

The Money Issue

Gender Equality Report 2018



Svenska
Filminstitutet

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Thank you: Anna Bostedt, Kristina Börjeson, Martin Frostberg, Freja Höjeberg, Rebecka Ioannidis Lindberg, Anna Serner, Torkel Stål and Jannike Åhlund for your valuable feedback.

Many thanks also to Madeleine Ekman, Calle Marthin, Man Chiu Leung Carlson, Jenny Örnborn and Sofia Helin for your knowledge and information.

Printed by: Lenanders Grafiska AB Kalmar 2018

Follow the Money is a commonly used expression when talking about power and decision making. One has found that more often it is financial investments, and not internal process documents or organizational charts that set the agenda and hierarchy of a production.

One of the objectives of this report is to do exactly that; to follow the money and explore how finances and investments in the film industry are distributed, and how that translates when it comes to the working conditions for male and female film workers.

Even though film making is about creative exploration and entertainment, the everyday process is also about making a living and sustaining oneself. Therefore, working towards gender equality in the film industry is not only about setting up equality workshops or human resource plans. It's about creating the right and equal prerequisites for creators to pursue their ideas. And this is very much a Money Issue.

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Walking the talk

Welcome to the second Gender Equality Report published by the Swedish Film Institute. This is part of our action plan for greater gender equality in the film industry. Our focus this time around is on financial gender equality.

Our ambition is that our reports will strengthen the knowledge in the film industry, so that all players can make high-quality film with a great diversity of stories. We are convinced that the industry needs to utilize the entire talent base if this ambition is to be achieved, something that applies to low-budget and high-budget films alike. We find fewer women both behind and in front of the camera the higher a film's budget is, even though there is no statistics to suggest that films made by women would be of lower quality.

Thus, this is a matter of quality, but also one of fairness. Even though women live longer on average and go to the cinema just as much as men, there are very few films portraying older women. That might not come as news to anyone, but this report chooses to go deeper and also examine the potential career length for leading ladies, as compared to leading male roles. You will also find data proving that female scriptwriters and directors cast more women in leading roles. The report also illustrates the financial differences between male and female actors.

The market appears to have greater faith in the commercial potential of men, even though there is no firm evidence to support this. Theatrical successes tend to be closer correlated to budget size, than with the gender of the director. Some of



Anna Serner
CEO of the
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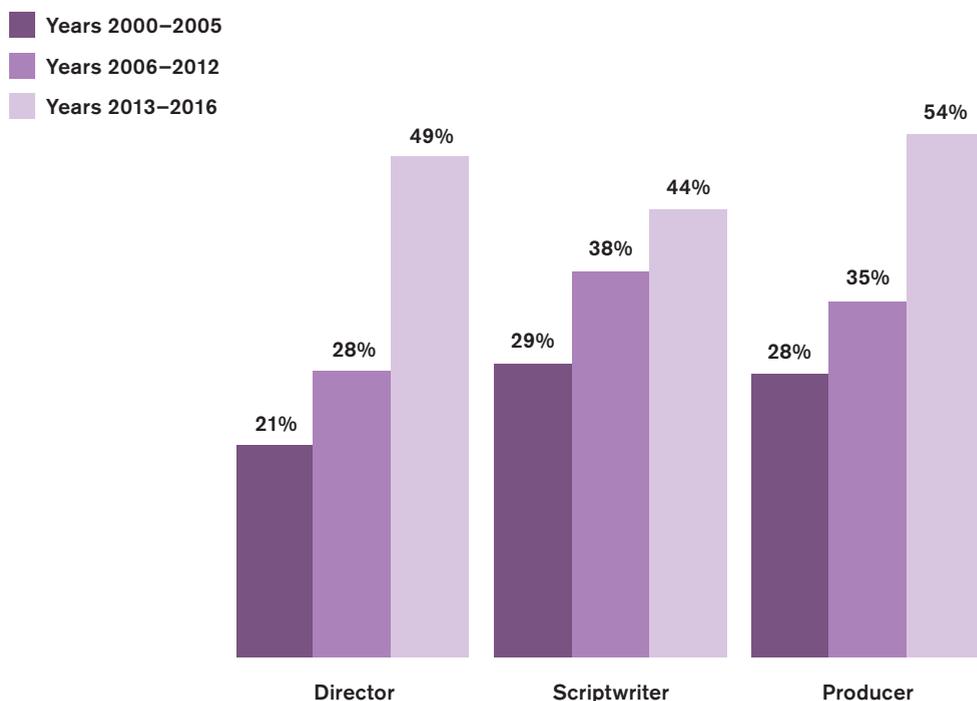
the statistics does however suggest that parts of the industry are starting to cast away the conception that there are differences in the film creator's capacity based on their gender. For instance, we see that the major distributors are the ones with the highest gender equality; there are a lot fewer women in small distribution companies.

Through knowledge comes courage to challenge old truths. We hope that this report will make some contribution towards achieving that. After all, nothing will change we until our words turn into actions and we start walking the talk.

Introduction

The Swedish Film Institute has for a long time been working for gender equality in the film industry. Since 2000, statistics are kept on the percentage of films that have a woman in the key roles of director, scriptwriter and/or producer. Thanks to internal efforts, ongoing analysis, targeted initiatives and projects, and a quality focus, in 2016 the goal of 50% female filmmakers for the period 2013–2016 was achieved.

Percentage of feature-length films with a woman in a key role – films with production funding per funding year





This year's report aims to provide more in-depth knowledge in how the funding is distributed in the film industry

This is the Swedish Film Institute's second Gender Equality Report. The reports are part of the Institute's ongoing gender equality work, and the plan is to publish it annually. The 2017 report, titled 'Looking Back and Moving Forward', focused on the efforts made historically to achieve greater gender equality in the film industry, both through the Film Institute's internal processes and by the Swedish Ministry of Culture, stakeholders in the film industry and other business partners.

This year's report aims to provide more in-depth knowledge of women in the film industry. As well as counting how many films women are making, the report aims to look at what kind of films women are making. Following last year's metoo movement generally and #silenceaction specifically, the issues of gender equality in the film industry has received even more attention. One of the areas highlighted by the #silenceaction appeal for actors and #backstage for other filmmakers was the financial imbalance in the industry. Budgets for female filmmakers were also an area covered in

the first Gender Equality Report.

Consequently, the focus in this report lies on the financial side, and the financial conditions female filmmakers face; this applies to production, funding and distribution, for both feature-length fiction films and feature-length documentaries. The aim is to examine what differences exist on a structural level between men and women. In addition to directors, scriptwriters and producers, this report also includes cast members, since female actors have noticed a tangible male dominance in the industry and a distinct limitation on the type of roles they are casted to.

Sources and selection

Most of the information in this report comes from the Swedish Film Institute's internal databases and the Swedish Film Database. In classifying filmmakers, this material only distinguishes between men and women, along with various constellations of several people. The Swedish Film Institute is well aware and fully respects that not everyone identifies with these binary gender norms, and from 2018 it is possible to enter 'Other' as gender in the funding application procedure, in addition to 'Man' or 'Woman'.

Production

For a film to be made, the filmmakers need to fund their project; set a budget, attract financiers and gather a team. What are the conditions like for men and women when it comes to producing film? What are the budgets like for films made by men and women, and how do different financiers distribute their money in the projects?



Production of Feature Films 2013-20177

In this segment we examine the overall gender structure of specific roles, such as directors, scriptwriters, producers and leading roles, as well as budget and financing sources connected to their projects. The analysis is made on 91 feature films and the average budget for these films are 22.8 million SEK. On average, 38% of the films are directed by women, 34% had a female scriptwriter and 52% had a female producer. 39% featured a woman in the leading role, and 32% had a male lead. In addition, there are several films with mixed leading roles. In October 2018, 16 films had not yet been released, and in these cases the lead roles have not yet been categorized.

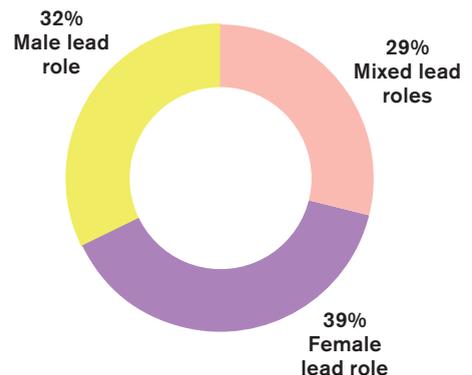
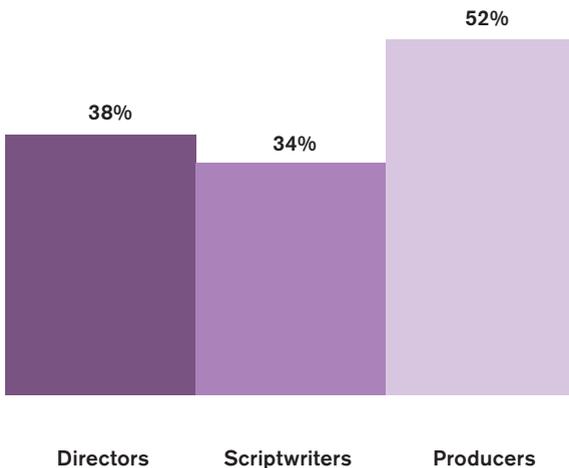
About the selection

The selection in this chapter is feature-length Swedish fiction film that has received production funding between 2013 and 2017. It includes films awarded production funding by a Film Commissioner, as well as films with market funding or the old automatic funding. The years pertain to the year in which the films received the funding. In some cases, it may be that the film has not yet been released.

The selection comprises of 91 films. They are classified as either Man, Woman or Equal for the key roles such as director, scriptwriter and producer. Man and Woman mean that this gender was in the majority in the project; for instance, a project with two men and one woman is categorized as Man. Equal refers to an equal division of men and women in the film, such as one man and one woman in a producer team. In some charts Equal is excluded for reasons of the report's purpose and for reasons of clarity. The lead role parameter is classified on an ongoing basis by the Swedish Film Institute.

The lead role is categorized as either Man, Woman or Mixed. A mixed lead role refers to films with more than one lead role, and at least one of these of a different gender. This could be one man and one woman, or for example two men and one woman.

Women in key roles 2013-2017

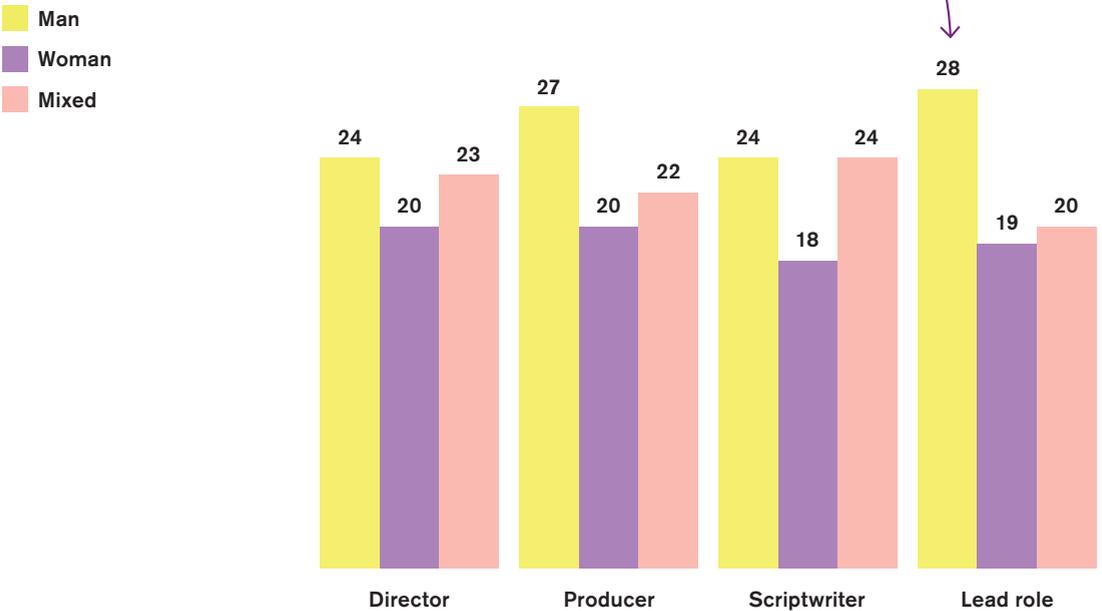


Budget

The production budget is sometimes referred to as 'a vision expressed in figures'. The main purpose is to clearly define what the project will cost to complete in regard to, for example, cast members, the production team, pre-production, production and post production. On an overall structural level, it has however become clear that women and men do not access to the same size budgets, whatever their key roles are.

Films with a male lead have on average 9 million SEK larger production budget

Budget Size by Key Functions, million SEK



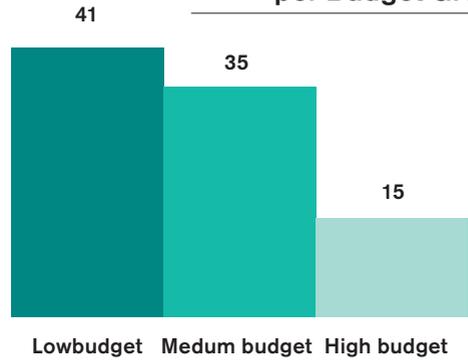
The average budget levels are generally lower for women. The greatest differences are in the budgets for leading roles, where films with a male leading role have a 9 million SEK higher budget on average. The differences are also noticeable for producers and

scriptwriters at 7 million SEK and 6 million SEK respectively. Film projects with an equal gender distribution between men and women tend to be placed in the mid region of each budget category.

Films by Budget Category

The films have been divided into three budget categories: low, medium and high. Low budget includes films with a production budget of under 20 million SEK (41 films in the selection). Medium budget films have a budget of 20–35 million SEK (35 films), and high budget in this section refers to films with a budget of over 35 million SEK (15 films).

