

Reflection on “Gender”

Data study for 2014 and evolution for 2012-2014

Thanks to the setting up of monitoring tools, we have been able, for 2014, to have new data to assess the situation of women for those projects submitted to the Fund.

The co-production platform now has a compulsory “grid for the gender of the project” and the implementation of the Bechdel test for the script-readers, will also allow feed into new reflections about gender and the content of projects.

The 2014 data is much more complete than the data collected in 2012 and 2013. However, a comparative analysis can be made vis-à-vis certain data, to measure the evolution since 2012.

I. Evolution 2012-2014

1. Evolution of the number of projects directed by women

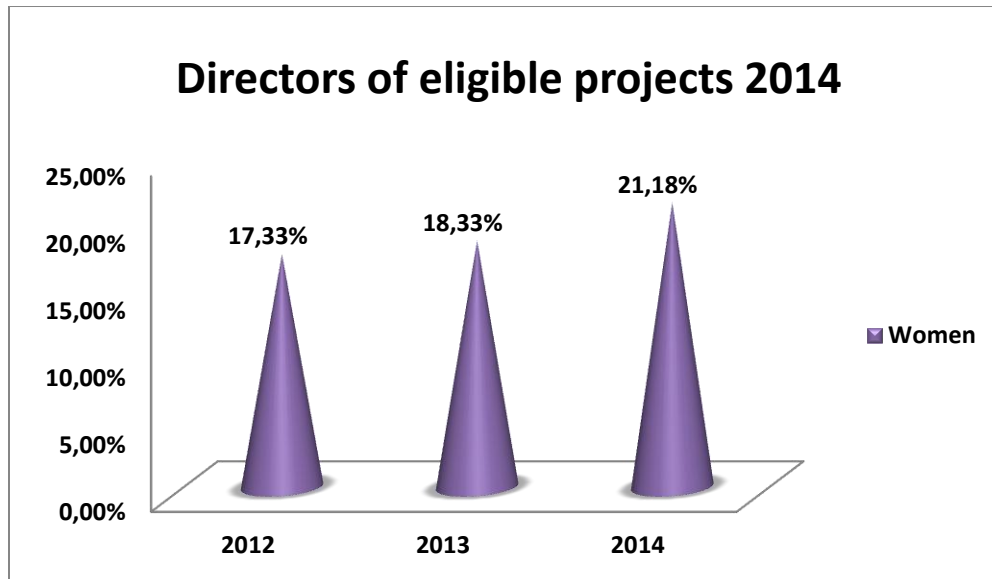
One of the only comparable data that we dispose of over the last 3 years is the number of directors in relation to the number of projects presented to Eurimages. The evolution of the number of eligible and supported projects is the following:

Year	Eligible projects	Supported projects	Selection rate
2012	148	68	45,95 %
2013	120	72	60,00 %
2014	170	74	43,5 %
Total	438	214	48,86 %

There is a positive evolution with regard to the number of projects directed by women during the three years studied:

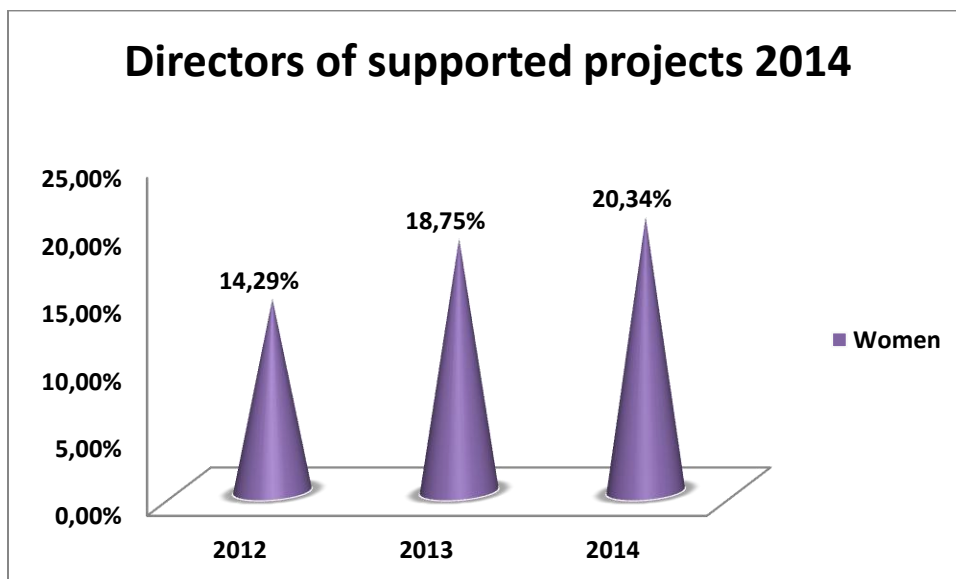
a) Eligible projects

The number of projects directed by women has increased by +3.85 points between 2012 and 2014:



b) Supported projects :

As far as those projects which received support is concerned, there has been an increasing number of directors over the past three years, with a clear improvement between 2012 and 2014.



c) Success rate

By comparing the data pertaining to those projects which are eligible, and those projects which received support we can calculate the success rate, according to the director's gender:

Evolution of the success rate									
Directors	2012			2013			2014		
	Women	Men	Total	Women	Men	Total	Women	Men	Total
Eligible projects	26	124	150	22	98	120	36	134	170
Supported projects	10	60	70	13,5	58,5	72	15	59	74
Success rate	38.46%	48.39%	46.67%	61.36%	59.69%	60.00 %	41.67%	44.03%	43.53%

NB: in 2012, there were a total of 150 directors for 148 eligible projects, due to the fact that two projects were directed by two directors.

