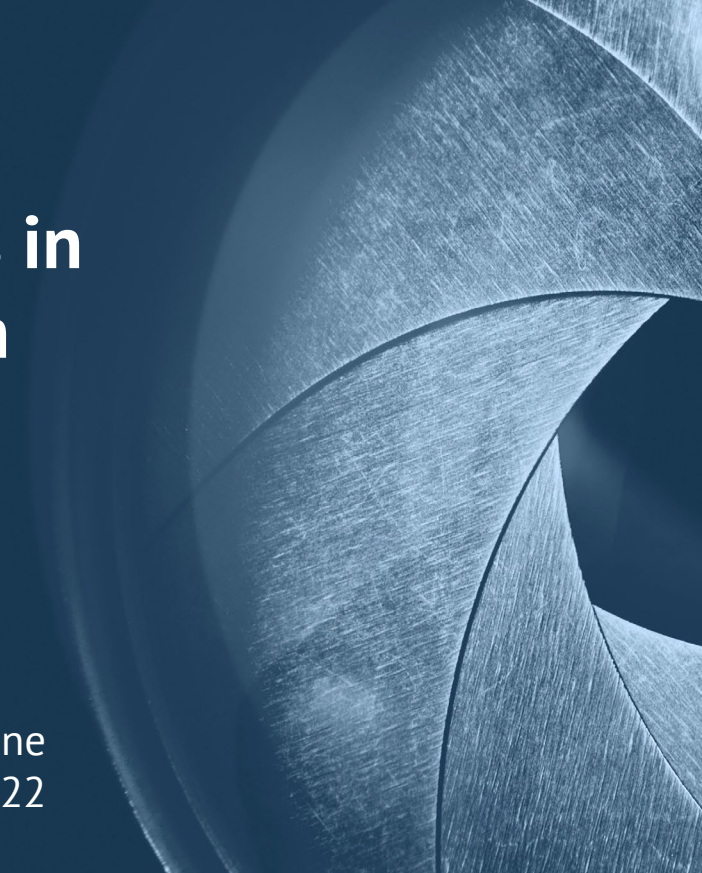




Female audiovisual professionals in European TV fiction production 2020 figures

Gilles Fontaine
March 2022

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SCOPE AND METHODOLOGY

KEY FINDINGS 2015-2020

DIRECTORS

WRITERS

LEAD ROLES

PRODUCERS

CINEMATOGRAPHERS

COMPOSERS

ANNEX

SCOPE AND METHODOLOGY

Research questions

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

A

What is the share of women among active professionals?

B

What is the weighted* share of women?

C

What is the share of female-driven teams?

**The share of female professionals is weighted by the number of professionals associated with each episode.*

Scope

Gender of:

- directors
- writers
- and lead roles, for:

TV fiction episodes and TV films
produced in the EU27 plus UK
with a first broadcast or release
between 2015 and 2020
on TV or on SVOD services

(excluding series with more than 52
episodes per season)

Gender of:

- producers
- cinematographers
- and composers, for:

TV fiction episodes and TV films
produced in the EU27 plus UK
with a first broadcast or release
between 2015 and 2020
on TV or on SVOD services

(excluding series with more than 13
episodes per season)

Definitions and sources: European audiovisual fiction

- ▶ The data on European audiovisual fiction titles were provided by Plurimedia (The European Metadata Group). Plurimedia systematically reviews the programming schedules of over 130 TV channels in Europe and the catalogues of the main SVOD services. These data were complemented by additional desk research by the European Audiovisual Observatory.
- ▶ Animation works are not included in this sample.
- ▶ This report takes into account the origin of works, rather than the nationality of people. The sample includes original European TV films and fiction series, broadcast or made available for the first time on SVOD services or TV channels in Europe between 2015 and 2020. The production year is the year of broadcast of the first episode of the season.
- ▶ In this report, “Europe” refers to the European Union, Norway, the United Kingdom and Switzerland.
- ▶ The report’s scope includes analysis of six professional categories: directors, writers, lead roles, producers, cinematographers and composers. Since information on each category was not equally available, two different datasets were used.
- ▶ The names of the audiovisual professionals of each TV film or each episode of a TV series were retrieved from the data made publicly available by IMDb, which provides a limited number of names in some categories. The gender of each name was identified and tagged by the Observatory.

KEY FINDINGS 2015-2020

A) How are women represented among active professionals of European TV works?

DIRECTORS

22%

WRITERS

36%

LEAD ROLES

43%

PRODUCERS

43%

CINEMATOGRAPHERS

7%

COMPOSERS

6%

B) What is the weighted* share of women in the professional categories of European TV works?

DIRECTORS

17%

WRITERS

36%

LEAD ROLES

43%

PRODUCERS

44%

CINEMATOGRAPHERS

7%

COMPOSERS

5%

**The share of female professionals is weighted by the number of professionals associated with each episode.*

Source: European Audiovisual Observatory / LUMIERE, Plurimedia

**C) What is the share of audiovisual works
by female-driven teams?**

DIRECTORS

15%

WRITERS

27%

LEAD ROLES

20%

PRODUCERS

38%

CINEMATOGRAPHERS

7%

COMPOSERS

5%

DIRECTORS

Between 2015 and 2020, female directors represented **22%** of active directors of audiovisual fiction episodes and TV films in Europe.

During this time period, women took part, whether alone or in teams, in the direction of **19%** of all episodes and TV films. On average, women (co)directed fewer episodes than men and they were less likely to be the sole director of a work. For these reasons, the weighted average share* of female directors in audiovisual fiction was lower, at **17%**.

The share of audiovisual fiction episodes directed by female-driven** teams was again slightly lower, at **15%**, as women were proportionally more likely to work in male-driven teams.

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

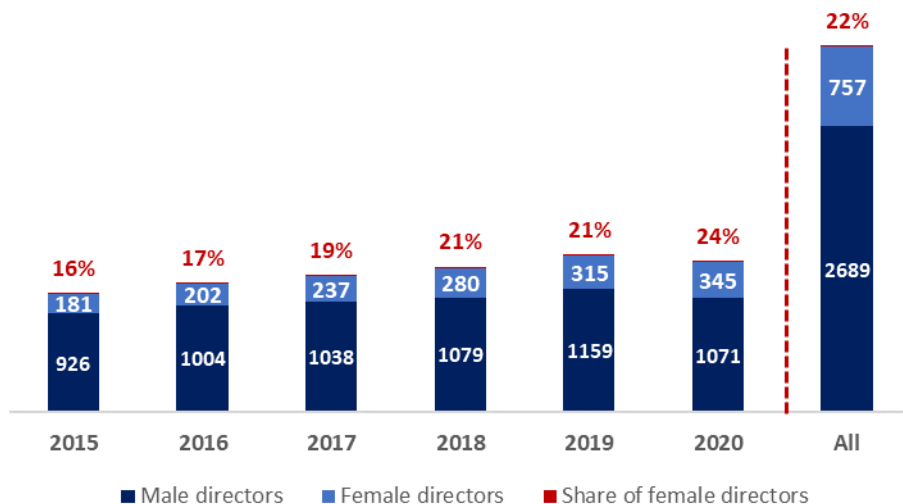
** “Female-driven” refers to episodes of audiovisual fiction for which women represented at least 60% of directors.

A How are women represented among audiovisual fiction directors?

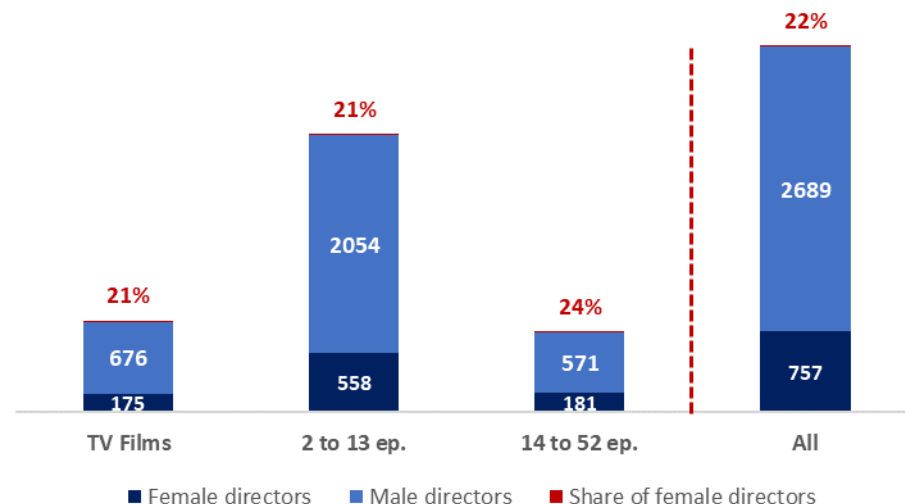
22% of all directors active in audiovisual fiction between 2015 and 2020 were women.

- ▶ The share of women among all active directors* of audiovisual fiction increased by 8% between 2015 and 2020.
- ▶ This share was slightly higher for series with 14 to 52 episodes per season.

AV fiction directors: number and share of active directors* by gender, by year (2015-2020)**



AV fiction directors: number and share of active directors* by gender, by format (2015-2020)**



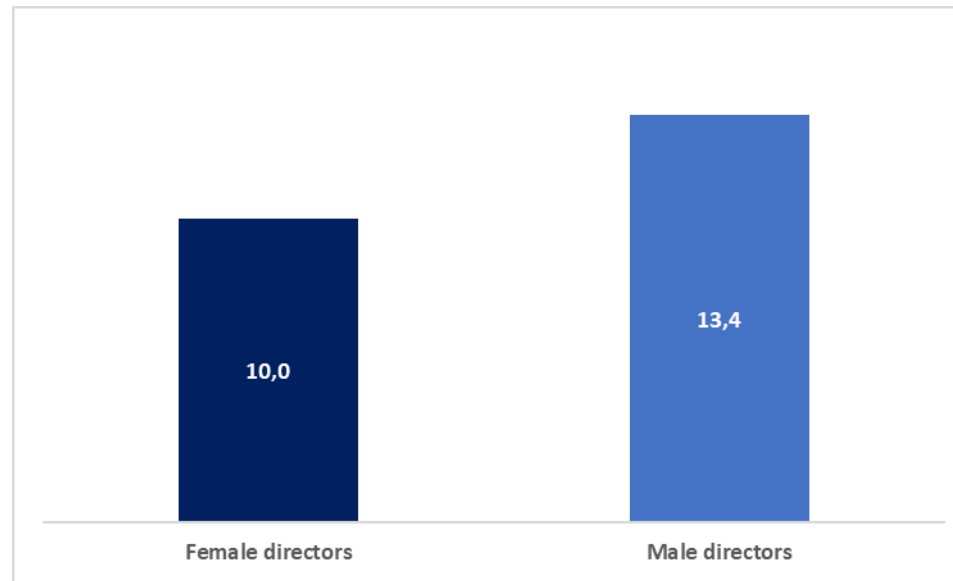
*** Active director:** At least one audiovisual fiction episode or TV film (co)directed between 2015 and 2020.

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

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

On average, female directors active between 2015 and 2020 (co)directed fewer audiovisual fiction episodes or TV films than men.

AV fiction directors: average number of episodes
(co)directed per director gender (2015-2020)

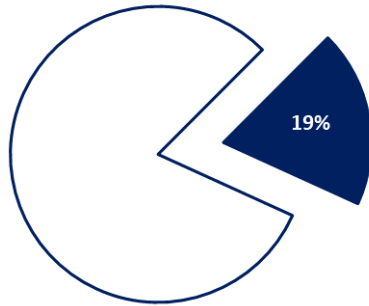


B What is the share of AV fiction episodes directed by at least one woman?

Women were involved in the direction (i.e. directed or co-directed) of 19 % of all TV films or fiction episodes released between 2015 and 2020.

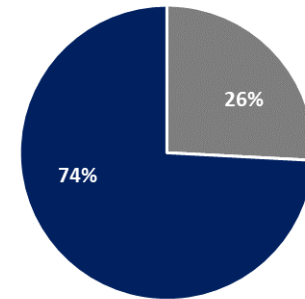
- ▶ When involved, female directors co-directed more often than their male counterparts.

Share of AV fiction episodes by
at least one female (co)director (2015-2020)



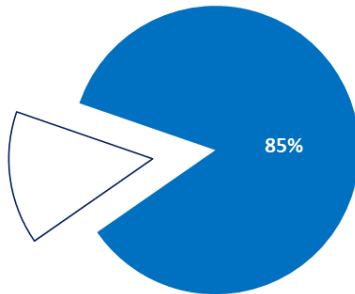
■ At least 1 female director

Breakdown of AV fiction episodes
by at least one **female** (co)director (2015-2020)



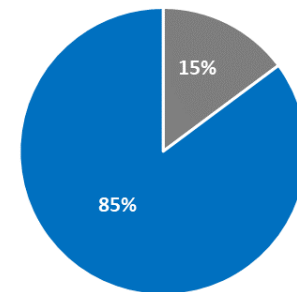
■ Several directors ■ One female director

Share of AV fiction episodes by
at least one male (co)director (2015-2020)



■ At least 1 male director

Breakdown of AV fiction episodes
by at least one **male** (co)director (2015-2020)



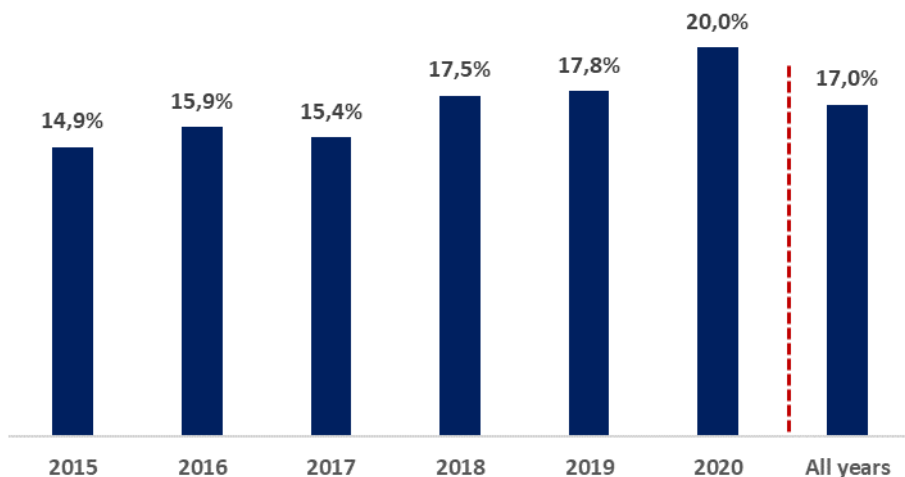
■ Several directors ■ One male director

B What is the weighted share of female directors in AV fiction?

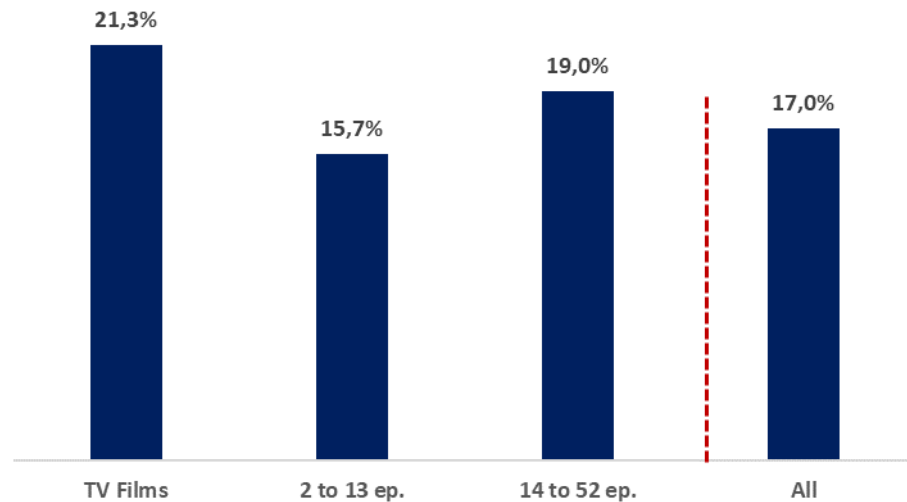
When weighting the share of females and males by the number of directors of each episode, the share of female directors was 17%.

