

Female professionals in European TV/SVOD fiction production 2015-2022 figures

Gilles Fontaine
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KEY FINDINGS

Key findings

- ▶ In 2022, women professionals' share in the production of TV and SVOD fiction was 28%. The various indicators used by the Observatory to measure gender inequality in the production of audiovisual fiction outline three cumulative factors for most of the positions assessed in this report:
 - A low share among the active population of professionals.
 - Less assignments for female active professionals.
 - Work more often shared with other professionals (e.g. female writers cowriting more often than their male counterparts).
- ▶ Gender inequality obviously varies between positions. The share of women professionals is higher for producers (48%) and writers (37%), close to the average for editors (26%) and directors (25%) and significantly lower for composers 11% and cinematographers (8%).
- ▶ Female professionals seem to be more represented in the positions where several professionals work together, as it is the case for producers and writers. Conversely, when the position is generally held by only one professional (e.g. directors or cinematographers), women tend to be more under-represented.

Key findings

- ▶ However, even for positions with several professionals in charge of writing or producing a work, the teams are by far led by male professionals. For example, in 2022, while female writers accounted for 37% of the writing of audiovisual fiction, female-driven teams accounted for only 28% of all writing teams (vs. 56% for male-driven teams and 16% for gender-balanced teams).
- ▶ Be it in terms of active population or of assignments, the share of women professionals has generally increased since 2015 (overall the share of women across all positions grew from 20% to 28%). But the most significant progresses have been made for the positions with a low or very low share of women (e.g. composers, cinematographers, directors), while the evolution was slower for positions like writers or producers. Just for illustrative purpose, applying the past 8 years growth rates of the share of women would mean gender equality would be reached in 2029 for writers, 2032 for directors... and 2045 for composers.
- ▶ However, a more encouraging aspect could help reaching gender parity sooner. Women in one position are more likely to work with other women; for example, the share of women writers or producers is significantly higher when the director is a woman, and the same goes for works mainly written or produced by women. Progresses in each position are therefore likely to positively impact the others.

KEY INDICATORS

Share of women among active professionals of European AV fiction (2022)

DIRECTORS

28%

WRITERS

39%

LEAD ROLES

44%

PRODUCERS

46%

CINEMATOGRAPHERS

10%

COMPOSERS

11%

EDITORS

30%

Women's share of assignments in the production of European AV fiction (2022)

DIRECTORS

25%

WRITERS

37%

LEAD ROLES

46%

PRODUCERS

48%

CINEMATOGRAPHERS

8%

COMPOSERS

11%

EDITORS

26%

Share of European AV fiction works by female-driven teams (2022)

DIRECTORS

24%

WRITERS

28%

LEAD ROLES

46%

PRODUCERS

41%

CINEMATOGRAPHERS

8%

COMPOSERS

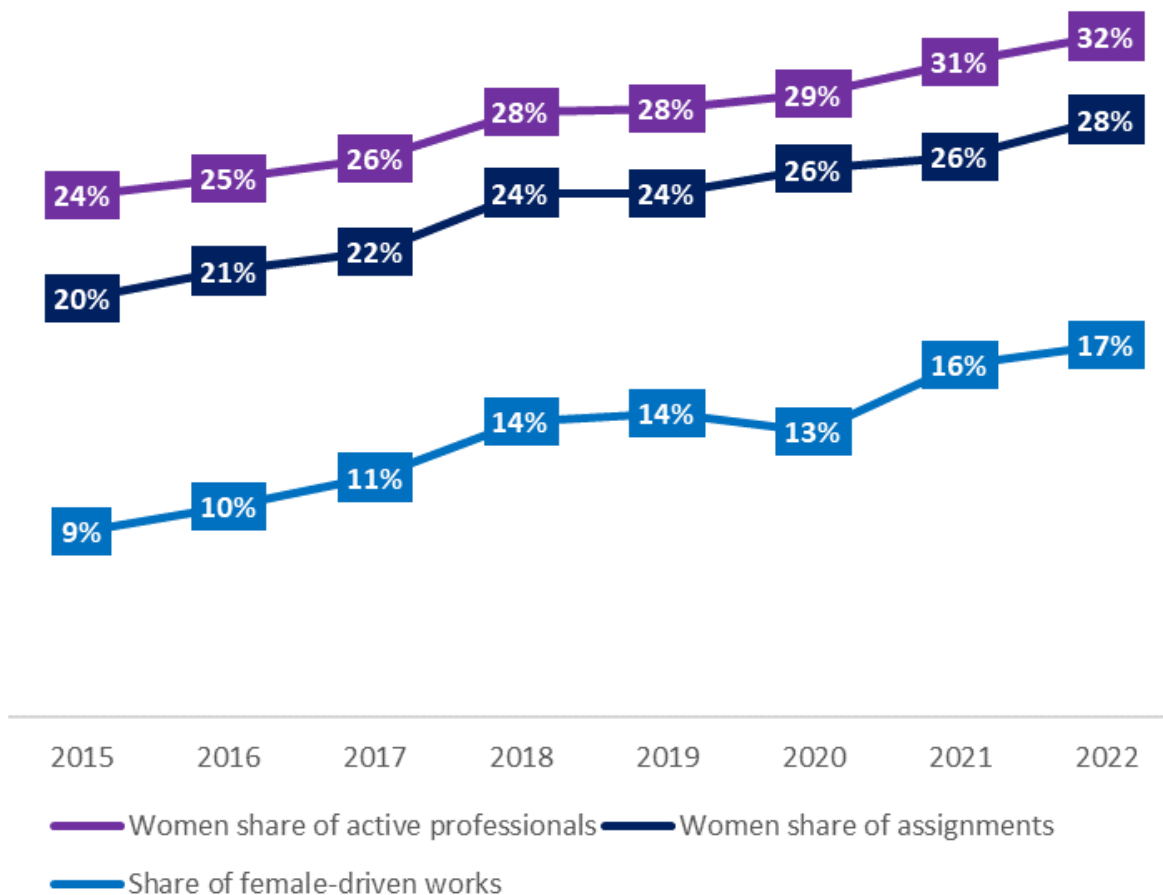
9%

EDITORS

24%

2015-2022 evolution for off-screen positions

Share of women off-screen professionals in the production of European TV/SVOD fiction



Note: combines the 6 "off-screen" positions: directors, writers, producers, cinematographers, composers and editors.

Source: European Audiovisual Observatory / LUMIERE, Plurimedia

SCOPE AND METHODOLOGY

Research questions

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

A

What is the share of women among active professionals?

B

What is the weighted* women's share of assignments?

C

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

Gender of:

- directors
- writers
- lead roles
- producers
- cinematographers
- composers
- editors

for:

**TV/SVOD fiction episodes and TV/SVOD films
produced in the EU27 plus UK, Norway, Iceland and Switzerland and
with a first broadcast or release
between 2015 and 2022
on TV or on SVOD services**

(excluding series with more than 13 episodes per season)

Definitions and sources

- ▶ The data on European audiovisual fiction titles were provided by Plurimedia (The European Metadata Group). Plurimedia systematically reviews the programming schedules of over 200 TV channels in Europe and the catalogues of the main SVOD services. These data were complemented by additional desk research done 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/SVOD films and fiction series of 13 episodes or less per season, broadcast or made available for the first time on SVOD services or TV channels in Europe between 2015 and 2022. 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, Iceland and Switzerland.
- ▶ The report’s scope includes analysis of seven professional categories: directors, writers, lead roles, producers, cinematographers, composers and editors. The sample includes close to 390 000 credits.
- ▶ 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.

Definitions and sources

- ▶ Changes in this report compared to previous editions:
 - To allow more homogeneity, the analysis of all positions is based on TV/SVOD films and series of 13 episodes or less per season. The figures for directors and screenwriters are therefore not comparable with previous editions of this report.
 - Figures may also have been restated due to more information on staff added in IMDb.
 - The methodology to calculate the combined share of female-driven works has changed (see section “cross-position analysis”).

DIRECTORS

TV fiction directors

In 2022, female directors represented **28%** of active directors of audiovisual fiction episodes and TV films in Europe (up from **16%** in 2015).

On average, between 2015 and 2022, women (co)directed fewer episodes than men and they were less likely to be the sole director of a work. For these reasons, the women weighted* share of director assignments was lower, at **25%** (up from **15%** in 2015).

The share of audiovisual fiction episodes directed by female-driven** teams was again slightly lower, at **24%** (up from **14%** in 2015), 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.

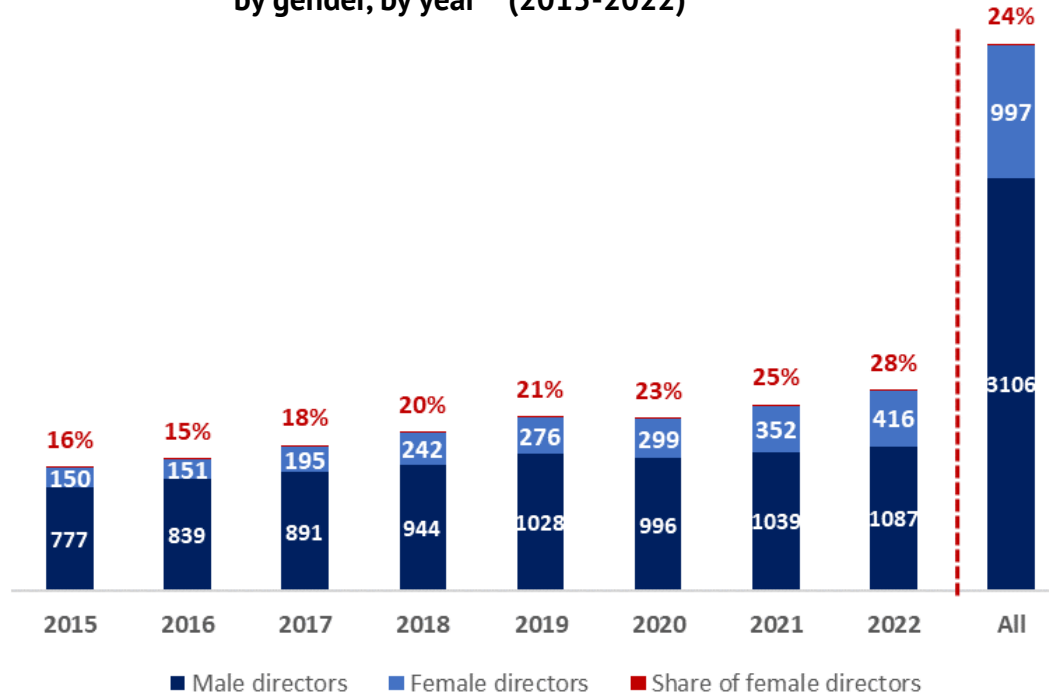
** **'Female-driven'** refers to episodes of audiovisual fiction for which women represented at least 60% of directors.

A How are women represented among audiovisual fiction directors?

24% of all directors active in audiovisual fiction between 2015 and 2022 were women.

- ▶ The share of women among all active directors* of audiovisual fiction has constantly increased since 2015.

AV fiction directors: number and share of active directors* by gender, by year** (2015-2022)



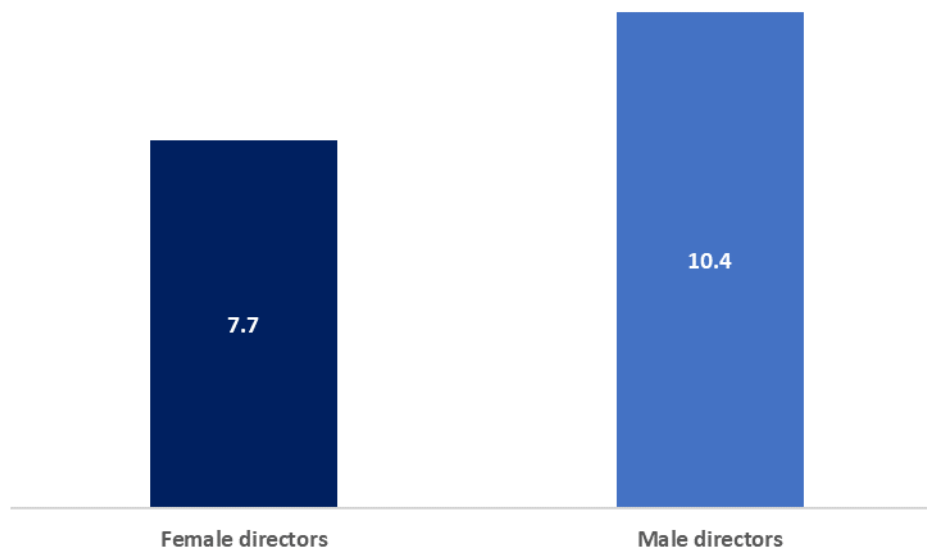
* **Active director:** At least one audiovisual fiction episode or TV film (co)directed between 2015 and 2022.

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

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

On average, female directors active between 2015 and 2022 (co)directed fewer audiovisual fiction episodes or TV films than men.

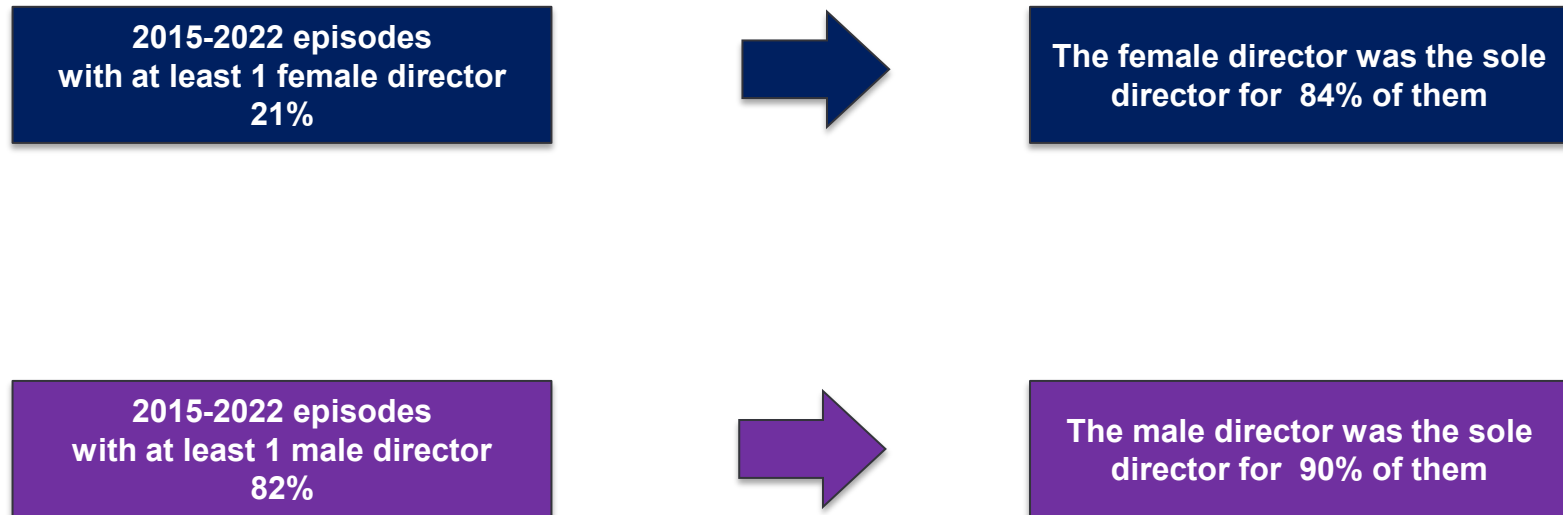
AV fiction directors: average number of episodes (co)directed per director gender (total 2015-2022)



B What is the share of episodes directed by at least one woman?

At least one woman was involved in the direction (i.e. directed or co-directed) of 21% of all TV films or fiction episodes released between 2015 and 2022.

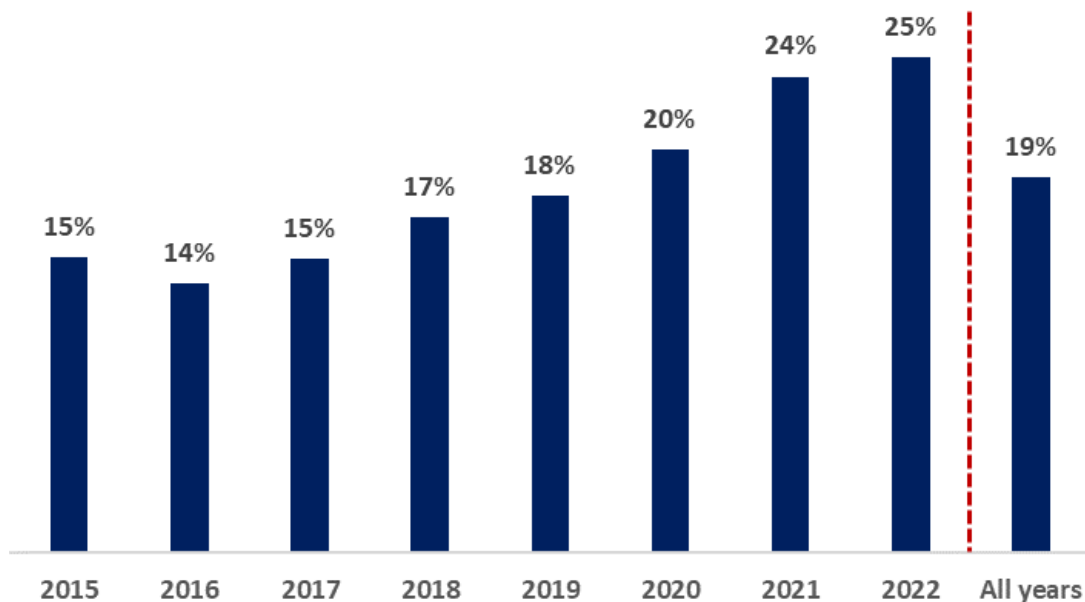
- ▶ When involved, female directors co-directed more often than their male counterparts.



B What is the female directors' share of assignments?

When weighting the share of females and males by the number of directors of each episode, the female directors' share of assignments was 25% in 2022.

