

AUSTRIAN FILM GENDER REPORT 2012-2016

KEY RESULTS

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INTRODUCTION

The AUSTRIAN FILM GENDER REPORT, 2012-2016, complies with the Austrian National Council Motion for a Resolution 1563/A(E) (25th legislative period) from 26 February 2016 to evaluate the distribution of public funding among women and men and to assess gender-related inequalities in the Austrian film industry.

The FILM GENDER REPORT, 2012-2016, surveyed and analysed gender relationships in Austrian filmmaking in the investigation period between 1 January 2012 and 31 December 2016.

Its intention is

- to provide solid data regarding gender relationships and the state of women and men in the film industry¹,
- to raise social awareness in terms of gender inequalities,
- to serve as a grounding for the effective implementation of measures to reduce gender inequalities and
- to be applied as an instrument to analyse these measures in the future.

The present synopsis – the FILM GENDER REPORT, 2012-2016: KEY RESULTS showcases selected results. The long version comprises approx. 200 pages

and is published in German:
<https://film-gender-report.univie.ac.at>.

Theoretical and empirical bodies of knowledge deriving from gender studies (■ Glossary) are the indispensable foundation for the FILM GENDER REPORT, 2012-2016. Scientific studies in gender relationships have scrutinised wide-spread everyday practices and conceived "gender" as a socially generated order. The binary conception of women/men falls short of comprehending the patterns and principles of a gendered social order. Gender theory is critical of a binary conception of women/men as it disregards the circumstance that gender (■ Glossary) is more complex. Still, this report refers to *women* and *men*, *female* and *male*, for two reasons. First, more pragmatically, the data are designed in a binary fashion and do not allow for any other differentiation. The second reason is a conscious research decision following the logic of *strategic essentialisation*. As a practice of codifying allegedly unambiguous differences between women and men or female and male, essentialisation is neither theoretically tenable nor empirically desirable. As a tactical instrument in research, *strategic*

essentialisation is applied when concrete social structures along a binary gender order are to be clearly labelled and described – always with the objective of overcoming gender-discriminatory social practices.

COLLABORATORS AND ACKNOWLEDGEMENTS

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We are grateful to Nina-Anica Keidies and Melanie Kashofer for data collection at the Austrian Film Institute.

¹ Due to rounding effects, the sums in the graphs do not always yield 100%.

DATA BASE

THE PRESENT SYNOPSIS OF THE AUSTRIAN FILM GENDER REPORT, 2012-2016, IS BASED ON THE FOLLOWING DATA² FROM THE INVESTIGATION PERIOD

11 FUNDING BODIES



€ 115m.
OF FUNDING

€ 400,000

FOR VOCATIONAL TRAINING MEASURES

€ 100m. OF FEES
FOR 3,000 STAFF
AT 15 DEPARTMENTS

(GLOSSARY)

670 projects
in script development

230 projects
in project development

500 projects
in production

160 projects
in distribution
(cinema release)

1,300 FEATURE-LENGTH FILM
PROJECTS IN FOUR FUNDING SCHEMES

(GLOSSARY)

100 CINEMA FEATURE FILMS*

1,900 INDIVIDUALS
IN 16 DEPARTMENTS

300
ANALYSED
MAIN
CHARACTERS



13 FILM FESTIVALS



2,700 PROGRAMMED FILMS

70 COMPETITIONS

FILM ACADEMY VIENNA

900 STUDY
APPLICATIONS

50 LECTURERS PER YEAR

80 BACHELOR
30 MASTER
DEGREES



100
study
admissions

² Numbers rounded.

*For the purposes of this report 'feature film' is used to denote 'fictional film' as opposed to 'documentary'.

PUBLIC FILM FUNDING: GENDER BUDGETING

(📌 GLOSSARY)

FILM FUNDING: SCRIPT DEVELOPMENT, PROJECT DEVELOPMENT, PRODUCTION

80% of the overall production funding was awarded to projects with men in the head positions of directing, production and script departments, and only 20% to projects with women in those positions.

A clear disparity became visible considering film funding for the three schemes of script development (Stage 1 and Stage 2 combined), project development and production **according to the Swedish Model** (📌 Glossary).

In the funding scheme of **script development**, with 266 funded projects, 72% of the Austrian Film Institute's film funding budget were allocated to men and **28% to women**.

In the funding scheme of **project development**, with 110 funded projects, 75% of the Austrian Film Institute's accumulated funding amounts were awarded to men and **25% to women**.

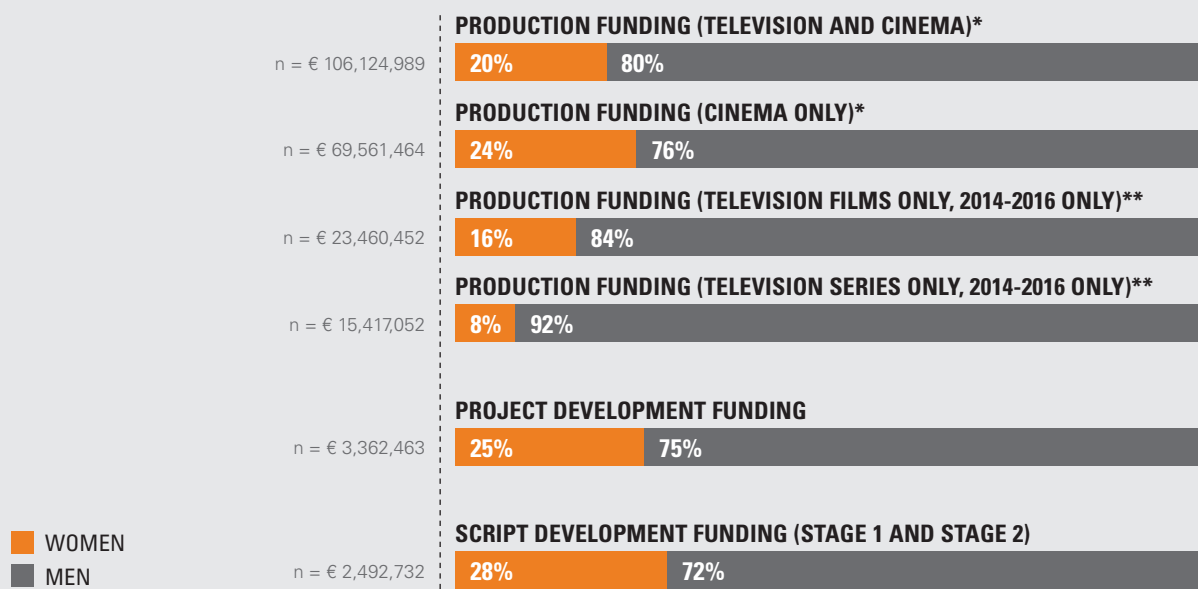
Production funding was captured with four different aspects.

1. In television and cinema funding, with 360 funded projects, 80% of the accumulated funding amounts were awarded to men and 20% to women.
2. In production funding for cinema films excluding television projects, with 275 funded projects, 76% of the budget were allocated to men and 24% to women.
3. In production funding for television films (regardless of film length), with 111 funded projects, 84% of the budget were apportioned to men and 16% to women.³
4. In production funding for television series (regardless of total length), with 29 funded projects, 92% of the budget were allocated to men and 8% to women.³

This not only means that, depending on the resp. funding scheme, 72 to 92% of funding were awarded to men, but also that **the shares of funding awarded to women decreased with each more highly remunerated funding scheme**.

³ For television film and television series funding combined, with 140 funded projects, 87% (€ 34,004,190) of the budget were apportioned to men and 13% (€ 4,873,314) to women.

Film and television funding, 2012-2016, according to the Swedish Model: Approved funding sums



*only projects meeting the general sample criteria

**including projects not meeting the sample criteria (film length)

DATA AND CALCULATION BASIS

Data from the Austrian Film Institute concerning all funding schemes (see Glossary) were used for the FILM GENDER REPORT with regard to feature-length films (more than 70 minutes of scheduled film length) having received funding approvals or refusals between 1 January 2012 and 31 December 2016.

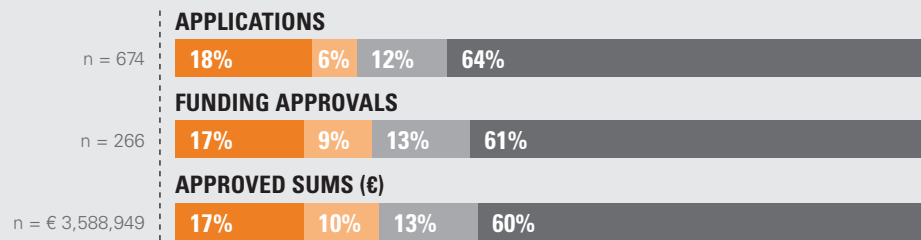
The data were provided by the following funding bodies regarding production funding (see Glossary) (funding approvals for feature-length film projects) for the period under investigation:

- ÖFI – Austrian Film Institute (167 projects; total funding: € 65,090,801)
- BKA – Federal Chancellery, Division II: Arts and Culture (52 projects; total funding: € 3,007,867)
- FISA – Film Industry Support Austria (Filmstandort Austria) (11 projects; total funding: € 1,538,351)
- RTR – Austrian Regulatory Authority for Broadcasting and Telecommunications (Rundfunk und Telekom Regulierungs GmbH) (86 projects from 1 January 2014 to 31 December 2016, including serials; total funding: € 36,587,525)
- State of Lower Austria (18 projects; total funding: € 465,000)
- State of Upper Austria (15 projects; total funding: € 211,300)
- State of Salzburg (cultural sponsoring) (5 projects; total funding: € 38,000)
- State of Salzburg (economic promotion) (1 project; total funding: € 20,000)
- State of Tirol (cultural sponsoring) (11 projects; total funding: € 106,180)
- Cine Tirol (3 projects; total funding: € 126,000)
- State of Vorarlberg (1 project; total funding: € 74,820)

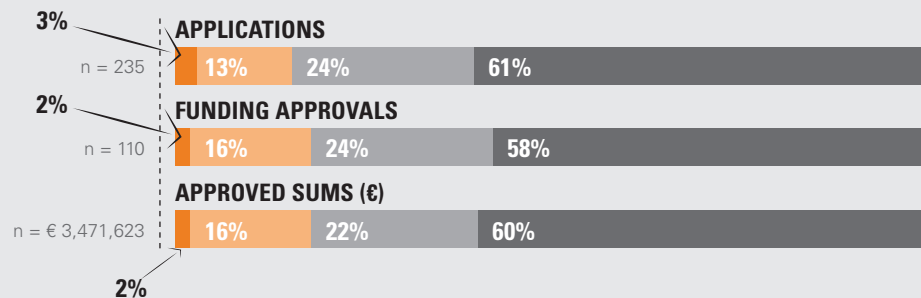
Owing to the fact that films are team productions that cannot simply be ascribed to individuals or their genders, the allocation of funding sums to individuals in the film crew (see Glossary) is required in the interests of gender budgeting (see Glossary). In the present FILM GENDER REPORT, two models of gender budgeting analysis came to be applied: the Swedish Model (see Glossary) and the Inclusion Model (see Glossary).

