

Female professionals in European audiovisual fiction and theatrical film production: 2015-2025 figures

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KEY FINDINGS

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	THEATRICAL FILM (2025)	AUDIOVISUAL FICTION (2024)
ACTIVE PROFESSIONALS	27% female professionals	31% female professionals
ASSIGNMENTS	25% female-held assignments	26% female-held assignments
FEMALE-MAJORITY TEAMS	12% female-majority teams	11% female-majority teams
FEMALE DIRECTOR	26% female directors	29% female directors
SHARED ASSIGNMENTS	27% female directors vs. 17% male	11% female directors vs. 10% male
COUNTRIES with highest share of female professionals	Austria, Latvia, Spain	Greece, Ireland, Finland

Source: European Audiovisual Observatory analysis of Media Press Group and LUMIERE data

The report's main objective is to provide an overview of the gender representation among professionals in European theatrical film and audiovisual fiction production between 2015 and 2025. The report includes women who have worked in one of the six off-screen roles in at least one European theatrical feature film, TV film or TV episode*.

The report seeks to:

- quantify the participation of female professionals across six key professional roles: **director, screenwriter, producer, cinematographer, composer and editor**;
- identify the **trends** in female representation over the past decade;
- examine the **differences** by professional role, sector (theatrical film versus audiovisual fiction), job assignment (theatrical film, TV film or TV episode) and team composition;
- provide a comparative analysis between **countries** and highlight areas of progress towards parity.

This is the first edition to **combine the analysis** of female professionals working in European theatrical film and audiovisual fiction production, which were previously reported on separately. To make the report more accessible, this edition now includes an **executive summary** and **key comparative figures**, as well as a **downloadable annex** containing detailed figures by professional role, country, and time series.

**Information about the crew of audiovisual fiction productions is retrieved on an episode-by-episode basis. Crew information for theatrical films is retrieved on a feature film basis.*

MAIN FINDINGS

The European Audiovisual Observatory's indicators reveal **three cumulative factors** regarding gender representation in European theatrical film and audiovisual fiction production for most of the roles assessed in this report.

- ❑ **There are fewer women in the active workforce to begin with.**
- ❑ **Those who are active receive fewer job assignments, and**
- ❑ **the work they secure is more often shared with other professionals (for example, female screenwriters co-write more often than their male counterparts).**

Based on these observations, the report highlights the following trends and key findings.

Progress towards parity has certainly been made, but is facing stagnation.

- **Gradual progress towards parity plateaus:** Since 2015, women's representation has increased by **6%**, reaching **27%** of active female professionals involved in producing European theatrical films in 2025 and **31%** of those involved in producing audiovisual fiction works in 2024. However, progress towards parity has **plateaued in both sectors since 2022**, indicating persistent barriers.

The share of women in the active workforce does not reflect their share of job assignments.

- **Assignment differences:** In 2025, women held 25% of job assignments in theatrical film production and 26% in audiovisual fiction in 2024, representing a five and seven percent increase respectively since 2015. However, the share of assignments held by women is not identical to their share of active professionals, but generally lower, with greater differences in audiovisual fiction than in film production. This is because women work less than man, and their work is shared more often. For example: In a given year, a woman might direct one film and a man might direct two. While this represents parity among active professionals, one contract stands against two. Such contracts can be shared, and sharing contracts affects women more often (38% versus around 18-19% for men).

Most teams in European film and television production are male-majority teams.

- **More room for women in teams:** Female professionals are more likely to be better represented in team-based roles, such as producers and screenwriters. Conversely, women tend to be more underrepresented in roles generally held by a single professional, such as director, cinematographer, and composer. However, even in roles where several professionals are responsible for writing or producing a film, the teams are predominantly composed of a male-majority. In 2025, female-majority teams accounted for 12% in theatrical film production, and gender-balanced teams accounted for 11%. In audiovisual fiction production, female-majority teams accounted for 11% and gender-balanced teams for 14% in 2024.

Gender representation varies according to profession.

- **Professional role variation:** Women are better represented in **producing, screenwriting, editing and directing** roles in **both** the audiovisual fiction and film sectors. However, they remain **acutely underrepresented** as **composers** and **cinematographers**.
- When comparing industry sectors, **audiovisual fiction** production has a higher share of women in **screenwriting** and **producing** roles than the film sector. Conversely, the **film sector** has a higher share of women working in **cinematography** and **composition** than in audiovisual fiction production. Over time, **audiovisual fiction** has seen greater growth in the number of assignments given to female **directors, screenwriters, producers** and **cinematographers** than theatrical film production.
- Women working as directors, screenwriters, producers or cinematographers in **theatrical film production** were more likely **to share work** than women working in these roles in audiovisual fiction production. The differences in levels of shared work between genders are also **smaller in audiovisual fiction production**.

Directorial feature film debuts are closer to gender parity.

- **Debut versus subsequent films:** **Directorial debuts** among newcomers to the film industry **are closer to gender parity**. Throughout the decade, the share of **debut film** assignments held by female directors was **consistently higher** than for subsequent films. However, there is **greater inertia** among established film directors: because men have historically been overrepresented in the industry, they constitute a larger pool of experienced film directors who continue to make subsequent films. This means that, while new entrants are closer to parity, the cumulative output of consecutive films remains more male-dominated.

The documentary genre has the strongest female presence.

- **Different film genres have different gender representation:** On average, female professionals hold a higher share of assignments per film in documentaries than in other film genres. In 2025, women held 35% of documentary assignments, followed by 26% in animation and 23% in live-action films. Among individual roles, female editors (35%), producers (34%) and directors (31%), all had their highest representation in documentaries.

Female directors are associated with greater gender balance across key roles.

- **The female director effect:** Having a female director is associated with a higher share of women in other key creative roles, particularly in the film industry, where the effect is stronger. For example, in the film industry, women held 76% of screenwriting assignments on projects directed by women. This exceptionally high figure is partly due to the frequent overlap between the roles of director and screenwriter. In the audiovisual fiction sector, however, where these roles are distinct, women held 53% of screenwriting assignments on works directed by women.

Some countries have achieved gender parity in certain professional roles.

- **Countries with a higher share of female professionals:** In 2025 theatrical film production, Austria was the country with the highest share of assignments held by women overall (46%). The country reached or surpassed parity in directing, screenwriting, and editing assignments. Latvia reached parity in producing. In audiovisual fiction production, Greece and Ireland reached gender parity in directing and screenwriting, respectively. Finland had the highest overall share of assignments held by women across all roles (35%).