AV fiction directors: female directors' weighted* share of assignments by year (2015-2022)

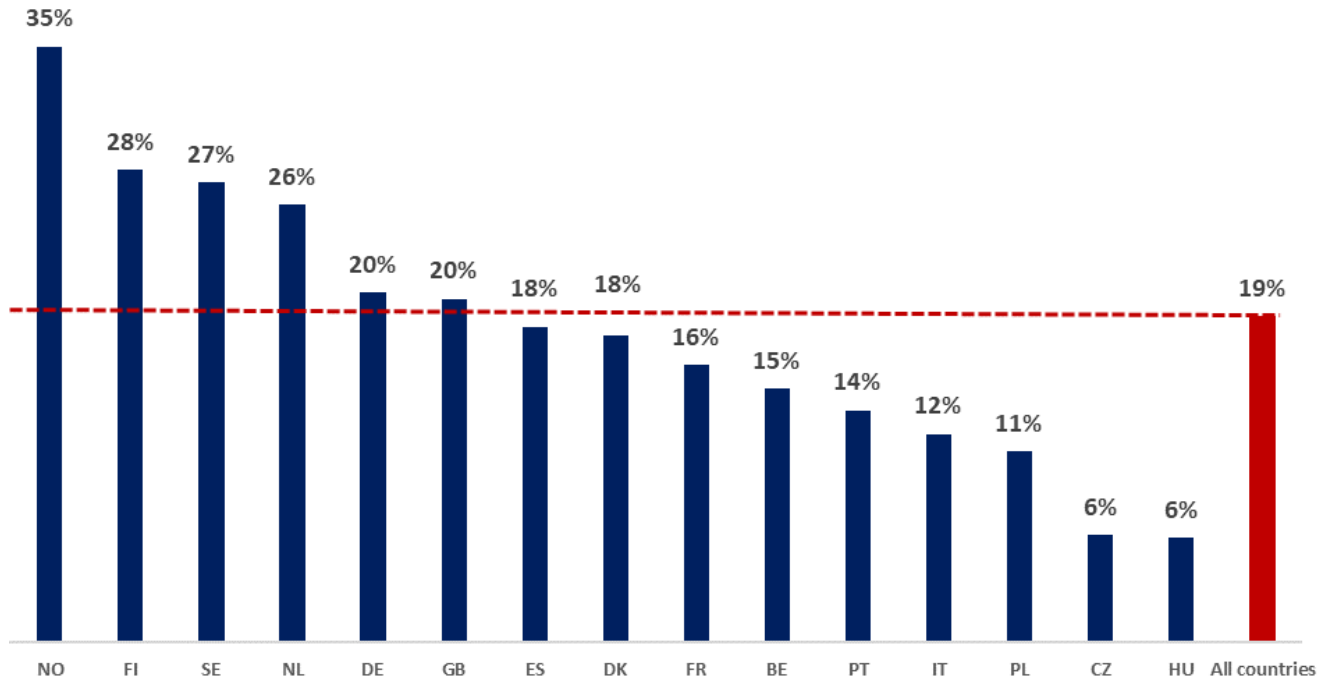


*The share of female directors is weighted by the number of directors of each episode.

B Female directors share of assignments by country of production of titles

From 2015 to 2022, the female directors' weighted* share of assignments varied between 6% and 35% across Europe.

AV fiction directors: female directors' weighted* share of assignments by country of production** of audiovisual fiction works (2015-2022)



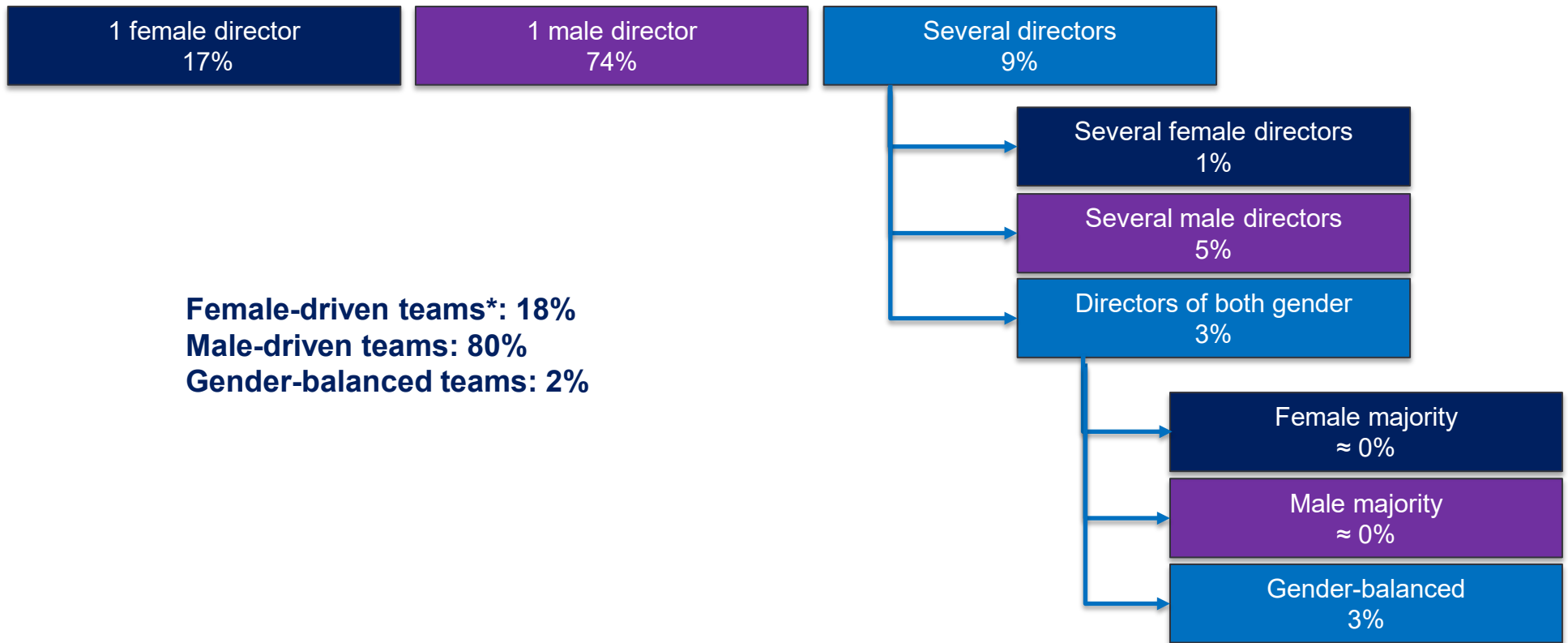
* The share of female directors is weighted by the number of directors of each episode.

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

C Gender composition of directors' teams

18% of fiction episodes were directed by female-driven team

AV fiction directors: gender composition of directors' teams (2015-2022)

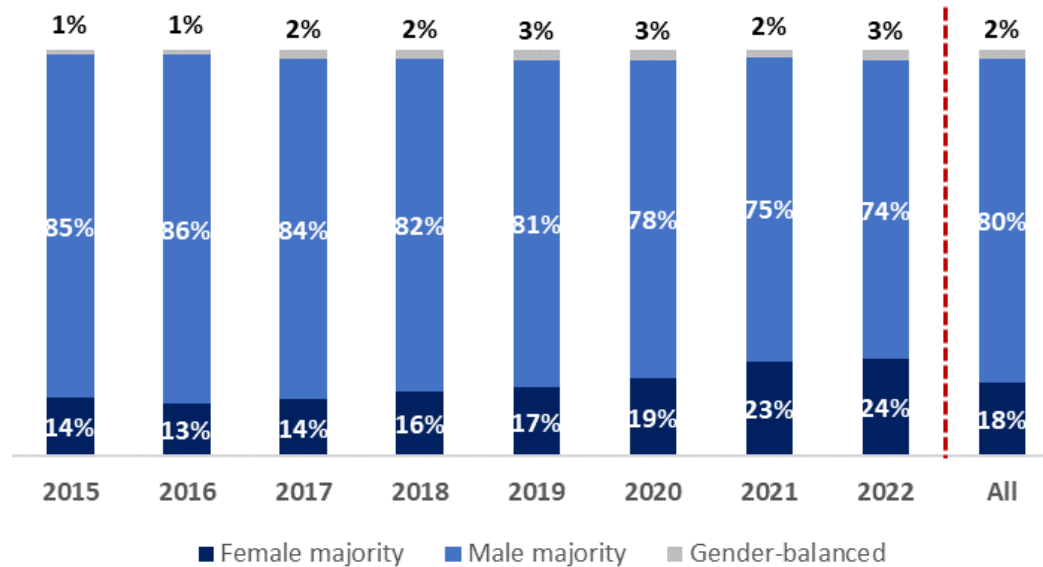


* In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films directed by a majority ($\geq 60\%$) of female directors. They may have been directed by: a single female director; several female directors; teams of directors of both genders with a female participation of at least 60%.

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

The share of audiovisual fiction episodes (or TV films) directed by female-driven* directors' teams grew from 14% in 2015 to 24% in 2022.

AV fiction directors: AV fiction episodes by gender composition of directors' teams, by year (2015-2022)



* In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films directed by a majority ($\geq 60\%$) of female directors. They may have been directed by: a single female director; several female directors; teams of directors of both genders with a female participation of at least 60%.

WRITERS

TV fiction writers

In 2021, women accounted for **39%** of active writers of audiovisual fiction in Europe (up from **31%** in 2015).

Between 2015 and 2022, females (co)wrote less episodes than males and they were less often the sole writer of an episode. Therefore, women weighted* share of writer assignment was lower, at **37%** (up from **28%** in 2015).

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 **28%** (up from **17%** in 2015).

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

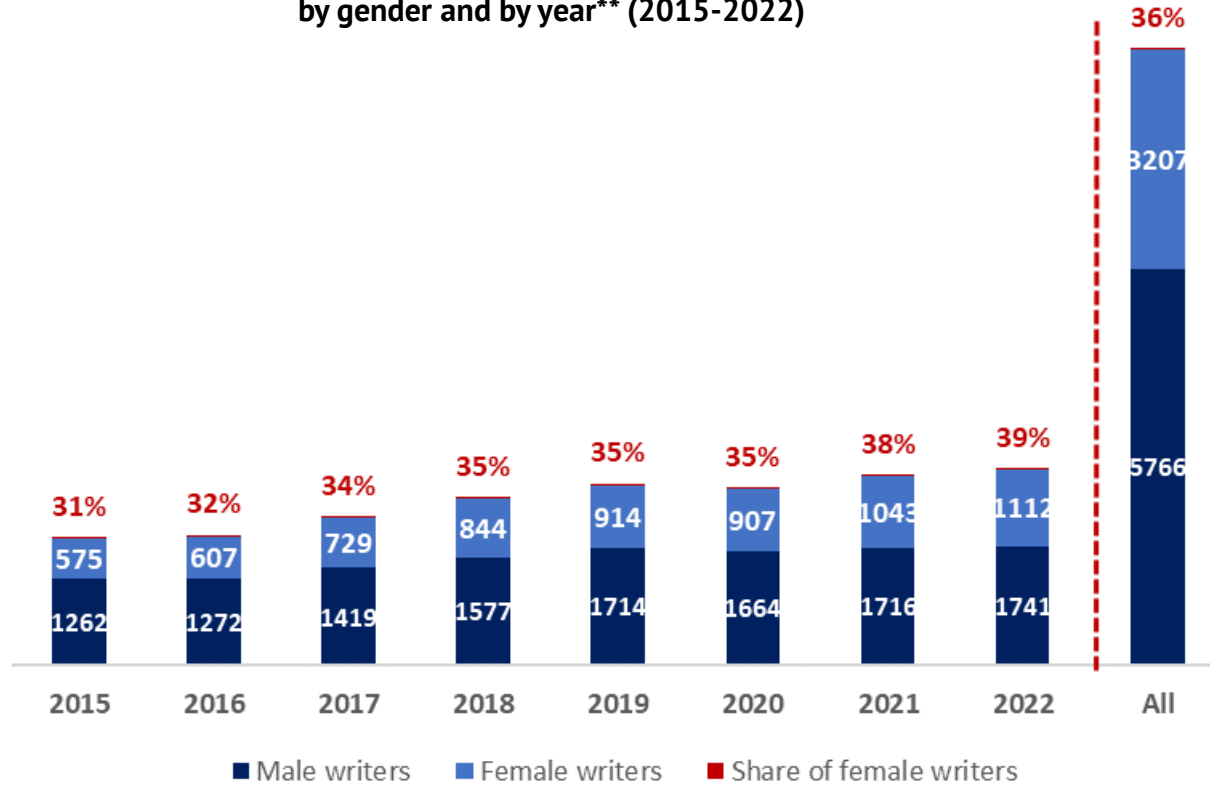
** In this context '**female-driven**' refers to titles for which women represented at least 60% of all writers.

A How are women represented among writers of AV fiction?

Between 2015 and 2022, women accounted for 36% of all active writers* of audiovisual fiction.

- ▶ The share of women among active writers gradually increased between 2015 and 2022.

AV fiction writers: number and share of active writers* by gender and by year** (2015-2022)



* **Active writer:** At least one audiovisual fiction episode or TV film (co)written between 2015 and 2021.

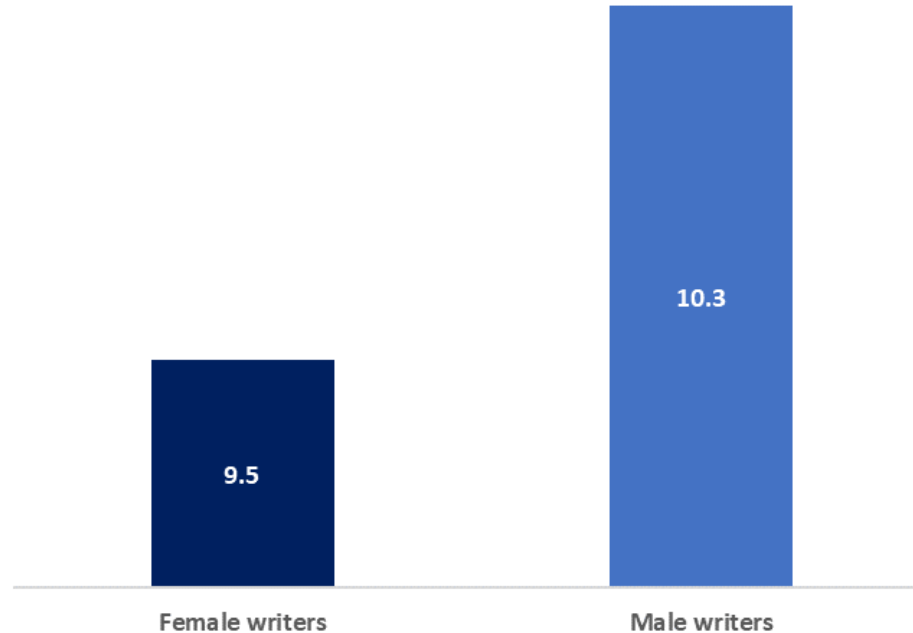
** The total number of active writers does not equal the sum of active writers by year as a writer may have worked across several years.

B

How does the activity of female and male AV fiction writers compare?

On average, female writers active between 2015 and 2022 (co)wrote a slightly lower number of episodes than male writers.

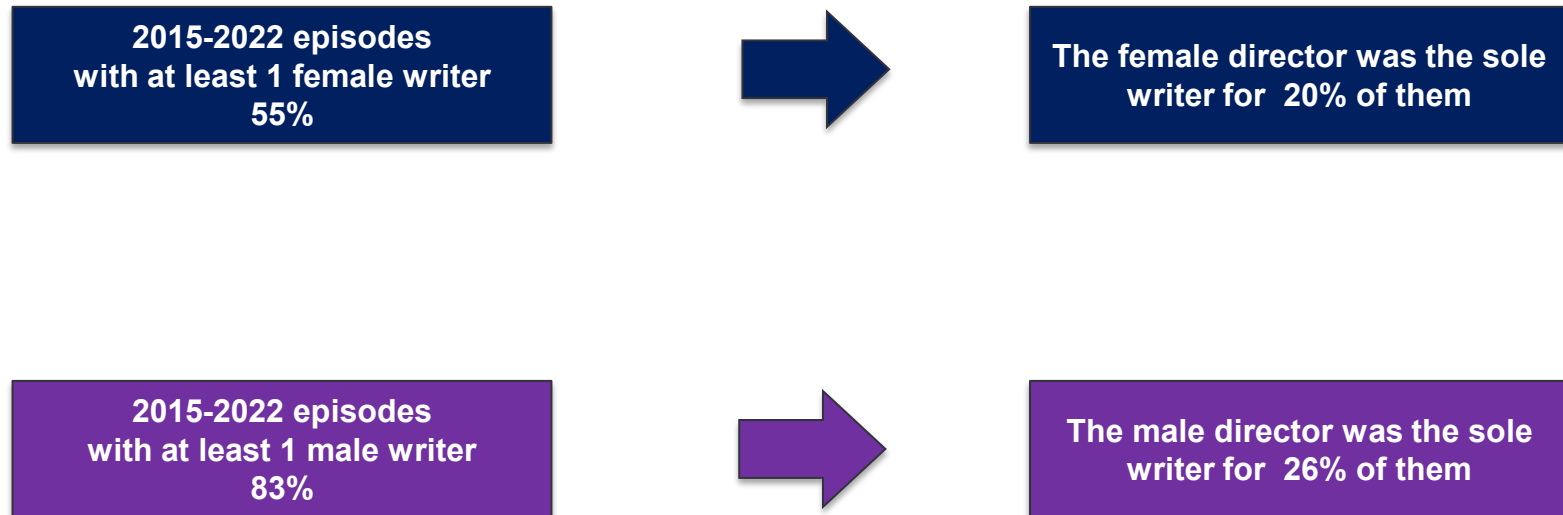
AV fiction writers: average number of (co)written episodes,
by gender of writers (total 2015-2022)



B What is the share of AV fiction episodes written by at least one woman?

At least one woman was involved in the writing (i.e. wrote or cowrote) of 55% of all TV films or fiction episodes released between 2015 and 2022.

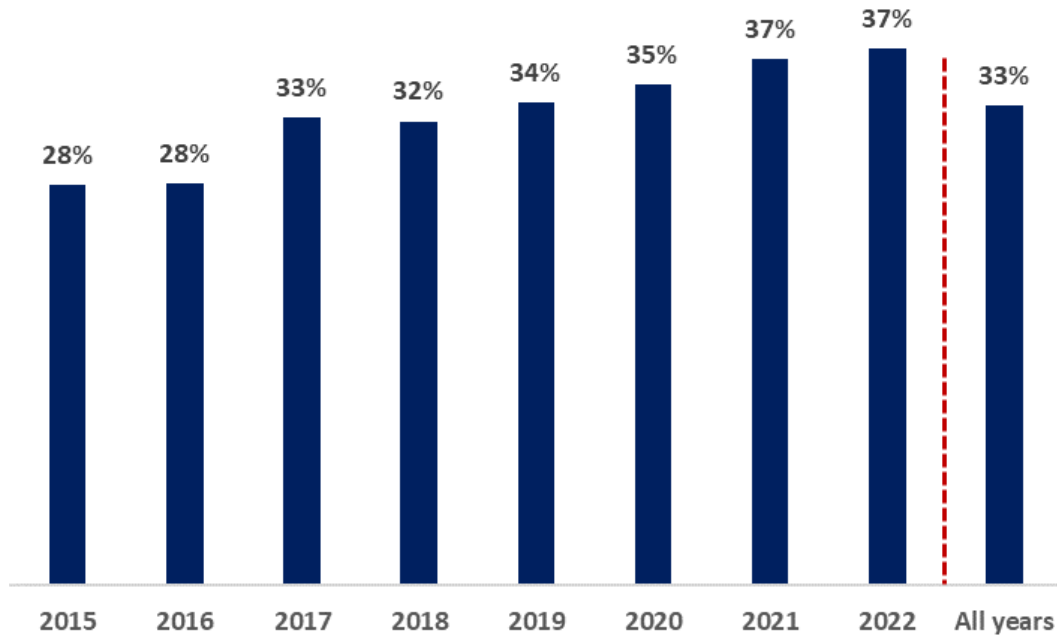
- ▶ When involved, female directors wrote more often than their male counterparts.



B What is the female writers' share of assignments?

When weighting the share of females and males by the number of writers of each episode, the female writers' share of assignments was 37% in 2022.