Film and television funding, 2012-2016, according to the Inclusion Model: Project applications, funding approvals and approved funding sums

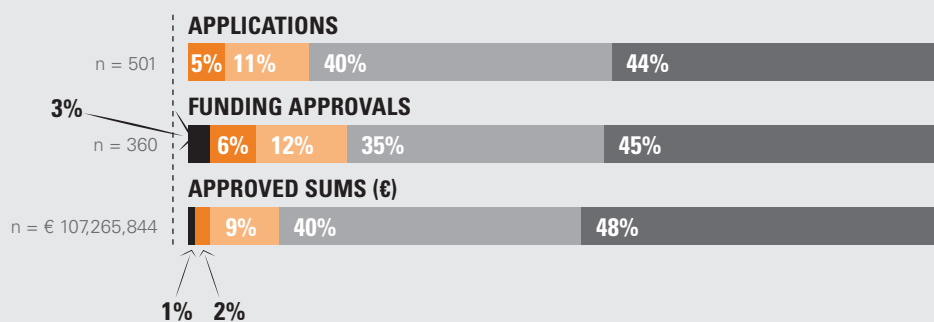
SCRIPT DEVELOPMENT FUNDING (STAGE 1 AND STAGE 2)*



PROJECT DEVELOPMENT FUNDING*



PRODUCTION FUNDING (CINEMA AND TELEVISION)



- 0 – 25% SHARE OF WOMEN IN DEPARTMENT HEAD POSITIONS
- 26 – 50% SHARE OF WOMEN IN DEPARTMENT HEAD POSITIONS
- 51 – 75% SHARE OF WOMEN IN DEPARTMENT HEAD POSITIONS
- 76 – 100% SHARE OF WOMEN IN DEPARTMENT HEAD POSITIONS
- UNKNOWN SHARE OF WOMEN IN DEPARTMENT HEAD POSITIONS

The shares of women in department head positions allow for a conclusion regarding the shares of men in those positions: a 0 to 25% share of women results in a 100 to 75% share of men.

*Departments considered: directing, script, production

Due to rounding effects, the sums in the graphs do not always yield 100%.

Looking at the ratio between funding amounts and the number of projects according to the **Inclusion Model** (■ Glossary) (project applications and funding approvals), the following arises as a result:

In all three funding schemes, only minor differences in gender shares were shown between the project applications, funding approvals and approved fundings. The largest shifts were seen in **production funding**. Here, the projects with a female share of up to 50% as decision makers in the film crew (i.e. at least half of the department head positions were occupied by men) provided ...

... 84% of the applications

... 80% of the approvals

... 88% of the funding amounts.

Thus, even applying the Inclusion Model, the largest part of the fundings was clearly awarded to projects particularly under male responsibility.

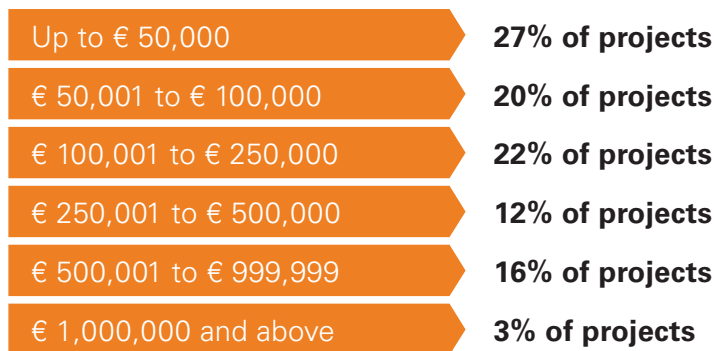
In script and project development, the share of fundings awarded to projects with low (25% or less) shares of women was 60% each.

In production funding, the share of funding amounts allocated to projects with low shares of women decreased clearly, yet still reached 48%. This change in production funding is explained by the fact that many heads of departments are already appointed at the time of production funding (more so than in script and project development) and thus more positions were considered at that stage.

PRODUCTION FUNDING: FUNDING AMOUNTS

The largest funding amounts were exclusively awarded to projects with overwhelmingly male-occupied department head positions. Smaller fundings were overproportionally often allocated to projects with high shares of women in those positions.

On consideration of funding for **cinema film projects**, the following overall distribution of funding levels was observed:



On closer consideration of the distribution of funding levels according to the Inclusion Model, clear shifts were seen within the individual groups. The following are the most striking results:

With 79%, projects with low share of women (25% or less) in department heads positions had above-average shares of projects awarded funding amounts of € 250,000 or less, yet 3% of the projects in this group were allocated more than € 1,000,000 of fundings.

92% of the projects with high share of women (76 to 100%) in department head positions received amounts of up to € 250,000 and 56% of these projects received funding of up to € 50,000.

Fundings of more than € 1,000,000 were exclusively awarded to projects with no more than 50% women in head positions.

One third (32%) of the projects between 26 and 50% women in those positions received fundings exceeding € 500,000.

This means that **film projects mostly made by women received to smaller fundings**. The largest funding amounts were almost exclusively awarded to film projects mostly made by men (up to 50% women in department head positions). In consideration of directing, no women directors were identified among the ten projects with the highest amounts of funding.

DATA AND CALCULATION BASIS

In production funding, the funding sums accumulated over several funding bodies amounted to € 2,000 to € 3,200,000 per project^a.

These fundings were divided into five similarly large groups. Projects supported with amounts beyond € 1,000,000 were summarised in a sixth group. The categorisations resulted in the following grouping of funding levels per project:

1. Up to € 50,000
2. € 50,001 to € 100,000
3. € 100,001 to € 250,000
4. € 250,001 to € 500,000
5. € 500,001 to € 999,999
6. € 1,000,000 and above.

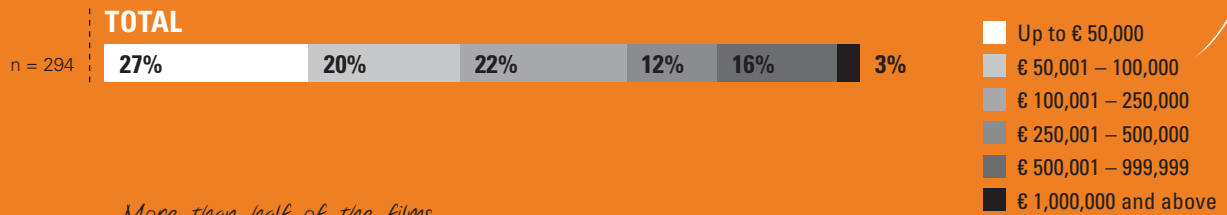
The gender distribution of these six groups was calculated according to the Inclusion Model.

^a The amount of € 3,200,000 was awarded to a multi-episode television production.

This diagram shows the levels of funding awarded to films made by men or women.

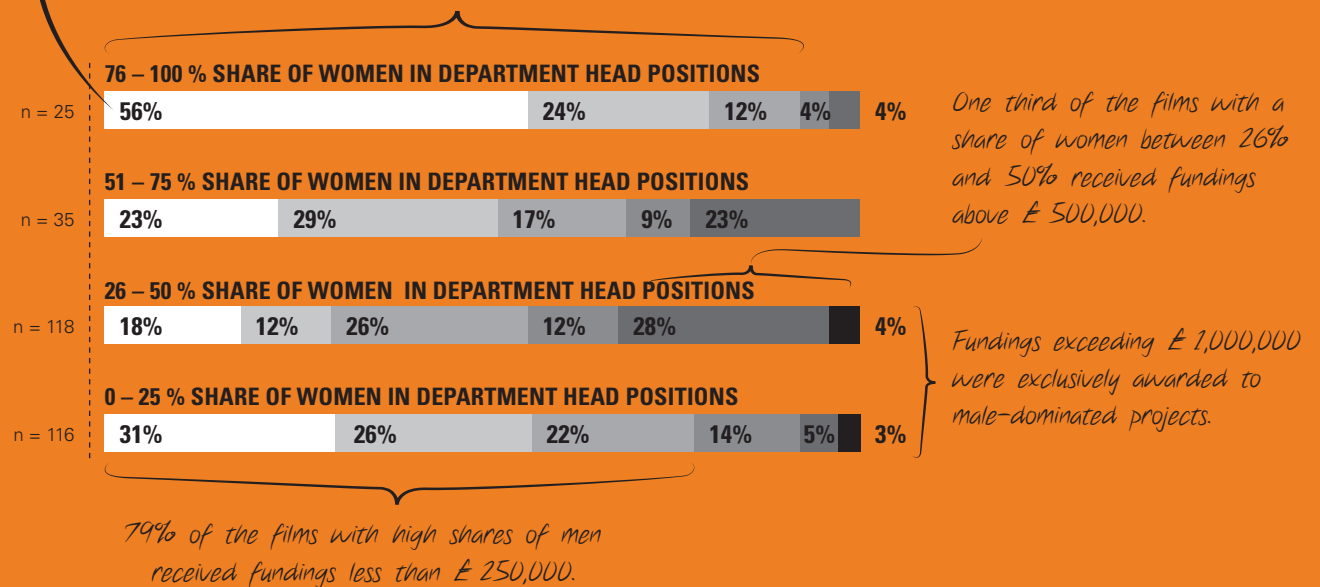
Production funding for cinema films, 2012-2016: approved funding per cinema film project according to shares of women in department head positions

The sums of funding were divided into six groups



More than half of the films with high shares of women received fundings less than € 50,000.

92% of the films with high shares of women received fundings less than € 250,000.



The shares of men/women in department head positions were divided into four groups.

Due to rounding effects, the sums in the graphs do not always yield 100%.

FILM DISTRIBUTION FUNDING: CINEMA RELEASE

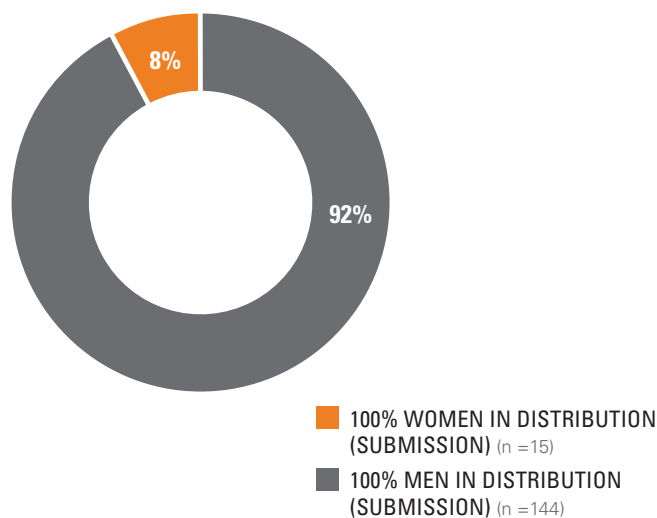
Funded Austrian cinema distribution was almost exclusively dominated by men.

Cinema distributors may apply for funding for cinema release of Austrian films. Overall, thirty individual distributors (8 women and 22 men in management positions) submitted such applications.

Between 2012 and 2016, *the cinema releases* of 159 films were funded with overall means of € 5,915,650.

92% of these funds were awarded to male and **8% to female distributors.**

AUSTRIAN FILM INSTITUTE CINEMA RELEASE FUNDING, 2012-2016: APPROVED FUNDING SUMS ACCORDING TO SHARES OF WOMEN/MEN AMONG THE APPLYING DISTRIBUTORS



FUNDING OF VOCATIONAL TRAINING

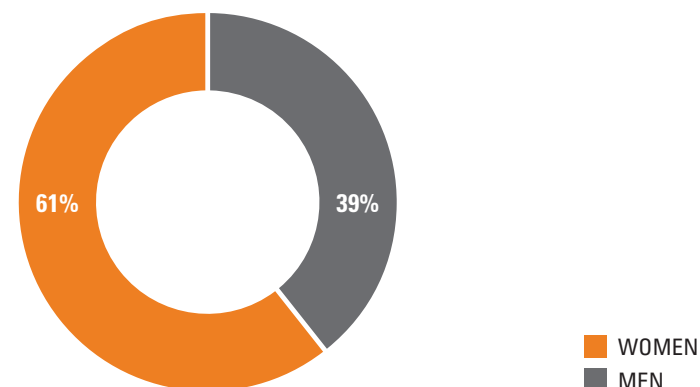
Vocational training is the only funding area in which women received more fundings than men.

The Austrian Film Institute not only sponsors film projects but also vocational training for filmmakers.

From 2012 to 2016, 170 *vocational training measures* were sponsored with a total of € 401,788.

