



Female professionals in European film production 2015 - 2024 figures

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KEY FINDINGS

Key findings

This report provides an overview of the gender disparities among film professionals working in the European film industry. It includes women who have worked on at least one European feature film in one of the following roles: director, screenwriter, producer, cinematographer, composer or editor. Additionally, the report examines the gender composition of professional teams and identifies the share of films produced by teams comprising a majority of women.

- ❑ Between 2020 and 2024, women accounted for 27% of professionals involved in the production of European feature films.
- ❑ The various indicators used by the European Audiovisual Observatory to measure gender inequality in film production reveal three cumulative factors for most of the roles assessed in this report.
 1. A low share of women among the active professional population.
 2. Fewer assignments for active female professionals.
 3. Work is more often shared with other professionals (e.g. female screenwriters co-write more often than their male counterparts).
- ❑ On average, from 2015 to 2024, the share of women among active European film professionals, of women in film assignments and of female-led teams **grew each year by less than one percentage point.**

Key findings

- ❑ **Gender inequality varies according to profession.** Between 2020 and 2024, the share of female professionals was higher for producers (34%), writers (31%) and editors (30%), the same as the average for directors (27%), but significantly lower for cinematographers (14%) and composers (13%).
- ❑ **Female professionals seem to be more represented when several professionals work together in one role**, as is the case with producer and writing teams. Conversely, women tend to be more underrepresented when the role is generally held by a single professional, e.g. directors, cinematographers or composers.
- ❑ However, even in roles where several professionals are responsible for writing or producing a film, **the teams are predominantly led by male professionals.** For instance, between 2020 and 2024, female writers accounted for 31% of film scripts, yet female-led teams accounted for just 22% of writing teams overall, compared to 64% for male-led teams.
- ❑ **Over the ten-year period from 2015 to 2024, the share of female professionals has increased, albeit only moderately.** When comparing the average shares of the periods 2015–2019 and 2020–2024, the share of female professionals increased by only 3% in terms of the active population, assignments, and female-led teams. In 2024, the overall share of active female professionals was 26%, followed by a female share of assignments at 24% and a share of female-led teams at 10%.

Key findings

- ❑ The following picture emerges when looking at **individual professional roles**. Comparing the average shares for the periods 2015–2019 and 2020–2024 shows that the share of **female directors** increased by 3%. Roles with a very low female representation, such as **composers** and **cinematographers**, saw a slight improvement (+4% and +2% respectively). Meanwhile, roles with an above-average share of women, such as **producers** and **screenwriters**, increased by 4%. However, the share of **female editors** remained almost unchanged (an increase of just 1%) between these two periods.
- ❑ **The documentary genre has the strongest female presence.** On average, documentaries featured a higher proportion of female professionals across all roles than other film genres.
- ❑ By way of illustration, applying the average growth rates of female presence over the last ten years would mean that **gender equality** would be reached in the following years: **2043 for writers, 2047 for directors, 2061 for composers, 2074 for editors and 2077 for female producers**. At the current rate, gender equality for **cinematographers** would only be achieved in **2204**. Taking **all roles combined**, gender parity in producing European feature films would be achieved by **2047**.
- ❑ However, there is a more encouraging aspect that could help achieve gender parity sooner. Women in one role are more likely to work with other women. For example, the share of female writers and producers is significantly higher when the director is a woman, as is the share of works written or produced mainly by women. Progress in one role is therefore likely to have a positive impact on the others.

A

How are women represented among active professionals in feature films?

2020-2024

ALL PROFESSIONALS

27%

(+3% vs. 2015-2019)

DIRECTORS

27%

(+3% vs. 2015-2019)

SCREENWRITERS

31%

(+4% vs. 2015-2019)

PRODUCERS

34%

(+4% vs. 2015-2019)

CINEMATOGRAPHERS

14%

(+2% vs. 2015-2019)

COMPOSERS

13%

(+4% vs. 2015-2019)

EDITORS

30%

(+1% vs. 2015-2019)

B

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

2020-2024

ALL PROFESSIONALS

-8%

DIRECTORS

-10%

SCREENWRITERS

-3%

PRODUCERS

-10%

CINEMATOGRAPHERS

-8%

COMPOSERS

-7%

EDITORS

+9%

B

What proportion of assignments for female professionals are shared with another professional in the same role?

2020-2024

ALL PROFESSIONALS

38%

(men: 17%)

DIRECTORS

19%

(men: 13%)

SCREENWRITERS

50%

(men: 36%)

PRODUCERS

57%

(men: 40%)

CINEMATOGRAPHERS

28%

(men: 12%)

COMPOSERS

33%

(men: 16%)

EDITORS

30%

(men: 22%)

What share of assignments are held by women?

2020-2024

ALL PROFESSIONALS

24%

(+3% vs. 2015-2019)

DIRECTORS

25%

(+3% vs. 2015-2019)

SCREENWRITERS

30%

(+4% vs. 2015-2019)

PRODUCERS

32%

(+3% vs. 2015-2019)

CINEMATOGRAPHERS

12%

(+2% vs. 2015-2019)

COMPOSERS

12%

(+5% vs. 2015-2019)

EDITORS

31%

(+2% vs. 2015-2019)

What share of films are made by female-led teams?

2020-2024

ALL PROFESSIONALS

11%

(male-led teams: 77%)

DIRECTORS

23%

(male-led teams: 73%)

SCREENWRITERS

22%

(male-led teams: 64%)

PRODUCERS

22%

(male-led teams: 61%)

CINEMATOGRAPHERS

11%

(male-led teams: 87%)

COMPOSERS

10%

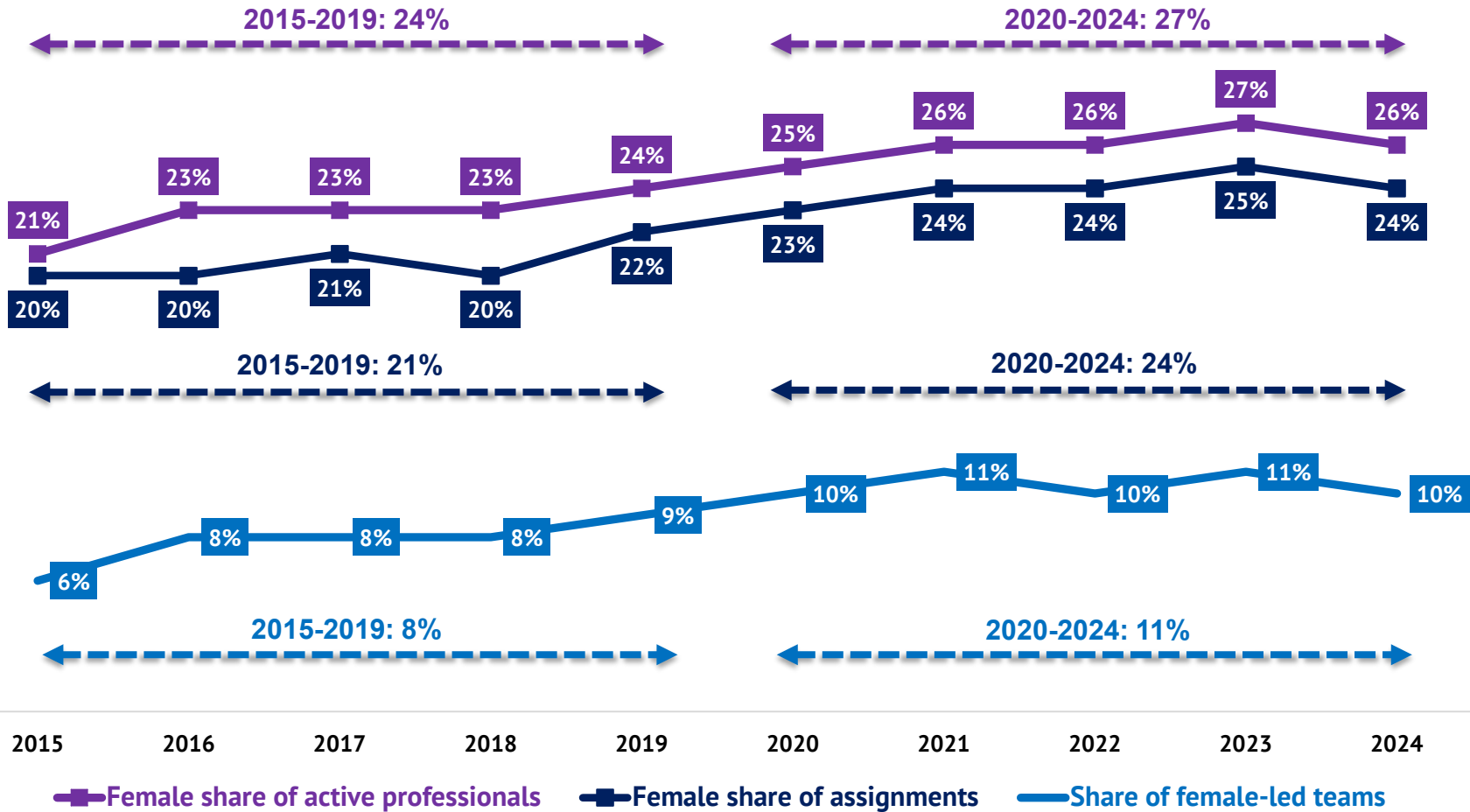
(male-led teams: 87%)

EDITORS

27%

(male-led teams: 66%)

ALL PROFESSIONALS



The female share is calculated by combining all professional roles, including directors, screenwriters, producers, cinematographers, composers and editors. Films with varying degrees of coverage information on the different crew roles are included.

In this context, '**female-led**' refers to feature films in which a majority ($\geq 60\%$) of the professionals involved are female, taking into account all the roles covered in this report.

SCOPE AND METHODOLOGY

Share of female professionals working as:

- ☐ Directors
- ☐ Screenwriters
- ☐ Producers
- ☐ Cinematographers (DOPs)
- ☐ Composers
- ☐ Editors

of **European*** feature films
produced between **2015** and **2024**
and **theatrically released**
in at least one European market.

* “European” here refers to the Member States of the Council of Europe.

This report addresses the presence of women among film professionals from four different perspectives:

A

X

B

=

C

D

How are women represented among active professionals?

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

Are women's assignments more often shared with other professionals?

What is the women share* of assignments?

What is the share of works by a majority of female professionals (female-led teams)?

Definitions and sources: European feature films (1/3)

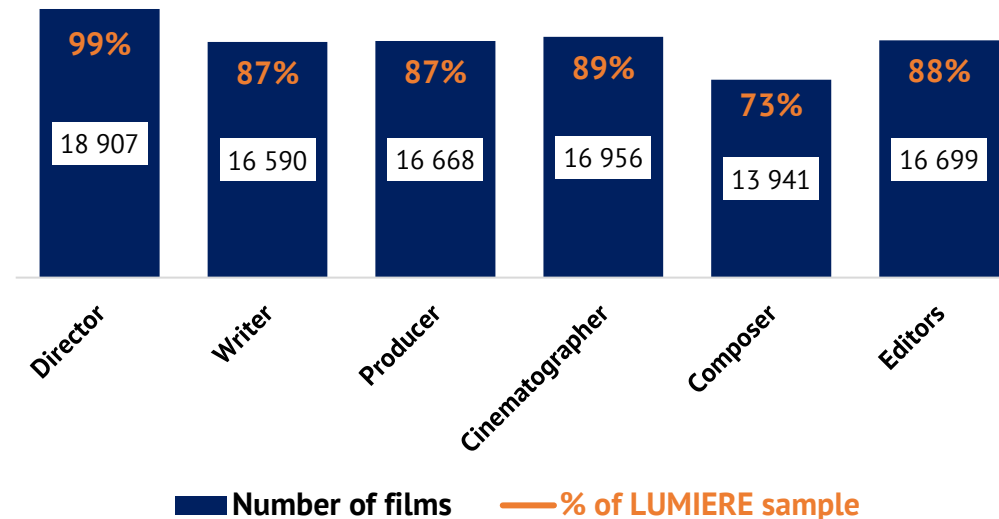
- ❑ This report presents an analysis based on data from the European Audiovisual Observatory's **LUMIERE database**. This database collates annual admissions to theatrically released films from a wide variety of sources, including national film agencies and statistics offices.
- ❑ The study sample comprises **European feature films** produced between **2015 and 2024** that were released in European cinemas during the same period. Only films for which it was possible to track at least one commercial theatrical screening in one of the European markets covered by the **LUMIERE database** are included in the dataset. 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 commercially released films. 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, excluding compilations of short films and event cinema screenings. In the analysis, animated feature films are considered separately from live-action fiction films.

- ❑ This report considers the origin of film works rather than the nationality of the directors. A film is considered to be of European origin if it is produced and majority-financed by a European country. For the purpose of this analysis, the **46 Member States** of the Council of Europe¹ are considered **European countries**. However, the LUMIERE database only covers **34 European markets**² for films produced between **2015** and **2024**. Since LUMIERE tracks films based on admissions, the volume of film production in countries not covered by the database may be underestimated (i.e. it may not include films released only in national markets).
 - ❑ Please note that differences in the coverage of individual markets in LUMIERE can distort the direct comparability of statistical indicators between years or countries. This is particularly true with regard to the number of films released.
- 1) Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Moldova, Monaco, Montenegro, the Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Türkiye, Ukraine and the United Kingdom.
 - 2) Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Montenegro, the Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, Slovenia, Slovak Republic, Spain, Sweden, Switzerland, Türkiye and the United Kingdom.

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

- ❑ The report covers six professional categories: directors, screenwriters, producers, cinematographers, composers, and editors.
- ❑ The names of the professionals working in the aforementioned roles were obtained from IMDb's publicly available data. The gender of each film professional was identified and tagged by the [European Audiovisual Observatory](#). Please note that data for 2024 is provisional, since film producers add IMDb information about films gradually throughout the year.
- ❑ As information on each professional category was not equally available, different datasets were used to analyse the various roles.

SAMPLE: NUMBER OF FEATURE FILMS BY CATEGORY OF PROFESSIONALS (2015-2024)



DIRECTORS

On average, women accounted for **27%** of all European feature film directors active between **2020 and 2024**, up from **24%** recorded between **2015 and 2019**.

Female directors were less active than their male counterparts, with a share of assignments of **25%**. The share of assignments was higher for debut films (**28%**) and documentaries (**33%**) than for live-action fiction and animated films (**both 21%**).

During the same period, only **23%** of films were directed by female-led* teams, compared to **73%** for male-led teams. This is because, in most cases, when women co-directed a film, they did so in collaboration with a male colleague.

** In this context, “female-led” refers to feature films by a majority (≥ 60%) of female directors: by one individual female director; by several female directors; or by a team of directors comprising both genders, with a female presence of at least 60%.*

A How are women represented among film directors?

Cumulatively, between 2020 and 2024, women accounted for 27% of active directors* of European feature films.

This figure represents a 3% increase compared to the period between 2015 and 2019.

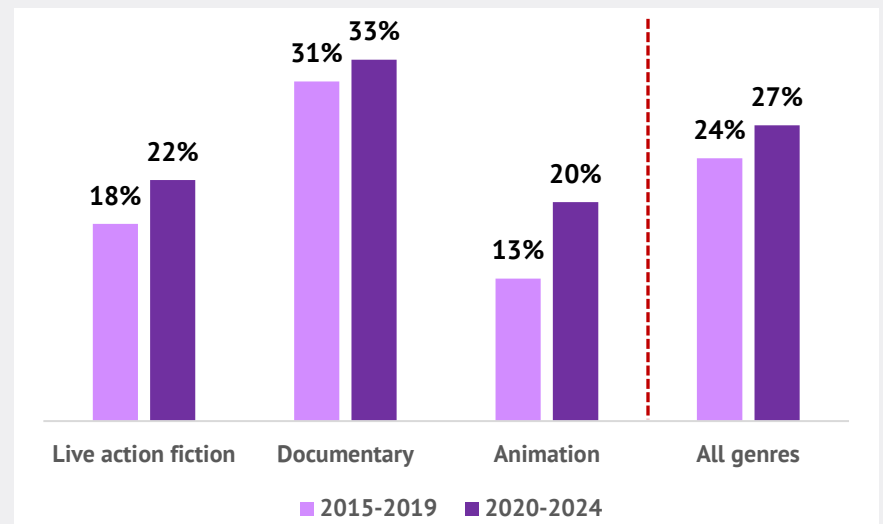
The share of female directors was higher for documentaries (33% between 2019 and 2024) than for live-action fiction films (22%) and animated films (20%).

* **Active director:** at least one feature film (co)directed between 2015 and 2024.

