



AIMING FOR
5♀ | 5♂
BY 2020

EURIMAGES

GENDER PARITY STATISTICS

**ANNUAL DATA COLLECTION
AND PUBLICATION TEMPLATE
2018**

eurimages



MARCH 2020

Final version

Contents

Part I – Off-screen indicators.....	4
ORGANISATIONAL STRUCTURES IN THE AV SECTOR	
<i>Decision makers by gender</i>	5
PRODUCTION AND FINANCING DECISIONS	
<i>Funding decisions by gender of key content creator</i>	7
PRODUCTION AND FINANCING DECISIONS	
<i>Funding decisions by gender of key content creator</i>	8
PRODUCTION AND FINANCING DECISIONS	
<i>Production financing by gender of key content creator</i>	11
CONTENT CREATION	
<i>Key content creators by gender</i>	15
CONTENT CREATION	
<i>Additional content creators by gender</i>	17
Part II – On-screen indicators.....	18
CONTENT	
<i>Bechdel-wallace test for fiction works</i>	19
Appendix.....	21
Council of Europe Recommendation on Gender Equality in the Audiovisual Sector.....	22

BACKGROUND INFORMATION

Why a new template for data reporting on gender parity?

This document aims to provide an overview of the data on gender parity collected by Eurimages since 2012. The primary data is extracted from different sources, including, since 2013, from information on the gender distribution of key roles provided by producers applying for Eurimages' co-production funding and, for the Bechdel-Wallace tests¹, from feedback provided by external readers on the scripts of film projects submitted to Eurimages and eligible for support.

The preparation of this data collection template has been an opportunity to define clearly which data series will be collected and analysed on an annual basis by Eurimages but also assess the extent to what Eurimages is able to implement Appendix II of the Council of Europe's Recommendation on Gender Equality in the Audiovisual Sector CM/Rec(2017)9). In addition, the data collected forms the basis for the monitoring of progress towards the goals of the Fund's Gender Equality Strategy, as well as providing a framework for annual publications, reports and presentations.

How is the document structured?

The template uses charts and tables as the main means to illustrate the data. When the data is presented in other formats (reports, presentations), additional analyses will be provided, tailored to the public concerned.

The different data series are presented in a way that reflects the logical structure proposed in Appendix II of the Recommendation, with off-screen performance indicators shown first, followed by the on-screen performance indicators.

For each performance indicator, an explicit reference is made in the footnotes to the Recommendation and these are summarised in the Appendix to the document which provides a referential link between Appendix II of the Recommendation and the various performance indicators presented.

As will be seen, Eurimages is able to obtain data covering many of the recommended off-screen performance indicators listed in the Recommendation. However, on-screen performance indicators present a specific problem both in collection and analysis, as their subjective nature makes them difficult to quantify statistically. It has therefore been decided to draw upon the Bechdel-Wallace test as a first step, despite the clear limitations associated with this measure.

¹ The Bechdel-Wallace test contains three components: 1. Are there two women in lead roles with names? 2. Who speak to each other? 3. About something other than a man?

PART I –

OFF-SCREEN INDICATORS

ORGANISATIONAL STRUCTURES IN THE AV SECTOR

DECISION-MAKERS BY GENDER

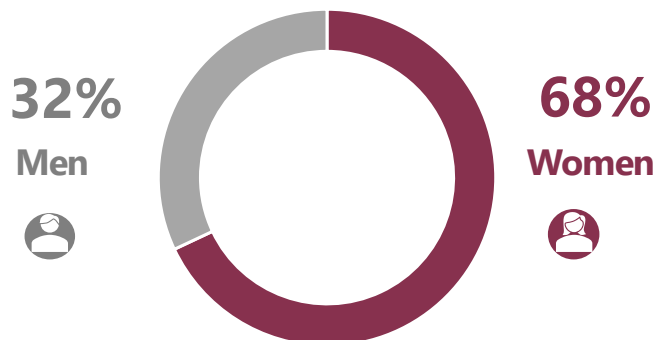
BREAKDOWN OF THE BOARD OF MANAGEMENT BY GENDER OF THE NATIONAL REPRESENTATIVES²



HIGHLIGHTS

- This illustration includes the **national representatives** and the **substitutes** as at 1 January 2019.
- The **President** of the Board of Management is a **woman**.

BREAKDOWN OF THE SECRETARIAT BY GENDER OF THE STAFF MEMBERS³



HIGHLIGHTS

- Data includes **permanent** and **temporary staff** as at 1 January 2019.
- The **Executive Director** and **Deputy Executive Director** are both **men**.

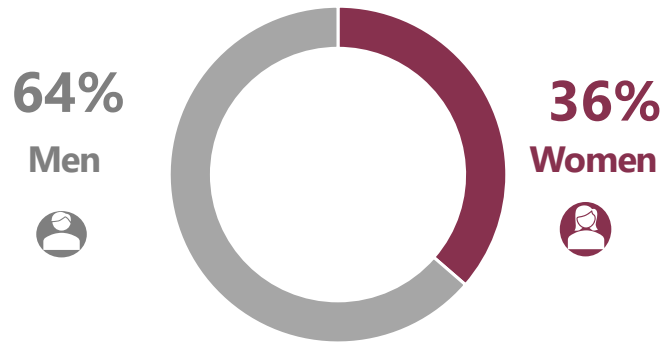
² Council of Europe Recommendation CM/Rec(2017)9 of the Committee of Ministers to member States on gender equality in the audiovisual sector, Appendix II - Performance Indicators, indicator 1.1.1.2 Supervisory and executive boards.

³ Ibid., indicator 1.1.1.2 Supervisory and executive boards and 1.1.1.3 Senior management positions.

ORGANISATIONAL STRUCTURES IN THE AV SECTOR

DECISION-MAKERS BY GENDER

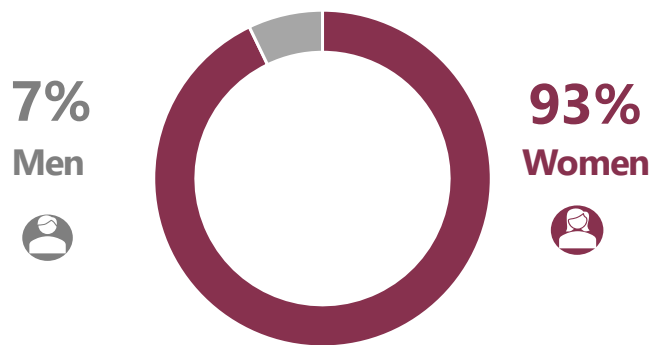
BREAKDOWN OF THE SECRETARIAT BY GENDER OF THE STAFF (A-GRADES)



HIGHLIGHTS

- This illustration includes **permanent** and **temporary staff** as at 1 January 2019.
- The **A-grade** category includes the **Executive Director** and the **Deputy Executive Director**.