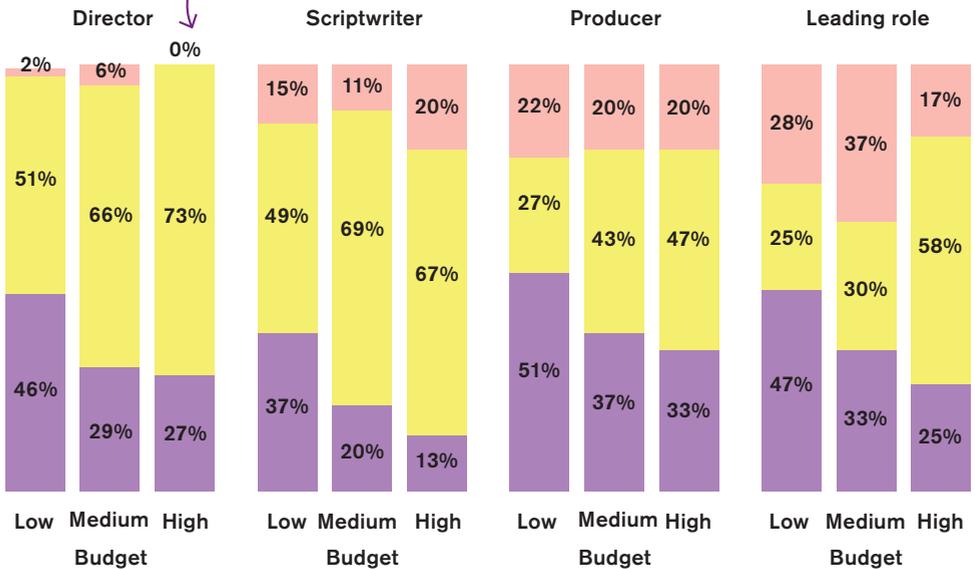
Number of Film Projects per Budget Group



Proportion of women and men per budget level

- Woman
- Man
- Mixed

Only four high-budget films are directed by women



In the chart, several films with equal gender distribution have been excluded; the proportion of men and women respectively relates to all the material comprising 91 films. Number of excluded film projects: director (3), script (13), producer (19). Mixed leading roles (22).

The division between women and men in key roles is most equal in films with a low budget, and become more uneven the higher the budget a project has. There is an equal amount of female and male directors among the low-budget films. However, the share of female directors

falls rapidly with higher budget categories. Amongst high-budget film, only four of them are directed by women. The number of female producers does however not decline as much as other key roles, when it comes to higher budget levels.

The largest gap can be found for female scriptwriters, who have worked on 15 low-budget films but only wrote the script for seven medium-budget and two high-budget projects.

In the entire selection, films with a female leading role are in majority, with 29 films compared to 24 with male leads. However, the data suggests that female actors have the leading roles mainly in

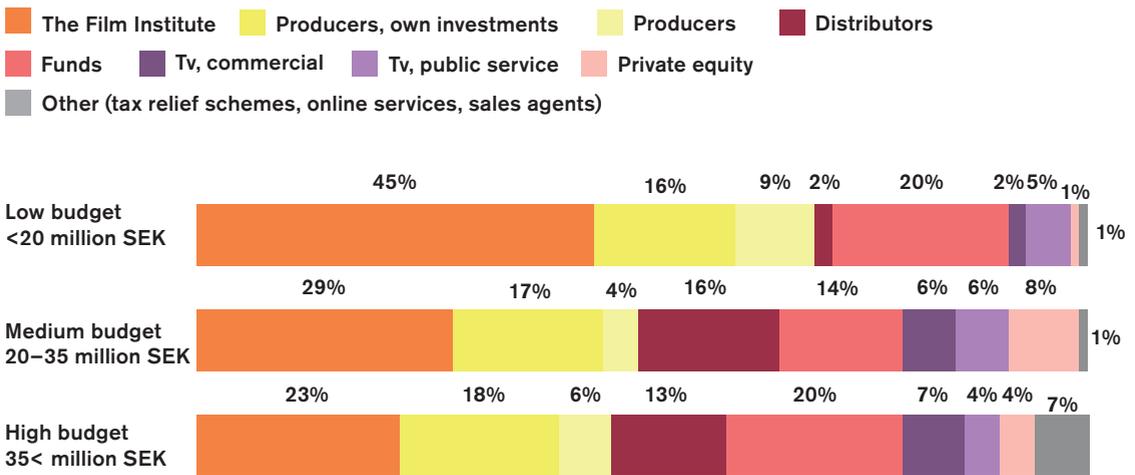
films with a low or medium budget. The male actors have a higher proportion of leading roles in high-budget films. The selection includes only three leading roles for women in films with a high budget. Thus, the quantity of male leading roles increases with larger budgets. In films with a budget of over 35 million SEK, men have 58% of the leading roles.

Funding

A film's funding comes from a wide range of different sources and financiers. In this analysis, each financier's contribution is calculated proportionally to the

film's total budget and is shown as a percentage. The graph illustrates the average percentages based on all the films in the selection.

Funding Structure of Film Projects, Percentage of Total Funding



Average percentages of the total production budget from different funding sources.

The three budget categories have relatively different funding structures. Films with a low budget receive a higher proportion of their funding from the Swedish Film Institute and different regional, national and international funds. Films with a higher budget receive a higher share of their funding from

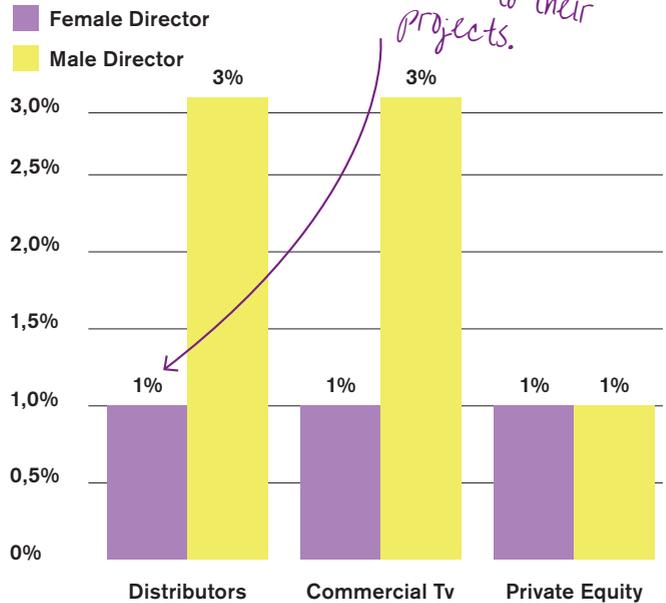
distributors and commercial television channels, as well as private equity.

A deeper analysis shows how the 'hard money' primarily from commercial players are allocated. The analysis is done by budget group based on the director's gender.

Low Budget Films 20 million SEK or less

This category accounts for 45% of all films in the selection and is equally divided between female and male directors. These films with a budget of under 20 million SEK are highly dependent on the Swedish Film Institute and various funds for their funding. It is however clear that it is far harder for female directors to attract distributors to their projects. Male directors receive a larger share of the distributor investments. For this group of films, which has an average budget of 12 million SEK, this means an average of 270,000 SEK more funding from distributors to films by male directors. Commercial television stakeholders also contribute a higher share of the funding to films with a male director.

Funding, Low Budget Films



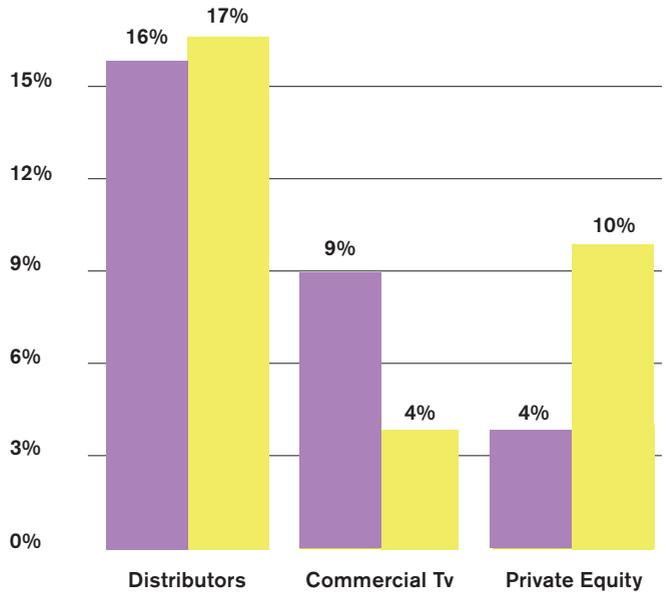
Medium Budget Films 20-35 million SEK

In this category, commercial television players contribute a larger share of the funding in films directed by a woman than those directed by a man. This selection includes 23 films with a male director, and 11 of these (equating to 48%) have received no funding from commercial television. This pattern is not prominent in the rest of the material and affects the average. For films that received funding from commercial stakeholders the average share was 9%, i.e. as high a percentage as films with a female director. Three films with a

female director did not receive any commercial funding in this budget segment, equating to 30%, meaning most films directed by women has had a commercial television funding. Distributors contribute roughly the same percentage of the funding to male versus female directors. There is however a significant difference in the percentages for private equity. For this group of films, with an average budget of 26 million SEK, this means films directed by men receive an average of 1.5 million SEK more than their female equivalents.

Funding, Medium Budget Films

■ Female Director
■ Male Director

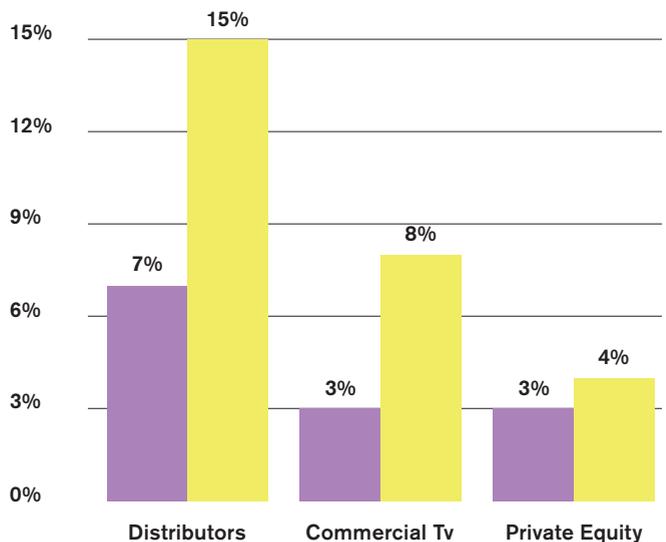


High Budget Films 35 million SEK or more

Funding, High Budget Films

■ Female Director
■ Male Director

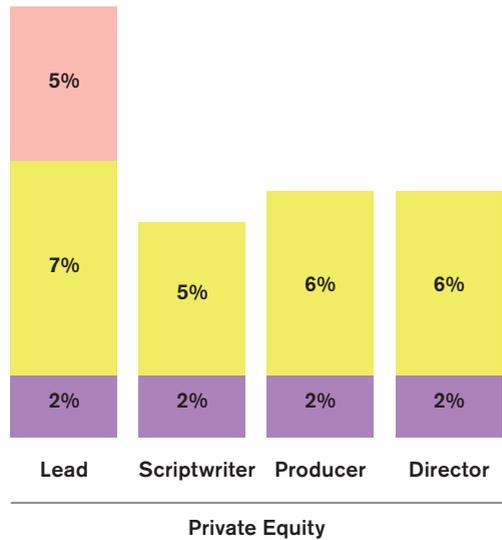
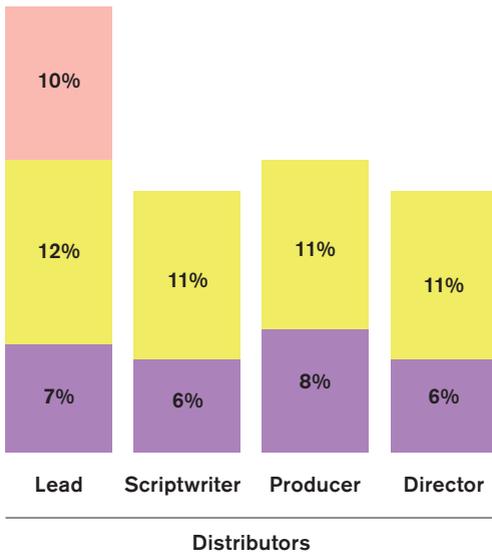
The differences are more noticeable for films with a budget that excess 35 million SEK. It is noteworthy that there are only four films directed by women in this budget category. The differences for distributors and commercial television players are even greater here. The distributors' share of the funding is considerably larger for films with a male director. The difference in monetary terms for these films, which have an average budget of 45 million SEK, is roughly 3.6 million SEK more from distributors to films with a male director.



Detailed Study of Funding from Distributors and Private Investors

Funding Shares All Key Functions

■ Woman
 ■ Man
 ■ Mixed



Distributors and private financiers are the funding sources that fluctuate the most between the genders. For all key functions (scriptwriter, director, producer and leading role), the average share is lower for women and higher for men.

When it comes to leading roles, films with a male lead receive a higher share from private investors (7%) than those with a female lead (2%), and films with a mixed lead have a figure in between these two. Distributors thus contribute

with 60% higher funding to films with a male lead.

The funding shares based on key functions varies. There is however a clear tendency that film projects with a woman in a key role, whichever key role that might be, receive a lower share of the funding than projects involving a man. The most distinct differences can be found in the distributors and private equity groups. Commercial television and public service have a more equal share across the key functions.

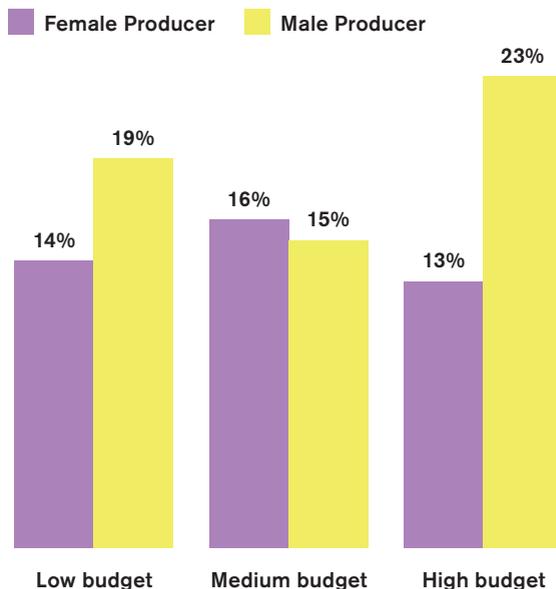
Own Investments

Own investment, i.e. the funding provided by the producers themselves, is also of interest. It usually involves a financial risk for the production company, but also an opportunity for dividends. This category also shows significant differences between male and female producers.

