

# Female audiovisual professionals in European TV fiction production

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# **SCOPE AND METHODOLOGY**

## Research questions

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

A

How are women represented?

B

What is the weighted share of women?

C

What is the share of female-driven teams?

# Scope

## Gender of:

- **directors,**
- **writers,**
- **and lead roles, of:**

**TV fiction episodes and TV films  
produced in the EU27 plus UK  
with a first broadcast or release  
between 2015 and 2019  
on TV or on SVOD services**

**(excluding series with more than 52  
episodes per season)**

## Gender of:

- **producers,**
- **cinematographers,**
- **and composers, of:**

**TV fiction episodes and TV films  
produced in the EU27 plus UK  
with a first broadcast or release  
between 2015 and 2019  
on TV or on SVOD services**

**(excluding series with more than 13  
episodes per season)**

## Definitions and sources : European audiovisual fiction

- The data on EU 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 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 2019. The analysis considers the year when a TV film or an episode of a TV series' season was broadcast on TV or made available on SVOD for the first time.
- The report's scope includes analysis on 6 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 2015-2019**

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

DIRECTORS

20%

PRODUCERS

41%

WRITERS

35%

CINEMATOGRAPHERS

8%

LEAD ROLES

43%

COMPOSERS

7%

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

DIRECTORS

16%

PRODUCERS

43%

WRITERS

33%

CINEMATOGRAPHERS

7%

LEAD ROLES

45%

COMPOSERS

6%

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

DIRECTORS

15%

PRODUCERS

36%

WRITERS

24%

CINEMATOGRAPHERS

7%

LEAD ROLES

22%

COMPOSERS

5%

# DIRECTORS

## TV fiction directors

Between 2015 and 2019, female directors represented **20%** of active directors of audiovisual fiction episodes and TV films in the EU (including UK).

During this time period women took part, whether alone or in teams, in the direction of **17%** 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 **16%**.

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

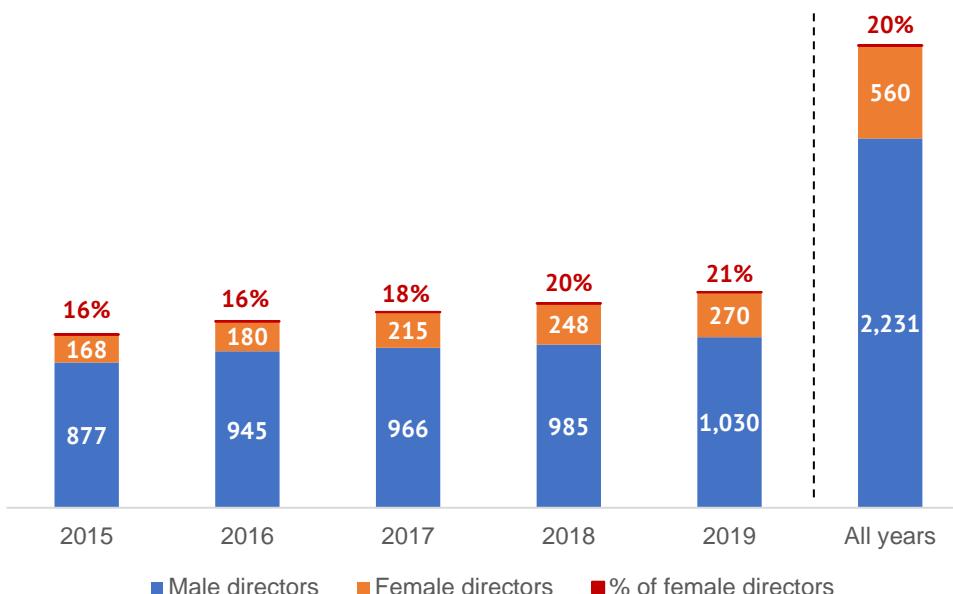
\*NOTE: In this context “female-driven” refers to episodes of audiovisual fiction for which women represented at least 60% of directors.

## A How are women represented among audiovisual fiction directors?

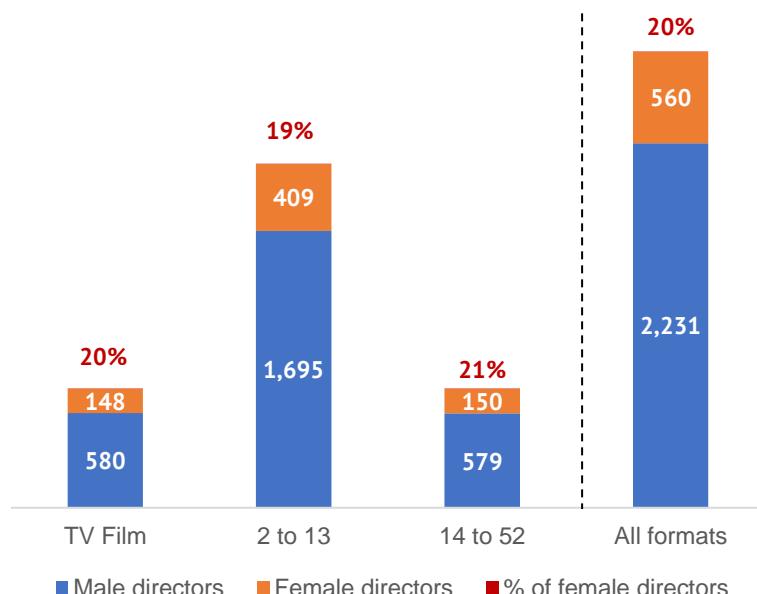
20% of unique directors active in audiovisual fiction between 2015 and 2019 were women.

- ▶ The share of women among all active directors\* of audiovisual fiction increased by 5% between 2015 and 2019.
- ▶ 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\*\* (2015-2019)



AV fiction directors: number and share of active directors\*  
by gender, by format\*\* (2015-2019)



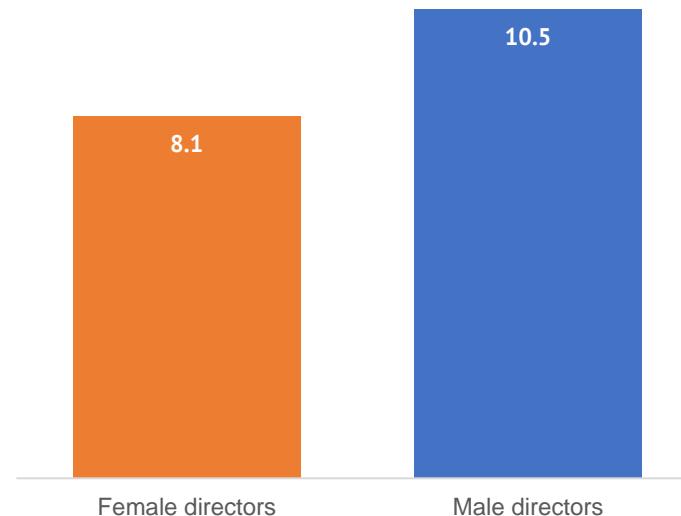
\*Active director: at least one audiovisual fiction episode or TV film (co)directed between 2015 and 2019.

\*\*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 2019 (co)directed fewer audiovisual fiction episodes or TV films than men.

AV fiction directors: average number of episodes  
(co)directed per director gender (2015-2019)

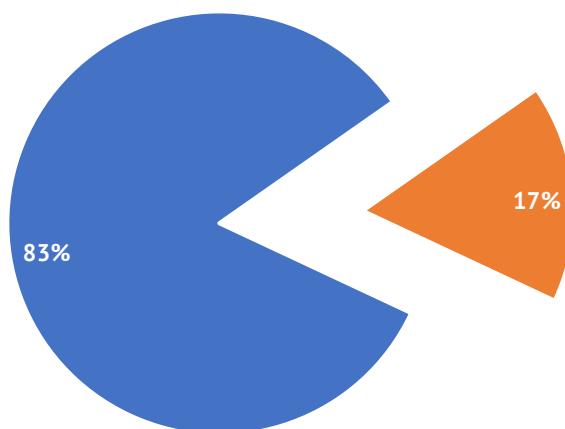


## B What is the share of AV fiction episodes directed by at least one woman?

Women were involved in the direction (i.e. directed or co-directed) of 17% of all TV films or fiction episodes released between 2015 and 2019.

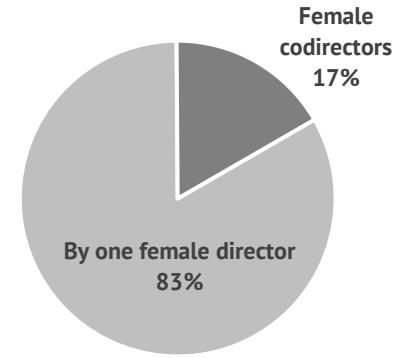
- Female directors co-directed much more often than their male counterparts.

Share of AV fiction episodes by at least one female (co)director (2015-2019)

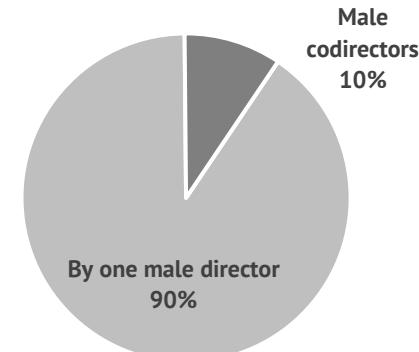


- Episodes by at least one female director
- Episodes by at least one male director

Breakdown of AV fiction episodes by at least one female (co)director (2015-2019)



Breakdown of AV fiction episodes by at least one male (co)director (2015-2019)

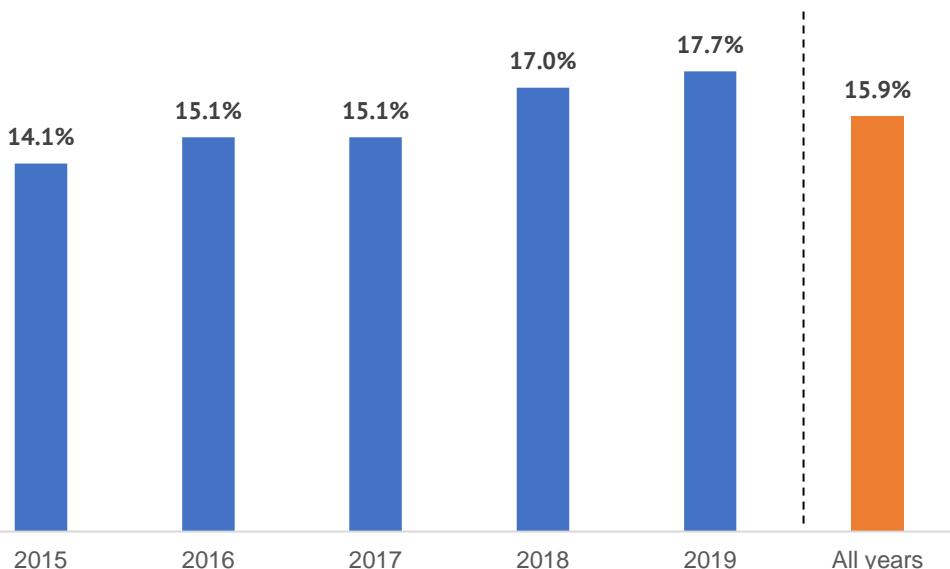


## B What is the weighted share of female directors in AV fiction?

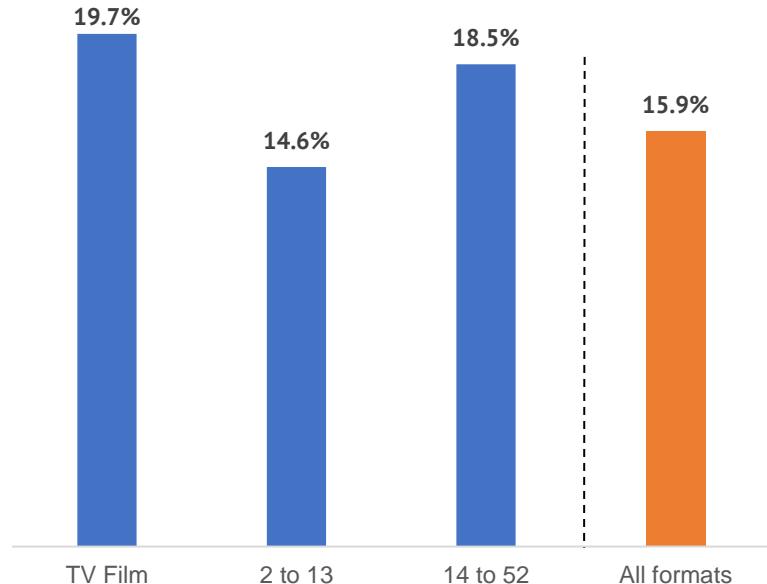
When weighting the share of females and males by the number of directors of each episode, the share of female directors was 16%.

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

AV fiction directors: weighted average share of female directors\* by year (2015-2019)



AV fiction directors: weighted share of female directors\* by format (2015-2019)

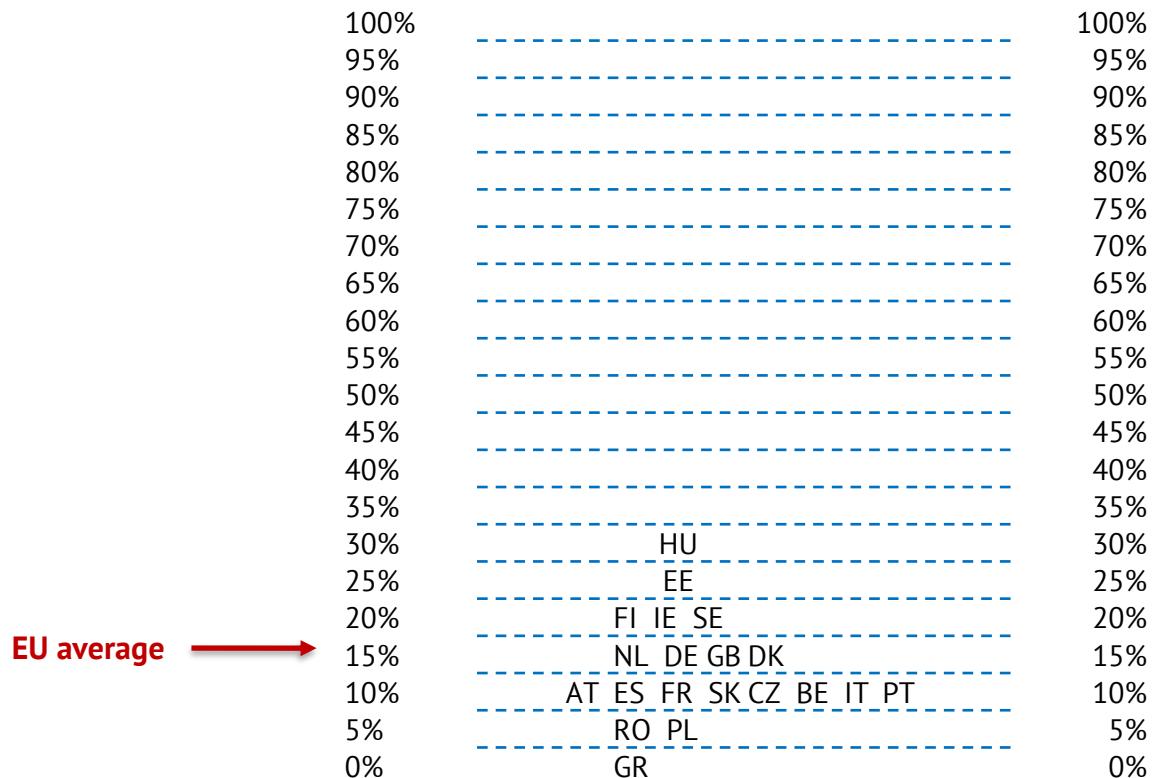


\*The share of female directors is weighted by the number of directors of each episode.

