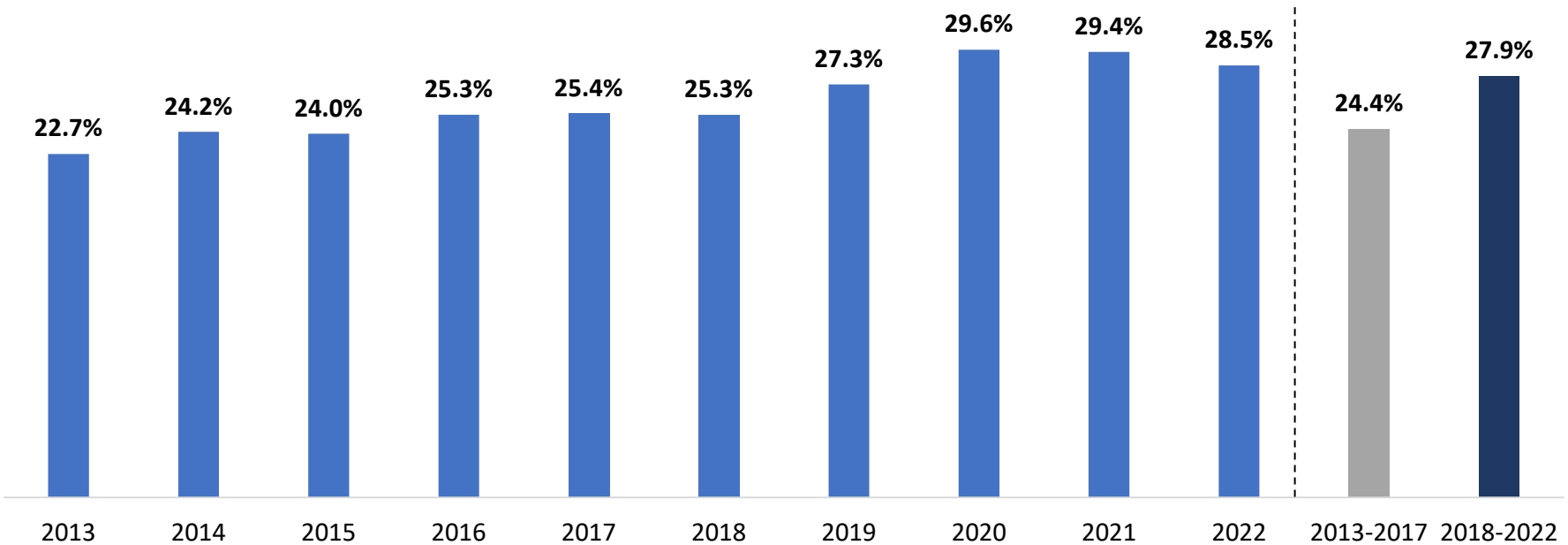
Source: European Audiovisual Observatory / LUMIERE

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

When looking at the proportion of women and men out of the total number of screenwriters of each work, the average share of female screenwriters per film was 28% between 2018 and 2022.

- The share of female screenwriters per film has been gradually increasing over the last decade.

SCREENWRITERS: average share of female screenwriters per film*, by production year (2013-2022)



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

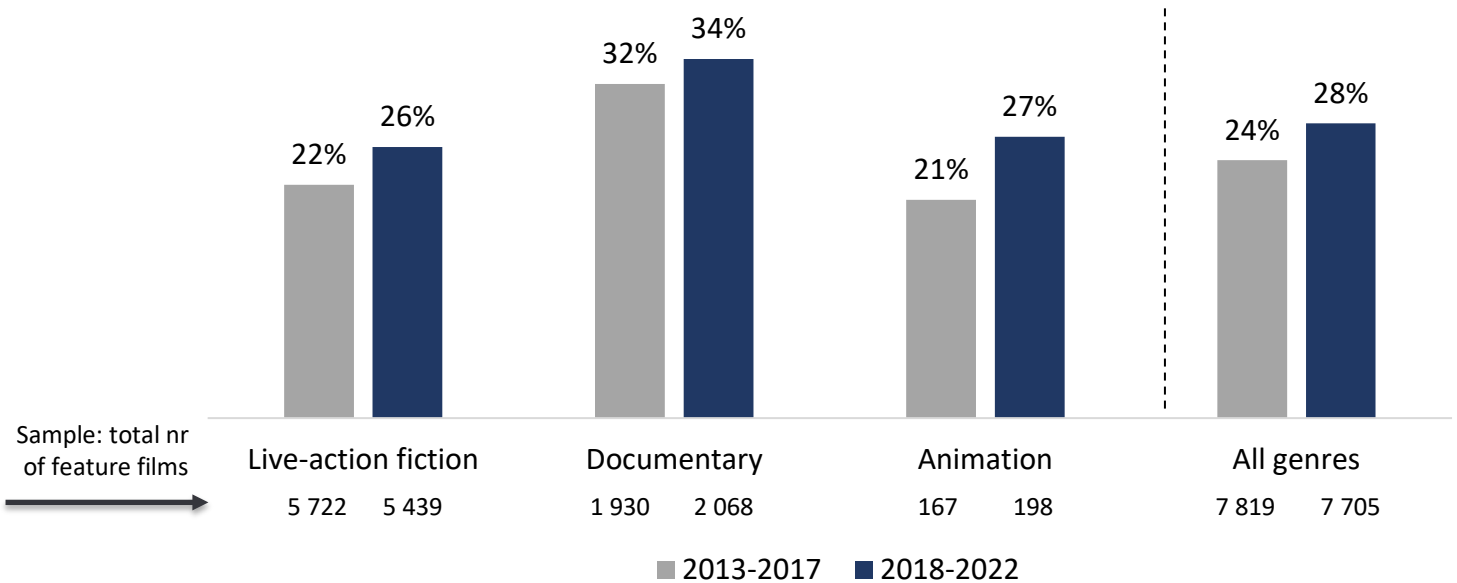
Source: European Audiovisual Observatory / LUMIERE

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

The average share of women per film varied across film genres.

- As for film directors, the average share of female screenwriters per film was higher in documentary (34% between 2018 and 2022) than for other film types.

SCREENWRITERS: average share of female screenwriters per film*, by film genre (2013-2017 vs. 2018-2022)



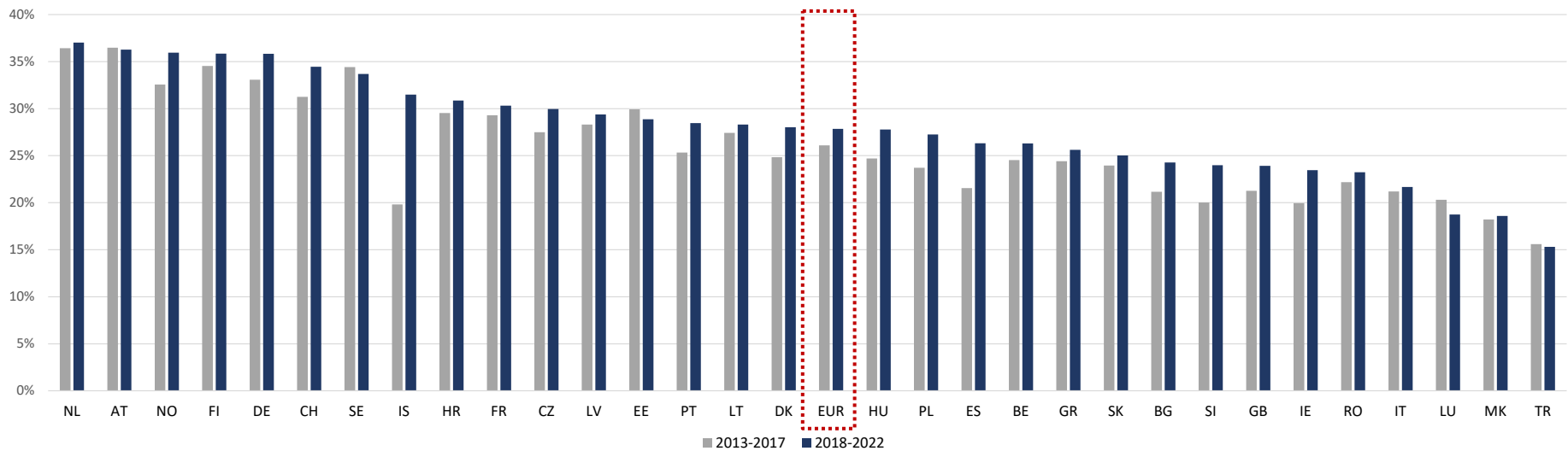
** Average of the shares of female screenwriters calculated from the total number of screenwriters for each feature film in the sample.*

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 varied between 15% and 37% across European countries.

SCREENWRITERS: average share of female screenwriters per film*, by country of production (2018-2022)**



* *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 a feature film, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume. Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on screenwriters between 2018 and 2022) are also excluded from this graph.*

Source: European Audiovisual Observatory / LUMIERE

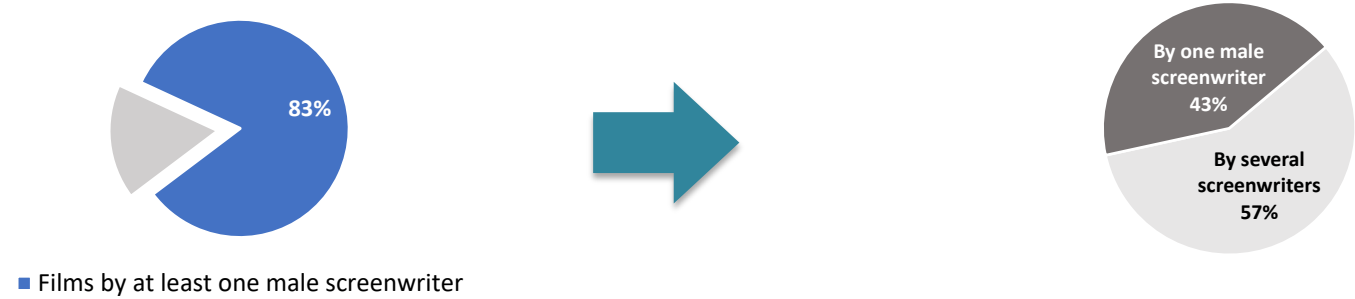
C What is the share of films written by at least one female screenwriter?

Women were involved, whether alone or in partnership with other colleagues, in the writing of 40% of feature films produced between 2018 and 2022.

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

SCREENWRITERS: share of European feature films by at least one female (co)writer (2018-2022)

SCREENWRITERS: share of European feature films by at least one male (co)writer (2018-2022)



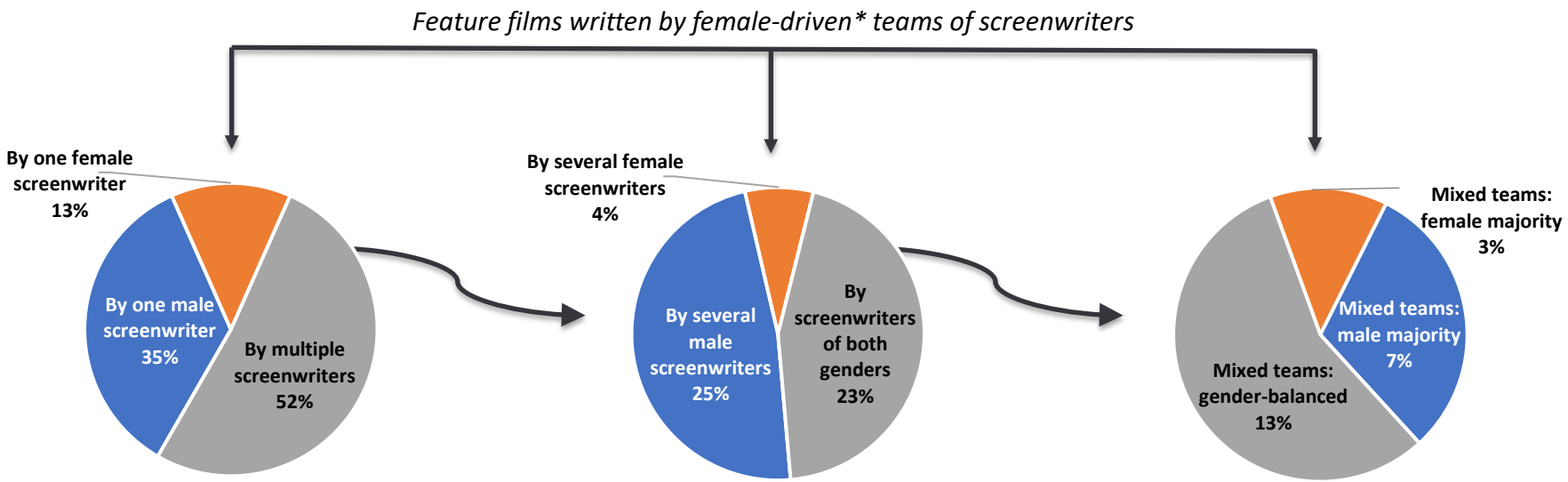
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of screenwriters' teams

Among European feature films produced between 2018 and 2022:

- 13% were written by one individual female screenwriter;
- 4% were written by several female screenwriters;
- 3% were written by teams of professionals of both genders with a female presence of at least 60%.

SCREENWRITERS: gender composition of teams of screenwriters (2018-2022)



How to read this graph: *52% of feature films were written by several screenwriters; 23% were written by screenwriters of both genders; 13% 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; or by teams of screenwriters of both genders with a female presence of at least 60%.*

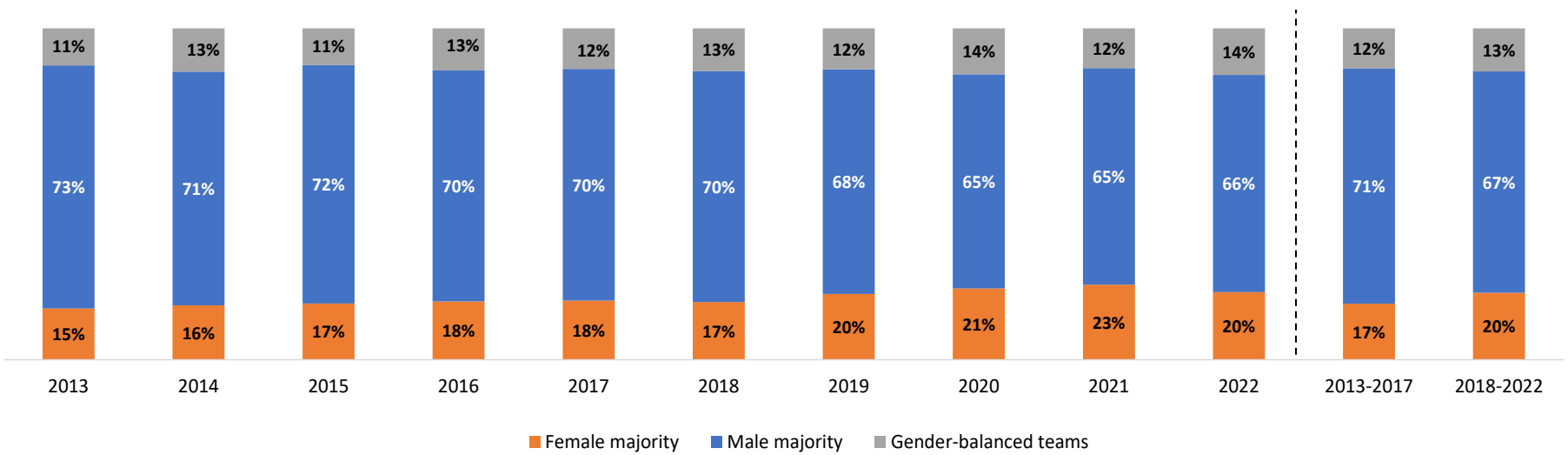
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022 only 20% of European feature films were written by female-driven* teams of screenwriters.

- Given the high number of films co-written by several screenwriters, this share results from the fact that when women co-wrote a film, it was often within male-driven teams of screenwriters.
- The share of films written by female-driven teams has gradually grown since 2013.

SCREENWRITERS: share of feature films by gender composition of screenwriters' teams, by production year (2013-2022)



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

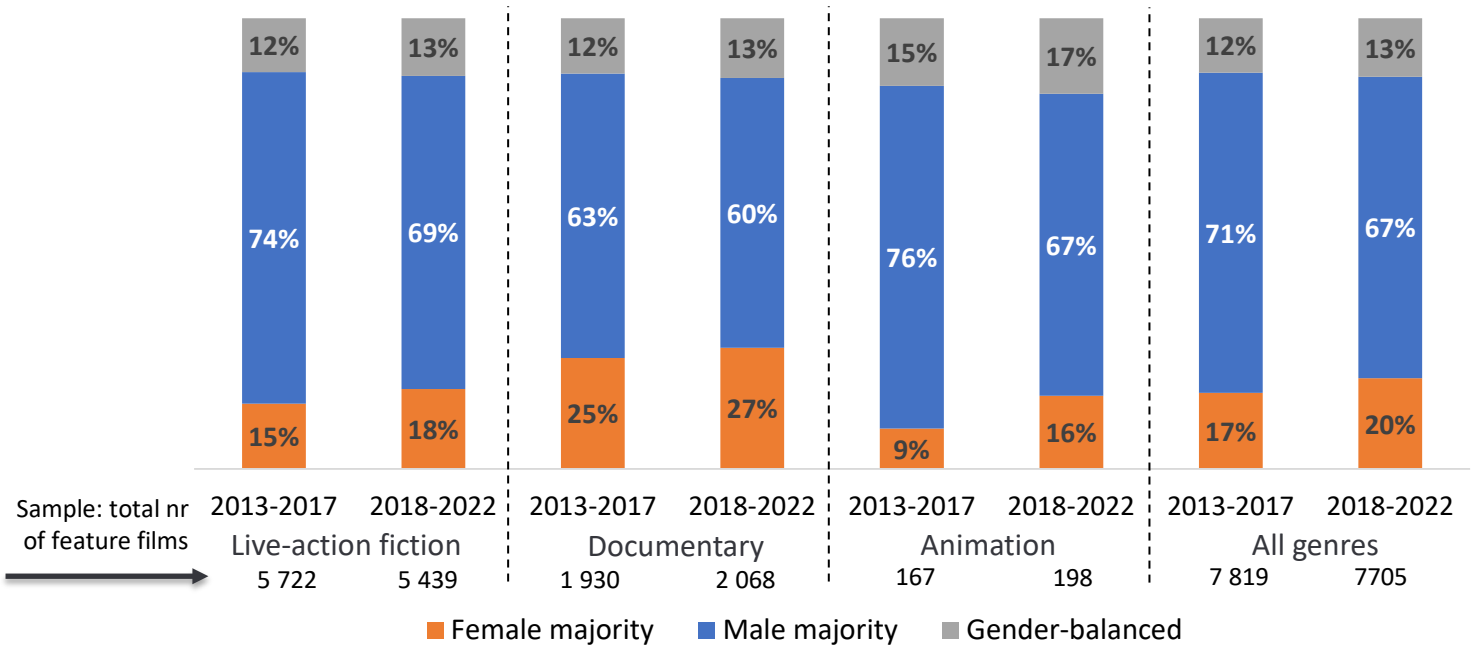
Source: European Audiovisual Observatory / LUMIERE

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

Some differences could be observed across film genres.

- Between 2018 and 2022, the share of films made by female-driven teams of writers was higher for documentary (27%) than for other film genres.

SCREENWRITERS: share of feature films by gender composition of screenwriters' teams, by film genre (2013-2017 vs. 2018-2022)



** 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; or 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 35% of active producers of European feature films between 2018 and 2022. On average, women tended to produce slightly fewer films than men.

When calculating the share of female and male professionals out of the total number of producers for each film, the average share of female producers per film was 33%, a figure which is slightly lower than the share of women among all active producers.

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

Female producers were involved in the production of 47% of European feature films, whether alone or in teams. However, the share of films produced by female-driven teams* was only 25%, because when women co-produced a film, it was mainly within gender-balanced or male-majority teams of producers.

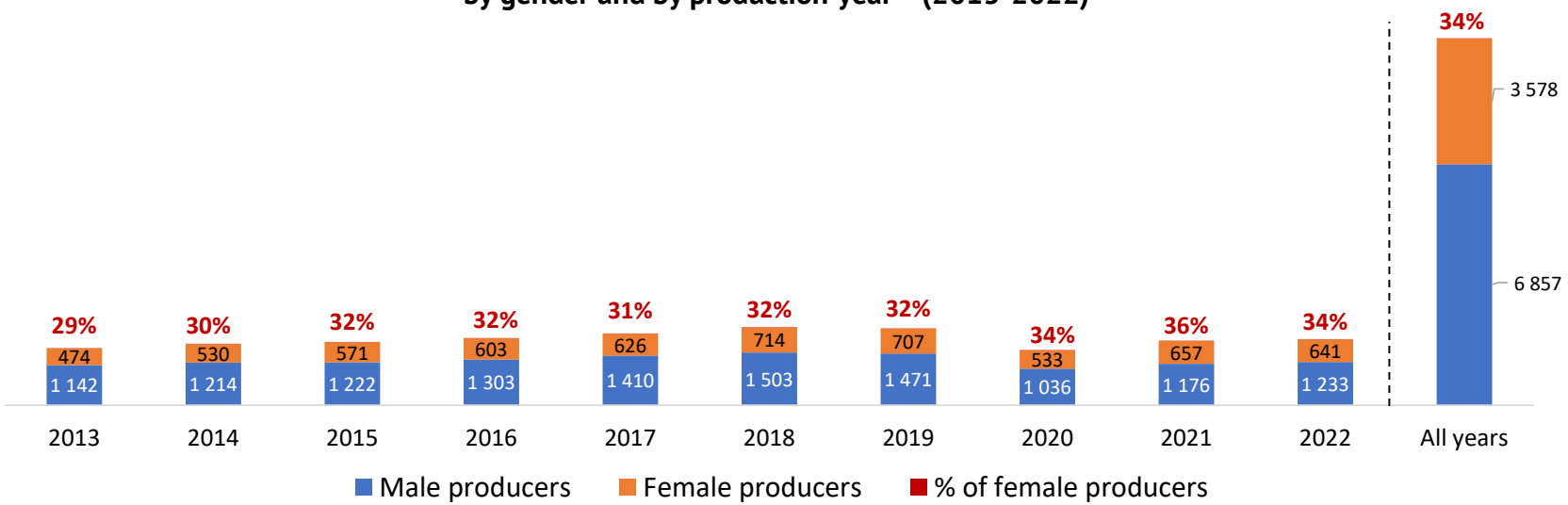
* *In this context, "**female-driven**" refers to features produced by a majority (⩾ 60%) of female producers: by one individual female producer; by several female producers; or by teams of producers of both genders with a female presence of at least 60%.*

Ⓐ How are women represented among film producers?

Cumulatively, women accounted for 34% of producers of European feature films active between 2018 and 2022.