Production companies tend to contribute with a higher level of own investment to male producers, compared to female ones

The investment amounts vary but averages out at 17% of the total production budget. In an analysis combining directors and scriptwriters to see which creative teams render the highest share of own investment, it appears that the highest share of own investment is given to films involving mostly men in the key roles.

Own Investments, Percentage of Total Budget



23%

Male Director,
equal/mixed script group
(6 films)

22%

Female Director,
male scriptwriter
(21 films)

17%

Male Director,
male scriptwriter
(46 films)

The three constellation structures that tend to attract most own investments from producers. Groups who have produced 5 films or less have been excluded.

Summary

Of the selection of 91 films, 38% were directed by women, 34% had a female scriptwriter and 52% a female producer. The proportion of films with a woman in the leading role was 39%.

In all key functions women generally have overall lower budgets than men in their projects. The greatest differences can be found in regards to the gender of the leading role.

Gender equality between women and men is relatively good for films with a low budget, but as the budgets increase the proportion of women in key roles decrease. This applies to director, scriptwriter, producer and leading role. Only

four out of 15 films with a budget over 35 million SEK are directed by women.

Distributors generally contribute more funding to films with a man in one of the key functions. This applies to all budget levels and all key functions.

Private venture capital goes in a greater extent to film projects with men in key functions.

Commercial television stakeholders contribute a higher share of the funding to film projects with a male director. The exception is films with a medium budget, where there are major individual variations.

Distribution

Once a film has been produced, the next step is to get it to its audience. The distribution of a film can provide certain indication on how much the distributor is promoting a particular film, and the screening schedule indicates the cinema owners' level of faith in the title. The launch budget suggests the financial potential, and of how much will be invested in marketing. This chapter looks at the differences in distribution between female and male filmmakers.

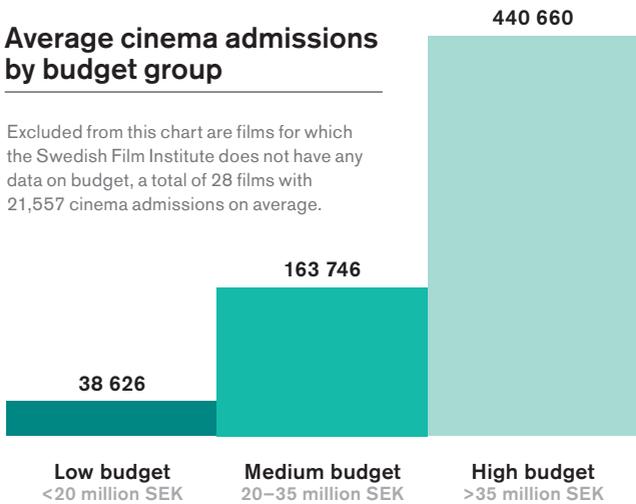


Distribution and cinema admissions

In this section distribution of Swedish feature-length fiction films is analysed, for a period of five years. The Production section establishes that women filmmakers and women actors primarily work on films with a medium or low budget. Few women work on films with a high budget. The vast majority of cinema-goers are attracted to higher-budget films. The figures below show average cinema admissions per film for films in different budget groups.

Average cinema admissions by budget group

Excluded from this chart are films for which the Swedish Film Institute does not have any data on budget, a total of 28 films with 21,557 cinema admissions on average.



About the selection

The selection for this chapter is feature-length fiction film with Sweden as the main country of production, launched at Swedish cinemas during 2012-2016. The selection includes both films that received funding from the Swedish Film Institute and other films; 145 films in all. The key functions for each film are director, scriptwriter and producer, designated Woman, Man and Equal. Equal indicates several key people with an equal gender balance in the particular position. Equal has been excluded from certain charts that only pertain to a small number of films.

Since the Swedish Film Institute no longer has access to full cinema statistics as of 2017, the analysis cannot be carried out for the same years as the Production section

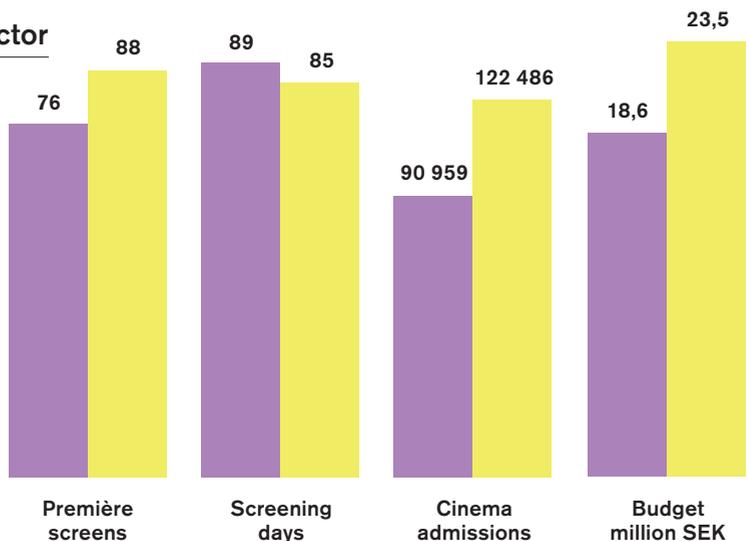
High-budget films generally attract a larger cinema audience

Average distribution and cinema admissions, by director

Female Director
Male Director

Only 22% of the films had a female director

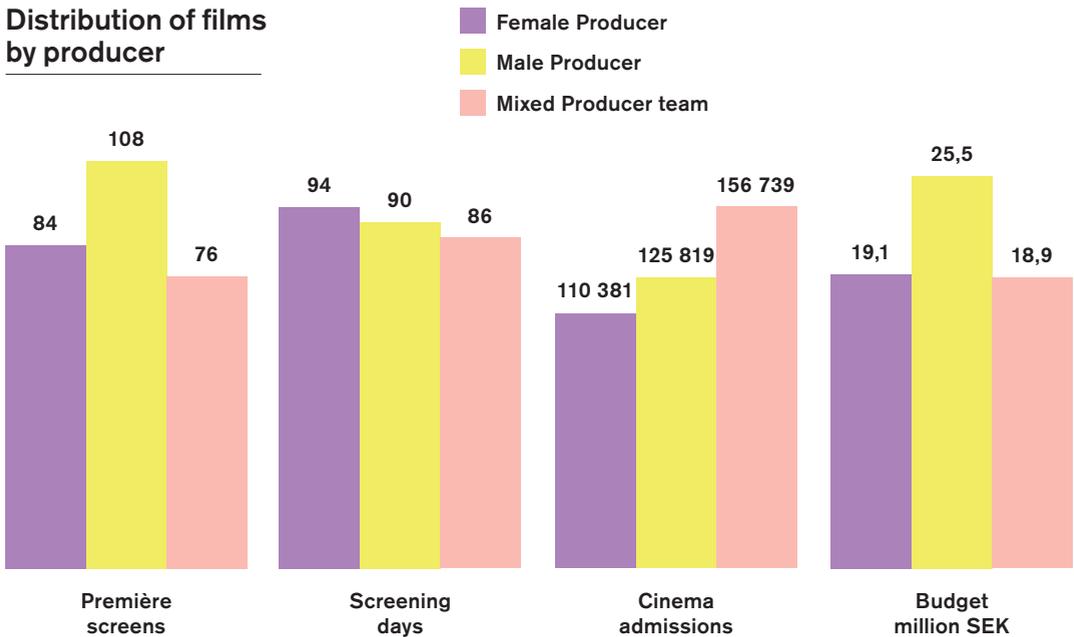
Four films with mixed directorship have been excluded from this analysis.



The distribution of films directed by men and women respectively indicates that films directed by a man have a somewhat wider distribution when it comes to the number of planned première screens. The films are, however, screened for roughly the same amount of time. But only 22% of the feature-length films released at cinemas are directed by women, so the total number of films is higher for men -107 films compared to 31 directed by a woman. Average cinema

admissions are around 35% higher for films directed by men. Films directed by men also have a 25% higher budget on average. Much of the differences in cinema admissions is linked to the film's budget. So, films made by male and female directors respectively attract the same size of audience in relation to their budget. There are however far more films made by men, and they generate a larger audience in absolute terms.

Distribution of films by producer

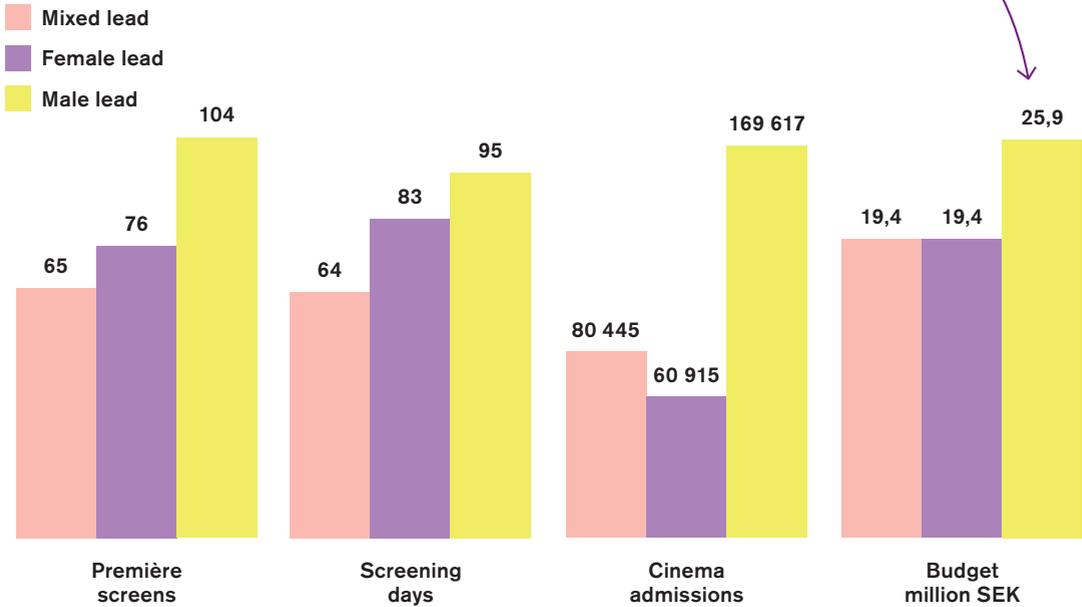


Distribution by producer for films with at least three première screens.

Distribution of the films based on producer suggests that films with a male producer have a somewhat broader screening schedule on average. The average number of screening days, however, is higher for films with a female producer. Cinema admissions tend to be 13% higher on average for films with male producers. At the same time, films with a male producer have a 33% higher budget on average. Films with the

highest average cinema admissions come from mixed teams of directors. Closer analysis reveals that one specific film with very high admissions raises the average. If this film is excluded, these films have 74,000 cinema admissions on average. There are only 20 or so films in this category, with great variation between each film, which means that the average can be affected to a greater extent in this analysis.

Average distribution and cinema admissions, by leading role



An analysis based on leading roles, suggests even greater differences between men and women. Having a man in the lead role brings almost 40% more première screens and an average of 108,000 more cinema admissions than

films with a female lead (1.7 times the number). Films with a leading man are also screened for an average of 12 days longer at cinemas and have a considerably higher budget.

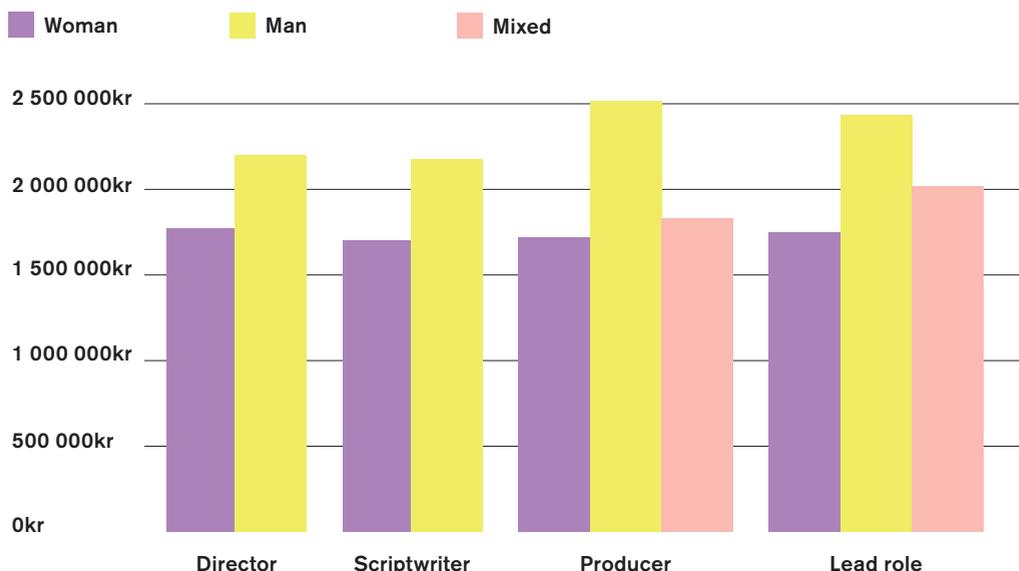
Launch

Ahead of the launch of a Swedish feature-length fiction film, distributors can apply for launch funding from the Swedish Film Institute. In addition to the size of the launch budget, estimated cinema admissions are also specified. Statistics on launch budget and estimated admissions were available for 90 out of

146 films during the period in question and are analysed below.

In the entire material, the launch budget is larger for film projects with men in key functions. Films with a male director have a launch budget of approximately 400,000 SEK more than films with a female director.

