Female audiovisual professionals in European TV fiction production
2020 figures

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SCOPE AND METHODOLOGY
This report addresses the presence of women among six audiovisual professional categories in TV fiction, according to three different angles and indicators:

- **What is the share of women among active professionals?**
- **What is the weighted* share of women?**
- **What is the share of female-driven teams?**

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

TV fiction episodes and TV films produced in the EU27 plus UK with a first broadcast or release between 2015 and 2020 on TV or on SVOD services (excluding series with more than 52 episodes per season)

Gender of:
- directors
- writers
- and lead roles, for:

TV fiction episodes and TV films produced in the EU27 plus UK with a first broadcast or release between 2015 and 2020 on TV or on SVOD services (excluding series with more than 13 episodes per season)

Gender of:
- producers
- cinematographers
- and composers, for:
The data on European audiovisual fiction titles were provided by Plurimedia (The European Metadata Group). Plurimedia systematically reviews the programming schedules of over 130 TV channels in Europe and the catalogues of the main SVOD services. These data were complemented by additional desk research by the European Audiovisual Observatory.

Animation works are not included in this sample.

This report takes into account the origin of works, rather than the nationality of people. The sample includes original European TV films and fiction series, broadcast or made available for the first time on SVOD services or TV channels in Europe between 2015 and 2020. The production year is the year of broadcast of the first episode of the season.

In this report, “Europe” refers to the European Union, Norway, the United Kingdom and Switzerland.

The report’s scope includes analysis of six professional categories: directors, writers, lead roles, producers, cinematographers and composers. Since information on each category was not equally available, two different datasets were used.

The names of the audiovisual professionals of each TV film or each episode of a TV series were retrieved from the data made publicly available by IMDb, which provides a limited number of names in some categories. The gender of each name was identified and tagged by the Observatory.
KEY FINDINGS 2015-2020
A) How are women represented among active professionals of European TV works?

<table>
<thead>
<tr>
<th>Role</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directors</td>
<td>22%</td>
</tr>
<tr>
<td>Writers</td>
<td>36%</td>
</tr>
<tr>
<td>Lead Roles</td>
<td>43%</td>
</tr>
<tr>
<td>Producers</td>
<td>43%</td>
</tr>
<tr>
<td>Cinematographers</td>
<td>7%</td>
</tr>
<tr>
<td>Composers</td>
<td>6%</td>
</tr>
</tbody>
</table>

Source: European Audiovisual Observatory / LUMIERE, Plurimedia
B) What is the weighted* share of women in the professional categories of European TV works?

<table>
<thead>
<tr>
<th>Profession</th>
<th>Weighted Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directors</td>
<td>17%</td>
</tr>
<tr>
<td>Writers</td>
<td>36%</td>
</tr>
<tr>
<td>Lead Roles</td>
<td>43%</td>
</tr>
<tr>
<td>Producers</td>
<td>44%</td>
</tr>
<tr>
<td>Cinematographers</td>
<td>7%</td>
</tr>
<tr>
<td>Composers</td>
<td>5%</td>
</tr>
</tbody>
</table>

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

Source: European Audiovisual Observatory / LUMIERE, Plurimedia
C) What is the share of audiovisual works by female-driven teams?

<table>
<thead>
<tr>
<th>Role</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRECTORS</td>
<td>15%</td>
</tr>
<tr>
<td>PRODUCERS</td>
<td>38%</td>
</tr>
<tr>
<td>WRITERS</td>
<td>27%</td>
</tr>
<tr>
<td>CINEMATOGRAPHERS</td>
<td>7%</td>
</tr>
<tr>
<td>LEAD ROLES</td>
<td>20%</td>
</tr>
<tr>
<td>COMPOSERS</td>
<td>5%</td>
</tr>
</tbody>
</table>

Source: European Audiovisual Observatory / LUMIERE, Plurimedia
DIRECTORS
Between 2015 and 2020, female directors represented 22% of active directors of audiovisual fiction episodes and TV films in Europe.

During this time period, women took part, whether alone or in teams, in the direction of 19% of all episodes and TV films. On average, women (co)directed fewer episodes than men and they were less likely to be the sole director of a work. For these reasons, the weighted average share* of female directors in audiovisual fiction was lower, at 17%.

