

APPENDIX I
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AUSTRIA

Table of Contents

Introduction	3
I. Executive Summary and Recommendations	5
II. Methodology	12
2.1 Quantitative survey	12
2.2 Online Questionnaire	13
III. Women's presence in the industry	16
3.1 Does gender inequality exist?	16
3.2 Number of working directors	17
IV. Entry into the industry	18
4.1 How did you get your skills?	18
4.2 What was your route into directing?	19
4.3 Women directors' presence in film school	21
V. National funding	23
5.1 National production fund	24
5.2 Number of films receiving production funding payments	26
5.3 Female directors' share of average budgets and production funding payments	28
5.4 Regional funds	31
VI. Investment by broadcasters	33
6.1 Public broadcaster	33
6.2 Private broadcaster	33
6.3 Impact of female director on public funders	33
VII. The challenges faced by female directors	36
7.1 What factors discourage women?	36
7.2 What is the impact of being a parent?	37
VIII. Releases	40
8.1 Share of all Austrian releases	40
8.2 Are people aware of women's low share of film releases in Austria?	42
IX. Awards and critical reception	43
X. Admissions	46
10.1 Share of all Austrian admissions	46
10.2 Average number of admissions	48
10.3 What affects box-office performance?	51
10.4 Did the gender of the director affect the choice of a film?	52
XI. The social impact of more films directed by women	53
XII. Changing the picture – Policies for change	55
12.1 Existing measures for gender equality in the industry	55
12.2 Preparing the ground in school education	55
12.3 Measures to encourage women directors into the industry	57
12.4 Policies to sustain women's careers in the film industry	59

Introduction

This report is one of seven from countries participating in the research project set up by the European Women's Audiovisual Network, *Where are the women directors?* This has come about in response to growing outrage at the marginalisation of female directors in world film culture and the belief that our societies benefit from inclusion and diversity of voices. It is time to *get women into the room* and this report sets out to contribute to the evidence based research necessary to bring about change into the Austrian film industry.

Historical background

After a first brief appearance in the limelight of theatre and film director Leontine Sagan 1931, the first female film pioneers started working at the end of the Sixties, two feminist avantgarde filmmakers Valie Export and Friederike Pezold, both playing eminent roles in their own right in the world famous Austrian Avantgarde Cinema. This laid the groundwork for the next generation with Linda Christanell, Lisl Ponger, Mara Mattuschka and is still flourishing. The reasons for this development has been facilitated by low budgets of the films and the advents of super-8 and later video-technology, therefore lowering the obstacles for women and thus providing continuous funding of *innovative* films in Austria ever since the Seventies.

In the Seventies and Eighties several women succeeded in making fiction films such as Käthe Kratz, the first female TV fiction filmmaker, or Margarete Heinrich, Kitty Kino, Heide Pils, Susanne Zanke and Karin Brandauer, also documentaries filmmakers like Ruth Beckermann were gaining international reputation.

With a new generation at the Vienna *Filmakademie* the *New Austrian Cinema* began at the end of the Nineties. Barbara Albert and Jessica Hausner are celebrated as pioneers and role models with their films in the competitions in Venice and Cannes.

For decades the situation for women in the Austrian public broadcasting (ORF) has been very difficult. A milestone was established when the first woman in 40 years to direct an "Austrian" *Tatort* (a popular weekly TV-series) was the Austrian filmmaker Sabine Derflinger, in 2013.¹

¹ Historical background by Wilbirg Brainin-Donnenberg

Initiatives addressing the problem

The Austrian association for women in the audiovisual industry *FC Gloria*² is working on a study to find the reasons for the *Leaky Pipeline Syndrome* (describing how women drop out of their directing career) as there are 40% of women graduating at film schools but having only 23.5% of cinema releases.

The Arts and Culture Division of the Federal Chancellery funding innovative and experimental films is the only funding body giving 45% of their budget to films with female directors that might be due to the fact that those films are dealing with low budgets, and projects can be presented without a production company.

The *Austrian Film Institute* gives 25% of its budget to films directed by women. In 2012 data collection on women directors and scriptwriters applying and being funded has been started. In 2013 gender parity has been given to the selection committee but since in 2014 the committee has been enlarged, only 45% are women. To make the members of the selection committee aware of the gender unbalance, the *Film Institute* organized a meeting on gender items in autumn 2014. The outcome was a mission statement aiming to a 60:40-share in directing, scriptwriting and producing. The weakest proportion lies within the Supervisory Board with 3 women and 9 men (since beginning 2015), as members have to represent certain ministries and certain occupational groups where women are underrepresented.

To remedy the gender misbalance of producers the *Austrian Film Institute* organized in November 2015 *ProPro – The Women Producers' Programme*, a workshop plus mentoring phase, to help women further develop their career, company strategy and film projects and to increase the number of female decision makers in production. Furthermore the *Austrian Film Institute* funded 100% of the participation costs for women attending the post-graduate production course *MBA Film, TV and Digital Media Management*.

² www.fc-gloria.at

I. Executive Summary and Recommendations

The greatest problem for female directors is sustaining their careers in a risk averse, male dominated market place which perpetuates expectations which are often unfavourable to women. This is aggravated by other factors, such as the freelance nature of the profession, and, for some, the demands of parenting, and leads to a very imbalanced film culture.

Statistics on gender equality to give a comparative and comprehensive understanding of what is happening across the Austrian audiovisual industry are very rare. Many of the statistics for this report have had to be mined from available data. Where data does exist there is little evidence that it is being monitored or structured into coherent, institution-led policies for change. This is all the more surprising given an unchanging situation of inequality which has persisted throughout the period.

Coherent statistics at national and regional level in Austria would enable more precise understanding of the complex factors affecting gender equality, both in the commissioning process, and in finding the audience for female-directed films.

Education and Entry

Increasing the number of female directed films included in the curriculum and in film clubs, and affirming women's role in media literacy at school would help prepare more girls to take on the career.

The number of women wanting to be directors currently far exceeds places at film school and women are 39% of those qualifying from the directing course of *Filmakademie*³. The conversion rate from applicant to graduate is more favourable for women as the share of graduating female students from all graduating students is higher than the share of female applicants.

The majority of Austrian female respondents acquired their directing skills through *learning by doing* and *Internships*. Film schools and training courses matter less for both male and female respondents. Only 39% of Austrian respondents attended film school. Still every second respondent, 53%, considers film school as an important way into directing.

³ part of the *Department of Film and Television* at the *University of Music and Performing Arts, Vienna*

Funding

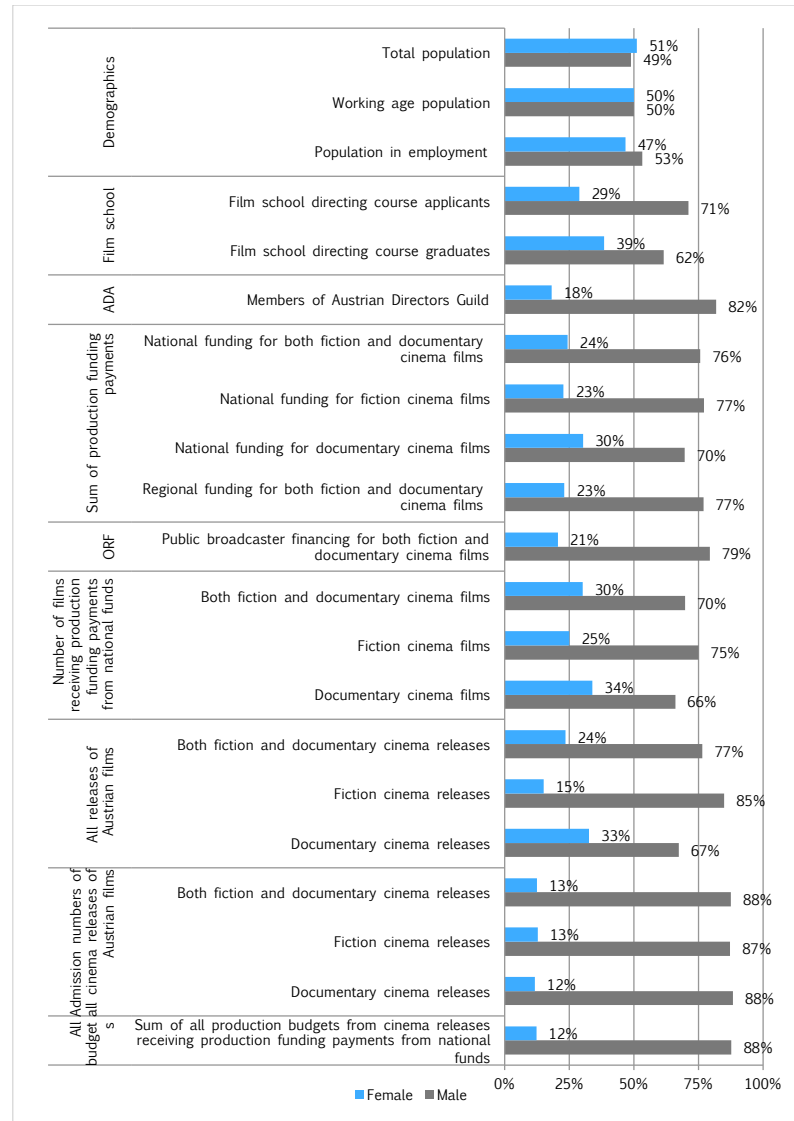
In public funding female directors are significantly under represented and poorly served. EWA's evidence shows that the overall share of national, regional funding or public broadcaster financing for cinema films with a female director ranges from 20.6% to 24.3%. Apart from the cinema film financing programme of the Austrian public broadcaster *ORF* no gender data was available within both the public and private broadcasting sector.

Only 12.3% of all production budgets of cinema releases that received national funding between 2011 and 2013 are allocated to films directed by a woman. Average production budgets of female directed films are significantly smaller than male for both fictions and documentaries. The presence of female directors declines with the increase of budget amounts.

From the slightly more than 50% share of women in Austria's population, the almost 48% share of women employed in Austria and the almost 40% share of female graduates of *Filmakademie's* directing course suddenly drop to somewhere between 20 and 25% when it comes to female directors in receipt of national funding. Obviously the gender shares are disturbed somewhere between graduating from *Filmakademie* and receiving national funding.

This phenomenon was addressed by the Austrian association for women in the audiovisual industry *FC Gloria*: In order to receive production funding for cinema films in Austria any director needs a production company. *FC Gloria* considers that the mainly male-led production companies and their overcoming inherent distrust of women's abilities are responsible for the fact that many female directors disappear after having graduated (*Leaky Pipeline Syndrome*).

Figure 1: Austrian film industry: Gender shares across key indicators



Source: EWA report database – Survey

Reasons for low number of female directors

As competing for funding is a key challenge for women, respondents to the online questionnaire deplore the absence of female producers in Austrian male-dominated film industry.

Most female directors who are parents are not discouraged by the competing demands of parenting itself, but by the industry’s lack of adjustment to the way in which it affects career progression, for instance when re-entering the market after starting a family. Online respondents indicate that the situation for young female directors and their first films is encouraging but for those older than 35, especially those with children, increasingly inadequate.

Reaching the audience

23.5% of all Austrian cinema releases of the years 2006-2013 have a female director. The share for fiction releases increased significantly within the observed period while documentary releases remained constant.

The share of female-directed films’ admission numbers is low, averaging 12.5% within the observed period, but must be seen within the context of significantly smaller production budgets for films directed by women. This leads to less competitive marketing and distribution strategies for female-directed films.

Quality of female directed films

From EWA’s analysis of releases of Austria in one year, 2013, films directed by women are more likely to win awards and get invitations to participate in film festivals than male-directed films. This evidence of critical success undermines claims about quality used to justify female directors’ significant underrepresentation at A-list festivals.

The way forward

The response to EWA’s questionnaire on the social impact of increasing the number of female directed films was universal in feeling that it would change the way women are represented on screen and almost all respondents felt that it would also lead to equal rights.

To orient girls towards directing, schools still play a vital role and including gender perspectives in media literacy and increasing the number and profile of films by women directors both in the curriculum and in film clubs were seen as key strategies for the education sector.

Recommendations

- Data monitoring, data mining and data analysis has to be increased to cover all fields of the film industry. To increase the awareness of gender inequality, data has to be published on a wide scale.
- As short films, film schools and documentaries are considered as most important routes into directing, more support for female directors in these areas is recommended.
- *Filmakademie* should provide access for female professors and lectures in order to create female role models and offer incentives for female contents.
- Offering incentives to encourage producers to present more projects with female directors could result in getting those projects out of the ghetto.
- Even though parenting does not in principle have a negative influence on the work of film directors, offering better childcare adjusted to the needs of directors, and funding programmes that adjust to the specifics of female CVs could be possible ways of keeping women as directors in the audiovisual sector.
- To achieve a more specified promotion for female directors focusing on a more specific target group, incentives for distributors to distribute films from female directors are needed as much as incentives for women to become film distributors.
- Film literacy is not a topic in today's Austrian school system, it has not found its place within artistic subjects like *Music* or *Arts* although it is of vital importance to create awareness for its impact as a creator of role models, to teach critical reception as well as how to “read” a film.
- TV-stations should be encouraged or – talking about public channels - obliged to broadcast more programmes directed by women; incentives for distributors who distribute films directed by women could be an asset, too.
- As films with female directors perform better at festivals than films directed by men but men are getting the more prestigious festivals and prizes, it is a necessity to make all festivals including A-list festivals aware of the quality of women's directed films.
- Evaluation of all funding institutions in Austria, taking into consideration the budget of the respective funds. It would be useful to ask beneficiaries to self-evaluate their projects on gender equality in terms of people working on the

project in key positions and in general and their payment - based on a harmonized system.⁴

- Measures to balance the unequal system sustainably have to be found. Sweden could be taken as an example.⁵
- Funded structures as the *Film Archive Austria*, the *Austrian Film Museum*, various festivals and distribution platforms should be asked to consider gender equality within their actions. This could be reinforced by monetary incentives.⁶
- A socio-scientific research on the *Leaky Pipeline Syndrome* should be launched in accordance with the *Filmakademie* and the professional organizations.⁷
- Gender parity within the supervisory board of the *Austrian Film Institute*.⁸
- Obligatory gender budgeting based on *step by step* quotas should be regulated within the legal framework.⁹

Further Research

The EWA study gives a very interesting first overview on working conditions for women in the audiovisual sector leaving much more space for further research:

- Broadcasters are not publishing data on gender equality. Being the most important client within the audiovisual sector and reaching the broadest audience it would be interesting to get data on how many programmes are done by women. In 2014 the German directors guild *Bundesverband Regie BRV* published their first diversity report *Erster Regie-Diversitätsbericht des BVR 2010-2013*¹⁰. The study assigned by the members of the *BRV* came to the result that fictional productions with a female director represent only 11% of prime time broadcasting aired by the two German public broadcasters *ARD* and *ZDF* within the observed period of four years. In order to complete the analysis of the Austrian situation of female directors Austria's public broadcaster *ORF* should be surveyed as well.