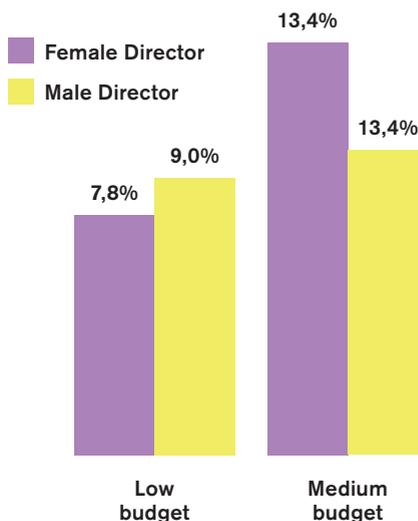
Average launch budget size, per key function



Four films with mixed director teams and 12 films with mixed scriptwriter teams have been excluded from this analysis.

Launch budget size in relation to production budget

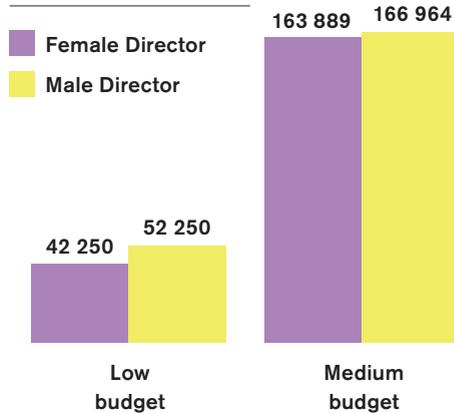
Since there are large differences in production budgets between men and women, the launch budget must be set in relation to the production budget. This analysis also includes estimated cinema admissions.



For films with a high budget there are too few films to enable an analysis at this level of detail. Four films with mixed directorship have been excluded from this analysis.

There are no great differences in the size of launch budget between films with a male or female director for low-budget films, but films directed by a man are estimated to attract roughly 10,000 more cinema admissions on average. The differences are greater for films with a medium budget. The launch budget is one-third higher for films with a female director than a male director. This shows that distributors invest more money in marketing these titles to get them out to the cinema audience. But at the same time, cinema admissions for these films are estimated to be roughly the same for men and women for this group of medium-budget titles. This means that the estimated cost per cinema-goer is less for films directed by men.

Estimated cinema admissions

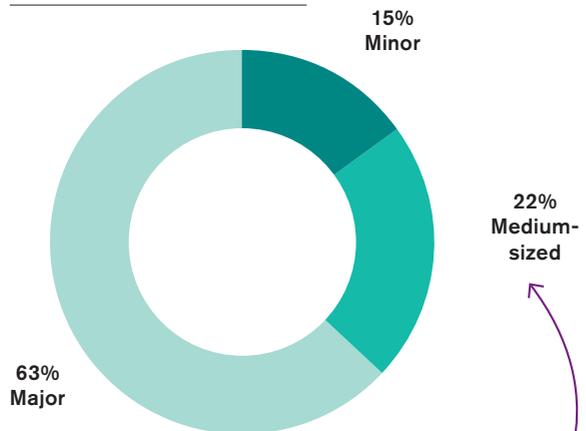


For films with a high budget there are too few films to enable an analysis at this level of detail. Four films with mixed directorship have been excluded from this analysis.

Distributors

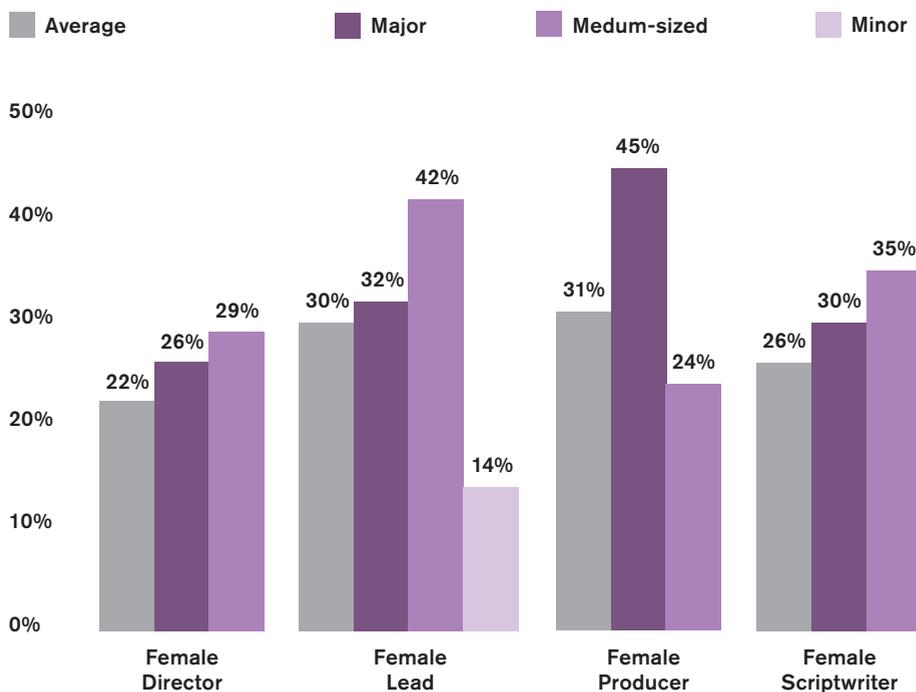
Distributors play a central part in film production; thus, it is of great significance to analyse which type of films they tend to work with. There are 27 different distributors in the material, with a wide variation in the number of titles they distribute. Three distributors, Nordisk Film, SF Studios and Triart Film, jointly distributed 91 films, or 63% of all the films. These have been categorized as major distributors. Six distributors distributed three to eight films during the period and are categorized as medium-sized; these films comprise 22% of the total number. 18 distributors only distributed one or two films, and these are classified as minor; these titles comprise 15% of the total cinema repertoire during the period.

Proportion of films per distributor group



In this group we find Walt Disney, Nonstop Entertainment, Seanbox Entertainment, Njuta-films, Folkets Bio and Noble Entertainment

Proportion of women in key positions by distributor group, average



The analysis looked at the various distributor groups and studied the proportion of women in key positions in these groups. The average figure for the entire selection has been set as a reference.

It is evident that gender equality is greatest in the larger, more established distributor groups. They have more women in all key positions than average. The medium-sized distributors have most women in the lead role. The distributors with only one or two films in their repertoire during the period have no women in the scriptwriter, director or producer category. Three films have a woman in the lead role in this group of distributors, compared to seven men.

When it comes to gender among producers, Nordisk Film is at 49% female producers, SF Studios 58% and Triart Film had a female producer for all its cinema releases apart from one during the period, a proportion of 89%. Walt Disney lags far behind with only 13%

women producers, equating to just one film. Folkets Bio meanwhile, has women on all five of its cinema releases. This shows that there are large differences in the medium-sized group.

For films directed by women, here too Folkets Bio stands out with 60% of its films directed by women, along with Nonstop Entertainment. Nordisk Film and SF Studios are at about one-quarter, and Triart Film has one-third female directors. Walt Disney has just one film out of eight.

When it comes to the proportion of films with women and men in the lead role, the distributors are relatively even. It is noteworthy that Walt Disney has a male lead in 75% of its distributed titles.

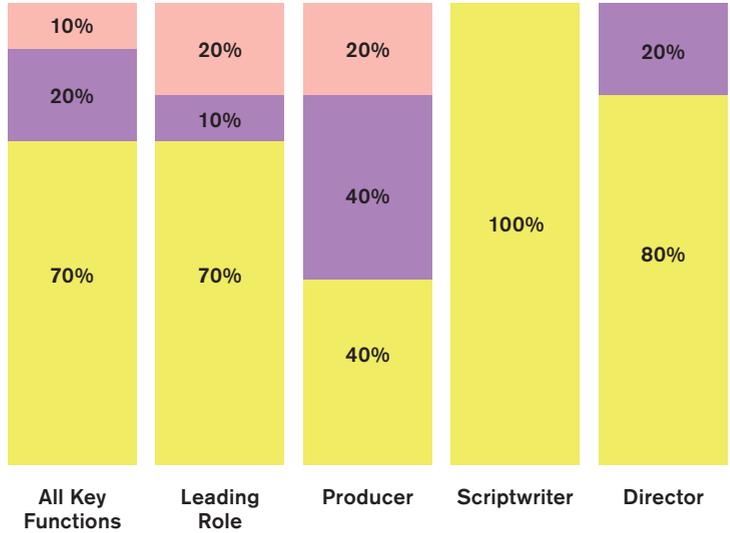
Audience successes at the cinema

The ten most viewed films at the cinema during the period 2012–2016

The 10 most viewed films in cinemas

- Men
- Women
- Mixed

One scriptwriting team in the data comprised of two men and one woman and is therefore categorized as man. Had the analysis been based on individuals rather than teams, the proportion of female scriptwriters would be 3%

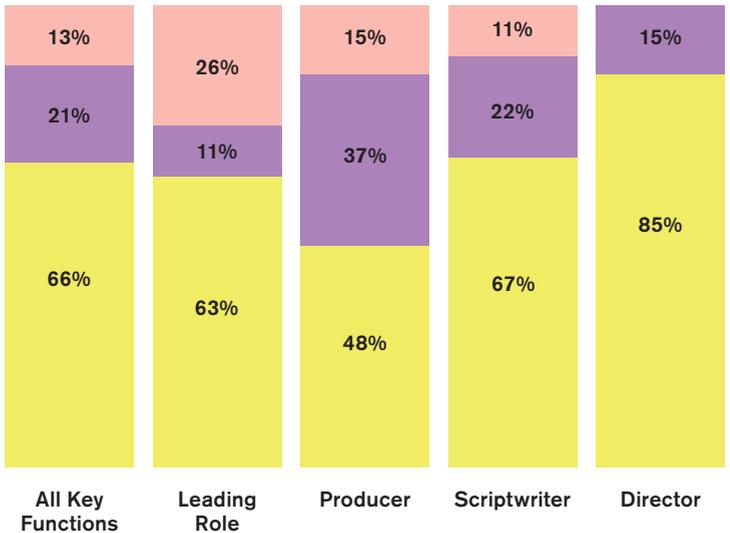


The ten most viewed films at the cinema during the period have men in seven out of ten key positions. Only one film has a woman in the lead role. There are no

scriptwriting teams with women in the majority in this group of films. Gender equality is better for the producer group.

Films with more than 200,000 cinema admissions

- Men
- Women
- Mixed



There were 27 films that attracted more than 200,000 cinema admissions during the five-year period, an amount that is considered fairly high. Out of these, 63% have a man in the lead role. There are only three films with a woman in the lead role. The proportion of men in all four key positions is 66%. The proportion of films directed by men is 85%. The only category where women dominate is as producers, where 56% of these films have a female producer. It is however worth noting that there are several films that have a woman scriptwriter or an overwhelmingly female writing team.

Summary

Cinema admissions are closely linked to the budget size. Films with a low budget have just under 40,000 admissions on average. The average for medium-sized budgets is 160,000. Films with a high budget have an average of 440,000 admissions.

Films with a man as director, producer or in the lead role all have broader distribution with a higher number of première screens compared to women in the same positions. Male lead roles in particular have far broader distribution and far more cinema admissions.

Films with a male director enjoy higher average admissions, but they also have a higher average budget.

The distribution companies invest more in launching men's films in purely monetary terms. This applies to director, scriptwriter, producer and lead role. The launch budget in relation to the production budget is more equally proportioned. For films with a medium-sized budget, the distributor invests more in marketing films with a woman director. Cinema admissions are estimated to be equally high, however, for both men and women. This means that it is estimated to cost less per cinema-goer for films directed by men.

The largest distributors are the ones with the highest proportion of women. Distributors with only one or two films in their repertoire have far fewer women in all key positions on average.

There are few women among the biggest audience successes at cinemas. Seven out of ten lead roles go to men and eight out of ten directors are men. Gender equality is slightly better when it comes to producers, also for the titles with the biggest audiences.

Documentary

Swedish documentary film has a long and established history and has been internationally acknowledged of being of high quality. Traditionally speaking, this is a film category that has many female film workers. This chapter looks at the budget levels, financing and distribution, focusing on the gender equality aspect.



About the selection

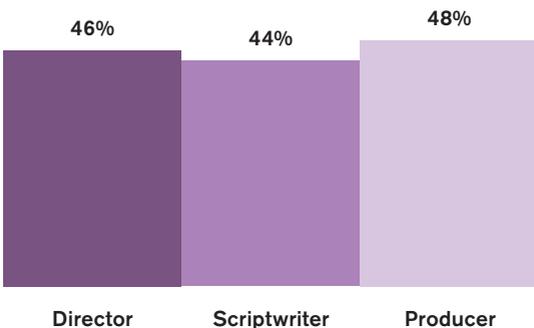
The selection includes feature-length documentary film with Sweden as the main country of production. All the films in the selection received production funding from the Swedish Film Institute between 2013 and 2017; 81 films in all.. The key functions for each film are director, scriptwriter and producer, designated Woman, Man and Mixed. Mixed indicates several key people with an equal gender balance in the particular position. Moreover, films with several originators and an equal gender distribution have been excluded (a total of seven director teams, seven scriptwriting teams and five producer teams). Following this filter, 74 film projects remain.

Main character classification is conducted ongoing by the Swedish Film Institute, based on the film perspective, categorized as "Man", "Woman" or "Mixed".

The selection in the chapter on Distribution is comprised of Swedish feature-length documentary film released at the cinema in 2012-2016. Since the Swedish Film Institute no longer receives detailed cinema statistics, the analysis cannot be carried out for any more recent periods.

Production of Documentary Film

Proportion of women, by key functions 2013-2017



The largest share of women are found in the producer role



Over time, gender distribution can be deemed relatively equal for this type of film. The highest proportion of women can be found in the producer position.