AV fiction writers: female writers' weighted* share of assignments by year (2015-2022)

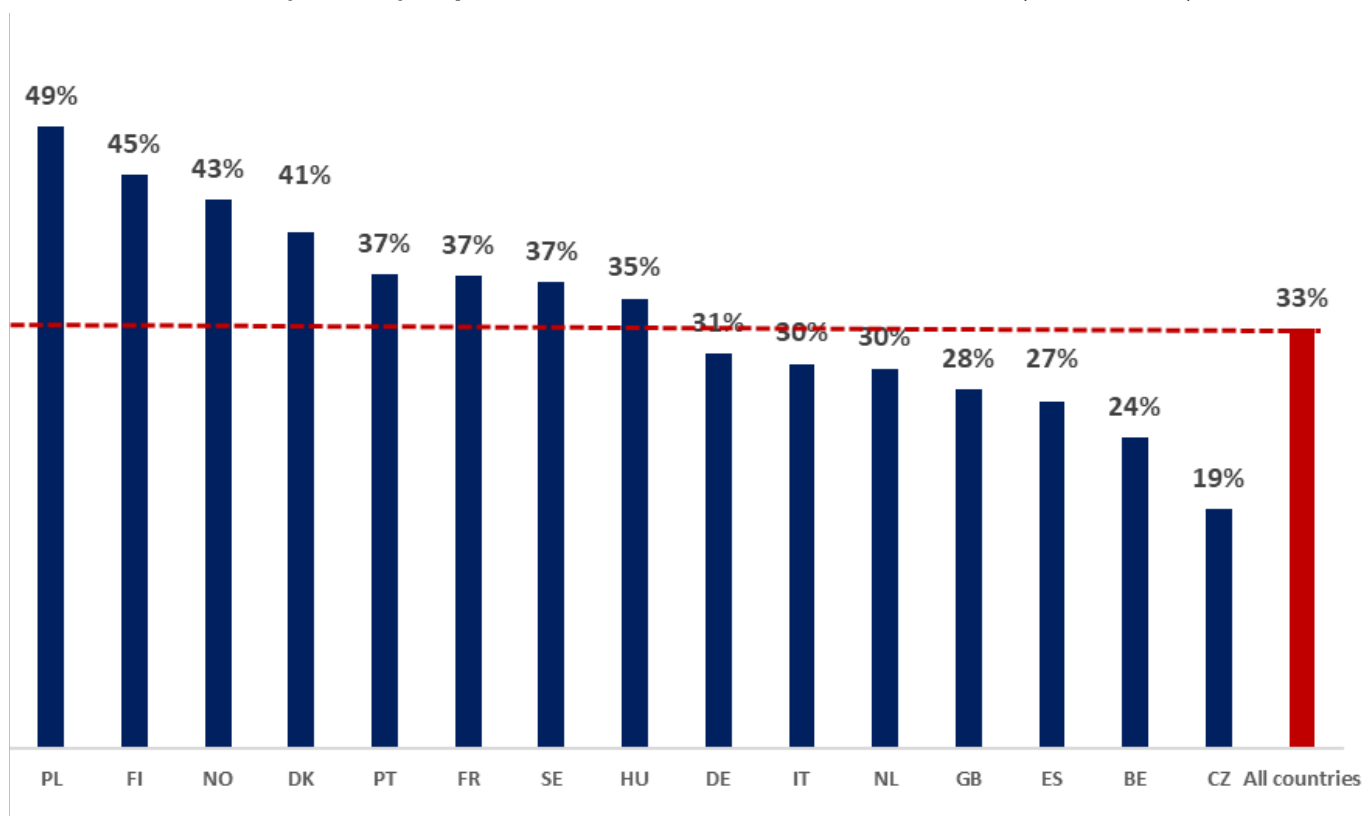


* The share of female writers is weighted by the number of writers of each episode.

B Female writers' share of assignments by country of production of titles

The weighted average share of female writers of audiovisual fiction varied between less than 20% and close to 50%.

AV fiction writers: female writers' weighted* share of assignments by country of production** of audiovisual fiction works (2015-2022)



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

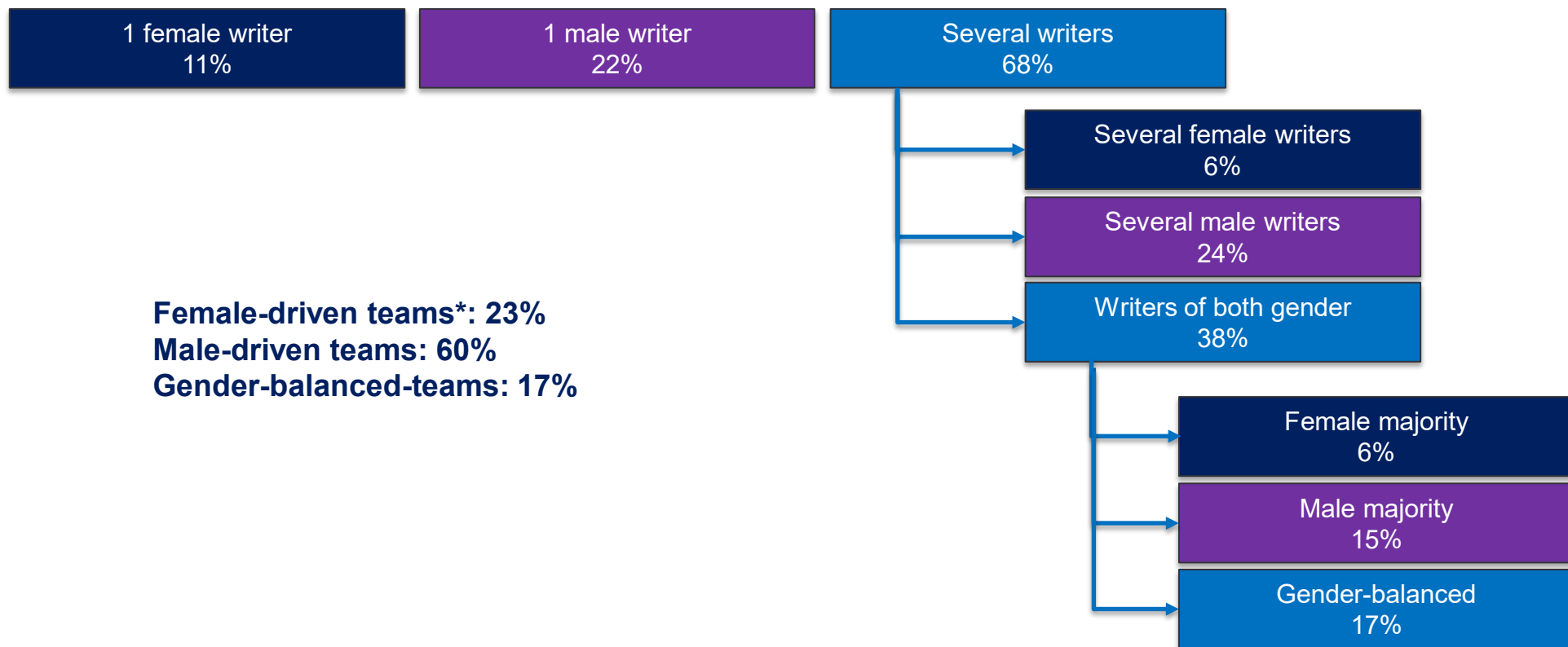
** Countries with an insufficient number of episodes produced are not represented in this graph.

Source: European Audiovisual Observatory / Plurimedia

C Gender composition of writers' teams

23% of fiction episodes were written by female-driven team.

AV fiction writers: gender composition of writers' teams (2015-2022)

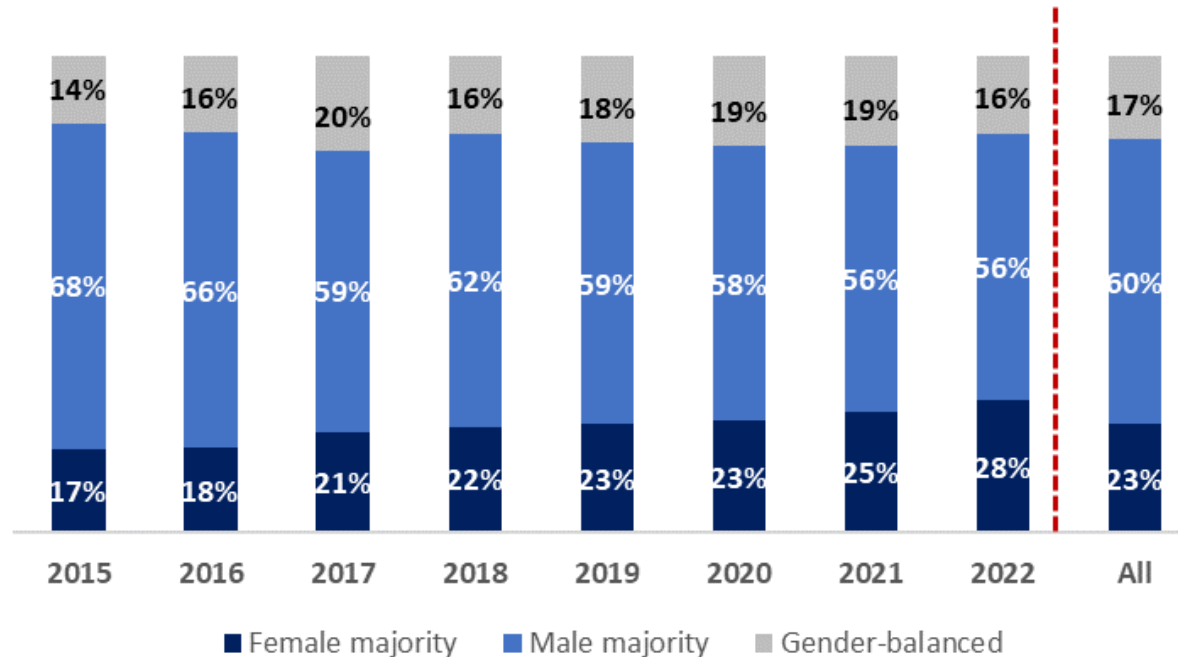


* In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films written by a majority ($\geq 60\%$) of female writers. They may have been written by: a single female writer; several female writers; teams of writers of both genders with a female participation of at least 60%.

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

The share of audiovisual fiction episodes (or TV films) directed by female-driven* writers' teams grew from 17% in 2015 to 28% in 2022

AV fiction writers: AV fiction episodes by gender composition of writers' teams, by year (2015-2022)



* In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films written by a majority ($\geq 60\%$) of female writers. They may have been written by: a single female writer; several female writers; teams of writers of both genders with a female participation of at least 60%.

LEAD ROLES

TV fiction actresses / actors in a lead role

This section builds on information provided by IMDb, which generally supplies the names for the four leading roles, and sometimes more than four names.

In 2022, women accounted for **44%** of active actors in a lead role in audiovisual fiction titles, quite stable since 2015.

There was at least one woman among the lead roles of **94%** of audiovisual fiction episodes and TV films. Actresses' weighted* share of lead role assignments was **46%**, quite stable since 2015.

Female and male actors were equally involved in co-playing lead 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 **20%**.

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

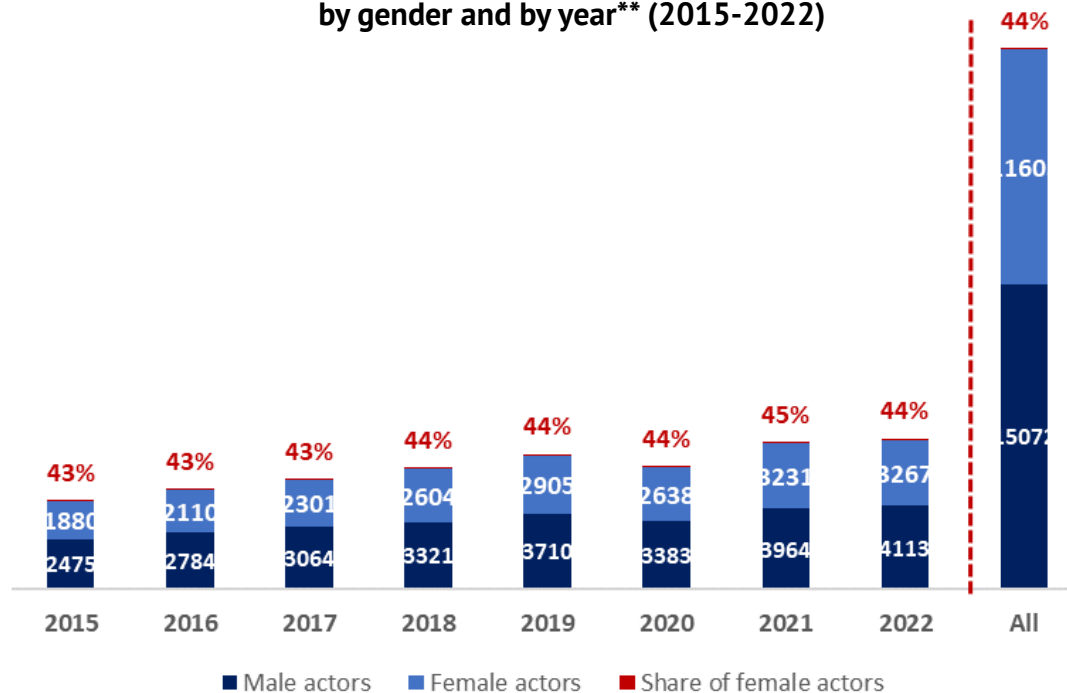
** In this context 'female-driven' refers to titles for which women represented at least 60% of all actors in a lead role.

A How are women represented among AV fiction lead roles?

Between 2015 and 2022, women accounted for 44% of all active actors* in a lead role in European audiovisual fiction titles.

- ▶ The share of women among active actors remained quite stable between 2015 and 2022.

AV fiction actors: number and share of active actors* in a lead role by gender and by year** (2015-2022)



* **Active actor/actress:** Played a lead role in at least in one audiovisual fiction episode or TV film between 2015 and 2021.

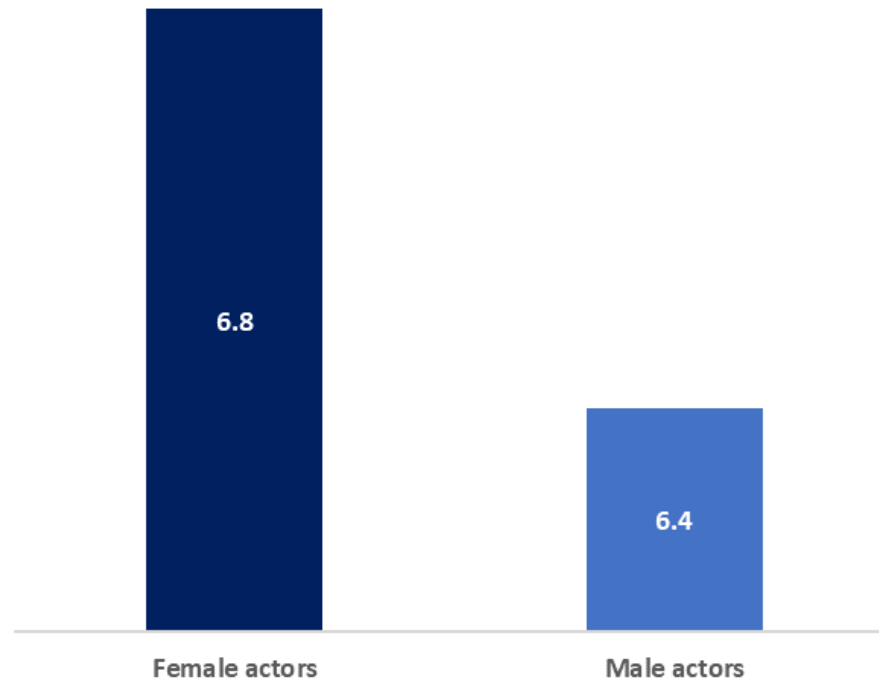
** The total number of active actors does not equal the sum of active actors by year, as an actor may have worked across several years.

B

How does the activity of female and male AV fiction actors compare?

On average, actresses active between 2015 and 2022 played a lead role in a slightly higher number of episodes than actors.

AV fiction actors: average number of episodes played as a lead role by gender of actors (total 2015-2022)



B What is the share of AV fiction with at least one woman in a lead role?

Actresses played a lead role, whether alone or with other professionals, in 94% of all audiovisual fiction episodes released between 2015 and 2022.

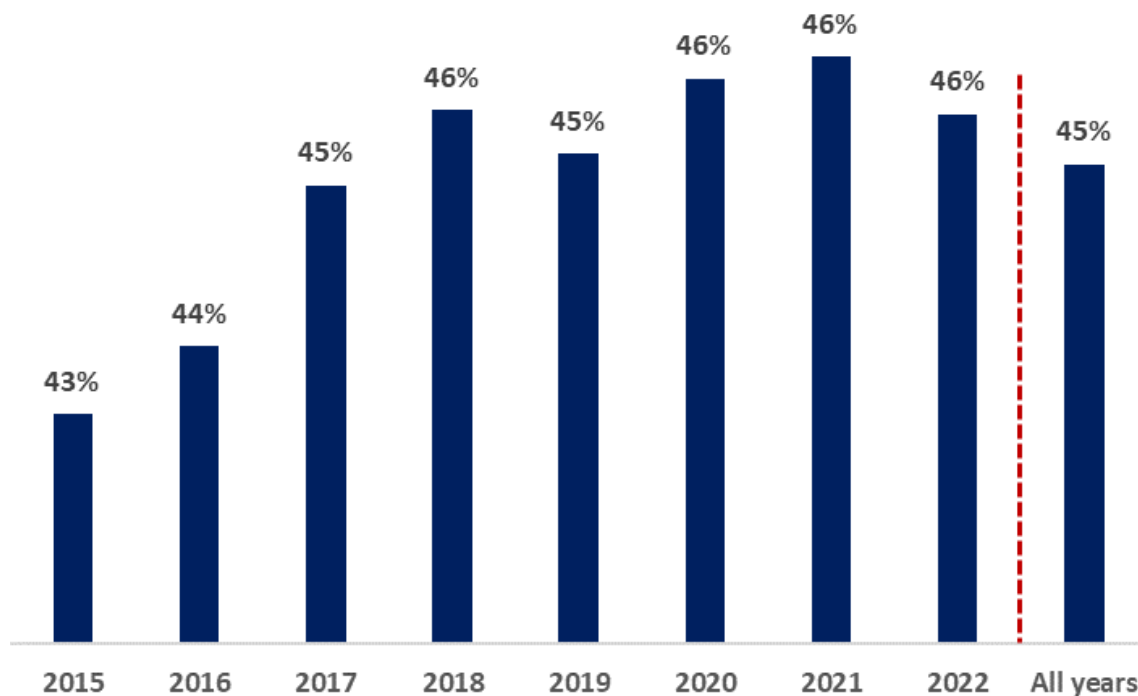
2015-2022 episodes
with at least 1 female lead role
94%

2015-2022 episodes
with at least 1 male lead role
96%

B What is the weighted average share of actresses among AV fiction lead roles?

When weighting the share of females and males by the number of lead roles of each episode, the actresses' share of lead role assignments was 25% in 2022.

