

APPENDIX II  
-  
CROATIA

## Table of Contents

<b>Introduction</b> .....	<b>4</b>
<b>I. Summary and recommendations</b> .....	<b>5</b>
1.1 Education and entry .....	6
1.2 Funding .....	7
1.3 Reaching the audience .....	8
1.4 The way forward .....	8
1.5 Croatian film sector: gender shares across key indicators .....	9
1.6 Recommendations for action .....	10
a. <i>Data gathering</i> .....	10
b. <i>Production funding</i> .....	10
c. <i>Further Research</i> .....	11
<b>II. Methodology</b> .....	<b>12</b>
2.1 Quantitative survey .....	12
2.2 Qualitative questionnaire .....	13
<b>III. Women's Presence in the industry</b> .....	<b>15</b>
3.1 Does gender inequality exist? .....	15
3.2 Number of working directors .....	15
<b>IV. Entry into the industry</b> .....	<b>17</b>
4.1 How did you get your skills? .....	17
4.2 What was your route into directing? .....	17
4.3 Presence in film school .....	18
<b>V. National funding</b> .....	<b>20</b>
5.1 Croatian audiovisual centre (HAVC) production funding – fiction & documentary .....	20
5.2 Progression of HAVC funding by film genre .....	25
5.3 Targeted production funding by HAVC .....	26
<b>VI. Public broadcast funding</b> .....	<b>27</b>
<b>VII. The challenges faced by female directors</b> .....	<b>28</b>
7.1 What factors discourage women? .....	28
7.2 Does gender affect funders' decisions? .....	28
7.3 What is the impact of being a parent? .....	29
<b>VIII. Releases</b> .....	<b>30</b>
8.1 National releases 2008-2013 .....	30
8.2 Progression chart for all Croatian releases – documentary and Fiction .....	33
8.3 Are people aware of women's low share of film releases? .....	33
<b>IX. Awards and critical reception</b> .....	<b>34</b>
9.1 Nominations and awards .....	34
9.2 Festival A-list awards .....	35
<b>X. Admissions</b> .....	<b>36</b>
10.1 Share of admissions for national fiction film releases .....	36
10.2 What affects box-office performance? .....	37
10.3 Does the gender of the director affect the choice of a film? .....	38
<b>XI. The social impact of more films directed by women</b> .....	<b>39</b>
<b>XII. Policies for change</b> .....	<b>40</b>
12.1 Existing measures for gender equality in the industry .....	40

12.2	Preparing the ground in school education.....	40
12.3	Measures to encourage potential women directors .....	41
12.4	Policies to sustain careers .....	41
	<b>Conclusion .....</b>	<b>43</b>

## 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 all the women directors in Europe?* : Austria, Croatia, France, Germany, Italy, Sweden and the UK. The report 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.

This report sets out to contribute to the evidence based research necessary to bring about change and sustain gender parity in the Croatian film and audiovisual industry.

Out of the seven European countries covered by the EWA research, Croatia is by far the smallest – in terms of the total population, which is only 4.2 million, with the lowest GDP and level of audiovisual production. But, it shares a common thing with its six European counterparts: women comprise more than 50% of the overall population and 46% of people in employment (i.e. taxpayers).

## I. Summary and recommendations

The greatest problem for Croatian female directors is and will continue to be sustaining their careers in a competitive environment where there is a huge amount of pressure on public funding, which is distributed solely through the national film fund, Croatian Audiovisual Centre. The shift towards greater gender parity in public funding that can be observed from 2008 onwards is mainly the result of the statutory support for first-time directors introduced in 2008. It still remains to be seen how this shift will translate into a long-term gender equality in public funding when female first-time directors start applying for funding for their second or third features.

Statistics on gender equality to give a comparative and comprehensive understanding of what is happening across the Croatian audiovisual industry exist almost exclusively for the film sector and mostly in the form of raw data, gathered by the national film fund, the Croatian Audiovisual Centre. The usable data for broadcasting industry is non-existent and if it exists at all, it is patchy and not specific enough and hidden in other gender non-specific data.

Where the data does exist, as in case of the national film fund HAVC, there is for the time being little evidence that it is being monitored or structured into coherent, institution-led policies for either change or sustainability of positive trends.

The major shift towards gender parity that happened from 2008 was mainly the result of the introduction of the statutory funding for first-time filmmakers – all feature films funded by the Centre and directed by women, were debut features, with one exception. So, whilst a change that happened since 2008 should be noted and fully acknowledged, it is equally important that a coherent, institution-led policy on gender parity should be put in place at least at the level of the national public funder, to ensure that the positive and break-through results achieved in the last 7 years since the founding of the national film body have an adequate follow-up.

When talking about the coherent gender statistics and evidence-based policy initiatives regarding gender parity at national level in Croatia, it should be emphasised that they should not only be based on the national film fund statistics, but as well the gender statistics of the public and private broadcasting sector, which are lacking at the moment.

Only then will we have a basis to come to a better and more precise understanding of the complex factors affecting gender equality, both in the

commissioning process, and in finding the audience for female-directed films and audiovisual works in Croatia.

### 1.1 Education and entry

76% of Croatian respondents learned the skills to become a director at film school. A percentage was slightly higher in case of men (82%) than in case of women (72%). It was followed by: learning by doing (34% for both men and women) and through internship/apprenticeship (28% for both men and women).

Apart from attending film school (84%) the principle entry points into industry for women directors in Croatia are: making shorts (90%) and documentaries (81%).

It is worth noting that this particular question was among several questions which invited respondents to select more than one option, so not only the results do not always add up to 100%, they can be quite misleading in terms of chronology and hierarchy of routes into directing (defined as directing of feature-length fiction and/or documentary films for the purposes of the EWA study), as they overlap.

It can be said that in Croatia, the traditional chronological route into directing feature-length fiction films is almost invariably: film school education first (not necessarily a directing course), then directing shorts or documentaries.

Based on the answers to the questionnaire, men make up their mind about a directing career at an earlier age. None of the female respondents decided to become a director at the age younger than 11, compared with 36% of men. The approximate age when respondents made their first film was 23 in case of women and 20 in case of men.

Though it was impossible to gather comprehensive data from the Academy of Dramatic Art (ADU), the main film school in the country as to the number of applicants for directing courses for the period of 2010-2013, except for one particular year: academic year 2012/2013, where 39 applied for the BA course and 5 were admitted, it can be surmised that every academic year the number of applicants for directing courses far exceeds places offered at the film school. Also, the fact that in the years covered by the study and years for which the data of students attending and students graduating was available, there was a change in the system: from 4-year graduate course to three-year BA and two-year MA courses, further complicates the analysis. But on the basis of the available data there has been a two thirds/one third split in favour of men over women in terms of students

taken on to film courses. Women constitute a slightly higher proportion of recent graduates from these courses, but are still some way off parity with men.