## 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 4% and 31% in the EU.

AV fiction directors: weighted average share of female directors\*  
by country of production\*\* of audiovisual fiction works (2015-2019)



\*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.

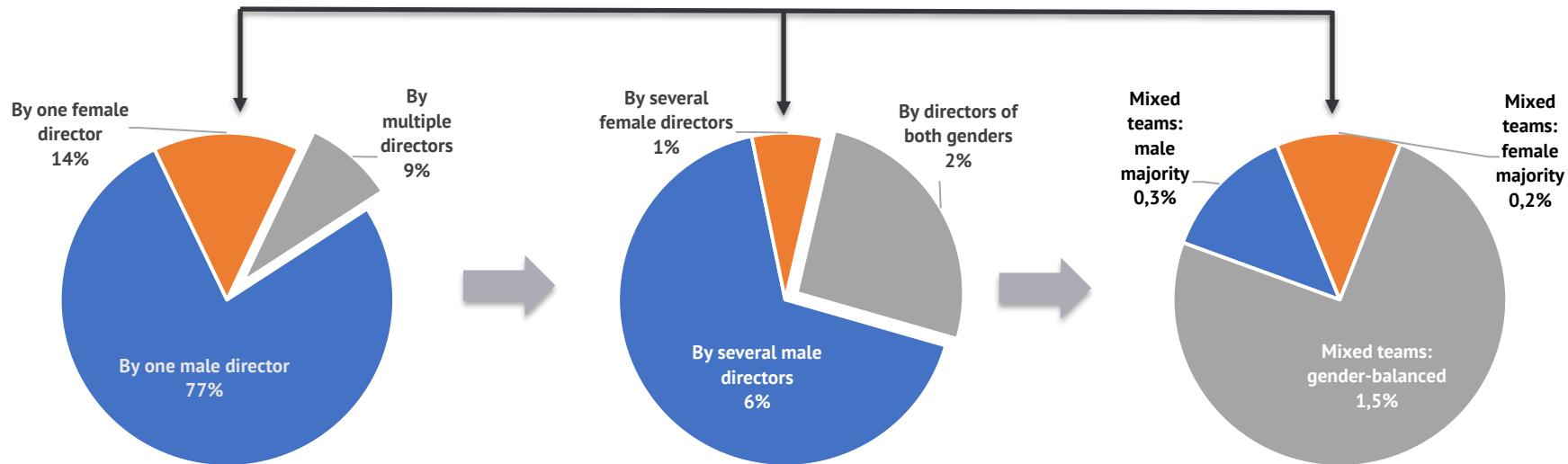
## C AV fiction: gender composition of directors' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2019:

- ▶ 14% were directed by one woman
- ▶ 1% were directed by several women
- ▶ 0.2% by teams of professionals of both genders with a female presence of at least 60%

AV fiction directors: gender composition of directors' teams (2015-2019)

Audiovisual fiction episodes by female-driven teams of directors\*



**How to read this graph:** 9% of AV fiction episodes were directed by several directors; of which 2% were directed by professionals of both genders; of which 1.5% were directed by gender-balanced teams of directors.

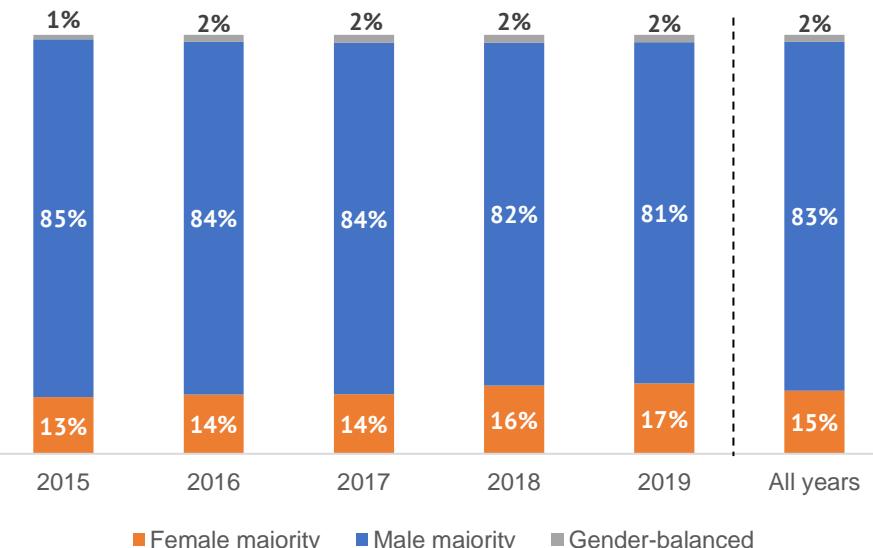
\*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films by a majority ( $\geq 60\%$ ) of female directors. They can be either directed: by one individual female director; by several female directors; by teams of directors of both genders with a female presence of at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

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

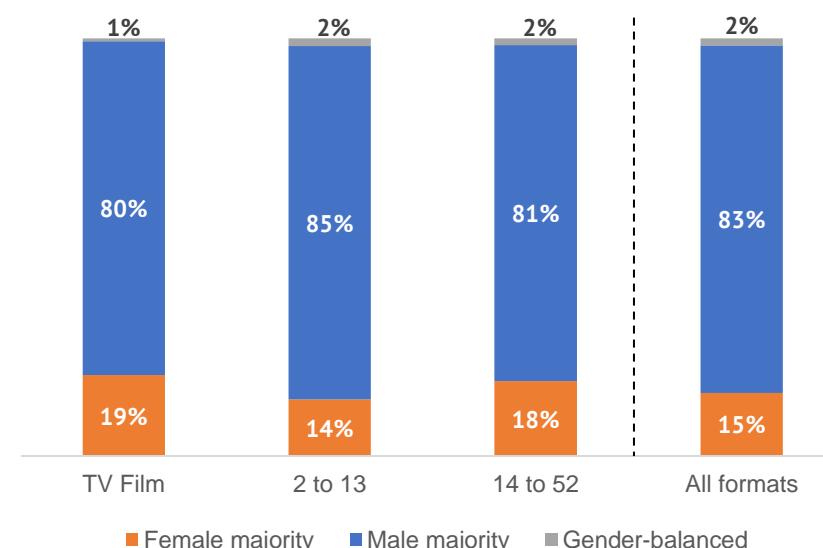
About 15% of audiovisual fiction episodes (or TV films) were directed by female-driven\* directors' teams.

- ▶ This figure was slightly lower than the share of audiovisual fiction episodes (co)directed by at least a woman (17%).
- ▶ The share of episodes directed by female-driven teams has been growing slowly between 2015 and 2019 and was higher for TV films and for series with more than 14 episodes per season.

AV fiction directors: AV fiction episodes by gender composition of directors' teams, by year (2015-2019)



AV fiction directors: AV fiction episodes by gender composition of directors' teams, by format (2015-2019)



\*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%.

# WRITERS

Between 2015 and 2019, women accounted for 35% of active writers of audiovisual fiction in the EU.

Female writers took part, whether alone or in teams, in the writing of 39% of audiovisual fiction episodes and TV films. However, a woman was less likely the sole writer of an episode or a TV film. Therefore, the weighted share of female writers of audiovisual fiction was lower, at 33%.

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 again significantly lower, at 24%.

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

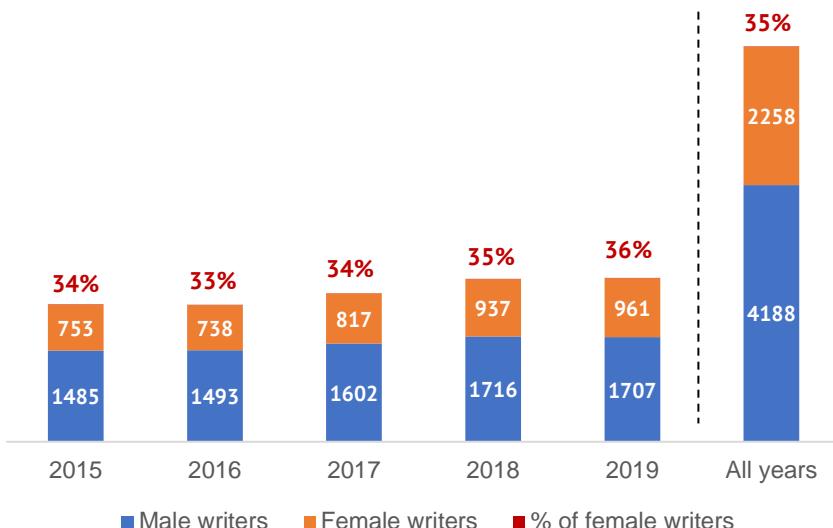
**A**

# How are women represented among writers of AV fiction?

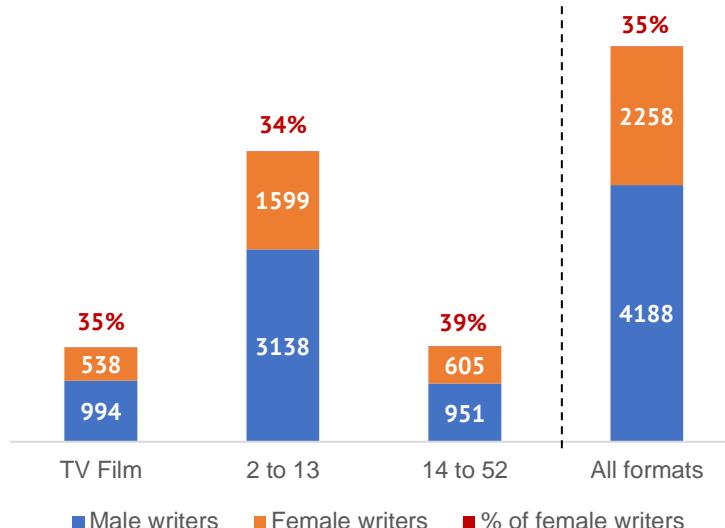
**Between 2015 an 2019, women accounted for 35% of all active writers\* of audiovisual fiction**

- ▶ The share of women among active writers remained comparatively stable between 2015 and 2019.
- ▶ 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\*\* (2015-2019)**



**AV fiction writers: number and share of active writers\*  
by gender, by format\*\* (2015-2019)**



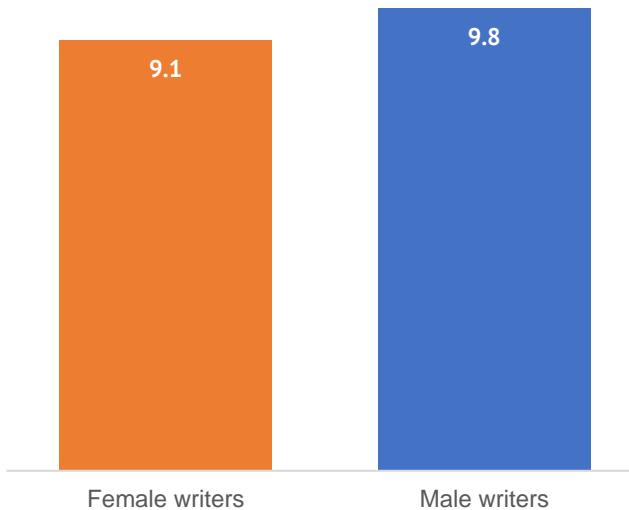
**\*Active writer:** at least one audiovisual fiction episode or TV film (co)written between 2015 and 2019.

**\*\*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.**

## How does the activity of female and male AV fiction writers compare?

On average, female and male writers active between 2015 and 2019 (co)wrote a similar number of episodes.

**AV fiction writers: average number of (co)written episodes,  
by gender of writers (2015-2019)**

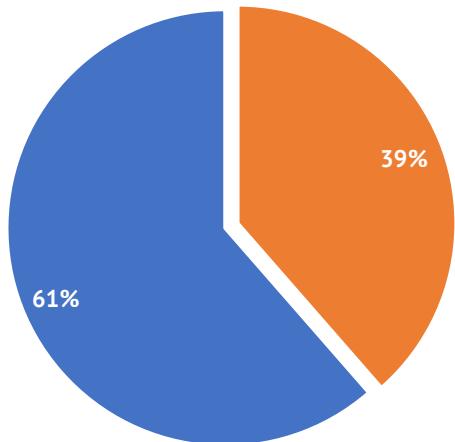


## B What is the share AV fiction episodes written by at least one woman?

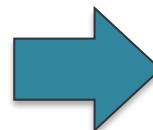
Female writers were involved, whether alone or with other professionals, in the writing of 39% of all audiovisual fiction episodes released between 2015 and 2019.

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

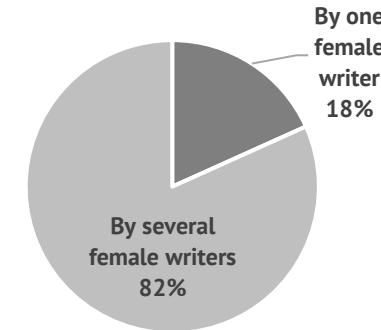
Share of AV fiction episodes by at least one female (co)writer (2015-2019)



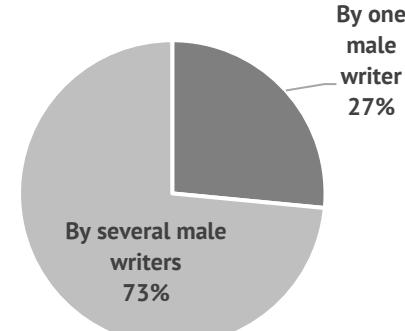
- Episodes by at least one female writer
- Episodes by at least one male writer



Breakdown of AV fiction episodes by at least one female (co) writer (2015-2019)



Breakdown of AV fiction episodes by at least one male (co)writer (2015-2019)

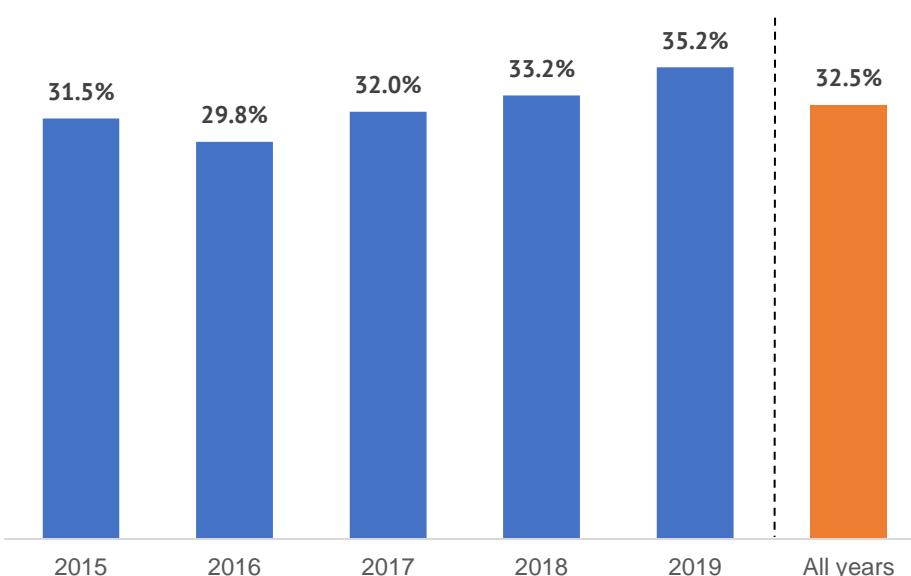


## B What is the weighted average share of female writers in AV fiction?

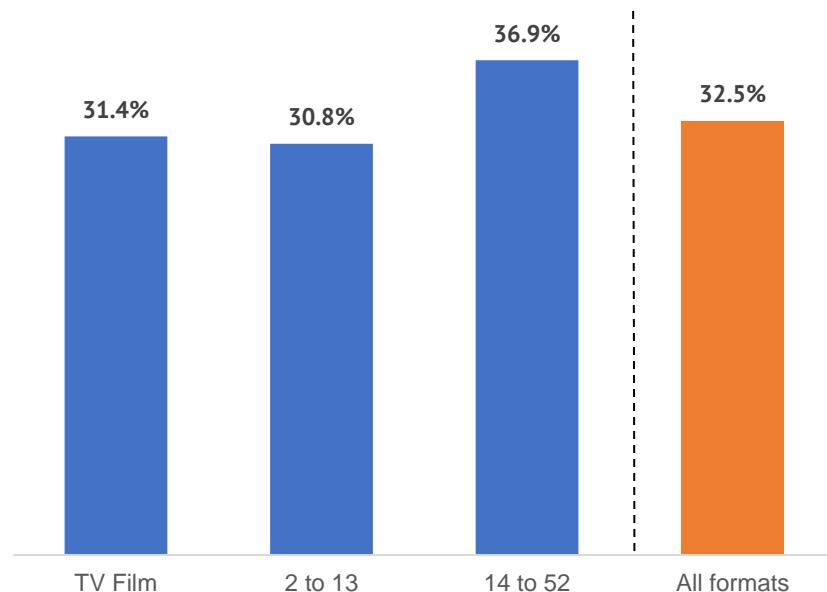
When weighting the share of female and male writers on the total number of writers of each episode, the share of women was 33%.