DIRECTORS: SHARE OF WOMEN IN ACTIVE DIRECTORS (2015-2024)



DIRECTORS: SHARE OF ACTIVE FEMALE DIRECTORS, BY FILM GENRE (2015-2019 vs. 2020-2024)

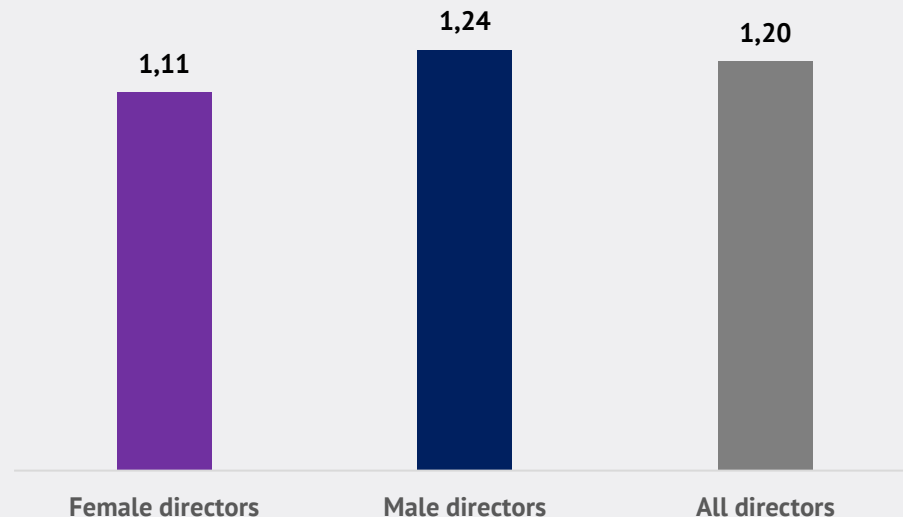


B How does the activity of female and male film directors compare?

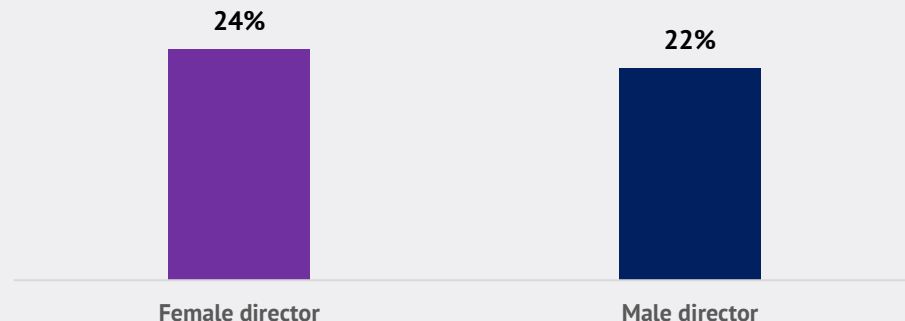
Between 2020 and 2024, female directors (co)directed an average of 1.11 films, compared to 1.24 for their male counterparts.

24% of female directors shared their assignments with another director, compared to 22% of male directors.

DIRECTORS: AVERAGE NUMBER OF FILMS DIRECTED BETWEEN 2020 AND 2024, BY GENDER



DIRECTORS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER DIRECTOR BETWEEN 2020 AND 2024, BY GENDER

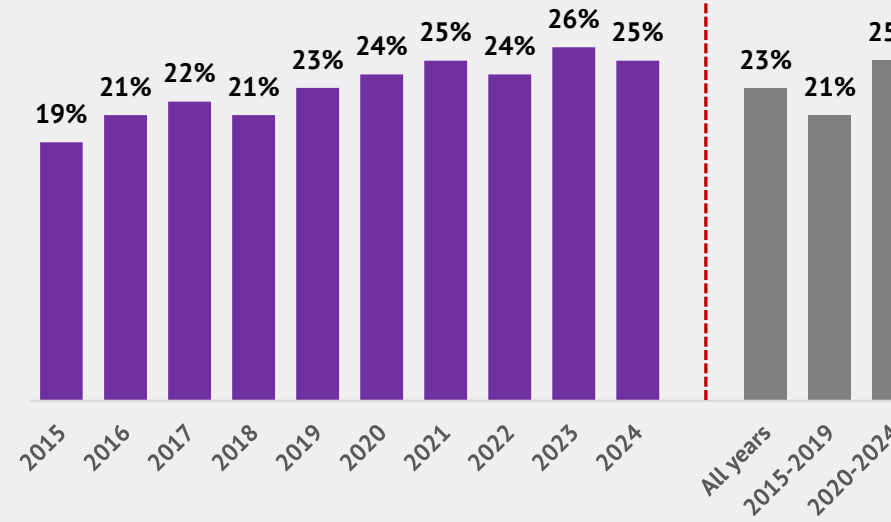


C What is the women share of film director assignments?

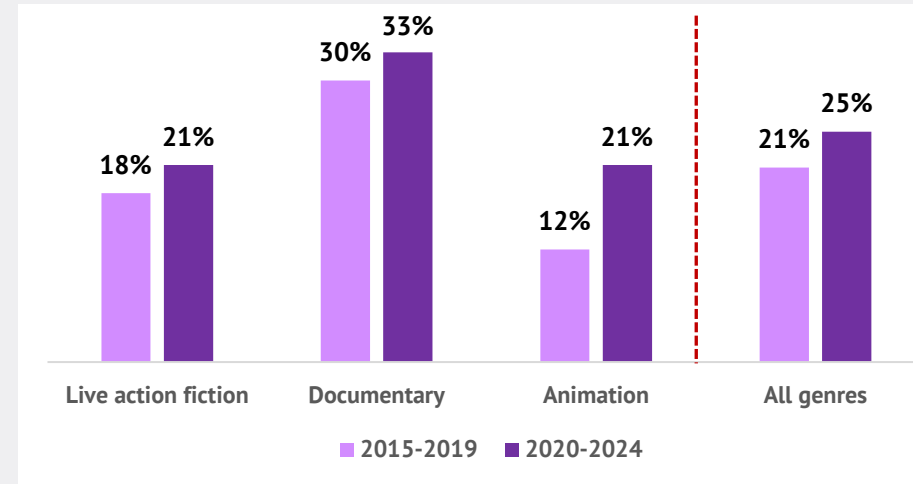
The share of female directors' assignments increased by 3% between 2015-2019 and 2020-2024, reaching 25%.

The average share of female directors per film was higher for documentaries (33%) than for other film genres.

DIRECTORS: WOMEN SHARE* OF DIRECTOR ASSIGNMENTS, BY PRODUCTION YEAR (2015-2024)



DIRECTORS: WOMEN SHARE* OF DIRECTOR ASSIGNMENTS, BY FILM GENRE (2015-2019 vs. 2020-2024)



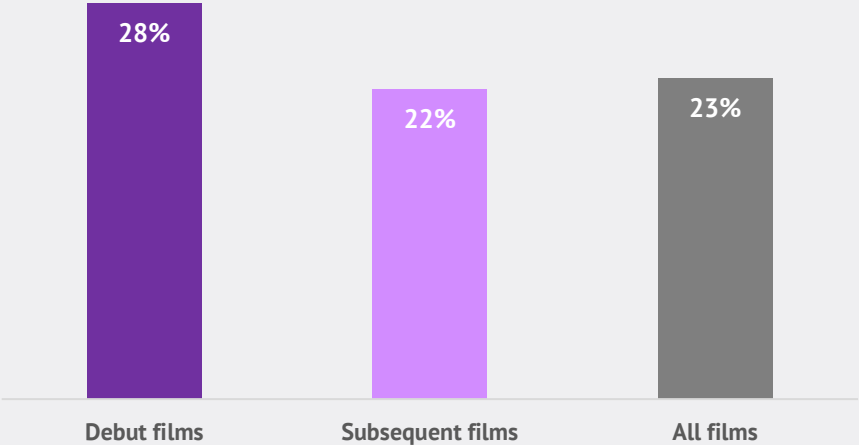
* Average of the shares of female directors calculated from the total number of directors for each feature film in the sample.

C What is the women share of film director assignments for “debut features”?

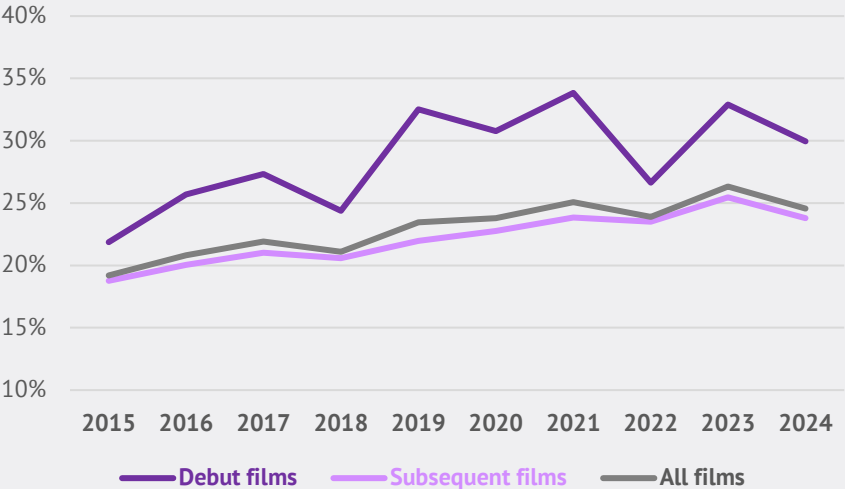
Between 2015 and 2024, the women share of director assignments per film was higher (28%) for debut films than for films in general (23%).

In the same period, women accounted for only 22% of director assignments for second and subsequent works, suggesting that they may face obstacles when trying to direct other films after their directorial debut.

DIRECTORS: WOMEN SHARE OF DIRECTOR ASSIGNMENTS, DEBUT FILMS VS. SUBSEQUENT FILMS (2015-2024)

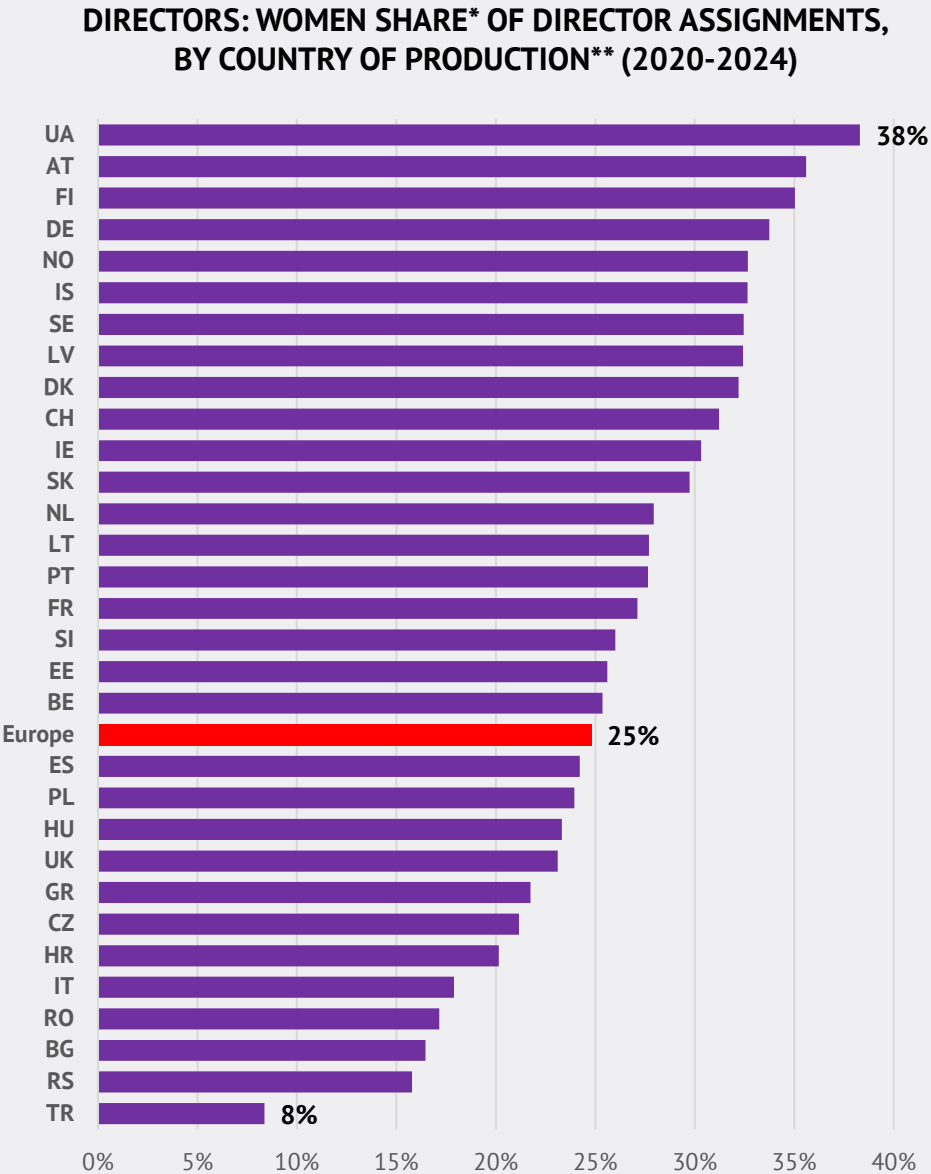


DIRECTORS: WOMEN SHARE OF DIRECTOR ASSIGNMENTS, DEBUT FEATURES VS. SUBSEQUENT FEATURES (2015-2024)



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

Women’s share of directing assignments varied between 8% and 38% across Europe.



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

** Graph excludes production countries with a limited coverage in LUMIERE.

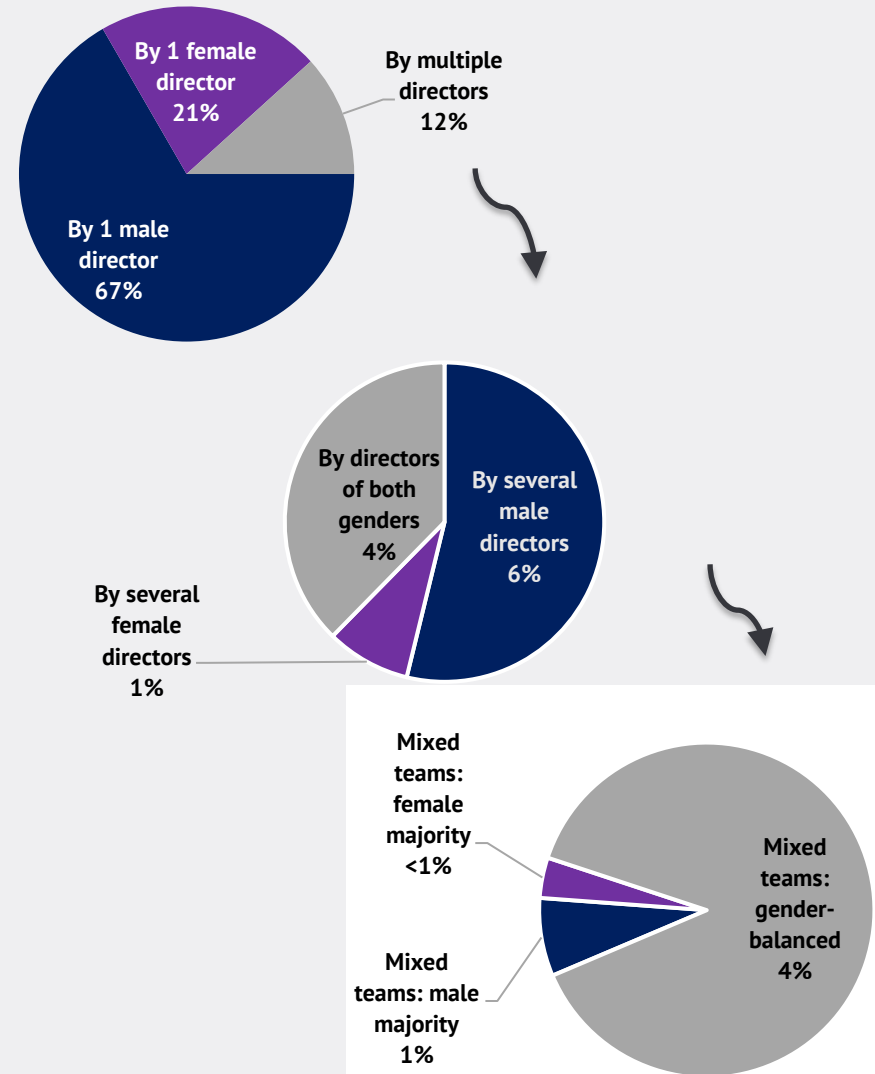
D What is the gender composition of film director teams?

Of the European feature films produced between 2020 and 2024:

- 21% were directed by a single female director.
- Only 1% were directed by several female directors.
- Just 0.2% were made by teams of directors of both genders, at least 60% of whom were female.

“Female majority” refers to feature films directed by a majority (≥ 60%) of female directors.