AV fiction actors: actresses' weighted* share of lead role assignments by year (2015-2022)



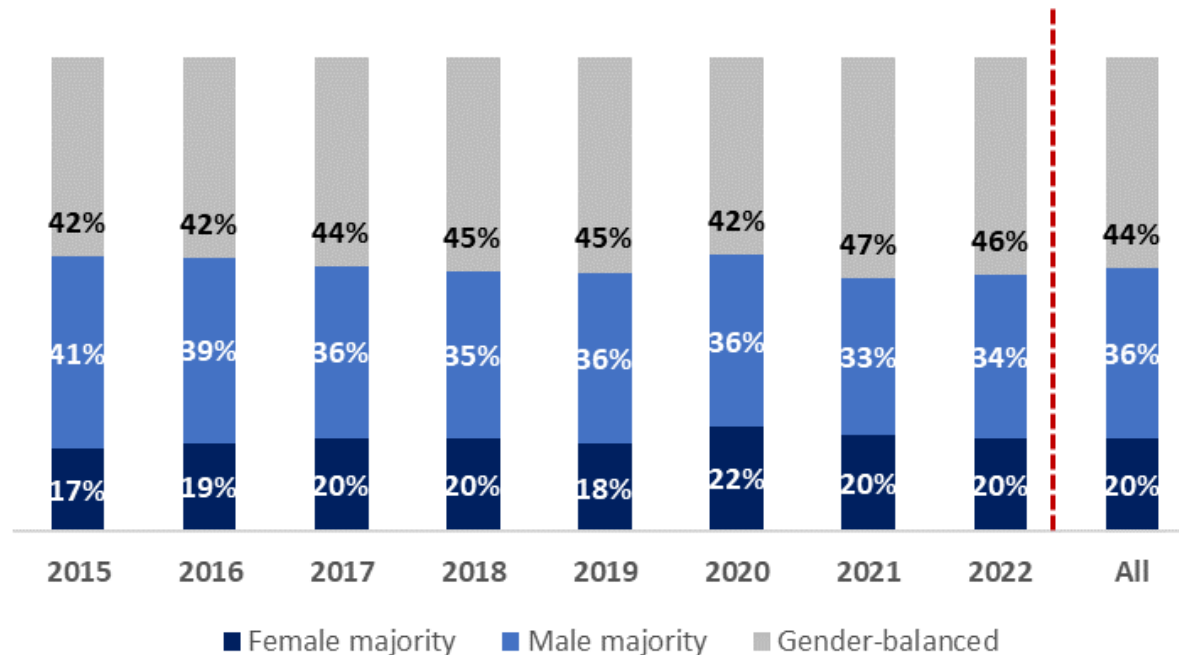
* The share of actors is weighted by the number of lead roles for each episode.

Source: European Audiovisual Observatory / Plurimedia

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

The share of audiovisual fiction episodes (or TV films) played by female-driven* teams of actors grew from 17% in 2015 to 20% in 2022

AV fiction actors by gender of lead roles actors' teams, by year (2015-2022)



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

PRODUCERS

TV fiction producers

In 2022, women accounted for **46%** of all active producers of European TV films and TV series episodes, up from **39%** in 2015.

Between 2015 and 2022, women produced on average a slightly higher number of episodes to men and were the sole producers of TV titles as often as their male counterparts. Therefore, the weighted* share of women in producer assignments was close to their share of active producers, at **48%** (up from **36%** in 2015).

The share of titles by female-driven** production teams was **41%** (up from **30%** in 2015), as women solely produced fewer titles but, when co-producing, were part of a gender-balanced team of producers.

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

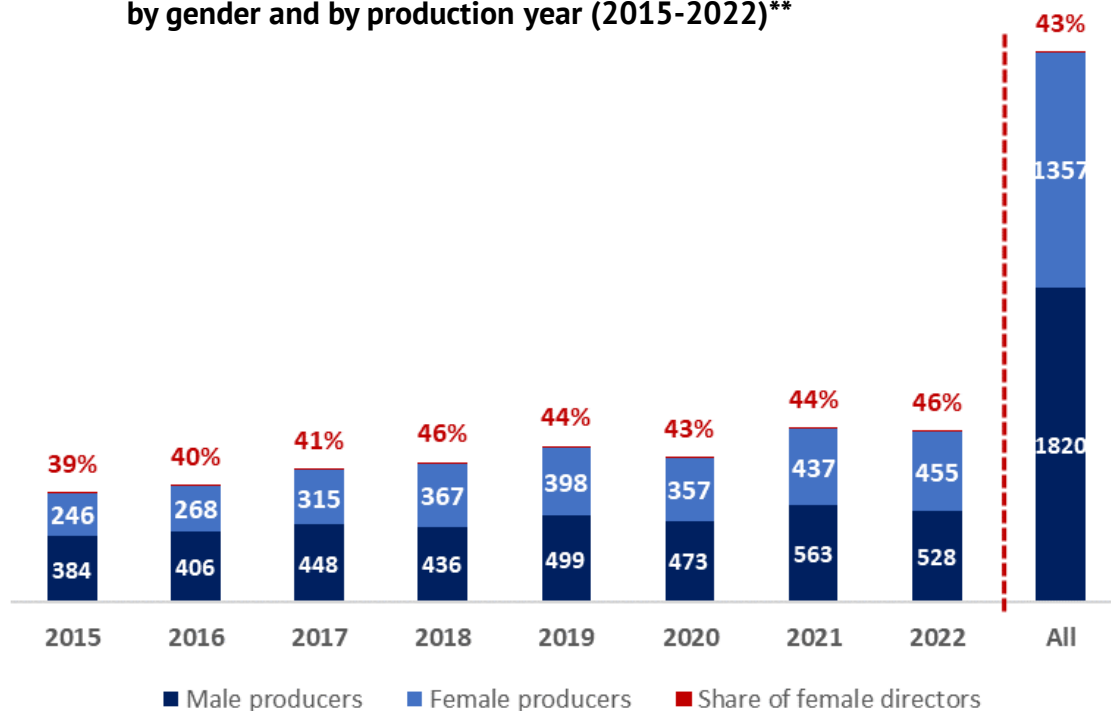
** In this context '**female-driven**' refers to TV titles or episodes for which women represented at least 60% of producers.

A How are women represented among TV fiction producers?

Women represented 43% of producers of European TV films or TV series active between 2015 and 2022.

- ▶ The share of female producers has increased over the period considered.

AV fiction producers: number and share of active producers*
by gender and by production year (2015-2022)**



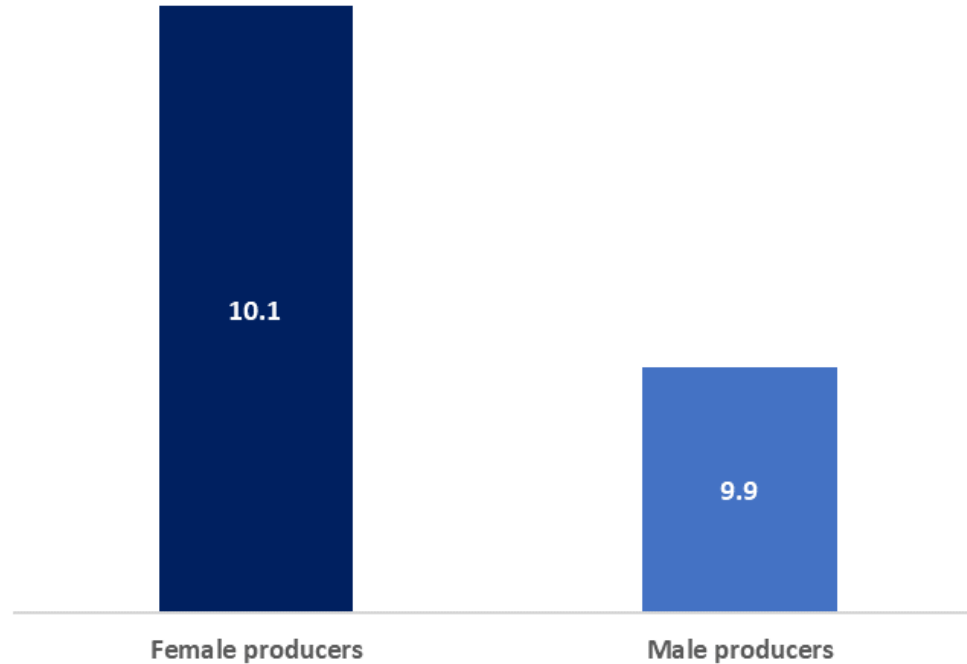
* **Active producer:** At least one TV film or TV episode (co)produced between 2015 and 2021.

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

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

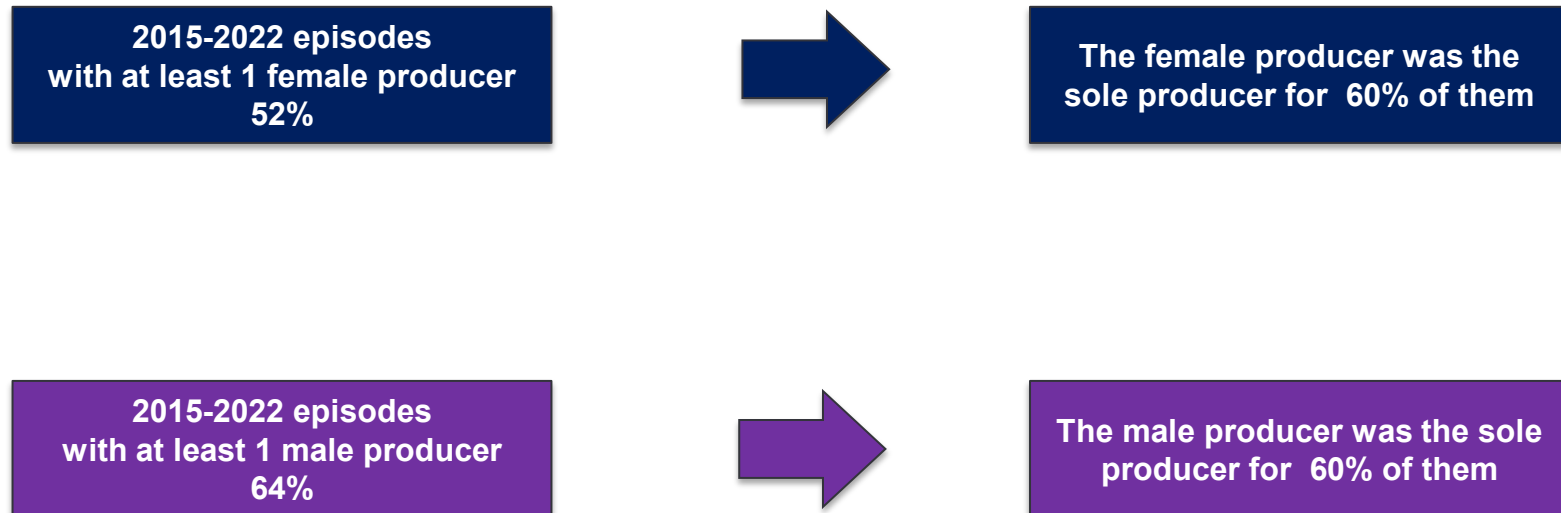
On average, female producers active between 2015 and 2022 (co)produced a slightly higher number of episodes than male producers.

AV fiction producers: average number of episodes (co)produced by gender of producers (total 2015-2022)



B What is the share of AV fiction episodes produced by at least one woman?

At least one woman was involved in the production (i.e. produced or co-produced) of 52 % of all TV films or fiction episodes released between 2015 and 2022.

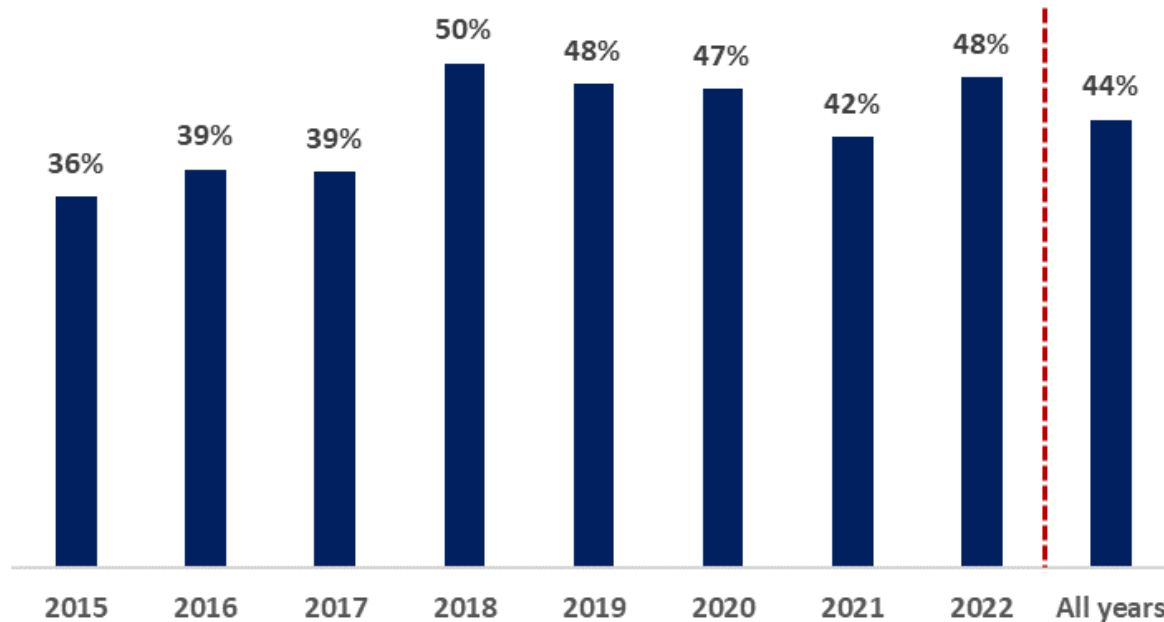


B What is the female producers' share of assignments?

When weighting the share of females and males by the number of producers of each episode, the female directors' share of assignments was 48% in 2022.

▶ This share has tended to grow since 2015.

AV fiction producers: female producers' weighted* share of assignments by year (2015-2022)

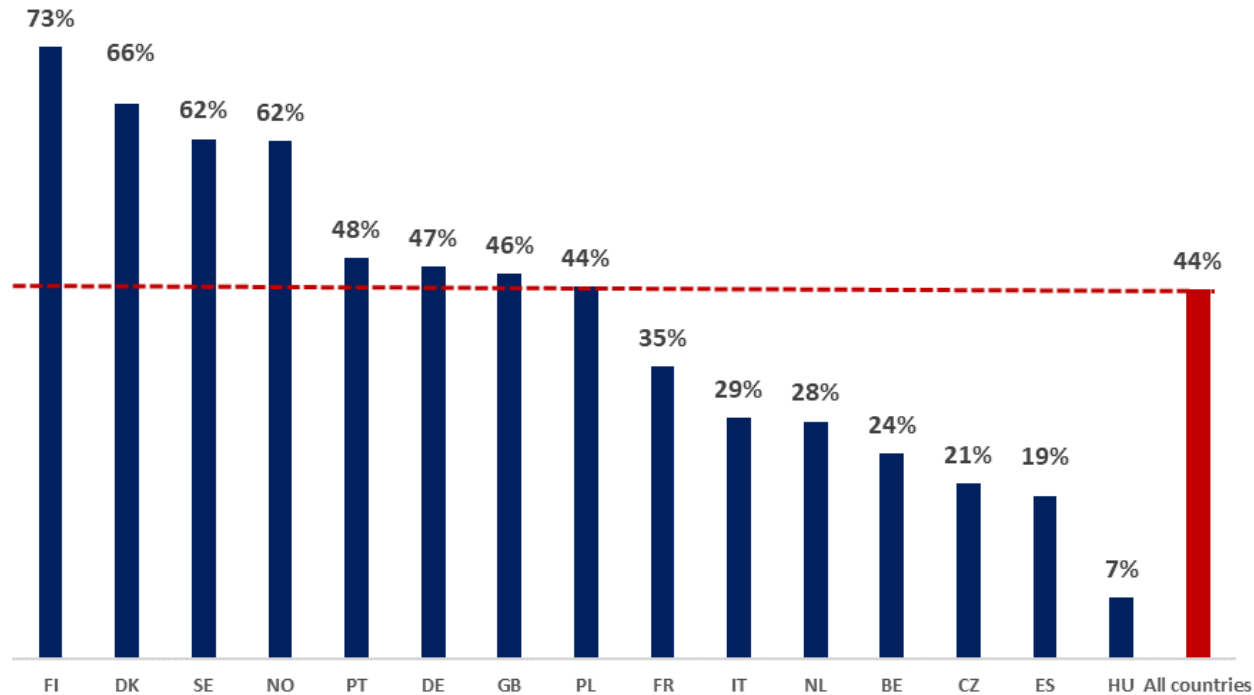


* The share of female producers is weighted by the number of producers of each episode or TV film.

B Weighted share of female producers by country of production

From 2015 to 2022, the female producers' weighted* share of assignments varied between 7% and 73% across Europe.

AV fiction producers: female producers' weighted* share of assignments by country of production** of audiovisual fiction works (2015-2022)



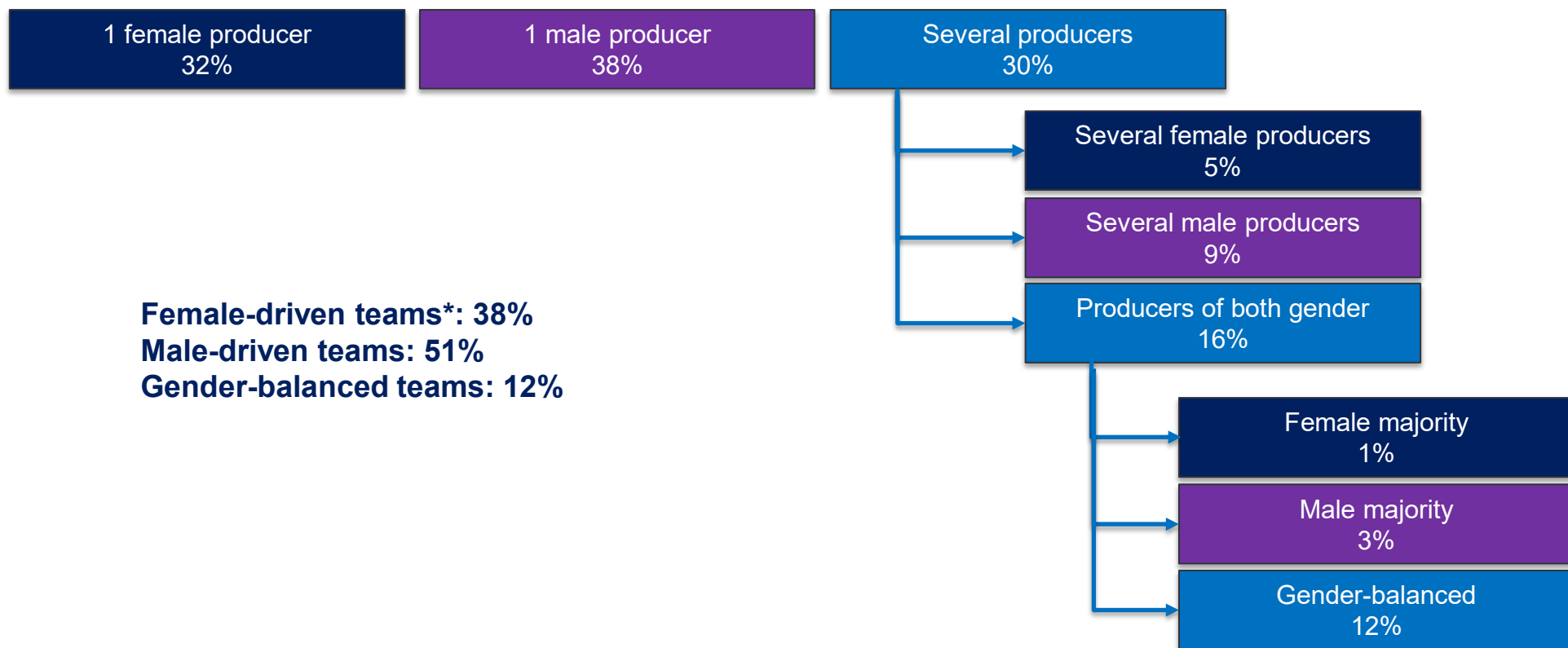
* The share of female producers is weighted by the number of producers of each episode.