BREAKDOWN OF THE SECRETARIAT BY GENDER OF THE STAFF (B-GRADES)



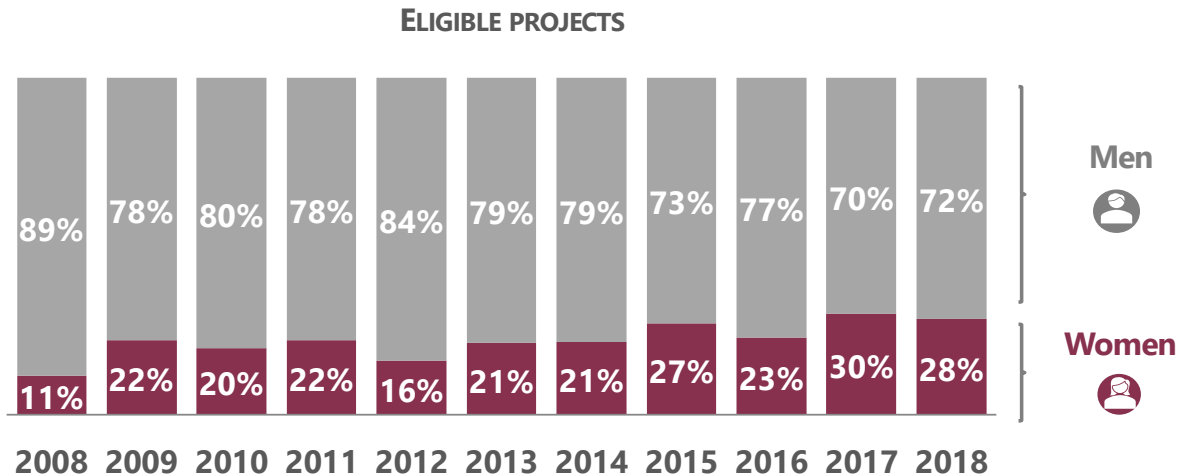
HIGHLIGHTS

- This illustration includes **permanent** and **temporary staff** as at 1 January 2019.
- The percentage for men represents **1 staff member**.

PRODUCTION AND FINANCING DECISIONS

FUNDING DECISIONS BY GENDER OF KEY CONTENT CREATOR

BREAKDOWN OF ELIGIBLE PROJECTS BY GENDER OF THE DIRECTOR AND BY YEAR



HIGHLIGHTS

- The data includes both **supported** and **non-supported** co-production projects.
- The **share** of submitted projects with **female directors** increased from **11%** to **28%** over the period.

BREAKDOWN OF ELIGIBLE PROJECTS BY GENDER OF THE DIRECTOR FROM 2008 TO 2018⁴



HIGHLIGHTS

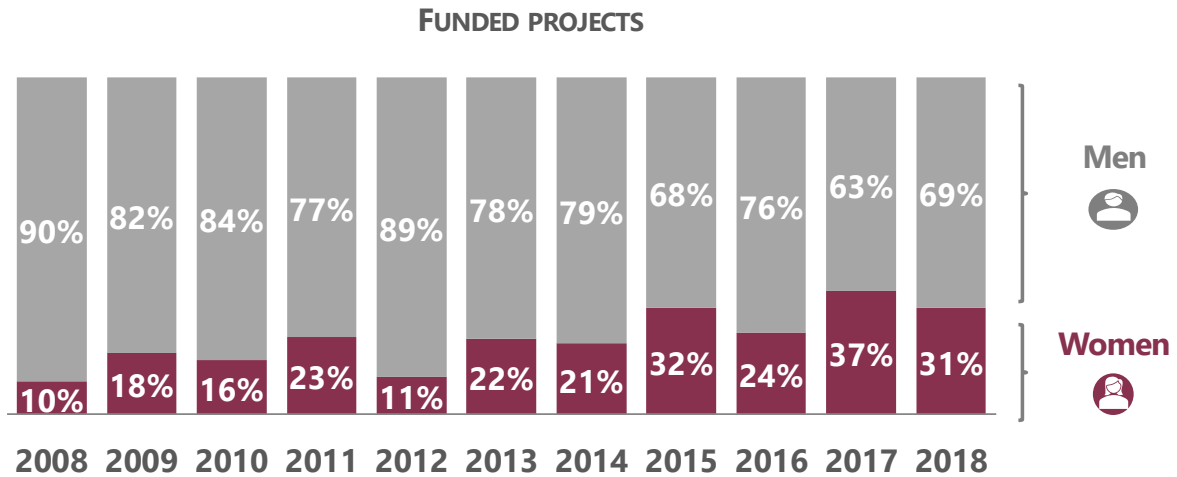
- The data includes both **supported** and **non-supported** projects.
- Over this period, **1 294 projects with male directors attached** and **382 projects with female directors attached** have been submitted.

⁴ Ibid., indicator 1.2.1.1.

PRODUCTION AND FINANCING DECISIONS

FUNDING DECISIONS BY GENDER OF KEY CONTENT CREATOR

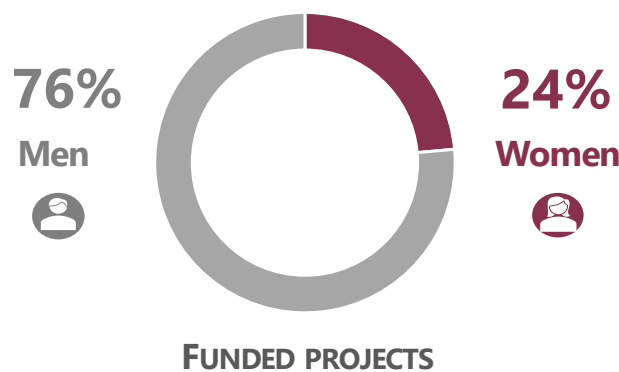
BREAKDOWN OF PROJECTS FUNDED BY GENDER OF THE DIRECTOR AND BY YEAR⁵



HIGHLIGHTS

- This illustration includes only **supported** projects.
- The **share** of funded projects with **female directors** increased from **10%** to **31%** over an eleven-year period.

BREAKDOWN OF PROJECTS FUNDED BY GENDER OF THE DIRECTOR FROM 2008 TO 2018⁶



HIGHLIGHTS

- This illustration includes both **non-supported** and **supported** projects.
- Over this period, **619 projects with male directors attached** and **191 projects with female directors attached** have been supported.