⁴ recommendation taken from *FC Gloria*

⁵ recommendation taken from *FC Gloria*

⁶ recommendation taken from *FC Gloria*

⁷ recommendation taken from *FC Gloria*

⁸ recommendation taken from *FC Gloria*

⁹ recommendation taken from *FC Gloria*

¹⁰ see *BVR* website: http://regieverband.de/de_DE/magazine/203349/index

- Content-wise it would be very interesting to get more information on the picture given in female roles especially on TV-programmes.
- Gender budgeting could be used in a wider range: for the time being only women working as directors are taken into consideration. Figures on scriptwriters (whose stories are told?), producers and any other key positions would be as interesting, as would knowing how much money is allocated to men and how much money is allocated to women working on an audiovisual production.
- In case of structural funding e.g. for film festivals, agencies or institutions the beneficiaries could be asked to pay attention to gender equality within the programme shown.

II. Methodology

This project has been designed to follow female directors through the trajectory of their careers and to identify key factors which obstruct their progression in the industry. Its scope does not include representational, on-screen issues.

EWA's data has been gathered through two sources: a comprehensive survey of national contexts and statistics provided by the seven research teams, and a questionnaire distributed through national professional organisations to almost 900 professionals, male and female, working in and associated with the European film industry. The results have been analysed with the assistance of experts from Sheffield Hallam and Rostock Universities. Findings have been discussed at a series of meetings held during the research period. Both Austria and Germany joined late in the process, in summer 2015.

In the presentation of the report the findings from both sources are presented alongside to complement the emerging picture.

2.1 Quantitative survey

The research covers where possible the period 2006 – 2013. To assess trends across highly variable annual data for film production and release, data from these eight years has been divided into two 4 year groups.

The data covers documentary and fiction film of 60' and over for cinema release. Information on gender equality in the public and private broadcasting sector has not been available.

For the purpose of this analysis, a film is considered as Austrian if it is either a 100% national film in terms of financing or an official coproduction according to Austrian treaties and certified by the *Federal Ministry of Science, Research and Economy*. There are three national funding bodies that have been taken into consideration for this study: The *Austrian Film Institute* allocated an annual budget of 20 million euros in 2015 to funding for full length feature, documentary and animation films dedicated for cinema release according to the *Film Funding Act*; the *Arts and Culture Division of the Federal Chancellery of Austria* which was originally part of the former *Federal Ministry of Education, Arts and Culture*, based on the *Art Funding Act* funding innovative and experimental films with an annual budget of 2 million euros in 2015; the third funding body acting on a national level is the

Filmlocation Austria, a subsidy programme by the Austrian Federal Ministry of Science, Research and Economy with an annual budget of 7.5 million euros.

Within the framework of the *Film/Television Agreement* between the Austrian Film Institute and the ORF cinema movies can be financed by the ORF if they have preliminary funding from the *Film Institute*, the *Chancellery* or a regional fund. In 2015 the budget available was at 8 million euros.

Almost all federal states in Austria do have a regional film funding system but acting on very different levels. Whereas the *Vienna Film Fund* is acting on a regular basis with an annual budget of 11 million euros smaller federal states do not have a fixed budget for film funding and provide funding as required. For the study only the ones acting on a regular basis with a fixed budget have been taken into account.

Production funds can be allocated across more than one year but for the purpose of the report they have been included in the year when the first instalment of production funding was paid out. As a general principle it should also be remembered that there is usually a two year lag between production and release.

The survey's statistics for funding and releases have been gathered from several sources: from the *Austrian Film Institute's Filmwirtschaftsbericht* (Film Industry Report) and the internal database; from the *Austrian Directors Guild*; from the *Filmlocation Austria*; from *The Arts and Culture Division of the Federal Chancellery of Austria*, from the *Austrian Film Commission*¹¹; from the Austrian association for women in the audiovisual industry *FC Gloria* and from *Statistics Austria*¹². Full data can be found on EWA's site www.ewawomen.com.

Films with two, three or four directors count as female- or male-directed according to the gender of the first mentioned director in the credits. For this purpose the order specified by the production company is binding. Films directed by a team of directors with more than four directors were not taken into consideration.

2.2 Online Questionnaire

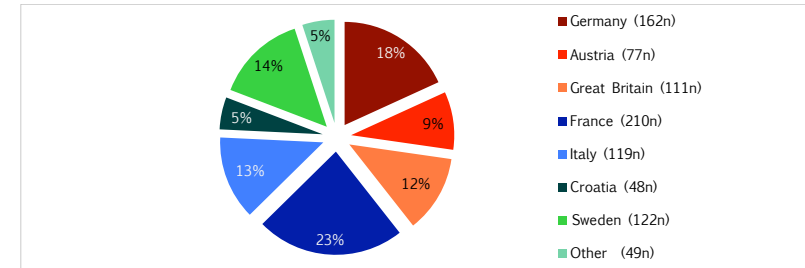
In July 2015 the EWA online questionnaire was distributed to the seven participating countries. In Austria the questionnaire was sent out via the *Austrian Film Institute* to institutions such as professional guilds, film schools, film funds, TV broadcasters and

¹¹ The *Austrian Film Commission*, AFC is an organization dedicated to promoting Austrian cinema throughout the world. It represents Austrian films at all major festivals and markets.

¹² www.statistik.at

several other professional networks who themselves spread the questionnaire to representatives of the Austrian film industry. 77 respondents answered the Austrian online questionnaire, which is 9% of the total sample of 898 respondents.

Figure 2: Number of questionnaire respondents according to country

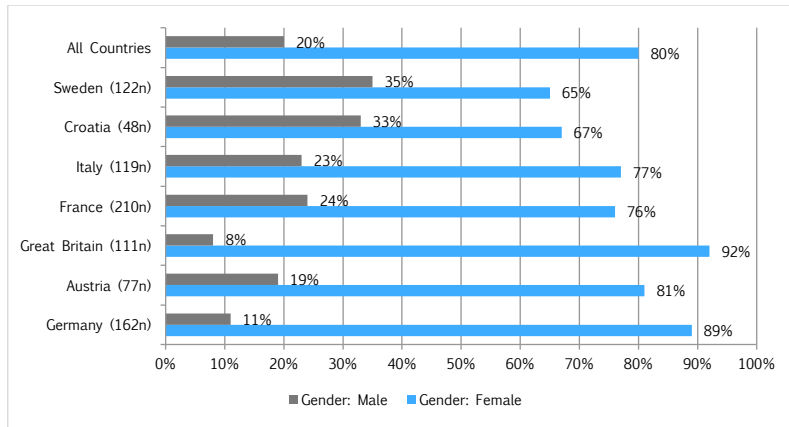


Source: EWA report database – Questionnaire

Of the respondents the majority have experience in three creative sectors: 57% described themselves as directors, 49% as scriptwriters and 36% as producers. The rest are spread across all sectors of the industry.

Most of Austrian respondents are female 81%, only 19% (15 n) are male. This does not represent the gender distribution in the field, thus the differences between male and female answers have to be interpreted carefully. In all participating European countries respondents are disproportionately female with the lowest share in the UK with only 8% of male respondents and the exceptions Sweden and Croatia, where male respondents account for approximately a third of all respondents. Due to the low number of male respondents in the UK no differentiation is allowed while in Austria it is.

Figure 3: Gender distribution per country



Source: EWA report database – Questionnaire
 Note: n = number of respondents

Several questions invited respondents to select more than one option, so results do not always add up to 100%. Where respondents select on a 1-4 scale, the scale points either represent 1 = *applies fully*, 2 = *applies*, 3 = *applies less*, 4 = *does not apply at all* or 1 = *very important*, 2 = *important*, 3 = *less important*, 4 = *not important*. Results of questions that have been answered with a 1-4 scale are graphed with the summed percentage shares of respondents who indicated the top two answers (*applies fully* and *applies* or *very important* and *important*).

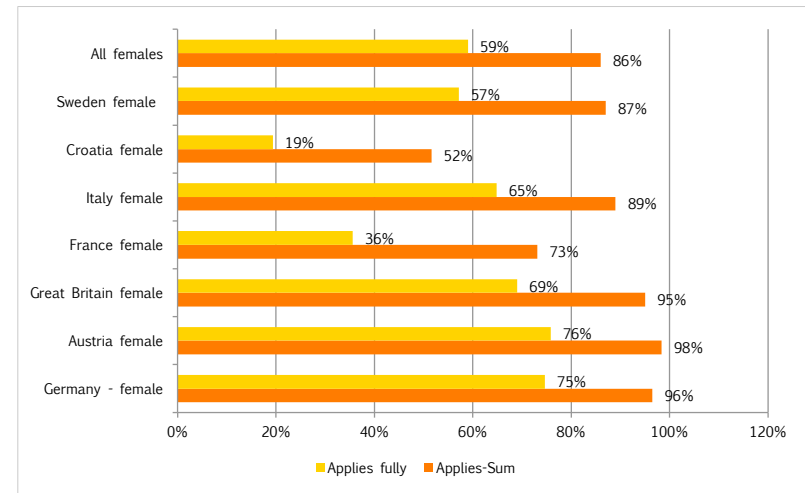
The data has been analysed and processed by Rostock University’s Institute for Media Research. Full data can be found on the EWA’s site www.ewawomen.com.

III. Women’s presence in the industry

3.1 Does gender inequality exist?

Austrian respondents were asked to select on a 1-4 scale: 1 = *applies fully*, 2 = *applies*, 3 = *applies less*, 4 = *does not apply at all*. The chart below shows both the summed percentage shares of respondents who indicated the top two answers (i.e. *Applies-sum*, the sum of *applies fully* and *applies*) and the top answer *Applies fully*. The sum of the top two answers *applies fully* and *applies* account for 98% of all 62 Austrian female respondents; 76% of them even indicate that the existence of gender inequality in the national industry *applies fully*. Together with the UK and Germany Austria ranks among those countries with the highest perceived inequality.

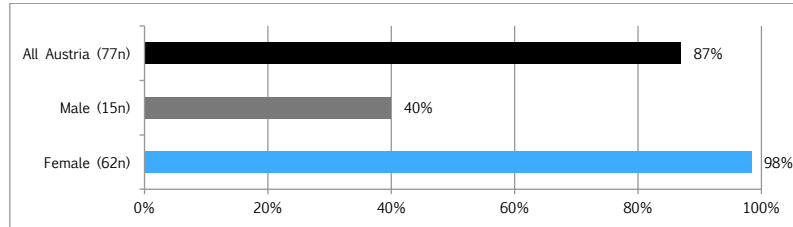
Figure 4: Europe: do you think gender inequality exists for directors in your national industry? Females only



Source: EWA report database – Questionnaire

Female and male opinions diverge. Still differences between female and male indications have to be interpreted carefully due to the low share of male respondents. From 77 Austrian respondents 81% are female and only 19% are male. Male respondents indicate that the existence of gender inequality *applies less*.

Figure 5: Austria: Diverging opinions of female and male respondents. Do you think gender inequality exists for directors in your national industry? Sum of “applies fully & applies”



Source: EWA report database – Questionnaire

Recommendations

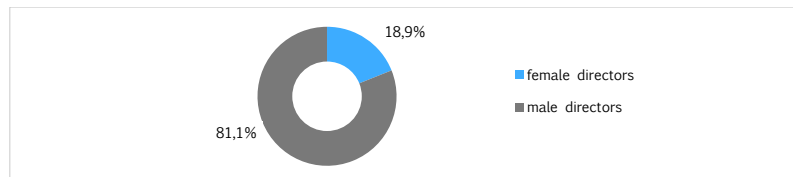
Data monitoring, data mining and data analysis has to be increased to cover all fields of the film industry. To increase the awareness of gender inequality, data has to be published on a wide scale.

3.2 Number of working directors

Two organisations represent film directors in Austria: the Austrian Directors Guild and the Austrian Directors’ Association (ADA). While there is some overlap in membership, it is not apparent which of the two has the greatest reach. No figures were provided by the ADA, nor was any breakdown of other occupations within the industry. The proportion of female film directors at the Austrian Directors Guild has remained more or less steady over recent years, at just under 20%.

The Austrian association for women in the audiovisual industry *FC Gloria* states the share of female directors within the industry as 34%.

Figure 6: Members of the Austrian directors guild, average 2009-2013



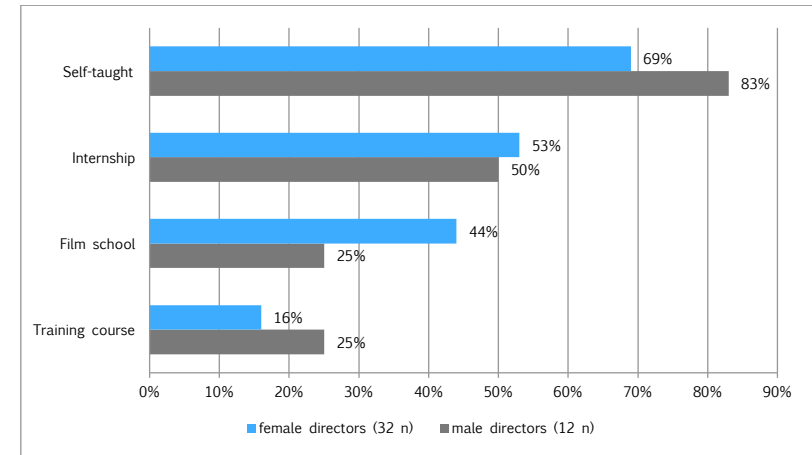
Source: EWA Database - Survey

IV. Entry into the industry

4.1 How did you get your skills?

Multiple answers were possible. Most of the female and male directors learnt their skills with *learning by doing* (respectively self-taught); close behind they indicate the internship/apprenticeship in the media industry. The fewest female directors learnt their skills in training courses, 44% of female directors went to film schools, whilst only 25% of male directors attended film schools and training courses.