The Croatian respondents, in line with their European counterparts, think that offering media literacy as a part of the curriculum, including films as source material across the curriculum, training in film skills at secondary school level, in school film clubs, as well as the number of female directed films included in the curriculum, and affirming women's role in media literacy at school would help prepare more girls to take on the career in directing.

### 1.2 Funding

In public funding for film production through the Croatian Audiovisual Centre, female directors are still under-represented despite the change for the better that has happened since the Croatian Audiovisual Centre was founded in January 2008.

Prior to 2008 in the 18 year period since the independence of Croatia out of 105 feature fiction films that received public funding and were released theatrically, only 5 were directed by women.

Still, despite this, the overall pattern shows very large fluctuations which given the low starting point can lead to years with no production funding allocated to female directors. This is especially true for fiction and to applies to lesser extent to documentary funding. Analysis of the HAVC production funding in years 2008-2013 indicates that for fiction there were years when awards for women were low or non-existent.

In terms of the amount of production funding awarded by the Croatian Audiovisual Centre (HAVC) it is worth noting that it is not so much a gender disparity but disparity in funding in between first features and the rest (second, third, fourth features, etc) that impacts on the gender split in the amount of funding, because all Croatian films directed by women and supported by the national film fund in between 2008-2013 were debut features, with the exception of two films by two established female filmmakers.

Competing for funding is a key challenge women face, but in Croatia it is equally true for men, as there is a scarcity of funding sources available. Almost 100% of Croatian features (both fiction and documentaries) are funded first by the national film fund, the Croatian Audiovisual Centre.

The female share of national funding for fiction films in the period 2008-2013 was 14.1%. As almost 100% of fiction films by female directors funded for production by the Centre in between 2008-2013 fall into a separate funding scheme: the debut features funding scheme, automatically allocated less funding regardless of the gender of the director, share of national funding for fiction films (2008-2013) calculated exclusively on the basis of amount of funding for all films supported in any given year does not give the whole of the picture.

If we take first features separately and look into the gender split a different picture emerges: 28% of all debut features funded in the five year period covered by this study were directed by women, with 32% of the overall funding for debut features allocated to the projects directed by female directors. If we were to include the year 2014 we would see a positive progression with 36% of all debut features funded directed by women with 44% of the overall funding allocated to films directed by women.

The situation is somewhat different in case of documentaries where there is no separate (lower budget) scheme for first-time filmmakers and where 27,6% of the overall funding for documentaries in the period 2008-2013 was allocated to female directors.

### 1.3 Reaching the audience

The number of female directed films released in Croatia is equal in relation to their percentage share of production, as all Croatian films produced are theatrically released. It is also worth noting that a higher number of films directed by men in the first years covered by this study are the result of the fact that prior to 2008, there were no films directed by women that were awarded production funding and the fact that there is at least two-year long gap in between the funding decision and the release of the film in the cinemas.

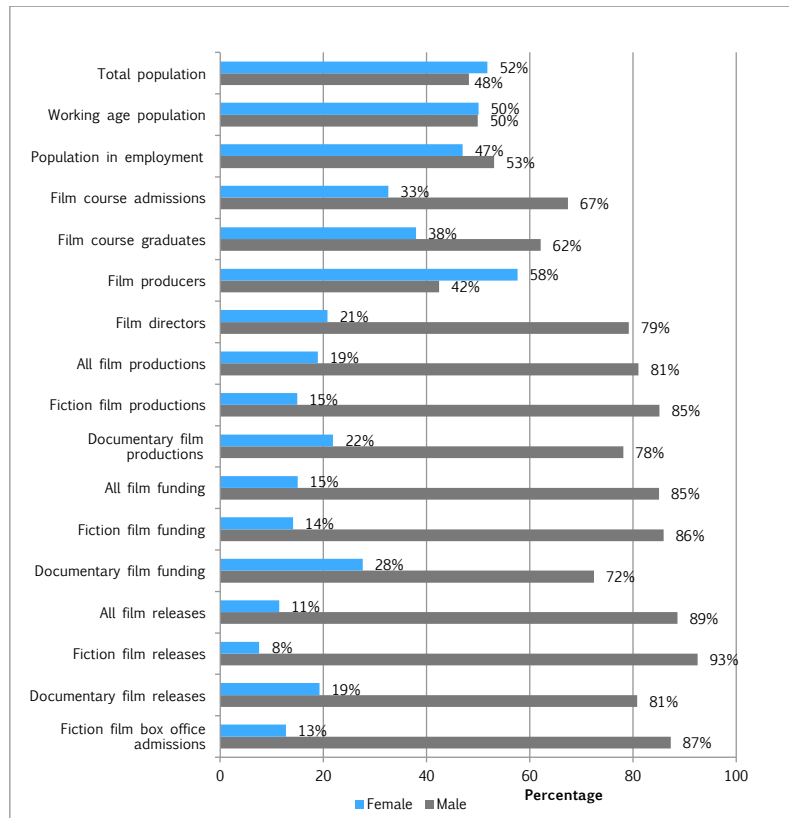
### 1.4 The way forward

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, contribute to equal rights, and above all, lead to greater diversity on our screens.

A very high percentage of the Croatian respondents to the on-line questionnaire think that in orienting girls towards directing, schools are still playing and should play a vital role and including gender perspectives in media literacy, 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.

### 1.5 Croatian film sector: gender shares across key indicators

Figure 1: Croatian film industry; gender shares across key indicators



Source: EWA report database – Survey  
 Base: Croatian Bureau of Statistics (DZS); Academy of Dramatic Art, Zagreb (ADU); Croatian Producers Association (HRUP); Croatian Film Directors' Guild (DHFR); Croatian Audiovisual Centre (HAVC)

### 1.6 Recommendations for action

#### a. Data gathering

All education, commissioning and distribution institutions should make statistics gathering on gender equality a compulsory part of their programme. For film schools, training programmes and the national fund, these should include data on applicants and commissioning teams. For the national fund or any regional funds that may be set up in the future, these should include data on genre, budget and whether the applicant/beneficiary is a first time or second, third time director and on genre and budget level where relevant.

This data should also include development funding figures, as development funding, introduced in 2010 by the Croatian Audiovisual Centre has proven so far one of the most effective tools in working towards greater gender parity in production funding.