- ▶ The weighted share of female directors was higher for TV films than for series (2-to-13- or 14-to-52-episode- per-season series).

AV fiction directors: weighted average share of female directors* by year (2015-2020)



AV fiction directors: weighted share of female directors* by format (2015-2020)

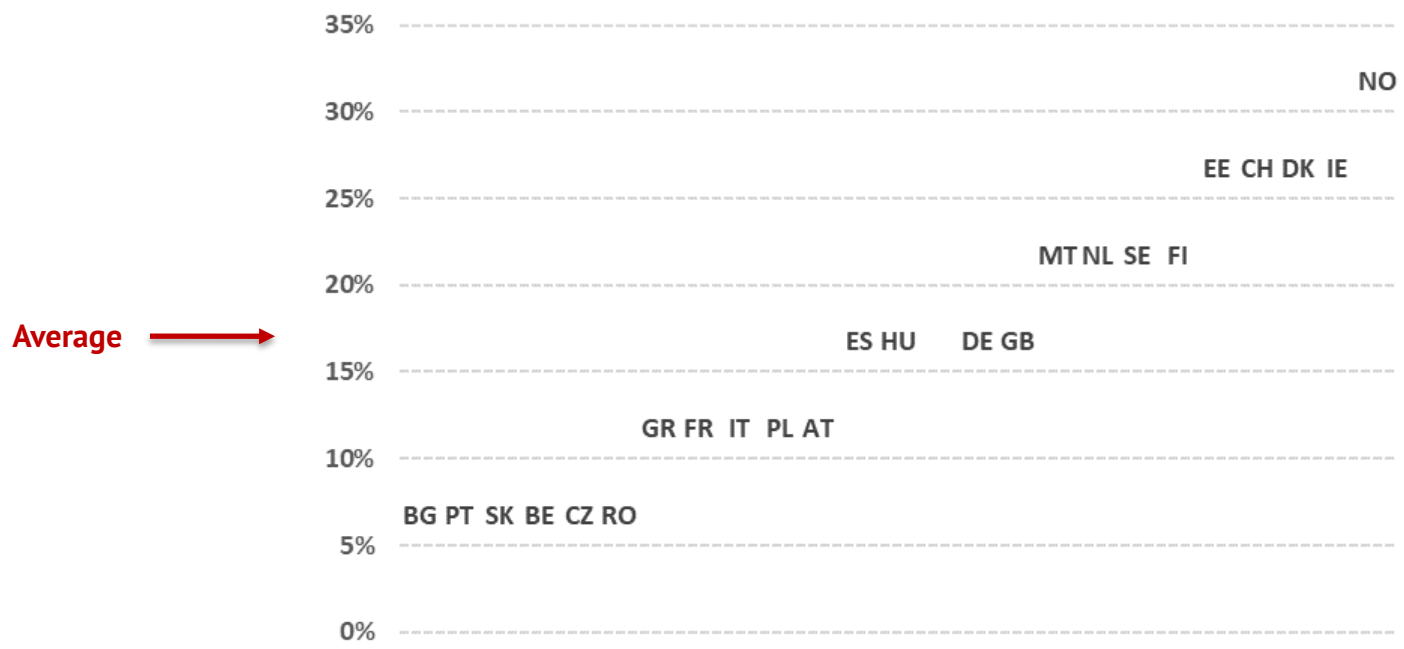


**The share of female directors is weighted by the number of directors of each episode.*

B AV fiction: Weighted share of female directors by country of production of titles

The weighted average share of female directors of audiovisual fiction varied between less than 10% and over 30% across Europe.

AV fiction directors: weighted average share of female directors*
by country of production** of audiovisual fiction works (2015-2020)



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

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

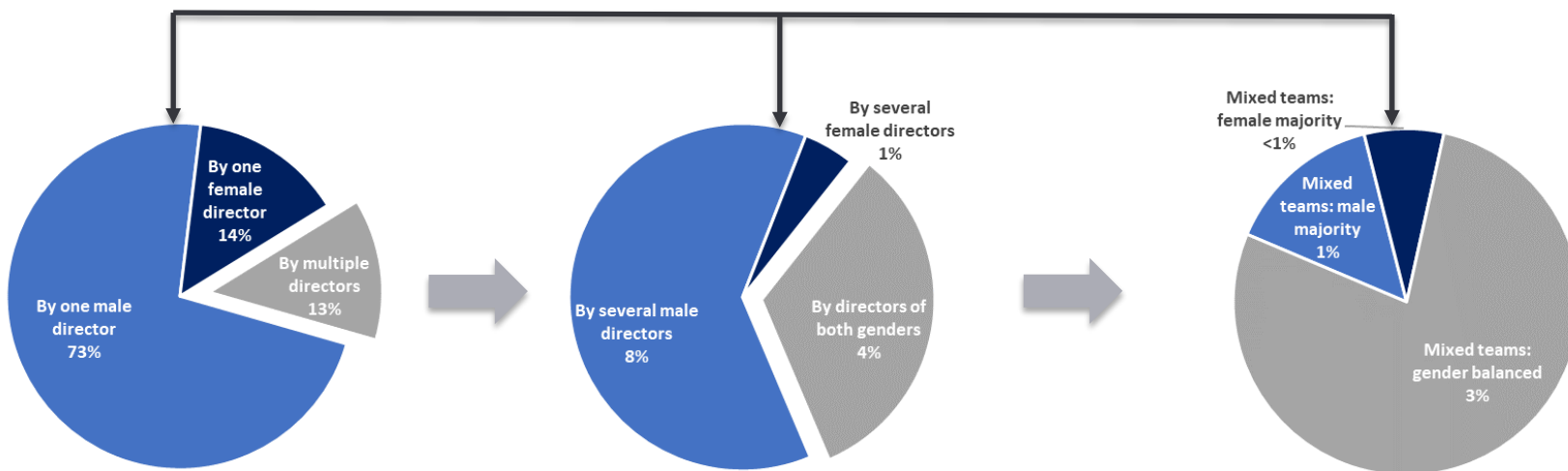
C AV fiction: Gender composition of directors' teams

15% of fiction episodes were directed by female-driven teams:

- ▶ 14% were directed by one woman.
- ▶ 1% were directed by several women.
- ▶ Less than 1% were directed by teams of professionals of both genders with a female presence of at least 60%.

AV fiction directors: gender composition of directors' teams (2015-2020)

Audiovisual fiction episodes by female-driven teams of directors*



How to read this graph: 13% of AV fiction episodes were directed by several directors; of which 4% were directed by professionals of both genders; of which 3% were directed by gender-balanced teams of directors.

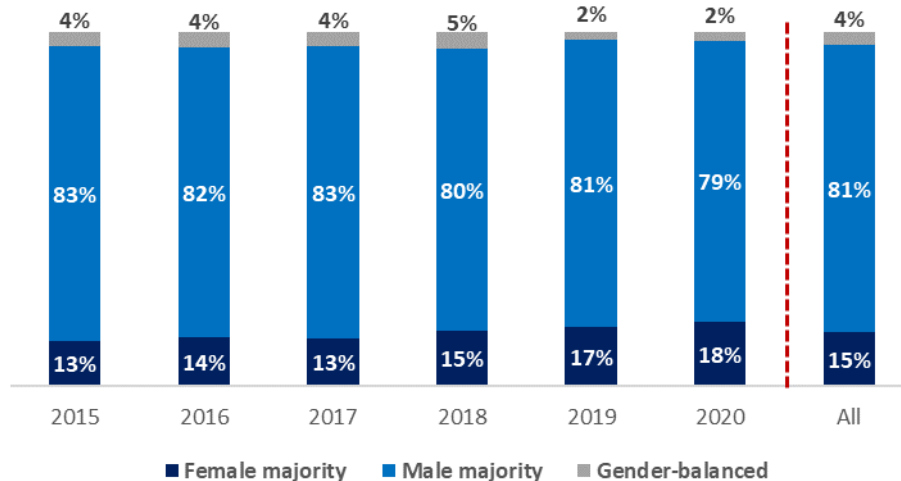
* In this context, **“female-driven”** refers to audiovisual fiction episodes and TV films by a majority ($\geq 60\%$) of female directors. They can have been directed by: one individual female director; several female directors; teams of directors of both genders with a female presence of at least 60%.

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

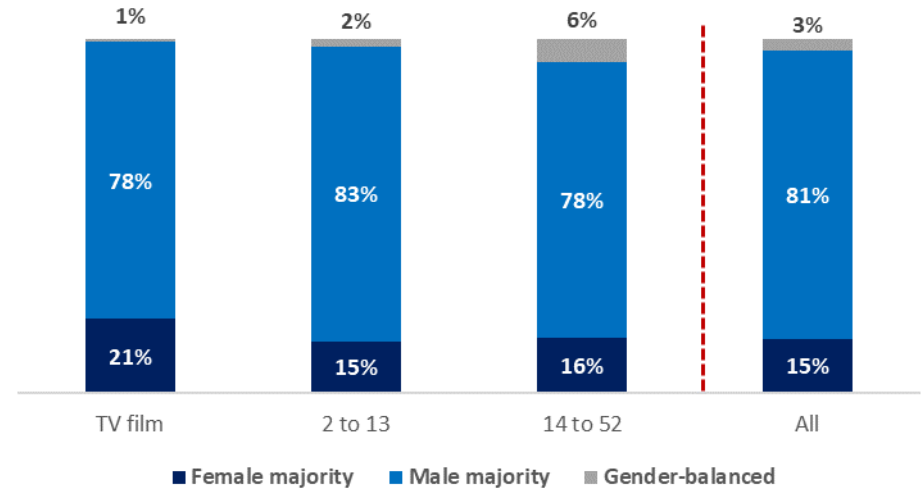
About 15% of audiovisual fiction episodes (or TV films) were directed by female-driven* directors' teams.

- ▶ This figure was lower than the share of audiovisual fiction episodes (co)directed by at least one woman (19%).
- ▶ The share of episodes directed by female-driven teams grew slowly between 2015 and 2020 and was higher for TV films.

AV fiction directors: AV fiction episodes by gender composition of directors' teams, by year (2015-2020)



AV fiction directors: AV fiction episodes by gender composition of directors' teams, by format (2015-2020)



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

WRITERS

Between 2015 and 2020, women accounted for **36%** of active writers of audiovisual fiction in Europe.

Female writers took part, whether alone or in teams, in the writing of **58%** of audiovisual fiction episodes and TV films, vs. **84%** for male writers. On the one hand, each female (co)wrote more episodes than males, but, on the other hand, they were less often the sole writer of an episode. Therefore the weighted share* of female writers of audiovisual fiction was similar to the share of women among active writers, at **36%**.

Female writers were proportionally more likely than male colleagues to co-write audiovisual fiction and when they did, it was often within teams with a male majority. For this reason, the share of episodes written by female-driven** teams was significantly lower, at **27%**.

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

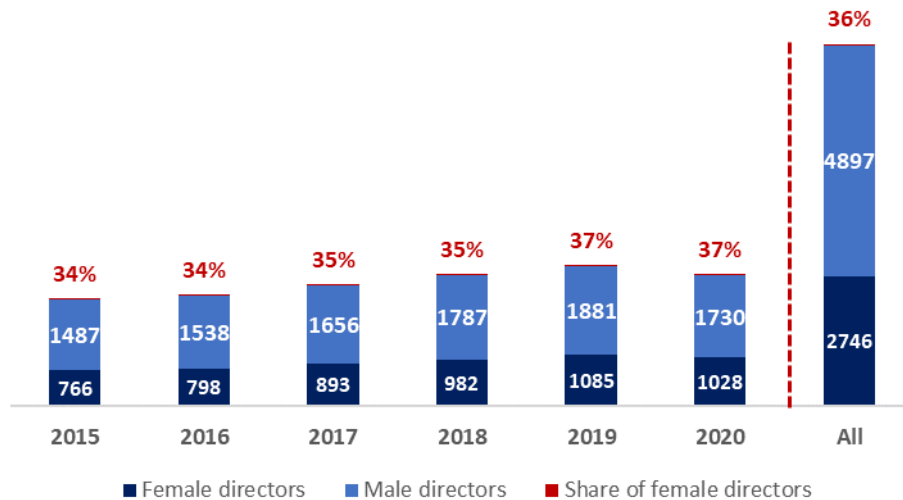
** In this context “female-driven” refers to titles for which women represented at least 60% of all writers.

A How are women represented among writers of AV fiction?

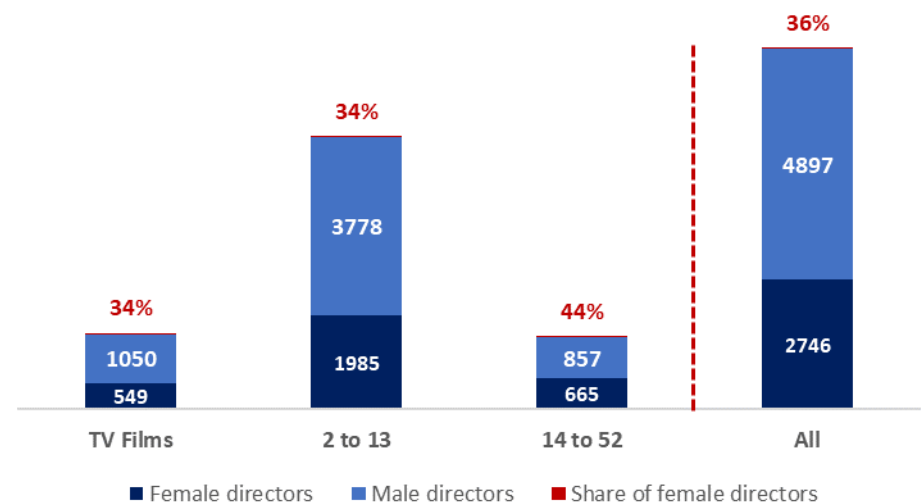
Between 2015 and 2020, women accounted for 36% of all active writers* of audiovisual fiction.

- ▶ The share of women among active writers slightly increased between 2015 and 2020.
- ▶ The share of female writers was higher for series with more than 14 episodes per season.

AV fiction writers: number and share of active writers* by gender, by year** (2015-2020)



AV fiction writers: number and share of active writers* by gender, by format** (2015-2020)

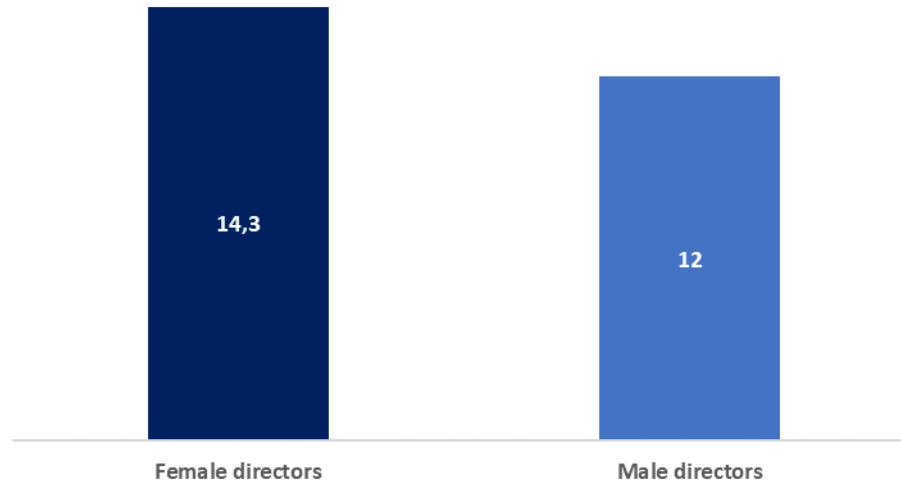


* **Active writer:** At least one audiovisual fiction episode or TV film (co)written between 2015 and 2020.

** The total number of active directors does not equal the sum of active directors by year or by format, as a writer may have worked across several years and on different formats.

On average, female writers active between 2015 and 2020 (co)wrote a slightly higher number of episodes than male writers.