Figure 7: Austria: How did you learn the skills to become a director? Directors only (44n)



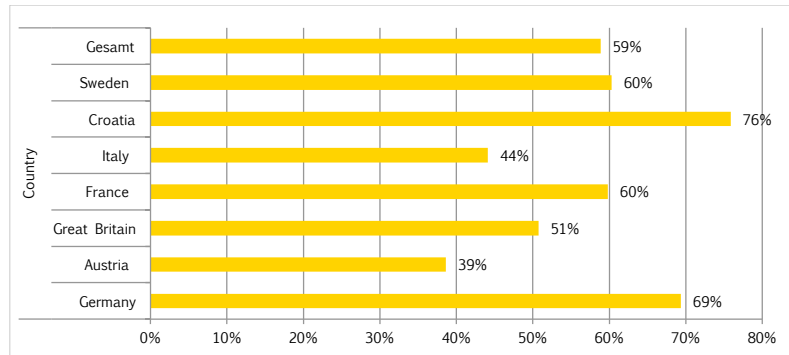
Source: EWA report database – Questionnaire

Notes:

1. n = number of respondents
2. multiple answers were possible

Only 39% of all Austrian respondents attended film school in order to learn the skills to become a director, the lowest value within the European context.

Figure 8: Europe: How did you learn the skills to become a director? Directors only (537n) indicating “at film school”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

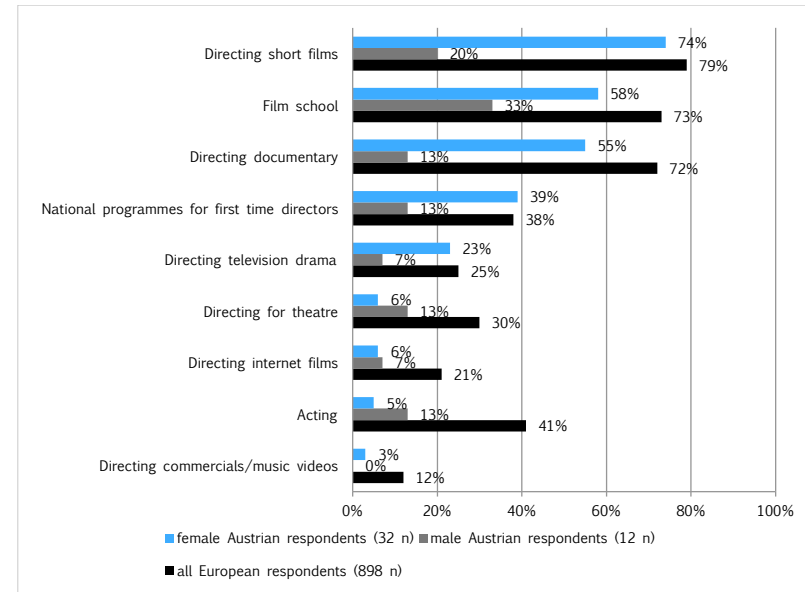
85% of the Austrian directors who did not go to film school learnt their skills through *learning by doing* (highest scores also in the other participating European countries). 48% did an apprenticeship in the media industry, 15% attended training courses.

59% of the Austrian directors who went to film school did an internship additionally (highest scores in Sweden and Italy), 53% considered *learning by doing* crucial in addition to their film school attendance and 24% also visited training courses.

4.2 What was your route into directing?

The questionnaire asked people whether a range of pathways into directing were *important, not or less important* including the option of *no opinion*. Austrian directors considered short films (Austrian average 64%), film schools (Austrian average 53%) and documentaries (Austrian average 47%) as most important routes into directing. Compared with the still higher European average there is a difference in percentage points of 15 for short films, 20 for film schools and 25 for documentaries that can be interpreted as potentially significant.

Figure 9: Austria: Route into directing? Directors only (44n) indicating “important”



Source: EWA report database – Questionnaire

Comments from Questionnaire

Respondents wanted the possibility to have access to TV-directing and criticized the absence of incentive programs for first film directors. Clearly, the *Startstipendien* programme offered for first time directors by the *Arts and Culture Division* of the *Federal Chancellery of Austria* is not sufficient.

Recommendations

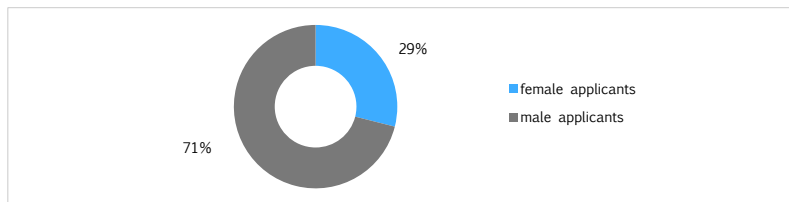
As short films, film schools and documentaries are considered as most important routes into directing, more support for female directors in these areas is recommended.

4.3 Women directors' presence in film school

Figures were taken for applicants and students from the *Directing* course of the Department of Film and Television (*Filmakademie*) at the University of Music and Performing Arts, Vienna.

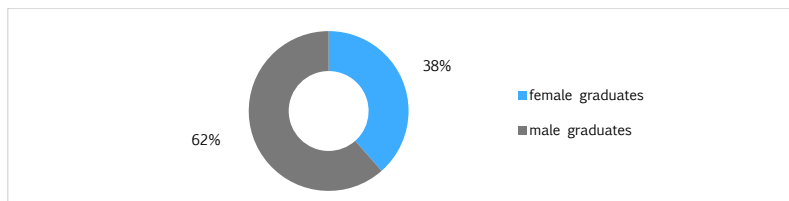
The number of applicants is consistently higher than places available for both men and women. Whereas women comprise on average 28.9% of the overall number of applicants they form 38.5% of the graduates, so the conversion rate from applicant to graduate is more favourable for women.

Figure 10: Share of applicants for Filmakademie directing course, average 2010-2013 (%)



Source: EWA report database - Survey

Figure 11: Share of graduates from Filmakademie directing course, average 2010-2013 (%)



Source: EWA report database - Survey

Comments from Online Questionnaire

Respondents expressed their wish to have more female teachers, more female role models and to get a new structure within the *Filmakademie* with less patriarchal structures.

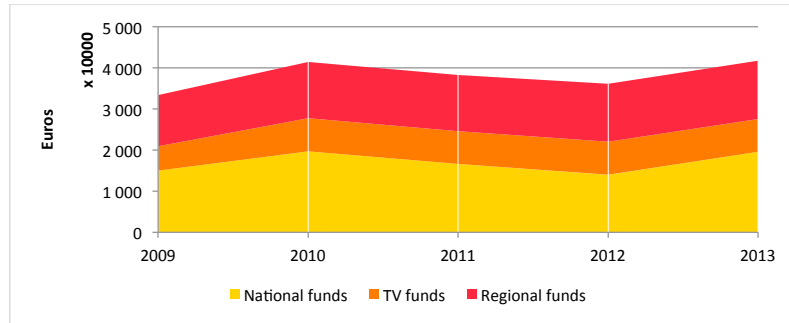
Recommendations

Filmakademie should provide access for female professors and lectures in order to create female role models and offer incentives for female contents.

V. National funding

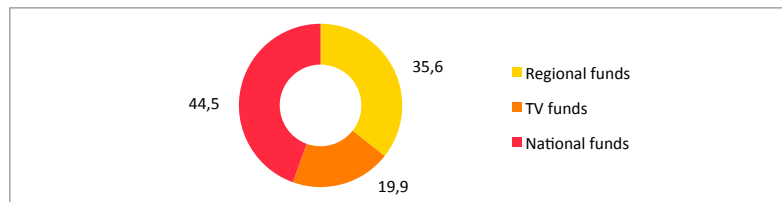
In Austria national film funding comprises: *Austrian Film Institute*, *The Arts and Culture Division of the Federal Chancellery of Austria*¹³ and *Filmlocation Austria*. In Addition one television-related fund, *Film/Fernseh-Abkommen (Österreichischer Rundfunk - ORF)* represents a source of financing. Each of the nine federal provinces provides regional film funding. This report concentrates on regional funding institutions with a fixed annual funding budget and funding on a regular basis. These are Salzburg; Styria (*Cinestyria*); Tyrol (*Cine Tiro*); and Vienna (*Filmfonds Wien*).

Figure 12: Sources of film financing



Source: EWA report database - Survey

Figure 13: Sources of film financing, 2009-2013 (%)



Source: EWA report database - Survey

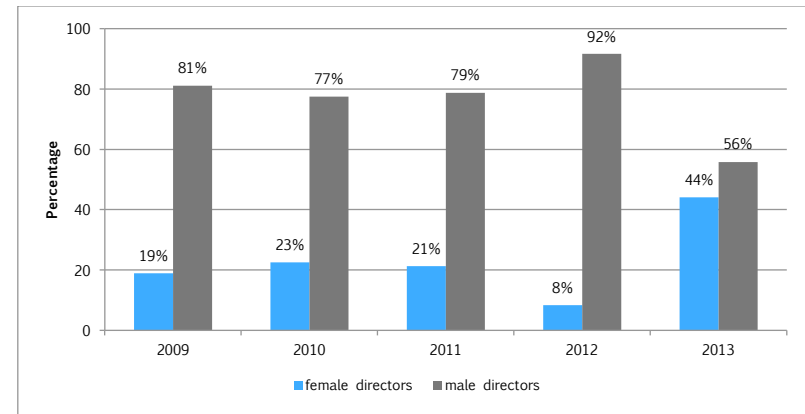
¹³ "Pursuant to the Federal Ministries Act (Federal Law Gazette I No. 11/2014) of 1 March 2014, the Arts Division and the Culture Division, which were originally part of the former Federal Ministry of Education, Arts and Culture, are integrated into the organisational structure of the Federal Chancellery. Since 1 May 2015 the areas of the Culture Division and the Arts Division were combined in the new Arts and Culture Division." (see <http://www.kunstkultur.bka.gv.at/site/8083/default.aspx>)

5.1 National production fund

The figures of this section are based on total amounts of production funding payments actually paid out for a specific project or film by at least one of the three national funding institutions (*Austrian Film Institute*, *The Arts and Culture Division of the Federal Chancellery of Austria*, *Filmlocation Austria*) according to the year of first instalment. All Austrian films including majority and minority co-productions receiving funding from national funds are taken into consideration.

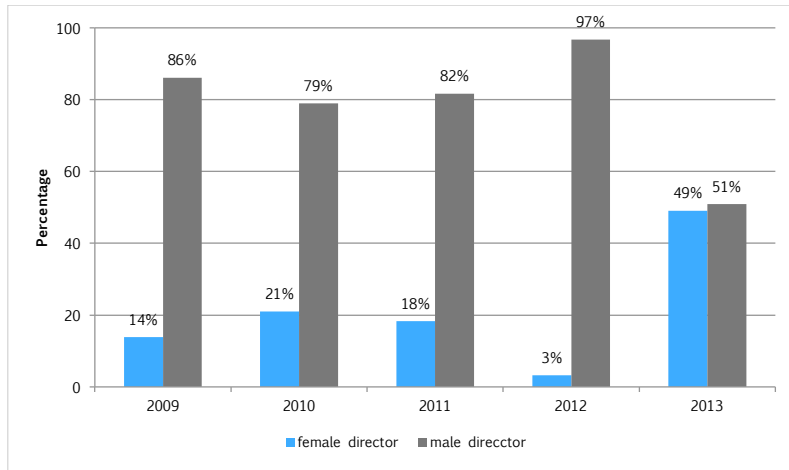
Between 2009 and 2013, female directors' overall share of production funding payments from national funds has averaged 24.3%. Their share of fiction production funding payments from national funds has averaged 22.8%. Women's average share for documentaries is comparatively high with 30.3% and might be related to lower production costs.

Figure 14: Production funding payments from national funds



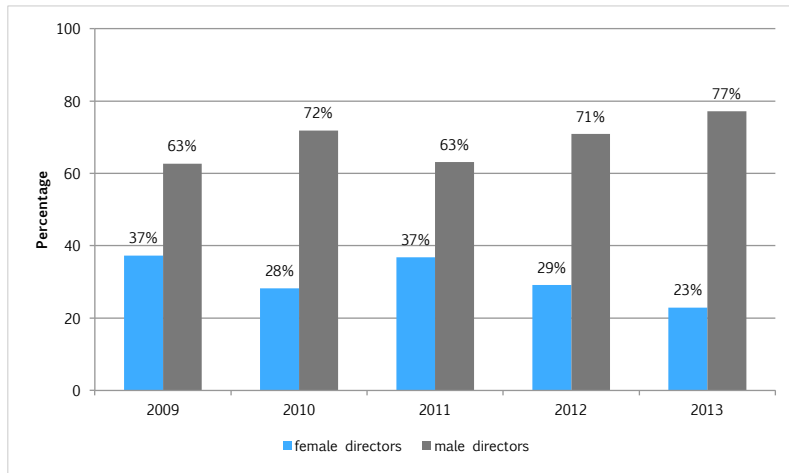
Source: EWA report database - Survey

Figure 15: Production funding payments from national funds for fiction films



Source: EWA report database – Survey

Figure 16: Production funding payments from national funds for documentaries

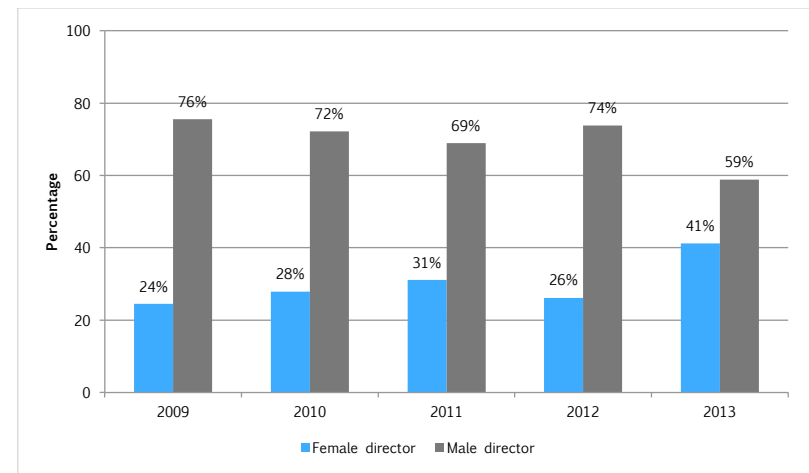


Source: EWA report database – Survey

5.2 Number of films receiving production funding payments

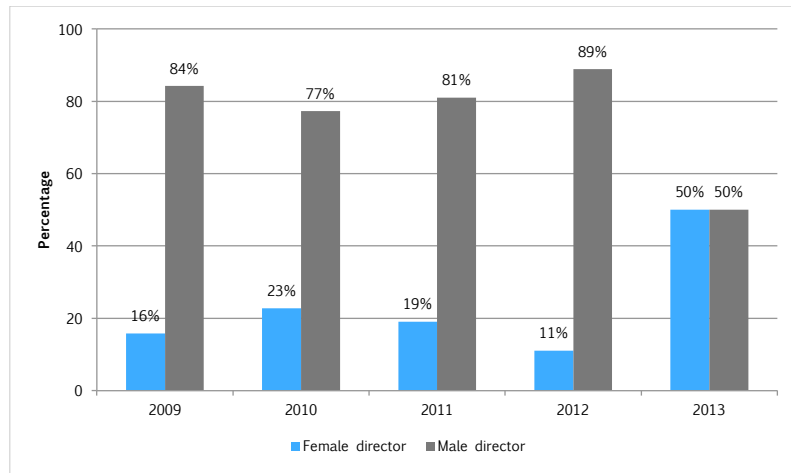
Between 2009 and 2013, female directors’ overall share measured against the number of films receiving production funding payments from national funds has averaged 30.2%. Their share of fiction films receiving production funding payments from national funds has averaged 25%. Women’s average share for documentaries is with 34% again higher than the share of female-directed fiction films.