The share of audiovisual fiction episodes directed by female-driven** teams was again slightly lower, at 15%, as women were proportionally more likely to work in male-driven teams.

* The share of female directors is weighted by the number of directors of each episode.
** “Female-driven” refers to episodes of audiovisual fiction for which women represented at least 60% of directors.
22% of all directors active in audiovisual fiction between 2015 and 2020 were women.

- The share of women among all active directors* of audiovisual fiction increased by 8% between 2015 and 2020.
- This share was slightly higher for series with 14 to 52 episodes per season.

* Active director: At least one audiovisual fiction episode or TV film (co)directed between 2015 and 2020.

** The total number of active directors does not equal the sum of active directors by year or by format as a director may have worked across several years and on different formats.

Source: European Audiovisual Observatory / Plurimedia
On average, female directors active between 2015 and 2020 (co)directed fewer audiovisual fiction episodes or TV films than men.

Source: European Audiovisual Observatory / Plurimedia
Women were involved in the direction (i.e. directed or co-directed) of 19% of all TV films or fiction episodes released between 2015 and 2020. When involved, female directors co-directed more often than their male counterparts.
What is the weighted share of female directors in AV fiction?

When weighting the share of females and males by the number of directors of each episode, the share of female directors was 17%.

The weighted share of female directors was higher for TV films than for series (2-to-13- or 14-to-52-episode-per-season series).

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

Source: European Audiovisual Observatory / Plurimedia
The weighted average share of female directors of audiovisual fiction varied between less than 10% and over 30% across Europe.

AV fiction directors: weighted average share of female directors* by country of production** of audiovisual fiction works (2015-2020)

<table>
<thead>
<tr>
<th>Share (%)</th>
<th>Countries</th>
</tr>
</thead>
<tbody>
<tr>
<td>35%</td>
<td>NO</td>
</tr>
<tr>
<td>30%</td>
<td>EE, CH, DK, IE</td>
</tr>
<tr>
<td>25%</td>
<td>MT, NL, SE, FI</td>
</tr>
<tr>
<td>20%</td>
<td>ES, HU, DE, GB</td>
</tr>
<tr>
<td>15%</td>
<td>GR, FR, IT, PL, AT</td>
</tr>
<tr>
<td>10%</td>
<td>BG, PT, SK, BE, CZ, RO</td>
</tr>
<tr>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>0%</td>
<td></td>
</tr>
</tbody>
</table>

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

** Countries with an insufficient number of episodes produced are not represented in this graph.

Source: European Audiovisual Observatory / Plurimedia
15% of fiction episodes were directed by female-driven teams:
- 14% were directed by one woman.
- 1% were directed by several women.
- Less than 1% were directed by teams of professionals of both genders with a female presence of at least 60%.


Audiovisual fiction episodes by female-driven teams of directors*

* In this context, “female-driven” refers to audiovisual fiction episodes and TV films by a majority (≥ 60%) of female directors. They can have been directed by: one individual female director; several female directors; teams of directors of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
About **15%** of audiovisual fiction episodes (or TV films) were directed by female-driven* directors’ teams.

- This figure was lower than the share of audiovisual fiction episodes (co)directed by at least one woman (19%).
- The share of episodes directed by female-driven teams grew slowly between 2015 and 2020 and was higher for TV films.

### AV fiction directors: AV fiction episodes by gender composition of directors’ teams, by year (2015-2020)

<table>
<thead>
<tr>
<th>Year</th>
<th>Female majority</th>
<th>Male majority</th>
<th>Gender-balanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>13%</td>
<td>83%</td>
<td>4%</td>
</tr>
<tr>
<td>2016</td>
<td>14%</td>
<td>82%</td>
<td>4%</td>
</tr>
<tr>
<td>2017</td>
<td>13%</td>
<td>83%</td>
<td>4%</td>
</tr>
<tr>
<td>2018</td>
<td>15%</td>
<td>80%</td>
<td>5%</td>
</tr>
<tr>
<td>2019</td>
<td>17%</td>
<td>81%</td>
<td>2%</td>
</tr>
<tr>
<td>2020</td>
<td>18%</td>
<td>79%</td>
<td>2%</td>
</tr>
<tr>
<td>All</td>
<td>15%</td>
<td>81%</td>
<td>4%</td>
</tr>
</tbody>
</table>