In 2013 the global success rate reached 60%, owing to the important decrease in the number of eligible projects.

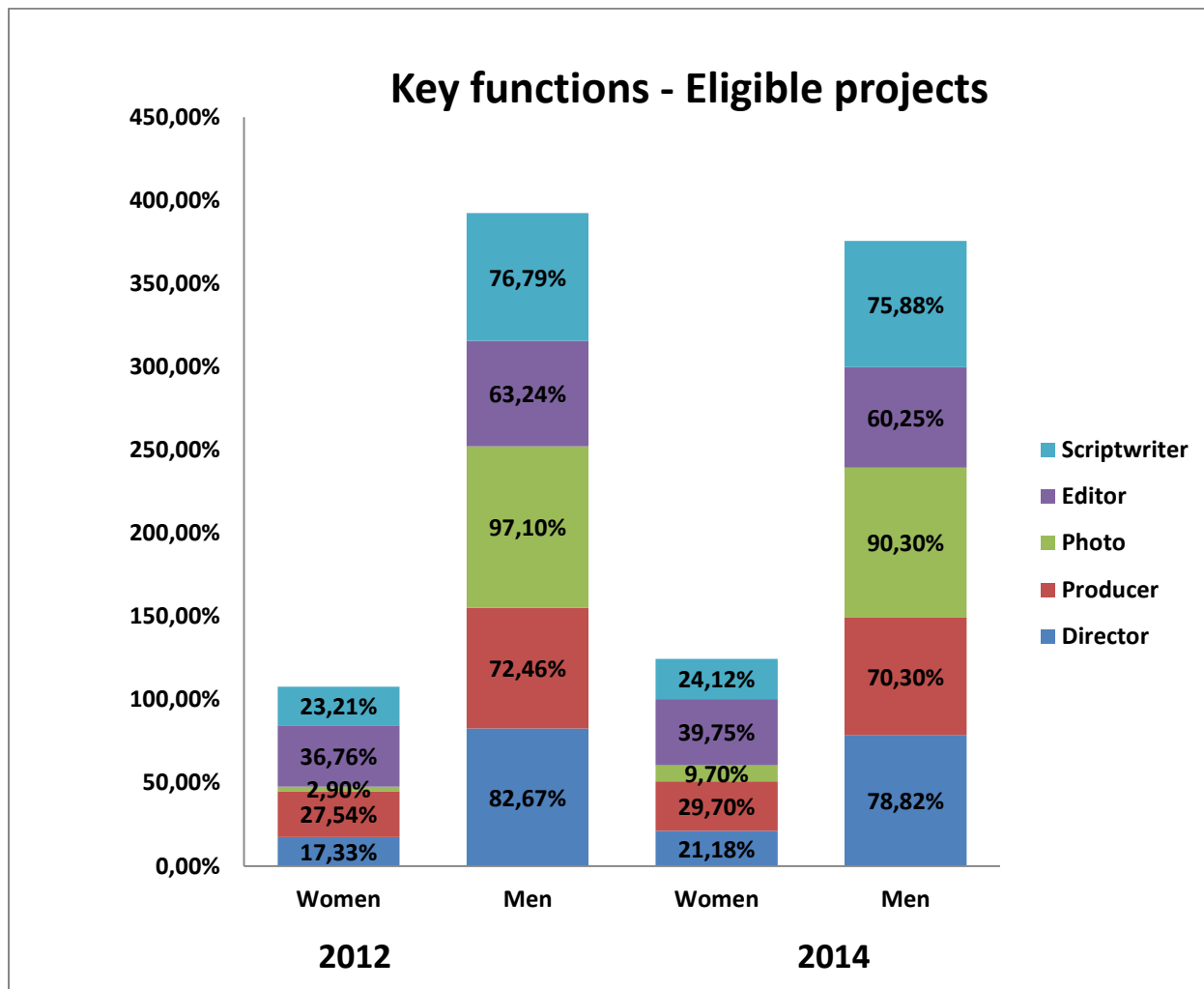
It can be noted that, concerning women, except for 2013, a year when they enjoyed a higher success rate than men (61.36% as compared to 59.69%), they are generally more disadvantaged than men: 38.46% in 2012 as compared to 48.39% for men and 41.67% in 2014 against 44.03% for men.

2. Evolution of the number of women in the 5 key functions

For 2012 and 2014, we have data relative to the number of women in the five key posts stated hereafter, in relation to those eligible projects:

Key Posts	2012 148 projects				2014 170 projects			
	WOMEN		MEN		WOMEN		MEN	
	%	Nb	%	Nb	%	Nb	%	Nb
Director	17.33%	26	82.67%	124	21.18%	36	78.82%	134
Producer	27.54%	103	72.46%	271	29.70%	120	70.30%	284
Director of Photography	2.90%	4	97.10%	134	9.70%	16	90.30%	149
Editor	36.76%	50	63.24%	86	39.75%	64	60.25%	97
Scriptwriter	23.21%	55	76.79%	182	24.12%	41	75.88%	129
TOTAL	23.00%	238	77.00%	797	25.89%	277	74.11%	793

It can be noted that there is a positive evolution for each of the posts, particularly for director of photography for which a 6.8% increase can be noted, and a global increase across the five functions of 2.89 percentage points.