Figure 17: Number of films receiving production funding payments from national funds



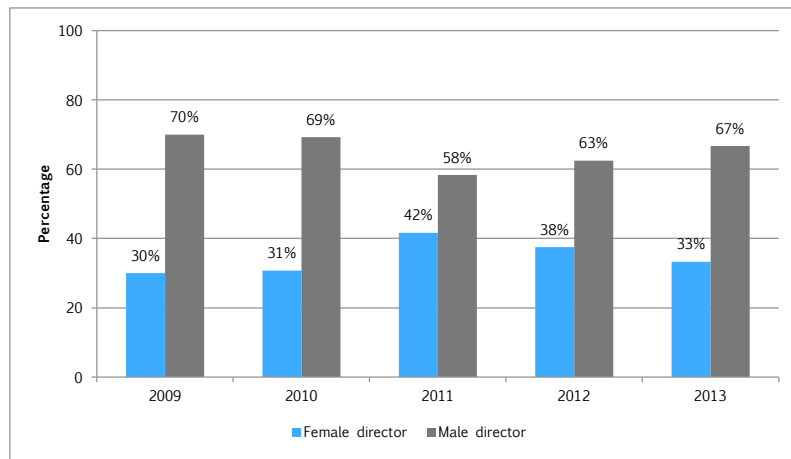
Source: EWA report database – Survey

Figure 18: Number of fiction films receiving production funding payments from national funds



Source: EWA report database - Survey

Figure 19: Number of documentary films receiving production funding payments from national funds



Source: EWA report database - Survey

Female directors' shares increase with the number of films taken into account (see table). This is linked to the fact that films with male directors receive higher average production funding payments than female-directed which is due to the fact that male-directed films have higher average budgets.

Figure 20: Share of female directors measured against...

Share of female directors measured against ...	Female directors' share of all films, 2009-2013	Female directors' share of all fiction films, 2009-2013	Female directors' share of all documentary films, 2009-2013
... production funding payments from national funds	24.3%	22.8%	30.3%
... number of films receiving production funding payments	30.2%	25.0%	34.0%

Source: EWA report database - Survey

5.3 Female directors' share of average budgets and production funding payments

For fiction films the average production funding payment for a male-directed film is constantly higher than for a female-directed film. Within the period 2009-2013 the average production funding payment of a female-directed fiction film is 11.2% smaller than a male-directed fiction film¹⁴. Although shares of female directed documentaries are mostly higher than those for fiction films, documentaries with a female director receive on average 15.7%¹⁵ less production funding payments than those with a male director.

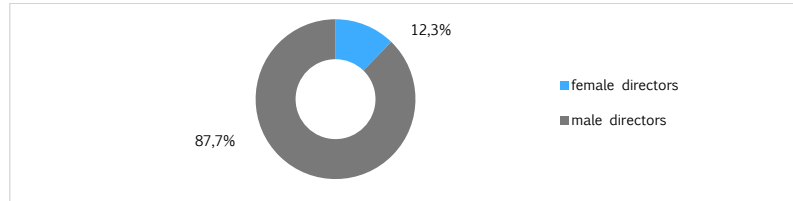
The comparatively small differential of 11.2% or 15.7% shows that once a female director gets into national funding she seems to be treated almost equally. So the difficulties have to do with female directors' way to get into the circle of funded directors. The 38.5% share of female graduates from *Filmakademie* shrinks to a 30.2% share measured against the number of films receiving production funding payments

¹⁴ Average amount of production funding payments for female-directed fiction film within the period 2009-2013: 600.085 Euro; for male-directed fiction film: 675.531 Euro

¹⁵ Average amount of production funding payments for female-directed documentary film within the period 2009-2013: 103.092 Euro; for male-directed documentary film: 122.353 Euro

and to a 12.3% share measured against the amount of all production budgets of all films released over the period 2011 to 2013¹⁶.

Figure 21: Share of all budgets from cinema releases with national funding, 2011-2013



Source: EWA report database - Survey

The Austrian association for women in the audiovisual industry *FC Gloria* is currently working on a study that gives a possible explanation for the phenomenon of female directors' disappearance between *Filmakademie* and workplace film industry (*Leaky Pipeline Syndrome*). The study considers production companies a major source of the problem.

Applying directors need a registered production company for their application for funding from the *Austrian Film Institute*, from *Filmlocation Austria*, from *Film Fonds Vienna* (biggest regional fund) and from the *ORF Film/Television Agreement*. Approximately 83% of these production companies are in the hands of men. The producer chooses the subject of a film, determines what will be realized and calculates the budget of a film. For women it is more difficult to place their themes and contents within this gender unequal surrounding.

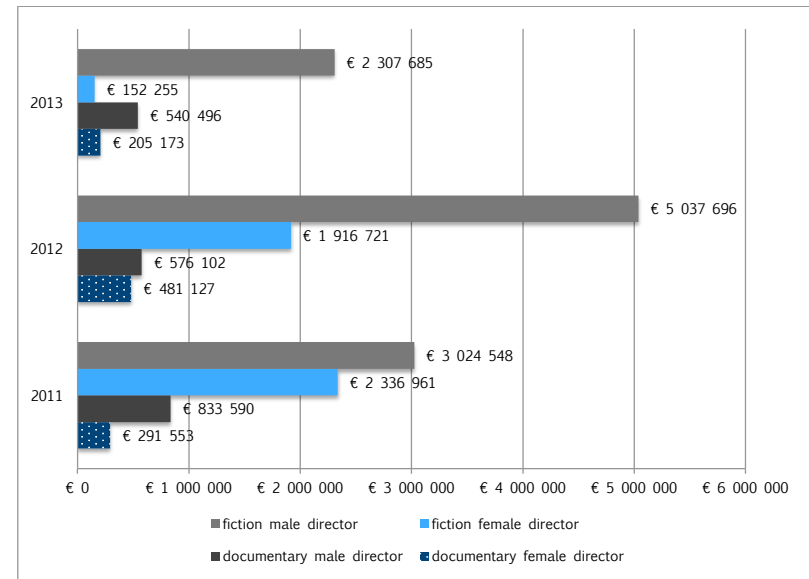
The picture changes when funding is granted without the patronage of a production company. *The Arts and Culture Division of the Federal Chancellery of Austria* hosts the innovative film fund (*innovative Filmförderung*), which funds artistic fiction- and documentary films with low budgets, short films and new-talent films. Applying filmmakers are entitled to apply without a production company. From all films funded by the *The Arts and Culture Division of the Federal Chancellery of Austria*, 45% have a female director, this is almost twice as high as the 24.3%-share of female

¹⁶ The observed period had to be shortened here due to the fact that production budgets are difficult to access as no data was available.

directors' films that received production funding payments from national funds between 2009-2013.¹⁷

Gender differences increase looking at the actual average production budgets of the cinema releases of the years 2011 to 2013 that received funding from national funding institutions, namely from the *Austrian Film Institute*, *The Arts and Culture Division of the Federal Chancellery of Austria* and *Filmlocation Austria*. The overall share for budgets from films with a cinema release directed by a woman accounts for 12.3% within the period 2011-2013 (see graph above).

Figure 22: Austria: Production budgets per film by genre, 2011-2013



Source: EWA report database - Survey

Within the observed period 2011-2013, 8 films had a budget of more than 7.5 million euros. Each of these big-budget films had a male director. The table shows detailed budgets of these 8 films. Due to data protection film titles are anonymized.

¹⁷ This section was taken from the *FC Gloria* study *Geschlechterverhältnisse in der österreichischen Filmbranche* about gender conditions in Austrian film industry. The study will be published in 2016 on *FC Gloria's* website www.fc-gloria.at.

Figure 23: Austrian big budget films of the cinema release years 2011 to 2013

2011	2012	2013
<i>Film 1</i> 9.6 million euros	<i>Film 4</i> 16 million euros	<i>Film 8</i> 10 million euros
<i>Film 2</i> 7.9 million euros	<i>Film 5</i> 10.8 million euros	
<i>Film 3</i> 7.6 million euros	<i>Film 6</i> 10.3 million euros	
	<i>Film 7</i> 8.1 million euros	

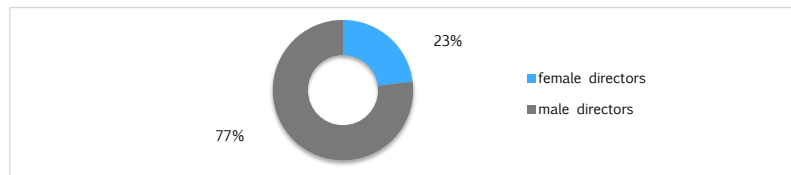
Source: EWA report database - Survey

5.4 Regional funds

Comprehensive data for regional funds in Austria is only partially available. Therefore the report concentrates on the four main Austrian federal provinces (*Bundesländer*) such as Salzburg, Tyrol (*Cine Tirol*), Styria (*Cinestyria*) and Vienna (*Filmfonds Wien*). Data of the other institutions for regional funding is often difficult to access as funding occurs irregularly without a fixed respectively guaranteed funding budget. Figures of those other regional funders were included whenever available.

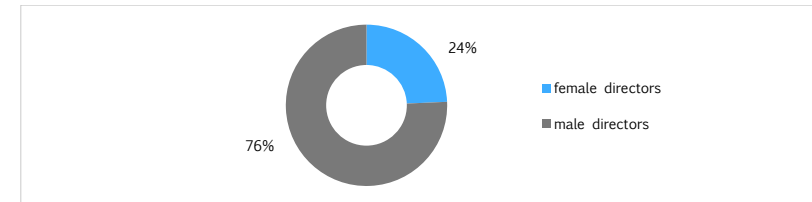
The figures of this section are based on production funding payments allocated to a specific project or film. Between 2009 and 2013, female directors' overall share of production funding payments from regional funds has averaged 23.1%. A difference to the disadvantage of women of 1.2 percentage points compared with the national funding average of 24.3% has to be noted.

Figure 24: Share of production funding payments from regional funds, 2009-2013 (%)



Source: EWA report database - Survey

Figure 25: Share of production funding payments from national funds, 2009-2013 (%)



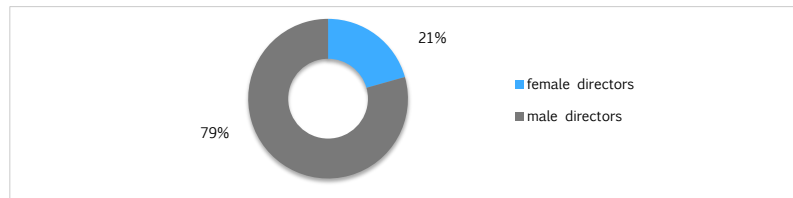
Source: EWA report database - Survey

VI. Investment by broadcasters

6.1 Public broadcaster

The *ORF Film/Television Agreement* between the *Austrian Film Institute* and the Austrian public TV broadcaster *ORF (Österreichischer Rundfunk)* provides cinema film funding with an annual budget (2015: 8.000.000 EUR). In exchange, the ORF keeps terrestrial TV rights for Austria, South-Tyrol and the Austria-to-Satellite rights. Between 2009 and 2013 the average share of funding for female directors from the ORF Film/Television Agreement accounts for 20.6%. The observed drop in the female share compared to production funding payments from national funds (24.3%) by 3.7 percentage points demands further analysis in regard to the commercial interests.

Figure 26: Share of public broadcaster cinema film funding, 2009-2013 (%)



Source: EWA report database - Survey

6.2 Private broadcaster

No data has been available for private TV.

6.3 Impact of female director on public funders

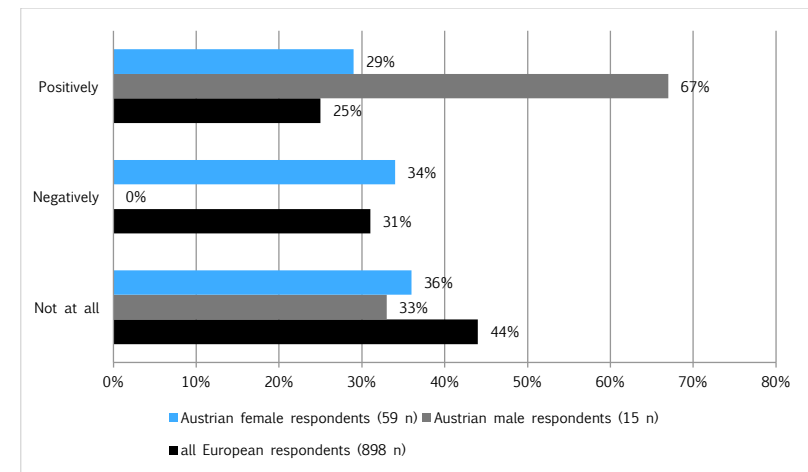
Most of the Austrian respondents (37%) think that a female director has a positive impact on public funders. 35% indicate that there is no impact at all, 27% state a negative impact. Due to the low number of male respondents of the online questionnaire the differences between male and female answers have to be interpreted carefully. Nevertheless the contradictory perceptions of male and female

respondents in Austria concerning the impact of female directors on funders are apparent.

Most male respondents (67%) indicate that a female director has a positive impact on public funders' decision, none of them think that the impact is negative, whilst female respondents divide their answers evenly on the three possible answers with a slight preference for *No Impact at all* (36%), followed by 34% indicating a negative impact and 29% for a positive.

On the European level more respondents believe in the negative impact (31%) than in the positive (25%), whilst most of them think there is no impact at all (44%).

Figure 27: Austria: Diverging opinions of male and female respondents: If a project is directed by a woman, how do you think this impacts on public funders' decision to fund?