### AV fiction directors: AV fiction episodes by gender composition of directors’ teams, by format (2015-2020)

<table>
<thead>
<tr>
<th>Format</th>
<th>Female majority</th>
<th>Male majority</th>
<th>Gender-balanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV film</td>
<td>21%</td>
<td>78%</td>
<td>1%</td>
</tr>
<tr>
<td>2 to 13</td>
<td>15%</td>
<td>83%</td>
<td>2%</td>
</tr>
<tr>
<td>14 to 52</td>
<td>16%</td>
<td>78%</td>
<td>6%</td>
</tr>
<tr>
<td>All</td>
<td>15%</td>
<td>81%</td>
<td>3%</td>
</tr>
</tbody>
</table>

*In this context, **female-driven** refers to audiovisual fiction episodes and TV films by a majority (≥ 60%) of female directors. They can have been directed by: one individual female director; several female directors; teams of directors of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
WRITERS
Between 2015 and 2020, women accounted for **36%** of active writers of audiovisual fiction in Europe.

Female writers took part, whether alone or in teams, in the writing of **58%** of audiovisual fiction episodes and TV films, vs. **84%** for male writers. On the one hand, each female (co)wrote more episodes than males, but, on the other hand, they were less often the sole writer of an episode. Therefore the weighted share* of female writers of audiovisual fiction was similar to the share of women among active writers, at **36%**.

Female writers were proportionally more likely than male colleagues to co-write audiovisual fiction and when they did, it was often within teams with a male majority. For this reason, the share of episodes written by female-driven** teams was significantly lower, at **27%**.

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* The share of female writers is weighted by the number of writers of each episode.
** In this context “female-driven” refers to titles for which women represented at least 60% of all writers.
Between 2015 and 2020, women accounted for 36% of all active writers* of audiovisual fiction.

- The share of women among active writers slightly increased between 2015 and 2020.
- The share of female writers was higher for series with more than 14 episodes per season.

AV fiction writers: number and share of active writers* by gender, by year** (2015-2020)

AV fiction writers: number and share of active writers* by gender, by format** (2015-2020)

* Active writer: At least one audiovisual fiction episode or TV film (co)written between 2015 and 2020.

** The total number of active directors does not equal the sum of active directors by year or by format, as a writer may have worked across several years and on different formats.

Source: European Audiovisual Observatory / Plurimedia
How does the activity of female and male AV fiction writers compare?

On average, female writers active between 2015 and 2020 (co)wrote a slightly higher number of episodes than male writers.

AV fiction writers: average number of (co)written episodes, by gender of writers (2015-2020)

- Female directors: 14.3 episodes
- Male directors: 12 episodes

Source: European Audiovisual Observatory / Plurimedia
What is the share of AV fiction episodes directed by at least one woman?

Female writers were involved, whether alone or with other professionals, in the writing of 58% of all audiovisual fiction episodes released between 2015 and 2020.

Women co-wrote audiovisual fiction in partnership with other colleagues more often than men.

**Source:** European Audiovisual Observatory / Plurimedia
What is the weighted average share of female writers in AV fiction?

When weighting the share of female and male writers with the total number of writers of each episode, the share of women was 36%.

- The weighted average share of female writers was higher in seasons with more than 13 episodes.

*The share of female writers is weighted by the number of writers of each episode.*

**Source:** European Audiovisual Observatory / Plurimedia
The weighted average share of female writers of audiovisual fiction varied between less than 25% and more than 60% across Europe.

* The share of female writers is weighted by the number of writers of each episode.

** Countries with an insufficient number of episodes produced are not represented in this graph.

Source: European Audiovisual Observatory / Plurimedia
Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:

- 10% were written by one female writer
- 6% were written by several female writers
- 10% by teams of writers of both genders with at least 60% women

*In this context, “female-driven” refers to audiovisual fiction episodes and TV films written by a majority (≥ 60%) of female writers. They can have been written by: one individual female writer; several female writers; teams of writers of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
About 27% of audiovisual fiction episodes (or TV films) were written by female-driven* teams of writers in the period.