II. Analysis of the 2014 data

The collection of information which began in 2014 has made it possible to collect data such as the gender of the projects, the type of films and content of the script by applying the Bechdel test.

1. Gender of the projects and types of films

1.1 Gender of the projects

The gender of the projects is determined according to the presence of women in the posts listed in the grid of the gender of the project (production, directing, script, cast and crew), completed by the producers when they submit their applications to Eurimages.

The project will be considered:

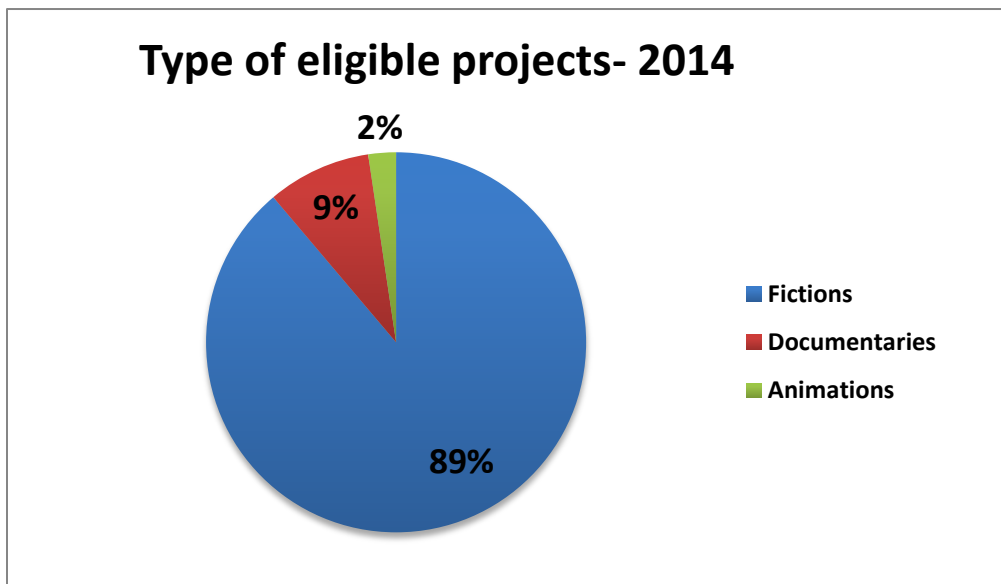
- *female*: if the presence of women in the project is equal or superior to 60%;
- *balanced*: if the presence of women in the project is equal or superior to 40% and inferior to 60%;
- *male*: if the presence of women in the project is inferior to 40%.

The data indicates that the vast majority of eligible projects in 2014 are *male* (nearly 80%), whereas the *female* projects are inferior to 5%.

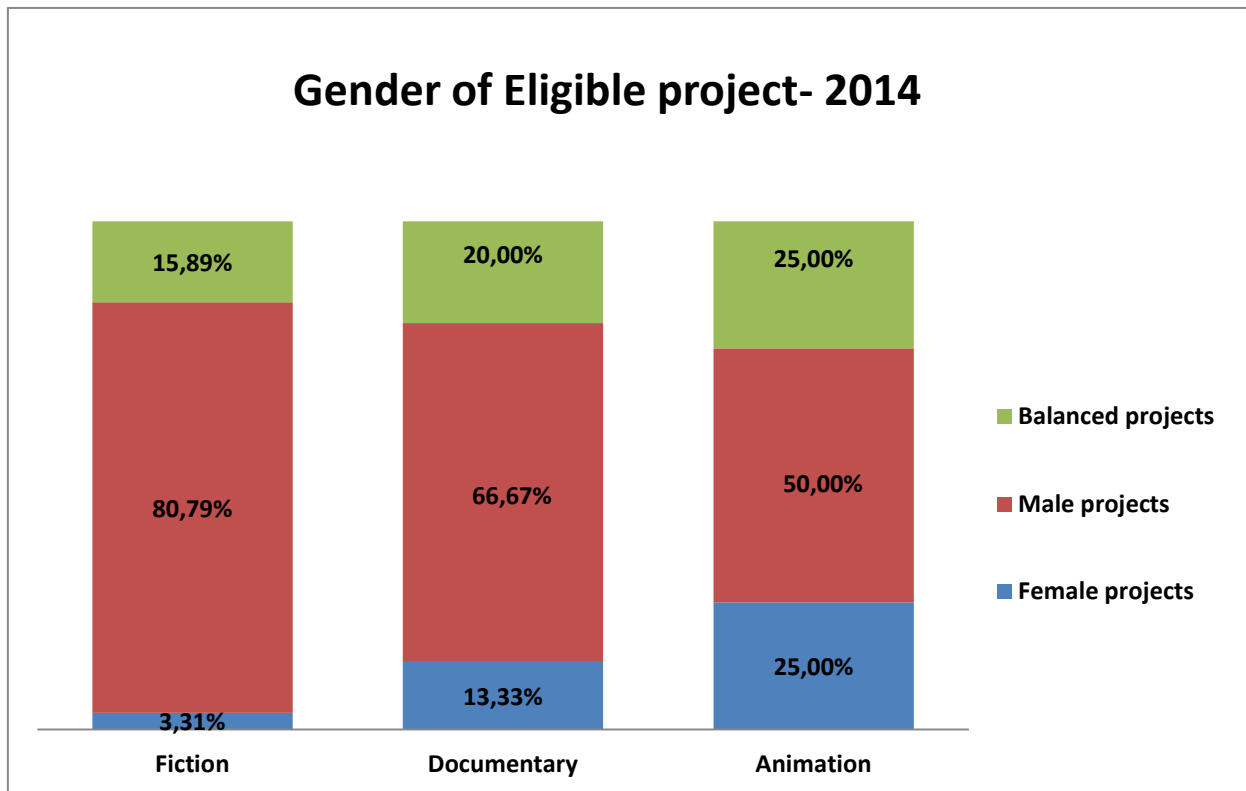
Genre	Total	Percentages
Female	8	4,7%
Male	134	78,8%
Balanced	28	16,5%
Total	170	100,0%

1.2 Types of films

The projects presented are mainly *fictions* (151); there are 15 *documentaries* and only 4 *animation* projects which have been submitted to Eurimages.