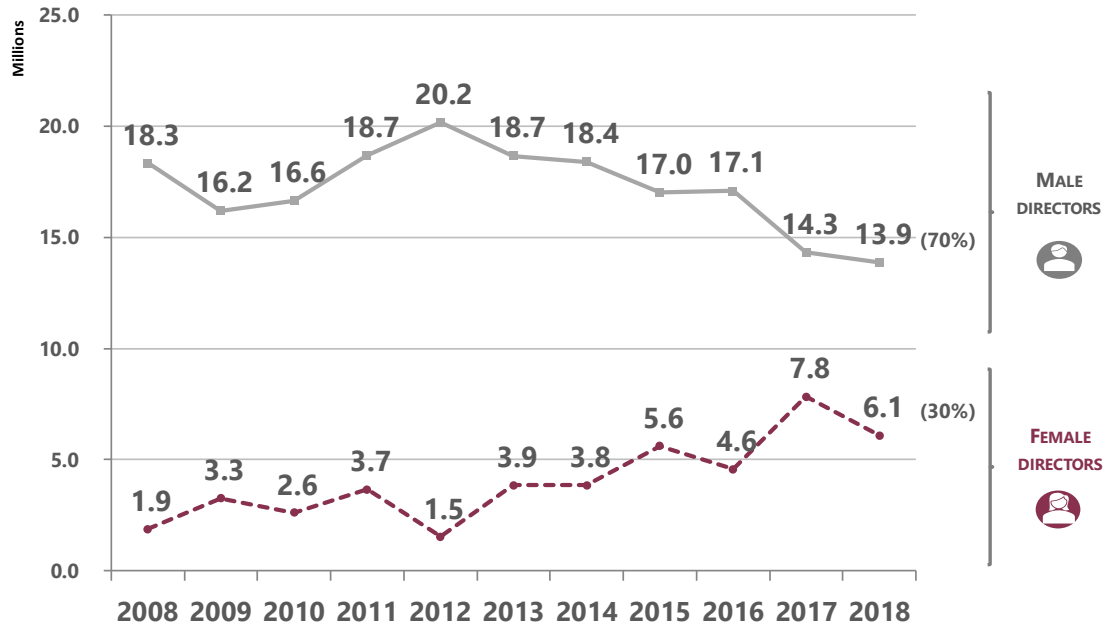
⁵ Ibid., indicator 1.2.1.2.

⁶ Ibid., indicator 1.2.1.2.

PRODUCTION AND FINANCING DECISIONS

FUNDING DECISIONS BY GENDER OF KEY CONTENT CREATOR

BREAKDOWN OF SUPPORT GRANTED BY GENDER OF THE DIRECTOR⁷



HIGHLIGHTS

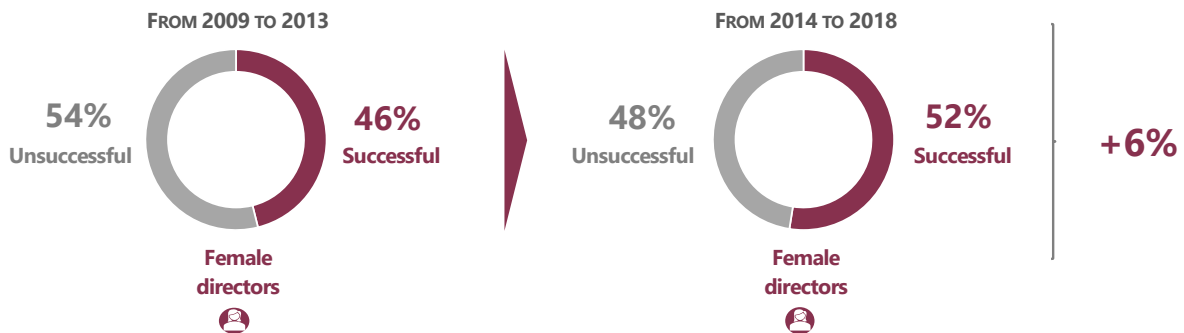
- Moving from only **€1.9M** in 2008, the share of funding allocated to female filmmakers has progressed to reach **€6.1M** in 2018.
- The overall amount of funding available has varied from year to year, which explains why the **drop** in the amount of **funding** going to **men (-€4.4M)** is not mirrored exactly by the **growth** in the amount of **funding** allocated to **women (+€4.2M)**.
- Despite the progress made in closing the gap, by 2018 only a **30% share** of the total amount of funding awarded went to projects with a **female director attached**.

⁷ Ibid., indicator 1.2.1.3.

PRODUCTION AND FINANCING DECISIONS

FUNDING DECISIONS BY GENDER OF KEY CONTENT CREATOR

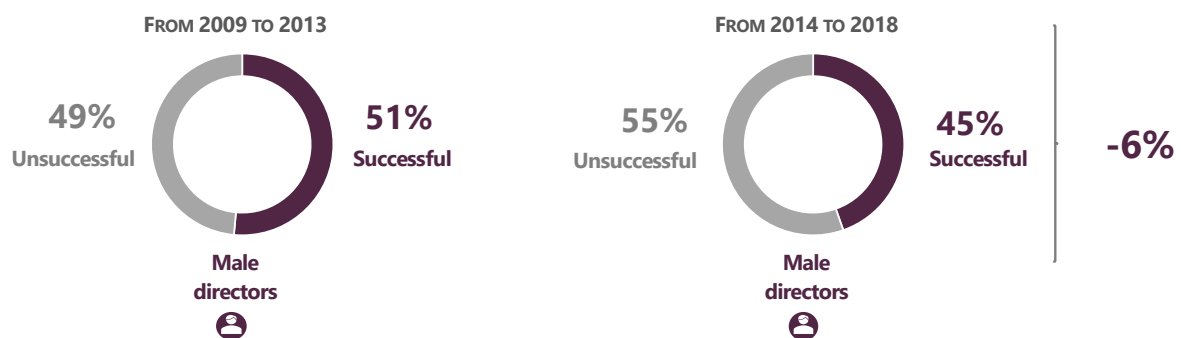
EVOLUTION OF THE SUCCESS RATE FOR ELIGIBLE PROJECTS WITH FEMALE DIRECTORS⁸



HIGHLIGHTS

- In the years preceding and at the very start of the implementation of the first gender strategy, 2009 to 2013, **46% of the projects submitted** which were directed by **women** were **supported**.
- In the period from 2014 onwards, projects with female directors attached had a **52%** success rate.

EVOLUTION OF THE SUCCESS RATE FOR ELIGIBLE PROJECTS WITH MALE DIRECTORS⁹



HIGHLIGHTS

- From 2009 to 2013, projects directed by **male directors** had a **one-in-two likelihood of receiving support**.
- In the period from 2014 onwards, the **trend was inverted**, and male-led projects had a **45% chance of receiving support**.

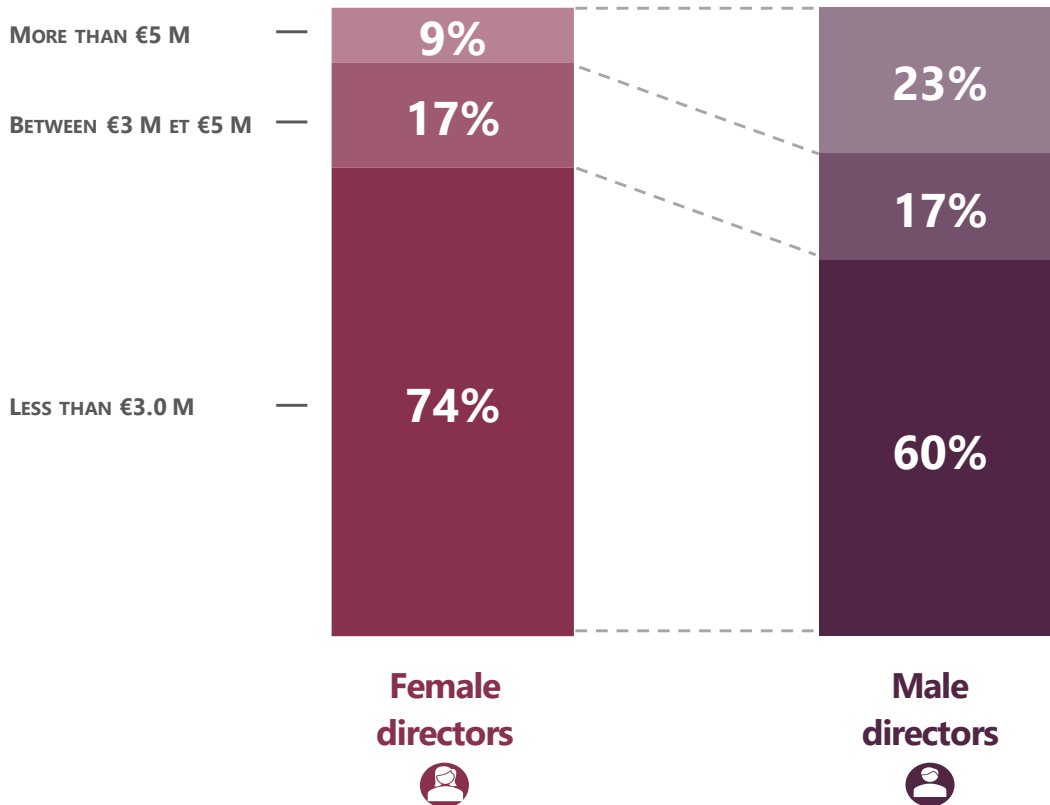
⁸ Ibid., indicator 1.2.1.3.