ALL PROFESSIONALS

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Share of women among active professionals:

More women working in European TV fiction than in film production.

Observation: Following a period of slow but steady growth averaging one percent per year, the share of women working in European theatrical film and audiovisual fiction production **has stagnated since 2022**.

- **Theatrical films:** In 2025, **27%** of professionals working in theatrical film production were female. This is six percent higher compared to 2015.
 - **Trend 2015-2025:** The share of women working in film production increased from 21% in 2015 to 26% in 2022. However, this figure remained at 27% between 2023 and 2025.
- **AV fiction:** In 2025, **31%** of professionals working in audiovisual fiction production were female. This is six percent higher compared to 2015.
 - **Trend 2015-2024:** The share of women working in audiovisual fiction production increased from 25% in 2015 to 30% in 2022. However, this figure remained at 31% between 2023 and 2024.
- **Comparison:**
 - Audiovisual fiction production has a **higher share** of women than theatrical film, but in both cases, **growth stalled** in recent years. Both theatrical film and audiovisual fiction production showed a six percent increase in female representation over the study period, with audiovisual fiction reaching a **higher overall share (31%)** compared to theatrical films (27%). However, in both sectors, **progress towards parity plateaued** since 2022, indicating persistent barriers.

Women's share of assignments:

The share of women in the active workforce does not reflect their share of job assignments.

Observation: The share of assignments held by women is not identical to their share of active professionals, but generally lower, with greater differences in audiovisual fiction than in film production. This is because women work less than man, and their work is shared more often. For example:

- In a given year, a woman might direct one film and a man might direct two. While this represents parity among active professionals, one contract stands against two. Such contracts can be shared, and sharing contracts affects women more often.

➤ **Theatrical films:** In 2025, 25% of assignments were held by female professionals. This is five percent higher compared to 2015.

- **Trend 2015-2025:** In 2015, 20% of assignments in theatrical film production were given to female professionals, rising to 25% in 2021. This figure peaked at 26% between 2023 and 2024, before dropping back down to 25% in 2025.
- **2025 snapshot:** Women were more likely to share their assignment with another professional. In that year, 38% of female professionals did so, compared to 18% of their male colleagues.

- **AV fiction:** In 2024, 26% of assignments were held by female professionals. This is seven percent higher compared to 2015.
 - **Trend 2015-2024:** The share of audiovisual fiction production assignments given to female professionals increased from 19% in 2015 to 24% in 2021. However, this figure peaked at 26% in 2022 and has remained stagnant since then.
 - **2024 snapshot:** Women were more likely to share their assignment with another professional. In that year, 38% of female professionals did so, compared to 19% of their male colleagues.

- **Comparison:**
 - In 2025, women held 25% of job assignments in theatrical film production and 26% in audiovisual fiction in 2024, representing a five and seven percent increase respectively since 2015. However, the share of assignments held by women is not identical to their share of active professionals, but generally lower, with greater differences in audiovisual fiction than in film production. This is because women work less than men, and their work is shared more often (38% versus around 18-19% for men).

Share of female-majority teams*:

Most teams in European film and television production are male-majority teams.

Observation: Female professionals are more likely to be better represented in **team-based roles**, such as producers and screenwriters. Conversely, women tend to be **more underrepresented** in roles generally held by a **single professional**, such as director, cinematographer, and composer. However, even in roles where several professionals are responsible for writing or producing a film, the teams are predominantly composed of a **male-majority**.

- **Theatrical films:** In 2025, female-majority teams accounted for **12%**, compared to 77% of male-majority teams and 11% for gender-balanced teams. This is six percent higher compared to 2015.
 - **Trend 2015-2025:** In 2015, **6%** of teams in theatrical film production were female-majority teams, rising to 10% in 2020. This figure remained at 11% between 2021 and 2024, before reaching 12% in 2025.
- **AV fiction:** In 2024, female-majority teams accounted for **11%**, compared to 75% of male-majority teams and 14% for gender-balanced teams. This is seven percent higher compared to 2015.
 - **Trend 2015-2024:** In 2015, 4% of teams in theatrical film production were female-majority teams, rising to 8% in 2021. This figure remained at 10% between 2022 and 2023, before reaching 11% in 2024.

**"Female-majority" refers to theatrical films, TV films and TV episodes in which a majority (≥60%) of female professionals were involved.*

➤ Comparison:

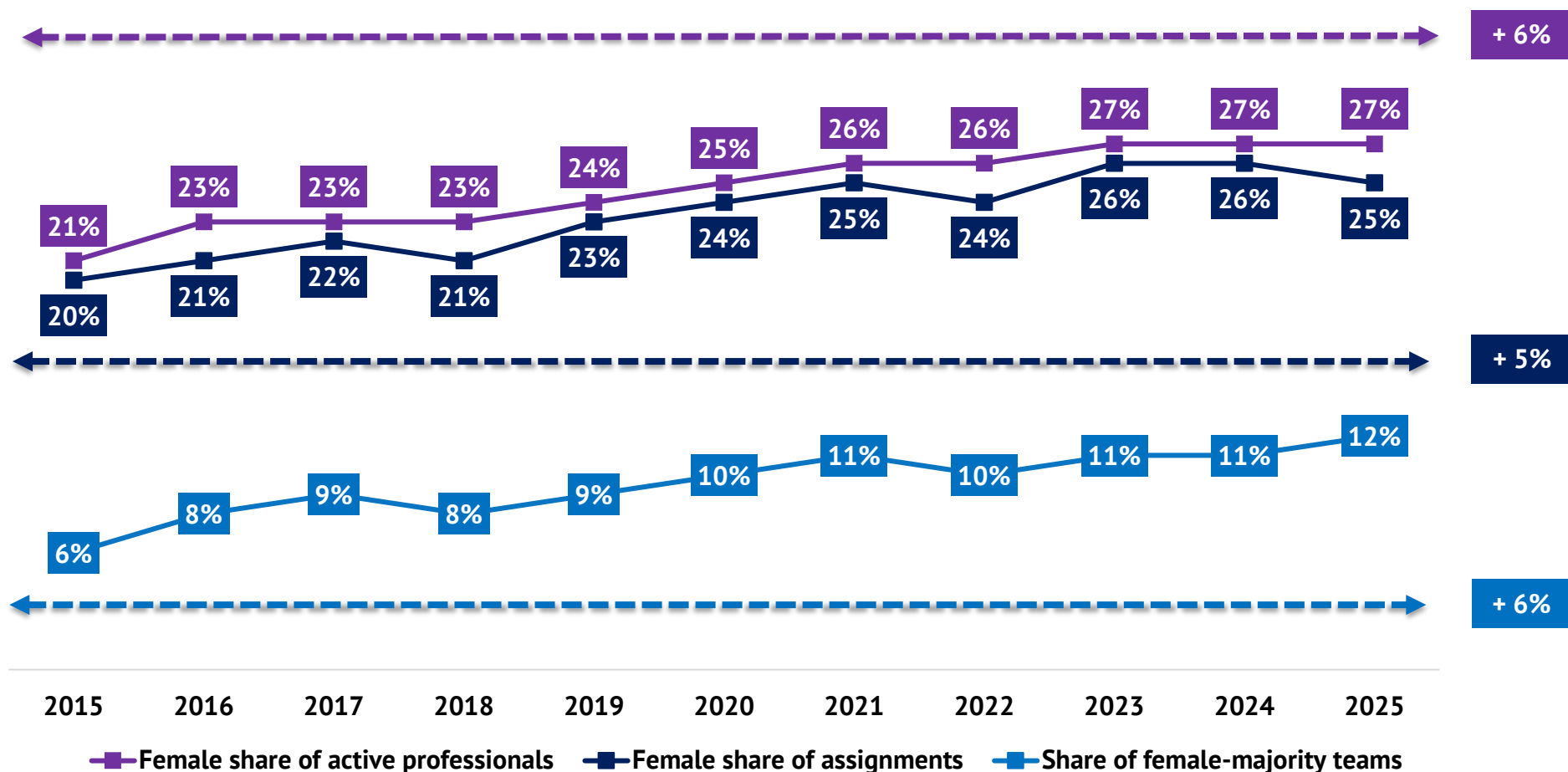
- The share of female-majority teams in theatrical film production rose from 6% in 2015 to 12% in 2025, while a similar increase was seen in audiovisual fiction, rising from 4% in 2015 to 11% in 2024. However, both sectors are still **dominated by male-majority teams** (77% in theatrical film and 75% in audiovisual fiction), with only modest growth in gender-balanced and female-majority teams over the past decade. Despite gradual improvement, teams comprising a majority of female professionals remain **a small minority** in both sectors.

