

Female directors and screenwriters in European film and audiovisual fiction production

Gilles Fontaine
Patrizia Simone
July 2020

A publication of the European Audiovisual Observatory



Co-funded by the
Creative Europe Programme
of the European Union



SCOPE AND METHODOLOGY

Gender of directors and screenwriters of:

**European* feature films
produced between 2015 and 2018
and theatrically released
in at least one European country
between 2015 and 2019**

**Audiovisual fiction episodes
produced in the EU (including the UK)
with a first release between 2015 and
2018
on TV or on SVOD services
(excluding series with more than 52
episodes per season)**

* «European» here refers to the Member States of the Council of Europe.

Research questions

This report addresses the presence of women among directors and screenwriters of films and audiovisual fiction under three different angles and indicators:

A

How are women represented among active directors and screenwriters?

B

What is the weighted share of women in the direction/writing of works?

C

What is the share of works directed/written by a majority of female professionals (female-driven teams)?

Definitions and sources : European feature films 1/3

- ▶ The analysis presented in this section draws on data from the European Audiovisual Observatory's **LUMIERE** database, which collates annual admissions to theatrically released films from a wide variety of sources, including national film agencies and statistics offices.
- ▶ The study sample includes **European feature films** produced between **2015** and **2018** and released in cinemas in Europe between **2018** and **2019**. The dataset only includes films for which it was possible to track at least one commercial theatrical screening in one of the European markets covered in the LUMIERE database. Please note that the annual number of films produced in a given country as it appears in LUMIERE may differ from official production figures, since the database only includes films that have been commercially released. For time series, the year of production has been chosen as an indicator instead of the release years.
- ▶ The analysis only includes feature-length films, leaving out compilations of short films and event cinema screenings. In the analysis, animated feature films are considered separately from fiction films.

- ▶ This report takes into account the origin of film works, rather than the nationality of directors. A film is here considered to be of European origin when produced and majority-financed by a European country. For the purpose of this analysis, the **47 Member States of the Council of Europe¹⁾** are considered **European countries**. However, the **LUMIERE** database covers a maximum of **37 European markets²⁾** for films produced between **2015** and **2018**. Since LUMIERE tracks films based on admissions, the volume of film production in those countries that are not covered in the database might be underestimated (namely not including films that were only released in their national markets).
- ▶ Please note that there are differences in the coverage of individual markets in LUMIERE which can distort the direct comparability of statistical indicators between years or countries. This is particularly true with regard to the number of films on release.

- 1) Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Moldova, Monaco, Montenegro, Netherlands, Norway, Poland, Portugal, Republic of North Macedonia, Romania, Russian Federation, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom.
- 2) Austria, Belgium, Bosnia Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Italy, Latvia, Lithuania, Luxembourg, Montenegro, Netherlands, Norway, Poland, Portugal, Republic of North Macedonia, Romania, Russian Federation, Slovenia, Slovakia, Spain, Serbia, Sweden, Switzerland, Turkey, United Kingdom and Ireland (treated as one market).

Definitions and sources : European feature films 3/3

- ▶ The names of the director(s) and screenwriter(s) of each feature film in the samples were retrieved from the data made publicly available by IMDb. Feature films for which it was not possible to identify the name of the director(s) were excluded from the analysis.
- ▶ The gender of each director and screenwriter was identified and tagged by the European Audiovisual Observatory.
- ▶ Since information on screenwriters was only available for 80% of films in the sample, two different datasets were used for the analysis on film directors and screenwriters.

Definitions and sources : European audiovisual fiction

- ▶ The data on European audiovisual fiction titles were provided by Plurimedia. Plurimedia systematically reviews the programming schedules of over 130 TV channels and in Europe and the catalogues of the main SVOD services. These data were complemented by additional desk research by the European Audiovisual Observatory.
- ▶ The sample includes TV films and fiction series of EU origin (including the UK), broadcast or made available on **SVOD services** or **TV channels** in the EU between **2015** and **2018**. The analysis considers the year when a TV film or the first episode of a season was broadcast or made available on SVOD for the first time.
- ▶ Animation works are not included in the considered sample for this section.
- ▶ The names of the director(s) and screenwriter(s) of each TV film or each episode of a TV series were retrieved from the data made publicly available by IMDb. The gender of each director and screenwriter was identified and tagged by the Observatory.

KEY FINDINGS 2015-2018

A) How are women represented among active directors and screenwriters of film and audiovisual works?

FILM DIRECTORS

22%

FILM SCREENWRITERS

25%

AV FICTION DIRECTORS

19%

AV FICTION SCREENWRITERS

34%

B) What is the weighted share of women in the direction/writing of film and audiovisual works?

FILM DIRECTORS

20%

FILM SCREENWRITERS

24%

AV FICTION DIRECTORS

15%

AV FICTION SCREENWRITERS

31%

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

FILM DIRECTORS

18%

FILM SCREENWRITERS

17%

AV FICTION DIRECTORS

14%

AV FICTION SCREENWRITERS

21%

FILM DIRECTORS

Film directors

Women account for **22%** of all directors of European feature films active between 2015 and 2018.

On average, female directors in the sample were involved, whether alone or in partnership with other colleagues, in the direction of **22%** of European feature films.

However, women directed on average fewer films than men and they were less likely to be the sole directors of feature films than their male counterparts. For these reasons, the weighted average share of films by female directors was **20%**.

The share of films by female-driven* direction teams was only **18%**, since when women co-directed a film, it was in most cases in collaboration with a male colleague.

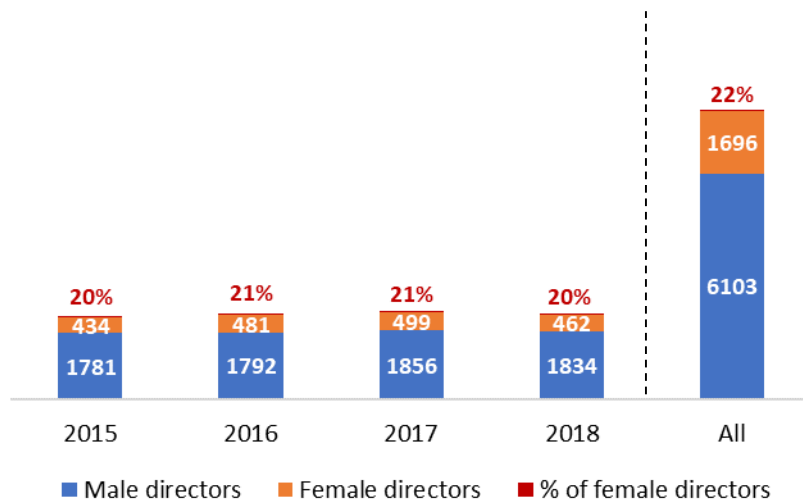
**In this context “female-driven” refers to films for which women represented at least 60% of directors.*

A How are women represented among film directors?

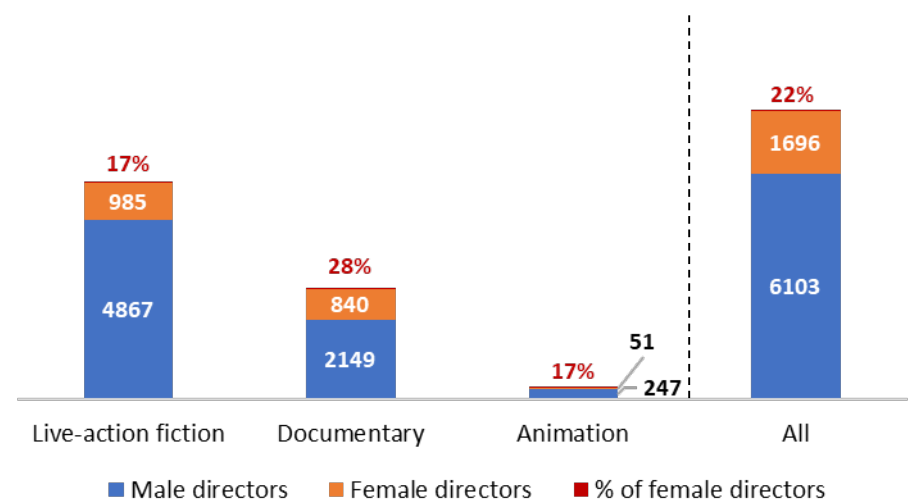
Cumulatively, women accounted for 22% of directors of European feature films active between 2015 and 2018.

- ▶ The share of female directors did not significantly change over the considered time period.
- ▶ This share is higher for documentary films than for live action and animation features.

Film directors: number and share of active directors* by gender, by production year (2015-2018)**



Film directors: number and share of active directors* by gender, by film genre (2015-2018)**



* **Active director:** at least one feature film (co)directed between 2015 and 2018.

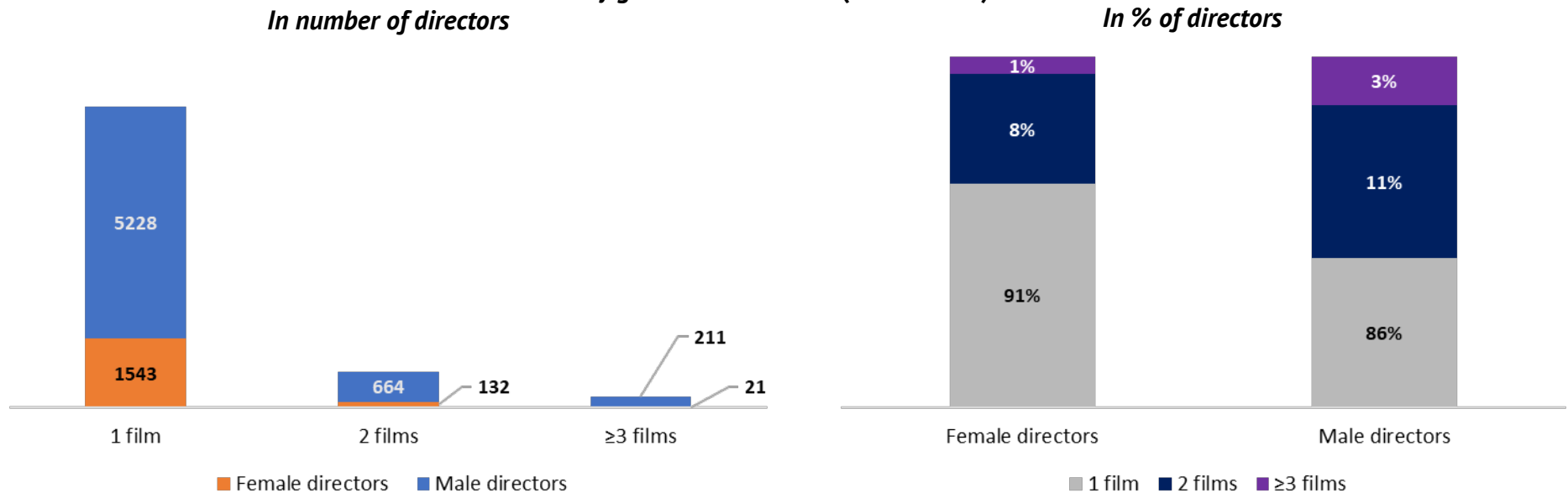
** The total number of active directors does not equal the sum of active directors by year or by film type as a director may have worked on several films and film genres across the years.

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

Between 2015 and 2018 women (co)directed fewer feature films than men.