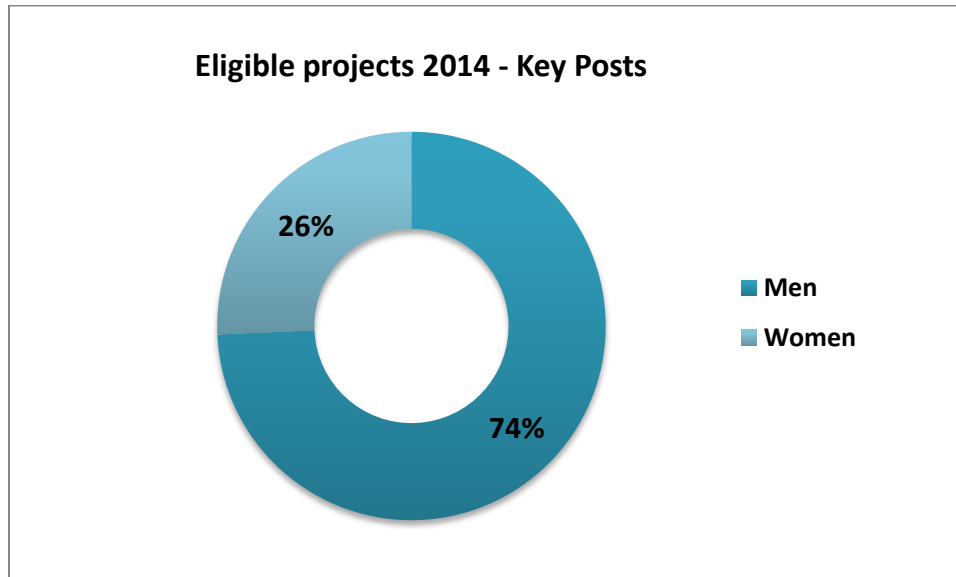


If we analyse the gender of the project according to the type of the film, it can be noted that there are more *female* projects in the *documentary* (13.33%) and *animation* (25%) categories, whereas they only represent 3.31% of eligible projects in the *fictions* category. The percentage relative to *animations* is not significant considering that, in 2014, there were only 4 eligible *animation* projects.

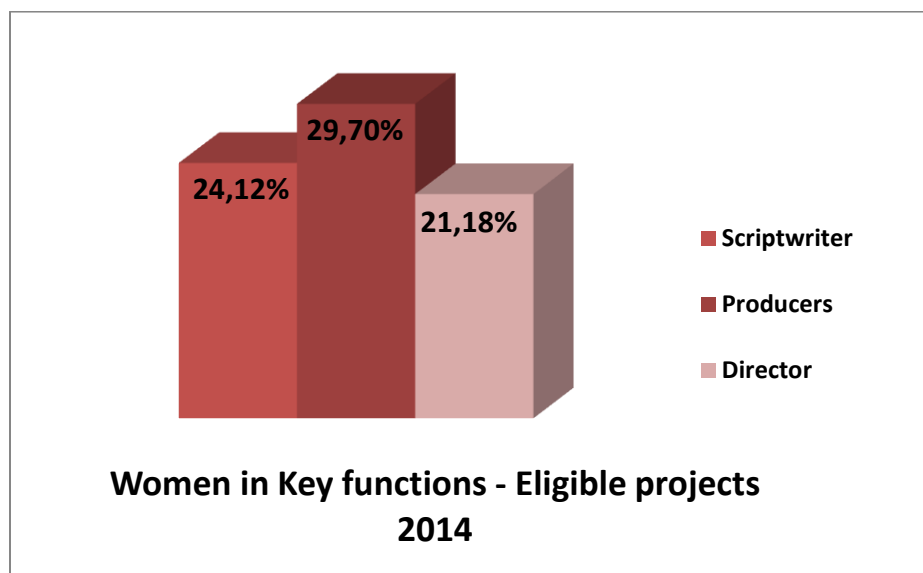


2. Presence of women in eligible projects

The results indicate that women, across all posts, are present in eligible projects at a level of 26%, in comparison to 74% for men.



By only taking into consideration the three main functions, women are more present in the *production* role (29.70%). NB. This number refers to the sex of the legal representative of the production companies and not to the executive production.