- This share marginally increased across individual years.

PRODUCERS: number and share of active producers* by gender and by production year (2013-2022)**



* ***Active producer***: *at least one feature film (co)produced between 2013 and 2022.*

** *The total number of producers does not equal the sum of producers by year, as an individual professional may have worked on several films across the years.*

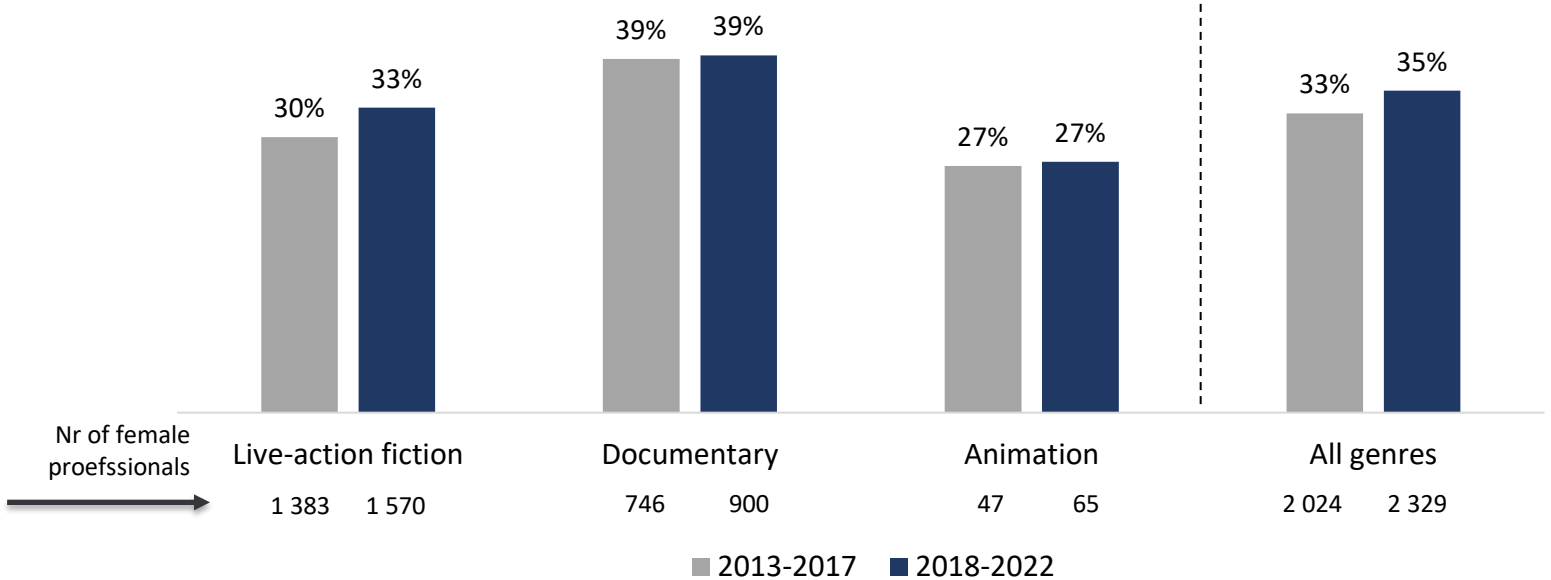
Source: European Audiovisual Observatory / LUMIERE

Ⓐ How are women represented among film producers?

The share of women in the workforce varied across film genres.

- Between 2018 and 2022, 35% of all active producers of European films were women.
- In the same period, this share was higher for documentary films (39%) than for live-action fiction (33%) and animated features (27%).

PRODUCERS: share of active producers* by gender and by film genre (2013-2017 vs. 2018-2022)**



* ***Active producer***: *at least one feature film (co)produced between 2013 and 2022.*

** *The total number of producers does not equal the sum of producers by film genre, as an individual professional may have worked on several genres.*

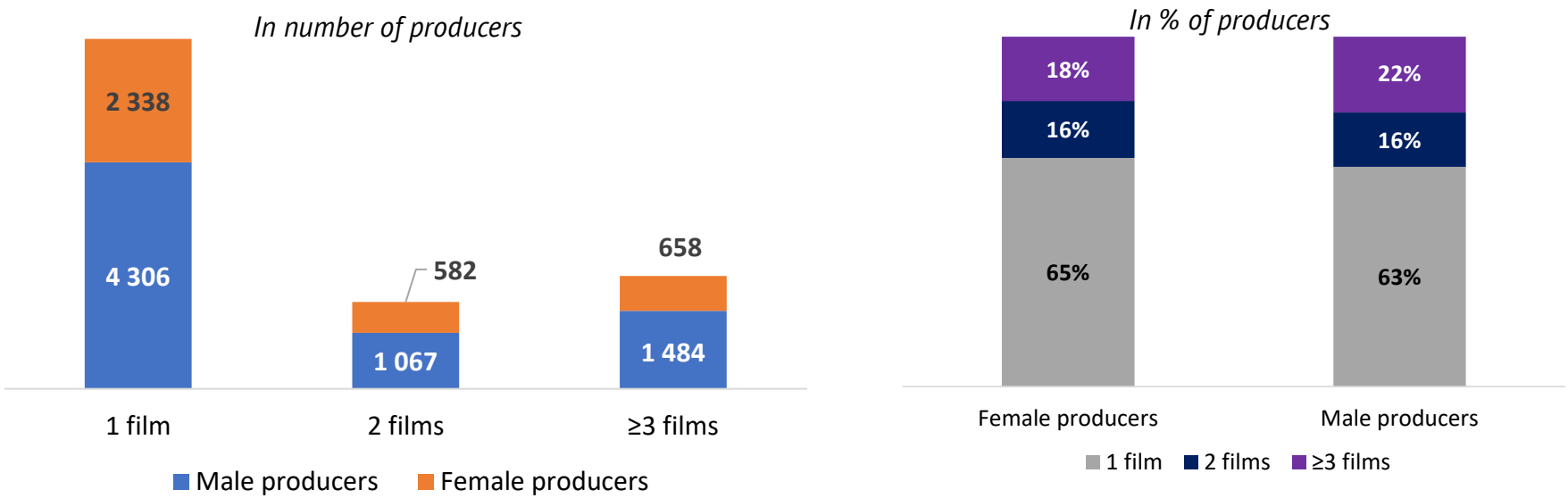
Source: European Audiovisual Observatory / LUMIERE

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

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

- Only about 18% of female producers worked on three or more feature films between 2013 and 2022, compared to 22% for their male colleagues.

PRODUCERS: level of activity by gender of producers (2013-2022)

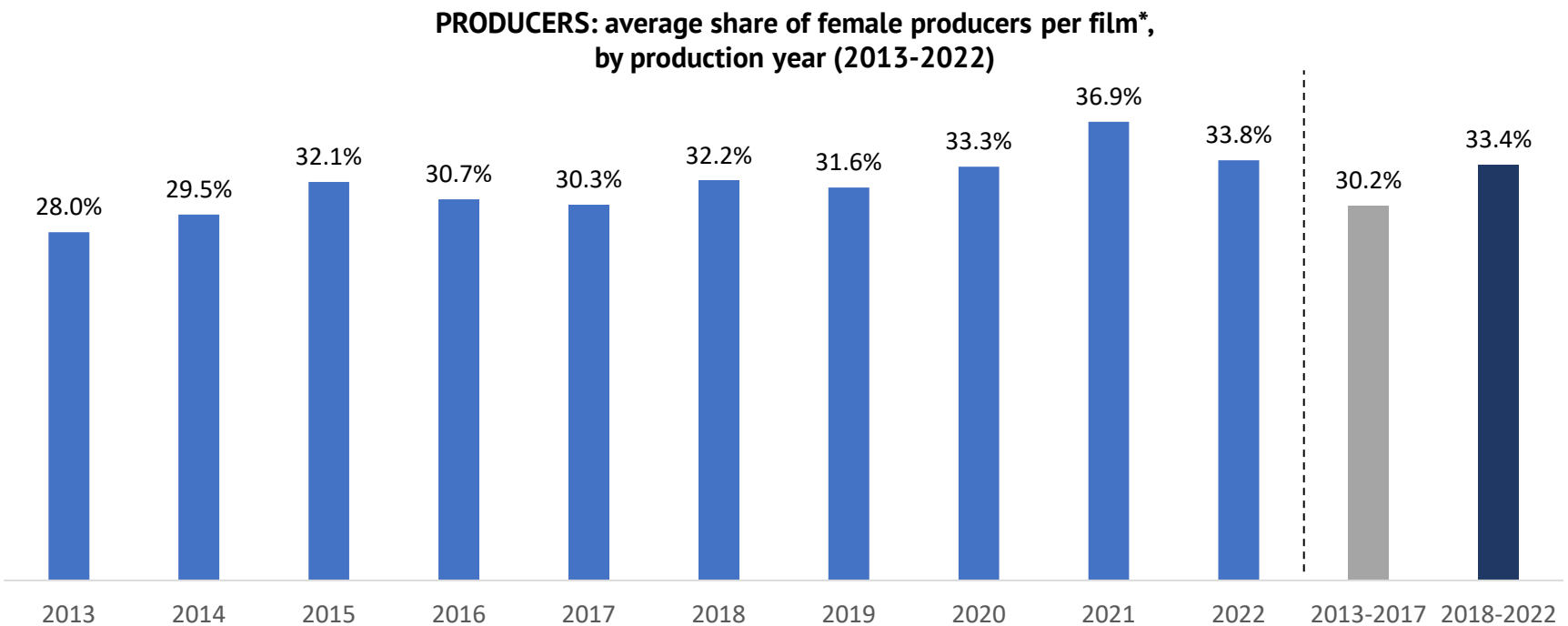


Source: European Audiovisual Observatory / LUMIERE

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

When looking at the proportion of women and men out of the total number of producers of each work, the average share of female producers per film was 33% between 2018 and 2022.

- The average share of female producers per film has been slowly growing over the years.



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

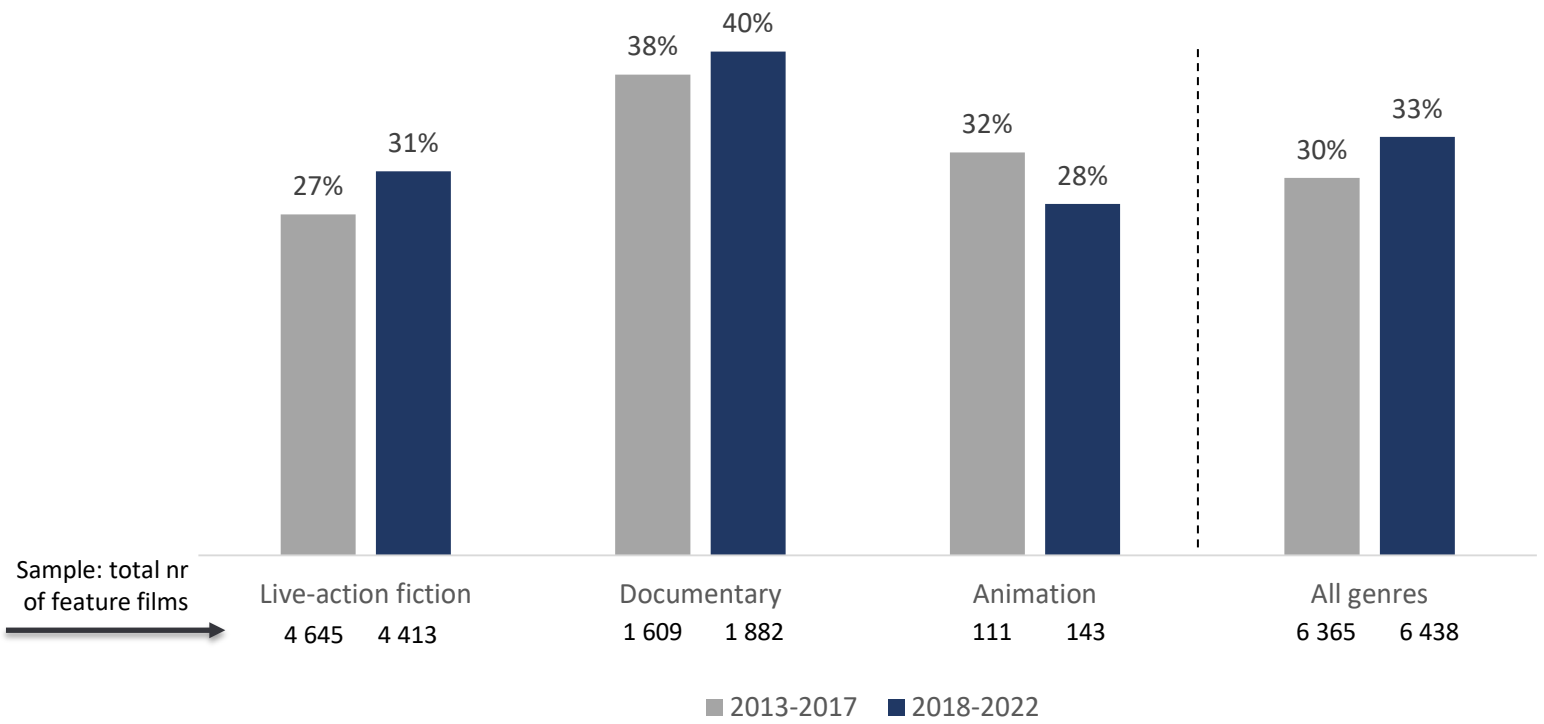
Source: European Audiovisual Observatory / LUMIERE

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

As for other professional roles, the average share of female producers per film was higher in documentary films than other film genres.

- Between 2018 and 2022 this share was 40% for documentary, 31% for live-action fiction and 28% for animation.

PRODUCERS: average share of female producers per film*, by film genre (2013-2017 vs 2018-2022)



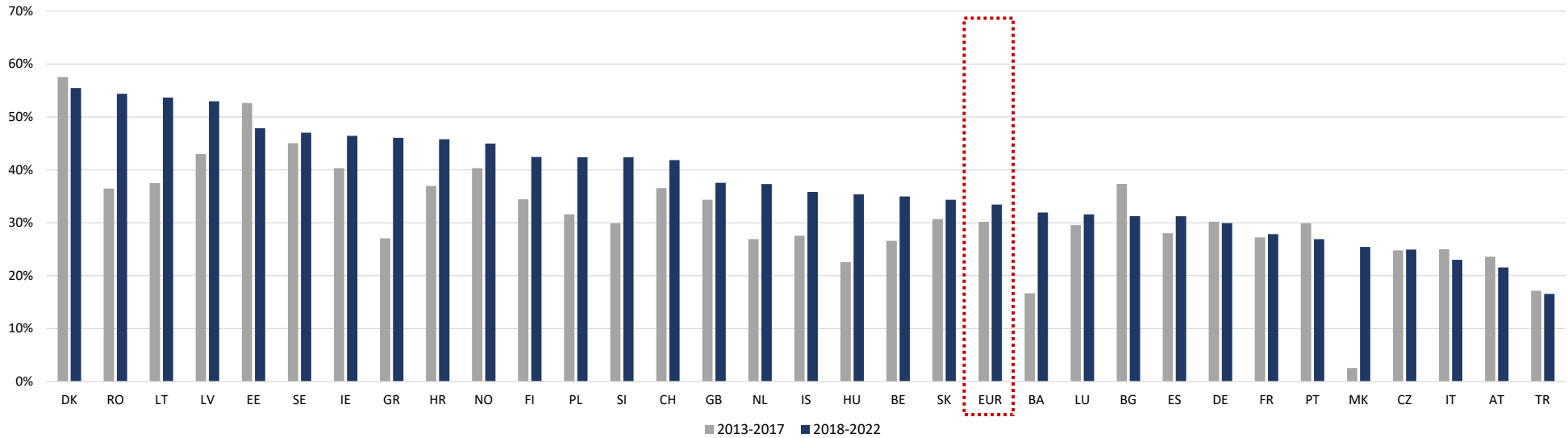
** Average of the shares of female producers calculated from the total number of producers for each feature film in the sample.*

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 17% and 55% across European countries.

PRODUCERS: average share of female producers per film*, by country of production (2018-2022)**



* *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 a feature film, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume. Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on producers between 2018 and 2022) are also excluded from this graph.*

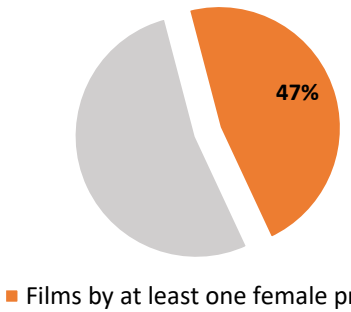
Source: European Audiovisual Observatory / LUMIERE

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

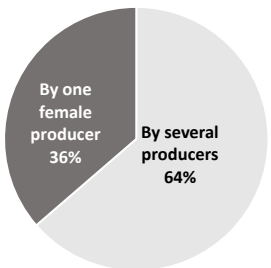
Female producers were involved, whether alone or in partnership with other colleagues, in the production of 47% of feature films produced between 2018 and 2022.

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

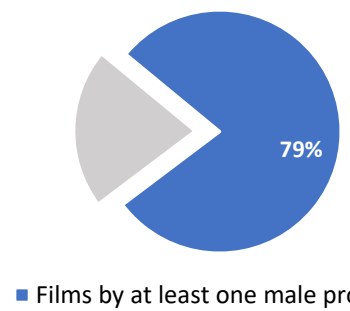
PRODUCERS: share of European feature films by at least one female (co)producer (2018-2022)



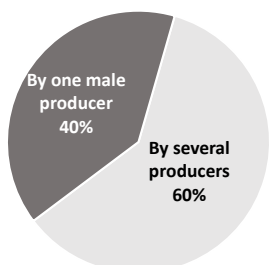
PRODUCERS: breakdown of European feature films by at least one female (co)producer (2018-2022)



PRODUCERS: share of European feature films by at least one male (co)producer (2018-2022)



PRODUCERS: breakdown of European feature films by at least one male (co)producer (2018-2022)



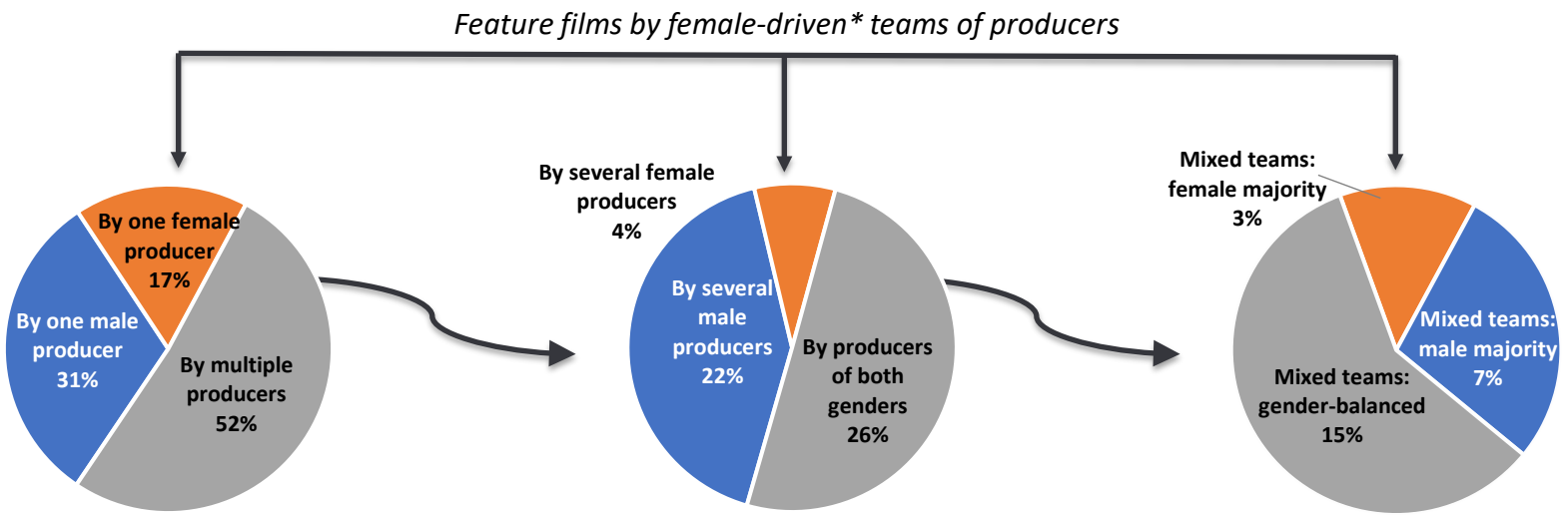
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of producers' teams

Among European feature films produced between 2018 and 2022:

- 17% had one individual female producer;
- 4% had several female producers;
- 3% had teams of producers of both genders with a female presence of at least 60%.

PRODUCERS: gender composition of teams of producers (2018-2022)



How to read this graph: *52% of feature films were made by several producers; 26% by producers of both genders; 15% by gender-balanced teams of producers.*

** In this context, "**female-driven**" refers to feature films produced by a majority (≥ 60%) of female producers: by one individual female producer; by several female producers; or by teams of producers of both genders with a female presence of at least 60%.*

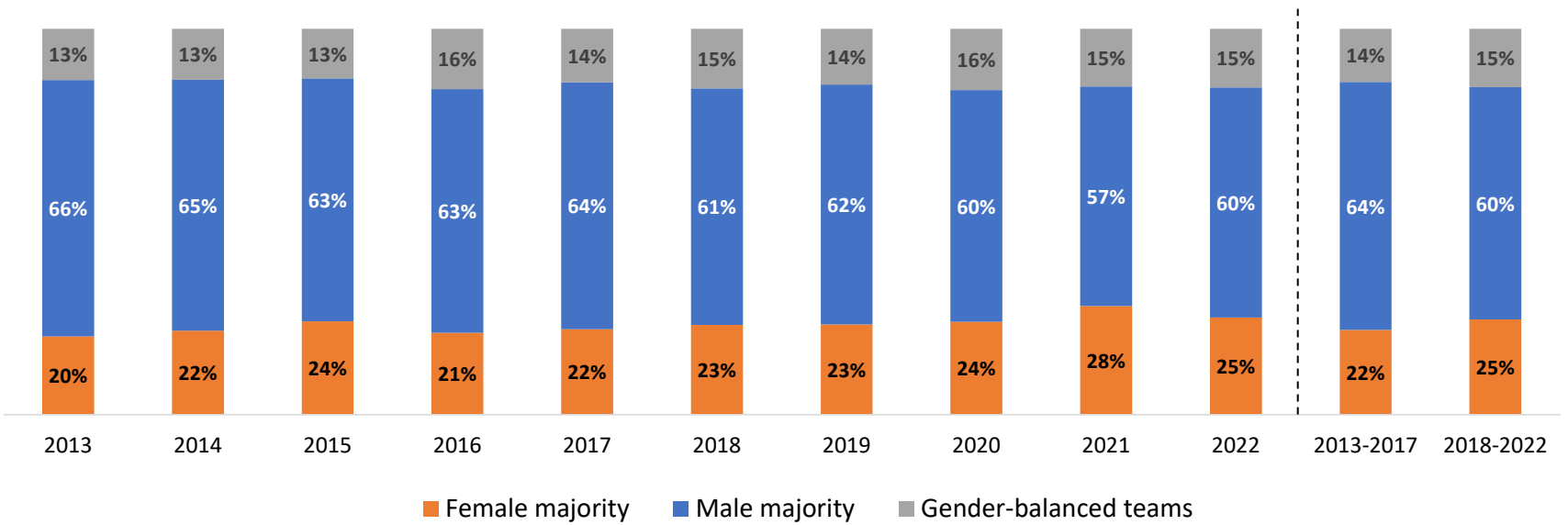
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, about 25% of European feature films had female-driven* teams of producers.