- ▶ The level of activity for female directors was slightly lower than for their male counterparts: 91% of women only directed one single film (compared to 86% for male directors) and only 9% worked at two ore more films (compared to 14% for men).
- ▶ In the considered time period, each female director shot on average 1.1 films compared to 1.2 films for male directors.

**Film directors: level of activity
by gender of directors (2015-2018)**

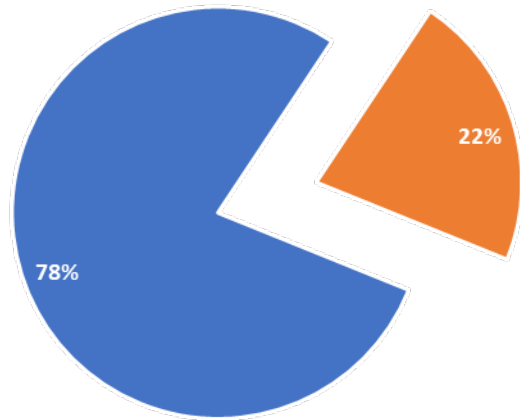


B What is the share of feature films made by at least one female director?

Female directors were involved, whether alone or in teams with other colleagues, in the direction of 22% of feature films produced between 2015 and 2018.

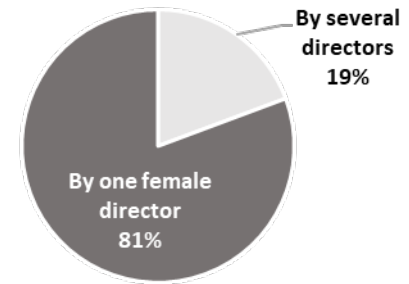
- Women in the sample worked in partnership with other directors slightly more often than men.

Film directors: share of European feature films by at least one female (co)director (2015-2018)

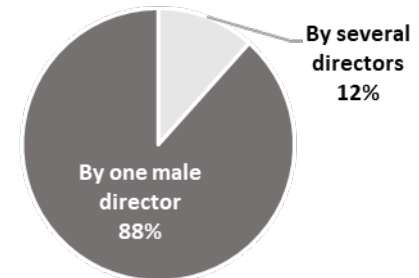


■ Films by at least one female director

Film directors: breakdown of European feature films by at least one female (co)director (2015-2018)



Film directors: breakdown of European feature films by at least one female (co)director (2015-2018)

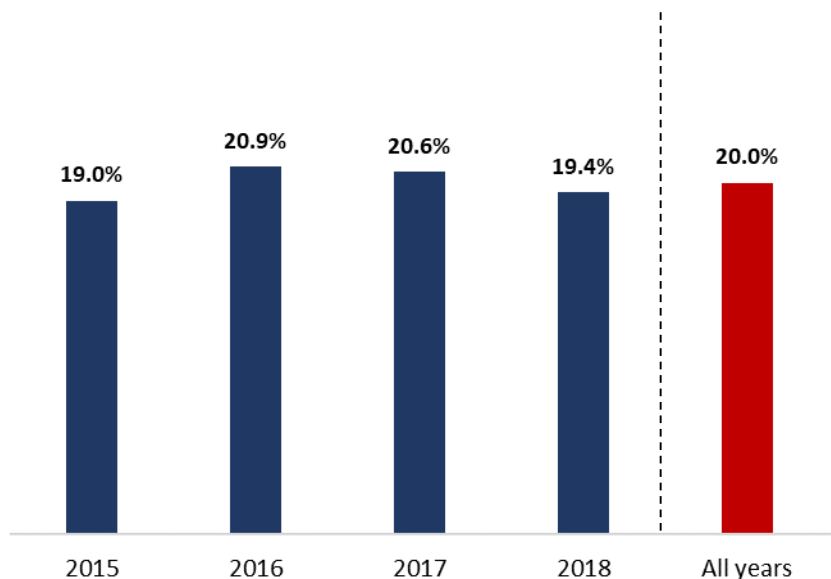


B What is the weighted average share of female directors in European films?

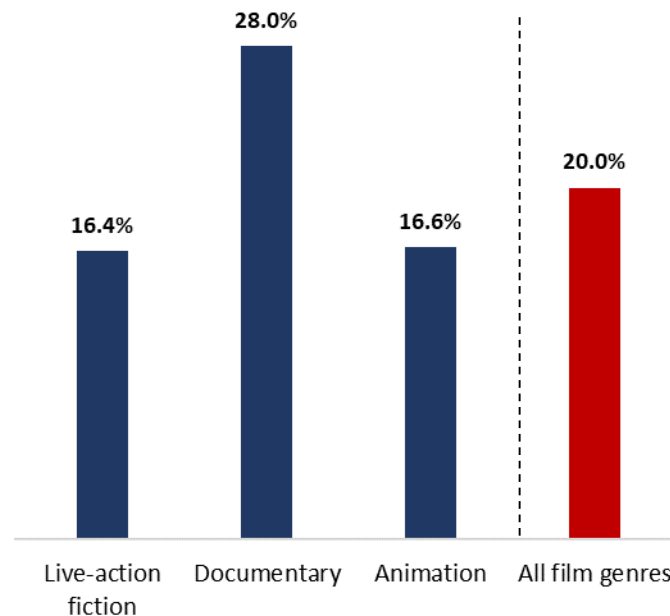
When weighting the average presence of female directors considering the number of all directors of each feature film, the resulting share is slightly lower (20%) than the share of films with at least one female co-director (22%).

- ▶ The weighted average share of female directors is higher for documentary (28%) than for other film genres.

Film directors: weighted average share of female directors*
by production year (2015-2018)



Film directors: weighted average share of female directors*
by film genre (2015-2018)

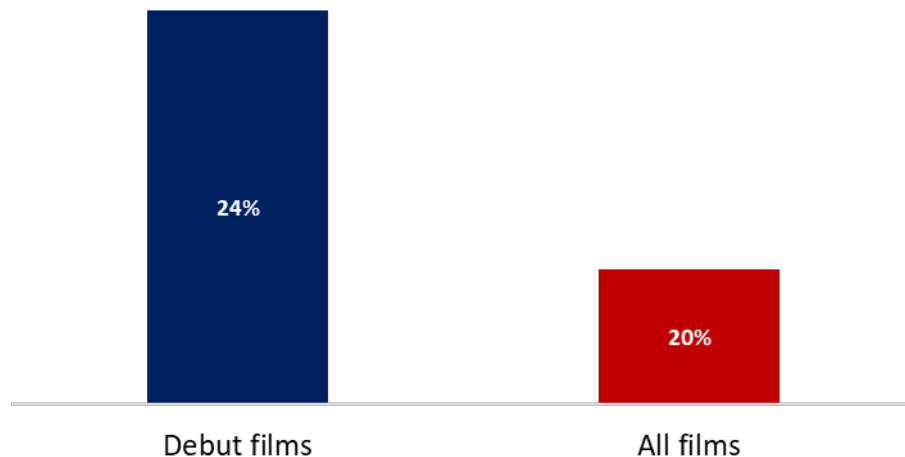


The share of female directors is weighted by the number of directors of each feature film.

B How many “debut films” are directed by women?

When considering debut films*, the weighted average share of female directors is slightly higher (24%) than for films in general (20%).

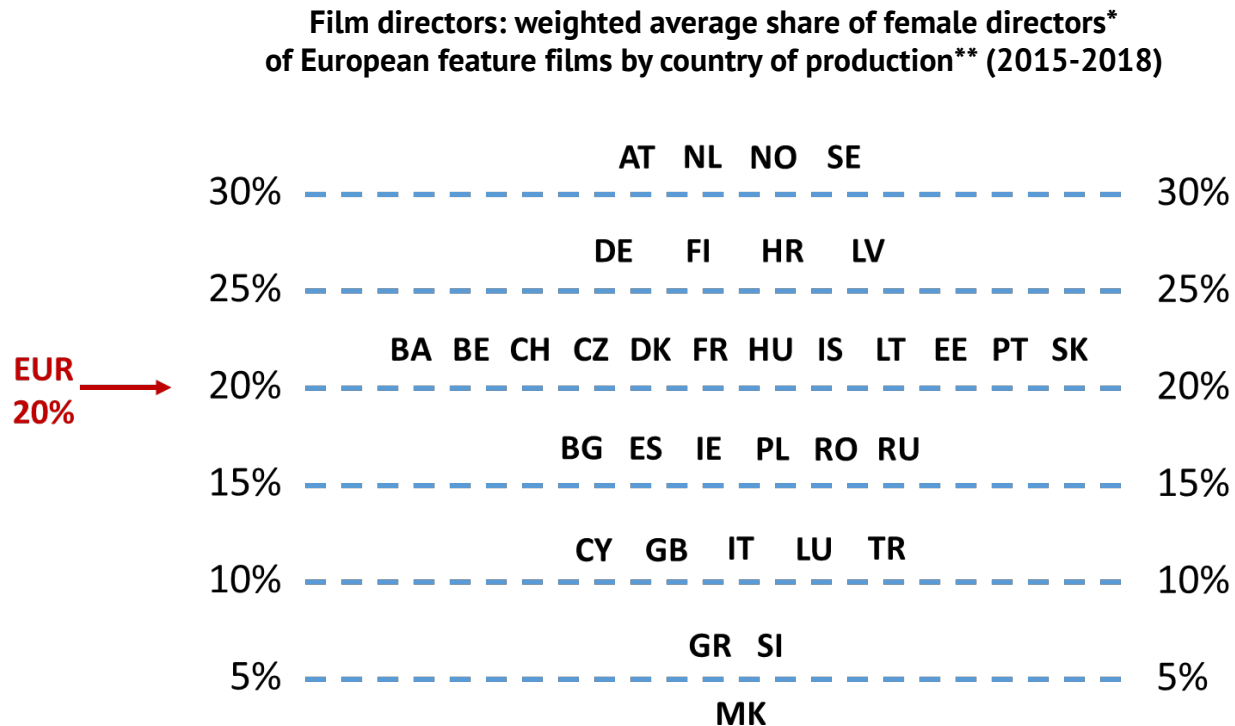
Film directors: weighted average share of female directors
of European debut films (2015-2018)



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

B Feature films: weighted share of female directors by country of production

The weighted average share of female directors of European feature films varies between 4% and 34% across Europe.