DIRECTORS: GENDER COMPOSITION OF TEAMS OF DIRECTORS (2020-2024)

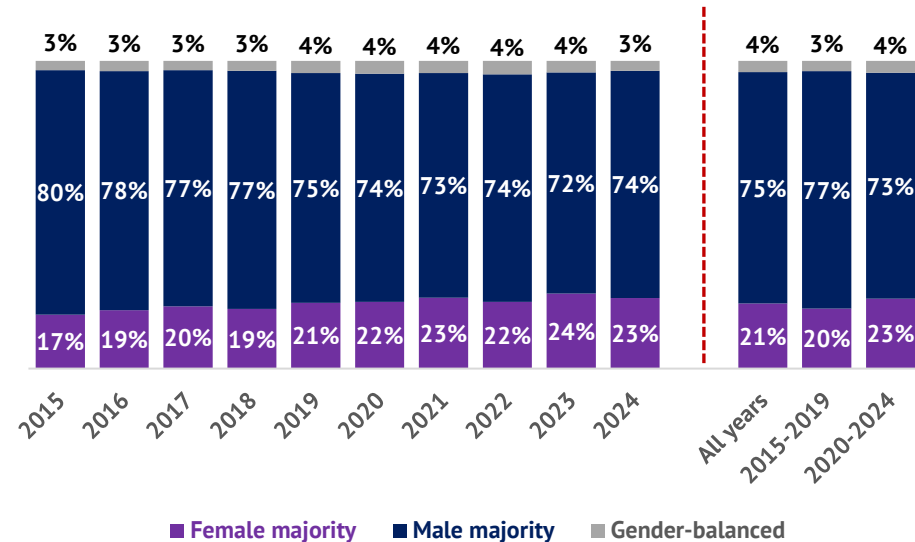


D What share of feature films are directed by female-led teams?

Between 2020 and 2024, about 23% of European feature films were directed by female-led* teams. This figure increased moderately over the years.

The majority of films were directed by a single professional. Of the films directed by multiple professionals, the majority were helmed by teams led by male directors.

DIRECTORS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF DIRECTORS' TEAMS, BY YEAR (2015-2024)



* In this context, "**female-led**" refers to feature films directed by a majority ($\geq 60\%$) of female directors.

SCREENWRITERS

European feature films: SCREENWRITERS

On average, women accounted for **31%** of all European feature films screenwriters active between **2020 and 2024**, up from **27%** between **2015 and 2019**.

However, with a share of assignments of just **30%**, female screenwriters were less active than their male counterparts. The share of assignments was higher for documentaries (**36%**) than for live-action fiction (**27%**) and animated films (**30%**).

During the same period, only **22%** of films were written by female-led* teams, compared to **64%** for male-led teams. This is because, in most cases, when women co-wrote a film, they did so with a male colleague.

** In this context, “**female-led**” refers to feature films written by a majority ($\geq 60\%$) 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%.*

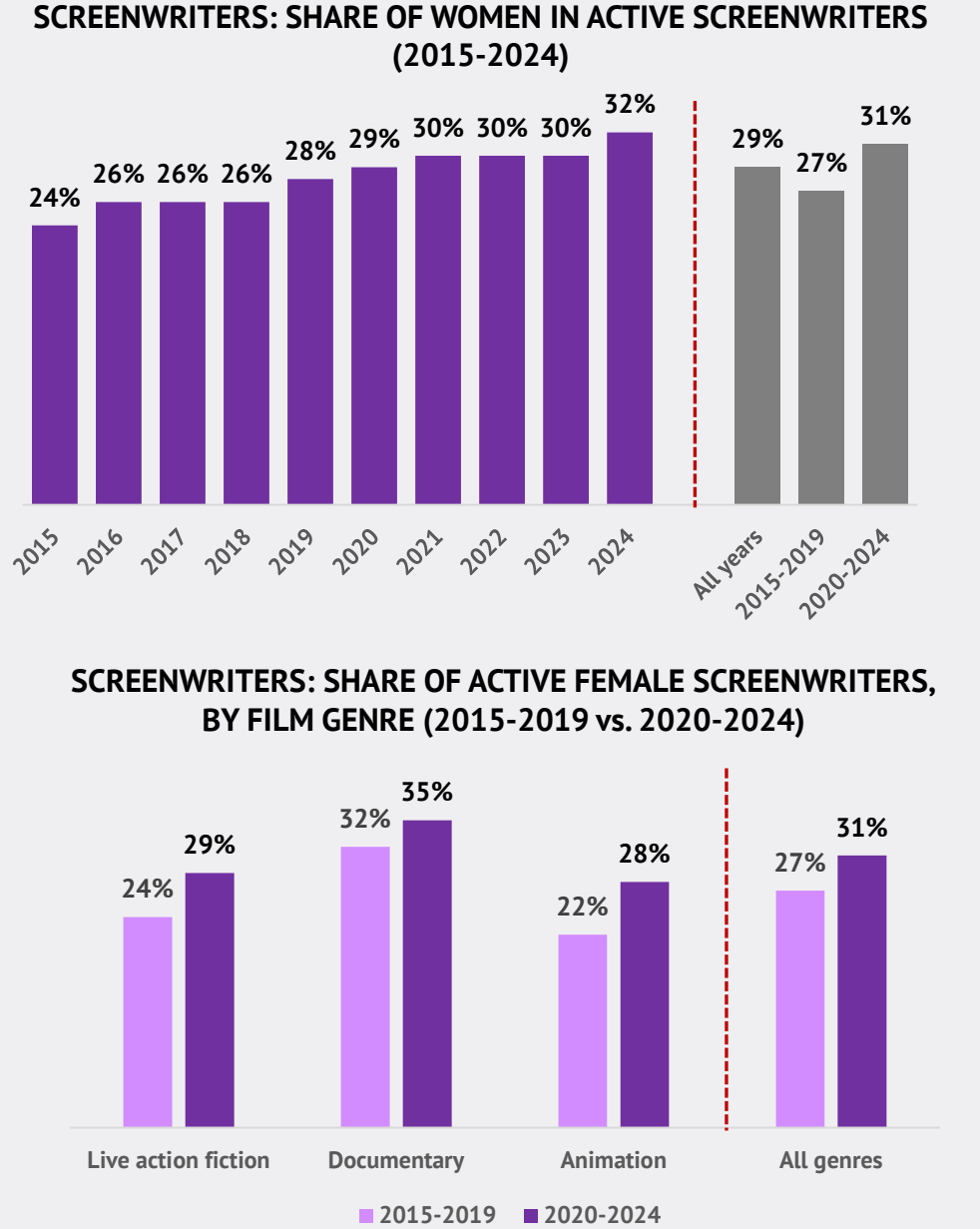
A How are women represented among film screenwriters?

Cumulatively, women accounted for 31% of European feature films screenwriters active* between 2020 and 2024.

This figure represents a 4% increase compared with the period between 2015 and 2019. The share of female screenwriters in the workforce varies by film genre.

Between 2020 and 2024, it was higher for documentaries (35%) than for live-action (29%) and animated features (28%).

* **Active screenwriter:** at least one feature film (co)written between 2015 and 2024.

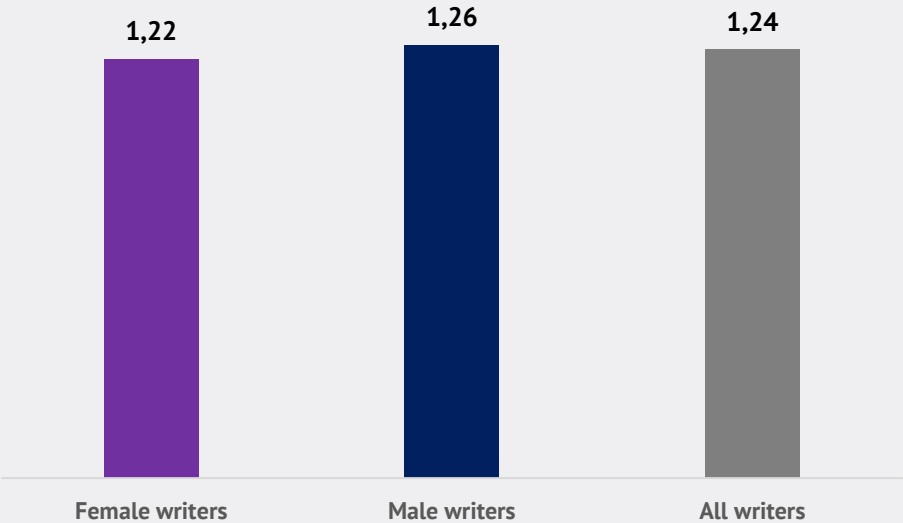


B How does the activity of female and male screenwriters compare?

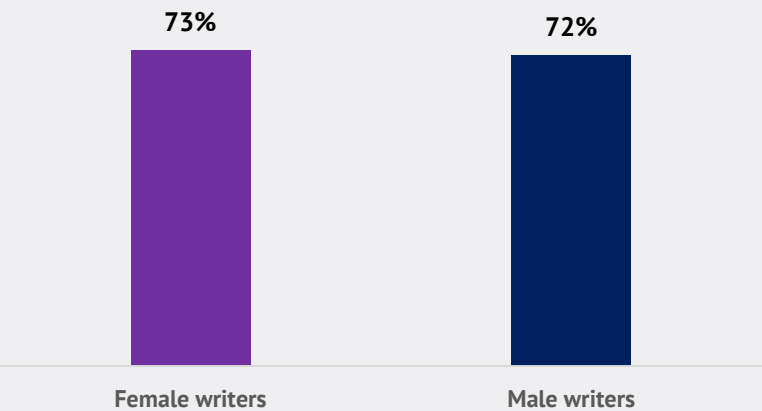
Between 2020 and 2024, female screenwriters (co)wrote an average of 1.22 films, compared to 1.26 for their male counterparts.

73% of female screenwriters' assignments were shared with another writer, compared to 72% of male screenwriters' assignments.

SCREENWRITERS: AVERAGE NUMBER OF FILMS WRITTEN BETWEEN 2020 AND 2024, BY GENDER



SCREENWRITERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER WRITER BETWEEN 2020 AND 2024, BY GENDER





What is the women share of screenwriter assignments?

Between 2020 and 2024, the share of female screenwriters was 30%, which was an increase of 4% compared to 2015-2019.

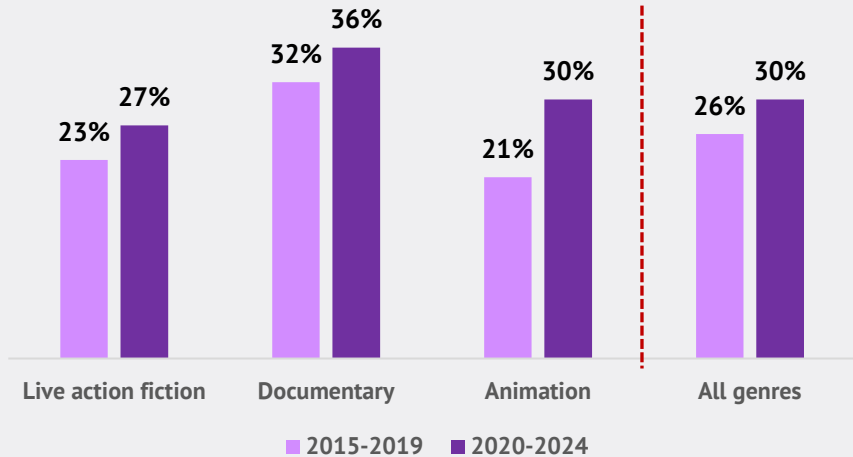
Among screenwriters, the average share of female screenwriters per film was higher for documentaries than for other film types, at 36% between 2020 and 2024.

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

SCREENWRITERS: WOMEN SHARE* OF WRITER ASSIGNMENTS, BY PRODUCTION YEAR (2015-2024)



SCREENWRITERS: WOMEN SHARE* OF WRITER ASSIGNMENTS, BY FILM GENRE (2015-2019 VS. 2020-2024)



C

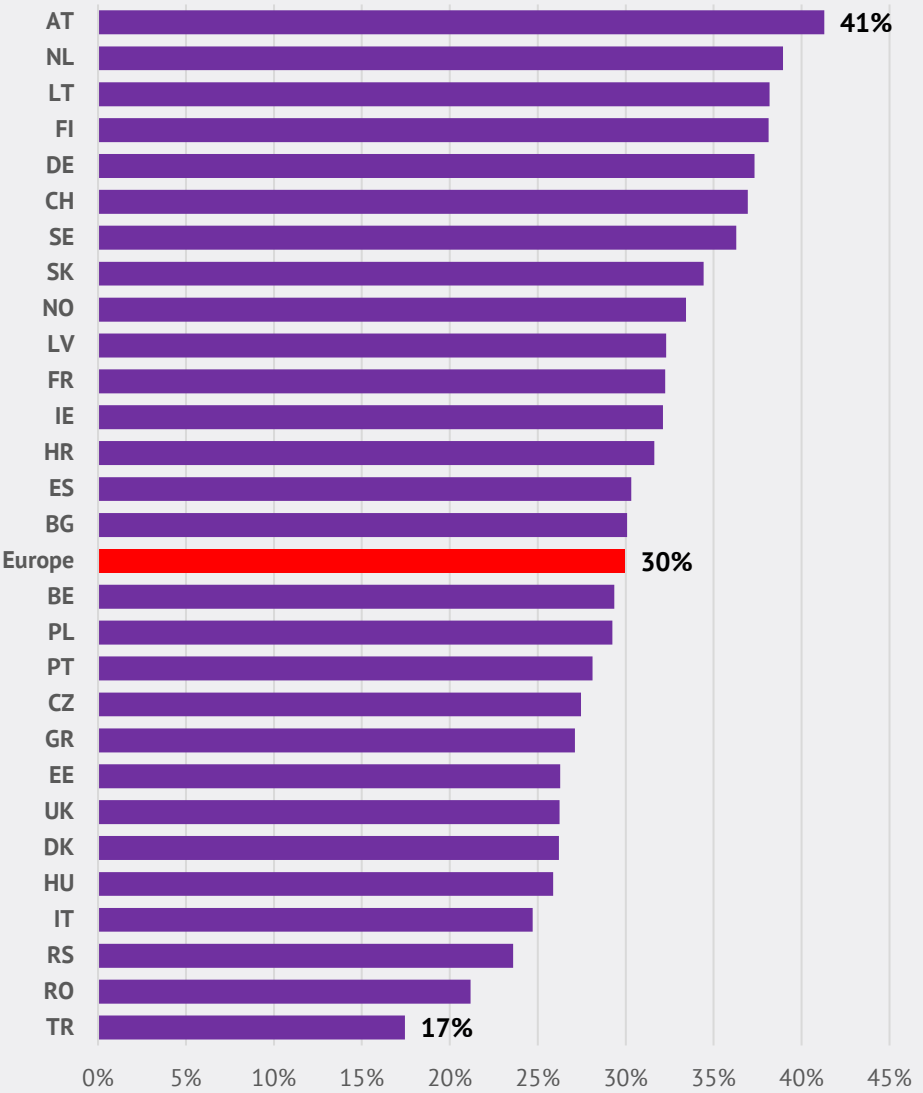
What is the women share of screenwriter assignments by country of production?

The women's share of screenwriting assignments varied between 17% and 41% across European countries.

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

** Graph excludes production countries with a limited coverage in LUMIERE

SCREENWRITERS: WOMEN SHARE* OF WRITER ASSIGNMENTS, BY COUNTRY OF PRODUCTION** (2020-2024)



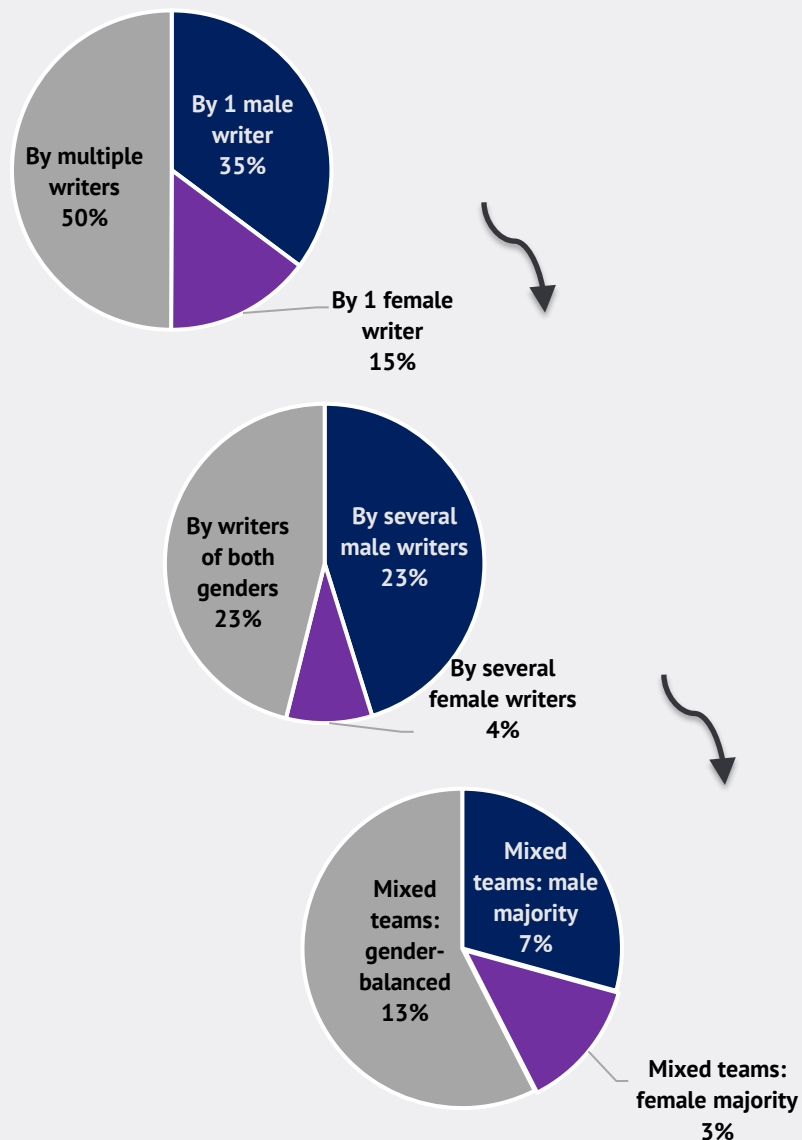
D What is the gender composition of film screenwriter teams?

