

Numbers don't lie

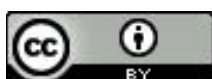
Gender Inequality in the Film Industry – 34 Eurimages Countries in a Comparative Perspective

by Prof. Dr. Elizabeth Prommer & Sophie Radziwill

A Study by the Institute for Media Research
at the University of Rostock

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I. Introduction

The results of the “Industry Mapping & Database” are presented in this report, a subproject of the international project “GEP Analysis: Assessing, Understanding, and Modelling the Impact of Gender Equity Policies (GEP) in the Film Industry¹” (04/2021–03/2024), funded by the joint Open Research Area (ORA) for the Social Sciences program. Data on the key creative teams (director, screenwriter, producer) of all fiction feature films (75 minutes or longer) with a cinema premiere (excluding TV series, TV shows, TV movies) released between 2010 and 2020 in 34 European countries and Canada, part of the Eurimages support fund in 2021, was collected from Lumiere, IMDb, and various other digital sources.

This subproject has been designed to follow up on previous efforts of collecting inclusive quantitative data on gender inequality in the film industry to constitute the first, large-scale, longitudinal comparison of gender inequality in film industries across a large number of jurisdictions. So far, studies on underrepresentation of women in the film industry operate with a focus on national circumstances due to largely national funding and policy structures. Comparative research operates under the premise that national systems are indeed comparable. The research process of the EWA study “Where are the women directors?” (Aylett, 2016; Prommer & Loist, 2016), which included seven European countries, shows that standardized data alone are not enough to understand the different cultural contexts in which to analyze the data sets and industry mechanisms. To analyze the complex interoperation of industries on a comparative level and consider relevant sociopolitical landscapes, the here presented results leverage the longitudinal, cross-national data for three case countries, namely Germany, the UK and Canada.

The ongoing numerical underrepresentation of women professionals in the film industry is highlighted in this report. It aims to provide evidence to inform policy change at both national and European levels. Although minor improvements can be observed in a handful of countries over the past decade, gender inequality persists throughout all analyzed film industries.

¹ Please refer to the full industry report of the GEP project for further details: <https://doi.org/10.60529/390>.

II. Methodology²

The data was collected through manifold sources. The key dataset was obtained from Lumiere and included all film titles and director names falling under the designated scope of the research (fiction feature films with cinematic release in the 34 Eurimages countries between 2010-2020 (for Germany, the UK and Canada: 2005-2020)). This key dataset was then supplemented by manually researching the following information on IMDb:

- the names of the key creative team per film (director and screenwriter (max. 3 people, if more than three, the first three listed are coded, the others only counted) and producer (max. 4 people))
- their respective year of birth
- country of birth
- (dual/multiple) nationality
- gender
- migration background (as (non-)overlap of the film's main country of production the person worked on and the person's nationality)

In case any of this information could not be found on IMDb, the personal homepage, agent's homepage, social media channels (LinkedIn/Facebook/Twitter/Instagram), interviews, and Wikidata/Wikipedia were searched.

Please note that the countries included in this report have very different scales of production and thus belong to different EU classifications regarding their industry size. While Croatia is defined as a small film industry, Austria and Sweden are medium-sized industries and France, Germany, Italy and the UK large-scale industries. The report contains information on Eurimages countries with less than 10 films released in 90% of the years; however, these findings have been moved to the final chapter of the report as the numbers are to be interpreted with great caution due to the small number of film releases in these countries (see Chapter 4).

1. Quantitative data collection

To analyse the complex interoperation of industries on a comparative level we leverage longitudinal, cross-national data for 34 Eurimages countries. For these countries, complete data on all fiction feature films (with a length of 75 minutes or more) with cinema theatrical release in at least one Eurimages country (excluding TV series, TV shows, and TV movies) between

² The methodology chapter of this work has already been published in a previous publication and can be accessed at DOI: <https://doi.org/10.60529/393>.

2010 and 2020 (for our case study countries Germany, UK, and Canada between 2005 and 2020) was collected from the European Audiovisual Observatory's Lumiere database. Lumiere is the only database containing up-to-date and complete data on films released in cinemas in all European countries as well as Canada, including year of release, production countries, film titles, further film information (synopsis etc.) and director names and gender.

Our analyses revolve around the so-called key creative teams of Eurimages film productions. In gender inequality research across Germany, Australia, and Sweden as well as film industries more widely, the key creative team is commonly defined as directors, writers and producers. Though we acknowledge that other film positions, such as the director of photography (DOP), editor, sound and costume designers are also creative positions, we stick to the more common definition for the purpose of this research.

We extracted the database from Lumiere and supplemented the dataset with information on the creative team using IMDb and various other digital sources (Wikipedia, Mediabiz, personal homepages, agent's homepages), by manually searching the film title and names of the people in the key creative positions of directing, writing and producing. For efficiency reasons, we coded the first three people listed as directors and writers and the first four people listed as producers. This covers 99 percent of the director positions and 96 percent of the writer and producer positions.

Ten trained coders were tasked with adding further information to the data already extracted by Lumiere. They used a comprehensive codebook for uniform coding. Every film is one case. The countries were divided up individually and assigned to the coders according to their language skills. For special film information such as film length, synopsis or genre, IMDb was the primary source. Only if a movie could not be found there, were other internet sources used.

The most extensive part of the coding, however, was the search for the people in the key creative positions of director, screenwriter and producer. In addition to the names of these people, the gender, year of birth, country of birth and nationality was also researched. It was important to account for different position titles. For example, only screenwriters who were listed on IMDb under "writer", "written by" or "screenplay" were considered. For producers, only the "producer" was coded, not, for example, the "executive producer".

Gender was externally ascribed based on individual's first names and pronouns. We used the first name as a proxy for gender, being aware, that this might not reflect the person's selfidentification. The coders followed a fixed order of websites (IMDb, Wikipedia, Mediabiz,

personal homepages, agent's homepages) when researching people. Additionally, they were given a list of pronouns for each national language. The list also contained links to first name pages for the respective country of production.

If a person's name and pronouns were indicative for being a man, "man" was coded. If a person's name and pronouns were indicative for being a woman, "woman" was coded. In addition to this binary coding, there was also the option of coding "in a different way" – but only if the person explicitly stated to not conform to binary genders, e.g. on a personal website found online. The codebook highlights common terminology for people who describe themselves as non-binary, diverse, non-conforming, gender-fluid or gender queer per country. Here, reference was also made to the gender-neutral singular pronoun "they" in different languages. In the case that a person had a gender-neutral name and neither pronouns nor an IMDb/Wikipedia entry could be found, photographic images of that individual were coded. However, efforts were made to find another source (e.g., article, interview, etc.) for selfidentified gender or pronoun-use via these images. If no clear, or contradictory results were found, the person was coded as "cannot be ascribed". If no data could be found at all on the person, the case was coded as "no data".

The creative team coding was followed by information on the production company, distribution, box office, and budget (and currency), all of which was taken from IMDb Pro. If no information was found for a category after 15 minutes, it was coded as 99 and further research was stopped. The same applied if a film did not meet our specifications (e.g., film length too short, series instead of feature film, film appears twice in the data set, etc.). Here too, further research was stopped immediately, and the remaining fields were coded with 0 and the reason for stopping recorded in "notes" column.

Following the coding phase, all data for the 34 countries were compiled in a large file, then the data was cleaned. This resulted in a final dataset consisting of 12,107 films and 54,492 filled key creative positions within 11-year units, and for our case countries, Germany, the UK and Canada, within 16-year units (see table 3.2). Before the actual analysis, the names of the filmmakers were converted from letters to numbers using an anonymisation key. It was particularly important that, for example, a person who held several positions in one or multiple films, because they were both director and screenwriter or simply worked on different films, was always assigned the same ID.

2. Operationalization and measures

Since our data are structured per individual film, we developed three variables, which operationalise the numerical representation of women and men per film.

The variable “gender of positions” was coded based on the previously coded gender of up to three directors and screenwriters, and up to four producers. Gendering the different teams per film contained the following seven codes:

1. one woman;
2. one man;
3. one person identifying in a different way;
4. a team of two or multiple men;
5. a team of two or multiple women;
6. a team of two or multiple people identifying in a different way;
7. or a team of two or multiple people with different genders, i.e. a combination of at least two of the categories.

For comprehensive reporting, the descriptive statistics for each country were summarised. Hence, the variable “gender of positions” consists of the following dimensions:

- woman/team women, if the respective position is exclusively held by one or multiple women;
- mixed team, if the respective position is held by one woman/multiple women and one man/multiple men;
- man/team men, if the respective position is exclusively held by one or multiple men.

One person identifying in a different way and multiple people identifying in a different way were not included in the statistical analysis as the case number was too low for graphical and statistical representation.

For the variables “share of women” and “share of men” across key creative positions per film, the total number of individuals coded as women and men across all three positions was divided by the total number of individuals coded across all three positions, with the limitation that we coded altogether up to ten positions.

3. Comparability of data across jurisdictions

Thirty-four Eurimages countries

Our research project on gender equity policy across jurisdictions is based on the member states of Eurimages in 2021, namely thirty-four countries, including Canada. While we do trace the numerical representation of women in key creative teams through the variables “gendered team” and “share of women across teams” in our descriptive analyses, fourteen countries had to be excluded from these analyses due to their low number of film releases. We set the cut-off point at a minimum of 10 films released in 90% of the years per country. The final dataset for all 34 countries consists of 12107 films nested within 10 country-year units.

Five focus countries: Denmark, Austria, Netherlands, Sweden, and France

Based on industry expertise of the project’s lead investigators, five countries were picked as focus countries to take a closer look at and to undergo more in-depth analysis of the changing numerical representation of women in key creative teams. The results are discussed alongside expert knowledge on the policy contexts of these countries. The focus country datasets consist of 162 films for Austria, 252 films for Denmark, 1,956 films for France, 364 films for Netherlands, and 280 films for Sweden across 11-year units (2010-2020).

Three case countries: Germany, UK, Canada

The three focus countries of the GEP-Analysis project, namely Germany, the UK and Canada, are stochastically explored in our report. Thus, for these countries we do not only report on the descriptive statistics pertaining to the changing numerical representation of women in key creative teams between 2005 and 2020, but we also run regression models, which will be explained in the next section. The case country datasets consist of 1,502 films for Germany, 1,487 films for the UK, and 724 films for Canada across 16-year units (2005-2020).

III. Descriptive findings

In the following sections we present the findings of our research (1) for the three case countries, (2) for the five focus countries, and (3) for the 11 Eurimages countries with at least ten films released in 90% of the years from 2010 to 2020 as well as (4) the 15 Eurimages countries with less than ten films released in 90% of the years from 2010 to 2020.

1. Case countries

For the three case countries, Germany, the UK and Canada, we assess the yearly change of numerical representation of women in key creative roles, that is directors, writers and producers, from 2005-2020. In addition, we present the yearly development of the share of women across all three creative team roles.

Germany

The first chart (Figure 1) for Germany presents the gendered directing team for each release year, sorted from 2005 (bottom) to 2020 (top). The top bar shows the average of all years. Around 76 percent of the 1.427 feature films released between 2005 to 2020 are directed by men. With women accounting for 22 percent, only one in five films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than two percent. It is noteworthy that the year (2019) with most women directors (31.9%) is followed by the largest reduction (11%) of women directors to only 20.8 percent in 2020. However, 2020 also exhibits the lowest number of films released (48), which is due to the COVID pandemic. 2012 also stands out, exhibiting a comparably high percentage of women directors (28.7%), though this does not last. Overall, no trend towards more gender equality in directing teams can be detected in the data.

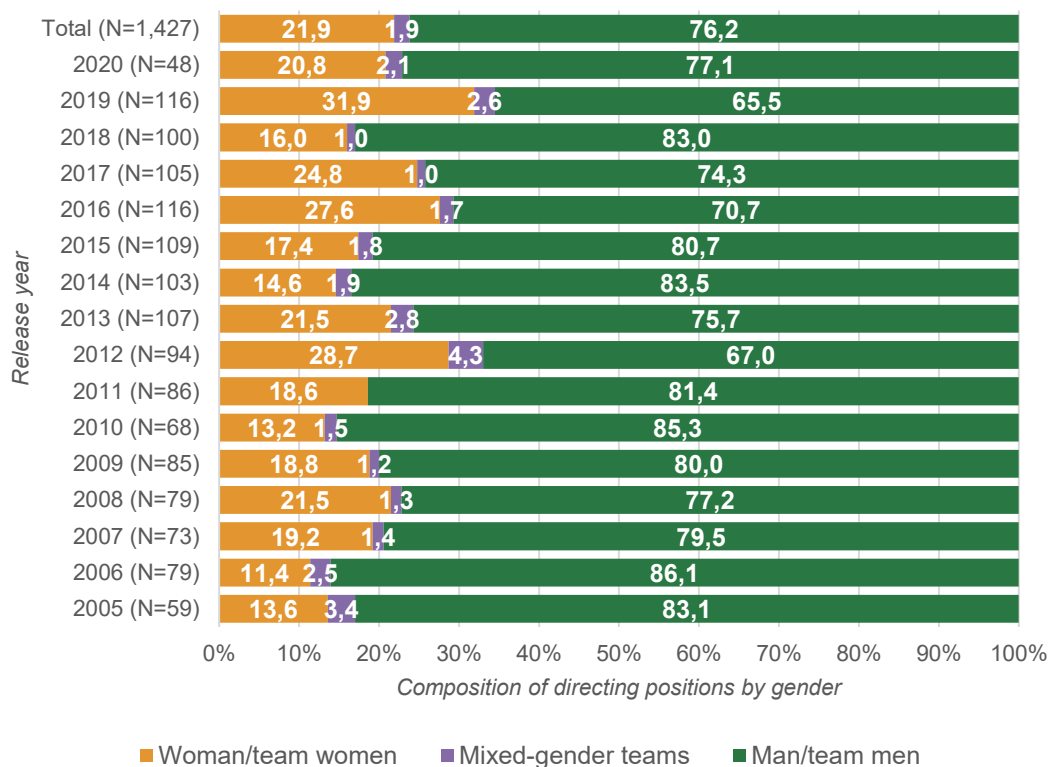


Figure 1 Germany: Release year by gendered directing team

For the creative position of screenwriters (Figure 2), we see the highest representation of women in 2012 (31.5 %), followed by two years with less than 20 percent with no mixed or women screenwriting teams. If all years are considered together, the percentage of films with a screenplay written by at least one woman is at 19.9 percent. In five of the years (2012, 2015, 2016, 2017, 2019) the 20 percent mark was exceeded. Thus, in the 2010s one can see a very slight upward trend with regard to gender equality for writing teams.

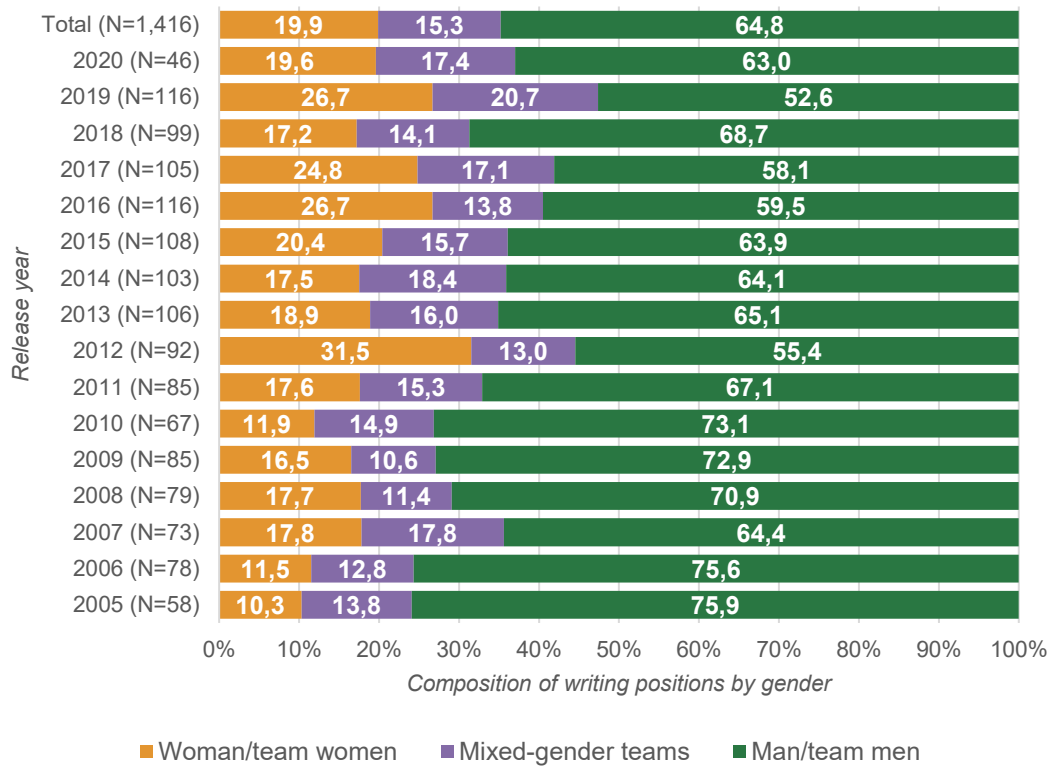


Figure 2 Germany: Release year by gendered writing team

Figure 3 shows that mixed-gender teams are most common among producers. More than one in three German films (35%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average percentage of films produced by women is 11.8 percent, while for men it is 53.4 percent. The years with highest percentage of films produced by at least one woman (2008 and 2015 with around 17%) are more than five years apart. In contrast to directing and screenwriting, there are also four years (2006, 2007, 2009, 2011) in which the percentage of films produced by at least one woman is even below 10 percent. If anything, one can see a stagnating or even worsening trend regarding gender equality for producing teams.

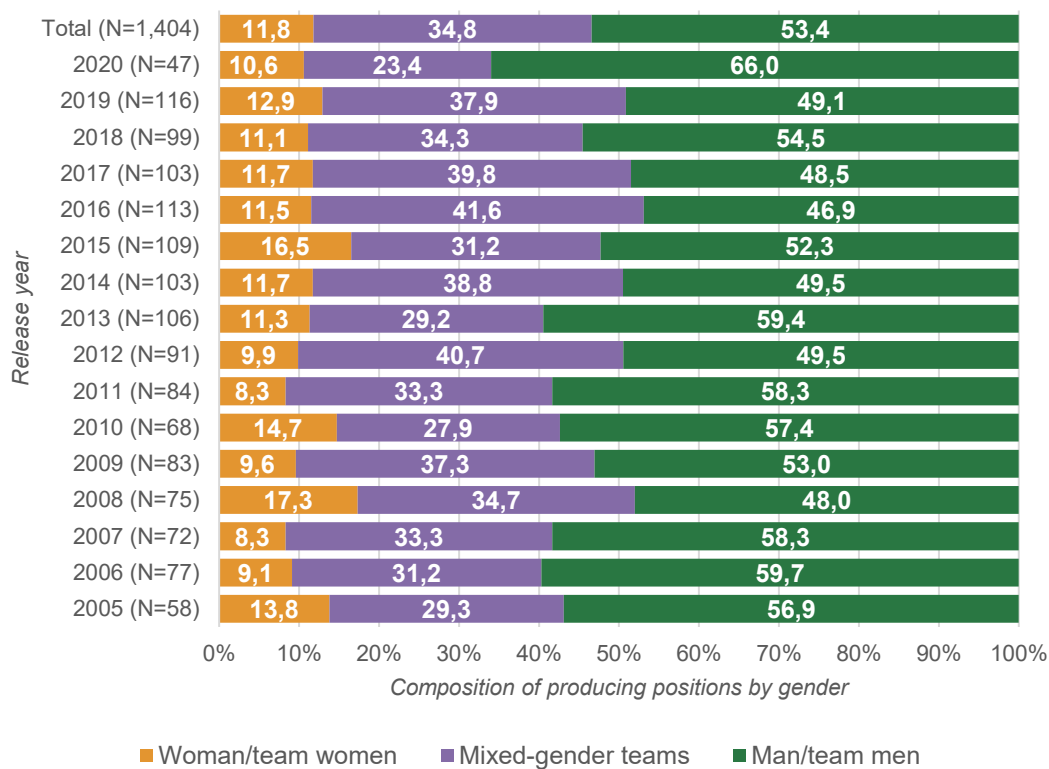


Figure 3 Germany: Release year by gendered producing team

Figure 4 illustrates the share of woman across all creative teams, which shows that women are continually and vastly underrepresented across all creative teams. Nonetheless, 2019 is the year with the highest share of women across key creative positions (33%), depicting how at least one woman has worked in at least one key creative position in one third of all released films in Germany in 2019.

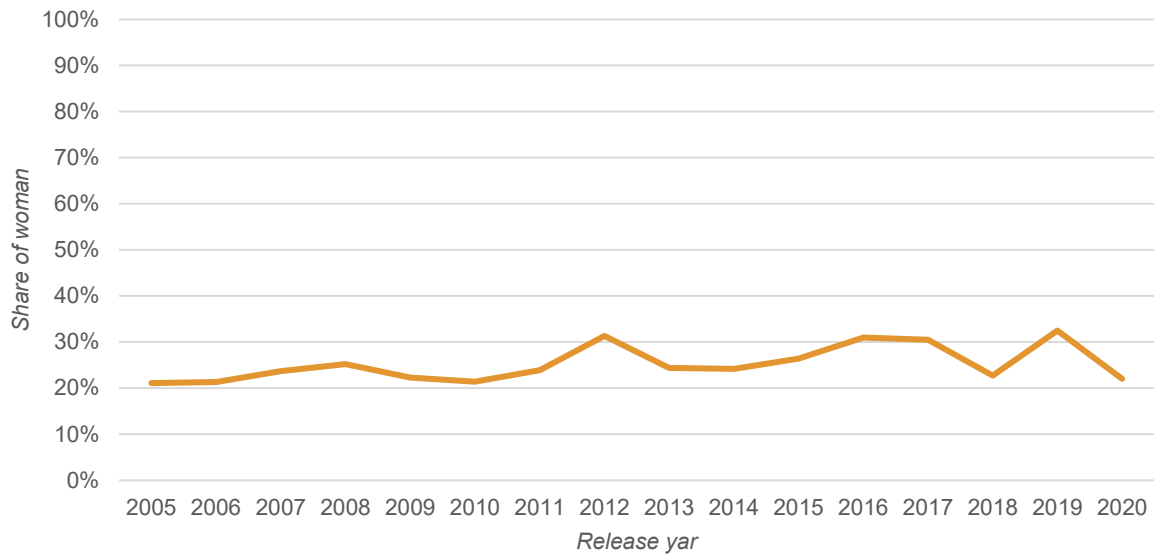


Figure 4 Germany: Release year by share of women

UK

The first chart (Figure 5) presents the gendered directing team for each release year, sorted from 2005 (bottom) to 2020 (top). The top bar shows the average of all years. Around 86 percent of the 1.486 feature films released between 2005 to 2020 are directed by men. With women accounting for 13 percent, only one in eight films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than one percent. 2020 is clearly the year with the highest percentage of women directors, namely 27 percent. However, 2020 also exhibits the lowest number of films released (59), which is due to the COVID pandemic. In five of the years analysed (2006, 2007, 2012, 2013, 2015), the proportion of films directed by women is even below 10 percent. In fact, in 2013 only 6.5 percent of films were directed by a woman. Overall, no trend towards more gender equality in directing teams can be detected in the data.

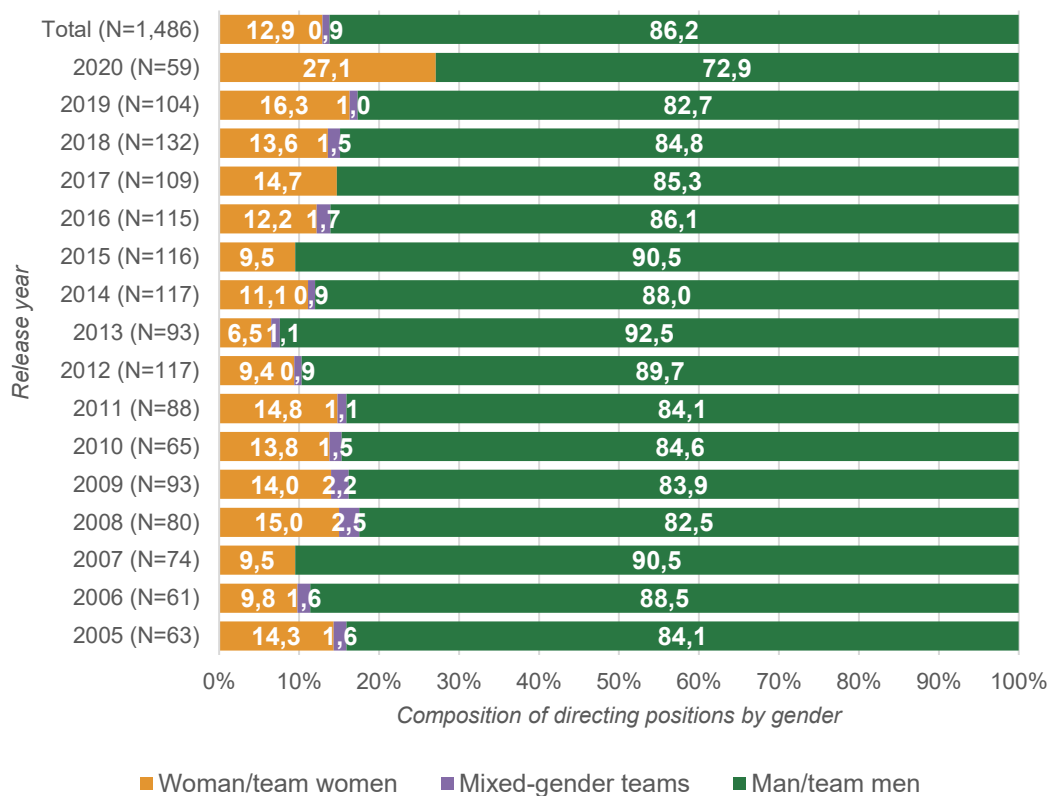


Figure 5 UK: Release year by gendered directing team

For the creative position of screenwriters (Figure 6), we see the highest representation of women in 2020 (26%) as well, which is also the year with the fewest films (53) released due to the COVID pandemic. On average and across all years, only 14.7 percent of films released had screenplays written by at least one or more women. 2020 is the only year in which the 20 percent margin was exceeded, while from 2015 onwards, the percentage of films with screenplays written by at least one woman does not fall below 15 percent. It is also worth mentioning that in 2011 the proportion of mixed-gender screenwriting teams (16%) was actually higher than that of women (11%).

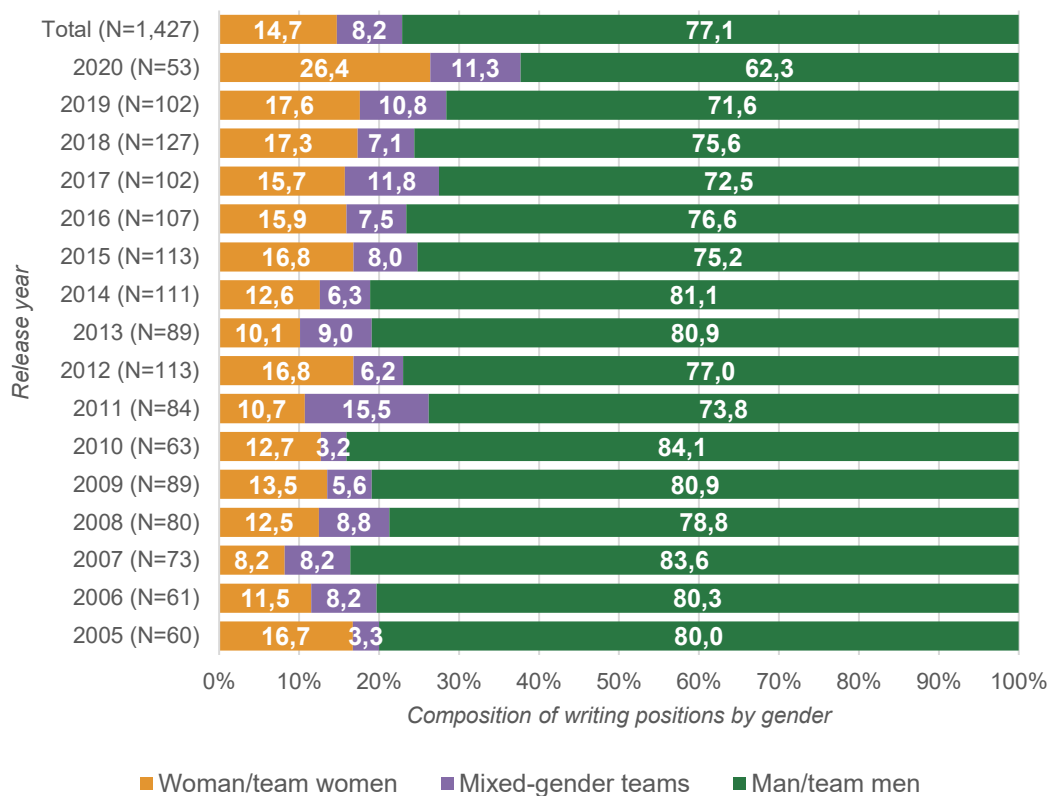


Figure 6 UK: Release year by gendered writing team

Mixed-gender teams are most common among producers. More than one in three UK films (36%) was produced by a cooperation between at least one woman and one man (Figure 7). Nonetheless, the average percentage of films produced by women is 12.5 percent, while for men it is 51.8 percent. The years with the highest percentage of films produced by at least one woman (2005, 2010, 2014, 2019 with around 19-20%) are, with an astonishing regularity, four and five years apart. In contrast to directing and screenwriting, 2020 is clearly the year with the fewest (5%) women producers. This is due to the high number of mixed-gender teams (55.2%). In fact, in 2020 one in two British films was produced by a mixed-gender team.

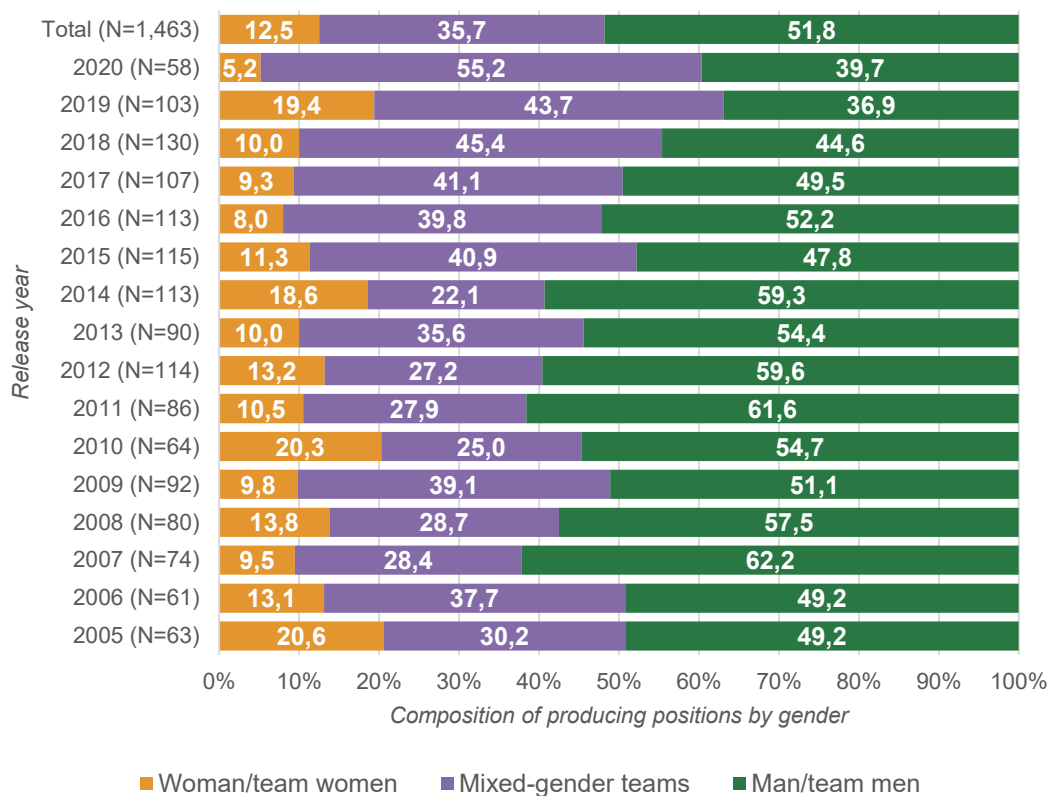


Figure 7 UK: Release year by gendered producing team

Figure 8 illustrates the share of women across all creative teams, which, if at all, shows a minimal trend from 2017 onwards. Nonetheless, women remain vastly underrepresented across all creative teams. 2020 has, indeed, the highest share of women across key creative positions (28%), as women worked in at least one key creative position in nearly one third of all released films in that year.

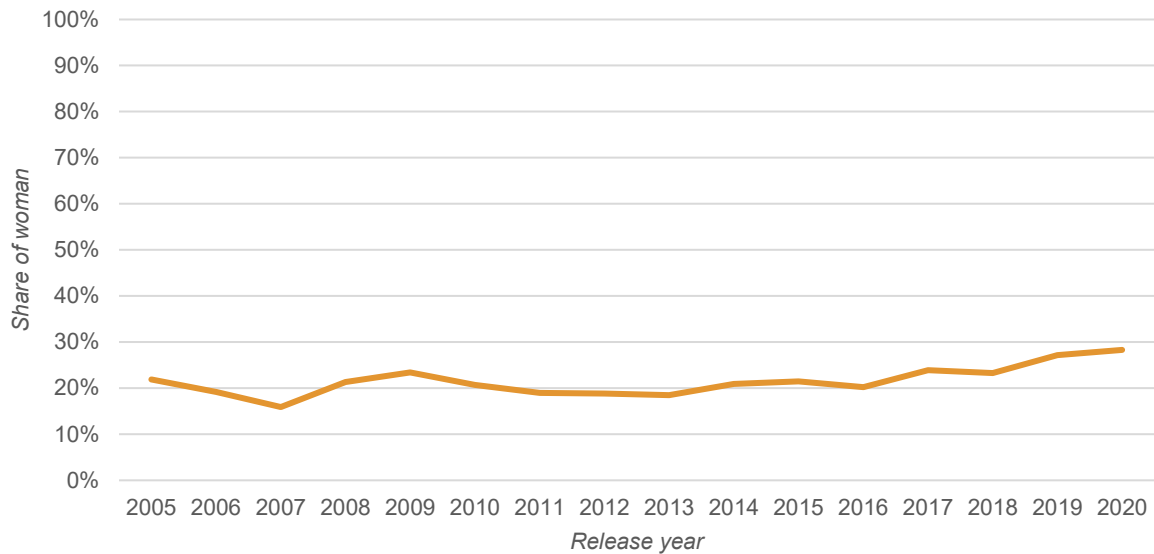


Figure 8 UK: Release year by share of women

Canada

The first chart (Figure 9) presents the gendered directing team for each release year, sorted from 2005 (bottom) to 2020 (top). The top bar shows the average across all years. Around 84 percent of the 724 feature films released between 2005 to 2020 are directed by men. With women accounting for 15 percent, only one in seven films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than one percent. It is noteworthy that the year with most women directors (33%), namely 2019, is directly followed by a year with only men directors, namely 100 percent in 2020. However, 2020 also exhibits the lowest number of films released (13), which is due to the COVID pandemic. At the same time, the year 2007 has slightly more films released (23), though all of them directed solely by men as well. The data shows no trend towards more gender equality in directing teams.

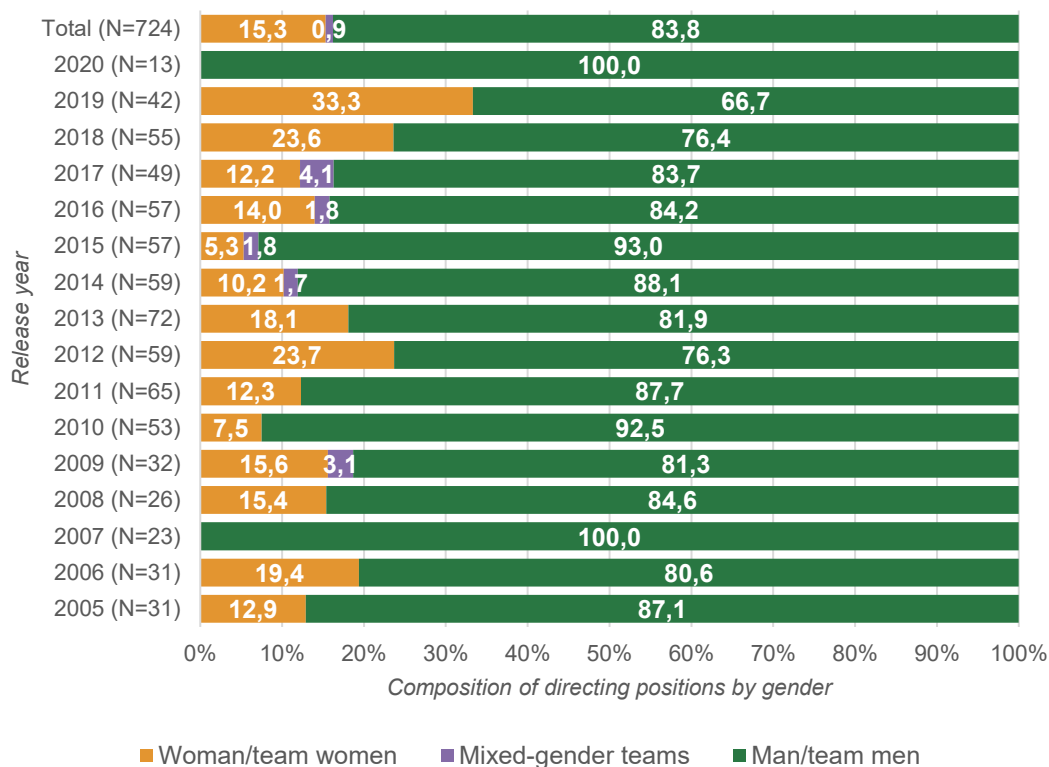


Figure 9 Canada: Release year by gendered directing team

For the creative position of screenwriters (Figure 10), we also see the highest representation of women in 2019 (31%), followed by a year with no mixed or women screenwriting teams. On average and across all years, only 17.2 percent of films released had screenplays written by at least one or more women. Only in four of the years analysed (with relatively large gaps in-between: 2006, 2013, 2018/19) the 20 percent mark was exceeded. Thus, no trend towards more gender equality in writing teams can be detected in the data.

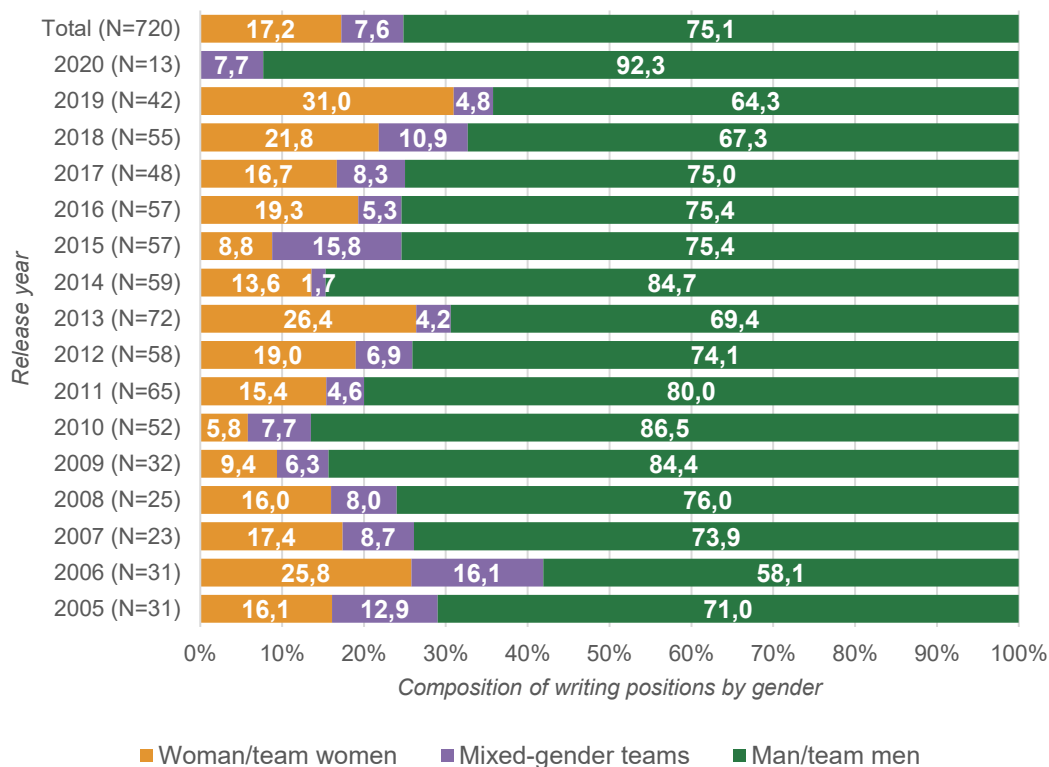


Figure 10 Canada: Release year by gendered writing team

Mixed-gender teams are most common among producers. More than one in three Canadian films (36%) was produced by a cooperation between at least one woman and one man (Figure 11). Nonetheless, the average percentage of films produced by women is 12.6 percent, while for men it is 51.2 percent. Importantly, we do not see any years with no women producers and the years with the highest percentage of women producers (2008 and 2019 with around 19%) are more than ten years apart with no clear trend regarding gender equality to be identified for producing teams either.

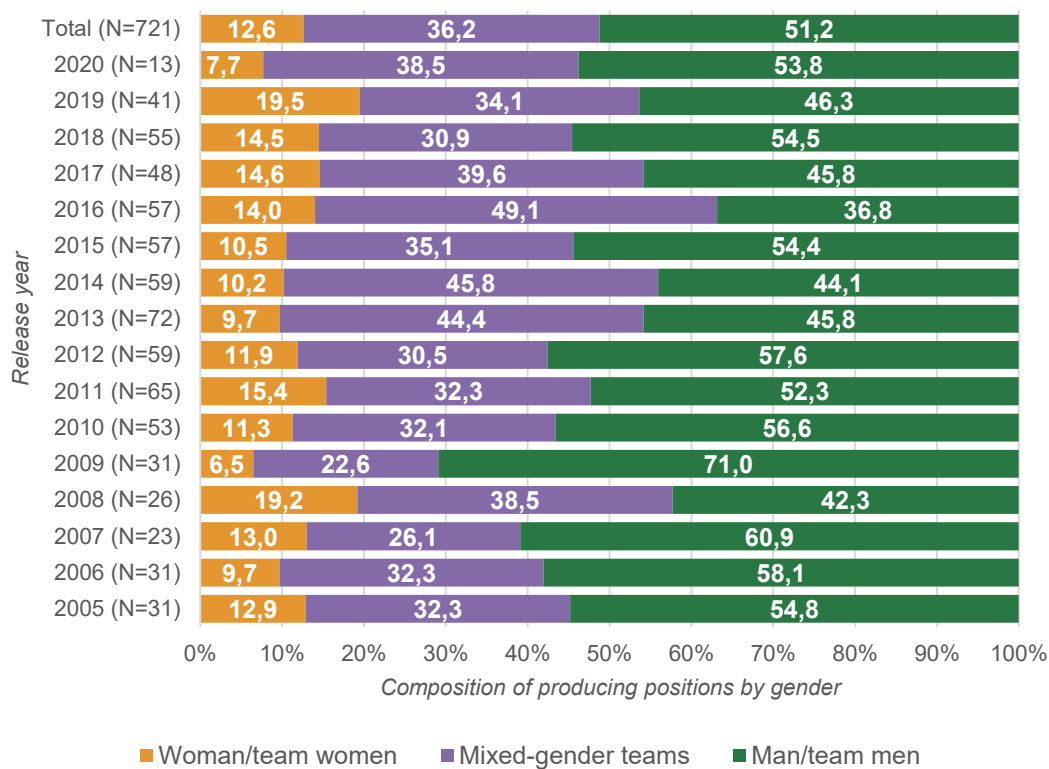


Figure 11 Canada: Release year by gendered producing team

Figure 12 illustrates the share of women across all creative teams, which shows that women are continually and vastly underrepresented across all creative teams. Nonetheless, 2019 is the year with the highest share of women across key creative positions (33%), depicting how at least one woman has worked in at least one key creative position in one third of all films released in Canada in 2019.