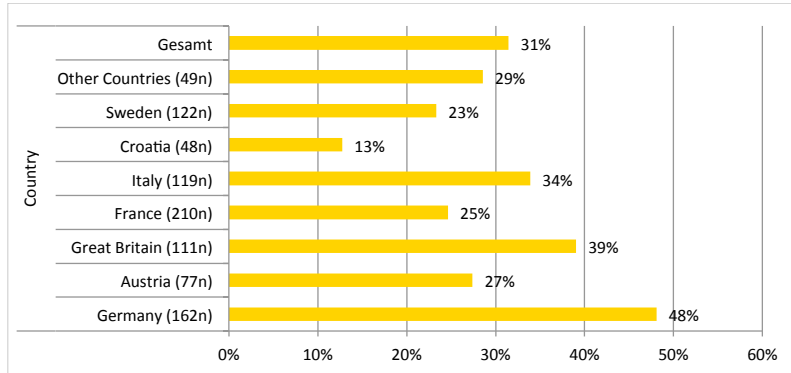


Source: EWA report database – Questionnaire

Note: n = number of respondents

In the international comparison Austria ranks with 27% among the countries with low values for the negative impact on public funders ahead of France and Croatia with the lowest values.

Figure 28: Europe: If a project is directed by a woman in your country, how do you think this impacts on public funders decision to fund? Negatively

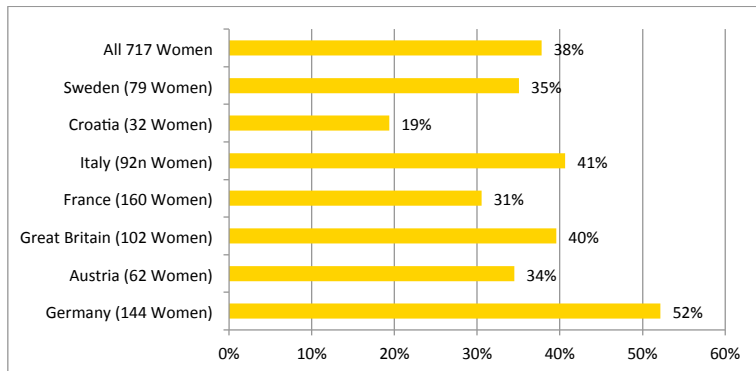


Source: EWA report database – Questionnaire

Note:

1. n = number of respondents
2. on the basis of 898 respondents

Figure 29: Europe: If a project is directed by a woman, how do you think this impacts on public funders' decision to fund? Women only, indicating "negatively".



Source: EWA report database – Questionnaire

Note:

1. n = number of respondents
2. on the basis of 717 women responding

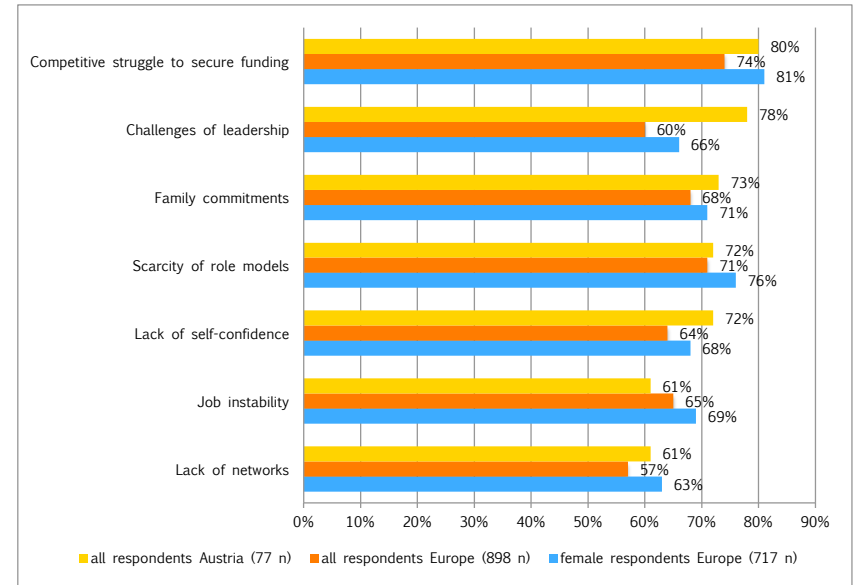
VII. The challenges faced by female directors

7.1 What factors discourage women?

In Austria most respondents (80%) indicate that the *Competitive struggle to secure funding* discourages women from directing. Both all European respondents and all European female respondents agree and indicate this factor the most.

The second most important factor discouraging women in the view of Austrian respondents is the *Challenges of leadership*. The same factor receives the highest value (85%) in Germany.

Figure 30: Austria vs. Europe vs. European women only: factors discouraging women from directing, respondents indicating both "applies fully" and "applies"



Source: EWA report database – Questionnaire

Comments from Questionnaire

Respondents mention the *club of long-established old men* making it harder for women to establish themselves within the film industry. Women have to be better, louder and more efficient than men. Women being in the public eye are strongly criticised. Some refer to the absence of other female colleagues and competitors and the absence of female producers. Another respondent indicates that the situation for young female directors and their first films is encouraging but for those older than 35, especially those with children, increasingly inadequate.

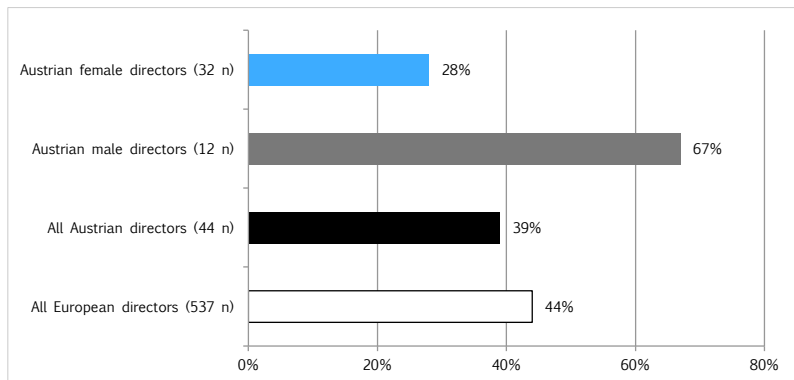
Recommendations

Offering incentives to encourage producers to present more projects with female directors could result in getting those projects out of the ghetto.

7.2 What is the impact of being a parent?

Almost two thirds of the male directors (67%) indicate that they are parents, only almost one third of female directors (28%) indicate the same.

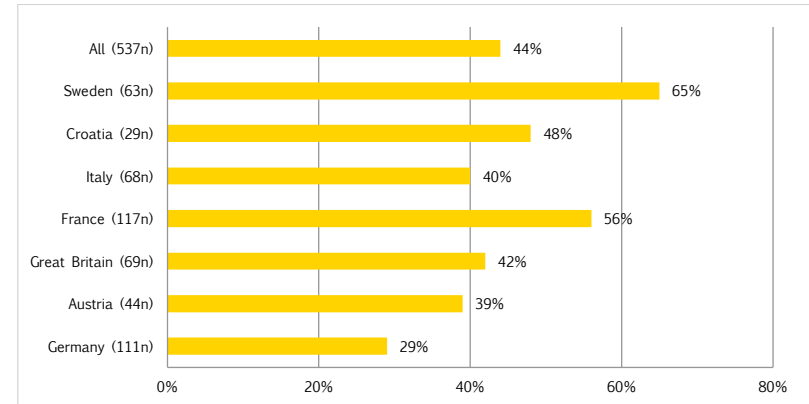
Figure 31: Austria: Are you a parent? Directors only, indicating “yes”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

In Sweden with 65% almost two thirds of responding directors are parents. In the European context the share of parenting directors is only lower in Germany (29%) than in Austria (39%).

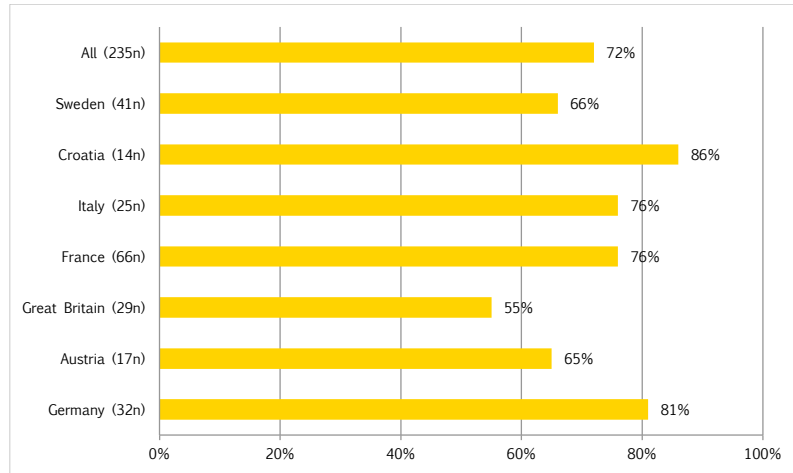
Figure 32: Europe: Are you a parent? Directors only, indicating “yes”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

The European comparison shows that Austrian directors (35%) rank among those feeling more discouraged from filmmaking due to their parenthood next to Swedish (34%) and British directors (45%). Nevertheless with 65% the majority of Austrian parenting directors think that parenting does not influence their direction work negatively. In Europe this perception is even stronger with three out of four European directors (72%) stating that parenting is not a discouraging factor.

Figure 33: Europe: If yes, has being a parent discouraged you from directing films? Only directors that are parents indicating “applies less” and “does not apply at all”



Source: EWA report database – Questionnaire
 Note: n = number of parent directors responding

Recommendations

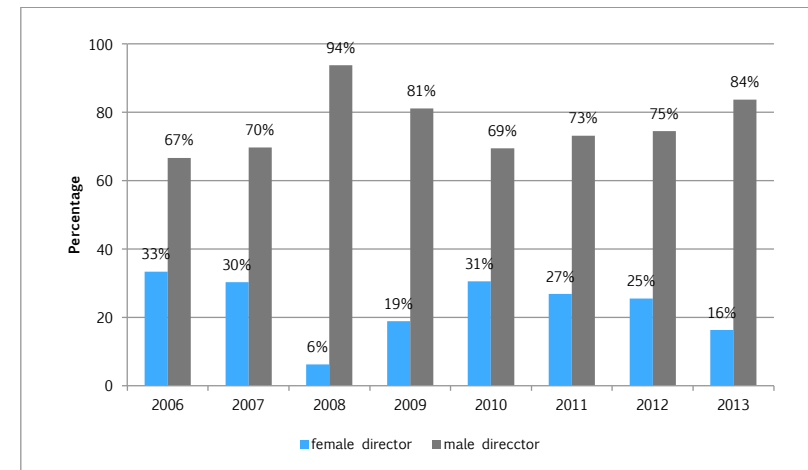
Even though parenting does not in principle have a negative influence on the work of film directors, offering better childcare adjusted to the needs of directors, and funding programmes that are adapted to the specifics of female CVs could be a possibility to keep women as directors in the audiovisual sector.

VIII. Releases

8.1 Share of all Austrian releases

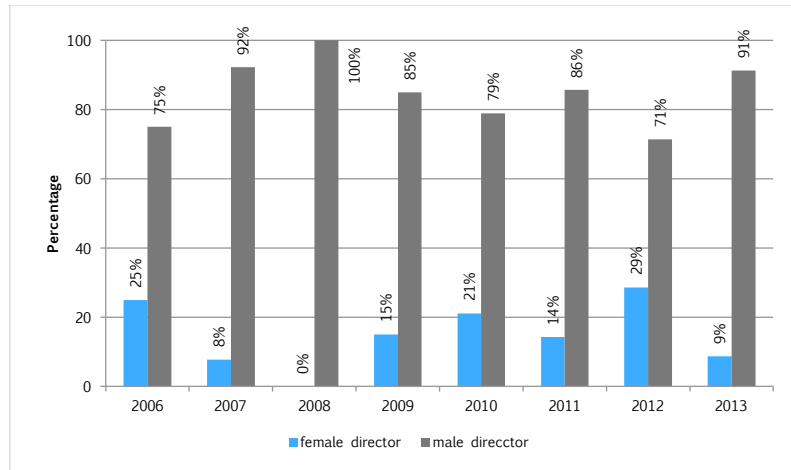
This section comprises all Austrian films released in a year not only those which have received production funding payments from national funders as in chapter 5. Female directors’ share of all releases averages 23.5 % between 2006 and 2013. The share for female-directed fiction releases is low (15.1%) but there has been a progression across the two 4 year periods with a 5.8 percentage point increase whilst the higher share of female documentary releases of around 33% stays the same in both 4 year periods.

Figure 34: All Austrian film releases



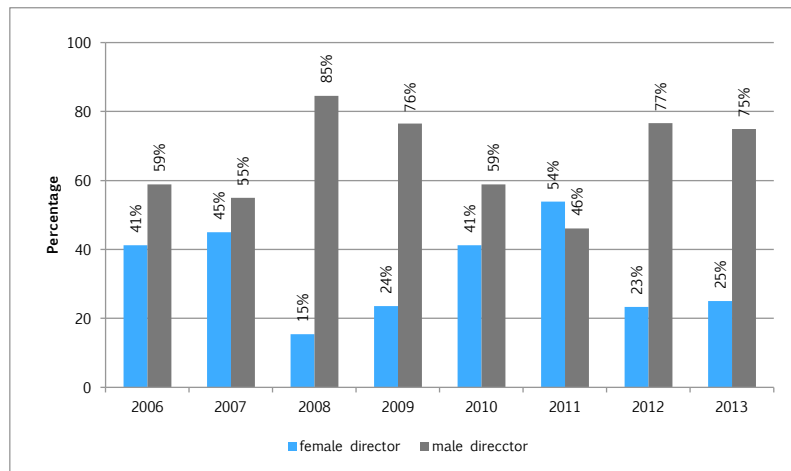
Source: EWA report database - Survey

Figure 35: Austrian fiction film releases



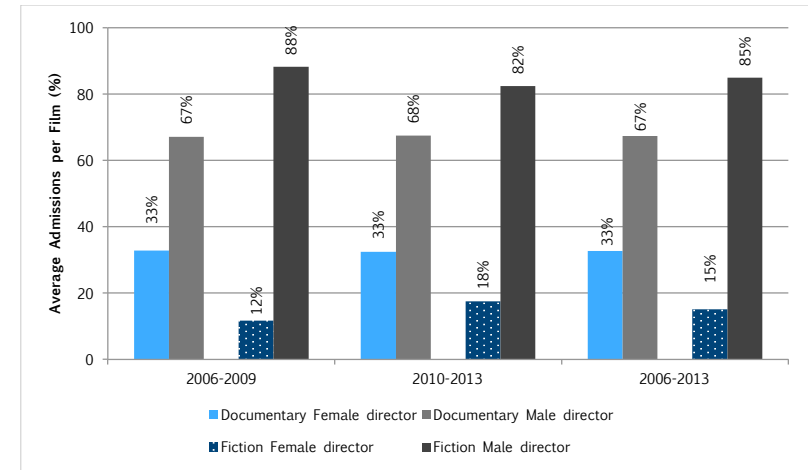
Source: EWA report database - Survey

Figure 36: Austrian documentary film releases



Source: EWA report database - Survey

Figure 37: Progression of Austrian film release shares by genre



Source: EWA report database - Survey

8.2 Are people aware of women’s low share of film releases in Austria?

Almost two thirds of respondents, 63%, reckon that films directed by women form less than 20% of all Austrian films released. The European average is only a little higher with 66% of respondents thinking female-directed releases were this low. Respondents were not asked to differentiate between documentary and fiction films. As chapter 8.1 indicates Austrian reality is slightly better than most respondents’ perception: 23.5% of all Austrian cinema film releases have a female director. In terms of fiction film releases respondents’ assessment is correct as only 15.1% have a female director.