- This figure compares to 22% between 2013 and 2017.
- Given the high number of films by several producers, these shares result from the fact that when women co-produced a film, it was in most cases within gender-balanced or male-driven teams of producers.

PRODUCERS: share of feature films by gender composition of producers' teams, by production year (2013-2022)



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

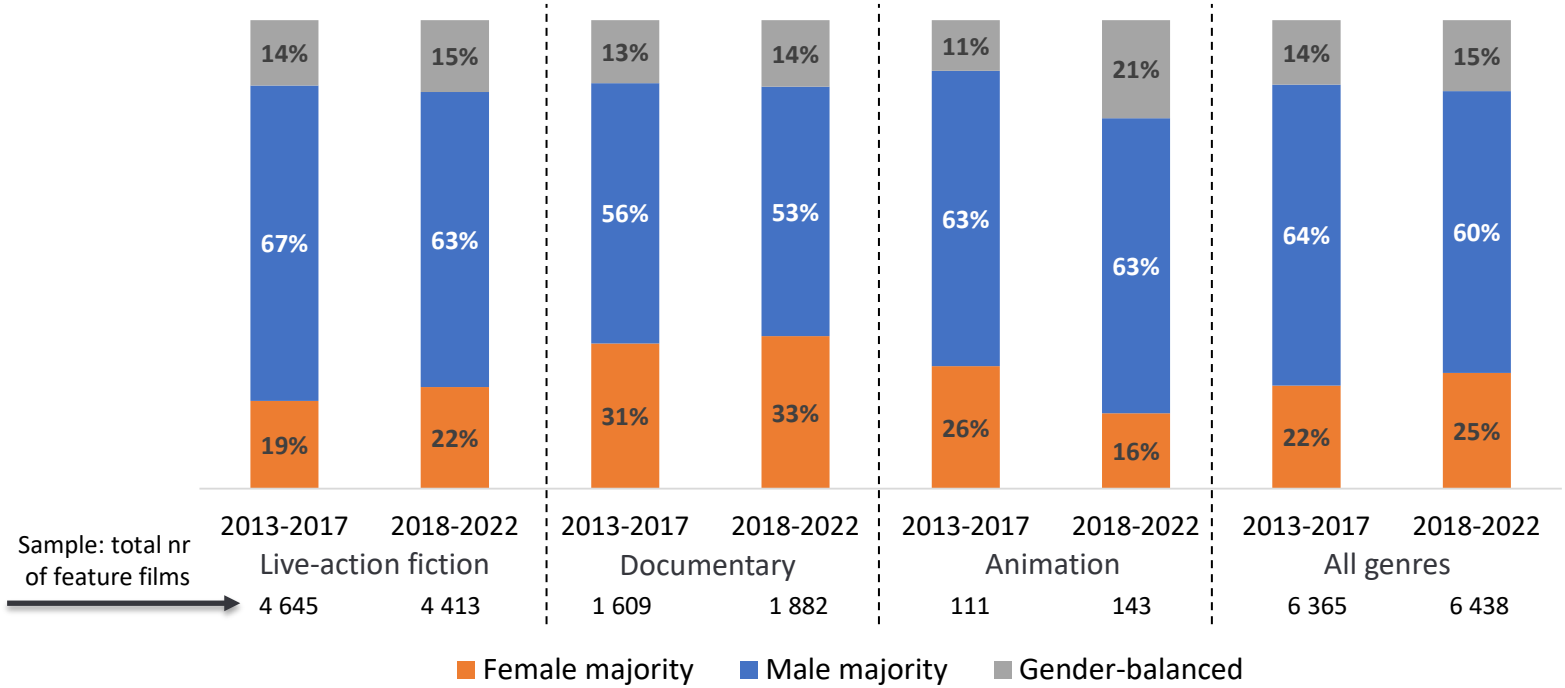
Source: European Audiovisual Observatory / LUMIERE

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

The share of films produced by female-driven teams tends to be higher for documentary films than other genres.

- Between 2018 and 2022, one third of documentary features were produced by femaledriven teams, compared to 22% for live-action fiction and 16% for animation.

PRODUCERS: share of feature films by gender composition of producers' teams, by film genre (2013-2017 vs. 2018-2022)



* *In this context, "**female-driven**" refers to features produced by a majority (≥ 60%) of female producers: by one individual female producer; by several female producers; or 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 11% of all cinematographers of European feature films produced between 2018 and 2022.

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

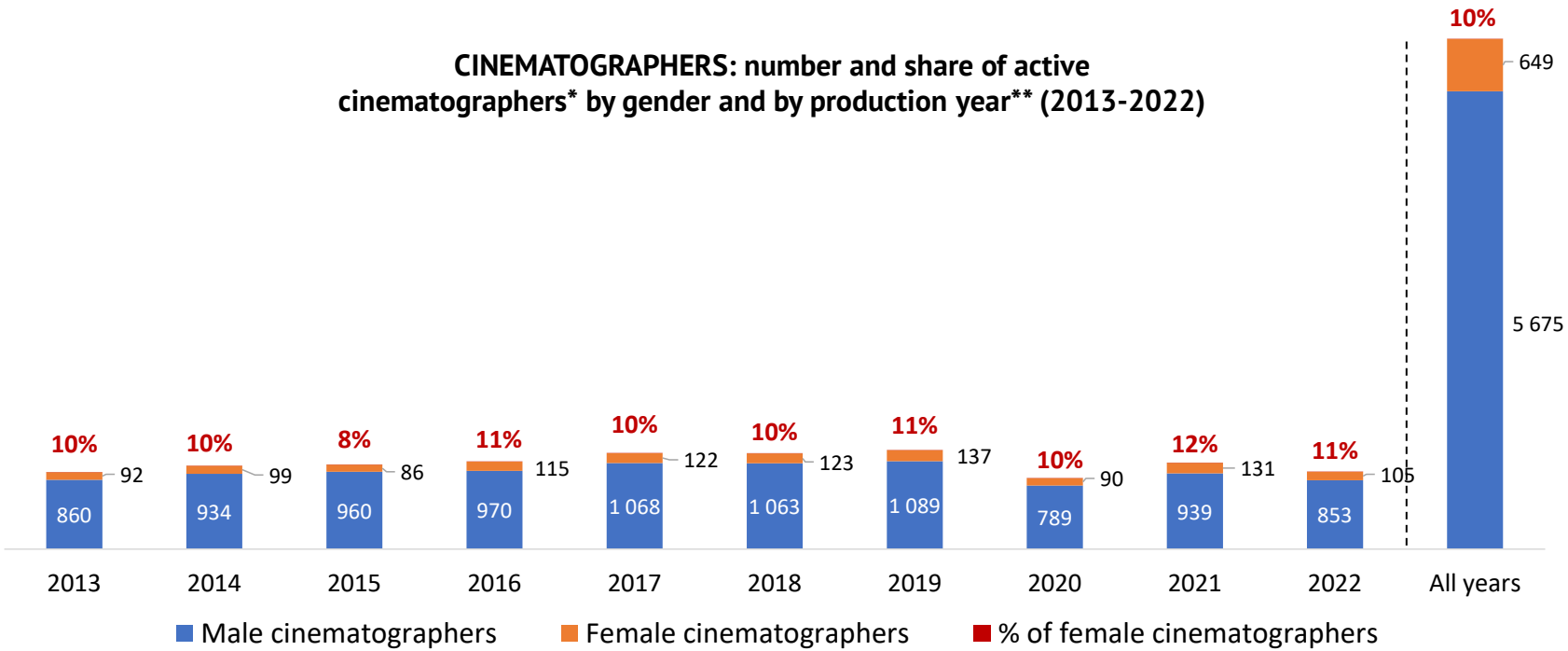
Female cinematographers in the sample were involved in the direction of photography of 12% of feature films, whether alone or in partnership with other colleagues. However, the share of films with female-driven teams of cinematographers* was only 9%. This is due to the fact that women were more likely than men to work in teams with other professionals and when they did, it was mostly within gender-balanced or male-majority teams of cinematographers.

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

A How are women represented among cinematographers?

Between 2013 and 2022, women only accounted for 10% of cinematographers of European feature films.

The share of female cinematographers remained relatively stable over this time period.



* ***Active cinematographer****: credited for at least one feature film between 2013 and 2022.*

** *The total number of cinematographers does not equal the sum of cinematographers by year, as an individual cinematographer may have worked on several films across the years.*

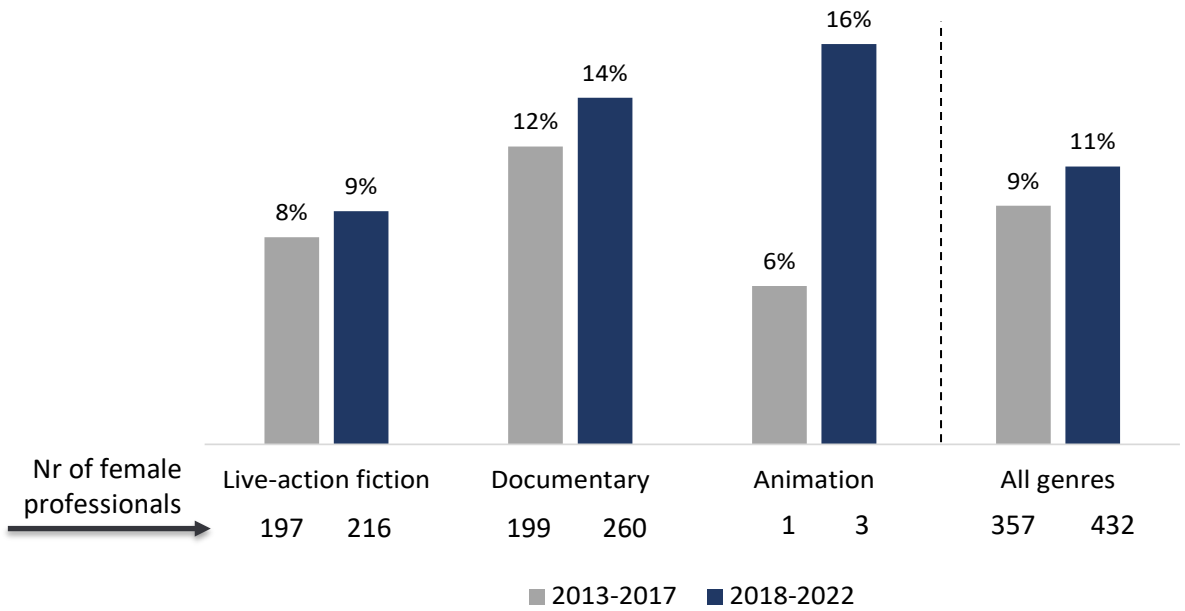
Source: European Audiovisual Observatory / LUMIERE

A How are women represented among cinematographers?

Between 2018 and 2022, the share of women in the workforce was higher for animation (16%) than for other film genres.

- The high share of female cinematographers in animated films must be read in the context of a very limited number of professionals in the sample for this film genre, compared to live-action fiction and documentary.

CINEMATOGRAPHERS: share of active cinematographers* by gender and by film genre (2013-2017 vs. 2018-2022)**



* ***Active cinematographer****: credited for at least one feature film between 2013 and 2022.*

** *The total number of cinematographers does not equal the sum of cinematographers by film genre, as an individual cinematographer may have worked on several genres.*

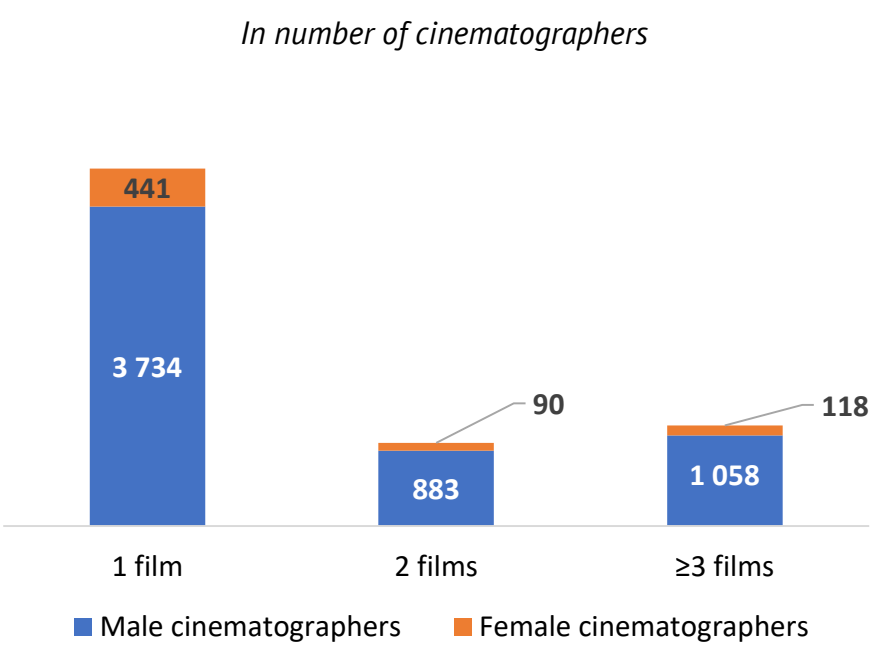
Source: European Audiovisual Observatory / LUMIERE

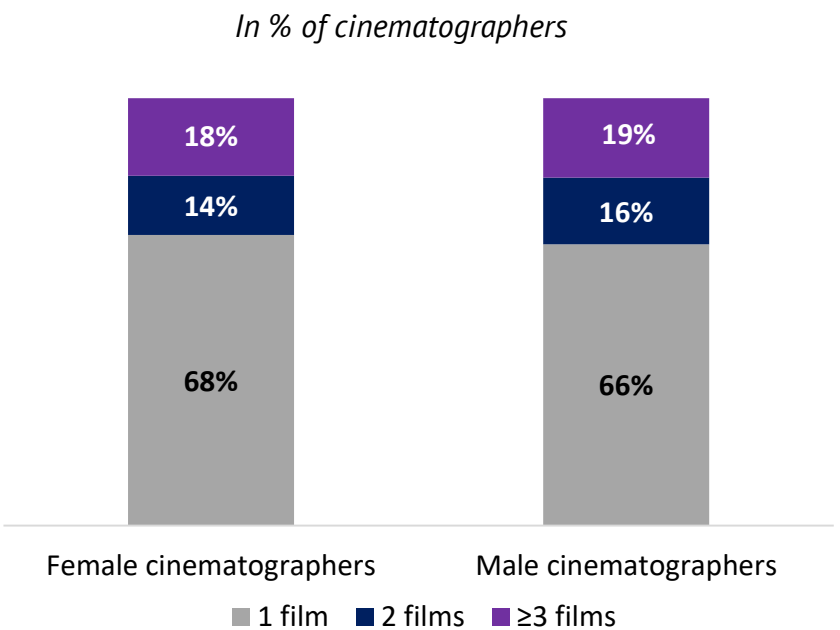
A How does the activity of female and male cinematographers compare?

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

- On average, female and male cinematographers worked on a similar number of films between 2013 and 2022.
- In this time period, around two thirds of active professionals, considering both genders, only worked on a single feature film.

CINEMATOGRAPHERS: level of activity by gender of cinematographers (2013-2022)





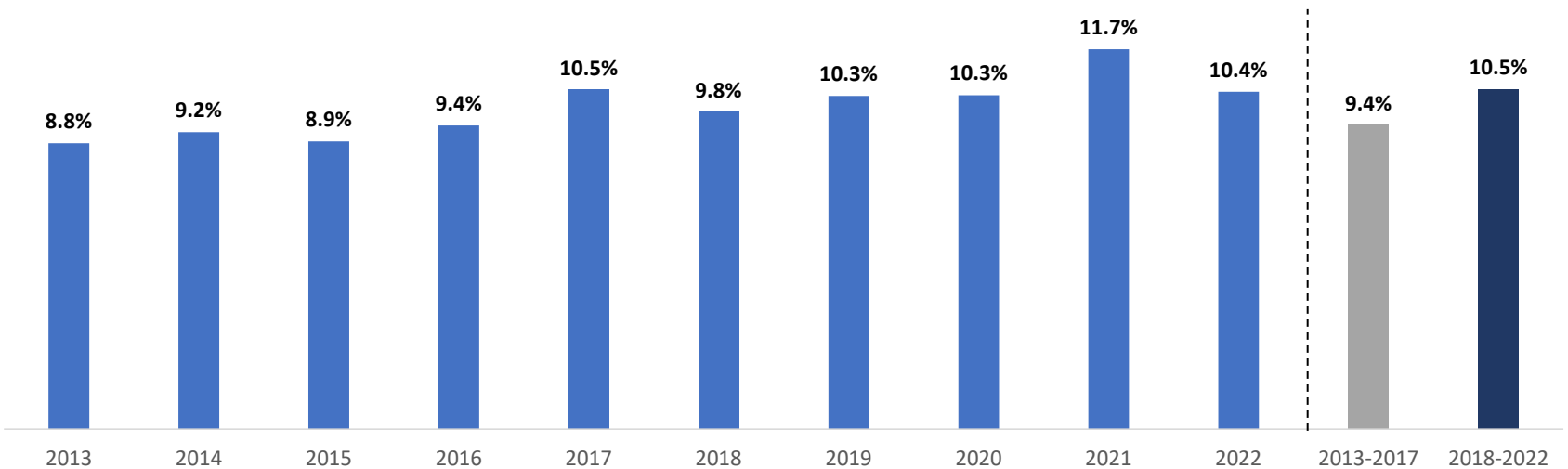
Source: European Audiovisual Observatory / LUMIERE

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 2018 and 2022.

- This share has not substantively changed over the considered time period.

CINEMATOGRAPHERS: average share of female cinematographers per film*, by production year (2013-2022)



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

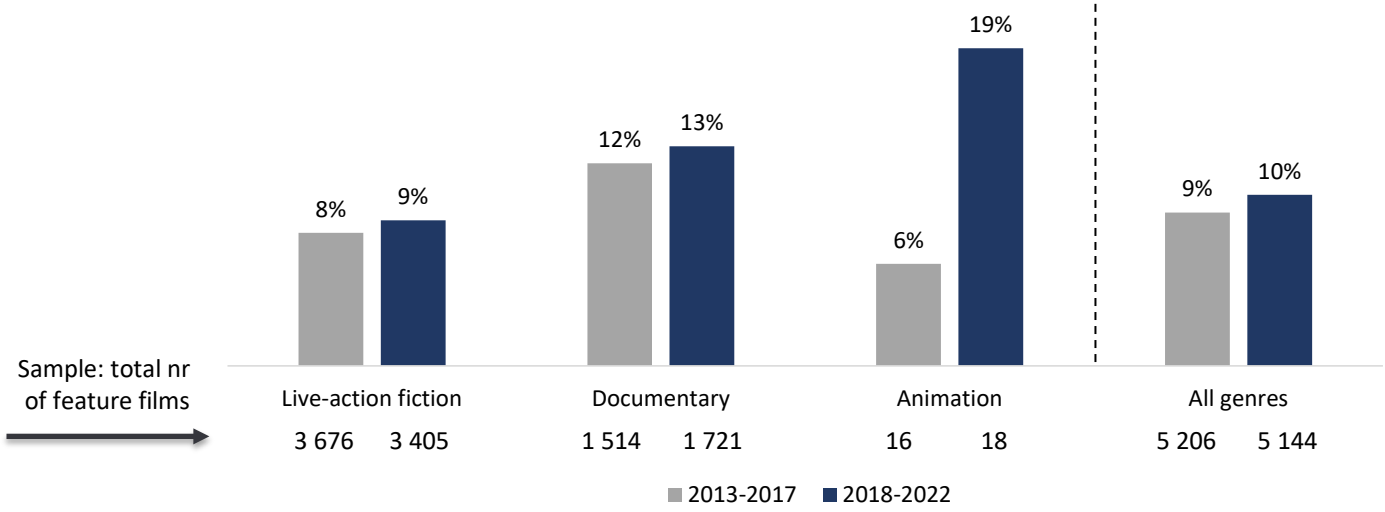
Source: European Audiovisual Observatory / LUMIERE

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

The average share of female cinematographers per film varied across film genres.

- Between 2018 and 2022 this share was higher for animated feature films (19%) than for live-action fiction (9%) and documentary (13%). However, this result should be interpreted in light of a limited number of animated films compared to live-action and documentary titles in the sample.

CINEMATOGRAPHERS: average share of female cinematographers per film*, by film genre (2013-2017 vs. 2018-2022)



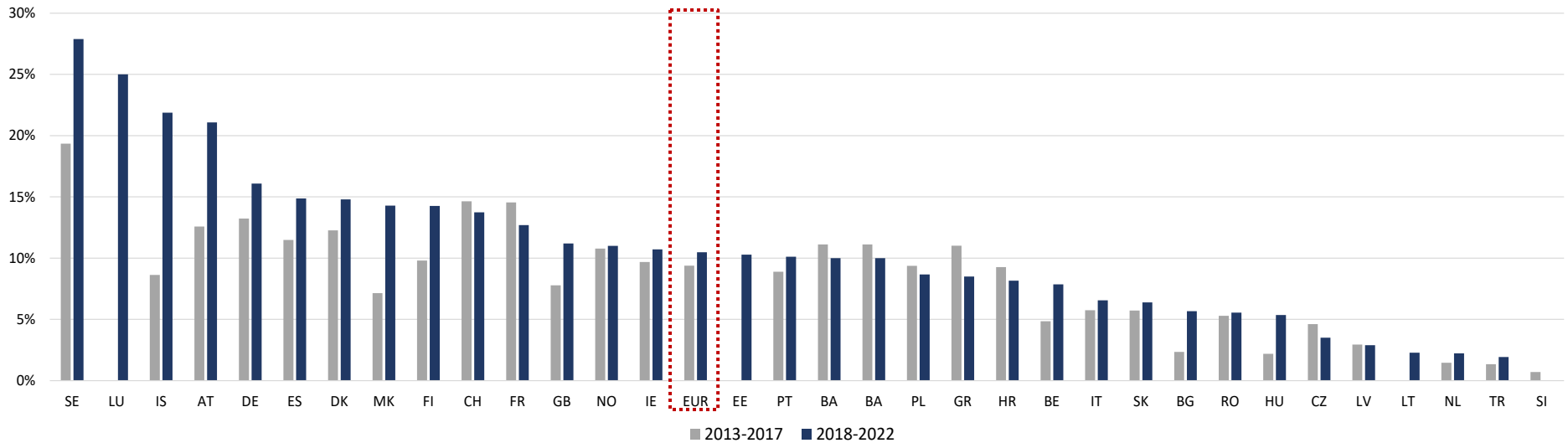
** Average of the shares of female professionals calculated from the total number of cinematographers for each feature film in the sample.*

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 0% and 28% across European countries.