⁹ Ibid., indicator 1.2.1.3.

PRODUCTION AND FINANCING DECISIONS

PRODUCTION FINANCING BY GENDER OF KEY CONTENT CREATOR

BREAKDOWN OF ELIGIBLE PROJECTS BY GENDER OF DIRECTOR AND SIZE OF BUDGET FROM 2008 TO 2018¹⁰



HIGHLIGHTS

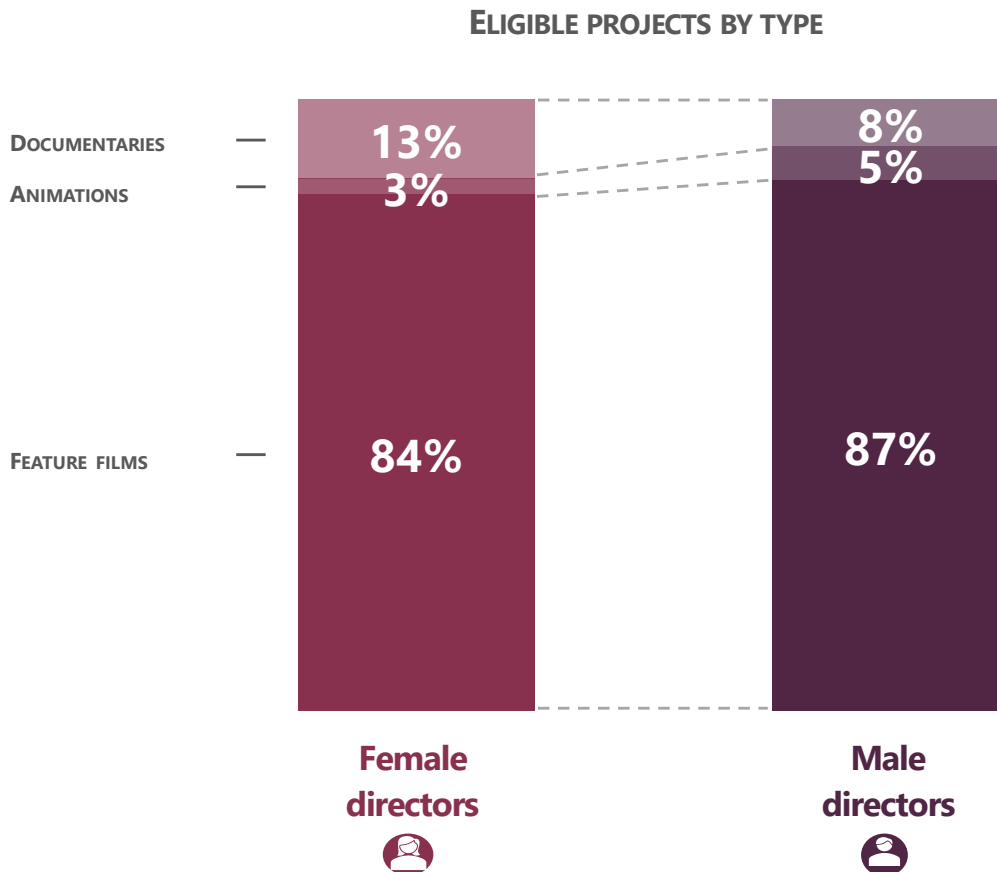
- As a **cultural fund**, Eurimages receives applications for a **limited number of films with larger budgets** annually. It is therefore apposite to look at this not on an annual basis but rather **over a longer period of time**.
- **Films with higher budgets**, i.e. those in the €5M plus category, were more strongly represented by projects which had **male directors attached**.
- **Mid-range projects** in the region of €3M to €5M, were relatively equally split between projects with male and female directors.
- **Female directors**, on the other hand, tend to work primarily on films with budgets in the **category of up to €3M** – almost **three-quarters of the projects** directed by women fell into this group.

¹⁰ Ibid., indicator 1.2.2.1.