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

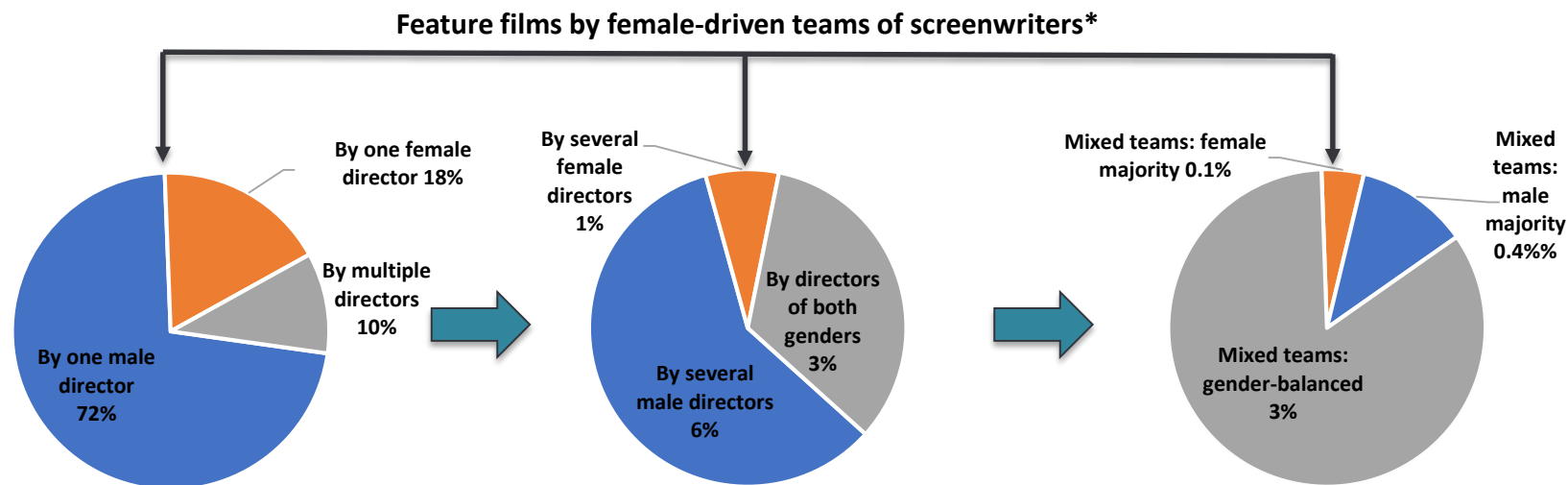
**The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. The analysis excludes production countries with a limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

C Feature films: gender composition of teams of directors

Among European feature films produced between 2015 and 2018:

- ▶ 17.6% were directed by one individual female director;
- ▶ less than 1% were directed by several female directors;
- ▶ 3% were directed by gender-balanced teams of directors while only 0.1% were directed by mixed genders teams with at least 60% of women.

Film directors: gender composition of teams of directors in European feature films (2015-2018)



How to read this graph: 10% of feature films were directed by several directors; 3% were directed by directors of both genders; 3% were directed by gender-balanced teams of directors.

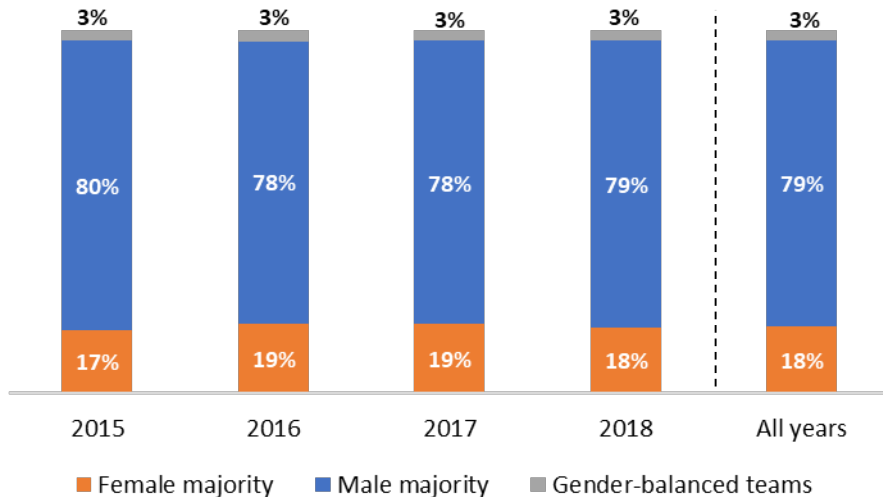
*In this context, **“female-driven”** refers to feature films by a majority ($\geq 60\%$) of female directors. They can be either directed: by one individual female director; by several female directors; by teams of directors of both genders with a female presence of at least 60%.

C What is the share of feature films directed by female-driven teams?

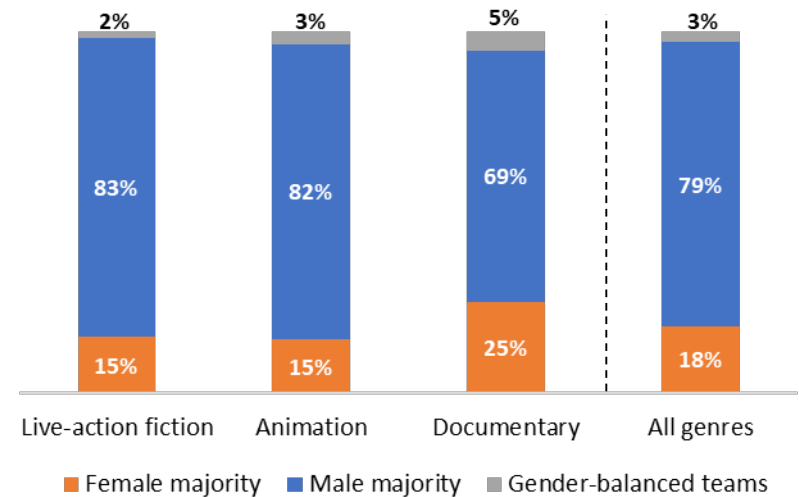
About 18% of European feature films were directed by female-driven* teams of directors between 2015 and 2018.

- ▶ This figure was relatively stable across the years and is higher for documentary than for other film genres.
- ▶ The share of films by female-driven directors' teams (18%) was slightly lower than the weighted average share of female directors (20%). This can be ascribed to the fact that women were more likely to co-direct than men, and when they did, it was mostly in partnership with a male colleague.

Film directors: films by gender composition of directors' teams, by year (2015-2018)



Film directors: films by gender composition of directors' teams, by film genre, 2015-2018



**In this context, “female-driven” refers to feature films by a majority (≥ 60%) of female directors. They can be either directed: by one individual female director; by several female directors; by teams of directors of both genders with a female presence of at least 60%.*

FILM SCREENWRITERS

Women represented **25%** of screenwriters of European feature films produced between **2015** and **2018**.

Female screenwriters were involved in the writing of **36%** of European feature films, whether alone or in teams. However, when weighting the number of feature films by the number of screenwriters of each gender, the share of films written by women was only **24%**. This can be explained by the fact that most of the time female screenwriters worked as part of a team of screenwriters and they were less likely than men to be the sole writer for a film.

The share of films written by female-driven teams* was only **17%**, due to the fact that when women co-wrote a film, it was often within teams with a majority of men screenwriters.

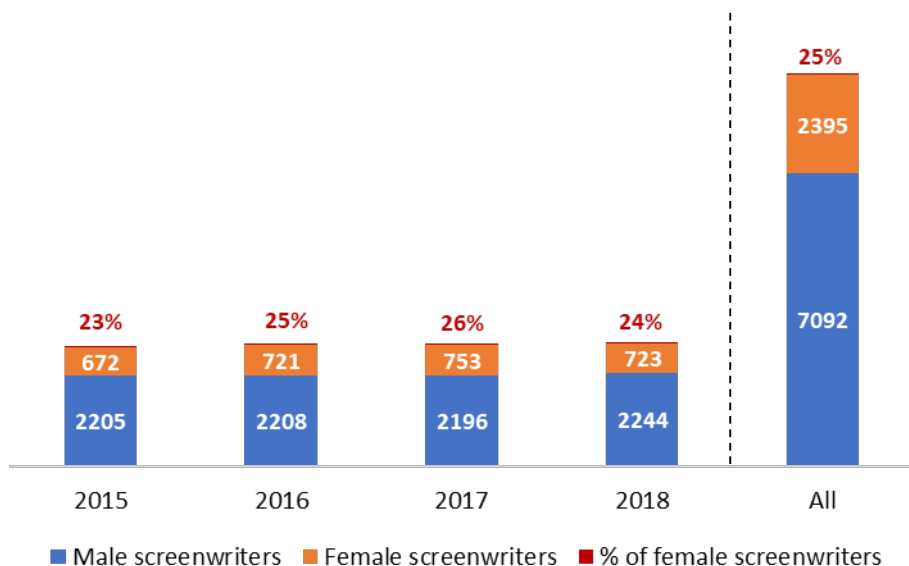
**In this context “female-driven” refers to films for which women represented at least 60% of all screenwriters.*

A How are females represented among film screenwriters?

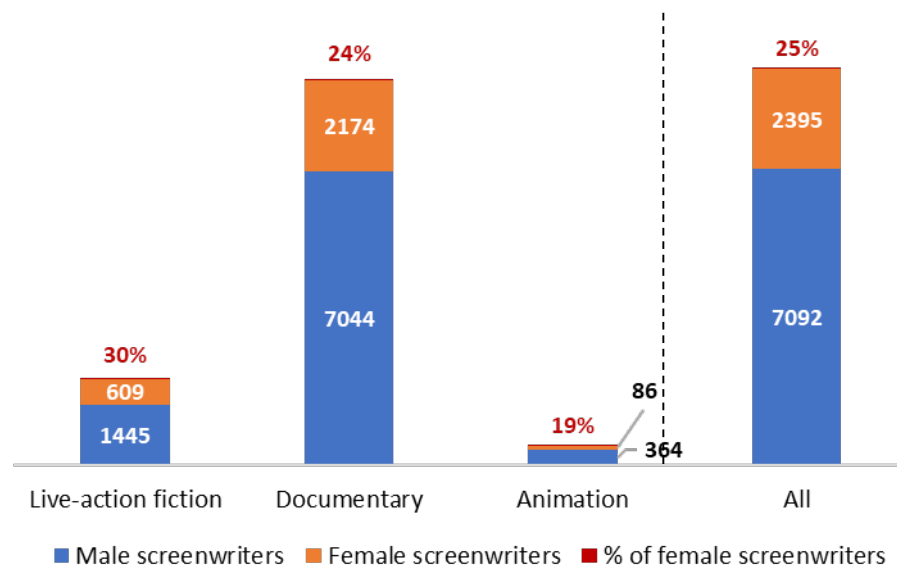
Cumulatively, women accounted for 25% of screenwriters of European feature films active between 2015 and 2018.

- ▶ The share of female screenwriters has remained relatively stable over this time period.
- ▶ This share is higher for documentary films than for live-action and animation features.

Film screenwriters: number and share of active screenwriters* by gender, by production year** (2015-2018)



Film screenwriters: number and share of active screenwriters* by gender, by film genre** (2015-2018)



* **Active screenwriter:** at least one feature film (co)written between 2015 and 2018.