While there is higher female participation in European TV fiction than in theatrical film production, both sectors are facing stagnation, with most professional teams still being male-majority teams.

	FILM (2025)	AV FICTION (2024)
SHARE OF ACTIVE PROFESSIONALS	27% (+6% vs. 2015)	31% (+6% vs. 2015)
SHARE OF ASSIGNMENTS	25% (+5% vs. 2015)	26% (+7% vs. 2015)
↳ <i>Total number of assignments for women vs. for men</i>	3 146 female vs. 9 079 male	8 737 female vs. 22 374 male
↳ <i>Share of assignments shared with another professional</i>	38% (vs. 18% for men)	38% (vs. 19% for men)
SHARE OF FEMALE-MAJORITY TEAMS	12% (+6% vs. 2015)	11% (+7% vs. 2015)

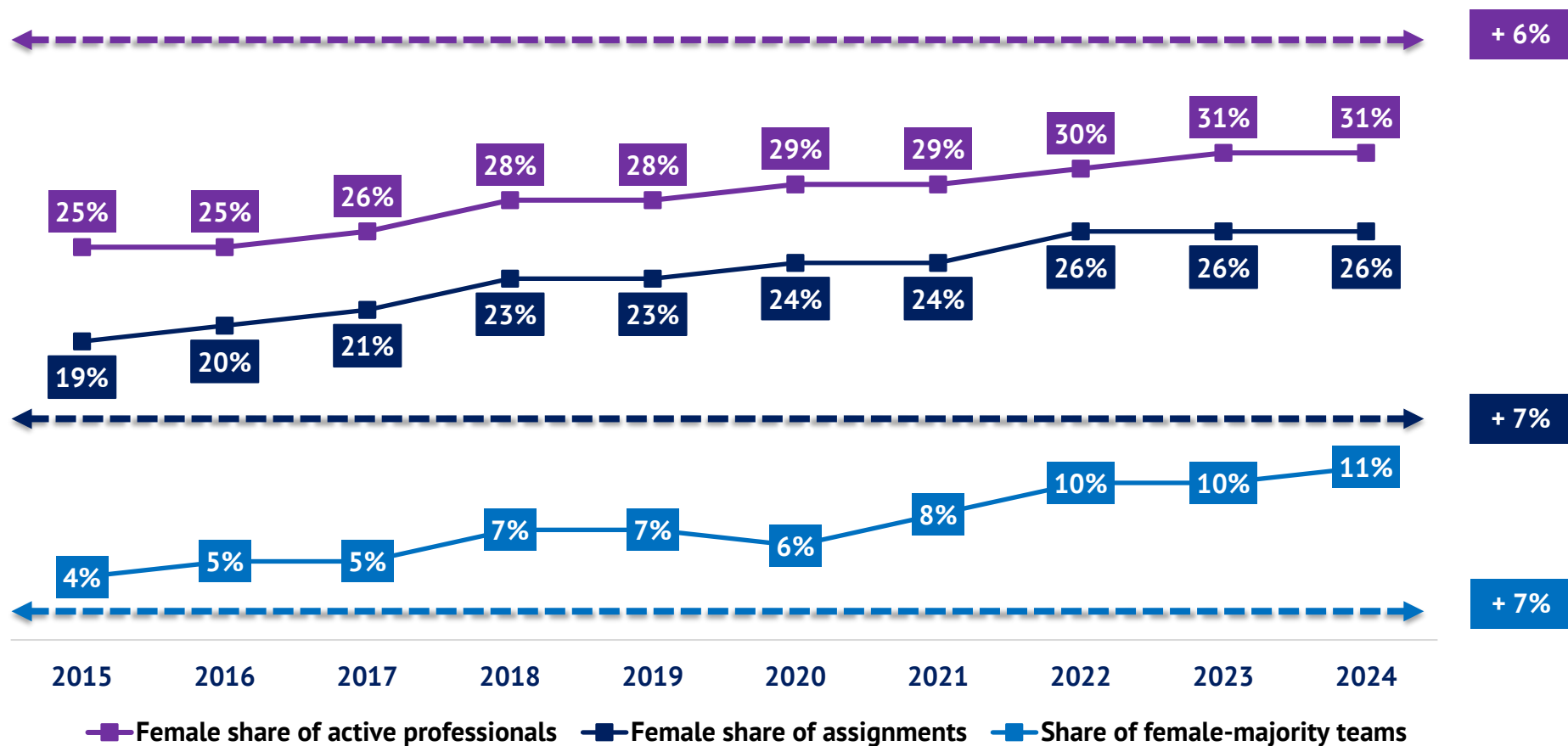
ALL PROFESSIONAL ROLES - THEATRICAL FILM: 2015-2025

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

In this context, **“female-majority”** refers to theatrical films by a majority ($\geq 60\%$) of female professionals, considering all roles covered in this report.