Monitoring and reporting should take place annually to inform strategies for development and to achieve targets.

The Croatian Audiovisual Centre's statistical yearbook "Facts and Figures" which has been published annually since 2013 (with data for 2012) should from 2016 onwards include statistics on gender for all categories and funding programmes.

Croatian broadcasting regulator Agency for Electronic Media (AEM) should require all broadcasters with a public service remit to submit and make public statistics on gender equality in relation to commissions and acquisitions both for in-house and independents.

#### b. Production funding

Minimum 40% targets should be set for all public funding, whether from the Croatian Audiovisual Centre or public service broadcasting, to be achieved by 2020. Appropriate structures should be put in place to monitor progress. This will incentivise change and support female directors in sustaining their careers.

Gender equality should be observed on all commissioning panels and training provided to raise awareness of gender equality issues.

Vigilance over commissioning trends is especially necessary given the erratic figures from year to year, and the fragility of recovery for female directors where it exists.

Strategies should be reviewed with regard to giving greater support for publicity and advertising of Croatian films in general and to incentivise the distribution of national films, including films by female directors.

Croatian Audiovisual Centre should continue to play the key role in raising public profile of Croatian female filmmakers by continuing to publish biannual brochures highlighting the success of Croatian female directors, scriptwriters and producers, in line with previously published: “Cinderellas, Queens and Godmothers of Croatian film” (2013) and “Women in Croatian Film” (2015).

### c. Further Research

As EWA study covers only fiction and documentary feature-length films and does not take into account short film production, which is extremely important for a country with a low level of audiovisual production such as Croatia, additional research should be carried out on the presence of women in those genres.

Also, it would be beneficial to conduct additional research into gender parity in development support as there is anecdotal evidence that this has been so far the most effective way in ensuring the gender parity in the production funding.

To address the scope of these recommendations in the systematic, coherent way necessary to address the national situation, a symposium should be held for key stakeholders to identify co-ordinated data gathering, awareness raising and targeted action.

## II. Methodology

The report’s findings are based on two sources:

1) a quantitative survey with 16 categories giving available data on the presence of women directors and their films in the Croatian film industry from film school to exhibition.

2) a questionnaire, snowballed to almost 900 respondents in seven countries covered by the study, of which the Croatian respondents comprised 48, of which 66,7% women and 33,3% men.

Findings from both sources are presented alongside in this report to complement the emerging picture.

### 2.1 Quantitative survey

In the case of Croatia, the research covers the period 2008 – 2013, the only period for which comprehensive data exist, at least for the film sector.

The data covers documentary and fiction films of 60’ and over, intended for theatrical release and/or released theatrically. No information on gender equality was available for the broadcasting, both private and public, as such sets of data are not gathered at all.

The sole source of funding for Croatian theatrical films (both fiction and documentary which are the focus of this study) is the Croatian national film fund – the Croatian Audiovisual Centre (HAVC). The films supported for production by HAVC, may or may not benefit eventually from the broadcaster investment along the line, but it is fair to say that all the feature-length films produced and released in Croatia have benefited from support from the national film fund – be it development, production or completion support.

Although Croatia has a strong track-record in funding minority co-productions since 2010, for the purposes of this study/research and analysis only Croatian 100% nationally funded films and majority Croatian funded co-productions were taken into account.

In terms of funding, only production funding was considered and analysed and that on the basis of the year of the allocation/funding decision. In terms of admissions

and box office only in those quantitative research sections relating to funding and the year of first release relating to admissions and box office.

The survey's statistics for funding and releases have been gathered from several sources: the Croatian Audiovisual Centre's records on funding, as well as its statistical yearbooks "Facts and Figures" for the years 2012-2013, from Competitive Weekly Reports filed by the Croatian distributors, from the Croatian Directors' Guild (DHFR), Croatian Producers' Association (HRUP), as well as Academy of Dramatic Art (ADU) records<sup>1</sup>.

## 2.2 Qualitative questionnaire

In Croatia, the questionnaire was distributed on-line through professional organisations of the industry: Croatian Directors' Guild (DHFR), Croatian Producers' Association (HRUP) and Croatian Association of Film workers (HDFD) and Academy of Dramatic Art (ADU).

The number of respondents was 48, of which 32 women, and 16 men.

In Croatia, the relative gender balance in between respondents was the highest, among all 7 European countries covered by the research, except Sweden.

Of the 48 Croatian respondents the majority have experience in three creative roles: 65% described themselves as screenwriters, 60% as directors and 35% as producers. The high number of respondents describing themselves as screenwriters can be explained by the fact that the majority of Croatian directors (irrespective of gender) are writers/directors. The rest of respondents are spread across all other creative and technical roles in film such as cinematographers, editors, production designers, costume designers, animators, actors, as well as film funders, film students, academics, film experts and critics.

The average age was 43 for female respondents and 45 for male respondents, so most respondents were people with a considerable experience and track record in the industry.

Several questions invited respondents to select more than one option so results do not always add up to 100%

<sup>1</sup> The data has been analysed and processed by Sanja Ravlic, the national researcher for the Croatian Audiovisual Centre. Full data can be found on EWA's site

Where respondents select on a 1-4 scale, results are based on applies fully and applies. Exceptions are noted.

European average in comparative charts denotes all 7 European countries covered by the research<sup>2</sup>.

<sup>2</sup> 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

### III. Women’s Presence in the industry

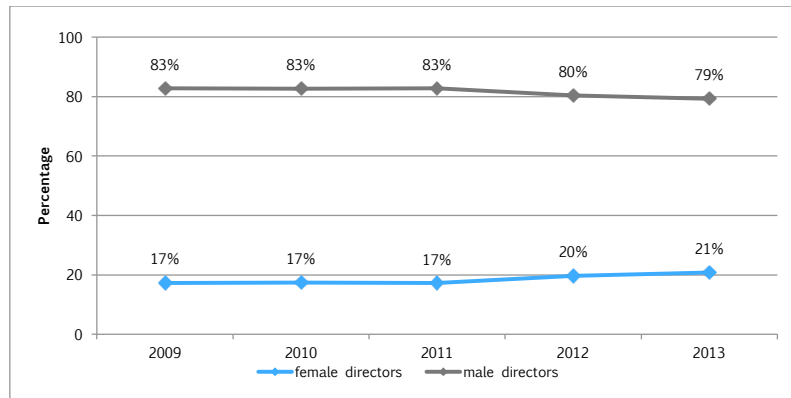
#### 3.1 Does gender inequality exist?