- The weighted average share of female writers was higher in seasons with more than 14 episodes.

AV fiction writers: weighted average share of female writers\* by year (2015-2019)



AV fiction writers: weighted average share of female writers\* by format (2015-2019)

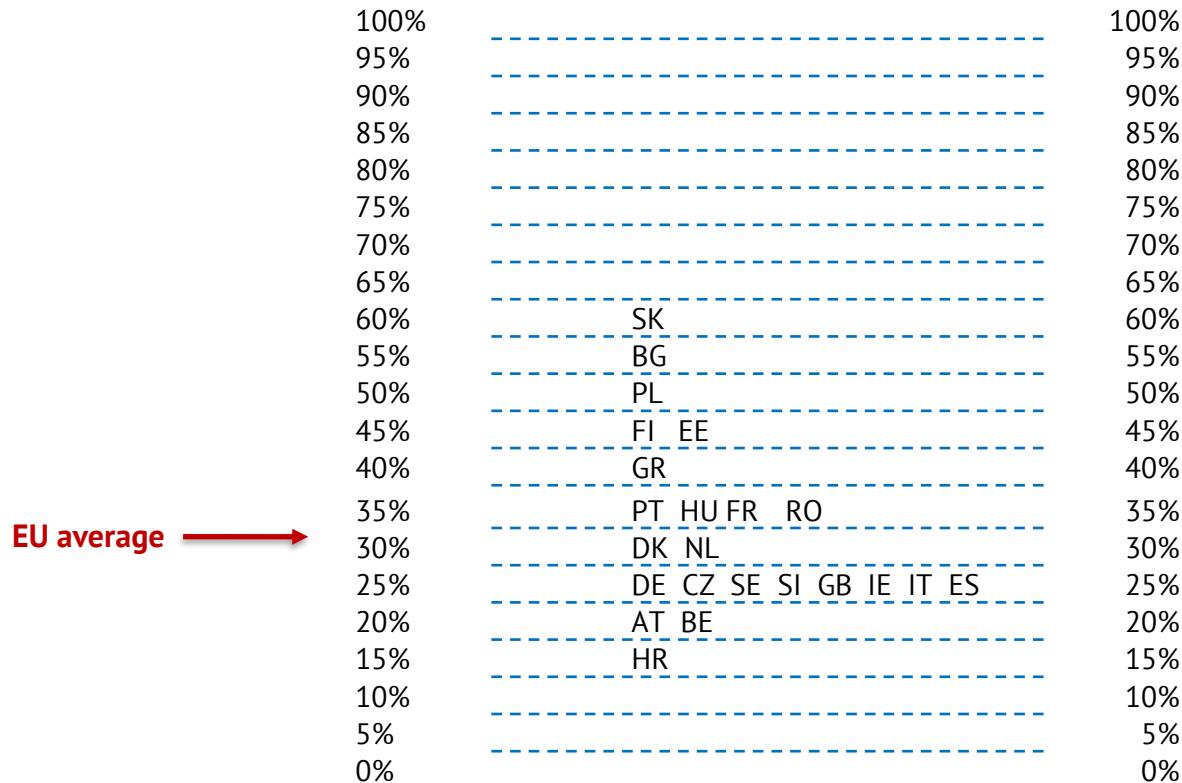


\*The share of female writers is weighted by the number of directors of each episode.

## 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 19% and 64% across the EU.

AV fiction writers: weighted average share of female writers\*\*  
by country of production\*\* of audiovisual fiction works (2015-2019)



\*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 analysis.

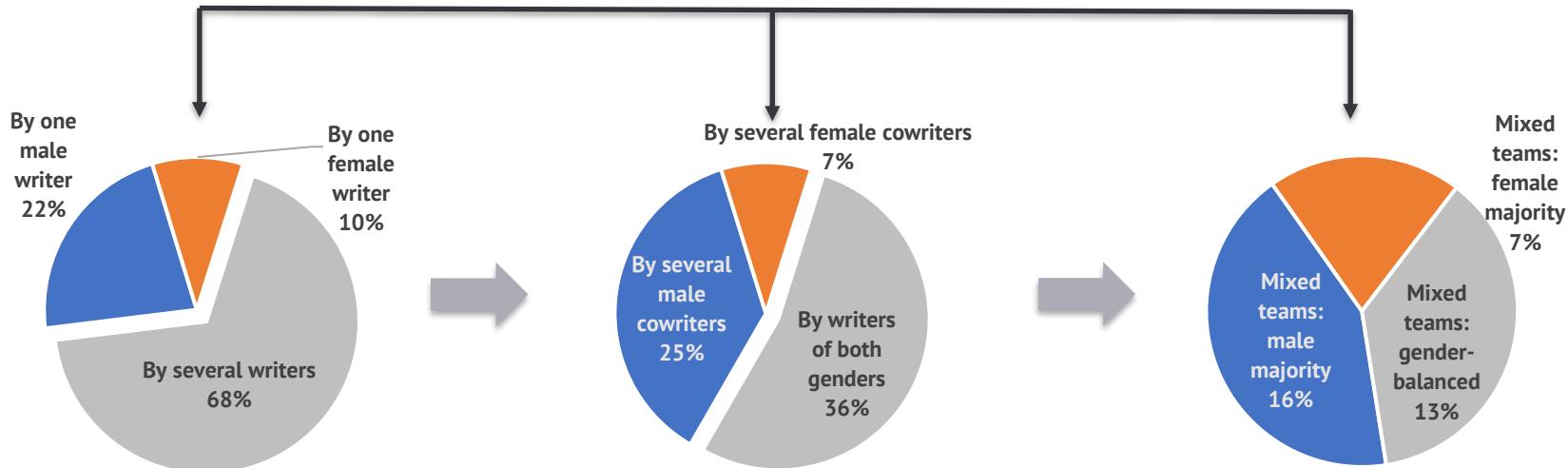
## C AV fiction: gender composition of writers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2019:

- ▶ 10% were written by one female writer;
- ▶ 7% were written by several female writers;
- ▶ 7% by teams of writers of both genders with at least 60% of women.

AV fiction writers: gender composition of writers' teams (2015-2019)

Audiovisual fiction episodes by female-driven teams of writers\*



**How to read this graph:** 68% of AV fiction episodes were written by several writers; of which 36% were written by writers of both genders; of which 13% by gender-balanced teams of writers.

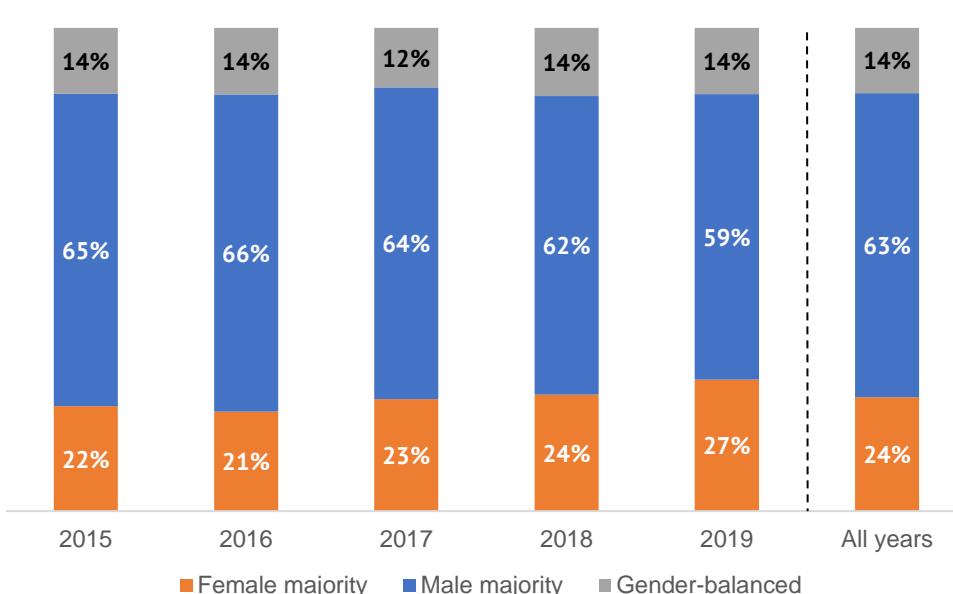
\*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films written by a majority ( $\geq 60\%$ ) of female writers. They can be either written: by one individual female writer; by several female writers; by teams of writers of both genders with a female presence of at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

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

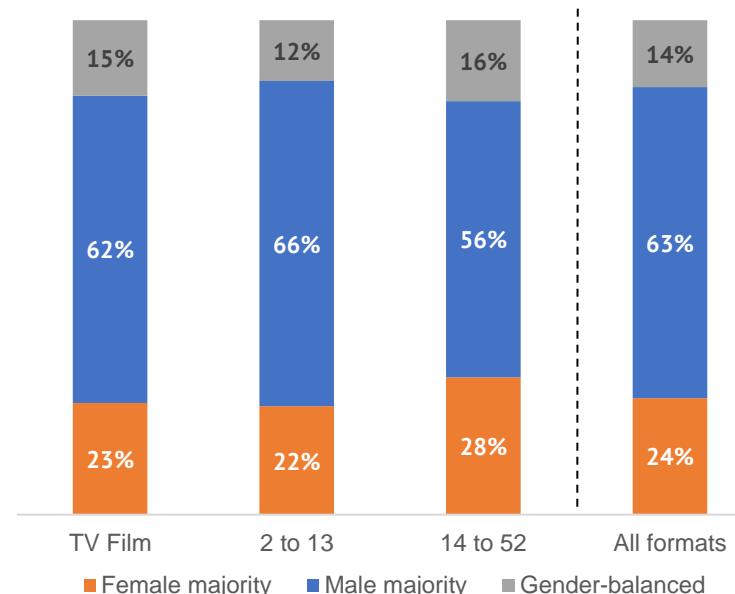
About 24% of audiovisual fiction episodes (or TV films) were written by female-driven\* teams of writers in the period.

- This is due to the fact that 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 (2015-2019)



AV fiction writers: AV fiction episodes by gender composition of writers' teams, by format (2015-2019)



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

# LEAD ROLES

## TV fiction actresses / actors in lead roles

This section builds on information provided by IMDB which provides generally the name for the 4 leading roles, although sometimes even more than 4 names.

Between 2015 and 2019, women accounted for 43% of active actors in a lead role in audiovisual fiction titles in the EU.

There was at least one woman among the lead roles of 49% of audiovisual fiction episodes and TV films. But the weighted share of women among lead roles was 45%.

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 22%.

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

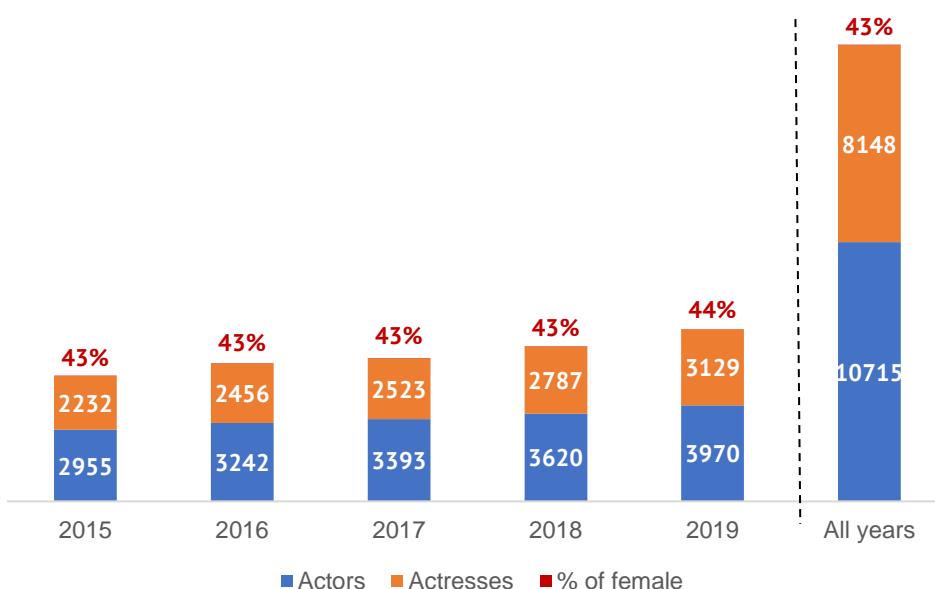
**A**

# How are women represented among actors of AV fiction?

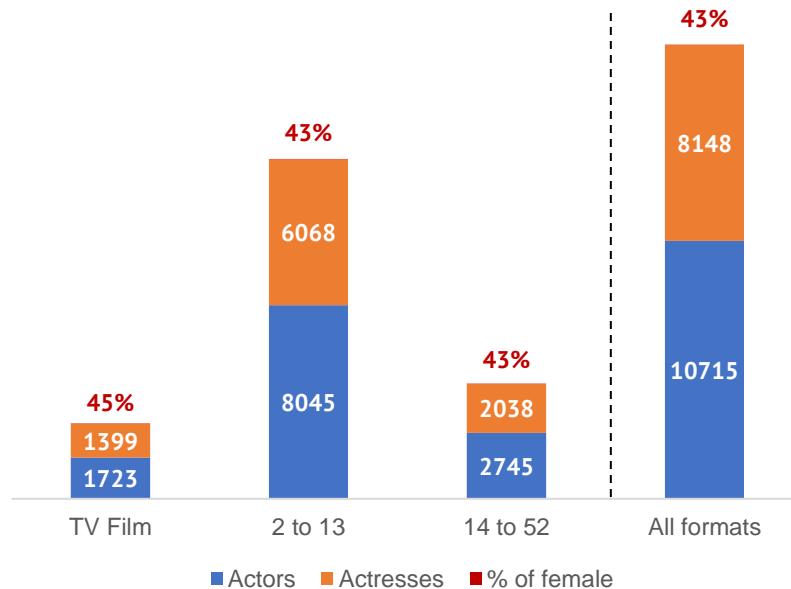
**Between 2015 an 2019, women accounted for 43% of all active actors\* in a lead role in EU audiovisual fiction titles**

- ▶ The share of women among active actors remained stable between 2015 and 2019.
- ▶ The share of actresses was slightly higher for TV films compared to series.