CINEMATOGRAPHERS: average share of films of female cinematographers per film*, by country of production (2013-2017 vs. 2018-2022)**



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

*** The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume. Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on cinematographers between 2018 and 2022) are also excluded from this graph.*

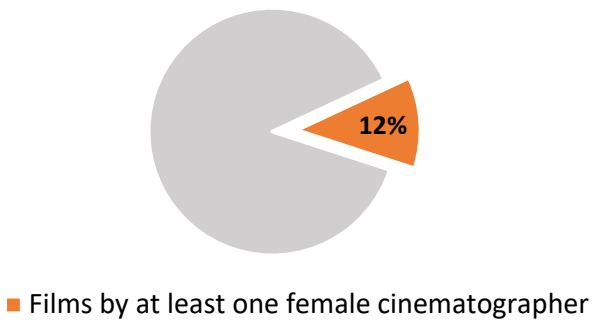
Source: European Audiovisual Observatory / LUMIERE

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

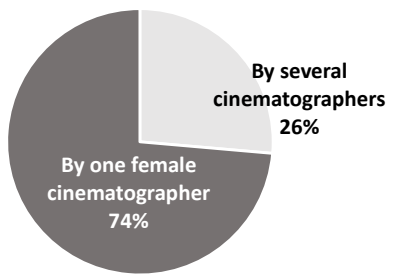
Female cinematographers were involved, whether alone or in partnership with other colleagues, in the making of 12% of feature films produced between 2018 and 2022.

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

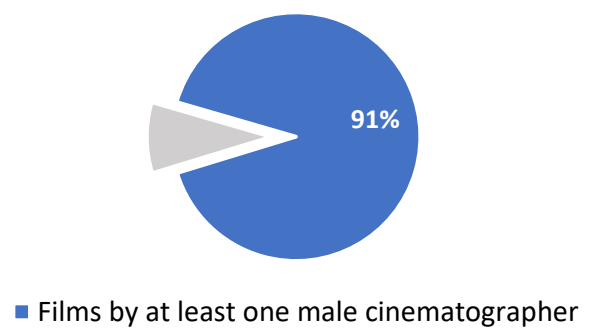
CINEMATOGRAPHERS: share of European feature films by at least one female cinematographer (2018-2022)



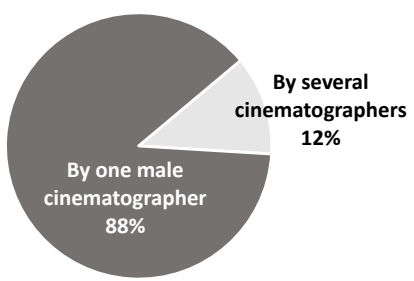
CINEMATOGRAPHERS: breakdown of European feature films by at least one female cinematographer (2018-2022)



CINEMATOGRAPHERS: share of European feature films by at least one male cinematographer (2018-2022)



CINEMATOGRAPHERS: breakdown of European feature films by at least one male cinematographer (2018-2022)



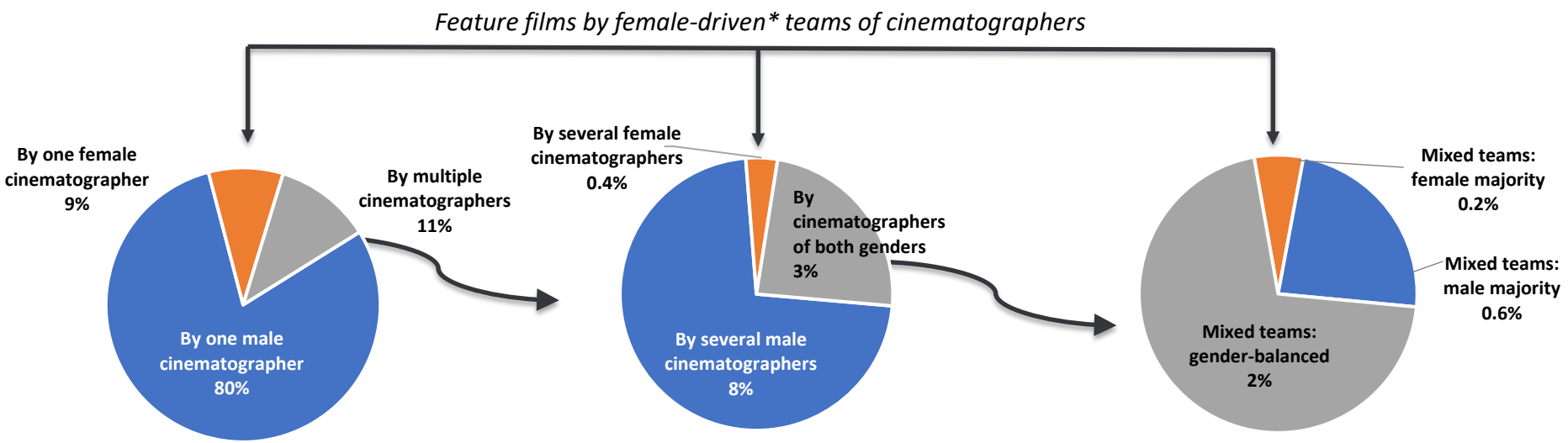
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of cinematographers' teams

Among European feature films produced between 2018 and 2022:

- 11% were made by one individual female cinematographer;
- 0.4% were made by several female cinematographers;
- 0.2% were made by teams of cinematographers of both genders with a female presence of at least 60%.

CINEMATOGRAPHERS: gender composition of teams of cinematographers (2018-2022)



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

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

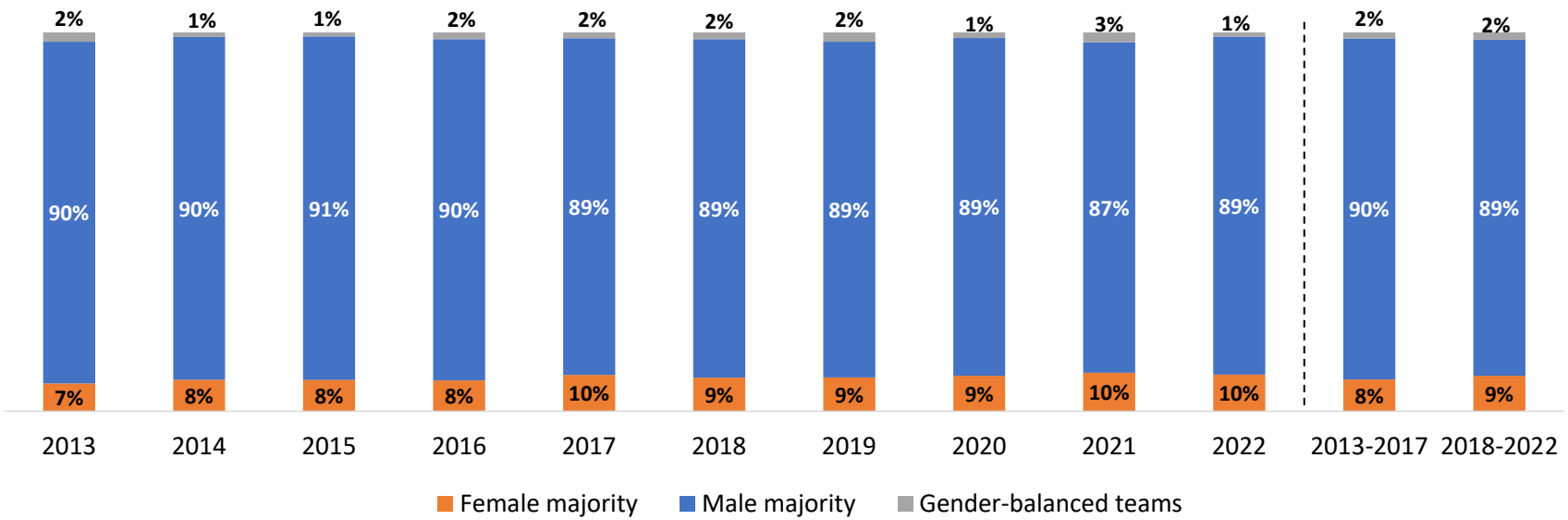
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, about 9% of European feature films were made by female-driven* teams of cinematographers.

- This figure was relatively stable across the considered time period.
- Most films were made by one individual cinematographer. When multiple professionals worked on the photography of a film, the cinematographers' team was predominantly led by men.

CINEMATOGRAPHERS: share of feature films by gender composition of cinematographers' teams, by production year (2013-2022)



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

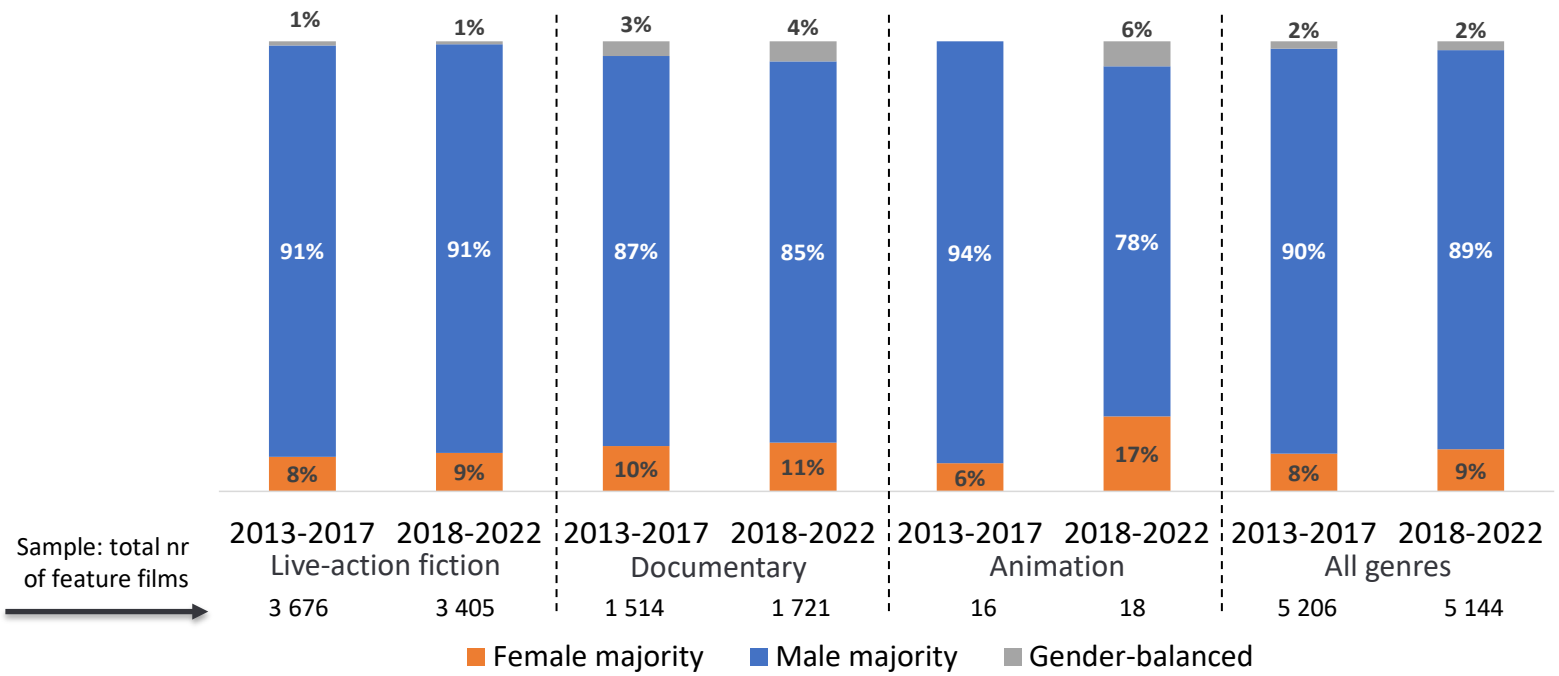
Source: European Audiovisual Observatory / LUMIERE

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

Differences could be observed across film genres.

- Between 2018 and 2022, the share of films by female-driven teams of cinematographers was higher for animated features (17%) than for live-action fiction (9%) and documentary films (11%). However, this result should be interpreted in light of a limited number of animated features compared to live-action fiction and documentary titles in the sample.

CINEMATOGRAPHERS: share of feature films by gender composition of cinematographers' teams, by film genre (2013-2017 vs. 2018-2022)



* *In this context, "**female-driven**" refers to feature films made by a majority (≥ 60%) of female cinematographers: by one individual female cinematographer; by several female cinematographers; or 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 10% of music composers active in European feature films between 2018 and 2022. On average, female composers worked on fewer films than men.

When calculating the female and male presence out of the total number of composers per feature film, the average share of female composers per film was only 9%.

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

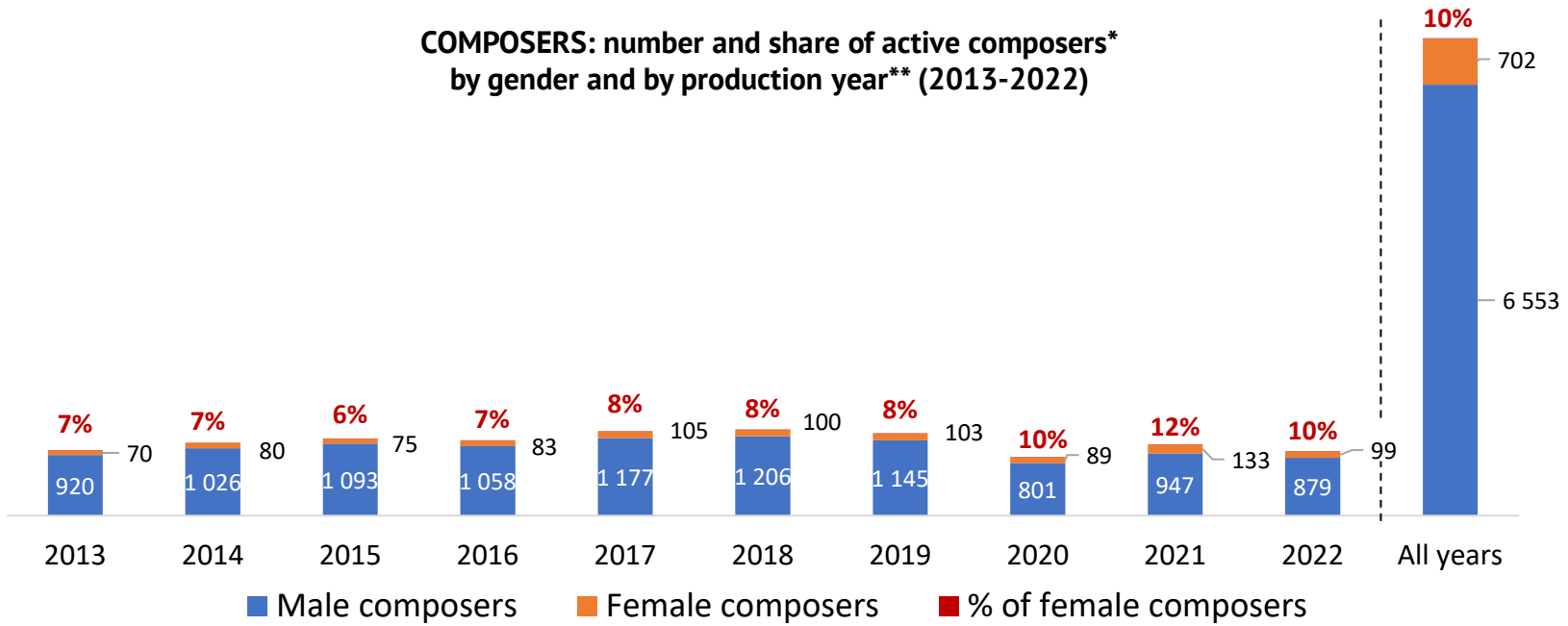
Female composers worked on 10% of European feature films, whether alone or in teams. However, when women worked in teams, it was in the majority of cases in partnership with a male colleague (within gender-balanced or male-driven teams). As a result, only 8% of feature films in the sample had a female-driven team* of composers.

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

A How are women represented among film composers?

Cumulatively, women represented 10% of composers active in feature films between 2013 and 2022.

- This share has remained relatively stable over this time period.



* ***Active composer***: *worked on at least one feature film between 2013 and 2022.*

** *The total number of composers does not equal the sum of composers by year, as an individual professional may have worked on several films across the years.*

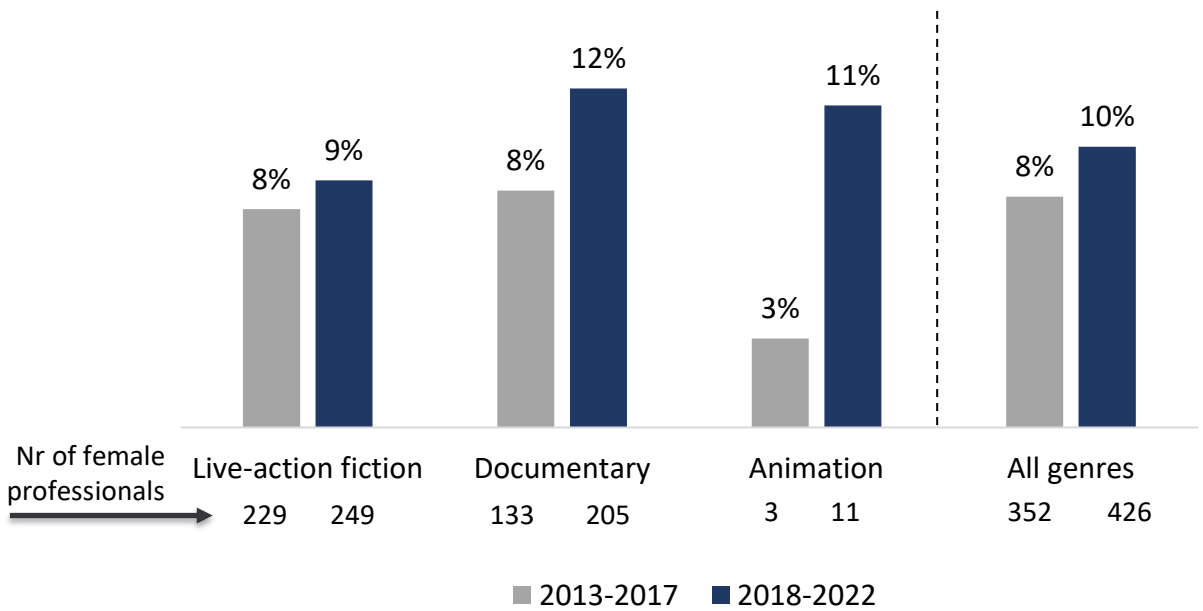
Source: European Audiovisual Observatory / LUMIERE

A How are women represented among film composers?

The share of women in the workforce was slightly higher for documentary films than for other film genres.

- Between 2018 and 2022, female professionals accounted for 9% of composers for live-action fiction films, 12% for documentaries and 11% for animated features. The relatively high presence of female composers in animation should be interpreted in the context of a limited number of active professionals for this film genre.

COMPOSERS: share of active composers* by gender and by film genre (2013-2017 vs. 2018-2022)**



* ***Active composer***: *worked on at least one feature film between 2013 and 2022.*

** *The total number of composers does not equal the sum of composers by film genre, as an individual professional may have worked on several genres.*

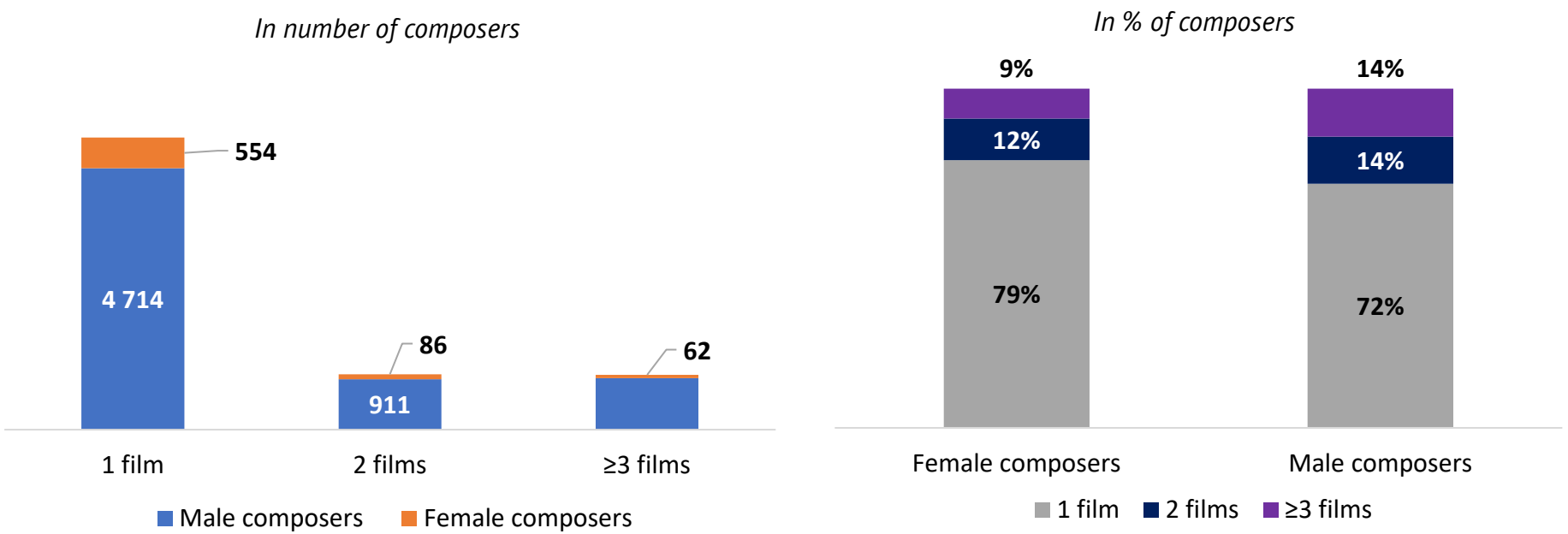
Source: European Audiovisual Observatory / LUMIERE

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

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

- Between 2013 and 2022, only 21% of female composers worked on more than one feature film, compared to 28% for male composers.