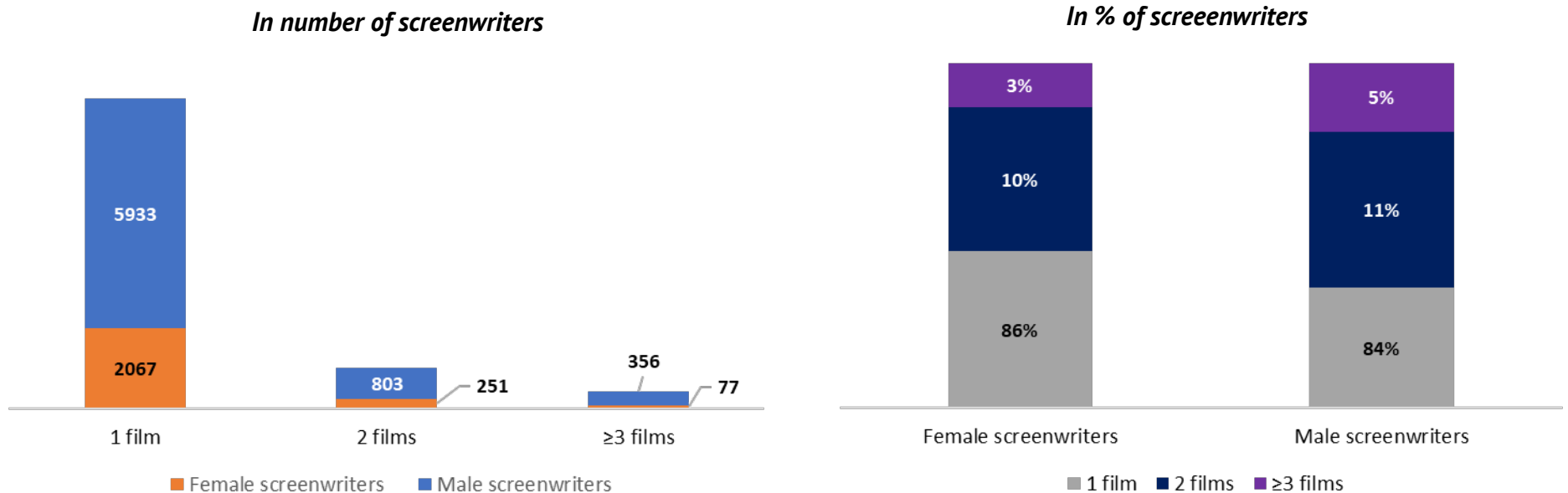
** The total number of screenwriters does not equal the sum of screenwriters by year or by film genre as an individual screenwriter may have worked on several films and film genres across the years.

A How does the activity of female and male screenwriters compare?

Between 2015 and 2018 women (co)wrote fewer feature films than men.

- ▶ Between 2015 and 2018, the level of activity of individual screenwriters of European films was slightly higher for male than for female professionals.
- ▶ 86% of female screenwriters only worked on one feature film in the considered period, compared to 84% for their male colleagues.

**Film screenwriters: level of activity
by gender of screenwriters (2015-2018)**

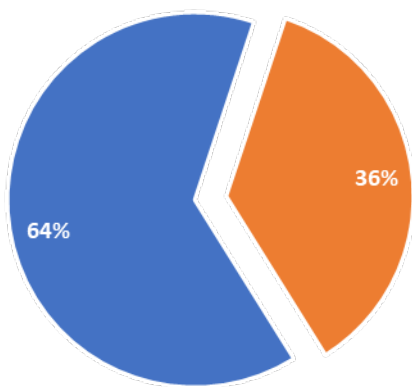


B What is the share of films written by at least one female screenwriter?

Women were involved, whether alone or in partnership with other colleagues, in the writing of 36% of feature films produced between 2015 and 2018.

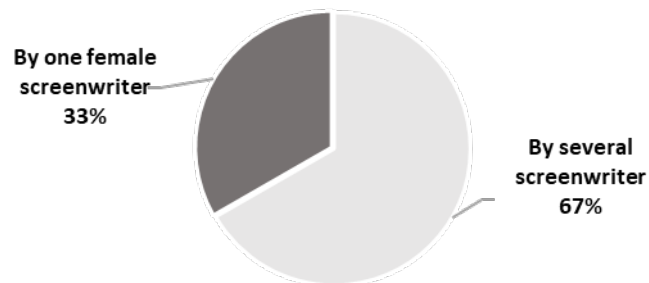
- Female screenwriters tend to work in partnership with other colleagues more often than men.

Film screenwriters: share of European feature films by at least one female (co)writer (2015-2018)



■ Films by at least one female screenwriter

Film screenwriters: breakdown of European feature films by at least one female screenwriter (2015-2018)



Film screenwriters: breakdown of European feature films by at least one male (co)writer (2015-2018)

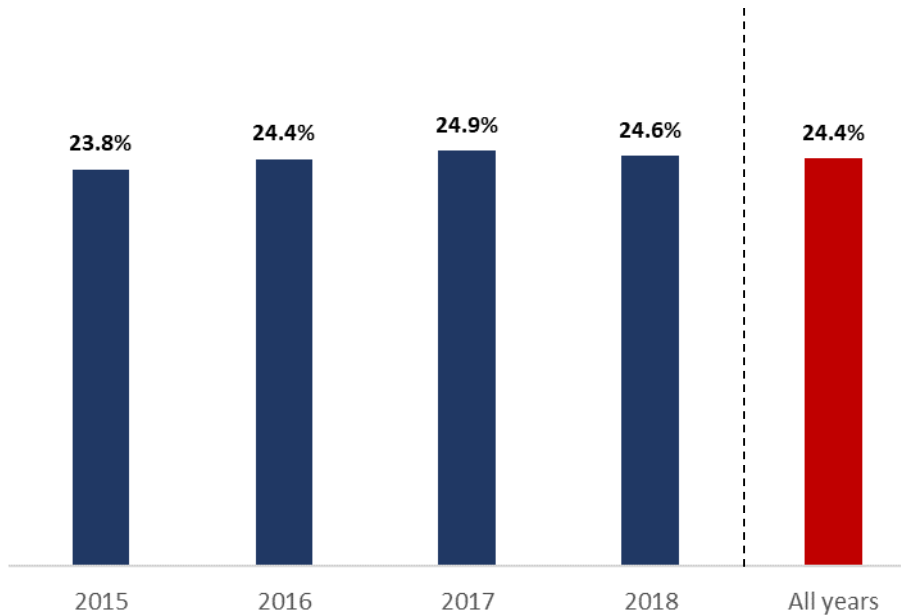


B What is the weighted average share of female screenwriters in European films?

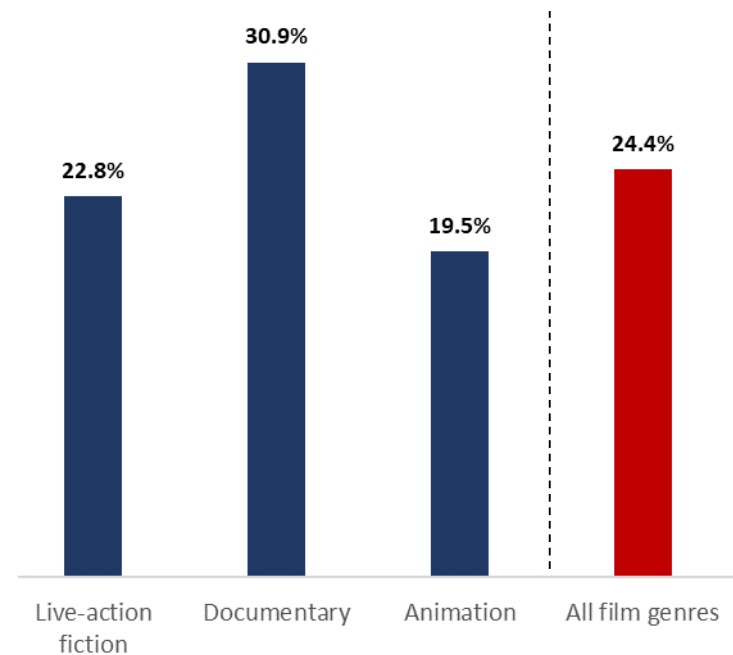
When weighting the share of female screenwriters by the number of writers for each film, the result is significantly lower (24%) than the share of films by at least one female co-writer (36%).

- As for directors, the weighted average share of films by female screenwriters is higher in documentary (31%) than other film types.

Film screenwriters: weighted average share of female screenwriters*, by production year (2015-2018)



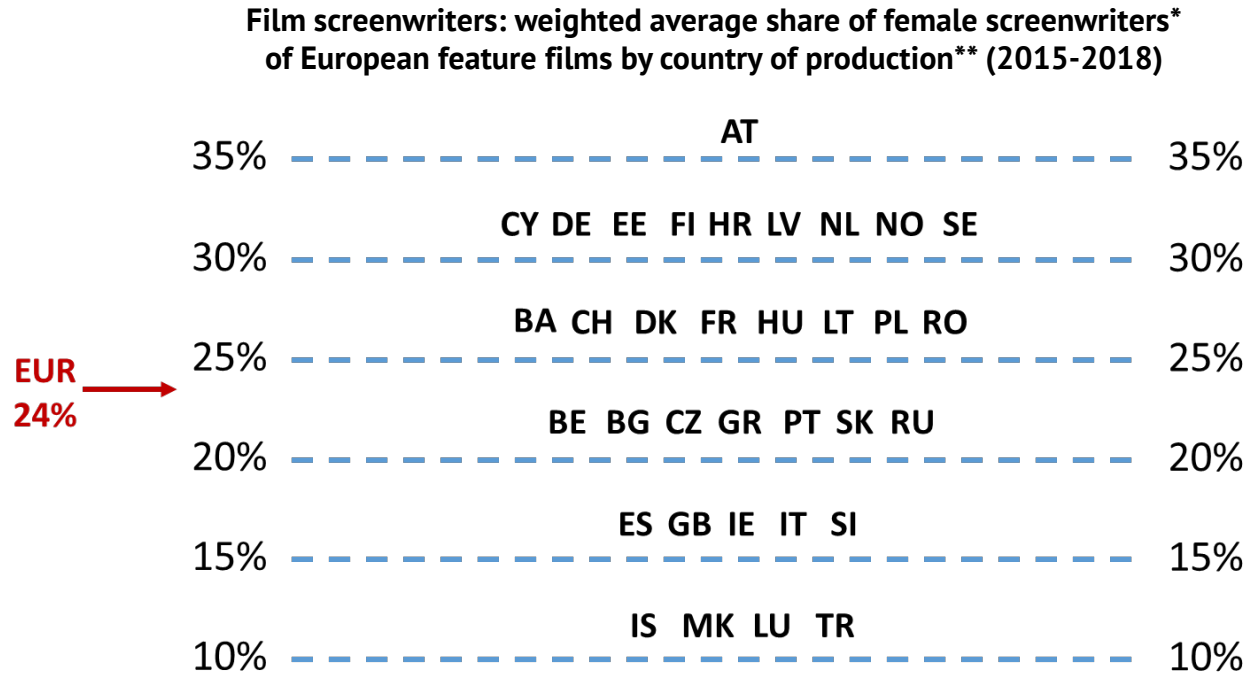
Film screenwriters: weighted average share of female screenwriters*, by film genre (2015-2018)



**The share of female screenwriters is weighted by the number of directors of each feature film.*

B Feature films: weighted share of female screenwriters by country of production

The weighted share of female screenwriters of feature films varies between 10% and 37% across European production countries.



*The share of female screenwriters is weighted by the number of screenwriters of each feature film.