Of these, 39% were awarded to men and **61% to women.**

AUSTRIAN FILM INSTITUTE FUNDING OF VOCATIONAL TRAINING, 2012-2016: FUNDING SUMS ACCORDING TO GENDER



THE DECISION-MAKING BODIES OF THE AUSTRIAN FILM INSTITUTE

In terms of Austrian Film Institute project funding, men were the majority of decision makers. Less than one fourth of the Supervisory Board members were women.

■ WOMEN
■ MEN

In accordance with the Film Funding Act, the Institute's Supervisory Board defines, evaluates and adapts the Funding Guidelines governing the granting of funding means and the funding goals. The Board consists of twelve members who are entitled to vote. The members represent specific ministries, social partner organisations and the Austrian film industry.⁴

Between 2012 and 2016, the **Supervisory Board** was 78% male and **22% female** on average. The share of women was 17% in 2012 and 2013 and 25% from 2014 to 2016.

The proposed projects are decided upon in Project Commission sessions. This selection committee consists of the Austrian Film Institute's Director and representatives of the production, direction, script and commercial exploitation divisions.⁵ Each of these divisions was occupied by a principal member and four alternate members.

Over the period of 2012 to 2016, the entire Project Commission was virtually marked by gender parity, i.e. 57% men and **43% women** on average.

As a rule, the Director as chairman and the representatives of the divisions attend the sessions. In the case that one or more members are prevented from attending, at least three persons entitled to vote (the Director as chairman and two representatives of the divisions) must be present.

Aggregated over all 42 **Project Commission sessions** between 2012 and 2016, 191 individuals attended the sessions (including the Director as chairman), of whom 63% were men and **37% were women**.⁶ Over the years, the share of women among the session

FILM INSTITUTE DECISION-MAKING BODIES, 2012-2016: GENDER SHARES IN THE SUPERVISORY BOARD

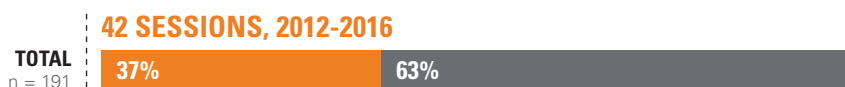


TOTAL GENDER SHARES IN THE PROJECT COMMISSION



GENDER SHARES OF PARTICIPANTS IN PROJECT COMMISSION SESSIONS

(aggregated over all sessions and including chairman)



participants varied between 43% (2014) and 27% (2016). Although no clear trend was identified, the share of women was continuously on the decrease as of 2014.

A minimum of two men attended each single Project Commission session from 2012 to 2016, whereas there were three sessions without female attendance and 13 sessions attended by only one woman.

This implies that a male-dominated Supervisory Board decided on the Funding Guidelines of the Austrian Film Institute. Likewise, the Project Commissions that made the decisions with regard to project funding were predominantly male.

Over the period of time under investigation, all chairpeople of the Board were men.

⁴ The Minister of Education, Art and Culture (until 2013) and the Minister of Art and Culture in the Federal Chancellery (as of 2013) appointed the chairperson, a representative of the Federal Chancellery and representatives of the film industry for a term of three years each; re-appointments were permissible. The representatives of the ministries and social partner organisations were directly delegated.

⁵ The Minister of Education, Art and Culture (until 2013) and the Minister of Art and Culture in the Federal Chancellery (as of 2013) appointed the members at the suggestion of the Film Institute Director for terms of no more than three years.

⁶ According to a Supervisory Board decision, the alternate members were to be invited in alphabetical order in the case that a principal member was unable to attend. The composition of the Project Commission according to gender parity played a subordinate role in this decision.

DATA AND CALCULATION BASIS

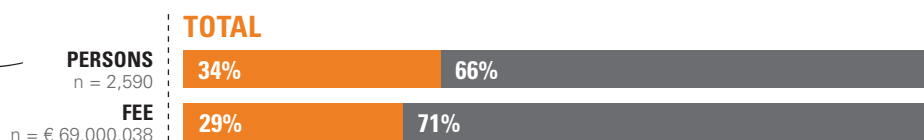
Based on divergent legal regulations and guidelines, film funding is subject to various criteria and modes of award in any body of funding. Due to such heterogeneity in the decision-making processes, the funding bodies were not analysed together. Rather, the deciding bodies of the Austrian Film Institute (ÖFI) were investigated by way of example.

FILM CREW FEES

REMUNERATION IN THE FIELD OF CINEMA

Gender pay gaps (■ Glossary) were also identified in filmmaking. Although 34% of the department head positions were filled by women, they only received 29% of the fees.

Women occupied 34% of all investigated department head positions, yet they only received 29% of the fees.



Detailed information

Aggregated over all heads of departments, the following gender shares were identified in funding for **cinema films**:

- Of 2,590 persons, 66% were men and **34% women**,
- 71% of **the total remuneration** in the amount of € 69,000,039 went to men and **29% to women**.

This makes clear that although 34% of the head positions were taken by women, they only received 29% of the fees.

The share of women in head positions ranged between 0% (lighting) and 91% (casting).

Gender-specific occupational segregation showed one department head position to be exclusively occupied by men, yet no position to be exclusively occupied by women: an almost 10% share of men

was identified even in head positions with very high shares of women.

The largest gender pay gaps were seen in the fees for directing and production management. Women executed 26% of the direction activities yet received only 20% of the fees in this area. The share of women was 42% in production management, yet these women received only 36% of the fees.

In reverse, there were three department head positions in which women received larger shares of fees than they were represented personnel-wise. However, the differences were only 2 percentage points each: 15% of women received 17% of the fees in the area of music, 46% received 48% of the fees in production design and 91% received 93% of the fees in casting.

DATA AND CALCULATION BASIS

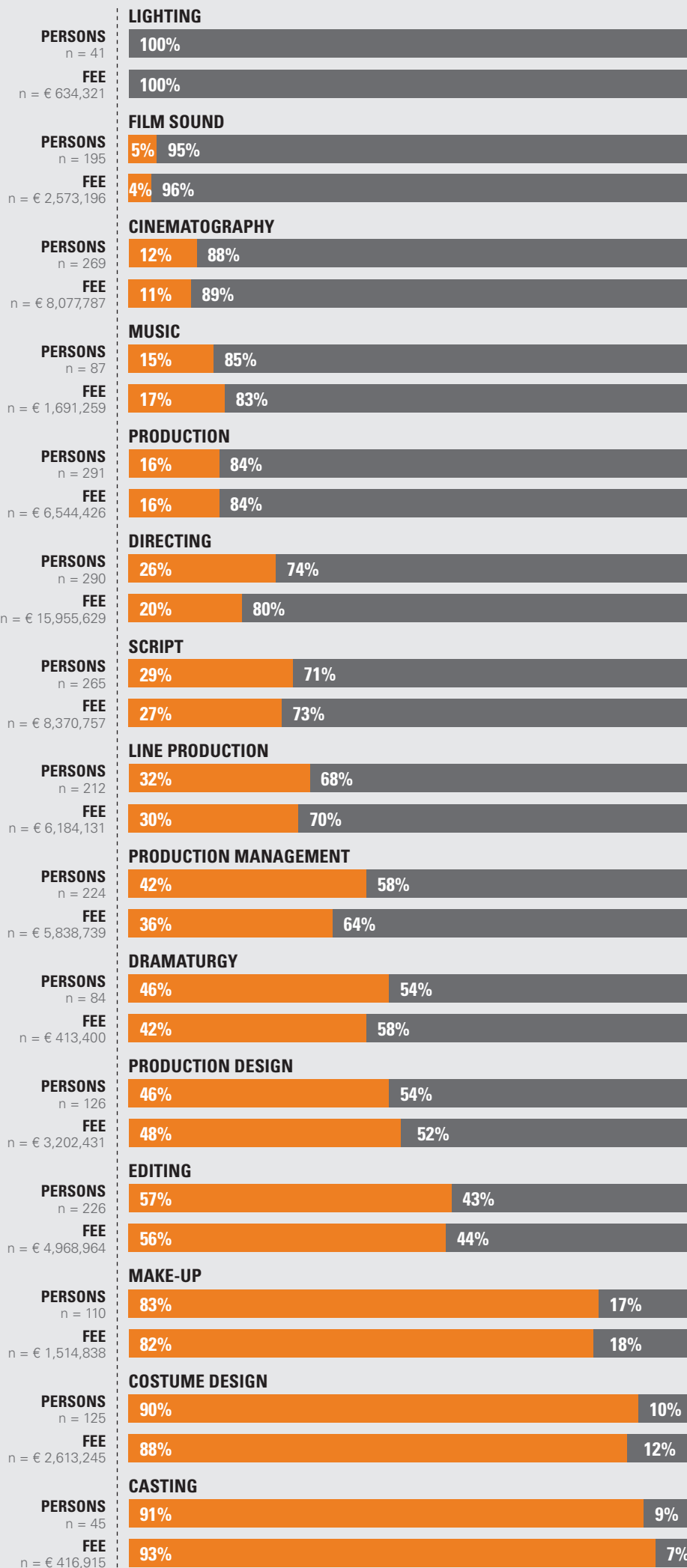
15 department head positions were evaluated: casting, dramaturgy, script, line production, cinematography, costume design, lighting, make-up, music, production, production management, directing, editing, production design and film sound.

With regard to cinema film funding, the head position fees by gender were used for the calculation.

The production fee was specified as a sum total in the submission materials, resulting in the impression that there was no gender pay gap (■ Glossary). This is a statistical artefact that possibly does not correspond to reality, as the fee was merely arithmetically apportioned among the members of the production team.

With regard to television film funding, only the head positions of directing and script were calculated by gender composition due to the availability of data.

Applications for cinema film production funding, 2012-2016:
Gender shares in the aggregated fees of the submitted projects



One fourth of all directors were women, yet they only received one fifth of the fees.

REMUNERATION IN THE FIELD OF TELEVISION

Funded television films showed even larger gender pay gaps than cinema films. Women were responsible for the areas of directing and/or script in almost one third of the television film projects, yet they only received one fifth of the fees. The gender pay gap was identified to be even larger in funded television series than in television films: Women directed and scripted nearly one third of the series, yet barely received one tenth of the directors' fees and one fifth of the scriptwriters' fees.

With regard to RTR-funded⁷ **television films**, the data showed the following gender shares in **the department head positions** of directing and script:

69% of the 271 involved persons were men and **31% were women**; 79% of the sum total of € 7,388,644 of **fees** were paid to men and **21% to women**.

This means that 31% of the head positions of directing and script were occupied by women and that they only received 21% of the fees intended for those positions. The gender pay gap was approximately the same in the areas of directing and script.

With regard to RTR-funded **television series**, the data showed the following gender shares in the department head positions of directing and script:

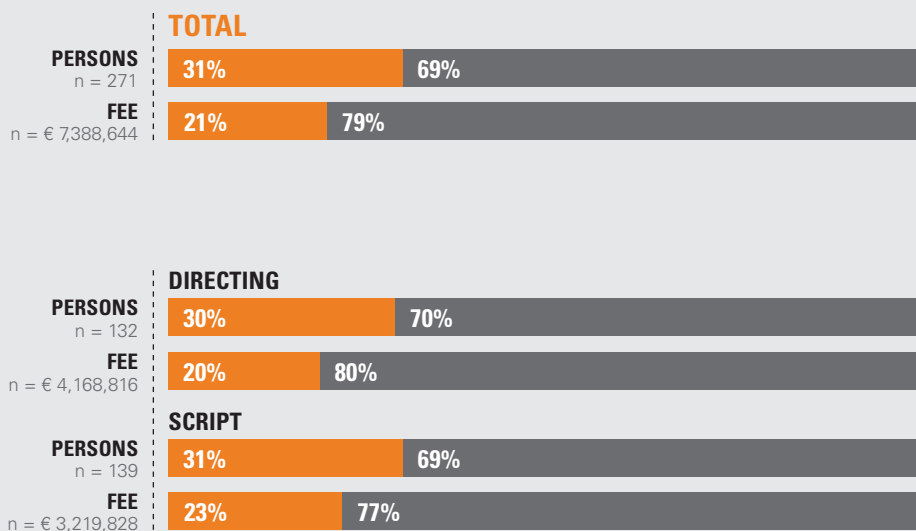
77% of the 117 involved **persons** were men and **23% were women**; 88% of the sum total of € 6,172,090 of **fees** were paid to men and **12% to women**.