PRODUCTION AND FINANCING DECISIONS

PRODUCTION FINANCING BY GENDER OF KEY CONTENT CREATOR

BREAKDOWN OF ELIGIBLE PROJECTS BY GENDER OF THE DIRECTOR AND TYPE OF FILM FROM 2008 TO 2018¹¹



HIGHLIGHTS

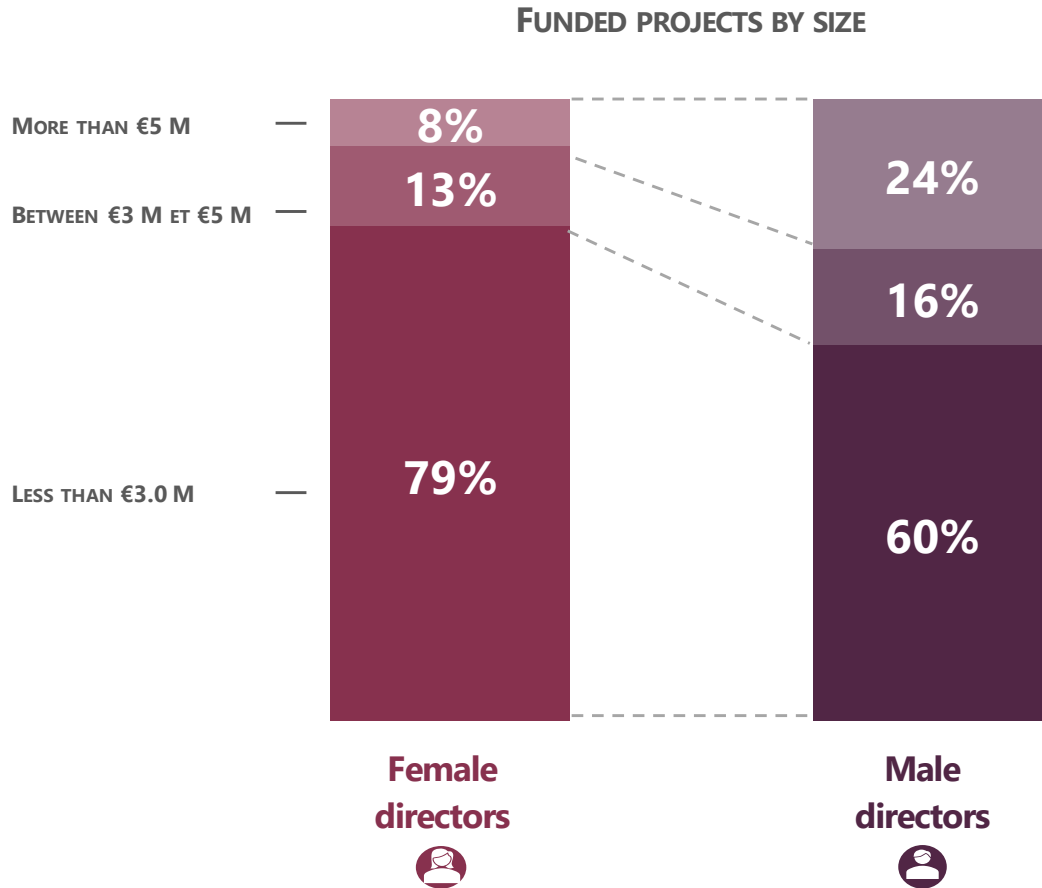
- Part of the difference in budget sizes may be accounted for by the **higher proportion of documentaries** among the projects submitted and directed by a woman.
- Another contributing factor is probably **the low representation of women** as directors of **animation projects**, given that these projects tend frequently to be among the **higher budget** projects submitted to the Fund.

¹¹ Ibid., indicator 1.2.2.1.

PRODUCTION AND FINANCING DECISIONS

PRODUCTION FINANCING BY GENDER OF KEY CONTENT CREATOR

BREAKDOWN OF FUNDED PROJECTS BY GENDER OF THE DIRECTOR AND BUDGET SIZE FROM 2008 TO 2018¹²



HIGHLIGHTS

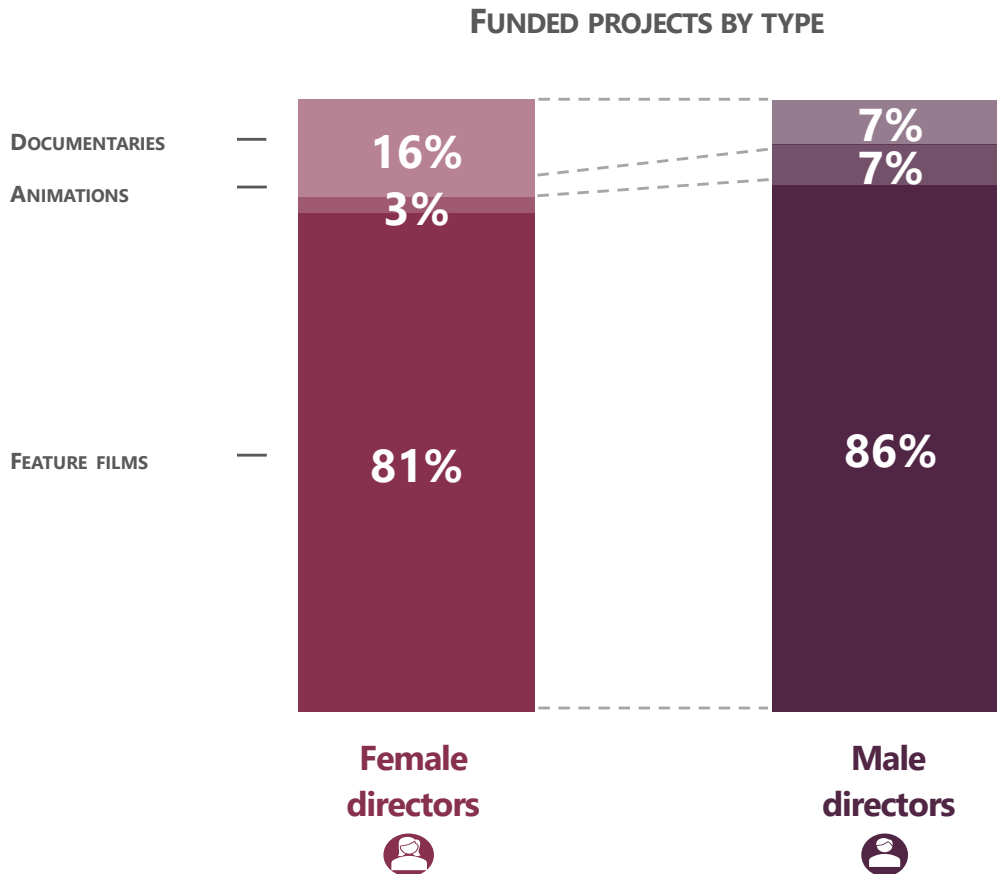
- **Four out of five funded projects** directed by women fell into the budget category of **up to €3M**. This figure is significantly higher than for eligible projects due to **a lower success rate** for female directors in the **mid-range project category** (€3M to €5M).

¹² Ibid., indicator 1.2.2.1.

PRODUCTION AND FINANCING DECISIONS

PRODUCTION FINANCING BY GENDER OF KEY CONTENT CREATOR

BREAKDOWN OF FUNDED PROJECTS BY GENDER OF THE DIRECTOR AND TYPE OF FILM FROM 2008 TO 2018¹³



HIGHLIGHTS

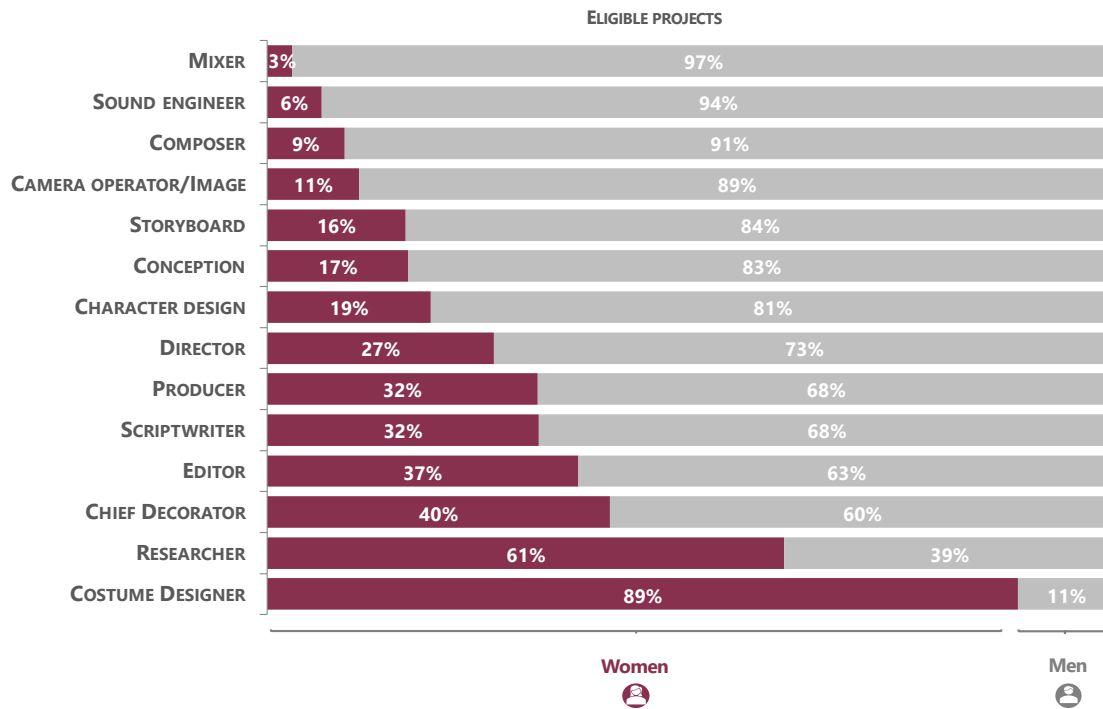
- The **proportion of documentaries** among the funded projects directed by a woman is slightly **higher** than for eligible projects overall.