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

C AV fiction: Gender composition of producers' teams

38% of fiction episodes were produced by female-driven team

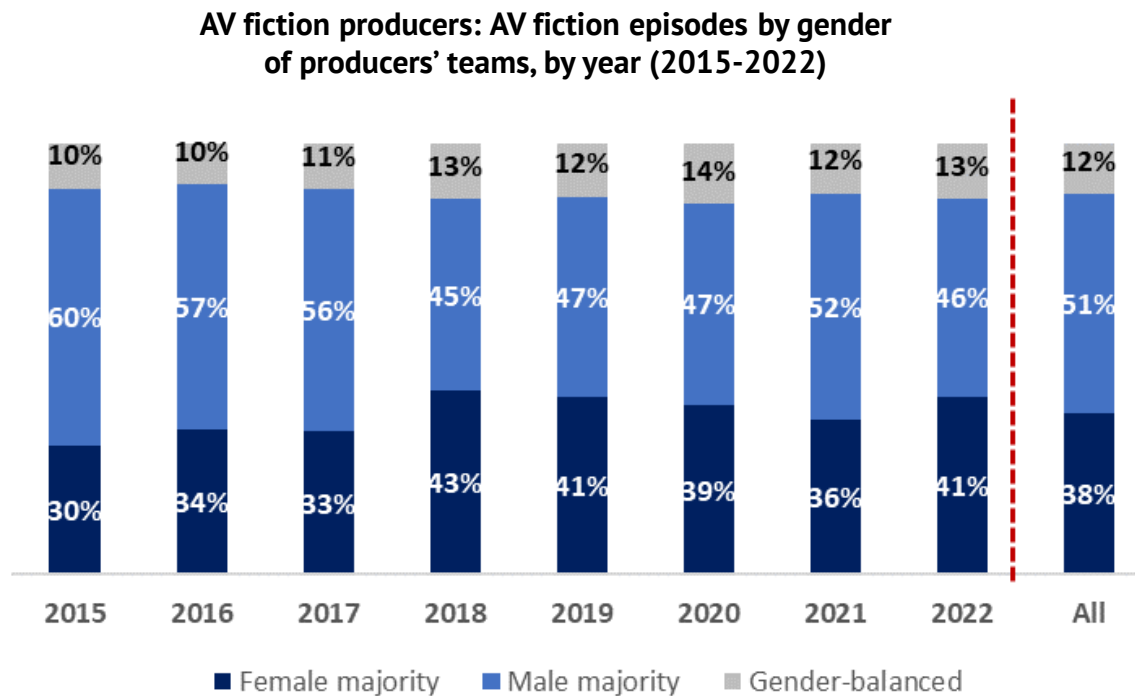
AV fiction producers: gender composition of producers' teams (2015-2022)



* In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films produced by a majority ($\geq 60\%$) of female producers. They may have been produced by: a single female producer; several female producers; teams of producers of both genders with a female participation of at least 60%.

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

The share of audiovisual fiction episodes (or TV films) produced by female-driven* producers' teams grew from 30% in 2015 to 41% in 2022.



*In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films produced by a majority ($\geq 60\%$) of female producers. They may have been produced by: a single female producer; several female producers; teams of producers of both genders with a female participation of at least 60%.

CINEMATOGRAPHERS

TV fiction cinematographers

In 2022, women accounted for just **10%** of all cinematographers (directors of photography [DOPs]) of European audiovisual fiction (up from **6%** in 2015).

As for their male counterparts, female DOPs were normally the sole cinematographers of the titles on which they worked. The weighted* share of women as cinematographer was slightly lower than their share as active DOPs, at **8%** (up from **6%** in 2015).

The share of AV titles by female-driven** cinematographer teams was also at **8%** (up from **6%** in 2015) since in most cases a single professional signed as DOP – usually a male.

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

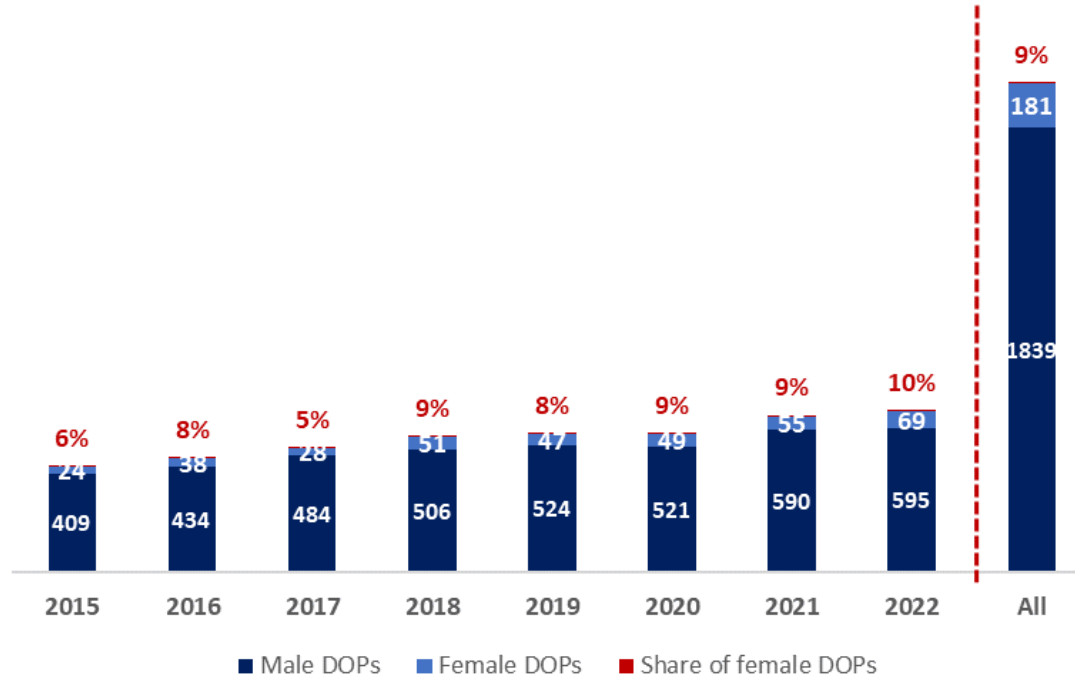
** In this context '**female-driven**' refers to TV titles or episodes for which women represented at least 60% of cinematographers.

A How are women represented among cinematographers of AV fiction?

9% of all cinematographers active in audiovisual fiction between 2015 and 2022 were women.

- ▶ The share of women among active cinematographers has increased since 2015.

AV fiction DOPs: number and share of active DOPs*
by gender and by year** (2015-2022)

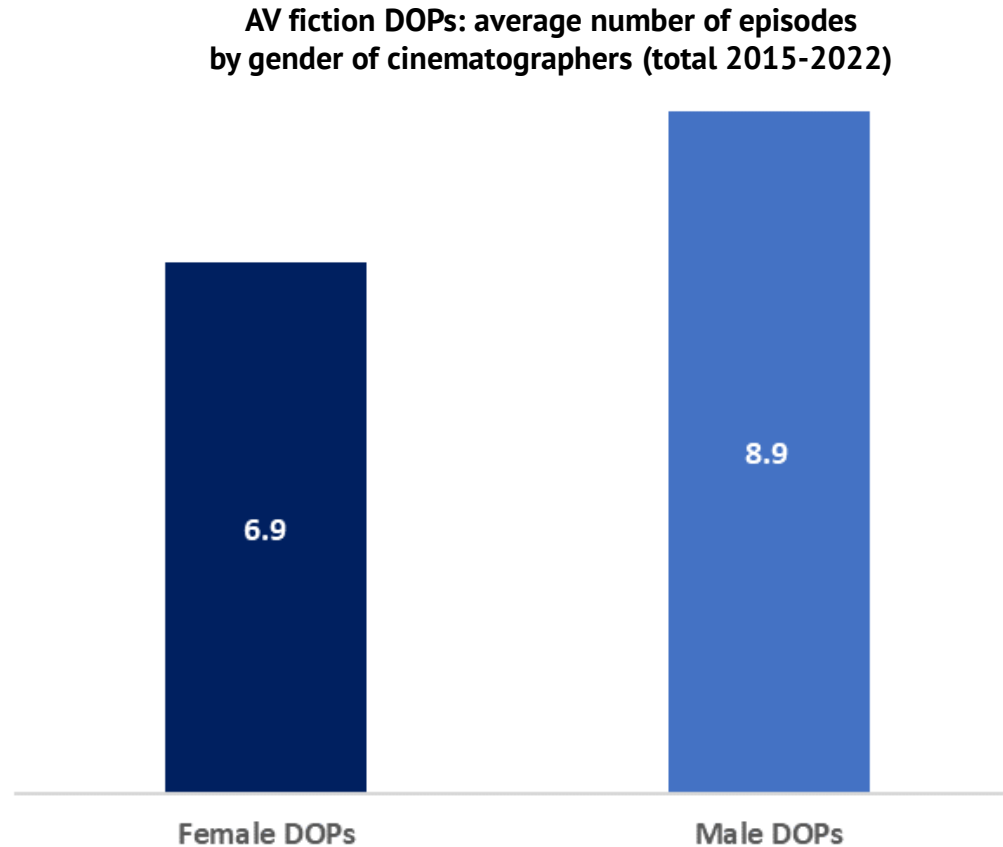


* **Active cinematographer (DOP):** at least one audiovisual fiction episode or TV film signed as DOP between 2015 and 2021.

** The total number of active cinematographers does not equal the sum of active cinematographers by year as a cinematographer may have worked across several years.

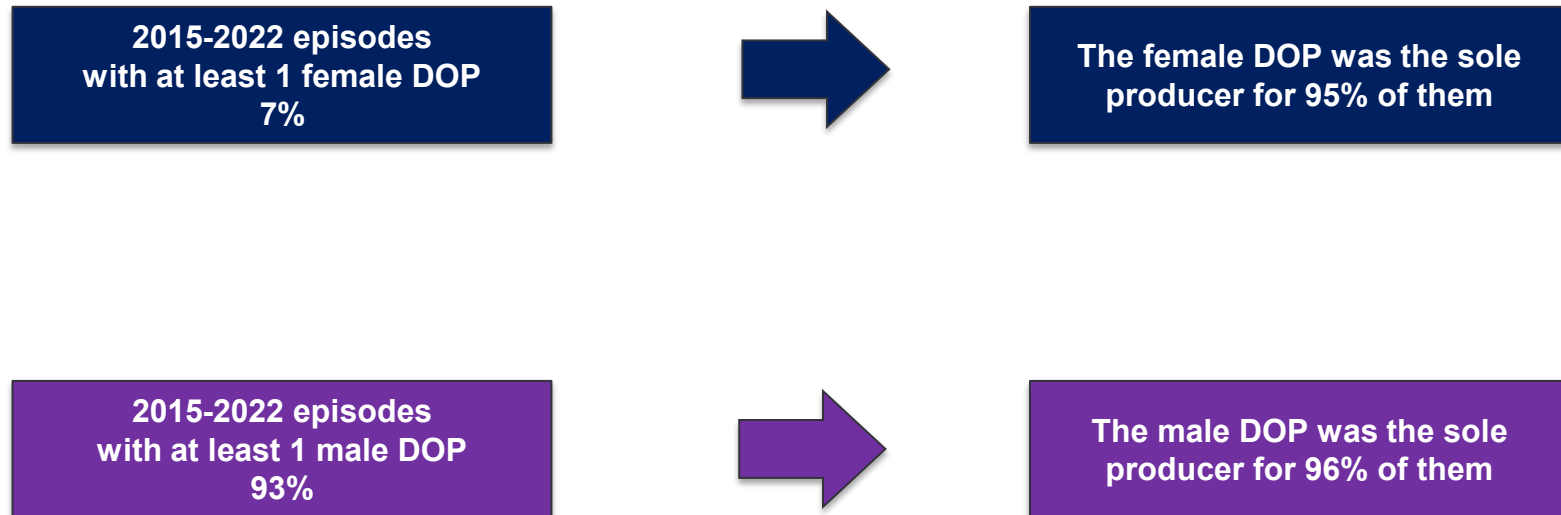
B How does the activity of female and male AV fiction cinematographers compare?

On average, female cinematographers active between 2015 and 2022 signed fewer episodes than their male counterparts.



B What is the share of AV fiction episodes with at least one woman DOP?

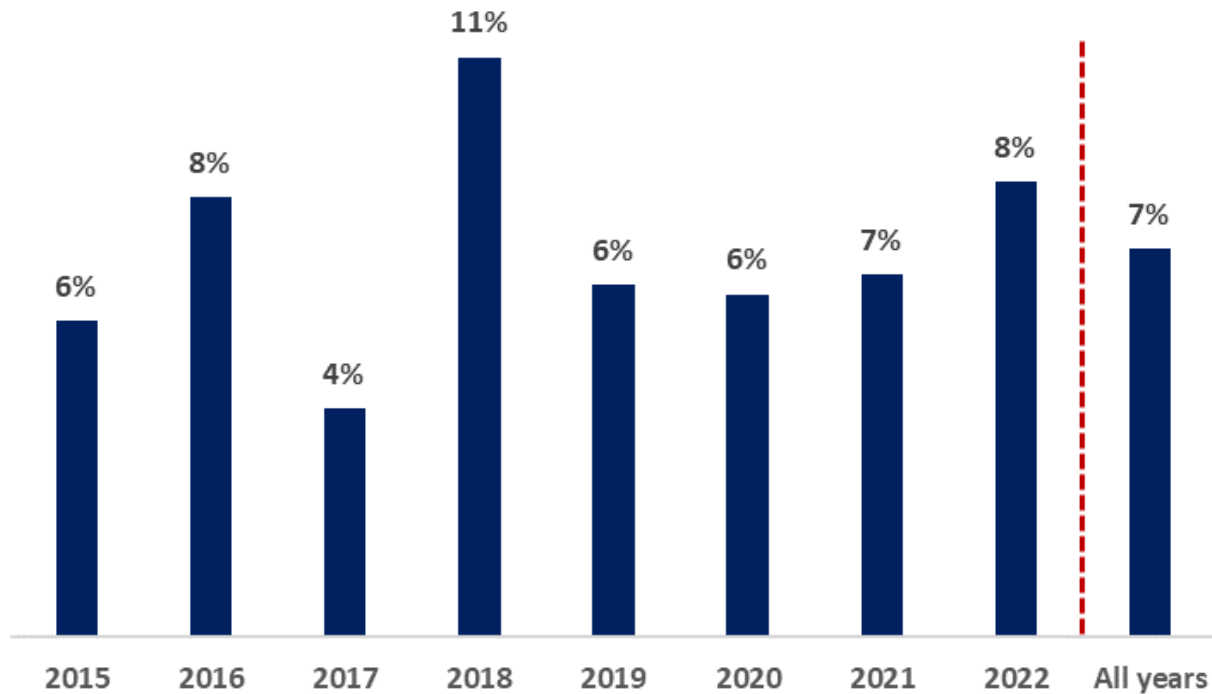
Female cinematographers were involved, whether alone or with other professionals, in 7% of all audiovisual fiction episodes released between 2015 and 2022.



B What is the female cinematographers' share of assignments?

When weighting the share of females and males with the number of DOPs of each episode, the female DOPs' share of assignments was 8% in 2022.

AV fiction cinematographers: female cinematographers' weighted* share of assignments by year (2015-2022)



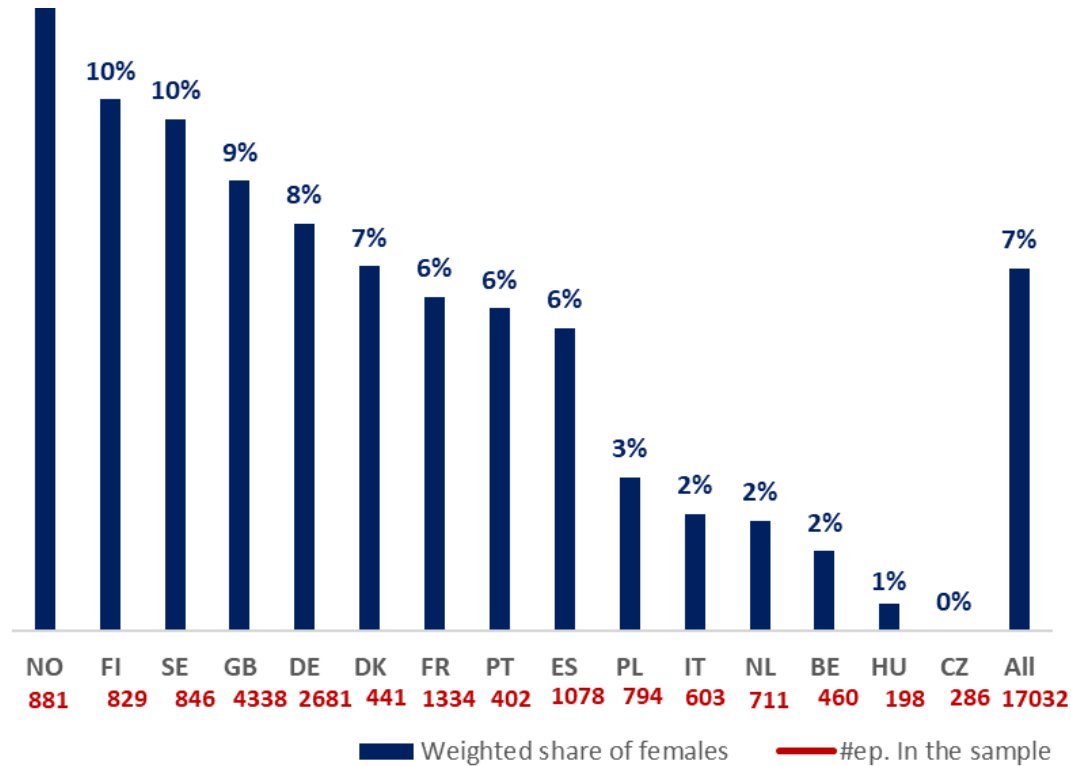
*The share of female cinematographers is weighted by the number of cinematographers for each episode.

Source: European Audiovisual Observatory / Plurimedia

B Female cinematographers' share of assignments by country of production of titles

From 2015 to 2022, the female directors' weighted* share of assignments varied between less than 1% and 12%.