Budget Size

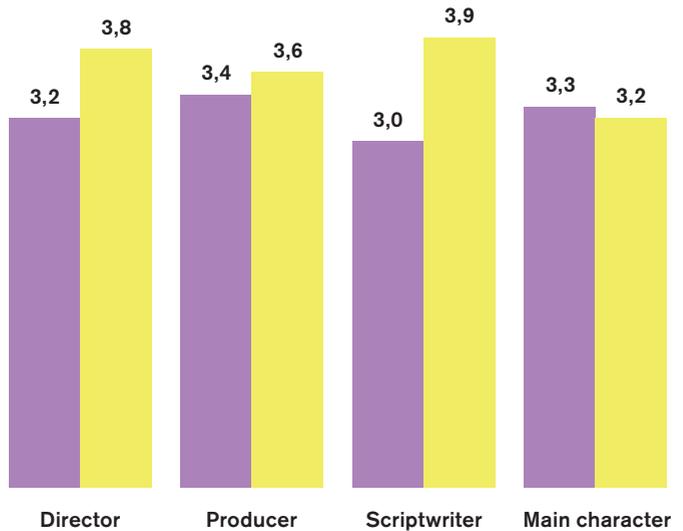
One way of analysing these films is to look at their average budget. In all key positions, women generally have lower budgets. The difference is greatest between male and female scriptwriters. Whether the film is about a man or a woman in terms of its theme is not relevant to the size of budget.

women have overall lower budgets in all key functions



Budget size by key function, million SEK

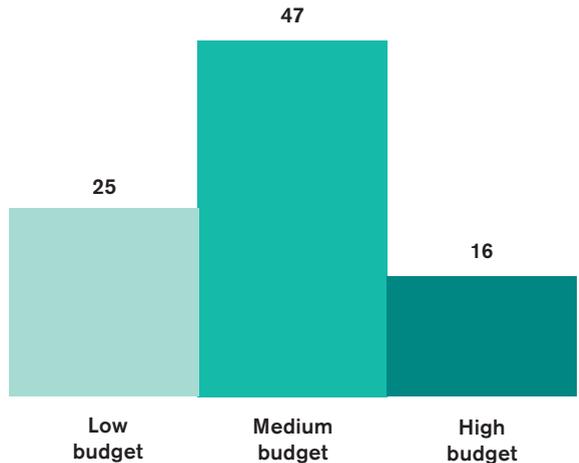
■ Woman
■ Man



Key functions in different budget categories

The analysis has divided the films into three different budget categories. Low budget pertains to films with a production budget of under 2 million SEK, medium budget 2–4 million SEK, and high budget 5 million SEK and above. The majority of the film projects are in the medium budget segment.

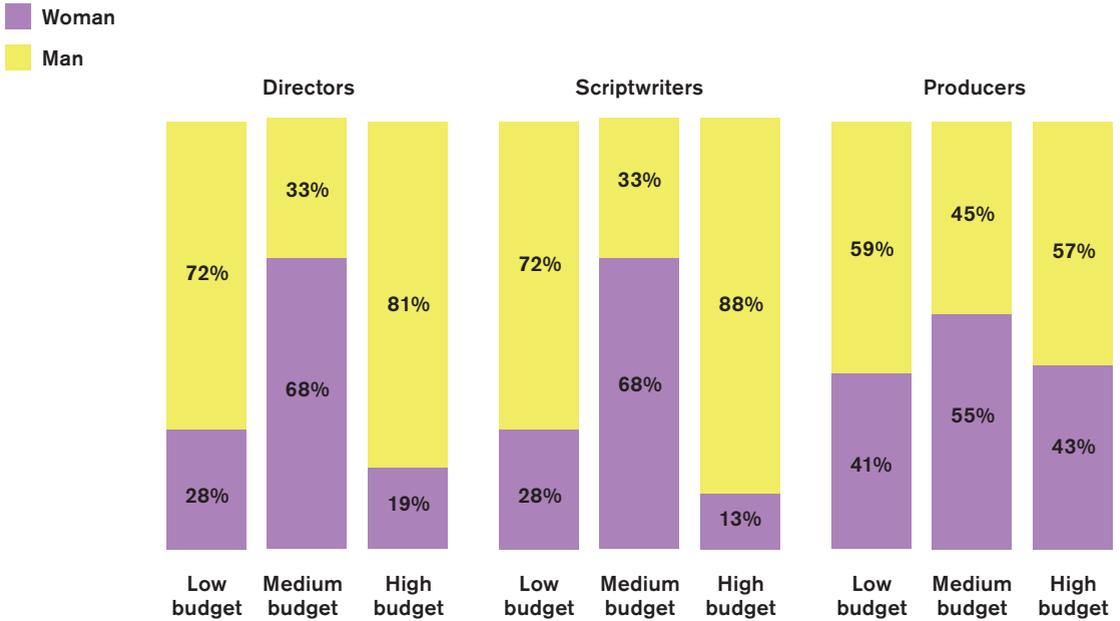
Number of documentary film projects



Below is an analysis of the gender distribution in the roles of director, scriptwriter and producer in the various budget segments. The highest proportion of female scriptwriters and directors can be found in medium-budget films. The men are mainly represented in films with

a low or high budget. Producers are evenly spread across the budget levels. Few female documentary filmmakers make films with a budget of over 5 million SEK or under 2 million SEK, thus most are in the medium budget segment.

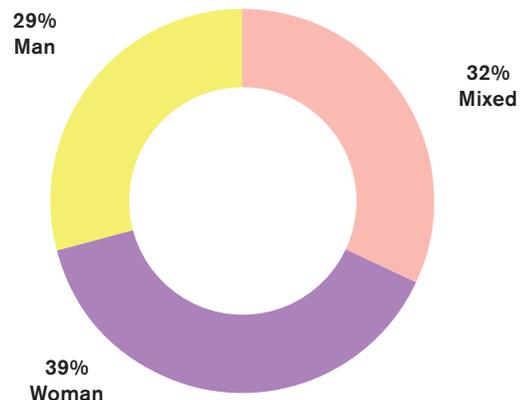
Directors, scriptwriters and producers in low, medium and high budget films



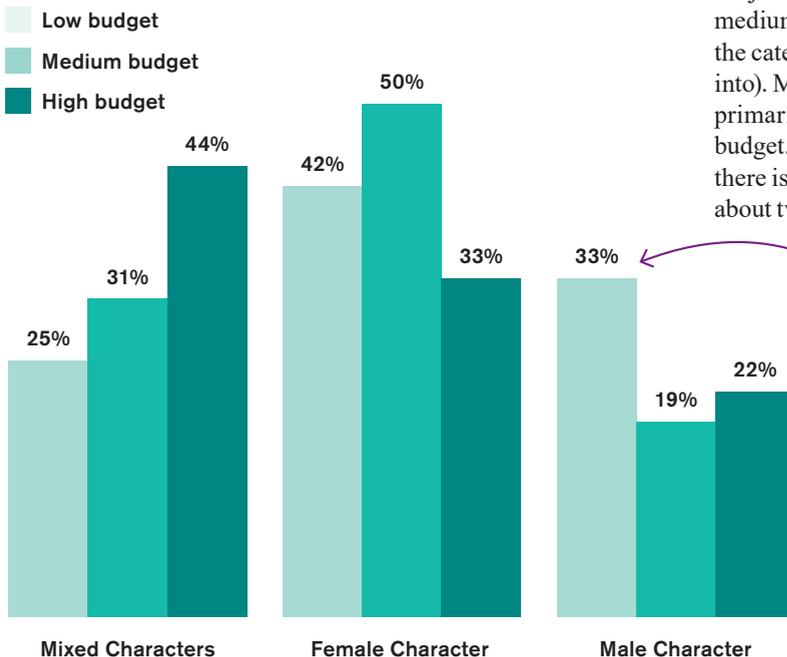
Main Character

Generally speaking, more women than men are portrayed in documentary films. In the selection Swedish feature-length documentary film with cinema release 2013-2017, it appears women are featured in the slight majority of the films.

Main character in documentary films



Main character in documentary film by budget group



Dividing the films up by budget group, a woman is most commonly the subject of a documentary in the medium budget segment (which is also the category most of the projects fall into). Men are the main character primarily in the films with a low budget. For films with a high budget, there is a higher proportion of films about two or more main characters.

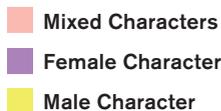
Men are mainly the main character in low-budget films

Choosing a Main Character

In documentary film projects, the scriptwriter and director are often the same person, although in some cases there is a separate scriptwriter.

Women filmmakers largely choose to make films that focus on women. A man is the central character in only one in seven films made by women. Men tend to make documentary film either about men or several characters of different genders. Only one in five films made by men have a female central character.

Main character based on scriptwriter

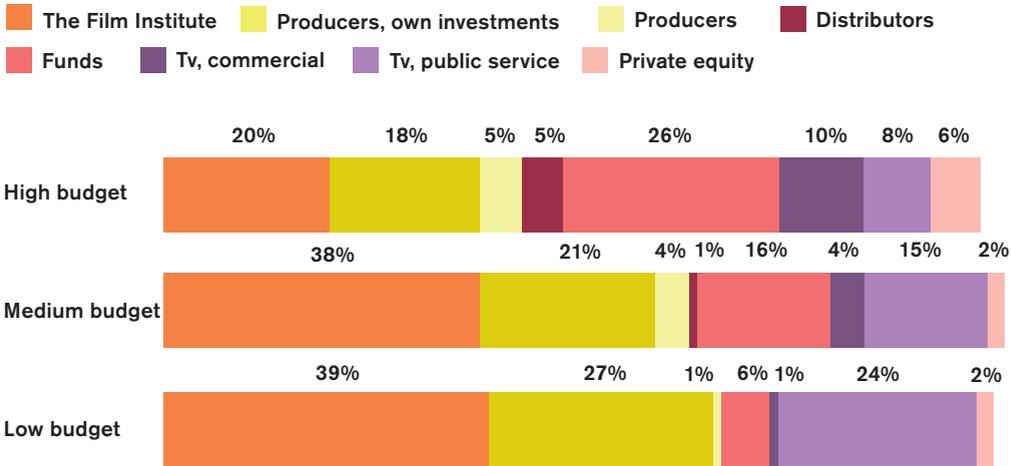


Female Scriptwriter

Male Scriptwriter

Funding

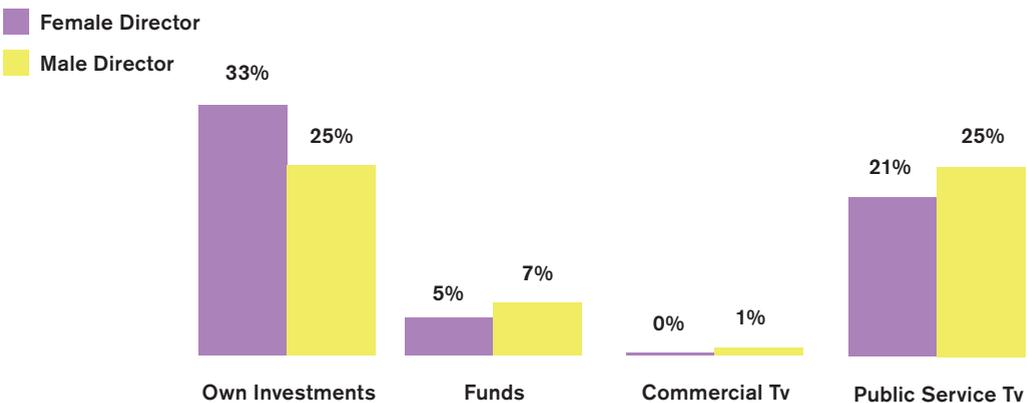
Funding structure in documentary film



The various budget groups have different funding structures. The documentary films with a low budget receive the highest proportion of their funding from the Swedish Film Institute, the producer's own investment and public service television. The high-budget projects are

primarily funded by funds, and with funding from the Swedish Film Institute and the producer's own investment. These projects have a higher proportion of funding from commercial television and private investments.

Low-Budget Films

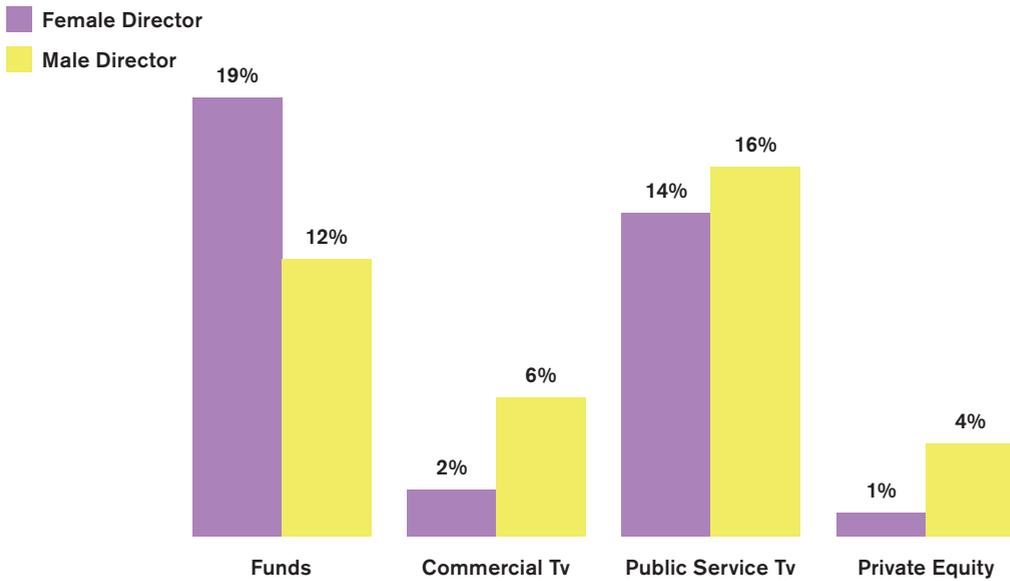


For the films with a budget under 2 million, own investments are a large share of the budget. Films with a female director get a larger share of their funding from the producer, compared to those with a male director. In this category, public service contributes a larger share of the funding for films

directed by a man than those directed by a woman.

For producers in this budget category the same tendency is evident for public service; the share of funding that comes from public service is 24% for male producers, compared to 19% for female producers.