**AV fiction actors: number and share of active actors\*  
in a lead role by gender, by year\*\* (2015-2019)**



**AV fiction actors: number and share of active actors\*  
in a lead role by gender, by format\*\* (2015-2019)**



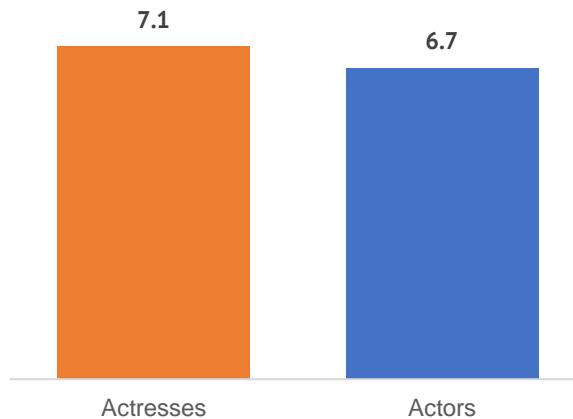
**\*Active actor/actress:** played in at least one audiovisual fiction episode or TV film as a lead role between 2015 and 2019.

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

## How does the activity of female and male AV fiction actors compare?

On average, actresses active between 2015 and 2019 played in a bigger number of TV films or episodes as a lead role than male actors.

AV fiction actors: average number of episodes played as a lead role by gender of actors (2015-2019)

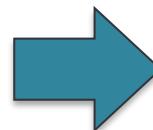
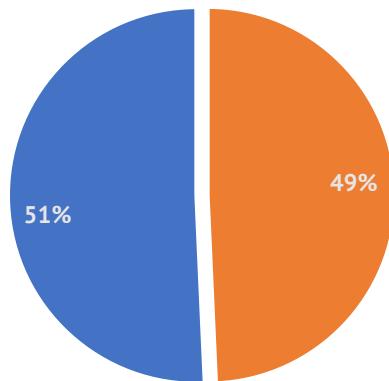


## B What is the share of AV fiction episodes played by at least one woman?

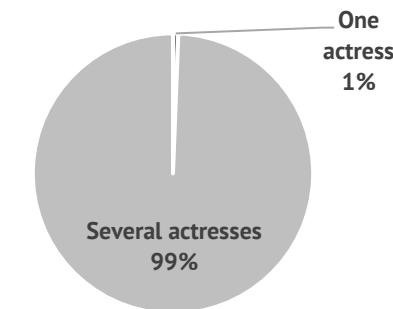
Actresses played as a lead role, whether alone or with other professionals, in 49% of all audiovisual fiction episodes released between 2015 and 2019.

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

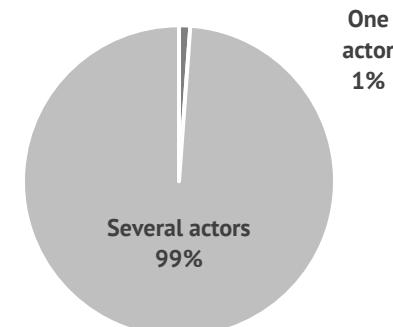
Share of AV fiction episodes with at least one actress in a lead role (2015-2019)



Breakdown of AV fiction episodes with at least one **actress** in a lead role (2015-2019)



Breakdown of AV fiction episodes with at least one **actor** in a lead role (2015-2019)

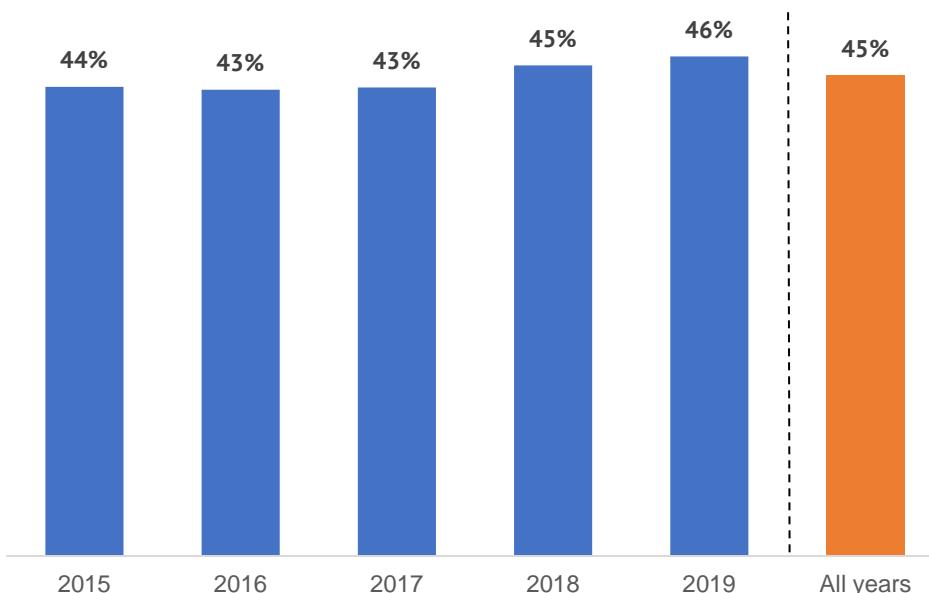


## B What is the weighted average share of actresses among AV fiction lead roles?

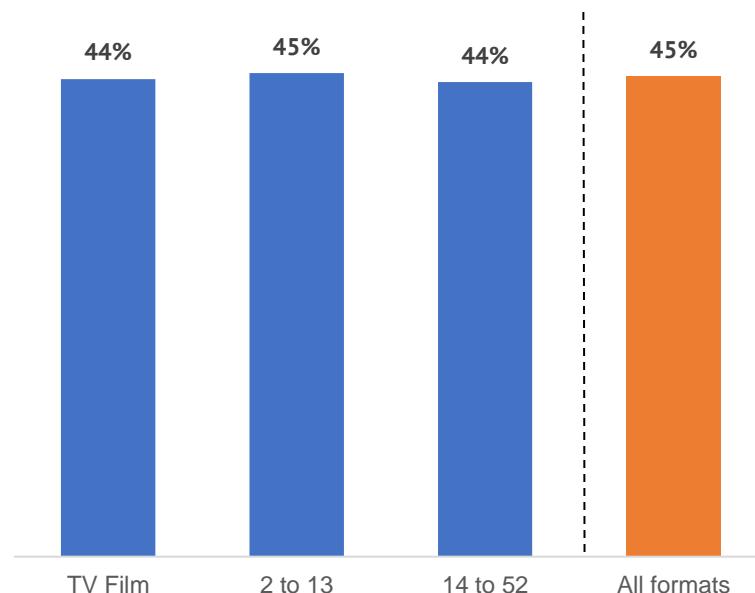
The weighted share of women among lead roles was 45%.

- 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 (2015-2019)



AV fiction actors: weighted average share of female actors\* among lead roles by format (2015-2019)

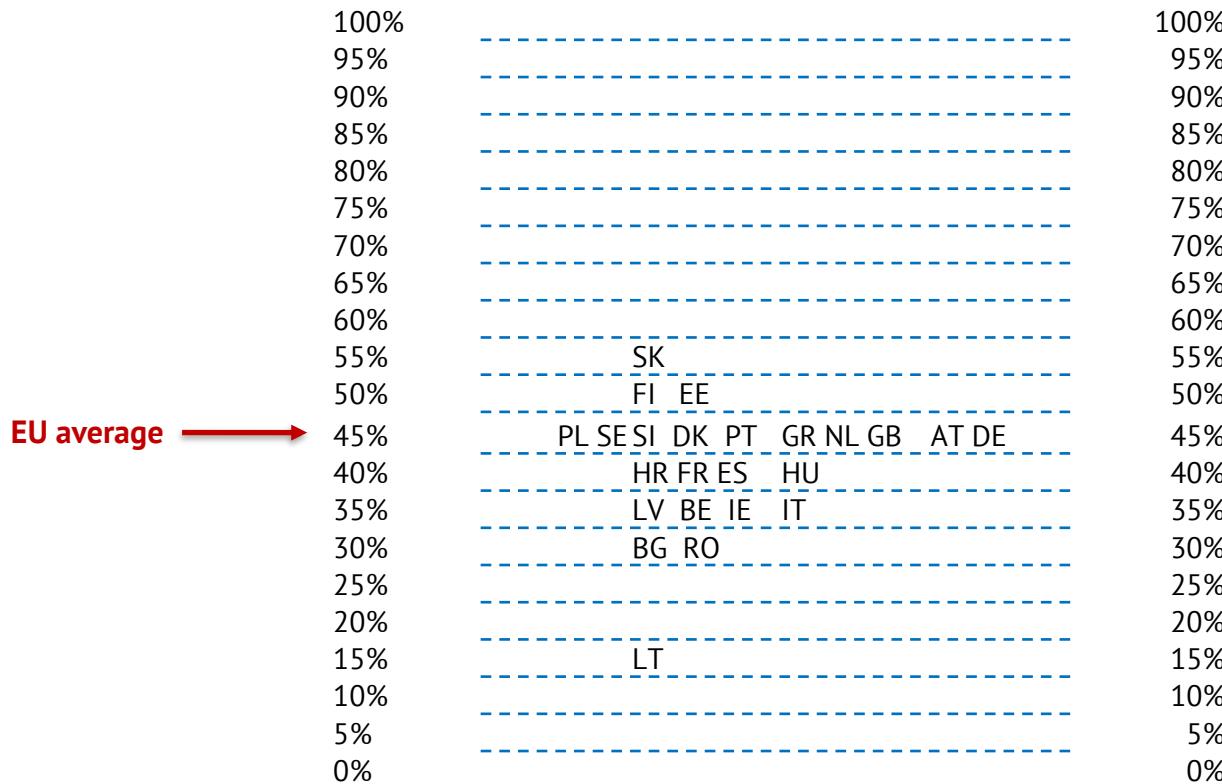


\*The share of actors is weighted by the number of lead roles of each episode.

## B AV fiction: weighted share of actresses by country of production of titles

The weighted average share of actresses among audiovisual fiction lead roles varied between 18% and 59% across the EU.

AV fiction actors: weighted average share of actresses\* among lead roles  
by country of production\*\* of audiovisual fiction works (2015-2019)



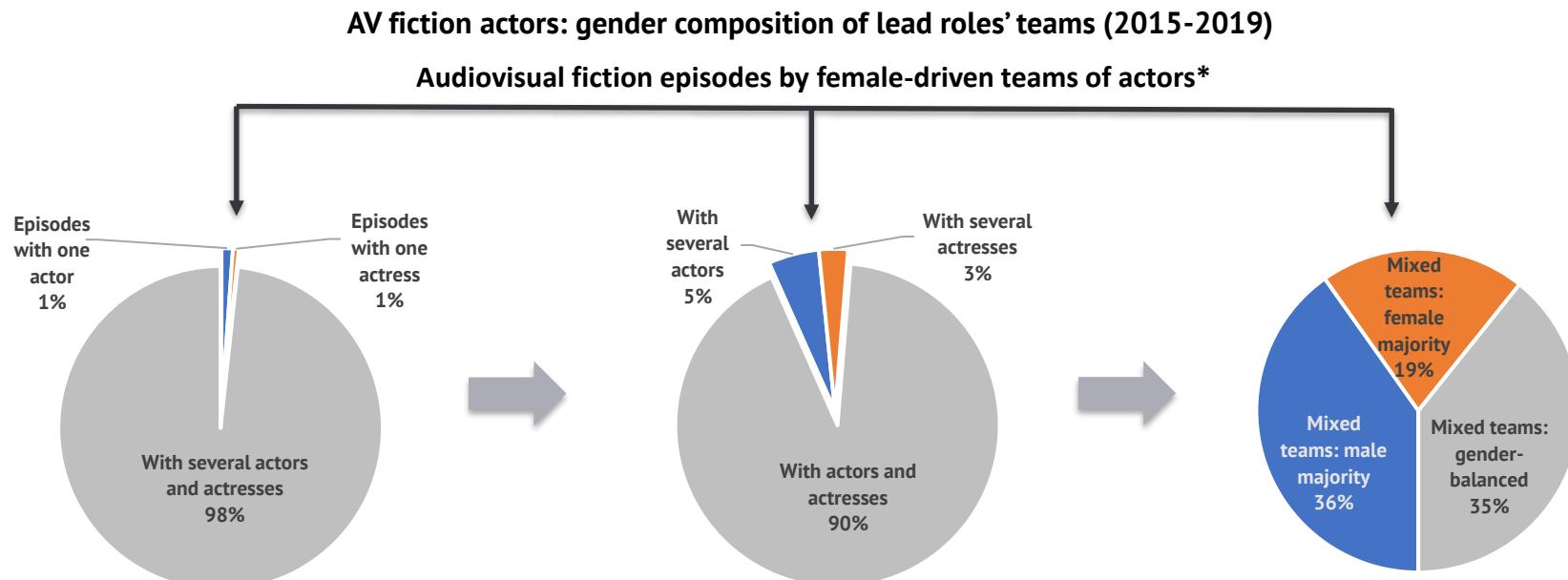
\*The share of female actors is weighted by the number of lead roles of each episode.

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

## C AV fiction: gender composition of actors' teams

Among the lead roles in audiovisual fiction episodes (or TV films) released between 2015 and 2019:

- ▶ 1% included one actress and no actor;
- ▶ 3% included several actresses and no actor;
- ▶ 19% included actors of both genders with at least 60% of women.



**How to read this graph:** considering only the lead roles, 98% of AV fiction episodes were played by several actors; of which 90% were played by actors of both genders; of which 35% by gender-balanced teams of actors.