This means that although 23% of the head positions were occupied by women, only 12% of the fees were paid to them. Both as to the staffing of head positions and remuneration, this result is mainly ascribed to a stronger imbalance in directing: 31% of the television series were directed by women who only received 8% of the director's fees.

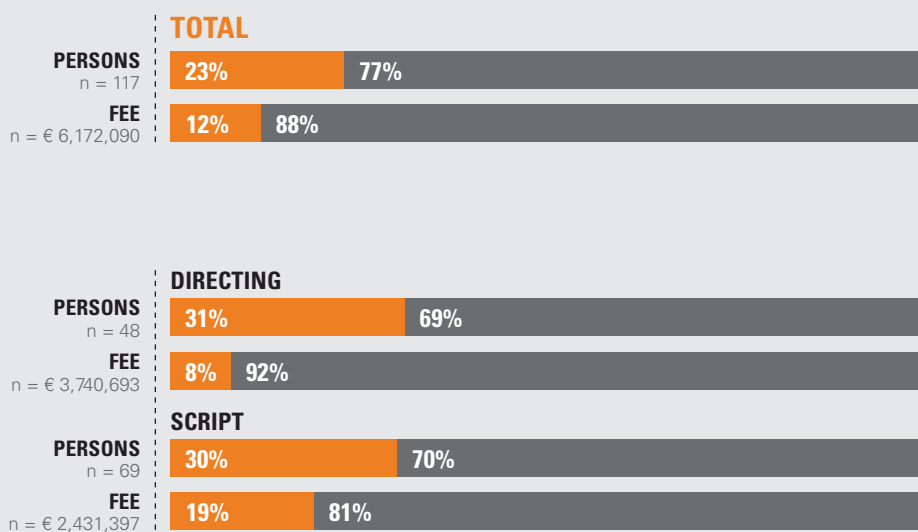
With regard to both cinema and television productions, the influential position of directing not only showed a clear gender imbalance in staffing but also the largest gender pay gap.

⁷With regard to television films and series, the only data available were those provided by the Austrian Television Fund (Fernsehfonds Austria) of the RTR (Austrian Regulatory Authority for Broadcasting and Telecommunications).

RTR production funding, 2014-2016: Gender shares in aggregated fees and the heads of departments of directing and script for television films



Gender shares in aggregated fees and the heads of departments of directing and script for television series



■ WOMEN
■ MEN

HEADS OF DEPARTMENTS AND MAIN CHARACTERS

The lower the share of women was in the department head positions, the lower was the share of women among the main characters – and vice versa.

A clear connection was identified between the staffing of head positions and the number of leading actresses. This connection manifested itself most clearly on closer consideration of films in which none of the three main characters was a woman and those in which all three were female:

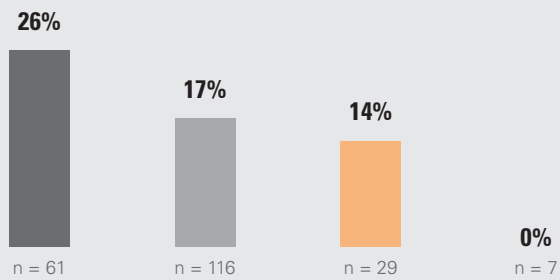
Among the films showing a low share of women (no more than 25%) in the head positions, 26% had no leading actresses and only 2% had exclusively female main characters. By contrast, 29% of the films with high shares of women (no less than 75%) as heads of departments had exclusively female main characters. There were no films without leading actresses in this group. However, it should be noted that statements regarding main characters were given for only seven films with a high share of women of more than 75% in department head positions.

DATA AND CALCULATION BASIS

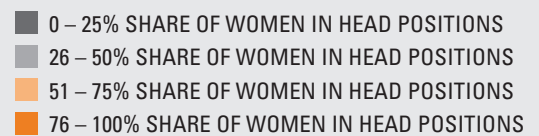
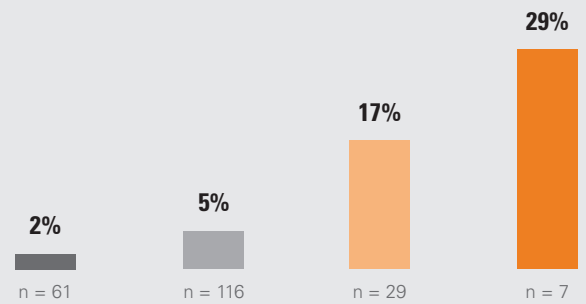
Data regarding up to three main characters per film project were collected from the production funding application materials and compared with the staffing of the heads of departments according to the Inclusion Model.

Applications for production funding, 2012-2016: Share of women in department head positions and number of leading actresses

NO LEADING ACTRESSES



ONLY LEADING ACTRESSES



CINEMA FEATURE FILMS* OFF SCREEN

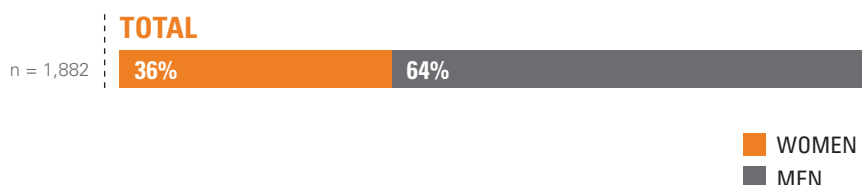
WOMEN AND MEN IN DEPARTMENT HEAD POSITIONS

One third of the department head positions were occupied by women.

In the teams of the Austrian cinema feature films of 2012 to 2016 ...

... two thirds of the head positions were occupied by men and **one third by women**.

AUSTRIAN CINEMA FEATURE FILMS, 2012-2016: HEADS OF DEPARTMENTS STAFFING BY GENDER



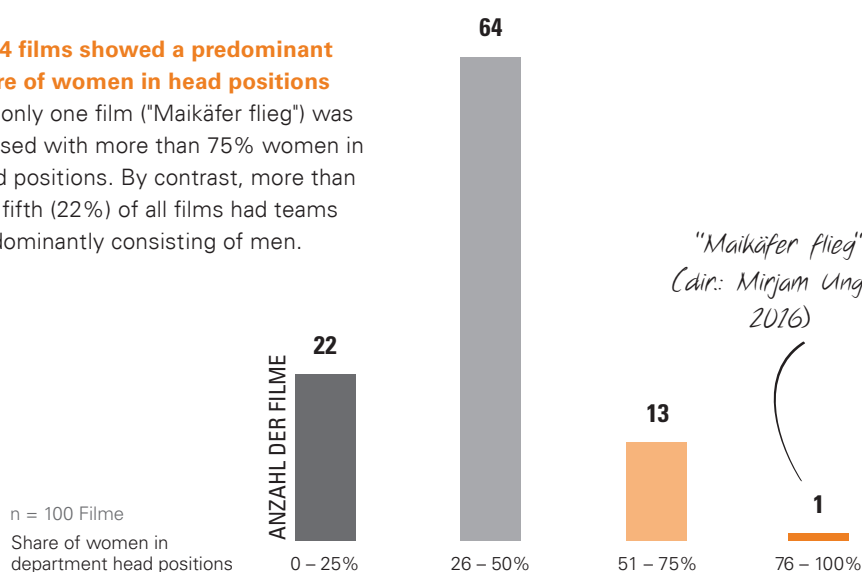
SHARES OF WOMEN/MEN IN DEPARTMENT HEAD POSITIONS

Only 14% of all films were realised predominantly by female film teams.

In the teams of the 100 Austrian cinema feature films between 2012 and 2016, ...

... **14 films showed a predominant share of women in head positions** and only one film ("Maikäfer flieg") was realised with more than 75% women in head positions. By contrast, more than one fifth (22%) of all films had teams predominantly consisting of men.

SHARE OF WOMEN IN DEPARTMENT HEAD POSITIONS



DATA AND CALCULATION BASIS

100 Austrian cinema feature films released in Austrian cinemas between 2012 and 2016 were analysed by means of a quantitative questionnaire. This questionnaire was applied to survey the department head positions. It also captured data up to three of the main characters and further content-related aspects.

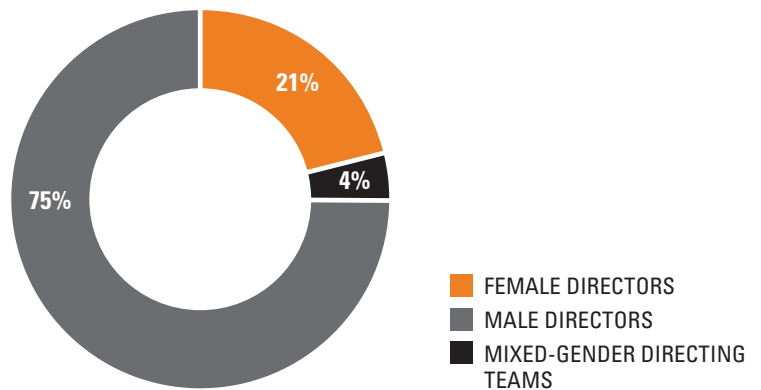
*For the purposes of this report 'feature film' is used to denote 'fictional film' as opposed to 'documentary'.

FEMALE AND MALE DIRECTORS

Only every fifth cinema feature film was directed by a woman.

Three fourths (75%) of all **cinema feature films** released between 2012 and 2016 were directed by men; **21%** were realised by **female directors** and 4% by mixed-gender directing teams.

GENDER RELATIONSHIPS IN DIRECTING

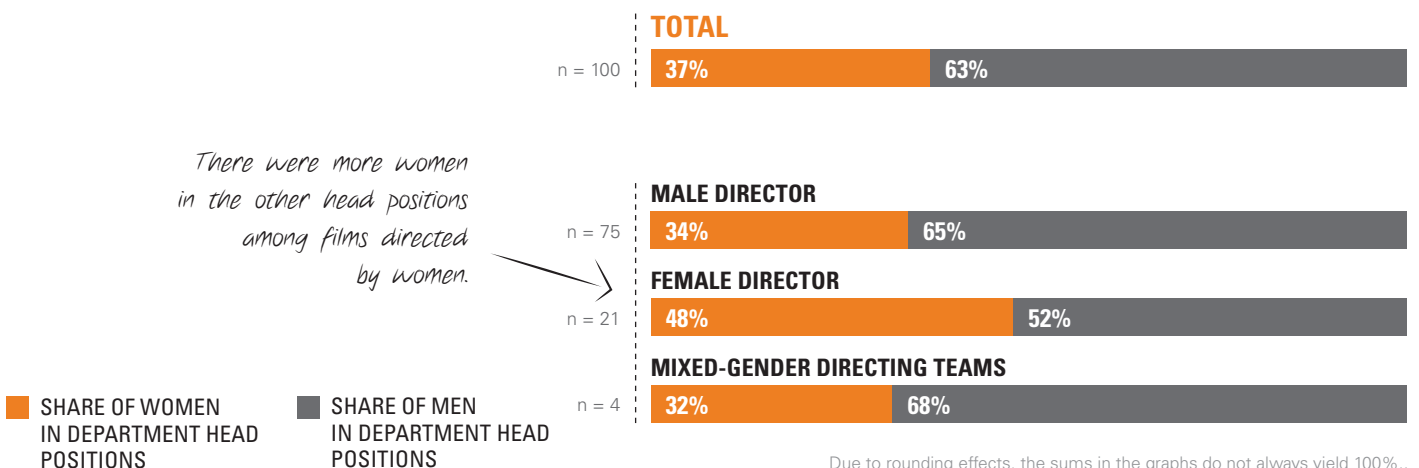


DIRECTING AND FILM CREWS

With women directors, the share of women in the other department head positions was seen to increase.