COMPOSERS: level of activity by gender of composers (2013-2022)



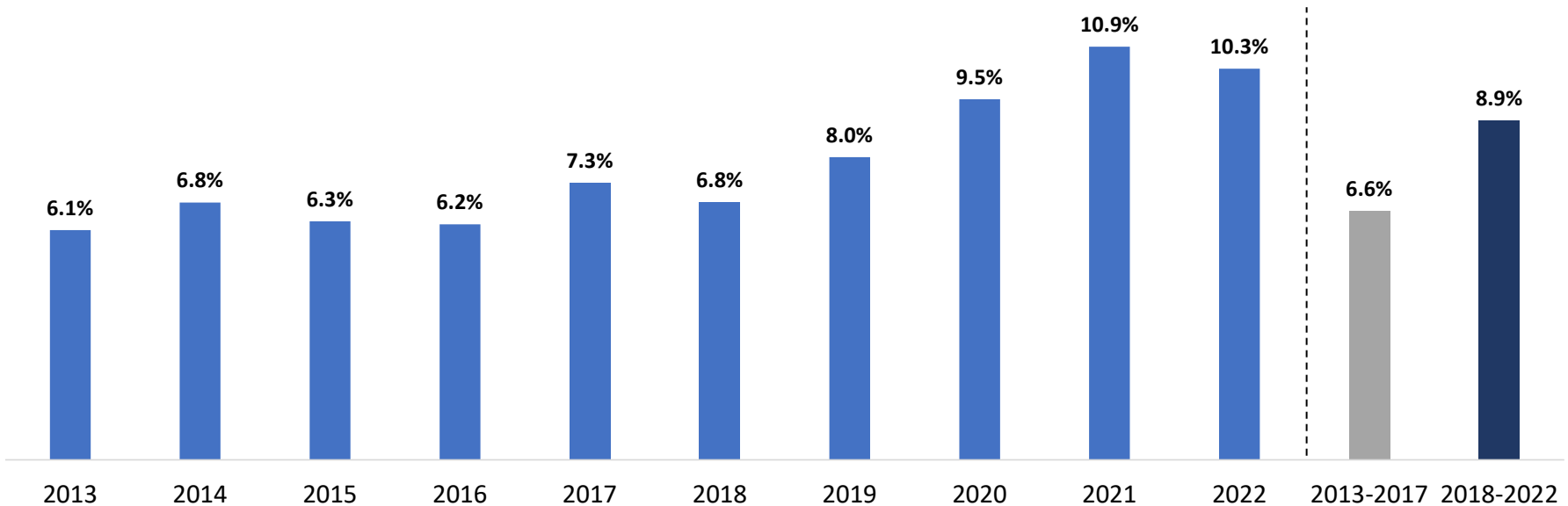
Source: European Audiovisual Observatory / LUMIERE

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 9% between 2018 and 2022.

- This share slightly progressed over the years, increasing from 7% between 2013 and 2017.

COMPOSERS: average share of female composers per film*, by production year (2013-2022)



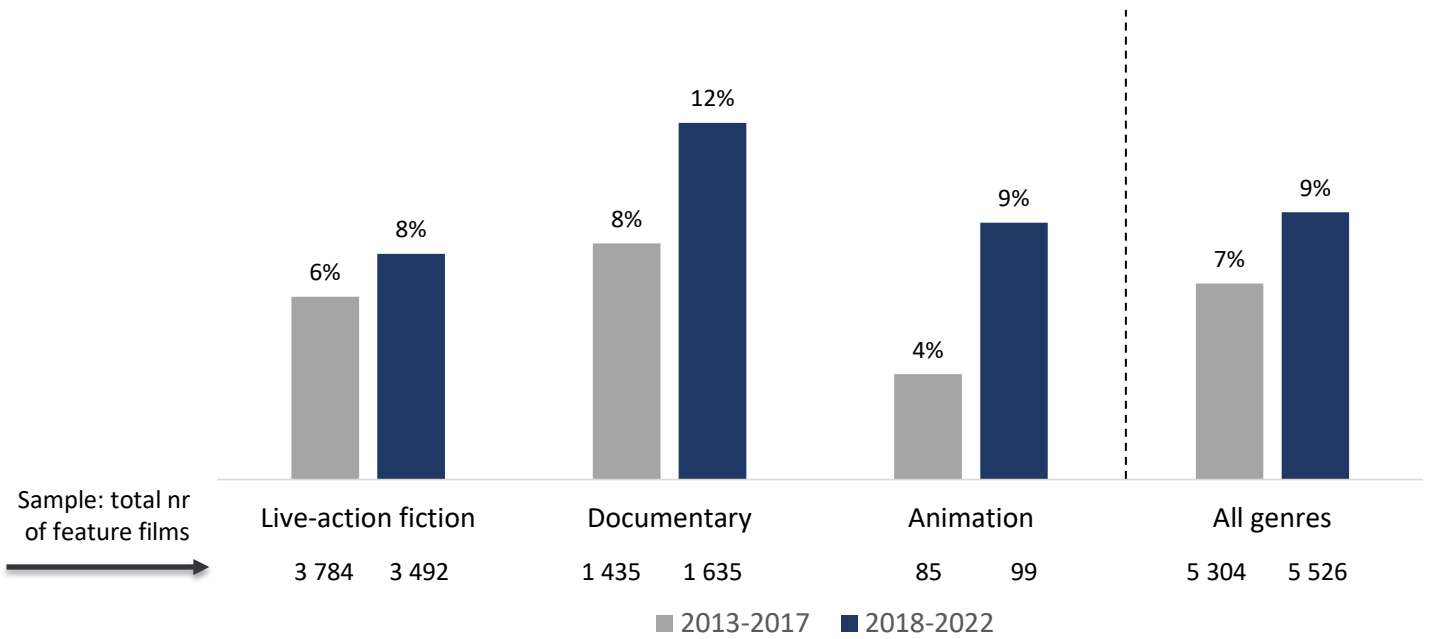
** Average of the shares of female composers calculated from the total number of composers for each feature film in the sample..*

Source: European Audiovisual Observatory / LUMIERE

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

As observed for other professional roles, the average share of female composers per film was higher in documentary films than other film genres.

COMPOSERS: average share of female composers per film*, by film genre (2013-2017 vs. 2018-2022)



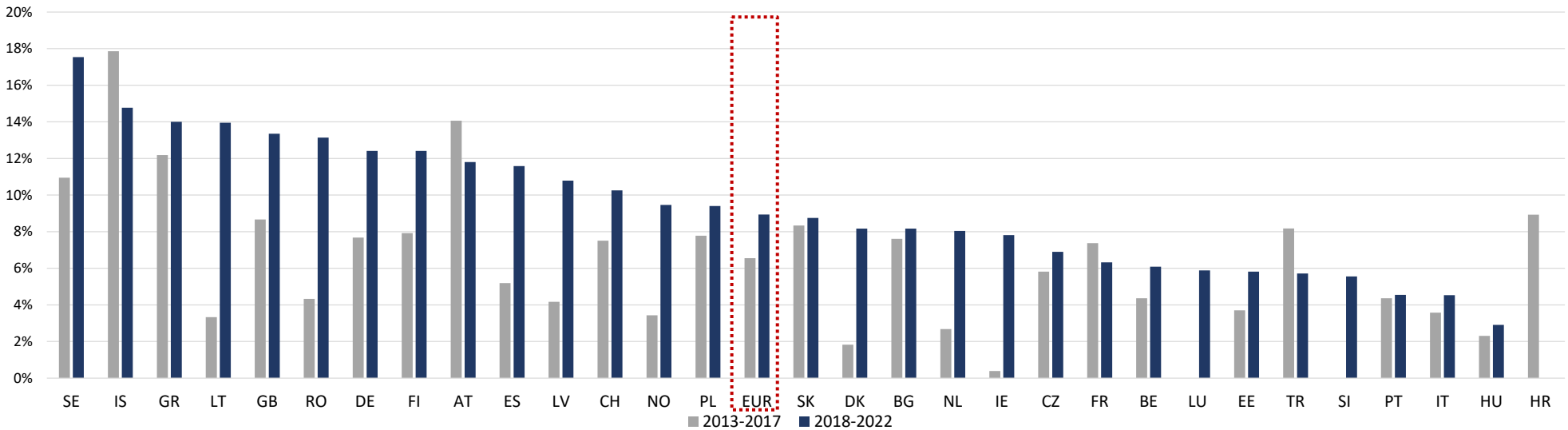
** Average of the shares of female composers calculated from the total number of composers for each feature film in the sample..*

Source: European Audiovisual Observatory / LUMIERE

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

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

COMPOSERS: average share of female composers per film*, by country of production (2018-2022)**



* *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 a feature film, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume. Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on composers between 2018 and 2022) are also excluded from this graph.*

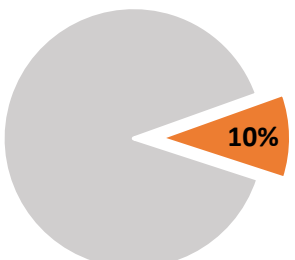
Source: European Audiovisual Observatory / LUMIERE

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

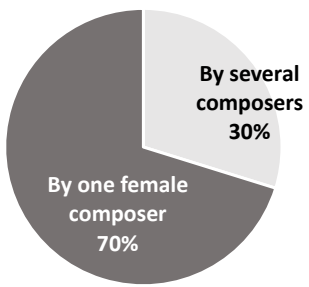
Female composers worked, whether alone or in partnership with other colleagues, on only 10% of feature films produced between 2018 and 2022.

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

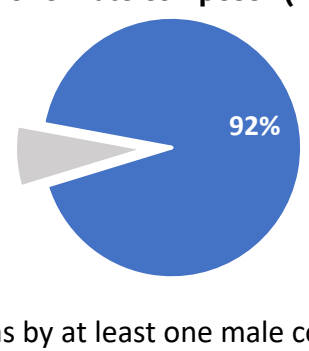
COMPOSERS: share of European feature films by at least one female composer (2018-2022)



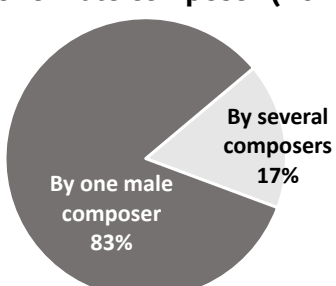
COMPOSERS: breakdown of European feature films by at least one female composer (2018-2022)



COMPOSERS: share of European feature films by at least one male composer (2018-2022)



COMPOSERS: breakdown of European feature films by at least one male composer (2018-2022)



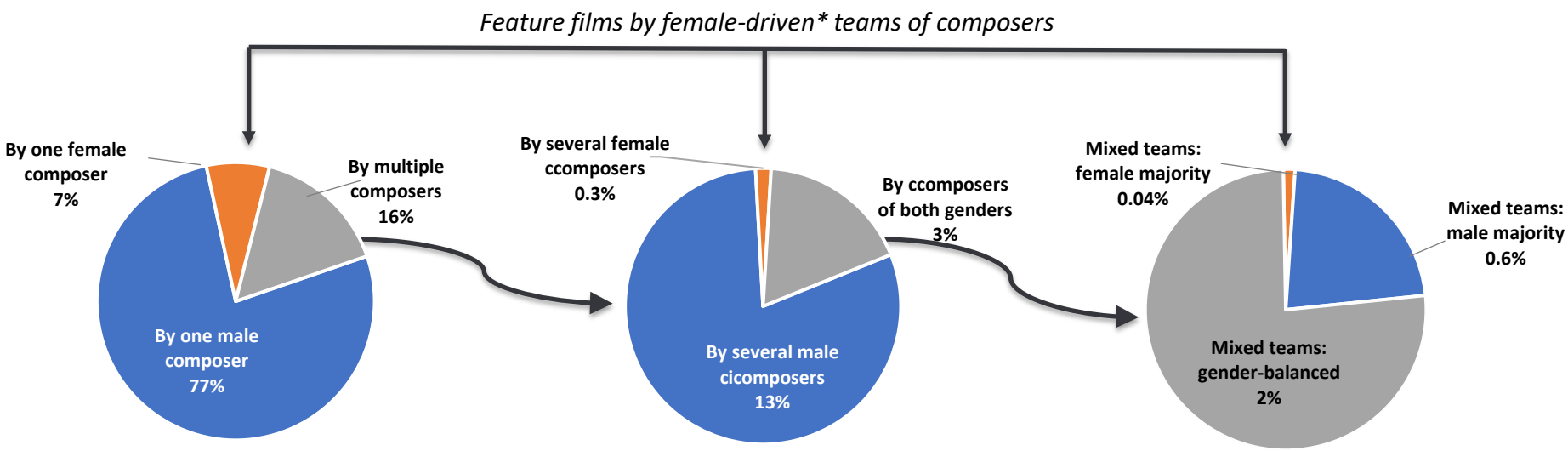
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of composers' teams

Among European feature films produced between 2018 and 2022:

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

COMPOSERS: gender composition of teams of composers (2018-2022)



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

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

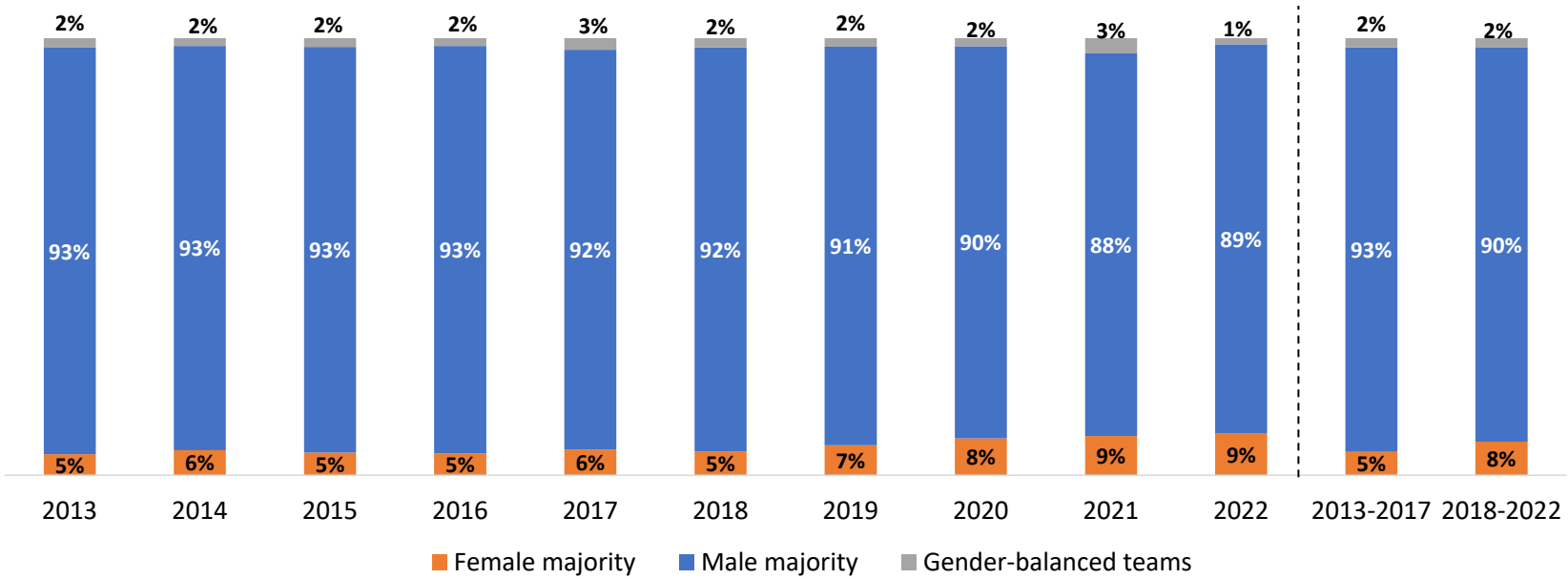
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, only 8% of European feature films had female-driven* teams of composers.

- This figure has slightly increased since 2013.
- For the vast majority of films, the music score was made by one individual composer. However, when multiple professionals collaborated on the music of a film, the composers' teams were in most cases led by men or gender-balanced.

COMPOSERS: share of feature films by gender composition of composers' teams, by year (2013-2022)



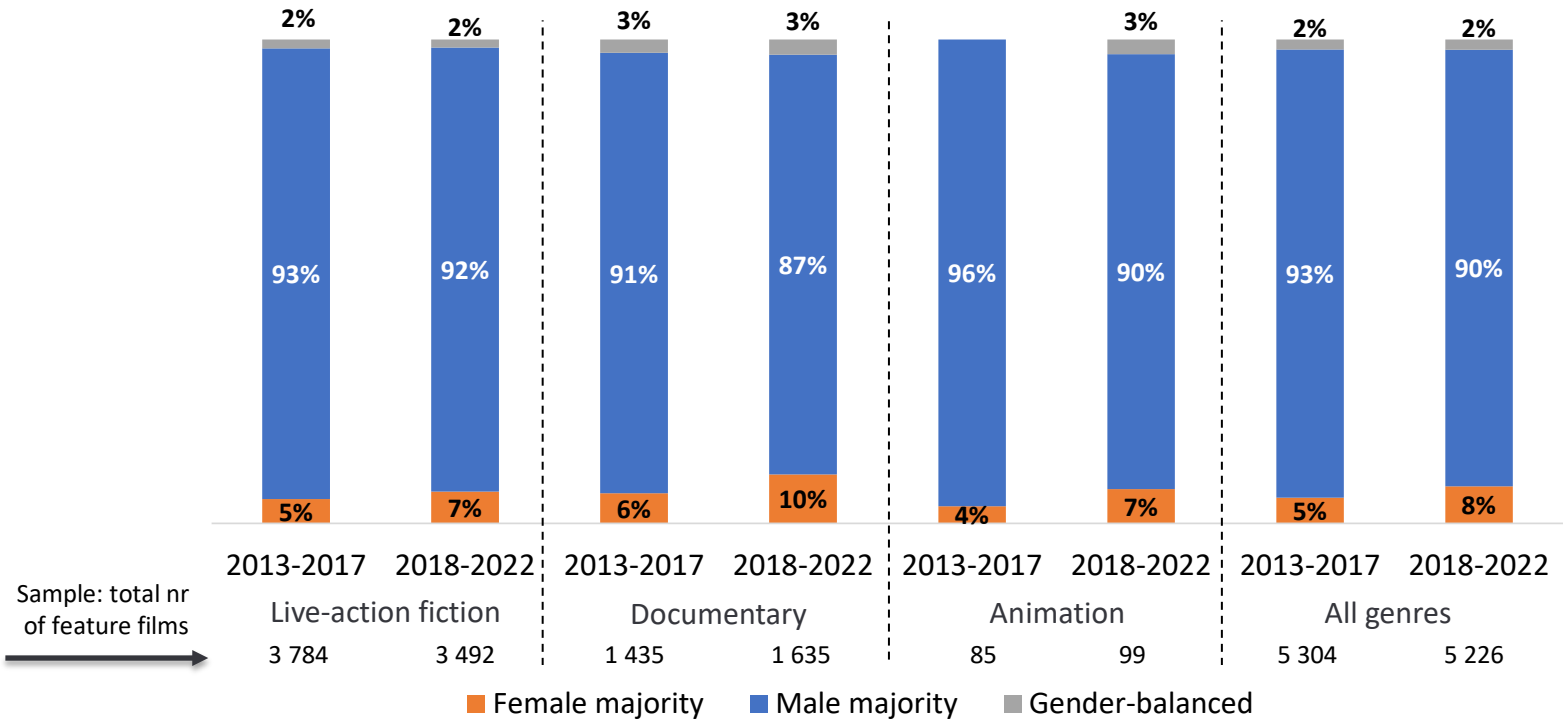
** In this context, "**female-driven**" refers to features by a majority (⩾ 60%) of female composers: by one individual female composer; by several female composers; or by teams of composers of both genders with a female presence of at least 60%.*

Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, the share of films made by female-driven teams of composers was slightly higher for documentaries than for other film genres.

COMPOSERS: share of feature films by gender composition of composers' teams, by film genre (2013-2017 vs. 2018-2022)



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

Source: European Audiovisual Observatory / LUMIERE

EDITORS

European feature films – EDITORS

Women accounted for 33% of active editors of European feature films between 2018 and 2022.

On average, the levels of activity were similar for female and male editors.

When calculating the share of women out of the total number of editors for each film, the average share of female professionals per film was 33%, a figure which is in line with the share of women in the workforce.

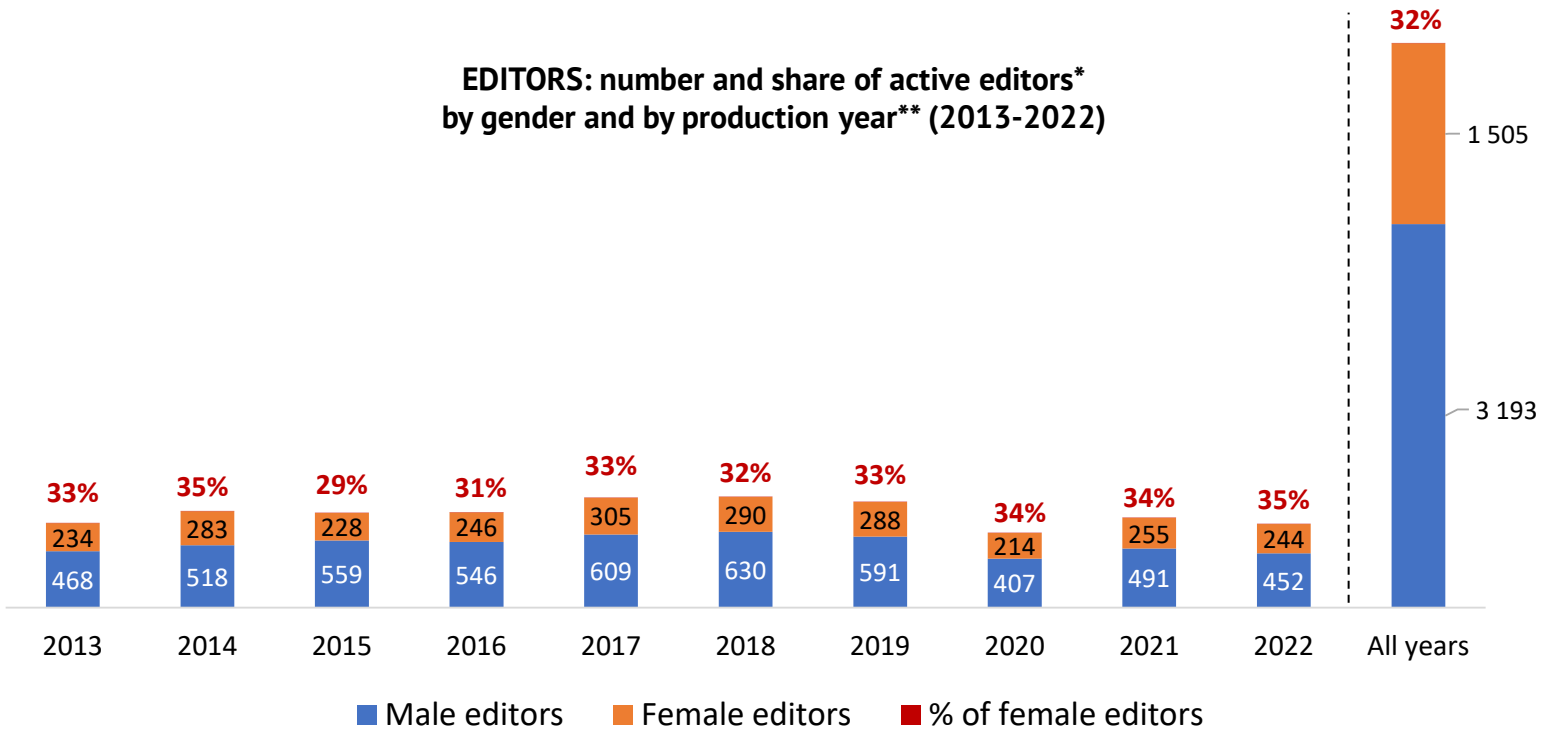
Female editors were involved in the production of 36% of European feature films, whether alone or in teams.