AV fiction writers: average number of (co)written episodes,
by gender of writers (2015-2020)

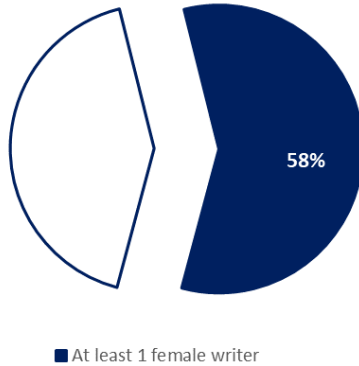


B What is the share of AV fiction episodes directed by at least one woman?

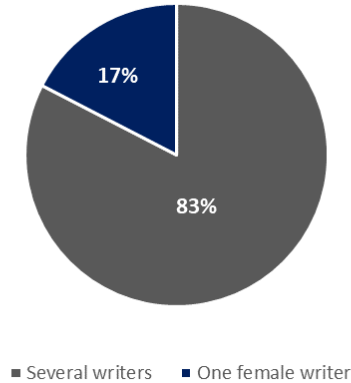
Female writers were involved, whether alone or with other professionals, in the writing of 58% of all audiovisual fiction episodes released between 2015 and 2020.

- ▶ Women co-wrote audiovisual fiction in partnership with other colleagues more often than men.

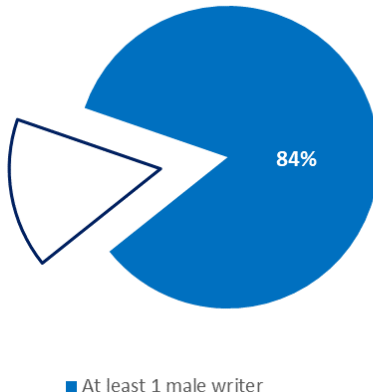
Share of AV fiction episodes by at least one female (co)writer (2015-2020)



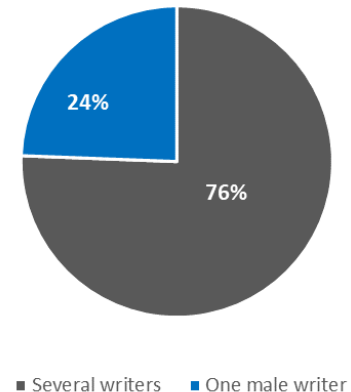
Breakdown of AV fiction episodes by at least one female (co)writer (2015-2020)



Share of AV fiction episodes by at least one male (co)writer (2015-2020)



Breakdown of AV fiction episodes by at least one male (co)writer (2015-2020)

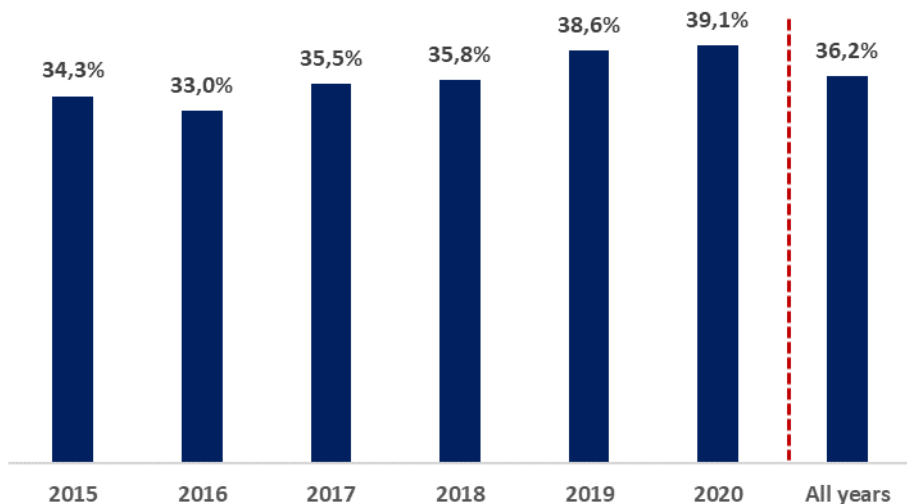


B What is the weighted average share of female writers in AV fiction?

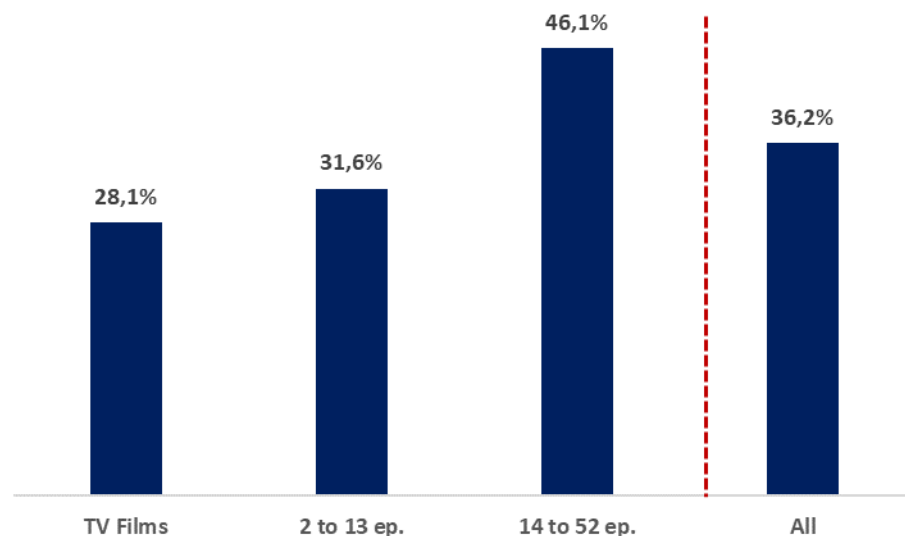
When weighting the share of female and male writers with the total number of writers of each episode, the share of women was 36%.

▶ The weighted average share of female writers was higher in seasons with more than 13 episodes.

AV fiction writers: weighted average share of female writers* by year (2015-2020)



AV fiction writers: weighted average share of female writers* by format (2015-2020)

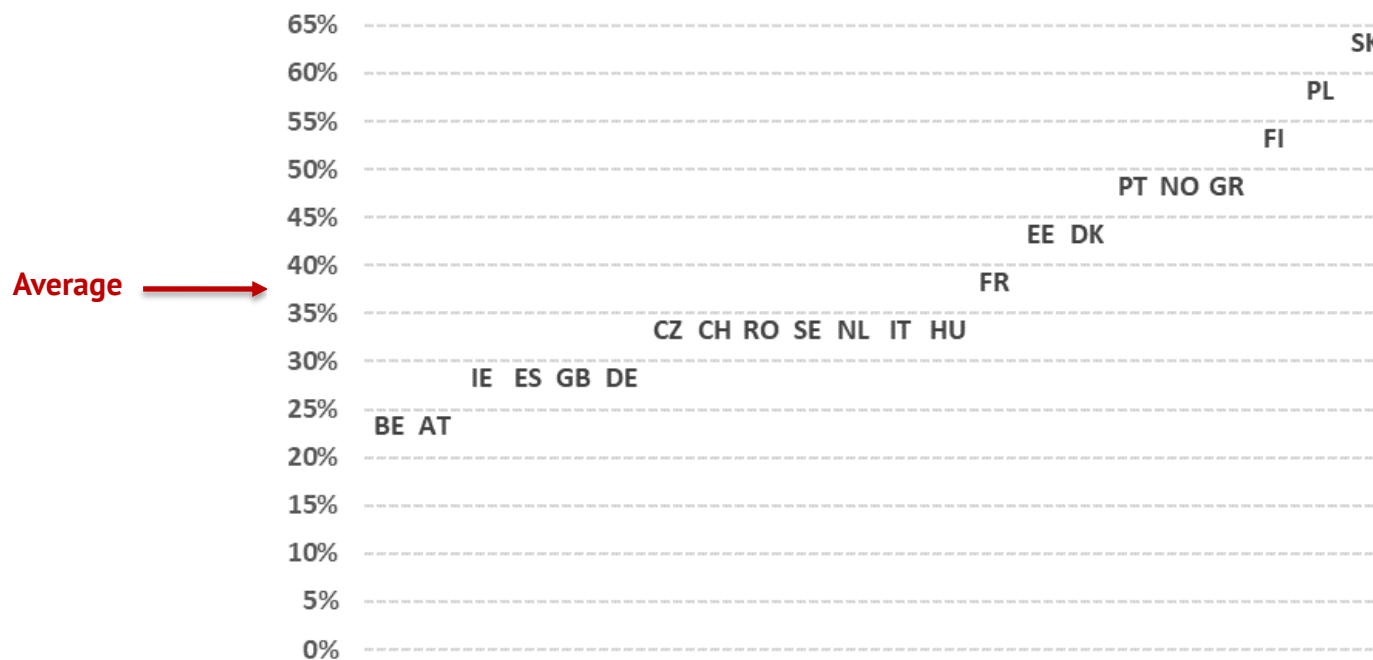


* The share of female writers is weighted by the number of writers of each episode.

B AV fiction: Weighted share of female writers by country of production of titles

The weighted average share of female writers of audiovisual fiction varied between less than 25% and more than 60% across Europe.

AV fiction writers: weighted average share of female writers*
by country of production** of audiovisual fiction works (2015-2020)



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

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

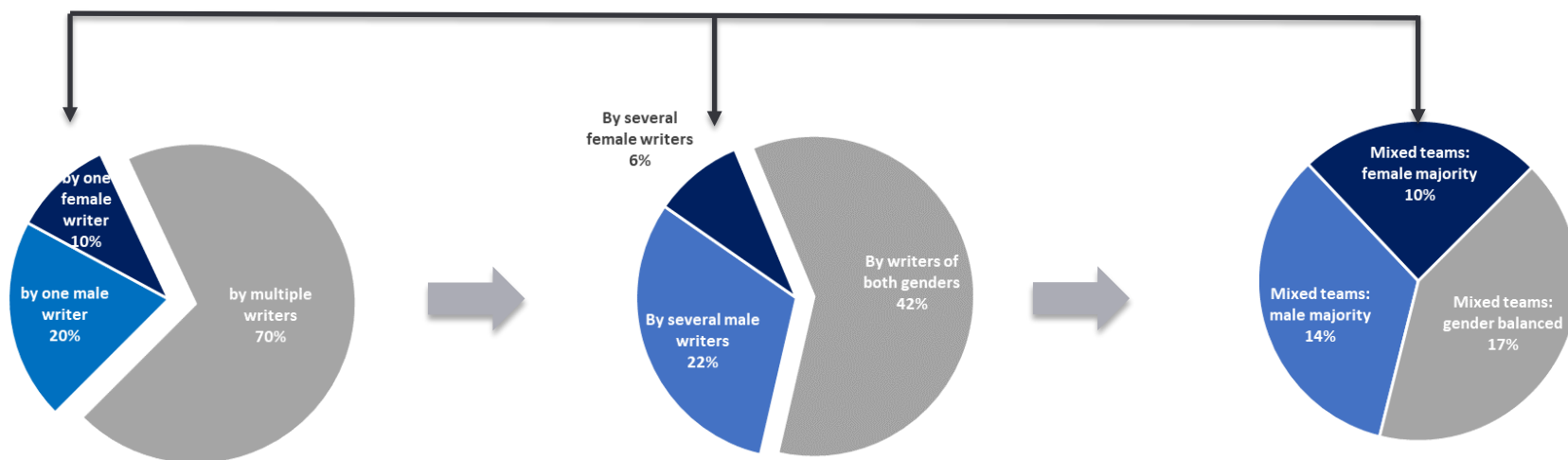
C AV fiction: Gender composition of writers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:

- ▶ 10% were written by one female writer
- ▶ 6% were written by several female writers
- ▶ 10% by teams of writers of both genders with at least 60% women

AV fiction writers: gender composition of writers' teams (2015-2020)

Audiovisual fiction episodes by female-driven teams of writers*



How to read this graph: 70% of AV fiction episodes were written by several writers; of which 42% were written by writers of both genders; of which 17% by gender-balanced teams of writers.

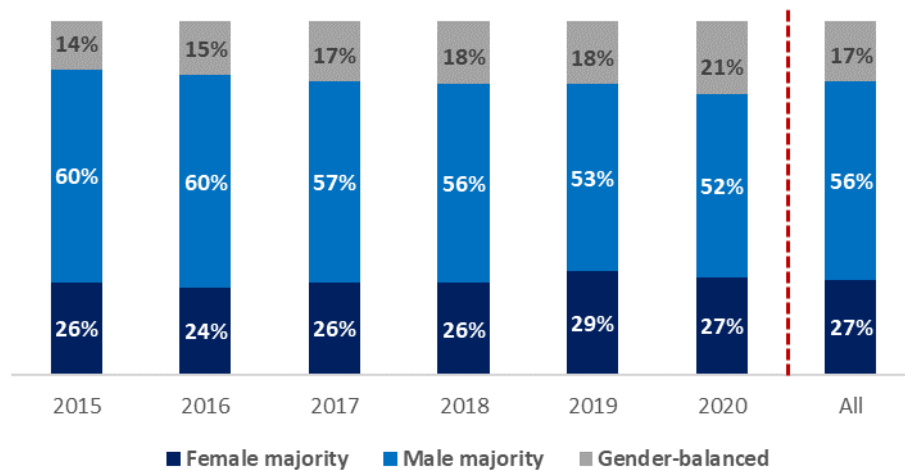
* In this context, **“female-driven”** refers to audiovisual fiction episodes and TV films written by a majority ($\geq 60\%$) of female writers. They can have been written by: one individual female writer; several female writers; teams of writers of both genders with a female presence of at least 60%.

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

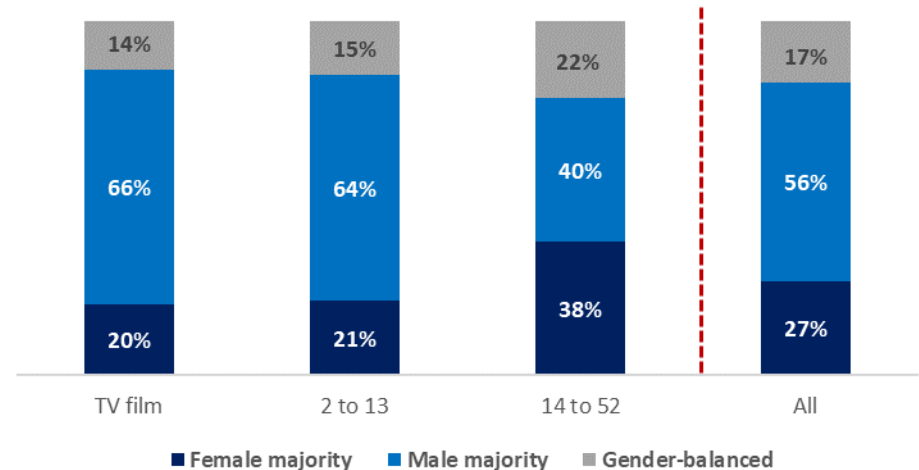
About 27% of audiovisual fiction episodes (or TV films) were written by female-driven* teams of writers in the period.

- Female writers worked in collaboration with other writers more often than men, and often within teams with a majority of male writers.
- The share of episodes written by female-driven teams was higher for seasons with 14 episodes or more.

AV fiction writers: AV fiction episodes by gender composition of writers' teams, by year (2015-2020)



AV fiction writers: AV fiction episodes by gender composition of writers' teams, by format (2015-2020)



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

LEAD ROLES

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

Between 2015 and 2020, women accounted for 43% of active actors in a lead role in audiovisual fiction titles.

There was at least one woman among the lead roles of 90% of audiovisual fiction episodes and TV films. The weighted share* of women among lead roles was 43%.