AV fiction cinematographers: female cinematographers' weighted* share of assignments by country of production** of audiovisual fiction works (2015-2022)



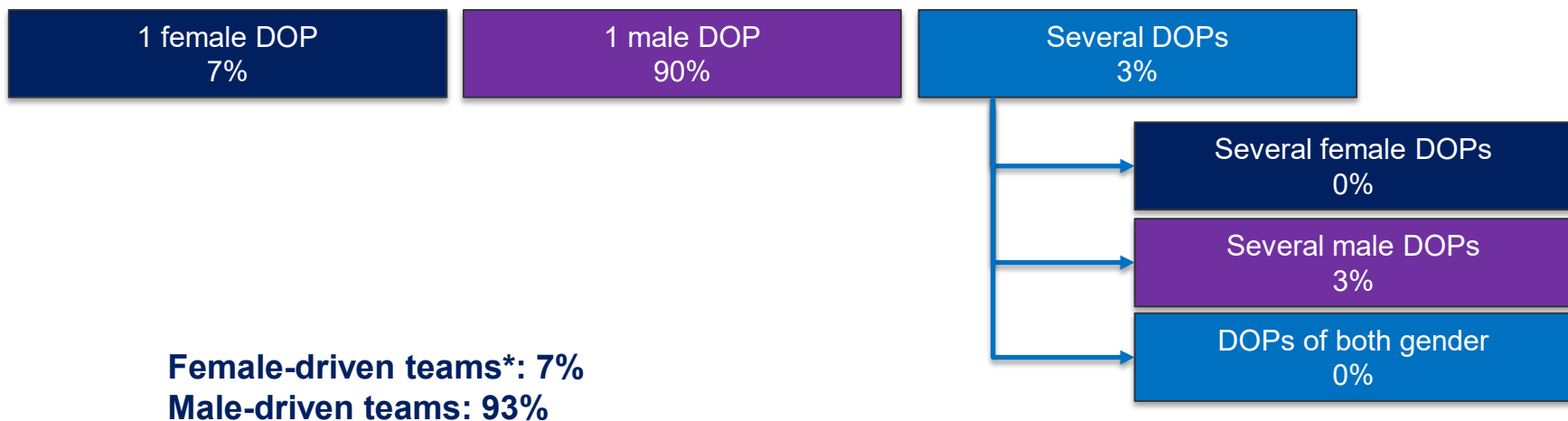
* The share of female cinematographers is weighted by the number of cinematographers of each episode.

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

C AV fiction: Gender composition of cinematographers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2022, 7% were shot by one female cinematographer.

AV fiction DOPs: gender composition of DOPs' teams (2015-2022)



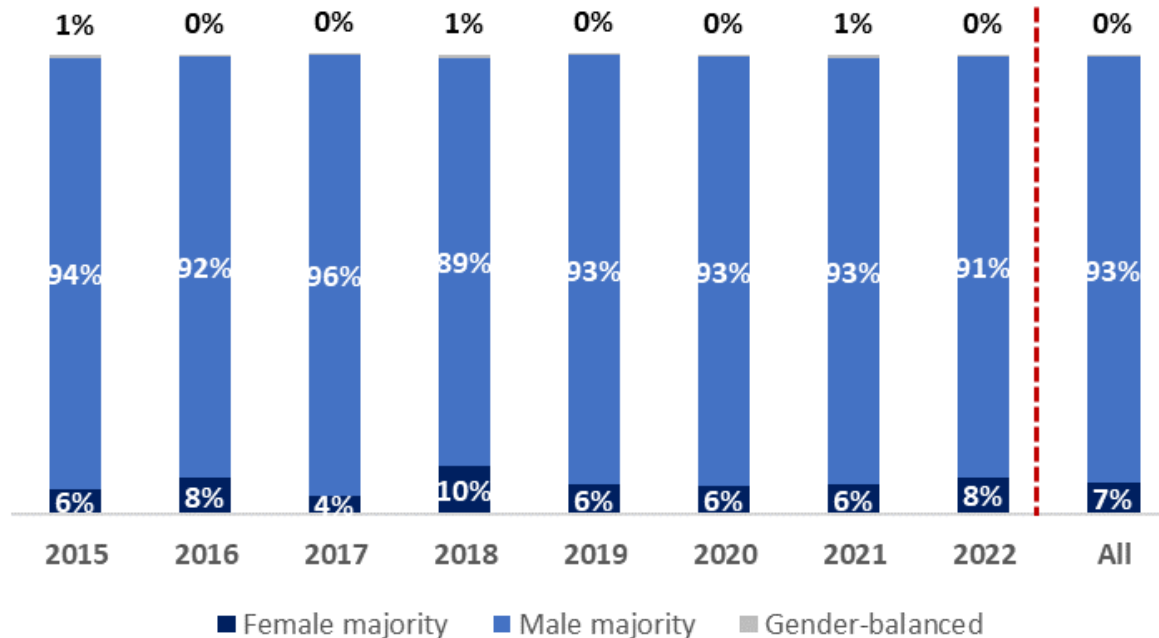
**In this context, 'female-driven' refers to audiovisual fiction episodes and TV films signed by a majority (≥ 60%) of female cinematographers. They can be the work of: a single female cinematographer; several female cinematographers; teams of cinematographers of both genders with a female participation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

C What is the share of AV fiction episodes with female-driven DOP teams?

In 2022, about 8% of audiovisual fiction episodes (or TV films) were signed by female-driven* teams of cinematographers.

- ▶ The share fluctuated between 2015 and 2022.

AV fiction cinematographers by gender of cinematographers' teams, by year (2015-2022)



*In this context, 'female-driven' refers to audiovisual fiction episodes and TV films signed by a majority ($\geq 60\%$) of female cinematographers. They can be the work of: a single female cinematographer; several female cinematographers; teams of cinematographers of both genders with a female participation of at least 60%.

COMPOSERS

TV fiction composers

In 2022, women accounted for **11%** of all composers of European TV films and series* (up from **5%** in 2015).

Women weighted* share of composer assignments was also **11%** (up from **3%** in 2015).

The share of audiovisual titles by female-driven*** composer teams was only **9%** (up from **3%** in 2015), because 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.

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

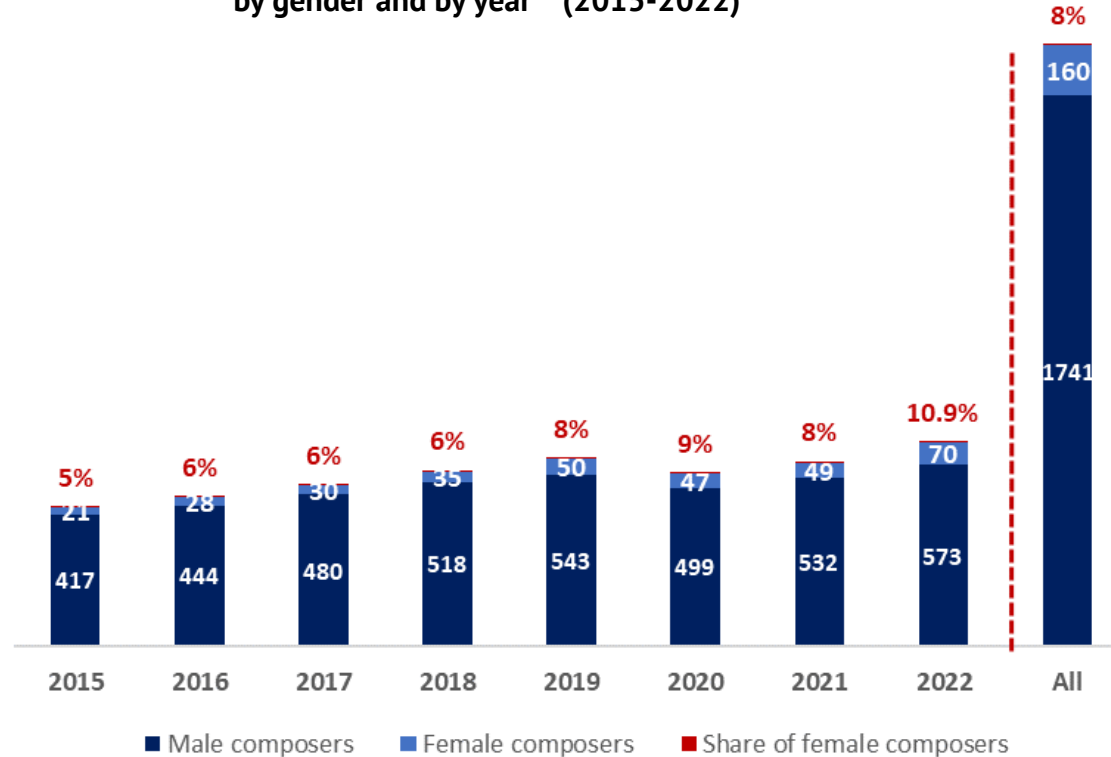
** In this context '**female-driven**' refers to TV titles or episodes for which women represented at least 60% of producers.

A How are women represented among composers of AV fiction?

8% of all composers active in audiovisual fiction between 2015 and 2022 were women.

- ▶ The share of women among active composers has increased since 2015.

AV fiction composers: number and share of active composers*
by gender and by year** (2015-2022)



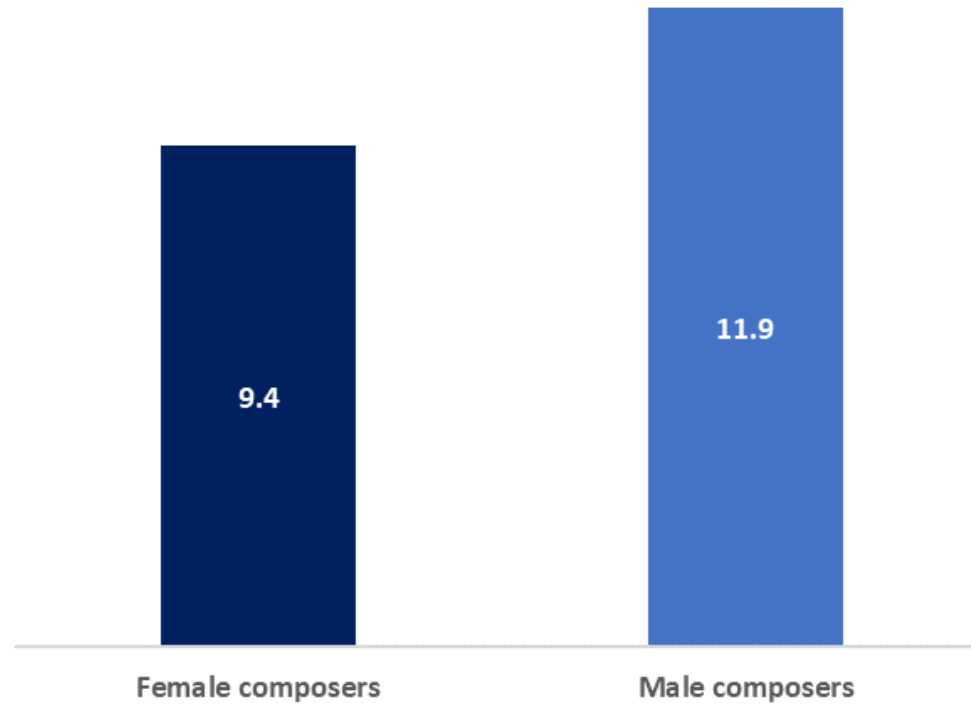
* **Active composer:** At least one audiovisual fiction episode or TV film (co)composed between 2015 and 2021.

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

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

On average, female composers active between 2015 and 2022 (co)composed fewer episodes than male composers.

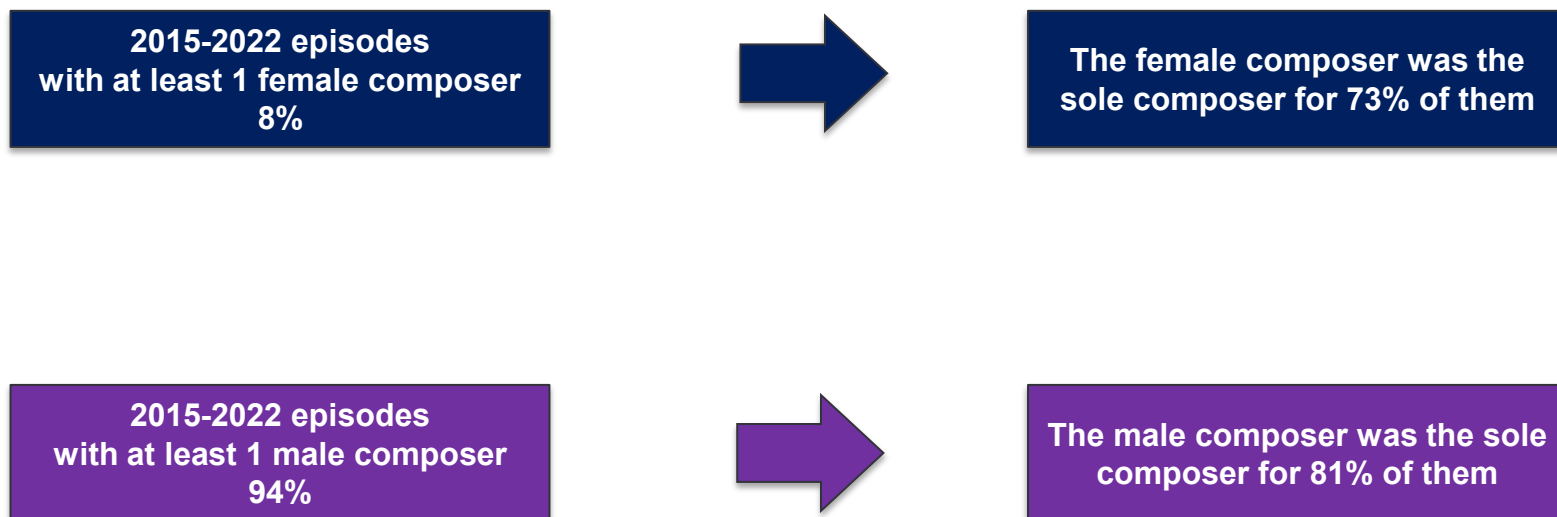
AV fiction composers: average number of episodes (co)composed by gender of composers (total 2015-2021)



B What is the share of AV fiction episodes with at least one woman composer?

Female composers were involved, whether alone or with other professionals, in 8% of all audiovisual fiction episodes released between 2015 and 2022.

- ▶ Female composers were less likely to be the sole composer.

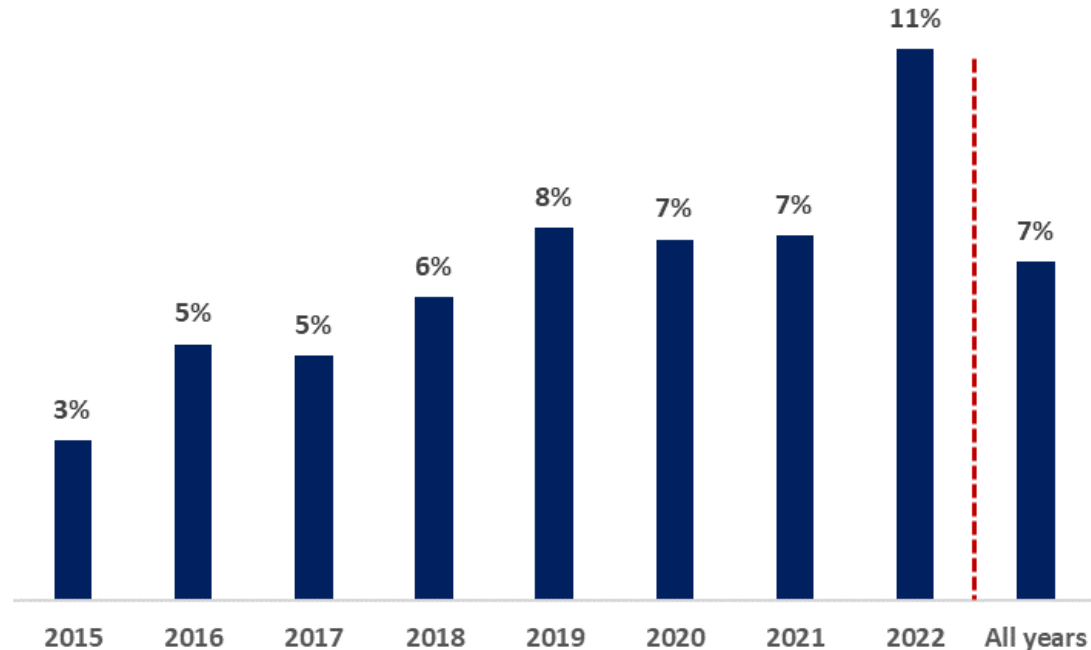


B What is the female composers share of assignments?

When weighting the share of female and male composers with the total number of composers of each episode, the female composers share of assignments was 11% in 2022.

▶ The share has gradually increased since 2015.

AV fiction composers: female composers' weighted* share of assignments by year (2015-2022)

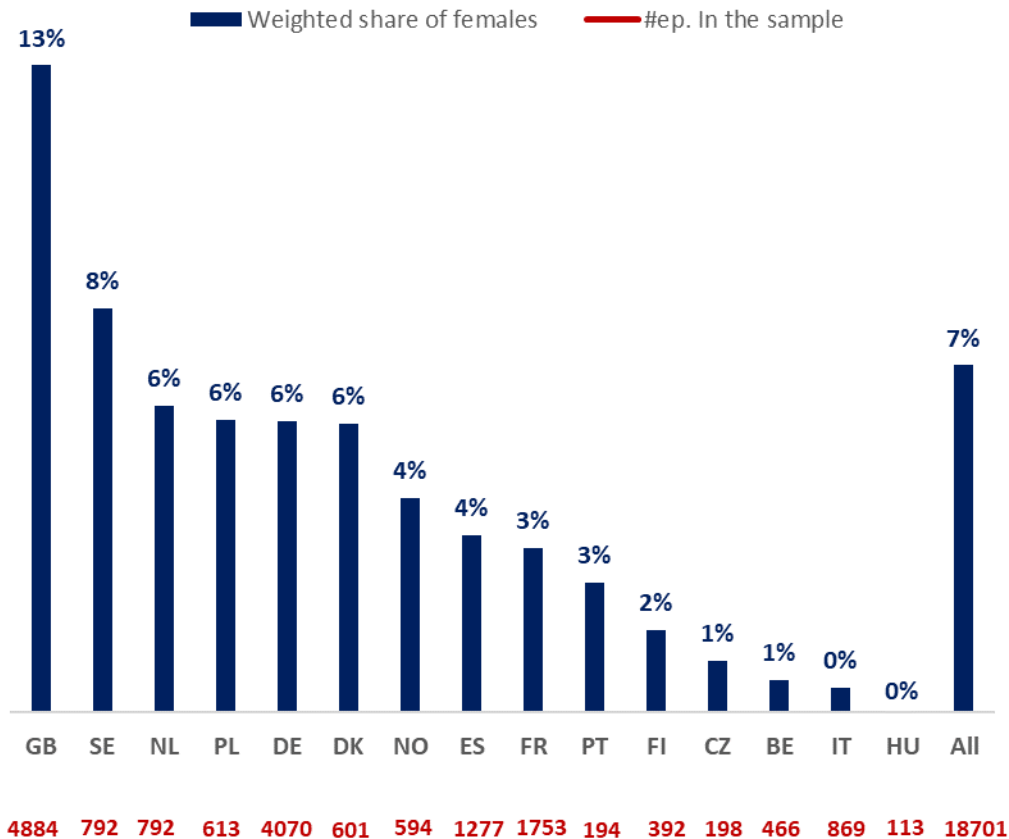


*The share of female composers is weighted by the number of composers of each episode.

B Female composers' share of assignments by country of production of titles

From 2015 to 2022, the female composers' weighted* share of assignments varied between 6% and 35% across Europe.