Most films (89%) were only edited by one individual professional. When women co-edited a film, it was mainly within gender-balanced or male-majority teams of editors. As a result, the share of films edited by female-driven teams* was only 31%.

Ⓐ How are women represented among film editors?

Cumulatively, women represented 32% of editors of European feature films active between 2013 and 2022.

- This share did not change significantly during this time period.



* ***Active editor***: *at least one feature film (co)edited between 2013 and 2022.*

** *The total number of editors does not equal the sum of editors by year, as an individual professional may have worked on several films across the years.*

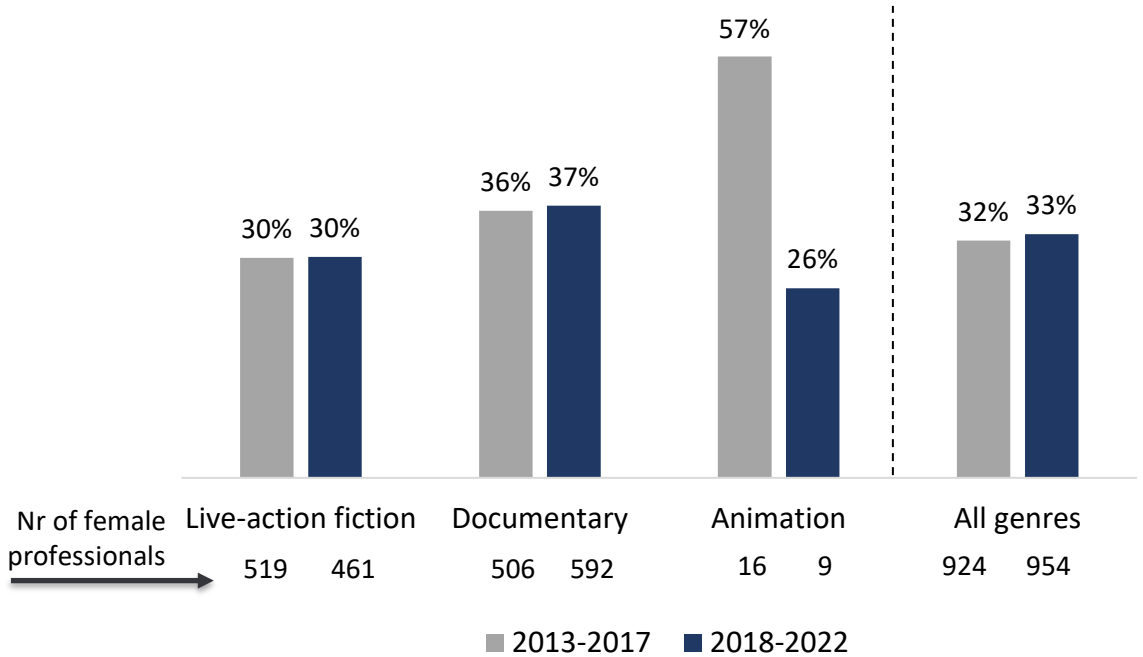
Source: European Audiovisual Observatory / LUMIERE

Ⓐ How are women represented among film editors?

The female share was higher for documentaries than for live-action and animated fiction films.

- Between 2013 and 2017, the unusually high share of female editors in animation has to be understood within the context of a limited number of film professionals in the sample for this film genre.

EDITORS: share of active editors* by gender and by film genre (2013-2017 vs. 2018-2022)**



* ***Active editor***: *at least one feature film (co)edited between 2013 and 2022.*

** *The total number of producers does not equal the sum of producers by film genre, as an individual professional may have worked on several genres.*

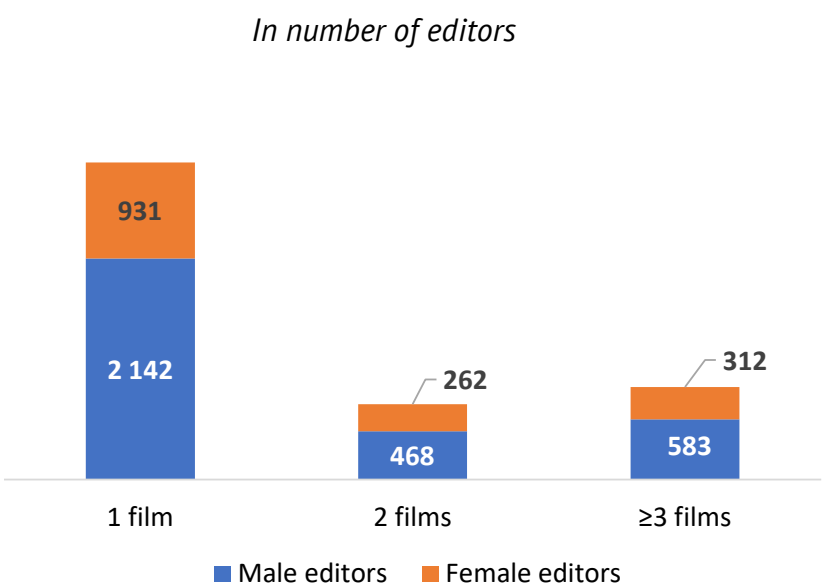
Source: European Audiovisual Observatory / LUMIERE

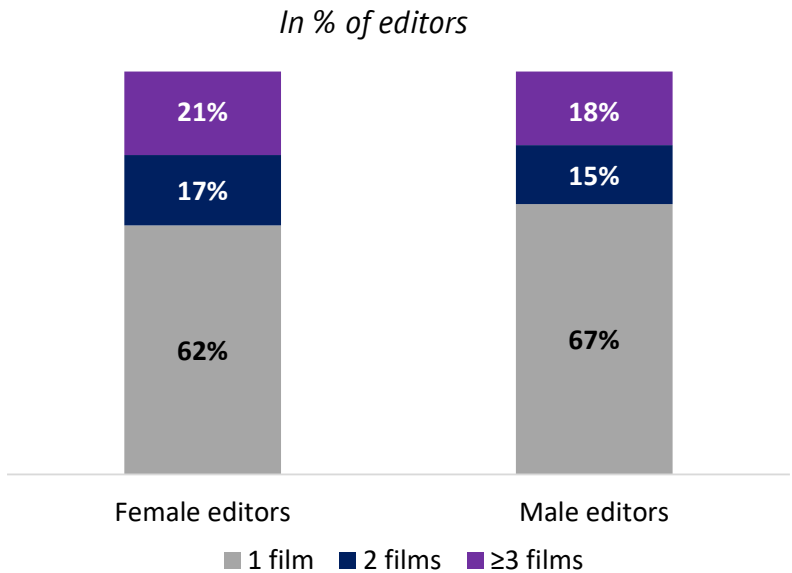
Ⓐ How does the activity of female and male editors compare?

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

- Between 2013 and 2022, 38% of female editors worked on two or more feature films in the considered period, compared to only 33% of their male colleagues.
- However, among editors who worked on more than two films, male professionals edited on average a higher number of feature films.

EDITORS: level of activity by gender of producers (2013-2022)





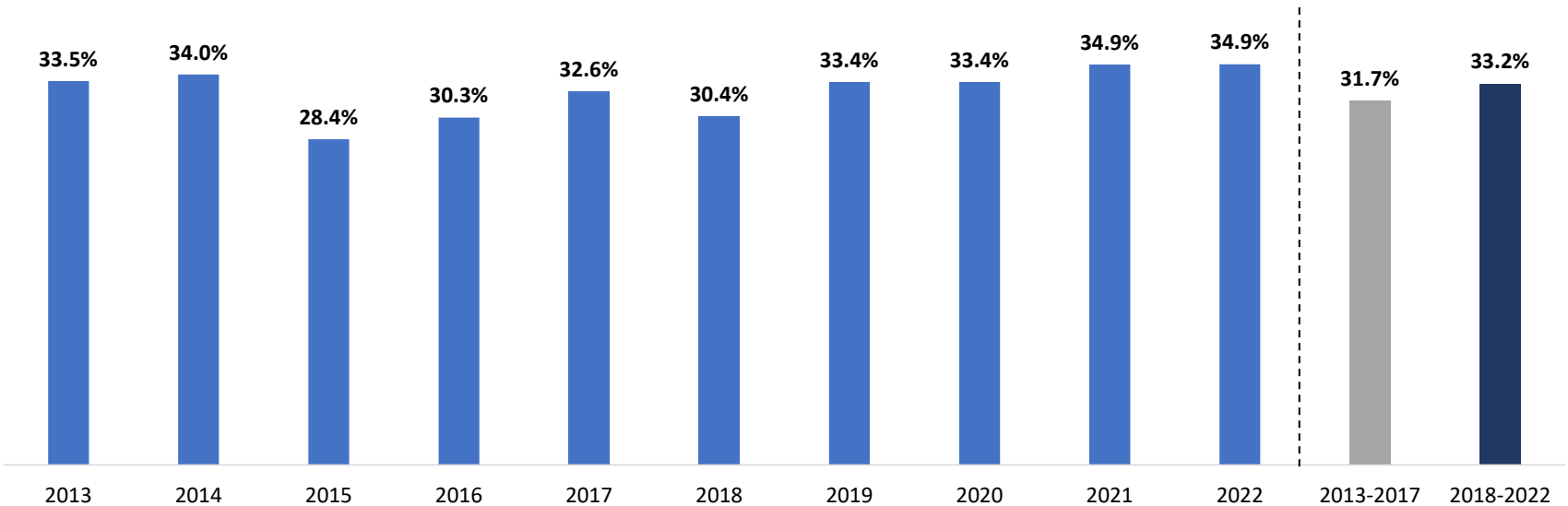
Source: European Audiovisual Observatory / LUMIERE

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

Calculating the proportion of women and men out of the total number of editors of each work, the resulting average share of female professionals per film was 33% between 2018 and 2022.

- This share did not significantly change in the considered period.

EDITORS: average share of female editors per film*, by production year (2013-2022)



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

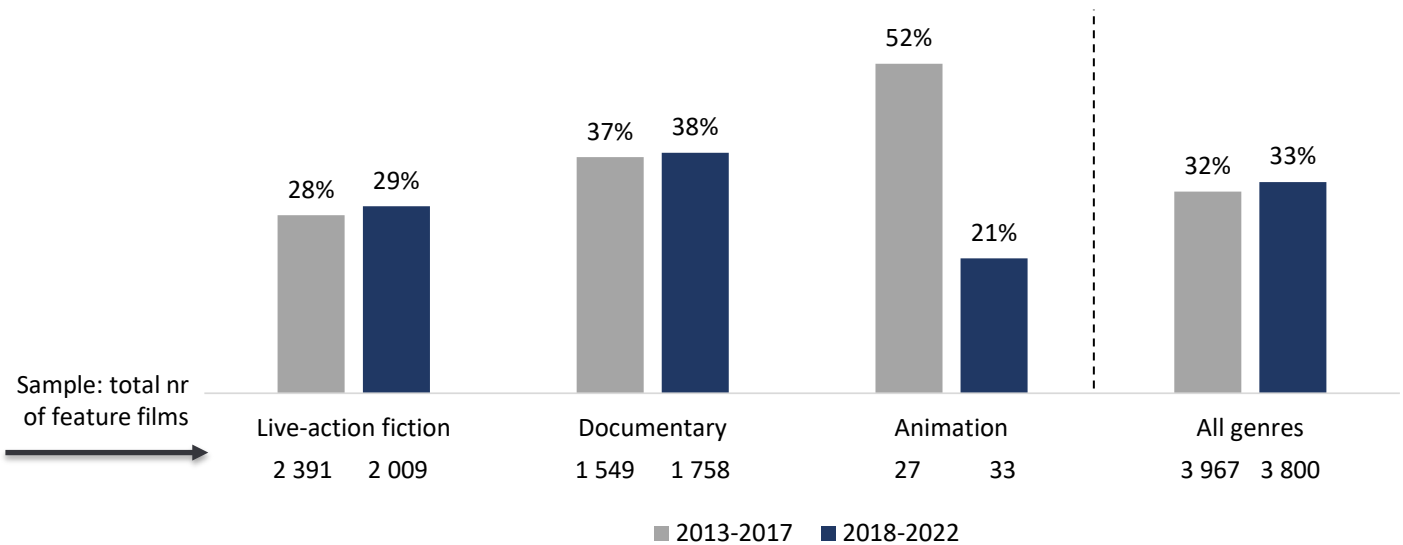
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, the average share of female editors per film was higher in documentary than other film genres.

- The unusually higher share of female editors per film for animation between 2013 and 2017 should be interpreted within the context of a limited number of animated features in the sample.

EDITORS: average share of female editors per film*, by film genre (2013-2017 vs 2018-2022)

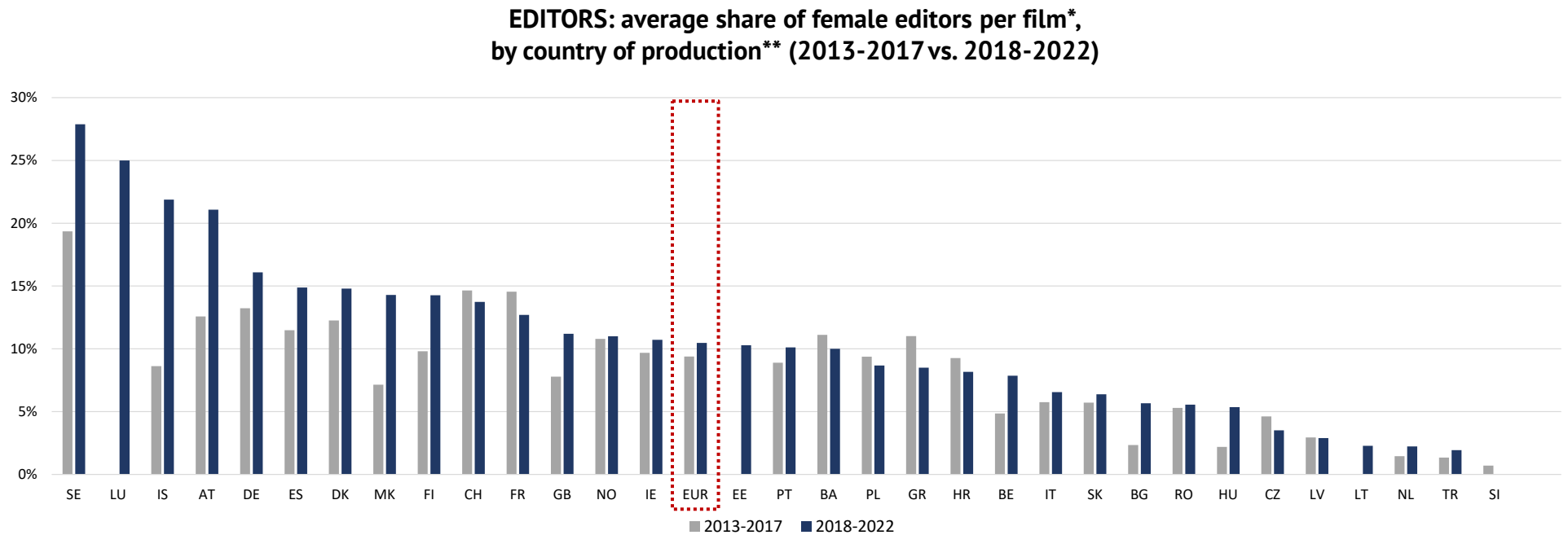


** Average of the shares of female editors calculated from the total number of producers for each feature film in the sample.*

Source: European Audiovisual Observatory / LUMIERE

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

The average share of female editors per film varied between 0% and 28% across European countries.



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

** *The country of production is here defined as the main production country of a feature film, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume. Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on editors between 2018 and 2022) are also excluded from this graph.*

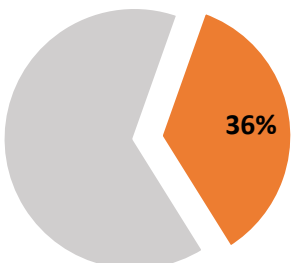
Source: European Audiovisual Observatory / LUMIERE

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

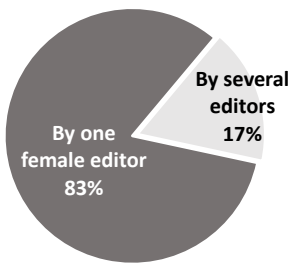
Female editors were involved, whether alone or in partnership with other colleagues, in the production of 36% of feature films produced between 2018 and 2022.

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

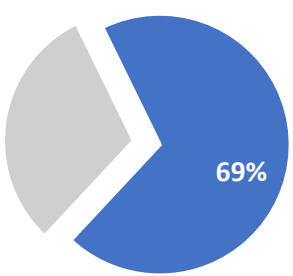
EDITORS: share of European feature films by at least one female (co)editor (2018-2022)



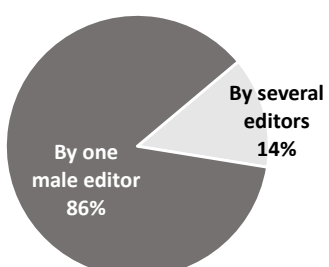
EDITORS: breakdown of European feature films by at least one female (co)editor (2018-2022)



EDITORS: share of European feature films by at least one male (co)editor (2018-2022)



EDITORS: breakdown of European feature films by at least one male (co)editor (2018-2022)



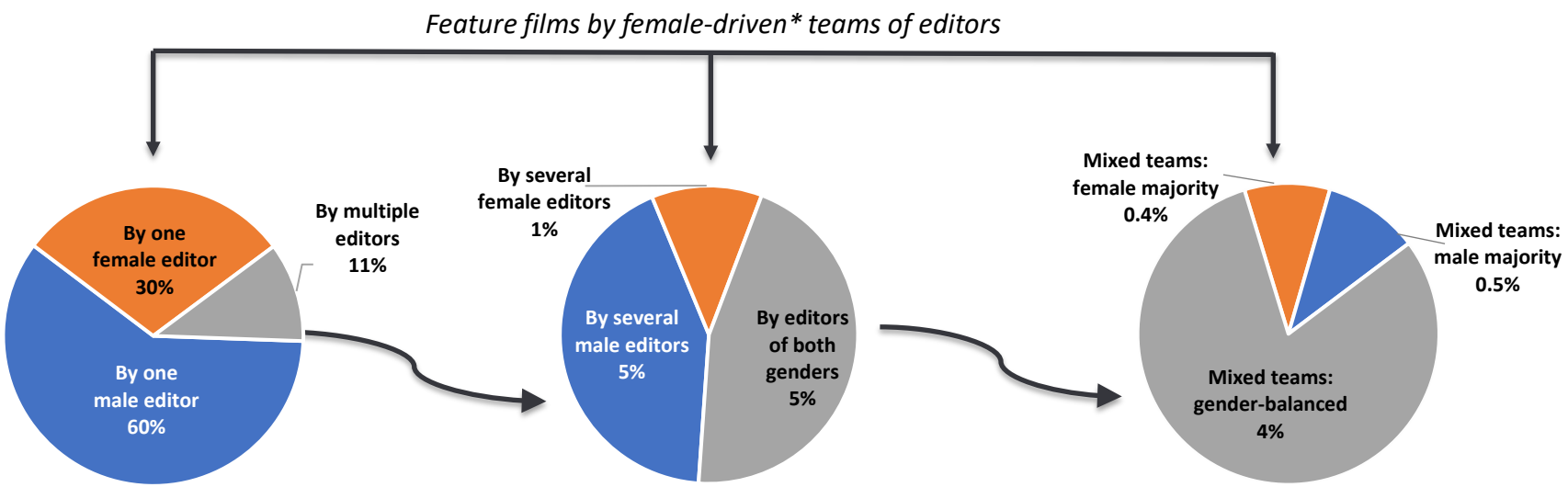
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of editors' teams

Among European feature films produced between 2018 and 2022:

- 30% had one individual female editor;
- 1% had several female editors;
- 0.4% had teams of editors of both genders with a female presence of at least 60%.

EDITORS: gender composition of teams of editors (2018-2022)



***How to read this graph**: 11% of feature films were edited by several professionals; 5% by editors of both genders; 4% by gender-balanced teams of editors.*

** In this context, "**female-driven**" refers to feature films edited by a majority (⩾ 60%) of female professionals: by one individual female editor; by several female editors; or by teams of editors of both genders with a female presence of at least 60%.*

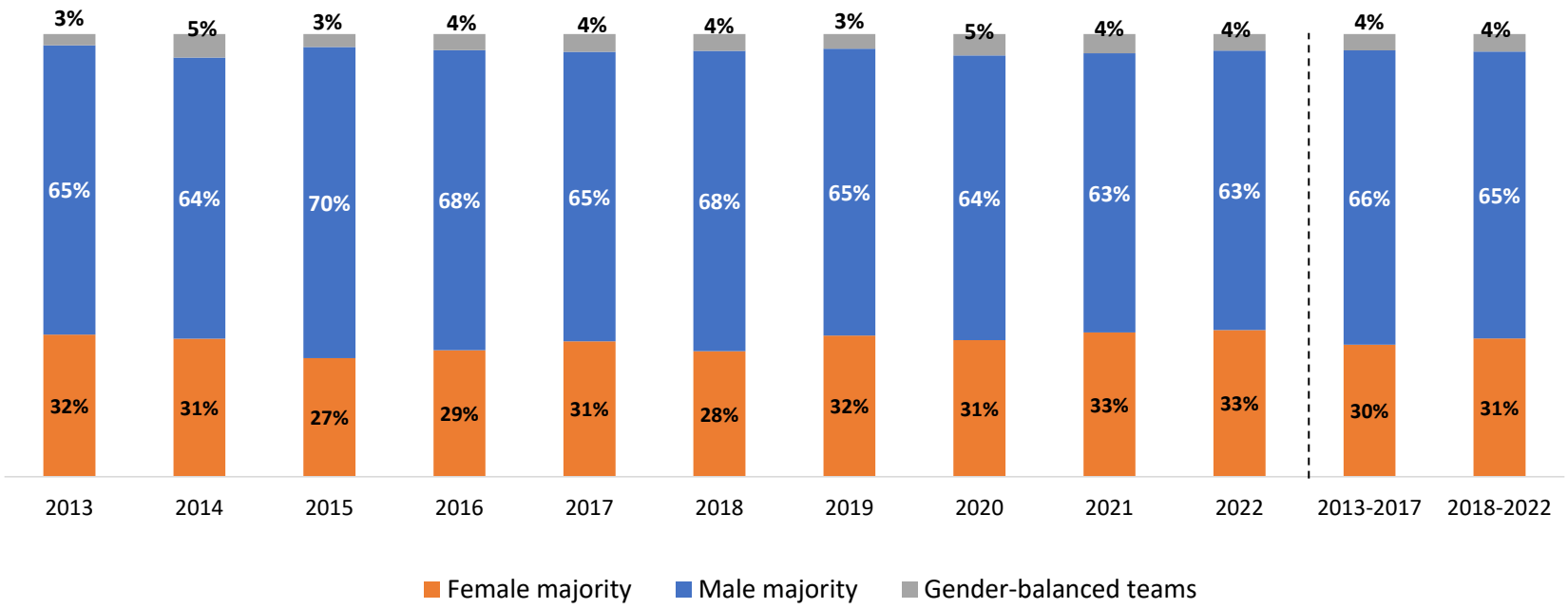
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, about 31% of European feature features had female-driven* teams of film editors.