Female and male actors were equally involved in co-playing leading roles in audiovisual fiction titles. Mixed teams were mainly gender-balanced or with a male majority. For this reason, the share of episodes played by female-driven teams was only 20%.**

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

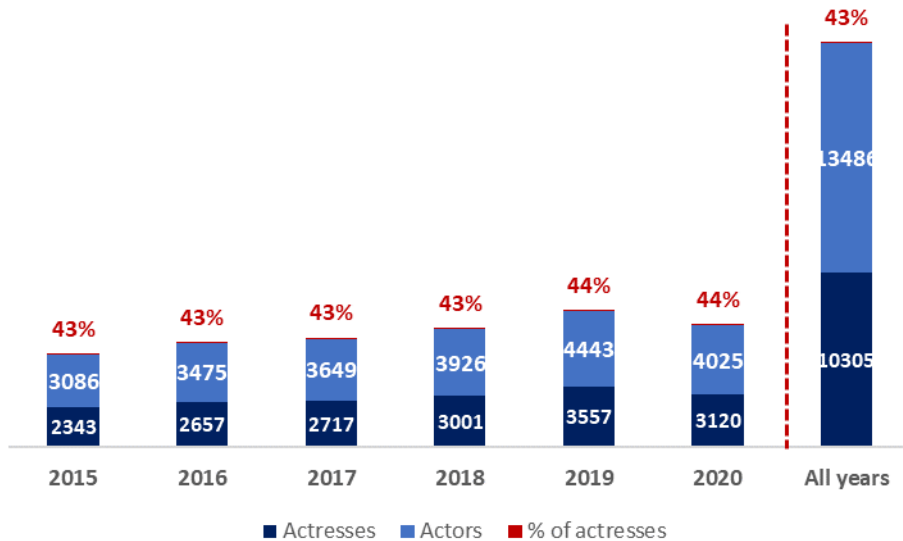
*** In this context “female-driven” refers to titles for which women represented at least 60% of all actors.*

A How are women represented among AV fiction actors?

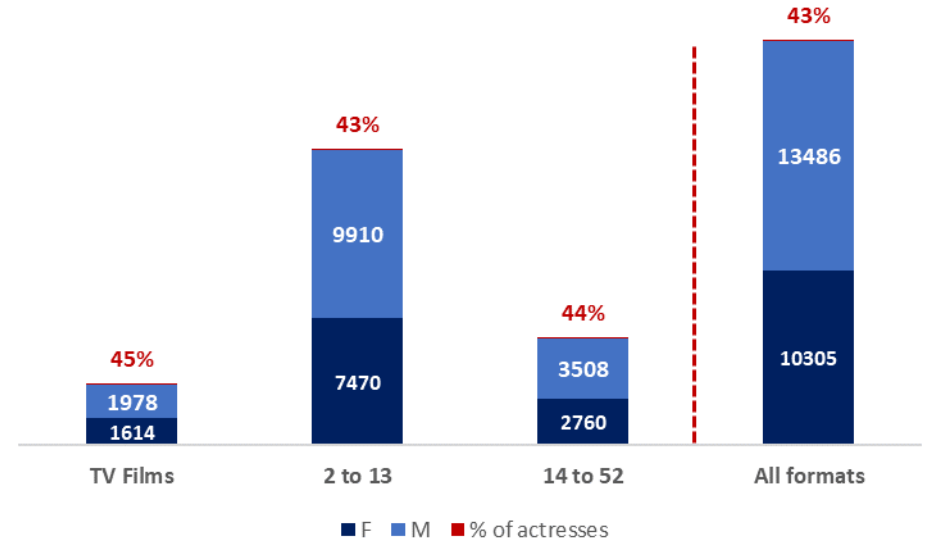
Between 2015 and 2020, women accounted for 43% of all active actors* in a lead role in European audiovisual fiction titles.

- ▶ The share of women among active actors remained stable between 2015 and 2020.
- ▶ The share of actresses was similar across formats.

AV fiction actors: number and share of active actors* in a lead role by gender, by year** (2015-2020)



AV fiction actors: number and share of active actors* in a lead role by gender, by format** (2015-2020)

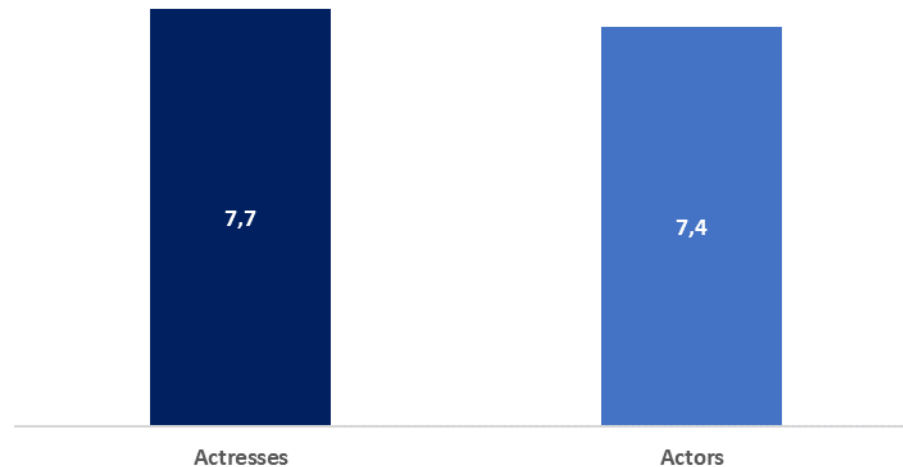


* **Active actor/actress:** Played in at least one audiovisual fiction episode or TV film as a lead role between 2015 and 2020.

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

On average, actresses and actors active between 2015 and 2020 played a lead role in a similar number of TV films or episodes.

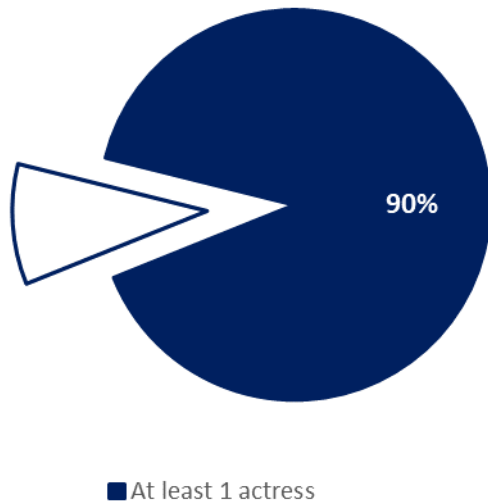
AV fiction actors: average number of episodes played as a lead role by gender of actors (2015-2020)



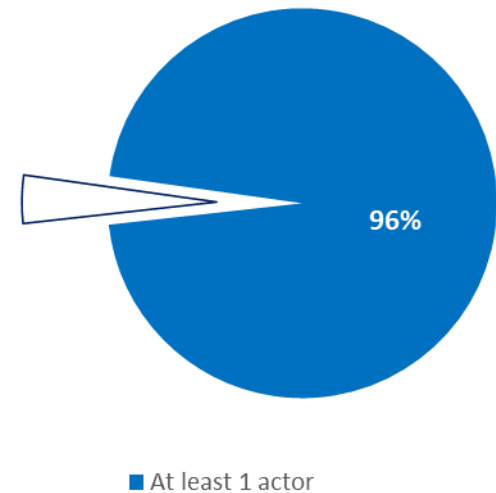
B What is the share of AV fiction episodes played by at least one woman?

Actresses played a lead role, whether alone or with other professionals, in 90% of all audiovisual fiction episodes released between 2015 and 2020.

Share of AV fiction episodes with
at least one actress in a lead role (2015-2020)



Share of AV fiction episodes with
at least one actor in a lead role (2015-2020)

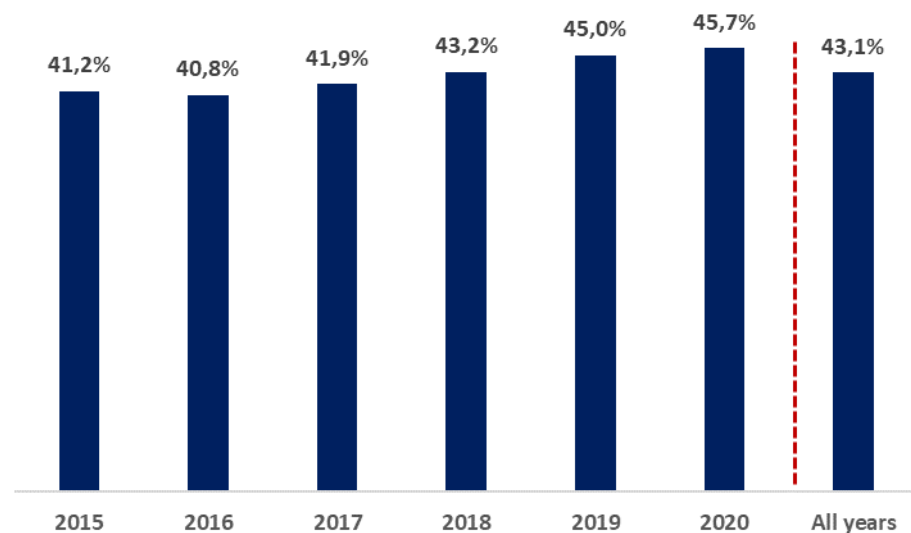


B What is the weighted average share of actresses among AV fiction lead roles?

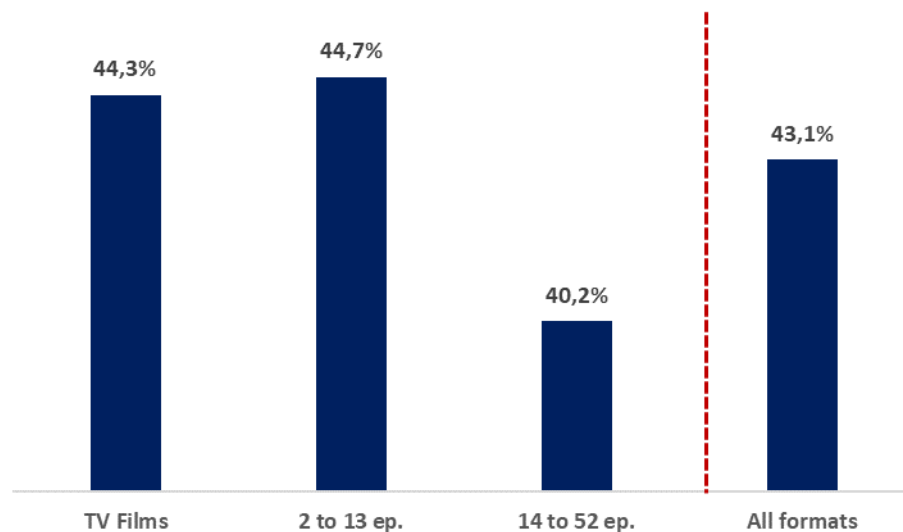
The weighted share of women among lead roles was 43%.

▶ The weighted average share of female actors was similar for all formats.

AV fiction actors: weighted average share of female actors* among lead roles by year (2015-2020)



AV fiction actors: weighted average share of female actors* among lead roles by format (2015-2020)

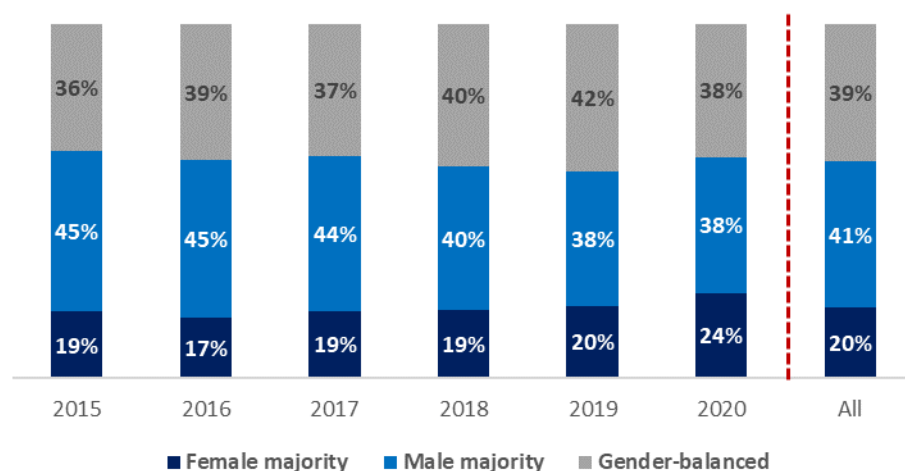


* The share of actors is weighted by the number of lead roles for each episode.

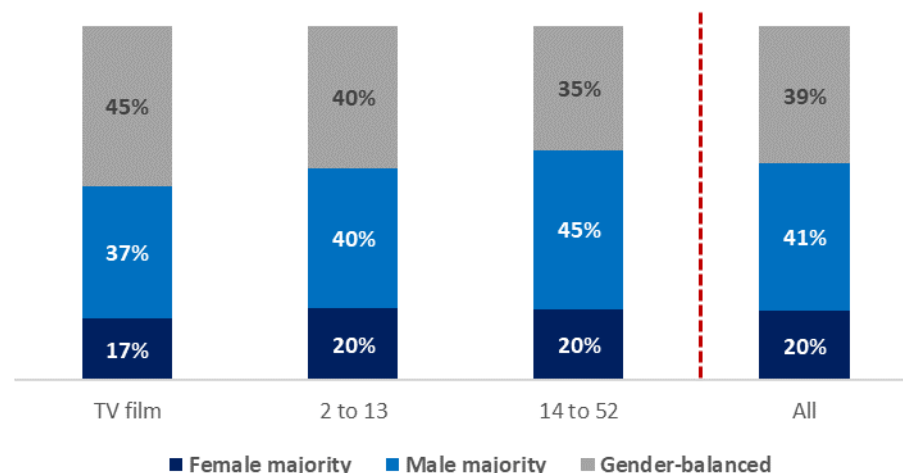
C What is the share of AV fiction episodes played by female-driven teams?

About 20% of audiovisual fiction episodes (or TV films) were played by female-driven* teams of actors in the period, vs. 39% for male-driven teams.

AV fiction actors by gender of lead roles actors' teams, by year (2015-2020)



AV fiction actors by gender of lead roles actors' teams, by format (2015-2020)



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

PRODUCERS

TV fiction producers

Women accounted for **43%** of all active producers of European TV films and high-end TV series* between 2015 and 2020.

On average, female producers in the sample were involved, whether alone or in partnership with other colleagues, in the production of **52%** of European TV films and TV series.

Women produced on average a similar number of episodes to men and were the sole producers of TV titles almost as often as their male counterparts. Therefore, the weighted share** of women among producers was close to their share of active producers, at **44%**.

The share of titles by female-driven*** production teams was **38%**, as women solely produced fewer titles but, when co-producing, were part of a gender-balanced team of producers.

* In this section, TV series only include seasons counting 2 to 13 episodes. Data for longer series were not complete nor reliable.

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

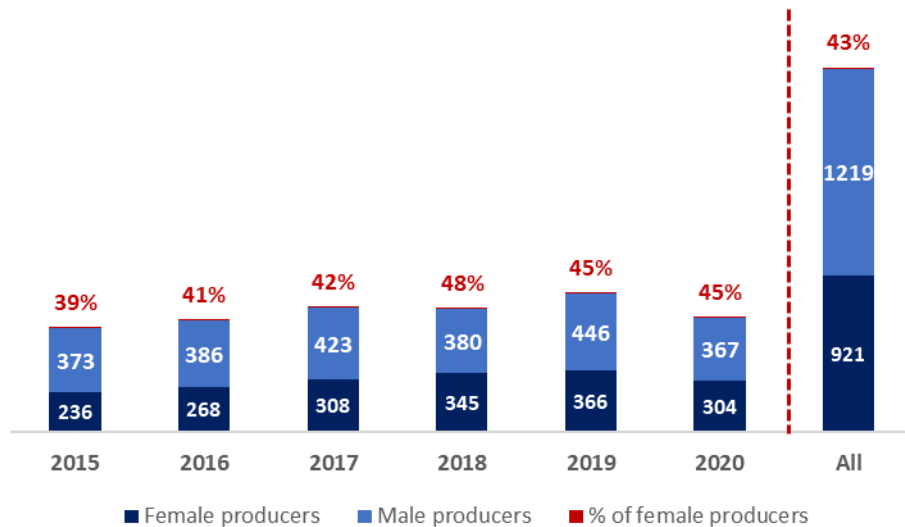
*** In this context “female-driven” refers to TV titles or episodes for which women represented at least 60% of producers.

A How are women represented among TV fiction producers?