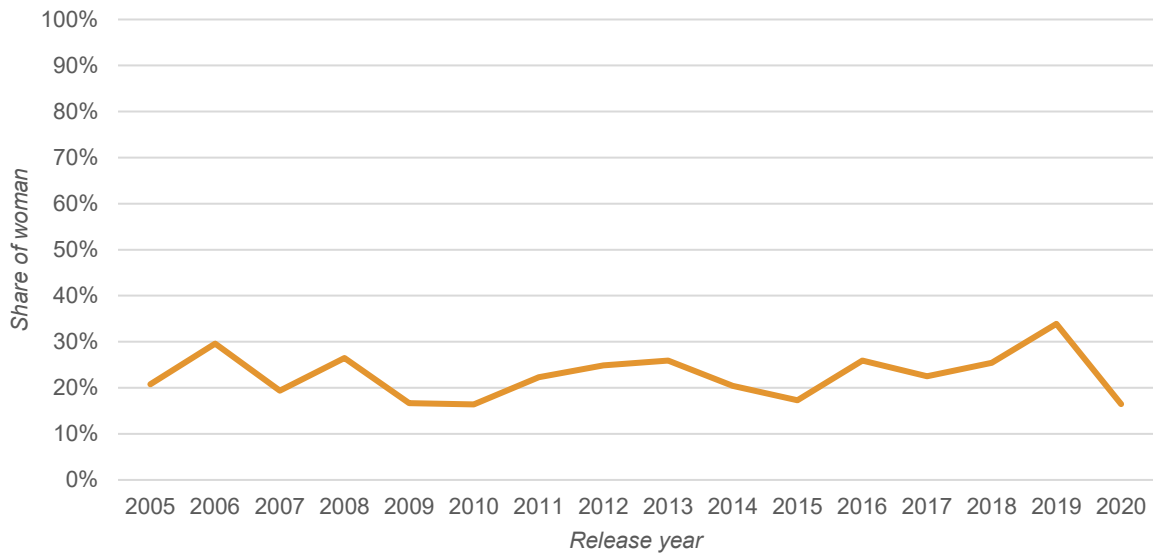


Figure 12 Canada: Release year by share of women

2. Focus countries

Similar to the case countries we now shift our lens to the five focus countries, Austria, Denmark, France, the Netherlands and Sweden, for which data were collected from 2010-2020.

Austria

The first chart (Figure 13) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Around 70 percent of the 162 feature films released between 2005 and 2020 are directed by men. With women accounting for 27 percent, one in four films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than three percent. There are particularly large fluctuations in the proportion of films directed by mixed teams: Only in a total of four years, films have been directed by a team of men and women. 2015 particularly stands out in this regard, with over 13 percent of films directed by a mixed team. Furthermore, 2018 is by far the year with the most films directed by women, almost leading to a balanced ratio of films directed by men (53%) and women (47%). 2013, on the other hand, is an outlier year with not even ten percent of films directed by women. Overall, we do observe a trend towards more gender equality in directing teams for Austria.

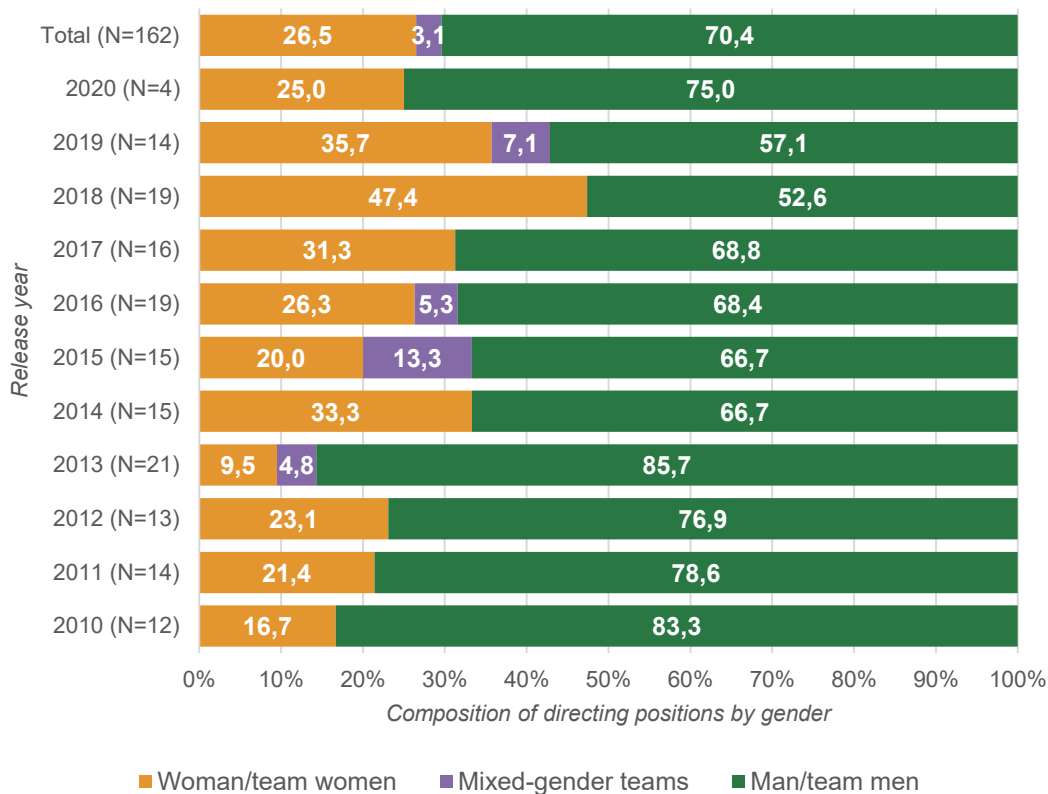


Figure 13 Austria: Release year by gendered directing team

Even though the percentage of films with screenplays written by women (29.4%) is slightly higher than for films directed by women (26.5%), the positive trend towards more gender equality described above cannot be found with regard to screenwriting (Figure 14). While in 2012, 2014 and 2017 the 40 percent mark was exceeded, in 2018 and 2019 only 30 percent of films released had screenplays written by women. Most recently, in 2020, actually no films had screenplays written by one or more women. In fact, during the COVID-year 2020, mixed-gender teams wrote screenplays for a quarter of all films released. Overall, due to strong fluctuations and outlier years such as 2011 (15%) and 2013 (10%) no clear trend towards more gender equality in writing teams can be detected in the data.

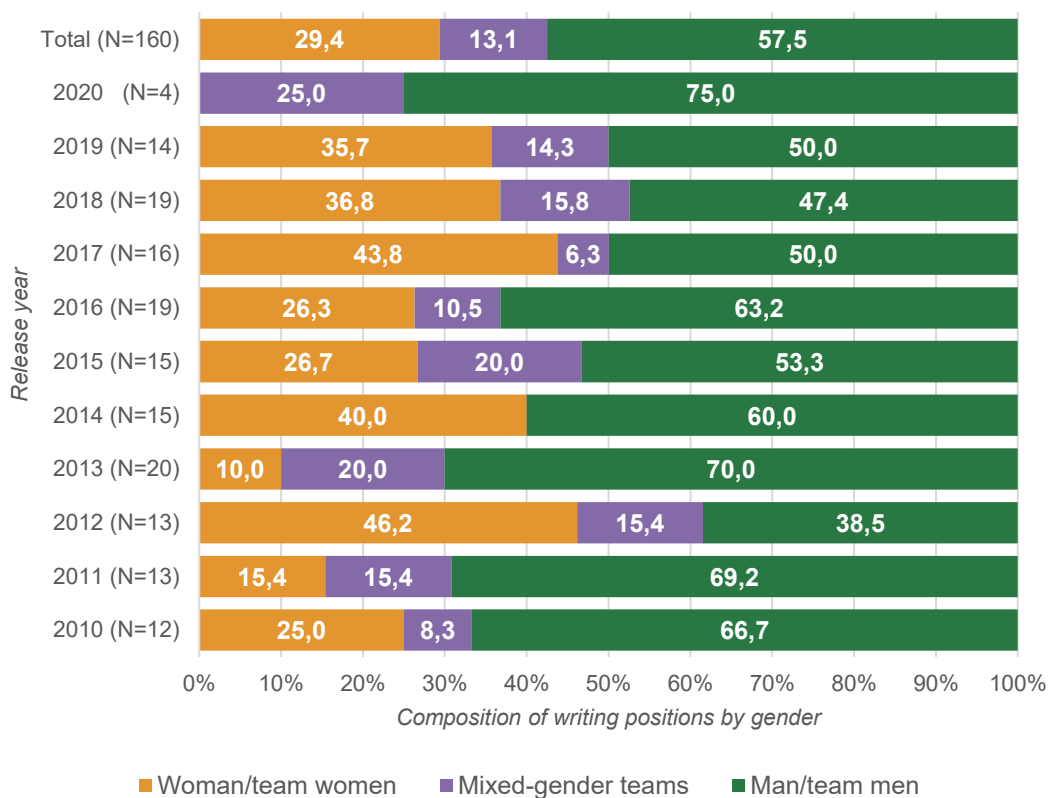


Figure 14 Austria: Release year by gendered writing team

Mixed-gender teams are most common among producers (Figure 15). One in three Austrian films (33%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average percentage of films produced by women is 8.3 percent, while for men it is 59 percent. There are only three – actually consecutive – years in which more than ten percent of films were produced by women, 2016, 2017 and 2018. However, as these are followed by two years without a single film released being produced by at least one woman, which was already the case in 2014, no trend towards more gender equality can be identified for producing teams.

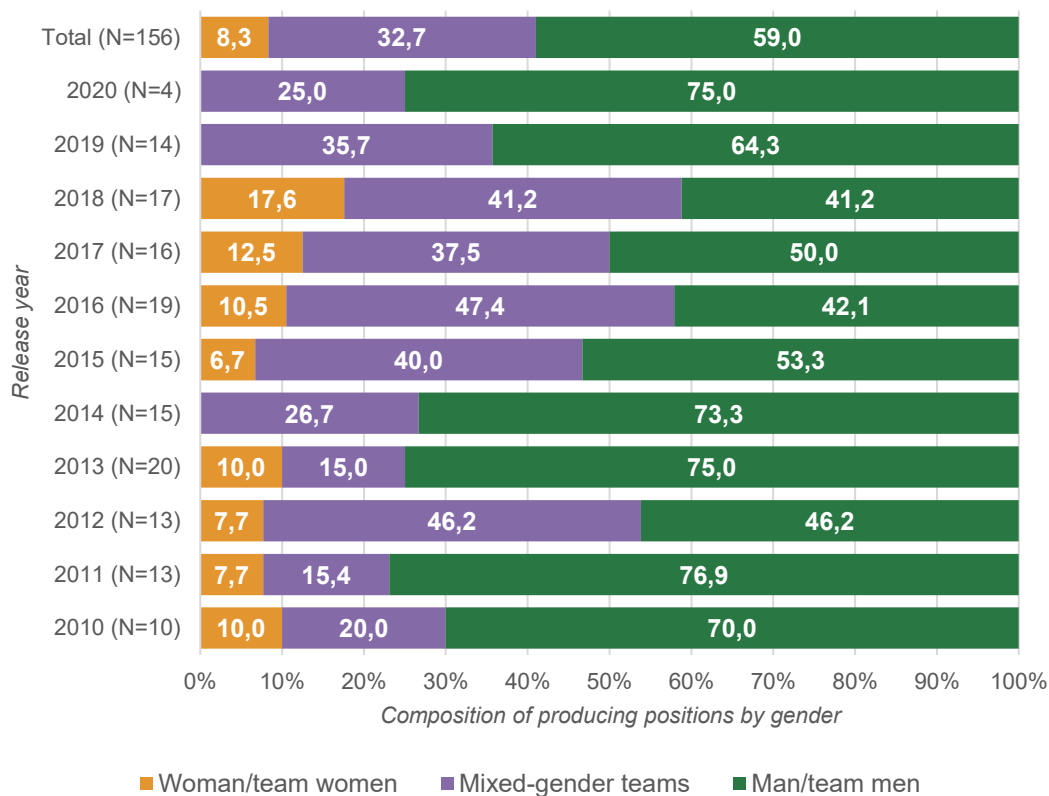


Figure 15 Austria: Release year by gendered producing team

Figure 16, which illustrates the share of women across all creative teams, shows a clear, positive trend of an increasing share of women in film projects from 2013-2018. Yet, the share drops rapidly from 2019 onwards. Nonetheless, 2018 is the year with the highest share of women across key creative positions (42%), depicting how women have worked in at least one key creative position in two of five films in Austria in 2018.

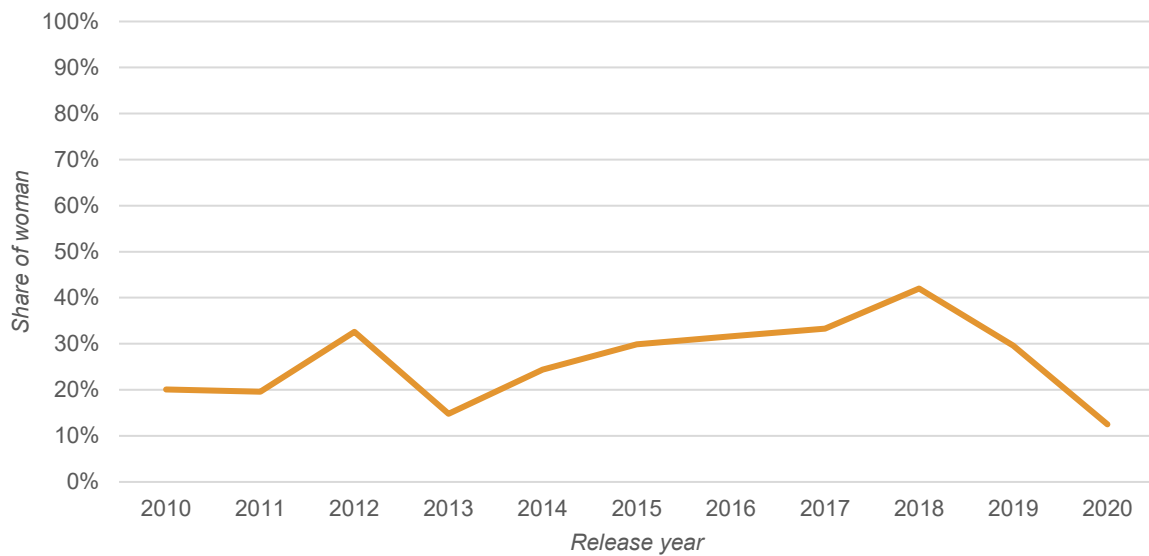


Figure 16 Austria: Release year by share of women

Denmark

The first chart (Figure 17) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Around 79 percent of the 252 feature films released between 2005 and 2020 are directed by men. With women accounting for 19 percent, not even a quarter of all films has been directed by one or more women. Mixed-gender teams total less than two percent and only appear from 2017 onwards. 2019 is the year with the most films directed by women (26%). Six other years also reach the 20 percent mark. 2013 is clearly the worst year, with only one in ten films directed by women (10%). No trend towards more gender equality in directing teams can be detected in the data.

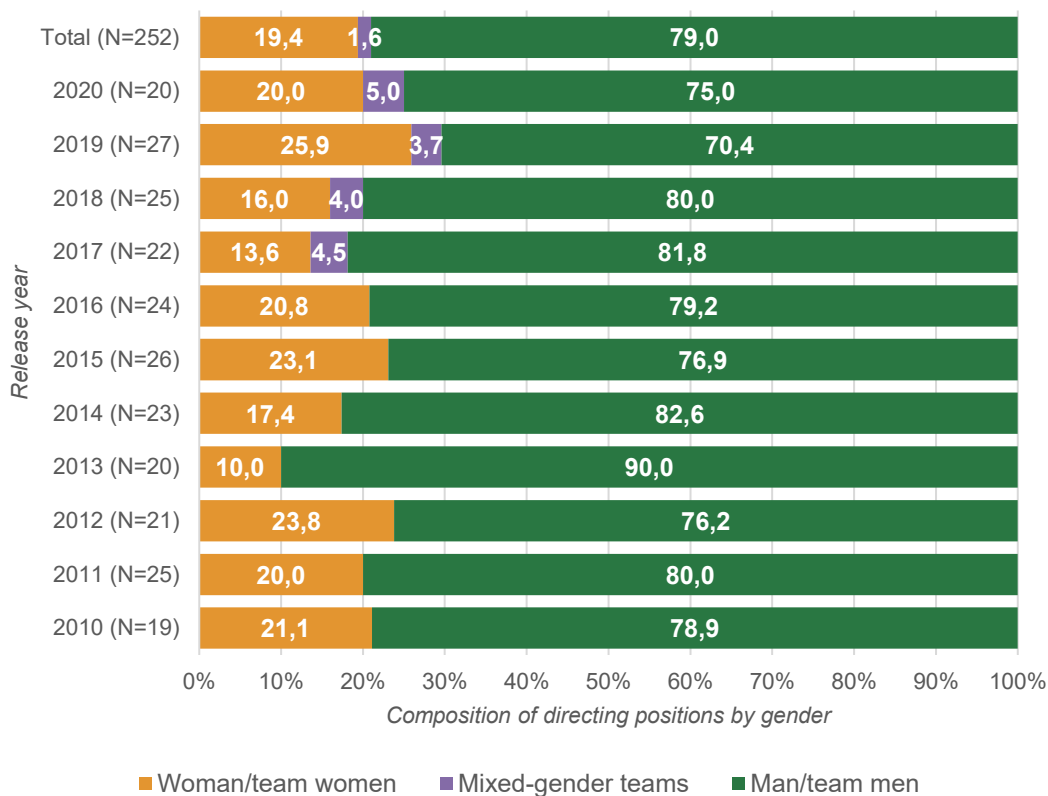


Figure 17 Denmark: Release year by gendered directing team

We see a similar situation for woman screenwriters (Figure 18). In 2018, 20 percent of all films had a screenplay written by at least one woman. In 2019, this number rose to 23 percent, followed by 2020 with only 15 percent of films having a screenplay written by at least one woman. Across all years, the average percentage of films with a screenplay written by a woman is 12 percent. From 2012 to 2015, there are particularly few films with screenplays written by women (0-8%). 2013 stands out as a particularly bad example here with none of the released films having a screenplay written by at least one woman. Thus, no trend towards more gender equality in writing teams can be detected in the data.

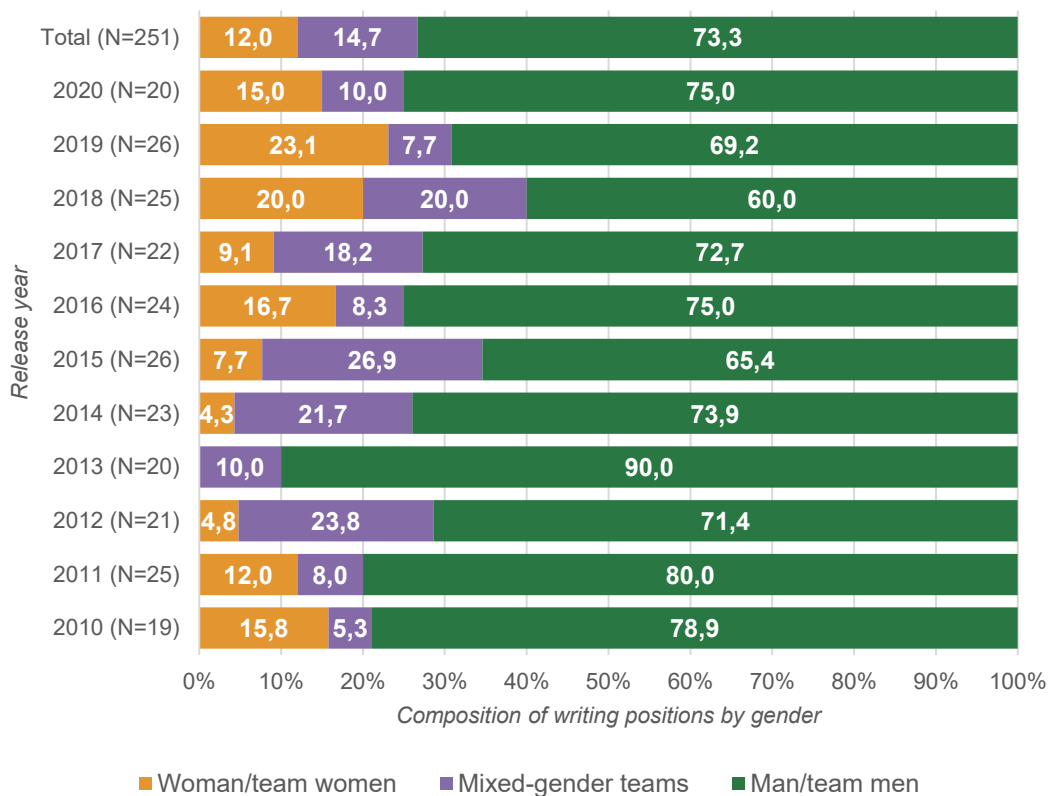


Figure 18 Denmark: Release year by gendered writing team

Mixed-gender teams are most common among producers (Figure 19). Almost every third Danish film (30%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average percentage of films produced by women is 28.9 percent, while for men it is 41 percent. Importantly so, we do not see any years with no films produced by women. The years with the highest percentage of films produced by women are more than five years apart (2011 with around 38% and 2017 with 43%). Strikingly so, we see a growing proportion of films produced by mixed teams, accompanied by fewer films produced solely by men, especially in 2019 (18,5%) and 2017 (19%). For the final four years (2017-2020), a trend towards more gender equality for producers in Denmark can be identified. In fact, in 2020 we see a balance of 35 percent of films produced by only women as well as by only men; nevertheless, the graph does not tell us whether or not more men than women tend to work on the films produced by mixed teams (30%).

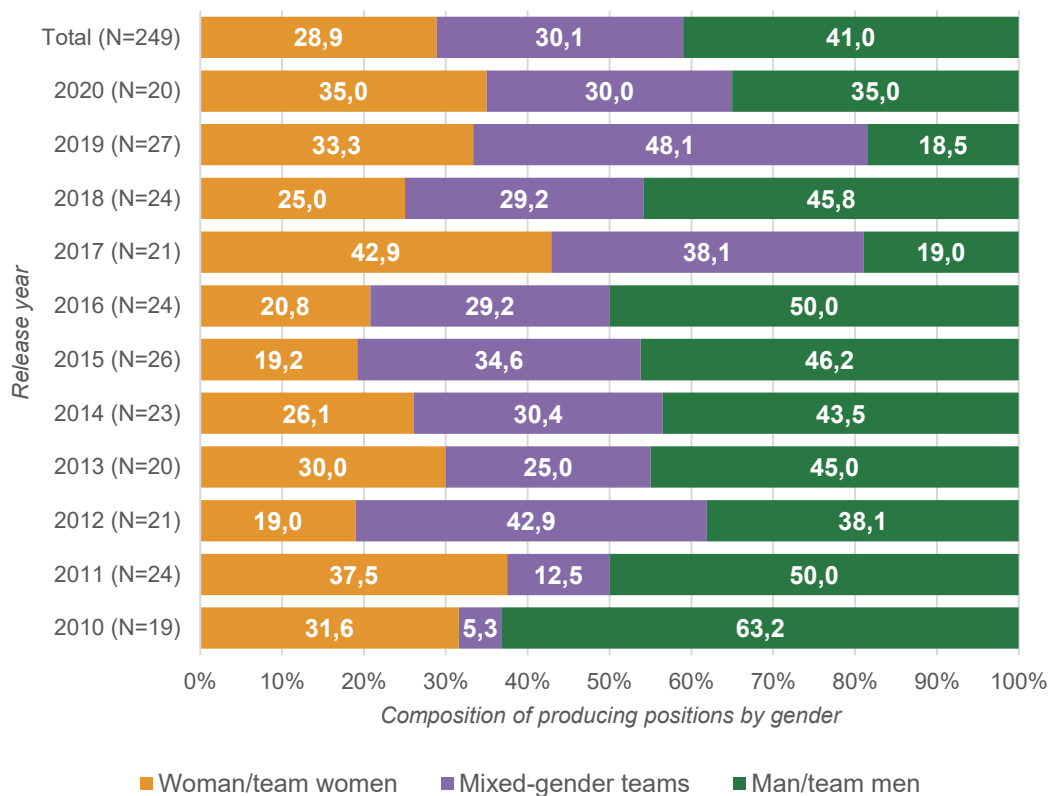


Figure 19 Denmark: Release year by gendered producing team

Figure 20, which illustrates the share of women across all creative teams, shows no trend from 2010 to 2015, except that women are continuously underrepresented across all creative teams. From 2016 to 2019, this changes slightly. 2019 is the year with the highest share of women in key creative positions (39%), depicting how women have worked in at least one key creative position in more than one third of all films released in Denmark that year.

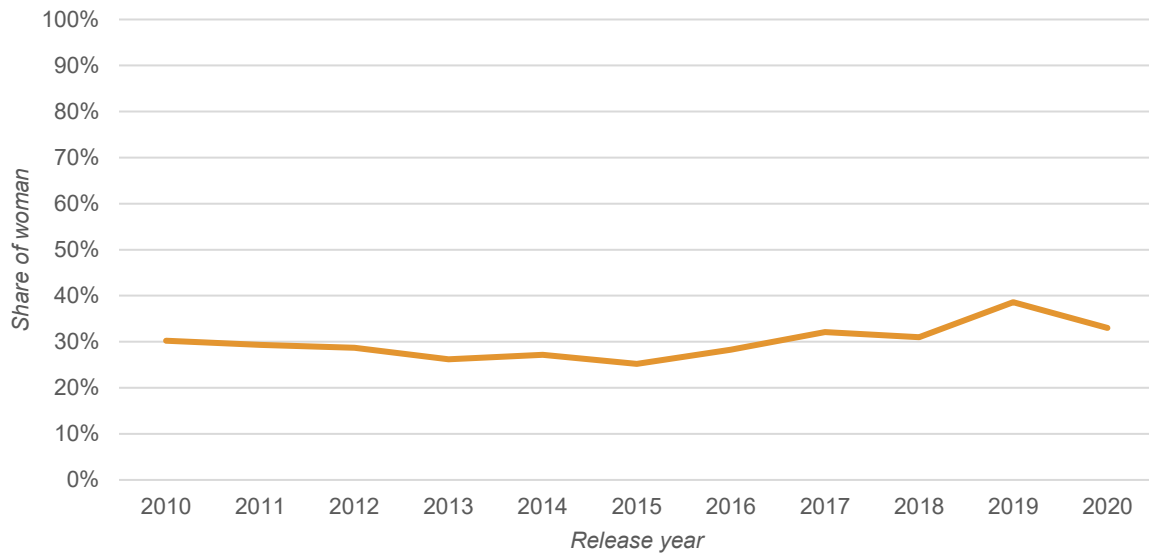


Figure 20 Denmark: Release year by share of women

France

The first chart (Figure 21) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Around 77 percent of the 1.956 feature films released between 2005 and 2020 are directed by men. With women accounting for 20 percent, not even a quarter of all films has been directed by one or more women. Mixed teams make up less than two percent. From 2012 to 2020, the proportion of films directed by women remained consistent at around 20 percent. The highest value was reached in 2012 and 2020 with 23.5 percent, respectively. The lowest value was hit in 2010 and 2011 with around 16 percent. A trend toward more gender equality in the directing teams is not detectable from the data.

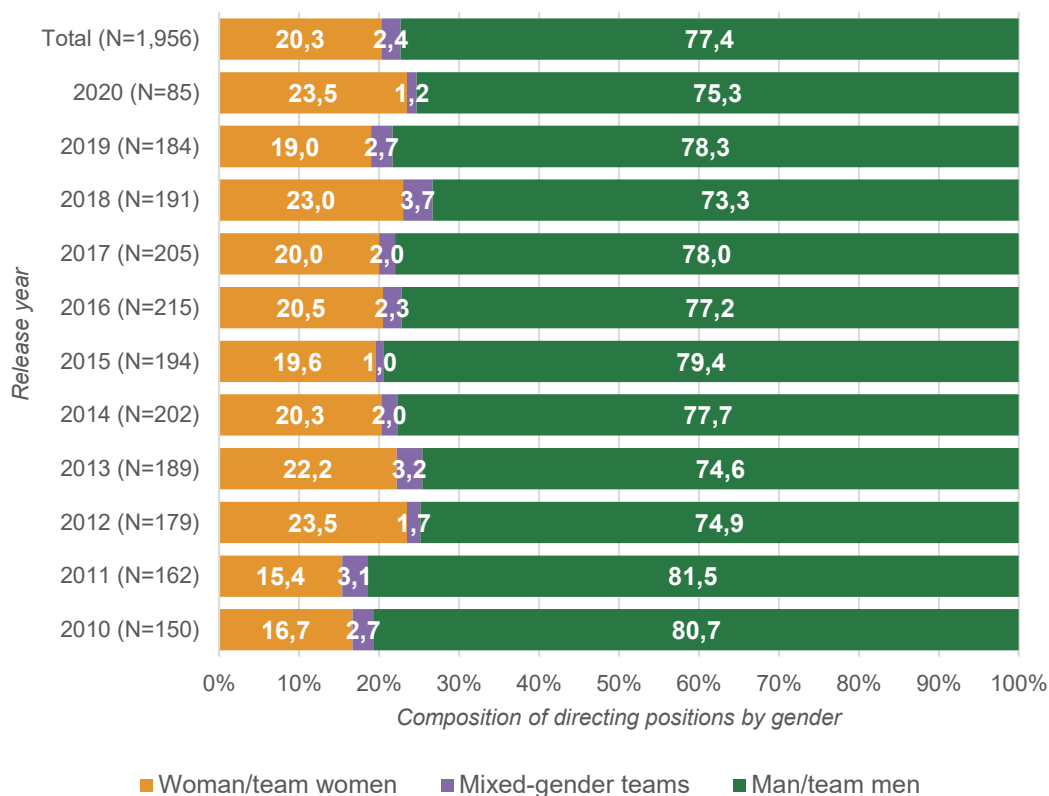


Figure 21 France: Release year by gendered directing team

For the creative position of screenwriters (Figure 22), we see the highest representation of films with screenplays written by women in 2018 (16%). All years taken together, the percentage of films with a screenplay written by at least one woman is at 14.4 percent, while the 20 percent mark has not ever been exceeded. Overall, no trend towards more gender equality in writing teams can be detected in the data. Curiously, we see a high proportion of films with a screenplay written by mixed teams in 2020 (36,5%). However, 2020 also exhibits the lowest number of films released (85), which is due to the COVID pandemic.

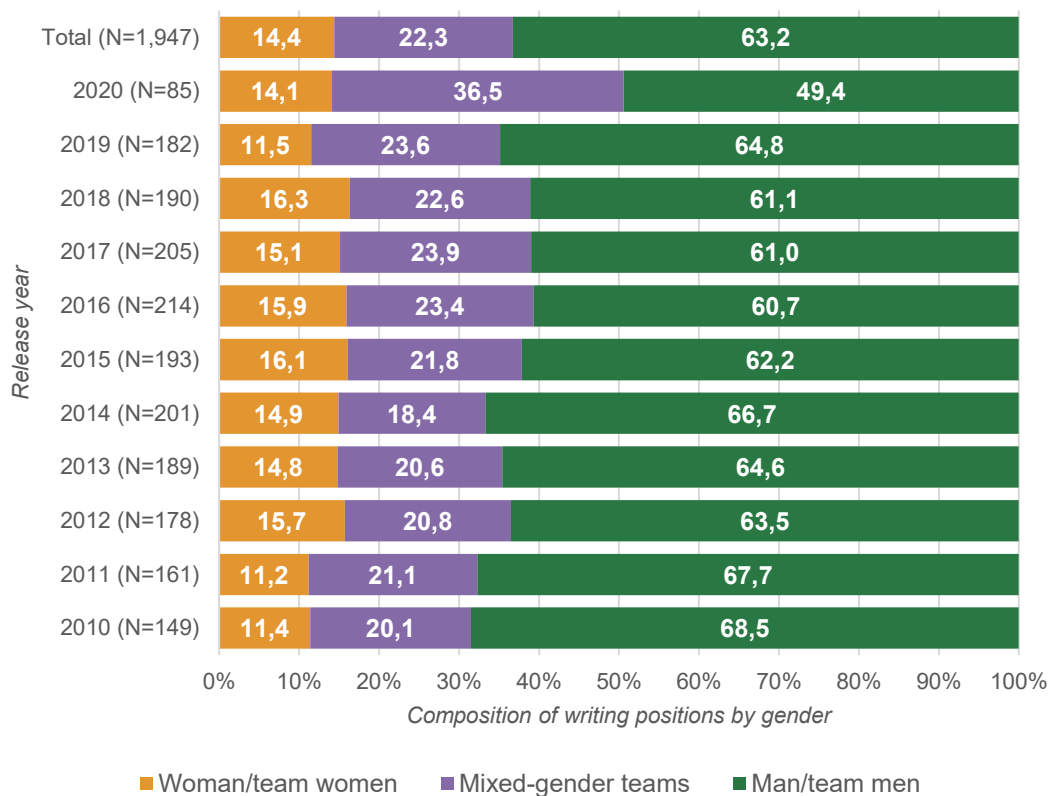


Figure 22 France: Release year by gendered writing team

France exhibits similar numbers for gender equality in producing teams as for directing and writing teams (Figure 23). All years taken together, the percentage of films produced by women is 11.9 percent, compared to that of men, which is 66.6 percent. We see the highest proportion of films produced by women in 2018 (14%), followed by 2019 with the lowest proportion of films produced by women (8,9%). Thus, no trend towards more gender equality in producing teams can be detected in the data.

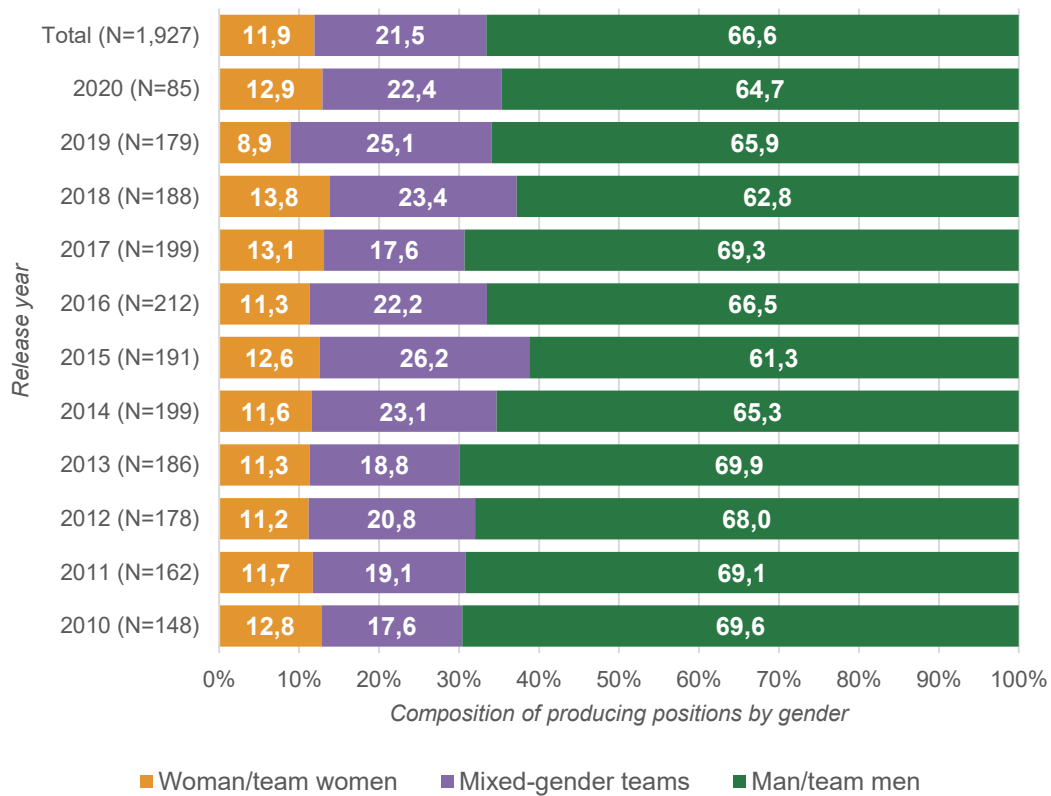


Figure 23 France: Release year by gendered producing team

Figure 24, which illustrates the share of woman in all creative teams, shows that women are continuously and vastly underrepresented across all creative teams – the share is constant at just over 20 percent. Nonetheless, 2020 exhibits the highest share of women across key creative positions (27%), though it is marked by the COVID pandemic. In 2020, women thus worked in at least one key creative position on almost a third of all released films in France.

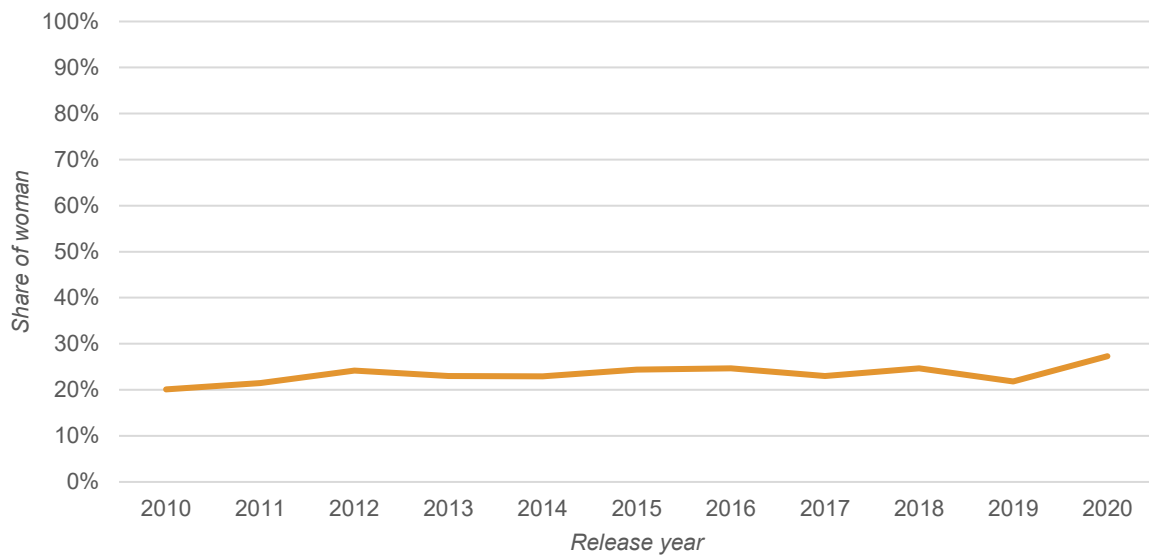


Figure 24 France: Release year by share of women

Netherlands

The first chart (Figure 25) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Around 73 percent of the 364 feature films released between 2005 and 2020 are directed by men. With women accounting for 26 percent, one in four films has been directed by one or more women. Mixed teams account for only around one percent, occurring in only four out of eleven years. 2014 is the year with the most films directed by women (48,8%), almost reaching a gender balance (men: 51,2%). The next largest percentage of films directed by women appears in 2016, where one in three films was directed by a woman or a team of women (34,3%). However, between these two outstanding years lies an all-time low for films directed by women: In 2015, the proportion of films directed by women was 13,9 percent. In three other years, namely 2013, 2015 and 2020, the percentage of films directed by women was below 20. Even if one was to exclude the pandemic-ridden year of 2020, no clear trend towards more gender equality in directing teams can be detected in the data.

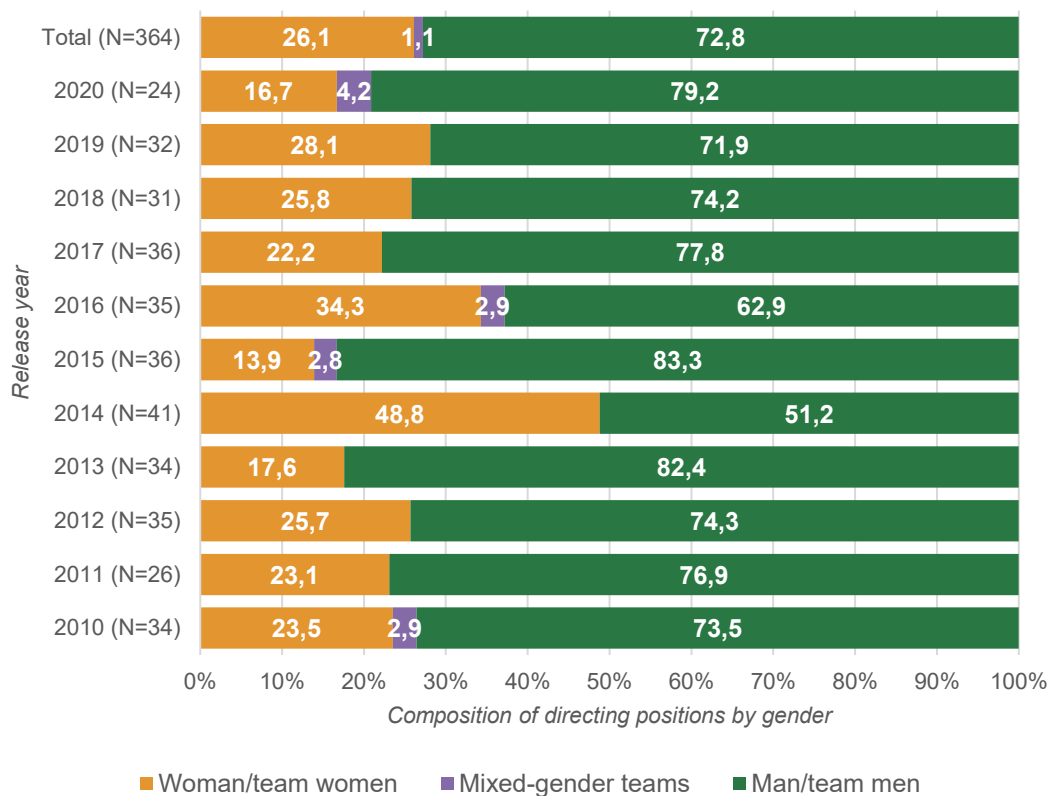


Figure 25 Netherlands: Release year by gendered directing team

We see a different trend for women screenwriters. In fact, the proportion of films with screenplays written by women is not only higher (with an average of 32 percent) than that of films directed by women, but it also increases over time (Figure 26). From 2018 to 2020, we see the highest proportion of films with screenplays written by women, namely over 40 percent each. The two years with the lowest proportion of films with screenplays written by women are 2013 (20,6%) and 2015 (22,2%). In the pandemic-ridden year of 2020 the proportion of films with screenplays written by women even exceeds that of those with screenplays written by men (42% vs. 33%). Overall, we do see a trend towards more gender equality in writing teams for the Netherlands.

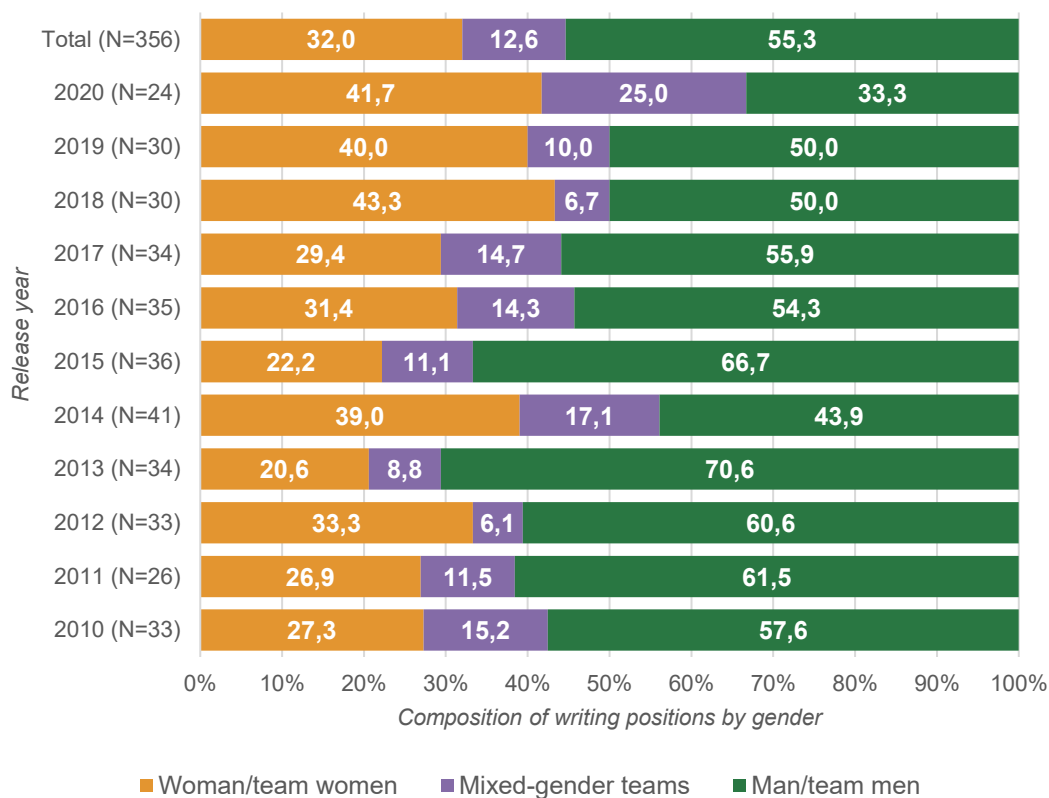


Figure 26 Netherlands: Release year by gendered writing team

Mixed-gender teams are most common among producers. More than one in three Dutch films (36%) was produced by a cooperation between at least one woman and one man (Figure 27). Nonetheless, the average percentage of films produced by women is only 8 percent, while for men it is 56 percent. The years with the highest percentage of films produced by at least one woman (2019 and 2020 with around 13%) are recent and consecutive. Even if one could witness a trend towards more gender equality in producing teams, the overall percentage of films produced by women is exceptionally low.