Of the European feature films produced between 2020 and 2024:

- 15% were written by one female screenwriter.
- 4% were written by several female screenwriters.
- 3% were written by teams of professionals of both genders, at least 60% of whom were female.

* In this context, “**female-led**” refers to feature films written by a majority (≥ 60%) of female screenwriters.

SCREENWRITERS: GENDER COMPOSITION OF TEAMS OF SCREENWRITERS (2020-2024)

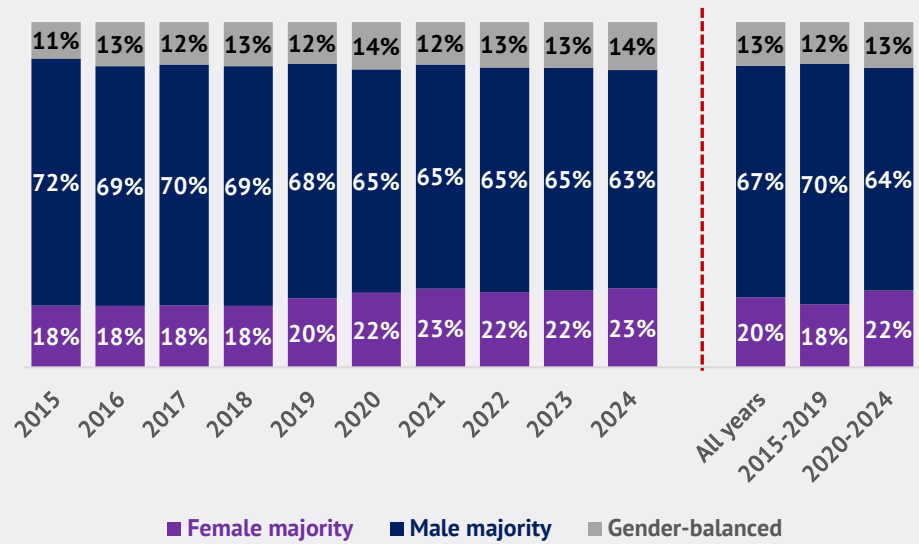


D What share of feature films are written by female-led teams?

Between 2020 and 2024, only 22% of European feature films were written by female-led* teams of screenwriters.

This figure is lower than might be expected given the high number of films co-written by several screenwriters, as when women co-wrote a film, it was often within male-led teams.

SCREENWRITERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF SCREENWRITERS' TEAMS, BY PRODUCTION YEAR (2015-2024)



* In this context, “female-led” refers to feature films written by a majority (≥ 60%) of female screenwriters.

PRODUCERS

European feature films: PRODUCERS

On average, women accounted for **34%** of the active producers of European feature films between **2020 and 2024**, up from **30%** recorded between **2015 and 2019**.

Female producers were less active than their male counterparts, with a share of assignments of **32%**. The share of assignments was higher for documentaries (**39%**) than for live-action fiction (**29%**) and animated films (**28%**).

During the same period, only **22%** of films were produced by female-led* teams, compared to **61%** for male-led teams. This is because, in most cases, when women (co)produced a film, they did so in collaboration with a male colleague.

* In this context, “**female-led**” 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%.

A How are women represented among film producers?

Cumulatively, women accounted for 34% of the producers of European feature films that were active* between 2020 and 2024.

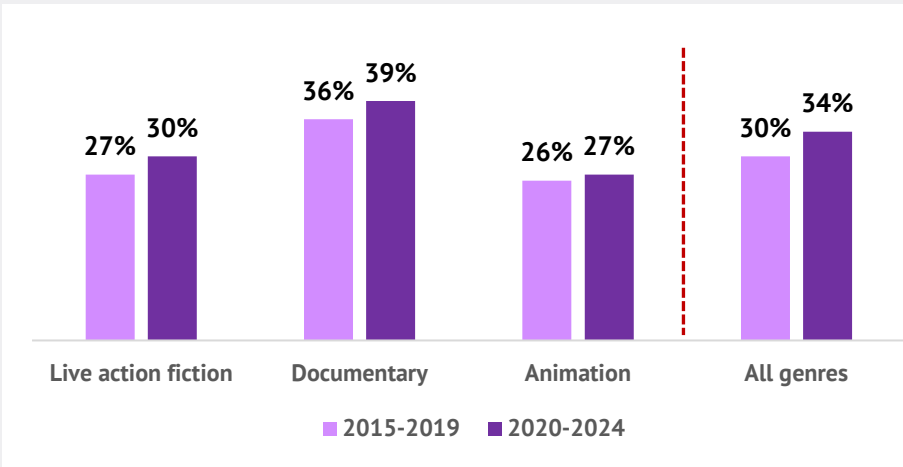
This figure increased by 4% between the periods 2015-2019 and 2020-2024.

Between 2020 and 2024, the share of female producers was higher for documentaries (39%) than for live-action (30%) and animated features (2%).

PRODUCERS: SHARE OF WOMEN IN ACTIVE PRODUCERS* (2015-2024)



PRODUCERS: SHARE OF ACTIVE FEMALE PRODUCERS*, BY FILM GENRE (2015-2019 VS. 2020-2024)



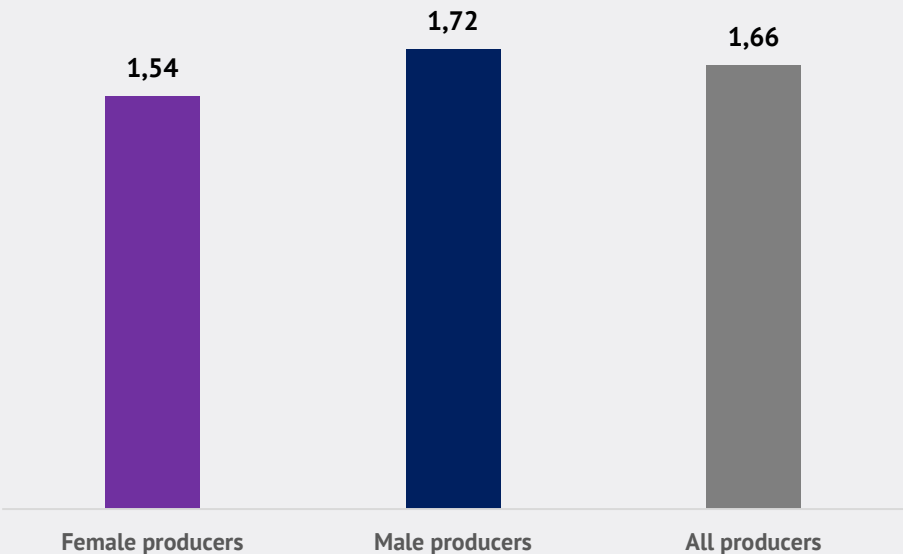
* **Active producer:** at least one feature film (co)produced between 2015 and 2024.

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

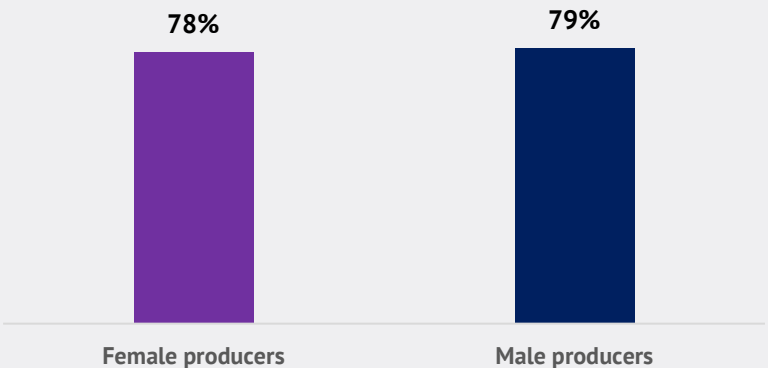
Between 2020 and 2024, female producers (co)produced an average of 1.54 films, compared to 1.72 for their male counterparts.

78% of female producers' assignments were shared with another producer, compared to 79% of male producers' assignments.

PRODUCERS: AVERAGE NUMBER OF FILMS PRODUCED BETWEEN 2020 AND 2024, BY GENDER



PRODUCERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER PRODUCER BETWEEN 2020 AND 2024, BY GENDER



C What is the women share of producer assignments?

Between the periods 2015-2019 and 2020-2024, the share of female screenwriters increased by 3%, rising from 29% to 32%.

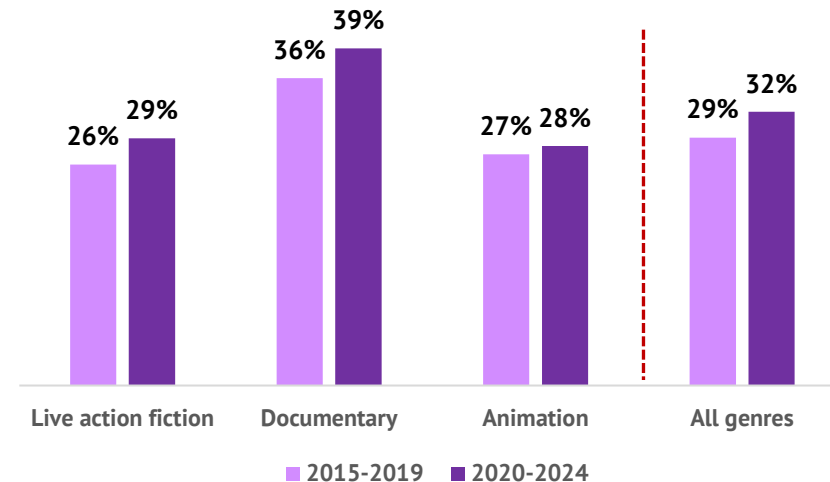
As with other professional roles, the average share of female producers per film was higher for documentaries than for films in other genres.

Between 2020 and 2024, this figure stood at 39% for documentaries, 29% for live-action fiction, and 28% for animation.

PRODUCERS: WOMEN SHARE* OF PRODUCER ASSIGNMENTS, BY PRODUCTION YEAR (2015-2024)



PRODUCERS WOMEN SHARE* OF PRODUCER ASSIGNMENTS, BY FILM GENRE (2015-2019 vs. 2020-2024)



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

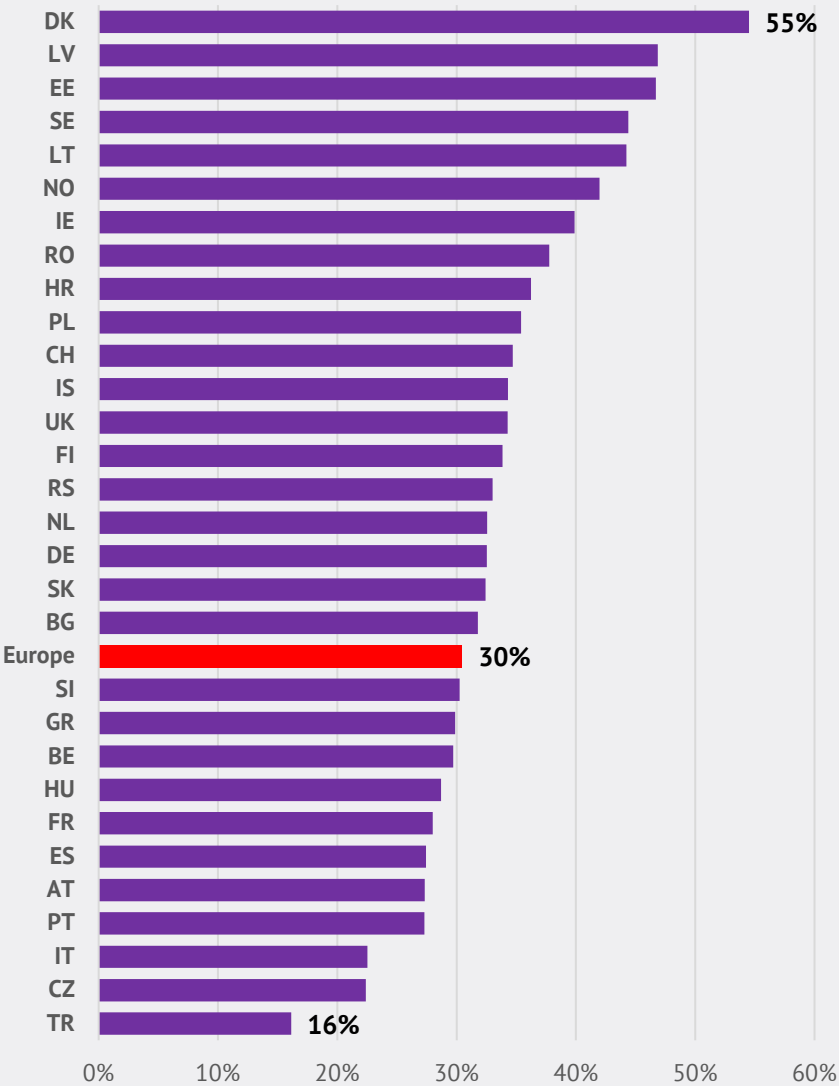
C What is the women share of producer assignments by country of production?

The women's share of producer assignments varied between 16% and 55% across European countries.

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

** Graph excludes production countries with a limited coverage in LUMIERE.

PRODUCERS: WOMEN SHARE* OF PRODUCER ASSIGNMENTS, BY COUNTRY OF PRODUCTION** (2020-2024)



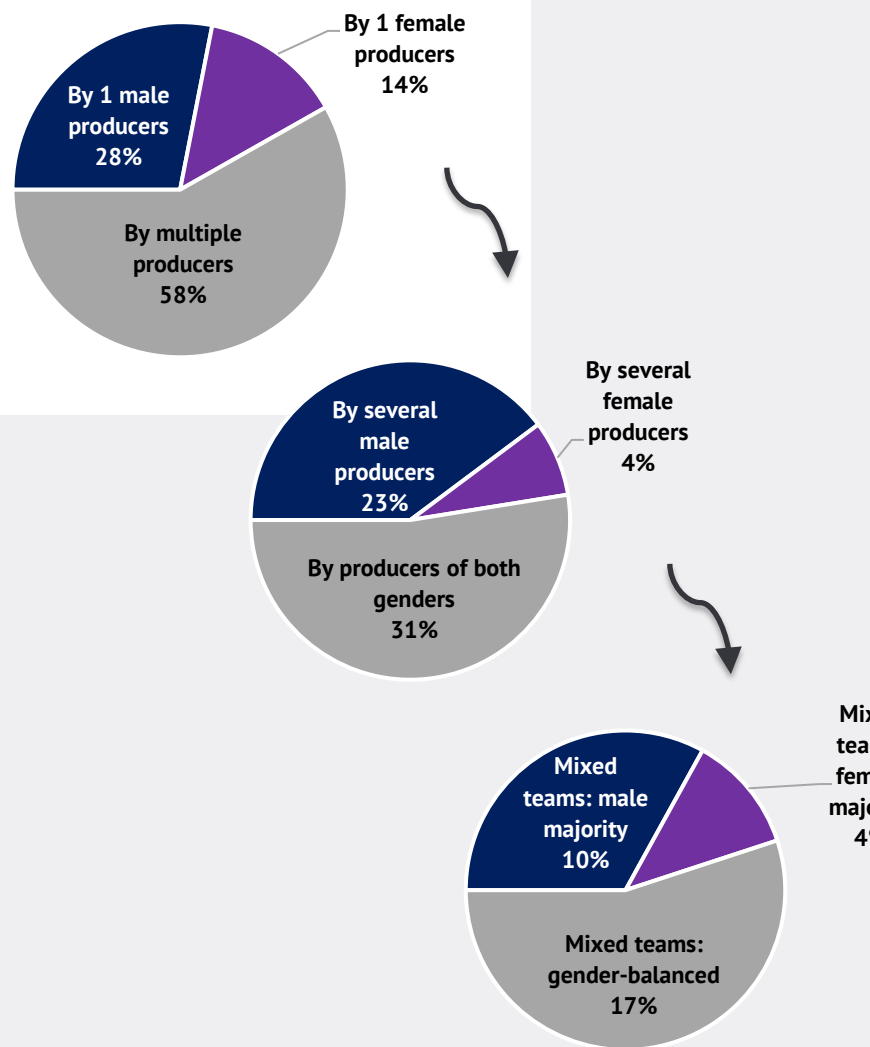
D What is the gender composition of film producer teams?