In Croatia only 47% of respondents think that gender inequality exists for the directors in the national film industry, one of the lowest results amongst the 7 nations covered by this study: Austria, Croatia, France, Germany, Great Britain, Italy and Sweden.

#### 3.2 Number of working directors

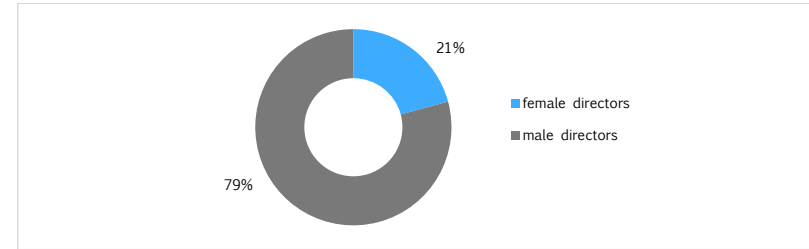
This is a difficult number to assess. The only relevant registry of directors available in Croatia is a registry of the members of The Croatian Directors’ Guild (DHFR). The proportion of female film directors, members of the Croatian Directors’ Guild increased slightly between 2006 and 2013, but they remain in the minority at just over 20 per cent.

Figure 2: Members of the Croatian Director’s Guild



Source: EWA report database – Survey  
Base: Croatian Directors’ Guild (DHFR)

Figure 3: Members of the Croatian Directors Guild (2013)



Source: EWA report database – Survey  
Base: Croatian Directors’ Guild (DHFR)



## IV. Entry into the industry

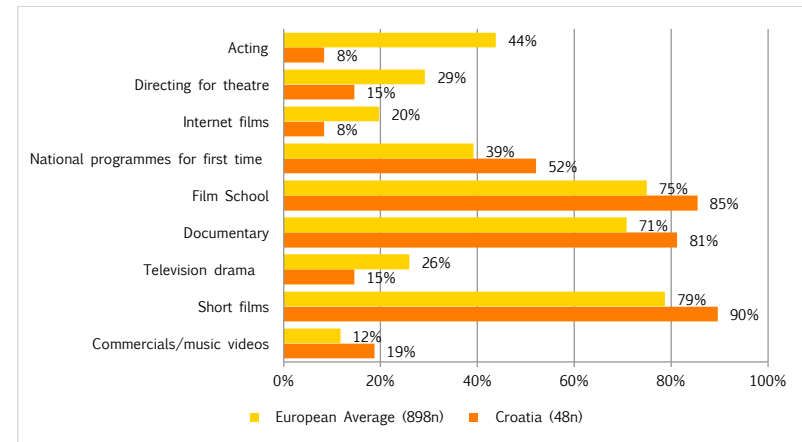
### 4.1 How did you get your skills?

Of the 29 Croatian directors responding to the questionnaire 76% trained at film school, 21% had attended a training course, 28% claimed to have learned through apprenticeship or media schemes, while 34% were self-taught.

### 4.2 What was your route into directing?

Directors were asked which of a range of pathways were the most important routes into directing and offered a yes/no option. Most respondents considered making shorts, 90%, as the most important route with film school 85% and documentary film-making, 81%, in second and third place respectively. There was almost no difference in between female and male respondents in three most highly rated pathways into directing. The only significant discrepancy in between Croatian male and female respondents was in rating directing TV drama as a pathway into directing: female respondents rated it very lowly at 6% while male respondents rated it in the fourth place out of nine offered pathways, at 31%. This discrepancy could be indicative of the historical fact that TV drama produced in Croatia, either in-house or by the independents has been traditionally almost exclusively directed by men, and that female directors do not feel that directing TV drama, considered traditionally as the high-end TV production genre, is a pathway open to them. This underlines the importance of introducing gender monitoring in the Croatian broadcasting sector which is non-existent at the moment, as well as the necessity for broadcasters to review policies for gender equality and adopt action plans to include gender targets in commissioning.

Figure 4: Routes into directing

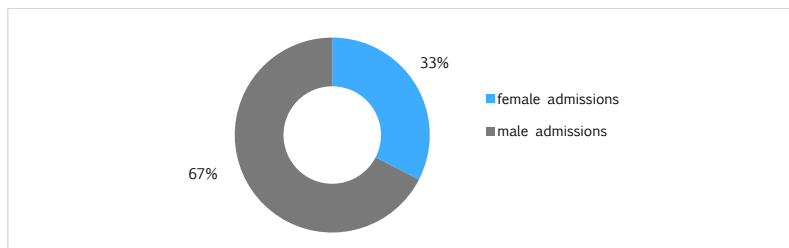


Source: EWA report database - Questionnaire

### 4.3 Presence in film school

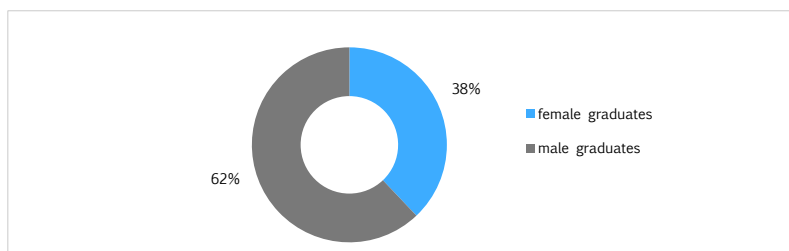
Figures were taken for students for all BA and MA Directing courses at the Academy of Dramatic Art, Zagreb (ADU) between 2010 and 2013, those being admitted to Directing courses and those graduating. Unfortunately, the figures for the previous years, before the introduction of the automated University admissions system were not available, and the figures of the total number of applicants for directing courses not at all, neither its gender split.

But the figures that were available show that in recent years there has been a two thirds/one third split in favour of males over females in terms of students taken on to film directing courses. And while women constitute a slightly higher proportion of recent graduates from these courses, they are still some way off parity with males. It should also be noted that in the years covered by the research (2010-2013) there has also been a change in the system of the studies, by which a traditional 4-year full-time course was replaced by 3-year full-time BA and 2-year full-time MA courses, which further complicates the comparative analysis.