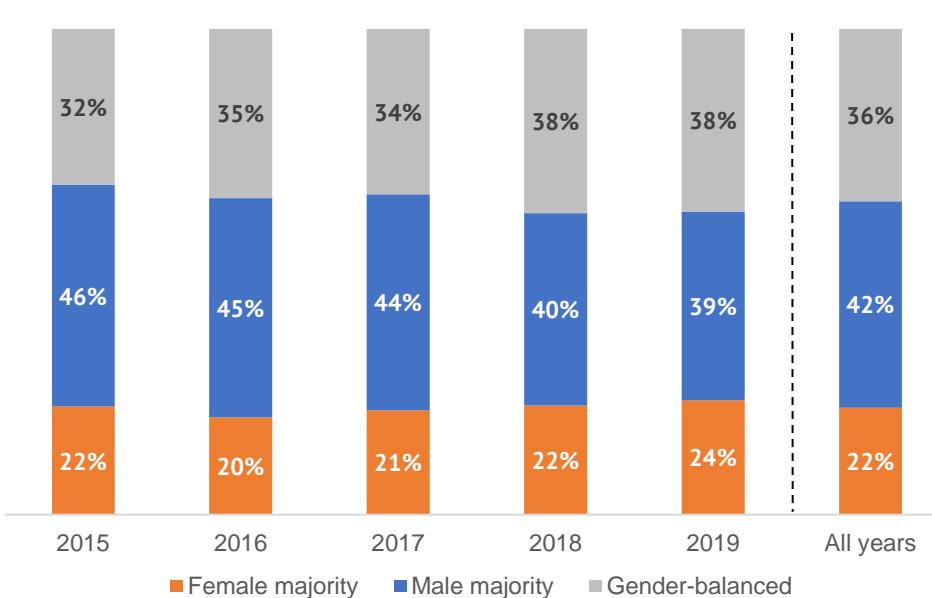
\*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films where the lead roles are played by a majority ( $\geq 60\%$ ) of actresses. They can either count: one individual female actor; several female actors; or teams of actors of both genders with a female presence of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

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

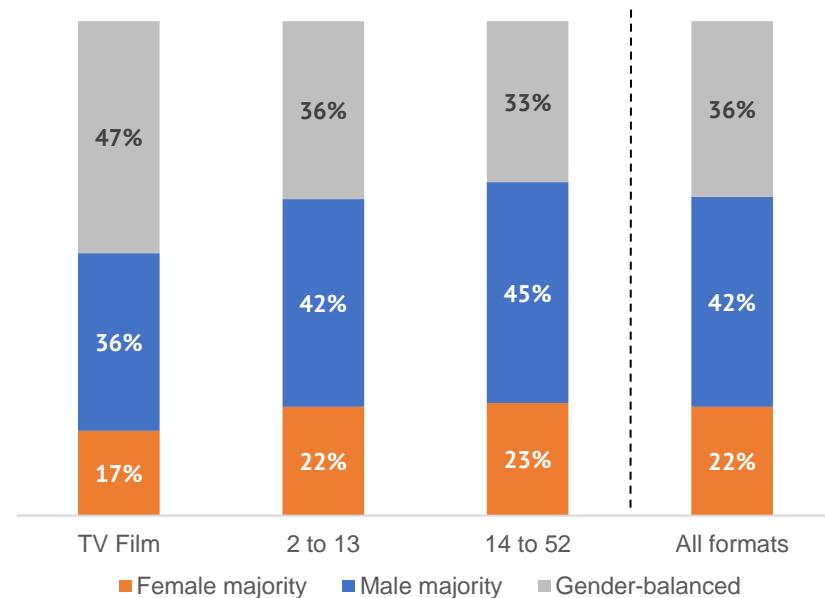
About 22% of audiovisual fiction episodes (or TV films) were played by female-driven\* teams of actors in the period.

- The highest share of titles with gender-balanced teams of actors was found in TV films, with almost half of the total titles counting on the same number of actors and actresses.

AV fiction actors by gender of lead roles actors' teams,  
by year (2015-2019)



AV fiction actors by gender of lead roles actors' teams,  
by format (2015-2019)



\*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 either count: one individual actress; several actresses; or teams of actors of both genders with a female presence of at least 60%.

# PRODUCERS

## TV fiction producers

Women accounted for 41% of all active producers of European TV films and high-end TV series\* between 2015 and 2019.

On average, female producers in the sample were involved, whether alone or in partnership with other colleagues, in the production of 44% of European TV films and TV series.

Women produced on average the same number of audiovisual episodes as men and were the producers of TV titles almost as often as their male counterparts. Therefore, the weighted share of women among producers was 43%.

Women were the sole producers of 31% of all TV titles (compared to 40% by men).

The share of titles by female-driven\*\* production teams was 36%, as women solely produced less 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 available for longer series was not complete nor reliable.

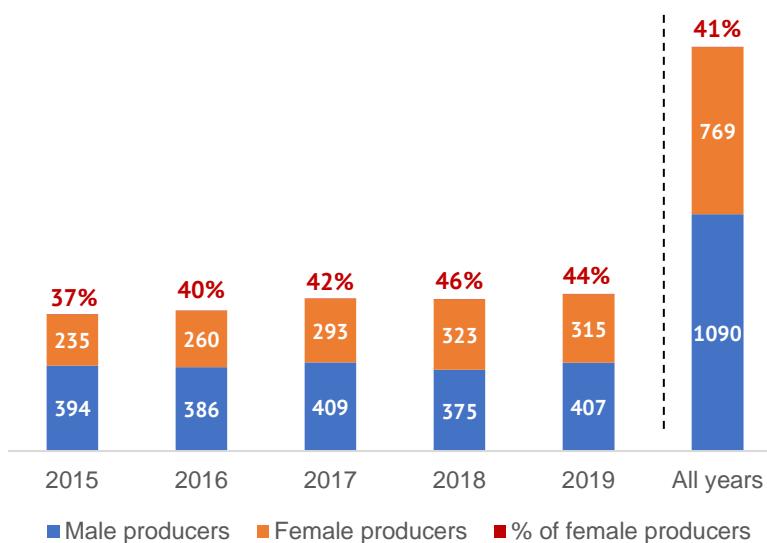
\*\* In this context "female-driven" refers to TV titles or episodes for which women represented at least 60% of producers.

# A How are women represented among TV fiction producers?

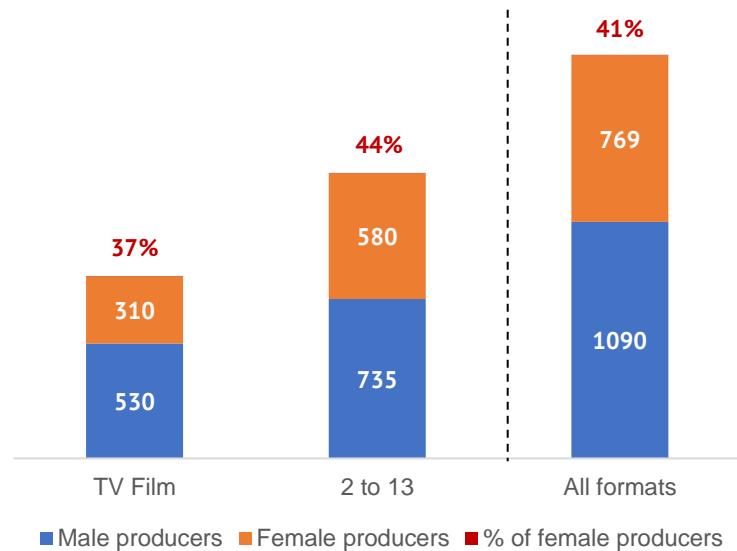
Women represented 41% of producers of European TV films or TV series active between 2015 and 2019.

- The share of female producers has been steadily growing over 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 (2015-2019)\*\*



AV fiction producers: number and share of active producers\*  
by gender and by format (2015-2019)\*\*



\* Active producer: at least one TV film or TV episode (co)produced between 2015 and 2019.

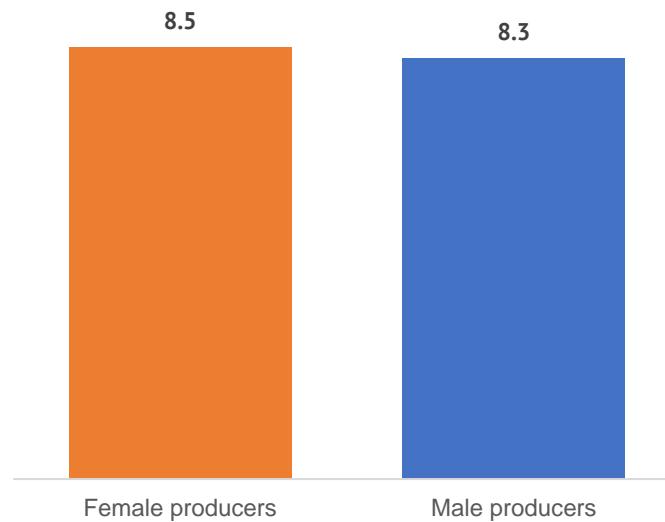
\*\* The total number of active producers does not equal the sum of active producers by year or by format type as a producer may have worked on several titles and formats across the years.

**B**

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

On average, female and male producers active between 2015 and 2019 (co)produced a similar number of episodes, slightly higher for women.

AV fiction producers: average number of episodes (co)produced by gender of producers (2015-2019)

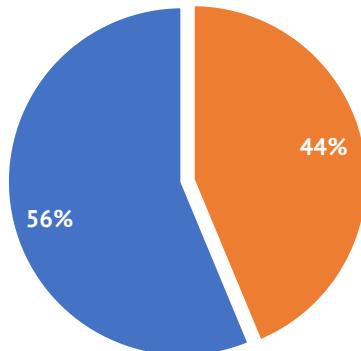


## B What is the share AV fiction episodes produced by at least one woman?

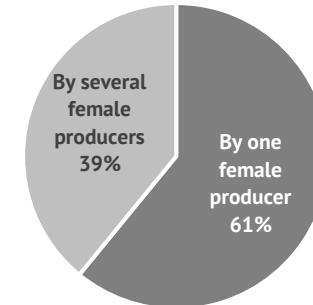
Female producers were involved, whether alone or with other professionals, in the production of 44% of TV films and audiovisual fiction episodes released between 2015 and 2019.

- ▶ Production is a more individual profession and for audiovisual fiction the same proportion of women and men co-produced in partnership with other colleagues.

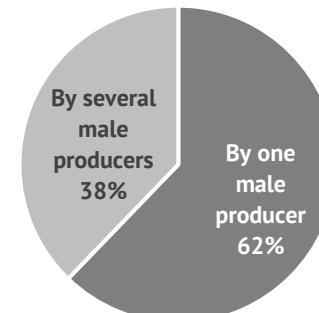
Share of AV fiction episodes by at least one female (co)producer (2015-2019)



Breakdown of AV fiction episodes by at least one female (co) producer (2015-2019)



Breakdown of AV fiction episodes by at least one male (co)producer (2015-2019)

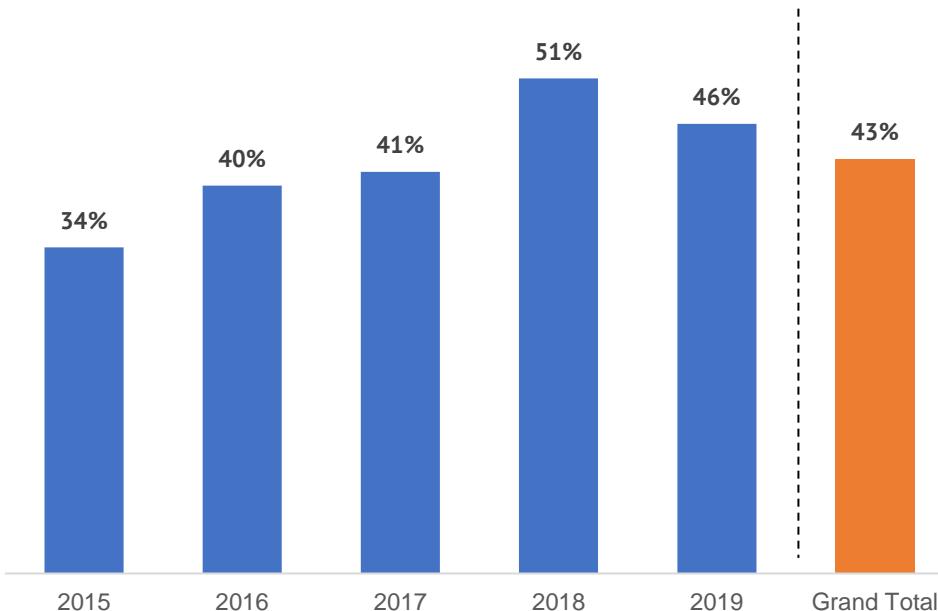


## B What is the weighted average share of female producers in AV fiction?

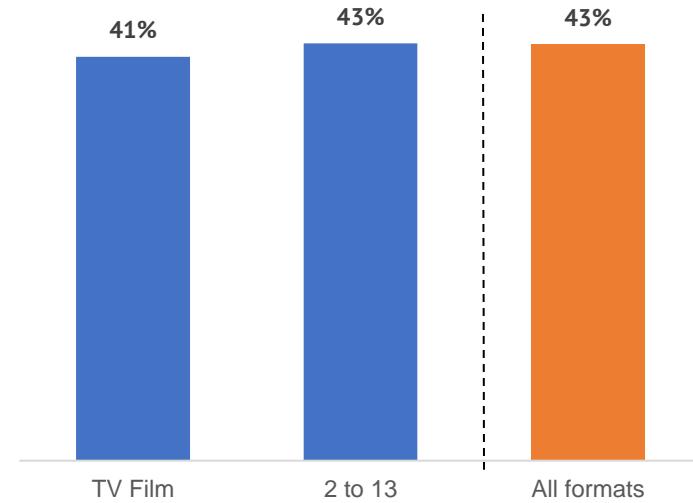
When weighting the share of female and male producers on the total number of producers of each episode, the share of women was 43%.

- ▶ This share kept growing until 2018 when it reached 51% but went down again in 2019.
- ▶ 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 (2015-2019)



AV fiction producers: weighted average share of female producers\* by format (2015-2019)

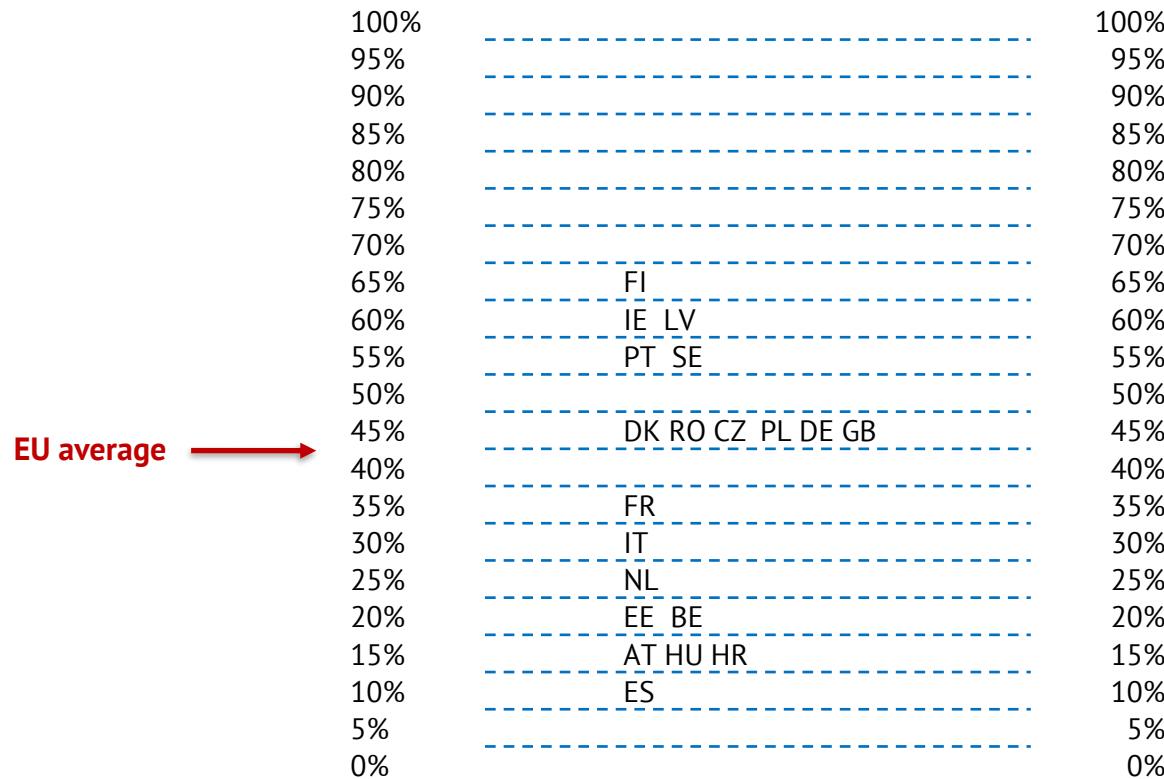


\* The share of female producers is weighted by the number of producers of each episode or TV film title.

## B AV fiction: weighted share of female producers by country of production

The weighted average share of female producers of audiovisual fiction varied between 11% and 67% in the EU.