Of the European feature films produced between 2020 and 2024:

- 14% had one female producer.
- 4% had several female producers.
- 4% had teams of producers of both genders, at least 60% of whom were female.

* In this context, “**female-majority**” refers to feature films produced by a majority ($\geq 60\%$) of female producers.

PRODUCERS: GENDER COMPOSITION OF TEAMS OF PRODUCERS (2020-2024)



D What share of feature films are produced by female-led teams?

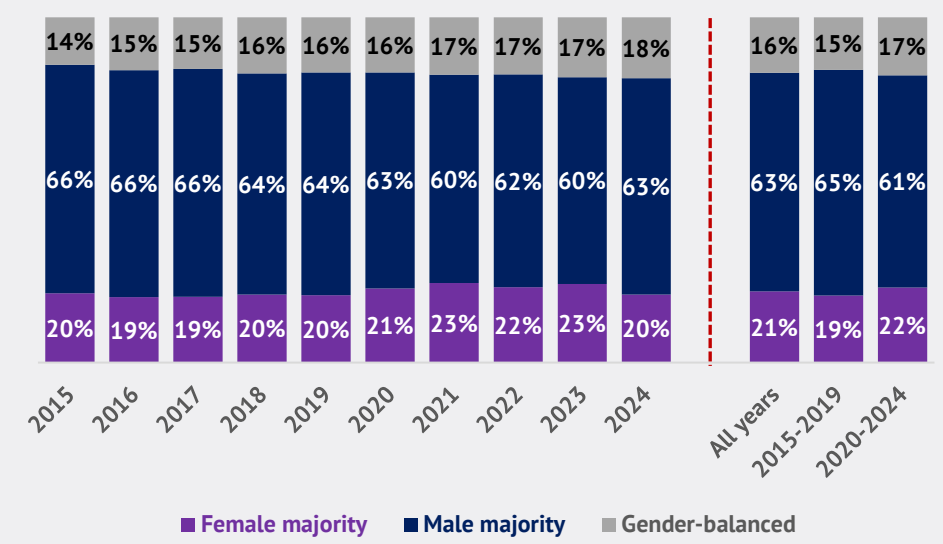
Between 2020 and 2024, 22% of European feature films were produced by female-led* teams.

This figure compares to 19% between 2015 and 2019.

Given the large number of films produced by multiple producers, these shares reflect the fact that, in most cases, when women produced a film, they did so within gender-balanced or male-led teams of producers.

* In this context, “female-led” refers to features produced by a majority (≥ 60%) of female producers;

PRODUCERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF PRODUCERS’ TEAMS, BY PRODUCTION YEAR (2015-2024)



CINEMATOGRAPHERS

On average, women only accounted for just **14%** of all European feature film cinematographers between **2020 and 2024**, up from **12%** between **2015 and 2019**.

The role of director of photography (DOP) is typically solitary, with most films being made by a single individual in this position. Taking into account all the cinematographers working on each film, women accounted for **12%** of assignments. The figure was higher for documentaries (**18%**), compared to animated films (**14%**) and live-action fiction films (**10%**).

During the same period, only **11%** of films were produced by female-led* teams of cinematographers, compared to **87%** for male-led teams. This is because women were more likely than men to work in teams with other professionals, and when they did, it was usually in gender-balanced or male-majority cinematography teams.

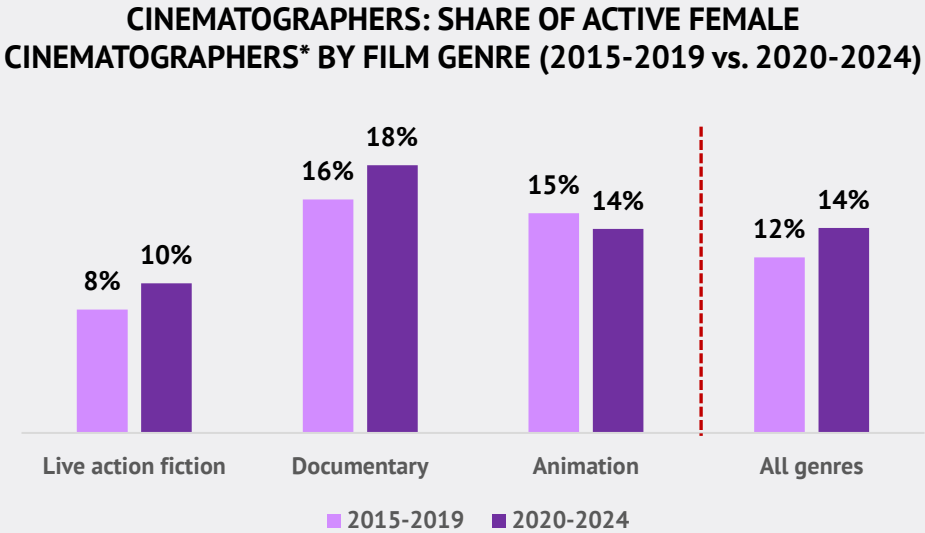
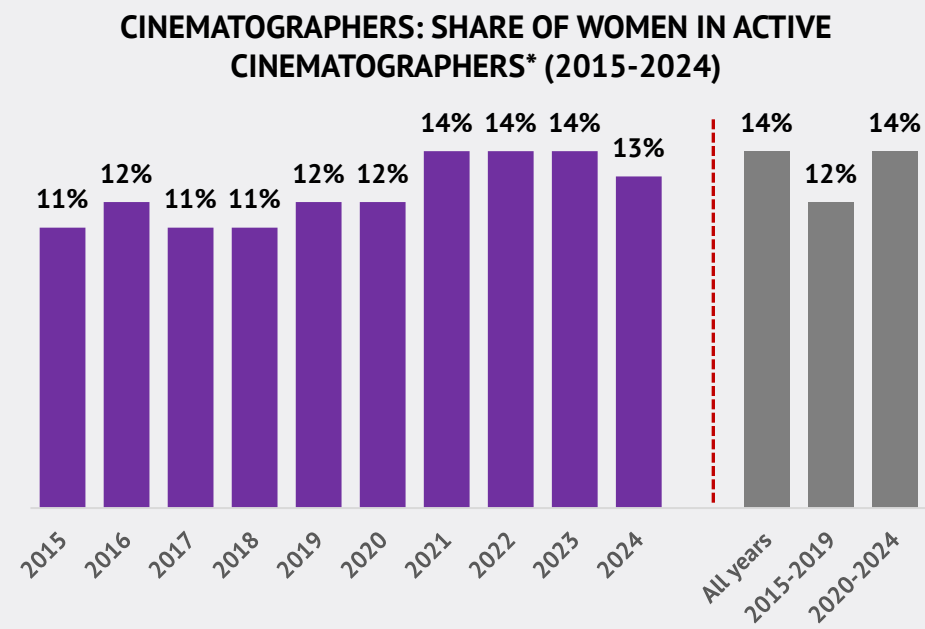
** In this context, “female-led” refers to feature films made by a majority (≥ 60%) of female cinematographers: by one individual female cinematographer; by several female cinematographers; or by teams of cinematographers of both genders with a female presence of at least 60%.*

A How are women represented among film cinematographers?

Cumulatively, women accounted for 14% of the active* cinematographers working on European feature films between 2015 and 2024.

This figure increased by 2% between the periods 2015-2019 and 2020-2024.

Between 2020 and 2024, the share of women working on documentaries (18%) was higher than other film genres.



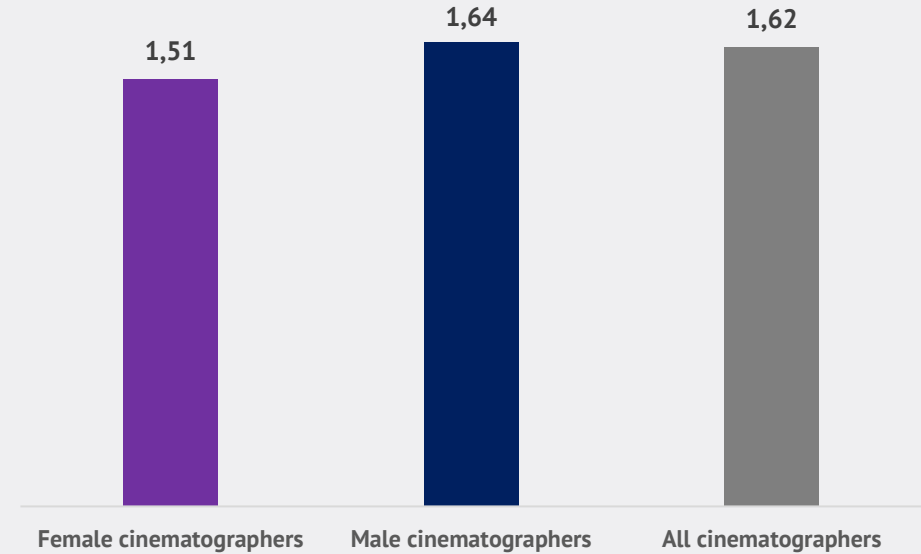
* **Active cinematographer:** credited for at least one feature film between 2015 and 2024.

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

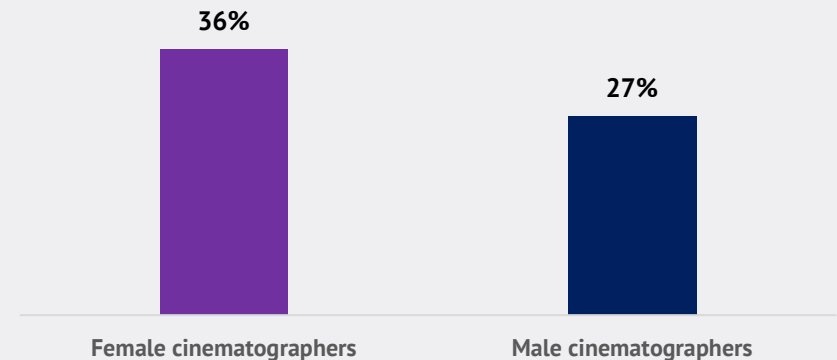
Between 2020 and 2024, female cinematographers (co)shot an average of 1.51 films, compared to 1.64 for their male counterparts.

36% of female cinematographers' assignments were shared with another cinematographer, compared to 27% of male cinematographers' assignments.

CINEMATOGRAPHERS: AVERAGE NUMBER OF FILMS SHOT BETWEEN 2020 AND 2024, BY GENDER



CINEMATOGRAPHERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER CINEMATOGRAPHER BETWEEN 2020 AND 2024, BY GENDER



C What is the women share of cinematographer assignments?

Between the periods 2015-2019 and 2020-2024, the share of cinematographer assignments held by women increased by a modest 2%, rising from 10% to 12%.

Between 2020 and 2024, the average share of female cinematographers was higher for documentaries (18%) than for other film genres.

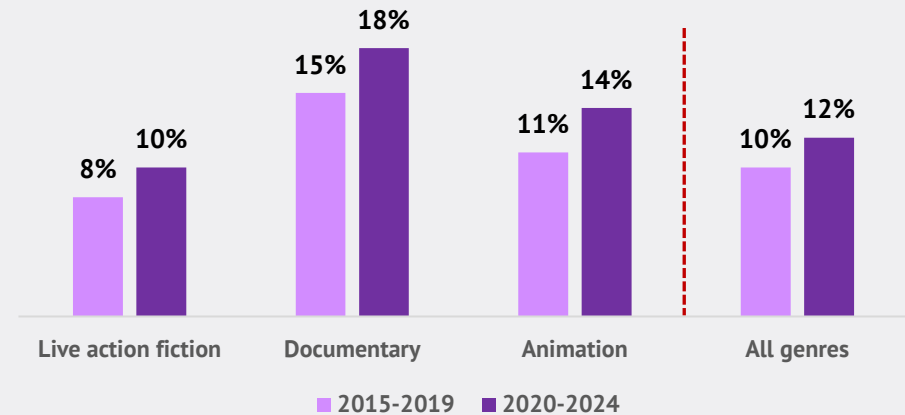
However, the elevated share of female cinematographers in animated films should be considered in the context of the very small number of professionals in this film genre compared to live-action fiction and documentaries.

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

CINEMATOGRAPHERS: WOMEN SHARE* OF CINEMATOGRAPHER ASSIGNMENTS, BY PRODUCTION YEAR (2015-2024)



CINEMATOGRAPHERS: WOMEN SHARE* OF CINEMATOGRAPHER ASSIGNMENTS, BY FILM GENRE (2015-2019 vs. 2020-2024)

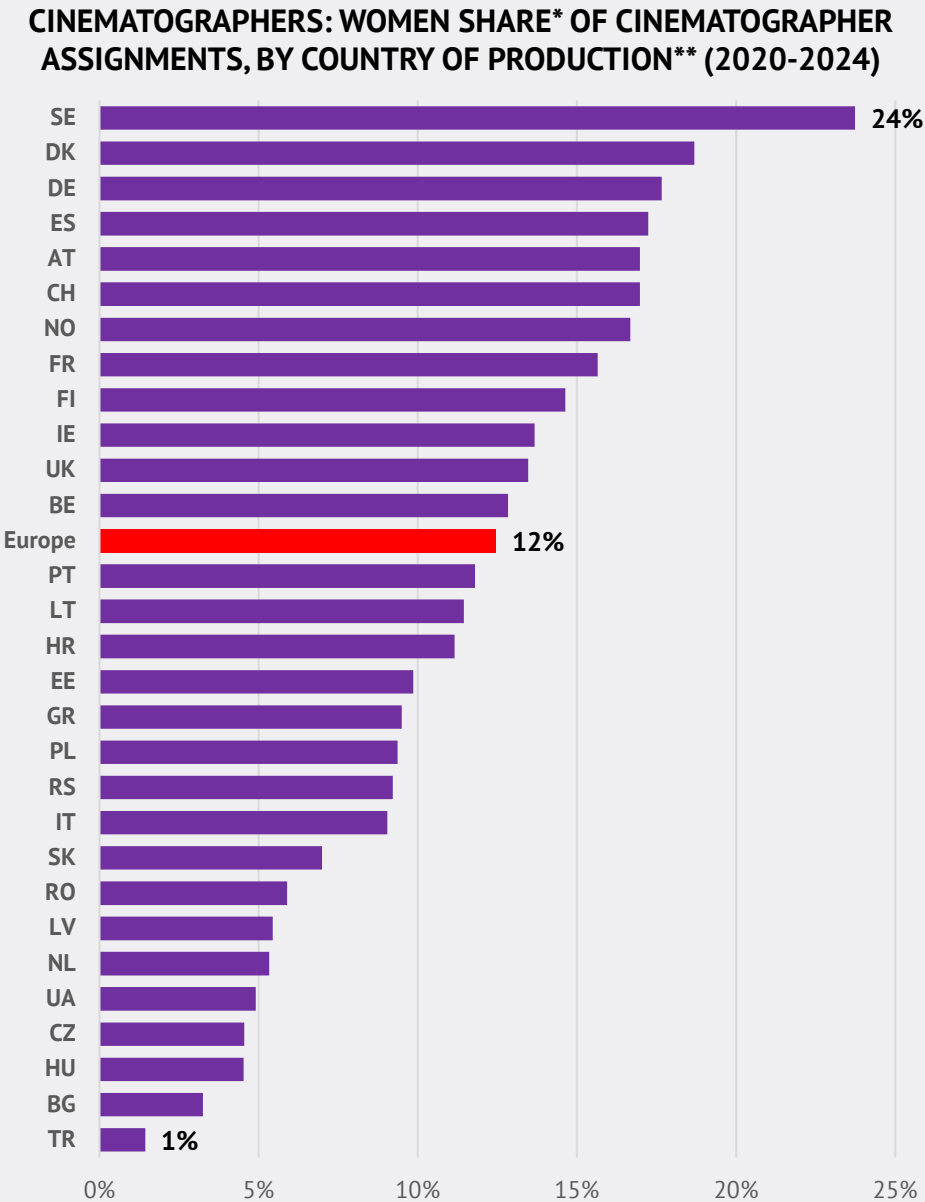


C What is the women share of cinematographer assignments by country of production?