¹³ Ibid., indicator 1.2.2.1.

CONTENT CREATION

KEY CONTENT CREATORS BY GENDER

BREAKDOWN OF ELIGIBLE PROJECTS BY GENDER OF KEY CONTENT CREATORS¹⁴



HIGHLIGHTS

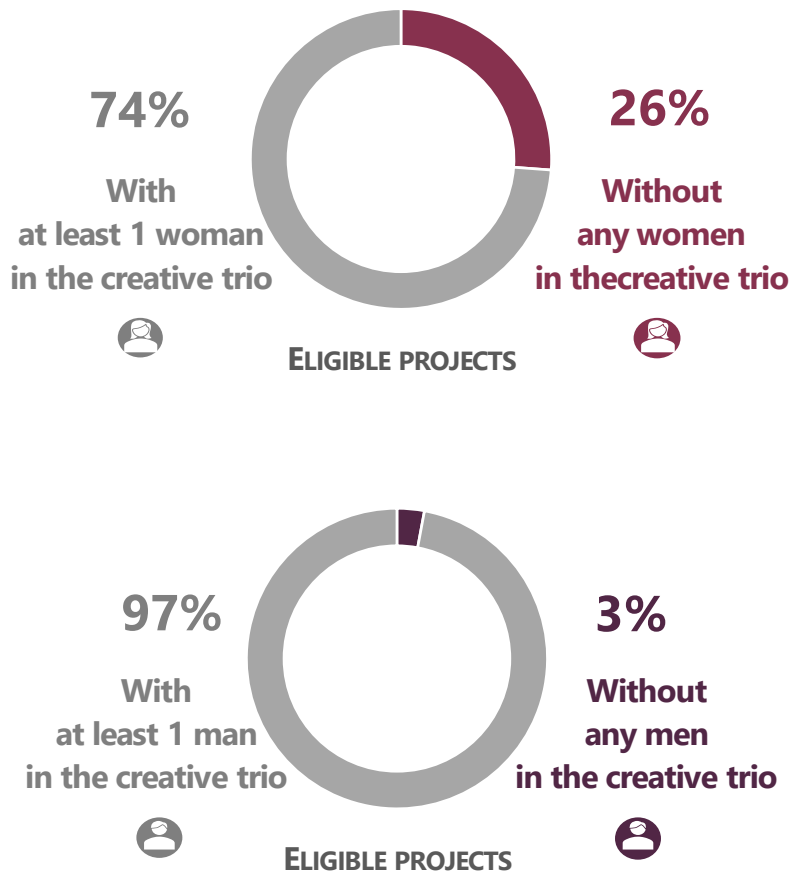
- These figures confirm that **jobs** appear to be **associated** with a **particular gender**.
- The share of **women** in the different roles shows that they are **more present** in the fields traditionally considered female such as **costume design** or **editing** and **very little** in professions classified as more **technical**, such as those dealing with **sound, music and image**.

¹⁴ Ibid., indicators 2.1 and 2.2

CONTENT CREATION

KEY CONTENT CREATORS BY GENDER

BREAKDOWN OF **ELIGIBLE FICTION PROJECTS** BY **GENDER OF THE CREATIVE TRIO** (PRODUCER, DIRECTOR AND SCRIPTWRITER) FROM **2014 TO 2018**¹⁵



HIGHLIGHTS

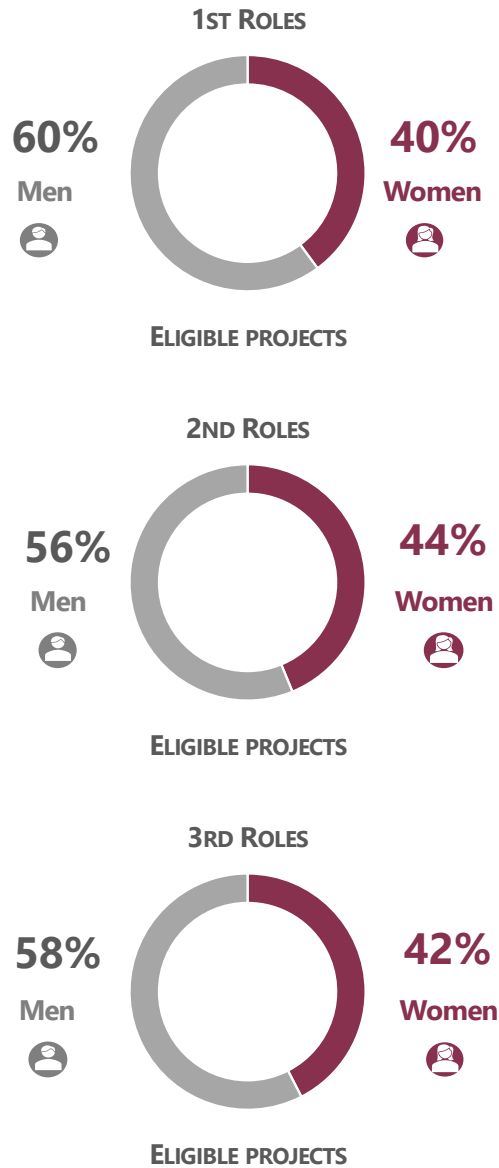
- Over this period, **26% of submitted projects** had **no female** member of the creative trio.
- And conversely just **3% of projects** had an **entirely female** creative trio.

¹⁵ Ibid., indicators 2.1.1., 2.1.2 and 2.1.3.

CONTENT CREATION

ADDITIONAL CONTENT CREATORS BY GENDER

BREAKDOWN OF ELIGIBLE PROJECTS BY GENDER OF PERFORMERS IN THE 3 MAIN ROLES FROM 2014 TO 2018¹⁶



HIGHLIGHTS

- Overall, the **presence of women** in the 3 main roles **exceeds 40%**.
- The proportion of **women** in the breakdown of **first roles is lower** than for second and third roles.

¹⁶ Ibid., indicator 2.2.2.