On the share of female directed films amongst all European films released, there was less confidence with 68% of the respondents indicating that women’s share would be less than 20%. This was almost in line with the European average of 64%.

IX. Awards and critical reception

In this section all 43 Austrian documentary and fictional feature films of the cinema release year 2013 were analysed according to gender of director, number of international awards and festival participations associated with the film.

Data was mainly taken from the website of the *Austrian Film Commission* supervising most Austrian films for a certain period of time (often approximately two years) at international film festivals. The *Austrian Film Commission* provides no festival or award information about films that have a world distributor or which are supervised by other Austrian distributors such as *Sixpackfilm*.

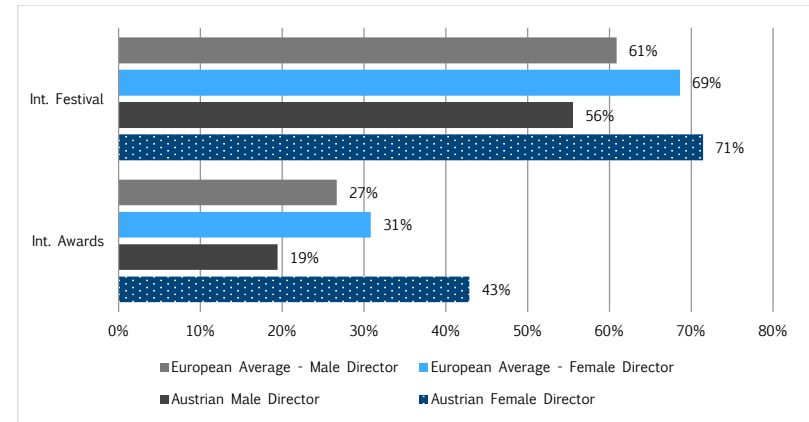
Due to difficulties in the availability of data referring to national festival participations and the reception of national film awards the gender specific success of Austrian films within Austria could not be collected for this report.

In Austria 71% of all female-directed films of the cinema release year 2013 got invited to participate in an international film festival while only 56% of all male-directed films of the same year got invited. 43% of all female-directed films in 2013 won an international award whereas only 19% of all male-directed films received an award in that year.

Both Austrian and European¹⁸ films with female directors are more likely to win awards and get invitations to participate in film festivals. This evidence of critical success undermines claims about quality used to justify female directors' significant underrepresentation at A-list festivals.

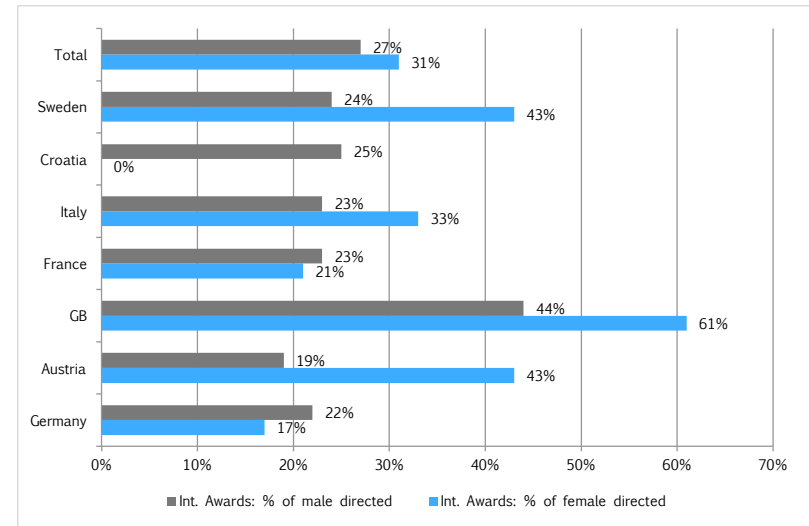
¹⁸ Europe stands here for the participating countries Austria, Croatia, France, Germany, Italy, Sweden, UK

Figure 38: Austria vs. Europe: Awards and festivals by gender of director



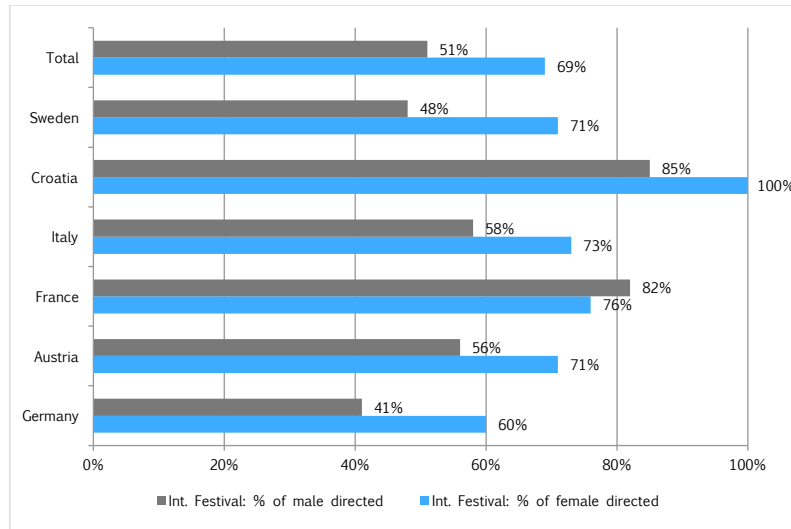
Source: EWA report database – Festivals and Awards

Figure 39: Europe: International awards in 2013



Source: EWA report database – Festivals and Awards

Figure 40: Europe: International festival participations in 2013



Source: EWA report database – Festivals and Awards

Recommendations

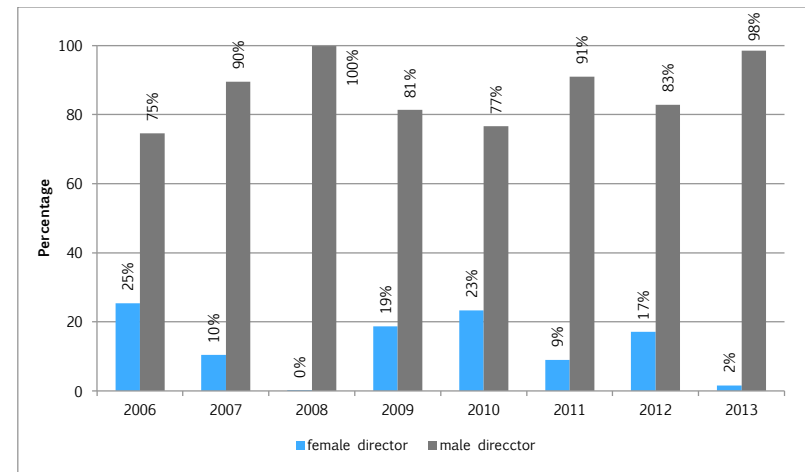
As films with female directors perform better at festivals than films directed by men but men are getting the more prestigious festivals and prizes, it is a necessity to make all festivals including A-list festivals aware of the quality of female directed films.

X. Admissions

10.1 Share of all Austrian admissions

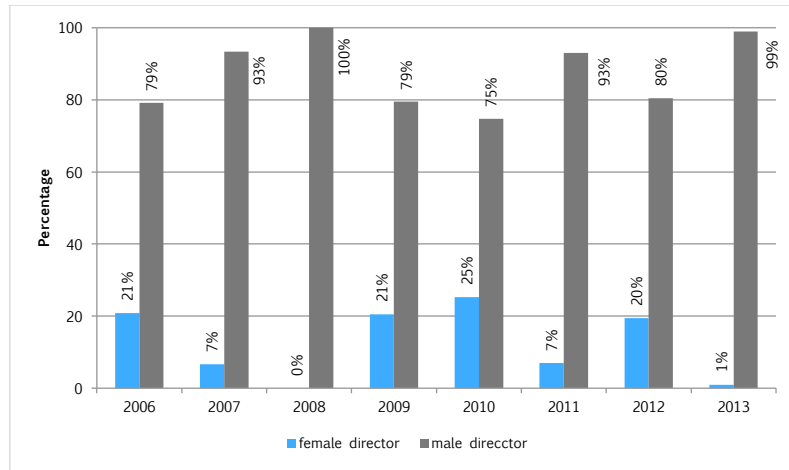
The share of admissions for all Austrian films with a female director has varied considerably from year to year in both genres averaging 12.5% for all national films between 2006 and 2013. The average share for fiction admissions is with 12.8% slightly higher than the average share of female documentary admissions of 11.7%.

Figure 41: Share of number of admissions for all national films



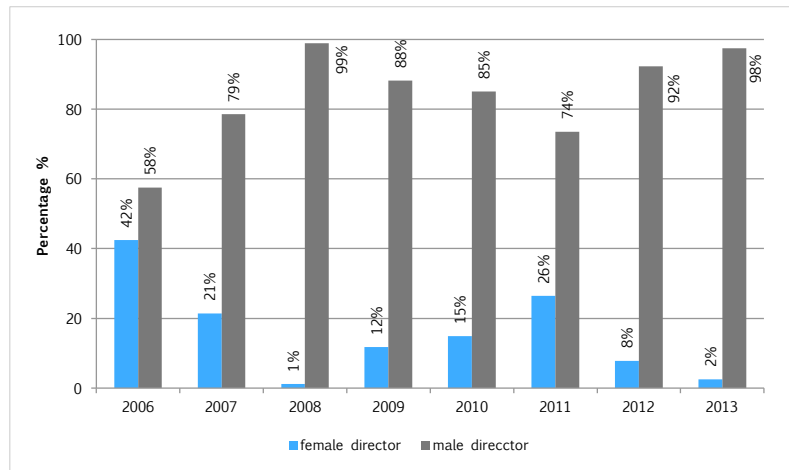
Source: EWA report database - Survey

Figure 42: Share of number of admissions for national fiction films



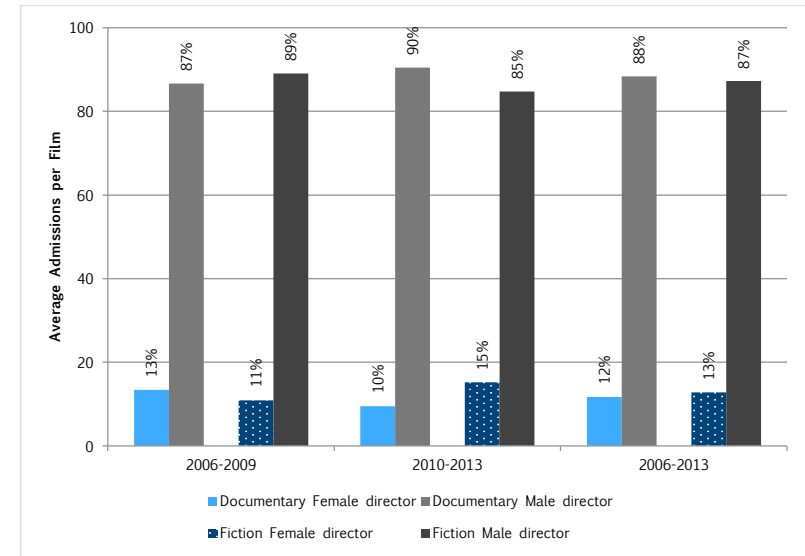
Source: EWA report database - Survey

Figure 43: Share of number of admissions for national documentary films



Source: EWA report database - Survey

Figure 44: Progression of admission shares by film genre

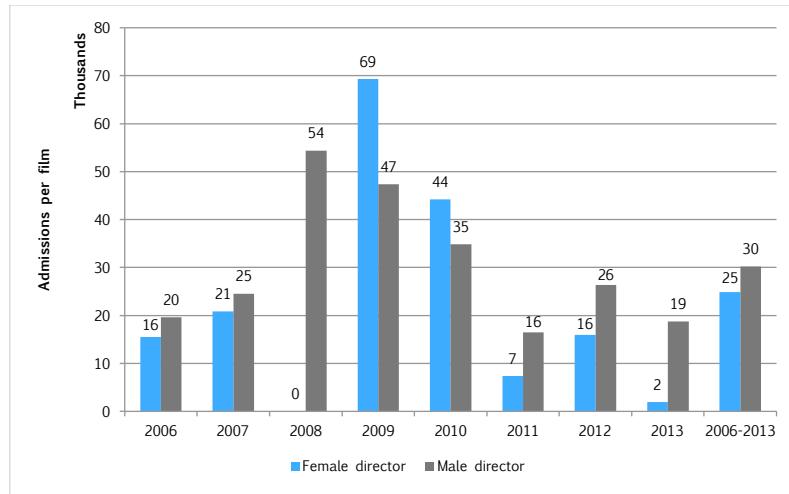


Source: EWA report database - Survey

10.2 Average number of admissions

Admissions for female-directed films vary greatly from year to year as there are not many films by women on screen. Therefore average admission numbers depend a lot on every single film release. In the years 2009 and 2010 the average number of admissions per released fiction film with a female director exceeds the male average by 46.3% in 2009 and 26.7% in 2010. In other years like 2008 and 2013 the average number of admissions from films with a female director is close to zero. Still over the observed period the overall average admission number per female-directed film is almost as high as the average admission number for a male-directed film.