- Female writers worked in collaboration with other writers more often than men, and often within teams with a majority of male writers.
- The share of episodes written by female-driven teams was higher for seasons with 14 episodes or more.

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

* In this context, “female-driven” refers to audiovisual fiction episodes and TV films written by a majority (≥ 60%) of female writers. They can have been written by: one individual female writer; several female writers; teams of writers of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
LEAD ROLES
This section builds on information provided by IMDB, which generally supplies the names for the four leading roles, and sometimes more than four names.

Between 2015 and 2020, women accounted for 43% of active actors in a lead role in audiovisual fiction titles.

There was at least one woman among the lead roles of 90% of audiovisual fiction episodes and TV films. The weighted share* of women among lead roles was 43%.

Female and male actors were equally involved in co-playing leading roles in audiovisual fiction titles. Mixed teams were mainly gender-balanced or with a male majority. For this reason, the share of episodes played by female-driven** teams was only 20%.

* The share of female lead roles is weighted by the number of lead roles of each episode.
** In this context “female-driven” refers to titles for which women represented at least 60% of all actors.
Between 2015 and 2020, women accounted for 43% of all active actors* in a lead role in European audiovisual fiction titles.

- The share of women among active actors remained stable between 2015 and 2020.
- The share of actresses was similar across formats.

**Active actor/actress**: Played in at least one audiovisual fiction episode or TV film as a lead role between 2015 and 2020.

**The total number of active actors does not equal the sum of active actors by year or by format, as an actor may have worked across several years and on different formats.**

Source: European Audiovisual Observatory / Plurimedia
On average, actresses and actors active between 2015 and 2020 played a lead role in a similar number of TV films or episodes.

AV fiction actors: average number of episodes played as a lead role by gender of actors (2015-2020)

- Actresses: 7.7 episodes
- Actors: 7.4 episodes

Source: European Audiovisual Observatory / Plurimedia
Actresses played a lead role, whether alone or with other professionals, in 90% of all audiovisual fiction episodes released between 2015 and 2020.

Source: European Audiovisual Observatory / Plurimedia
The weighted share of women among lead roles was 43%.

The weighted average share of female actors was similar for all formats.

* The share of actors is weighted by the number of lead roles for each episode.

Source: European Audiovisual Observatory / Plurimedia
About 20% of audiovisual fiction episodes (or TV films) were played by female-driven* teams of actors in the period, vs. 39% for male-driven teams.

* In this context, “female-driven” refers to audiovisual fiction episodes and TV films where the lead roles are played by a majority (≥ 60%) of actresses. They can count: one individual actress; several actresses; teams of actors of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
PRODUCERS
Women accounted for **43%** of all active producers of European TV films and high-end TV series* between 2015 and 2020.

On average, female producers in the sample were involved, whether alone or in partnership with other colleagues, in the production of **52%** of European TV films and TV series.

Women produced on average a similar number of episodes to men and were the sole producers of TV titles almost as often as their male counterparts. Therefore, the weighted share** of women among producers was close to their share of active producers, at **44%**.

The share of titles by female-driven*** production teams was **38%**, as women solely produced fewer titles but, when co-producing, were part of a gender-balanced team of producers.

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* In this section, TV series only include seasons counting 2 to 13 episodes. Data for longer series were not complete nor reliable.
** The share of female producers is weighted by the number of producers of each episode.
*** In this context “female-driven” refers to TV titles or episodes for which women represented at least 60% of producers.
How are women represented among TV fiction producers?

Women represented 43% of producers of European TV films or TV series active between 2015 and 2020.

- The share of female producers varied across the considered time period.
- This share was higher for TV series (2 to 13 episodes) than for TV films.

**Active producer:** At least one TV film or TV episode (co)produced between 2015 and 2020.

**The total number of active producers does not equal the sum of active producers by year or by format type as a producer may have worked on several titles and formats across the years.**

Source: European Audiovisual Observatory / LUMIERE
How does the activity of female and male AV fiction producers compare?