**Figure 5: Film directing course admissions (2010-2013)**

Source: EWA report database – Survey

Base: Academy of Dramatic Art, Zagreb (ADU)

**Figure 6: Film directing course graduates (2010-2013)**

Source: EWA report database – Survey

Base: Academy of Dramatic Art, Zagreb (ADU)

## V. National funding

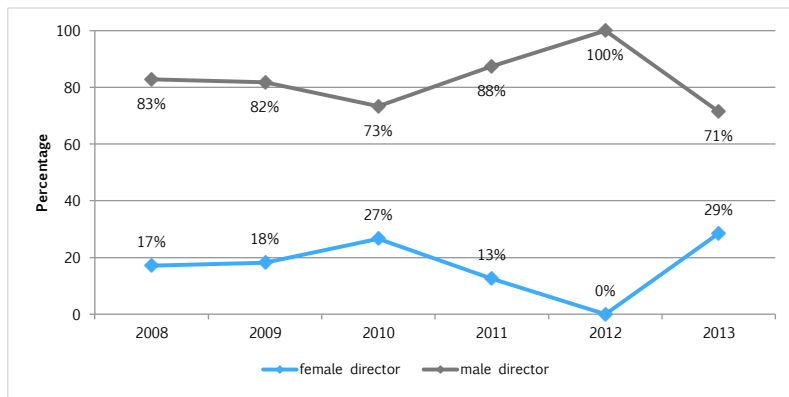
State funding for film production in Croatia is distributed almost exclusively through the Croatian Audiovisual Centre (HAVC), as there are no regional funds in the proper sense of the word, supporting productions through the whole of the value chain, except for a very limited development funding by some municipal funds for culture (city of Rijeka, city of Split, city of Zagreb).

### 5.1 Croatian audiovisual centre (HAVC) production funding – fiction & documentary

A lower share of national film funding has been allocated to productions with female directors, compared to their membership of Croatian Directors' Guild;

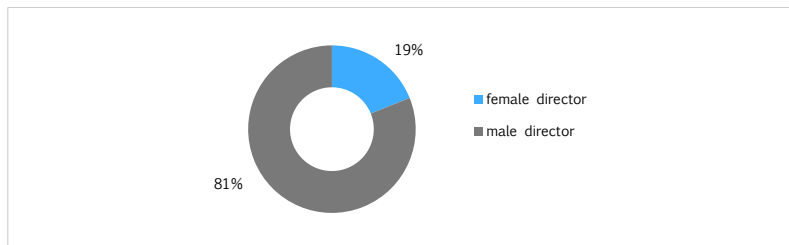
- A major proportion of national film funding is devoted to fiction features.
- Documentary productions with female directors take a considerably higher share of overall funding compared with fiction productions, though this still only amounts to around a quarter of the total, and generally involves much smaller budgets;
- This contrast is reflected in the different shares of productions with female or male directors released between 2008 and 2013;
- However, average admissions per released fiction film with a female director have been almost twice as many as for similar productions with male directors.
- Also, when we look at the targeted production funding (first features support) the female share of the number of projects supported between 2008 and 2013 is 28% and the share of the funding allocated 32%, which is double the gender share for both number of films and funding allocated for all fiction films.

**Figure 7: All film productions in receipt of national funding**



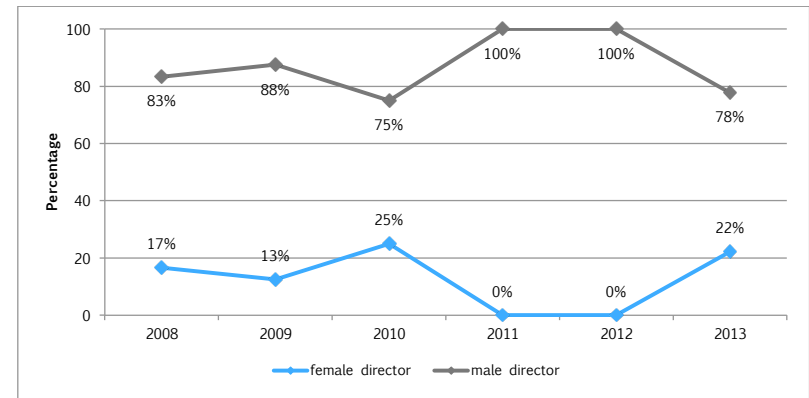
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 8: Share of all film productions in receipt of national funding (2008-2013)**



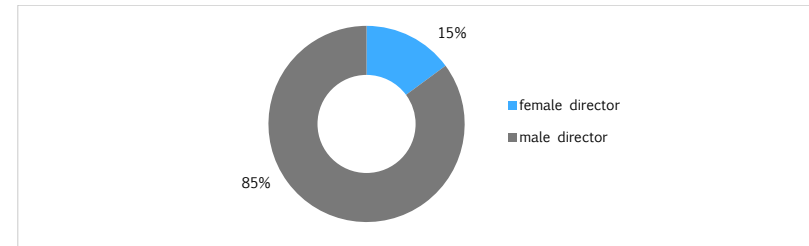
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 9: Fiction film productions in receipt of national funding**



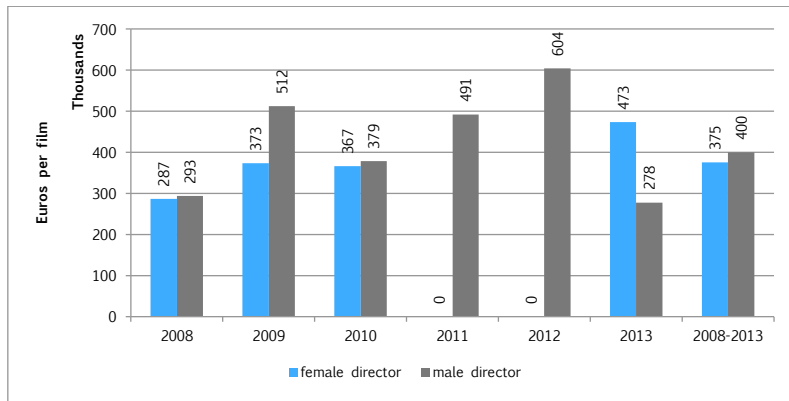
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 10: Share of fiction film productions in receipt of national funding (2008-2013)**



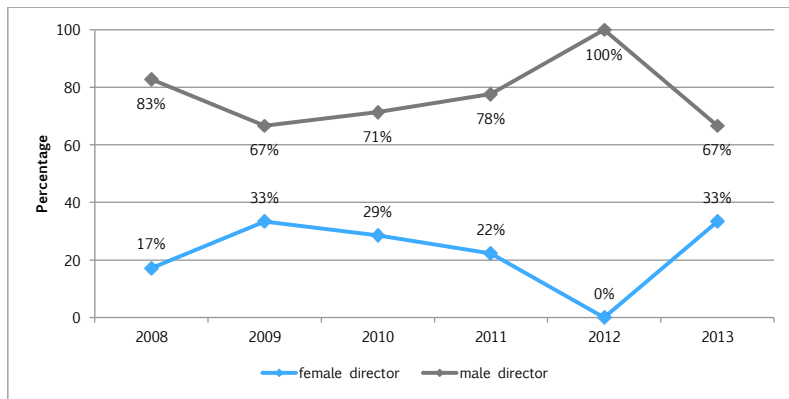
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 11: Average amount of national funding for fiction films**