Figure 45: Average number of admissions per fiction film release

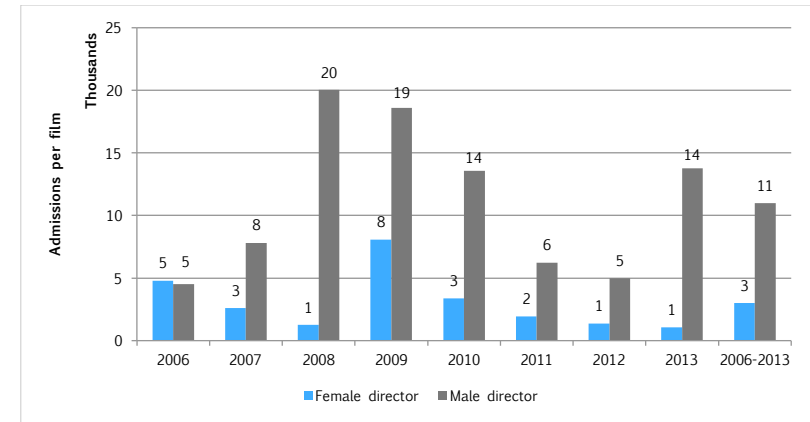


Source: EWA report database - Survey

In 2006 the average number of admissions per released documentary film with a female director exceeds the male average by 5.6%. The overall average number of admissions over the period 2006-2013 shows a gender gap for documentaries with male admission numbers exceeding the female average by 72.8%.

The average budgets of chapter 5.3 show that female-directed films have significantly smaller average budgets than male directed films. The 8 most expensive films with a cinema release within the period 2009 to 2013 have budgets ranging from 7.6 to 16 million euros. None of these films is directed by a woman. In contrast the 8 highest budgets of female-directed films within the same period range from 1 to 5.1 million euros. Smaller budgets result in less marketing and less admission numbers. In Austria this tendency might be reinforced by the fact that Austrian film distributors are mostly male.

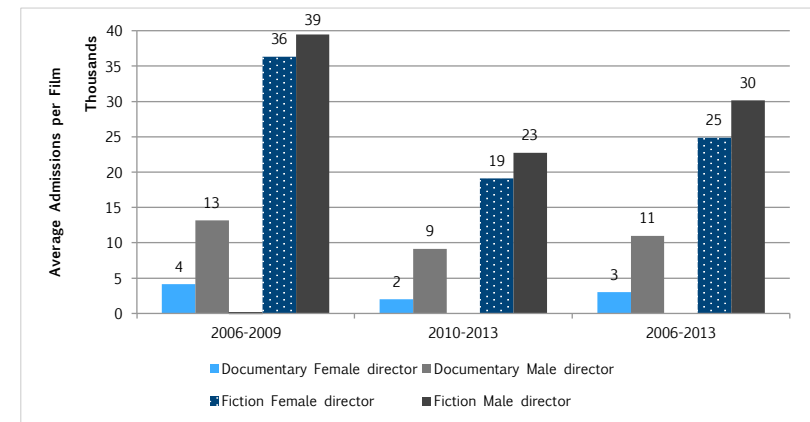
Figure 46: Average number of admissions per documentary film release



Source: EWA report database - Survey

The comparison between the two four-years periods shows a decline in audience numbers for both female and male-directed films in both genres.

Figure 47: Progression of average number of admissions per film by genre

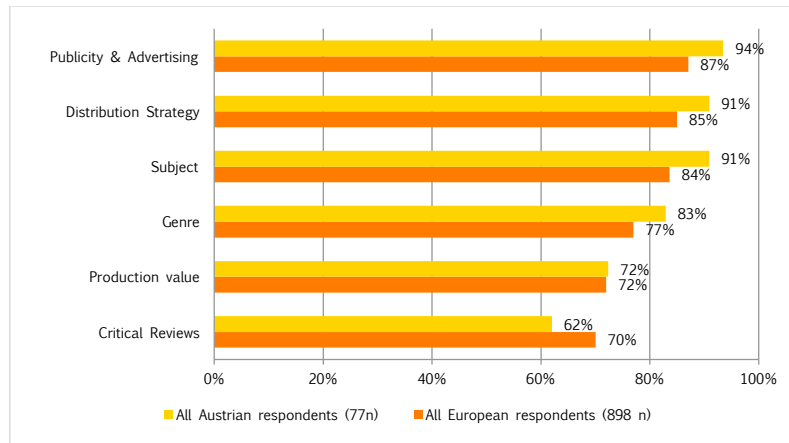


Source: EWA report database - Survey

10.3 What affects box-office performance?

Publicity & Advertising is the most important factor affecting box office performance according to the perception of all Austrian respondents. 94% of them assessed this factor as *very important* (73%) or *important* (21%). For 91% of all Austrian respondents both *Distribution Strategy* and *Subject* is the second most important factor.

Figure 48: Austria vs. Europe: What affects box office performance? Respondents indicating “very important” and “important”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

While most female respondents indicate Publicity & Advertising, most male respondents consider a film’s Subject as important factor affecting box office.

The Austrian film distributors currently show little awareness of the potential of films directed by women in terms of addressing new target groups. They do not consider the fact of a female director worth being advertised specifically as a benefit for the target moviegoer. This goes together with the lack of female distributors in Austria.

Comments from Questionnaire

Respondents indicate that the prominence of a film’s cast and director, its positioning and marketing are crucial in terms of box office success. It is also stated that critics are mostly male.

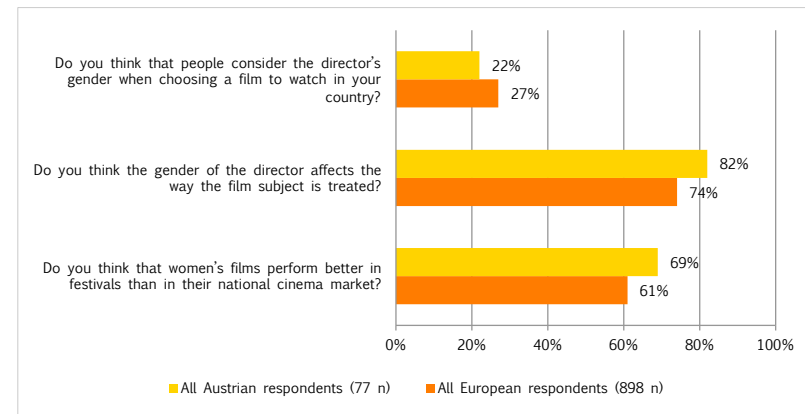
Recommendations

To achieve a more specified promotion for female directors focusing on a more specific target group, incentives for distributors to distribute films from female directors are needed as much as incentives for women to become film distributors.

10.4 Did the gender of the director affect the choice of a film?

22% of all Austrian respondents considered this to be significant, although more, 82% recognised that the gender of the director would affect the way a story was told. Within the European context Austria ranks among highest values only behind Italy with 89% and above the European respondents’ share of 74%.

Figure 49: Austria vs. Europe: Role of gender, respondents indicating “applies fully” and “applies”



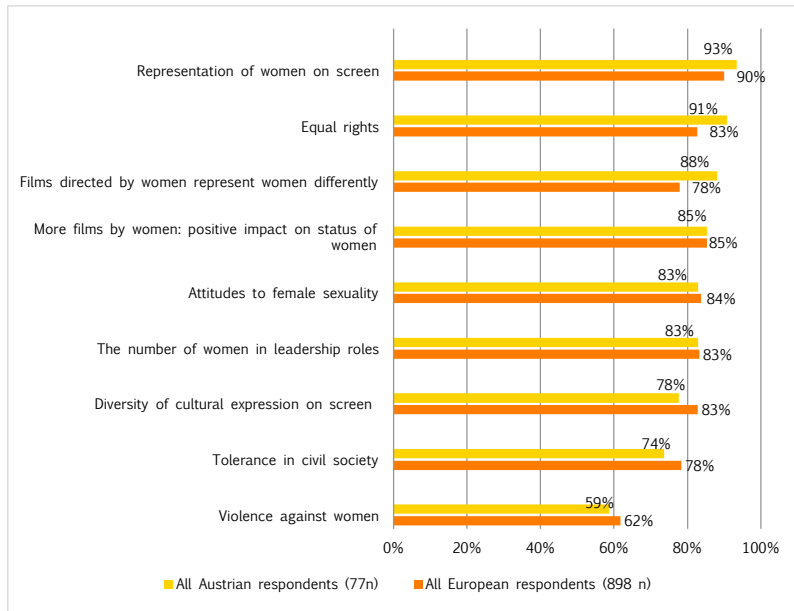
Source: EWA report database – Questionnaire

XI. The social impact of more films directed by women

Respondents were asked to consider a range of ways in which increasing the numbers of films directed by women might impact on social culture and practice in Austria. At least almost three quarters of both Austrian and European respondents believe that all suggested impacts apply – with the exception of *Violence against women* with only 59% of Austrian and 62% of European respondents.

Most Austrian respondents, 93%, felt more films directed by women would change the *representation of women on the screen*, followed by 91% considering *equal rights* as an impact and 88% indicating that *films directed by women represent women differently*. Most European respondents agree with Austrian respondents and indicate *Representation of women on screen* as the most applicable impact of more films directed by women.

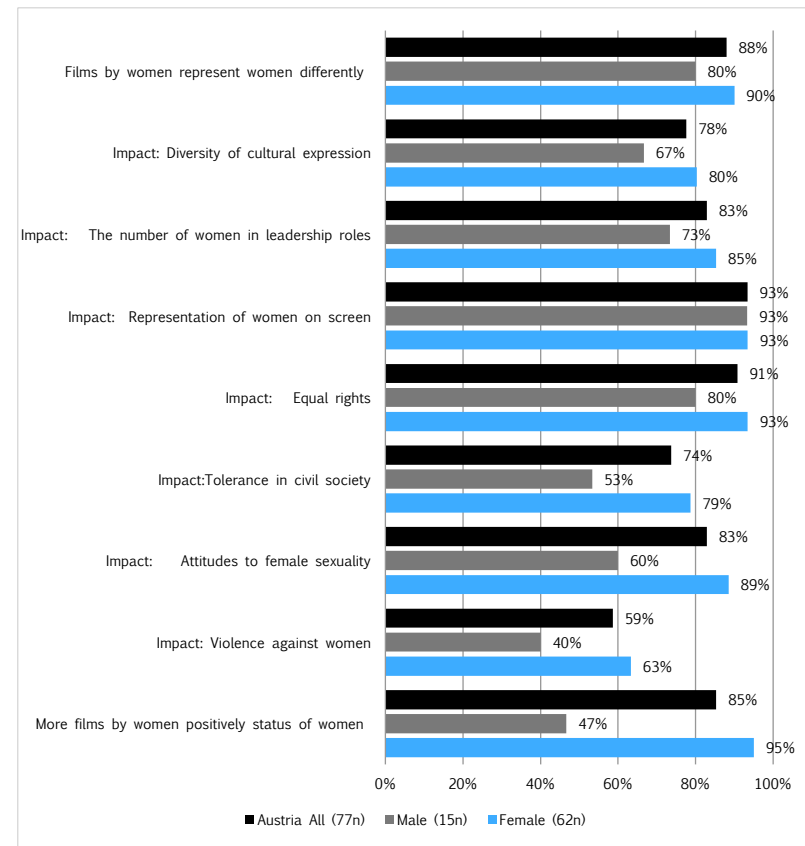
Figure 50: Austria vs. Europe: Films by women have an impact on (...), respondents indicating “applies fully” and “applies”



Source: EWA report database – Questionnaire

Opinions of male and female respondents diverge significantly for some of the suggested changes that might result from more films directed by women. Female and male respondents agree the most in the statement that *Films directed by women represent women differently to films directed by men*. Indications of female and male respondents diverge most for the assumption *if more films were directed by women this would impact positively on the status of women*.

Figure 51: Austria: Films by women have an impact on (...), diverging opinions of male and female respondents indicating “applies fully” and “applies”



Source: EWA report database – Questionnaire

XII. Changing the picture – Policies for change

12.1 Existing measures for gender equality in the industry

The *Austrian Film Institute* has already established two measures to increase the number of female producers, to provide the setup/strengthening of a network and in further consequence the creation of role models: In 2015 the *ProPro*-workshop, a one-week workshop for female producers exclusively, took place successfully and is to be continued in 2016. Another measure is the subsidy for women participating in the post-graduate production course *MBA Film, TV and Digital Media Management*.

The *Austrian Film Institute* is trying to meet the claim for gender equality in its policy and through the gender equality-commitment of the selection committee.

Further it aims to establish gender equality-classes for the members of the selection committee in order to raise their awareness for the subject and to teach how to read female stories and scripts and how to deal with them.

Selection Committee members are given the result of the *Bechdel Test* done for female and for male characters within the feature film scripts.

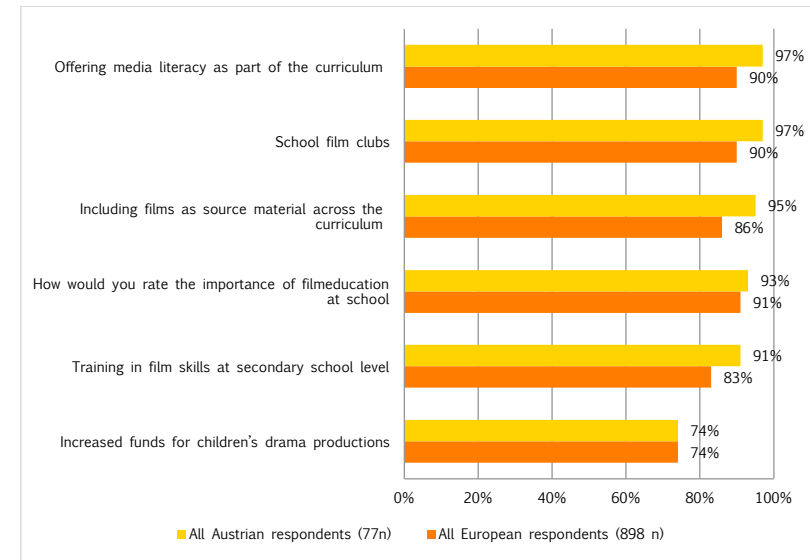
In 2016 a competition will be launched to find the best scripts with interesting multilayered female characters.

12.2 Preparing the ground in school education

In our respondent demographics most, 90%, had decided to become a director after the age of 11, and almost all, 93%, had made their first film after the age of 11.

In response to a summary of options for secondary education, 93% of the Austrian respondents felt that it was important to focus on film education in school and 97% supported the role of *film clubs* in encouraging girls to take up directing. 97% of Austrian respondents also considered it important to offer *media literacy as part of the curriculum*. All other measures were given substantial support with the link between participation in drama productions being given least significance. In general the Austrian response was slightly more affirmative than the average European response in all cases except *children's drama productions*.