Among the Austrian cinema feature films of 2012 to 2016, those directed by women showed a higher share of women in the other head positions (48%) than those directed by men (34%). Among productions under female direction, the gender shares were almost equal in the rest of the film crews.

AVERAGE GENDER SHARES AMONG THE OTHER DEPARTMENT HEAD POSITIONS IN FILMS WITH MALE/FEMALE DIRECTORS OR MIXED-GENDER DIRECTING TEAMS



Due to rounding effects, the sums in the graphs do not always yield 100%..

CINEMA FEATURE FILMS* ON SCREEN

GENDER ON SCREEN

THE BECHDEL-WALLACE TEST

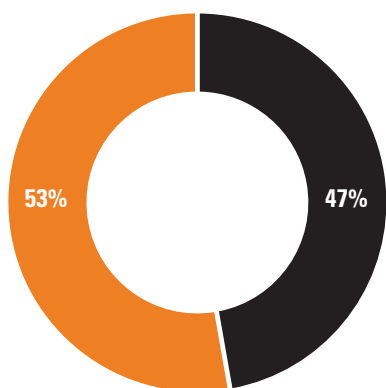
Films by teams with high shares of women portrayed both female and male characters in a more differentiated way than those with high shares of men.

Among the Austrian cinema feature films of 2012 to 2016, ...

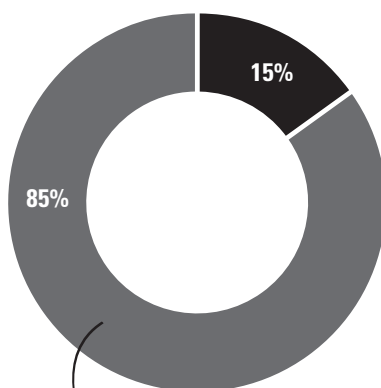
... **53%** passed the Bechdel-Wallace test for **female characters**.

... **85%** passed the Bechdel-Wallace test for male characters.

BECHDEL-WALLACE TEST FOR FEMALE FILM CHARACTERS



BECHDEL-WALLACE TEST FOR MALE FILM CHARACTERS



Male characters are portrayed more differentiatedly.

- BECHDEL-WALLACE TEST FOR FEMALE FILM CHARACTERS PASSED
- BECHDEL-WALLACE TEST FOR MALE FILM CHARACTERS PASSED
- BECHDEL-WALLACE TEST FAILED

n = 100 Filme

DATA AND CALCULATION BASIS

The Bechdel-Wallace test (■ Glossary) measures the gender constellations of film characters and consists of the following questions:

1. Are there at least two female characters (with names) in the film?
2. Do these characters talk to each other?
3. Do they talk about something besides a man?

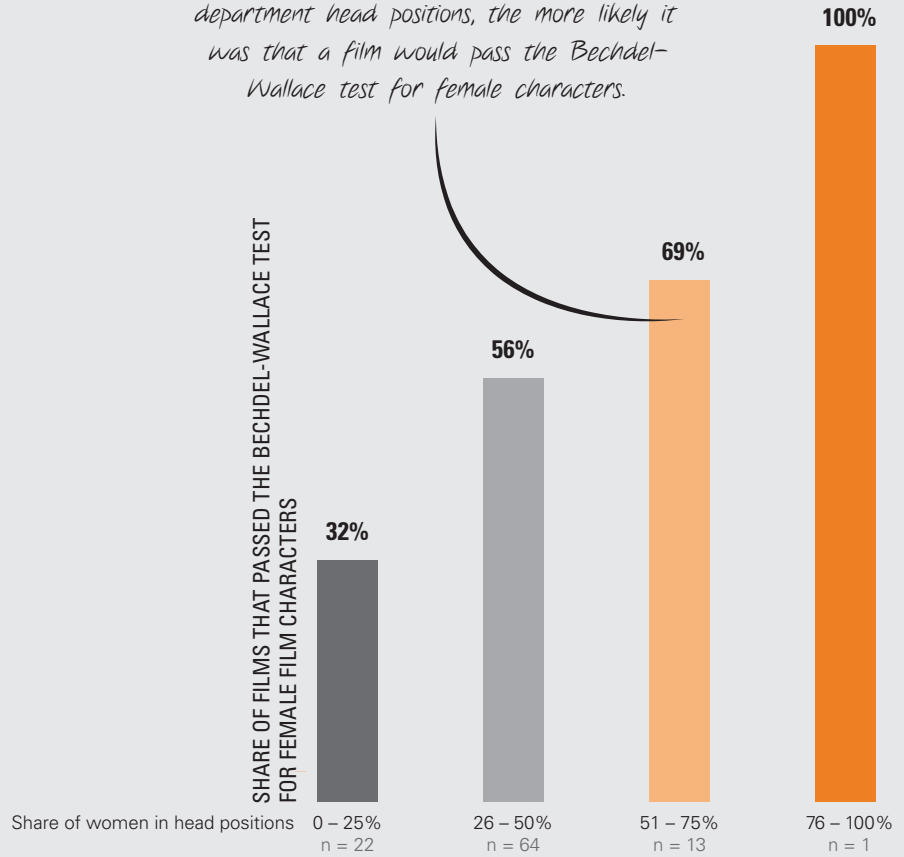
The test is only considered passed if all three questions are answered in the affirmative.

In order to assess whether a gender phenomenon was present, the test was broadened in its original conception and also applied to male characters.

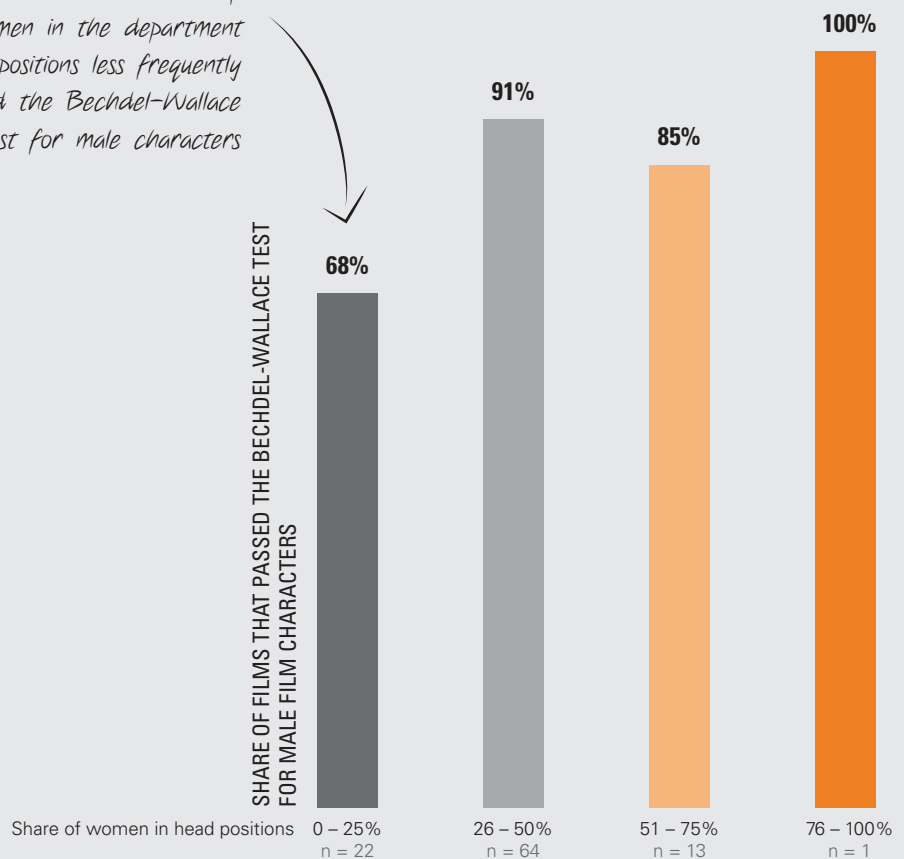
*For the purposes of this report 'feature film' is used to denote 'fictional film' as opposed to 'documentary'.



The higher the share of women was in department head positions, the more likely it was that a film would pass the Bechdel-Wallace test for female characters.



Films with low shares of women in the department head positions less frequently passed the Bechdel-Wallace test for male characters

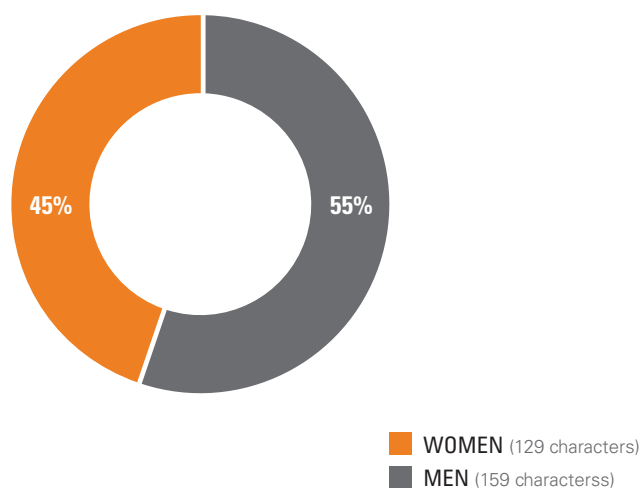


MAIN CHARACTERS IN RELEASED CINEMA FEATURE FILMS*, 2012-2016

Among the main characters in the Austrian cinema feature films, 2012 - 2016, ...

... 55% of the main characters were male and ... **45%** of the main characters were **female**.

GENDER OF MAIN CHARACTERS



*For the purposes of this report 'feature film' is used to denote 'fictional film' as opposed to 'documentary'.

AMONG THE MAIN CHARACTERS IN THE AUSTRIAN CINEMA FEATURE FILMS 2012-2016 ...

AGE

half were between 25 and 45 years old.

SEXUAL ORIENTATION

82% were heterosexual.

EDUCATION

60% had A-levels or were university graduates.

CLASS

61% came from a middle-class background and were also situated in the middle-class on screen.

OCCUPATION

26% were working at least partly in the creative field and formed the largest occupational cluster in the sample.

URBAN/RURAL

64% were living in cities and 36% in the countryside.

MIGRATION

22% had a migrant background.

RELIGION

47% were not assigned to a religion; 83% of the main characters with religious connections were Christian.

PARENTHOOD

one fourth were parents (mostly of an only child).

Of these, ...

two thirds were living as "intact families".

one fifth of the male characters were bringing up their children together with their partners from whom they were separated, but only 4% of the female characters were living apart from their children.

one fourth of the female characters and one fifth of the male characters were living as single parents.

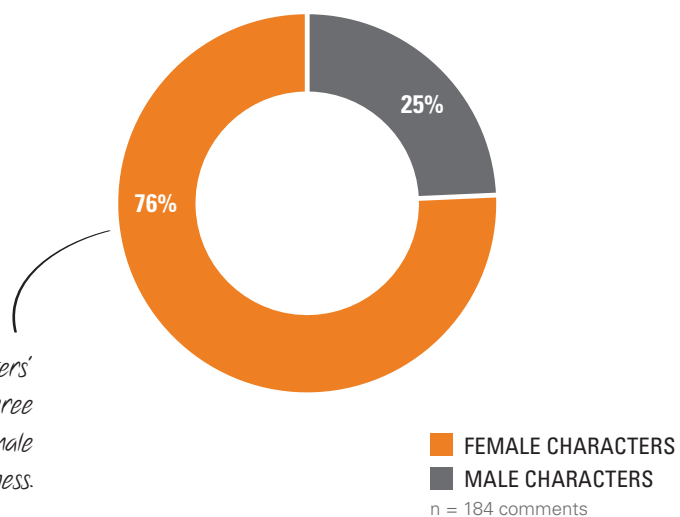
COMMENTS ON THE FILM CHARACTERS' PHYSICAL ATTRACTIVENESS

The female characters' attractiveness was three times more frequently discussed in the productions than the male characters' attractiveness.