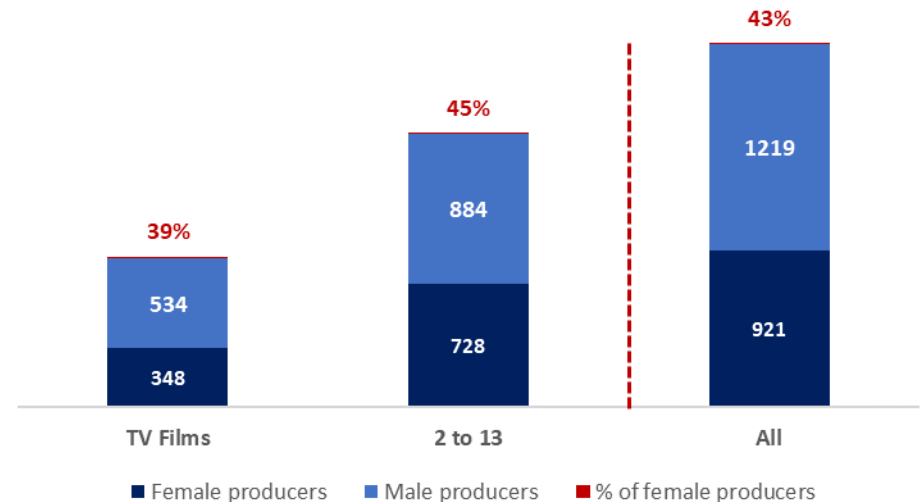
Women represented 43% of producers of European TV films or TV series active between 2015 and 2020.

- ▶ The share of female producers varied across the considered time period.
- ▶ This share was higher for TV series (2 to 13 episodes) than for TV films.

AV fiction producers: number and share of active producers*
by gender and by production year (2015-2020)**



AV fiction producers: number and share of active producers*
by gender and by format (2015-2020)**



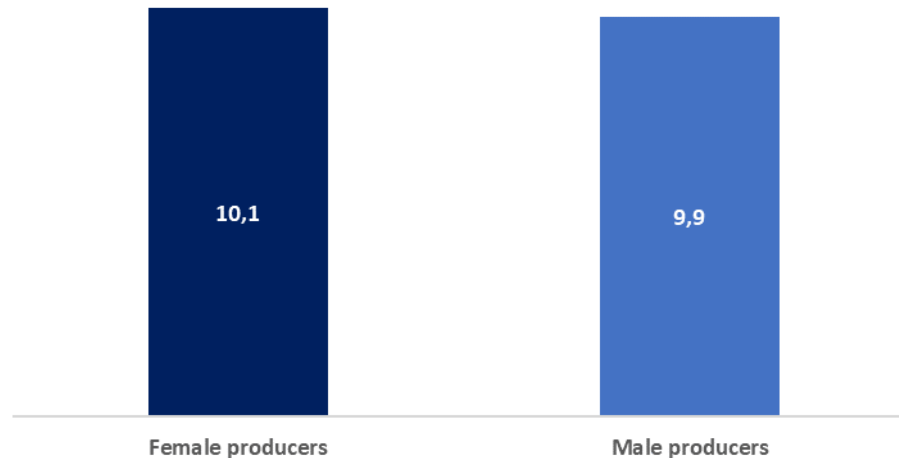
* **Active producer:** At least one TV film or TV episode (co)produced between 2015 and 2020.

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

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

On average, female and male producers active between 2015 and 2020 (co)produced a similar number of episodes.

AV fiction producers: average number of episodes (co)produced
by gender of producers (2015-2020)

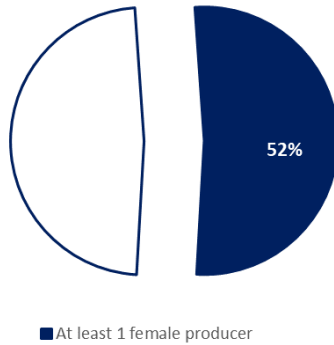


B What is the share of AV fiction episodes produced by at least one woman?

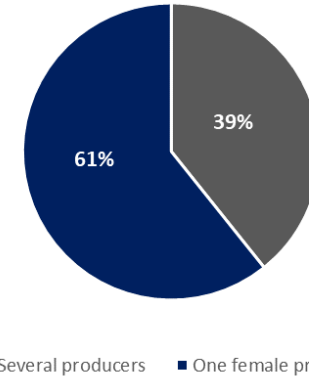
Female writers were involved, whether alone or with other professionals, in the production of 52% of all audiovisual fiction episodes released between 2015 and 2020.

- ▶ The same proportion of women and men co-produced in partnership with other colleagues.

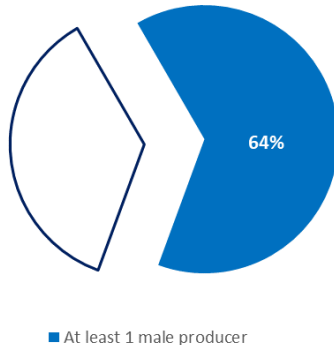
Share of AV fiction episodes by
at least one **female** (co)producer (2015-2020)



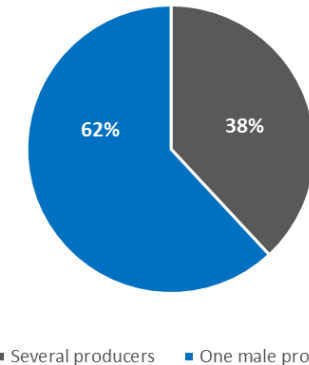
Breakdown of AV fiction episodes
by at least one **female** (co)producer (2015-2020)



Share of AV fiction episodes by
at least one **male** (co)producer (2015-2020)



Breakdown of AV fiction episodes
by at least one **male** (co)producer (2015-2020)

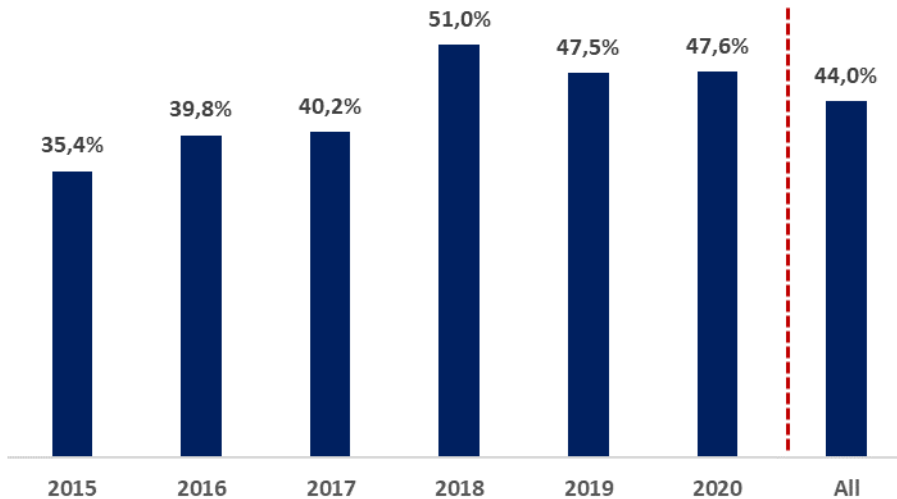


B What is the weighted average share of female producers in AV fiction?

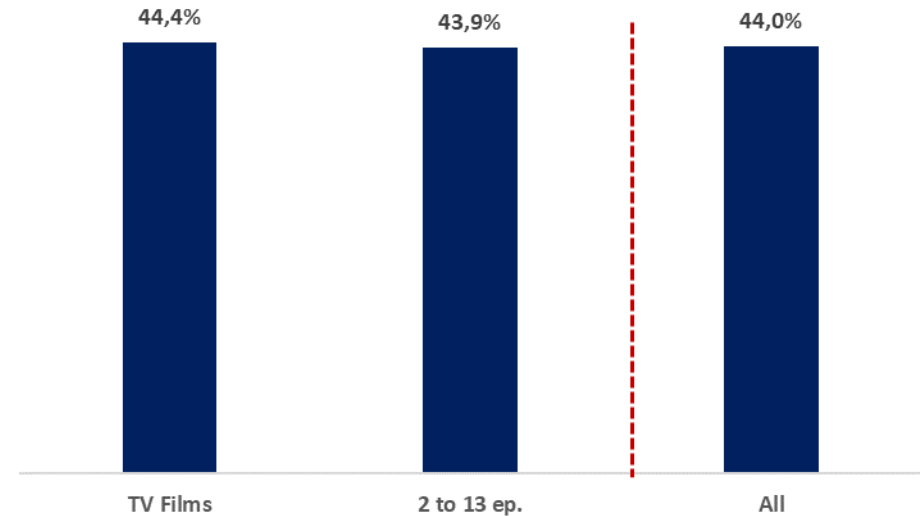
When weighting the share of female and male producers for the total number of producers of each episode, the share of women was 44%.

- ▶ This share has tended to grow since 2015.
- ▶ The weighted average share of female producers was similar for TV films and series (2 to 13 episodes).

AV fiction producers: weighted average share of female producers* by year (2015-2020)



AV fiction producers: weighted average share of female producers* by format (2015-2020)

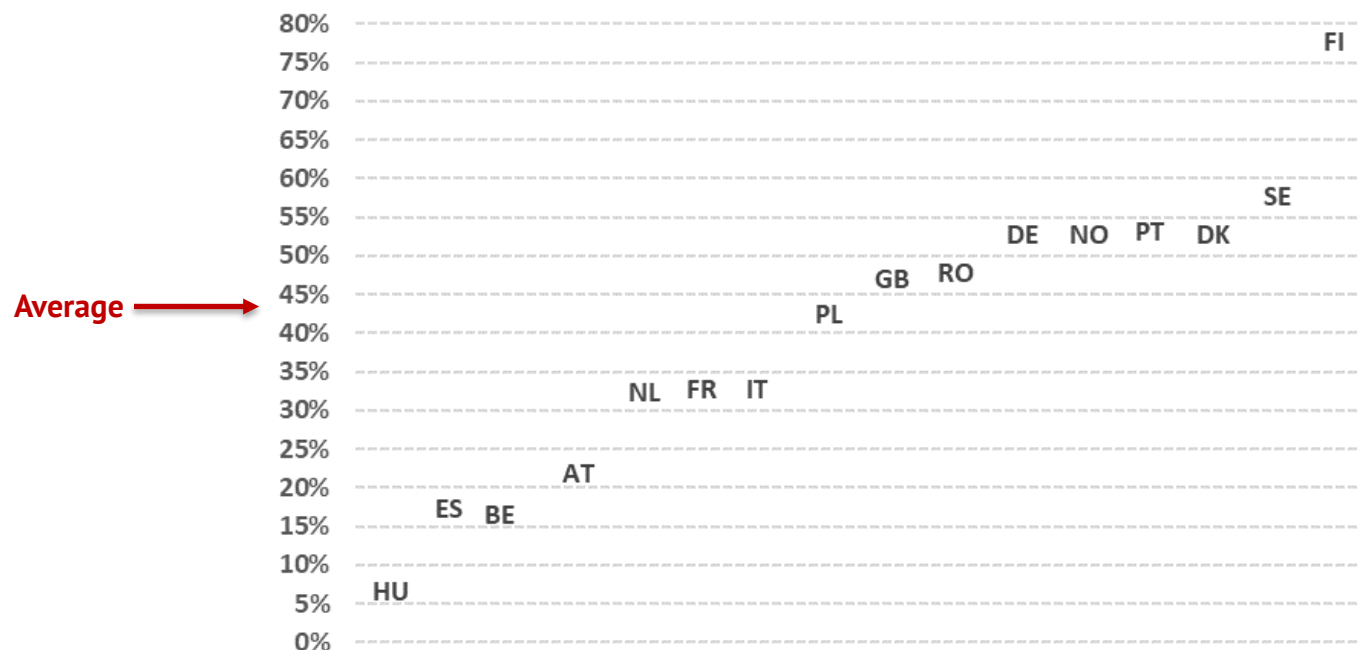


* The share of female producers is weighted by the number of producers of each episode or TV film title.

B AV fiction: Weighted share of female producers by country of production

The weighted average share of female producers of audiovisual fiction varied between less than 10% and more than 75%.

AV fiction producers: weighted average share of female producers**
by country of production** of audiovisual fiction works (2015-2020)



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

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

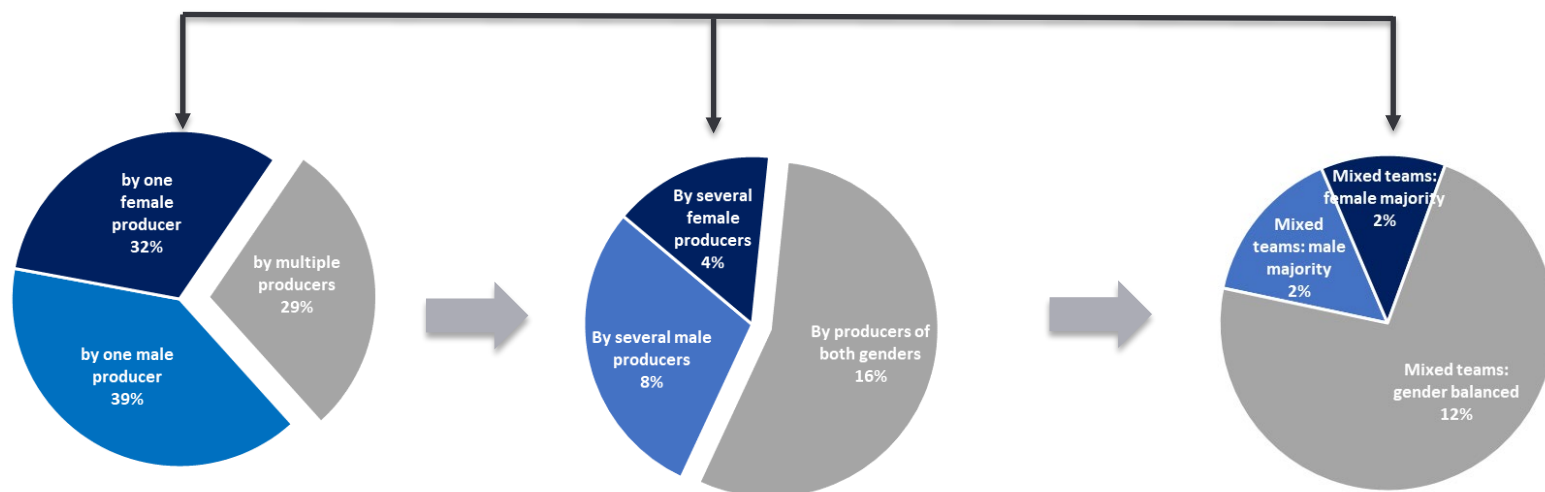
C AV fiction: Gender composition of producers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:

- ▶ 32% were produced by one female producer
- ▶ 4% were produced by several female producers
- ▶ 2% were produced by teams of producers of both genders with at least 60% women

AV fiction producers: gender composition of producers' teams (2015-2020)

Audiovisual fiction episodes by female-driven teams of producers*



How to read this graph: 29% of AV fiction episodes were co-produced by several producers; of which 16% were co-produced by producers of both genders; of which 12% by gender-balanced teams of producers.