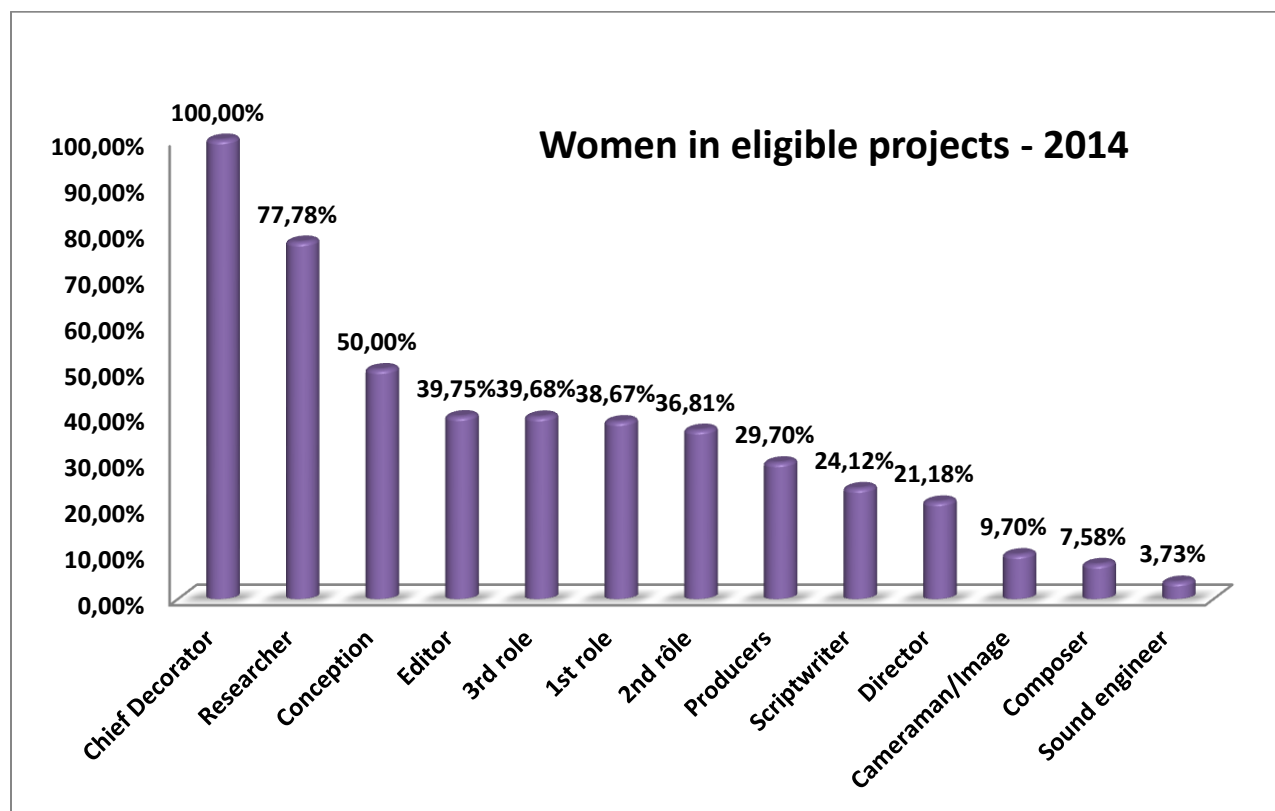
Moreover, it can be noted that:

- *women producers* are more present in *documentaries* (43.75%), than in *fictions* (28.45%) ;
- there are more *women directors* in *fictions* (21.19%), than in *documentaries* (13.33%) ;
- the same applies to *scriptwriters* (24.50% in *fictions* and 13.33% in *documentaries*).

By examining all the available data for all of the eligible projects, it can be noted that women are more present in the posts of:

- *Set designer*: 100%, not a very telling number as it only concerns one project;
- *Consultant*: 77.78%, but this also concerns a small number of projects (9 projects including 8 *documentaries* and a *fictions*) ;
- *Conception*: 50%, but this only concerns 4 *animation* projects;
- *Editing*: 39.75%, this number is much more useful as it concerns 161 projects;
- *Cast*: from 36.81 to 39.68 % for the 3 lead roles.

It is interesting to note that, although the vast majority of projects submitted to Eurimages are *male* projects, the *female* characters, nonetheless, often have an important role.



3. Analysis of the Bechdel tests

3.1. Test results for all the eligible projects

During 2014, the script-readers included in their analysis of eligible projects, the results of the Bechdel test, be it the male or female versions.

The Bechdel test only applies to fiction projects, i.e. 151 projects for 2014.

Bechdel test :

- *female*: original test, a project passes the test -3 points- if the following three statements are true: the project contains at least two named female characters -1 point- both women talk to each other -1 point- they talk about something besides a man -1 point ;
- *male*: the same questions applied to men.

The test results are the following:

Bechdel Test		Female			Male		
Fictions 2014		Data	%	Cumulated	Data	%	Cumulated
Average Readers A&B	0	10	6,6%	6,6%	1	0,7%	0,7%
	0.5	4	2,6%	9,2%	1	0,7%	1,4%
	1	37	24,5%	33,7%	7	4,6%	6,0%
	1.5	5	3,4%	37,1%	1	0,7%	6,7%
	2	13	8,6%	45,7%	12	7,9%	14,6%
	2.5	11	7,3%	53,0%	6	3,9%	18,5%
	3	71	47,0%	100,0%	123	81,5%	100,0%
Total		151	100,0%		151	100,0%	

The projects were counted according to the score obtained by each project. This score is the result of the average score given by each of the two readers, which explains the half points. Moreover, these half points indicate the differences between the readers and shows that, although clear instructions have been given to the readers, there remains some subjectivity when answering the questions formulated in the Bechdel test.