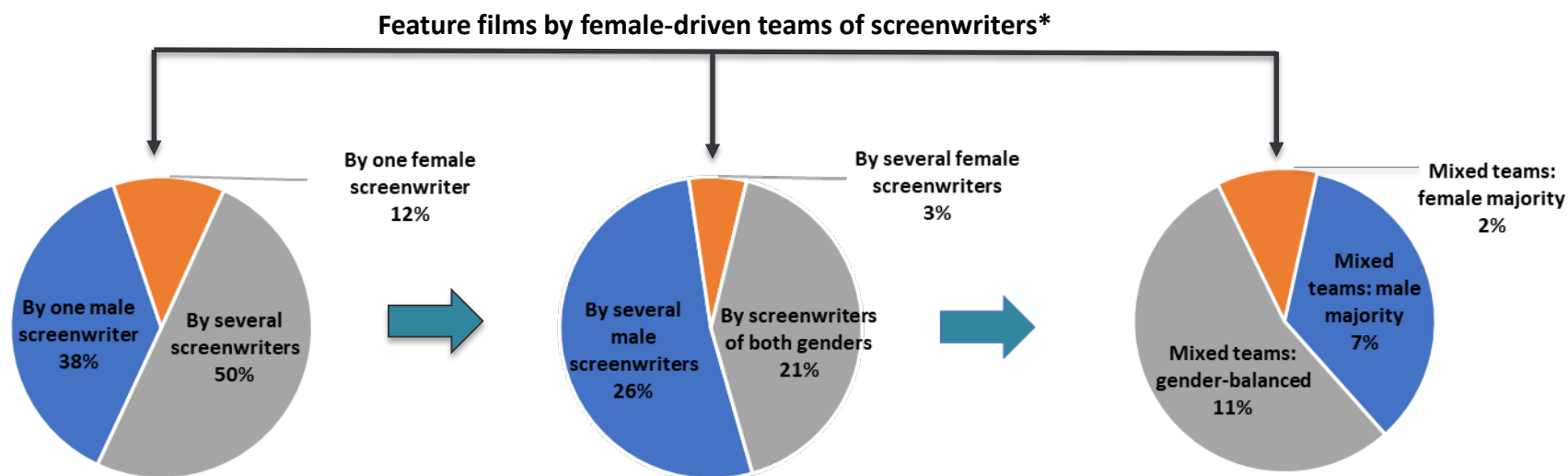
**The country of production is here defined as the main production country of feature films, as it appears in the LUMIERE database. This analysis excludes production countries with a limited coverage in LUMIERE, since the number of films in the database might not be representative of real production volume.

C Feature films: gender composition of screenwriters' teams

Among European feature films produced between 2015 and 2018:

- ▶ 12% were written by one individual female screenwriter;
- ▶ 3% were written by several female screenwriters;
- ▶ 2% were written by teams of professionals of both genders with a female presence of at least 60%.

Film screenwriters: gender composition of teams of screenwriters in European feature films (2015-2018)



How to read this graph: 50% of feature films were written by several screenwriters; 21% were written by screenwriters of both genders; 11% were written by gender-balanced teams of screenwriters.

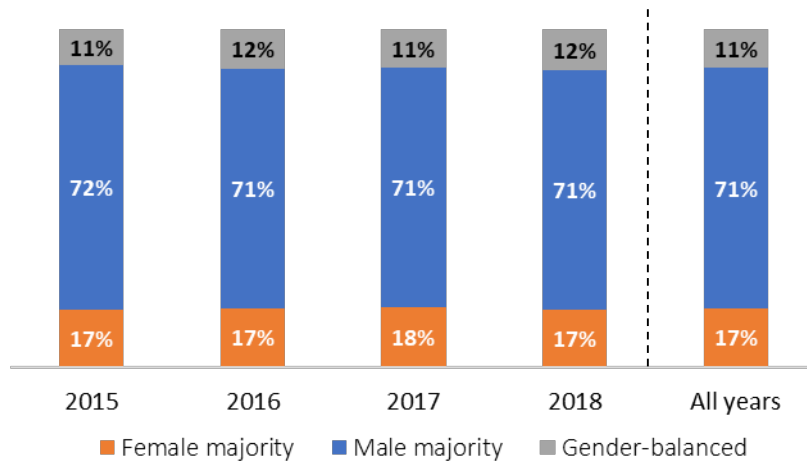
*In this context, "**female-driven**" refers to feature films written by a majority ($\geq 60\%$) of female screenwriters. They can be either written: by one individual female screenwriter; by several female screenwriters; by teams of screenwriters of both genders with a female presence of at least 60%.

C What is the share of feature films written by female-driven teams?

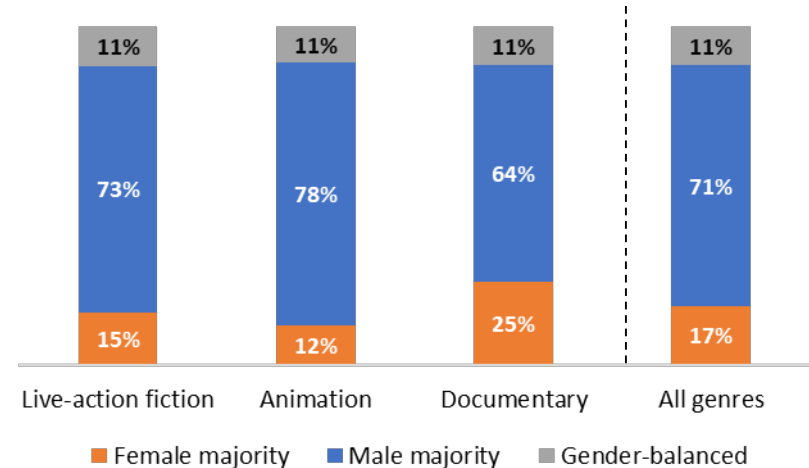
Between 2015 and 2018 about 17% of European feature films were written by female-driven* teams of screenwriters.

- ▶ This figure was stable across the considered time period and tends to be higher for documentary than for other film genres.
- ▶ The share of female-driven films was lower (17%) than the weighted average share of films by female screenwriters (24%). Given the high number of films co-written by several screenwriters, this is due to the fact that when women co-wrote a film, it was often within male-driven teams of screenwriters.

Film screenwriters: film by gender composition of screenwriters' teams, by year (2015-2018)



Film screenwriters: films by gender composition of screenwriters' teams, by film genre (2015-2018)



*In this context, "**female-driven**" refers to feature films written by a majority ($\geq 60\%$) of female screenwriters. They can be either written: by one individual female screenwriter; by several female screenwriters; by teams of screenwriters of both genders with a female presence of at least 60%.

AUDIOVISUAL FICTION DIRECTORS

Audiovisual fiction directors

Between 2015 and 2018, female directors represented **19%** of active directors of audiovisual fiction episodes and TV films in the EU.

During this time period women took part, whether alone or in teams, in the direction of **16%** of all episodes and TV films. On average, women (co)directed fewer episodes than men and they were less likely the sole director of a work. For these reasons, the weighted average share of female directors in audiovisual fiction was lower, at **15%**.

The share of audiovisual fiction episodes directed by female-driven teams was again slightly lower, at **14%**, as women were proportionally more likely than men to work in gender-mixed teams.

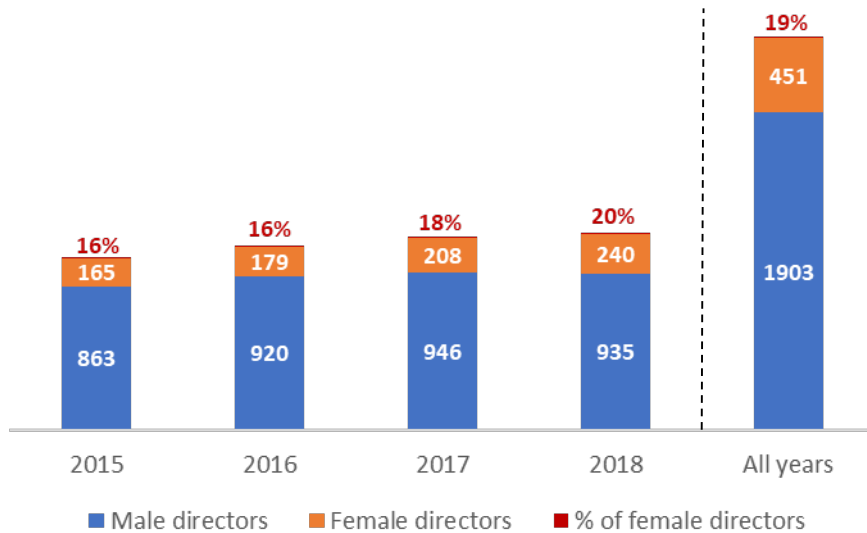
**In this context “female-driven” refers to episodes of audiovisual fiction for which women represented at least 60% of directors.*

A How are women represented among audiovisual fiction directors?

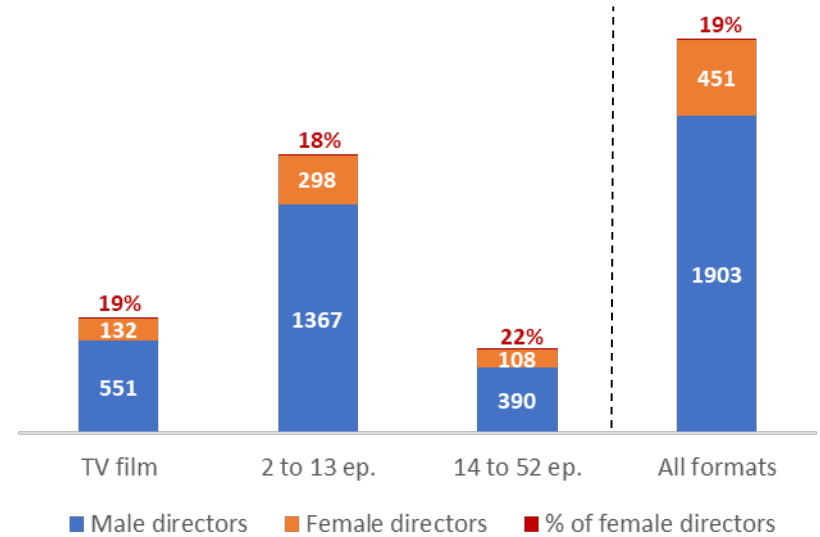
19% of directors active in audiovisual fiction between 2015 and 2018 were women

- ▶ The share of women among all active directors* of audiovisual fiction slightly increased between 2015 and 2018.
- ▶ This share is slightly higher for seasons with at least 14 episodes.

AV fiction directors: number and share of active directors* by gender, by year** (2015-2018)



AV fiction directors: number and share of active directors* by gender, by format** (2015-2018)

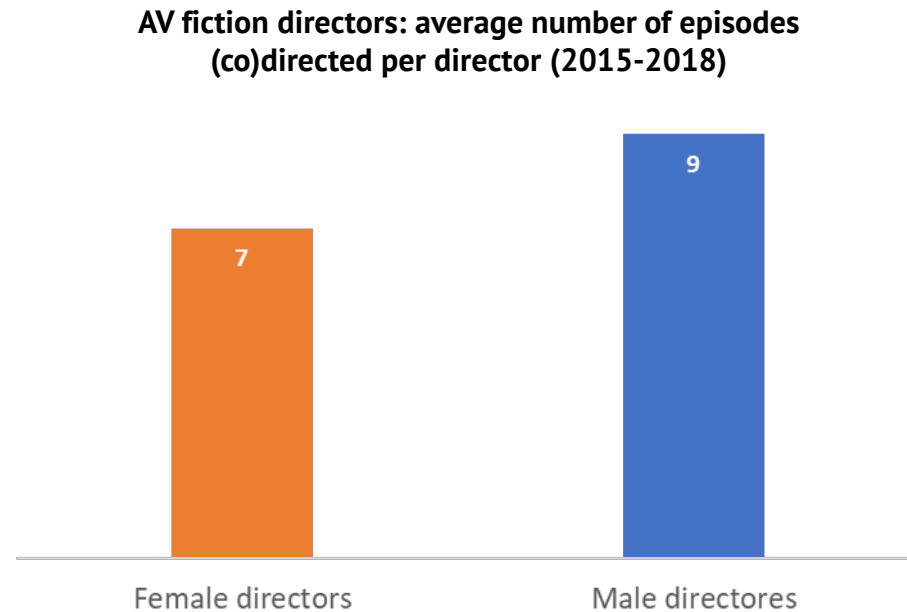


***Active director:** at least one audiovisual fiction episode or TV film (co)directed between 2015 and 2018.

****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 2018 (co)directed fewer audiovisual fiction episodes than men.

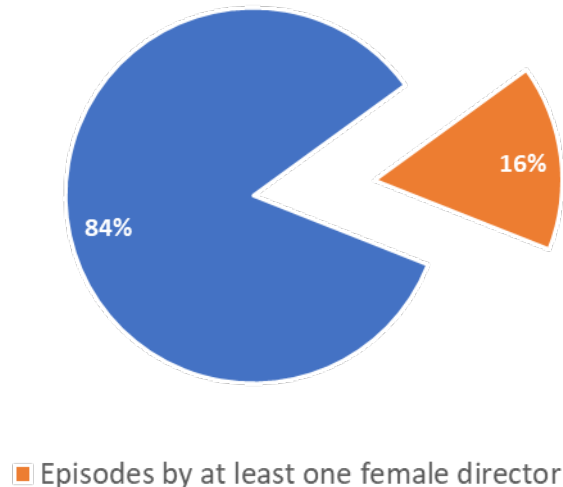


B What is the share of AV fiction episodes directed by at least one woman?