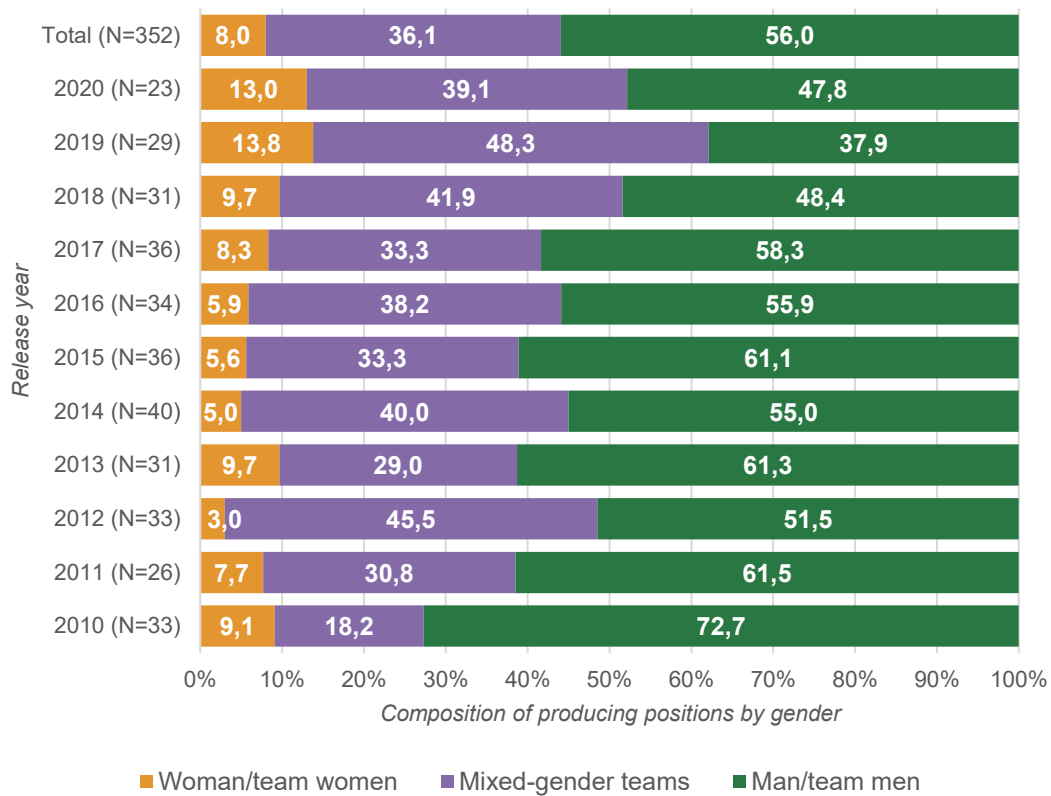


Figure 27 Netherlands: Release year by gendered producing team

Figure 28, which illustrates the share of woman across all creative teams, shows that women are continuously underrepresented. Nonetheless, 2014 is the year with the highest share of women across key creative positions (37%), with women having worked in at least one key creative position in more than one third of all released films in the Netherlands.

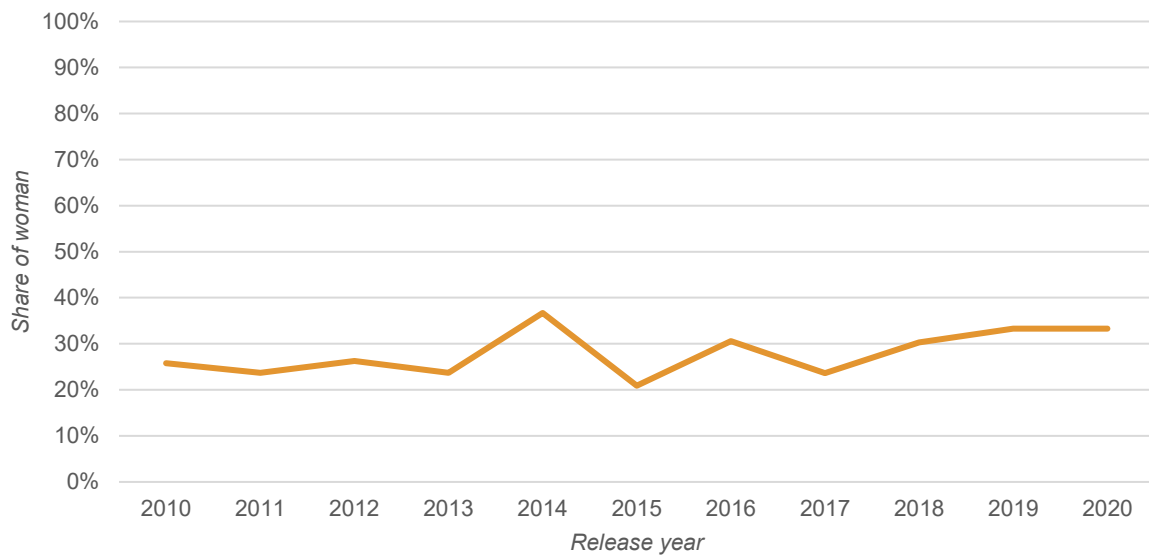


Figure 28 Netherlands: Release year by share of women

Sweden

The first chart (Figure 29) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Around 74 percent of the 280 feature films released between 2005 to 2020 are directed by men. With women accounting for 24 percent, not even one in four films has been directed by one or more women. Mixed teams total less than two percent, producing films in only three out of eleven years. 2015 exhibits the highest proportion of films directed by women, with an almost balanced gender ratio (films directed by women: 44%; films directed by men: 56%). The next largest percentage of films directed by women appears in 2017, where one in three films (32%) was directed by a woman or a team of women. Even though there are only two years (2010 and 2012) in which the percentage of films directed by women is less than 20 percent, the data still do not show a clear trend towards gender equality.

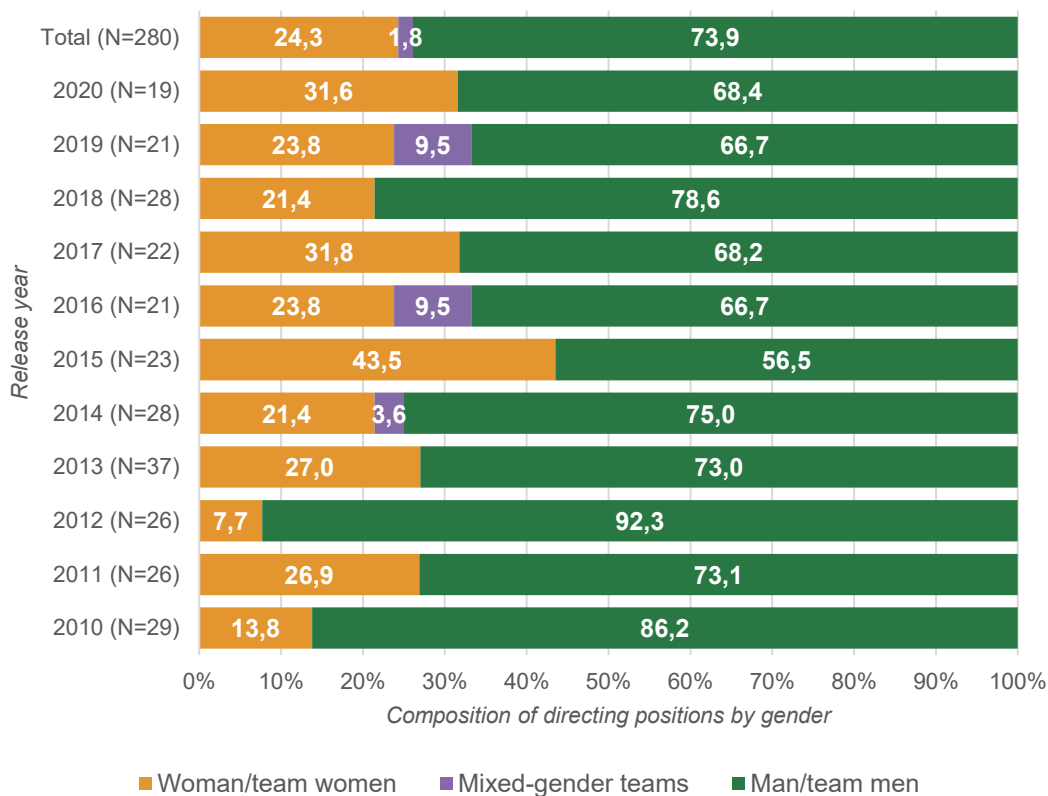


Figure 29 Sweden: Release year by gendered directing team

We see a different situation for women screenwriters (Figure 30). Although the largest proportion of films with screenplays written by women is 35 percent (2015), the average proportion of films with screenplays written by women is lower than that of films directed by women (19,6%). Even though the proportion of films with screenplays written by women exceed the 20 percent mark in more than half of the years analysed, the differences amongst the years are extreme. For example, the near-parity values of 2015 are surrounded by years with very low values. In 2016, just under 14 percent of films have a screenplay written by a woman or a team of women; in 2014, this number is even lower (11%). 2019 is also particularly noteworthy: Only 4,8 percent of all released films have a screenplay written by a woman or a team of women. At the same time, 24 percent – the highest value amongst all years – of films have a screenplay written by a mixed team. Overall, no trend towards more gender equality in writing teams can be detected in the data.

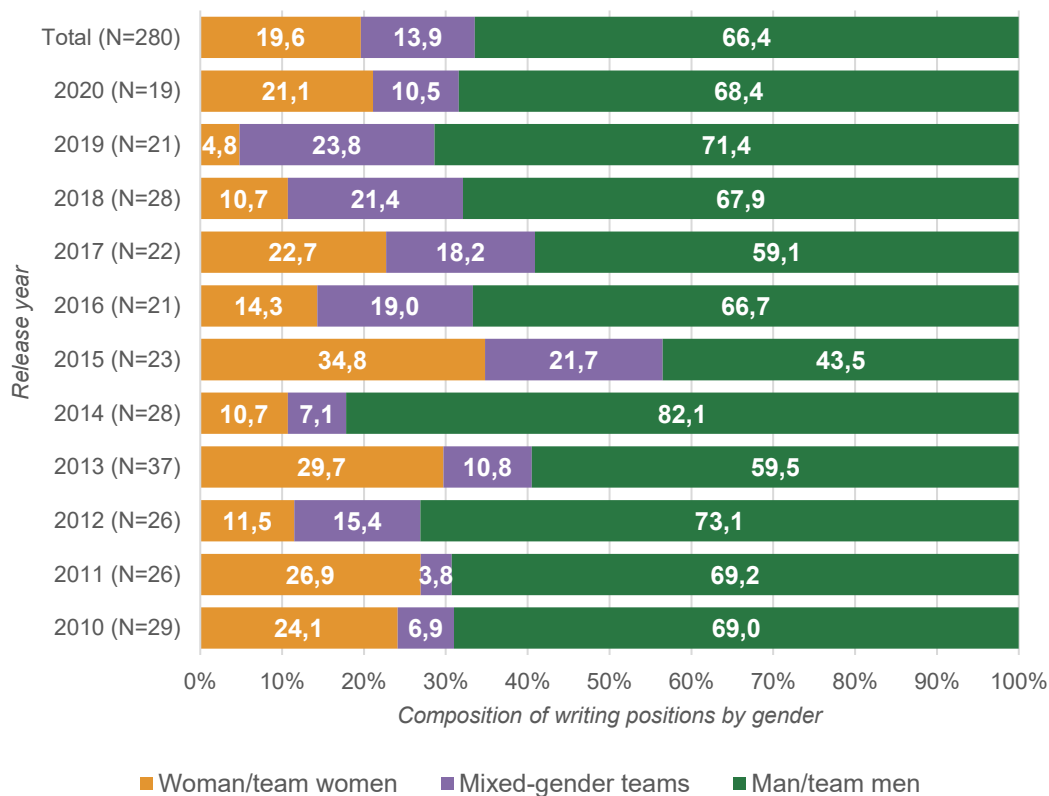


Figure 30 Sweden: Release year by gendered writing team

Shifting the focus to production, we see much better values than those for women working in directing and writing (Figure 31). One or more women produced almost one in three Swedish films on average between 2010 and 2020 (30.4%). In addition, the average between 2010 and 2020 for films produced by mixed teams is 24.3 percent, and 45.4 percent for films produced by men. Although one should not forget the outlier year 2016, in which only 19% of all films were produced by women, we do see a small trend towards more gender equality in the role of producer for Sweden.

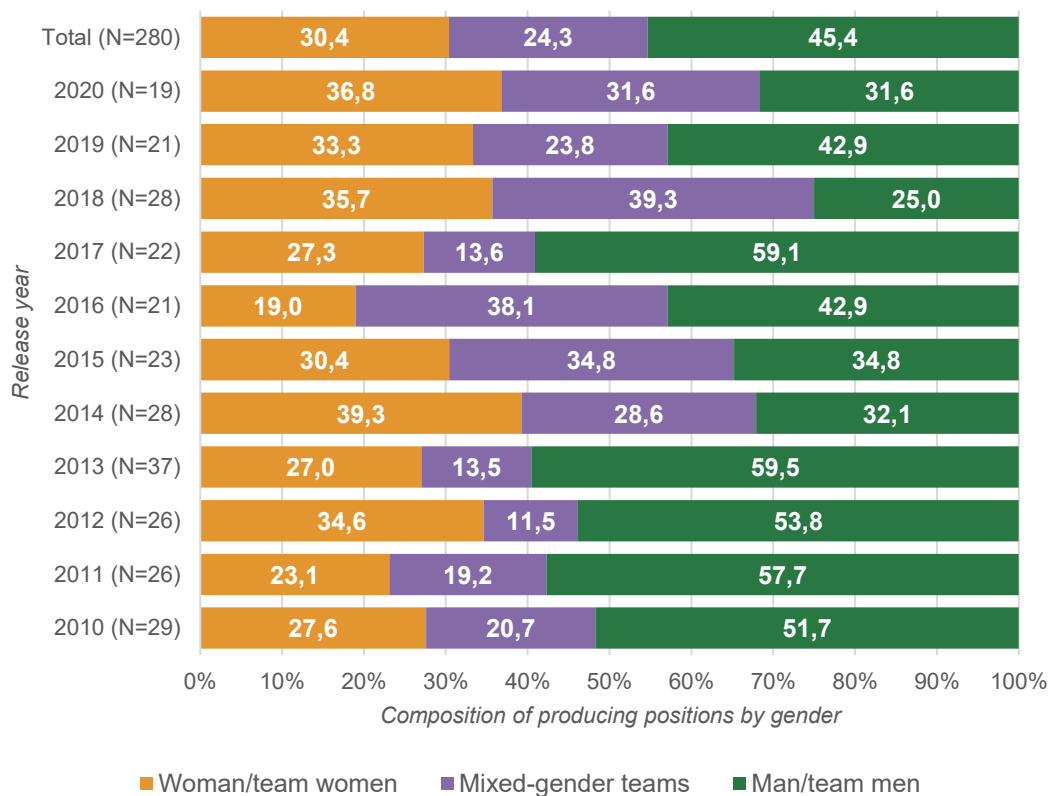


Figure 31 Sweden: Release year by gendered producing team

Figure 32, which illustrates the share of woman across all creative teams, shows that women are continuously underrepresented at around 30 percent. 2015 is the year with the highest share of women across key creative positions (45%), depicting how women have worked in at least one key creative position in more than two-fifths of all released films in Sweden.

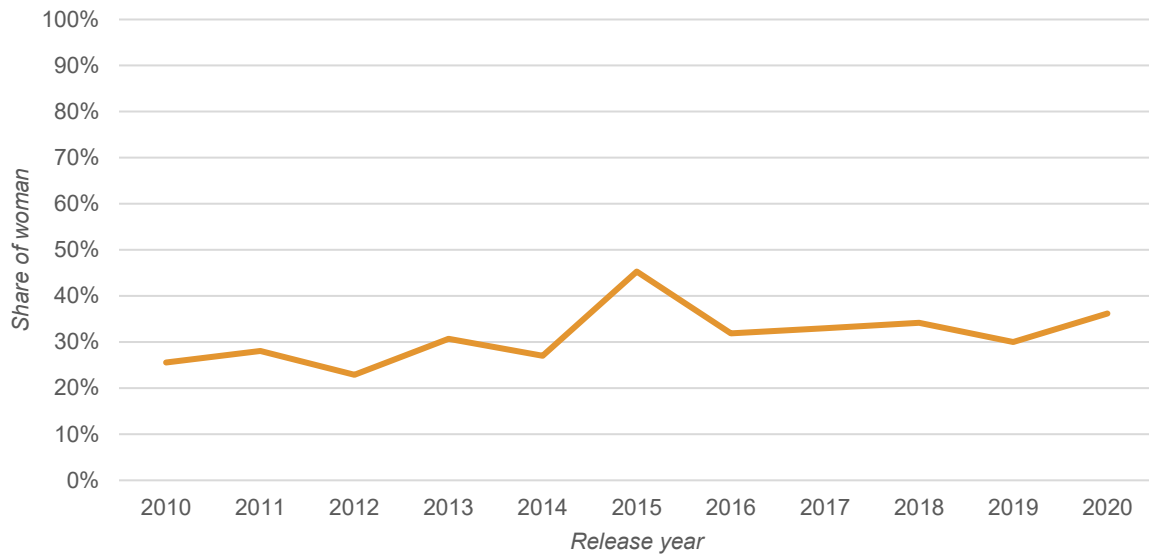


Figure 32 Sweden: Release year by share of women

3. Eurimages countries with at least ten films released in 90% of the years

Based on our working definition for statistical analysis, the following ten countries passed the threshold of a minimum of ten films released in 90% of the years from 2010 to 2020.

Belgium

The first chart (Fig. 33) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 291 feature films released in Belgium in the period from 2010 to 2020. Around 81 percent of these directors are men. With women accounting for 16 percent, only one in six films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than three percent. It is noteworthy that the year (2013) with most women directors (23%) is directly followed by two years with the lowest numbers of women directors, namely 3.8 percent in 2014 and 9.1 percent in 2015. It is also noticeable that in the two most recent years, the proportion of mixed-gender teams has risen sharply. In 2020, there are even twice as many mixed-gender teams as women directors. However, 2020 also exhibits the lowest number of films released (10), which is due to the COVID pandemic. No trend towards more gender equality in directing teams can be detected in the data.

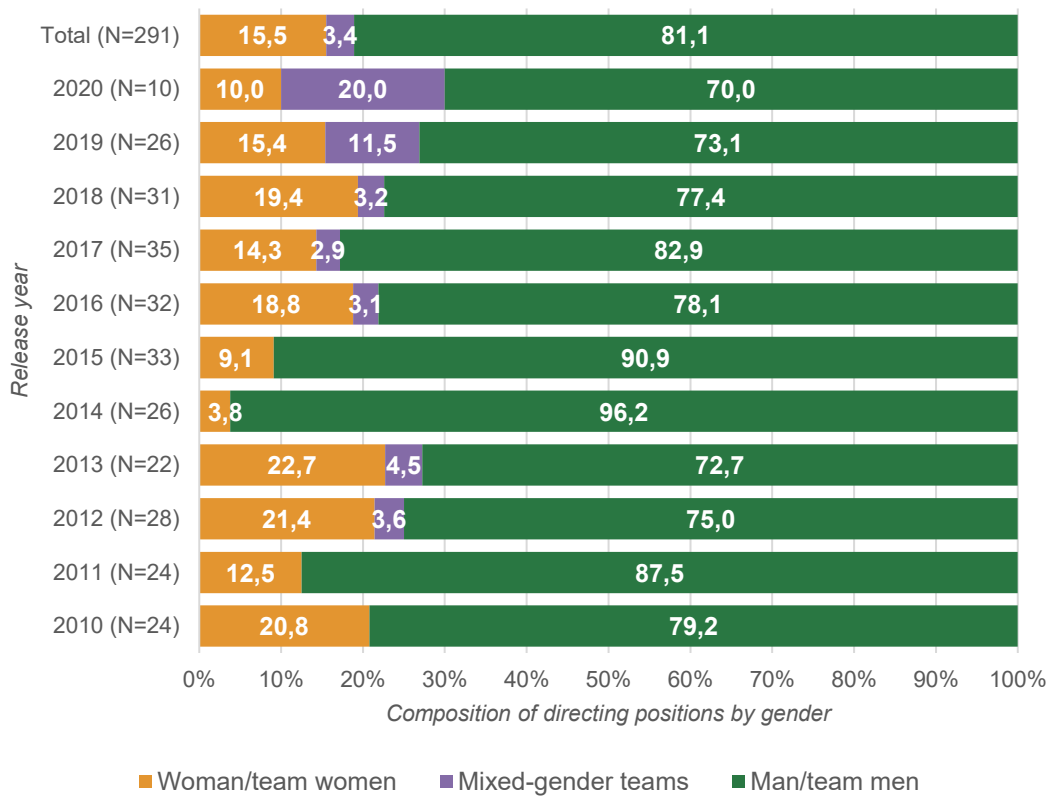


Figure 33: Belgium: Release year by gendered directing team

We see the same trend for women screenwriters, though generally slightly smaller in number than women directors. For this creative position, we see the highest representation in the year 2020 (22%). All years taken together, the percentage of women screenwriters is 11.4 percent. In only three of the years analysed, with relatively large gaps in-between (2010, 2012, 2020), the 20 percent mark was exceeded (Fig. 34). This contrasts with six years in which the proportion of women in the screenplay did not even reach double digits. Thus, no trend towards more gender equality in writing teams can be detected in the data.

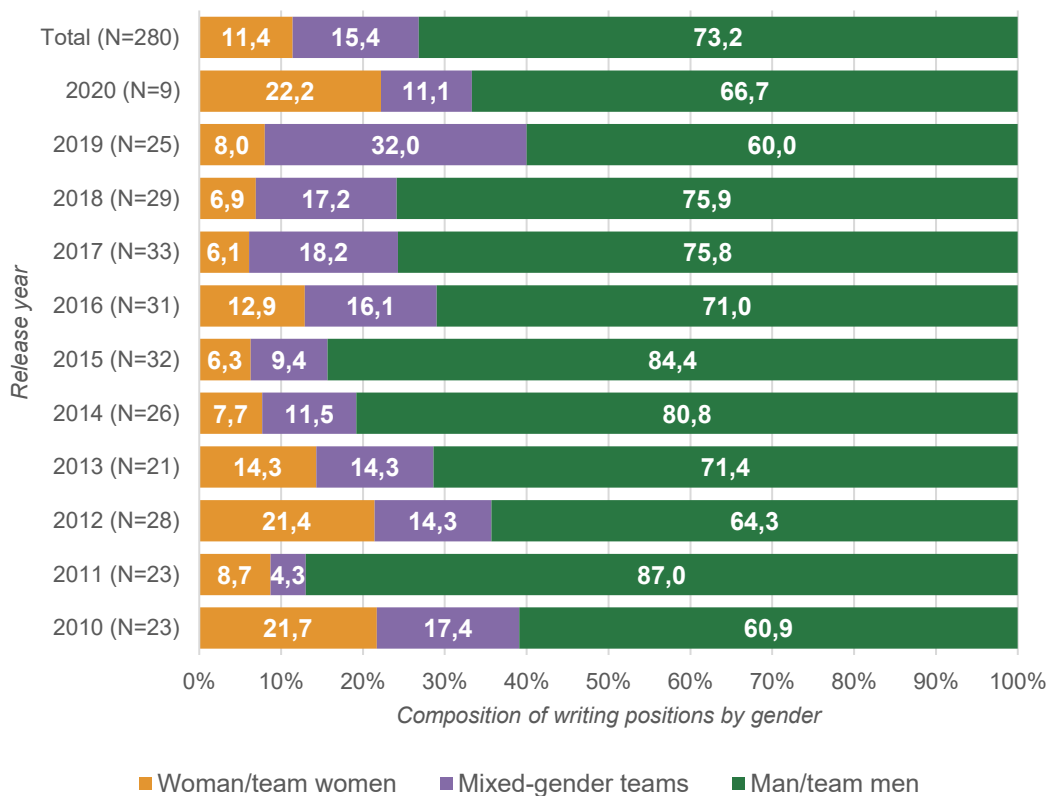


Figure 34: Belgium: Release year by gendered writing team

Mixed-gender teams are most common among producers. One in four Belgian films (25%) was produced by a cooperation between at least one woman and one man (Fig. 35). Nonetheless, the average of all years is 10.8 percent for women producers and 64.7 percent for men producers. There is one year without women producers, namely 2013, in which mixed-gender teams produced almost a third of all films. 2020 is by far the year with the most women producers: in fact, we achieve gender equality here, with 42.9 percent each for women and men. However, 2020 also exhibits the lowest number of films released (7), which is due to the COVID pandemic. The years with the highest percentage of women producers (2020 and 2015) are five years apart, with no clear trend regarding gender equality to be identified for producing teams.

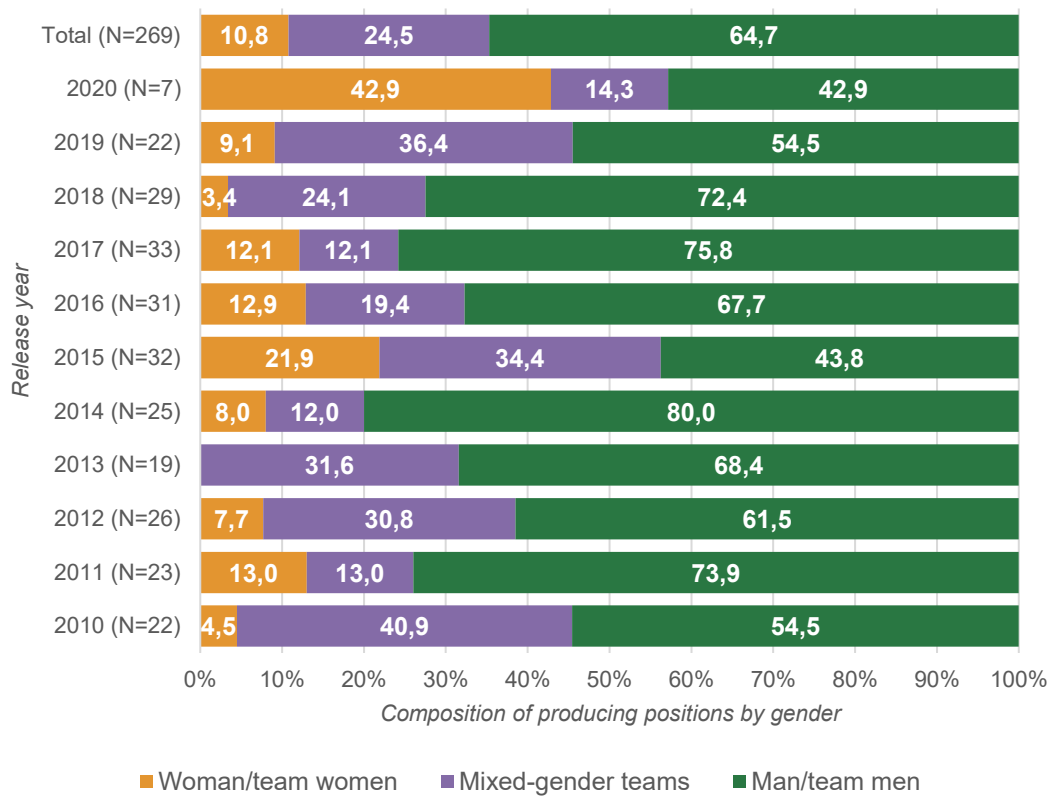


Figure 35: Belgium: Release year by gendered producing team

Figure 36 illustrates the share of woman in all creative teams, which shows no clear trend, except that women are vastly underrepresented across creative teams. Nevertheless, 2020 is the year with the highest share of women across key creative positions (27%), depicting how women have worked in at least one key creative position in more than a quarter of all films released in Belgium in 2020.

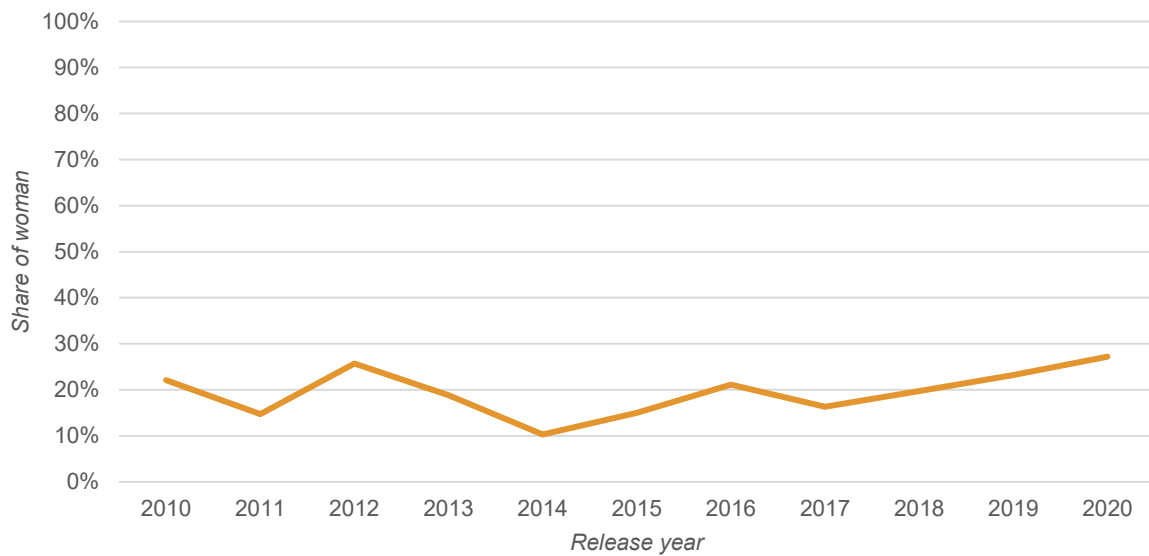


Figure 36: Belgium: Release year by share of women

Czech Republic

The first chart (Fig. 37) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 278 feature films released in the Czech Republic in the period from 2010 to 2020. Around 86 percent of these directors are men. With women accounting for 12 percent, only one in eight films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than three percent. It is remarkable that there are no years in which there are no women directors; however, in three years (2011/12 and 2015) the proportion of women is not even five percent. The two most recent years with around 20 percent women directors are preceded by four years from 2015 to 2018 in which the proportion was only about half as high. Thus, no trend towards more gender equality in directing teams can be detected in the data.

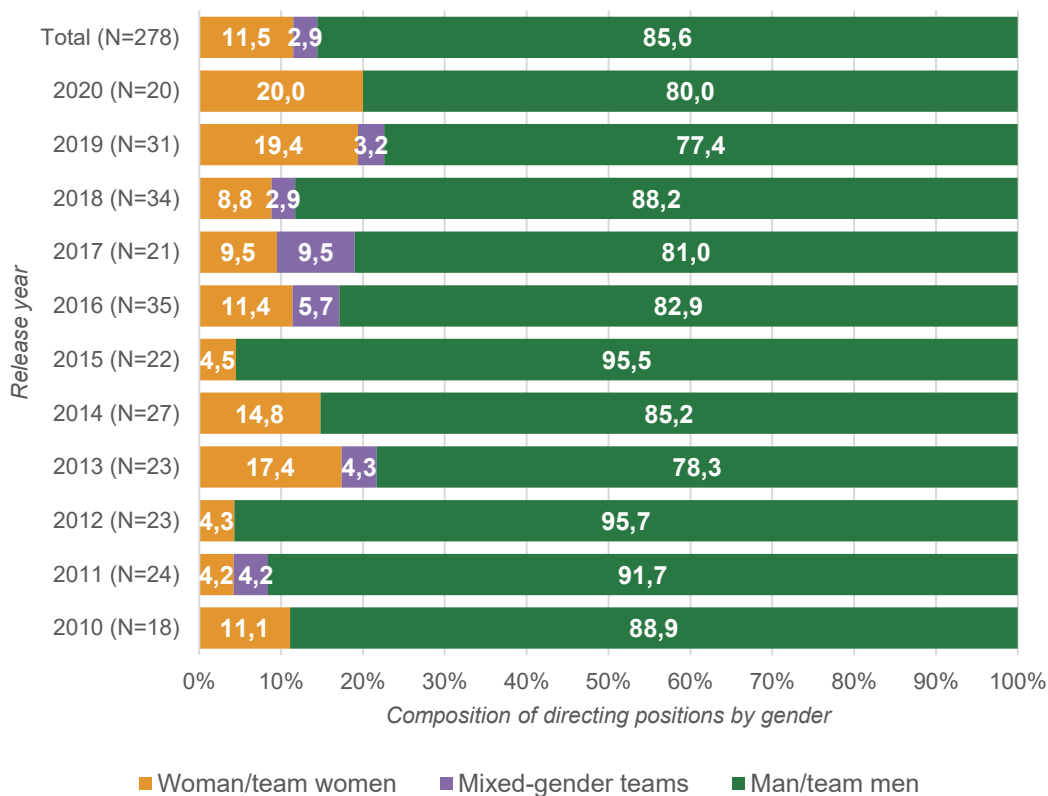


Figure 37: Czech Republic: Release year by gendered directing team

We see the same trend for women screenwriters, although generally slightly larger in number than women directors. For this creative position, we see the highest representation in 2013. This year, about one in four scripts (24%) was written by one or more women. All years taken together, the percentage of women screenwriters is 13.9 percent. In only three of the years analysed (2013, 2018/19) the 20 percent mark was exceeded (Fig. 38). The year 2018 is also worth mentioning, as here the proportion of men is significantly lower than in all other years, at just below 53 percent. This is not only due to a women's proportion of over 20 percent, but above all, due to the comparatively high value for mixed-gender screenwriting teams (27%). Nevertheless, no trend towards more gender equality in writing teams can be detected in the data.

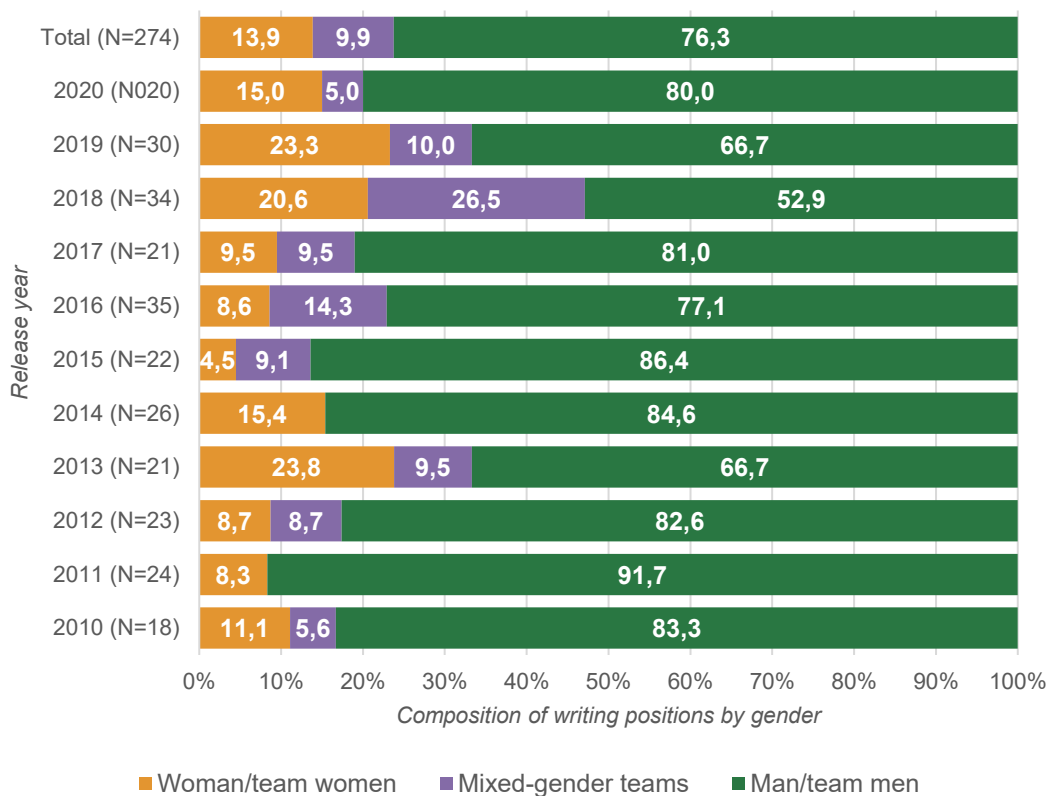


Figure 38: Czech Republic: Release year by gendered writing team

Mixed-gender teams are most common among producers. We do not see any years with no mixed-gender producers. It's a different case for the women producers: In the two years furthest back, 2010 and 2011, there are no women producers (Fig. 39). The more recent years (2017-2020) also show no upward trend. The year with the highest proportion of women is 2016, followed by 2013 and 2014. In these three years, about one in four films was produced by one or more women. The average of all years is 13.3 percent for women producers and 75.7 percent for men producers. Thus, no trend towards more gender equality in producing teams can be detected in the data.

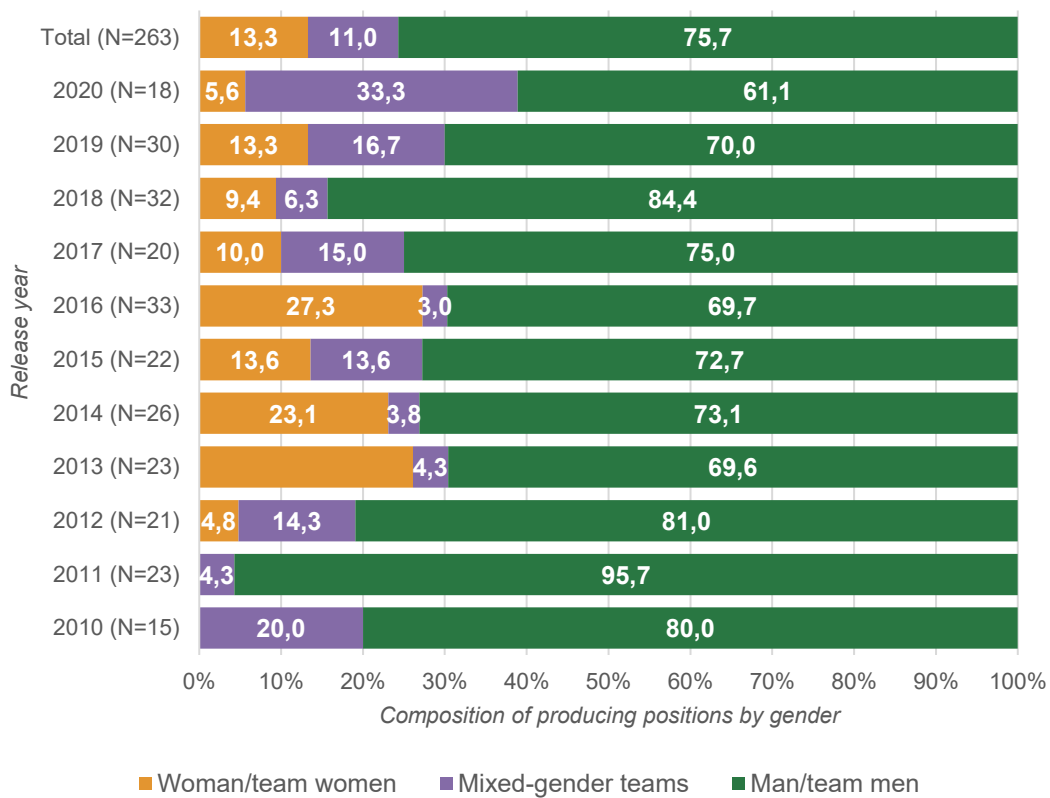


Figure 39: Czech Republic: Release year by gendered producing team

Figure 40 illustrates the share of women in all creative teams, which shows no clear trend, except that women are vastly underrepresented across all creative teams. Nonetheless, 2013 is the year with the highest share of women across key creative positions (26%), depicting how women have worked in at least one key creative position in one quarter of all films released in the Czech Republic in 2013.

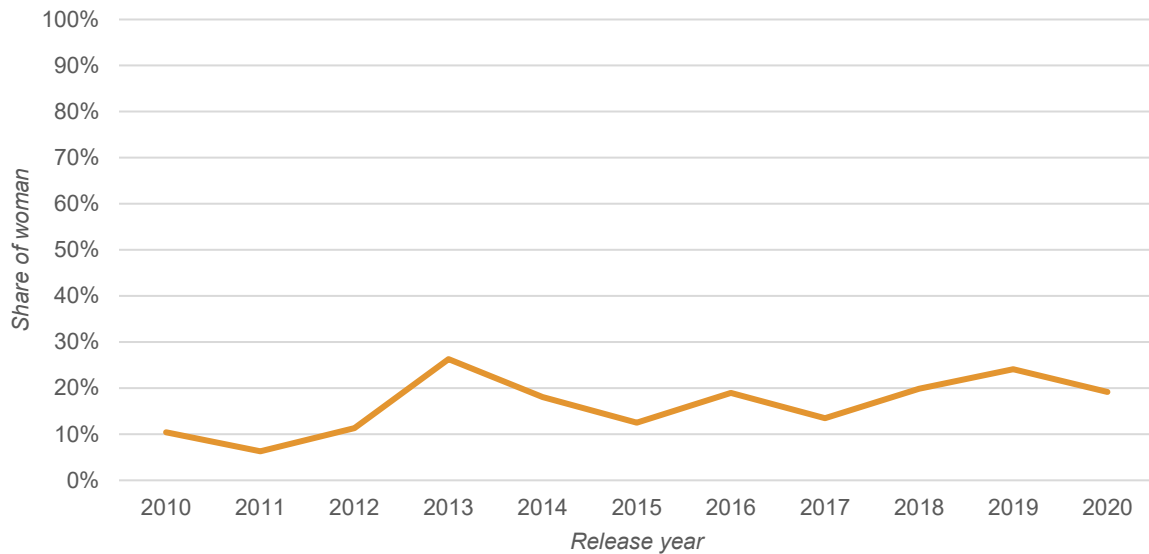


Figure 40: Czech Republic: Release year by share of women

Finland

The first chart (Fig. 41) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 232 feature films released in Finland in the period from 2010 to 2020. Around 75 percent of these directors are men. With women accounting for 24 percent, one in four films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than two percent. There are three years (2017, 2019/20) in which the percentage of women directors exceeded the 30 percent mark – 2017 being the strongest year with 36.4 percent. In contrast, years in which not even the 20 percent was reached are further behind (2011/12, 2014/15 with an average of about 15 percent). Therefore, a slight trend towards more gender equality in directing teams can be detected in the data.

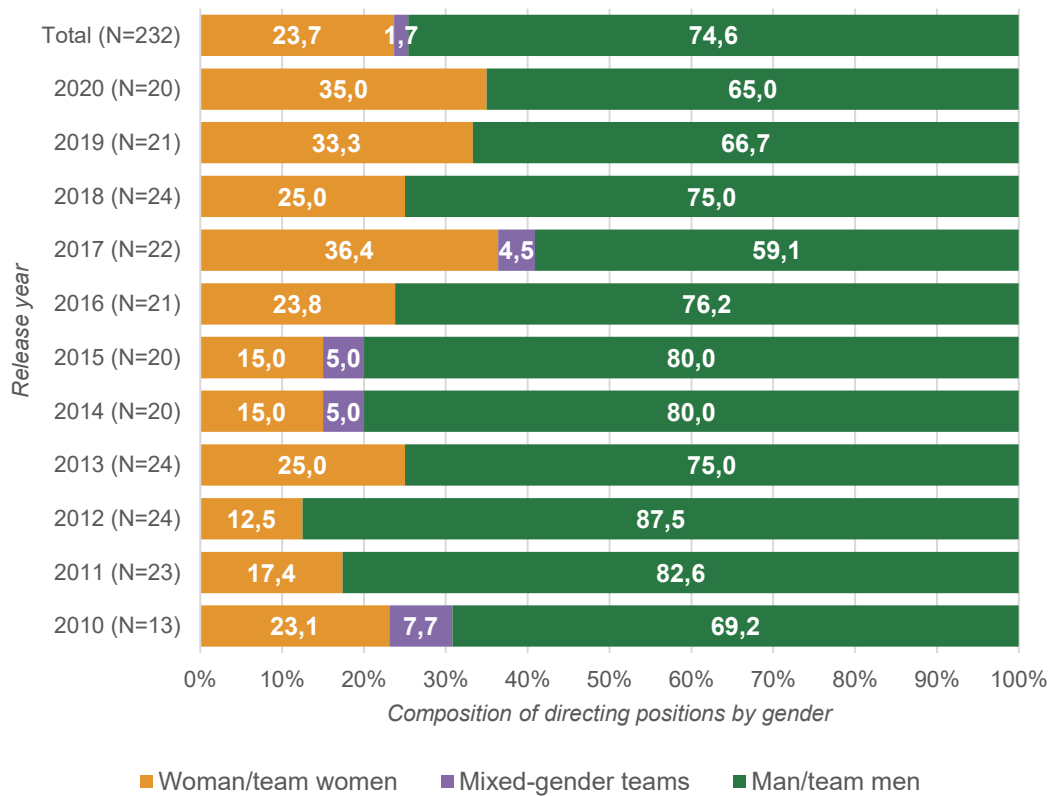


Figure 41: Finland: Release year by gendered directing team

It is less clear when we turn to the script. For this creative position, we see the two highest representations in the years that are furthest apart from one another (Fig. 42). In 2010, gender equality has been achieved, with a proportion of 38.5 percent on the side of both women and men. It should be noted that 2010 (13) and 2020 (16) are the two years with the fewest film releases. All years taken together, the percentage of women screenwriters is 22.4 percent. In five of the years analysed (2011-13, 2017/18), the 20 percent mark could not be reached. Thus, no trend towards more gender equality in writing teams can be detected in the data.