AV fiction producers: weighted average share of female producers\*\*  
by country of production\*\* of audiovisual fiction works (2015-2019)



\*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.

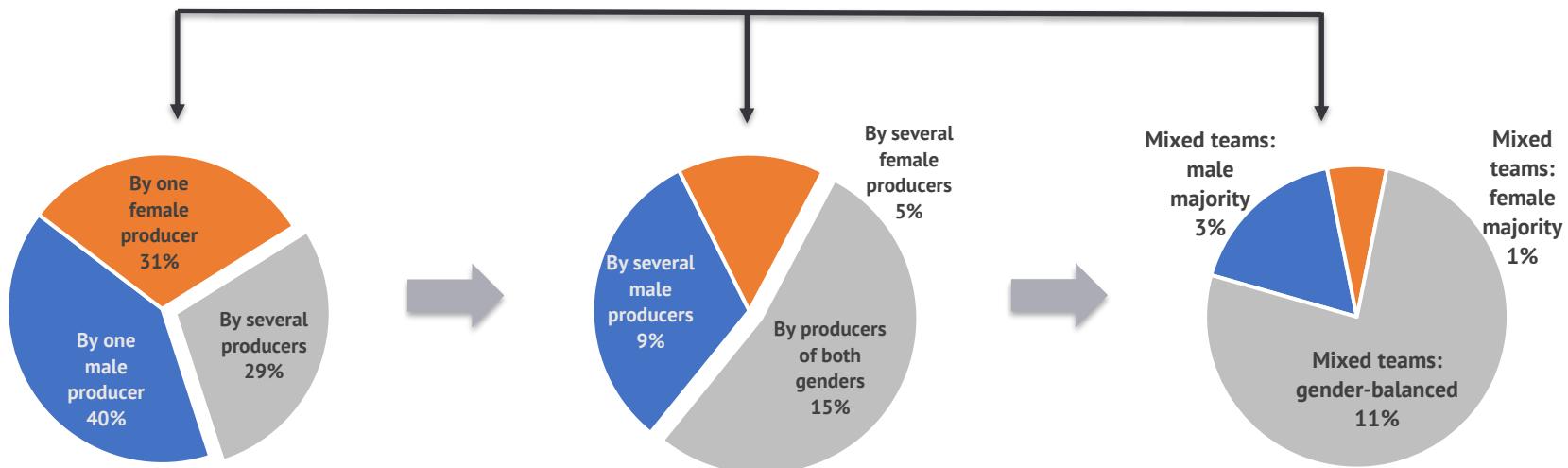
## C AV fiction: gender composition of producers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2019:

- ▶ 31% were produced by one female producer;
- ▶ 5% were produced by several female producers;
- ▶ 1% by teams of producers of both genders with at least 60% of women.

AV fiction producers: gender composition of producers' teams (2015-2019)

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 15% were co-produced by producers of both genders; of which 11% by gender-balanced teams of producers.

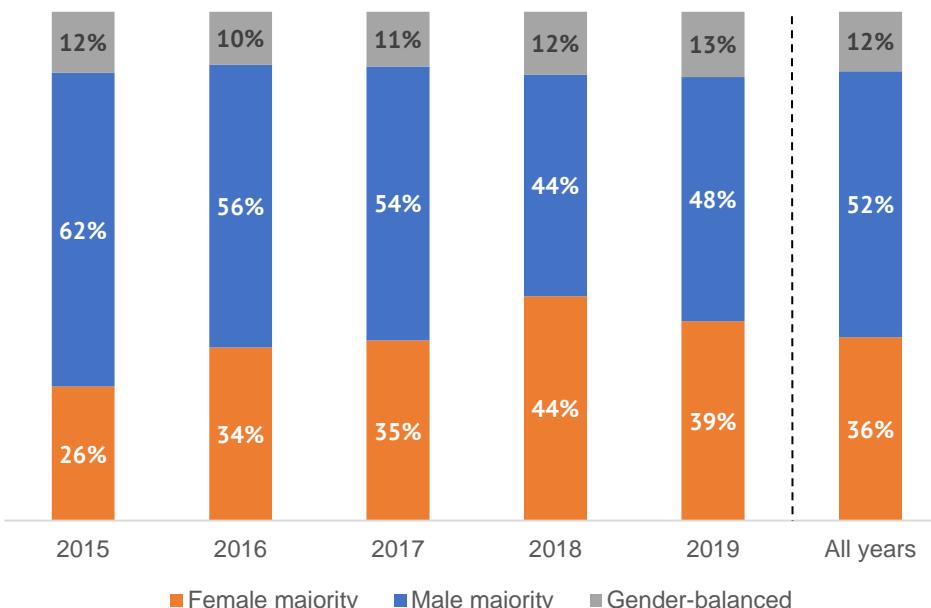
\*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films (co)produced by a majority ( $\geq 60\%$ ) of female producers. They can be either produced: by one individual female producer; by several female producers; by teams of producers of both genders with a female presence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

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

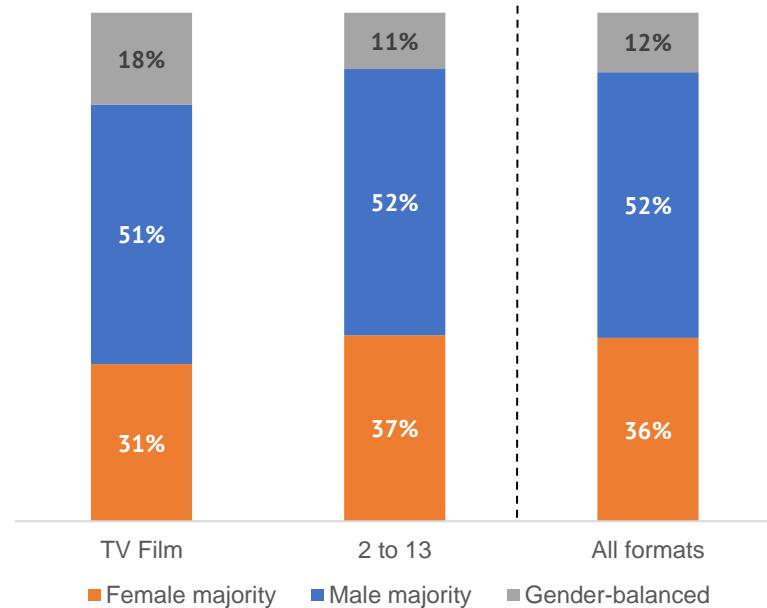
36% of audiovisual fiction episodes (or TV films) were produced by female-driven\* teams of producers in the period.

- Female-driven productions kept growing steadily until 2018 but decreased in 2019.
- The share of episodes produced by female-driven teams was higher for series than for TV films.
- Almost 1 in 5 TV films was produced by a gender-balanced team of producers.

AV fiction producers: AV fiction episodes by gender of producers' teams, by year (2015-2019)



AV fiction producers: AV fiction episodes by gender of producers' teams, by format (2015-2019)



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

# CINEMATOGRAPHERS

Women accounted for just 8% of all cinematographers of European audiovisual fiction active between 2015 and 2019.

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.

Women directed the photography on average on fewer audiovisual episodes than men. Female Directors of Photography (DOPs) were normally the sole cinematographers of the titles in which they worked, same as for their male counterparts. For this reason, the weighted share of women among cinematographers remained at 7%.

The share of AV titles by female-driven\* cinematographers was only 7%, since in most cases a unique professional signed the DOP, and it was mostly men.

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

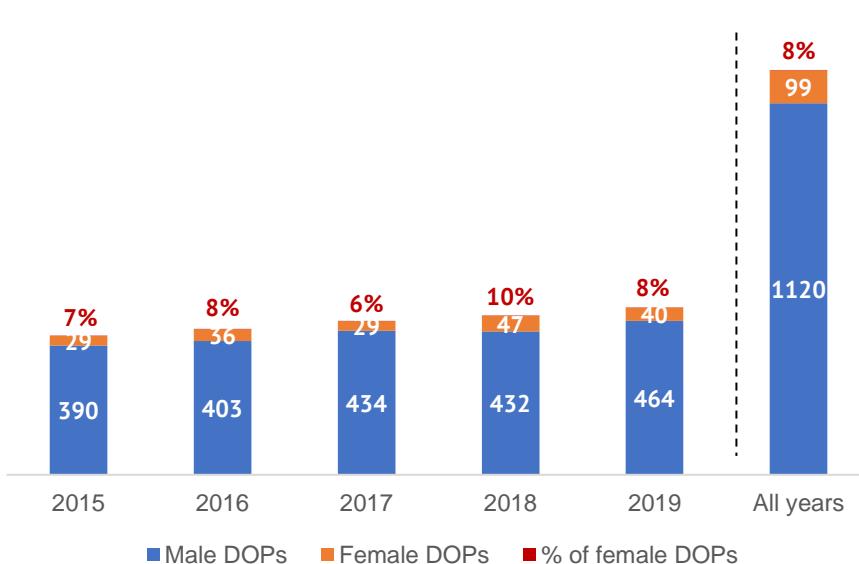
\*\* In this context "female-driven" refers to TV titles or episodes for which women represented at least 60% of cinematographers.

## A How are women represented among cinematographers of AV fiction?

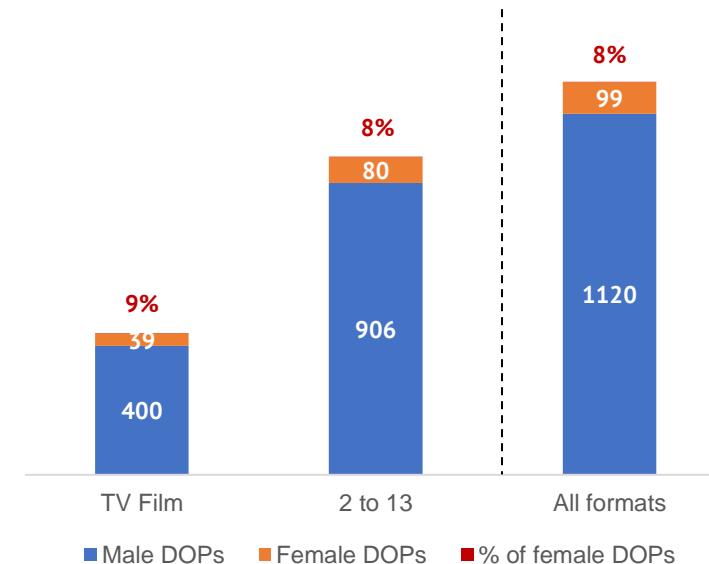
Between 2015 an 2019, women accounted for 8% of all active cinematographers\* of audiovisual fiction

- ▶ The share of women among active cinematographers remained comparatively stable between 2015 and 2019, growing very shyly.
- ▶ 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\*\* (2015-2019)



AV fiction DOPs: number and share of active DOPs\*  
by gender, by format\*\* (2015-2019)



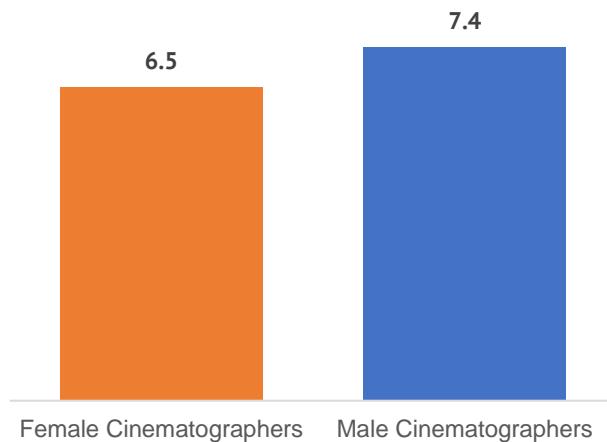
\*Active cinematographer/DOP: at least one audiovisual fiction episode or TV film signed as DOP between 2015 and 2019.

\*\*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 2019 signed a lower number of episodes than their male counterparts.

AV fiction cinematographers: average number of episodes by gender of cinematographers (2015-2019)

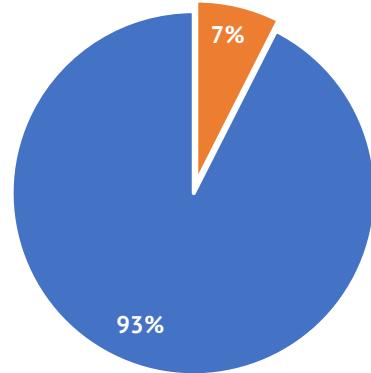


## B What is the share AV fiction episodes with at least one woman cinematographer?

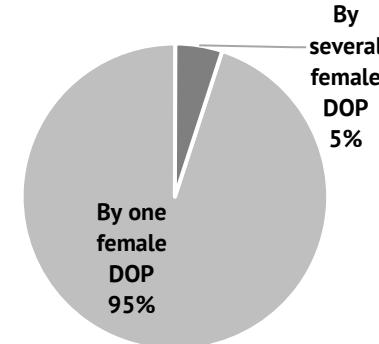
Female cinematographers were involved, whether alone or with other professionals, in just 7% of all audiovisual fiction episodes released between 2015 and 2019.

- Cinematography is a solitary job: 5% collaboration as women DOPs, 3% as men in audiovisual fiction.

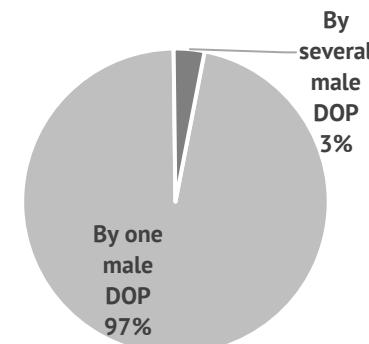
Share of AV fiction episodes by at least one female (co)cinematographer (2015-2019)



Breakdown of AV fiction episodes by at least one female (co) cinematographer (2015-2019)



Breakdown of AV fiction episodes by at least one male (co)cinematographer (2015-2019)

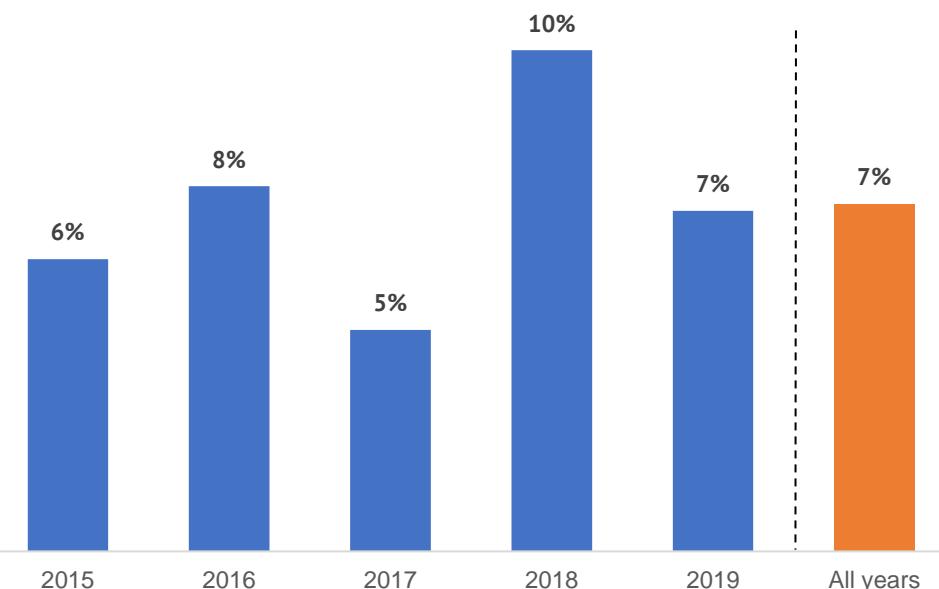


## B What is the weighted average share of female cinematographers in AV fiction?

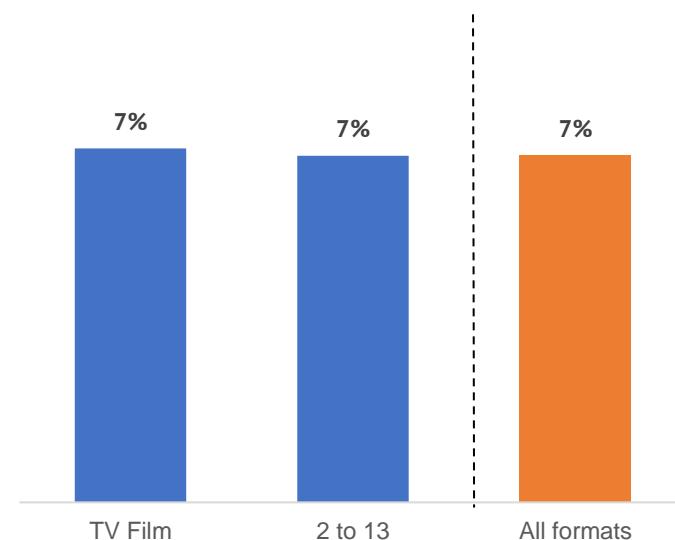
When weighting the share of female and male cinematographers on the total number of cinematographers of each episode, the share of women remained at 7%, because most titles count only one DOP.