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

In this context, **“female-majority”** refers to TV films/episodes by a majority ($\geq 60\%$) of female professionals, considering all roles covered in this report.

DETAILS BY PROFESSIONAL ROLE

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Share of women among active professionals by job:

Gender representation varies according to professional role.

Observation: While the share of female professionals was higher among producers, screenwriters, editors and directors, it was significantly lower among cinematographers and composers.

- **Theatrical films:** In 2025, the share of active women was higher among producers (32%), editors (31%), screenwriters (30%), and directors (26%), but significantly lower among composers (15%) and cinematographers (14%).
 - **Trend 2015-2025:** Between 2015 and 2025, the share of female directors increased by six percent. In roles with very low female representation, the share of female composers increased more (+8%) than the share of female cinematographers (+3%). Meanwhile, in roles with a higher share of women, the share of female screenwriters increased more (+6%) than the share of female editors (+4%) and producers (+3%).

- **AV fiction:** In 2024, the share of female professionals was **higher** among producers (42%), screenwriters (40%), editors (32%), and directors (29%), but **significantly lower** among composers (12%) and cinematographers (11%).
 - **Trend 2015-2024:** Between 2015 and 2024, the share of female **directors** increased by a notable **13%**. In roles with very **low female representation**, the share of female **composers** increased by seven percent, while the share of female **cinematographers** grew by five percent. Meanwhile, among the roles with a **higher share of women**, the share of female **screenwriters** increased by nine percent, followed by female **producers** (+5%). However, **fewer women** were working as **editors** in 2024 than in 2015, with the share of female **editors decreasing** by one percent over this period.
- **Comparison:**
 - In both theatrical film and audiovisual fiction production, women are **better represented** in roles such as **producer**, **screenwriter**, **editor**, and **director**. However, they remain **acutely underrepresented** as **composers** and **cinematographers**. Compared to the film sector, the audiovisual fiction sector has a higher overall female representation and stronger growth in **directing and writing roles**.

Women's share of assignments by role:

In most roles, women in theatrical films are more likely to share work than those in TV fiction.

Observation: The overall share of job assignments and assignment ownership differs by professional role.

- **Theatrical films:** In 2025, the share of assignments held by female professionals was higher among editors (31%), producers (30%), screenwriters (30%) and directors (26%). However, the share of assignments held by women was significantly lower among composers (15%) and cinematographers (13%).
 - **Trend 2015-2025:** Between 2015 and 2025, the share of job assignments given to female directors increased by seven percent. In roles with very low female representation, the share of assignments for female composers increased by nine percent, while the share of assignments held by female cinematographers grew by just three percent. Among the roles with a higher share of women, meanwhile, the share of assignments for female screenwriters increased by six percent, while those held by female editors and producers grew by just four and one percent, respectively.

- **2025 snapshot:** The extent to which women **share their job assignments** with other professionals varies depending on their role. In 2025, **27%** of female **directors** shared their assignments, compared to 17% of male directors. Female **producers were the most likely to share their jobs, with 60%** doing so compared to 39% of male producers. Among female **screenwriters**, **50%** shared their assignments, compared to 35% of male screenwriters. Female **cinematographers** shared **30%** of their assignments, compared to 12% for their male counterparts. Among **composers**, **27%** of assignments held by women were shared compared to 17% held by men. Finally, 24% of assignments held by female **editors** were shared, which was slightly more than the 19% shared by male editors.

➤ **AV fiction:** In 2024, the share of assignments held by female professionals was **higher** among producers (43%), screenwriters (37%), editors (28%), and directors (26%). However, the share of assignments held by women was **significantly lower** among composers (11%) and cinematographers (10%).

- **Trend 2015-2024:** Between 2015 and 2024, the share of assignments given to female **directors** increased by a notable 10%. In roles with very **low female representation**, the share of assignments held by female **composers** increased by seven percent, while the share of assignments held by female **cinematographers** increased by five percent. Meanwhile, in roles with a **higher share of women**, there was a mixed picture: female **screenwriter** and **producer assignments** increased by nine percent and eight percent respectively, while female **editor** assignments grew by just one percent.

- **2024 snapshot:** The extent to which women **share their assignments** with other professionals varies depending on their role. In 2024, **11%** of female **directors** shared their assignments, compared to 10% of male directors. Female **screenwriters** were the most likely to do so, with **48%** sharing their assignments compared to 38% of male screenwriters. Similarly, **46%** of female **producers** shared their jobs, compared to 41% of their male counterparts. Female **cinematographers** shared **9%** of their assignments, the same percentage as their male counterparts. Among **composers**, **39%** of assignments held by women were shared - the greatest difference in percentage points among professional roles - compared to 21% for men. Finally, **30%** of assignments held by female **editors** were shared, compared to 22% for male editors.

➤ Comparison:

- Women are better represented in **producing, screenwriting, editing** and **directing** roles in both the audiovisual fiction and film sectors. A higher share of female professionals in screenwriting and producing roles are female in the **audiovisual fiction** sector than in the film sector. Conversely, the **film sector** has a higher share of women working in cinematography and composition than in audiovisual fiction production. Compared with theatrical film production, audiovisual fiction saw greater growth in the number of assignments given to women directors, screenwriters, producers and cinematographers.
- Women working as directors, screenwriters, producers or cinematographers in **theatrical film production** were more likely to **share work** than women working in audiovisual fiction production. The audiovisual fiction sector also showed a more varied pattern, with the difference in **levels of shared work between genders** being smaller.

SHARE OF WOMEN AMONG ACTIVE PROFESSIONALS (BY JOB)

25

Women are better represented in producing, screenwriting, editing, and directing roles across sectors.

	FILM (2025)	AV FICTION (2024)
DIRECTORS	26%	29%
SCREENWRITERS	30%	40%
PRODUCERS	32%	42%
EDITORS	31%	32%
CINEMATOGRAPHERS	14%	11%
COMPOSERS	15%	12%

Active: With at least one credit during a year.