Comments were made in the Austrian cinema feature films of 2012 to 2016 regarding the film characters' physical attractiveness ...

... **76%** of whom were **female** and
... 25% of whom were male film characters.

COMMENTS ON THE FILM CHARACTERS' PHYSICAL ATTRACTIVENESS



In the films, the female characters' attractiveness was referred to three times more frequently than the male characters' attractiveness.

Due to rounding effects, the sums in the graphs do not always yield 100%.

SEXUALISED VIOLENCE (■ GLOSSARY)

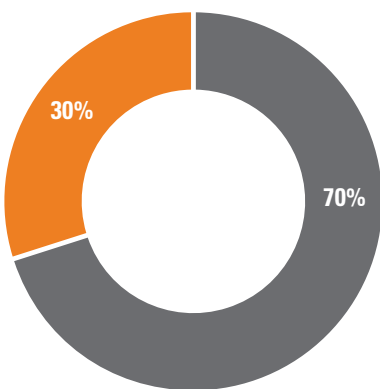
The films showed prevalent gender-specific victim-offender narratives.

Two thirds (68) of the Austrian cinema feature films under investigation between 2012 and 2016 featured 353 scenes with acts of sexualised violence: 234 sexualised microaggressions, 56 sexualised harassments, 48 sexualised assaults and 15 rapes.

Among the acts of sexualised violence on screen, 70% were carried out by male and **30% by female** film characters, while **65%** were directed **against female** and 35% against male film characters.

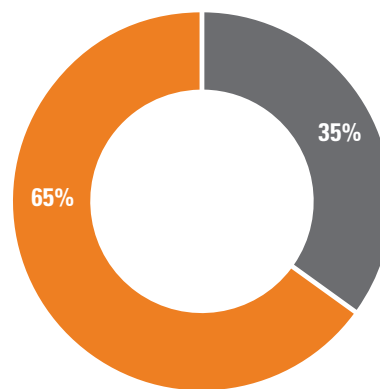


SEXUALISED VIOLENCE ON SCREEN: OFFENDERS ACCORDING TO GENDER



■ FEMALE OFFENDERS
 ■ MALE OFFENDERS
 n = 353 Incidents of sexualised violence

SEXUALISED VIOLENCE ON SCREEN: ATTACKEE ACCORDING TO GENDER



■ FEMALE ATTACKEE
 ■ MALE ATTACKEE
 n = 353 Incidents of sexualised violence

FILM FESTIVALS IN AUSTRIA: FESTIVAL PRESENCE

AUSTRIAN AND INTERNATIONAL FILMS AT FILM FESTIVALS IN AUSTRIA, 2012-2016

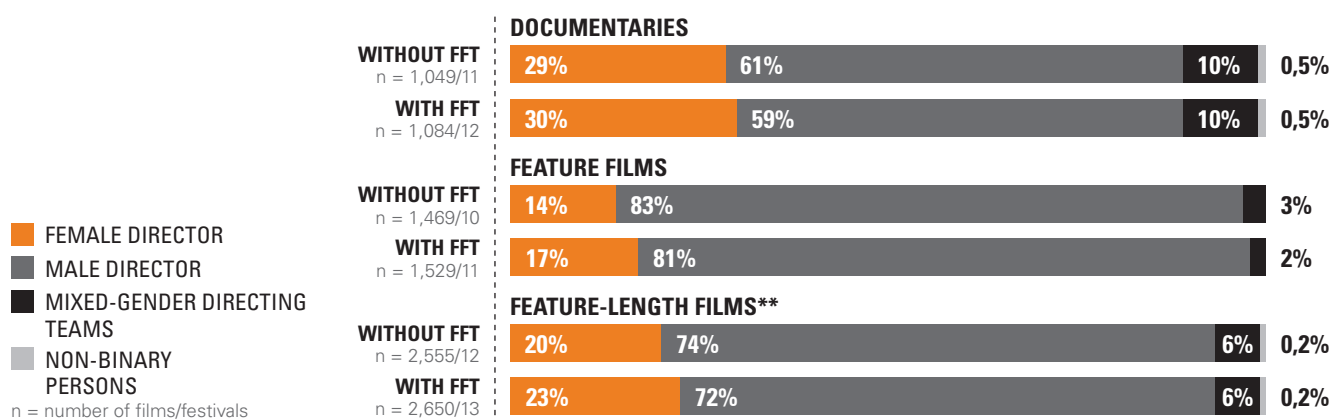
PROGRAMMING OF FEATURE-LENGTH FILMS: DOCUMENTARIES AND FEATURE FILMS*

Almost one fourth of all feature-length films at the festivals were realised by women directors.

The following data relate to 13 festivals and are shown with and without reference to the FrauenFilmTage (FFT/ Women's Film Festival). Both with documentaries and feature films, including the FrauenFilmTage was shown to result in a shift in gender share of directors according to directing. Among all feature-length films at the

Austrian film festivals between 2012 and 2016, 72% were realised by male directors, **23% by female directors** and 6% by mixed-gender directing teams. According to genre, women directors were involved in **30% of the documentaries** and **17% of the feature films**.

FEATURE-LENGTH FILMS PROGRAMMED AT FESTIVALS, 2012-2016: SHARE ACCORDING TO GENDER (DIRECTING) WITH/WITHOUT THE FRAUENFILMTAGE (FFT / WOMEN'S FILM FESTIVAL)



* For the purposes of this report 'feature film' is used to denote 'fictional film' as opposed to 'documentary'.

**Documentaries, feature films, animated films and experimental films

Due to rounding effects, the sums in the graphs do not always yield 100%.

FESTIVAL DIRECTORS AND PROGRAMMING RESPONSIBILITY

Two thirds of the programming officers of the festivals were women. With the festival directors, the gender share reversed: The uppermost management level was seen to be 39% female-occupied.

Among film festival director positions, 61% were occupied by men and **39% by women.**

(cut-off: 31 December 2016)

67% of programming responsibility resided **with women** and 33% with men.

(cut-off: 31 December 2016)

FESTIVAL DIRECTORS



PROGRAMMING RESPONSIBILITY AT FESTIVALS





Women were more frequently engaged at the second management level.

■ WOMEN
■ MEN

Festival directors n = 18 persons
Programming responsibility at festivals n = 54 persons

Staffing the leading position on the festival board showed a gender correlation with the programmed festival films:

 The higher the share of female festival directors, the higher was the share of programmed films by female film directors.

 The higher the share of male festival directors, the higher was the share of programmed films by male film directors.

COMPETITION JURIES AT FILM FESTIVALS

With a 44% share of women, the competition juries were almost marked by parity. However, only two of ten jury chairs were women.

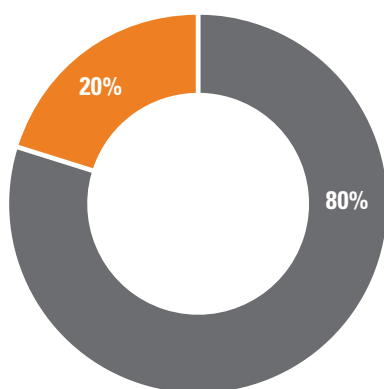
Among the chairs of the competition juries at the film festivals, ...

... 80% were men and
... **20%** were **women**.

Among the members of the competition juries, ...

... 56% were men and
... **44%** were **women**.

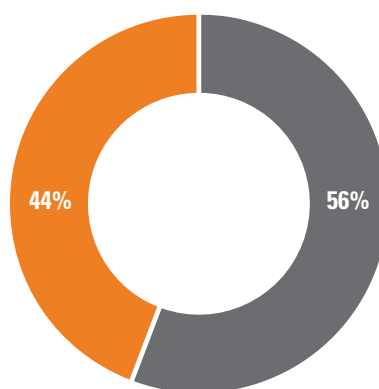
CHAIRS OF THE COMPETITION JURIES, 2012-2016



■ WOMEN
■ MEN

n = 66 chairs (total number in 5 years), held by 10 individuals (4 women, 6 men)

COMPOSITION OF THE COMPETITION JURIES, 2012-2016



■ WOMEN
■ MEN

Mean value over 123 juries for feature-length film and short film competitions in 5 years

DATA AND CALCULATION BASIS

Having shown Austrian and international films between 2012 and 2016, 13 Austrian film festivals transmitted data on

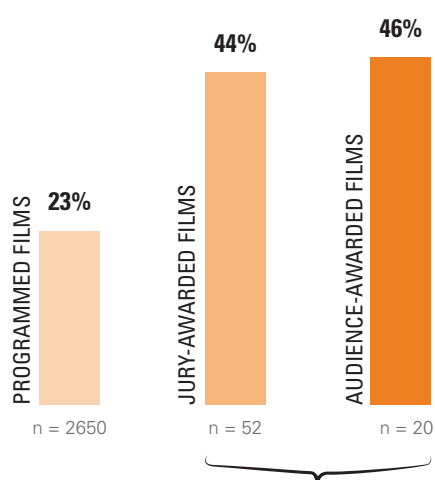
- feature-length film programming according to the directors' gender,
 - short and feature-length film competitions (audience and jury awards),
 - the composition of the competition juries,
 - the composition of the festival boards and programming responsibility.
-

FILM AWARDS AT FILM FESTIVALS IN AUSTRIA

Competition juries with female majorities more frequently awarded films directed by women. Those films more often won both audience and jury awards.

In proportion to their programming, films directed by women were clearly more frequently awarded prizes – by juries and audiences.

FEATURE-LENGTH FILMS AT FESTIVALS, 2012-2016: SHARE OF PROGRAMMED AND PRIZE-WINNING FILMS DIRECTED BY WOMEN



Films directed by women were almost equally popular with juries and audiences, e.g., "Private Revolutions" (dir.: Alexandra Schneider, 2014), "These Shocking, Shaking Days" (dir.: Selma Doborac, 2016).

The diagram on the opposite page shows the ratio between the female share in the competition juries and the award-winning films according to the directors' gender.

In order to examine whether there was a connection between the composition of the festival juries and the award-winning films directed by women, the juries were classified into four groups.