- The weighted average share of female cinematographers showed no difference between TV films or series.

AV fiction cinematographers: weighted average share of female cinematographers\* by year (2015-2019)



AV fiction cinematographers: weighted average share of female cinematographers\* by format (2015-2019)

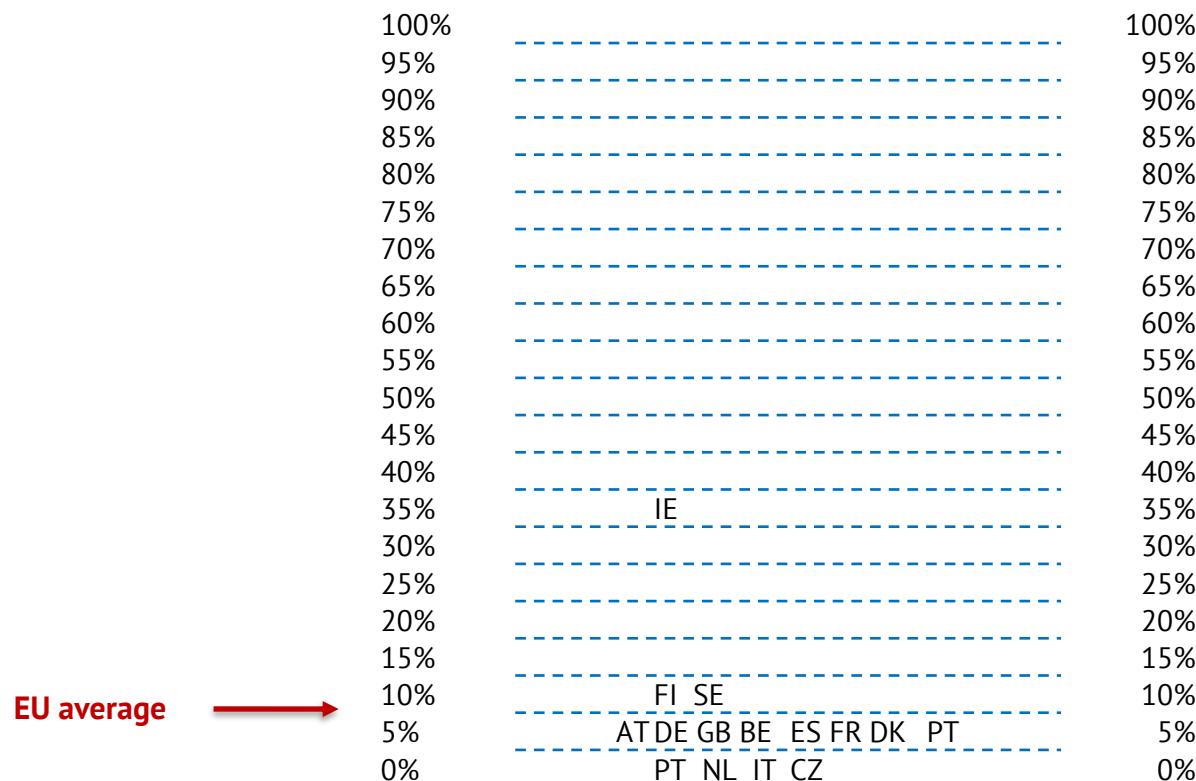


\*The share of female cinematographers is weighted by the number of cinematographers of each episode.

## B AV fiction: weighted share of female cinematographers by country of production

The weighted average share of female cinematographers of audiovisual fiction varied between 0% and 38% in the EU.

AV fiction cinematographers: weighted average share of female cinematographers\*  
by country of production\*\* of audiovisual fiction works (2015-2019)



\*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.

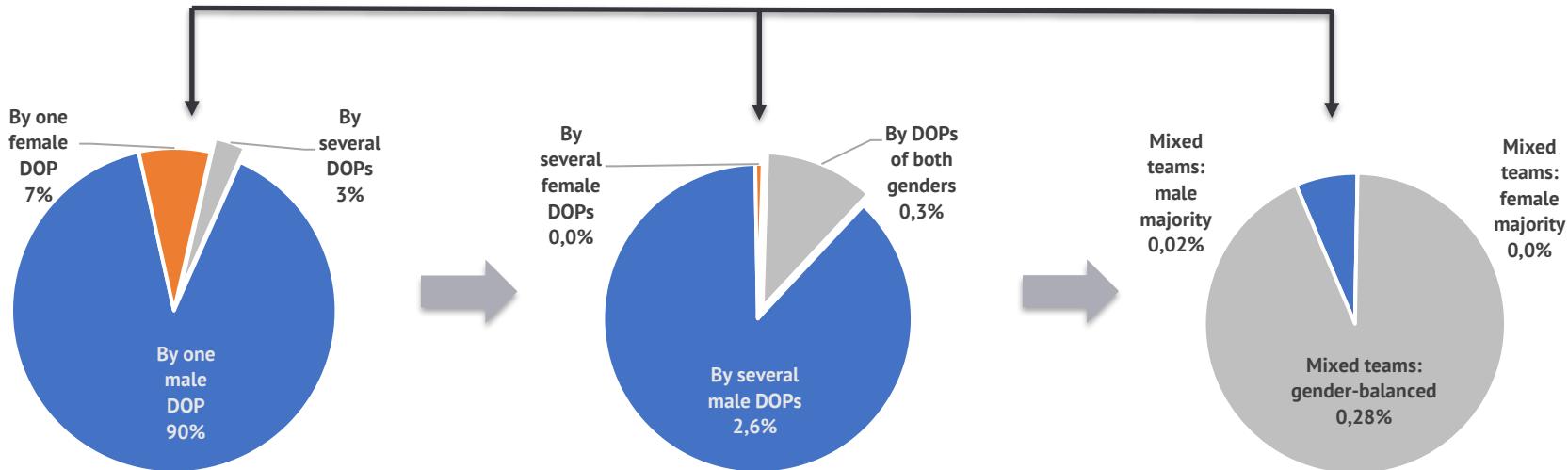
## C AV fiction: gender composition of cinematographers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2019:

- ▶ 7% were the work of only one female cinematographer;
- ▶ 0% were the work of several female cinematographers;
- ▶ 0% by teams of cinematographers of both genders with at least 60% of women.

AV fiction cinematographers: gender composition of cinematographers' teams (2015-2019)

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 which 0,3% were signed by cinematographers of both genders; of which 0,28% by gender-balanced teams of cinematographers.

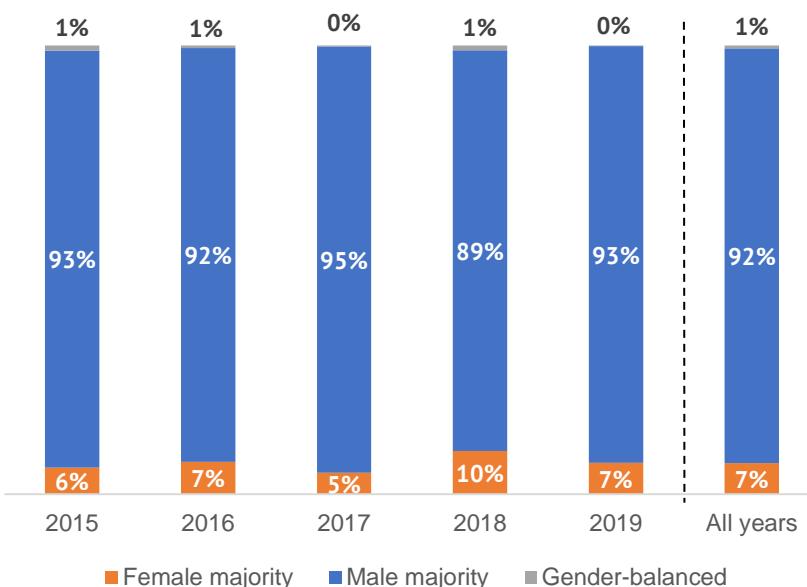
\*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films signed by a majority ( $\geq 60\%$ ) of female cinematographers. They can be either the work of: one individual female cinematographer; several female cinematographers; or teams of cinematographers of both genders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

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

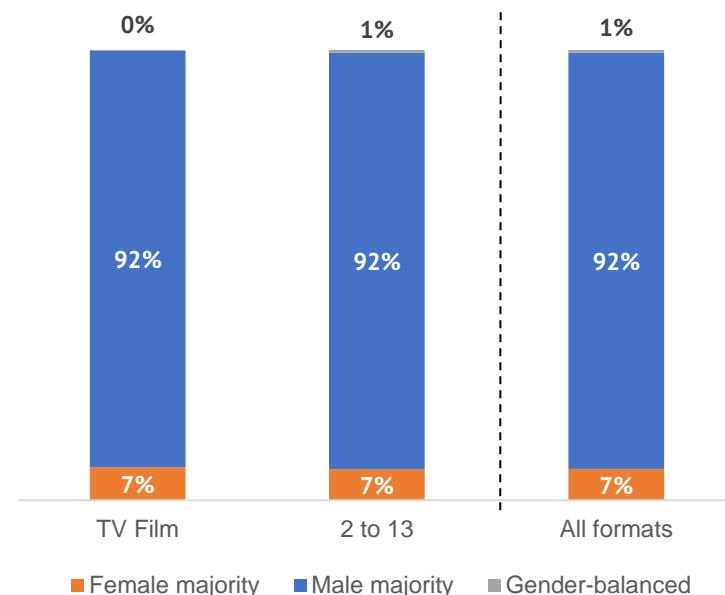
About 7% of audiovisual fiction episodes (or TV films) were signed by female-driven\* teams of cinematographers.

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

AV fiction cinematographers by gender  
of cinematographers' teams, by year (2015-2019)



AV fiction cinematographers by gender  
of cinematographers' teams, by format (2015-2019)



\*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 either 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 7% of all composers of European TV films and series active between 2015 and 2019.

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 in teams, it was only in gender-balanced or in male-majority teams of composers.

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

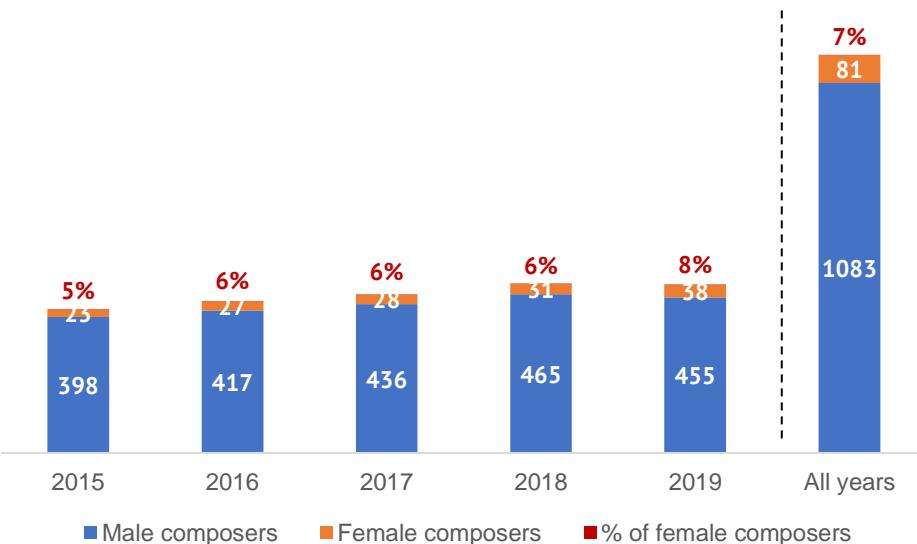
\*\* In this context "female-driven" refers to TV titles or episodes for which women represented at least 60% of composers.

## A How are women represented among composers of AV fiction?

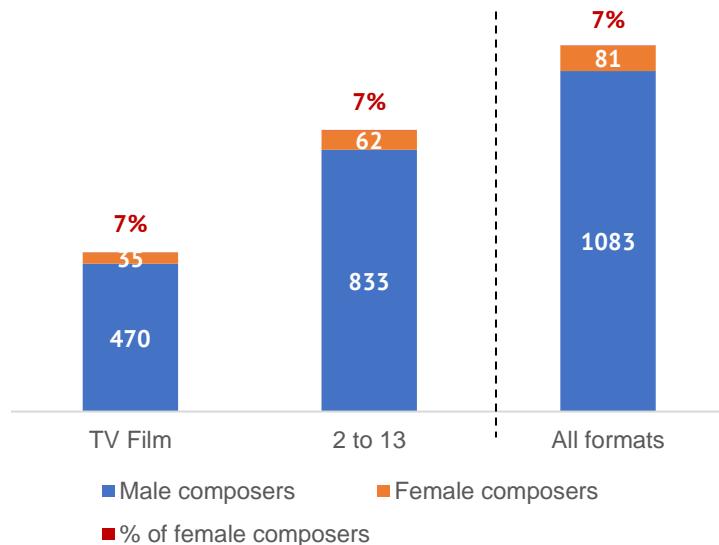
Between 2015 an 2019, women accounted for 7% of all active composers\* of audiovisual fiction

- ▶ The share of women among active composers slightly increased between 2015 and 2019.
- ▶ The share of female composers was exactly the same for TV films and for series (2 to 13 episodes).

AV fiction composers: number and share of active composers\* by gender, by year\*\* (2015-2019)



AV fiction composers: number and share of active composers \* by gender, by format\*\* (2015-2019)



\*Active composer: at least one audiovisual fiction episode or TV film (co)composed between 2015 and 2019.