Source: European Audiovisual Observatory analysis of Media Press Group and LUMIERE data

WOMEN'S SHARE OF ASSIGNMENTS (BY JOB)

26

Women working as writers and producers in audiovisual fiction received more job assignments, while women working as cinematographers, composers and editors in film received more assignments.

	FILM (2025)	AV FICTION (2024)
DIRECTORS	26%	26%
SCREENWRITERS	30%	37%
PRODUCERS	30%	43%
CINEMATOGRAPHERS	13%	10%
COMPOSERS	15%	11%
EDITORS	31%	28%

Assignment: Number of credits, weighted by the number of professionals in the same job for the same title.

Source: European Audiovisual Observatory analysis of Media Press Group and LUMIERE data

WOMEN'S SHARE OF ASSIGNMENTS (BY JOB)

↪ *Share of assignments shared with another professional*

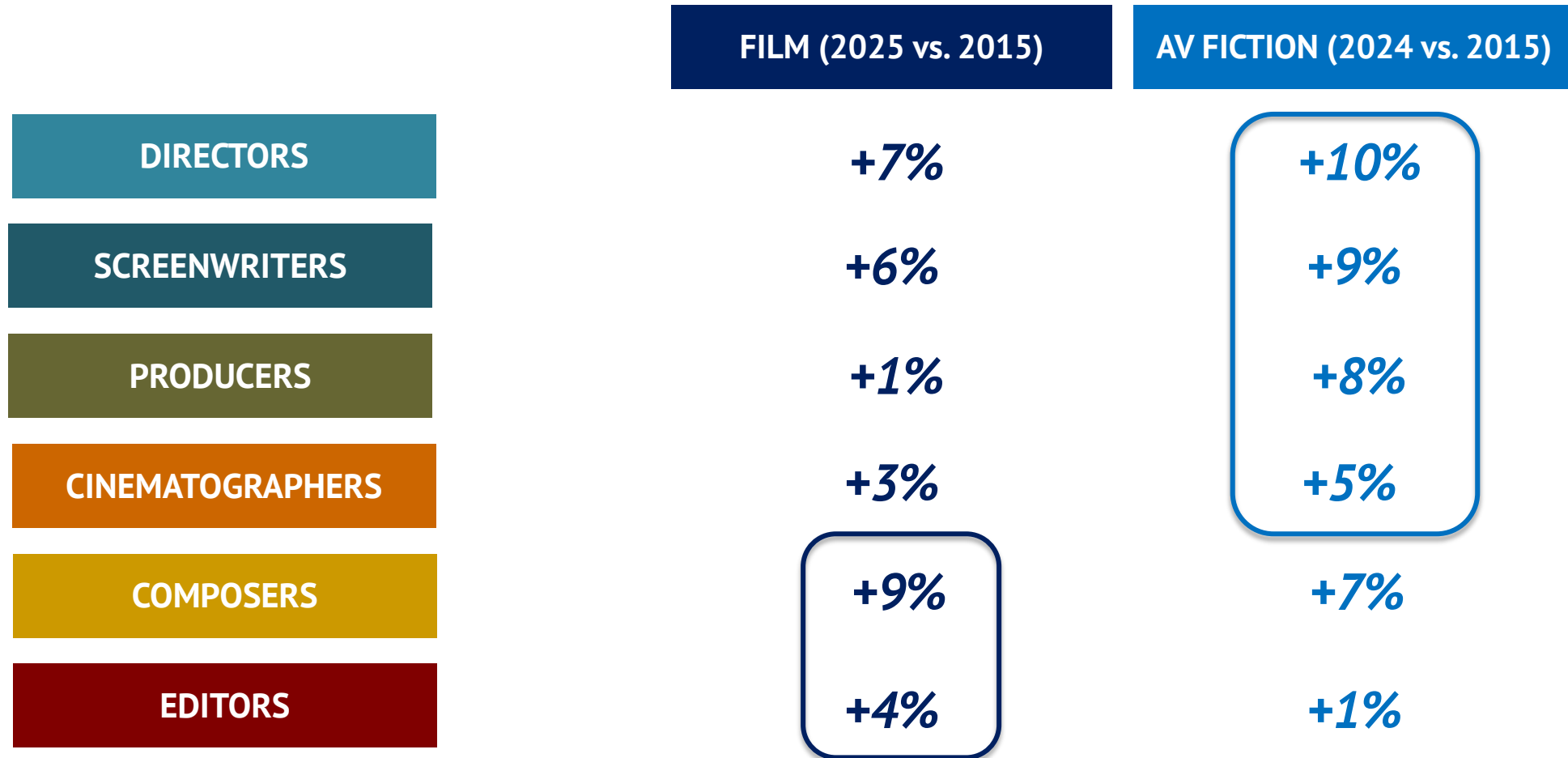
Women working as directors, screenwriters, producers or cinematographers in theatrical film production are more likely to share work than those working in TV fiction production.

	FILM (2025)	AV FICTION (2024)
DIRECTORS	↑ 27% (vs. 17% for men)	11% (vs. 10% for men)
SCREENWRITERS	↑ 50% (vs. 35% for men)	48% (vs. 38% for men)
PRODUCERS	↑ 60% (vs. 39% for men)	46% (vs. 41% for men)
CINEMATOGRAPHERS	↑ 30% (vs. 12% for men)	9% (vs. 9% for men)
COMPOSERS	27% (vs. 17% for men)	↑ 39% (vs. 21% for men)
EDITORS	24% (vs. 19% for men)	↑ 30% (vs. 22% for men)

EVOLUTION OF WOMEN'S SHARE OF ASSIGNMENTS (BY JOB)

28

Compared to the theatrical film production sector, the audiovisual fiction sector has seen greater growth in female job assignments among directors, screenwriters, producers and cinematographers.



Source: European Audiovisual Observatory analysis of Media Press Group and LUMIERE data

OTHER INSIGHTS

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Women's share of assignments in debut versus subsequent theatrical films:

Women directors are more likely to lead debut films, but face barriers with subsequent projects.

Observation: The women's share of director assignments per film is **higher for debut films** than for second and subsequent feature films.

Context: Directorial debuts among **newcomers** to the film industry are **closer to gender parity**, as demonstrated by the share of debut film assignments held by female directors. However, there is **greater inertia** among established film directors: because men have been historically overrepresented in the industry, they constitute a larger pool of experienced film directors who continue to make subsequent films. This means that, while new entrants are closer to parity, the cumulative output of **consecutive films** remains **more male-dominated**.

➤ **Theatrical films:** In 2025, **27%** of assignments for debut films were held by female professionals.