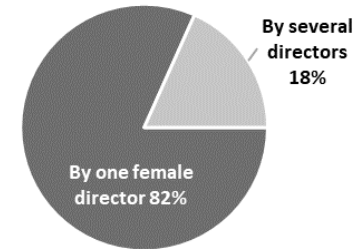
Women were involved in the direction (i.e. directed or co-directed) of 16% of all episodes of audiovisual fiction released between 2015 and 2018.

Female directors co-directed much more often than their male counterparts.

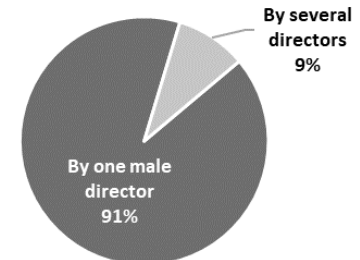
AV fiction directors: share of episodes by at least one female (co)director (2015-2018)



AV fiction directors: breakdown of episodes by at least one female (co)director (2015-2018)



AV fiction directors: breakdown of episodes by at least one male (co)director (2015-2018)

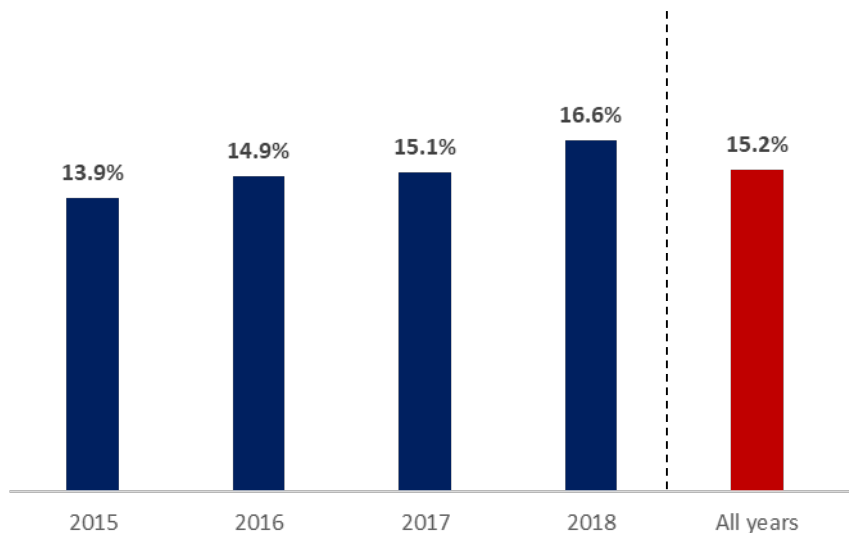


B What is the weighted share of female directors in AV fiction?

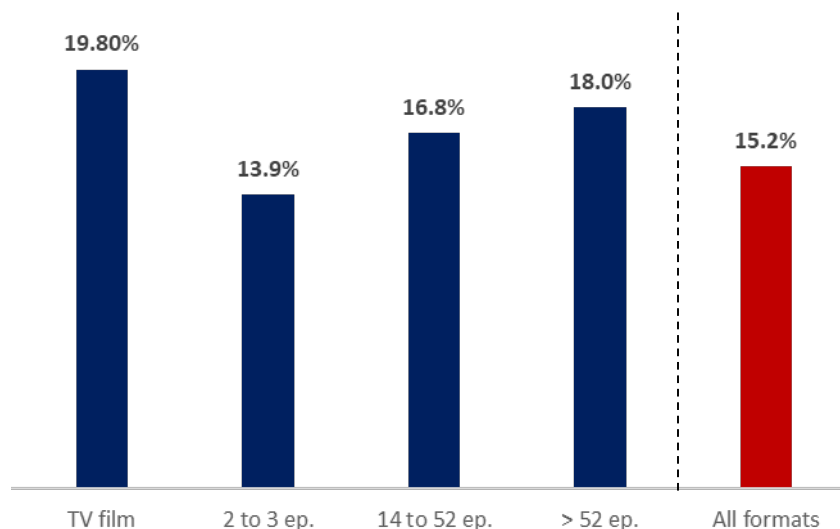
When weighting the share of females and males by the number of directors of each episode, the share of female directors was 15%.

- ▶ The weighted average share of female directors was slightly higher for TV films than for other formats.

AV fiction directors: weighted average share of female directors* by year (2015-2018)



AV fiction directors: weighted share of female directors* by format (2015-2018)

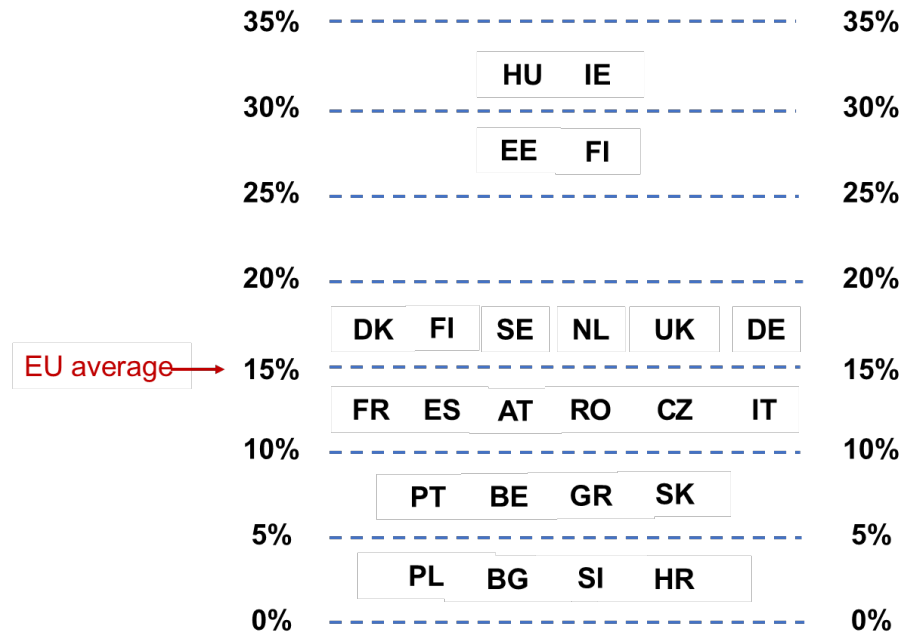


**The share of female directors is weighted by the number of directors of each episode.*

B AV fiction: weighted share of female directors by country of production

The weighted average share of women among directors of audiovisual fiction ranges between less than 5% and close to 35%.

AV fiction directors: weighted average share of female directors*
by country of production** of audiovisual fiction works (2015-2018)



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

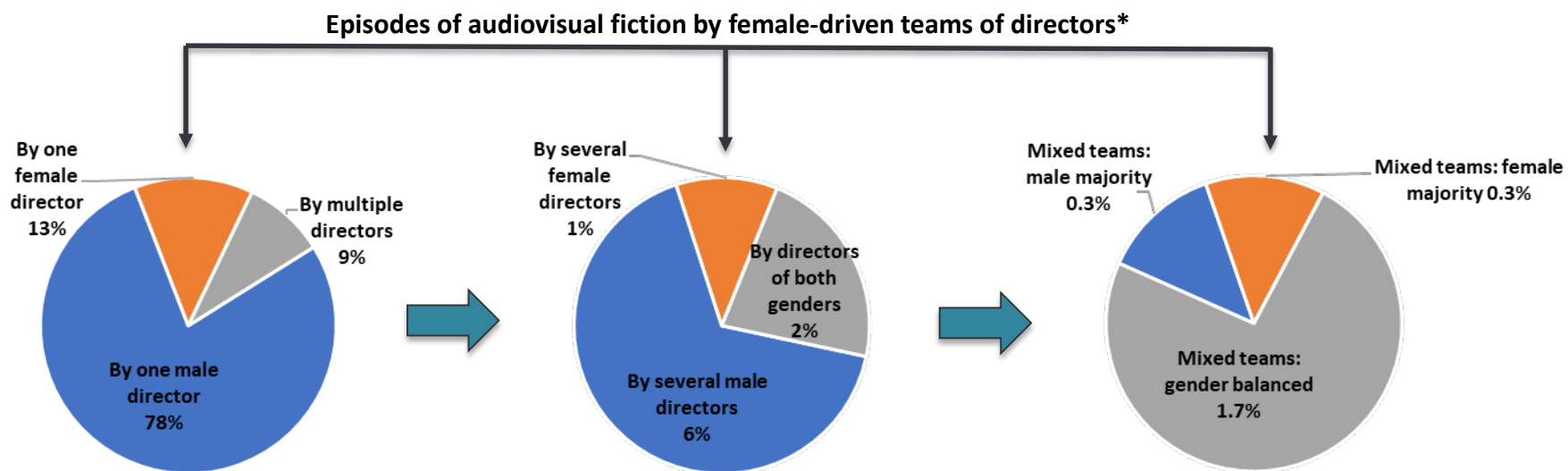
**Countries with an insufficient number of episodes produced are not represented in this analysis.

C AV fiction: gender composition of directors' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2018:

- ▶ 13% of were directed by one woman;
- ▶ 1% were directed by several women;
- ▶ 0.3% by teams of professionals of both genders with a female presence of at least 60%.

AV fiction directors: gender composition of directors' teams (2015-2018)



How to read this graph: 9% of AV fiction episodes were directed by several directors; 2% were directed by professionals of both genders; 1.7% were directed by gender-balanced teams of directors.