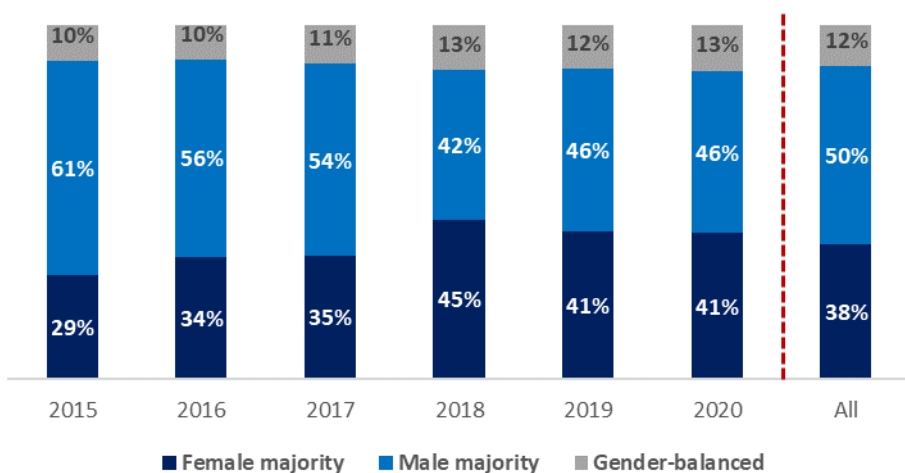
*In this context, "female-driven" refers to audiovisual fiction episodes and TV films (co)produced by a majority ($\geq 60\%$) of female producers. They can have been produced by: one individual female producer; several female producers; teams of producers of both genders with a female presence of at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

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

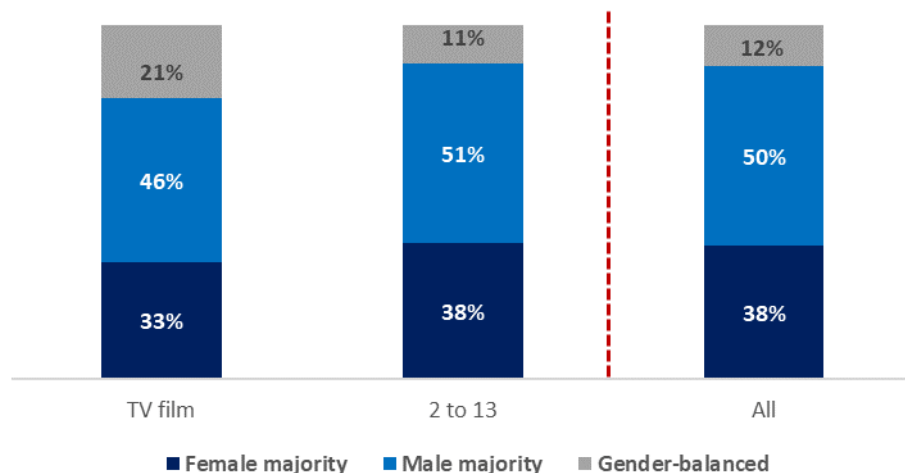
38% of audiovisual fiction episodes (or TV films) were produced by female-driven* teams of producers in the period.

- ▶ 50% of episodes were produced by gender-balanced teams
- ▶ The share of episodes produced by female-driven teams was higher for series than for TV films

AV fiction producers: AV fiction episodes by gender of producers' teams, by year (2015-2020)



AV fiction producers: AV fiction episodes by gender of producers' teams, by format (2015-2020)



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

CINEMATOGRAPHERS

TV fiction cinematographers

Women accounted for just 8% of all cinematographers (directors of photography [DOPs]) of European audiovisual fiction* active between 2015 and 2020.

On average, female cinematographers in the sample were involved, whether alone or in partnership with other colleagues, in the photography direction of 7% of European TV films and TV series.

As with their male counterparts female DOPs were normally the sole cinematographers of the titles on which they worked, but signed fewer titles. The weighted share of women as DOPs among all episodes produced was therefore slightly lower than their share of active producers, at 7%.**

The share of AV titles by female-driven* cinematographers was only 7%, since in most cases a single professional signed as DOP – usually a male.**

** In this section, TV series only include seasons counting 2 to 13 episodes. Data for longer series were not complete nor reliable.*

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

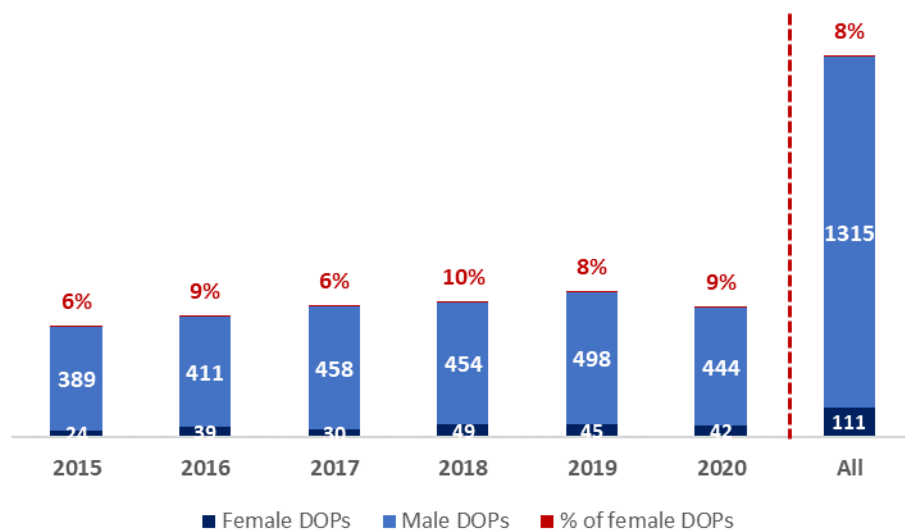
**** In this context “female-driven” refers to TV titles or episodes for which women represented at least 60% of producers.*

A How are women represented among cinematographers of AV fiction?

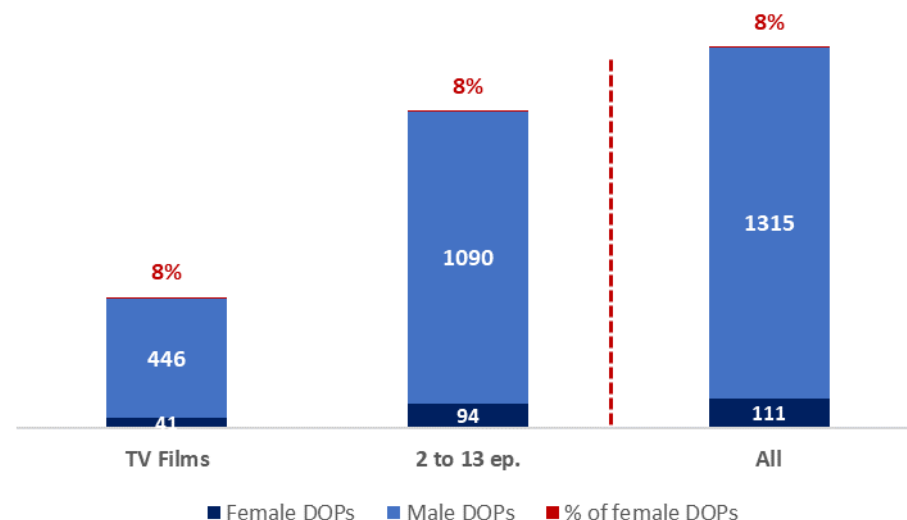
Between 2015 and 2020, women accounted for 8% of all active cinematographers* of audiovisual fiction.

- ▶ The share of women among active cinematographers remained comparatively stable between 2015 and 2020.
- ▶ The share of female cinematographers was similar for series and for TV films.

AV fiction DOPs: number and share of active DOPs* by gender, by year** (2015-2020)



AV fiction DOPs: number and share of active DOPs* by gender, by format** (2015-2020)

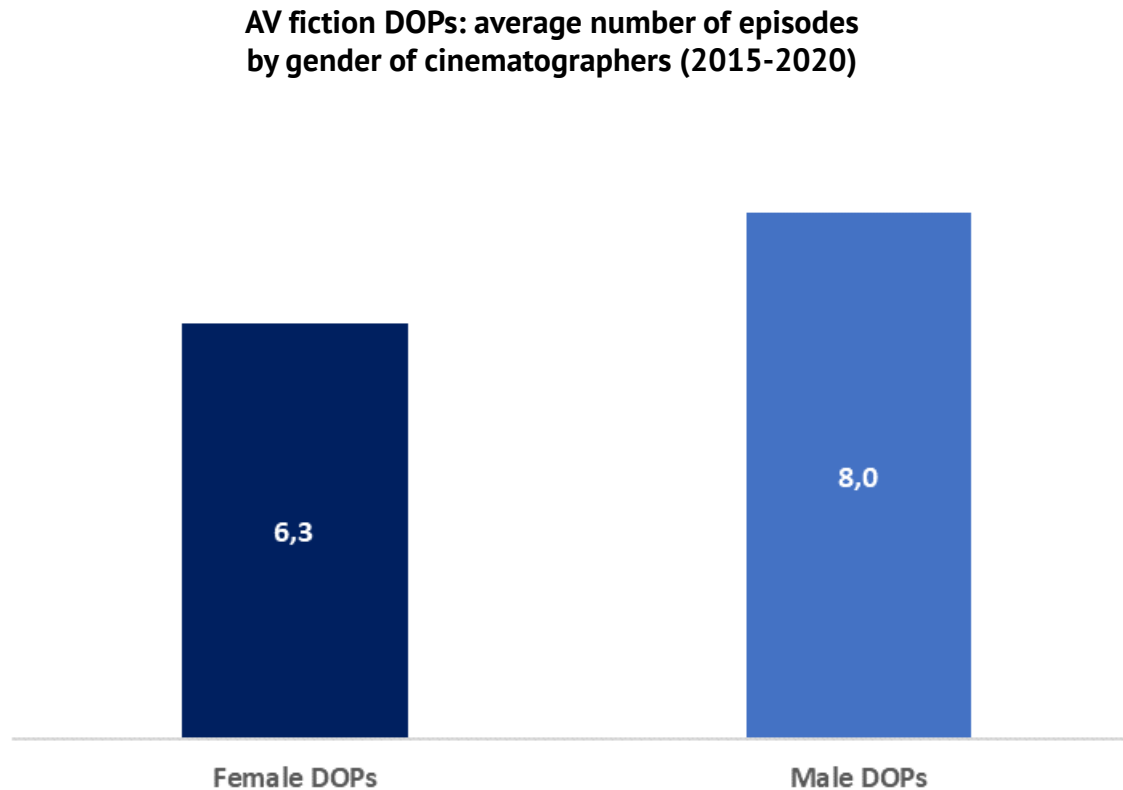


* **Active cinematographer/DOP:** at least one audiovisual fiction episode or TV film signed as DOP between 2015 and 2020.

** The total number of active cinematographers does not equal the sum of active cinematographers by year or by format, as a cinematographer may have worked across several years and on different formats.

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

On average, female cinematographers active between 2015 and 2020 signed fewer episodes than their male counterparts.

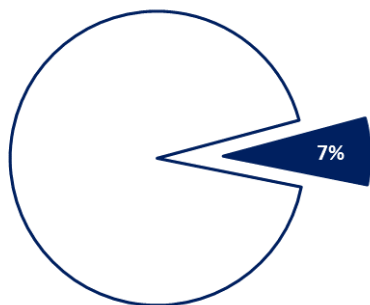


B What is the share AV fiction episodes with at least one woman cinematographer?

Female cinematographers were involved, whether alone or with other professionals, in 7% of all audiovisual fiction episodes released between 2015 and 2020.

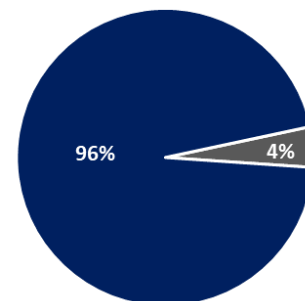
- ▶ Cinematography is a one-person job with very few cases involving multiple DOPs.

Share of AV fiction episodes by at least one **female** (co)DOP (2015-2020)



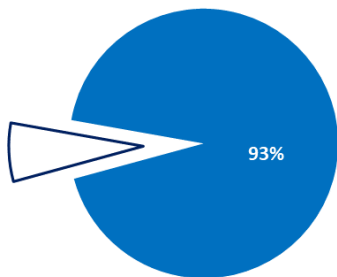
■ At least 1 female DOP

Breakdown of AV fiction episodes by at least one **female** (co)DOP (2015-2020)



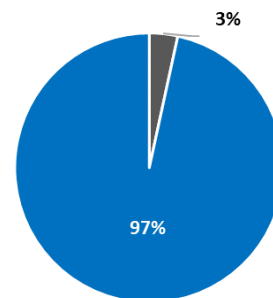
■ Several DOPs ■ One female DOP

Share of AV fiction episodes by at least one **male** (co)DOP (2015-2020)



■ At least 1 male DOP

Breakdown of AV fiction episodes by at least one **male** (co)DOP (2015-2020)



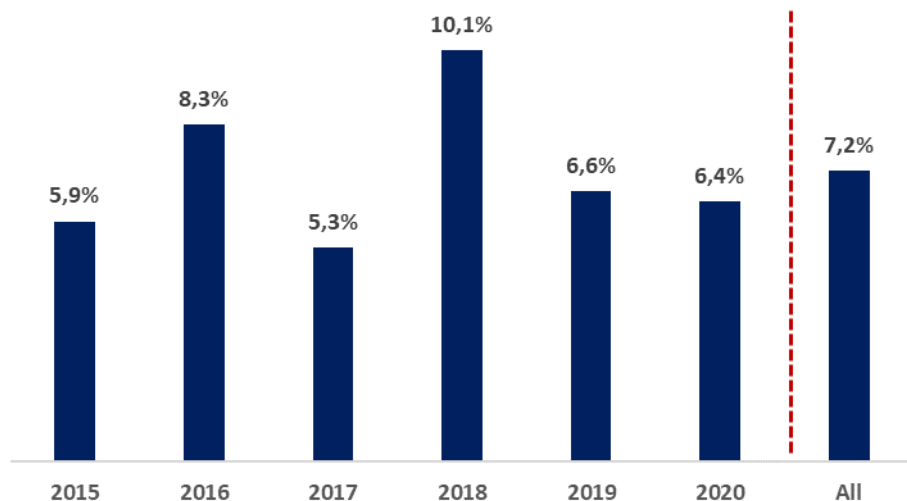
■ Several DOPs ■ One male DOP

B What is the weighted average share of female cinematographers in AV fiction?

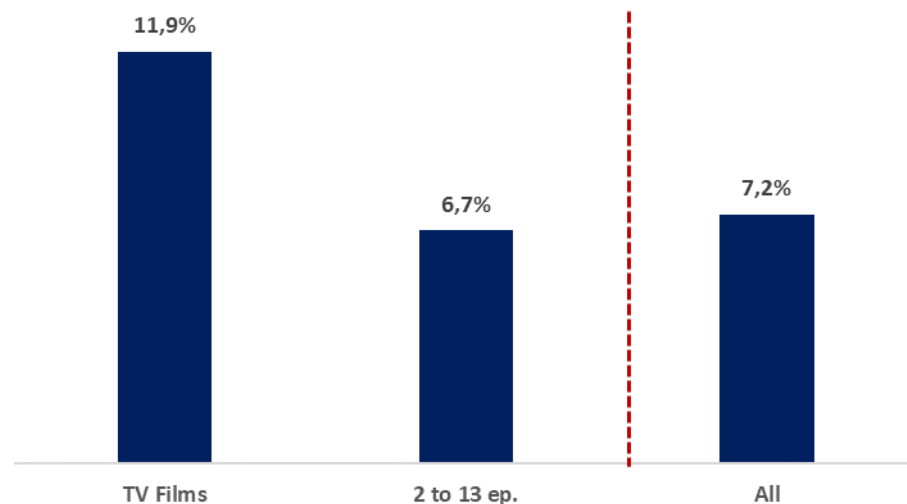
When weighting the share of female and male cinematographers for the total number of cinematographers for each episode, the share of women remained at 7%, as most titles count only one DOP.

- ▶ The weighted average share of female cinematographers was higher for TV films than for series.