- **Trend 2015-2025:** Throughout the decade, the share of directing **assignments for debut films** held by women **was consistently higher** than for subsequent films. While debut assignments have generally been closer to gender parity, the share held by women has **fluctuated**, ranging from 22% in 2015, reaching 34-35% in 2021, 2023, and 2024. It then **dropped** to 27% in both 2022 and 2025.

Women's share of assignments by film genre:

In most professional filmmaking roles, women hold a higher share of assignments in documentaries than in other types of film.

Observation: The documentary genre has the strongest female presence. On average, female professionals receive a higher share of assignments per film in documentaries than in other genres, such as animation and live action.

- **Theatrical films:** In 2025, women held 35% of documentary assignments, followed by 26% in animation and 23% in live-action films.
 - 2025 snapshot across roles: Among individual roles, female editors (35%), producers (34%) and directors (31%) all have their highest representation in documentaries.
 - In 2025, female screenwriters had the highest presence in animation assignments (39%), while female cinematographers were most strongly represented in animation (22%), though this was still considerably lower than in other roles. Female composers remain consistently underrepresented in job assignments, accounting for just 15% across all three genres.

Influence of director's gender on women's share of assignments for other jobs:

Female directors are associated with greater gender balance across key roles.

Observation: If a theatrical film or audiovisual fiction work is directed by a woman, the other roles are more likely to be given to women.

- **Theatrical films:** In 2025, women held 76% of screenwriting assignments for films directed by women, compared to 26% for films directed by all directors – a difference of 50 percentage points. However, this figure may be inflated, as the roles of director and screenwriter are often combined in feature film production. The largest differences were observed in editing and producing roles: women held 48% of editing assignments (+16%), and 46% of producing assignments (+16%) on films directed by women. Women accounted for 26% of cinematography assignments (+11%) and 26% of composer assignments (+10%).
- **AV fiction:** In 2025, women held 53% of screenwriting assignments for audiovisual fiction works directed by women, compared to 37% for films directed by all directors - a difference of 17 percentage points. The same comparison shows that women held 48% of producing assignments (+5%), 34% of editing assignments (+6%), and 16% of cinematography assignments (+5%) on audiovisual fiction works directed by women. For composer roles, women accounted for 11% of assignments in both groups, with no difference according to whether the work was directed by a woman.

➤ Comparison:

- Having a **female director** is associated with a higher share of women in other key creative roles, particularly in the film industry, where the effect is stronger.
- For example, in the **film industry**, women held **76%** of **screenwriting assignments** on projects directed by women. This exceptionally high figure is partly due to the **frequent overlap between the roles of director and screenwriter**. This effect is less pronounced in the audiovisual fiction sector, where these roles are distinct: here, women held **53%** of screenwriting assignments on works directed by women.
- The **film sector** shows stronger impact effects across other roles if the director is a woman: women's shares of assignments were higher by **+16%** for editors, **+16%** for producers, **+11%** for cinematographers, and **+10%** for composers. In **audiovisual fiction production**, the corresponding differences were **more modest**: **+5%** for producers, **+6%** for editors, **+5%** for cinematographers, and no change for composers when the director was female.

Countries with highest share of assignments held by women:

The representation of women in key roles varies by sector and country.

Observation: Some countries have achieved gender parity in certain professional roles. However, country rankings vary between roles, with some countries featuring more prominently than others.

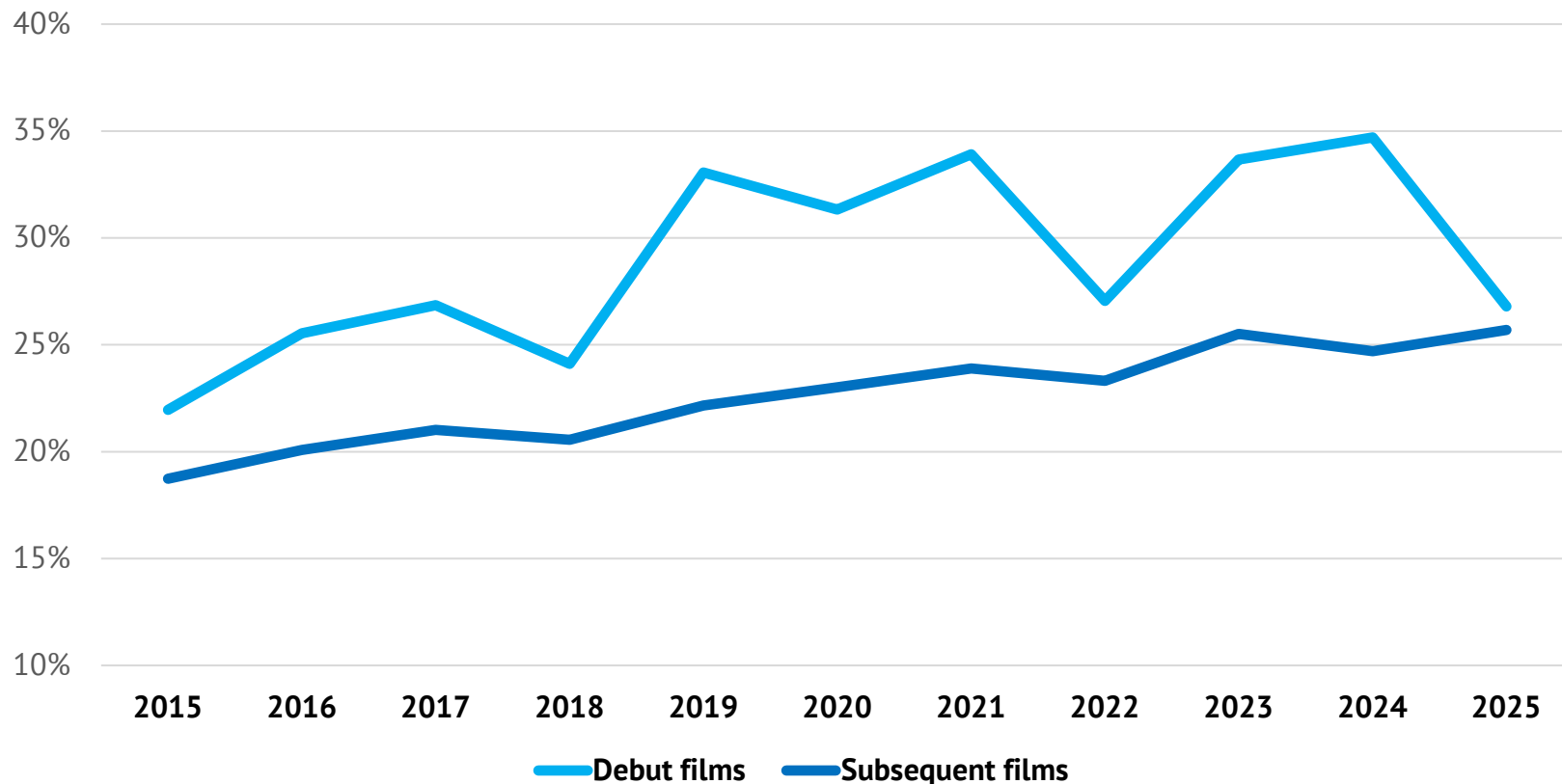
- **Theatrical films:** In 2025, **Austria** had the highest overall share of assignments held by women across all professional roles: **46%**, compared to a European average of **24%**. The country **achieved gender parity** in several roles: In Austria, women held **52%** of **directing** assignments (**26 percentage points above the European average**), **62%** of **editing** assignments (**+31%**) and **60%** of **screenwriting** assignments (**+30%**). Austria also had an above-average share of **cinematography** assignments, at **31%** (**+18%**).
- **Latvia** achieved **parity** in **producing**, with women holding **54%** of assignments, compared to a European average of **30%**.
- **Spain** had the highest share of female **composer** jobs in Europe, with women holding **35%** of assignments, compared to a European average of **15%**.