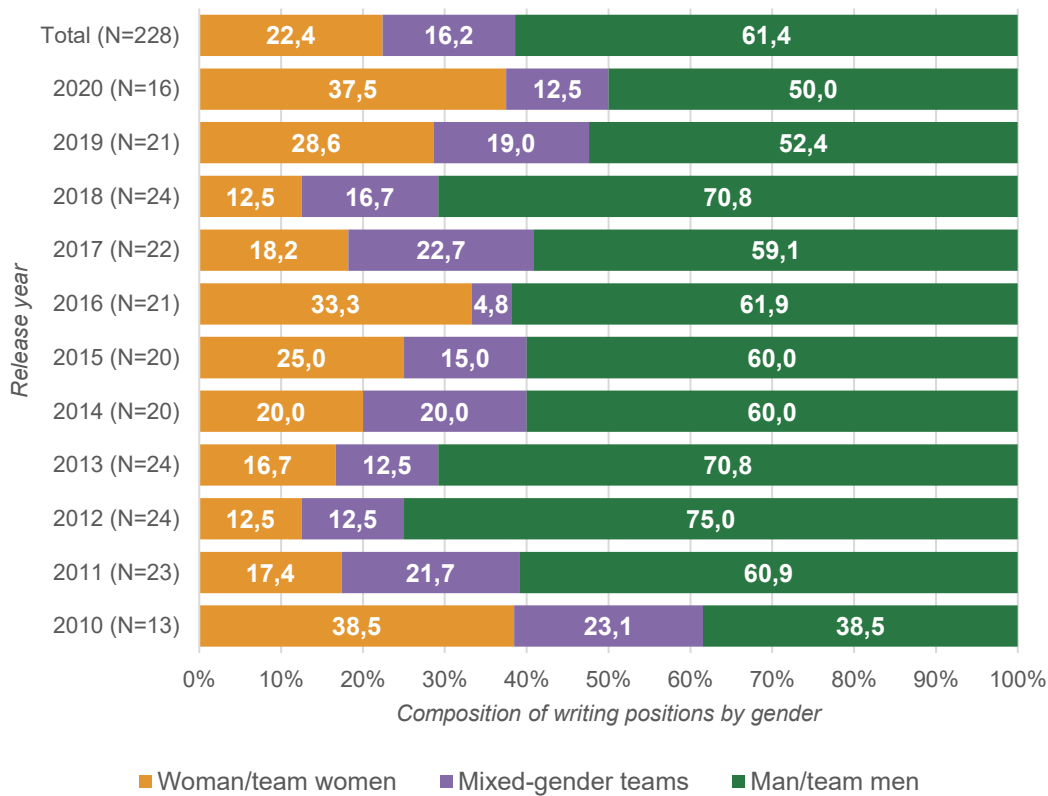


Figure 42: Finland: Release year by gendered writing team

Looking at the producers (Fig. 43), we see that the percentages of women producers and mixed-gender producers are the same with 16.8 percent. About 66 percent are films produced by one or more men. 2020 is not only the year with the highest proportion of women (31%), but also the only year in which the proportion of women is greater than the proportion of men (25%). Here, too, reference should be made to the special status due to the pandemic, because in no other year is the proportion of mixed-gender producer teams so high. However, in six years of the years analysed (2010-13, 2018-19), a 20 percent proportion is not reached. 2011 is particularly noteworthy, as there is no film produced by women in this year and thus no clear trend regarding gender equality to be identified for producing teams.

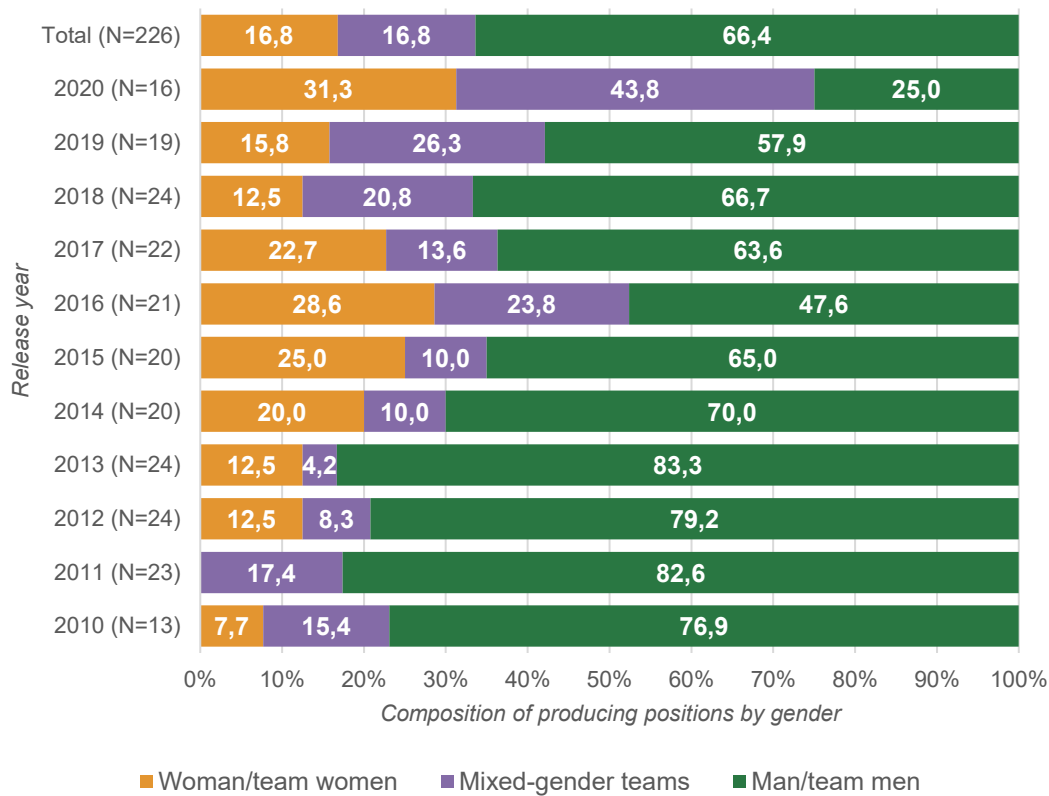


Figure 43: Finland: Release year by gendered producing team

Figure 44 illustrates the share of woman in all creative teams, which shows a trend. On the one hand, one sees an increase from 2011 to 2016 and, after a small low, again an increase from 2018 to 2020. Nevertheless, the trend still shows that women are underrepresented across all creative teams. 2020 is the year with the highest share of women across key creative positions (37%), depicting how women have worked in at least one key creative position in three-eighths of all films released in Finland in 2020.

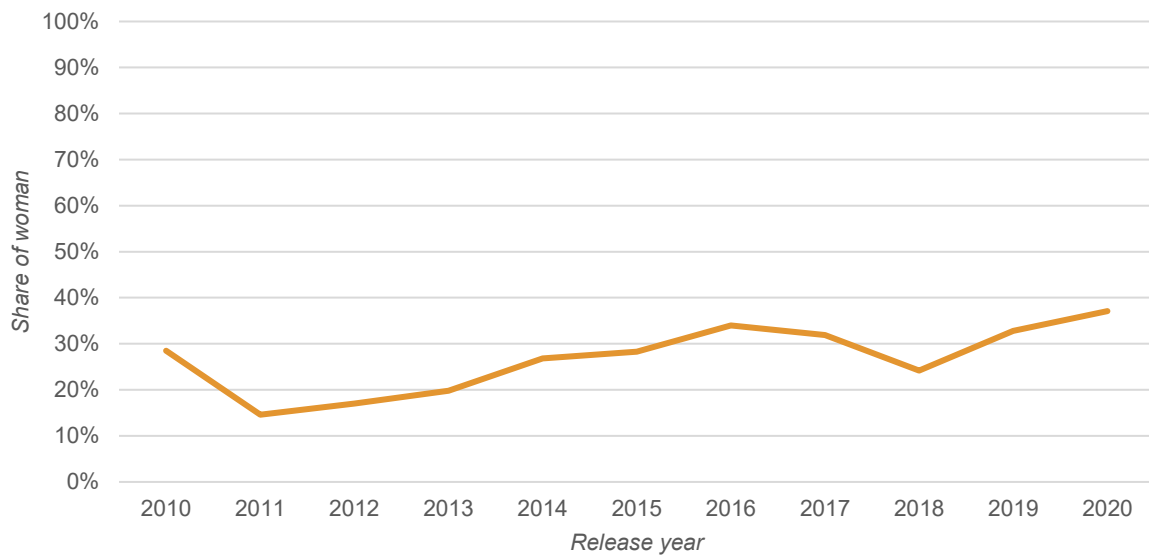


Figure 44: Finland: Release year by share of women

Greece

The first chart (Fig. 45) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 144 feature films released in Greece in the period from 2010 to 2020. Around 90 percent of these directors are men. With women accounting for ten percent, only one in ten films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, do not occur in a single year. It is particularly striking that there are four years (2012, 2016, 2018/19) in which not a single woman has directed a film in Greece, only men. In only three of the years analysed, with relatively large gaps in-between (2013, 2017, 2019), the 20 percent mark was exceeded. No trend towards more gender equality in directing teams can be detected in the data.

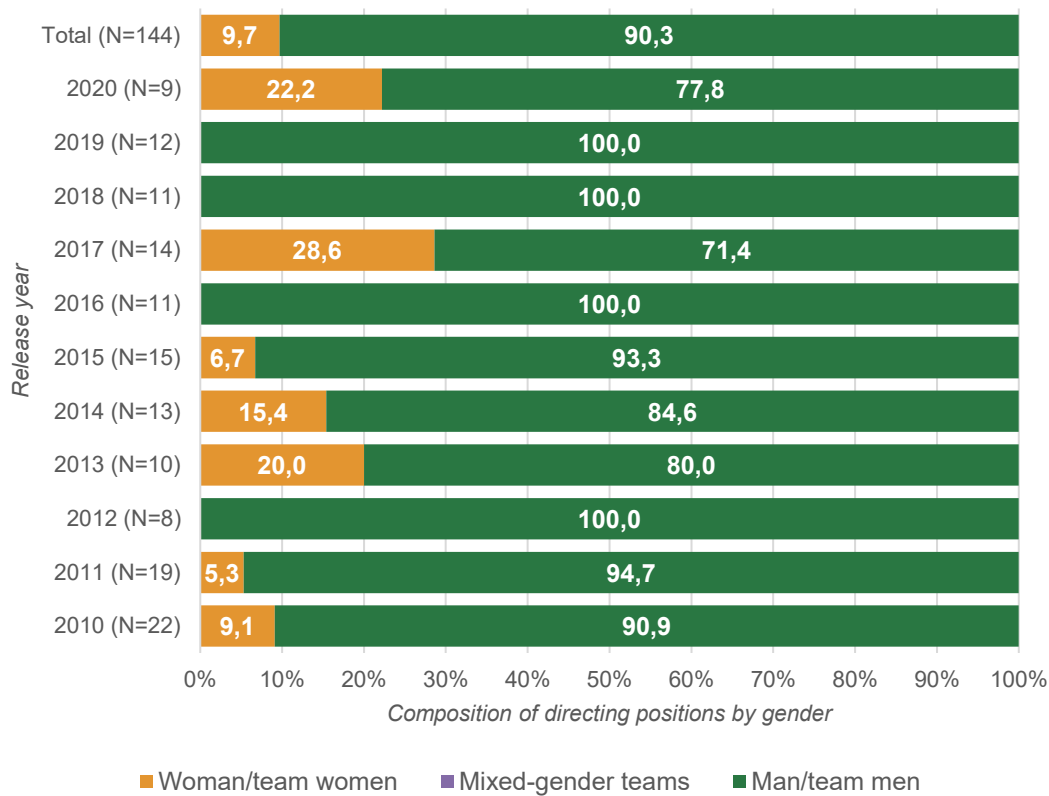


Figure 45: Greece: Release year by gendered directing team

When we look at screenwriters, we see the highest representation of women in the year 2017 (36%), followed by a year with no women or all women teams in the role of screenwriter. All years taken together, the percentage of women screenwriters is at 14.7 percent. In only three of the years analysed, with relatively large gaps in-between (2013, 2017, 2020), the 20 percent mark was exceeded (Fig. 46). Thus, no trend towards more gender equality in writing teams can be detected in the data.

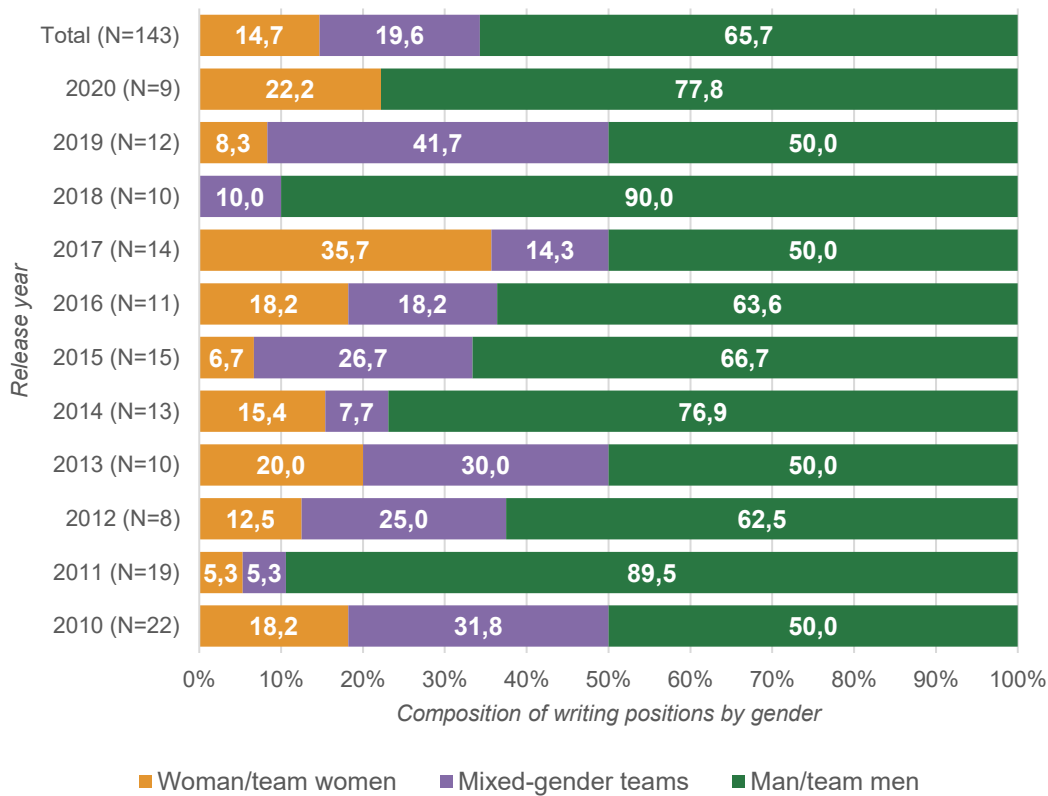


Figure 46: Greece: Release year by gendered writing team

Mixed-gender teams are most common among producers. More than one in five Greek films (22%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 13.9 percent for women producers and 65 percent for men producers (Fig. 47). As with the script, the data also shows one year without any women in the position of producer, namely 2016. The year with the highest percentage of women producers is 2017, where in fact gender equality has been achieved with a share of 35.7 percent – on the side of both women and men. However, this is an exception and the other years with high proportions of women are quite far apart (2012 and 2020 with 25%). Therefore, no clear trend regarding gender equality can be identified for producing teams.

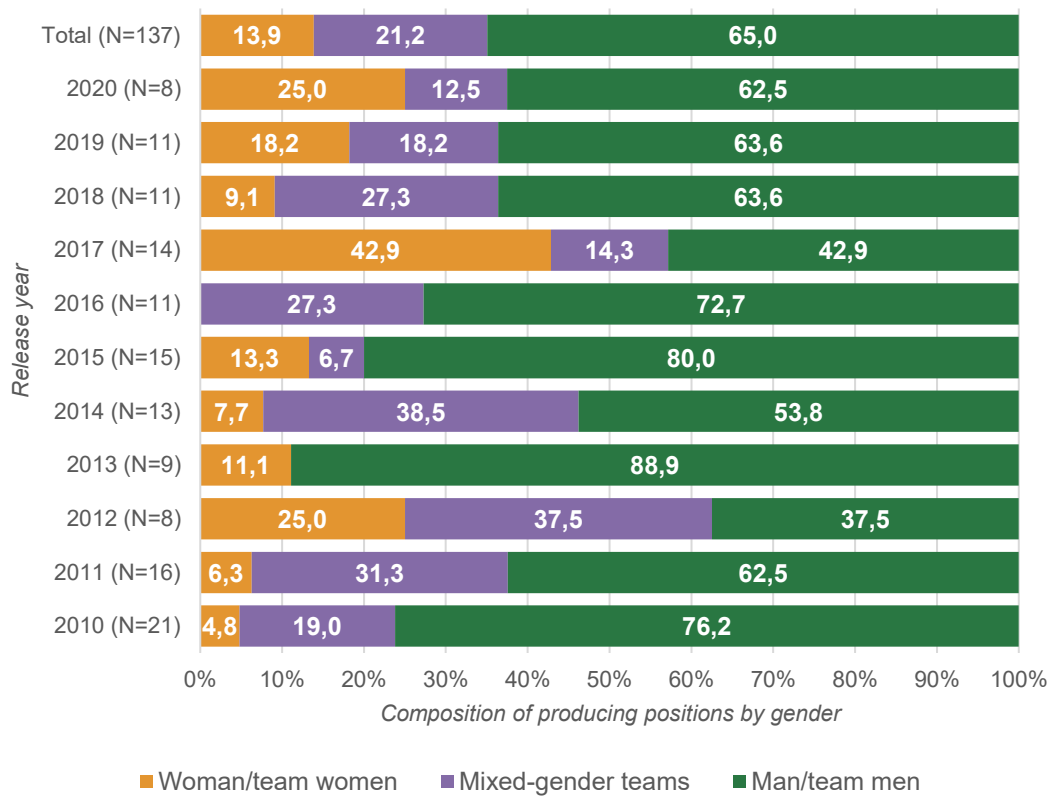


Figure 47: Greece: Release year by gendered producing team

Figure 48 illustrates the share of woman in all creative teams, which shows no clear trend, except that women are vastly underrepresented across all creative teams. Nonetheless, 2017 is clearly the year with the highest share of women across key creative positions (39%), depicting how women have worked in at least one key creative position in more than one third of all films released in Greece in 2017.

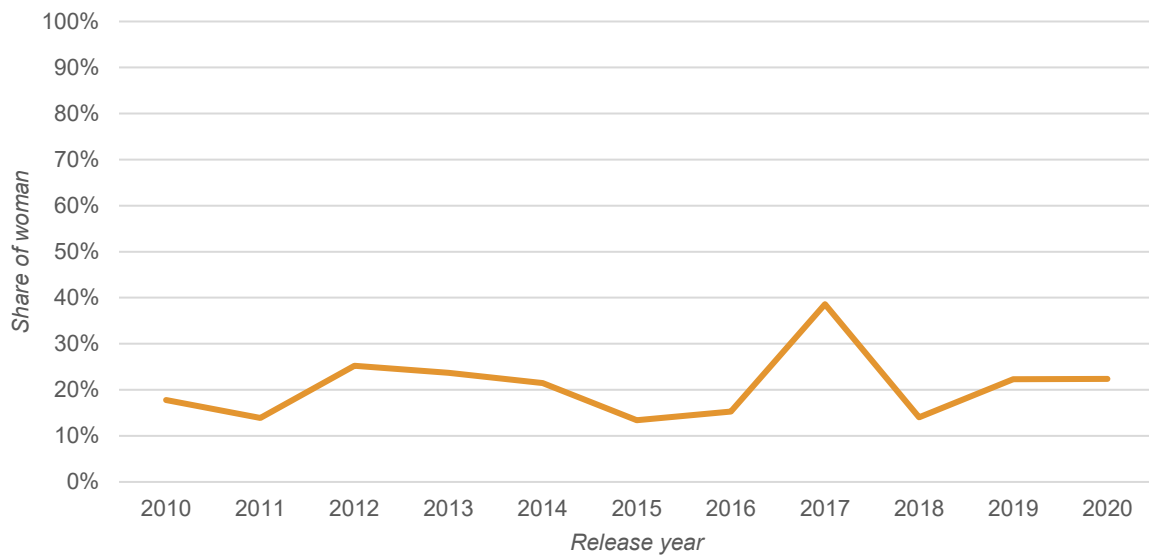


Figure 48: Greece: Release year by share of women

Italy

The first chart (Fig. 49) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 1.339 feature films released in Italy in the period from 2010 to 2020. Around 90 percent of these directors are men. With women accounting for nine percent, not even one in ten films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, only account for around one percent. It is noteworthy that there are the most women directors in recent years (2019 and 2020), at around 11 percent. However, compared to previous years, the increase is not very large. 2020 also exhibits the lowest number of films released (60), which is due to the COVID pandemic. The year with the fewest women directors is 2011, where not even five percent of the films were directed by women. No trend towards more gender equality in directing teams can be detected in the data.

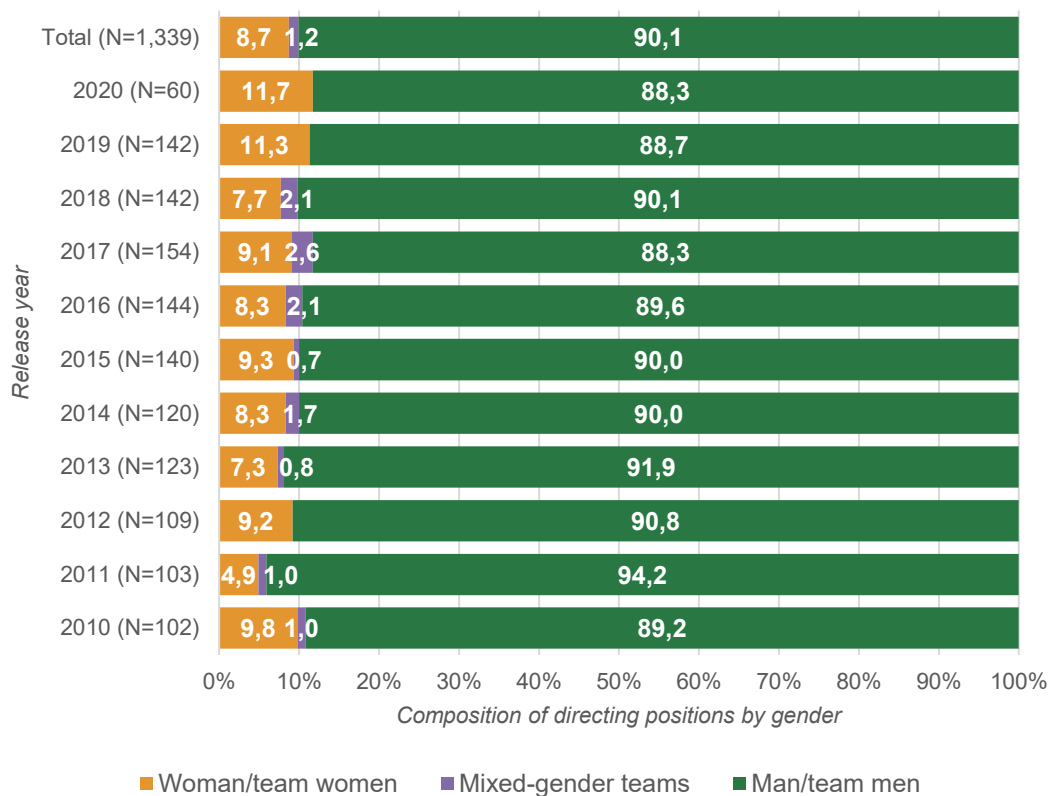


Figure 49: Italy: Release year by gendered directing team

We observe the same trend for women screenwriters, though generally slightly smaller in number than women directors. For this creative position, we see the highest representation in the year 2010 (9%) closely followed by 2019 (8%), which means that there is a full ten years between the two highest values. All years taken together, the percentage of women screenwriters is at 6.3 percent. The ten percent mark was not exceeded in a single year (Fig. 50). The proportion of mixed-gender screenwriters is striking. At an average of 25 percent, one in four films released in Italy between 2010 and 2020 was written by both men and women. Nevertheless, no trend towards more gender equality in writing teams can be detected in the data.

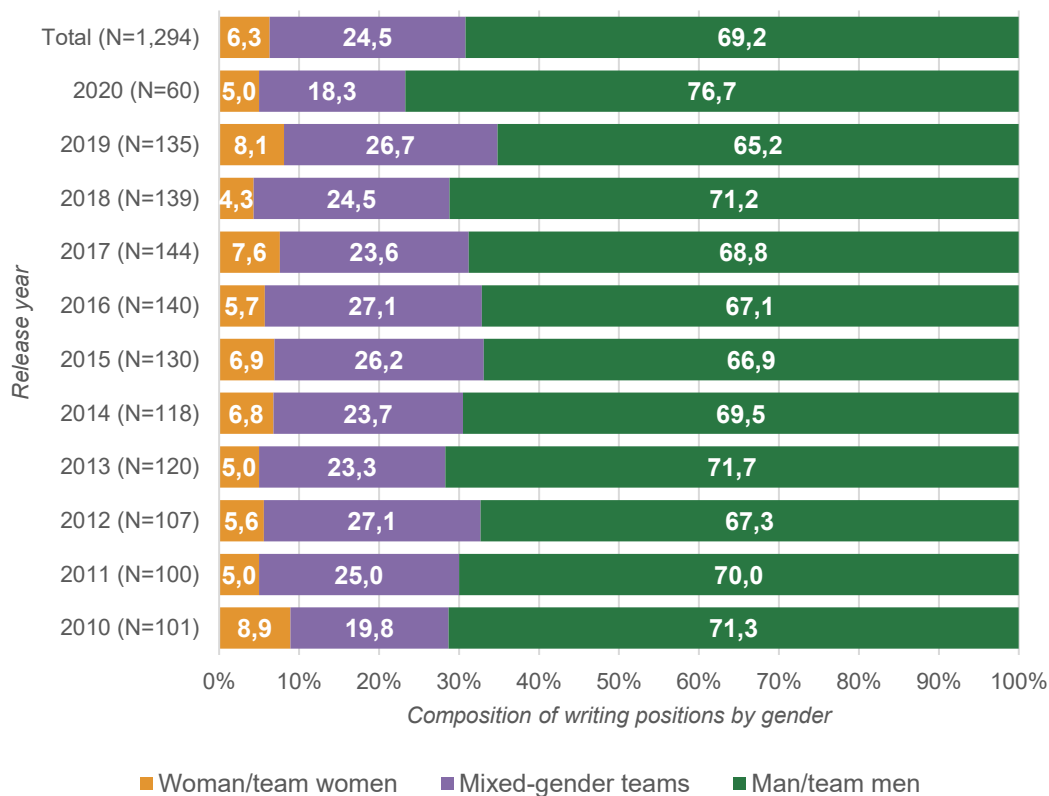


Figure 50: Italy: Release year by gendered writing team

Mixed-gender teams are most common among producers. More than one in four Italian films (26%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 6.8 percent for women producers and 67 percent for men producers (Fig. 51). Importantly so, we do not see any years with no women producers. Still, the years with the highest percentage of women producers (2015 and 2010 with around 10%) are five years apart, indicating no clear trend with regard to gender equality in producing teams.

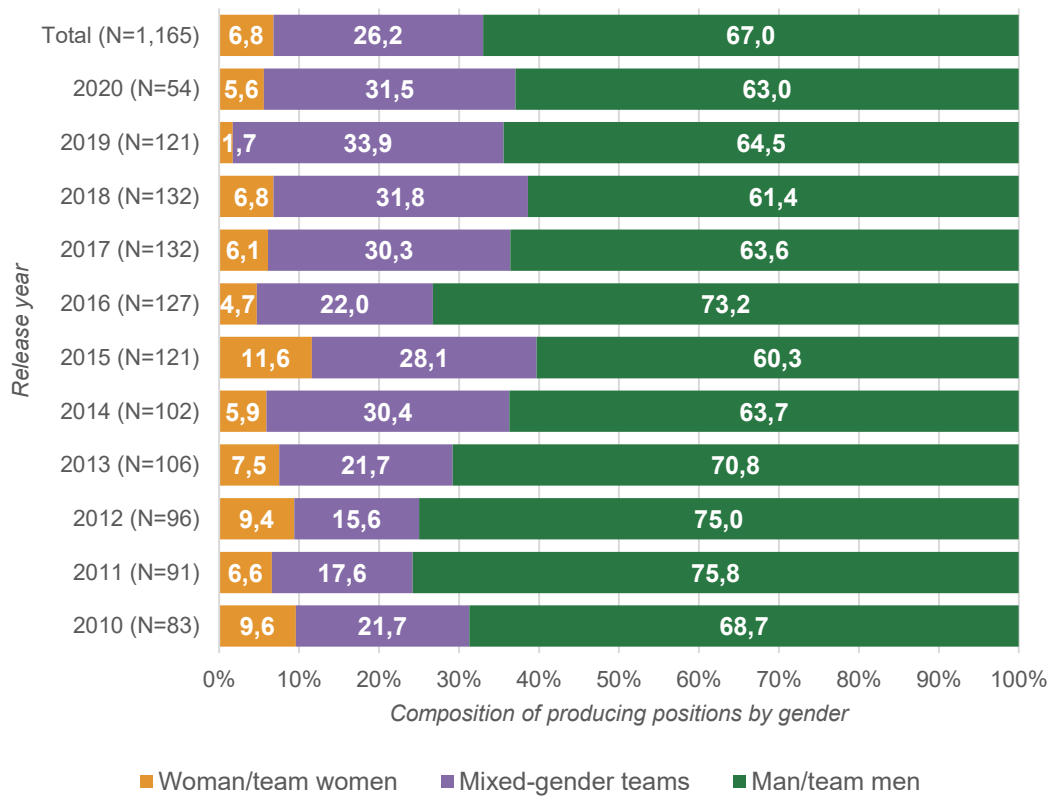


Figure 51: Italy: Release year by gendered producing team

Figure 52 illustrates the share of women across all creative teams, which shows no trend, except that women are vastly underrepresented across all creative teams – the share is constantly below 20 percent. Nonetheless, 2015 is the year with the highest share of women across key creative positions (18%), depicting how women have worked in at least one key creative position in one fifth of all films released in Italy in 2015.

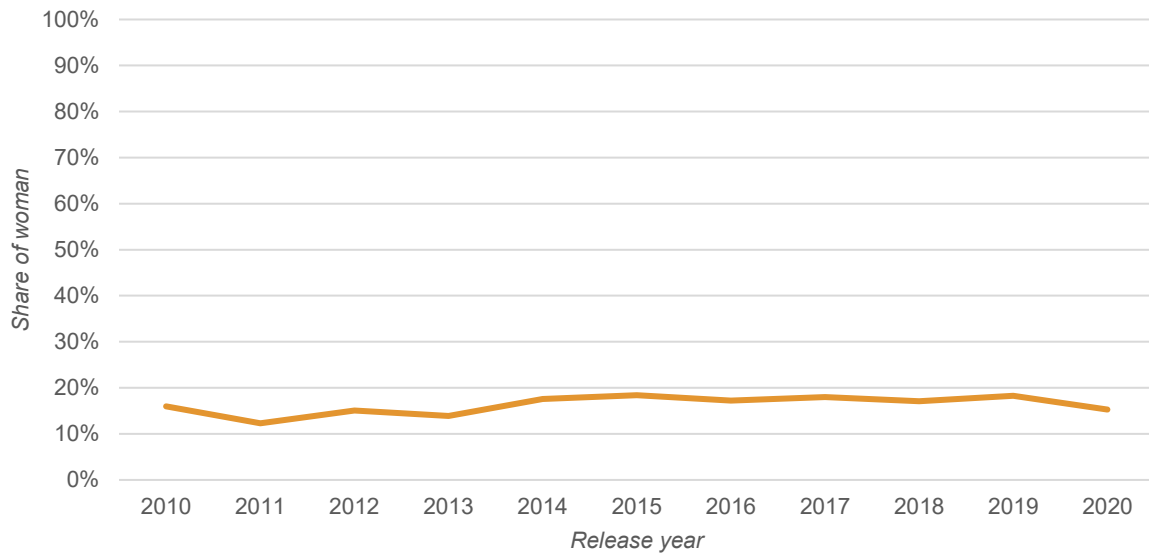


Figure 52: Italy: Release year by share of women

Norway

The first chart (Fig. 53) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 240 feature films released in Norway in the period from 2010 to 2020. Around 77 percent of these directors are men. With women accounting for 20 percent, only one in five films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than three percent. It is noteworthy that the years with the most women directors are the recent ones (2019 and 2020), at around 34 percent. However, 2020 also exhibits the lowest number of films released (13), which is due to the COVID pandemic. Except for 2017, the years with the lowest percentage of women, all below 17 percent, are the years furthest back in time (2010-2013). Therefore, a slight trend towards more gender equality in directing teams can be detected in the data.

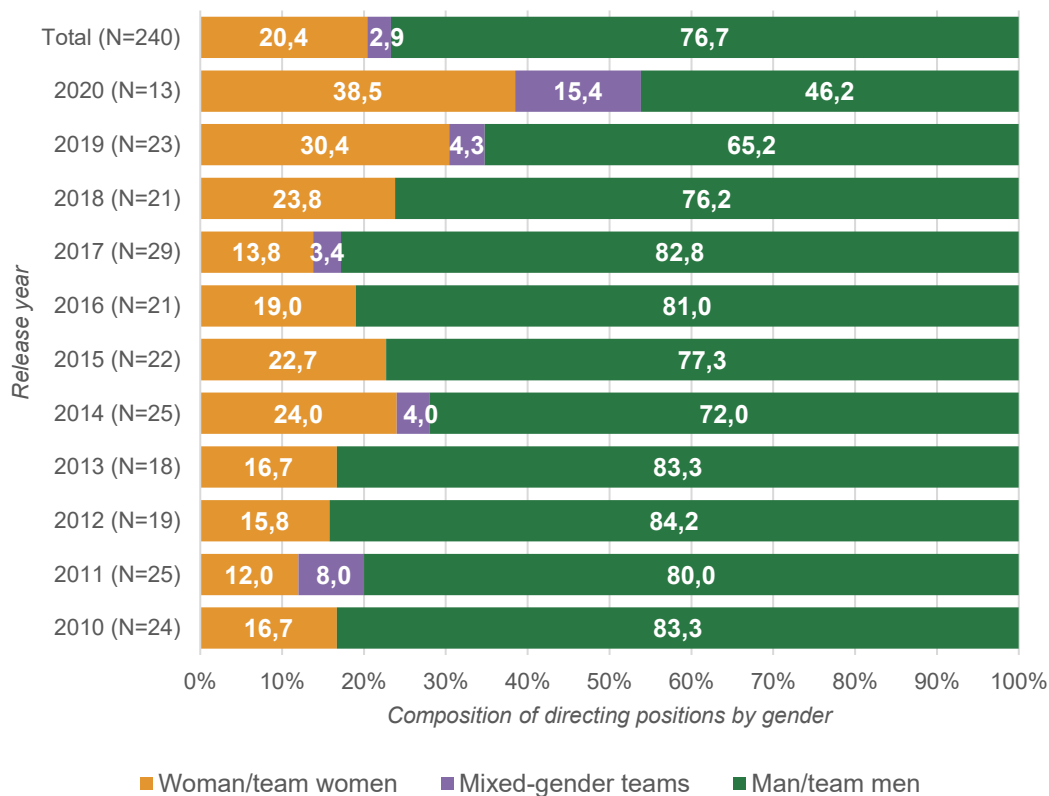


Figure 53: Norway: Release year by gendered directing team

The percentage of women screenwriters is very similar to the percentage of women directors: All years taken together, the percentage of women screenwriters is 21.1 percent. For this creative position, we see the highest representation in 2019 (39%), meaning that the script for more than one in three films that year was written by one or more women (Fig. 54). However, the second largest proportion of women was nine years ago (2010), with a ten percent lower share (29%). Thus, no trend towards more gender equality in writing teams can be detected in the data.

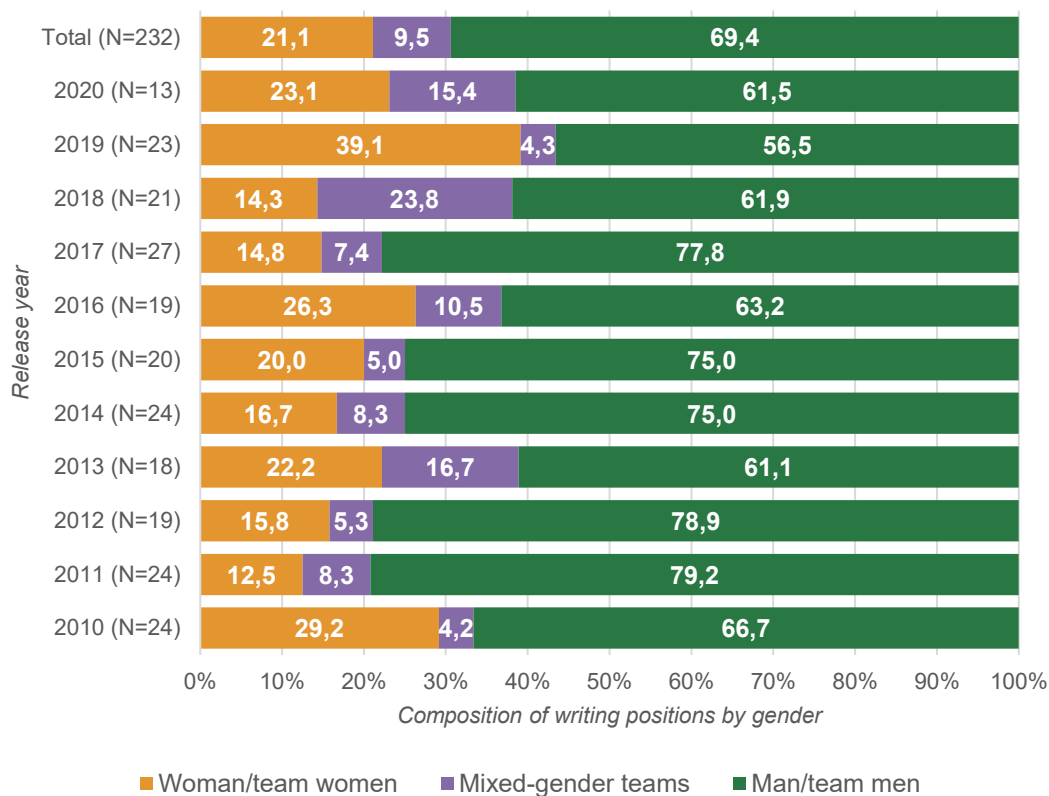


Figure 54: Norway: Release year by gendered writing team

Mixed-gender teams are most common among producers. The proportion of women (18.7%) producers and mixed-gender teams (17.4) is almost identical on average across all years (Fig. 55). Men producers account for about 64 percent. The year 2020 is striking, with nearly one in two films (46%) produced by a team of men and women. However, 2020 also exhibits the lowest number of films released (13), which is due to the COVID pandemic. If we look only at women, 2014 and 2015 are the strongest years – although there are again ten percentage points between the two years (25% vs. 35%). Accordingly, no clear trend regarding gender equality can be identified for producing teams.

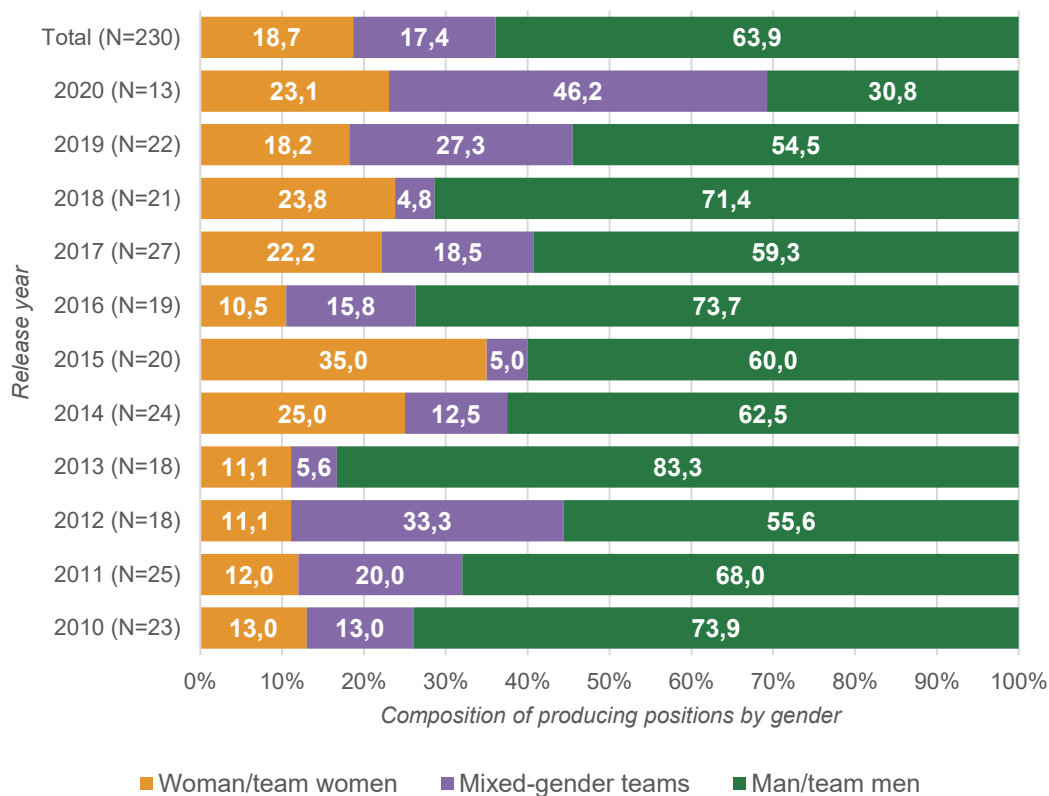


Figure 55: Norway: Release year by gendered producing team

Figure 56 illustrates the share of woman across all creative teams, which shows a trend. On the one hand, one sees a slight increase from 2013 to 2015 and again an increase from 2018 to 2020. Nevertheless, the trend still shows that women are underrepresented across all creative teams. 2020 is the year with the highest share of women across key creative positions (39%), depicting how women have worked in at least one key creative position in more than three-eighths of all films released in Norway in 2020.

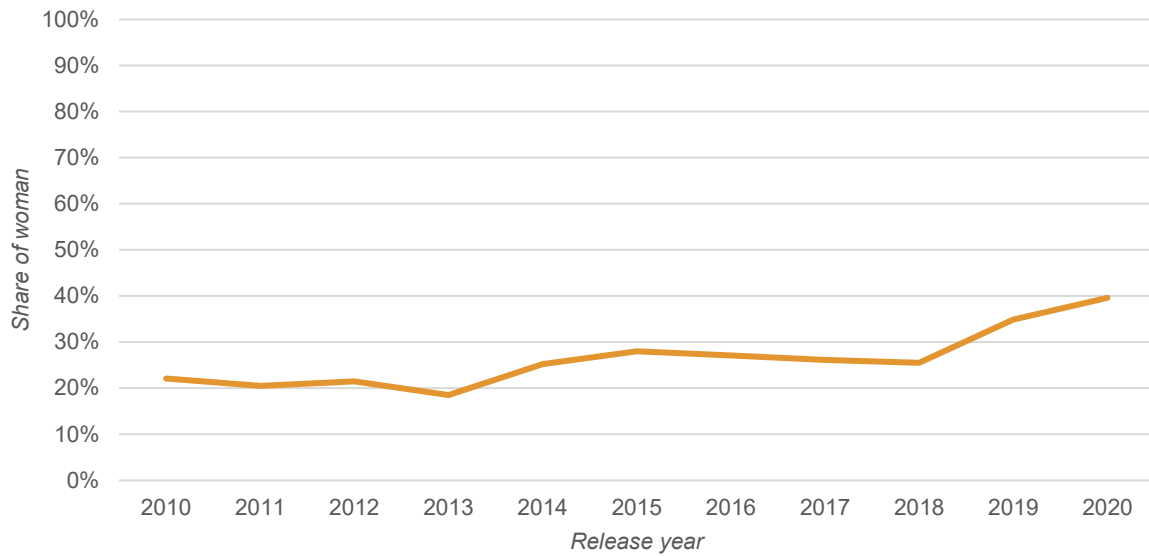


Figure 56: Norway: Release year by share of women

Poland

The first chart (Fig. 57) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 362 feature films released in Poland in the period from 2010 to 2020. Around 84 percent of these directors are men. With women accounting for thirteen percent, only one in eight films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than three percent. It is noteworthy that the year (2018) with the most women directors (21%) is directly followed by a year with not half as many women directors, namely nine percent in 2019. In four of the years analysed (2011, 2013/14, 2019), the proportion of women is only in the single-digit range – in 2011 it reached its lowest level with only around 3 percent. No trend towards more gender equality in directing teams can be detected in the data.