AV fiction cinematographers: weighted average share of female cinematographers* by year (2015-2020)



AV fiction cinematographers: weighted average share of female cinematographers* by format (2015-2020)

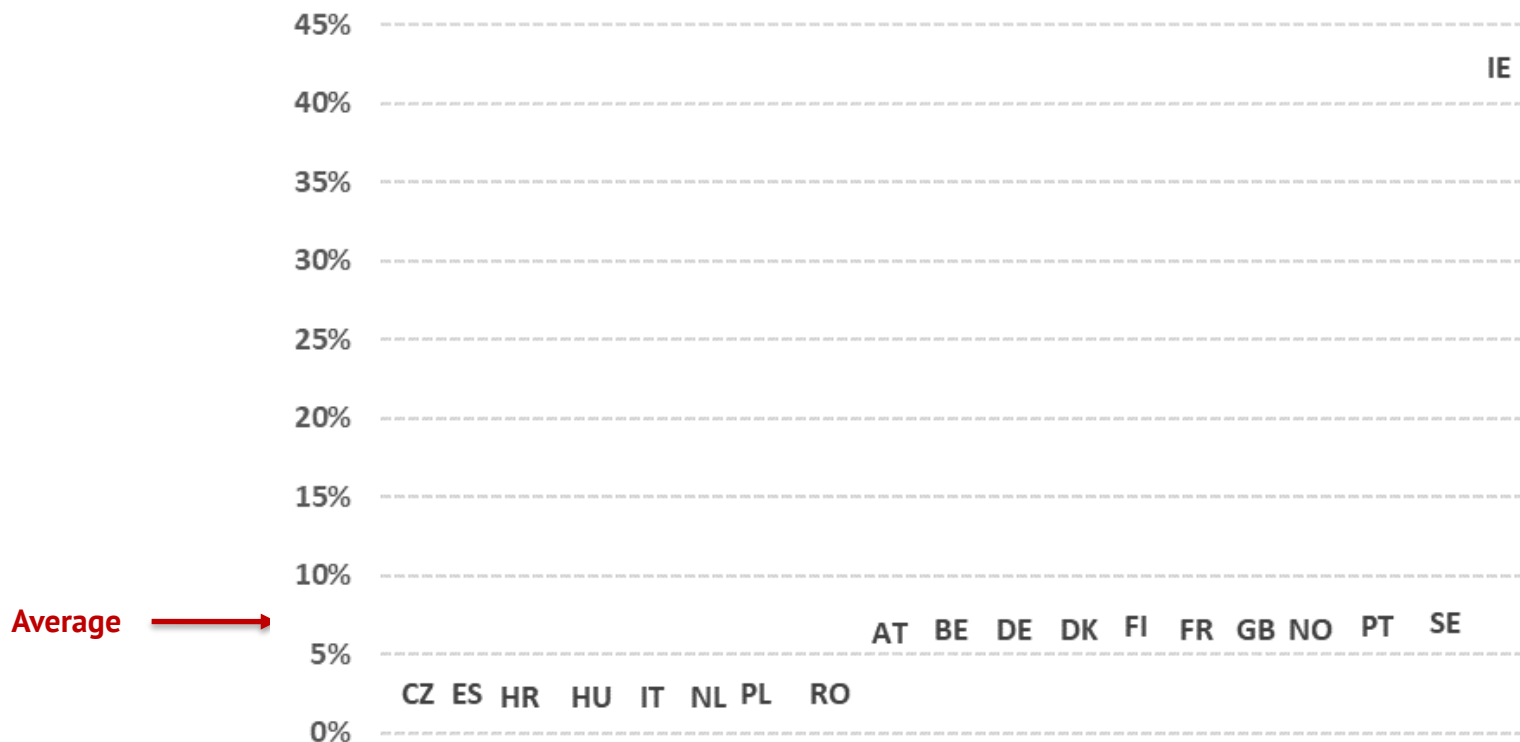


**The share of female cinematographers is weighted by the number of cinematographers for each episode.*

B AV fiction: Weighted share of female cinematographers by country of production

The weighted average share of female cinematographers of audiovisual fiction varied between less than 5% and over 40%.

AV fiction cinematographers: weighted average share of female cinematographers*
by country of production** of audiovisual fiction works (2015-2020)



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

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

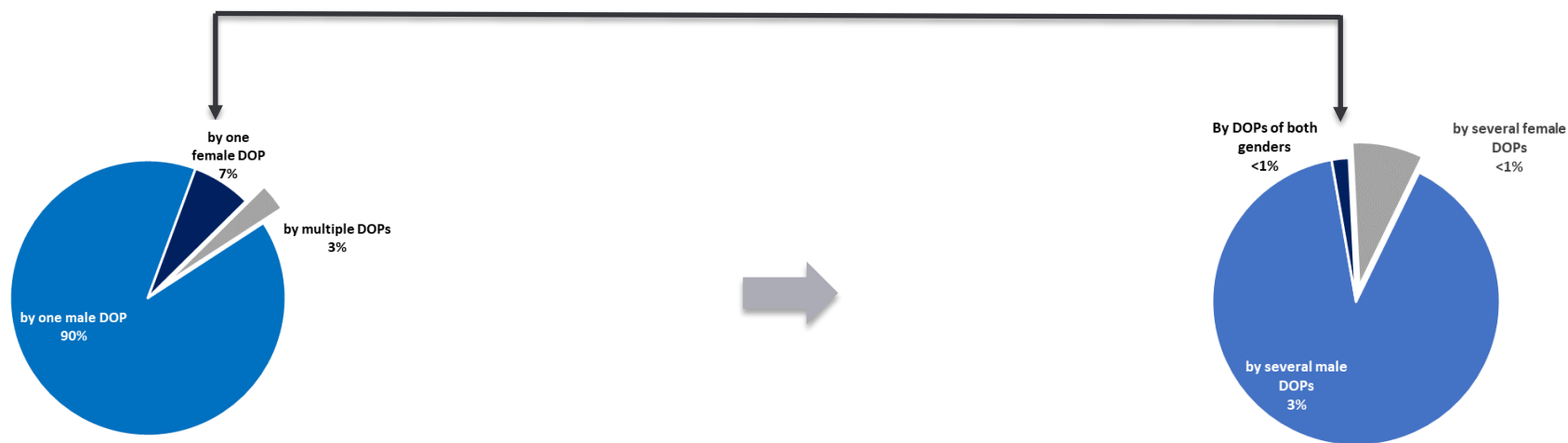
C AV fiction: Gender composition of cinematographers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:

- ▶ 7% were the work of only one female cinematographer
- ▶ Less than 1% were the work of several female cinematographers
- ▶ Less than 1% were by teams of cinematographers of both genders with at least 60% women

AV fiction cinematographers: gender composition of cinematographers' teams (2015-2020)

Audiovisual fiction episodes by female-driven teams of cinematographers*



How to read this graph: 3% of AV fiction episodes were signed by several cinematographers; of these 3%, less than 1% were signed by cinematographers of both genders.

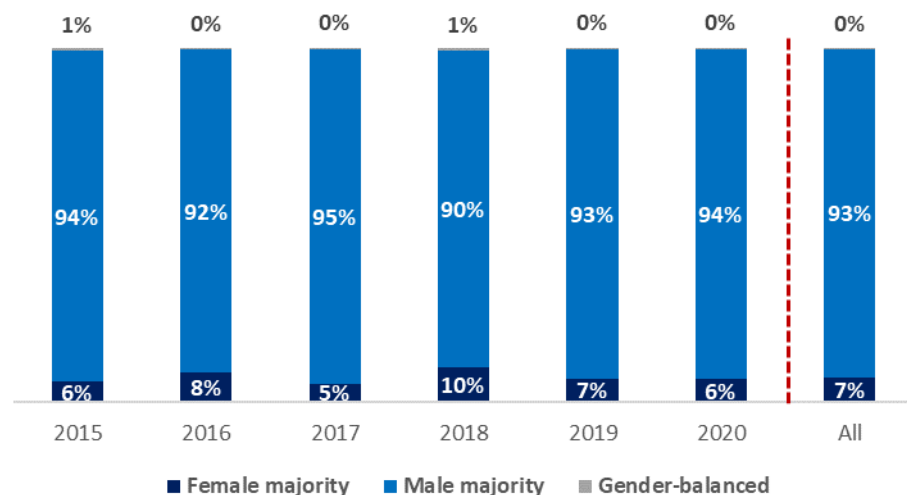
*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films signed by a majority ($\geq 60\%$) of female cinematographers. They can be the work of: one individual female cinematographer; several female cinematographers; teams of cinematographers of both genders with a female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

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

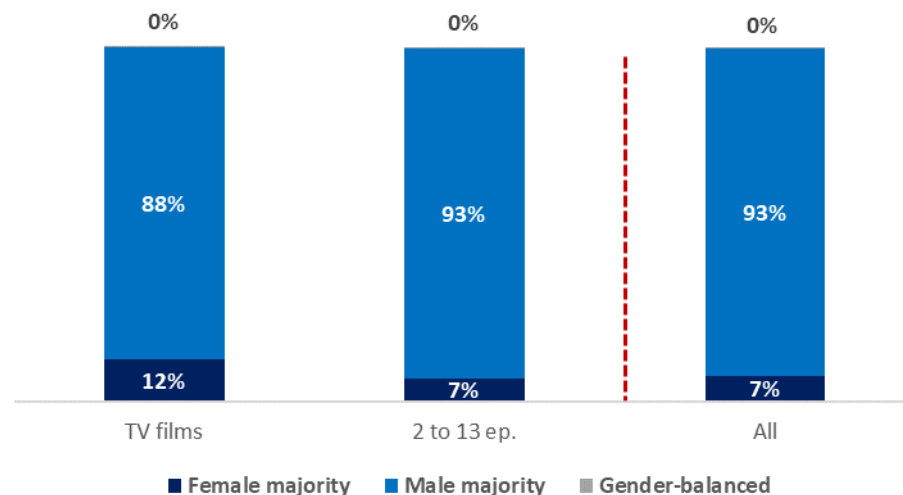
About 7% of audiovisual fiction episodes (or TV films) were signed by female-driven* teams of cinematographers.

- ▶ Cinematographers worked mainly alone, and were mainly men; men also led teams.
- ▶ The share of episodes written by female-driven teams was higher for TV films than for series.

AV fiction cinematographers by gender of cinematographers' teams, by year (2015-2020)



AV fiction cinematographers by gender of cinematographers' teams, by format (2015-2020)



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

COMPOSERS

TV fiction composers

Women accounted for **6%** of all composers of European TV films and series* active between 2015 and 2020.

On average, female composers in the sample were involved, whether alone or in partnership with other colleagues, in the music composition of **7%** of European TV films and series.

Moreover, women composed on average fewer titles than men and they were less likely to be the sole composers of audiovisual titles than their male counterparts. For these reasons, the weighted share** of women among composers was **6%**.

The share of audiovisual titles by female-driven*** composer teams was only **5%**, since when women composed music for a TV film or TV episode together with other composers, it was mostly in gender-balanced or in male-majority teams of composers.

* In this section, TV series only include seasons counting 2 to 13 episodes. Data for longer series were not complete nor reliable.

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

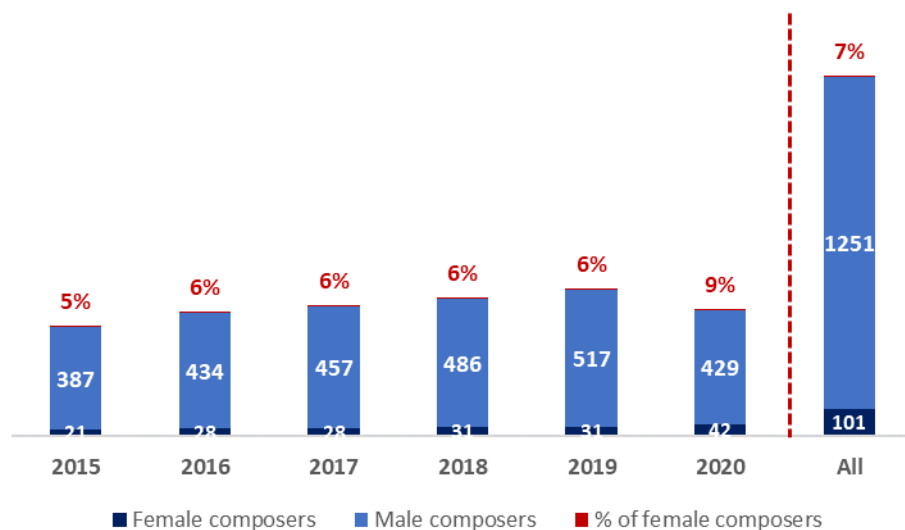
*** In this context “female-driven” refers to TV titles or episodes for which women represented at least 60% of producers.

A How are women represented among composers of AV fiction?

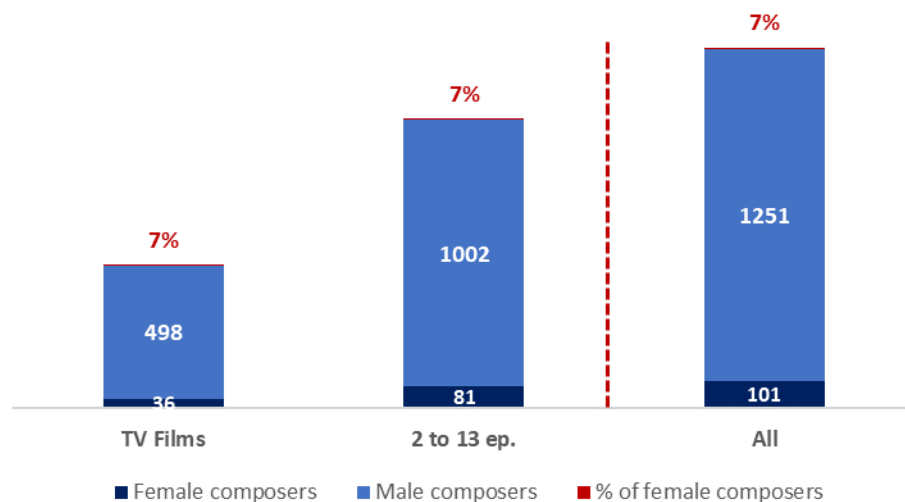
Between 2015 and 2020, women accounted for 7% of all active composers* of audiovisual fiction.

▶ The share of female composers was similar for TV films and for series (2 to 13 episodes).

AV fiction composers: number and share of active composers* by gender, by year** (2015-2020)



AV fiction composers: number and share of active composers* by gender, by format** (2015-2020)



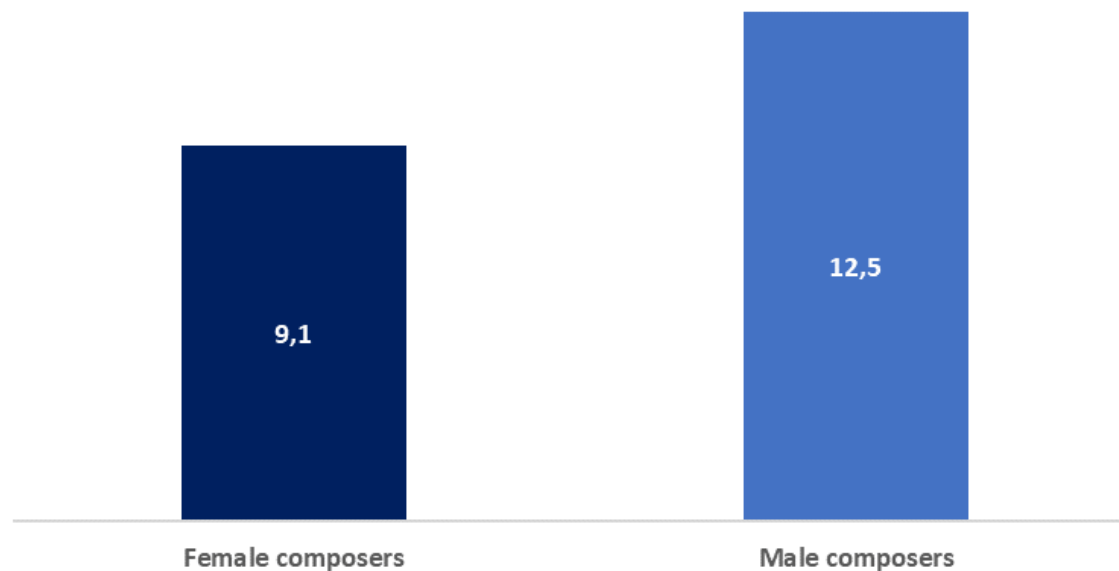
* **Active composer:** At least one audiovisual fiction episode or TV film (co)composed between 2015 and 2020.

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

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

On average, female composers active between 2015 and 2020 (co)composed for fewer episodes than male composers.