- **AV fiction:** In 2024, **Greece** had achieved **gender parity** in directing jobs, with women holding **51%** of assignments, compared to the European average of 26%. **Ireland** achieved **parity** in **screenwriting**, with women holding **57%** of assignments, compared to the European average of 37%.
 - **Ireland** also had the highest share of female **cinematographers** in Europe, with women holding 24% of assignments (+13%), and in **composing**, with women holding 27% of assignments (+16%).
 - **Finland** had the highest overall share of assignments held by women across all roles: **35%**, compared to a European average of 26%. The country also had the highest share of female **producer** assignments, with women holding 67% of assignments, compared to an average of 44%.
 - **Austria** was the country with the highest share of female **editing** assignments: 46%, compared to an average of 29% (+17%).
- **Comparison:**
 - In 2025 **theatrical film production**, **Austria** was the country with the highest share of assignments held by women overall (**46%**). The country reached or surpassed parity in directing, screenwriting, and editing assignments. **Latvia** reached parity in producing. In **audiovisual fiction** production, **Greece** and **Ireland** reached gender parity in **directing** and **screenwriting**, respectively. **Finland** had the highest overall share of assignments held by women across all roles (**35%**).

FILM: WOMEN'S SHARE OF ASSIGNMENTS IN DEBUT VS. SUBSEQUENT THEATRICAL FILMS

Women directors are more likely to lead debut films, but face barriers with subsequent projects.

DIRECTORS: WOMEN'S SHARE OF DIRECTOR ASSIGNMENTS, DEBUT FEATURES VS. SUBSEQUENT FEATURES (2015-2025)



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

Source: European Audiovisual Observatory analysis of LUMIERE data

In most professional filmmaking roles, women hold a higher share of assignments in documentaries than in other types of film.

	LIVE ACTION (2025)	DOCUMENTARY (2025)	ANIMATION (2025)
DIRECTORS	23%	31%	22%
PRODUCERS	29%	34%	29%
EDITORS	30%	35%	27%
SCREENWRITERS	39%	33%	28%
CINEMATOGRAPHERS	10%	17%	22%
COMPOSERS	15%	15%	15%
ALL ROLES	23%	35%	26%

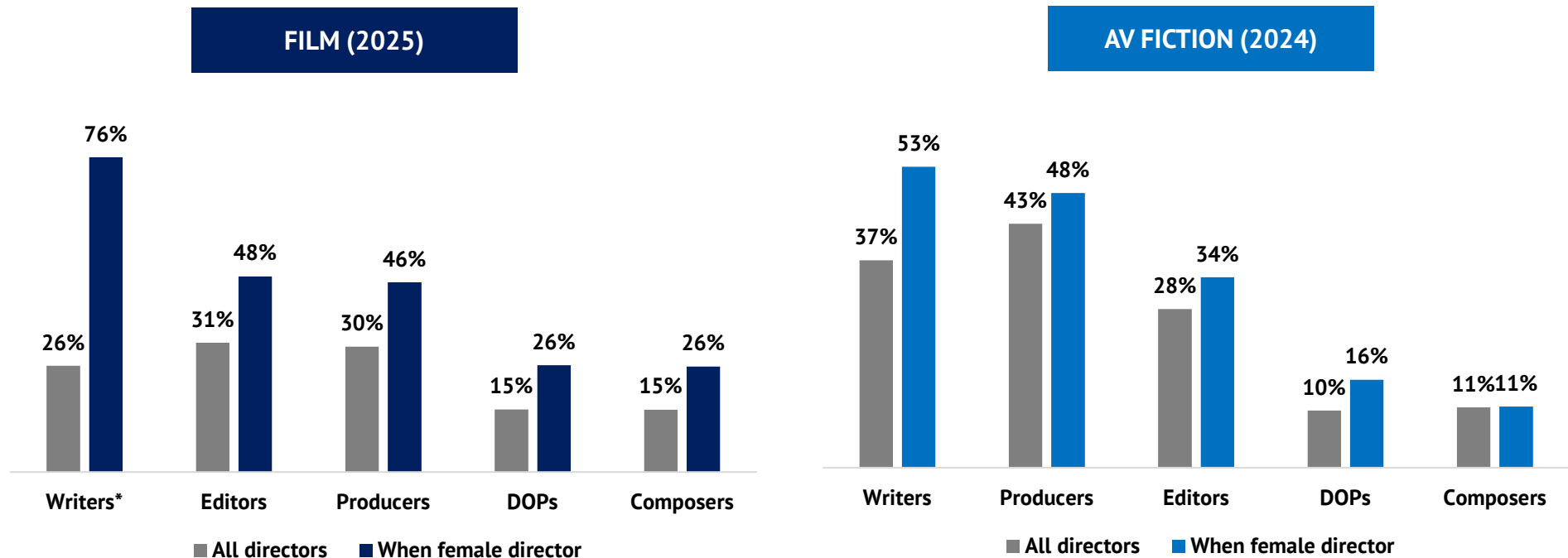
Assignment: Number of credits, weighted by the number of professionals in the same job for the same title.