The numbers hereafter indicate:

- that only 47% of fictions have passed the female test (3 points), as compared to 81.5% for the male test;
- that 9.2% (0 + 0.5 point) of fictions don't have two named female characters, whereas for male characters this only applies to 1.4% of fictions;
- that in 27.90% of cases (1+1.5 points) the female characters only have a passive role, whereas for male characters it only concerns 5.3% of cases;
- that in 15.90% of cases (2+2.5 points) the female characters speak exclusively of a man/men, whereas male characters who only talk about a woman/women represents 11.80% of cases.

this shows that men are much more present in fictions than women, that they have a more active and diversified role than women.

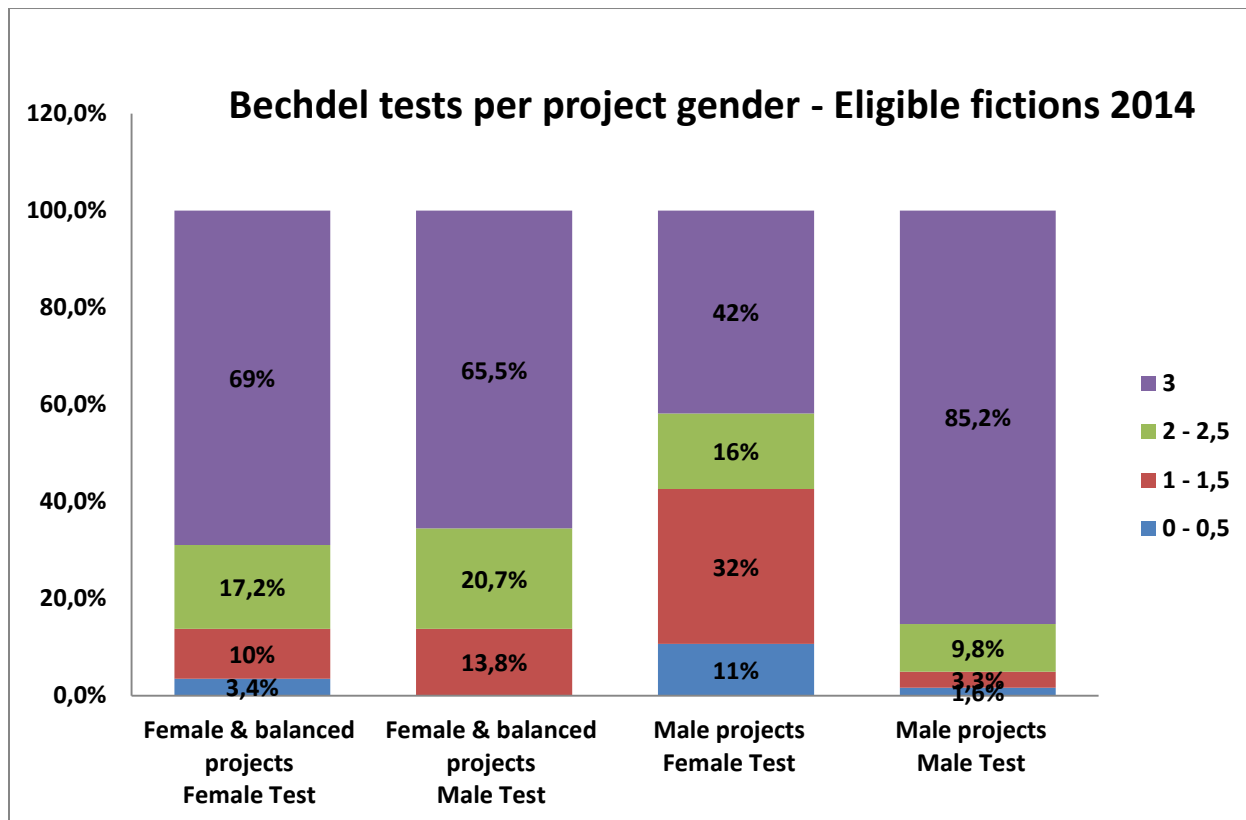
3.2 Test results in relation to the gender of the project

To simplify the reading of the data, we have grouped together the *female* and *balanced* projects in fictions, i.e. the projects in which women are present at a level of at least 40% (29 projects), in order to compare them to the *male* projects, in which the presence of women is lower than 40% (122 projects). The results obtained are the following:

Bechdel Test	Female & balanced projects Female Test	Female & balanced projects Male Test	Male projects Female Test	Male projects Male Test	Total
0 - 0.5	3.4%	0%	11%	1.6%	5.3%
1 - 1.5	10%	13.8%	32%	3.3%	16.6%
2 - 2.5	17.2%	20.7%	16%	9.8%	13.9%
3	69%	65.5%	42%	85.2%	64.2%

It can be noted that **69%** of *female and balanced* projects pass the *female* Bechdel test, against **42%** for *male* projects. The *male* projects obtain the best score for the *male* test: 85%. But the *female and balanced* projects also have a high score for the *male* test: 65.5%.

These figures show that *female* characters are more present and more active in *female* projects than in *male* projects. It also shows that *male* characters have a more important role in *female* projects (86.20% of projects obtain at least 2 points), whereas in *male* projects, the *female* characters who obtain at least 2 points represent only 58%.