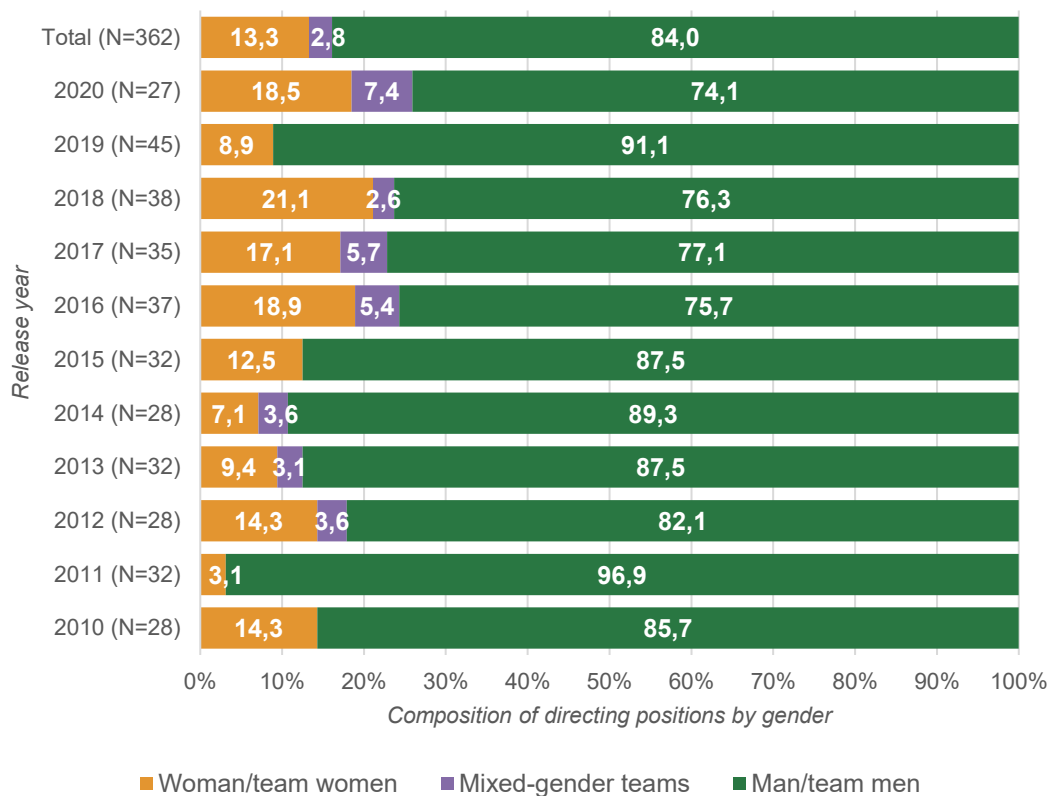


Figure 57: Poland: Release year by gendered directing team

We see the same trend for women screenwriters, though generally slightly smaller in number than women directors (Fig. 58). For this creative position, we see the highest representation in the year 2018 (22%) as well. All years taken together, the percentage of women screenwriters is 11 percent. For two consecutive years (2014/15), there are no women screenwriters at all. With the exception of 2019 (14%), the years with the highest percentage of women can all be found from 2017 to 2020. Despite the increase, there is still no clear trend towards more gender equality in writing teams.

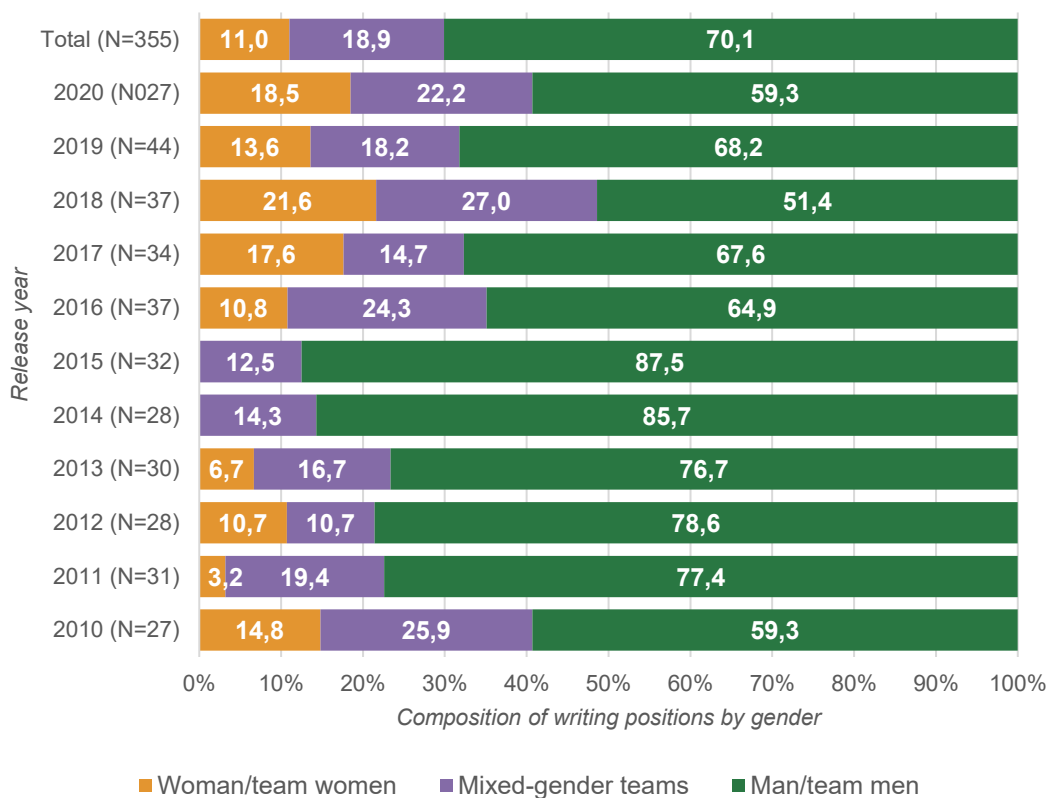


Figure 58: Poland: Release year by gendered writing team

Mixed-gender teams are most common among producers. Almost one in four Polish films (24%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 11.3 percent for women producers and 64.4 percent for men producers (Fig. 59). As with the screenplay, we see two years in which no women producers have worked on Polish films – but this time, it is 2011 and 2012. In these two years, however, the proportion of mixed-gender teams is particularly high, at over 30 percent in each case. The two years (2015/16) with the highest proportion of women also follow one another. With an average of around 24 percent women producers, they clearly exceed all other years and are more likely to be seen as outliers. Thus, no trend towards more gender equality in producing teams can be detected in the data.

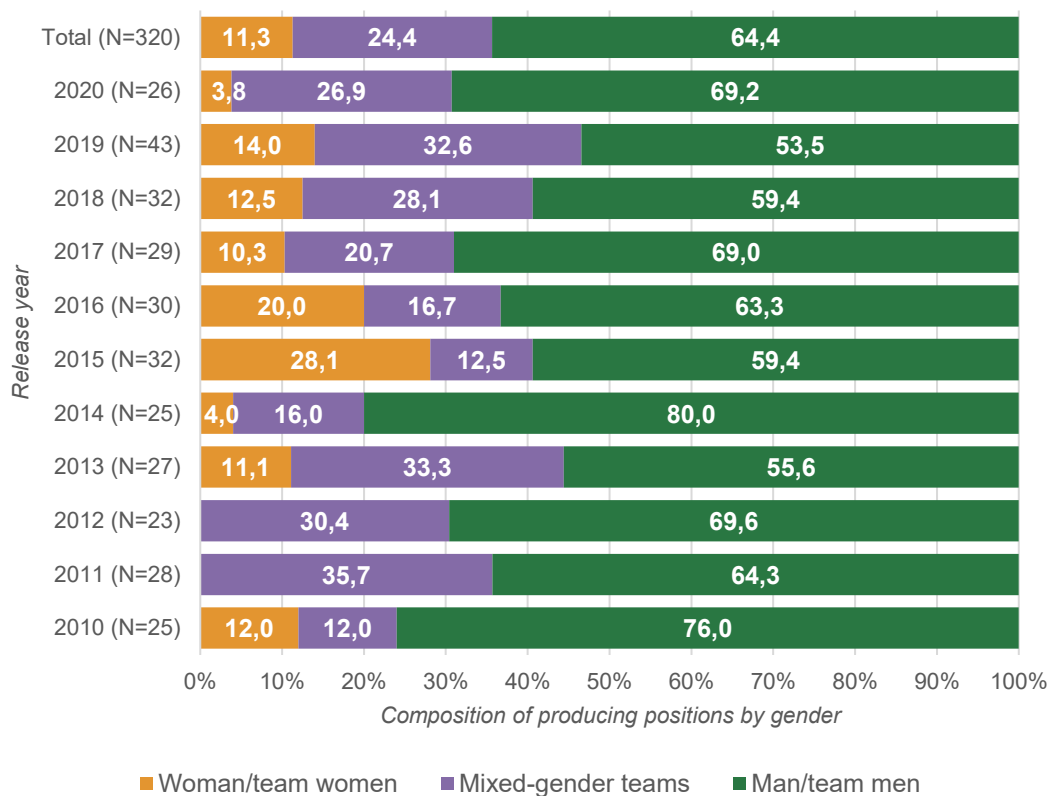


Figure 59: Poland: Release year by gendered producing team

Figure 60 illustrates the share of women, which shows no clear trend, except that women are vastly underrepresented across all creative teams. Nonetheless, 2018 is the year with the highest share of women across key creative positions (27%), depicting how women have worked in at least one key creative position in more than one quarter of all films released in Poland in 2018.

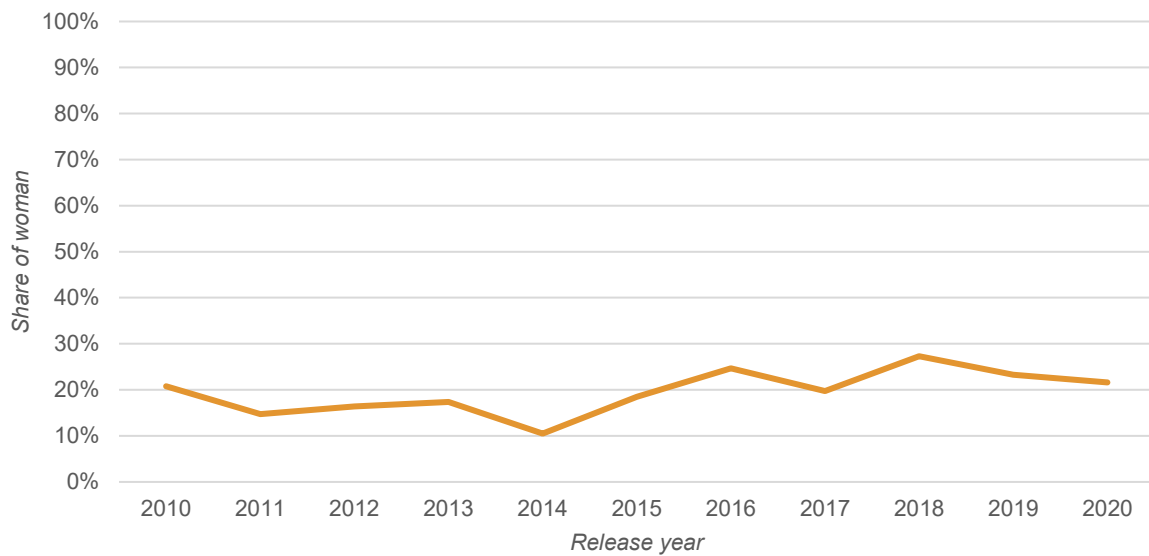


Figure 60: Poland: Release year by share of women

Portugal

The first chart (Fig. 61) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 194 feature films released in Canada in the period from 2010 to 2020. Around 88 percent of these directors are men. With women accounting for ten percent, only one in ten films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, only account for around two percent. It is noteworthy that the year (2019) with the most women directors (18%) is directly followed by a year with not half as many women directors, namely seven percent in 2020. There are two years without any women directors: in 2014, the percentage of men directors is 100 percent, and in 2016 it is about 93 percent, because in the latter year there were mixed-gender directing teams (7%). No trend towards more gender equality in directing teams can be detected in the data.

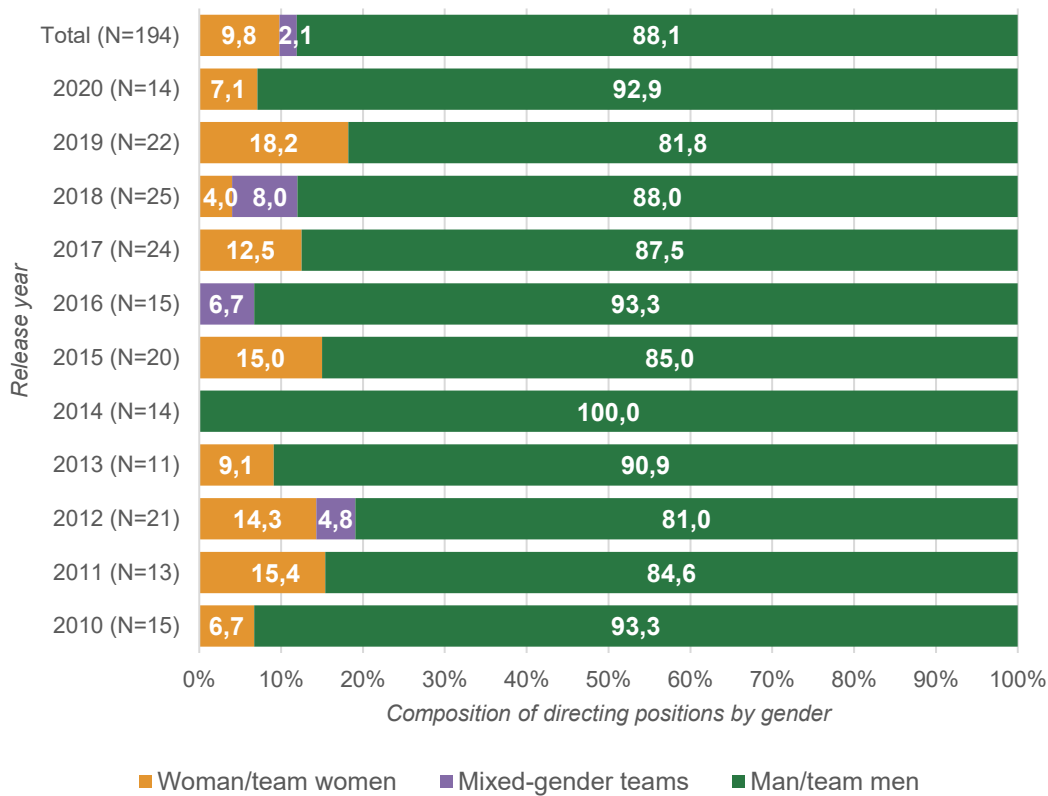


Figure 61: Portugal: Release year by gendered directing team

We see the same trend for women screenwriters, though generally slightly larger in number than women directors. For this creative position, we see the highest representation in the year 2011 (23%). All years taken together, the percentage of women screenwriters is 11.8 percent. Only in two of the years analysed, with relatively large gaps in-between (2011, 2014, 2018), the 15 percent mark was exceeded (Fig. 62). In addition to four single-digit percentages of women screenwriters (2010, 2016-18), there is also a year (2013) in which no woman wrote the screenplay of a Portuguese film. Thus, no trend towards more gender equality in writing teams can be detected in the data.

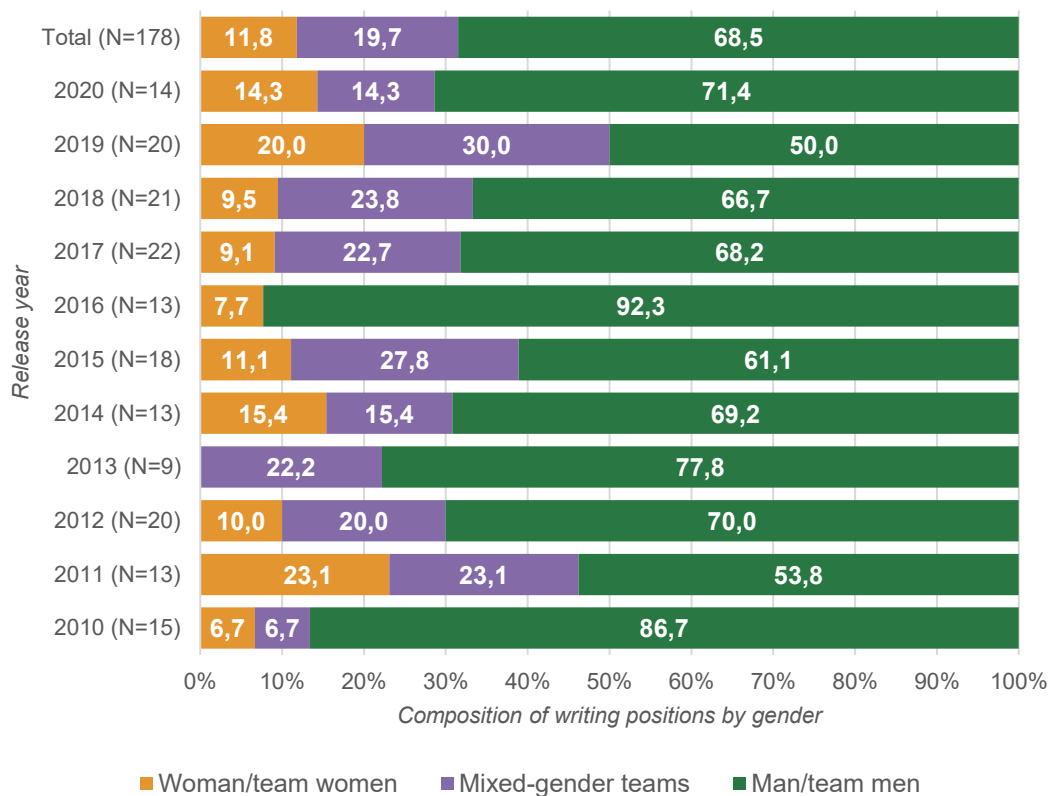


Figure 62: Portugal: Release year by gendered writing team

Mixed-gender teams are most common among producers. More than one in five Portuguese films (22%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 12.8 percent for women producers and 65.7 percent for men producers (Fig. 63). The two years (2011/12) with the highest percentage of women (about 24 percent) are preceded by one of the two years (2010 and 2016) with no women producers. No trend towards more gender equality in producing teams can be detected in the data.

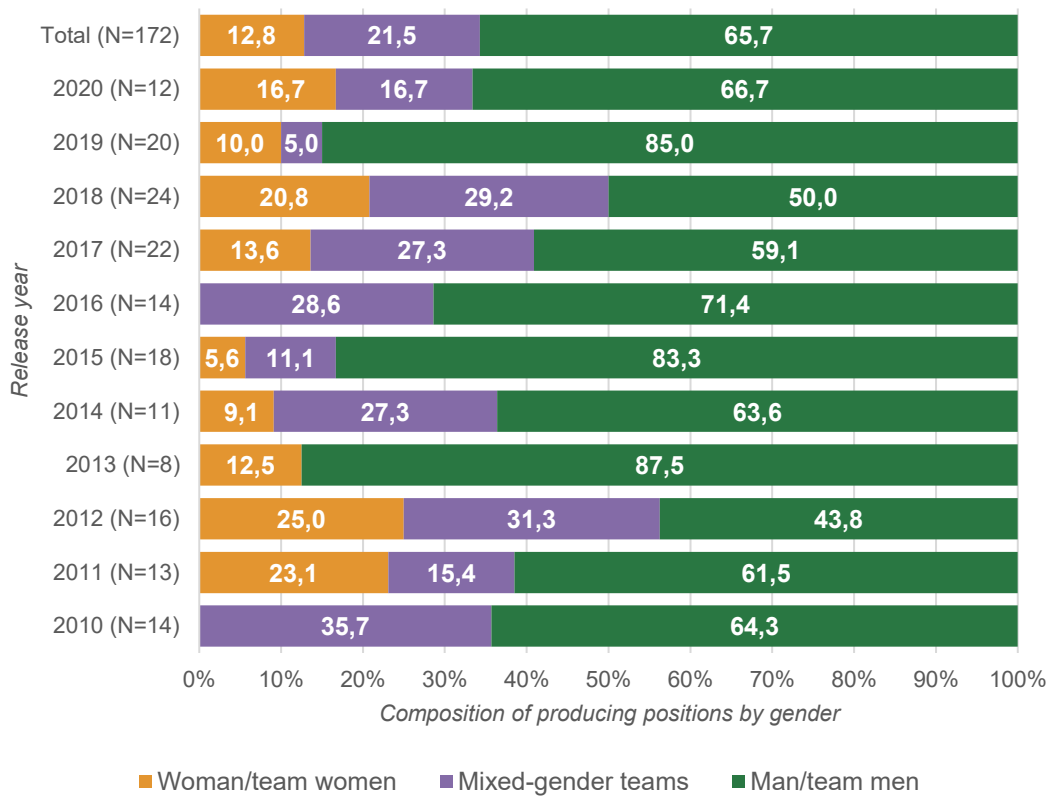


Figure 63: Portugal: Release year by gendered producing team

Figure 64 illustrates the share of woman across all creative teams, which shows no clear trend, except that women are vastly underrepresented across all creative teams. Nonetheless, 2011 is the year with the highest share of women across key creative positions (29%), depicting how women have worked in at least one key creative position in almost one third of all films released in Portugal in 2011.

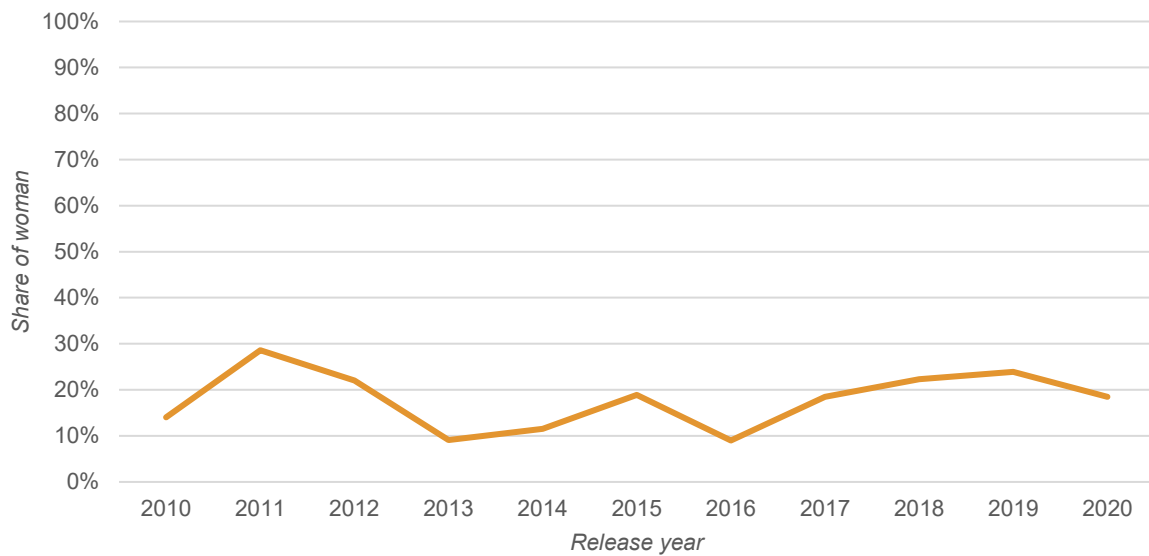


Figure 64: Portugal: Release year by share of women

Romania

The first chart (Fig. 65) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 185 feature films released in Romania in the period from 2010 to 2020. Around 88 percent of these directors are men. With women accounting for 11 percent, only one in ten films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, only account for around one percent. 2018 is clearly the year with the most women directors (32%); one or more women directed almost every third film. In contrast, in four of the years analysed (2010/11, 2013, 2020) there were no women directors and all the films were directed exclusively by men (100%). 2020 also exhibits the lowest number of films released (4), which is due to the COVID pandemic. At the same time, in the year 2011, only slightly more films were released (9), though also all directed by men. No trend towards more gender equality in directing teams can be detected in the data.

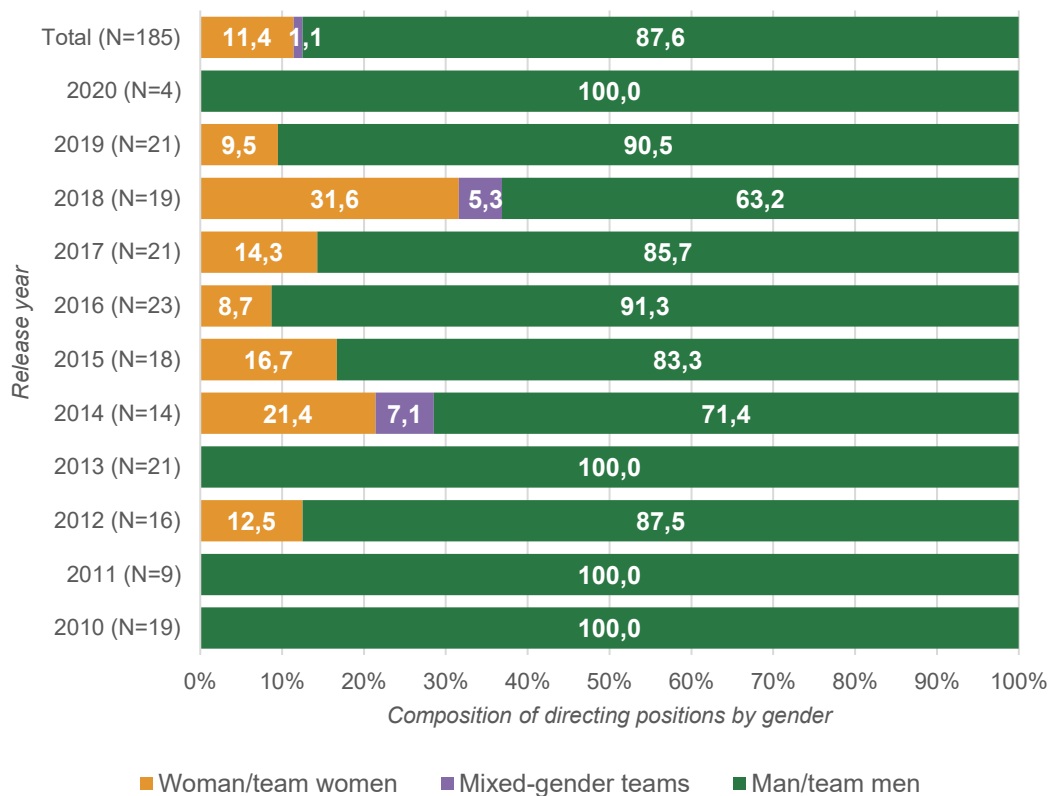


Figure 65: Romania: Release year by gendered directing team

We see the same trend for women screenwriters (Fig. 66). For this creative position, we also see the highest representation in the year 2018 (37%), followed by a year with only five percent representation. All years taken together, the percentage of women screenwriters is 11.6 percent. However, there are again two years where the percentage of films written by only women is zero. Considering this relates to 2010 and 2020, the years could not be further apart. However, it should be noted that these two years also featured the fewest films (9 and 4) released in Romania. Thus, no trend towards more gender equality in writing teams can be detected in the data.

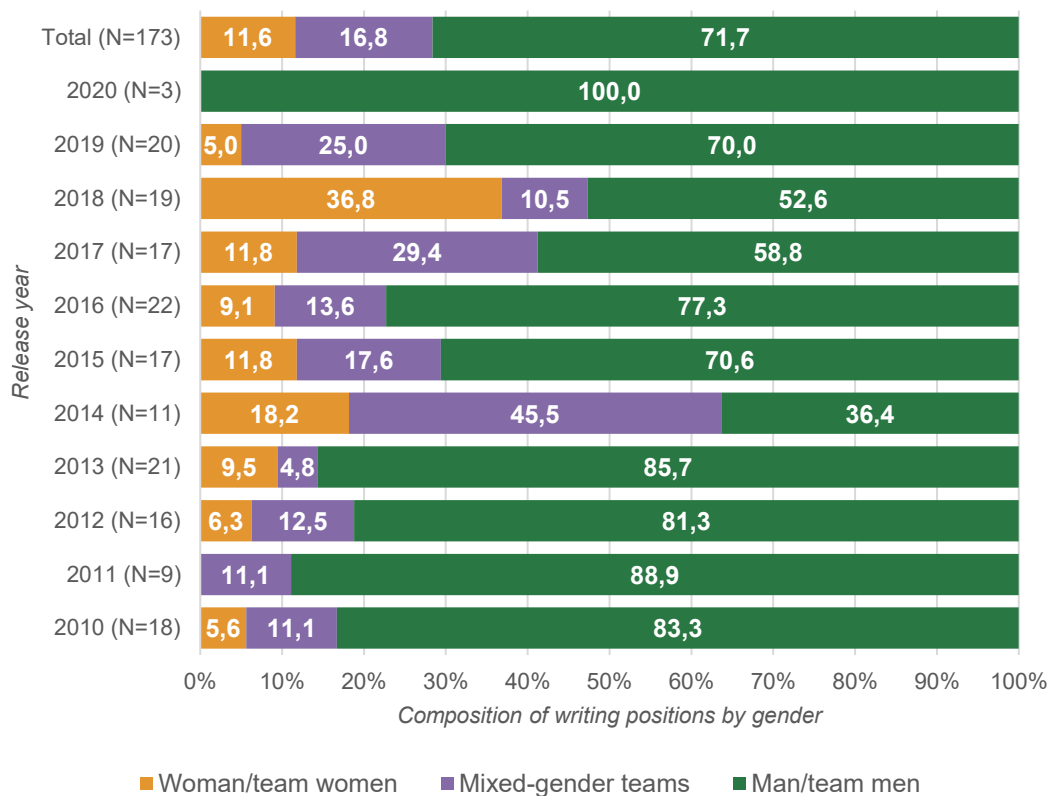


Figure 66: Romania: Release year by gendered writing team

If we look at production (Fig. 67), the picture is completely different for Romania: the proportion of women has doubled compared to directing and screenwriting. The average of all years is 24.1 percent for women producers and 55.6 percent for men producers. Importantly so, we do not see any years with no women producers. From 2015 to 2020, a proportional increase in women producers can be seen: from 22 percent to 50 percent. The gender parity of 2020 must again be viewed critically, as the fewest films were released (4) in that year. Nevertheless, even without the pandemic year, a trend towards more gender equality in producing teams can be detected in the data.

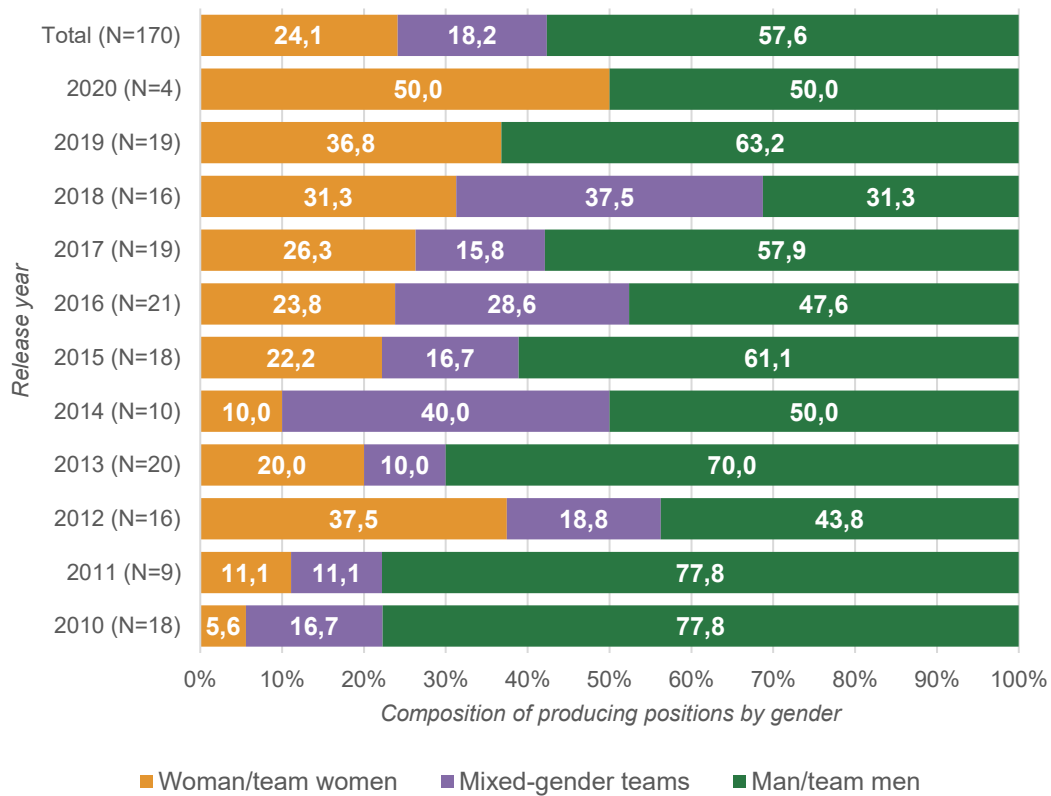


Figure 67: Romania: Release year by gendered producing team

Figure 68 illustrates the share of woman in all creative teams, which shows no clear trend, except that women are vastly underrepresented across all creative teams. Nevertheless, there are three high points (2012, 2014, 2018), each of them showing an increase of around ten percentage points. 2018 is the year with the highest share of women across key creative positions (41%), depicting how women have worked in at least one key creative position in more than two fifths of all films released in Romania in 2018.

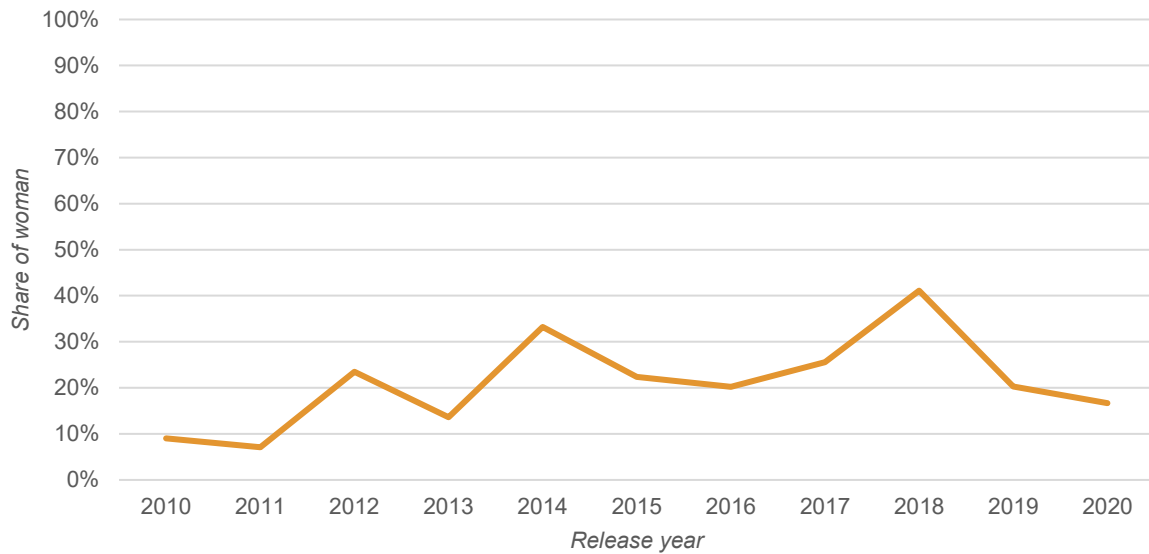


Figure 68: Romania: Release year by share of women

Spain

The first chart (Fig. 69) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 980 feature films released in Spain in the period from 2010 to 2020. Around 88 percent of these directors are men. With women accounting for 11 percent, only one in ten films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than two percent. In just five of the years analysed (2013, 2016, 2018-20), the ten percent mark has been reached, with 2020 being the year with the most women directors, namely 15 percent. However, 2020 also exhibits the lowest number of films released (66), which is due to the COVID pandemic. No trend towards more gender equality in directing teams can be detected in the data.

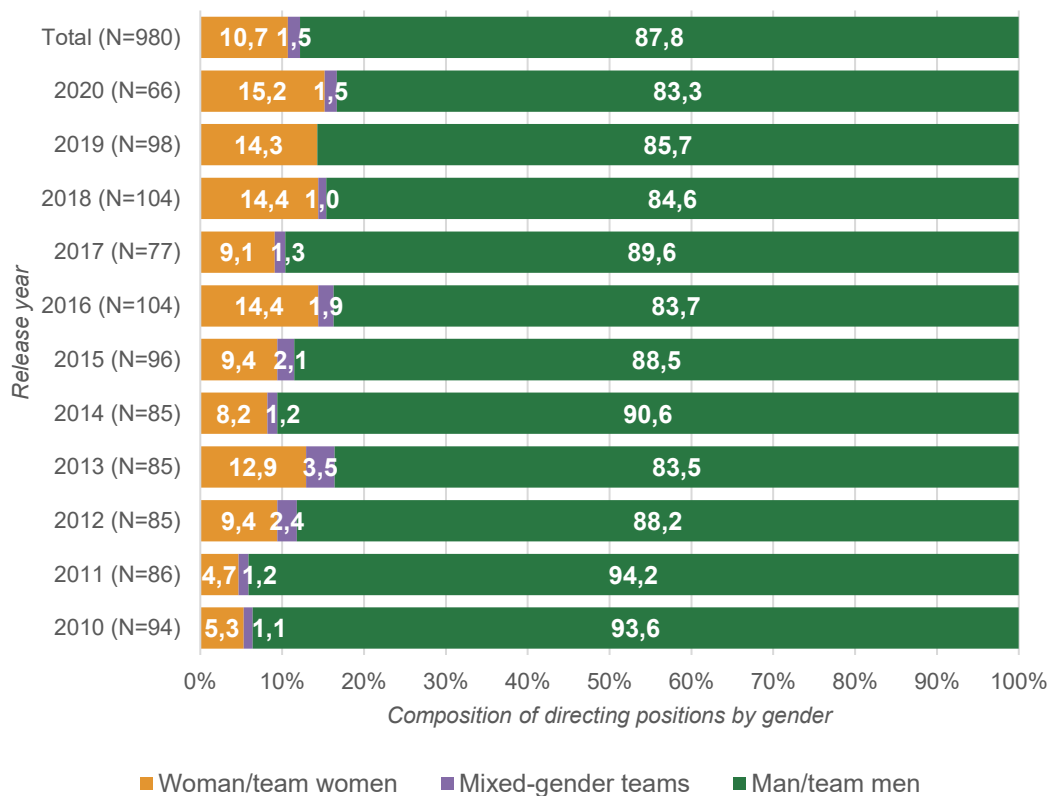


Figure 69: Spain: Release year by gendered directing team

We see the same trend for women screenwriters (Fig. 70), though generally slightly smaller in number than women directors. For this creative position, we also see the highest representation in the year 2020 (13%) – this time, the ten percent mark was even reached in only four of the years analysed (2012, 2018-20). All years taken together, the percentage of women screenwriters is 7.9 percent. Thus, no trend towards more gender equality in writing teams can be detected in the data.

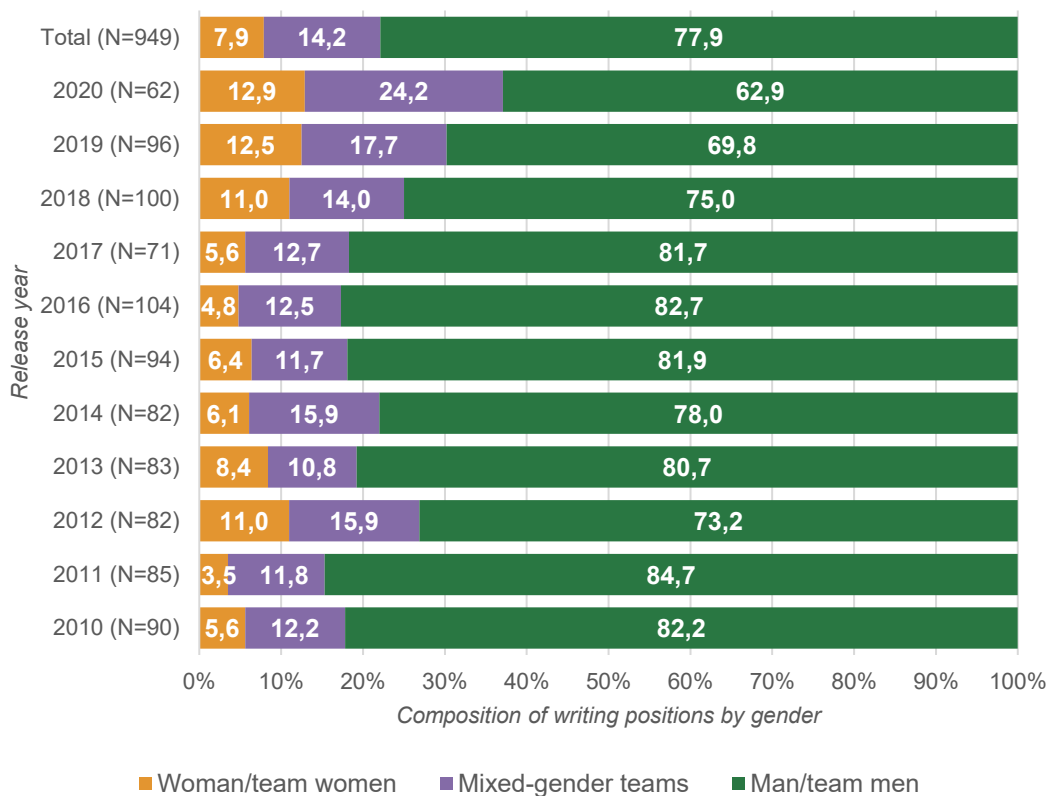


Figure 70: Spain: Release year by gendered writing team

Mixed-gender teams are most common among producers. More than one in four Spanish films (27%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 9.7 percent for women producers and 63 percent for men producers (Fig. 71). As with the script, the ten percent mark is reached only four times – with 2015 being the year with the most women producers (15%). No clear trend regarding gender equality can be identified for producing teams.

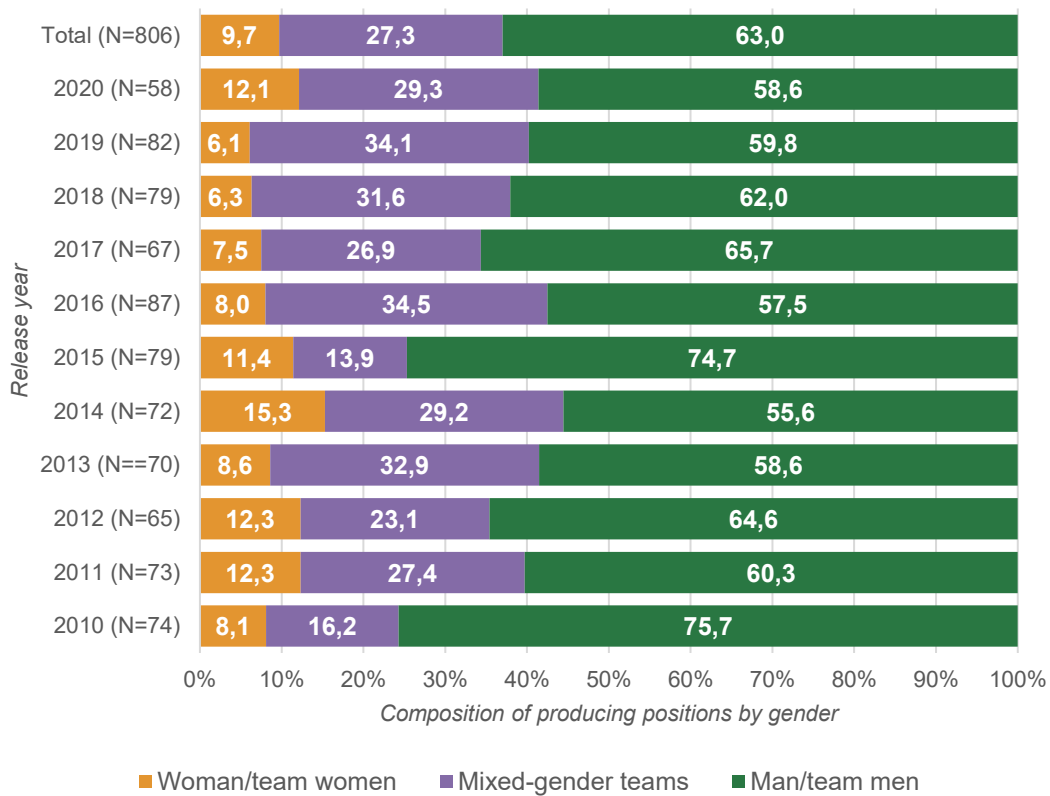


Figure 71: Spain: Release year by gendered producing team

Figure 72 illustrates the share of woman in all creative teams, which shows no clear trend, except that women are vastly underrepresented across all creative teams. Nonetheless, the pandemic year 2020 is the year with the highest share of women across key creative positions (22%), depicting how women have worked in at least one key creative position in more than one fifth of all films released in Spain in 2020.