Source: European Audiovisual Observatory analysis of LUMIERE data

INFLUENCE OF DIRECTOR'S GENDER ON WOMEN'S SHARE OF ASSIGNMENTS FOR OTHER JOBS

If a theatrical film or audiovisual fiction work is directed by a woman, other professional roles are more likely to be given to women.

WOMEN'S SHARE OF ASSIGNMENTS BASED ON DIRECTOR GENDER



**The high share of female screenwriters in the case of a female film director is biased. This is because the director and the screenwriter of a film are often the same person. Assignment: Number of credits, weighted by the number of professionals in the same job for the same title.*

Source: European Audiovisual Observatory analysis of Media Press Group and LUMIERE data

Some countries have achieved gender parity in certain professional roles.

	FILM (2025)	AV FICTION (2024)
DIRECTORS	<i>Austria: 52% (EUR av.: 26%)</i>	<i>Greece: 51% (EUR av.: 26%)</i>
SCREENWRITERS	<i>Austria: 60% (EUR av: 30%)</i>	<i>Ireland: 57% (EUR av: 37%)</i>
PRODUCERS	<i>Latvia: 54% (EUR av.: 30%)</i>	<i>Finland: 67% (EUR av.: 44%)</i>
CINEMATOGRAPHERS	<i>Austria: 31% (EUR av: 13%)</i>	<i>Ireland: 24% (EUR av: 11%)</i>
COMPOSERS	<i>Spain: 35% (EUR av.: 15%)</i>	<i>Ireland: 27% (EUR av.: 11%)</i>
EDITORS	<i>Austria: 62% (EUR av: 31%)</i>	<i>Austria: 46% (EUR av: 29%)</i>
ALL ROLES	<i>Austria: 46% (EUR av.: 24%)</i>	<i>Finland: 35% (EUR av.: 26%)</i>

Only countries with at least 30 TV films or TV episodes produced in 2024 and only countries with at least 10 theatrical films produced in 2025.

Source: European Audiovisual Observatory analysis of Media Press Group and LUMIERE data

SCOPE AND METHODOLOGY

Share of female professionals working as:

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

of **European*** feature films produced between **2015** and **2025** and **theatrically released** in at least one European market.

of **European*** fiction episodes and films with a first broadcast or release between **2015** and **2024** on **TV or on SVOD services**, excluding series with more than 13 episodes per season.

** 'European' here refers to the member states of the Council of Europe. For an overview of the countries included in the two datasets, please refer to the "Definitions and sources" sections.*

This report addresses the presence of women among audiovisual fiction and feature film professionals from four different perspectives:

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?

**The share of female professionals is weighted by the number of professionals associated with each theatrical film or fiction episode and film.*

General remarks

- ❑ 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 and audiovisual professional was identified and tagged by the [European Audiovisual Observatory](#).
- ❑ Changes in this report compared with previous editions:
 - **Format:** As of this year, the report format combines an analysis of female professionals working in the production of theatrical fiction, documentary and animation films as well as audiovisual fiction works. The format has been revised to include key comparative figures within the main report, accompanied by an annex with detailed figures by professional roles.
 - **Updates:** Figures may have been adjusted due to the inclusion of additional staff information from IMDb.
 - **Methodology:** The methodology for calculating the combined share of female-majority works has been revised in 2024.
- ❑ As information on each professional category was not equally available, different datasets were used to analyse the various roles. The following figures provide an overview of the **sample size and data quality** used in this report.

Sample size and data quality

THEATRICAL FILMS			
Sample 2015-2025	Number of credits	Films in the sample	Share of all films produced (est)
Directors	24 409	21 368	99%
Screenwriters	34 050	18 766	87%
Producers	36 750	18 849	87%
Cinematographers	22 908	19 129	89%
Composers	19 945	15 859	74%
Editors	23 857	18 850	87%

TV AND SVOD FICTION			
Sample 2015-2024	Number of credits	TV films and episodes in the sample	Share of all TV films and episodes produced (est)
Directors	46 798	42 261	90%
Screenwriters	105 507	41 140	87%
Producers	49 701	32 076	68%
Cinematographers	38 329	35 200	75%
Composers	38 926	30 361	64%
Editors	44 253	35 737	76%

The share of films and episodes produced indicates the data coverage for each role, i.e. the share of films and episodes for which at least one role was identified. For instance, the director's role is more representative than that of the composer.

Audiovisual fiction data

- ❑ For the purposes of this report, **audiovisual fiction** is defined as live-action fiction **TV films** and **TV series** that have been commissioned by television channels or subscription on-demand services.
- ❑ The audiovisual fiction data used in this report was provided by the **Media Press Group**, who conducted a systematic review of the programming schedules of over 200 television channels and subscription on-demand services (SVOD) to identify original European fiction. The selected services are the respective TV and SVOD audience leaders in the covered countries. The **European Audiovisual Observatory** has supplemented the data provided by the Media Press Group through **desk research**.
- ❑ The data sample comprises European audiovisual fiction programmes that were first aired by broadcasters or first released by major SVOD platforms between 2015 and 2024.
- ❑ To ensure the representativeness and homogeneity of the data, series with more than **13 episodes per season** are excluded. Animations, documentaries, reality formats, sports programmes and talk shows are not included. Works that have been released in European cinemas, as defined by inclusion in the **LUMIERE database** of the European Audiovisual Observatory, are also excluded.
- ❑ The names of the audiovisual professionals of each TV film or each TV series episode 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 **European Audiovisual Observatory**.
- ❑ The **year of production** of a whole-series season is the year of release of the first episode of the season
- ❑ This report considers the origin of works, rather than the nationality of individuals. In the context of the Media Press Group's audiovisual fiction data, **'Europe'** refers to the 27 member states of the European Union, as well as the United Kingdom, Norway and Switzerland.

Theatrical film data (1/2)

- ❑ The theatrical feature film data used in this report is based on 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 data sample comprises **European feature films** produced between **2015 and 2025** that were released in European cinemas during the same period. The data for **2025** is provisional, since film producers add IMDb information about films gradually throughout the year. 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 and documentaries.
- ❑ A **debut feature film** here refers to the presumed first feature film made by a film director. In the context of this analysis, a film made by multiple directors is considered a debut only if it is the first feature for all directors involved.
- ❑ Crew information for theatrical films is retrieved on a feature film basis.

Theatrical film data (2/2)

- ❑ 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 Europe](#)¹ are considered **European countries**. However, the [LUMIERE database](#) only covers **34 European markets**² for films produced between **2015** and **2025**. 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.

Female professionals in European audiovisual fiction and theatrical film production: 2015-2025 figures

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