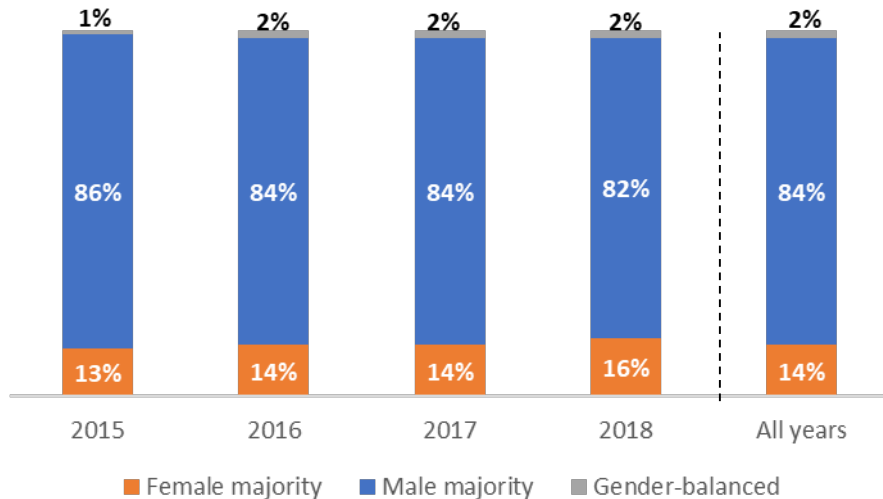
*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films by a majority ($\geq 60\%$) of female directors. They can be either directed: by one individual female director; by several female directors; by teams of directors of both genders with a female presence of at least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

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

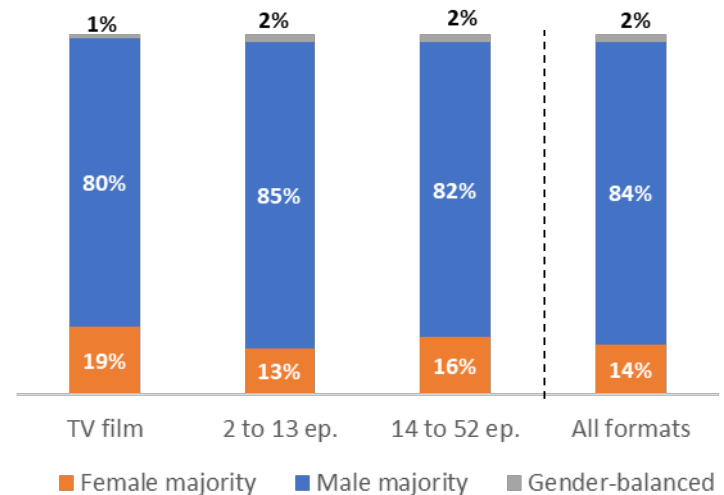
About 14% of audiovisual fiction episodes (or TV films) were directed by female-driven* directors' teams.

- ▶ This share (14%) was slightly lower than the weighted average share of women involved in the (co)direction of audiovisual fiction episodes (15%).
- ▶ The share of episodes directed by female-driven teams was relatively stable between 2015 and 2018 and was higher for TV films.

AV fiction directors: AV fiction episodes by gender composition of directors' teams, by year (2015-2018)



AV fiction directors: AV fiction episodes by gender composition of directors' teams, by format (2015-2018)



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

AUDIOVISUAL FICTION SCREENWRITERS

Audiovisual fiction screenwriters

Between 2015 and 2019, women accounted for **34%** of active screenwriters of audiovisual fiction in the EU.

Female screenwriters took part, whether alone or in teams, in the writing of **51%** of audiovisual fiction episodes and TV films. However, a woman was less likely the sole screenwriter of an episode or a TV film. Therefore, the weighted share of female screenwriters of audiovisual fiction was lower, at **31%**.

Female screenwriters 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 again significantly lower, at **21%**.

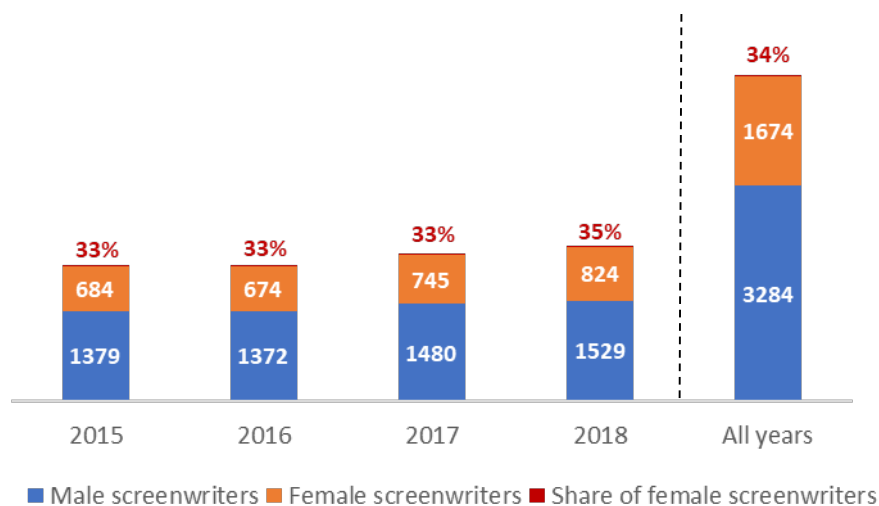
**In this context “female-driven” refers to films for which women represented at least 60% of all screenwriters.*

A How are women represented among screenwriters of AV fiction?

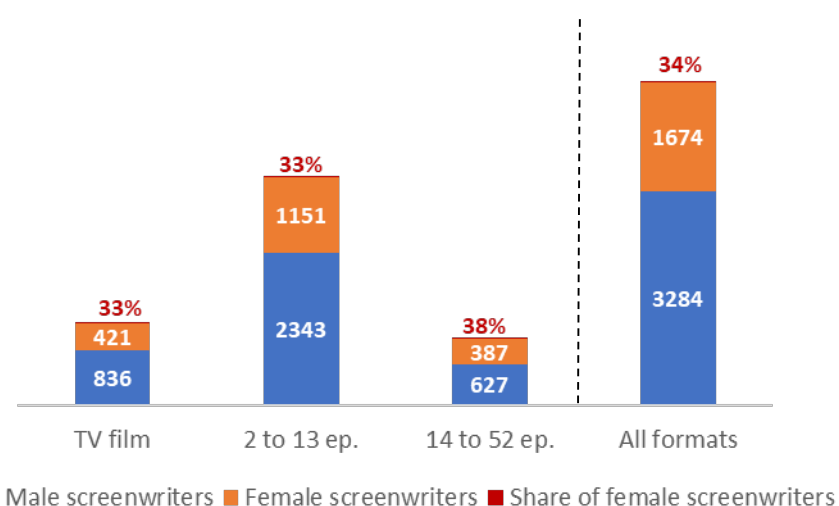
Between 2015 and 2018, women accounted for 34% of all active screenwriters* of audiovisual fiction

- ▶ The share of women among active screenwriters remained comparatively stable between 2015 and 2018.
- ▶ The share of female screenwriters was slightly higher for seasons with at least 14 episodes.

AV fiction screenwriters: number and share of active screenwriters* by gender, by year** (2015-2018)



AV fiction screenwriters: number and share of active screenwriters* by gender, by format** (2015-2018)



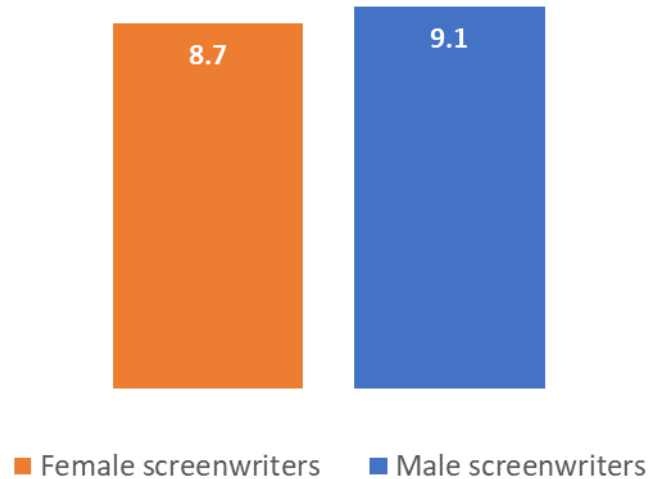
***Active screenwriter:** at least one audiovisual fiction episode or TV film (co)written between 2015 and 2018.

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

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

On average, female and male screenwriters active between 2015 and 2018 (co)wrote a similar number of episodes.

AV fiction screenwriters: average number of episodes (co-)written
by gender of screenwriters (2015-2018)

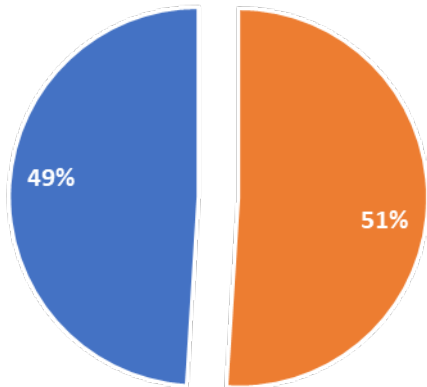


B What is the share AV fiction episodes written by at least one woman?

Female screenwriters were involved, whether alone or with other professionals, in the writing of 51% of all audiovisual fiction episodes released between 2015 and 2018.

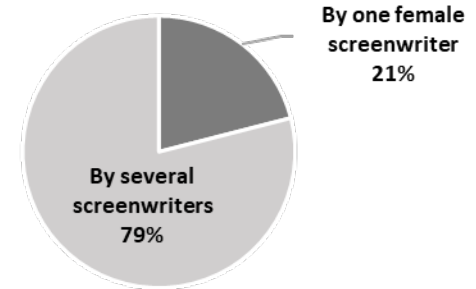
- ▶ Women co-wrote audiovisual fiction in partnership with other colleagues more often than men.

AV fiction screenwriters: share of episodes by at least one female (co)screenwriter (2015-2018)

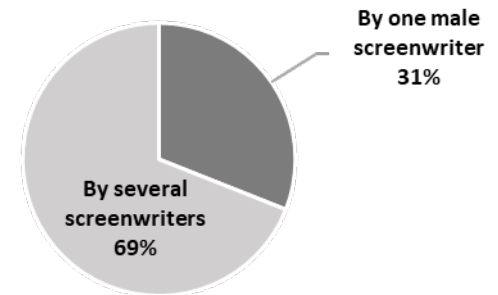


■ Episodes by at least one female screenwriter

AV fiction screenwriters: breakdown of episodes by at least one female (co) screenwriter (2015-2018)



AV fiction screenwriters: breakdown of episodes by at least one male (co)screenwriter (2015-2018)

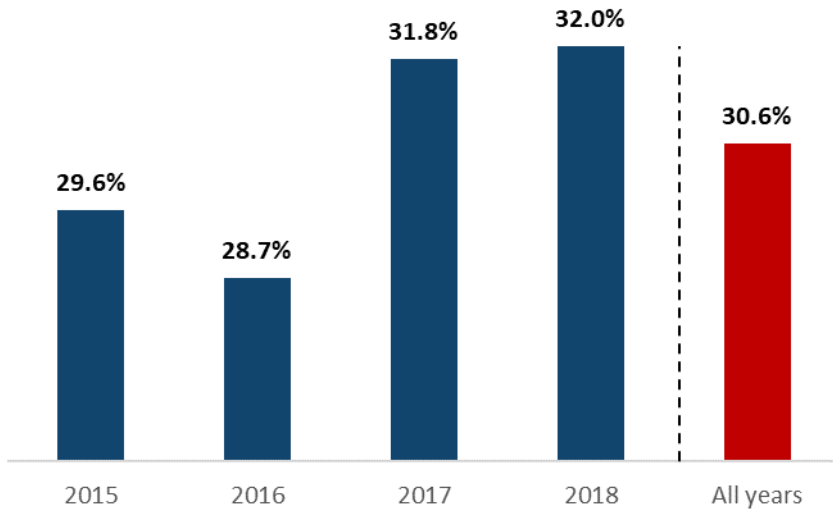


B What is the weighted average share of female screenwriters in AV fiction?