On average, female and male producers active between 2015 and 2020 (co)produced a similar number of episodes.

**AV fiction producers: average number of episodes (co)produced by gender of producers (2015-2020)**

- Female producers: 10.1 episodes
- Male producers: 9.9 episodes

*Source: European Audiovisual Observatory / Plurimedia*
Female writers were involved, whether alone or with other professionals, in the production of 52% of all audiovisual fiction episodes released between 2015 and 2020. The same proportion of women and men co-produced in partnership with other colleagues.

**Share of AV fiction episodes by at least one female (co)producer (2015-2020)**

- 52% at least 1 female producer

**Share of AV fiction episodes by at least one male (co)producer (2015-2020)**

- 64% at least 1 male producer

**Breakdown of AV fiction episodes by at least one female (co)producer (2015-2020)**

- 61% several producers
- 39% one female producer

**Breakdown of AV fiction episodes by at least one male (co)producer (2015-2020)**

- 62% several producers
- 38% one male producer

*Source: European Audiovisual Observatory / Plurimedia*
What is the weighted average share of female producers in AV fiction?

When weighting the share of female and male producers for the total number of producers of each episode, the share of women was 44%.

- This share has tended to grow since 2015.
- The weighted average share of female producers was similar for TV films and series (2 to 13 episodes).

AV fiction producers: weighted average share of female producers* by year (2015-2020)

<table>
<thead>
<tr>
<th>Year</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
<th>2019</th>
<th>2020</th>
<th>All</th>
</tr>
</thead>
<tbody>
<tr>
<td>Share</td>
<td>35.4%</td>
<td>39.8%</td>
<td>40.2%</td>
<td>51.0%</td>
<td>47.5%</td>
<td>47.6%</td>
<td>44.0%</td>
</tr>
</tbody>
</table>

AV fiction producers: weighted average share of female producers* by format (2015-2020)

- TV Films: 44.4%
- 2 to 13 ep.: 43.9%
- All: 44.0%

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

Source: European Audiovisual Observatory / Plurimedia
The weighted average share of female producers of audiovisual fiction varied between less than 10% and more than 75%.

<table>
<thead>
<tr>
<th>Country</th>
<th>Average Share of Female Producers (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BE</td>
<td>20%</td>
</tr>
<tr>
<td>BG</td>
<td>30%</td>
</tr>
<tr>
<td>DK</td>
<td>35%</td>
</tr>
<tr>
<td>DE</td>
<td>40%</td>
</tr>
<tr>
<td>FI</td>
<td>45%</td>
</tr>
<tr>
<td>PL</td>
<td>50%</td>
</tr>
<tr>
<td>AT</td>
<td>55%</td>
</tr>
<tr>
<td>FI</td>
<td>60%</td>
</tr>
<tr>
<td>GB</td>
<td>65%</td>
</tr>
<tr>
<td>RO</td>
<td>70%</td>
</tr>
<tr>
<td>SE</td>
<td>75%</td>
</tr>
<tr>
<td>NO</td>
<td>80%</td>
</tr>
</tbody>
</table>

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

** Countries with an insufficient number of episodes produced are not represented in this analysis.

Source: European Audiovisual Observatory / Plurimedia
Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:
- 32% were produced by one female producer
- 4% were produced by several female producers
- 2% were produced by teams of producers of both genders with at least 60% women

**How to read this graph:** 29% of AV fiction episodes were co-produced by several producers; of which 16% were co-produced by producers of both genders; of which 12% by gender-balanced teams of producers.