- This figure has remained comparatively stable since 2013.
- The vast majority (89%) of films were edited by one individual professional. When multiple professionals co-edited a feature, the editors' teams were in most cases either gender-balanced or led by men.

EDITORS: share of feature films by gender composition of editors' teams, by production year (2013-2022)



* *In this context, "**female-driven**" refers to feature films edited by a majority (⩾ 60%) of female editors: by one individual female editor; by several female editors; or by teams of editors of both genders with a female presence of at least 60%.*

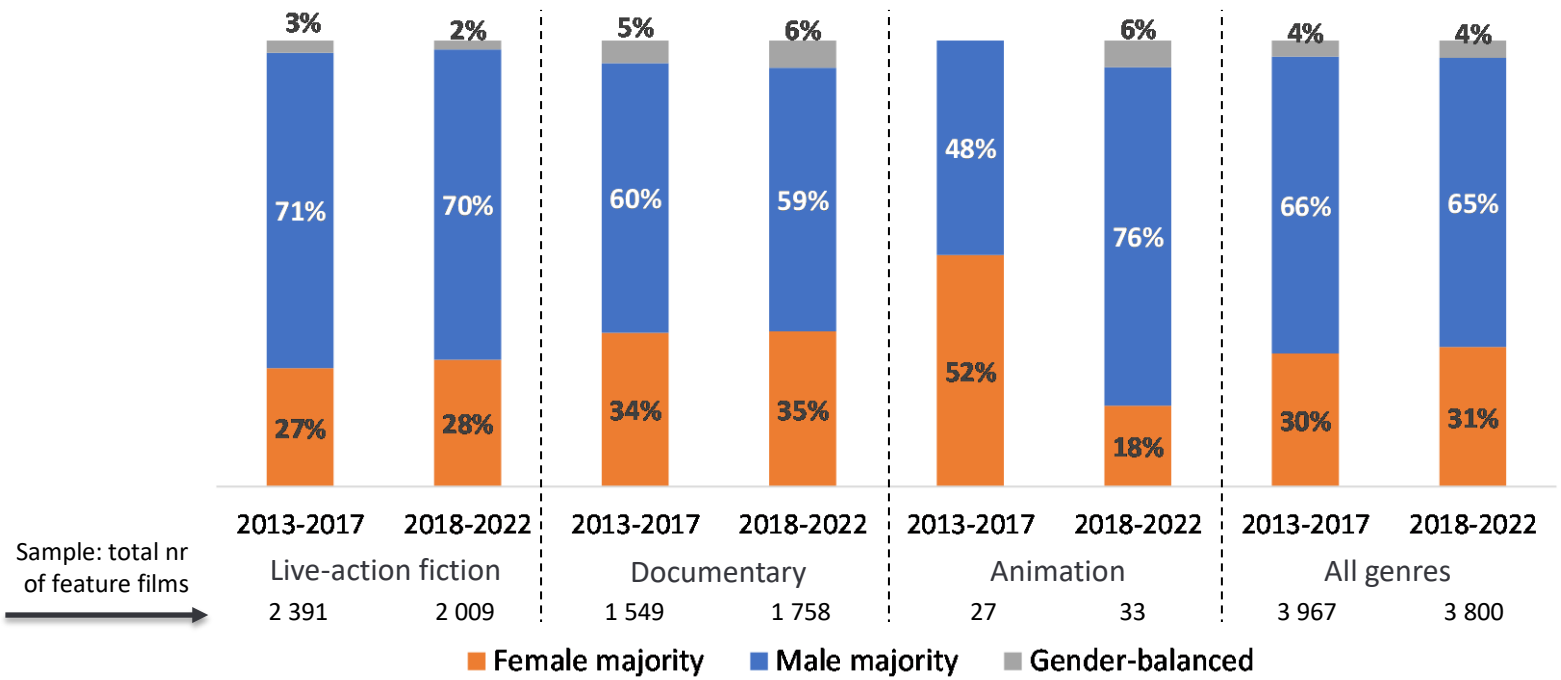
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, the share of films edited by female-driven teams was higher for documentaries than for other film genres.

- The comparatively high share of films by female-led teams of editors between 2013 and 2017 must be read taking into account the limited number of animated features in the sample.

EDITORS: share of feature films by gender composition of editors' teams, by film genre (2013-2017 vs. 2018-2022)



* *In this context, "**female-driven**" refers to feature films edited by a majority (⩾ 60%) of female editors: by one individual female editor; by several female editors; or by teams of editors 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 41% of all actors appearing in at least one lead role in a European feature film between 2018 and 2022. This figure was the same as the average female share calculated out of the total number of lead roles per film.

The vast majority of European films in the sample (86%) featured at least one female lead role. Most feature films (81%) had a gender-mixed main cast which was mainly male-driven or gender-balanced, while only 12% of feature films in the sample had female-driven teams* for lead roles.

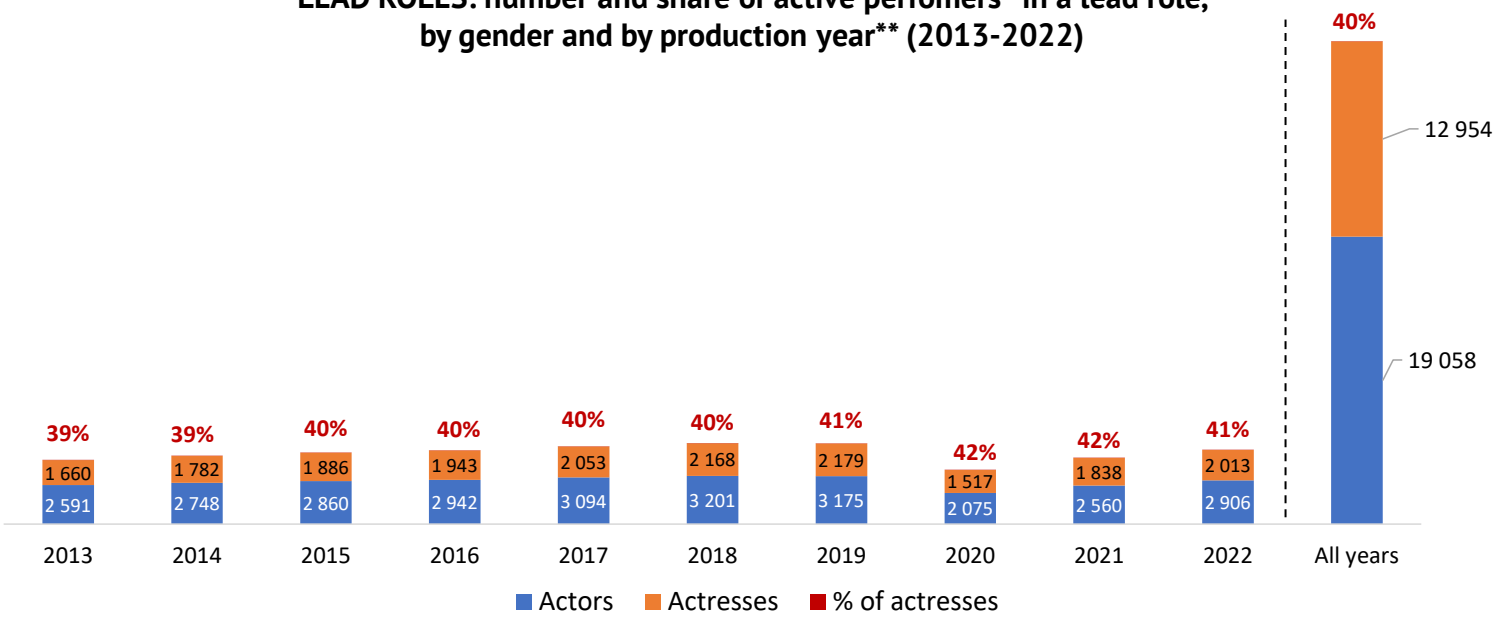
* *In this context, "**female-driven**" refers to features with a majority (⩾ 60%) of female lead roles: one individual female lead role; several female lead roles; or a main cast of both genders with a female presence of at least 60%.*

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

Between 2013 and 2022, 40% of all actors playing a lead role in European films were women.

- The share of active actresses starring in at least one lead role remained relatively stable during this time period.

LEAD ROLES: number and share of active perfomers* in a lead role, by gender and by production year (2013-2022)**



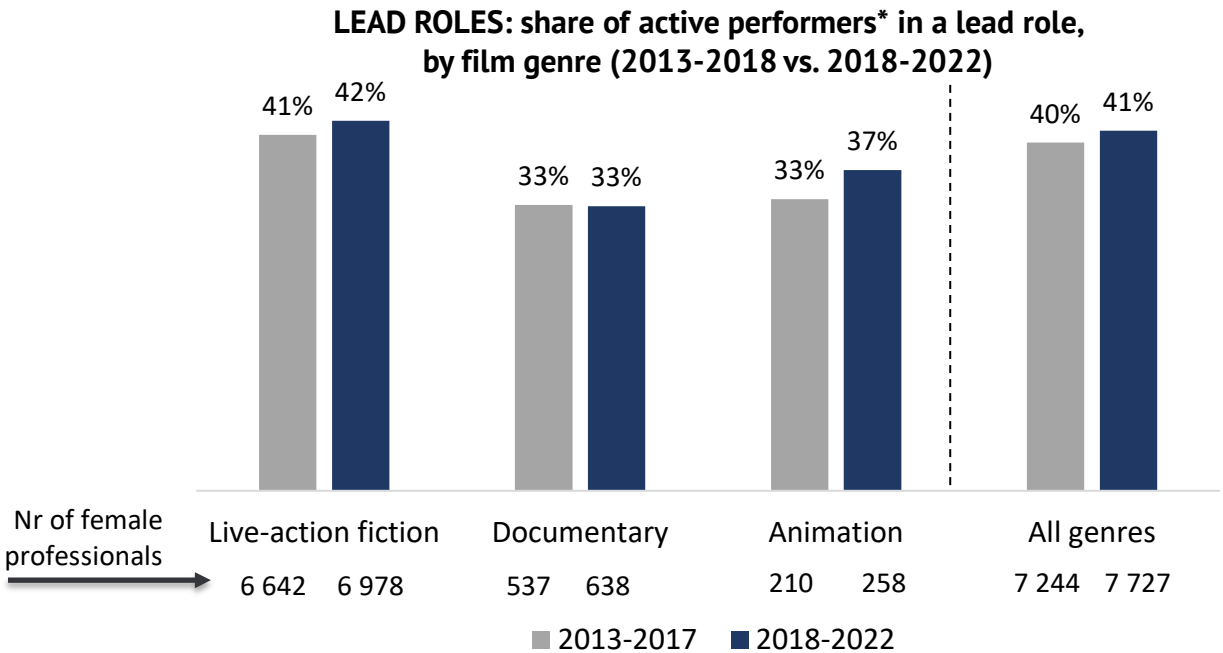
* ***Active performer***: *played in at least one feature film in a lead role between 2013 and 2022. Includes professionals involved in the dubbing of animation films, and protagonists of documentary films.*

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

Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, the share of women appearing in at least one lead role was higher for live-action fiction films (42%) than for other film genres.



* ***Active performer***: *played in at least one feature film in a lead role between 2013 and 2022. 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 film genre, as an individual person may have worked on several genres.*

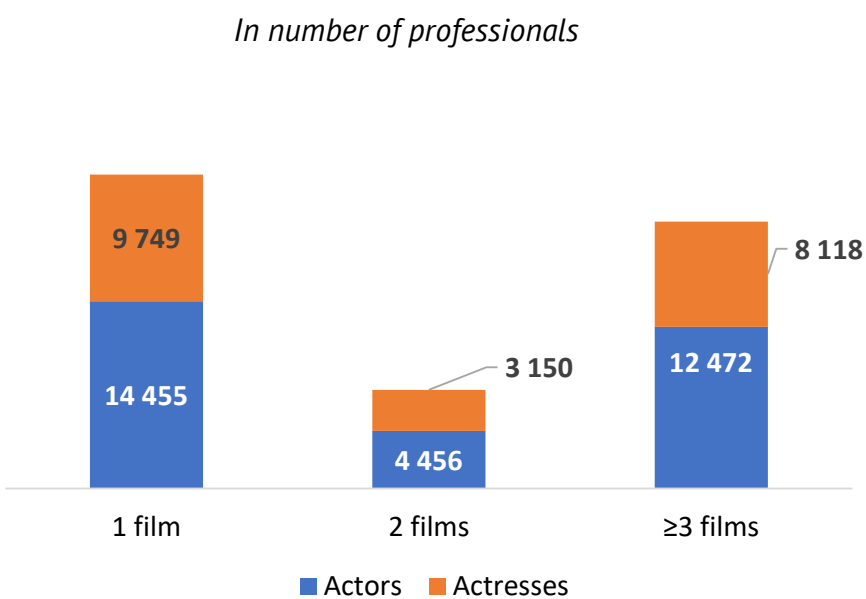
Source: European Audiovisual Observatory / LUMIERE

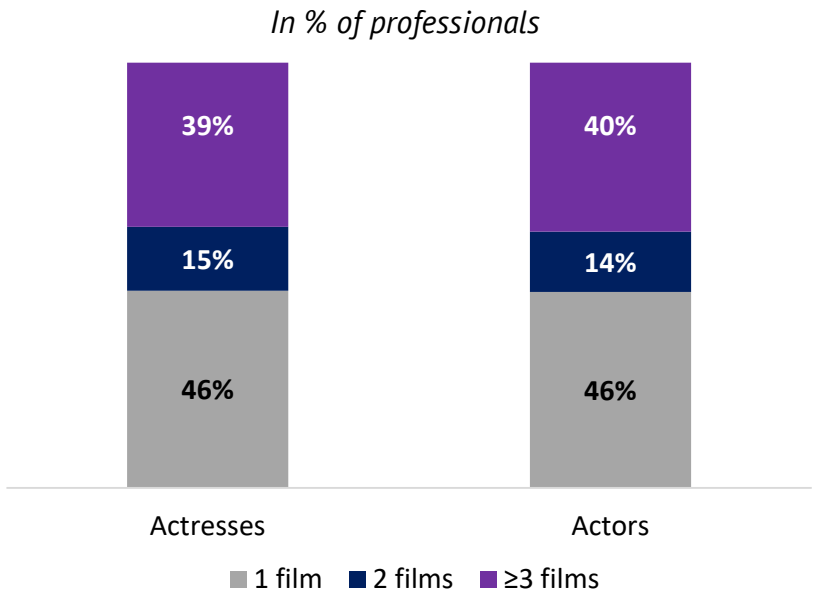
A How does the activity of leading actresses and actors compare?

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

- Between 2013 and 2022, 46% of performers only appeared in one lead role in a feature film, regardless of their gender.

LEAD ROLES: level of activity by gender of professionals (2013-2022)





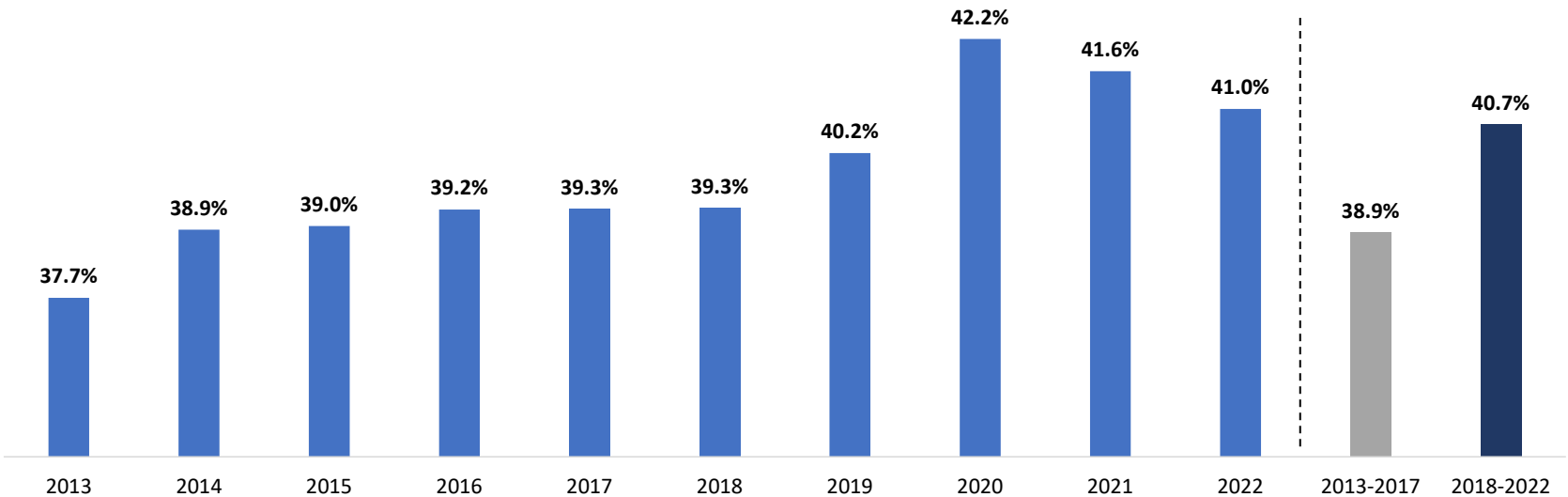
Source: European Audiovisual Observatory / LUMIERE

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 41% between 2018 and 2022.

- This figure marginally grew over the considered time period.

LEAD ROLES: average share of female lead roles per film*, by production year (2013-2022)



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

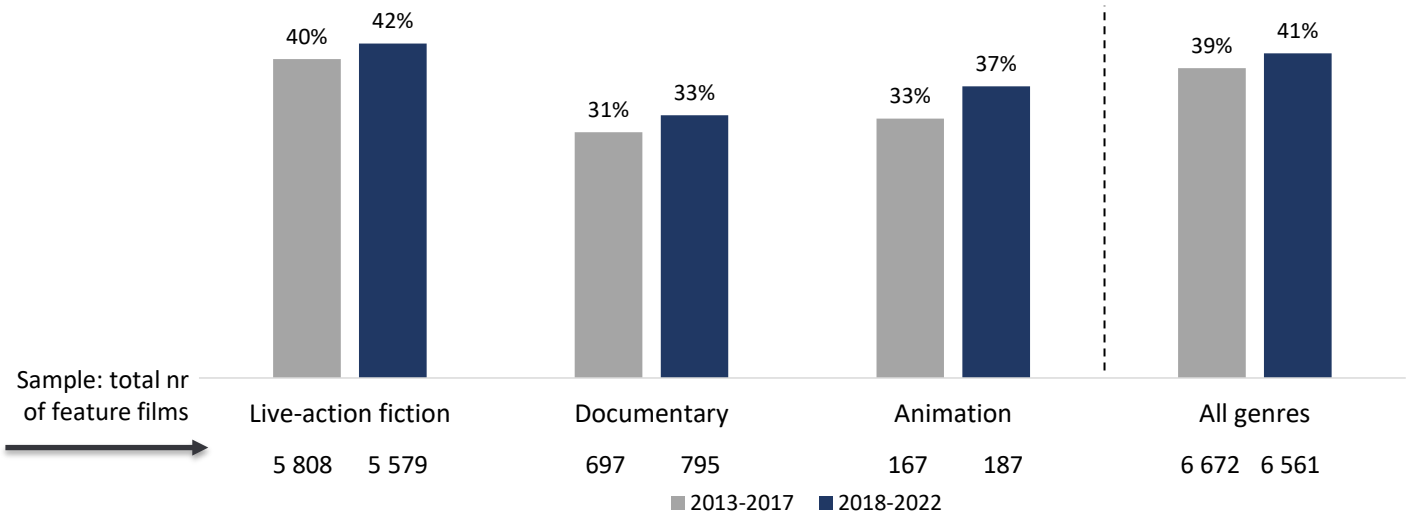
Source: European Audiovisual Observatory / LUMIERE

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

Some differences could be observed across film genres.

- The average share of female lead roles per film was higher for live-action fiction films (42%) than for other film types.

LEAD ROLES: average share of female lead roles per film*, by film genre (2013-2017 vs. 2018-2022)



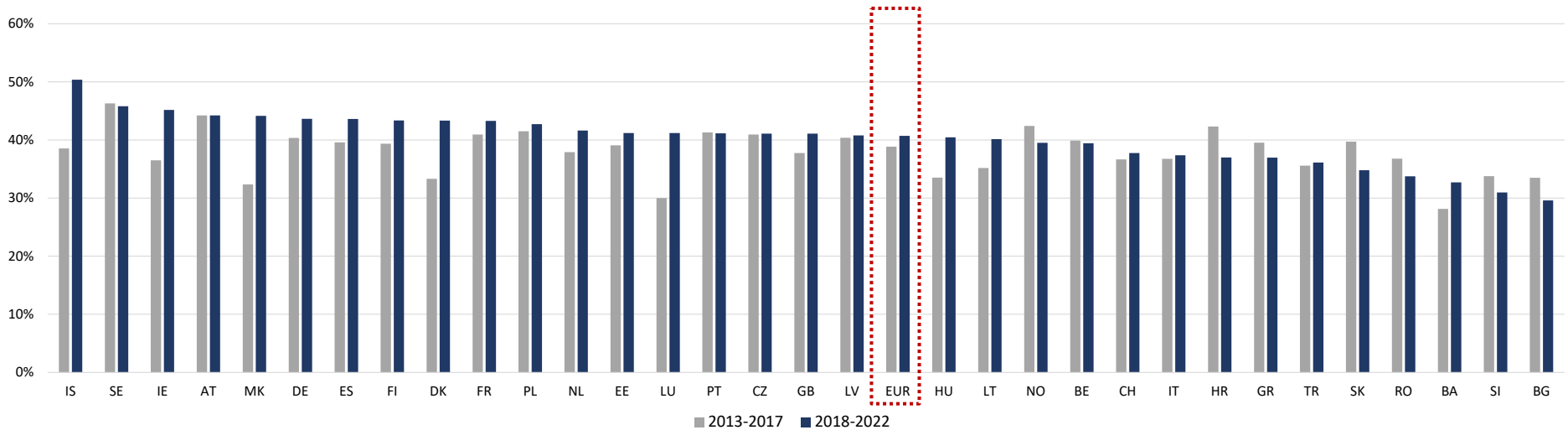
** Average of the shares of female roles calculated from the total number of lead roles for each feature film in the sample.*

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 30% and 50% across European countries.