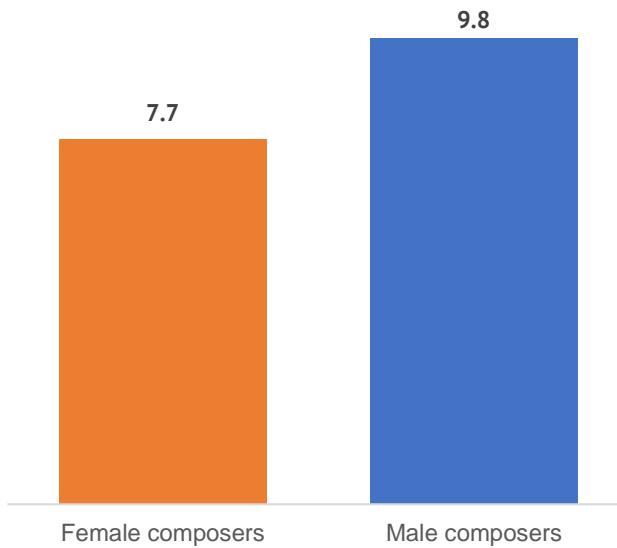
\*\*The total number of active composers does not equal the sum of active composers by year or by format as a composer may have worked across several years and on different formats.

**B**

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

On average, female composers active between 2015 and 2019 (co)wrote a smaller number of episodes than males.

**AV fiction composers: average number of episodes (co)composed  
by gender of composers (2015-2019)**

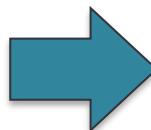
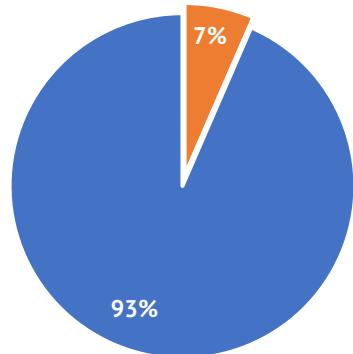


## B What is the share AV fiction episodes composed by at least one woman?

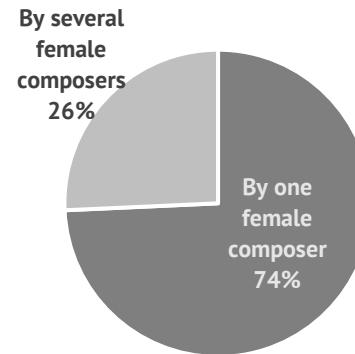
Female composers were involved, whether alone or with other professionals, in the musical composition of 7% of all audiovisual fiction episodes released between 2015 and 2019.

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

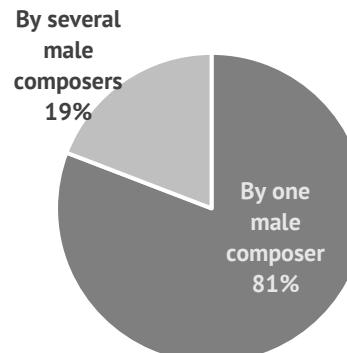
Share of AV fiction episodes by at least one female (co)composer (2015-2019)



Breakdown of AV fiction episodes by at least one female (co) composer (2015-2019)



Breakdown of AV fiction episodes by at least one male (co)composer (2015-2019)

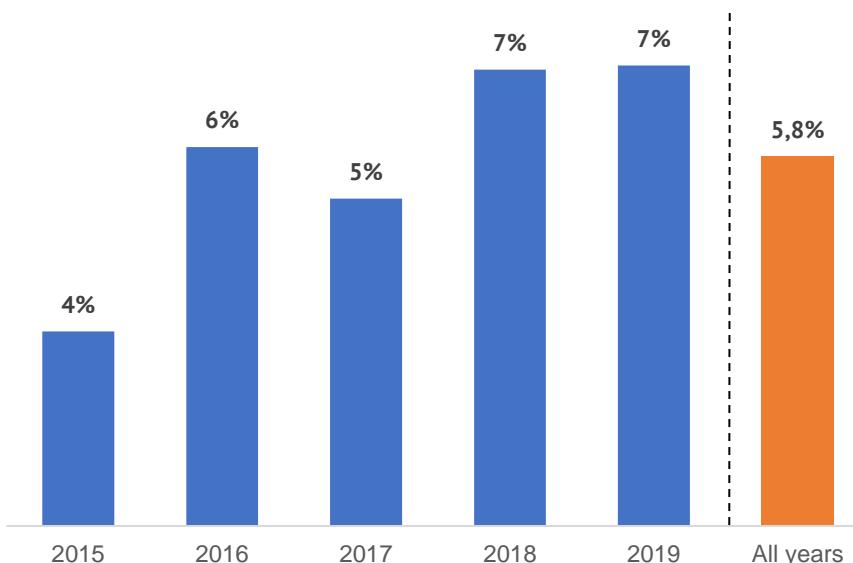


## B What is the weighted average share of female composers in AV fiction?

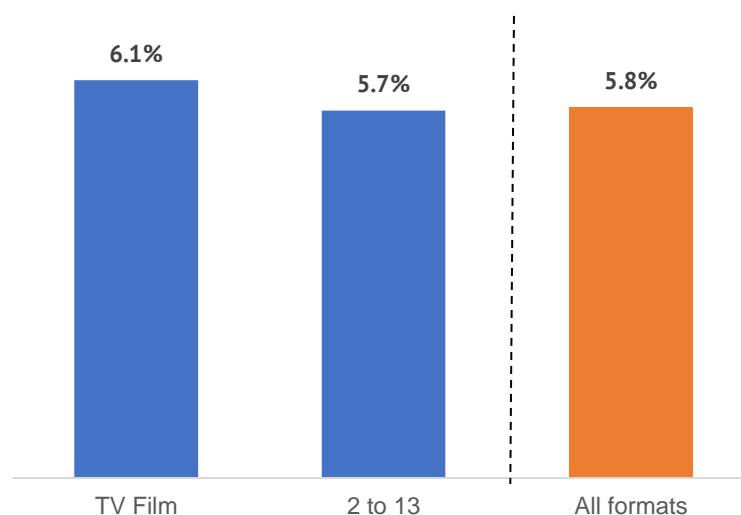
When weighting the share of female and male composers on the total number of composers of each episode, the share of women was under 6%, almost doubling from 2015 to 2019.

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

AV fiction composers: weighted average share of female composers\* by year (2015-2019)



AV fiction composers: weighted average share of female composers\* by format (2015-2019)

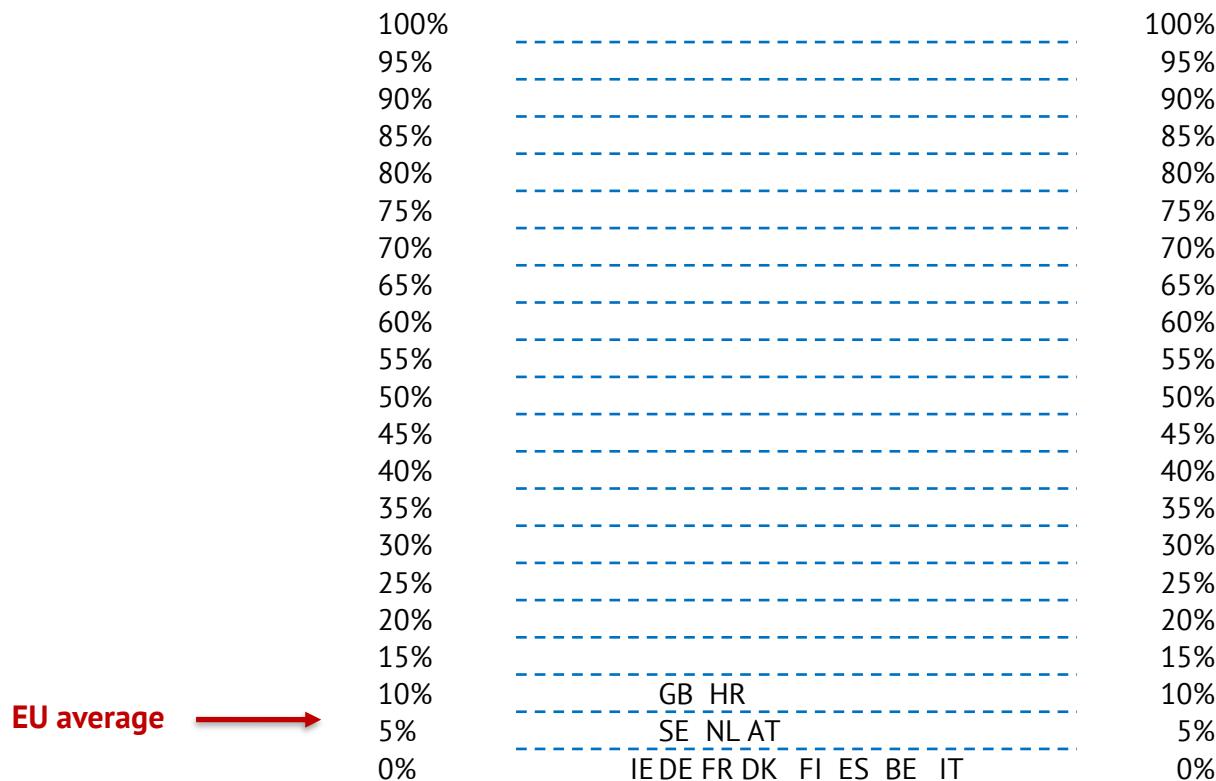


\*The share of female composers is weighted by the number of composers of each episode.

## 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% in the EU.

AV fiction composers: weighted average share of female composers\*  
by country of production\*\* of audiovisual fiction works (2015-2019)



\*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.

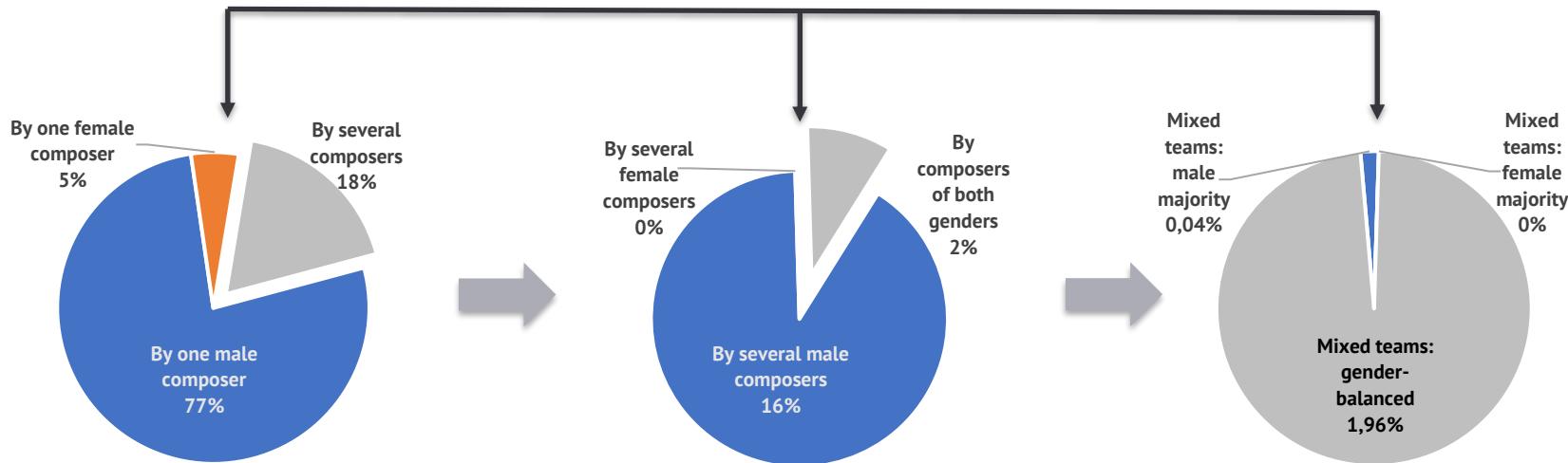
## C AV fiction: gender composition of composers' teams

Among audiovisual fiction episodes (or TV films) released between 2015 and 2019:

- ▶ 5% were composed by one female composer;
- ▶ 0% were composed by several female composers;
- ▶ 0% by teams of composers of both genders with at least 60% of women.

AV fiction composers: gender composition of composers' teams (2015-2019)

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 which 2% were composed by composers of both genders; of which 1,96% by gender-balanced teams of composers.

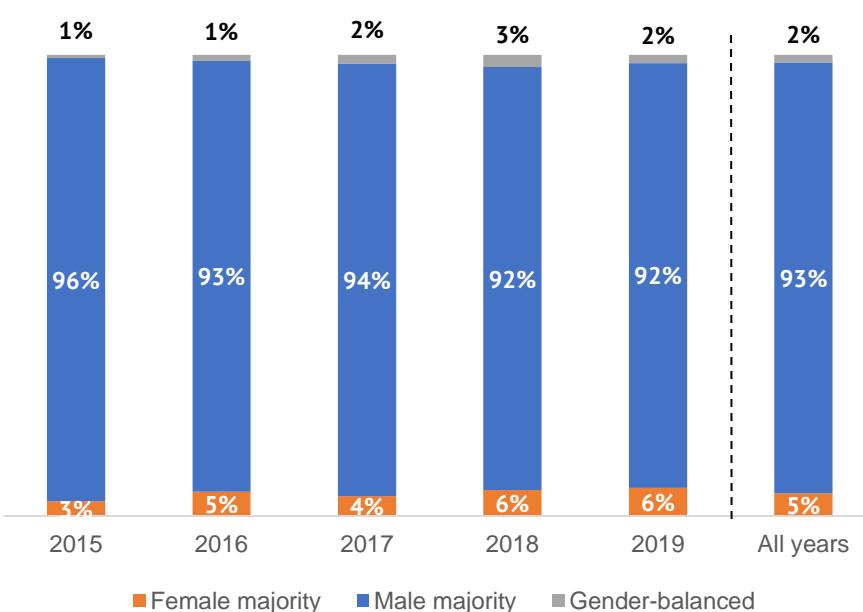
\*In this context, “**female-driven**” refers to audiovisual fiction episodes and TV films signed by a majority ( $\geq 60\%$ ) of female composers. They can be either the work of: one individual female composer; several female composers; or teams of composers of both genders with a female presence of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

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

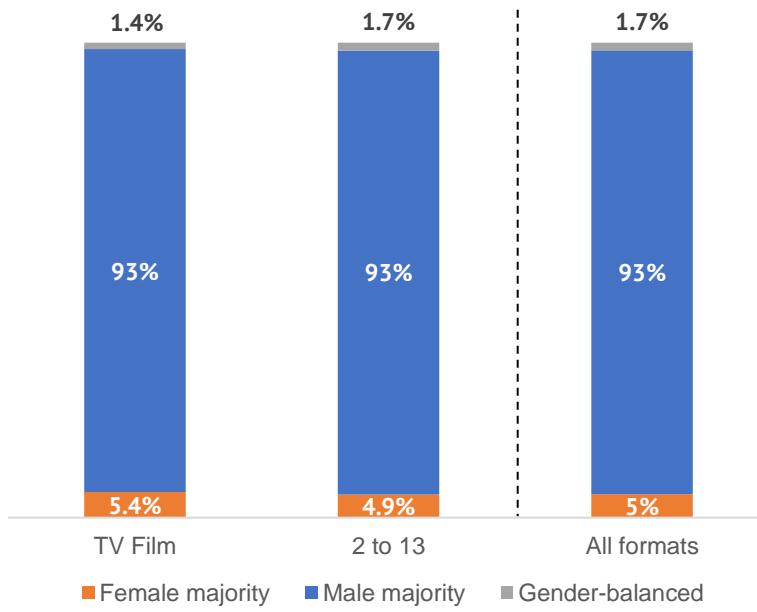
Only 5% of audiovisual fiction episodes (or TV films) were the work of by female-driven\* teams of composers.

- No female composer worked in collaboration with other females in the period, and there wasn't any team with a majority of female 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 (2015-2019)



AV fiction composers by gender of composers' teams,  
by format (2015-2019)



\*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 either the work of: one individual female composer; several female composers; or teams of composers of both genders with a female presence of at least 60%.

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