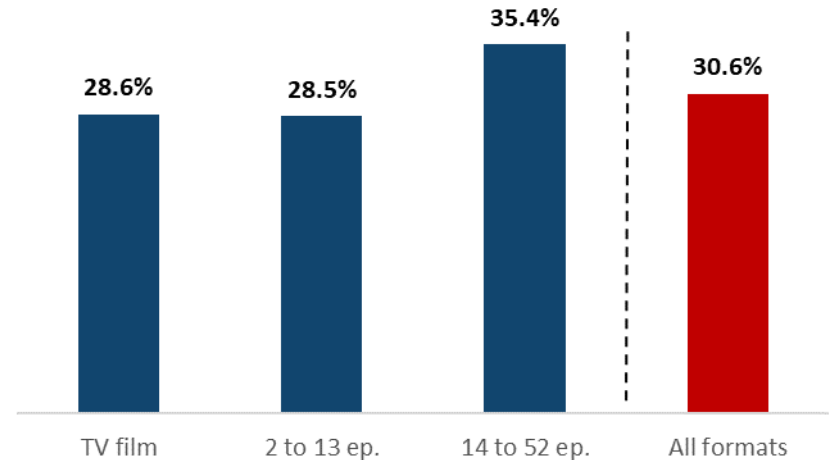
When weighting the share of female and male screenwriters on the total number of screenwriters of each episode, the share of women was 31%.

▶ The weighted average share of female screenwriters is higher in seasons with more than 14 episodes.

AV fiction screenwriters: weighted average share of female screenwriters* by year (2015-2018)



AV fiction screenwriters: weighted average share of female screenwriters* by format (2015-2018)

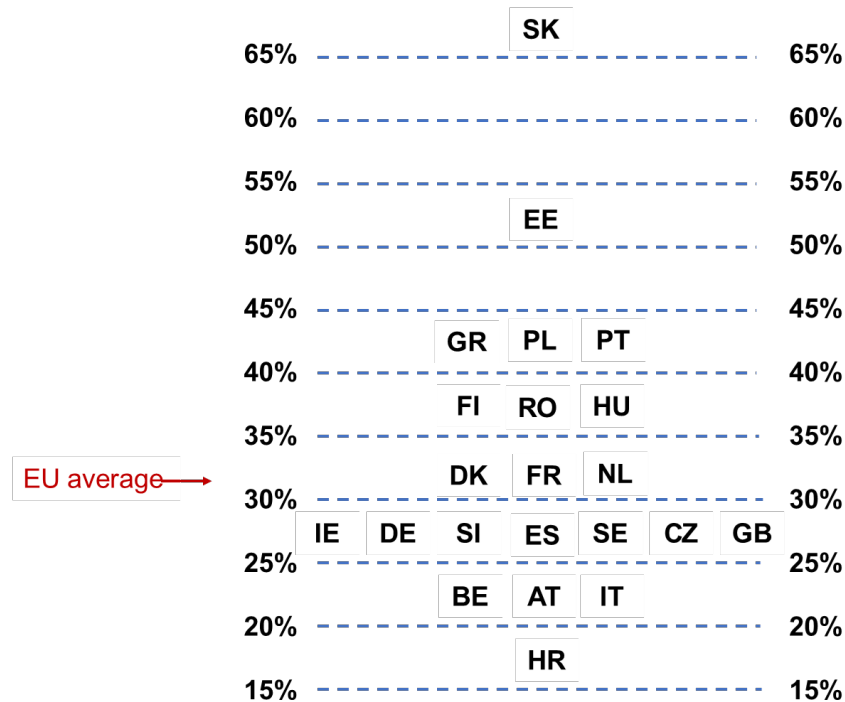


**The share of female screenwriters is weighted by the number of directors of each episode.*

B AV fiction: weighed share of female screenwriters by country of production

The weighted average share of women among screenwriters of audiovisual fiction varies between 15% and 65% across the EU.

AV fiction screenwriters: weighted average share of female screenwriters**
by country of production** of audiovisual fiction works (2015-2018)



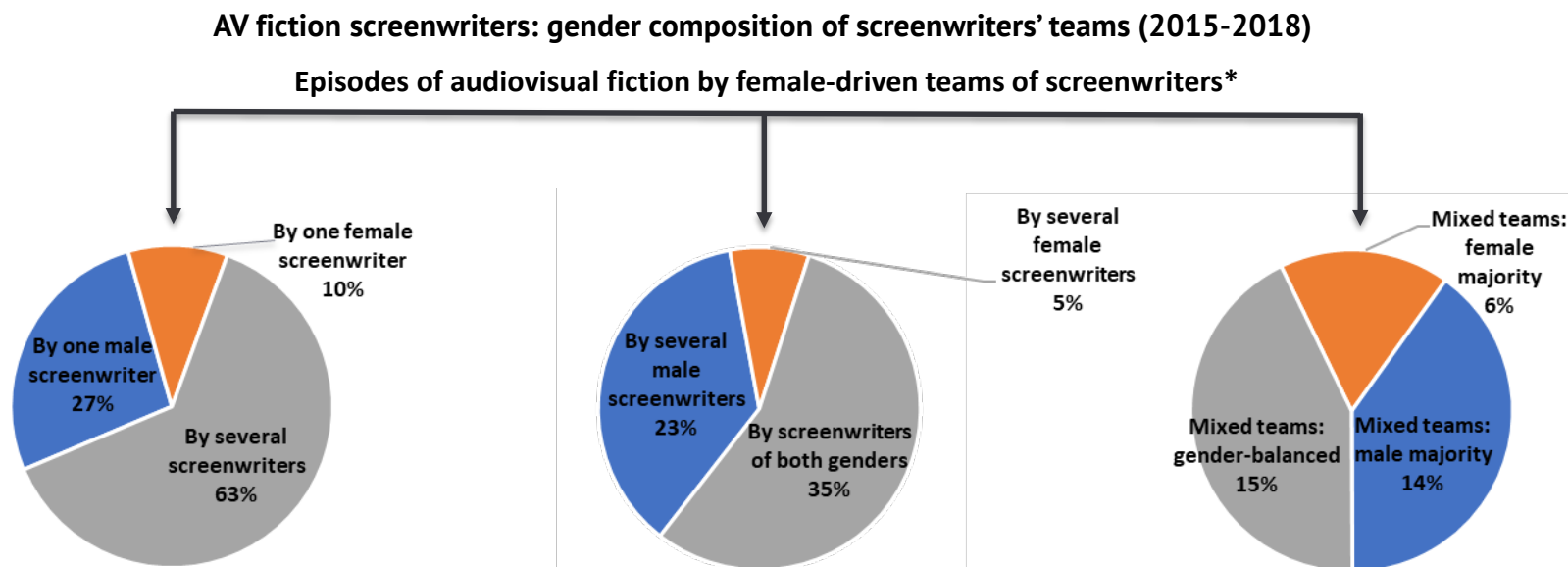
*The share of female screenwriters is weighted by the number of screenwriters of each episode.

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

C AV fiction: gender composition of screenwriters' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2018:

- ▶ 10% were written by one female screenwriter;
- ▶ 5% were written by several female screenwriters;
- ▶ 6% by teams of screenwriters of both genders with at least 60% of women.



How to read this graph: 63% of AV fiction episodes were written by several screenwriters; 36% were written by screenwriters of both genders; 15% by gender-balanced teams of screenwriters.

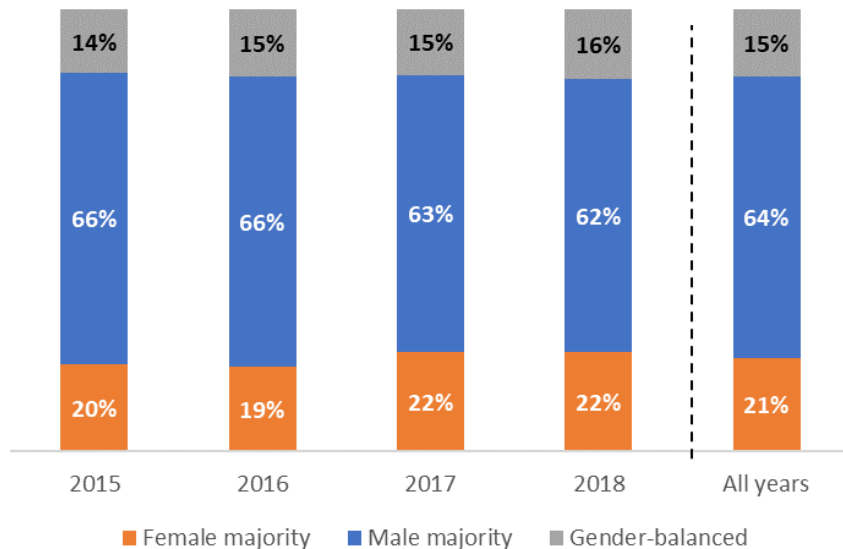
*In this context, **“female-driven”** refers to audiovisual fiction episodes and TV films written by a majority ($\geq 60\%$) of female screenwriters. They can be either written: by one individual female screenwriter; by several female screenwriters; by teams of screenwriters of both genders with a female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

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

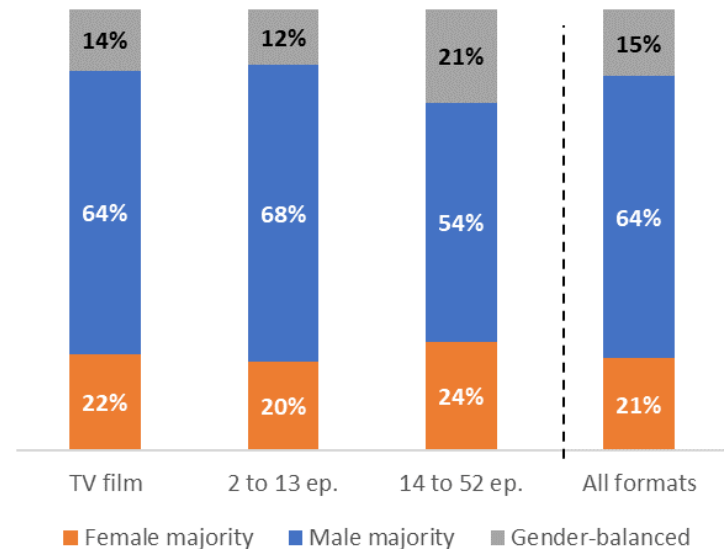
About 21% of audiovisual fiction episodes (or TV films) were written by female-driven* teams of screenwriters.

- ▶ This figure is significantly lower than the weighted average share of women in the (co)writing of audiovisual fiction (31%). This is due to the fact that female screenwriters worked in collaboration with others more often than men, and often within teams with a majority of male screenwriters.
- ▶ The share of episodes written by female-driven teams was slightly higher for seasons with at least 14 episodes.

AV fiction screenwriters: AV fiction episodes by gender composition of screenwriters' teams, by year (2015-2018)



AV fiction screenwriters: AV fiction episodes by gender composition of screenwriters' teams, by format (2015-2018)



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

More information:
www.obs.coe.int

gilles.fontaine@coe.int
patrizia.simone@coe.int