Between 2020 and 2024, the share of cinematographer assignments held by women varied between 1% and 24% across European countries.

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

** Graph excludes production countries with a limited coverage in LUMIERE.

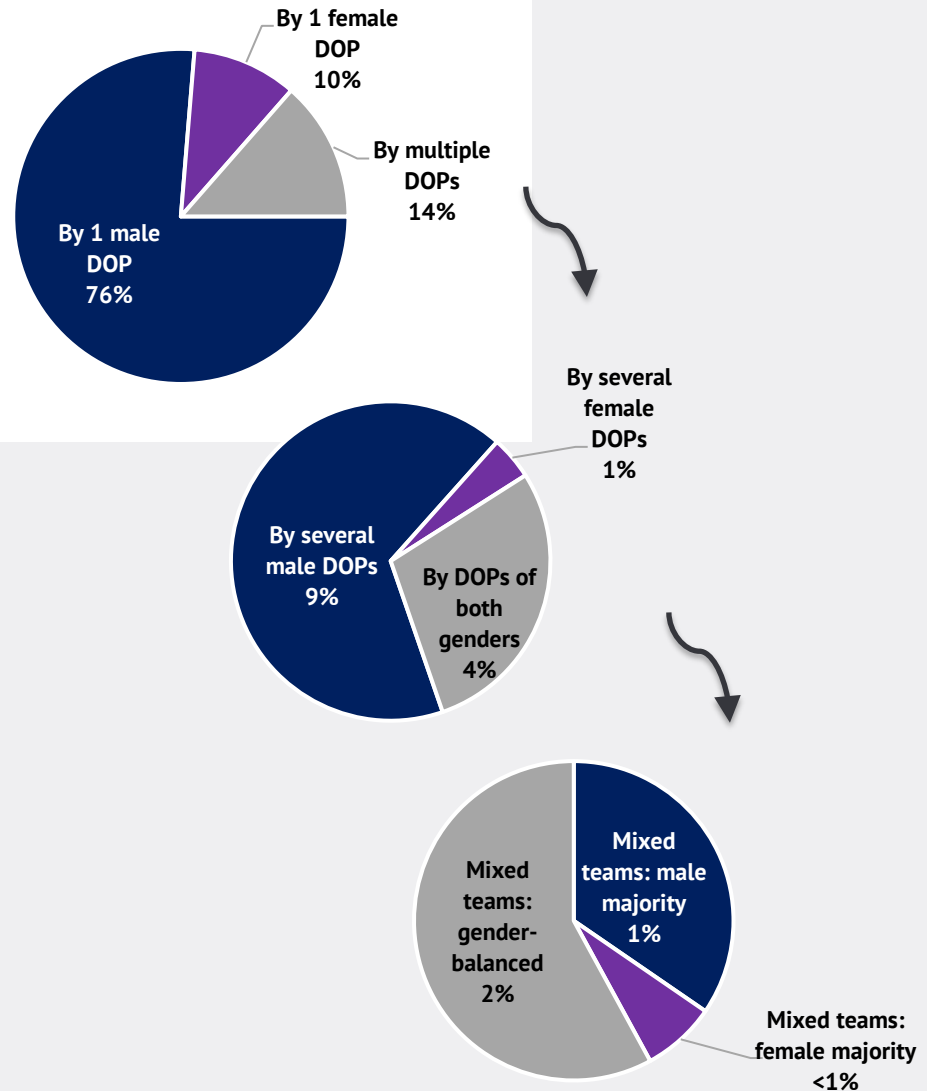


D What is the gender composition of film cinematographer teams?

Of the European feature films produced between 2020 and 2024:

- 10% were made by one female cinematographer.
- Just 1% were made by several female cinematographers.
- Less than 1% were made by teams of cinematographers of both genders, at least 60% of whom were female.

CINEMATOGRAPHERS: GENDER COMPOSITION OF TEAMS OF CINEMATOGRAPHERS (2020-2024)



* In this context, "**female-majority**" refers to feature films by a majority ($\geq 60\%$) of female cinematographers.

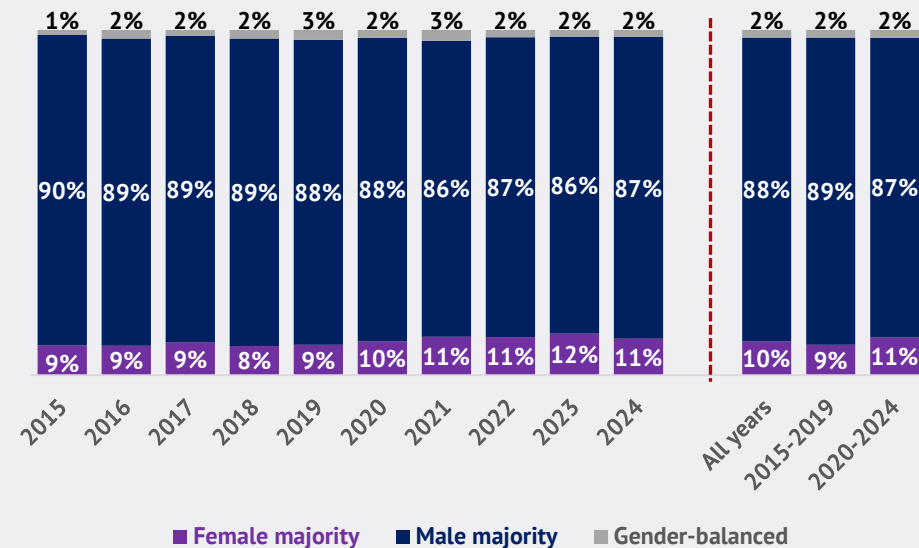
D What share of feature films have female-led teams of cinematographers?

Between 2020 and 2024, 11% of European feature films were made by female-led* teams of cinematographers.

This figure compares to 9% between 2015 and 2019.

Most films were made by one individual cinematographer. When multiple professionals worked on the photography of a film, however, the cinematography team was predominantly led by men.

CINEMATOGRAPHERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF CINEMATOGRAPHERS' TEAMS, BY PRODUCTION YEAR (2015-2024)



* In this context, “**female-led**” refers to feature films made by a majority (≥ 60%) of female cinematographers.

COMPOSERS

On average, women accounted for just **13%** of music composers active in European feature films between **2020 and 2024**, up from **9%** between **2015 and 2019**.

The average share of assignments of female composers was just **12%**, as they worked on fewer films than their male counterparts. This figure was slightly higher for documentaries (**13%**) than for live-action (**11%**) and animated (**10%**) films.

In most cases, when women worked in teams, they did so in partnership with a male colleague, either in gender-balanced or male-led teams. Consequently, only **10%** of the feature films in the sample had a female-led* team of composers, compared to **87%** for male-led teams.

** In this context, “female-led” 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%.*

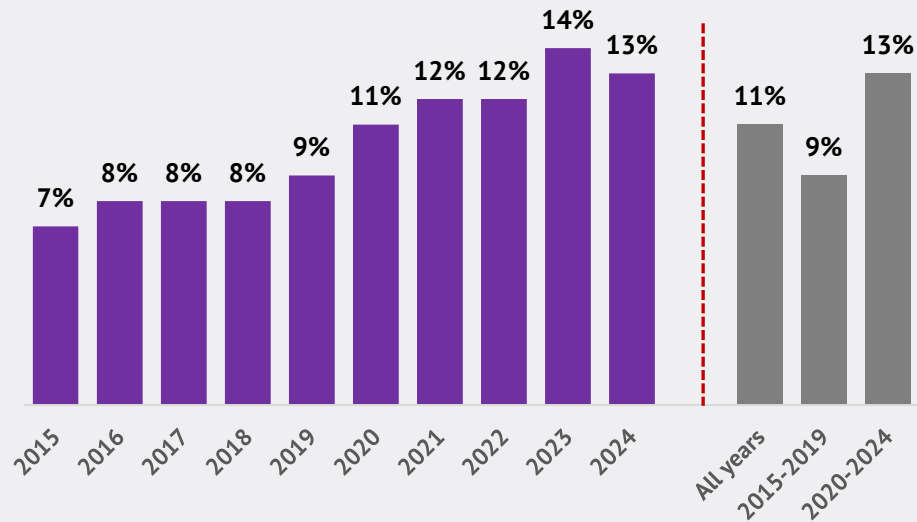
A How are women represented among film composers?

Cumulatively, women accounted for 13% of the composers of European feature films that were active* between 2015 and 2024.

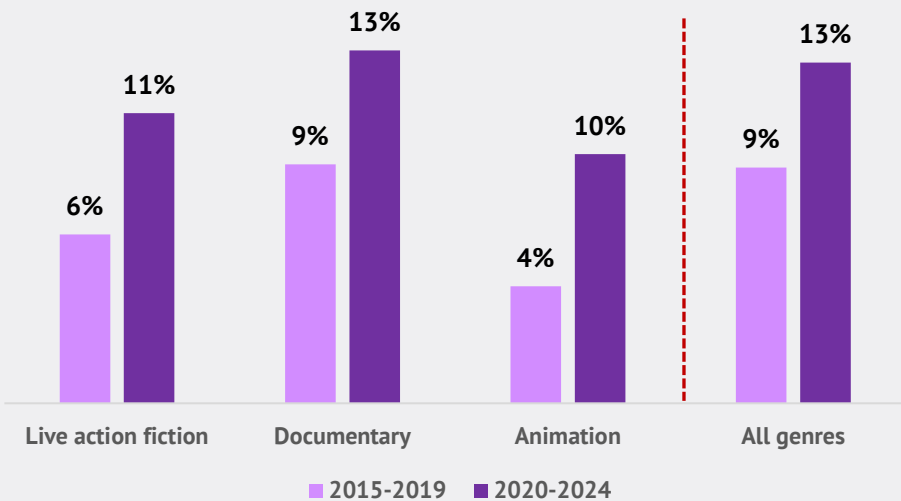
This figure increased by 4% between 2015-2019 and 2020-2024.

Women accounted for a slightly higher proportion of the workforce in documentary filmmaking than in other film genres.

COMPOSERS: SHARE OF WOMEN IN ACTIVE COMPOSERS* (2015-2024)



COMPOSERS: SHARE OF ACTIVE FEMALE COMPOSERS* BY FILM GENRE (2015-2019 vs. 2020-2024)



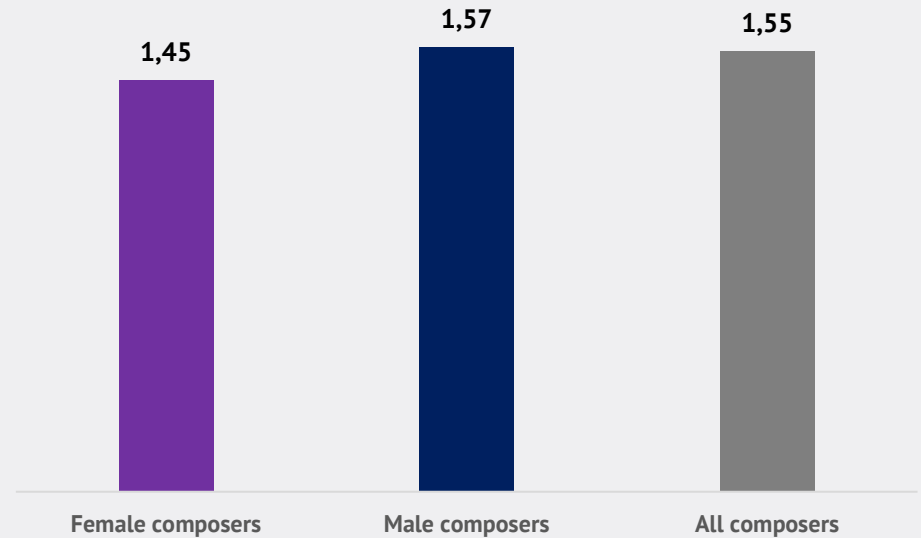
* **Active composer:** worked on at least one feature film between 2015 and 2024.

B How does the activity of female and male film composers compare?

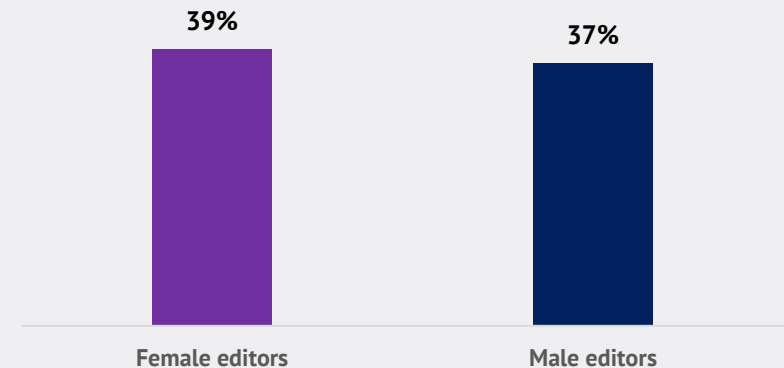
Between 2020 and 2024, female cinematographers (co)composed 1.45 films, compared to 1.57 for their male counterparts.

39% of assignments for female composers were shared with another composer, compared to 37% of male composer assignments.

COMPOSERS: AVERAGE NUMBER OF FILMS COMPOSED BETWEEN 2020 AND 2024, BY GENDER



COMPOSERS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER COMPOSER BETWEEN 2020 AND 2024, BY GENDER



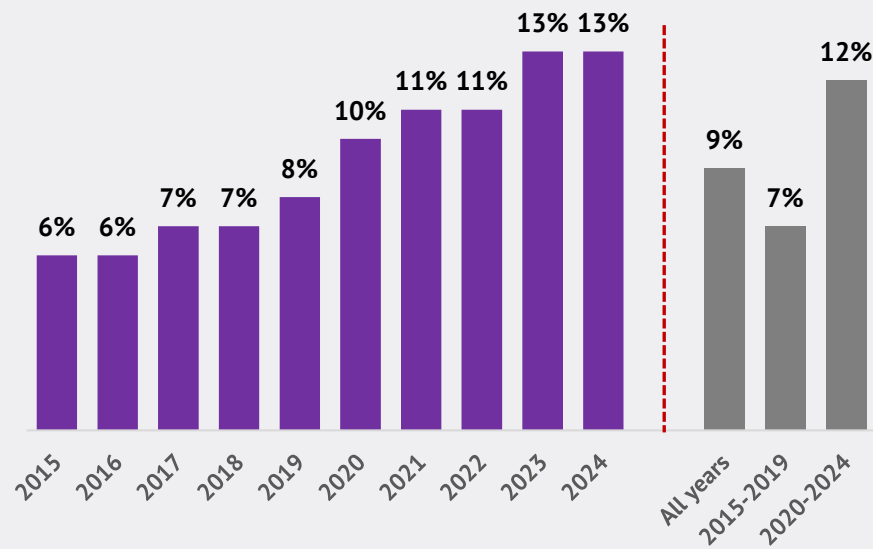
C What is the women share of composer assignments?

The share of female composers increased by 5% between 2015-2019 and 2020-2024.

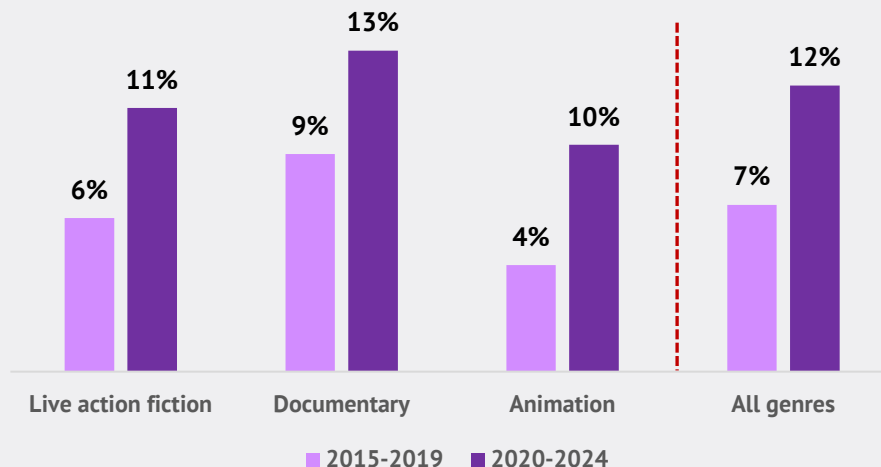
As with other professional roles, the average share of female composers per film was higher in documentaries than in other film genres.