Medium-Budget Films

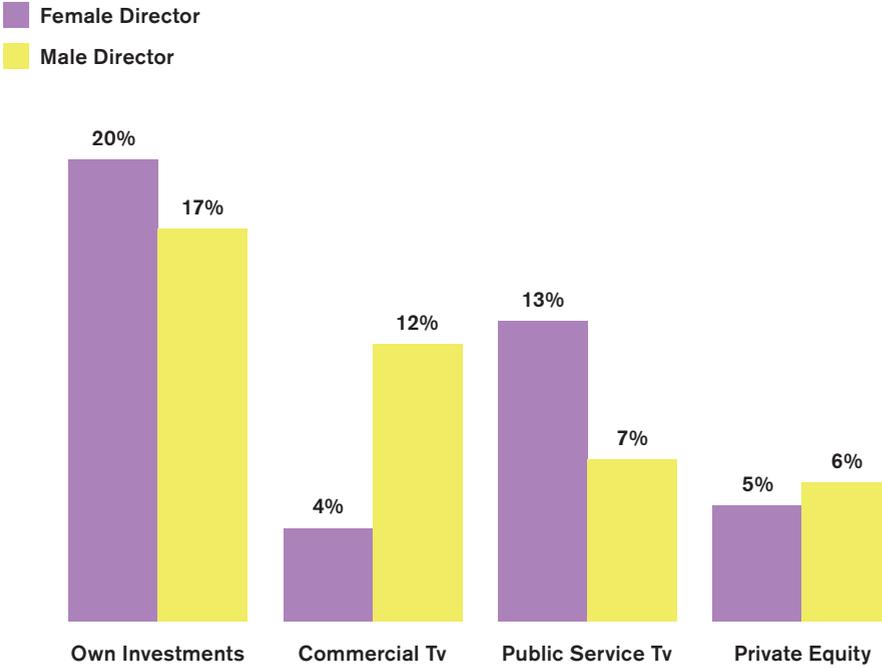


The largest differences in this budget group lie in the fact that films with a woman as director receive a far larger share of their funding from various national, regional and international funds. Men receive a larger share of their funding from the television segment, both commercial and public service.

Where private equity, such as venture capital, occurs in the funding, it mainly goes to films directed by a man.

Basing the analysis on the producer's gender, the share of funding from public service is equally divided between men and women.

High-Budget Films



For films with a high budget there is greater commercial interest, and distributors are more often involved in the funding. Distributors divide their money equally between men and women as directors in this category, with an average of 5% of the funding. The differences are greater for the television players. Commercial television players contribute a far higher share to films with a male director. Public service contributes a far larger share to films directed by women.

This structure is different if the analysis is based on the producer's gender. Female producers receive a larger share of their funding from commercial television channels, 15% compared to 9% for male producers. Public service spreads its share of the funding equally based on the producer's gender, while distributors provide a far larger share of their funding to films with a male producer, 7% compared to 1% for female producers.

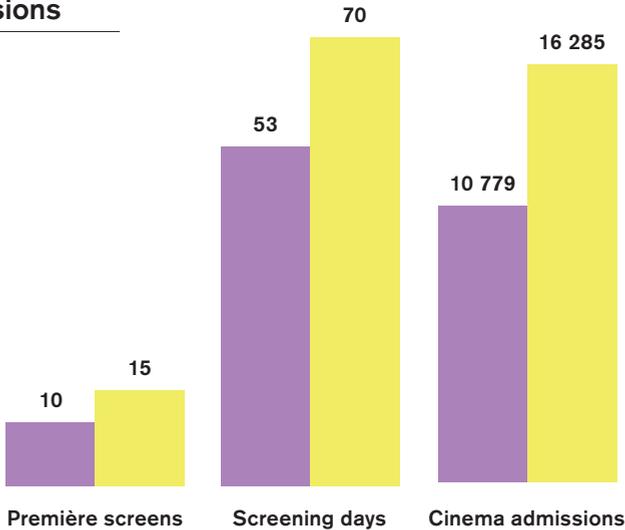
Distribution

The selection in this section is comprised of Swedish feature-length documentary films released at the cinema in 2012-2016. Since the Swedish Film Institute no longer receives detailed cinema statistics, the analysis cannot be carried out for any more recent periods.

Films with a female director have narrower distribution on average, as well as fewer screening days and consequently lower admission numbers

Distribution and cinema admissions

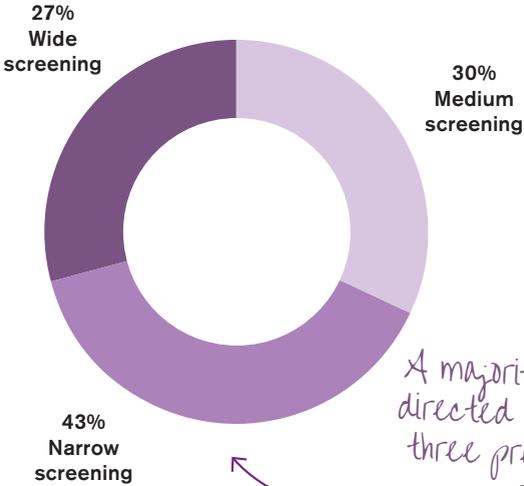
■ Female Director
■ Male Director



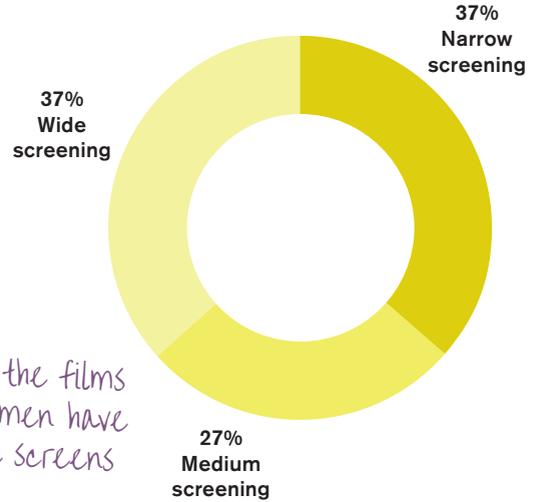
Films with a female director have narrower distribution on average, as well as fewer screening days and consequently lower admission numbers. In this

selection, films with a female and male director respectively have equally large average budgets.

Première release, female director



Première release, male director

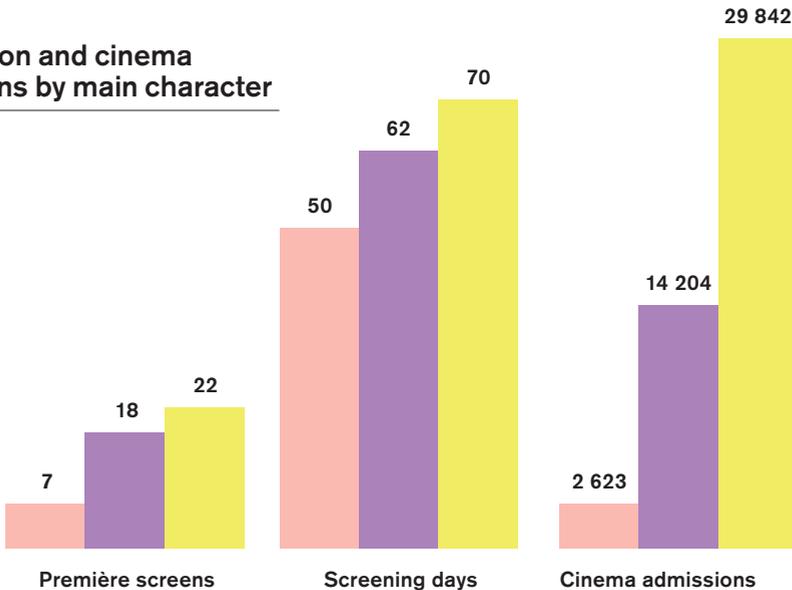


A majority of the films directed by women have three premiere screens or less

Narrow screening with just a few premiere screens is common for documentaries. In this selection, 40% of the films were shown at up to three premiere screens. 28% had medium-scale screening with four to ten premiere screens. A number of documentaries were released broadly with more than 11 premiere screens; in this selection 32%.

The number of premiere screens have been divided into groups to look at how widely films by female and male directors are released. Divided by director, we find that most films directed by women were given a narrow release. A higher proportion of films directed by men are given a wider release.

Distribution and cinema admissions by main character



The main character in the documentary also affects the distribution. Documentaries with mixed main characters are given the narrowest release and have the lowest number of admissions. Documentaries about men are distributed most widely and have the most cinema admissions on average. They also have a slightly higher average budget compared to films with a female main character; 3.9 million SEK compared to 3.4 million SEK.

Summary

The proportion of women in the key positions of director, scriptwriter and producer is relatively high in documentary film.

The budget size for women in a key position is generally lower than for men, with the biggest differences among scriptwriters.

There are fewer women who make films in the higher budget segments. Only one in five films with a budget above 5 million SEK has a female director, and only one in seven high-budget films has a female scriptwriter.

As for the films' funding, women receive a higher proportion of their funding from various kinds of funds. Men receive a higher proportion of their funding from commercial television and private equity.

Films with a female director have narrower distribution on average, as well as fewer screening days. Of the films with a female director, the majority were given a narrow release with a few première screens. Of the films that were widely released, a higher proportion were directed by men.

Actors

This chapter looks at the financial conditions for female and male actors. The Swedish Film Institute has no statistics on individual fees or wages, but for an actor, the potential to be cast into significant roles is just as important as the compensation. The leading role is in particular an important one, both financially and in career terms. The kind of films a cast member acts in also influences the level of compensation available to her or him.



Leading Roles in Swedish Films 2013-2017

The Production chapter established that the majority of films awarded production funding by the Swedish Film Institute in 2013-2017 had a woman in the lead role: 29 films. 24 films had a man in the lead role, and 22 had a mixed lead role. The majority of the films with a woman in the lead role, however, had a low or medium budget. Very few women were seen in a lead role in big-budget films. This fact almost certainly influences the fees actors are able to command for their roles, as well as media coverage and impact.

In an analysis of all feature-length Swedish fiction films released at cinemas in 2013-2017, regardless of Film Institute funding, there are however more men in the leading roles.

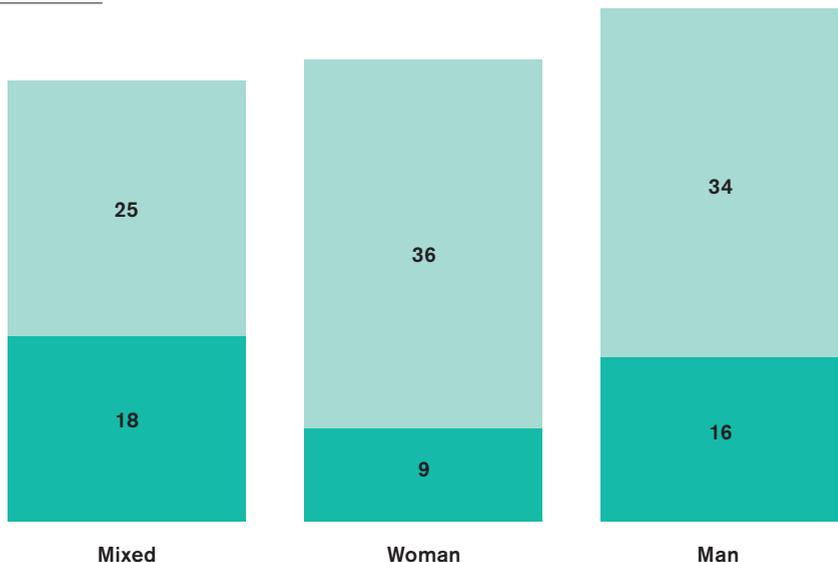
Of the cinema films that did not receive funding from the Swedish Film Institute, only 21% have a woman in the leading role, compared to 38% of female lead roles in films with Film Institute funding.

The proportion of male leading roles is around 37% for films without funding, and around 36% for films with funding.

Films that did not receive funding from the Film Institute have a higher proportion of mixed leading roles.

Leading roles in Swedish feature-length fiction film at cinemas, 2013-2017

■ Films without funding
■ Films with funding



About the selection

The first part of the chapter includes Swedish feature-length fiction film released at cinemas in 2013-2017. The lead role parameter is classified on an ongoing basis by the Swedish Film Institute and includes the categories 'Woman', 'Man' and 'Mixed'. Mixed means that the film has two or more lead roles and that they are played by different genders, such as one man and one woman, or two men and a one woman. If for instance there are two men in leading roles, the lead role is classified as man.

Historical statistics are based on data from the Swedish Film Database and the top-billed name in each film's cast list. This order reflects the prioritization made by the film's production company, and how the roles are presented in the credits. In most cases, the top-billed name is synonymous with the leading role.

Some credits are given in alphabetical order or order of appearance, although this happens very rarely in Swedish film.

From the Swedish Film Database, all the names that appear first in the cast list have been taken from all cinema-released Swedish feature-length fiction films between 1950 and 2017. These have then been checked alongside the actor's gender and year of birth and the film's premiere date to reveal the actor's age when the film was released. Films with no cast, such as art films, have been filtered out, as have a few films featuring actors that have no age specified in the Swedish Film Database. Following this filtering process, 90% of the selection remains, encompassing 1,334 films.

Leading role linked to filmmaker gender

The lead role in a film strongly influences the perspective and character development of the film. The analysis below looks at to what extent the filmmaker's, and particularly the scriptwriter's, gender influences the gender of the lead role.

It seems that the leading role's gender is often the same as the scriptwriter's gender. 44% of all films with a male scriptwriter have a male lead, and 49% of female scriptwriters' films have a female lead.

The same link exists between the director and producer, and the percentage of leading roles. Male directors have men in the lead role in 44% of their films, and female directors have women in the lead role in 55% of their films. For male producers the percentage of men in the lead role is 56%, and for female producers the percentage of women in the lead role is 47%.

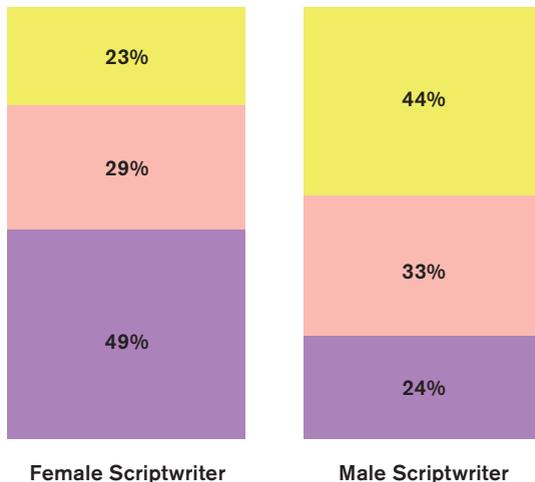
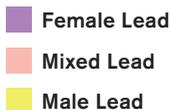
One factor to consider in this is that only 28% of the films released during the period had female scriptwriter. The percentage of female directors in this selection was 21%, and the percentage of male producers was 31%. A larger proportion of female scriptwriters and female filmmakers would likely result in more women in leading roles.