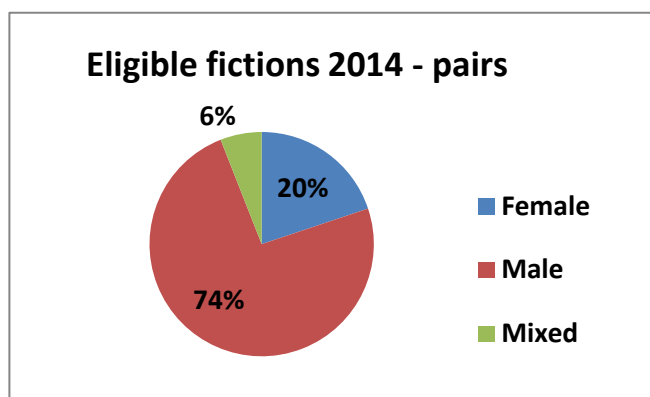
3.3 Bechdel tests and “pairs”

As the directors and scriptwriters constitute the two main roles (forming a “pair”) with regard to the content of projects, we wanted to see what results the Bechdel test would give for projects with different pairs:

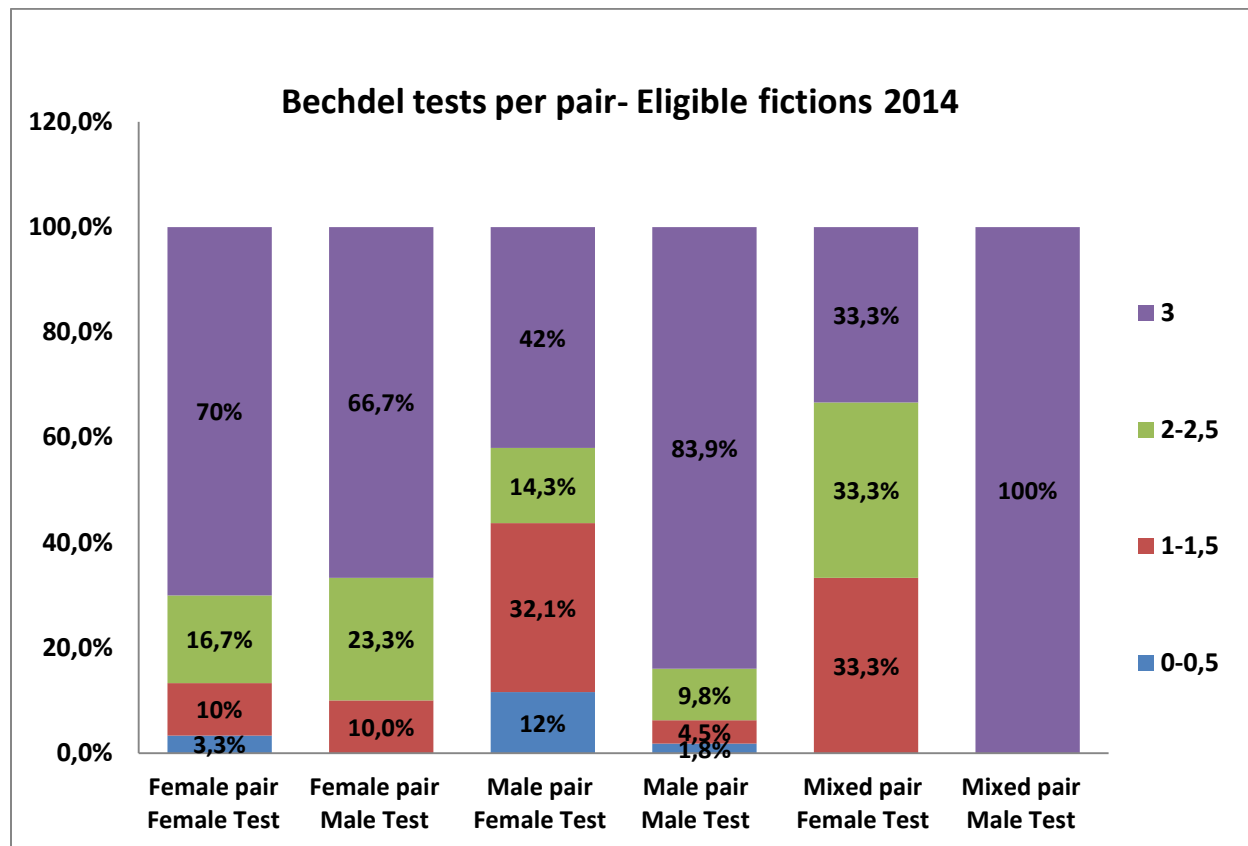
- *Female*: a female director and female scriptwriter,
- *Male*: a male director and male scriptwriter,
- *Mixed*: director and scriptwriter of two different genders.

We noted that 30 eligible fictions out of 151 had a female pair, 9 a mixed pair and 112 a male pair.

Pairs	Eligible fictions	
Female	30	19.9%
Male	112	74.2%
Mixed	9	6.0%
Total	151	100%



Then we compared the results for the Bechdel test according to those pairs.