*In this context, “female-driven” refers to audiovisual fiction episodes and TV films (co)produced by a majority (≥ 60%) of female producers. They can have been produced by: one individual female producer; several female producers; teams of producers of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
38% of audiovisual fiction episodes (or TV films) were produced by female-driven* teams of producers in the period.  
- 50% of episodes were produced by gender-balanced teams  
- The share of episodes produced by female-driven teams was higher for series than for TV films

AV fiction producers: AV fiction episodes by gender of producers' teams, by year (2015-2020)

<table>
<thead>
<tr>
<th>Year</th>
<th>Female majority</th>
<th>Male majority</th>
<th>Gender-balanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>61%</td>
<td>29%</td>
<td>10%</td>
</tr>
<tr>
<td>2016</td>
<td>56%</td>
<td>34%</td>
<td>10%</td>
</tr>
<tr>
<td>2017</td>
<td>54%</td>
<td>35%</td>
<td>11%</td>
</tr>
<tr>
<td>2018</td>
<td>45%</td>
<td>45%</td>
<td>11%</td>
</tr>
<tr>
<td>2019</td>
<td>41%</td>
<td>45%</td>
<td>13%</td>
</tr>
<tr>
<td>2020</td>
<td>41%</td>
<td>45%</td>
<td>13%</td>
</tr>
<tr>
<td>All</td>
<td>46%</td>
<td>46%</td>
<td>13%</td>
</tr>
</tbody>
</table>

AV fiction producers: AV fiction episodes by gender of producers' teams, by format (2015-2020)

<table>
<thead>
<tr>
<th>Format</th>
<th>Female majority</th>
<th>Male majority</th>
<th>Gender-balanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV film</td>
<td>33%</td>
<td>46%</td>
<td>21%</td>
</tr>
<tr>
<td>2 to 13</td>
<td>38%</td>
<td>51%</td>
<td>11%</td>
</tr>
<tr>
<td>All</td>
<td>38%</td>
<td>50%</td>
<td>12%</td>
</tr>
</tbody>
</table>

*In this context, “female-driven” refers to audiovisual fiction episodes and TV films produced by a majority (≥ 60%) of female producers. They can have been produced by: one individual female producer; several female producers; teams of producers of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
CINEMATOGRAPHERS
Women accounted for just 8% of all cinematographers (directors of photography [DOPs]) of European audiovisual fiction* active between 2015 and 2020.

On average, female cinematographers in the sample were involved, whether alone or in partnership with other colleagues, in the photography direction of 7% of European TV films and TV series.

As with their male counterparts female DOPs were normally the sole cinematographers of the titles on which they worked, but signed fewer titles. The weighted** share of women as DOPs among all episodes produced was therefore slightly lower than their share of active producers, at 7%.

The share of AV titles by female-driven*** cinematographers was only 7%, since in most cases a single professional signed as DOP – usually a male.

* In this section, TV series only include seasons counting 2 to 13 episodes. Data for longer series were not complete nor reliable.
** The share of female producers is weighted by the number of producers of each episode.
*** In this context “female-driven” refers to TV titles or episodes for which women represented at least 60% of producers.
Between 2015 and 2020, women accounted for 8% of all active cinematographers* of audiovisual fiction.

- The share of women among active cinematographers remained comparatively stable between 2015 and 2020.
- The share of female cinematographers was similar for series and for TV films.

**Active cinematographer/DOP**: at least one audiovisual fiction episode or TV film signed as DOP between 2015 and 2020.

**The total number of active cinematographers does not equal the sum of active cinematographers by year or by format, as a cinematographer may have worked across several years and on different formats.**

* Source: European Audiovisual Observatory / Plurimedia*
How does the activity of female and male AV fiction cinematographers compare?

On average, female cinematographers active between 2015 and 2020 signed fewer episodes than their male counterparts.

AV fiction DOPs: average number of episodes by gender of cinematographers (2015-2020)

- Female DOPs: 6.3
- Male DOPs: 8.0

Source: European Audiovisual Observatory / Plurimedia
Female cinematographers were involved, whether alone or with other professionals, in 7% of all audiovisual fiction episodes released between 2015 and 2020.

Cinematography is a one-person job with very few cases involving multiple DOPs.

Source: European Audiovisual Observatory / Plurimedia
When weighting the share of female and male cinematographers for the total number of cinematographers for each episode, the share of women remained at 7%, as most titles count only one DOP.

The weighted average share of female cinematographers was higher for TV films than for series.

AV fiction cinematographers: weighted average share of female cinematographers* by year (2015-2020)

AV fiction cinematographers: weighted average share of female cinematographers* by format (2015-2020)

*The share of female cinematographers is weighted by the number of cinematographers for each episode.