Major roles in the long term

Looking further back in time there is no categorization of lead roles specifically. One relevant parameter, however, is the first name on the cast list in the Swedish Film Database, hereafter referred to as the 'top billing'.

In an overview of all roles, excluding children, in the selection of 1950-2017, it appears that the clear majority, six out of ten, of all top billings were men.

Leading role based on scriptwriter

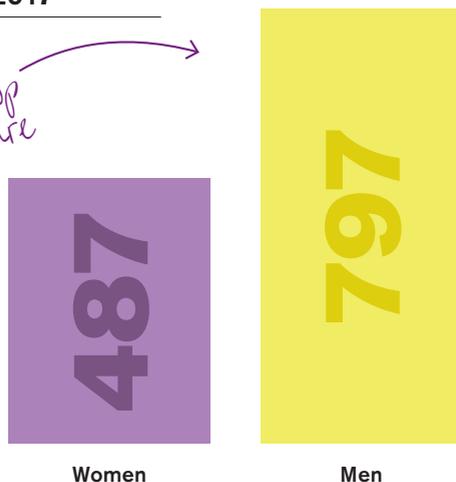


Only 28% of the films had a female scriptwriter

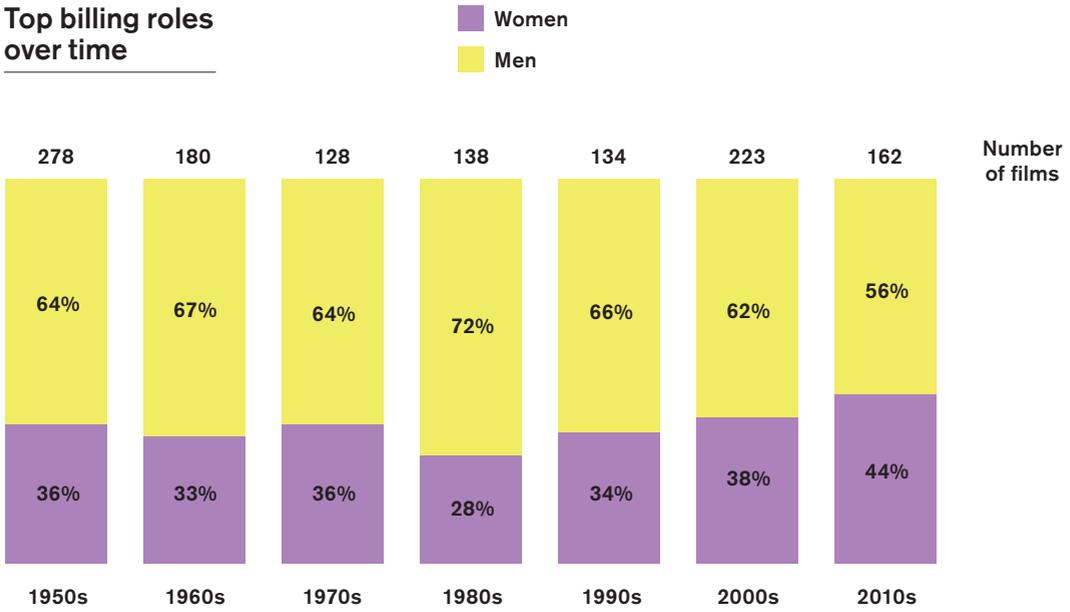
Men mainly write scripts for male leads, and women for female leads

Number of films, adult top billings 1950-2017

6 out of 10 top billing roles are male



Top billing roles over time

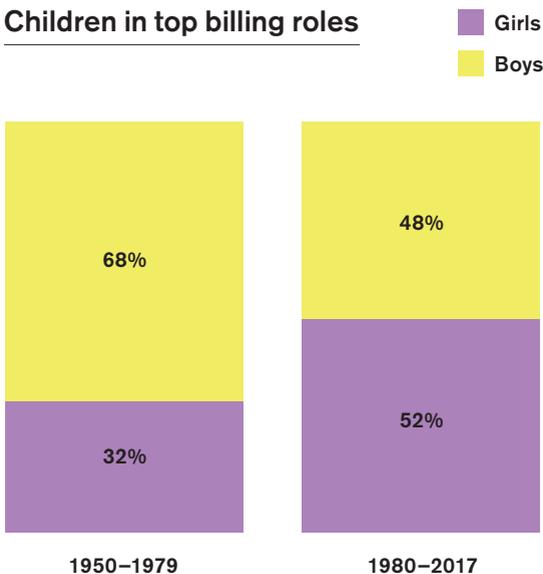


Over the past 40 years, the proportion of female top billing roles has begun to rise slightly. From the lowest level of 28% of women with top billing in the 1980s, the figures have risen every decade. During the 2010s, the gap decreased to its lowest in 60 years.

The large number of films screened at cinemas in the 1950s is also noteworthy; that number was 285 in the 1950s, decreasing to just under 190 during the

1960s and the arrival of television. In subsequent decades there were around 170 films screened at cinemas, which averages out to around 17 cinema releases a year. In the 1980s this meant that five films a year had a woman in the leading role, compared to 12 with a male lead. In the 2010s the corresponding figure is eight films for women and nine for men.

Children in top billing roles



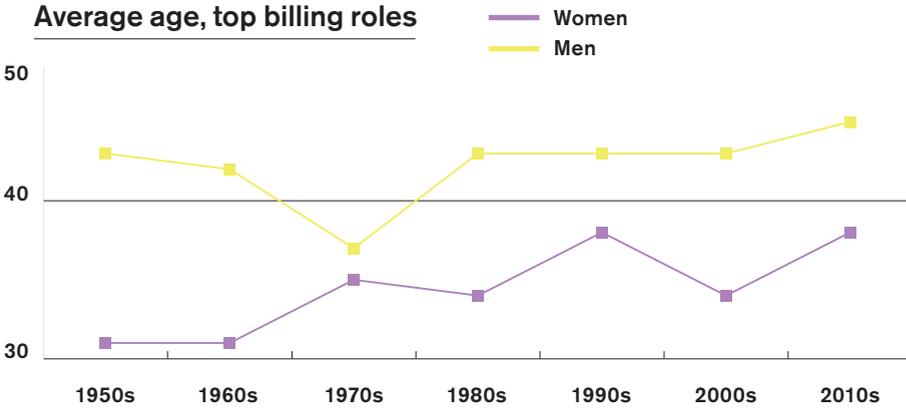
In the 1950s and 1960s, there were more boys in top billing roles than girls. Since the 1970s, gender equality between these roles has increased. The general number of top billings for children has also increased with time, from one role or so every other year in the 1950s, '60s and '70s to around two roles a year since the 1980s.

Age Range and Career

The age and age range of actors with top billing differ slightly between women and men. The total number of years an actor can cast a top-billed role heavily influences their financial conditions. In the entire selection the average age for

men in the leading role is 43 years, while women's average age is just under 10 years younger at 34. Over time, the male average age has remained relatively constant at around 43-45 years, while the average age for women has increased from 31 in the 1950s and '60s to 34-38 years today.

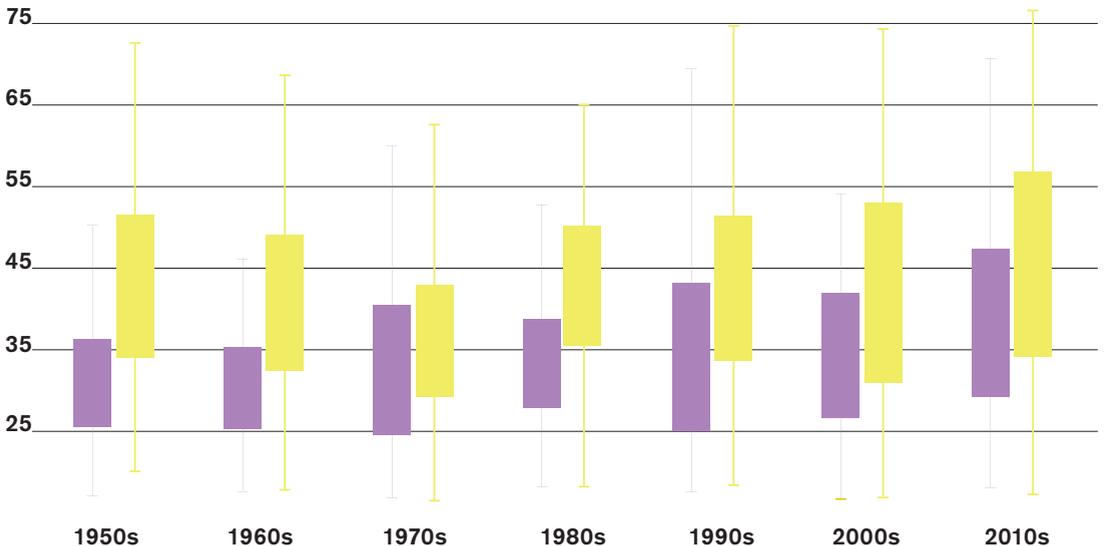
Average age, top billing roles



Age spread for top billing roles in Swedish film

Age of women
Age of men

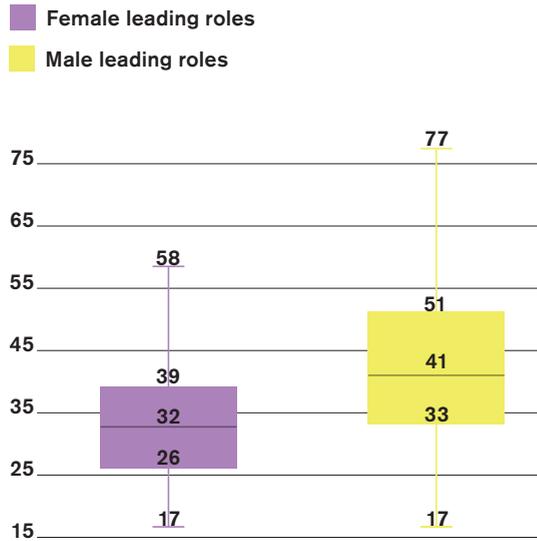
The age spread is generally larger for men than women in top billing roles



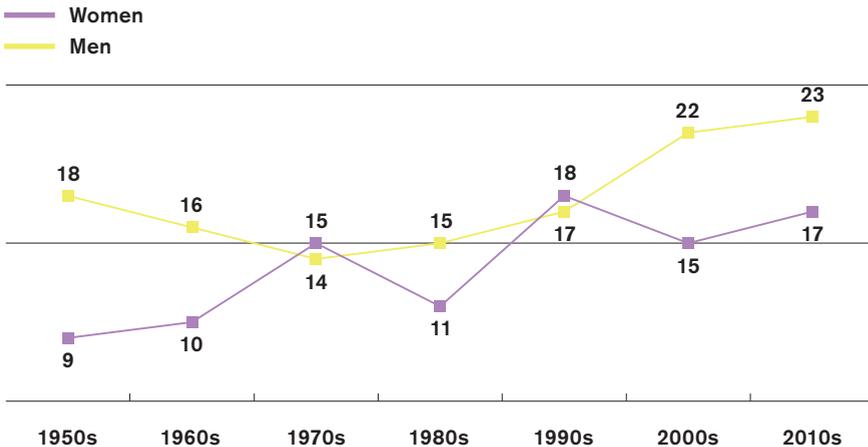
The chart shows the age spread for men and women in top billing roles during the different periods. The bottom bar indicates the lowest age in the selection (which only includes roles from 17 years and above). The box shows the values including half of the values for each gender, i.e. the vast majority of all top billings during the period. The top line represents the highest value in each selection.

Age Spread 1950–2017

Both men and women have a greater age spread after 1990, which means there are more roles where the actor is older compared to 1950-1980. Over time and consistently, however, there is a greater age spread and a longer time period overall for top-billed roles. The top bar, which indicates the highest age in the material, is also considerably higher for men than for women. The age spread, i.e. the number of years between the youngest and oldest actor with top billing, is generally greater for men than for women with top billings.



Career span, years



By calculating the highest and lowest values in the box charts, we are given the amount of years an actor has the greatest potential to win top-billing roles, meaning a kind of career span.

The differences in career span for leading roles were at their largest in the 1950s, when men had a career twice as long as women, 18 years compared to nine. During the 1960s the gap shrank, and during the 1970s, '80s and '90s the

gap between women and men was at its lowest. In the 1970s and '90s, women even had a longer career span than men.

Since the new millennium this trend has changed, and even though women now win top-billed roles on almost the same level as men in the 1950s, men's longevity has increased. In the 2010s, the gap between men's and women's career span is six years. Women start to win top billings extensively from as early as 26

years of age, while men have to wait until 33 to get the vast majority of roles. After 40 years of age, however, most top billings vanish for women, while men can get these roles up to the age of 50. The highest age for women is 58 years, while the corresponding age for men is 77. In recent years, however, older women have been given more top billings, and if the calculation is based on the period since 1990 the upper age for women is 65 years, while the upper age for men remains at 77.

The fact that men and women have different conditions to win major roles depending on age is also evident in which actors win a Guldbagge Award. The average age for actors winning a Guldbagge for best lead between 2006 and 2016 differ markedly between women and men. In a review by Sveriges Radio's Kulturnytt, the average age for female winners is 34, while for men the average age is 54.

These figures are also in line with findings in the rest of Europe. A research study in Germany, based on just over 800 feature films with funding from the German Federal Film Fund, shows the same tendency. The study looked at the age of the male and female actor in the lead role. When the lead actor is aged 20–29, the distribution between men and women is even. After that there are more men in lead roles. When the lead is aged 40–49 the proportion of women in the lead role is 36%, compared to 64% for men. Above the age of 50, three-quarters of the lead role actors are men.