LEAD ROLES: average share of female lead roles per film*, by country of production (2013-2017 vs. 2018-2022)**



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

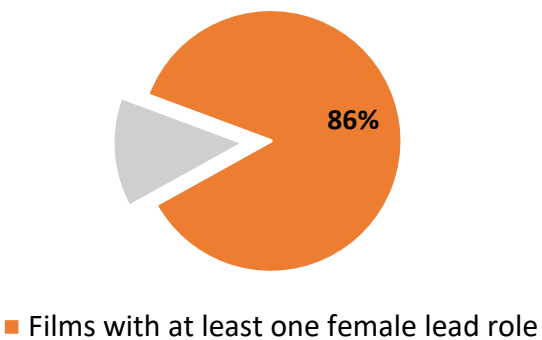
** *The country of production is here defined as the main production country of a feature film, as it appears in the LUMIERE database. This analysis excludes production countries with limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume. Production countries with a limited film production volume (sample comprising fewer than 10 feature films with information on actors between 2018 and 2022) are also excluded from this graph.*

Source: European Audiovisual Observatory / LUMIERE

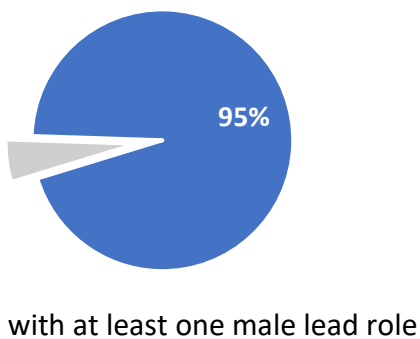
C What is the share of films with at least one female lead role?

Between 2018 and 2022, 86% of European films featured at least one female lead role.

LEAD ROLES: share of European feature films with at least one female lead role (2018-2022)



LEAD ROLES: share of European feature films with at least one male lead role (2018-2022)



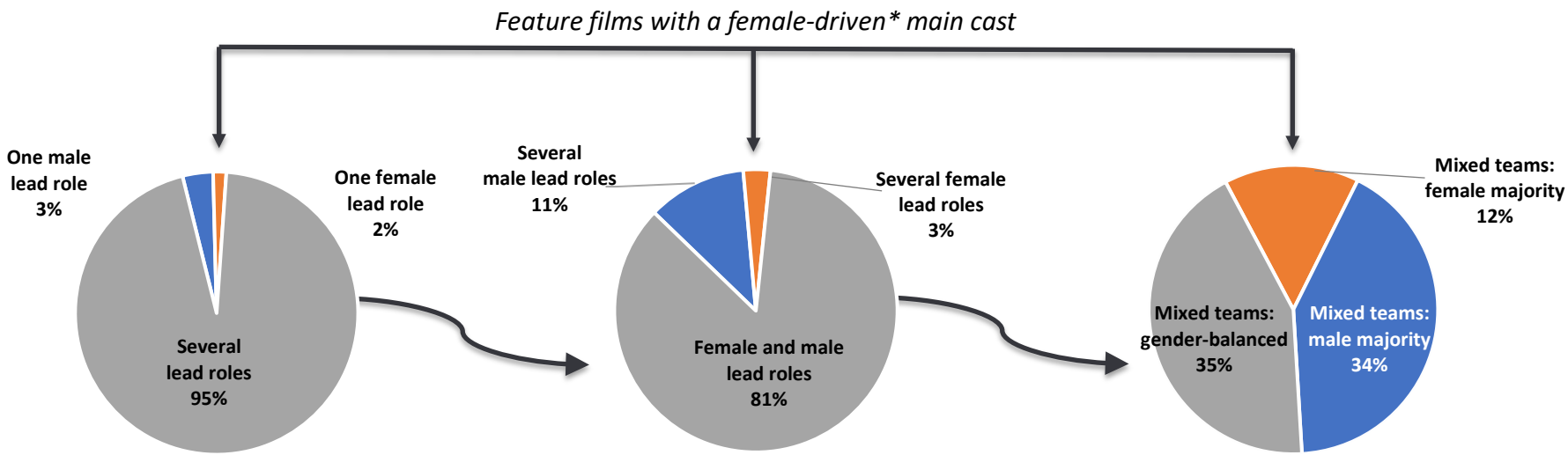
Source: European Audiovisual Observatory / LUMIERE

C Feature films: Gender composition of main cast

Out of European feature films produced between 2018 and 2022:

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

LEAD ROLES: gender composition of main cast of European feature films (2018-2022)



How to read this graph: *95% of feature films had a main cast with several lead roles; 81% had a gender-mixed main cast; 35% had a gender-balanced main cast.*

* *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; or a main cast of both genders with a female presence of at least 60%.*

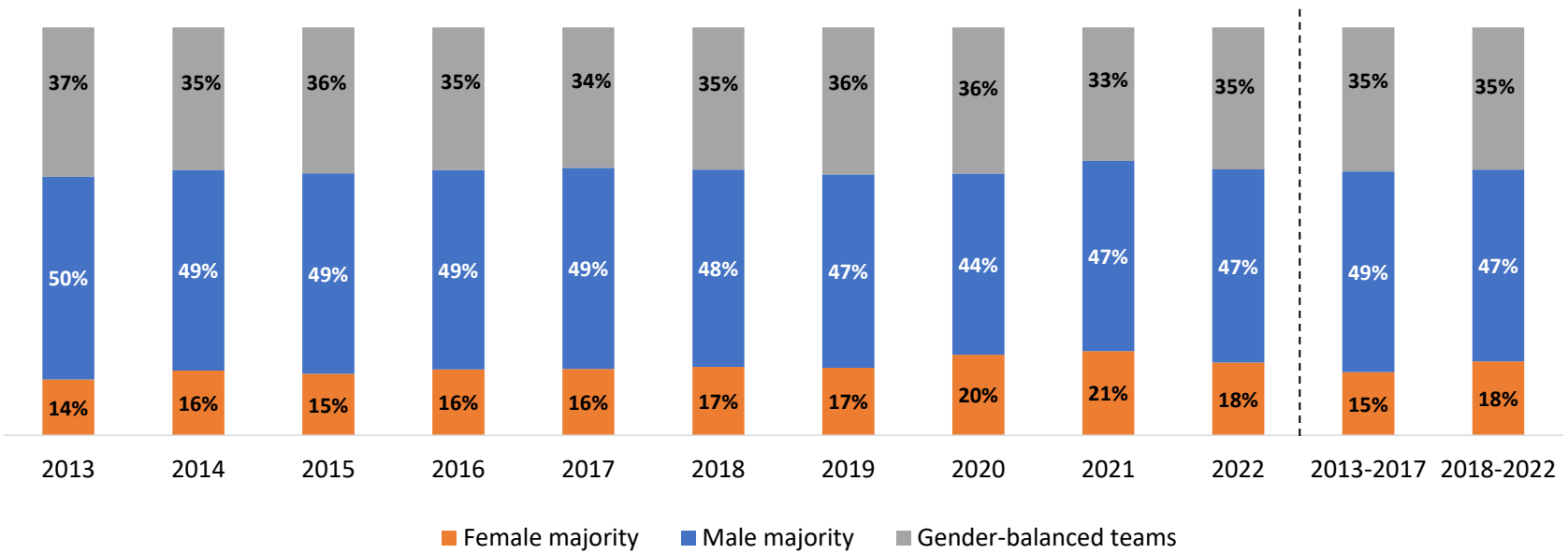
Source: European Audiovisual Observatory / LUMIERE

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

Between 2018 and 2022, about 18% of European feature films had a female-driven* main cast.

- This figure has slightly increased since 2012.

LEAD ROLES: share of feature films by gender composition of main cast, by production year (2013-2022)



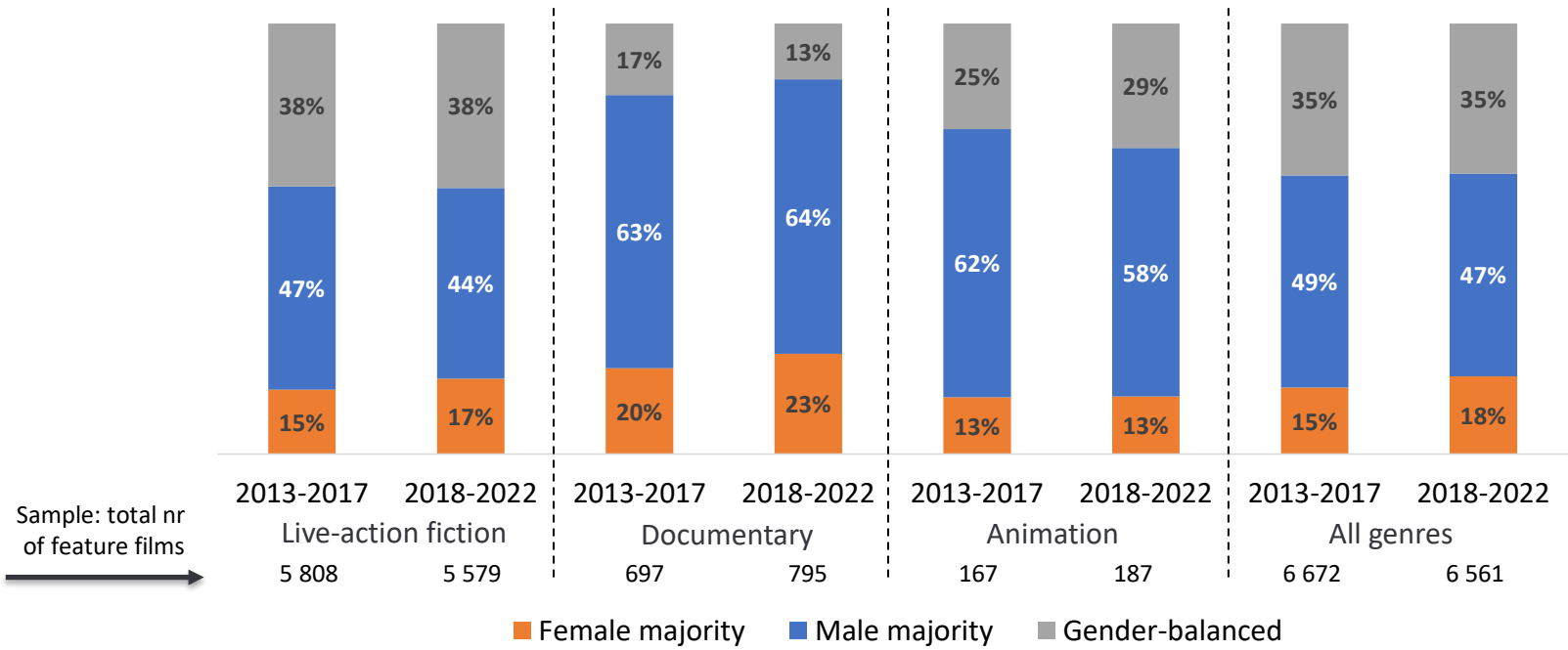
* *In this context, "**female-driven**" refers to features with a majority (⩾ 60%) of female lead roles: one individual female lead role; several female lead roles; or a main cast of both genders with a female presence of at least 60%.*

Source: European Audiovisual Observatory / LUMIERE

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

The share of films with a female-driven cast was higher for documentary than for other film genres.

LEAD ROLES: share of feature films by gender composition of main cast, by film genre (2013-2017 vs. 2018-2022)



* *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; or a main cast of both genders with a female presence of at least 60%.*

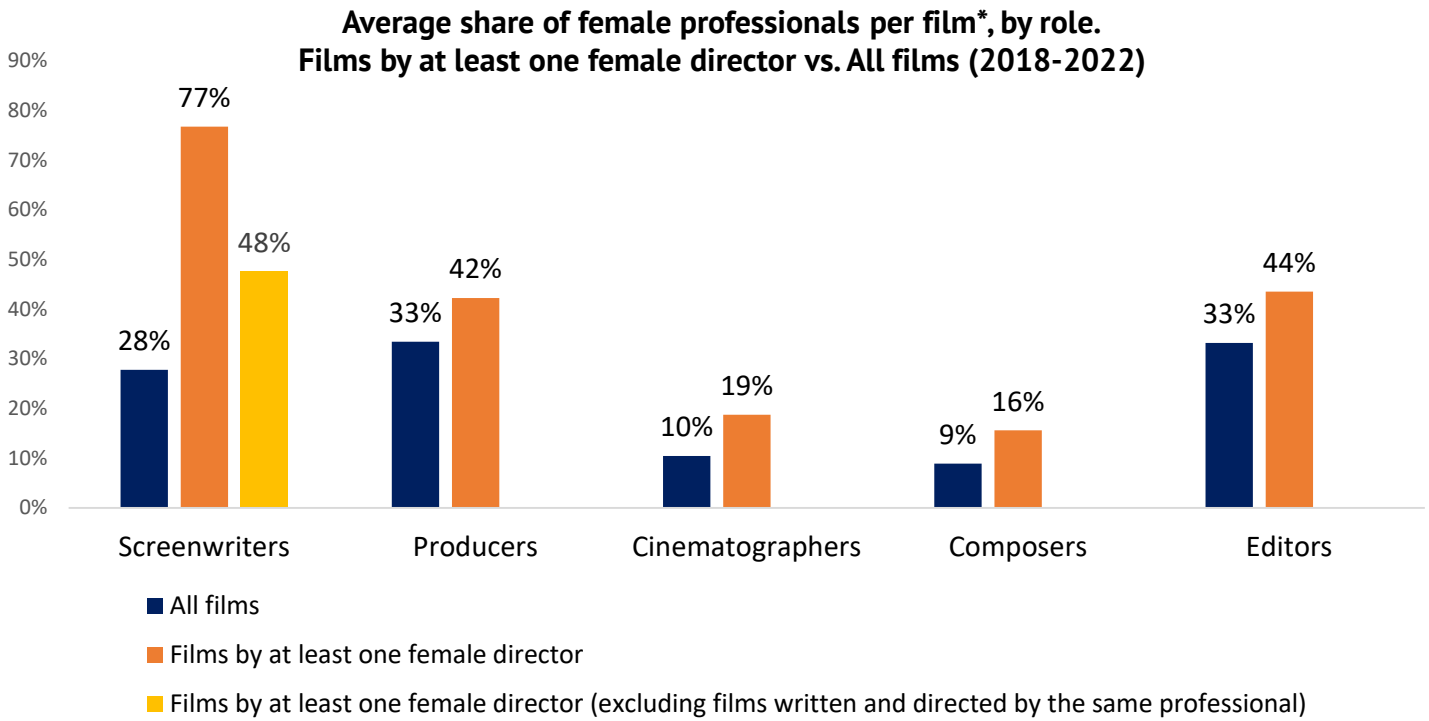
Source: European Audiovisual Observatory / LUMIERE

Female professionals in feature films (co)directed by women

Female professionals in feature films (co)directed by women

Considering off-screen professions, the average female presence per film in each crew role was higher in films (co)directed by at least one woman than in films in general.

- This was observed for all professional categories considered.
- For films directed by at least one woman, the average share of female screenwriters per film was 77% (compared to 28% for films in general). This figure was 48% when excluding films written and directed by the same person.



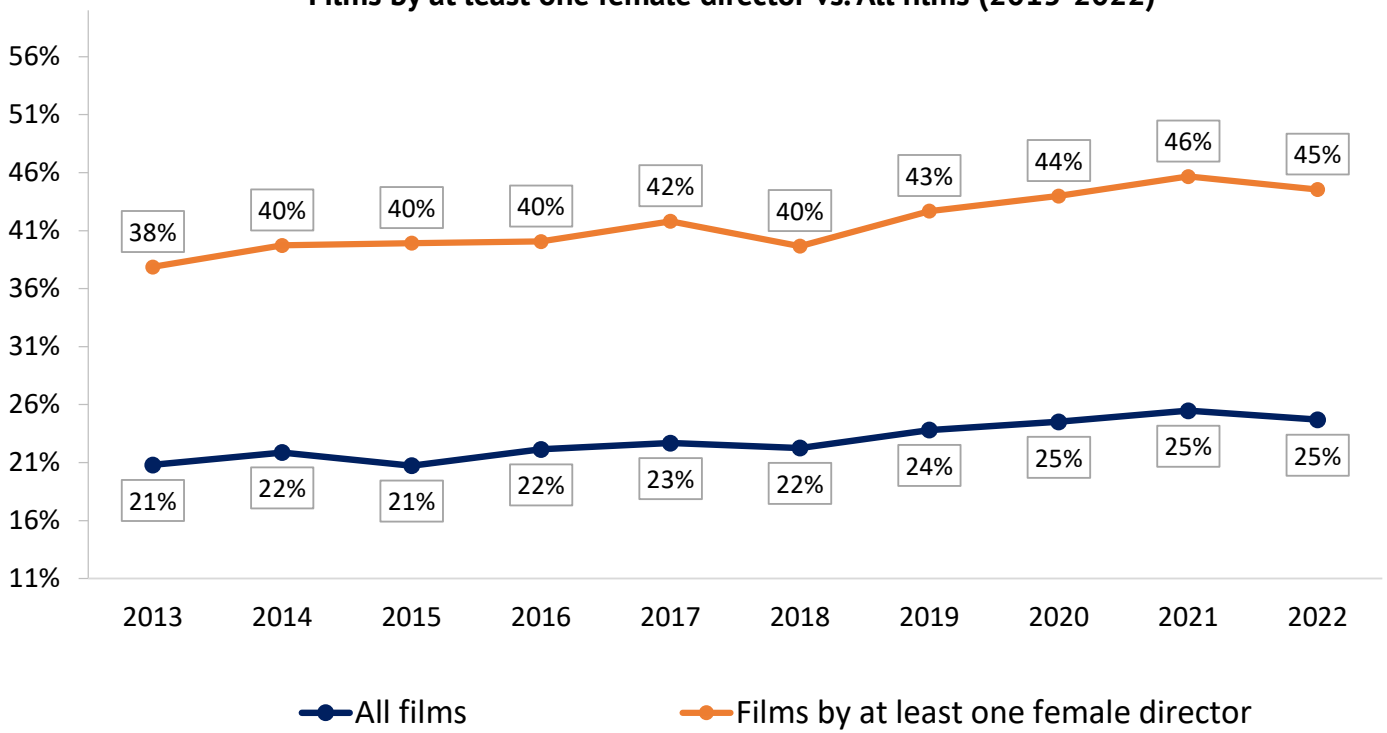
**Average of the shares of female professionals calculated from the total number of professionals for each feature film in the sample.*

Source: European Audiovisual Observatory / LUMIERE

Female professionals in feature films (co)directed by women

Considering all off-screen roles combined, the overall share of female professionals per film has been growing more rapidly in films (co)directed by at least one woman than in films in general.

Average share of female professionals per film*, by year. All roles combined, excluding directors. Films by at least one female director vs. All films (2013-2022)



**Average of the shares of female professionals working in film crews, calculated from the total number of professionals for each feature film in the sample. The female share includes the following off-screen roles: screenwriters, producers, cinematographers, composers and editors, excluding directors. The data sample for this graph only includes films with information on at least one other professional category than directors.*

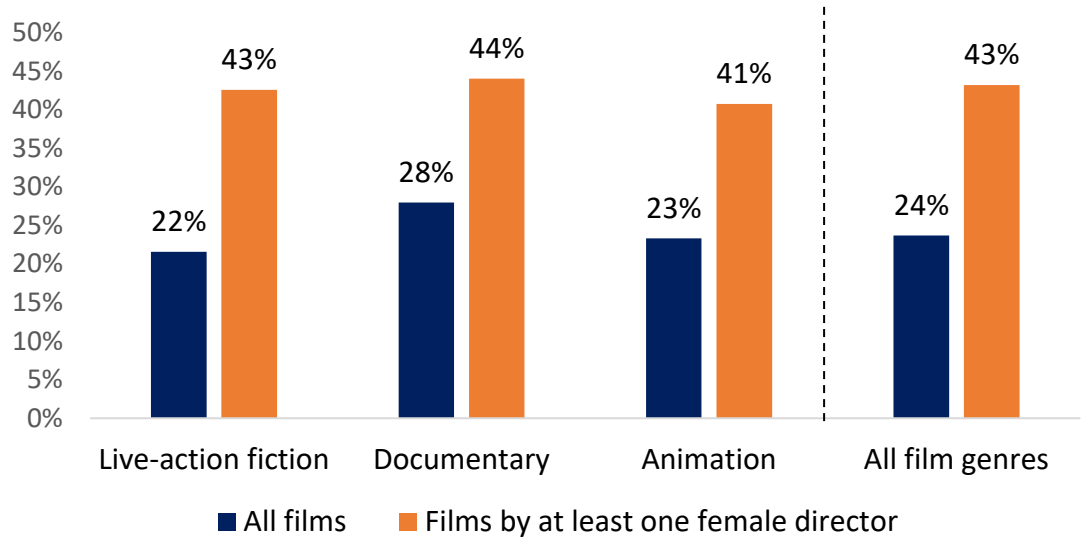
Source: European Audiovisual Observatory / LUMIERE

Female professionals in feature films (co)directed by women

The correlation between the presence of at least one female (co)director and an increase in the overall average female share per film was observed for all film genres.

- Between 2018 and 2022, the overall average share of female professionals working in film crews was 43% for live-action fiction features (co)directed by at least one woman. This compares to only 22% for live-action fiction films in general, regardless of the director's gender.
- When only considering films (co)directed by at least one woman, the average female share per film in film crews was comparatively stable across genres.

Average share of female professionals per film*, by film genre. All roles combined, excluding directors. Films by at least one female director vs. All films (2018-2022)



Average of the shares of female professionals working in film crews, calculated from the total number of professionals for each feature film in the sample. The female share includes the following off-screen roles: screenwriters, producers, cinematographers, composers and editors, excluding directors. The data sample for this graph only includes films with information on at least one other professional category than directors.

Source: European Audiovisual Observatory / LUMIERE

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