Source: European Audiovisual Observatory / Plurimedia
The weighted average share of female cinematographers of audiovisual fiction varied between less than 5% and over 40%.

AV fiction cinematographers: weighted average share of female cinematographers* by country of production** of audiovisual fiction works (2015-2020)

<table>
<thead>
<tr>
<th>Percentage</th>
<th>AT</th>
<th>BE</th>
<th>DE</th>
<th>DK</th>
<th>FI</th>
<th>FR</th>
<th>GB</th>
<th>NO</th>
<th>PT</th>
<th>SE</th>
</tr>
</thead>
<tbody>
<tr>
<td>45%</td>
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<td>40%</td>
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<td>30%</td>
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<td>25%</td>
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<td>15%</td>
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<td>0%</td>
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</tr>
</tbody>
</table>

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

** Countries with an insufficient number of episodes produced are not represented in this analysis.
Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:
- 7% were the work of only one female cinematographer
- Less than 1% were the work of several female cinematographers
- Less than 1% were by teams of cinematographers of both genders with at least 60% women

**How to read this graph:** 3% of AV fiction episodes were signed by several cinematographers; of these 3%, less than 1% were signed by cinematographers of both genders.

*In this context, “female-driven” refers to audiovisual fiction episodes and TV films signed by a majority (≥ 60%) of female cinematographers. They can be the work of: one individual female cinematographer; several female cinematographers; teams of cinematographers of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
About 7% of audiovisual fiction episodes (or TV films) were signed by female-driven* teams of cinematographers. Cinematographers worked mainly alone, and were mainly men; men also led teams. The share of episodes written by female-driven teams was higher for TV films than for series.

*In this context, “female-driven” refers to audiovisual fiction episodes and TV films signed by a majority (≥ 60%) of female cinematographers. They can be the work of: one individual female cinematographer; several female cinematographers; teams of cinematographers of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
COMPOSERS
Women accounted for 6% of all composers of European TV films and series* active between 2015 and 2020.

On average, female composers in the sample were involved, whether alone or in partnership with other colleagues, in the music composition of 7% of European TV films and series.

Moreover, women composed on average fewer titles than men and they were less likely to be the sole composers of audiovisual titles than their male counterparts. For these reasons, the weighted share** of women among composers was 6%.

The share of audiovisual titles by female-driven*** composer teams was only 5%, since when women composed music for a TV film or TV episode together with other composers, it was mostly in gender-balanced or in male-majority teams of composers.

* In this section, TV series only include seasons counting 2 to 13 episodes. Data for longer series were not complete nor reliable.
** The share of female producers is weighted by the number of producers of each episode.
*** In this context “female-driven” refers to TV titles or episodes for which women represented at least 60% of producers.
How are women represented among composers of AV fiction?

Between 2015 and 2020, women accounted for 7% of all active composers* of audiovisual fiction. The share of female composers was similar for TV films and for series (2 to 13 episodes).

AV fiction composers: number and share of active composers* by gender, by year** (2015-2020)

<table>
<thead>
<tr>
<th>Year</th>
<th>Female composers</th>
<th>Male composers</th>
<th>% of female composers</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>21</td>
<td>387</td>
<td>5%</td>
</tr>
<tr>
<td>2016</td>
<td>28</td>
<td>434</td>
<td>6%</td>
</tr>
<tr>
<td>2017</td>
<td>28</td>
<td>457</td>
<td>6%</td>
</tr>
<tr>
<td>2018</td>
<td>31</td>
<td>486</td>
<td>6%</td>
</tr>
<tr>
<td>2019</td>
<td>31</td>
<td>517</td>
<td>6%</td>
</tr>
<tr>
<td>2020</td>
<td>42</td>
<td>429</td>
<td>9%</td>
</tr>
<tr>
<td>All</td>
<td>101</td>
<td>1251</td>
<td>7%</td>
</tr>
</tbody>
</table>

AV fiction composers: number and share of active composers* by gender, by format** (2015-2020)

<table>
<thead>
<tr>
<th>Format</th>
<th>Female composers</th>
<th>Male composers</th>
<th>% of female composers</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Films</td>
<td>26</td>
<td>498</td>
<td>7%</td>
</tr>
<tr>
<td>2 to 13 ep.</td>
<td>81</td>
<td>1002</td>
<td>7%</td>
</tr>
<tr>
<td>All</td>
<td>101</td>
<td>1251</td>
<td>7%</td>
</tr>
</tbody>
</table>

* Active composer: At least one audiovisual fiction episode or TV film (co)composed between 2015 and 2020.