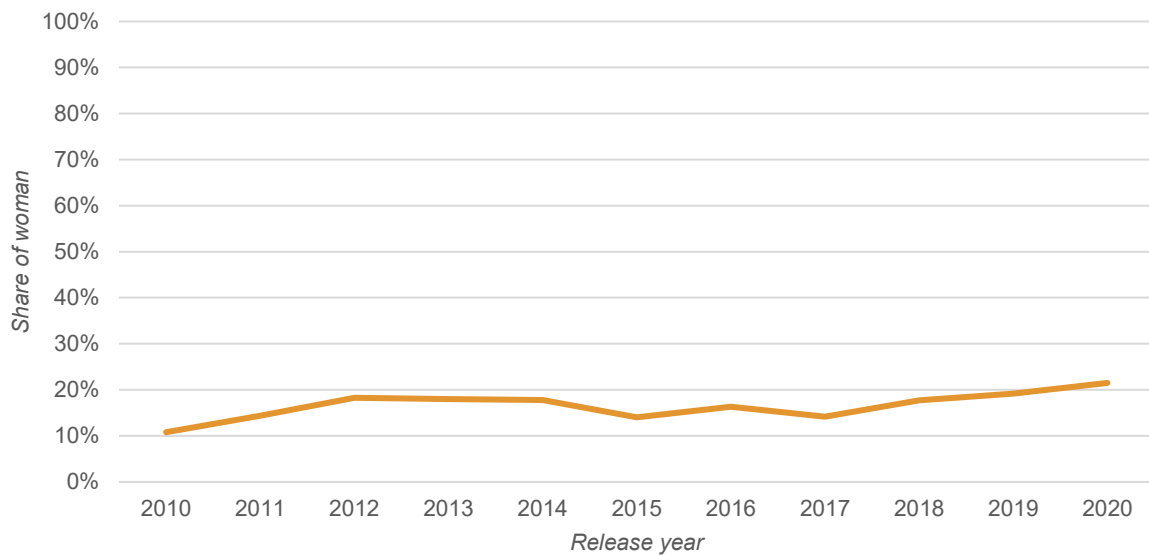


Figure 72: Spain: Release year by share of women

Switzerland

The first chart (Fig. 73) presents the gendered directing team for each release year, sorted from 2010 (bottom) to 2020 (top). The top bar shows the average of all years. Based on our manual research we were able to assign a gender to the directors of 198 feature films released in Switzerland in the period from 2010 to 2020. Around 78 percent of these directors are men. With women accounting for 20 percent, only one in five films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than three percent. The year with the most women directors is striking, as it shows that in 2020 more than two-thirds (70%) of all Swiss films were directed by one or more women. However, 2020 also exhibits the lowest number of films released (10), which is due to the COVID pandemic. At the same time, only slightly more films were released in 2011 and 2012 (14), but the percentage of women is much lower than in 2020 (seven percent). Still, no clear trend towards more gender equality in directing teams can be detected in the data.

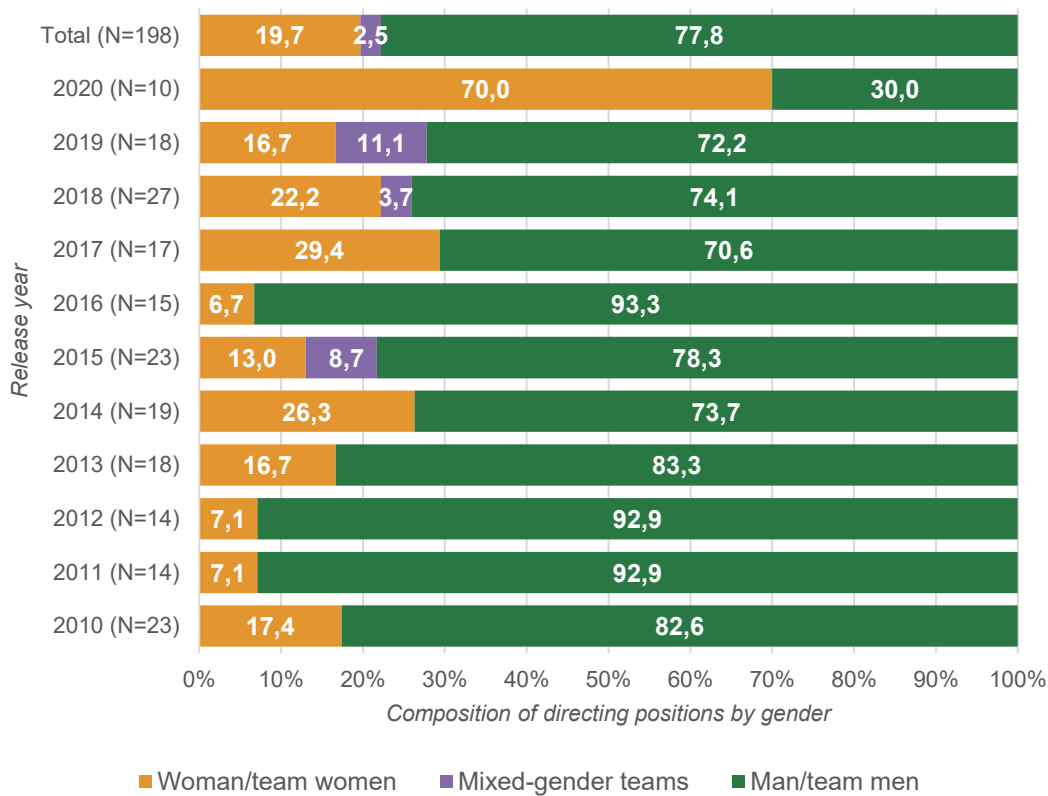


Figure 73: Switzerland: Release year by gendered directing team

We see the same trend for women screenwriters (Fig. 74), though generally slightly smaller in number than women directors. For this creative position, we also see the highest representation in the year 2020 (60%) – of the ten films released in that year, only 20 percent had exclusively men working on the screenplay. As with directing, it remains the only outlier, since men scriptwriters always achieve at least 50 percent in all other years. All years taken together, the percentage of women screenwriters is 18 percent. In addition to 2020, the 20 percent mark could be exceeded in four other years (2013/14, 2017, 2019). However, the trend is interrupted each time by two consecutive years (2011/12; 2015/16) with a women's percentage of less than 10 percent. Thus, no trend towards more gender equality in writing teams can be detected in the data.

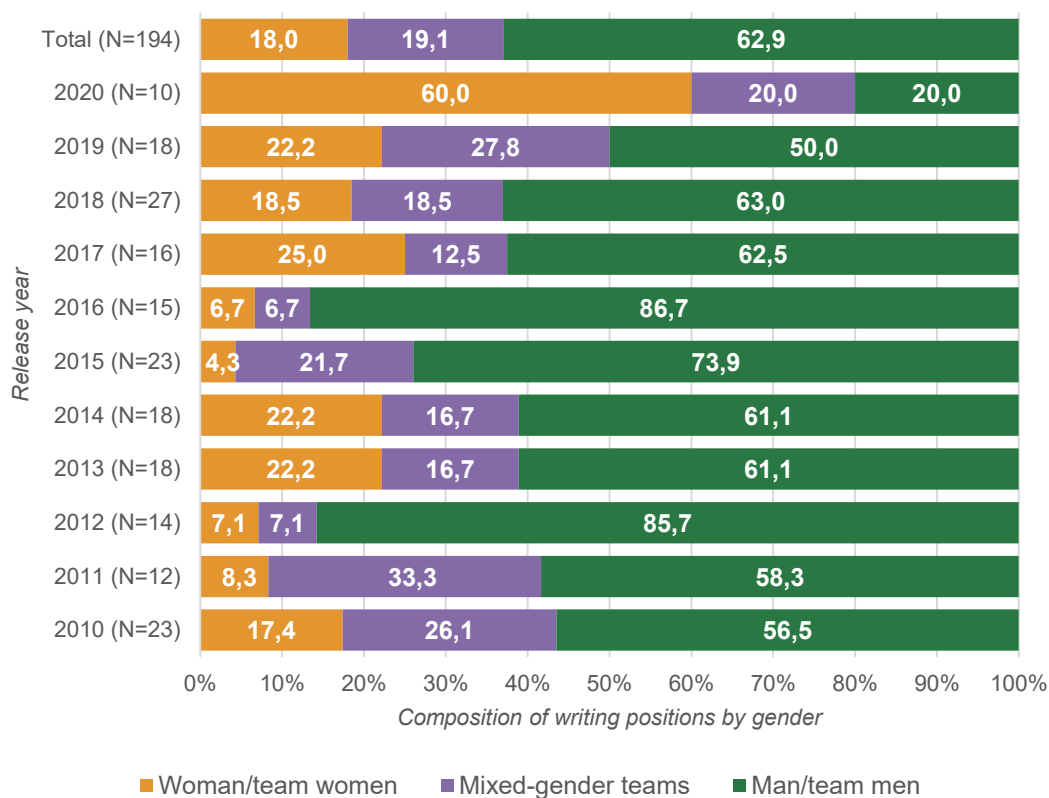


Figure 74: Switzerland: Release year by gendered writing team

Mixed-gender teams are most common among producers. Almost one in three Swiss films (29%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 18.3 percent for women producers and 52.3 percent for men producers. In this creative position, there are again the most women producers in 2020 (40 percent), a number which is exactly twice as large as the number of men producers. In only four of the years analysed, with relatively large gaps in-between (2010, 2012, 2018, 2020), the 20 percent mark was exceeded (Fig. 75). Thus, no trend towards more gender equality in producing teams can be detected in the data.

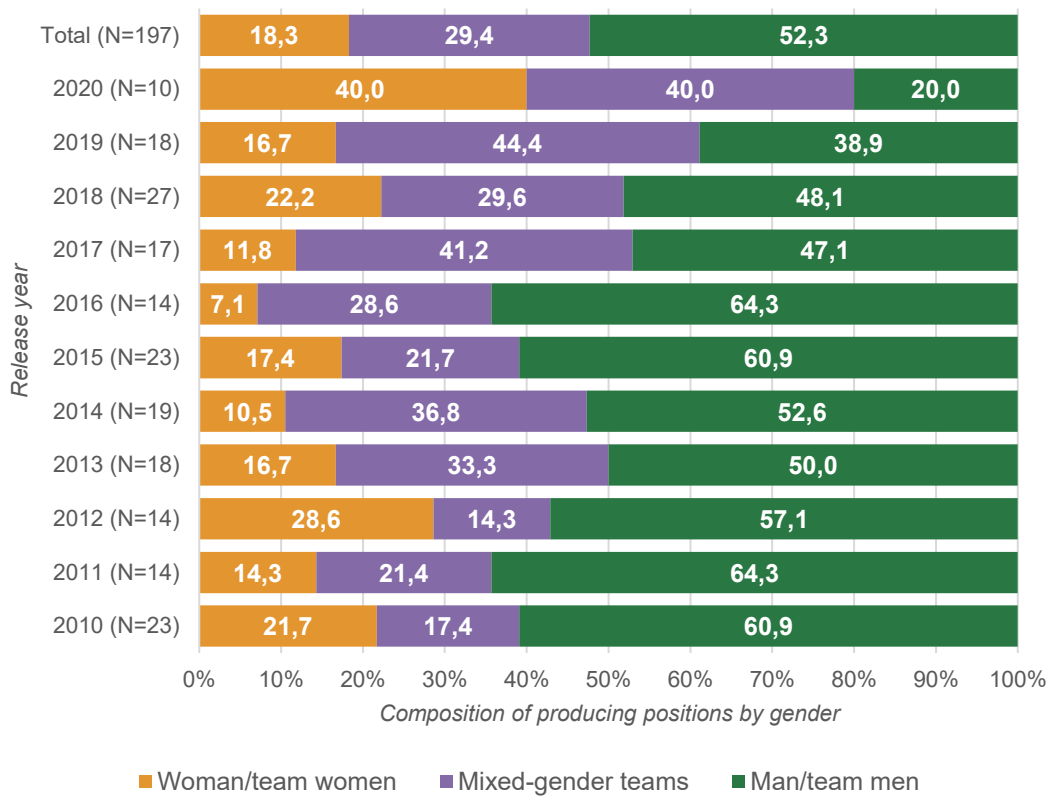


Figure 75: Switzerland: Release year by gendered producing team

Figure 76 illustrates the share of women in all creative teams, which shows no clear trend from 2010 to 2015, except that women are underrepresented across all creative teams. However, from 2016 to 2019, this changes and a trend can be seen in the graph. The pandemic year 2020 is clearly the year with the highest share of women in key creative positions (64%), depicting how women have worked in at least one key creative position in more than two-thirds of all films released in Switzerland in 2020.

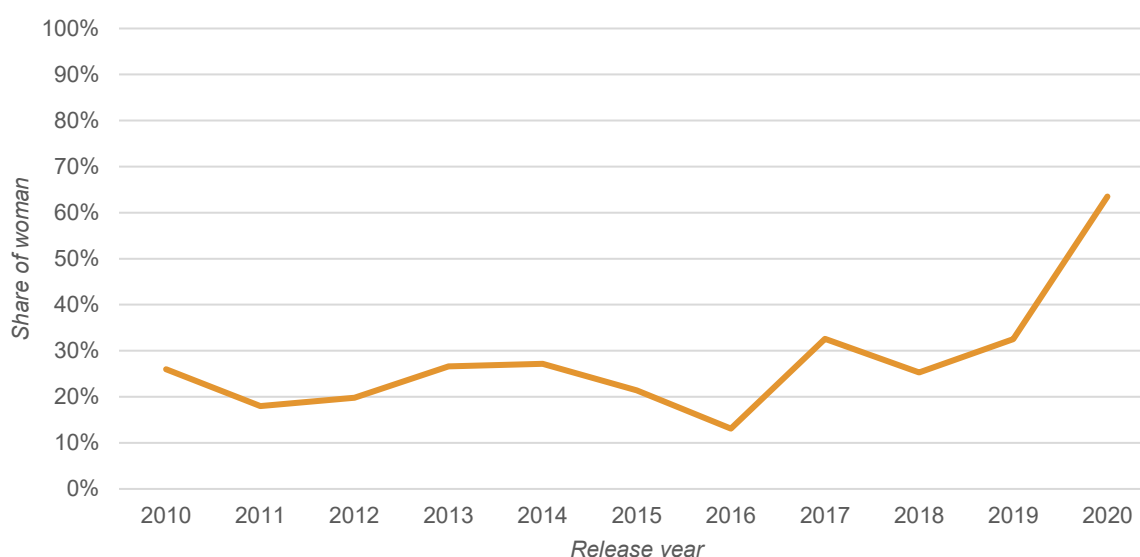


Figure 76: Switzerland: Release year by share of women

4. Eurimages countries with less than ten films released in 90% of the years

The fifteen countries that now follow all have in common that they have less than 10 films released per year in 90 percent of the years analysed. Because of this, graphics and trends are not meaningful, so here we refer only to the descriptive tables in Appendix 3.

Bosnia and Herzegovina

Based on our manual research we were able to assign a gender to the directors of 17 feature films released in Bosnia and Herzegovina in the period from 2010 to 2020. Table 14 shows that around 65 percent of these directors are men. Women make up 30 percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, total less than six percent. In two of the years analysed (2011 and 2016), not a single feature film was released (Table 17).

Interestingly, the numbers for the screenplay are identical to those for directing.

A completely different picture emerges when we look at the position of production. Mixed-gender teams are most common among producers. More than half of all Bosnian films (58%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 11.8 percent for women producers and 29.4 percent for men producers (Table 16).

Bulgaria

Based on our manual research we were able to assign a gender to the directors of 130 feature films released in Bulgaria in the period from 2010 to 2020. Table 20 shows that around 85 percent of these directors are men. With women accounting for 12 percent, one in eight films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than four percent. In all the years we surveyed, there were films released in Bulgaria where a gender could be assigned to the directors. The years 2017 (24) and 2019 (21) contain the most data. Interestingly, the percentage of women directors in these years is among the highest, about 15 percent (Table 23).

We see a similar situation for women screenwriters (Table 21), though generally slightly smaller in number than women directors. All years taken together, the percentage of women screenwriters is 8.8 percent and of men screenwriters it is 71.7 percent.

Mixed-gender teams are most common among producers. More than a quarter of all Bulgarian films (28%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 13 percent for women producers and 59 percent for men producers (Table 22).

Croatia

Based on our manual research we were able to assign a gender to the directors of 84 feature films released in Croatia in the period from 2010 to 2020. Table 32 shows that around 82 percent of these directors are men. With women accounting for 16 percent, one in six films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, only account for around two percent. In all the years we surveyed, there were films released in Croatia where a gender could be assigned to the directors. However, the numbers are in double digits only three times – in the pandemic year 2020, for example, only one film was released for which the gender could be researched (Table 35).

We see a similar situation for women screenwriters (Table 33), though generally slightly larger in number than women directors. All years taken together, the percentage of women screenwriters is 19.3 percent and for men screenwriters it is 69.9 percent.

Mixed-gender teams are most common among producers. More than a quarter of all Croatian films (27%) was produced by a cooperation between at least one woman and one man.

Nonetheless, the average of all years is 24 percent for women producers and 49 percent for men producers (Table 34).

Cyprus

Based on our manual research we were able to assign a gender to the directors of 13 feature films released in Cyprus in the period from 2010 to 2020. Table 38 shows that around 85 percent of these directors are men. Women make up only 15 percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, do not exist. In three of the years analysed (2010, 2015 and 2020), not a single feature film was released (Table 41).

We see a similar situation for women screenwriters (Table 39), though generally slightly larger in number than women directors. All years taken together, the percentage of women screenwriters is 16.7 percent and for men screenwriters it is 75 percent.

Mixed-gender teams are most common among producers. More than 15 percent of all Cyprian films was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 23 percent for women producers and 62 percent for men producers (Table 40).

Estonia

Based on our manual research we were able to assign a gender to the directors of 73 feature films released in Estonia in the period from 2010 to 2020. Table 56 shows that around 80 percent of these directors are men. With women accounting for 16 percent, one in six films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, only account for around four percent. In all the years we surveyed, there were films released in Estonia where a gender could be assigned to the directors. However, the numbers are only in double digits twice – in 2010, for example, only three films were released for which gender could be researched (Table 59).

We see a similar situation for women screenwriters (Table 57), though generally slightly larger in number than women directors. All years taken together, the percentage of women screenwriters is 18.3 percent and for men screenwriters it is 63 percent.

Mixed-gender teams are most common among producers. One fifth of all Estonian films (20%) was produced by a cooperation between at least one woman and one man. In contrast to directing and screenwriting, the proportion of women in production is clearly higher, with more than one in three films (34%) being produced by one or more women (Table 58).

Hungary

Based on our manual research we were able to assign a gender to the directors of 144 feature films released in Hungary in the period from 2010 to 2020. Table 86 shows that around 82 percent of these directors are men. With women accounting for 15 percent, not even one in six films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, total less than three percent. In all the years we surveyed, there were films released in Estonia where a gender could be assigned to the directors. In four (2011-13, 2020) out of 11 years, the number is only in single digits (Table 89).

We see a similar situation for women screenwriters (Table 87), though generally slightly smaller in number than women directors. All years taken together, the percentage of women screenwriters is 12.5 percent and for men screenwriters it is 67.4 percent.

Mixed-gender teams are most common among producers. More than a quarter of all Hungarian films (28%) was produced by a cooperation between at least one woman and one man. In contrast to directing and screenwriting, the proportion of women in production is clearly lower with only nine percent (Table 88).

Iceland

Based on our manual research we were able to assign a gender to the directors of 66 feature films released in Iceland in the period from 2010 to 2020. Table 92 shows that around 89 percent of these directors are men. Women make up only nine percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, only account around for two percent. In all the years we surveyed, there were films released in Iceland where a gender could be assigned to the directors – although all the numbers are in single digits (Table 95).

Interestingly, the numbers for the screenplay are almost identical to those for directing – the number of mixed-gender teams just doubled (3%).

Mixed-gender teams are most common among producers. Almost one in three Icelandic films (30%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 9.1 percent (the same as with the direction and screenplay) for women producers and 60.6 percent for men producers (Table 97).

Ireland

Based on our manual research we were able to assign a gender to the directors of 137 feature films released in Ireland in the period from 2010 to 2020. Table 98 shows that around 85 percent of these directors are men. With women accounting for 13 percent, only one in eight films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, only account for around two percent. In all the years we surveyed, there were films released in Ireland where a gender could be assigned to the directors. In three (2010-11, 2020) out of eleven years, the number is only in single digits (Table 101).

Interestingly, the number of women screenwriters (Table 99) is almost identical to those for directing, while the number of men has shrunk (78% instead of 85%) in favor of mixed-gender teams.

Mixed-gender teams are most common among producers. Almost half of all Irish films (47%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 11.8 percent for women producers and 41.2 percent for men producers (Table 100).

Latvia

Based on our manual research we were able to assign a gender to the directors of 60 feature films released in Latvia in the period from 2010 to 2020. Table 110 shows that around 85 percent of these directors are men. Women make up only 15 percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, do not exist. In all the years we surveyed, there were films released in Estonia where a gender could be assigned to the directors (Table 113). However, the numbers are only in double digits twice (2018 and 2019).

If we look at the screenplay (Table 111), the percentage of women screenwriters (9%) is only almost half of the percentage of women directors.

Mixed-gender teams are most common among producers. One in three Latvian films (33%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 21.8 percent for women producers and 45.5 percent for men producers (Table 112).

Lithuania

Based on our manual research we were able to assign a gender to the directors of 86 feature films released in Lithuania in the period from 2010 to 2020. Table 116 shows that around 90 percent of these directors are men. With women accounting for nine percent, not even one in ten films has been directed by one or more women. Mixed-gender teams, i.e. teams made up of both men and women, only account for around one percent. In all the years we surveyed, there were films released in Lithuania where a gender could be assigned to the directors (Table 119). However, the number is in double digits only four times – in 2011, for example, only one film was released for which the gender could be researched.

We see a similar situation for women screenwriters (Table 117), though generally slightly larger in number than women directors. All years taken together, the percentage of women screenwriters is 13.9 percent and for men screenwriters it is 75 percent.

Mixed-gender teams are most common among producers. A quarter of all Lithuanian films (25%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 22.8 percent for women producers and 51.9 percent for men producers (Table 118).

Luxembourg

Based on our manual research we were able to assign a gender to the directors of 22 feature films released in Luxembourg in the period from 2010 to 2020. Table 122 shows that around 82 percent of these directors are men. Women make up only 18 percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, do not exist. In three of the years analysed (2013, 2016 and 2020), not a single feature film was released (Table 125).

If we look at the screenplay, the percentage of women screenwriters (10%) is only around half as high as the percentage of women directors (Table 123).

In terms of production, the proportion of women is even lower: on average across all years, only four percent of the films released in Luxembourg have been produced by one or more women (Table 124).

Montenegro

As Montenegro accounts for only two films in our corpus, no percentage statements can be made for this country. Nevertheless, the tables can be found in the Appendix 3 (Table 128-133).

North Macedonia

Based on our manual research we were able to assign a gender to the directors of 35 feature films released in North Macedonia in the period from 2010 to 2020. Table 140 shows that around 87 percent of these directors are men. Women make up only 11 percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, do not exist. In all the years we surveyed, there were films released in North Macedonia where a gender could be assigned to the directors – although all the numbers are in single digits (Table 143).

We see a similar situation for women screenwriters (Table 141), though generally slightly larger in number than women directors. All years taken together, the percentage of women screenwriters is 12.1 percent and for men screenwriters it is 72.7 percent.

In contrast to screenwriters, the proportion of women among producers (Table 142) is only half as high (6%), and mixed-gender teams are also comparatively rare (12%).

Slovakia

Based on our manual research we were able to assign a gender to the directors of 70 feature films released in Slovakia in the period from 2010 to 2020. Table 170 shows that 80 percent of these directors are men. Women make up only 16 percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, account for only around four percent. In all the years we surveyed, there were films released in Slovakia where a gender could be assigned to the directors – although all the numbers are in single digits (Table 173).

Interestingly, the numbers of women screenwriters (Table 171) are almost identical to those for directing, while the percentage of men has shrunk (69% instead of 80%) in favor of mixed-gender teams.

Mixed-gender teams are most common among producers. A quarter of all Slovakian films (25%) was produced by a cooperation between at least one woman and one man. Nonetheless,

the average of all years is 11.5 percent for women producers and 63.9 percent for men producers (Table 172).

Slovenia

Based on our manual research we were able to assign a gender to the directors of 65 feature films released in Slovenia in the period from 2010 to 2020. Table 176 shows that around 92 percent of these directors are men. Women make up only eight percent of the directors. Mixed-gender teams, i.e. teams made up of both men and women, do not exist. In the pandemic year (2020), not a single feature film was released (Table 179).

Interestingly, the numbers of women screenwriters (Table 177) are almost identical to those for directing, while the percentage of men has shrunk (80% instead of 92%) in favor of mixed-gender teams.

Mixed-gender teams are most common among producers. Almost a fifth of all Slovenian films (19%) was produced by a cooperation between at least one woman and one man. Nonetheless, the average of all years is 9.5 percent for women producers and 71.4 percent for men producers (Table 178).

IV. Appendix

1. Appendix 1

Country	ISO-Code ³	Country	ISO-Code
Austria	AT	Italy	IT
Belgium	BE	Latvia	LV
Bosnia and Herzegovina	BA	Lithuania	LT
Bulgaria	BG	Luxembourg	LU
Canada	CA	Montenegro	ME
Croatia	HR	Netherlands	NL
Cyprus	CY	North Macedonia	MK
Czech Republic	CZ	Norway	NO
Denmark	DK	Poland	PL
Estonia	EE	Portugal	PT
Finland	FI	Romania	RO
France	FR	Slovakia	SK
Germany	DE	Slovenia	SI
Greece	GR	Spain	ES
Hungary	HU	Sweden	SE
Iceland	IS	Switzerland	CH
Ireland	IE	UK (+Ireland)	GB

³ For more country codes check: http://lumiere.obs.coe.int/web/iso_codes/, for complete list of country codes go to: <https://www.oenb.at/Statistik/Klassifikationen/ISO-Codes/ISO-Code-Verzeichnis-fuer-Laender--und-Waehrungscodes.html>, only use two letter codes!

2. Appendix 2

1. Austria

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	43	26,5	26,5	26,5
Mixed team	5	3,1	3,1	29,6
Man/team men	114	70,4	70,4	100,0
Total	162	100,0	100,0	

Table 1: Austria: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	47	29,4	29,4	29,4
Mixed team	21	13,1	13,1	42,5
Man/team men	92	57,5	57,5	100,0
Total	160	100,0	100,0	

Table 2: Austria: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	13	8,3	8,3	8,3
Mixed team	51	32,7	32,7	41,0
Man/team men	92	59,0	59,0	100,0
Total	156	100,0	100,0	

Table 3: Austria: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %

2010	2	16,7%	0	0,0%	10	83,3%	12	100,0%
2011	3	21,4%	0	0,0%	11	78,6%	14	100,0%
2012	3	23,1%	0	0,0%	10	76,9%	13	100,0%
2013	2	9,5%	1	4,8%	18	85,7%	21	100,0%
2014	5	33,3%	0	0,0%	10	66,7%	15	100,0%
2015	3	20,0%	2	13,3%	10	66,7%	15	100,0%
2016	5	26,3%	1	5,3%	13	68,4%	19	100,0%
2017	5	31,3%	0	0,0%	11	68,8%	16	100,0%
2018	9	47,4%	0	0,0%	10	52,6%	19	100,0%
2019	5	35,7%	1	7,1%	8	57,1%	14	100,0%
2020	1	25,0%	0	0,0%	3	75,0%	4	100,0%
Total	43	26,5%	5	3,1%	114	70,4%	162	100,0%

Table 4: Austria: Release year by gendered directing team

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	25,0%	1	8,3%	8	66,7%	12	100,0%
2011	2	15,4%	2	15,4%	9	69,2%	13	100,0%
2012	6	46,2%	2	15,4%	5	38,5%	13	100,0%
2013	2	10,0%	4	20,0%	14	70,0%	20	100,0%
2014	6	40,0%	0	0,0%	9	60,0%	15	100,0%
2015	4	26,7%	3	20,0%	8	53,3%	15	100,0%
2016	5	26,3%	2	10,5%	12	63,2%	19	100,0%
2017	7	43,8%	1	6,3%	8	50,0%	16	100,0%
2018	7	36,8%	3	15,8%	9	47,4%	19	100,0%
2019	5	35,7%	2	14,3%	7	50,0%	14	100,0%
2020	0	0,0%	1	25,0%	3	75,0%	4	100,0%
Total	47	29,4%	21	13,1%	92	57,5%	160	100,0%

Table 5: Austria: Release year by gendered writing team

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	10,0%	2	20,0%	7	70,0%	10	100,0%
2011	1	7,7%	2	15,4%	10	76,9%	13	100,0%
2012	1	7,7%	6	46,2%	6	46,2%	13	100,0%
2013	2	10,0%	3	15,0%	15	75,0%	20	100,0%
2014	0	0,0%	4	26,7%	11	73,3%	15	100,0%
2015	1	6,7%	6	40,0%	8	53,3%	15	100,0%
2016	2	10,5%	9	47,4%	8	42,1%	19	100,0%
2017	2	12,5%	6	37,5%	8	50,0%	16	100,0%
2018	3	17,6%	7	41,2%	7	41,2%	17	100,0%
2019	0	0,0%	5	35,7%	9	64,3%	14	100,0%
2020	0	0,0%	1	25,0%	3	75,0%	4	100,0%
Total	13	8,3%	51	32,7%	92	59,0%	156	100,0%

Table 6: Austria: Release year by gendered producing team

2. Belgium

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	45	15,5	15,5	15,5
Mixed team	10	3,4	3,4	18,9
Man/team men	236	81,1	81,1	100,0
Total	291	100,0	100,0	

Table 7: Belgium: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	32	11,4	11,4	11,4
Mixed team	43	15,4	15,4	26,8

Man/team men	205	73,2	73,2	100,0
Total	280	100,0	100,0	

Table 8: Belgium: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	29	10,8	10,8	10,8
Mixed team	66	24,5	24,5	35,3
Man/team men	174	64,7	64,7	100,0
Total	269	100,0	100,0	

Table 9: Belgium: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	5	20,8%	0	0,0%	19	79,2%	24	100,0%
2011	3	12,5%	0	0,0%	21	87,5%	24	100,0%
2012	6	21,4%	1	3,6%	21	75,0%	28	100,0%
2013	5	22,7%	1	4,5%	16	72,7%	22	100,0%
2014	1	3,8%	0	0,0%	25	96,2%	26	100,0%
2015	3	9,1%	0	0,0%	30	90,9%	33	100,0%
2016	6	18,8%	1	3,1%	25	78,1%	32	100,0%
2017	5	14,3%	1	2,9%	29	82,9%	35	100,0%
2018	6	19,4%	1	3,2%	24	77,4%	31	100,0%
2019	4	15,4%	3	11,5%	19	73,1%	26	100,0%
2020	1	10,0%	2	20,0%	7	70,0%	10	100,0%
Total	45	15,5%	10	3,4%	236	81,1%	291	100,0%

Table 10: Belgium: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	5	21,7%	4	17,4%	14	60,9%	23	100,0%

2011	2	8,7%	1	4,3%	20	87,0%	23	100,0%
2012	6	21,4%	4	14,3%	18	64,3%	28	100,0%
2013	3	14,3%	3	14,3%	15	71,4%	21	100,0%
2014	2	7,7%	3	11,5%	21	80,8%	26	100,0%
2015	2	6,3%	3	9,4%	27	84,4%	32	100,0%
2016	4	12,9%	5	16,1%	22	71,0%	31	100,0%
2017	2	6,1%	6	18,2%	25	75,8%	33	100,0%
2018	2	6,9%	5	17,2%	22	75,9%	29	100,0%
2019	2	8,0%	8	32,0%	15	60,0%	25	100,0%
2020	2	22,2%	1	11,1%	6	66,7%	9	100,0%
Total	32	11,4%	43	15,4%	205	73,2%	280	100,0%

Table 11: Belgium: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	4,5%	9	40,9%	12	54,5%	22	100,0%
2011	3	13,0%	3	13,0%	17	73,9%	23	100,0%
2012	2	7,7%	8	30,8%	16	61,5%	26	100,0%
2013	0	0,0%	6	31,6%	13	68,4%	19	100,0%
2014	2	8,0%	3	12,0%	20	80,0%	25	100,0%
2015	7	21,9%	11	34,4%	14	43,8%	32	100,0%
2016	4	12,9%	6	19,4%	21	67,7%	31	100,0%
2017	4	12,1%	4	12,1%	25	75,8%	33	100,0%
2018	1	3,4%	7	24,1%	21	72,4%	29	100,0%
2019	2	9,1%	8	36,4%	12	54,5%	22	100,0%
2020	3	42,9%	1	14,3%	3	42,9%	7	100,0%
Total	29	10,8%	66	24,5%	174	64,7%	269	100,0%

Table 12: Belgium: Release year by gendered producing team (2010-2020)

3. Bosnia and Herzegovina

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	5	29,4	29,4	29,4
Mixed team	1	5,9	5,9	35,3
Man/team men	11	64,7	64,7	100,0
Total	17	100,0	100,0	

Table 13: Bosnia and Herzegovina: Gendered directing team

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	5	29,4	29,4	29,4
Mixed team	1	5,9	5,9	35,3
Man/team men	11	64,7	64,7	100,0
Total	17	100,0	100,0	

Table 14: Bosnia and Herzegovina: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	2	11,8	11,8	11,8
Mixed team	10	58,8	58,8	70,6
Man/team men	5	29,4	29,4	100,0
Total	17	100,0	100,0	

Table 15: Bosnia and Herzegovina: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2012	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2013	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2014	0	0,0%	1	100,0%	0	0,0%	1	100,0%
2015	1	50,0%	0	0,0%	1	50,0%	2	100,0%

2017	1	25,0%	0	0,0%	3	75,0%	4	100,0%
2018	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2019	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2020	1	50,0%	0	0,0%	1	50,0%	2	100,0%
Total	5	29,4%	1	5,9%	11	64,7%	17	100,0%

Table 16: Bosnia and Herzegovina: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2012	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2013	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2014	0	0,0%	1	100,0%	0	0,0%	1	100,0%
2015	1	50,0%	0	0,0%	1	50,0%	2	100,0%
2017	1	25,0%	0	0,0%	3	75,0%	4	100,0%
2018	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2019	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2020	1	50,0%	0	0,0%	1	50,0%	2	100,0%
Total	5	29,4%	1	5,9%	11	64,7%	17	100,0%

Table 17: Bosnia and Herzegovina: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	2	66,7%	1	33,3%	3	100,0%

2012	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2013	0	0,0%	1	100,0%	0	0,0%	1	100,0%
2014	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2015	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2017	0	0,0%	3	75,0%	1	25,0%	4	100,0%
2018	0	0,0%	1	50,0%	1	50,0%	2	100,0%
2019	0	0,0%	1	100,0%	0	0,0%	1	100,0%
2020	0	0,0%	2	100,0%	0	0,0%	2	100,0%
Total	2	11,8%	10	58,8%	5	29,4%	17	100,0%

Table 18: Bosnia and Herzegovina: Release year by gendered writing team (2010-2020)

4. Bulgaria

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	15	11,5	11,5	11,5
Mixed team	5	3,8	3,8	15,4
Man/team men	110	84,6	84,6	100,0
Total	130	100,0	100,0	

Table 19: Bulgaria: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	11	8,7	8,7	8,7
Mixed team	25	19,7	19,7	28,3
Man/team men	91	71,7	71,7	100,0
Total	127	100,0	100,0	

Table 20: Bulgaria: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	15	13,0	13,0	13,0

Mixed team	32	27,8	27,8	40,9
Man/team men	68	59,1	59,1	100,0
Total	115	100,0	100,0	

Table 21: Bulgaria: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	9,1%	0	0,0%	10	90,9%	11	100,0%
2011	1	11,1%	0	0,0%	8	88,9%	9	100,0%
2012	1	11,1%	0	0,0%	8	88,9%	9	100,0%
2013	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2014	0	0,0%	0	0,0%	10	100,0%	10	100,0%
2015	2	16,7%	1	8,3%	9	75,0%	12	100,0%
2016	1	8,3%	1	8,3%	10	83,3%	12	100,0%
2017	4	16,7%	1	4,2%	19	79,2%	24	100,0%
2018	2	18,2%	0	0,0%	9	81,8%	11	100,0%
2019	3	14,3%	2	9,5%	16	76,2%	21	100,0%
2020	0	0,0%	0	0,0%	7	100,0%	7	100,0%
Total	15	11,5%	5	3,8%	110	84,6%	130	100,0%

Table 22: Bulgaria: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	2	20,0%	8	80,0%	10	100,0%
2011	1	11,1%	1	11,1%	7	77,8%	9	100,0%
2012	0	0,0%	3	33,3%	6	66,7%	9	100,0%
2013	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2014	0	0,0%	3	30,0%	7	70,0%	10	100,0%
2015	1	8,3%	2	16,7%	9	75,0%	12	100,0%
2016	1	8,3%	1	8,3%	10	83,3%	12	100,0%

2017	3	12,5%	5	20,8%	16	66,7%	24	100,0%
2018	1	10,0%	3	30,0%	6	60,0%	10	100,0%
2019	4	19,0%	4	19,0%	13	61,9%	21	100,0%
2020	0	0,0%	1	16,7%	5	83,3%	6	100,0%
Total	11	8,7%	25	19,7%	91	71,7%	127	100,0%

Table 23: Bulgaria: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	11,1%	2	22,2%	6	66,7%	9	100,0%
2011	0	0,0%	4	50,0%	4	50,0%	8	100,0%
2012	0	0,0%	3	33,3%	6	66,7%	9	100,0%
2013	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2014	1	10,0%	4	40,0%	5	50,0%	10	100,0%
2015	2	18,2%	2	18,2%	7	63,6%	11	100,0%
2016	2	20,0%	2	20,0%	6	60,0%	10	100,0%
2017	6	26,1%	5	21,7%	12	52,2%	23	100,0%
2018	1	11,1%	1	11,1%	7	77,8%	9	100,0%
2019	2	11,8%	6	35,3%	9	52,9%	17	100,0%
2020	0	0,0%	2	33,3%	4	66,7%	6	100,0%
Total	15	13,0%	32	27,8%	68	59,1%	115	100,0%

Table 24: Bulgaria: Release year by gendered producing team (2010-2020)

5. Canada

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	108	14,9	14,9	14,9
Mixed team	6	,8	,8	15,7

Man/team men	610	84,3	84,3	100,0
Total	724	100,0	100,0	

Table 25: Canada: Gendered directing team (2005-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	124	17,2	17,2	17,2
Mixed team	55	7,6	7,6	24,9
Man/team men	541	75,1	75,1	100,0
Total	720	100,0	100,0	

Table 26:Canada: Gendered writing team (2005-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	91	12,6	12,6	12,6
Mixed team	261	36,2	36,2	48,8
Man/team men	369	51,2	51,2	100,0
Total	721	100,0	100,0	

Table 27: Canada: Gendered producing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	4	12,9%	0	0,0%	27	87,1%	31	100,0%
2006	6	19,4%	0	0,0%	25	80,6%	31	100,0%
2007	0	0,0%	0	0,0%	23	100,0%	23	100,0%
2008	4	15,4%	0	0,0%	22	84,6%	26	100,0%
2009	5	15,6%	1	3,1%	26	81,3%	32	100,0%
2010	4	7,5%	0	0,0%	49	92,5%	53	100,0%
2011	8	12,3%	0	0,0%	57	87,7%	65	100,0%
2012	14	23,7%	0	0,0%	45	76,3%	59	100,0%
2013	13	18,1%	0	0,0%	59	81,9%	72	100,0%

2014	6	10,2%	1	1,7%	52	88,1%	59	100,0%
2015	3	5,3%	1	1,8%	53	93,0%	57	100,0%
2016	8	14,0%	1	1,8%	48	84,2%	57	100,0%
2017	6	12,2%	2	4,1%	41	83,7%	49	100,0%
2018	13	23,6%	0	0,0%	42	76,4%	55	100,0%
2019	14	33,3%	0	0,0%	28	66,7%	42	100,0%
2020	0	0,0%	0	0,0%	13	100,0%	13	100,0%
Total	108	14,9%	6	0,8%	610	84,3%	724	100,0%

Table 28: Canada: Release year by gendered directing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	5	16,1%	4	12,9%	22	71,0%	31	100,0%
2006	8	25,8%	5	16,1%	18	58,1%	31	100,0%
2007	4	17,4%	2	8,7%	17	73,9%	23	100,0%
2008	4	16,0%	2	8,0%	19	76,0%	25	100,0%
2009	3	9,4%	2	6,3%	27	84,4%	32	100,0%
2010	3	5,8%	4	7,7%	45	86,5%	52	100,0%
2011	10	15,4%	3	4,6%	52	80,0%	65	100,0%
2012	11	19,0%	4	6,9%	43	74,1%	58	100,0%
2013	19	26,4%	3	4,2%	50	69,4%	72	100,0%
2014	8	13,6%	1	1,7%	50	84,7%	59	100,0%
2015	5	8,8%	9	15,8%	43	75,4%	57	100,0%
2016	11	19,3%	3	5,3%	43	75,4%	57	100,0%
2017	8	16,7%	4	8,3%	36	75,0%	48	100,0%
2018	12	21,8%	6	10,9%	37	67,3%	55	100,0%
2019	13	31,0%	2	4,8%	27	64,3%	42	100,0%
2020	0	0,0%	1	7,7%	12	92,3%	13	100,0%
Total	124	17,2%	55	7,6%	541	75,1%	720	100,0%

Table 29: Canada: Release year by gendered writing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	4	12,9%	10	32,3%	17	54,8%	31	100,0%
2006	3	9,7%	10	32,3%	18	58,1%	31	100,0%
2007	3	13,0%	6	26,1%	14	60,9%	23	100,0%
2008	5	19,2%	10	38,5%	11	42,3%	26	100,0%
2009	2	6,5%	7	22,6%	22	71,0%	31	100,0%
2010	6	11,3%	17	32,1%	30	56,6%	53	100,0%
2011	10	15,4%	21	32,3%	34	52,3%	65	100,0%
2012	7	11,9%	18	30,5%	34	57,6%	59	100,0%
2013	7	9,7%	32	44,4%	33	45,8%	72	100,0%
2014	6	10,2%	27	45,8%	26	44,1%	59	100,0%
2015	6	10,5%	20	35,1%	31	54,4%	57	100,0%
2016	8	14,0%	28	49,1%	21	36,8%	57	100,0%
2017	7	14,6%	19	39,6%	22	45,8%	48	100,0%
2018	8	14,5%	17	30,9%	30	54,5%	55	100,0%
2019	8	19,5%	14	34,1%	19	46,3%	41	100,0%
2020	1	7,7%	5	38,5%	7	53,8%	13	100,0%
Total	91	12,6%	261	36,2%	369	51,2%	721	100,0%

Table 30: Canada: Release year by gendered producing team (2005-2020)

6. Croatia

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	13	15,5	15,5	15,5
Mixed team	2	2,4	2,4	17,9
Man/team men	69	82,1	82,1	100,0
Total	84	100,0	100,0	

Table 31: Croatia: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	16	19,3	19,3	19,3
Mixed team	9	10,8	10,8	30,1
Man/team Mmen	58	69,9	69,9	100,0
Total	83	100,0	100,0	

Table 32: Croatia: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	20	24,4	24,4	24,4
Mixed team	22	26,8	26,8	51,2
Man/team men	40	48,8	48,8	100,0
Total	82	100,0	100,0	

Table 33: Croatia: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	6	100,0%	6	100,0%
2011	2	25,0%	0	0,0%	6	75,0%	8	100,0%
2012	1	12,5%	0	0,0%	7	87,5%	8	100,0%
2013	0	0,0%	0	0,0%	13	100,0%	13	100,0%
2014	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2015	1	25,0%	0	0,0%	3	75,0%	4	100,0%
2016	2	25,0%	0	0,0%	6	75,0%	8	100,0%
2017	2	28,6%	0	0,0%	5	71,4%	7	100,0%
2018	2	16,7%	1	8,3%	9	75,0%	12	100,0%
2019	2	20,0%	1	10,0%	7	70,0%	10	100,0%
2020	0	0,0%	0	0,0%	1	100,0%	1	100,0%
Total	13	15,5%	2	2,4%	69	82,1%	84	100,0%