AV fiction composers: average number of episodes (co)composed
by gender of composers (2015-2020)

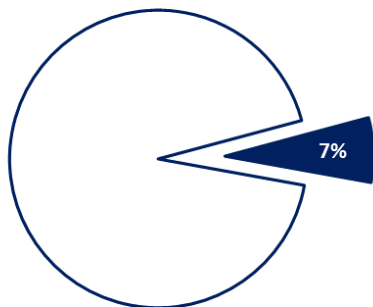


B What is the share of AV fiction episodes with at least one woman?

Female composers were involved, whether alone or with other professionals, in the musical composition of 7% of all audiovisual fiction episodes released between 2015 and 2020.

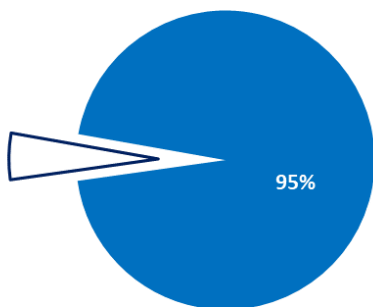
- ▶ Women co-composed audiovisual fiction in partnership with other colleagues more often than men.

Share of AV fiction episodes by
at least one **female** (co)composer (2015-2020)



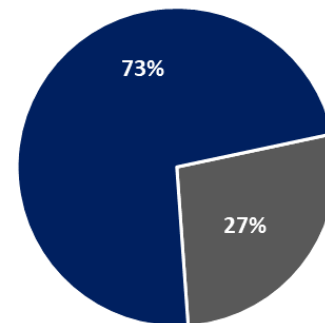
■ At least 1 female composer

Share of AV fiction episodes by
at least one **male** (co)composer (2015-2020)



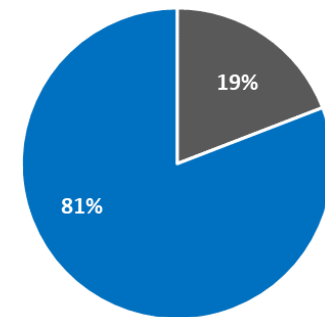
■ At least 1 male composer

Breakdown of AV fiction episodes
by at least one **female** (co) composer (2015-2020)



■ Several composers ■ One female composer

Breakdown of AV fiction episodes
by at least one **male** (co)composer (2015-2020)



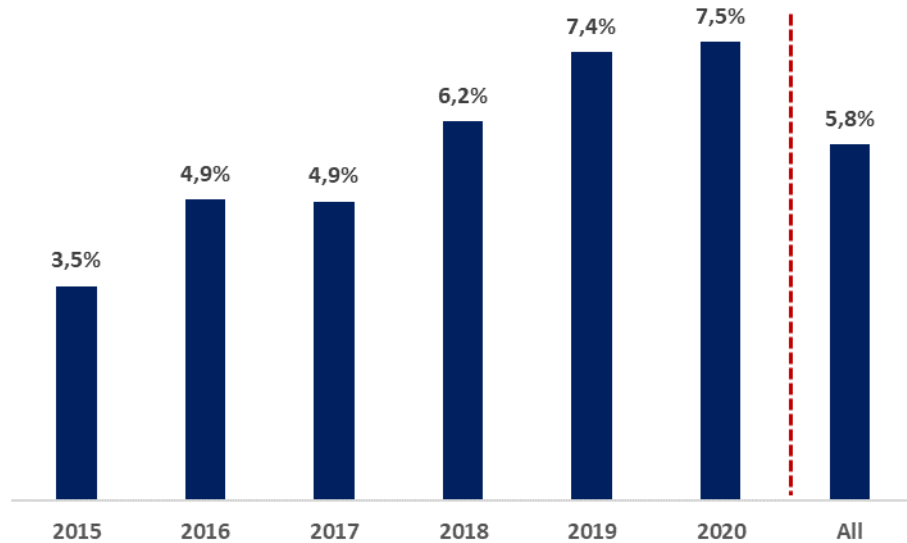
■ Several composers ■ One male composer

B What is the weighted average share of female composers in AV fiction?

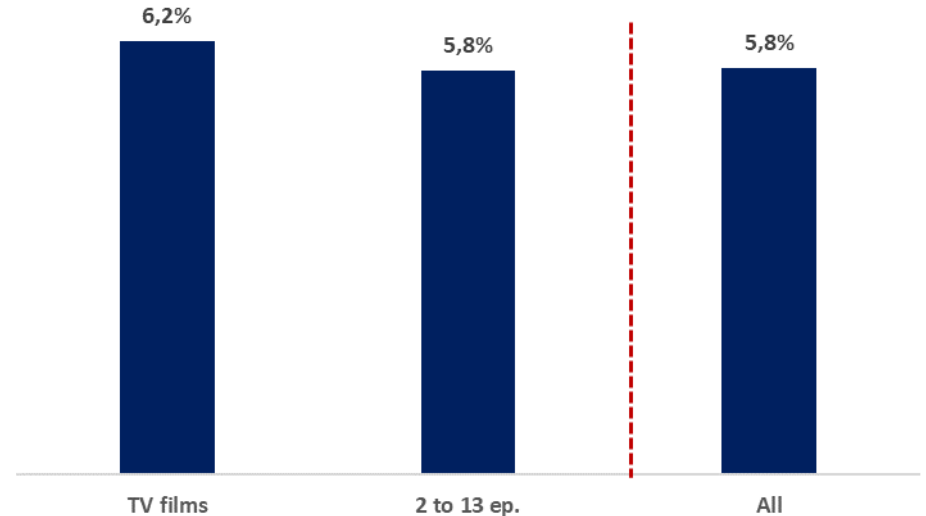
When weighting the share of female and male composers for the total number of composers of each episode, the share of women was under 6%, more than doubling from 2015 to 2020.

▶ The weighted average share of female composers was slightly higher for TV films.

AV fiction composers: weighted average share of female composers* by year (2015-2020)



AV fiction composers: weighted average share of female composers* by format (2015-2020)

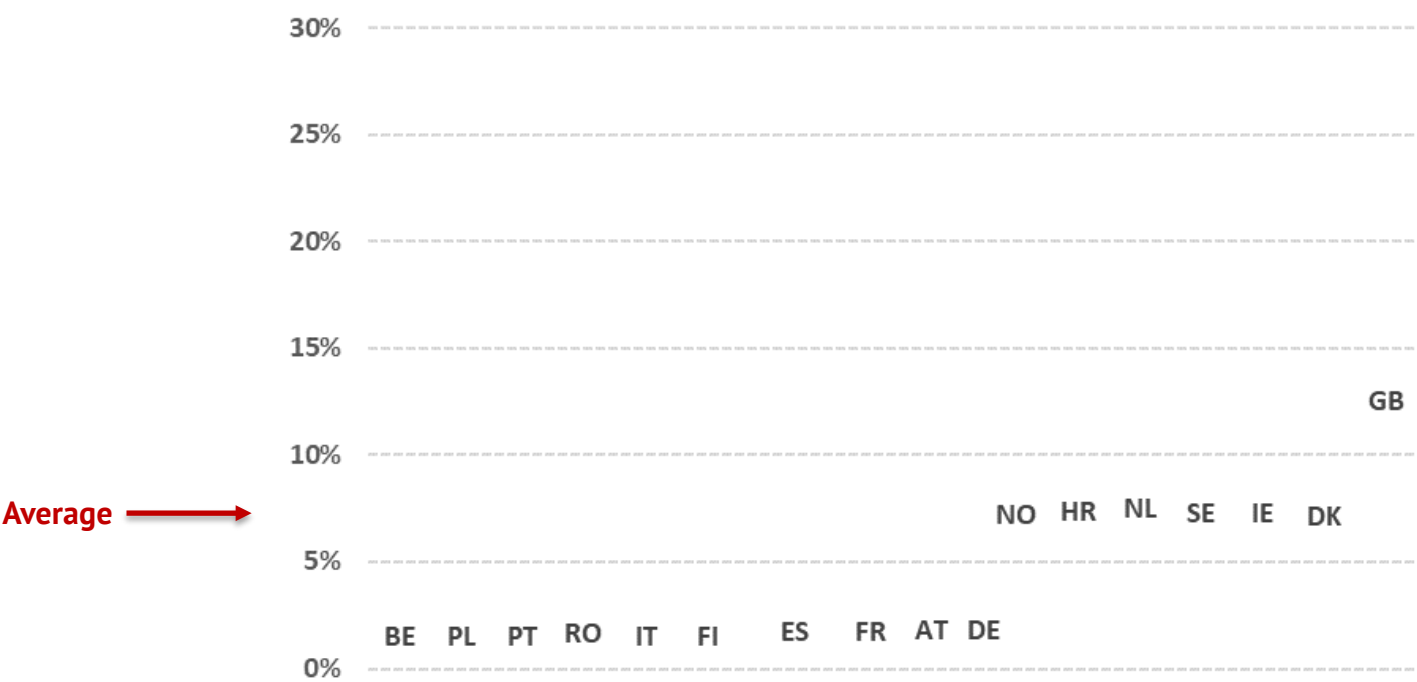


**The share of female composers is weighted by the number of composers of each episode.*

B AV fiction: Weighted share of female composers by country of production of titles

The weighted average share of women among composers of audiovisual fiction varied between 0% and 12% across countries.

AV fiction composers: weighted average share of female composers*
by country of production** of audiovisual fiction works (2015-2020)



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

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

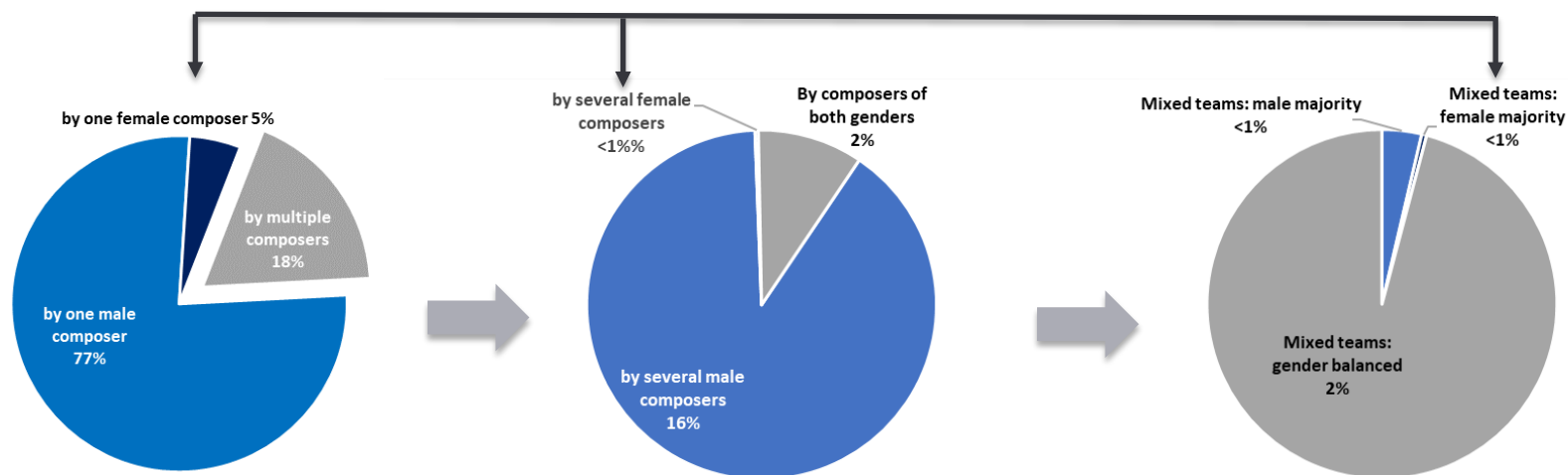
C AV fiction: Gender composition of composers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2020:

- ▶ 5% were composed by one female composer
- ▶ Less than 1% were composed by several female composers
- ▶ Less than 1% by teams of composers of both genders with at least 60% of women

AV fiction composers: gender composition of composers' teams (2015-2020)

Audiovisual fiction episodes by female-driven teams of composers*



How to read this graph: 18% of AV fiction episodes were the work of several composers; of these 18%, 2% were composed by composers of both genders; and of these 2%, 2% were by gender-balanced teams of composers.

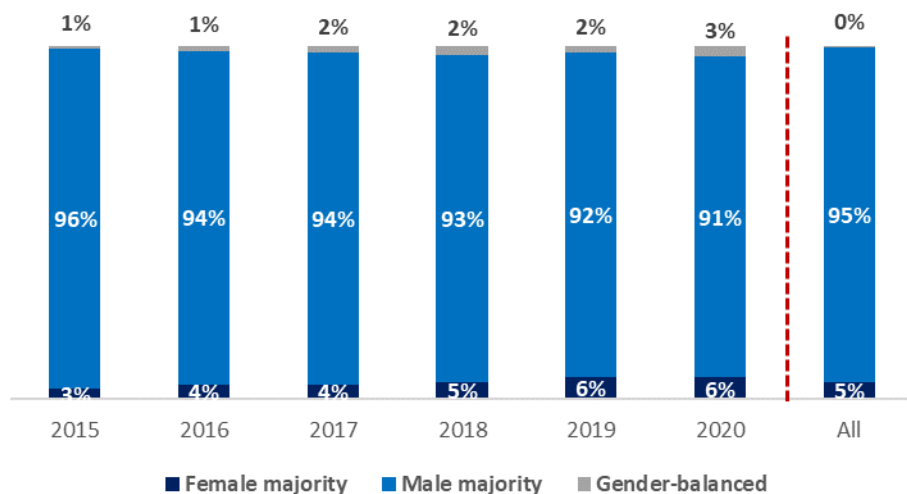
**In this context, “female-driven” refers to audiovisual fiction episodes and TV films signed by a majority ($\geq 60\%$) of female composers. They can be the work of: one individual female composer; several female composers; teams of composers of both genders with a female presence of at least 60%.*

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

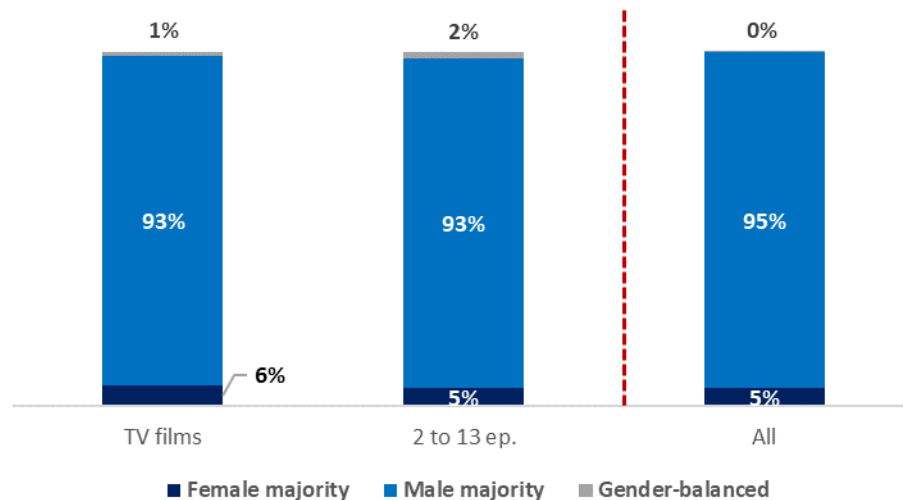
Only 5% of audiovisual fiction episodes (or TV films) were the work of female-driven* teams of composers.

- ▶ The share of episodes composed by female-driven teams showed no big difference per format.

AV fiction composers by gender of composers' teams, by year (2015-2020)



AV fiction composers by gender of composers' teams, by format (2015-2020)



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

Annex: the sample

Position	Basis	TV films and episodes in the sample	Share of all TV films and episodes produced (est.)
Director	TV films and TV series with fewer than 52 episodes per season	37 138	90%
Writers	TV films and TV series with fewer than 52 episodes per season	34 706	84%
Lead roles	TV films and TV series with fewer than 52 episodes per season	39 743	96%
Producers	TV films and TV series with fewer than 14 episodes per season	15 644	61%
Cinematographers	TV films and TV series with fewer than 14 episodes per season	11 202	44%
Composers	TV films and TV series with fewer than 14 episodes per season	12 497	49%

More information:

www.obs.coe.int

gilles.fontaine@coe.int