** The total number of active composers does not equal the sum of active composers by year or by format, as a composer may have worked across several years and on different formats.

Source: European Audiovisual Observatory / Plurimedia
On average, female composers active between 2015 and 2020 (co)composed for fewer episodes than male composers.

AV fiction composers: average number of episodes (co)composed by gender of composers (2015-2020)

- Female composers: 9.1 episodes on average
- Male composers: 12.5 episodes on average

Source: European Audiovisual Observatory / Plurimedia
What is the share of AV fiction episodes with at least one woman?

Female composers were involved, whether alone or with other professionals, in the musical composition of 7% of all audiovisual fiction episodes released between 2015 and 2020. Women co-composed audiovisual fiction in partnership with other colleagues more often than men.

Source: European Audiovisual Observatory / Plurimedia
What is the weighted average share of female composers in AV fiction?

When weighting the share of female and male composers for the total number of composers of each episode, the share of women was under 6%, more than doubling from 2015 to 2020.

- The weighted average share of female composers was slightly higher for TV films.

AV fiction composers: weighted average share of female composers* by year (2015-2020)

AV fiction composers: weighted average share of female composers* by format (2015-2020)

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

Source: European Audiovisual Observatory / Plurimedia
The weighted average share of women among composers of audiovisual fiction varied between 0% and 12% across countries.

Source: European Audiovisual Observatory / Plurimedia

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

** Countries with an insufficient number of episodes produced are not represented in this analysis.
Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:

- 5% were composed by one female composer
- Less than 1% were composed by several female composers
- Less than 1% by teams of composers of both genders with at least 60% of women

*In this context, "female-driven" refers to audiovisual fiction episodes and TV films signed by a majority (≥ 60%) of female composers. They can be the work of: one individual female composer; several female composers; teams of composers of both genders with a female presence of at least 60%.

How to read this graph: 18% of AV fiction episodes were the work of several composers; of these 18%, 2% were composed by composers of both genders; and of these 2%, 2% were by gender-balanced teams of composers.

Source: European Audiovisual Observatory / Plurimedia
Only 5% of audiovisual fiction episodes (or TV films) were the work of female-driven teams of composers.

The share of episodes composed by female-driven teams showed no big difference per format.

* In this context, “female-driven” refers to audiovisual fiction episodes and TV films signed by a majority (≥ 60%) of female composers. They can be the work of: one individual female composer; several female composers; teams of composers of both genders with a female presence of at least 60%.

Source: European Audiovisual Observatory / Plurimedia
### Annex: the sample

<table>
<thead>
<tr>
<th>Position</th>
<th>Basis</th>
<th>TV films and episodes in the sample</th>
<th>Share of all TV films and episodes produced (est.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>TV films and TV series with fewer than 52 episodes per season</td>
<td>37 138</td>
<td>90%</td>
</tr>
<tr>
<td>Writers</td>
<td>TV films and TV series with fewer than 52 episodes per season</td>
<td>34 706</td>
<td>84%</td>
</tr>
<tr>
<td>Lead roles</td>
<td>TV films and TV series with fewer than 52 episodes per season</td>
<td>39 743</td>
<td>96%</td>
</tr>
<tr>
<td>Producers</td>
<td>TV films and TV series with fewer than 14 episodes per season</td>
<td>15 644</td>
<td>61%</td>
</tr>
<tr>
<td>Cinematographers</td>
<td>TV films and TV series with fewer than 14 episodes per season</td>
<td>11 202</td>
<td>44%</td>
</tr>
<tr>
<td>Composers</td>
<td>TV films and TV series with fewer than 14 episodes per season</td>
<td>12 497</td>
<td>49%</td>
</tr>
</tbody>
</table>
More information:
www.obs.coe.int

gilles.fontaine@coe.int