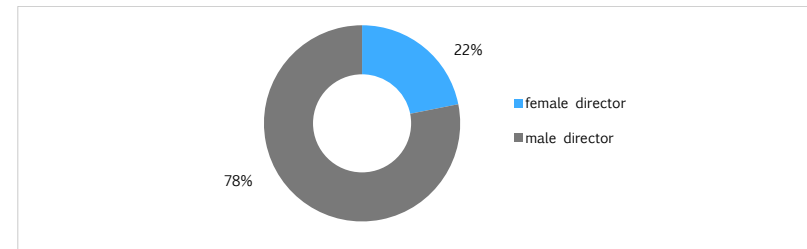
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 12: Documentary film productions in receipt of national funding**



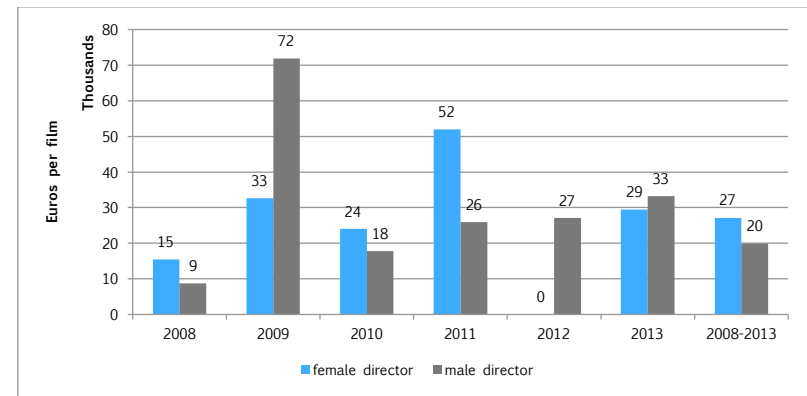
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 13: Share of documentary film productions in receipt of national funding (2008-2013)**



Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

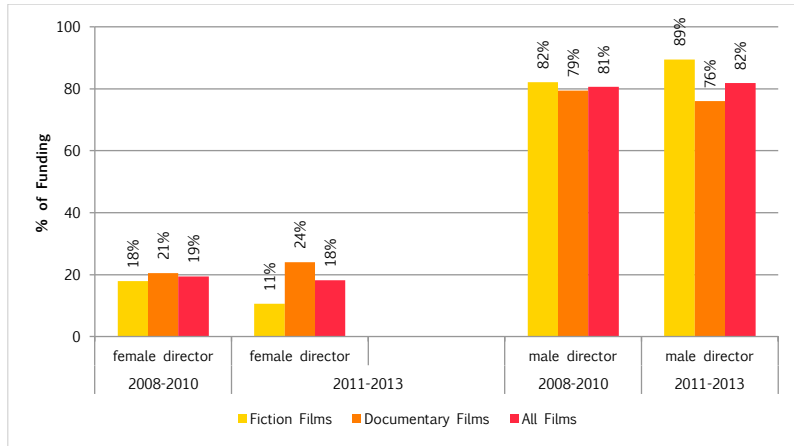
**Figure 14: Average amount of national funding for documentary films**



Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

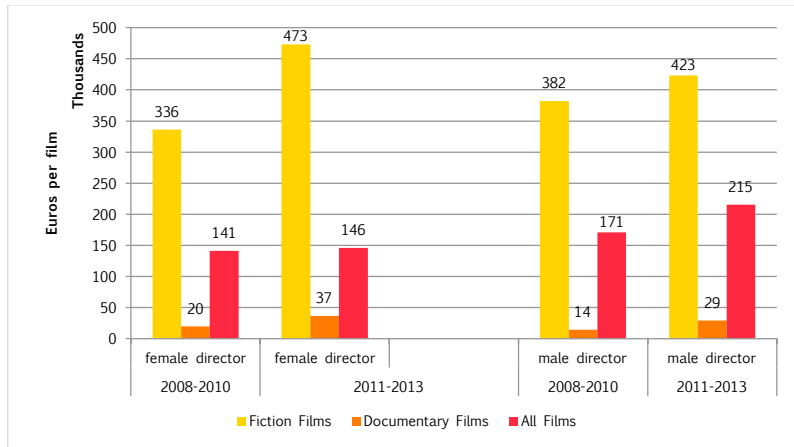
5.2 Progression of HAVC funding by film genre

Figure 15: Progression of nationally funded production shares by genre



Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

Figure 16: Progression of average funding per project by genre

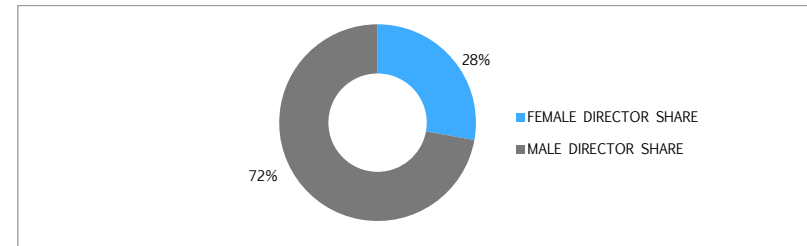


Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

5.3 Targeted production funding by HAVC

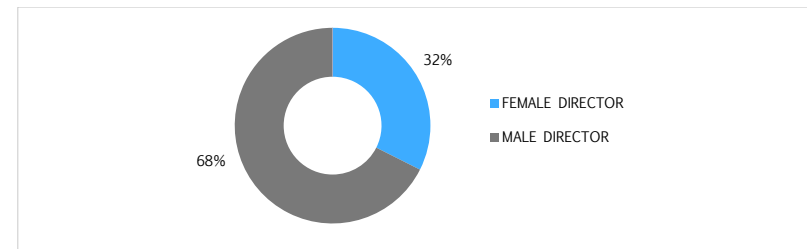
Funding for first-time directors of feature-length fiction films has been available, under the separate scheme since 2008. There is a statutory obligation for the national film fund, to support at least one debut feature per year. EWA analysed the figures for awards given in this separate first-time directors scheme run by the national film fund and in that case the share of debut features directed by women which were allocated production funding by HAVC is almost double that for all fiction films (28% compared to 14.9%), as well as their share in overall funding of debut features (32% compared to 14.1%).