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

COMPOSERS: WOMEN SHARE* OF COMPOSER ASSIGNMENTS, BY PRODUCTION YEAR (2015-2024)



COMPOSERS: WOMEN SHARE* OF COMPOSER ASSIGNMENTS, BY FILM GENRE (2015-2019 vs. 2020-2024)



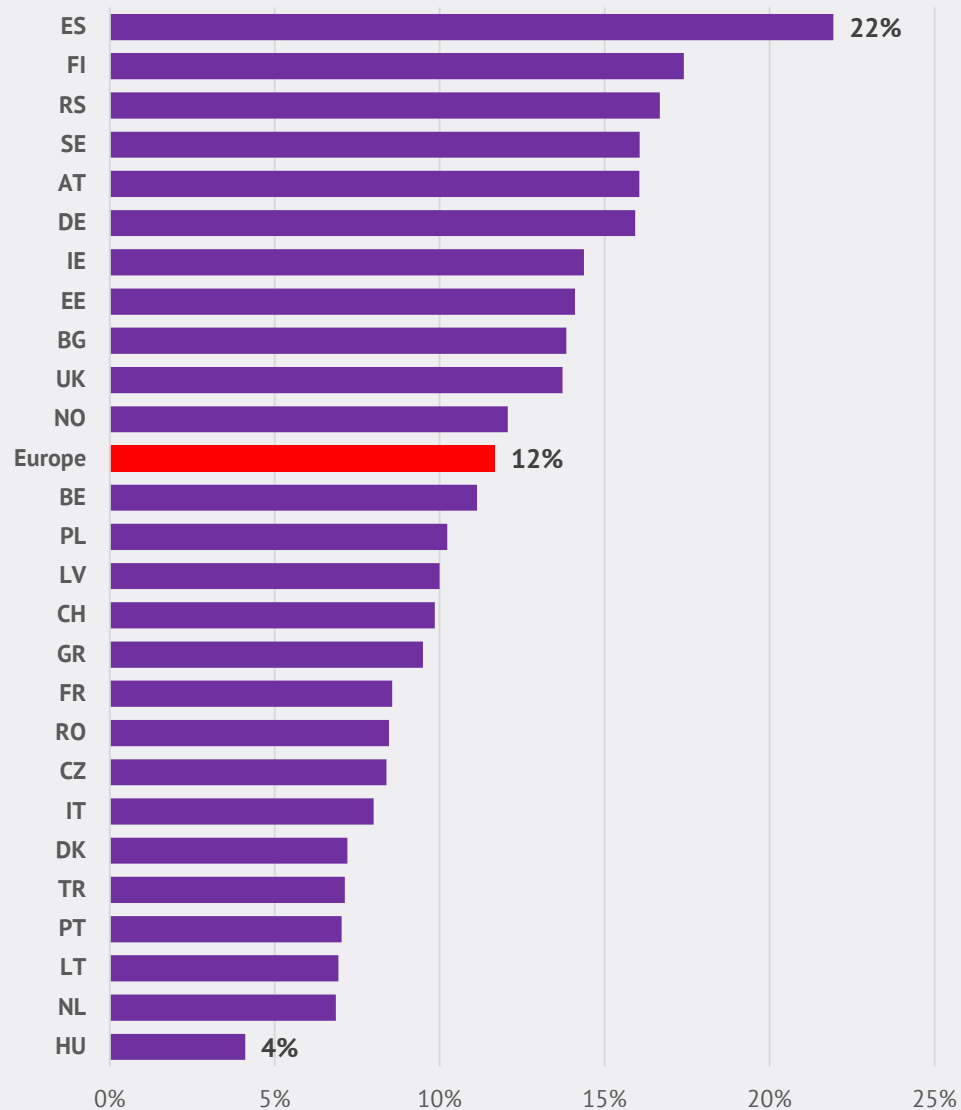
C What is the women share of composer assignments by country of production?

The share of women composers varied between 4% and 22% across European countries.

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

** Graph excludes production countries with a limited coverage in LUMIERE.

COMPOSERS: WOMEN SHARE* OF COMPOSER ASSIGNMENTS, BY COUNTRY OF PRODUCTION** (2020-2024)



Source: European Audiovisual Observatory / LUMIERE

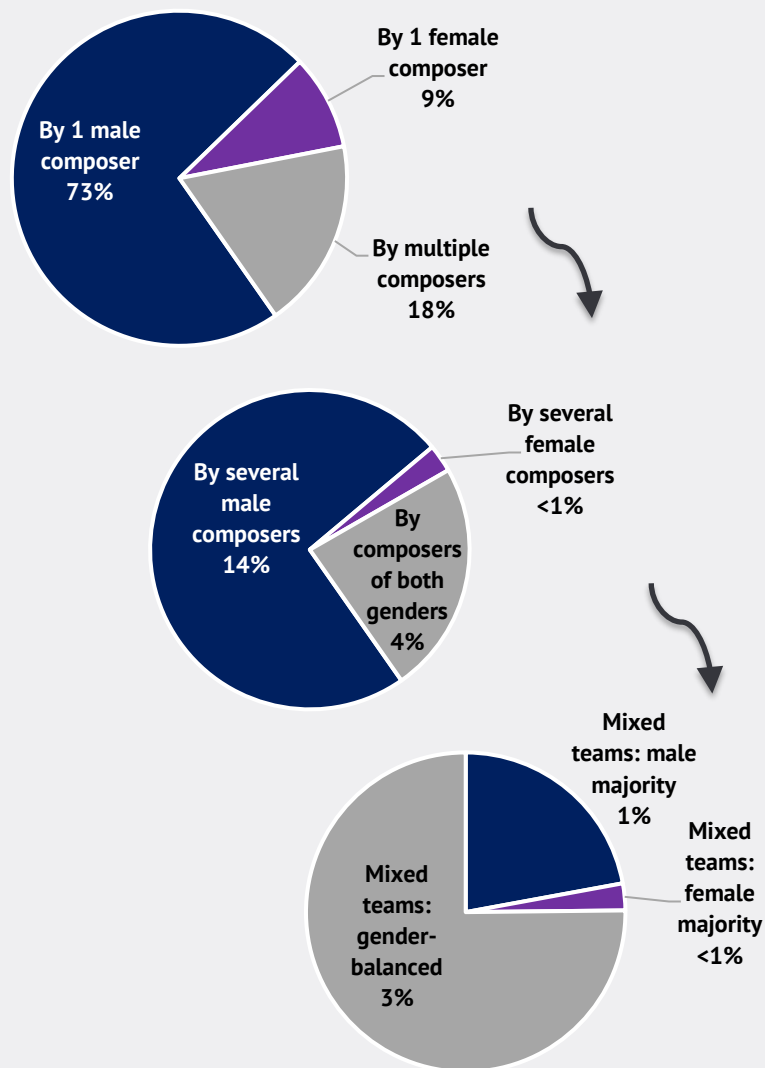
D What is the gender composition of film composer teams?

Of the European feature films produced between 2020 and 2024:

- 9% were made by one female composer.
- Less than 1% were made by several female composers.
- Less than 1% were made by teams of composers of both genders, at least 60% of whom were female.

“Female-majority” refers to feature films by a majority ($\geq 60\%$) of female composers.

COMPOSERS: GENDER COMPOSITION OF TEAMS OF COMPOSERS (2020-2024)



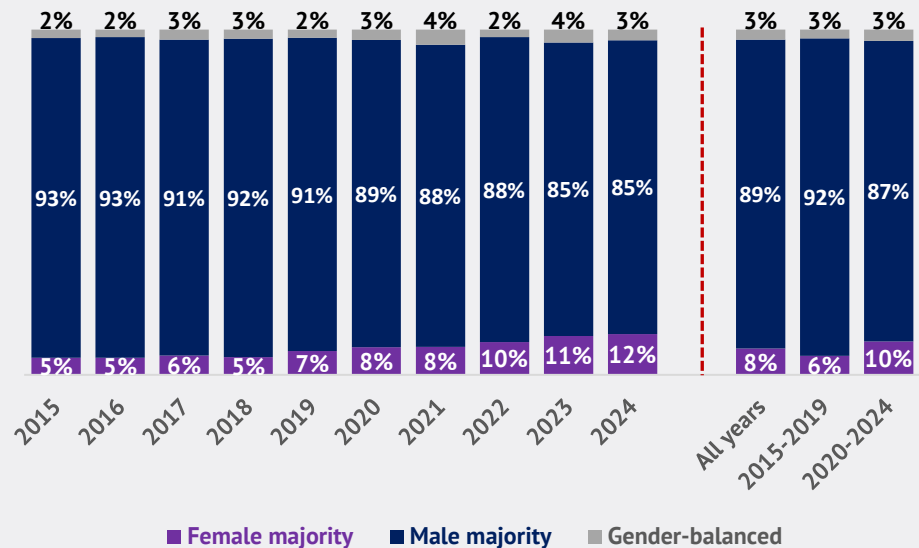
D What share of feature films are made by female-led teams of composers?

Between 2020 and 2024, only 10% of European feature films had female-led* teams of composers.

This figure compares to 6% between 2015 and 2019.

For the vast majority of films, the music score was created by a single composer. However, when multiple professionals collaborated on a film’s music, the composers’ teams were, in most cases, led by men or were gender-balanced.

COMPOSERS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF COMPOSERS’ TEAMS, BY PRODUCTION YEAR (2015-2024)



* In this context, “female-led” refers to features by a majority (≥ 60%) of female composers.

EDITORS

On average, women accounted for **30%** of the active editors of European feature films between **2020 and 2024**, up from **28%** recorded between **2015 and 2019**.

Similarly, female composers received an average of **31%** of assignments, with levels of activity being comparable for both female and male editors. The share of assignments held by female composers was slightly higher for documentaries (**36%**) than for live-action films (**29%**) and animated films (**27%**).

However, when women co-edited a film, they were primarily part of gender-balanced or male-majority editing teams. Consequently, only **27%** of films were edited by female-led* teams, compared to **66%** for male-led teams.

** In this context, “**female-led**” 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 editors?

On average, women accounted for 30% of editors of European feature films active* between 2020 and 2024.

This figure increased by 2% between the periods 2015-2019 and 2020-2024.

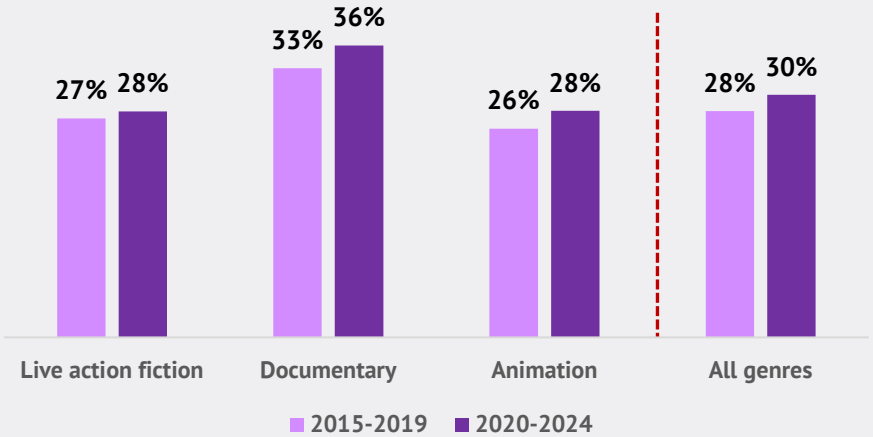
The share of female editors was higher for documentaries than for live-action and animated fiction films. The unusually high share of female editors in the animation category must be considered in the context of the limited number of film professionals in the sample for this film genre.

* **Active editor:** at least one feature film (co)edited between 2015 and 2024.

EDITORS: SHARE OF WOMEN IN ACTIVE EDITORS* (2015-2024)



EDITORS: SHARE OF ACTIVE FEMALE EDITORS*, BY FILM GENRE (2015-2019 vs. 2020-2024)

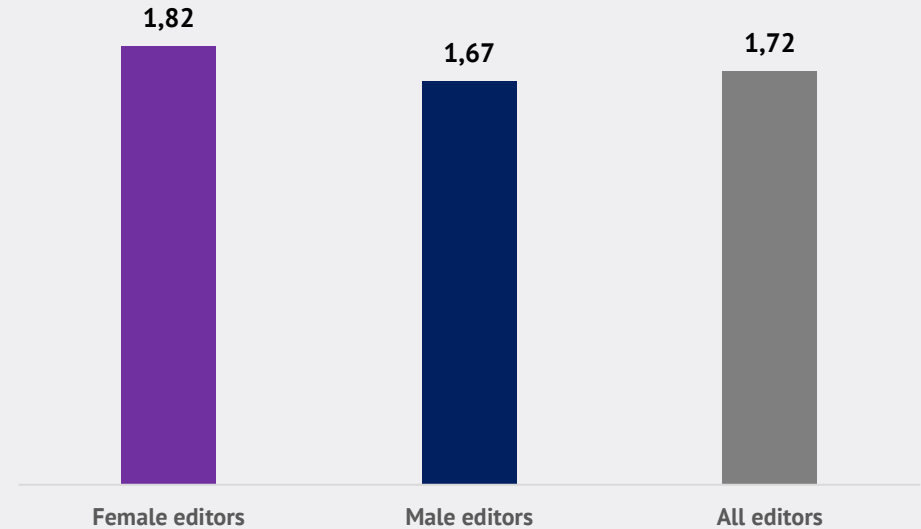


B How does the activity of female and male film editors compare?

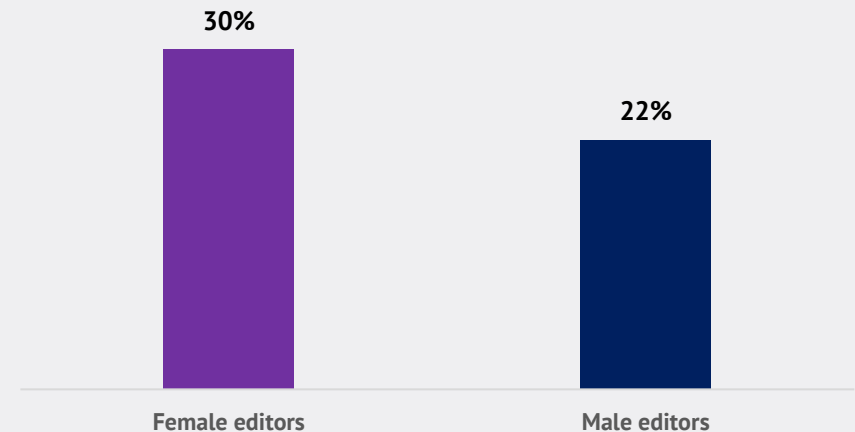
Between 2020 and 2024, female editors (co)edited 1,82 films, compared to 1.67 for their male counterparts.

30% of women's editor assignments were shared with another editor, compared to 22% of men's.

EDITORS: AVERAGE NUMBER OF FILMS EDITED
BETWEEN 2020 AND 2024, BY GENDER



EDITORS: SHARE OF ASSIGNMENTS SHARED WITH ANOTHER EDITOR
BETWEEN 2020 AND 2024, BY GENDER



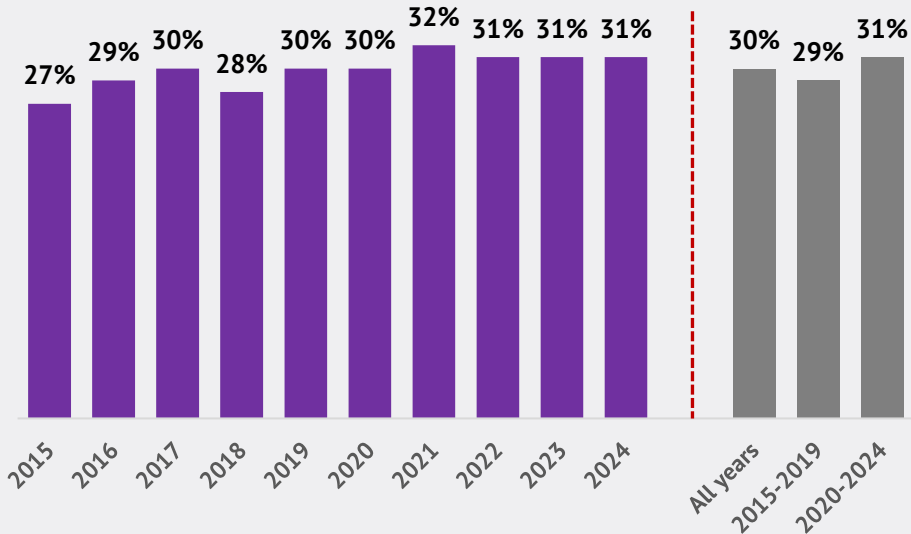
C What is the women share of editor assignments?

The share of editor assignments held by women increased by 2% between 2015-2019 and 2020-2024.