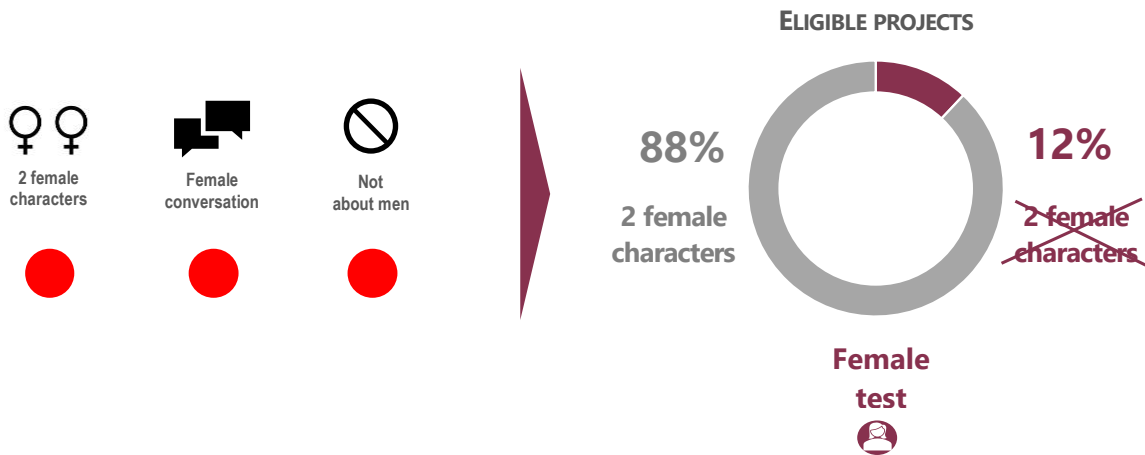
PART II –

ON-SCREEN INDICATORS

CONTENT

BECHDEL-WALLACE TEST FOR FICTION WORKS

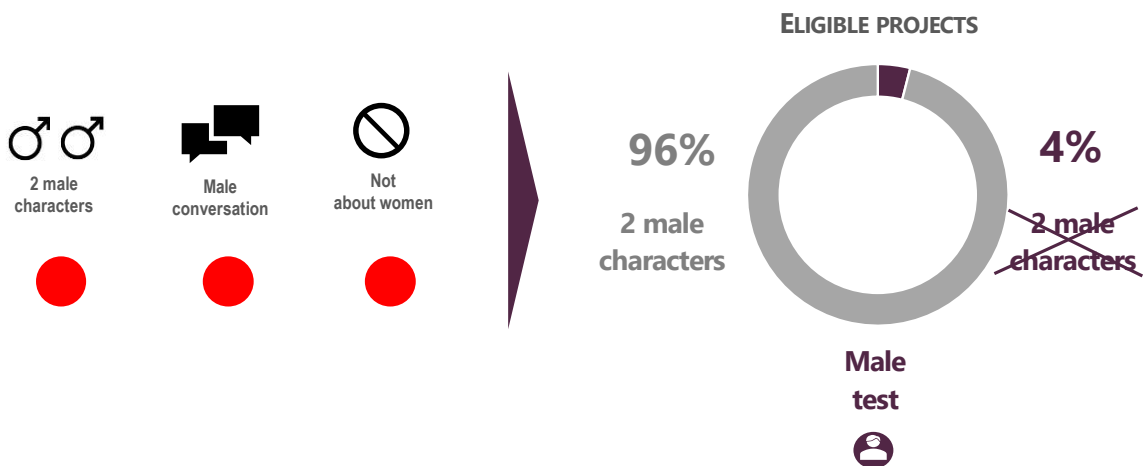
UNSUCCESSFUL FEMALE BECHDEL-WALLACE TESTS FROM 2014 TO 2018¹⁷



HIGHLIGHTS

- More than **one project in ten** does not even meet the **first criterion** of the female Bechdel-Wallace test and therefore **don't have two named female** characters.

UNSUCCESSFUL MALE BECHDEL-WALLACE TESTS FROM 2014 TO 2018



HIGHLIGHTS

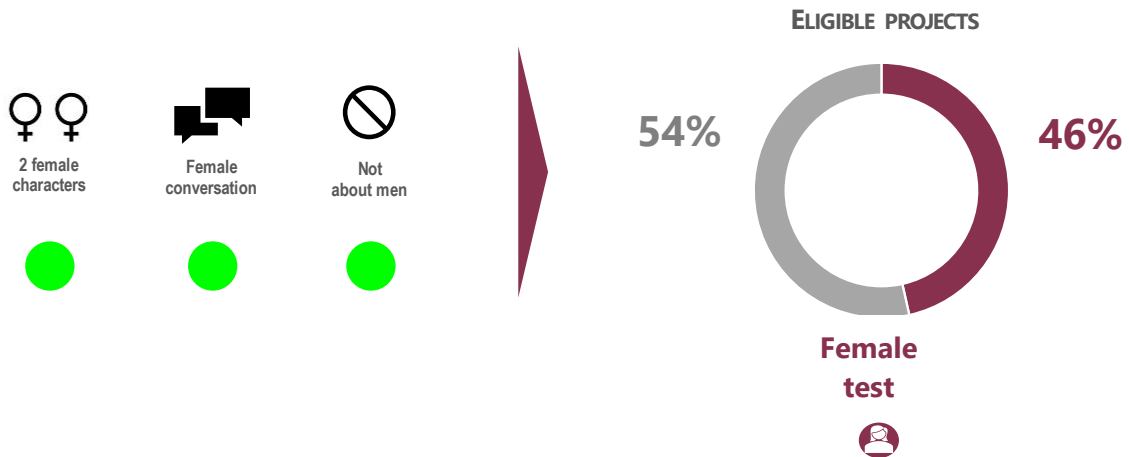
- Only **4% projects** do not meet the first criterion of the male Bechdel-Wallace test and therefore **don't have two named male** characters.

¹⁷ Ibid., indicators 5.3.1, 5.3.2 and 5.3.3

CONTENT

BECHDEL-WALLACE TEST FOR FICTION WORKS

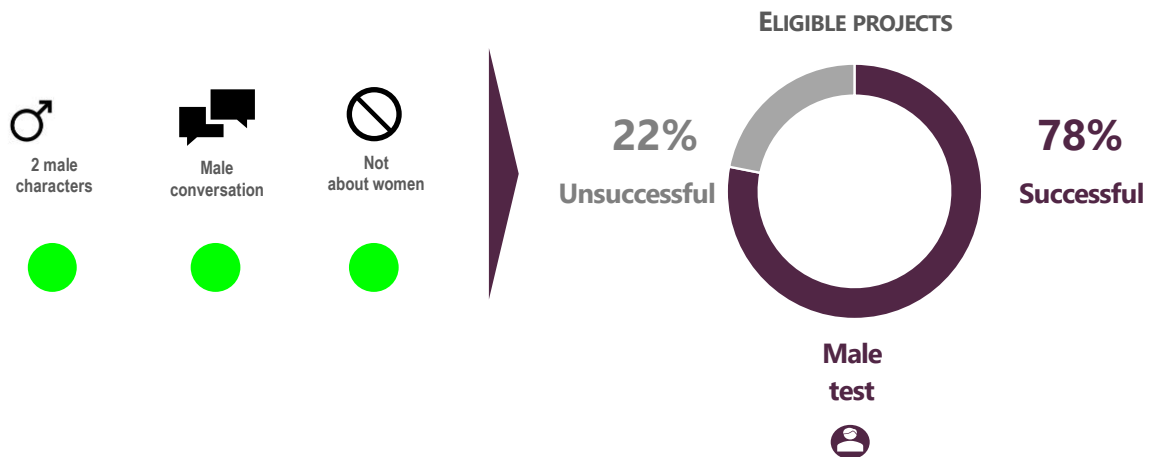
SUCCESSFUL FEMALE BECHDEL-WALLACE TESTS FROM 2014 TO 2018¹⁸



HIGHLIGHTS

- Less than **half of the projects** pass the **female Bechdel-Wallace test**, with two named female characters talking to each other about something other than men.
- This figure increases slightly (from **46% to 51%**) when there is **at least 1 female in the creative trio**.