Summary

During the period 2013–2017, there are more men in the lead role when looking at all Swedish feature-length fiction films released at Swedish cinemas. More women can be found in lead roles in films with funding from the Swedish Film Institute compared to films without funding.

The gender of the filmmaker influences the gender of the actor in the lead role. The majority of women scriptwriters' film projects have a woman in the lead role. However, only 28% of the films have a female scriptwriter.

Most of the major roles, those with top billing, go to men. From 1950–2017, six out of ten top billings go to men. The proportion of women in top-billed roles has increased between the 1950s and the 2010s. In recent years, women have 44% of all top-billed roles.

Men in top-billed roles have considerably longer careers than women. Men can win major roles up to the age of around 50, while women get the largest proportion of their roles before the age of 40. Women have a six-year shorter career on average.

¹ Sveriges Radio, Kulturnytt i P1, 22 januari 2018. "Stor åldersskillnad mellan manliga och kvinnliga Guldbaggevinnare"

² Audiovisuelle Diversität? Geschlechterdarstellungen In Film und Fernsehen in Deutschland. Prof. Dr. Elisabeth Prommer & Dr. Christine Linke, Universität Rostock 2017

Conclusion

Based on the statistics provided in this report, it becomes clear that men and women do not possess equal financial prerequisites in the film industry.

Gender equality between women and men is relatively good for low-budget films. As soon as the budget increases, however, the percentage of women involved - whether as directors, scriptwriters, producers or cast members - decreases rapidly. Generally speaking, films with men in key roles have a higher budget, regardless of whether it is a fiction feature film or a documentary, no matter the function. When it comes to documentaries, though, the central character in the film does not seem to affect the size of the budget.

Even though the funding of film is structured differently for different budget groups, the analysis does still reveal certain repetitive patterns. Films directed by men generally receive more funding from commercial stakeholders, such as distributors and commercial television. This applies both to low-budget films and projects with big budgets. Capital investments from private stakeholders, such as private equity and private contributions, is also significantly smaller for films with a female director.

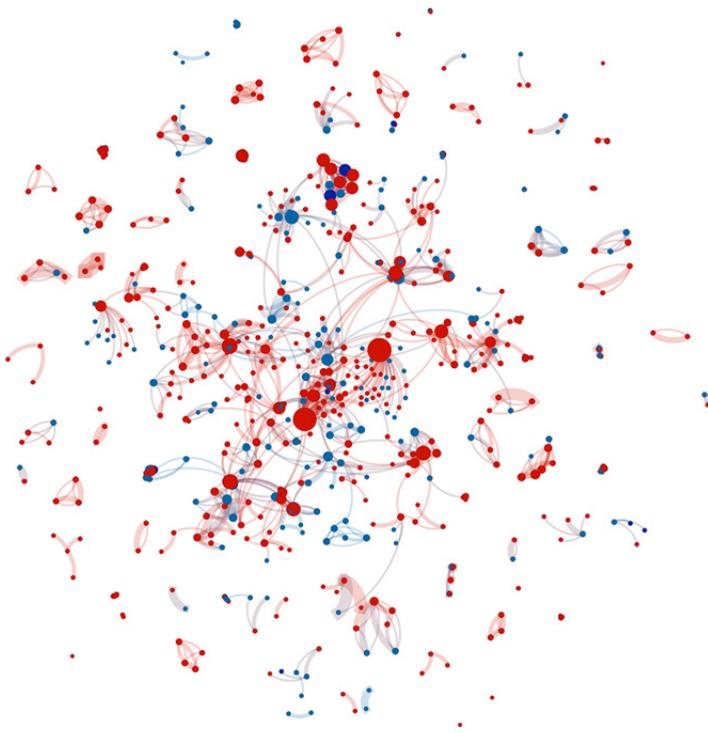
It is evident that women in the film industry do not gain access to the large, commercial projects, neither documentaries or feature films. Most features produced by Swedish companies have a low budget, with a consequently

narrower distribution and fewer cinema admissions. Few women manage to climb the ladder to big-budget projects, with extensive distribution and access to the truly high audience figures. This tendency applies to directors, scriptwriters and producers, but also to female actors. Few films with a female in the lead role are made in this commercial segment. For documentary film, it appears that a larger percentage of women's films have narrower distribution and fewer première screens than men's films. A larger proportion of men's documentary films have wider screening with extensive cinema distribution.

When it comes to feature film, one explanation could be that having men in key positions has seemingly been financially successful historically. Films with a male fixed star in the lead role have traditionally been able to secure more reliable funding, and have often been successful at cinemas. From this perspective, women could be seen as less of a safe investment. On the other hand, the Swedish Film Institute's audience surveys suggest that women are generally more positive towards Swedish film than men, and that they are often the ones who choose to watch Swedish films. Audiences choose films based primarily on story and plot line, so scriptwriters are

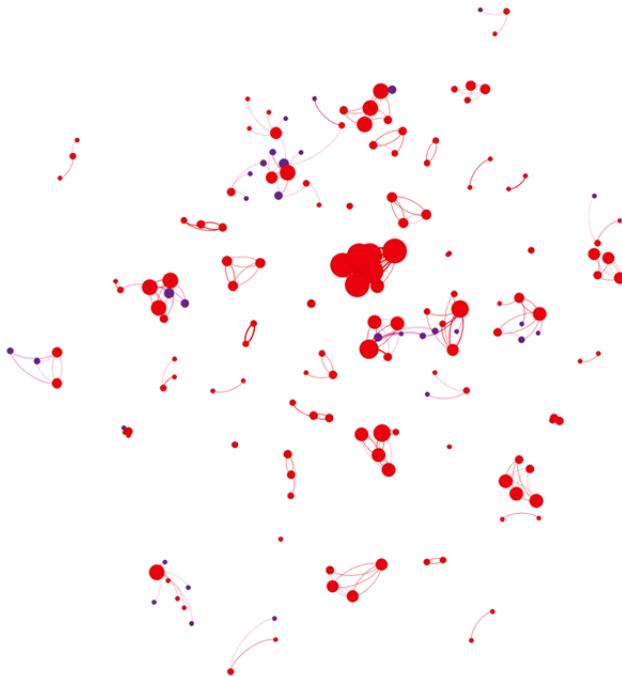
” I've stopped counting women. I only count men, they're the ones who have to change.

Deb Verhoeven
Author and Film
Researcher



A visualization of the Swedish film industry 2006-2016. The nodes are the producers and the other connection points are other people in the creative team. The red dots are men, the blue ones women.

(Deb Verhoeven, Kinomatics, 2018)



A sub-set of all the male producers who did not work with a woman during the period. They comprise 46% of the entire producer group. The red dots are other men in the creative team who did not work with women either. The purple dots represent men who did work with women on other projects.

an important group to follow. At the same time, however, this report shows that factors such as production budget, launch budget and distribution strongly affect cinema admissions.

Another factor that is important to audiences is the cast, and this report shows that there are far fewer female actors in leading roles than men. The analysis shows that there is a link between female filmmakers and what kind of stories are presented, and who gets to play the lead role. Female scriptwriters often portray female leads in their projects to a large extent. But only just under three in ten scriptwriters are women, and there are even fewer when it comes to films with a big budget. In the group of feature-length feature films 2013-2017, there are no films with a male director that had a female scriptwriter, or a writing team with women in the majority. More stories by women about women would probably broaden the repertoire for cinema audiences, and pave the way for more high-profile roles for female actors.

The analysis also suggests that age is a limiting factor for female actors, in a way that is not as clear for men. The potential of getting a leading role is reduced dramatically after the age of 40 for women, while men of around 50 appear frequently in leading roles.

Women's responsibility – or men's?

The question of women in the film industry is often about just that; women. There are many initiatives to strengthen women through different projects, targeted efforts and mentor programmes. Author and film researcher Deb Verhoeven, currently active at Deakin University in Australia and in the Kinomatics project, which analyzes film globally from a big data perspective, likes to turn the question around:

“I've stopped counting women. I only count men, they're the ones who have to change,” she says.

The Kinomatics team has conducted network studies to map who in the film industry works with whom in the creative team of director, producer and scriptwriter. For Sweden, the team has studied feature-length feature films between 2006 and 2016. They found that 46% of all male producers during that ten-year period never included a woman in the creative team.

If just half of these producers opened up their creative teams to new players; imagine what stories, perspectives, roles and auteurs could emerge in the film industry?

10 take-aways from this report:

- 1** Women, regardless of key function, have access to significantly lower budgets than men in their film projects. On average women have 6 million SEK lower budgets.
- 2** Low-budget films are relatively equal when it comes to gender equality, in all key functions such as director, scriptwriter, producer and leading role. Yet, with larger budgets the percentage of women decrease in all key roles.
- 3** Films with a male director receive a larger share of their funding from private equity, distributors and commercial Tv. This structure is seminal for scriptwriters, main leads and producers.
- 4** The cinema admission size is strongly linked to the overall production budget.
- 5** Films with a male director, producer or main lead receive broader distribution with more premiere screens and screening days compared to women in the same key functions.
- 6** Larger distribution companies tend to be more equal when it comes to gender equality, compared to smaller distributors.
- 7** Documentary films tend to have a better gender equality than fiction features. Women, however, still have smaller production budgets, fewer premiere screens and fewer screening days.
- 8** The gender of the filmmaker influences the gender of the main character. Female scriptwriters more often have female central figures, and vice versa for male writers. However, only three out of ten scriptwriters are women.
- 9** Since the 1950s six out of ten leading roles go to men. Over time, the percentage of female leads has gone up. Films with funding from the Swedish Film Institute have an overall larger share of female leads than films without funding from the Filminstitute.
- 10** Male actors have a significantly longer career span than female actors. While men are still cast major roles even in their 50s, female actors mainly receive leading roles before they turn 40. Overall male actors have six years longer career than women.

Tables

Tables by Year of Funding

Production funding to feature-length feature film following a Film Commissioner decision (proportion of women)

Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Number of films	19	23	18	21	23	13	14	14	13	13
Director	28%	30%	33%	29%	32%	38%	50%	43%	65%	23%
Scriptwriter	41%	45%	33%	38%	35%	46%	61%	32%	38%	22%
Producer	42%	33%	44%	48%	33%	62%	69%	44%	42%	65%

Production funding to feature-length feature film following a Film Commissioner decision (proportion of women), three-year periods

Years	2001-2003	2004-2006	2007-2009	2010-2012	2013-2015	2016-2018*
Number of films	59	67	56	62	41	13
Director	19%	23%	26%	31%	44%	65%
Scriptwriter	28%	35%	37%	35%	46%	38%
Producer	25%	29%	35%	41%	58%	42%

*period still ongoing, numbers including as far as 2017

Allocation of automatic funding (to 2016) or market funding (from 2017) to feature-length feature film (proportion of women)

Year	2013	2014	2015	2016	2017	2013-2017
Number of films	5	6	5	4	4	24
Director	0%	17%	60%	0%	25%	20%
Scriptwriter	0%	33%	37%	0%	21%	18%
Producer	40%	42%	60%	38%	25%	41%

Allocation of production funding to feature-length documentary film (proportion of women)

Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Number of films	17	9	15	16	13	14	21	21	14	17
Director	32%	28%	33%	59%	31%	43%	47%	45%	63%	41%
Scriptwriter	27%	28%	33%	63%	31%	46%	47%	43%	56%	41%
Producer	38%	26%	53%	34%	35%	50%	38%	69%	57%	38%

Allocation of production funding to short feature film (proportion of women)

Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Number of films	35	34	51	43	46	43	27	25	38	19
Director	50%	43%	39%	46%	42%	48%	42%	50%	42%	47%
Scriptwriter	44%	44%	43%	51%	43%	44%	44%	54%	34%	45%
Producer	50%	51%	49%	55%	46%	56%	52%	49%	58%	56%

Allocation of production funding to short documentary film (proportion of women)

Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Number of films	27	12	26	20	37	22	32	21	15	8
Director	44%	33%	60%	48%	43%	61%	55%	64%	47%	88%
Scriptwriter	41%	33%	62%	53%	43%	64%	56%	64%	50%	88%
Producer	48%	63%	65%	50%	53%	64%	61%	49%	58%	56%

Tables by Year of Release

Cinema-released Swedish feature-length feature films (proportion of women)

Premiere Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Director	19%	25%	13%	30%	7%	27%	18%	36%	30%	40%
Scriptwriter	36%	27%	29%	33%	19%	36%	12%	42%	36%	28%
Producer	24%	32%	34%	32%	44%	30%	43%	48%	42%	37%

Cinema-released Swedish feature-length documentary films (proportion of women)

Premiere Year	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Director	21%	22%	27%	30%	42%	39%	45%	44%	46%	40%
Scriptwriter	19%	19%	27%	33%	42%	36%	48%	44%	38%	40%
Producer	47%	39%	33%	37%	60%	49%	26%	50%	43%	35%

Cinema-released Swedish feature-length feature films, proportion of lead roles

Premiere Year	2011	2012	2013	2014	2015	2016	2017
Mixed	17%	14%	37%	28%	33%	39%	20%
Woman	33%	24%	20%	34%	48%	26%	36%
Man	50%	62%	43%	38%	19%	35%	44%

Cinema-released Swedish feature-length feature films, proportion of films passing the Bechdel-Wallace test*

	2015	2016	2017
Proportion passing	78%	54%	44%

* Bechdel-Wallace test: at least two named women, who talk to each other, about something other than men.

This classification has not been made further back than 2015

Sources

Data from the Swedish Film Institute and the Swedish Film Database.

Other sources:

Matilda Ljungkvist, Sveriges Radio, Kulturnytt i P1.22 januari 2018. *Stor åldersskillnad mellan manliga och kvinnliga Guldbaggevännare.*

Prof. Dr. Elisabeth Prommer & Dr. Christine Linke, Universität Rostock. 2017. *Audiovisuelle Diversität? Geschlechterdarstellungen In Film und Fernsehen in Deutschland.*

Deb Verhoeven, Kinomatics/University of Technology Sydney. 2018. *Network analysis of producer networks.*

The background is a vibrant, abstract watercolor composition. It features a mix of colors including yellow, green, blue, purple, and red, with numerous small, colorful splatters and larger, soft-edged washes. The overall effect is dynamic and artistic.

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