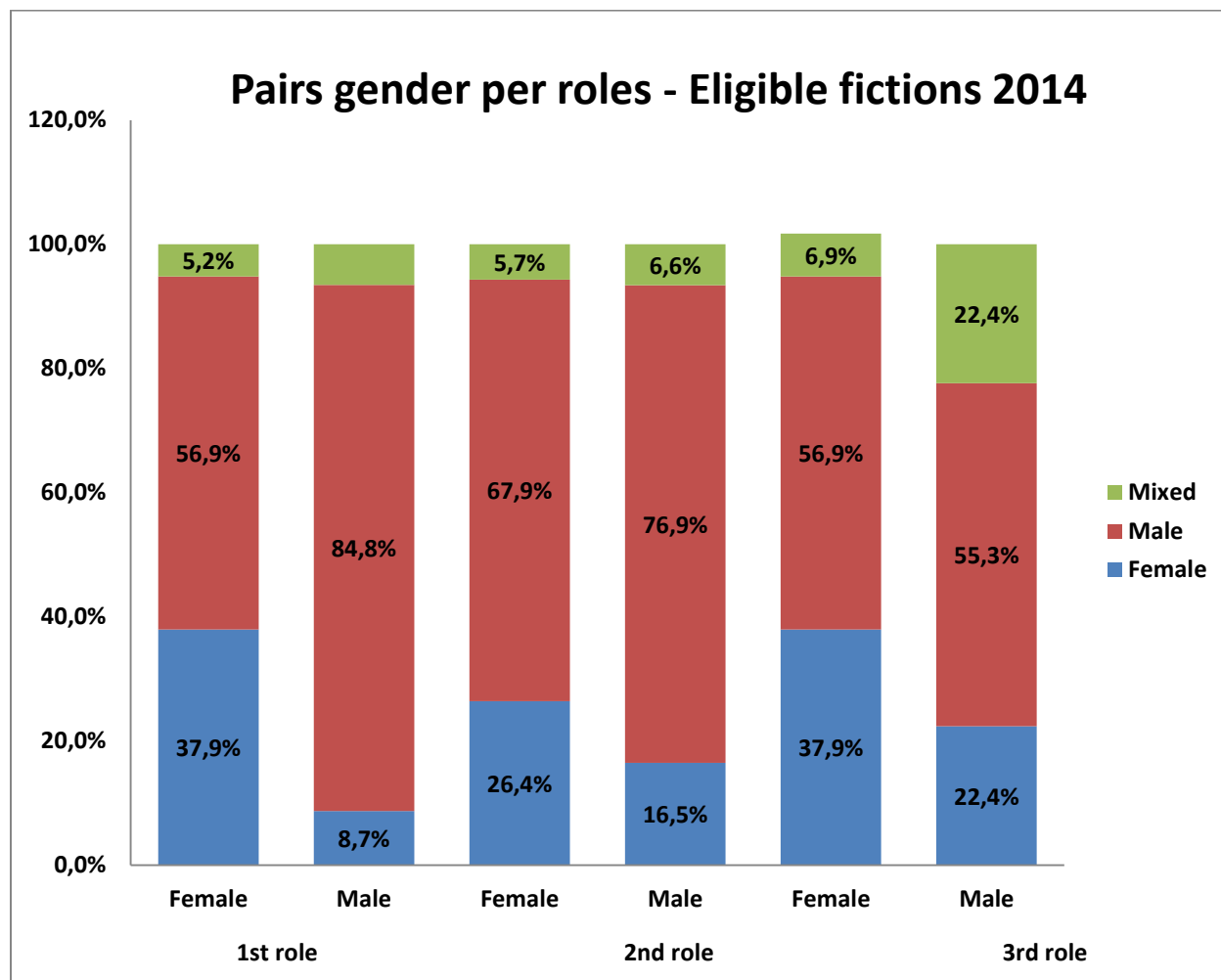
This graphic shows that the distribution of female and male characters is much more balanced in the projects involving a *female* pair.

4. Analysis of first roles per “pairs”

When we look at the number of women and men in the first three roles of the casting, the men are generally more present, 62% against 38% of women. There are more female lead roles (38.67%) than second roles (36.81%), but less than third roles (39.68%).

Pairs	1st role			2nd role			3rd role		
	Total	Female	Male	Total	Female	Male	Total	Female	Male
Female	30	73,3%	26,7%	29	48,3%	51,7%	25	88%	68%
Male	111	29,7%	70,3%	106	34%	66%	80	41,3%	52,5%
Mixed	9	33,3%	66,7%	9	33,3%	66,7%	21	19%	81%
Total	150	100,0%	100,0%	144	100%	100%	126	100,0%	100,0%

If we analyse the data concerning the casting in comparison to the genders of “pairs”, we can note that the female pairs have given more lead roles to women (73.3% against 29.7% for male pairs and 33.3% for mixed pairs), the same goes for third roles (88% against 41.3% for male pairs and 19% for mixed pairs). In the second roles that are mainly male, the proportion of women is also higher for female pairs (48.3% against 34% for male pairs and 33% for mixed pairs).



5. Overall conclusion:

Even though the figures relating to the number of women directors in the projects submitted to Eurimages have registered a positive trend over the past three years, the presence of women in eligible and supported projects nevertheless remains very small. On average, in 2014, only one project out of five has been directed by a woman and the presence of women in the five key functions is lower than 26%.

What is even more serious is the imbalance resulting from the analysis of the gender of the projects: 4.7% of *female* projects against 78.8% of *male* projects.

Women are also represented less on screen than men: they are given the lead role in only 39% of cases, the second and third roles in 37% and 40% of cases respectively. The *female* version of the Bechdel test is passed in 47% of the fiction projects, whereas the *male* test applies in 81.5% of cases. Moreover, the analysis of the Bechdel test shows that the male characters generally have a more active and diversified role than the female characters. Furthermore, when we refine the analysis by separating female and male projects, it can be noted that the female characters are more present and active in the *female* projects, but that these projects likewise place emphasis on male characters. This study also shows that the distribution of female and male characters is a lot more balanced in projects where both the director and scriptwriter are female than where they are both male.