AV fiction composers: female composers' weighted* share of assignments by country of production** of audiovisual fiction works (2015-2022)



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

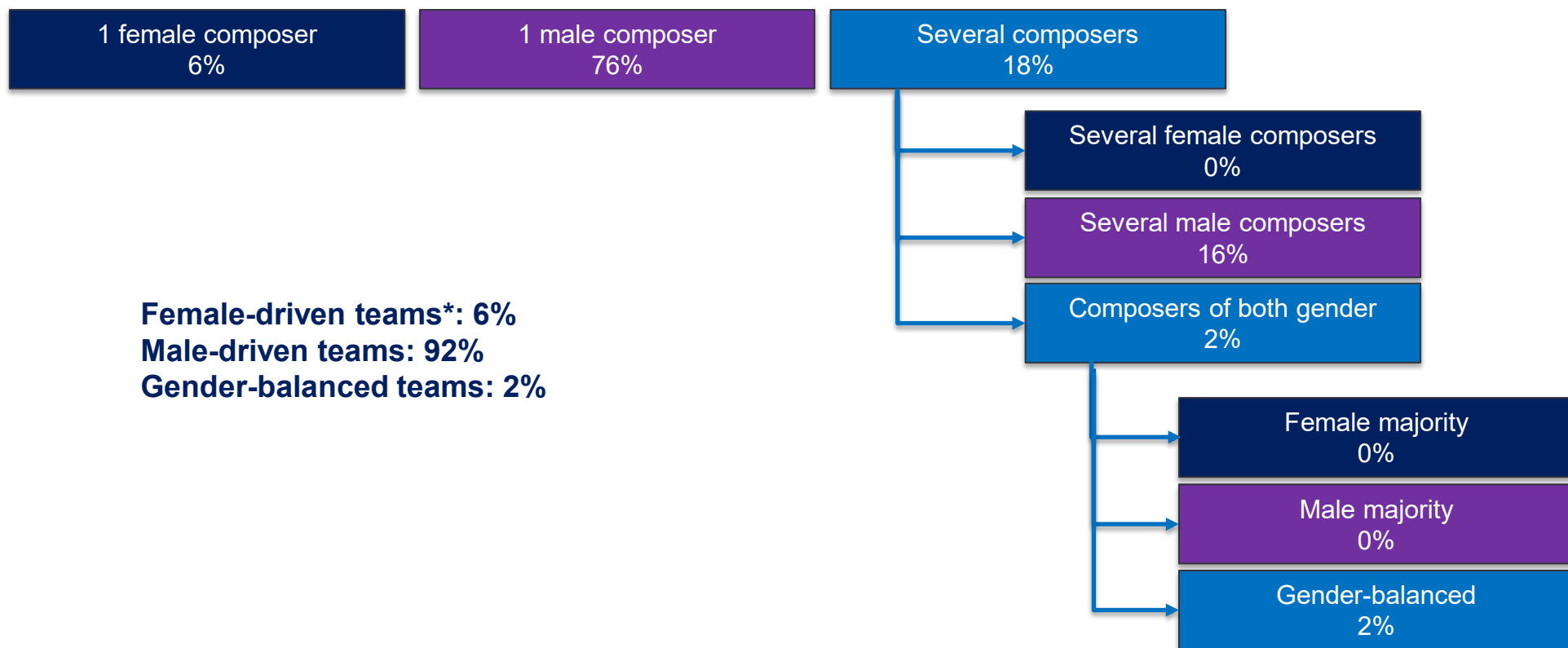
** Countries with an insufficient number of episodes produced are not represented in this analysis.

Source: European Audiovisual Observatory / Plurimedia

C AV fiction: Gender composition of composers' teams

6% of 2015-2022 fiction episodes were composed by female-driven team

AV fiction composers: gender composition of composers' teams (2015-2022)

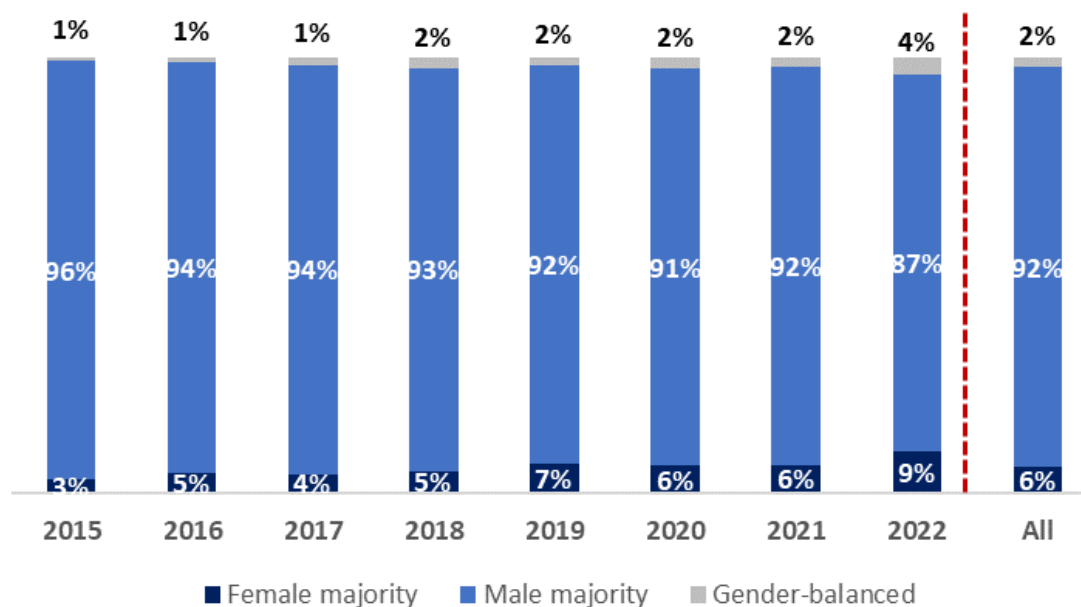


* In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films signed by a majority ($\geq 60\%$) of female composers. They can be the work of: one single female composer; several female composers; teams of composers of both genders with a female presence of at least 60%.

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

The share of audiovisual fiction episodes (or TV films) signed by female-driven* composer teams grew from 3% in 2015 to 9% in 2022.

AV fiction composers by gender of composers' teams, by year (2015-2022)



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

EDITORS

In 2022, women accounted for **30%** of all editors of European TV films and series* (stable when compared with 2015).

Between 2015 and 2022, women edited on average a lower number of episodes than men and were the sole editors of TV titles slightly less often than their male counterparts. Therefore, women's weighted* share of editor assignments was lower than their share of active editors, at **26%**.

The share of audiovisual titles by female-driven** editor teams was **25%**, because when women edited a TV film or TV episode together with other editors, it was mostly in gender-balanced or in male-majority teams of editors.

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

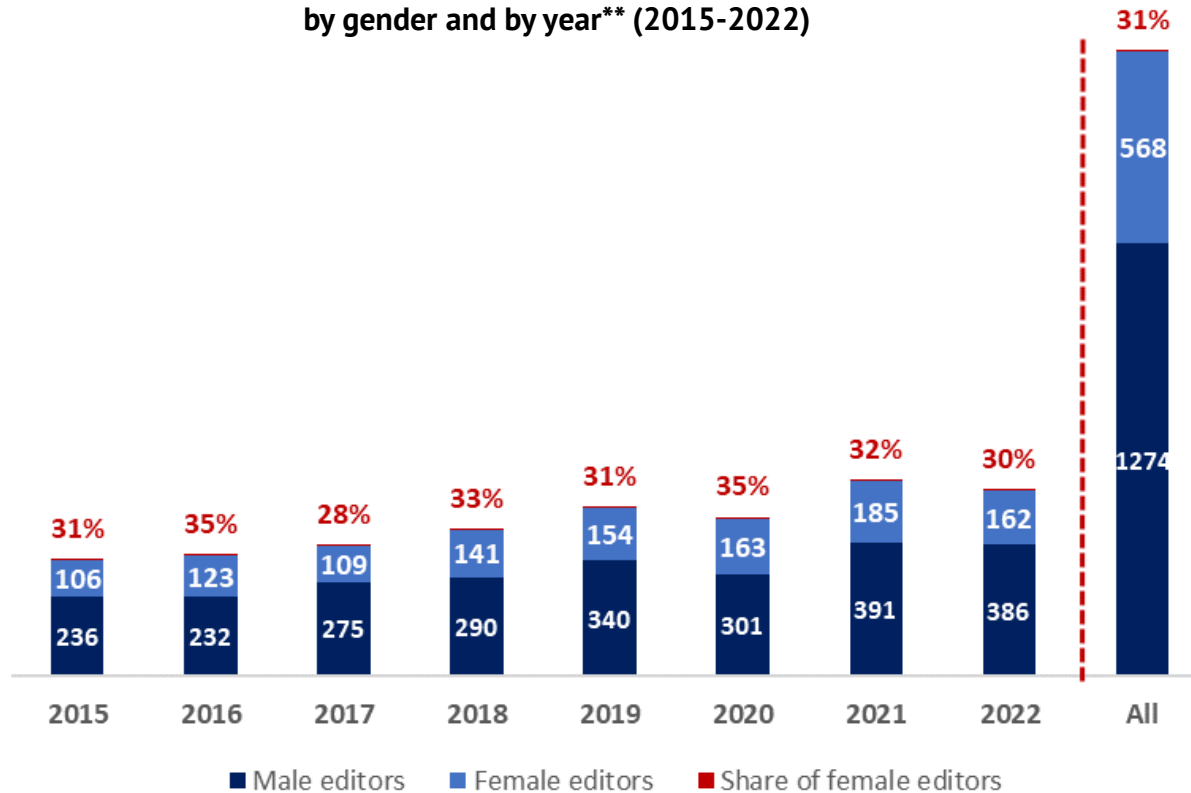
** In this context '**female-driven**' refers to TV titles or episodes for which women represented at least 60% of editors.

A How are women represented among editors of AV fiction?

31% of all editors active in audiovisual fiction between 2015 and 2022 were women.

▶ The share of women among active editors* has fluctuated since 2015.

AV fiction editors: number and share of active editors*
by gender and by year** (2015-2022)



* **Active editor:** At least one audiovisual fiction episode or TV film (co)edited between 2015 and 2022.

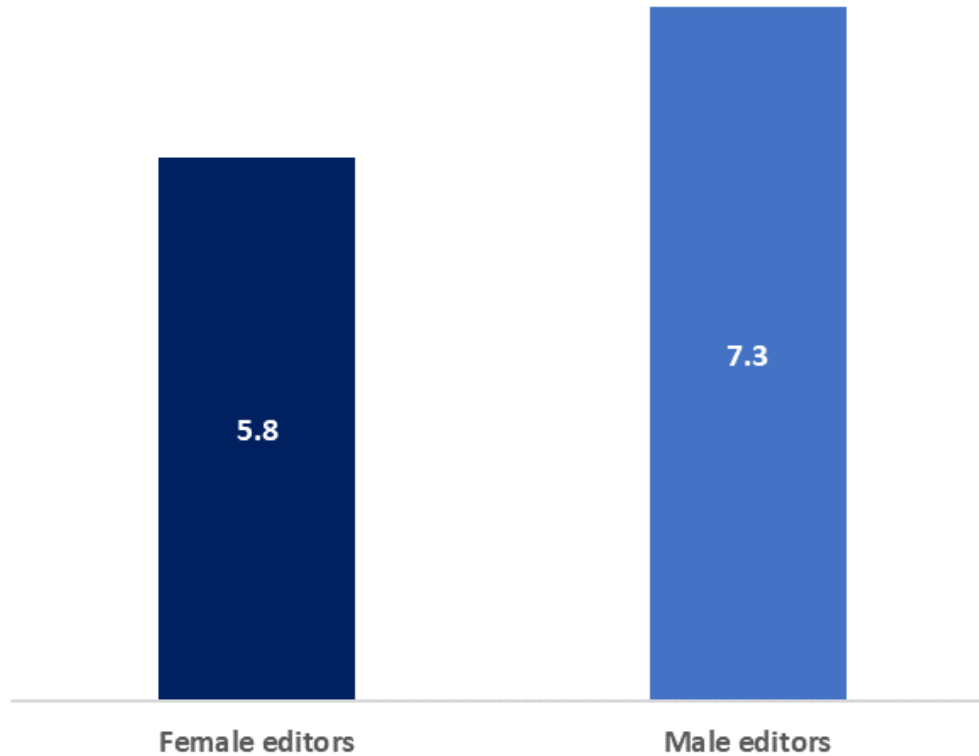
** The total number of active editors does not equal the sum of active editors by year, as an editor may have worked across several years.

B

How does the activity of female and male AV fiction editors compare?

On average, female editors active between 2015 and 2022 (co)edited fewer episodes than male editors.

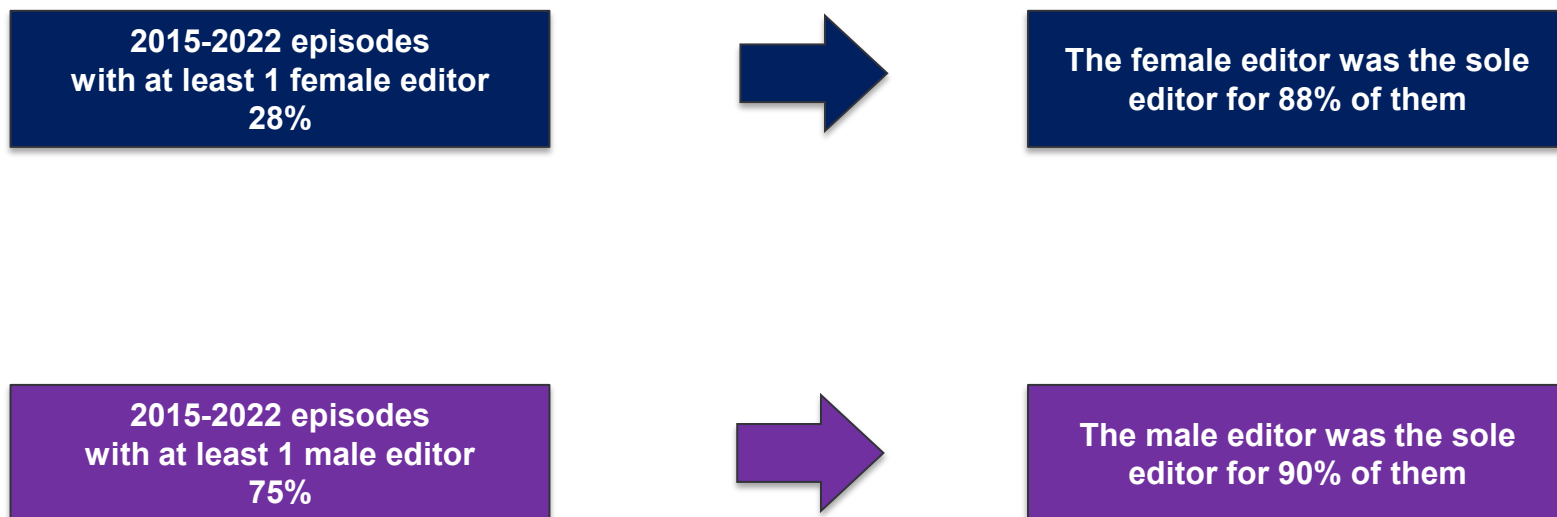
AV fiction editors: average number of episodes (co)edited by gender of editor (total 2015-2022)



B What is the share of AV fiction episodes with at least one woman composer?

Female editors were involved, whether alone or with other professionals, in 28% of all audiovisual fiction episodes released between 2015 and 2022.

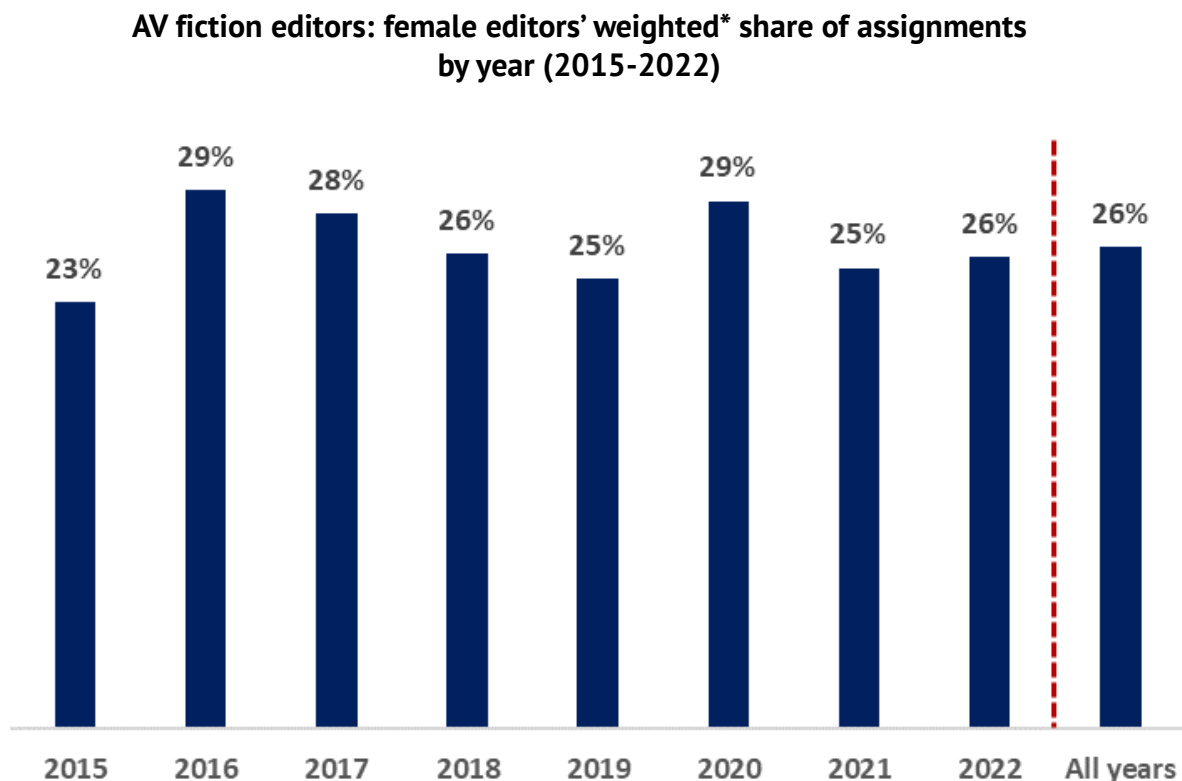
- ▶ Female editors were less likely to be the sole composer.



B What is the female editors' share of assignments?

When weighting the share of female and male editors by the total number of editors of each episode, the female editors' share of assignments was 26% in 2022.

▶ The share has fluctuated since 2015.