Figure 17: Gender share of debut feature films supported by HAVC (2008-2013) - Projects



Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

Figure 18: Gender share of debut feature films supported by HAVC (2008-2013) - Funding



Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

## VI. Public broadcast funding

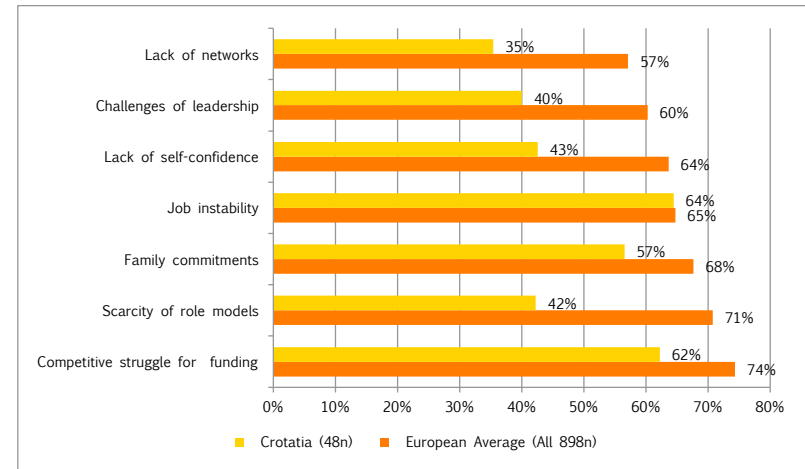
Unfortunately there was no comprehensive data available for the PBS.

## VII. The challenges faced by female directors

### 7.1 What factors discourage women?

A number of options were given and other observations allowed. In their answers Croatian respondents give the highest rating to Job Instability at 64%, followed by the Competitive Struggle to Secure Funding - 62%.

Figure 19: Discouraging women from directing



Source: EWA report database - Questionnaire

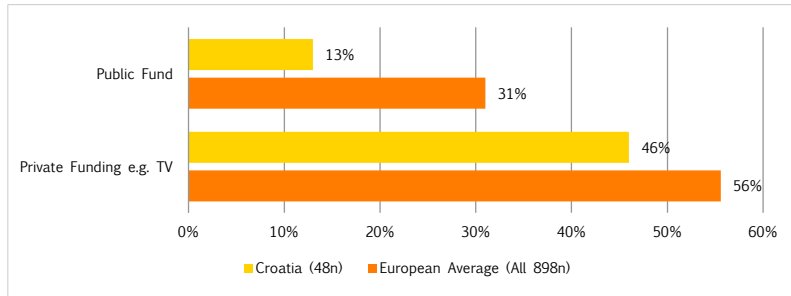
### 7.2 Does gender affect funders' decisions?

A little more than a half of all Croatian respondents think that the gender of the director has no impact at all on public funders' decision to fund films by women directors, with only 19% of female respondents saying that it affects negatively, while none of the male respondents think so.

A third of all respondents think that it impacts the public funders' decision positively.

When asked the same question about the private funders' decision the situation is somewhat different as only 9% of the respondents think that it impacts positively, while the rest is split between negatively (46%) and not at all (46%).

**Figure 20: How does a female director influence the funding of a project? Negatively**



Source: EWA report database - Questionnaire

**7.3 What is the impact of being a parent?**

48% of directors in the Croatian survey were parents: of which women 50% and men 45%, but only 14% of them think that being a parent discouraged them from directing films, the lowest among all European countries covered by the survey.

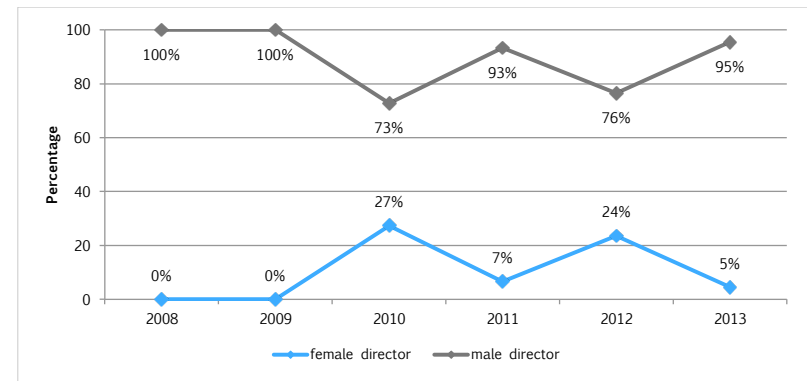
**VIII. Releases**

**8.1 National releases 2008-2013**

Overall female share of all national releases is 11,4%.

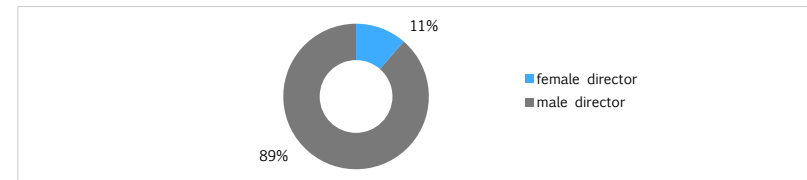
Releases of female fiction films account for 7,5%, which is two times lower than share of fiction film productions in receipt of national film funding. But it is important to emphasise that this is due to the fact that a significant number of productions that were awarded funding in the period covered by the survey, have not yet been released in the same period.

**Figure 21: All national film releases**



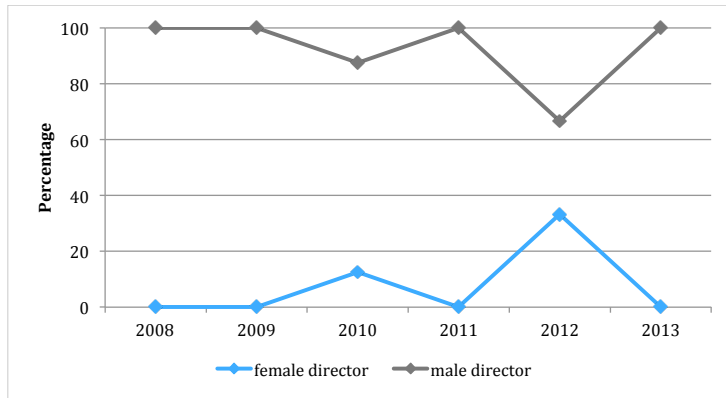
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 22: Share of all national film releases (2008-2013)**