- 0 – 25% women on the jury
- 26 – 50% women on the jury
- 51 – 75% women on the jury
- 76 – 100% women on the jury

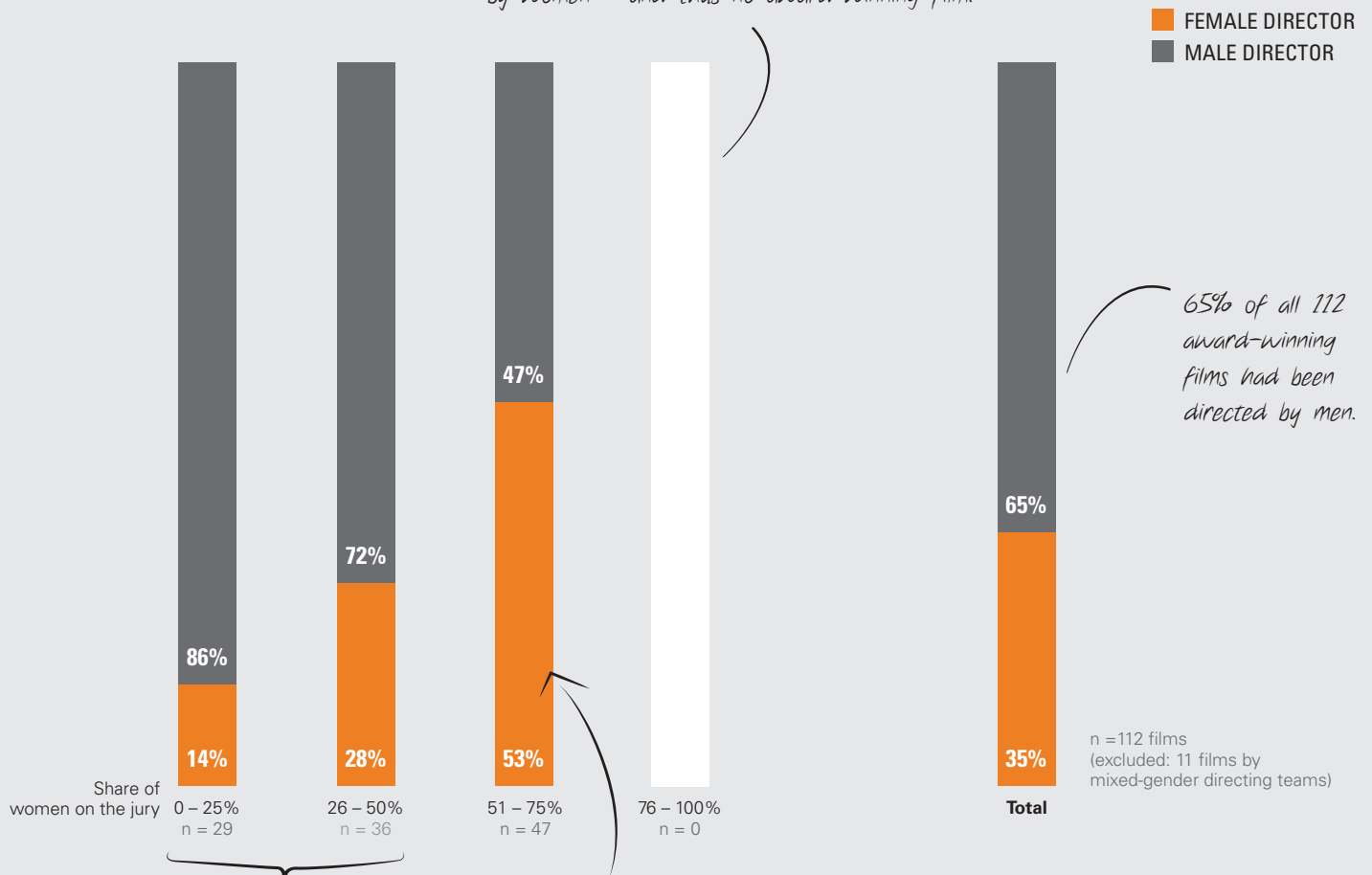
Over the investigation period, the juries made decisions on prizes awarded to 112 films⁸. In no case did women constitute more than three fourths of the jury teams. Juries with male majorities made awarding decisions in more than half of the films (65). Less than half of the decisions (47) were made by juries with female majorities. Of the 47 films, 53% had been directed by women, although the proportion of female-directed films was only 35% measured against the total of award-winning films.

This leads to the conclusion that the share of award-winning films directed by women rose with increasing share of women on the competition juries.

⁸ 11 jury decisions for mixed-gender directing teams were not considered in the present calculations.

Award-winning films at the festivals, 2012-2016: Jury composition and directing teams according to gender

No jury had more than three fourths of their positions occupied by women - and thus no award-winning film.

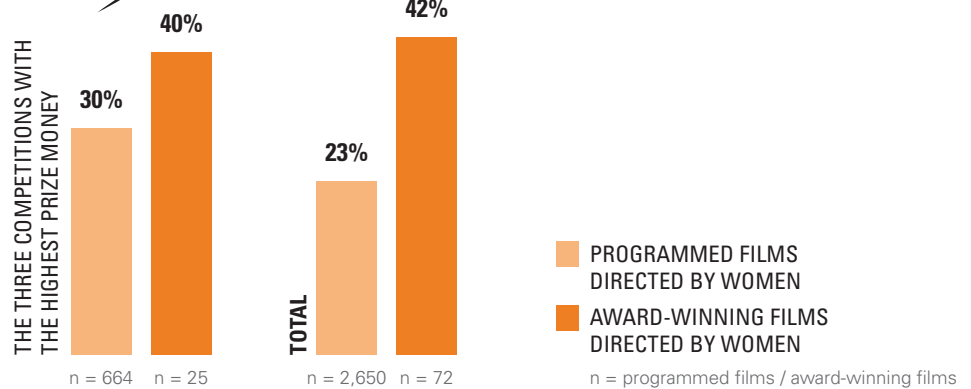


PRIZE MONEY AT FILM FESTIVALS IN AUSTRIA

At film festivals with the highest prize money films directed by women won prizes clearly more frequently in comparison with their programming. On average, films directed by women were awarded lower sums of prize money than films directed by men.

FEATURE-LENGTH FILMS AT FESTIVALS, 2012-2016: SHARE OF PROGRAMMED AND AWARD-WINNING FILMS DIRECTED BY WOMEN AT THE THREE COMPETITIONS WITH THE HIGHEST PRIZE MONEY AND IN TOTAL

Relative to their programming, films directed by women more often won prizes at the festivals - also at the three competitions with the highest prize money.



AWARD-WINNING FILMS AT FESTIVALS, 2012-2016: AVERAGE PRIZE MONEY AT ALL COMPETITIONS AND THE THREE WITH THE HIGHEST PRIZE MONEY

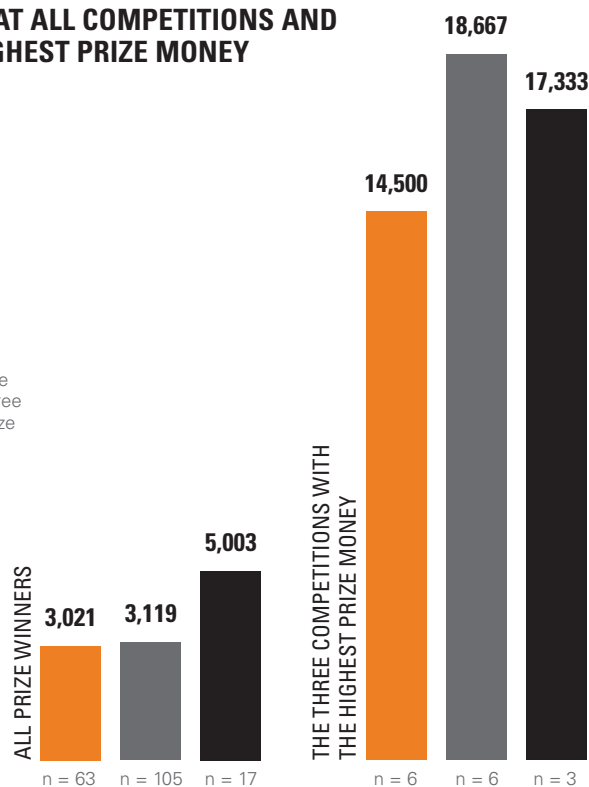
■ FILMS DIRECTED BY WOMEN (n = 63/6)

■ FILMS DIRECTED BY MEN (n = 105/6)

■ MIXED-GENDER DIRECTING TEAMS (n = 17/3)

n = number of films awarded prize money in all competitions/ the three competitions with the highest prize money

Sums in €



DATA AND CALCULATION BASIS

The cash prizes awarded at the festival competitions ranged from € 500 to € 21,000.

The three competitions with the highest prize money were endowed as follows:

- € 7,000 (Local Artist, Crossing Europe),
- € 10,000 (European Fiction, Crossing Europe)
- € 21,000 (Grand Diagonale Prize of the State of Styria for feature films and documentaries, Diagonale)

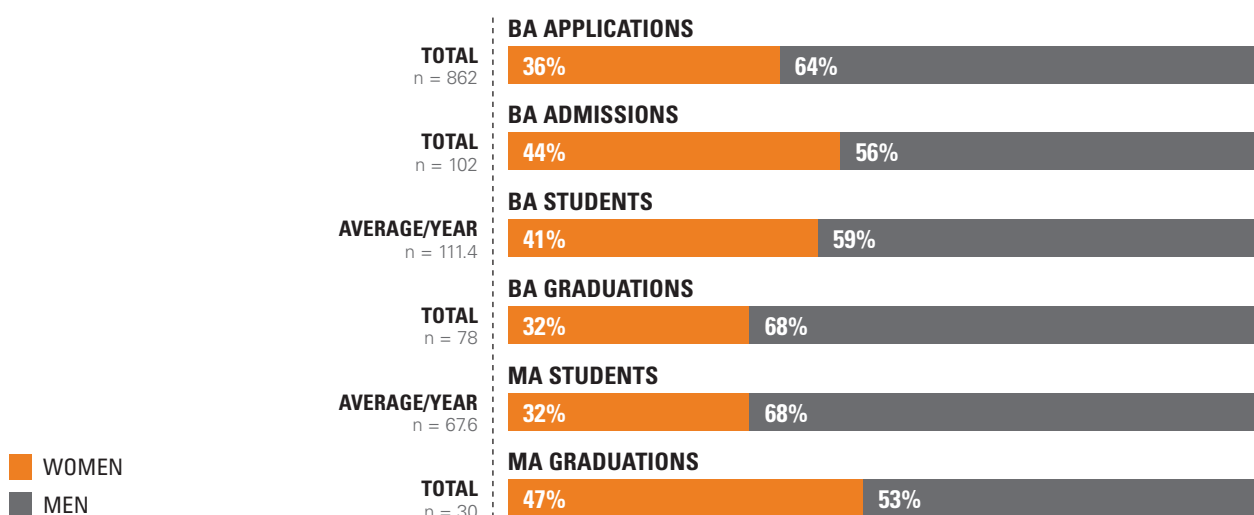
THE FILM ACADEMY VIENNA

DEPARTMENT OF FILM AND TELEVISION / UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA

STUDENTS AT THE FILM ACADEMY VIENNA

Around every third Film Academy application was filed by a woman and nearly every second admission was granted to a woman.

APPLICATIONS, ADMISSIONS, STUDENTS AND GRADUATIONS, 2012-2016



Over the five years between 2012 and 2016, ...

... more men than women applied for a BA degree at the Film Academy:

Applications: 64% men,
36% women

... more men than women were admitted to BA studies at the Film Academy:

Admissions: 56% men,
44% women.

The share of women ...

... decreased from 45% (in 2012) to 38% (in 2016) in terms of applications.

... increased from 43% (2012) to 52% (2016) in terms of admissions.

... was 41% among BA students.

... was 32% among BA graduations.

... was 32% among MA students.

... was 47% among MA graduations.

**For the first time,
more women than men
were admitted to study
in 2016.**

ADMISSIONS COMMITTEES AT THE FILM ACADEMY VIENNA

One fifth of the decision-making committee concerning admissions was occupied by women. The share of women on the directing panel was merely one tenth.

The Film Academy admissions committees made their decisions concerning admissions to BA studies in four-part processes. In 2016, the shares of women for Examination Parts 1 to 3 were 33% and the share for Part 4 were 21%.

COMPOSITION OF THE BA ADMISSIONS COMMITTEES IN 2016



The share of women was lower in the admissions committees than among the applicants.

Making their decisions concerning admissions to Film Academy BA studies in four-part processes, the **admissions committee for the field of "directing"** was the commission with the highest share of men:

In 2016, that committee had ...
... a **0% share of women** for Examination Parts 1 to 3 and
... a **10% share of women** for Examination Part 4.

LECTURERS AT THE FILM ACADEMY VIENNA

44% female students were taught by
30% female lecturers and
10% female professors.

Between 2012 and 2016, the female share among the **professors was 10%**
– with only one female professor.

Over the period under investigation, the average share of women among
all lecturers **including professors was 30%**.

LECTURERS, 2012-2016



DATA AND CALCULATION BASIS

*The Department of Film and Television at the
University of Music and Performing Arts Vienna
– the Film Academy Vienna – transmitted data
on its admission procedures, students
and lecturers.*

GLOSSARY

BECHDEL-WALLACE TEST

The *Bechdel-Wallace test* has proved itself internationally as a measure of the representation of film character constellations according to gender. The test is **not** a measure of feminist film contents.