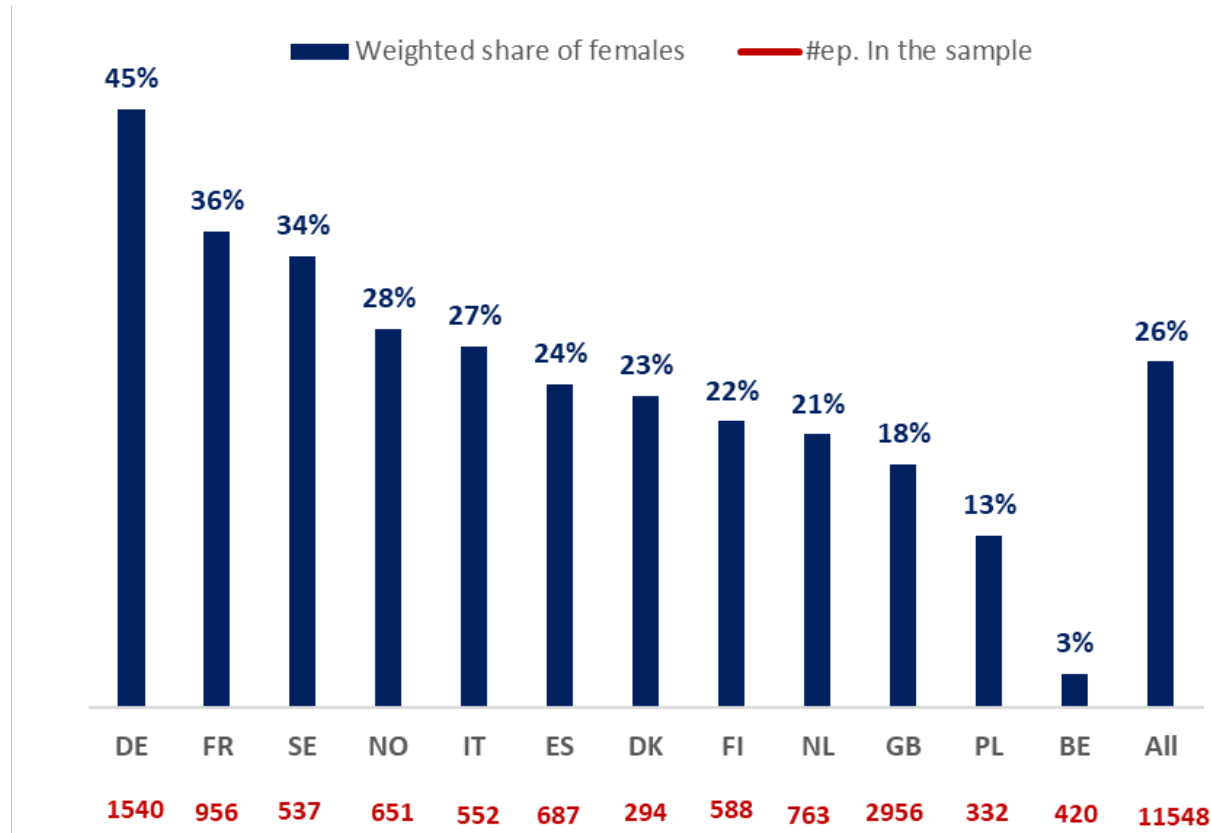
**The share of female editors is weighted by the number of editors of each episode.*

Source: European Audiovisual Observatory / Plurimedia

B Female editors' share of assignments by country of production of titles

The weighted* share female editor assignments varied between 3% and 45% across countries.

AV fiction editors: female editors' weighted* share of assignments by country of production** of audiovisual fiction works (2015-2022)



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

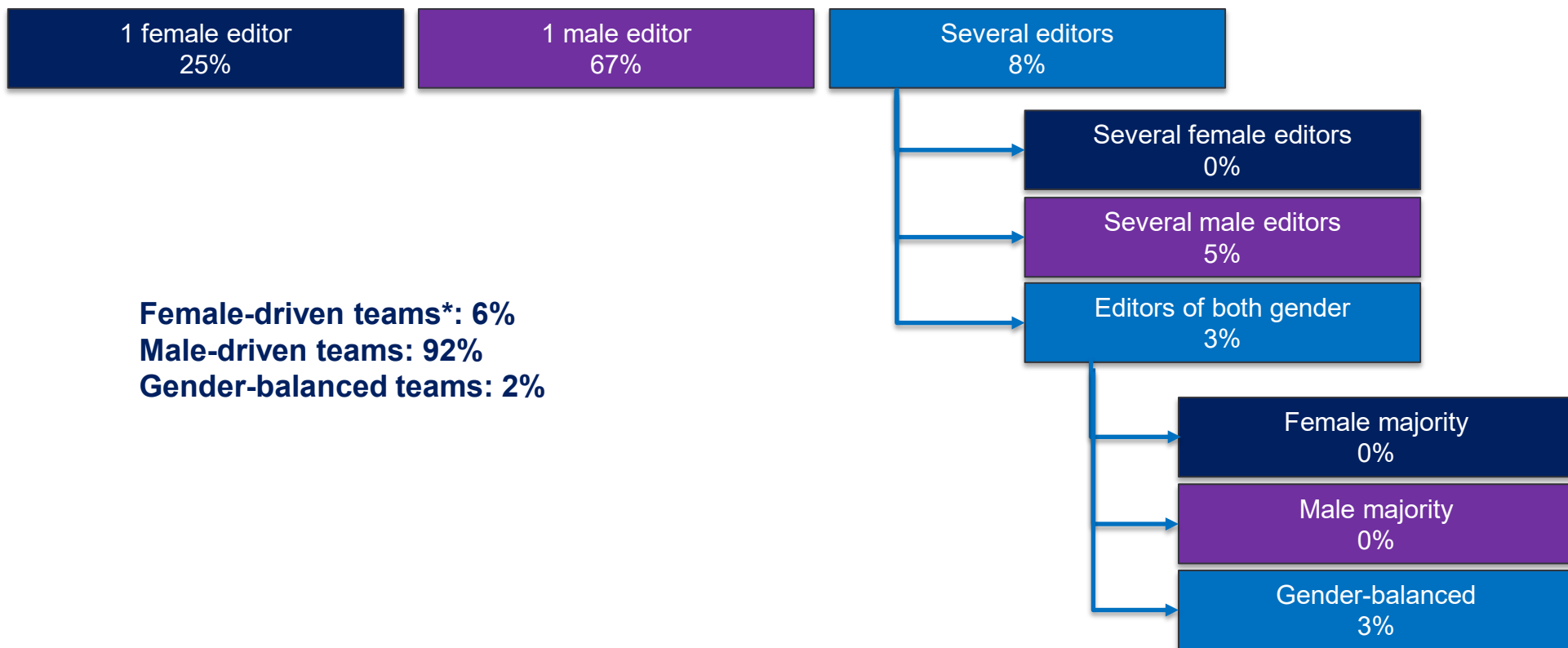
** Countries with an insufficient number of episodes in the sample are not represented in this analysis.

Source: European Audiovisual Observatory / Plurimedia

C AV fiction: Gender composition of editors' teams

25% of 2015-2022 fiction episodes were edited by female-driven team.

AV fiction editors: gender composition of editors' teams (2015-2022)

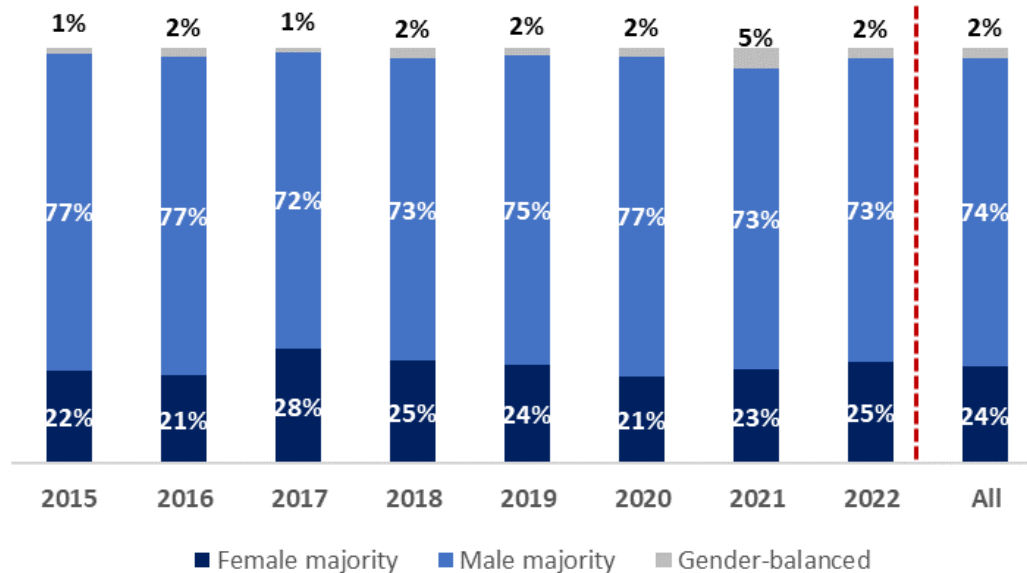


* In this context, '**female-driven**' refers to audiovisual fiction episodes and TV films edited by a majority ($\geq 60\%$) of female editors. They may have been edited by: a single female editor; several female editors; teams of editors of both genders with a female participation of at least 60%.

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

In 2022, about 25% of audiovisual fiction episodes (or TV films) were edited by female-driven* teams of editors.

AV fiction editors by gender of composers' teams
by year (2015-2022)



* In this context, **'female-driven'** refers to audiovisual fiction episodes and TV films edited by a majority ($\geq 60\%$) of female editors. They may have been the work of: a single female editor; several female editors; teams of editors of both genders with a female participation of at least 60%.

CUMULATIVE AND CROSS-POSITION ANALYSIS

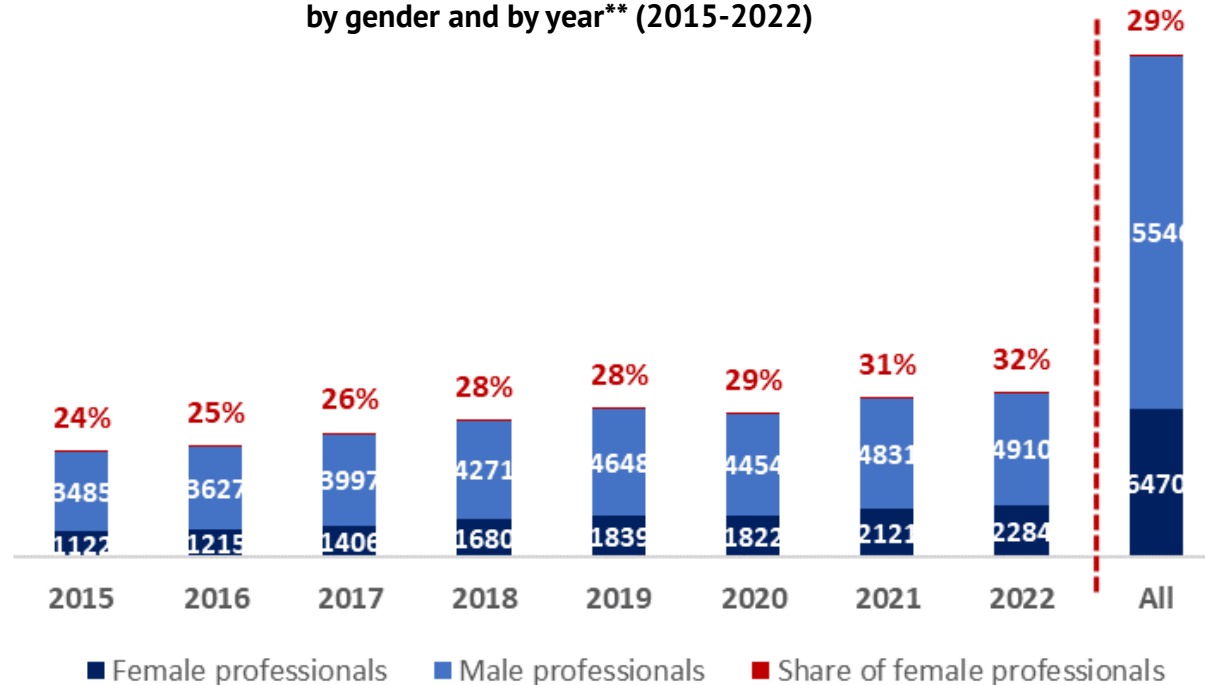
(off-screen positions)

A How are women represented among active audiovisual fiction professionals?

When cumulating directors, writers, producers, cinematographers, composers and editors, 29% of all professionals active in audiovisual fiction between 2015 and 2022 were women.

- ▶ The share of female professionals among all active professionals* of audiovisual fiction has constantly increased since 2015.

AV fiction professionals: number and share of active professionals* by gender and by year** (2015-2022)



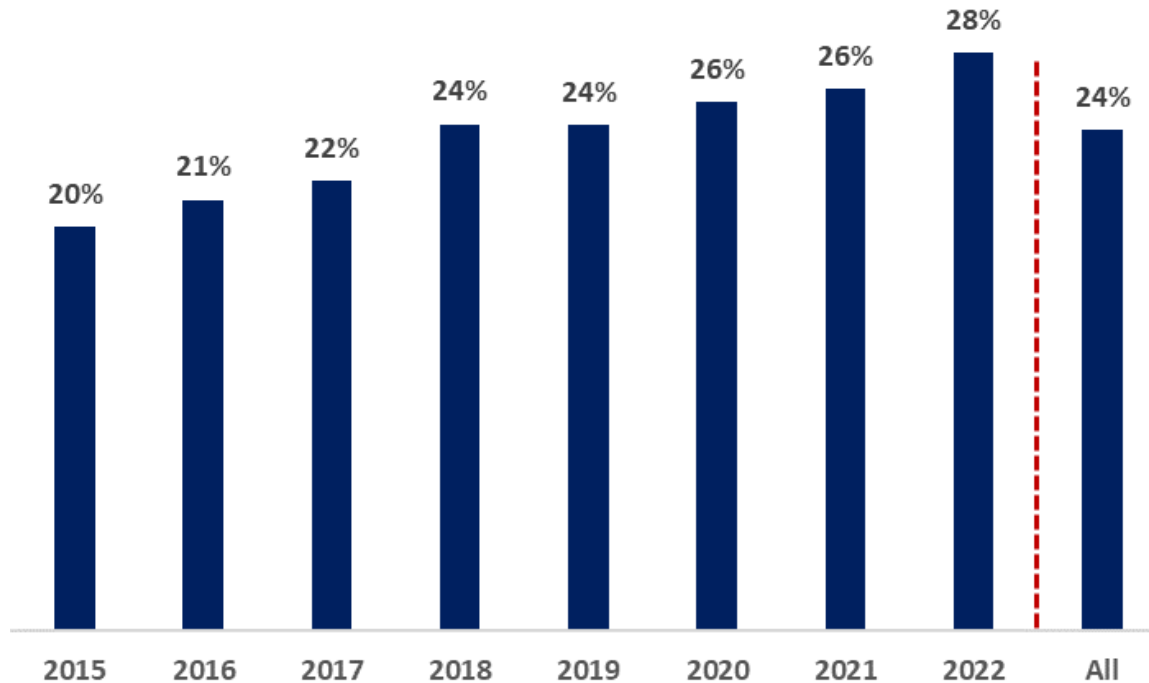
* **Active professional:** At least one audiovisual fiction episode or TV film (co)directed, (co)written, (co)produced, (co)composed, (co)signed as DOP or (co)edited between 2015 and 2022.

** The total number of active professionals does not equal the sum of active professionals by year as a professionals may have worked across several years.

B What is the female professionals' share of assignments?

When cumulating directors, writers, producers, cinematographers, composers and editors, the female professionals' share of assignments was 28% in 2022.

AV fiction professionals: female professionals' weighted* share of assignments by year (2015-2022)



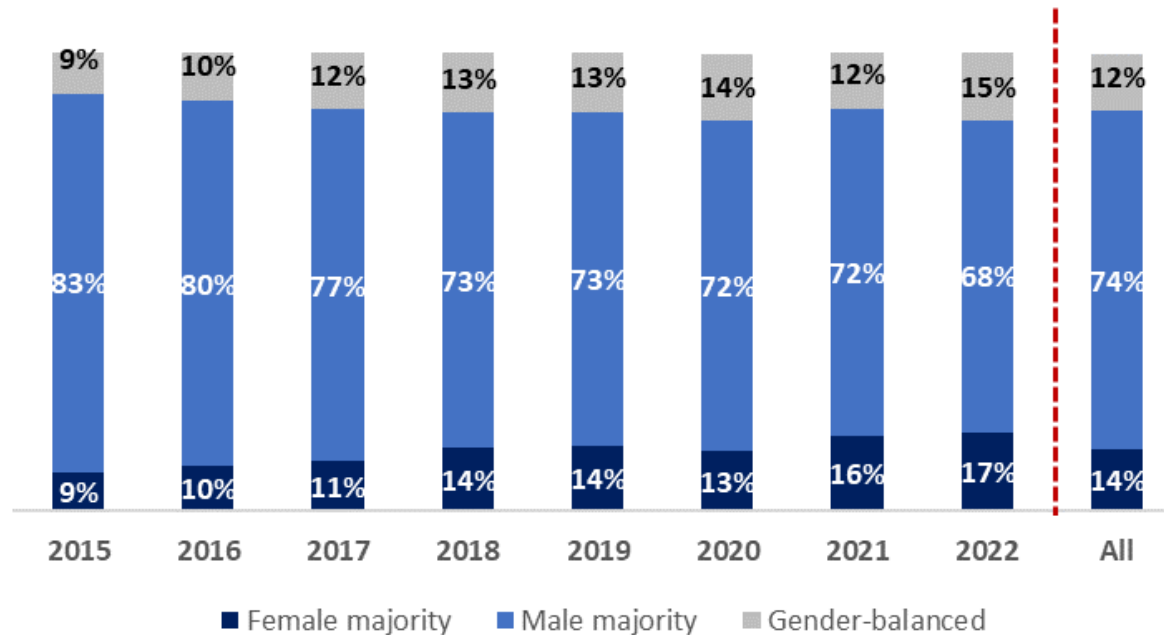
**The share of female professionals is weighted by the number of cinematographers for each episode.*

Source: European Audiovisual Observatory / Plurimedia

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

When cumulating directors, writers, producers, cinematographers, composers and editors, the share of audiovisual fiction episodes (or TV films) signed by female-driven* professionals' teams grew from 9% in 2015 to 17% in 2022.

AV fiction professionals: AV fiction episodes by gender composition of professionals' teams, by year (2015-2021)



* In this context, **female-driven** refers to audiovisual fiction episodes and TV films in which a majority ($\geq 60\%$) of female professionals were involved.

Do women work more often together?

The data suggest a correlation between the share of women in the positions of director, writer and producer.

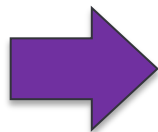
- ▶ For example, the share of female writers or producers is higher when the directors' team is female driven.

If the **directors'** team is female-driven



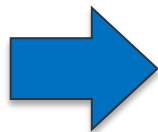
- The share of female **writers** is 53% vs. 33% for all works
- The share of female **producers** is 65% vs. 44% for all works

If the **writers'** team is female-driven



- The share of female **directors** is 36% vs. 19% for all works
- The share of female **producers** is 52% vs. 44% for all works

If the **producers'** team is female-driven



- The share of female **directors** is 24% vs. 19% for all works
- The share of female **writers** is 38% vs. 33% for all works

* In this context, '**female-driven**' refers to audiovisual fiction episodes and TV films signed by a majority ($\geq 60\%$) of female professionals.

Annex: The sample

Position	Number of credits	TV films and episodes in the sample	Share of all TV films and episodes produced (est.)
Director	40 037	36 282	88%
Writer	89 767	35 299	86%
Lead roles	175 239	39 297	96%
Producer	31 757	23 124	56%
Cinematographer	17 657	17 032	42%
Composer	22 275	18 701	46%
Editors	12 628	11 618	28%

More information:

www.obs.coe.int

gilles.fontaine@coe.int