SUCCESSFUL MALE BECHDEL-WALLACE TESTS FROM 2014 TO 2018



HIGHLIGHTS

- Over **three-quarters of the projects** pass the **male Bechdel-Wallace test**, with two named male characters talking to each other about something other than women.

¹⁸ Ibid., indicators 5.3.1, 5.3.2 and 5.3.3

APPENDIX

COUNCIL OF EUROPE RECOMMENDATION ON GENDER EQUALITY IN THE AUDIOVISUAL SECTOR¹⁹

DESCRIPTION	CATEGORY	INCLUDED	PAGE
1. ORGANISATIONAL STRUCTURES IN THE AUDIOVISUAL SECTOR			
1.1 Decision makers by gender			
1.1.1 Audiovisual groups, companies and organisations			
1.1.1.1 <i>Ownership and control</i>	Off-screen	No	
1.1.1.2 <i>Supervisory and executive boards</i>	Off-screen	Yes	Page 5
1.1.1.3 <i>Senior management positions</i>	Off-screen	Yes	Page 5
1.1.2 Funding and commissioning bodies			
1.1.2.1 <i>Presidency of selection committees</i>	Off-screen	No	
1.1.2.2 <i>Composition of selection committees</i>	Off-screen	No	
1.1.2.3 <i>Commissioners</i>	Off-screen	No	
1.1.3 Distributors, publishers and sales agents	Off-screen	No	
1.1.4 Programme controllers	Off-screen	No	
1.1.5 Festivals			
1.1.5.1 <i>Presidency of juries</i>	Off-screen	No	
1.1.5.2 <i>Artistic directors</i>	Off-screen	No	
1.1.5.3 <i>Composition of juries</i>	Off-screen	No	
1.2 PRODUCTION AND FINANCING DECISIONS			
1.2.1 Funding and commissioning decisions by gender of key content creator			
1.2.1.1 <i>Applications</i>	Off-screen	Yes (eligible)	Page 7
1.2.1.2 <i>Projects funded</i>	Off-screen	Yes	Page 8
1.2.1.3 <i>Support granted</i>	Off-screen	Yes	Page 9
1.2.2 Production financing by gender of key content creator			
1.2.2.1 <i>Size of budget</i>	Off-screen	Yes	Pages 11,13
1.2.2.2 <i>Composition of production financing (public/private)</i>	Off-screen	No	
1.2.3 Pay structures (gender budgeting)	Off-screen	No	
2. CONTENT CREATION			
2.1 Key content creators by gender			
2.1.1 Producer	Off-screen	Yes	Page 15
2.1.2 Director	Off-screen	Yes	Page 15
2.1.3 Scriptwriter	Off-screen	Yes	Page 15
2.1.4 Programme editor	Off-screen	No	
2.2 Additional content creators by gender			
2.2.1 Composer	Off-screen	Yes	Page 15
2.2.2 Performers	Off-screen	Yes	Page 15
2.2.3 Head of Department – cinematography	Off-screen	Yes	Page 15

¹⁹ [Link to the recommendation.](#)

DESCRIPTION	CATEGORY	INCLUDED	PAGE
2.2.4 Head of Department – editing	Off-screen	Yes	Page 15
2.2.5 Head of Department - production design	Off-screen	Yes	Page 15
2.2.6 Head of Department – sound	Off-screen	Yes	Page 15
2.2.7 Head of Department – costume	Off-screen	Yes	Page 15
2.2.8 Head of Department – make-up	Off-screen	Yes	Page 15
2.2.9 Head of Department – visual effects (VFX)	Off-screen	Yes	Page 15
2.2.10 Journalist	Off-screen	No	
3. VISIBILITY, AVAILABILITY AND PERFORMANCE			
3.1 Festivals and awards (national and international) by gender of the key content creator			
3.1.1 Works in main competition	Off-screen	No	
3.1.2 Works in other sections	Off-screen	No	
3.1.3 Nominations in all categories	Off-screen	No	
3.1.4 Awards in all categories	Off-screen	No	
3.2 Availability of content by gender of the key content creator			
3.2.1 Theatrical release	Off-screen	No	
3.2.2 Broadcasting scheduling	Off-screen	No	
3.2.3 Prominence on on-demand platforms	Off-screen	No	
3.3 Commercial performance by gender of the key content creator			
3.3.1 Box office figures	Off-screen	No	
3.3.2 Audience ratings	Off-screen	No	
3.3.3 Downloads/views	Off-screen	No	
3.4 Critics and reviewers of audiovisual content by gender			
4. TEACHING AND TRAINING IN THE AUDIOVISUAL SECTOR			
4.1 Staff and students in educational establishments by gender			
4.1.1 Candidates (applicants)	Off-screen	No	
4.1.2 Students (accepted)	Off-screen	No	
4.1.3 Graduates	Off-screen	No	
4.1.4 Professors	Off-screen	No	
4.1.5 Lecturers	Off-screen	No	
4.2 Curricula			
4.2.1 Course content	Off-screen	No	
4.2.2 Availability of courses dealing with gender and the audiovisual sector	Off-screen	No	
5. CONTENT			
5.1 Genre			

DESCRIPTION	CATEGORY	INCLUDED	PAGE
5.1.1 Genre (action, comedy, etc.) by gender of the key content creator	On-screen	No	
5.2 Representation			
5.2.1 Key protagonists by gender	On-screen	Yes	Page 17
5.2.2 On-screen representation of protagonists			
5.2.2.1 Age	On-screen	No	
5.2.2.2 Profession	On-screen	No	
5.2.2.3 Socio-economic status	On-screen	No	
... and other protected grounds of discrimination	On-screen	No	
5.2.3 Presence and representation in non-fiction works			
5.2.3.1 Gender of lead presenter	On-screen	No	
5.2.3.2 Gender of invited contributors		No	
5.2.3.2.1.1 by topic	On-screen	No	
5.2.3.2.1.2 by length of contribution	On-screen	No	
5.2.3.3 Gender composition of expert panels	On-screen	No	
5.3 Bechdel-Wallace test for fiction works			
5.3.1 Are there two named women in the film?	On-screen	Yes	Pages 19,20
5.3.2 Do they speak to each other (significant dialogue)?	On-screen	Yes	Pages 19,20
5.3.3 About something other than a man?	On-screen	Yes	Pages 19,20