Allison Bechdel and her friend Liz Wallace developed the *Bechdel-Wallace test* in 1985 in the graphic novel "Dykes to Watch Out For". In this comic strip, one of the characters says she only watches films if they satisfy three requirements:

- First, at least two women are featured who
- second, talk to each other, and
- third, about something besides a man.

In the form of questions addressed to a film, this passage was adopted by feminist discourse and introduced to flag cinema films in practice (such as in Sweden).

In line with multiple international practices, the *Bechdel-Wallace test* was adapted twofold for the FILM GENDER REPORT:

- Both female characters must have names.
- The test was also applied to male characters in an attempt to visualise gender constellations.

DEPARTMENT HEAD POSITIONS

See FILM CREW,
HEADS OF DEPARTMENTS

FILM CREW, HEADS OF DEPARTMENTS

The *film crew* comprises all collaborators in a film project behind the camera. **Heads of department** (department head positions) refer to the leading decision-making

positions in the individual areas of these film crews, e.g., script, directing and cinematography.

Depending on the funding schemes, the FILM GENDER REPORT took various numbers of **department head positions** into account.

The head positions of directing, script and production were investigated for the analysis of script and project development funding, as other such positions are commonly not yet staffed in this early project phase. The following fifteen department head positions were investigated for the analysis of production funding: casting, dramaturgy, script, line production, cinematography, costume design, lighting, make-up, music, production, production management, directing, editing, production design and film sound.

Regardless of funding schemes, all head position compositions by gender were considered insofar as they were occupied at the time of film funding. For the analysis of completed cinema feature films, the head position of sound design was assessed in addition to the other fifteen positions.

FUNDING SCHEMES OF THE AUSTRIAN FILM INSTITUTE

Funding for script development

Funds are offered for the development of scripts and shooting concepts (documentaries) for cinema films (Stage 1). Secondary funds may be provided for scripts supported at Stage 1 yet in need of further development (Stage 2).

Funding for project development

Project development includes all preparatory measures for production,

especially the staff and cast setup, the search for motifs, the development of final version of script/shooting outline, the production management outline and the marketing concept.

Funding for production

Production comprises the actual film production process, i.e. shooting and post-production. Fundings are granted to Austrian feature-length cinema films of various genres with at least seventy minutes of running time.

Funding for distribution

Fundings are granted for the distribution and exploitation of Austrian films, including cinema releases in Austria, participation in international film festivals and specific marketing activities. Funding for cinema releases was exclusively investigated for the present FILM GENDER REPORT's key results.

Grants for vocational training

Vocational training is funded for active filmmakers.

GENDER

For decades, the concept of *gender* has been internationally acknowledged and established in science, politics and society. In terms of the history of science, the concept evolved from an epistemological differentiation between sex and gender, exceeding the distinction between men and women. It does not deny differences between the *genders*, but rather integrates the fact that, at all times and in all societies, the meaning of *gender* has always been subject to historically and culturally alterable

social processes of negotiation, power and dominance. According to Joan Wallach Scott, *gender* incorporates four dimensions: symbolic representation, normative concepts, reference to social institutions and subjective identity. In line with this concept, the FILM GENDER REPORT took these dimensions into account.

GENDER BUDGETING

Gender budgeting or even *gender-responsible budgeting* involves the evaluation of and measures guiding the gender-equitable allocation of public funds. On 1 January 2009, *gender budgeting* was incorporated in the Austrian Federal Constitution in the course of a budget law reform (FC Art. 13, Para. 3): "Bund, Länder und Gemeinden haben bei der Haushaltsführung die tatsächliche Gleichstellung von Frauen und Männern anzustreben" (The State, the provinces and the communities are to aspire to the equality of women and men in budget management). *Gender budgeting* is a substrategy of *gender mainstreaming*.

GENDER PAY GAP

The *gender pay gap* or *gender wage gap* is typically calculated by applying complex socio-economic models to gross hourly wage rates. According to Eurostat data, the pay gap between women and men in Austria was 21.7% in 2015. One of the difficulties in statistical calculations is that the gap is higher among self-employed individuals than among those in dependent employment. One of several structural causes of the gap is that women are underrepresented in leading positions. The data structuring underlying the FILM GENDER REPORT did not allow for calculations of hourly wages. The report was thus based on sums total.

GENDER STUDIES

Gender studies and *gender research* are inter- and transdisciplinary lines of research that are represented in all sciences and academic disciplines. These investigations address themselves to the construction of the *gender* concept and the significance of sex/gender, as well as its societal impact on the distribution of political power, micro- and macro-social economic relationships, social structures and the production of knowledge, justice, culture and art, amongst others. At the Austrian university level, *gender studies* are represented in MA study programmes and professorships. Based on scientific theories and empirical investigations, *gender studies* provide the necessary basic knowledge to protect constitutionally established gender equalisation, including *gender mainstreaming*.

INCLUSION MODEL AS APPLIED TO THE ANALYSIS OF GENDER RELATIONSHIPS IN FILMMAKING

A computational model was developed for the FILM GENDER REPORT in an attempt to analyse gender relationships in filmmaking. The Inclusion Model served to draw on the gender shares in *all department head positions* (as far as they were known and/or occupied at the time of funding) and to allocate them to one of four groups:

0%-25% share of women in head positions
26%-50% share of women in head positions
51%-75% share of women in head positions
76%-100% share of women in head positions

The Inclusion Model thus addresses the requirement of an equitable 50/50 gender distribution and additionally serves to make more precise differentiations.

In the funding areas of script and project development, the staffing of the department head positions of directing, production and script was taken into consideration – commonly, not more information is available in this early project phase. The following fifteen head positions were assessed in the analysis of production funding: casting, dramaturgy, script, line production, cinematography, costume design, lighting, make-up, music, production, production management, directing, editing, production design and film sound. The Inclusion Model could also be applied to other social categories, such as age, disability, sexual orientation or ethnicity.

The advantage of the Inclusion Model is that it incorporates a larger number of department head positions in the analysis than the Swedish Model, thus coping more efficiently with the complexity of film crew composition.

SEXUALISED VIOLENCE

The FILM GENDER REPORT made recourse to established distinction models for the following categorisations.

Sexualised microaggression

The category of *sexualised microaggressions* comprises derogatory and/or sexist comments and jokes, intrusiveness, sexual offers and unwanted propositions.

Sexualised harassment

The category of *sexualised harassment* covers derogatory and/or sexist comments and jokes, intrusiveness, sexual offers and unwelcome propositions within formal dependent relationships and power imbalances.

Sexualised assault

The category of *sexualised assault* covers immediate physical assaults and unwanted touching of sexually connoted parts of the body, including "groping".

Rape

The category of *rape* comprises both attempted and implemented rape.

SWEDISH MODEL AS APPLIED TO THE ANALYSIS OF GENDER IN FILM FUNDING

The internationally established Swedish Model was developed to evaluate the allocation of fundings in terms of equitable gender distribution. It was thus applied in the FILM GENDER REPORT analyses to facilitate international data comparability.

The calculation mode underlying the Swedish Model consists in a retrospective splitted computation of the film fundings awarded to film projects in terms of the three department head positions identified as key – *directing, script and production* – by the gender-specific staffing of these positions. Each of these head positions are allocated a third of the funding sum and these thirds are then ascribed to the respective gender account according to whether the head positions are occupied by men or by women (should the resp. department head position not yet be filled, this third is no longer taken into account). In mixed-gender head positions, the third of this position is allocated to the respective persons and thus to the gender accounts. Finally, all fundings awarded to men or women, respectively, are added up and classified along the overall funding sum (100%) into the corresponding ratio by gender.

The advantage of the Swedish Model is that it facilitates a straightforward overview of gender shares based on three key department head positions.

ANALYSED

CINEMA FEATURE FILMS*

2012-2016

1. 60 (2012)
2. Amour – Liebe (2012)
3. Amour Fou (2014)
4. Angriff der Lederhosen
Zombies (2016)
5. Autumn Blood (2013)
6. Bad Fucking (2013)
7. Bad Luck (2015)
8. Beautiful Girl (2015)
9. Blutgletscher (2013)
10. Blutsbrüder teilen alles (2012)
11. Casanova Variations (2014)
12. Chucks (2015)
13. Das ewige Leben (2014)
14. Das finstere Tal (2014)
15. Das große Heft (2013)
16. Das Pferd auf dem Balkon (2012)
17. Deckname Holec (2016)
18. Deine Schönheit ist nichts
wert (2012)
19. Der Blunzenkönig (2014)
20. Der Glanz des Tages (2012)
21. Der kleine Ritter Trenk (2015)
22. Der letzte Sommer der
Reichen (2014)
23. Der letzte Tanz (2014)
24. Der stille Berg (2014)
25. Der Teufelsgeiger (2013)
26. Der Tote am Teich (2015)
27. Der Vampir auf der Couch (2014)
28. Die geliebten Schwestern (2014)
29. Die Lebenden (2012)
30. Die Mamba (2014)
31. Die Mitte der Welt (2016)
32. Die Nacht der 1000 Stunden (2016)
33. Die Vermessung der Welt (2012)
34. Die Wälder sind noch grün (2014)
35. Die Wand (2011)
36. Die Werkstürmer (2013)
37. Drei Eier im Glas (2015)
38. Egon Schiele –
Tod und Mädchen (2015)
39. Einer von uns (2015)
40. Endlich Weltuntergang (2012)
41. Friday Night Horror (2012)
42. Gespensterjäger (2015)
43. Grenzgänger (2012)
44. Gruber geht (2015)
45. Hannas schlafende Hunde (2015)
46. Harodim – Nichts als die Wahrheit?
(The Lazarus Protocol) (2012)
47. High Performance –
Mandarinen lügen nicht (2014)
48. Hilfe, ich hab meine Lehrerin
geschrumpft (2015)
49. Homesick (2015)
50. Hotel Rock'n'Roll (2016)
51. Ich seh Ich seh (2014)
52. Im weißen Rössl –
Wehe du singst! (2013)
53. Jack (2015)
54. Kafka, Kiffer und Chaoten (2014)
55. Kater (2015)
56. Kuma (2012)
57. Liebe möglicherweise (2016)
58. Local Heroes (2012)
59. Los Feliz (2016)
60. Lou Andreas-Salomé (2016)
61. Ludwig II (2012)
62. Lügen auf Kubanisch (2012)
63. Luis Trenker – Der schmale Grat
der Wahrheit (2015)
64. Ma Folie (2014)
65. Macondo (2014)
66. Maikäfer flieg (2016)
67. Mein Fleisch und Blut (2015)
68. Museum Hours (2012)
69. Oktober November (2013)
70. Paradies: Glaube (2013)
71. Paradies: Hoffnung (2013)
72. Paradies: Liebe (2012)
73. Planet Ottakring (2015)
74. Rise Up and Dance (2014)
75. Risse im Beton (2014)
76. Ruhm (2012)
77. Servus Ishq (2014)
78. Shirley – Visions of Reality (2013)
79. Soldate Jeanette (2013)
80. Spanien (2011)
81. Stille Reserven (2015)
82. Stillleben (2011)
83. Superwelt (2014)
84. Tabu – Es ist die Seele ein
Fremdes auf Erden (2011)
85. Talea (2013)
86. Thank You for Bombing (2015)
87. The Strange Case of Wilhelm
Reich (2013)
88. Tom Turbo (2013)
89. Toni Erdmann (2014)
90. Über-Ich und Du (2014)
91. Und Äktschn! (2014)
92. Vals (2014)
93. Von jetzt an kein Zurück (2014)
94. Vor der Morgenröte (2016)
95. Was hat uns bloß so ruiniert (2015)
96. Wenn du wüsstest, wie schön
es hier ist (2015)
97. Where I Belong (2013)
98. Wie Brüder im Wind (2015)
99. Yoko (2012)
100. Zweisitzrakete (2013)

*For the purposes of this report 'feature film' is used to denote 'fictional film' as opposed to 'documentary'.