Figure 52: Austria vs. Europe: Importance of film education, respondents indicating “very important” and “important”



Source: EWA report database – Questionnaire

Note: n = number of respondents

Comments from Questionnaire

Respondents claim that students should be taught gender inequality awareness and the critical reception of the media. The presentation of film classics and female role models is mentioned as well. Some recommend a better representation of female directors in public and indicate that the public fails to make a star out of a female director.

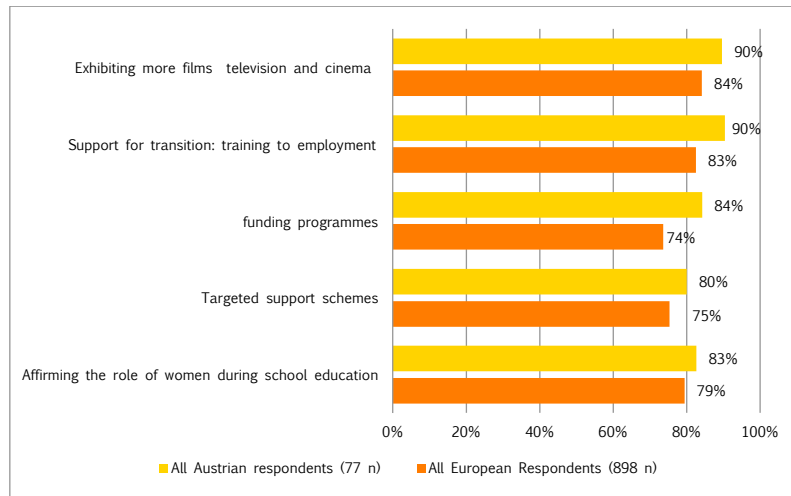
Recommendations

Film literacy is not a topic in today's Austrian school system, it has not found its place within artistic subjects like *Music* or *Arts* although it is of vital importance to create awareness for its impact as a creator of role models, to teach critical reception as well as how to “read” a film.

12.3 Measures to encourage women directors into the industry

Several measures to encourage women to become directors were presented to respondents. Austria’s average affirmative response was higher in each case than averages reflected by all other European countries. *Exhibiting more films directed by women* had the greatest support, 90% considering it important, but measures to affirm women’s presence at every stage of their early careers – in education, in their transition from training into their careers, and in developing more film projects were all equally strongly affirmed.

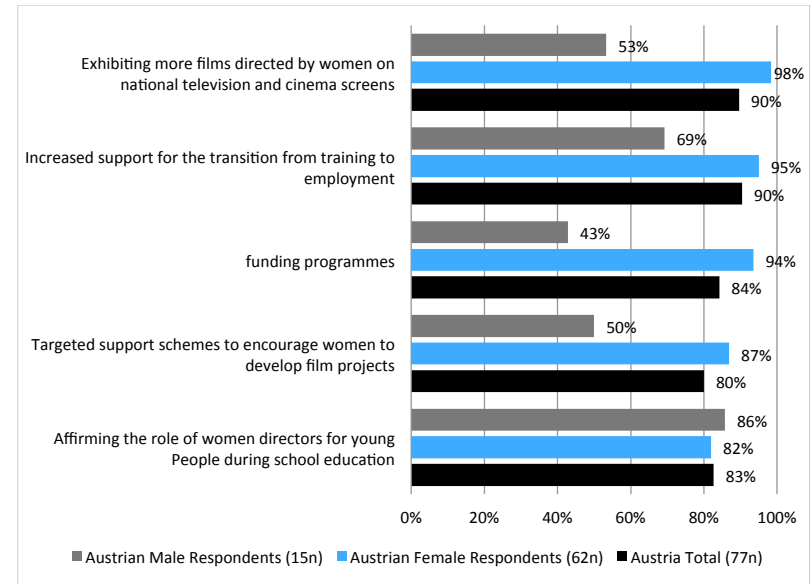
Figure 53: Austria vs. Europe: Factors encouraging women to direct, respondents indicating “very important” and “important”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

Differences between female and male indications again are high in this section. Male respondents most often assessed *funding programmes* as an encouraging factor as *less important* while most female respondents consider them as *very important*. Same differences in female and male opinions have to be stated for the importance of *exhibiting more films directed by women on television and in cinema* and *Targeted support schemes to encourage women to develop film projects*.

Figure 54: Austria: Encouraging factors, diverging opinions of male and female respondents indicating “very important” and “important”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

Comments from Questionnaire

Respondents often mention a quota for the awarding of funding to incentivize production companies to work with female directors. They demand more female producers and equal production budgets for both female and male-directed films. Also mentioned are fair wages due to increasing wage dumping within the industry, attracting especially young males and the claim for more female role models in *Filmakademie* and in secondary schools through programmes focusing on films with strong female figures.

Recommendations

TV-stations should be encouraged or – talking about public channels - obliged to broadcast more programmes directed by women; incentives for distributors who distribute films directed by women could be an asset as well.

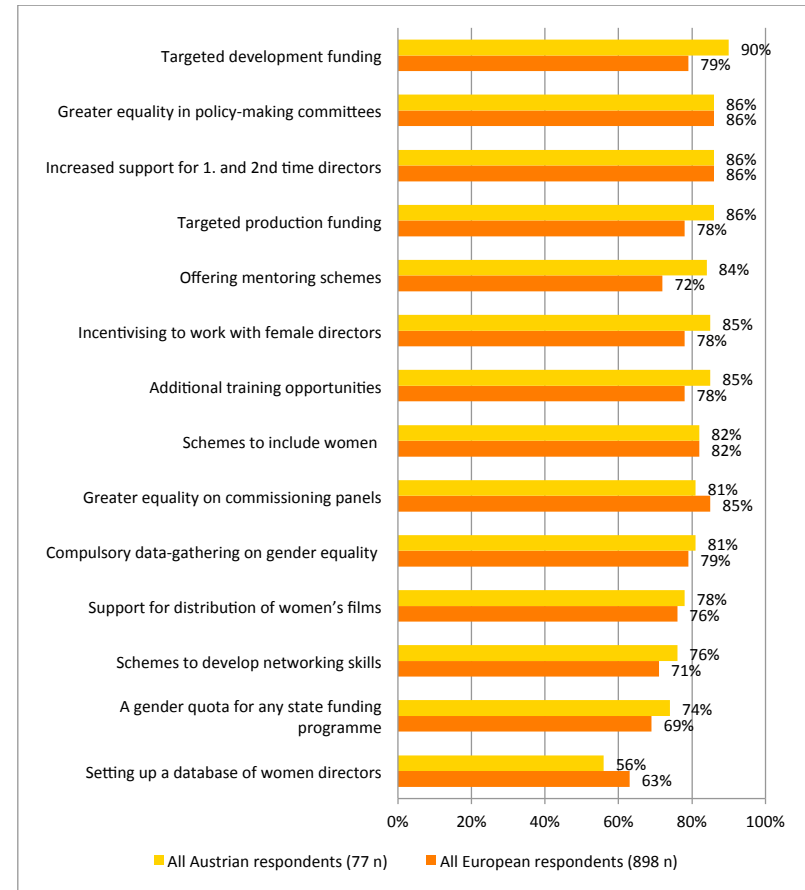
12.4 Policies to sustain women’s careers in the film industry

EWA presented a range of policy measures to canvass respondents’ reaction. Targeted development funding (90%), targeted production funding (86%), Greater equality in policy-making committees (86%)¹⁹ and increased support for first and second films (86%) were considered most important for Austrian respondents. With the exception of *Setting up a database of women directors* each suggested policy measure was perceived as important for at least 74% of Austrian respondents and 69% of European respondents.

For most European respondents *Greater equality of representation in policy-making committees* was indicated as important.

¹⁹ The share of men in the supervisory board of the Austrian Film Institute is a long way from 50/50. Currently out of 12 members only 3 are women (25%)

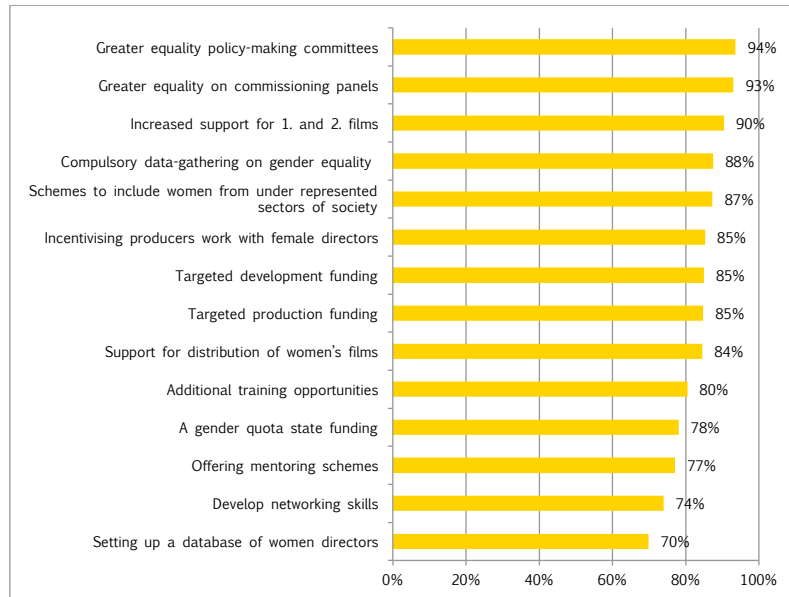
Figure 55: Austria vs. Europe: Policy measures, respondents indicating “very important” and “important”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

Comparing the European average of all respondents with the average of all European female respondents a consistent increase of values is to be stated, due to the exclusion of male respondents and their significantly different assessment of policy measures as the chart *Diverging opinions of female and male respondents* shows.

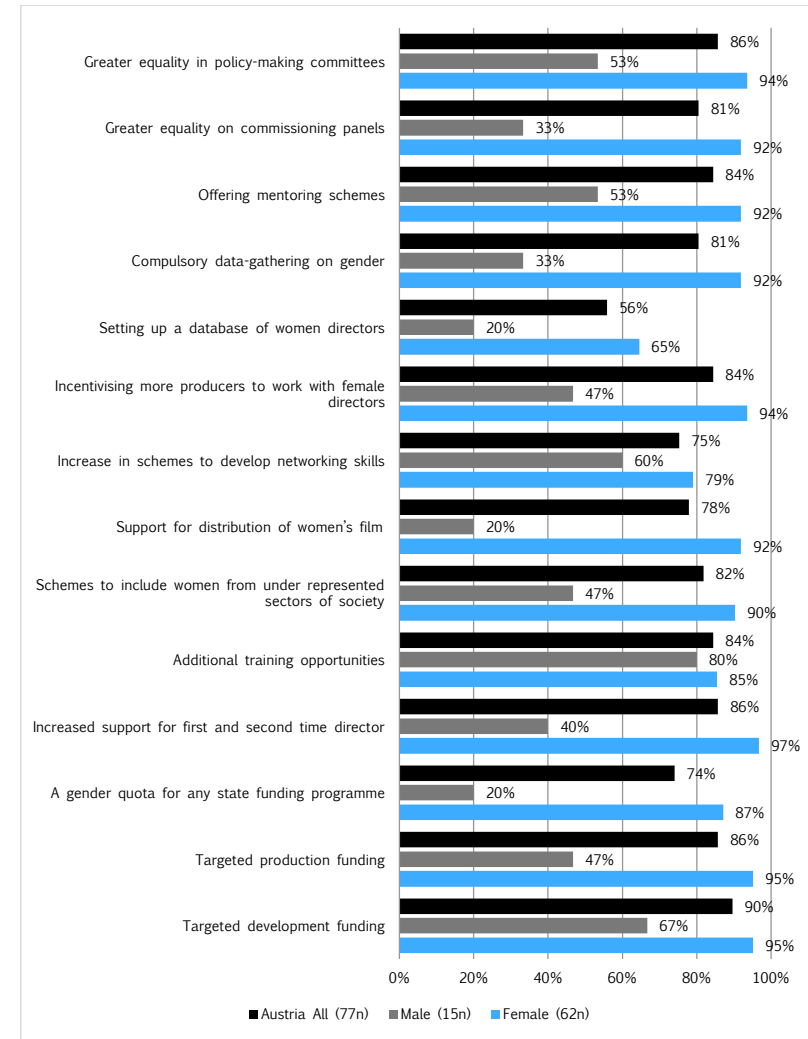
Figure 56: Europe: Policy measures, women only, indicating “very important” and “important”



Source: EWA report database – Questionnaire
 Note: on the basis of 717 women responding

Female and male opinions diverge most in their assessment of the importance of a gender quota for any state-funding programme and in terms of support for distribution of women's films.

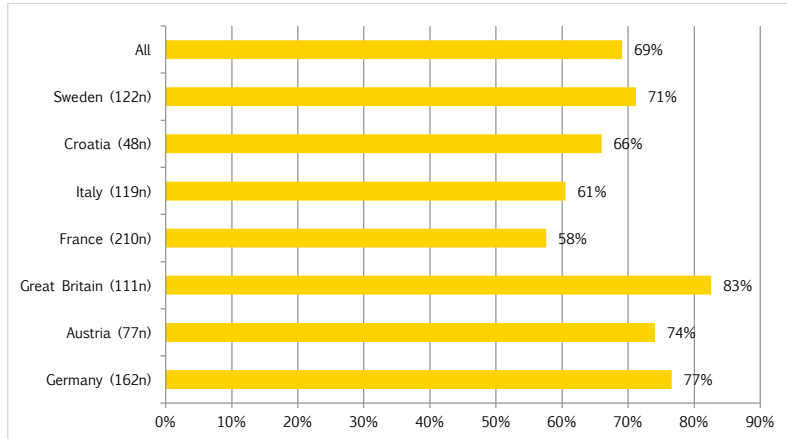
Figure 57: Austria: Policy measures, diverging opinions of female and male respondents indicating “very important” and “important”



Source: EWA report database – Questionnaire
 Note: n = number of respondents

Nevertheless three out of four Austrian respondents consider *a gender quota for any state funding programme* as an important policy measure.

Figure 58: Europe: Policy measures “A gender quota state funding”, women and men indicating “very important” and “important”



Source: EWA report database – Questionnaire

Note: n = number of respondents

Comments from Questionnaire

Respondents recommend reducing the influence of the producers' guild in Austria and therefore the exclusion of producers from supervisory and executive boards due to the assumption that the producers' self-interest policy damages female directors' interests. Respondents demand public submissions for leading positions and a gender-equality-commitment from state cultural policy authorities. Responding parents recommend shorter shooting days and gender equality in childcare.