Table 34: Croatia: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	6	100,0%	6	100,0%
2011	2	28,6%	1	14,3%	4	57,1%	7	100,0%
2012	1	12,5%	0	0,0%	7	87,5%	8	100,0%
2013	2	15,4%	0	0,0%	11	84,6%	13	100,0%
2014	0	0,0%	2	28,6%	5	71,4%	7	100,0%
2015	1	25,0%	0	0,0%	3	75,0%	4	100,0%
2016	2	25,0%	1	12,5%	5	62,5%	8	100,0%
2017	3	42,9%	1	14,3%	3	42,9%	7	100,0%
2018	2	16,7%	2	16,7%	8	66,7%	12	100,0%
2019	3	30,0%	2	20,0%	5	50,0%	10	100,0%
2020	0	0,0%	0	0,0%	1	100,0%	1	100,0%
Total	16	19,3%	9	10,8%	58	69,9%	83	100,0%

Table 35: Croatia: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	2	33,3%	1	16,7%	3	50,0%	6	100,0%
2011	3	37,5%	1	12,5%	4	50,0%	8	100,0%
2012	1	12,5%	1	12,5%	6	75,0%	8	100,0%
2013	3	23,1%	3	23,1%	7	53,8%	13	100,0%
2014	3	42,9%	1	14,3%	3	42,9%	7	100,0%
2015	1	25,0%	2	50,0%	1	25,0%	4	100,0%
2016	1	12,5%	3	37,5%	4	50,0%	8	100,0%
2017	0	0,0%	3	50,0%	3	50,0%	6	100,0%
2018	3	27,3%	3	27,3%	5	45,5%	11	100,0%
2019	3	30,0%	4	40,0%	3	30,0%	10	100,0%
2020	0	0,0%	0	0,0%	1	100,0%	1	100,0%

Total	20	24,4%	22	26,8%	40	48,8%	82	100,0%
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Table 36: Croatia: Release year by gendered producing team (2010-2020)

7. Cyprus

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	2	15,4	15,4	15,4
Man/team men	11	84,6	84,6	100,0
Total	13	100,0	100,0	

Table 37: Cyprus: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	2	16,7	16,7	16,7
Mixed team	1	8,3	8,3	25,0
Man/team men	9	75,0	75,0	100,0
Total	12	100,0	100,0	

Table 38: Cyprus: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	3	23,1	23,1	23,1
Mixed team	2	15,4	15,4	38,5
Man/team men	8	61,5	61,5	100,0
Total	13	100,0	100,0	

Table 39: Cyprus: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	0	0,0%	0	0,0%	2	100,0%	2	100,0%

2013	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2014	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2016	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2017	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2018	1	50,0%	0	0,0%	1	50,0%	2	100,0%
2019	0	0,0%	0	0,0%	1	100,0%	1	100,0%
Total	2	15,4%	0	0,0%	11	84,6%	13	100,0%

Table 40: Cyprus: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2013	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2014	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2016	0	0,0%	1	50,0%	1	50,0%	2	100,0%
2017	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2018	1	50,0%	0	0,0%	1	50,0%	2	100,0%
2019	0	0,0%	0	0,0%	1	100,0%	1	100,0%
Total	2	16,7%	1	8,3%	9	75,0%	12	100,0%

Table 41: Cyprus: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2013	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2014	1	33,3%	1	33,3%	1	33,3%	3	100,0%
2016	0	0,0%	1	50,0%	1	50,0%	2	100,0%
2017	0	0,0%	0	0,0%	1	100,0%	1	100,0%

2018	1	50,0%	0	0,0%	1	50,0%	2	100,0%
2019	1	100,0%	0	0,0%	0	0,0%	1	100,0%
Total	3	23,1%	2	15,4%	8	61,5%	13	100,0%

Table 42: Cyprus: Release year by gendered producing team (2010-2020)

8. Czech Republic

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	32	11,5	11,5	11,5
Mixed team	8	2,9	2,9	14,4
Man/team men	238	85,6	85,6	100,0
Total	278	100,0	100,0	

Table 43: Czech Republic: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	38	13,9	13,9	13,9
Mixed team	27	9,9	9,9	23,7
Man/team men	209	76,3	76,3	100,0
Total	274	100,0	100,0	

Table 44: Czech Republic: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	35	13,3	13,3	13,3
Mixed team	29	11,0	11,0	24,3
Man/team men	199	75,7	75,7	100,0
Total	263	100,0	100,0	

Table 45: Czech Republic: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	2	11,1%	0	0,0%	16	88,9%	18	100,0%
2011	1	4,2%	1	4,2%	22	91,7%	24	100,0%
2012	1	4,3%	0	0,0%	22	95,7%	23	100,0%
2013	4	17,4%	1	4,3%	18	78,3%	23	100,0%
2014	4	14,8%	0	0,0%	23	85,2%	27	100,0%
2015	1	4,5%	0	0,0%	21	95,5%	22	100,0%
2016	4	11,4%	2	5,7%	29	82,9%	35	100,0%
2017	2	9,5%	2	9,5%	17	81,0%	21	100,0%
2018	3	8,8%	1	2,9%	30	88,2%	34	100,0%
2019	6	19,4%	1	3,2%	24	77,4%	31	100,0%
2020	4	20,0%	0	0,0%	16	80,0%	20	100,0%
Total	32	11,5%	8	2,9%	238	85,6%	278	100,0%

Table 46: Czech Republic: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	2	11,1%	1	5,6%	15	83,3%	18	100,0%
2011	2	8,3%	0	0,0%	22	91,7%	24	100,0%
2012	2	8,7%	2	8,7%	19	82,6%	23	100,0%
2013	5	23,8%	2	9,5%	14	66,7%	21	100,0%
2014	4	15,4%	0	0,0%	22	84,6%	26	100,0%
2015	1	4,5%	2	9,1%	19	86,4%	22	100,0%
2016	3	8,6%	5	14,3%	27	77,1%	35	100,0%
2017	2	9,5%	2	9,5%	17	81,0%	21	100,0%
2018	7	20,6%	9	26,5%	18	52,9%	34	100,0%
2019	7	23,3%	3	10,0%	20	66,7%	30	100,0%
2020	3	15,0%	1	5,0%	16	80,0%	20	100,0%
Total	38	13,9%	27	9,9%	209	76,3%	274	100,0%

Table 47: Czech Republic: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	3	20,0%	12	80,0%	15	100,0%
2011	0	0,0%	1	4,3%	22	95,7%	23	100,0%
2012	1	4,8%	3	14,3%	17	81,0%	21	100,0%
2013	6	26,1%	1	4,3%	16	69,6%	23	100,0%
2014	6	23,1%	1	3,8%	19	73,1%	26	100,0%
2015	3	13,6%	3	13,6%	16	72,7%	22	100,0%
2016	9	27,3%	1	3,0%	23	69,7%	33	100,0%
2017	2	10,0%	3	15,0%	15	75,0%	20	100,0%
2018	3	9,4%	2	6,3%	27	84,4%	32	100,0%
2019	4	13,3%	5	16,7%	21	70,0%	30	100,0%
2020	1	5,6%	6	33,3%	11	61,1%	18	100,0%
Total	35	13,3%	29	11,0%	199	75,7%	263	100,0%

Table 48: Czech Republic: Release year by gendered producing team (2010-2020)

9. Denmark

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	49	19,4	19,4	19,4
Mixed team	4	1,6	1,6	21,0
Man/team men	199	79,0	79,0	100,0
Total	252	100,0	100,0	

Table 49: Denmark: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	30	12,0	12,0	12,0
Mixed team	37	14,7	14,7	26,7

Man/team men	184	73,3	73,3	100,0
Total	251	100,0	100,0	

Table 50: Denmark: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	72	28,9	28,9	28,9
Mixed team	75	30,1	30,1	59,0
Man/team men	102	41,0	41,0	100,0
Total	249	100,0	100,0	

Table 51: Denmark: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	21,1%	0	0,0%	15	78,9%	19	100,0%
2011	5	20,0%	0	0,0%	20	80,0%	25	100,0%
2012	5	23,8%	0	0,0%	16	76,2%	21	100,0%
2013	2	10,0%	0	0,0%	18	90,0%	20	100,0%
2014	4	17,4%	0	0,0%	19	82,6%	23	100,0%
2015	6	23,1%	0	0,0%	20	76,9%	26	100,0%
2016	5	20,8%	0	0,0%	19	79,2%	24	100,0%
2017	3	13,6%	1	4,5%	18	81,8%	22	100,0%
2018	4	16,0%	1	4,0%	20	80,0%	25	100,0%
2019	7	25,9%	1	3,7%	19	70,4%	27	100,0%
2020	4	20,0%	1	5,0%	15	75,0%	20	100,0%
Total	49	19,4%	4	1,6%	199	79,0%	252	100,0%

Table 52: Denmark: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	15,8%	1	5,3%	15	78,9%	19	100,0%

2011	3	12,0%	2	8,0%	20	80,0%	25	100,0%
2012	1	4,8%	5	23,8%	15	71,4%	21	100,0%
2013	0	0,0%	2	10,0%	18	90,0%	20	100,0%
2014	1	4,3%	5	21,7%	17	73,9%	23	100,0%
2015	2	7,7%	7	26,9%	17	65,4%	26	100,0%
2016	4	16,7%	2	8,3%	18	75,0%	24	100,0%
2017	2	9,1%	4	18,2%	16	72,7%	22	100,0%
2018	5	20,0%	5	20,0%	15	60,0%	25	100,0%
2019	6	23,1%	2	7,7%	18	69,2%	26	100,0%
2020	3	15,0%	2	10,0%	15	75,0%	20	100,0%
Total	30	12,0%	37	14,7%	184	73,3%	251	100,0%

Table 53: Denmark: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	6	31,6%	1	5,3%	12	63,2%	19	100,0%
2011	9	37,5%	3	12,5%	12	50,0%	24	100,0%
2012	4	19,0%	9	42,9%	8	38,1%	21	100,0%
2013	6	30,0%	5	25,0%	9	45,0%	20	100,0%
2014	6	26,1%	7	30,4%	10	43,5%	23	100,0%
2015	5	19,2%	9	34,6%	12	46,2%	26	100,0%
2016	5	20,8%	7	29,2%	12	50,0%	24	100,0%
2017	9	42,9%	8	38,1%	4	19,0%	21	100,0%
2018	6	25,0%	7	29,2%	11	45,8%	24	100,0%
2019	9	33,3%	13	48,1%	5	18,5%	27	100,0%
2020	7	35,0%	6	30,0%	7	35,0%	20	100,0%
Total	72	28,9%	75	30,1%	102	41,0%	249	100,0%

Table 54: Denmark: Release year by gendered producing team (2010-2020)

10. Estonia

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	12	16,4	16,4	16,4
Mixed team	3	4,1	4,1	20,5
Man/team men	58	79,5	79,5	100,0
Total	73	100,0	100,0	

Table 55: Estonia: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	13	18,3	18,3	18,3
Mixed team	13	18,3	18,3	36,6
Man/team men	45	63,4	63,4	100,0
Total	71	100,0	100,0	

Table 56: Estonia: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	24	34,3	34,3	34,3
Mixed team	14	20,0	20,0	54,3
Man/team men	32	45,7	45,7	100,0
Total	70	100,0	100,0	

Table 57: Estonia: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2011	1	12,5%	1	12,5%	6	75,0%	8	100,0%
2012	1	20,0%	0	0,0%	4	80,0%	5	100,0%
2013	0	0,0%	0	0,0%	5	100,0%	5	100,0%

2014	0	0,0%	1	25,0%	3	75,0%	4	100,0%
2015	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2016	3	42,9%	0	0,0%	4	57,1%	7	100,0%
2017	1	14,3%	1	14,3%	5	71,4%	7	100,0%
2018	4	33,3%	0	0,0%	8	66,7%	12	100,0%
2019	2	18,2%	0	0,0%	9	81,8%	11	100,0%
2020	0	0,0%	0	0,0%	7	100,0%	7	100,0%
Total	12	16,4%	3	4,1%	58	79,5%	73	100,0%

Table 58: Estonia: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2011	1	12,5%	2	25,0%	5	62,5%	8	100,0%
2012	0	0,0%	1	20,0%	4	80,0%	5	100,0%
2013	0	0,0%	0	0,0%	5	100,0%	5	100,0%
2014	1	25,0%	2	50,0%	1	25,0%	4	100,0%
2015	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2016	3	42,9%	2	28,6%	2	28,6%	7	100,0%
2017	0	0,0%	2	28,6%	5	71,4%	7	100,0%
2018	6	50,0%	1	8,3%	5	41,7%	12	100,0%
2019	1	10,0%	2	20,0%	7	70,0%	10	100,0%
2020	1	16,7%	1	16,7%	4	66,7%	6	100,0%
Total	13	18,3%	13	18,3%	45	63,4%	71	100,0%

Table 59: Estonia: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	1	33,3%	2	66,7%	3	100,0%

2011	2	25,0%	3	37,5%	3	37,5%	8	100,0%
2012	2	40,0%	1	20,0%	2	40,0%	5	100,0%
2013	3	60,0%	0	0,0%	2	40,0%	5	100,0%
2014	3	75,0%	0	0,0%	1	25,0%	4	100,0%
2015	2	50,0%	1	25,0%	1	25,0%	4	100,0%
2016	3	42,9%	2	28,6%	2	28,6%	7	100,0%
2017	2	28,6%	2	28,6%	3	42,9%	7	100,0%
2018	3	30,0%	4	40,0%	3	30,0%	10	100,0%
2019	4	40,0%	0	0,0%	6	60,0%	10	100,0%
2020	0	0,0%	0	0,0%	7	100,0%	7	100,0%
Total	24	34,3%	14	20,0%	32	45,7%	70	100,0%

Table 60: Estonia: Release year by gendered producing team (2010-2020)

11. Finland

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	55	23,7	23,7	23,7
Mixed team	4	1,7	1,7	25,4
Man/team men	173	74,6	74,6	100,0
Total	232	100,0	100,0	

Table 61: Finland: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	51	22,4	22,4	22,4
Mixed team	37	16,2	16,2	38,6
Man/team men	140	61,4	61,4	100,0
Total	228	100,0	100,0	

Table 62: Finland: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	38	16,8	16,8	16,8
Mixed team	38	16,8	16,8	33,6
Man/team men	150	66,4	66,4	100,0
Total	226	100,0	100,0	

Table 63: Finland: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	23,1%	1	7,7%	9	69,2%	13	100,0%
2011	4	17,4%	0	0,0%	19	82,6%	23	100,0%
2012	3	12,5%	0	0,0%	21	87,5%	24	100,0%
2013	6	25,0%	0	0,0%	18	75,0%	24	100,0%
2014	3	15,0%	1	5,0%	16	80,0%	20	100,0%
2015	3	15,0%	1	5,0%	16	80,0%	20	100,0%
2016	5	23,8%	0	0,0%	16	76,2%	21	100,0%
2017	8	36,4%	1	4,5%	13	59,1%	22	100,0%
2018	6	25,0%	0	0,0%	18	75,0%	24	100,0%
2019	7	33,3%	0	0,0%	14	66,7%	21	100,0%
2020	7	35,0%	0	0,0%	13	65,0%	20	100,0%
Total	55	23,7%	4	1,7%	173	74,6%	232	100,0%

Table 64: Finland: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	5	38,5%	3	23,1%	5	38,5%	13	100,0%
2011	4	17,4%	5	21,7%	14	60,9%	23	100,0%
2012	3	12,5%	3	12,5%	18	75,0%	24	100,0%
2013	4	16,7%	3	12,5%	17	70,8%	24	100,0%
2014	4	20,0%	4	20,0%	12	60,0%	20	100,0%

2015	5	25,0%	3	15,0%	12	60,0%	20	100,0%
2016	7	33,3%	1	4,8%	13	61,9%	21	100,0%
2017	4	18,2%	5	22,7%	13	59,1%	22	100,0%
2018	3	12,5%	4	16,7%	17	70,8%	24	100,0%
2019	6	28,6%	4	19,0%	11	52,4%	21	100,0%
2020	6	37,5%	2	12,5%	8	50,0%	16	100,0%
Total	51	22,4%	37	16,2%	140	61,4%	228	100,0%

Table 65: Finland: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	7,7%	2	15,4%	10	76,9%	13	100,0%
2011	0	0,0%	4	17,4%	19	82,6%	23	100,0%
2012	3	12,5%	2	8,3%	19	79,2%	24	100,0%
2013	3	12,5%	1	4,2%	20	83,3%	24	100,0%
2014	4	20,0%	2	10,0%	14	70,0%	20	100,0%
2015	5	25,0%	2	10,0%	13	65,0%	20	100,0%
2016	6	28,6%	5	23,8%	10	47,6%	21	100,0%
2017	5	22,7%	3	13,6%	14	63,6%	22	100,0%
2018	3	12,5%	5	20,8%	16	66,7%	24	100,0%
2019	3	15,8%	5	26,3%	11	57,9%	19	100,0%
2020	5	31,3%	7	43,8%	4	25,0%	16	100,0%
Total	38	16,8%	38	16,8%	150	66,4%	226	100,0%

Table 66: Finland: Release year by gendered producing team (2010-2020)

12. France

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	397	20,3	20,3	20,3
Mixed team	46	2,4	2,4	22,6

Man/team men	1513	77,4	77,4	100,0
Total	1956	100,0	100,0	

Table 67: France: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	281	14,4	14,4	14,4
Mixed team	435	22,3	22,3	36,8
Man/team men	1231	63,2	63,2	100,0
Total	1947	100,0	100,0	

Table 68: France: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	229	11,9	11,9	11,9
Mixed team	415	21,5	21,5	33,4
Man/team men	1283	66,6	66,6	100,0
Total	1927	100,0	100,0	

Table 69: France: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	25	16,7%	4	2,7%	121	80,7%	150	100,0%
2011	25	15,4%	5	3,1%	132	81,5%	162	100,0%
2012	42	23,5%	3	1,7%	134	74,9%	179	100,0%
2013	42	22,2%	6	3,2%	141	74,6%	189	100,0%
2014	41	20,3%	4	2,0%	157	77,7%	202	100,0%
2015	38	19,6%	2	1,0%	154	79,4%	194	100,0%
2016	44	20,5%	5	2,3%	166	77,2%	215	100,0%
2017	41	20,0%	4	2,0%	160	78,0%	205	100,0%
2018	44	23,0%	7	3,7%	140	73,3%	191	100,0%

2019	35	19,0%	5	2,7%	144	78,3%	184	100,0%
2020	20	23,5%	1	1,2%	64	75,3%	85	100,0%
Total	397	20,3%	46	2,4%	1513	77,4%	1956	100,0%

Table 70: France: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	17	11,4%	30	20,1%	102	68,5%	149	100,0%
2011	18	11,2%	34	21,1%	109	67,7%	161	100,0%
2012	28	15,7%	37	20,8%	113	63,5%	178	100,0%
2013	28	14,8%	39	20,6%	122	64,6%	189	100,0%
2014	30	14,9%	37	18,4%	134	66,7%	201	100,0%
2015	31	16,1%	42	21,8%	120	62,2%	193	100,0%
2016	34	15,9%	50	23,4%	130	60,7%	214	100,0%
2017	31	15,1%	49	23,9%	125	61,0%	205	100,0%
2018	31	16,3%	43	22,6%	116	61,1%	190	100,0%
2019	21	11,5%	43	23,6%	118	64,8%	182	100,0%
2020	12	14,1%	31	36,5%	42	49,4%	85	100,0%
Total	281	14,4%	435	22,3%	1231	63,2%	1947	100,0%

Table 71: France: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	19	12,8%	26	17,6%	103	69,6%	148	100,0%
2011	19	11,7%	31	19,1%	112	69,1%	162	100,0%
2012	20	11,2%	37	20,8%	121	68,0%	178	100,0%
2013	21	11,3%	35	18,8%	130	69,9%	186	100,0%
2014	23	11,6%	46	23,1%	130	65,3%	199	100,0%
2015	24	12,6%	50	26,2%	117	61,3%	191	100,0%
2016	24	11,3%	47	22,2%	141	66,5%	212	100,0%

2017	26	13,1%	35	17,6%	138	69,3%	199	100,0%
2018	26	13,8%	44	23,4%	118	62,8%	188	100,0%
2019	16	8,9%	45	25,1%	118	65,9%	179	100,0%
2020	11	12,9%	19	22,4%	55	64,7%	85	100,0%
Total	229	11,9%	415	21,5%	1283	66,6%	1927	100,0%

Table 72: France: Release year by gendered producing team (2010-2020)

13. Germany

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	294	20,6	20,6	20,6
Mixed team	27	1,9	1,9	22,5
Man/team men	1106	77,5	77,5	100,0
Total	1427	100,0	100,0	

Table 73: Germany: Gendered directing team (2005-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	282	19,9	19,9	19,9
Mixed team	217	15,3	15,3	35,2
Man/team men	917	64,8	64,8	100,0
Total	1416	100,0	100,0	

Table 74: Germany: Gendered writing team (2005-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	166	11,8	11,8	11,8
Mixed team	488	34,8	34,8	46,6
Man/team men	750	53,4	53,4	100,0
Total	1404	100,0	100,0	

Table 75: Germany: Gendered producing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	8	13,6%	2	3,4%	49	83,1%	59	100,0%
2006	9	11,4%	2	2,5%	68	86,1%	79	100,0%
2007	14	19,2%	1	1,4%	58	79,5%	73	100,0%
2008	17	21,5%	1	1,3%	61	77,2%	79	100,0%
2009	16	18,8%	1	1,2%	68	80,0%	85	100,0%
2010	9	13,2%	1	1,5%	58	85,3%	68	100,0%
2011	16	18,6%	0	0,0%	70	81,4%	86	100,0%
2012	27	28,7%	4	4,3%	63	67,0%	94	100,0%
2013	23	21,5%	3	2,8%	81	75,7%	107	100,0%
2014	15	14,6%	2	1,9%	86	83,5%	103	100,0%
2015	19	17,4%	2	1,8%	88	80,7%	109	100,0%
2016	32	27,6%	2	1,7%	82	70,7%	116	100,0%
2017	26	24,8%	1	1,0%	78	74,3%	105	100,0%
2018	16	16,0%	1	1,0%	83	83,0%	100	100,0%
2019	37	31,9%	3	2,6%	76	65,5%	116	100,0%
2020	10	20,8%	1	2,1%	37	77,1%	48	100,0%
Total	294	20,6%	27	1,9%	1106	77,5%	1427	100,0%

Table 76: Germany: Release year by gendered directing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	6	10,3%	8	13,8%	44	75,9%	58	100,0%
2006	9	11,5%	10	12,8%	59	75,6%	78	100,0%
2007	13	17,8%	13	17,8%	47	64,4%	73	100,0%
2008	14	17,7%	9	11,4%	56	70,9%	79	100,0%
2009	14	16,5%	9	10,6%	62	72,9%	85	100,0%
2010	8	11,9%	10	14,9%	49	73,1%	67	100,0%

2011	15	17,6%	13	15,3%	57	67,1%	85	100,0%
2012	29	31,5%	12	13,0%	51	55,4%	92	100,0%
2013	20	18,9%	17	16,0%	69	65,1%	106	100,0%
2014	18	17,5%	19	18,4%	66	64,1%	103	100,0%
2015	22	20,4%	17	15,7%	69	63,9%	108	100,0%
2016	31	26,7%	16	13,8%	69	59,5%	116	100,0%
2017	26	24,8%	18	17,1%	61	58,1%	105	100,0%
2018	17	17,2%	14	14,1%	68	68,7%	99	100,0%
2019	31	26,7%	24	20,7%	61	52,6%	116	100,0%
2020	9	19,6%	8	17,4%	29	63,0%	46	100,0%
Total	282	19,9%	217	15,3%	917	64,8%	1416	100,0%

Table 77: Germany: Release year by gendered writing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	8	13,8%	17	29,3%	33	56,9%	58	100,0%
2006	7	9,1%	24	31,2%	46	59,7%	77	100,0%
2007	6	8,3%	24	33,3%	42	58,3%	72	100,0%
2008	13	17,3%	26	34,7%	36	48,0%	75	100,0%
2009	8	9,6%	31	37,3%	44	53,0%	83	100,0%
2010	10	14,7%	19	27,9%	39	57,4%	68	100,0%
2011	7	8,3%	28	33,3%	49	58,3%	84	100,0%
2012	9	9,9%	37	40,7%	45	49,5%	91	100,0%
2013	12	11,3%	31	29,2%	63	59,4%	106	100,0%
2014	12	11,7%	40	38,8%	51	49,5%	103	100,0%
2015	18	16,5%	34	31,2%	57	52,3%	109	100,0%
2016	13	11,5%	47	41,6%	53	46,9%	113	100,0%
2017	12	11,7%	41	39,8%	50	48,5%	103	100,0%
2018	11	11,1%	34	34,3%	54	54,5%	99	100,0%
2019	15	12,9%	44	37,9%	57	49,1%	116	100,0%

2020	5	10,6%	11	23,4%	31	66,0%	47	100,0%
Total	166	11,8%	488	34,8%	750	53,4%	1404	100,0%

Table 78: Germany: Release year by gendered producing team (2005-2020)

14. Greece

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	14	9,7	9,7	9,7
Man/team men	130	90,3	90,3	100,0
Total	144	100,0	100,0	

Table 79: Greece: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	21	14,7	14,7	14,7
Mixed team	28	19,6	19,6	34,3
Man/team men	94	65,7	65,7	100,0
Total	143	100,0	100,0	

Table 80: Greece: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	19	13,9	13,9	13,9
Mixed team	29	21,2	21,2	35,0
Man/team men	89	65,0	65,0	100,0
Total	137	100,0	100,0	

Table 81: Greece: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %

2010	2	9,1%	0	0,0%	20	90,9%	22	100,0%
2011	1	5,3%	0	0,0%	18	94,7%	19	100,0%
2012	0	0,0%	0	0,0%	8	100,0%	8	100,0%
2013	2	20,0%	0	0,0%	8	80,0%	10	100,0%
2014	2	15,4%	0	0,0%	11	84,6%	13	100,0%
2015	1	6,7%	0	0,0%	14	93,3%	15	100,0%
2016	0	0,0%	0	0,0%	11	100,0%	11	100,0%
2017	4	28,6%	0	0,0%	10	71,4%	14	100,0%
2018	0	0,0%	0	0,0%	11	100,0%	11	100,0%
2019	0	0,0%	0	0,0%	12	100,0%	12	100,0%
2020	2	22,2%	0	0,0%	7	77,8%	9	100,0%
Total	14	9,7%	0	0,0%	130	90,3%	144	100,0%

Table 82: Greece: Release year by fendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	18,2%	7	31,8%	11	50,0%	22	100,0%
2011	1	5,3%	1	5,3%	17	89,5%	19	100,0%
2012	1	12,5%	2	25,0%	5	62,5%	8	100,0%
2013	2	20,0%	3	30,0%	5	50,0%	10	100,0%
2014	2	15,4%	1	7,7%	10	76,9%	13	100,0%
2015	1	6,7%	4	26,7%	10	66,7%	15	100,0%
2016	2	18,2%	2	18,2%	7	63,6%	11	100,0%
2017	5	35,7%	2	14,3%	7	50,0%	14	100,0%
2018	0	0,0%	1	10,0%	9	90,0%	10	100,0%
2019	1	8,3%	5	41,7%	6	50,0%	12	100,0%
2020	2	22,2%	0	0,0%	7	77,8%	9	100,0%
Total	21	14,7%	28	19,6%	94	65,7%	143	100,0%

Table 83: Greece: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	4,8%	4	19,0%	16	76,2%	21	100,0%
2011	1	6,3%	5	31,3%	10	62,5%	16	100,0%
2012	2	25,0%	3	37,5%	3	37,5%	8	100,0%
2013	1	11,1%	0	0,0%	8	88,9%	9	100,0%
2014	1	7,7%	5	38,5%	7	53,8%	13	100,0%
2015	2	13,3%	1	6,7%	12	80,0%	15	100,0%
2016	0	0,0%	3	27,3%	8	72,7%	11	100,0%
2017	6	42,9%	2	14,3%	6	42,9%	14	100,0%
2018	1	9,1%	3	27,3%	7	63,6%	11	100,0%
2019	2	18,2%	2	18,2%	7	63,6%	11	100,0%
2020	2	25,0%	1	12,5%	5	62,5%	8	100,0%
Total	19	13,9%	29	21,2%	89	65,0%	137	100,0%

Table 84: Greece: Release year by gendered producing team (2010-2020)

15. Hungary

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	22	15,3	15,3	15,3
Mixed team	4	2,8	2,8	18,1
Man/team men	118	81,9	81,9	100,0
Total	144	100,0	100,0	

Table 85: Hungary: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	18	12,5	12,5	12,5
Mixed team	29	20,1	20,1	32,6

Man/team men	97	67,4	67,4	100,0
Total	144	100,0	100,0	

Table 86: Hungary: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	13	9,0	9,0	9,0
Mixed team	40	27,8	27,8	36,8
Man/team men	91	63,2	63,2	100,0
Total	144	100,0	100,0	

Table 87: Hungary: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	2	11,8%	0	0,0%	15	88,2%	17	100,0%
2011	2	22,2%	0	0,0%	7	77,8%	9	100,0%
2012	2	25,0%	0	0,0%	6	75,0%	8	100,0%
2013	0	0,0%	1	20,0%	4	80,0%	5	100,0%
2014	1	6,3%	0	0,0%	15	93,8%	16	100,0%
2015	3	18,8%	0	0,0%	13	81,3%	16	100,0%
2016	0	0,0%	0	0,0%	13	100,0%	13	100,0%
2017	4	22,2%	1	5,6%	13	72,2%	18	100,0%
2018	4	19,0%	0	0,0%	17	81,0%	21	100,0%
2019	0	0,0%	1	8,3%	11	91,7%	12	100,0%
2020	4	44,4%	1	11,1%	4	44,4%	9	100,0%
Total	22	15,3%	4	2,8%	118	81,9%	144	100,0%

Table 88: Hungary: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	5,9%	4	23,5%	12	70,6%	17	100,0%

2011	2	22,2%	0	0,0%	7	77,8%	9	100,0%
2012	1	12,5%	3	37,5%	4	50,0%	8	100,0%
2013	0	0,0%	1	20,0%	4	80,0%	5	100,0%
2014	1	6,3%	2	12,5%	13	81,3%	16	100,0%
2015	3	18,8%	3	18,8%	10	62,5%	16	100,0%
2016	1	7,7%	0	0,0%	12	92,3%	13	100,0%
2017	2	11,1%	5	27,8%	11	61,1%	18	100,0%
2018	3	14,3%	7	33,3%	11	52,4%	21	100,0%
2019	0	0,0%	3	25,0%	9	75,0%	12	100,0%
2020	4	44,4%	1	11,1%	4	44,4%	9	100,0%
Total	18	12,5%	29	20,1%	97	67,4%	144	100,0%

Table 89: Hungary: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	4	23,5%	13	76,5%	17	100,0%
2011	3	33,3%	2	22,2%	4	44,4%	9	100,0%
2012	0	0,0%	4	50,0%	4	50,0%	8	100,0%
2013	0	0,0%	2	40,0%	3	60,0%	5	100,0%
2014	3	18,8%	2	12,5%	11	68,8%	16	100,0%
2015	0	0,0%	0	0,0%	16	100,0%	16	100,0%
2016	2	15,4%	2	15,4%	9	69,2%	13	100,0%
2017	1	5,6%	6	33,3%	11	61,1%	18	100,0%
2018	2	9,5%	9	42,9%	10	47,6%	21	100,0%
2019	2	16,7%	3	25,0%	7	58,3%	12	100,0%
2020	0	0,0%	6	66,7%	3	33,3%	9	100,0%
Total	13	9,0%	40	27,8%	91	63,2%	144	100,0%

Table 90: Hungary: Release year by gendered producing team (2010-2020)

16. Iceland

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	6	9,1	9,1	9,1
Mixed team	1	1,5	1,5	10,6
Man/team men	59	89,4	89,4	100,0
Total	66	100,0	100,0	

Table 91: Iceland: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	6	9,1	9,1	9,1
Mixed team	2	3,0	3,0	12,1
Man/team men	58	87,9	87,9	100,0
Total	66	100,0	100,0	

Table 92: Iceland: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	6	9,1	9,1	9,1
Mixed team	20	30,3	30,3	39,4
Man/team men	40	60,6	60,6	100,0
Total	66	100,0	100,0	

Table 93: Iceland: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	20,0%	0	0,0%	4	80,0%	5	100,0%
2011	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2012	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2013	0	0,0%	0	0,0%	3	100,0%	3	100,0%

2014	0	0,0%	0	0,0%	7	100,0%	7	100,0%
2015	0	0,0%	0	0,0%	9	100,0%	9	100,0%
2016	0	0,0%	0	0,0%	8	100,0%	8	100,0%
2017	2	28,6%	0	0,0%	5	71,4%	7	100,0%
2018	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2019	2	25,0%	0	0,0%	6	75,0%	8	100,0%
2020	0	0,0%	1	20,0%	4	80,0%	5	100,0%
Total	6	9,1%	1	1,5%	59	89,4%	66	100,0%

Table 94: Iceland: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	2	40,0%	0	0,0%	3	60,0%	5	100,0%
2011	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2012	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2013	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2014	0	0,0%	0	0,0%	7	100,0%	7	100,0%
2015	0	0,0%	0	0,0%	9	100,0%	9	100,0%
2016	0	0,0%	0	0,0%	8	100,0%	8	100,0%
2017	1	14,3%	1	14,3%	5	71,4%	7	100,0%
2018	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2019	2	25,0%	0	0,0%	6	75,0%	8	100,0%
2020	0	0,0%	1	20,0%	4	80,0%	5	100,0%
Total	6	9,1%	2	3,0%	58	87,9%	66	100,0%

Table 95: Iceland: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	3	60,0%	2	40,0%	5	100,0%
2011	0	0,0%	1	25,0%	3	75,0%	4	100,0%

2012	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2013	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2014	0	0,0%	1	14,3%	6	85,7%	7	100,0%
2015	1	11,1%	3	33,3%	5	55,6%	9	100,0%
2016	1	12,5%	2	25,0%	5	62,5%	8	100,0%
2017	1	14,3%	2	28,6%	4	57,1%	7	100,0%
2018	0	0,0%	4	57,1%	3	42,9%	7	100,0%
2019	2	25,0%	1	12,5%	5	62,5%	8	100,0%
2020	1	20,0%	1	20,0%	3	60,0%	5	100,0%
Total	6	9,1%	20	30,3%	40	60,6%	66	100,0%

Table 96: Iceland: Release year by gendered producing team (2010-2020)

17. Ireland

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	18	13,1	13,1	13,1
Mixed team	3	2,2	2,2	15,3
Man/team men	116	84,7	84,7	100,0
Total	137	100,0	100,0	

Table 97: Ireland: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	18	13,5	13,5	13,5
Mixed team	11	8,3	8,3	21,8
Man/team men	104	78,2	78,2	100,0
Total	133	100,0	100,0	

Table 98: Ireland: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	16	11,8	11,8	11,8
Mixed team	64	47,1	47,1	58,8
Man/team men	56	41,2	41,2	100,0
Total	136	100,0	100,0	

Table 99: Ireland: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	37,5%	0	0,0%	5	62,5%	8	100,0%
2011	0	0,0%	0	0,0%	6	100,0%	6	100,0%
2012	1	10,0%	0	0,0%	9	90,0%	10	100,0%
2013	1	7,1%	1	7,1%	12	85,7%	14	100,0%
2014	0	0,0%	1	8,3%	11	91,7%	12	100,0%
2015	0	0,0%	1	10,0%	9	90,0%	10	100,0%
2016	2	13,3%	0	0,0%	13	86,7%	15	100,0%
2017	4	25,0%	0	0,0%	12	75,0%	16	100,0%
2018	2	8,3%	0	0,0%	22	91,7%	24	100,0%
2019	3	21,4%	0	0,0%	11	78,6%	14	100,0%
2020	2	25,0%	0	0,0%	6	75,0%	8	100,0%
Total	18	13,1%	3	2,2%	116	84,7%	137	100,0%

Table 100: Ireland: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	37,5%	0	0,0%	5	62,5%	8	100,0%
2011	0	0,0%	0	0,0%	5	100,0%	5	100,0%
2012	2	20,0%	2	20,0%	6	60,0%	10	100,0%
2013	2	15,4%	2	15,4%	9	69,2%	13	100,0%
2014	0	0,0%	1	8,3%	11	91,7%	12	100,0%

2015	0	0,0%	1	10,0%	9	90,0%	10	100,0%
2016	1	7,1%	1	7,1%	12	85,7%	14	100,0%
2017	3	18,8%	2	12,5%	11	68,8%	16	100,0%
2018	3	13,0%	1	4,3%	19	82,6%	23	100,0%
2019	3	21,4%	0	0,0%	11	78,6%	14	100,0%
2020	1	12,5%	1	12,5%	6	75,0%	8	100,0%
Total	18	13,5%	11	8,3%	104	78,2%	133	100,0%

Table 101: Ireland: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	12,5%	4	50,0%	3	37,5%	8	100,0%
2011	0	0,0%	2	33,3%	4	66,7%	6	100,0%
2012	3	30,0%	4	40,0%	3	30,0%	10	100,0%
2013	1	7,1%	5	35,7%	8	57,1%	14	100,0%
2014	1	8,3%	5	41,7%	6	50,0%	12	100,0%
2015	3	30,0%	4	40,0%	3	30,0%	10	100,0%
2016	2	13,3%	7	46,7%	6	40,0%	15	100,0%
2017	1	6,3%	7	43,8%	8	50,0%	16	100,0%
2018	3	13,0%	11	47,8%	9	39,1%	23	100,0%
2019	0	0,0%	10	71,4%	4	28,6%	14	100,0%
2020	1	12,5%	5	62,5%	2	25,0%	8	100,0%
Total	16	11,8%	64	47,1%	56	41,2%	136	100,0%

Table 102: Ireland: Release year by gendered producing team (2010-2020)

18. Italy

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	117	8,7	8,7	8,7
Mixed team	16	1,2	1,2	9,9

Man/team men	1207	90,1	90,1	100,0
Total	1340	100,0	100,0	

Table 103: Italy: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	82	6,3	6,3	6,3
Mixed team	317	24,5	24,5	30,8
Man/team Men	895	69,2	69,2	100,0
Total	1294	100,0	100,0	

Table 104: Italy: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	79	6,8	6,8	6,8
Mixed team	305	26,2	26,2	33,0
Man/team men	781	67,0	67,0	100,0
Total	1165	100,0	100,0	

Table 105: Italy: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	10	9,8%	1	1,0%	91	89,2%	102	100,0%
2011	5	4,9%	1	1,0%	97	94,2%	103	100,0%
2012	10	9,2%	0	0,0%	99	90,8%	109	100,0%
2013	9	7,3%	1	0,8%	113	91,9%	123	100,0%
2014	10	8,3%	2	1,7%	108	90,0%	120	100,0%
2015	13	9,3%	1	0,7%	126	90,0%	140	100,0%
2016	12	8,3%	3	2,1%	129	89,6%	144	100,0%
2017	14	9,1%	4	2,6%	136	88,3%	154	100,0%
2018	11	7,7%	3	2,1%	128	90,1%	142	100,0%

2019	16	11,3%	0	0,0%	126	88,7%	142	100,0%
2020	7	11,7%	0	0,0%	53	88,3%	60	100,0%
Total	117	8,7%	16	1,2%	1206	90,1%	1339	100,0%

Table 106: Italy: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	9	8,9%	20	19,8%	72	71,3%	101	100,0%
2011	5	5,0%	25	25,0%	70	70,0%	100	100,0%
2012	6	5,6%	29	27,1%	72	67,3%	107	100,0%
2013	6	5,0%	28	23,3%	86	71,7%	120	100,0%
2014	8	6,8%	28	23,7%	82	69,5%	118	100,0%
2015	9	6,9%	34	26,2%	87	66,9%	130	100,0%
2016	8	5,7%	38	27,1%	94	67,1%	140	100,0%
2017	11	7,6%	34	23,6%	99	68,8%	144	100,0%
2018	6	4,3%	34	24,5%	99	71,2%	139	100,0%
2019	11	8,1%	36	26,7%	88	65,2%	135	100,0%
2020	3	5,0%	11	18,3%	46	76,7%	60	100,0%
Total	82	6,3%	317	24,5%	895	69,2%	1294	100,0%

Table 107: Italy: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	8	9,6%	18	21,7%	57	68,7%	83	100,0%
2011	6	6,6%	16	17,6%	69	75,8%	91	100,0%
2012	9	9,4%	15	15,6%	72	75,0%	96	100,0%
2013	8	7,5%	23	21,7%	75	70,8%	106	100,0%
2014	6	5,9%	31	30,4%	65	63,7%	102	100,0%
2015	14	11,6%	34	28,1%	73	60,3%	121	100,0%
2016	6	4,7%	28	22,0%	93	73,2%	127	100,0%

2017	8	6,1%	40	30,3%	84	63,6%	132	100,0%
2018	9	6,8%	42	31,8%	81	61,4%	132	100,0%
2019	2	1,7%	41	33,9%	78	64,5%	121	100,0%
2020	3	5,6%	17	31,5%	34	63,0%	54	100,0%
Total	79	6,8%	305	26,2%	781	67,0%	1165	100,0%

Table 108: Italy: Release year by gendered producing team (2010-2020)

19. Latvia

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	9	15,0	15,0	15,0
Man/team men	51	85,0	85,0	100,0
Total	60	100,0	100,0	

Table 109: Latvia: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	5	8,8	8,8	8,8
Mixed team	8	14,0	14,0	22,8
Man/team men	44	77,2	77,2	100,0
Total	57	100,0	100,0	

Table 110: Latvia: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	12	21,8	21,8	21,8
Mixed team	18	32,7	32,7	54,5
Man/team men	25	45,5	45,5	100,0
Total	55	100,0	100,0	

Table 111: Latvia: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2011	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2012	2	40,0%	0	0,0%	3	60,0%	5	100,0%
2013	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2014	0	0,0%	0	0,0%	5	100,0%	5	100,0%
2015	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2016	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2017	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2018	4	36,4%	0	0,0%	7	63,6%	11	100,0%
2019	1	8,3%	0	0,0%	11	91,7%	12	100,0%
2020	0	0,0%	0	0,0%	3	100,0%	3	100,0%
Total	9	15,0%	0	0,0%	51	85,0%	60	100,0%

Table 112: Latvia: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2011	0	0,0%	1	25,0%	3	75,0%	4	100,0%
2012	0	0,0%	2	40,0%	3	60,0%	5	100,0%
2013	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2014	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2015	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2016	0	0,0%	1	25,0%	3	75,0%	4	100,0%
2017	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2018	2	20,0%	2	20,0%	6	60,0%	10	100,0%
2019	1	8,3%	2	16,7%	9	75,0%	12	100,0%
2020	0	0,0%	0	0,0%	3	100,0%	3	100,0%
Total	5	8,8%	8	14,0%	44	77,2%	57	100,0%

Table 113: Latvia: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	2	66,7%	1	33,3%	3	100,0%
2011	0	0,0%	1	25,0%	3	75,0%	4	100,0%
2012	1	20,0%	1	20,0%	3	60,0%	5	100,0%
2013	1	33,3%	1	33,3%	1	33,3%	3	100,0%
2014	0	0,0%	3	75,0%	1	25,0%	4	100,0%
2015	1	33,3%	1	33,3%	1	33,3%	3	100,0%
2016	2	50,0%	1	25,0%	1	25,0%	4	100,0%
2017	1	20,0%	1	20,0%	3	60,0%	5	100,0%
2018	3	27,3%	4	36,4%	4	36,4%	11	100,0%
2019	3	30,0%	2	20,0%	5	50,0%	10	100,0%
2020	0	0,0%	1	33,3%	2	66,7%	3	100,0%
Total	12	21,8%	18	32,7%	25	45,5%	55	100,0%

Table 114: Latvia: Release year by gendered producing team (2010-2020)

20. Lithuania

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	8	9,3	9,3	9,3
Mixed team	1	1,2	1,2	10,5
Man/team men	77	89,5	89,5	100,0
Total	86	100,0	100,0	

Table 115: Lithuania: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	10	13,9	13,9	13,9
Mixed team	8	11,1	11,1	25,0

Man/team men	54	75,0	75,0	100,0
Total	72	100,0	100,0	

Table 116: Lithuania: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	18	22,8	22,8	22,8
Mixed team	20	25,3	25,3	48,1
Man/team men	41	51,9	51,9	100,0
Total	79	100,0	100,0	

Table 117: Lithuania: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	1	50,0%	0	0,0%	1	50,0%	2	100,0%
2013	1	12,5%	1	12,5%	6	75,0%	8	100,0%
2014	1	9,1%	0	0,0%	10	90,9%	11	100,0%
2015	2	22,2%	0	0,0%	7	77,8%	9	100,0%
2016	0	0,0%	0	0,0%	9	100,0%	9	100,0%
2017	1	10,0%	0	0,0%	9	90,0%	10	100,0%
2018	1	8,3%	0	0,0%	11	91,7%	12	100,0%
2019	0	0,0%	0	0,0%	14	100,0%	14	100,0%
2020	1	16,7%	0	0,0%	5	83,3%	6	100,0%
Total	8	9,3%	1	1,2%	77	89,5%	86	100,0%