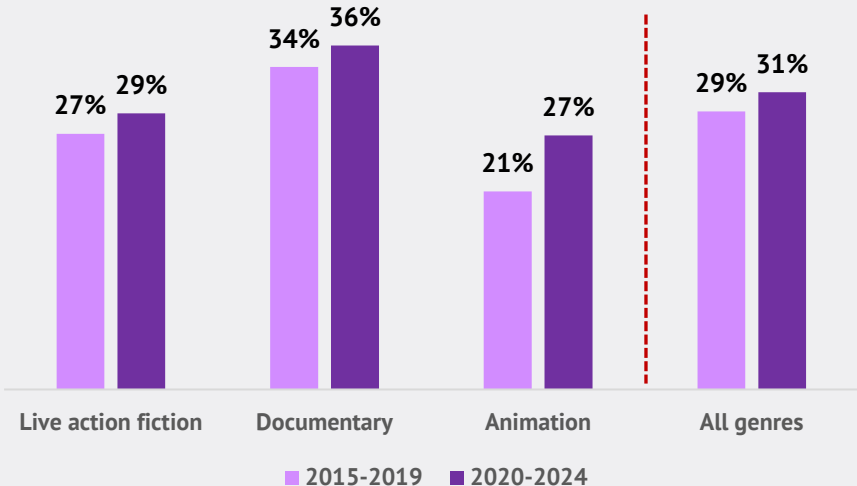
Between 2020 and 2024, the women share of editor assignments was higher for documentaries than for other film genres.

The share of female editors per film in the animation genre should be interpreted in the context of the limited number of animated features in the sample.

EDITORS: WOMEN SHARE* OF EDITOR ASSIGNMENTS, BY PRODUCTION YEAR (2015-2024)



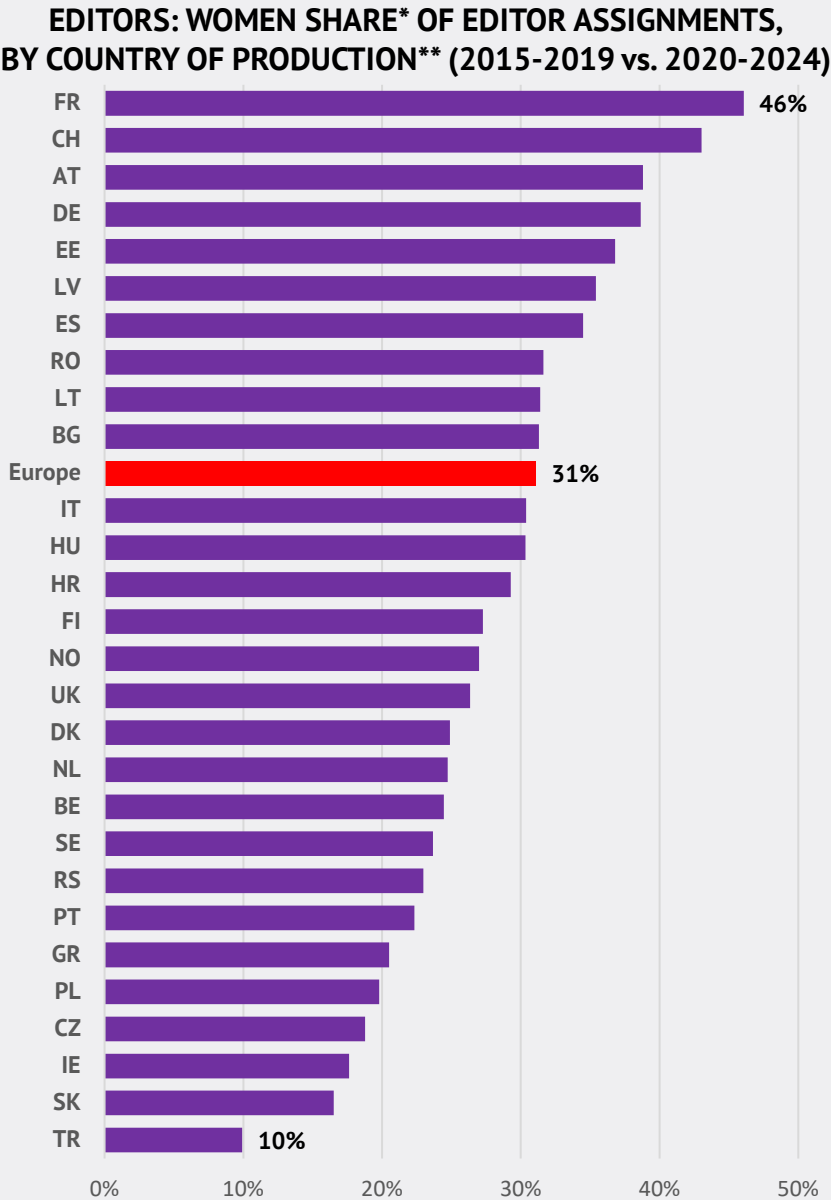
EDITORS: WOMEN SHARE* OF EDITOR ASSIGNMENTS, BY FILM GENRE (2015-2019 VS 2020-2024)



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

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

The average share of female editors per film varied from 10% to 46% across European countries.



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

** Graph excludes production countries with a limited coverage in LUMIERE.

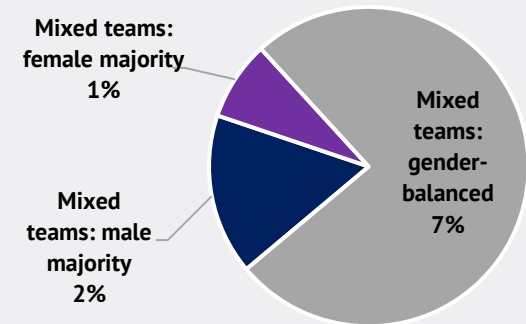
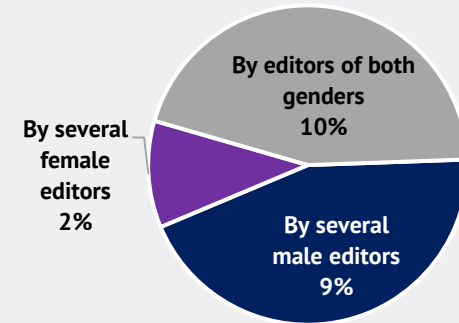
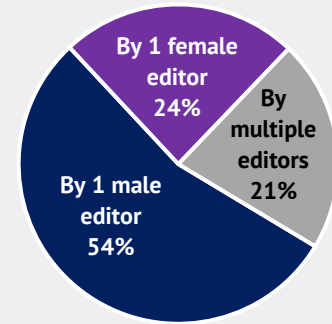
D What is the gender composition of film editor team?

Of the European feature films produced between 2020 and 2024:

- 24% had one female editor.
- 2% had several female editors.
- 1% had teams of editors comprising both genders, with a female presence of at least 60%.

* In this context, “**female-majority**” refers to feature films edited by a majority ($\geq 60\%$) of female professionals.

EDITORS: GENDER COMPOSITION OF TEAMS OF EDITORS (2020-2024)

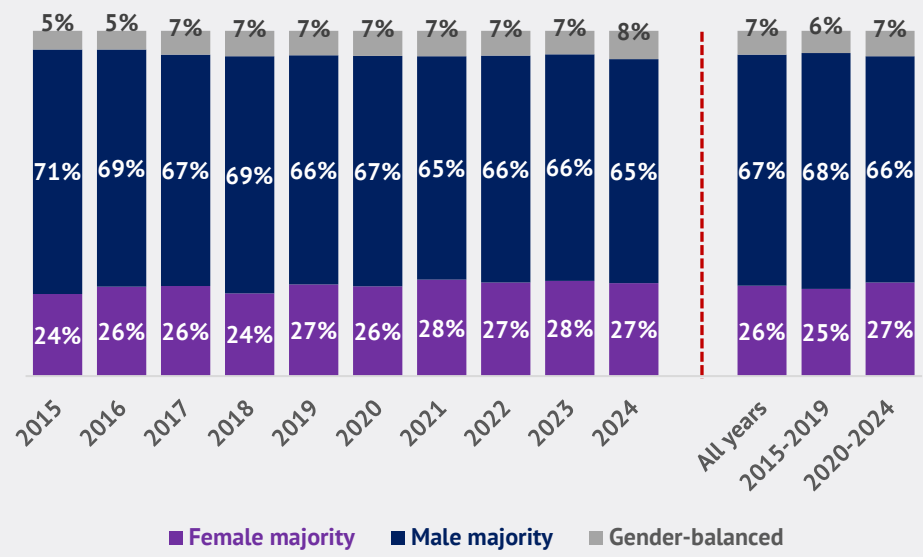


D What share of feature films are edited by female-led teams?

Between 2020 and 2024, 27% of European feature films were edited by female-led* teams.

This figure compares to 25% between 2015 and 2019.

EDITORS: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF EDITORS' TEAMS, BY PRODUCTION YEAR (2015-2024)



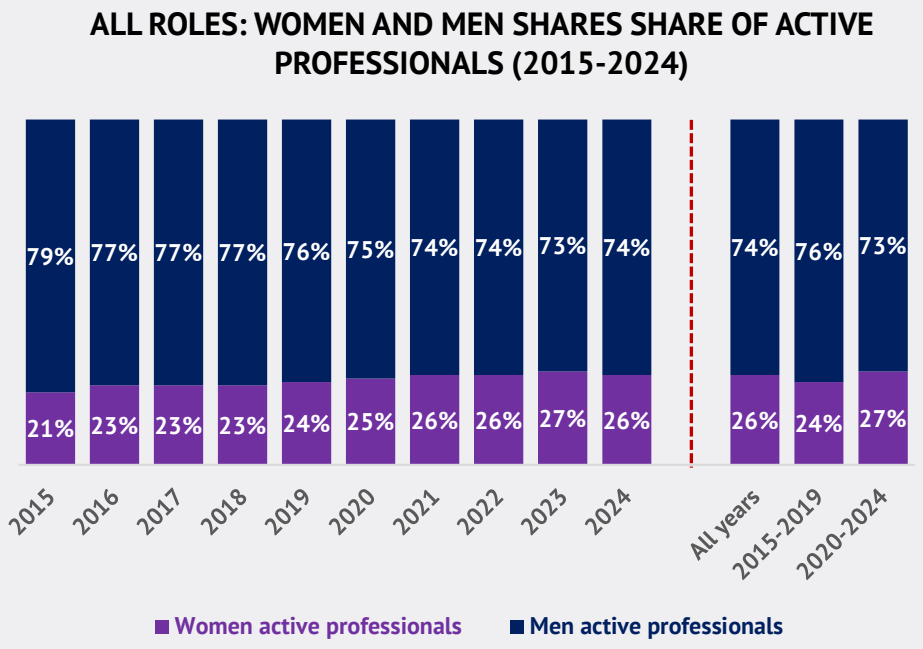
* In this context, “female-led” refers to feature films edited by a majority (≥ 60%) of female editors.

ALL PROFESSIONALS

How are women represented among all active film professionals?

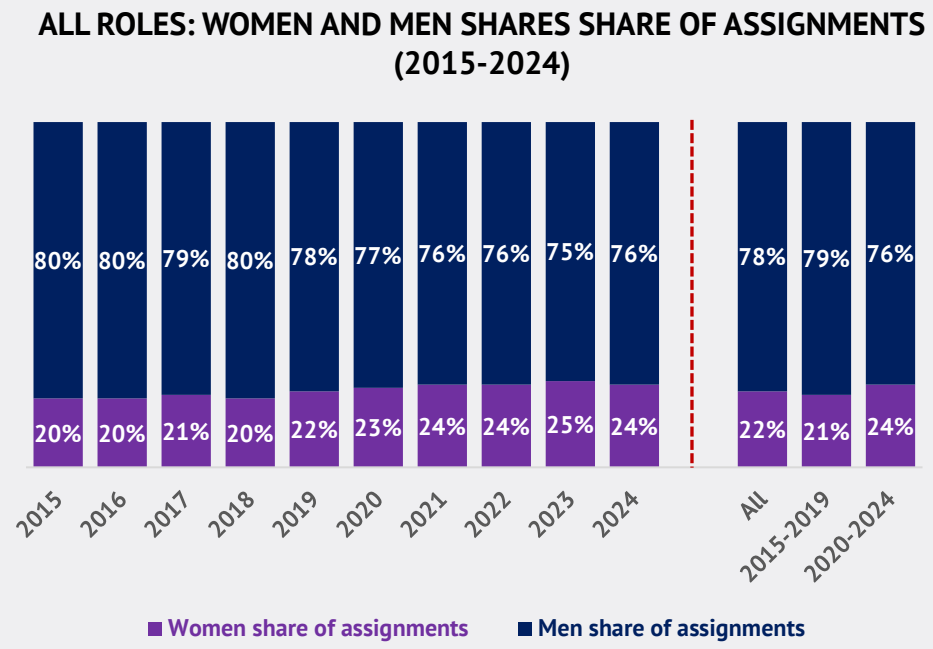
Overall, women accounted for 27% of active professionals involved in the production of European feature films between 2020 and 2024.

This figure increased by 3% between the periods 2015-2019 and 2020-2024.



What share of assignments are held by women?

The women's share of assignments, cumulating all roles, increased from 21% between 2015-2019 to 24% between 2020-2024.

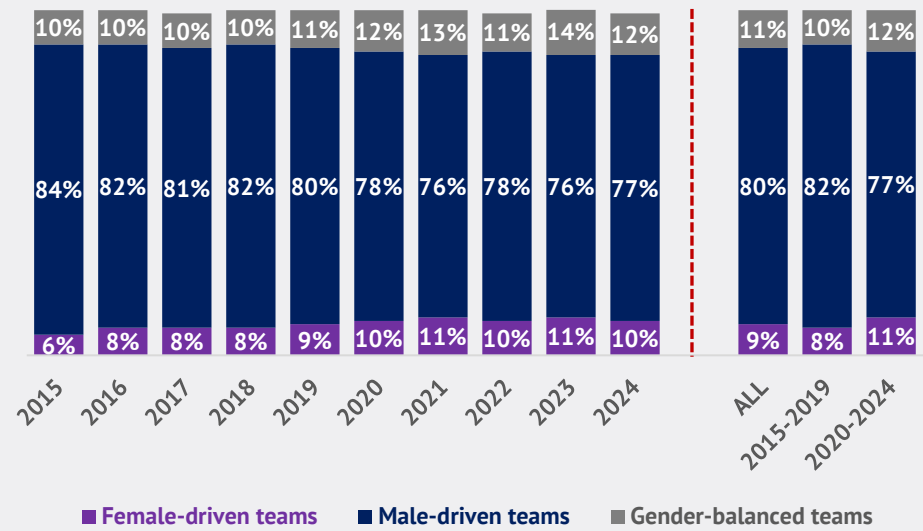


What share of feature films are made by female-led teams?

Taking all roles into account, female-led teams accounted for 11% of teams between 2020 and 2024.

The share of feature films made by female-led teams increased by 3% compared to the 2015-2019 period.

ALL ROLES: SHARE OF FEATURE FILMS BY GENDER COMPOSITION OF PROFESSIONALS' TEAMS, BY PRODUCTION YEAR (2015-2024)

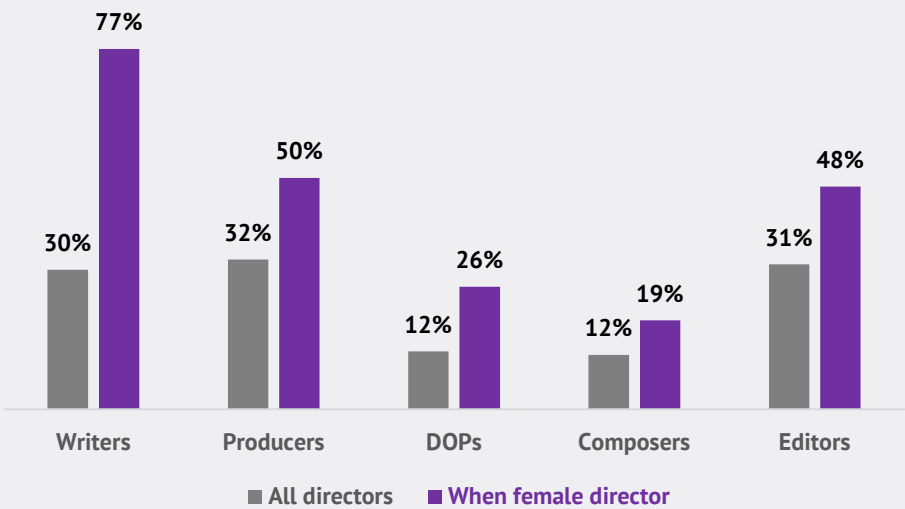


* In this context, **'female-led'** refers to feature films in which a majority (≥60%) of the professionals involved are female, taking into account all the roles covered in this report.

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

When a film is directed by a woman, it is more likely that the other roles will be assigned to women.

WOMEN SHARE OF ASSIGNMENTS BASED ON DIRECTOR GENDER (2020-2024)



** The high share of female writers in case of a female director is biased. This is because the director and the writer of a film is often the same person.*

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