Table 118: Lithuania: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %

2010	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	0	0,0%	1	50,0%	1	50,0%	2	100,0%
2013	1	20,0%	0	0,0%	4	80,0%	5	100,0%
2014	1	14,3%	1	14,3%	5	71,4%	7	100,0%
2015	2	25,0%	1	12,5%	5	62,5%	8	100,0%
2016	0	0,0%	0	0,0%	8	100,0%	8	100,0%
2017	1	11,1%	2	22,2%	6	66,7%	9	100,0%
2018	3	27,3%	0	0,0%	8	72,7%	11	100,0%
2019	1	9,1%	2	18,2%	8	72,7%	11	100,0%
2020	1	16,7%	1	16,7%	4	66,7%	6	100,0%
Total	10	13,9%	8	11,1%	54	75,0%	72	100,0%

Table 119: Lithuania: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	2	66,7%	0	0,0%	1	33,3%	3	100,0%
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	1	50,0%	1	50,0%	0	0,0%	2	100,0%
2013	2	25,0%	0	0,0%	6	75,0%	8	100,0%
2014	1	11,1%	2	22,2%	6	66,7%	9	100,0%
2015	1	12,5%	3	37,5%	4	50,0%	8	100,0%
2016	2	22,2%	2	22,2%	5	55,6%	9	100,0%
2017	0	0,0%	5	55,6%	4	44,4%	9	100,0%
2018	4	33,3%	3	25,0%	5	41,7%	12	100,0%
2019	5	41,7%	3	25,0%	4	33,3%	12	100,0%
2020	0	0,0%	1	16,7%	5	83,3%	6	100,0%
Total	18	22,8%	20	25,3%	41	51,9%	79	100,0%

Table 120: Lithuania: Release year by gendered producing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	4	18,2	18,2	18,2
Man/team men	18	81,8	81,8	100,0
Total	22	100,0	100,0	

Table 121: Luxembourg: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	2	9,5	9,5	9,5
Mixed team	3	14,3	14,3	23,8
Man/team men	16	76,2	76,2	100,0
Total	21	100,0	100,0	

Table 122: Luxembourg: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	1	4,5	4,5	4,5
Mixed team	5	22,7	22,7	27,3
Man/team men	16	72,7	72,7	100,0
Total	22	100,0	100,0	

Table 123: Luxembourg: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	50,0%	0	0,0%	1	50,0%	2	100,0%
2011	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2012	1	25,0%	0	0,0%	3	75,0%	4	100,0%
2014	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2015	0	0,0%	0	0,0%	3	100,0%	3	100,0%

2017	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2018	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2019	0	0,0%	0	0,0%	4	100,0%	4	100,0%
Total	4	18,2%	0	0,0%	18	81,8%	22	100,0%

Table 124: Luxembourg: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	1	50,0%	1	50,0%	2	100,0%
2011	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2012	0	0,0%	1	25,0%	3	75,0%	4	100,0%
2014	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2015	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2017	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2018	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2019	0	0,0%	0	0,0%	4	100,0%	4	100,0%
Total	2	9,5%	3	14,3%	16	76,2%	21	100,0%

Table 125: Luxembourg: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	1	50,0%	1	50,0%	2	100,0%
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2014	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2015	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2017	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2018	0	0,0%	2	50,0%	2	50,0%	4	100,0%
2019	0	0,0%	1	25,0%	3	75,0%	4	100,0%
Total	1	4,5%	5	22,7%	16	72,7%	22	100,0%

Table 126: Luxembourg: Release year by gendered producing team (2010-2020)

22. Montenegro

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	1	50,0	50,0	50,0
Man/team men	1	50,0	50,0	100,0
Total	2	100,0	100,0	

Table 127: Montenegro: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	1	100,0	100,0	100,0

Table 128: Montenegro: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	1	100,0	100,0	100,0

Table 129: Montenegro: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2015	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2020	1	100,0%	0	0,0%	0	0,0%	1	100,0%
Total	1	50,0%	0	0,0%	1	50,0%	2	100,0%

Table 130: Montenegro: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2020	1	100,0%	0	0,0%	0	0,0%	1	100,0%
Total	1	100,0%	0	0,0%	0	0,0%	1	100,0%

Table 131: Montenegro: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2020	1	100,0%	0	0,0%	0	0,0%	1	100,0%
Total	1	100,0%	0	0,0%	0	0,0%	1	100,0%

Table 132: Montenegro: Release year by gendered producing team (2010-2020)

23. Netherlands

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	95	26,1	26,1	26,1
Mixed team	4	1,1	1,1	27,2
Man/team men	265	72,8	72,8	100,0
Total	364	100,0	100,0	

Table 133: Netherlands: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	114	32,0	32,0	32,0
Mixed team	45	12,6	12,6	44,7
Man/team men	197	55,3	55,3	100,0
Total	356	100,0	100,0	

Table 134: Netherlands: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	28	8,0	8,0	8,0
Mixed team	127	36,1	36,1	44,0
Man/team men	197	56,0	56,0	100,0
Total	352	100,0	100,0	

Table 135: Netherlands: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	8	23,5%	1	2,9%	25	73,5%	34	100,0%
2011	6	23,1%	0	0,0%	20	76,9%	26	100,0%
2012	9	25,7%	0	0,0%	26	74,3%	35	100,0%
2013	6	17,6%	0	0,0%	28	82,4%	34	100,0%
2014	20	48,8%	0	0,0%	21	51,2%	41	100,0%
2015	5	13,9%	1	2,8%	30	83,3%	36	100,0%
2016	12	34,3%	1	2,9%	22	62,9%	35	100,0%
2017	8	22,2%	0	0,0%	28	77,8%	36	100,0%
2018	8	25,8%	0	0,0%	23	74,2%	31	100,0%
2019	9	28,1%	0	0,0%	23	71,9%	32	100,0%
2020	4	16,7%	1	4,2%	19	79,2%	24	100,0%
Total	95	26,1%	4	1,1%	265	72,8%	364	100,0%

Table 136: Netherlands: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	9	27,3%	5	15,2%	19	57,6%	33	100,0%
2011	7	26,9%	3	11,5%	16	61,5%	26	100,0%
2012	11	33,3%	2	6,1%	20	60,6%	33	100,0%
2013	7	20,6%	3	8,8%	24	70,6%	34	100,0%
2014	16	39,0%	7	17,1%	18	43,9%	41	100,0%
2015	8	22,2%	4	11,1%	24	66,7%	36	100,0%
2016	11	31,4%	5	14,3%	19	54,3%	35	100,0%
2017	10	29,4%	5	14,7%	19	55,9%	34	100,0%
2018	13	43,3%	2	6,7%	15	50,0%	30	100,0%
2019	12	40,0%	3	10,0%	15	50,0%	30	100,0%
2020	10	41,7%	6	25,0%	8	33,3%	24	100,0%

Total	114	32,0%	45	12,6%	197	55,3%	356	100,0%
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Table 137: Netherlands: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	9,1%	6	18,2%	24	72,7%	33	100,0%
2011	2	7,7%	8	30,8%	16	61,5%	26	100,0%
2012	1	3,0%	15	45,5%	17	51,5%	33	100,0%
2013	3	9,7%	9	29,0%	19	61,3%	31	100,0%
2014	2	5,0%	16	40,0%	22	55,0%	40	100,0%
2015	2	5,6%	12	33,3%	22	61,1%	36	100,0%
2016	2	5,9%	13	38,2%	19	55,9%	34	100,0%
2017	3	8,3%	12	33,3%	21	58,3%	36	100,0%
2018	3	9,7%	13	41,9%	15	48,4%	31	100,0%
2019	4	13,8%	14	48,3%	11	37,9%	29	100,0%
2020	3	13,0%	9	39,1%	11	47,8%	23	100,0%
Total	28	8,0%	127	36,1%	197	56,0%	352	100,0%

Table 138: Netherlands: Release year by gendered producing team (2010-2020)

24. North Macedonia

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	4	11,4	11,4	11,4
Man/team men	31	88,6	88,6	100,0
Total	35	100,0	100,0	

Table 139: North Macedonia: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	4	12,1	12,1	12,1

Mixed team	5	15,2	15,2	27,3
Man/team men	24	72,7	72,7	100,0
Total	33	100,0	100,0	

Table 140: North Macedonia: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	2	6,1	6,1	6,1
Mixed team	4	12,1	12,1	18,2
Man/team men	27	81,8	81,8	100,0
Total	33	100,0	100,0	

Table 141: North Macedonia: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2011	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2012	1	33,3%	0	0,0%	2	66,7%	3	100,0%
2013	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2014	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2015	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2016	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2017	1	16,7%	0	0,0%	5	83,3%	6	100,0%
2018	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2019	2	33,3%	0	0,0%	4	66,7%	6	100,0%
2020	0	0,0%	0	0,0%	3	100,0%	3	100,0%
Total	4	11,4%	0	0,0%	31	88,6%	35	100,0%

Table 142: North Macedonia: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %

2010	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2011	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2012	1	33,3%	1	33,3%	1	33,3%	3	100,0%
2013	0	0,0%	2	100,0%	0	0,0%	2	100,0%
2014	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2015	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2016	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2017	1	16,7%	0	0,0%	5	83,3%	6	100,0%
2018	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2019	1	16,7%	0	0,0%	5	83,3%	6	100,0%
2020	1	33,3%	0	0,0%	2	66,7%	3	100,0%
Total	4	12,1%	5	15,2%	24	72,7%	33	100,0%

Table 143: North Macedonia: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2011	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2012	0	0,0%	1	33,3%	2	66,7%	3	100,0%
2013	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2014	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2015	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2016	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2017	0	0,0%	1	16,7%	5	83,3%	6	100,0%
2018	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2019	1	16,7%	1	16,7%	4	66,7%	6	100,0%
2020	0	0,0%	1	33,3%	2	66,7%	3	100,0%
Total	2	6,1%	4	12,1%	27	81,8%	33	100,0%

Table 144: North Macedonia: Release year by gendered producing team (2010-2020)

25. Norway

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	49	20,4	20,4	20,4
Mixed team	7	2,9	2,9	23,3
Man/team men	184	76,7	76,7	100,0
Total	240	100,0	100,0	

Table 145: Norway: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	49	21,1	21,1	21,1
Mixed team	22	9,5	9,5	30,6
Man/team men	161	69,4	69,4	100,0
Total	232	100,0	100,0	

Table 146: Norway: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	43	18,7	18,7	18,7
Mixed team	40	17,4	17,4	36,1
Man/team men	147	63,9	63,9	100,0
Total	230	100,0	100,0	

Table 147: Norway: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	16,7%	0	0,0%	20	83,3%	24	100,0%
2011	3	12,0%	2	8,0%	20	80,0%	25	100,0%
2012	3	15,8%	0	0,0%	16	84,2%	19	100,0%
2013	3	16,7%	0	0,0%	15	83,3%	18	100,0%

2014	6	24,0%	1	4,0%	18	72,0%	25	100,0%
2015	5	22,7%	0	0,0%	17	77,3%	22	100,0%
2016	4	19,0%	0	0,0%	17	81,0%	21	100,0%
2017	4	13,8%	1	3,4%	24	82,8%	29	100,0%
2018	5	23,8%	0	0,0%	16	76,2%	21	100,0%
2019	7	30,4%	1	4,3%	15	65,2%	23	100,0%
2020	5	38,5%	2	15,4%	6	46,2%	13	100,0%
Total	49	20,4%	7	2,9%	184	76,7%	240	100,0%

Table 148: Norway: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	7	29,2%	1	4,2%	16	66,7%	24	100,0%
2011	3	12,5%	2	8,3%	19	79,2%	24	100,0%
2012	3	15,8%	1	5,3%	15	78,9%	19	100,0%
2013	4	22,2%	3	16,7%	11	61,1%	18	100,0%
2014	4	16,7%	2	8,3%	18	75,0%	24	100,0%
2015	4	20,0%	1	5,0%	15	75,0%	20	100,0%
2016	5	26,3%	2	10,5%	12	63,2%	19	100,0%
2017	4	14,8%	2	7,4%	21	77,8%	27	100,0%
2018	3	14,3%	5	23,8%	13	61,9%	21	100,0%
2019	9	39,1%	1	4,3%	13	56,5%	23	100,0%
2020	3	23,1%	2	15,4%	8	61,5%	13	100,0%
Total	49	21,1%	22	9,5%	161	69,4%	232	100,0%

Table 149: Norway: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	13,0%	3	13,0%	17	73,9%	23	100,0%
2011	3	12,0%	5	20,0%	17	68,0%	25	100,0%

2012	2	11,1%	6	33,3%	10	55,6%	18	100,0%
2013	2	11,1%	1	5,6%	15	83,3%	18	100,0%
2014	6	25,0%	3	12,5%	15	62,5%	24	100,0%
2015	7	35,0%	1	5,0%	12	60,0%	20	100,0%
2016	2	10,5%	3	15,8%	14	73,7%	19	100,0%
2017	6	22,2%	5	18,5%	16	59,3%	27	100,0%
2018	5	23,8%	1	4,8%	15	71,4%	21	100,0%
2019	4	18,2%	6	27,3%	12	54,5%	22	100,0%
2020	3	23,1%	6	46,2%	4	30,8%	13	100,0%
Total	43	18,7%	40	17,4%	147	63,9%	230	100,0%

Table 150: Norway: Release year by gendered producing team (2010-2020)

26. Poland

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	48	13,3	13,3	13,3
Mixed team	10	2,8	2,8	16,0
Man/team men	304	84,0	84,0	100,0
Total	362	100,0	100,0	

Table 151: Poland: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	39	11,0	11,0	11,0
Mixed team	67	18,9	18,9	29,9
Man/team men	249	70,1	70,1	100,0
Total	355	100,0	100,0	

Table 152: Poland: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	36	11,3	11,3	11,3
Mixed team	78	24,4	24,4	35,6
Man/team men	206	64,4	64,4	100,0
Total	320	100,0	100,0	

Table 153: Poland: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	14,3%	0	0,0%	24	85,7%	28	100,0%
2011	1	3,1%	0	0,0%	31	96,9%	32	100,0%
2012	4	14,3%	1	3,6%	23	82,1%	28	100,0%
2013	3	9,4%	1	3,1%	28	87,5%	32	100,0%
2014	2	7,1%	1	3,6%	25	89,3%	28	100,0%
2015	4	12,5%	0	0,0%	28	87,5%	32	100,0%
2016	7	18,9%	2	5,4%	28	75,7%	37	100,0%
2017	6	17,1%	2	5,7%	27	77,1%	35	100,0%
2018	8	21,1%	1	2,6%	29	76,3%	38	100,0%
2019	4	8,9%	0	0,0%	41	91,1%	45	100,0%
2020	5	18,5%	2	7,4%	20	74,1%	27	100,0%
Total	48	13,3%	10	2,8%	304	84,0%	362	100,0%

Table 154: Poland: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	14,8%	7	25,9%	16	59,3%	27	100,0%
2011	1	3,2%	6	19,4%	24	77,4%	31	100,0%
2012	3	10,7%	3	10,7%	22	78,6%	28	100,0%
2013	2	6,7%	5	16,7%	23	76,7%	30	100,0%
2014	0	0,0%	4	14,3%	24	85,7%	28	100,0%

2015	0	0,0%	4	12,5%	28	87,5%	32	100,0%
2016	4	10,8%	9	24,3%	24	64,9%	37	100,0%
2017	6	17,6%	5	14,7%	23	67,6%	34	100,0%
2018	8	21,6%	10	27,0%	19	51,4%	37	100,0%
2019	6	13,6%	8	18,2%	30	68,2%	44	100,0%
2020	5	18,5%	6	22,2%	16	59,3%	27	100,0%
Total	39	11,0%	67	18,9%	249	70,1%	355	100,0%

Table 155: Poland: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	3	12,0%	3	12,0%	19	76,0%	25	100,0%
2011	0	0,0%	10	35,7%	18	64,3%	28	100,0%
2012	0	0,0%	7	30,4%	16	69,6%	23	100,0%
2013	3	11,1%	9	33,3%	15	55,6%	27	100,0%
2014	1	4,0%	4	16,0%	20	80,0%	25	100,0%
2015	9	28,1%	4	12,5%	19	59,4%	32	100,0%
2016	6	20,0%	5	16,7%	19	63,3%	30	100,0%
2017	3	10,3%	6	20,7%	20	69,0%	29	100,0%
2018	4	12,5%	9	28,1%	19	59,4%	32	100,0%
2019	6	14,0%	14	32,6%	23	53,5%	43	100,0%
2020	1	3,8%	7	26,9%	18	69,2%	26	100,0%
Total	36	11,3%	78	24,4%	206	64,4%	320	100,0%

Table 156: Poland: Release year by gendered producing team (2010-2020)

27. Portugal

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	19	9,8	9,8	9,8

Mixed team	4	2,1	2,1	11,9
Man/team men	171	88,1	88,1	100,0
Total	194	100,0	100,0	

Table 157: Portugal: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	21	11,8	11,8	11,8
Mixed team	35	19,7	19,7	31,5
Man/team men	122	68,5	68,5	100,0
Total	178	100,0	100,0	

Table 158: Portugal: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	22	12,8	12,8	12,8
Mixed team	37	21,5	21,5	34,3
Man/team men	113	65,7	65,7	100,0
Total	172	100,0	100,0	

Table 159: Portugal: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	6,7%	0	0,0%	14	93,3%	15	100,0%
2011	2	15,4%	0	0,0%	11	84,6%	13	100,0%
2012	3	14,3%	1	4,8%	17	81,0%	21	100,0%
2013	1	9,1%	0	0,0%	10	90,9%	11	100,0%
2014	0	0,0%	0	0,0%	14	100,0%	14	100,0%
2015	3	15,0%	0	0,0%	17	85,0%	20	100,0%
2016	0	0,0%	1	6,7%	14	93,3%	15	100,0%
2017	3	12,5%	0	0,0%	21	87,5%	24	100,0%

2018	1	4,0%	2	8,0%	22	88,0%	25	100,0%
2019	4	18,2%	0	0,0%	18	81,8%	22	100,0%
2020	1	7,1%	0	0,0%	13	92,9%	14	100,0%
Total	19	9,8%	4	2,1%	171	88,1%	194	100,0%

Table 160: Portugal: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	6,7%	1	6,7%	13	86,7%	15	100,0%
2011	3	23,1%	3	23,1%	7	53,8%	13	100,0%
2012	2	10,0%	4	20,0%	14	70,0%	20	100,0%
2013	0	0,0%	2	22,2%	7	77,8%	9	100,0%
2014	2	15,4%	2	15,4%	9	69,2%	13	100,0%
2015	2	11,1%	5	27,8%	11	61,1%	18	100,0%
2016	1	7,7%	0	0,0%	12	92,3%	13	100,0%
2017	2	9,1%	5	22,7%	15	68,2%	22	100,0%
2018	2	9,5%	5	23,8%	14	66,7%	21	100,0%
2019	4	20,0%	6	30,0%	10	50,0%	20	100,0%
2020	2	14,3%	2	14,3%	10	71,4%	14	100,0%
Total	21	11,8%	35	19,7%	122	68,5%	178	100,0%

Table 161: Portugal: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	5	35,7%	9	64,3%	14	100,0%
2011	3	23,1%	2	15,4%	8	61,5%	13	100,0%
2012	4	25,0%	5	31,3%	7	43,8%	16	100,0%
2013	1	12,5%	0	0,0%	7	87,5%	8	100,0%
2014	1	9,1%	3	27,3%	7	63,6%	11	100,0%
2015	1	5,6%	2	11,1%	15	83,3%	18	100,0%

2016	0	0,0%	4	28,6%	10	71,4%	14	100,0%
2017	3	13,6%	6	27,3%	13	59,1%	22	100,0%
2018	5	20,8%	7	29,2%	12	50,0%	24	100,0%
2019	2	10,0%	1	5,0%	17	85,0%	20	100,0%
2020	2	16,7%	2	16,7%	8	66,7%	12	100,0%
Total	22	12,8%	37	21,5%	113	65,7%	172	100,0%

Table 162: Portugal: Release year by gendered producing team (2010-2020)

28. Romania

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	21	11,3	11,3	11,3
Mixed team	2	1,1	1,1	12,4
Man/team men	163	87,6	87,6	100,0
Total	186	100,0	100,0	

Table 163: Romania: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	20	11,6	11,6	11,6
Mixed team	29	16,8	16,8	28,3
Man/team men	124	71,7	71,7	100,0
Total	173	100,0	100,0	

Table 164: Romania: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	41	24,1	24,1	24,1
Mixed team	31	18,2	18,2	42,4
Man/team men	98	57,6	57,6	100,0
Total	170	100,0	100,0	

Table 165: Romania: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	19	100,0%	19	100,0%
2011	0	0,0%	0	0,0%	9	100,0%	9	100,0%
2012	2	12,5%	0	0,0%	14	87,5%	16	100,0%
2013	0	0,0%	0	0,0%	21	100,0%	21	100,0%
2014	3	21,4%	1	7,1%	10	71,4%	14	100,0%
2015	3	16,7%	0	0,0%	15	83,3%	18	100,0%
2016	2	8,7%	0	0,0%	21	91,3%	23	100,0%
2017	3	14,3%	0	0,0%	18	85,7%	21	100,0%
2018	6	31,6%	1	5,3%	12	63,2%	19	100,0%
2019	2	9,5%	0	0,0%	19	90,5%	21	100,0%
2020	0	0,0%	0	0,0%	4	100,0%	4	100,0%
Total	21	11,4%	2	1,1%	162	87,6%	185	100,0%

Table 166: Romania: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	5,6%	2	11,1%	15	83,3%	18	100,0%
2011	0	0,0%	1	11,1%	8	88,9%	9	100,0%
2012	1	6,3%	2	12,5%	13	81,3%	16	100,0%
2013	2	9,5%	1	4,8%	18	85,7%	21	100,0%
2014	2	18,2%	5	45,5%	4	36,4%	11	100,0%
2015	2	11,8%	3	17,6%	12	70,6%	17	100,0%
2016	2	9,1%	3	13,6%	17	77,3%	22	100,0%
2017	2	11,8%	5	29,4%	10	58,8%	17	100,0%
2018	7	36,8%	2	10,5%	10	52,6%	19	100,0%
2019	1	5,0%	5	25,0%	14	70,0%	20	100,0%

2020	0	0,0%	0	0,0%	3	100,0%	3	100,0%
Total	20	11,6%	29	16,8%	124	71,7%	173	100,0%

Table 167: Romania: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	5,6%	3	16,7%	14	77,8%	18	100,0%
2011	1	11,1%	1	11,1%	7	77,8%	9	100,0%
2012	6	37,5%	3	18,8%	7	43,8%	16	100,0%
2013	4	20,0%	2	10,0%	14	70,0%	20	100,0%
2014	1	10,0%	4	40,0%	5	50,0%	10	100,0%
2015	4	22,2%	3	16,7%	11	61,1%	18	100,0%
2016	5	23,8%	6	28,6%	10	47,6%	21	100,0%
2017	5	26,3%	3	15,8%	11	57,9%	19	100,0%
2018	5	31,3%	6	37,5%	5	31,3%	16	100,0%
2019	7	36,8%	0	0,0%	12	63,2%	19	100,0%
2020	2	50,0%	0	0,0%	2	50,0%	4	100,0%
Total	41	24,1%	31	18,2%	98	57,6%	170	100,0%

Table 168: Romania: Release year by gendered producing team (2010-2020)

29. Slovakia

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	11	15,7	15,7	15,7
Mixed team	3	4,3	4,3	20,0
Man/team men	56	80,0	80,0	100,0
Total	70	100,0	100,0	

Table 169: Slovakia: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
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Woman/team women	10	15,4	15,4	15,4
Mixed team	10	15,4	15,4	30,8
Man/team men	45	69,2	69,2	100,0
Total	65	100,0	100,0	

Table 170: Slovakia: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	7	11,5	11,5	11,5
Mixed team	15	24,6	24,6	36,1
Man/team men	39	63,9	63,9	100,0
Total	61	100,0	100,0	

Table 171: Slovakia: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2011	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2012	1	12,5%	0	0,0%	7	87,5%	8	100,0%
2013	2	22,2%	0	0,0%	7	77,8%	9	100,0%
2014	1	14,3%	2	28,6%	4	57,1%	7	100,0%
2015	1	11,1%	0	0,0%	8	88,9%	9	100,0%
2016	0	0,0%	0	0,0%	4	100,0%	4	100,0%
2017	3	37,5%	0	0,0%	5	62,5%	8	100,0%
2018	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2019	0	0,0%	0	0,0%	8	100,0%	8	100,0%
2020	0	0,0%	1	50,0%	1	50,0%	2	100,0%
Total	11	15,7%	3	4,3%	56	80,0%	70	100,0%

Table 172: Slovakia: Release year by gendered directing team (2010-2020)

	Woman/team women	Mixed team	Man/team men	Total
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	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	1	100,0%	0	0,0%	0	0,0%	1	100,0%
2011	1	16,7%	0	0,0%	5	83,3%	6	100,0%
2012	0	0,0%	1	14,3%	6	85,7%	7	100,0%
2013	2	25,0%	1	12,5%	5	62,5%	8	100,0%
2014	1	14,3%	2	28,6%	4	57,1%	7	100,0%
2015	2	22,2%	0	0,0%	7	77,8%	9	100,0%
2016	0	0,0%	0	0,0%	3	100,0%	3	100,0%
2017	2	25,0%	3	37,5%	3	37,5%	8	100,0%
2018	1	14,3%	0	0,0%	6	85,7%	7	100,0%
2019	0	0,0%	1	14,3%	6	85,7%	7	100,0%
2020	0	0,0%	2	100,0%	0	0,0%	2	100,0%
Total	10	15,4%	10	15,4%	45	69,2%	65	100,0%

Table 173: Slovakia: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	1	100,0%	1	100,0%
2011	0	0,0%	1	20,0%	4	80,0%	5	100,0%
2012	1	12,5%	2	25,0%	5	62,5%	8	100,0%
2013	0	0,0%	2	25,0%	6	75,0%	8	100,0%
2014	0	0,0%	2	33,3%	4	66,7%	6	100,0%
2015	0	0,0%	1	16,7%	5	83,3%	6	100,0%
2016	0	0,0%	1	25,0%	3	75,0%	4	100,0%
2017	3	37,5%	0	0,0%	5	62,5%	8	100,0%
2018	1	16,7%	3	50,0%	2	33,3%	6	100,0%
2019	2	28,6%	1	14,3%	4	57,1%	7	100,0%
2020	0	0,0%	2	100,0%	0	0,0%	2	100,0%
Total	7	11,5%	15	24,6%	39	63,9%	61	100,0%

Table 174: Slovakia: Release year by gendered producing team (2010-2020)

30. Slovenia

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	5	7,7	7,7	7,7
Man/team men	60	92,3	92,3	100,0
Total	65	100,0	100,0	

Table 175: Slovenia: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	5	7,7	7,7	7,7
Mixed team	8	12,3	12,3	20,0
Man/team men	52	80,0	80,0	100,0
Total	65	100,0	100,0	

Table 176: Slovenia: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	6	9,5	9,5	9,5
Mixed team	12	19,0	19,0	28,6
Man/team men	45	71,4	71,4	100,0
Total	63	100,0	100,0	

Table 177: Slovenia: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2011	0	0,0%	0	0,0%	6	100,0%	6	100,0%
2012	0	0,0%	0	0,0%	6	100,0%	6	100,0%
2013	1	11,1%	0	0,0%	8	88,9%	9	100,0%
2014	1	20,0%	0	0,0%	4	80,0%	5	100,0%

2015	0	0,0%	0	0,0%	7	100,0%	7	100,0%
2016	0	0,0%	0	0,0%	5	100,0%	5	100,0%
2017	0	0,0%	0	0,0%	10	100,0%	10	100,0%
2018	2	28,6%	0	0,0%	5	71,4%	7	100,0%
2019	1	12,5%	0	0,0%	7	87,5%	8	100,0%
Total	5	7,7%	0	0,0%	60	92,3%	65	100,0%

Table 178: Slovenia: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2011	0	0,0%	0	0,0%	6	100,0%	6	100,0%
2012	0	0,0%	0	0,0%	6	100,0%	6	100,0%
2013	1	11,1%	0	0,0%	8	88,9%	9	100,0%
2014	2	40,0%	2	40,0%	1	20,0%	5	100,0%
2015	0	0,0%	0	0,0%	7	100,0%	7	100,0%
2016	0	0,0%	0	0,0%	5	100,0%	5	100,0%
2017	0	0,0%	2	20,0%	8	80,0%	10	100,0%
2018	2	28,6%	1	14,3%	4	57,1%	7	100,0%
2019	0	0,0%	3	37,5%	5	62,5%	8	100,0%
Total	5	7,7%	8	12,3%	52	80,0%	65	100,0%

Table 179: Slovenia: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	0	0,0%	0	0,0%	2	100,0%	2	100,0%
2011	0	0,0%	1	16,7%	5	83,3%	6	100,0%
2012	1	20,0%	0	0,0%	4	80,0%	5	100,0%
2013	2	22,2%	3	33,3%	4	44,4%	9	100,0%
2014	0	0,0%	2	50,0%	2	50,0%	4	100,0%
2015	0	0,0%	0	0,0%	7	100,0%	7	100,0%

2016	1	20,0%	1	20,0%	3	60,0%	5	100,0%
2017	0	0,0%	1	10,0%	9	90,0%	10	100,0%
2018	0	0,0%	2	28,6%	5	71,4%	7	100,0%
2019	2	25,0%	2	25,0%	4	50,0%	8	100,0%
Total	6	9,5%	12	19,0%	45	71,4%	63	100,0%

Table 180: Slovenia: Release year by gendered producing team (2010-2020)

31. Spain

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	105	10,7	10,7	10,7
Mixed team	15	1,5	1,5	12,2
Man/team men	860	87,8	87,8	100,0
Total	980	100,0	100,0	

Table 181: Spain: Gendered directing team (2010-2020)

Spain: Gender of the writing team

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	75	7,9	7,9	7,9
Mixed team	135	14,2	14,2	22,1
Man/team men	739	77,9	77,9	100,0
Total	949	100,0	100,0	

Table 182: Spain: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	78	9,7	9,7	9,7
Mixed team	220	27,3	27,3	37,0
Man/team men	508	63,0	63,0	100,0
Total	806	100,0	100,0	

Table 183: Spain: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	5	5,3%	1	1,1%	88	93,6%	94	100,0%
2011	4	4,7%	1	1,2%	81	94,2%	86	100,0%
2012	8	9,4%	2	2,4%	75	88,2%	85	100,0%
2013	11	12,9%	3	3,5%	71	83,5%	85	100,0%
2014	7	8,2%	1	1,2%	77	90,6%	85	100,0%
2015	9	9,4%	2	2,1%	85	88,5%	96	100,0%
2016	15	14,4%	2	1,9%	87	83,7%	104	100,0%
2017	7	9,1%	1	1,3%	69	89,6%	77	100,0%
2018	15	14,4%	1	1,0%	88	84,6%	104	100,0%
2019	14	14,3%	0	0,0%	84	85,7%	98	100,0%
2020	10	15,2%	1	1,5%	55	83,3%	66	100,0%
Total	105	10,7%	15	1,5%	860	87,8%	980	100,0%

Table 184: Spain: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	5	5,6%	11	12,2%	74	82,2%	90	100,0%
2011	3	3,5%	10	11,8%	72	84,7%	85	100,0%
2012	9	11,0%	13	15,9%	60	73,2%	82	100,0%
2013	7	8,4%	9	10,8%	67	80,7%	83	100,0%
2014	5	6,1%	13	15,9%	64	78,0%	82	100,0%
2015	6	6,4%	11	11,7%	77	81,9%	94	100,0%
2016	5	4,8%	13	12,5%	86	82,7%	104	100,0%
2017	4	5,6%	9	12,7%	58	81,7%	71	100,0%
2018	11	11,0%	14	14,0%	75	75,0%	100	100,0%
2019	12	12,5%	17	17,7%	67	69,8%	96	100,0%

2020	8	12,9%	15	24,2%	39	62,9%	62	100,0%
Total	75	7,9%	135	14,2%	739	77,9%	949	100,0%

Table 185: Spain: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	6	8,1%	12	16,2%	56	75,7%	74	100,0%
2011	9	12,3%	20	27,4%	44	60,3%	73	100,0%
2012	8	12,3%	15	23,1%	42	64,6%	65	100,0%
2013	6	8,6%	23	32,9%	41	58,6%	70	100,0%
2014	11	15,3%	21	29,2%	40	55,6%	72	100,0%
2015	9	11,4%	11	13,9%	59	74,7%	79	100,0%
2016	7	8,0%	30	34,5%	50	57,5%	87	100,0%
2017	5	7,5%	18	26,9%	44	65,7%	67	100,0%
2018	5	6,3%	25	31,6%	49	62,0%	79	100,0%
2019	5	6,1%	28	34,1%	49	59,8%	82	100,0%
2020	7	12,1%	17	29,3%	34	58,6%	58	100,0%
Total	78	9,7%	220	27,3%	508	63,0%	806	100,0%

Table 186: Spain: Release year by gendered producing team (2010-2020)

32. Sweden

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	68	24,3	24,3	24,3
Mixed team	5	1,8	1,8	26,1
Man/team men	207	73,9	73,9	100,0
Total	280	100,0	100,0	

Table 187: Sweden: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	55	19,6	19,6	19,6
Mixed team	39	13,9	13,9	33,6
Man/team men	186	66,4	66,4	100,0
Total	280	100,0	100,0	

Table 188: Sweden: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	85	30,4	30,4	30,4
Mixed team	68	24,3	24,3	54,6
Man/team men	127	45,4	45,4	100,0
Total	280	100,0	100,0	

Table 189: Sweden: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	13,8%	0	0,0%	25	86,2%	29	100,0%
2011	7	26,9%	0	0,0%	19	73,1%	26	100,0%
2012	2	7,7%	0	0,0%	24	92,3%	26	100,0%
2013	10	27,0%	0	0,0%	27	73,0%	37	100,0%
2014	6	21,4%	1	3,6%	21	75,0%	28	100,0%
2015	10	43,5%	0	0,0%	13	56,5%	23	100,0%
2016	5	23,8%	2	9,5%	14	66,7%	21	100,0%
2017	7	31,8%	0	0,0%	15	68,2%	22	100,0%
2018	6	21,4%	0	0,0%	22	78,6%	28	100,0%
2019	5	23,8%	2	9,5%	14	66,7%	21	100,0%
2020	6	31,6%	0	0,0%	13	68,4%	19	100,0%
Total	68	24,3%	5	1,8%	207	73,9%	280	100,0%

Table 190: Sweden: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	7	24,1%	2	6,9%	20	69,0%	29	100,0%
2011	7	26,9%	1	3,8%	18	69,2%	26	100,0%
2012	3	11,5%	4	15,4%	19	73,1%	26	100,0%
2013	11	29,7%	4	10,8%	22	59,5%	37	100,0%
2014	3	10,7%	2	7,1%	23	82,1%	28	100,0%
2015	8	34,8%	5	21,7%	10	43,5%	23	100,0%
2016	3	14,3%	4	19,0%	14	66,7%	21	100,0%
2017	5	22,7%	4	18,2%	13	59,1%	22	100,0%
2018	3	10,7%	6	21,4%	19	67,9%	28	100,0%
2019	1	4,8%	5	23,8%	15	71,4%	21	100,0%
2020	4	21,1%	2	10,5%	13	68,4%	19	100,0%
Total	55	19,6%	39	13,9%	186	66,4%	280	100,0%

Table 191: Sweden: Release year by gendered writing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	8	27,6%	6	20,7%	15	51,7%	29	100,0%
2011	6	23,1%	5	19,2%	15	57,7%	26	100,0%
2012	9	34,6%	3	11,5%	14	53,8%	26	100,0%
2013	10	27,0%	5	13,5%	22	59,5%	37	100,0%
2014	11	39,3%	8	28,6%	9	32,1%	28	100,0%
2015	7	30,4%	8	34,8%	8	34,8%	23	100,0%
2016	4	19,0%	8	38,1%	9	42,9%	21	100,0%
2017	6	27,3%	3	13,6%	13	59,1%	22	100,0%
2018	10	35,7%	11	39,3%	7	25,0%	28	100,0%
2019	7	33,3%	5	23,8%	9	42,9%	21	100,0%
2020	7	36,8%	6	31,6%	6	31,6%	19	100,0%

Total	85	30,4%	68	24,3%	127	45,4%	280	100,0%
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Table 192: Sweden: Release year by gendered producing team (2010-2020)

33. Switzerland

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	39	19,7	19,7	19,7
Mixed team	5	2,5	2,5	22,2
Man/team men	154	77,8	77,8	100,0
Total	198	100,0	100,0	

Table 193: Switzerland: Gendered directing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	35	18,0	18,0	18,0
Mixed team	37	19,1	19,1	37,1
Man/team men	122	62,9	62,9	100,0
Total	194	100,0	100,0	

Table 194: Switzerland: Gendered writing team (2010-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	36	18,3	18,3	18,3
Mixed team	58	29,4	29,4	47,7
Man/team men	103	52,3	52,3	100,0
Total	197	100,0	100,0	

Table 195: Switzerland: Gendered producing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	17,4%	0	0,0%	19	82,6%	23	100,0%

2011	1	7,1%	0	0,0%	13	92,9%	14	100,0%
2012	1	7,1%	0	0,0%	13	92,9%	14	100,0%
2013	3	16,7%	0	0,0%	15	83,3%	18	100,0%
2014	5	26,3%	0	0,0%	14	73,7%	19	100,0%
2015	3	13,0%	2	8,7%	18	78,3%	23	100,0%
2016	1	6,7%	0	0,0%	14	93,3%	15	100,0%
2017	5	29,4%	0	0,0%	12	70,6%	17	100,0%
2018	6	22,2%	1	3,7%	20	74,1%	27	100,0%
2019	3	16,7%	2	11,1%	13	72,2%	18	100,0%
2020	7	70,0%	0	0,0%	3	30,0%	10	100,0%
Total	39	19,7%	5	2,5%	154	77,8%	198	100,0%

Table 196: Switzerland: Release year by gendered directing team (2010-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	4	17,4%	6	26,1%	13	56,5%	23	100,0%
2011	1	8,3%	4	33,3%	7	58,3%	12	100,0%
2012	1	7,1%	1	7,1%	12	85,7%	14	100,0%
2013	4	22,2%	3	16,7%	11	61,1%	18	100,0%
2014	4	22,2%	3	16,7%	11	61,1%	18	100,0%
2015	1	4,3%	5	21,7%	17	73,9%	23	100,0%
2016	1	6,7%	1	6,7%	13	86,7%	15	100,0%
2017	4	25,0%	2	12,5%	10	62,5%	16	100,0%
2018	5	18,5%	5	18,5%	17	63,0%	27	100,0%
2019	4	22,2%	5	27,8%	9	50,0%	18	100,0%
2020	6	60,0%	2	20,0%	2	20,0%	10	100,0%
Total	35	18,0%	37	19,1%	122	62,9%	194	100,0%

Table 197: Switzerland: Release year by gendered writing team (2010-2020)

	Woman/team women	Mixed team	Man/team men	Total
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	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2010	5	21,7%	4	17,4%	14	60,9%	23	100,0%
2011	2	14,3%	3	21,4%	9	64,3%	14	100,0%
2012	4	28,6%	2	14,3%	8	57,1%	14	100,0%
2013	3	16,7%	6	33,3%	9	50,0%	18	100,0%
2014	2	10,5%	7	36,8%	10	52,6%	19	100,0%
2015	4	17,4%	5	21,7%	14	60,9%	23	100,0%
2016	1	7,1%	4	28,6%	9	64,3%	14	100,0%
2017	2	11,8%	7	41,2%	8	47,1%	17	100,0%
2018	6	22,2%	8	29,6%	13	48,1%	27	100,0%
2019	3	16,7%	8	44,4%	7	38,9%	18	100,0%
2020	4	40,0%	4	40,0%	2	20,0%	10	100,0%
Total	36	18,3%	58	29,4%	103	52,3%	197	100,0%

Table 198: Switzerland: Release year by gendered producing team (2010-2020)

34. UK

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	191	12,9	12,9	12,9
Mixed team	16	1,1	1,1	13,9
Man/team men	1279	86,1	86,1	100,0
Total	1486	100,0	100,0	

Table 199: UK: Gendered directing team (2005-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	210	14,7	14,7	14,7
Mixed team	117	8,2	8,2	22,9
Man/team men	1100	77,1	77,1	100,0
Total	1427	100,0	100,0	

Table 200: UK: Gendered writing team (2005-2020)

	Frequency	Percent	Valid Percent	Cumulative Percent
Woman/team women	183	12,5	12,5	12,5
Mixed team	522	35,7	35,7	48,2
Man/team men	758	51,8	51,8	100,0
Total	1463	100,0	100,0	

Table 201: UK: Gendered producing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	9	14,3%	1	1,6%	53	84,1%	63	100,0%
2006	6	9,8%	1	1,6%	54	88,5%	61	100,0%
2007	7	9,5%	0	0,0%	67	90,5%	74	100,0%
2008	12	15,0%	2	2,5%	66	82,5%	80	100,0%
2009	13	14,0%	2	2,2%	78	83,9%	93	100,0%
2010	9	13,8%	1	1,5%	55	84,6%	65	100,0%
2011	13	14,8%	1	1,1%	74	84,1%	88	100,0%
2012	11	9,4%	1	0,9%	105	89,7%	117	100,0%
2013	6	6,5%	1	1,1%	86	92,5%	93	100,0%
2014	13	11,1%	1	0,9%	103	88,0%	117	100,0%
2015	11	9,5%	0	0,0%	105	90,5%	116	100,0%
2016	14	12,2%	2	1,7%	99	86,1%	115	100,0%
2017	16	14,7%	0	0,0%	93	85,3%	109	100,0%
2018	18	13,6%	2	1,5%	112	84,8%	132	100,0%
2019	17	16,3%	1	1,0%	86	82,7%	104	100,0%
2020	16	27,1%	0	0,0%	43	72,9%	59	100,0%
Total	191	12,9%	16	1,1%	1279	86,1%	1486	100,0%

Table 202: UK: Release year by gendered directing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %

2005	10	16,7%	2	3,3%	48	80,0%	60	100,0%
2006	7	11,5%	5	8,2%	49	80,3%	61	100,0%
2007	6	8,2%	6	8,2%	61	83,6%	73	100,0%
2008	10	12,5%	7	8,8%	63	78,8%	80	100,0%
2009	12	13,5%	5	5,6%	72	80,9%	89	100,0%
2010	8	12,7%	2	3,2%	53	84,1%	63	100,0%
2011	9	10,7%	13	15,5%	62	73,8%	84	100,0%
2012	19	16,8%	7	6,2%	87	77,0%	113	100,0%
2013	9	10,1%	8	9,0%	72	80,9%	89	100,0%
2014	14	12,6%	7	6,3%	90	81,1%	111	100,0%
2015	19	16,8%	9	8,0%	85	75,2%	113	100,0%
2016	17	15,9%	8	7,5%	82	76,6%	107	100,0%
2017	16	15,7%	12	11,8%	74	72,5%	102	100,0%
2018	22	17,3%	9	7,1%	96	75,6%	127	100,0%
2019	18	17,6%	11	10,8%	73	71,6%	102	100,0%
2020	14	26,4%	6	11,3%	33	62,3%	53	100,0%
Total	210	14,7%	117	8,2%	1100	77,1%	1427	100,0%

Table 203: UK: Release year by gendered writing team (2005-2020)

	Woman/team women		Mixed team		Man/team men		Total	
	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %
2005	13	20,6%	19	30,2%	31	49,2%	63	100,0%
2006	8	13,1%	23	37,7%	30	49,2%	61	100,0%
2007	7	9,5%	21	28,4%	46	62,2%	74	100,0%
2008	11	13,8%	23	28,7%	46	57,5%	80	100,0%
2009	9	9,8%	36	39,1%	47	51,1%	92	100,0%
2010	13	20,3%	16	25,0%	35	54,7%	64	100,0%
2011	9	10,5%	24	27,9%	53	61,6%	86	100,0%
2012	15	13,2%	31	27,2%	68	59,6%	114	100,0%
2013	9	10,0%	32	35,6%	49	54,4%	90	100,0%

2014	21	18,6%	25	22,1%	67	59,3%	113	100,0%
2015	13	11,3%	47	40,9%	55	47,8%	115	100,0%
2016	9	8,0%	45	39,8%	59	52,2%	113	100,0%
2017	10	9,3%	44	41,1%	53	49,5%	107	100,0%
2018	13	10,0%	59	45,4%	58	44,6%	130	100,0%
2019	20	19,4%	45	43,7%	38	36,9%	103	100,0%
2020	3	5,2%	32	55,2%	23	39,7%	58	100,0%
Total	183	12,5%	522	35,7%	758	51,8%	1463	100,0%

Table 204: UK: Release year by gendered producing team (2005-2020)

V. Literature

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