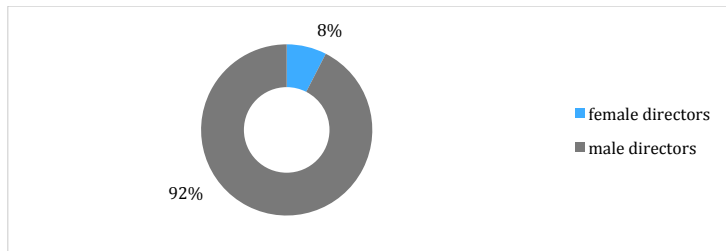
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 23: National fiction film releases**



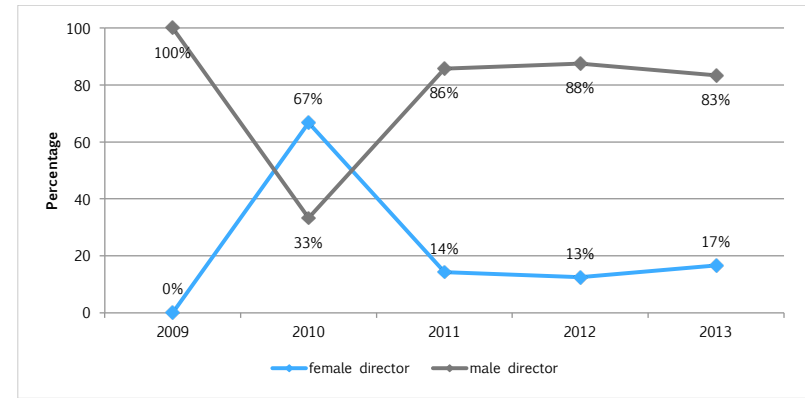
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 24: Share of all national fiction film releases (2008-2013)**



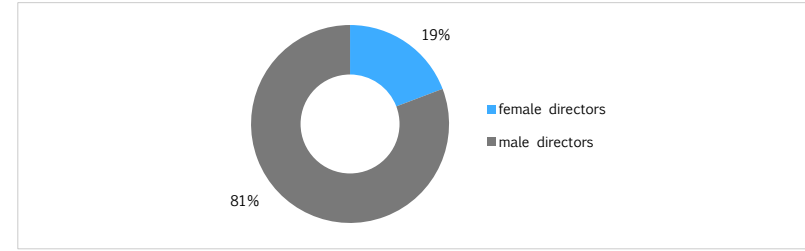
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 25: National documentary film releases**



Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 26: Share of all national documentary film releases (2008-2013)**



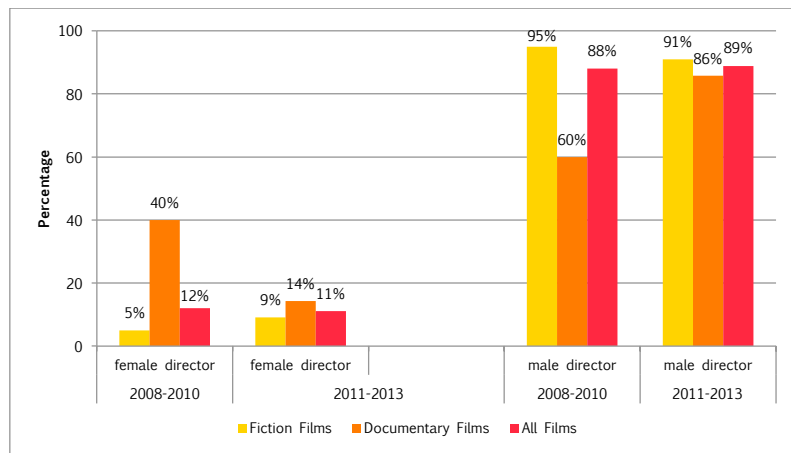
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

In the case of released films, this survey did not look into the finer details, as in how wide the releases were in terms of number of copies and screens and whether the gender bias exists in that case, or if it is a result of the genre of the film.



8.2 Progression chart for all Croatian releases – documentary and Fiction

Figure 27: Progression of national film release shares by genre



Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

8.3 Are people aware of women’s low share of film releases?

Two thirds of all Croatian respondents estimate correctly that female directed films comprise less than 20% of all national films released in the country. When asked the same question about European female directed films released in Croatia, the response is more optimistic as more than 50% of them estimate incorrectly that these would have a 20-30% share.

IX. Awards and critical reception

9.1 Nominations and awards

EWA analysed the 82 Croatian films released between 2009 and 2013 according to gender and the national and international nominations and awards, which each film received. Of the 82 films, 13% were directed by women and 87% by men. The results show that Croatian films directed by women were more likely to participate in international film festivals and gain awards than those directed by men, but less likely to gain national awards.

Figure 28: Nominations and awards by gender of director

		Gender of Director					
		Female		Male		Total	
		N	(%)	N	(%)	N	(%)
National Awards?	Yes	2	18,2%	38	53,5%	40	48,8%
International Awards?	Yes	7	63,6%	27	38,0%	34	41,5%
International Festival?	Yes	9	81,8%	55	77,5%	64	78,0%
National Festivals?	Yes	5	45,5%	54	76,1%	59	72,0%

Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

9.2 Festival A-list awards

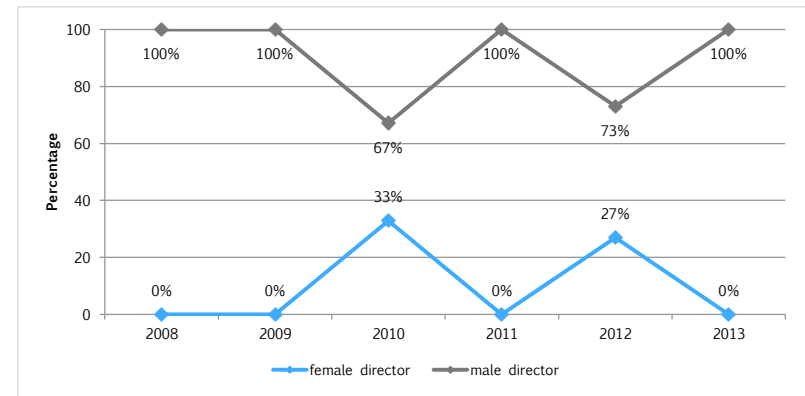
Between the years 2009 and 2013 none of the Croatian films directed by women won 5 A list festival awards, but the number is the same for the Croatian films directed by men. This number is more indicative of the perception of the success of Croatian films in general at A-list festivals, than of a gender imbalance.

X. Admissions

10.1 Share of admissions for national fiction film releases

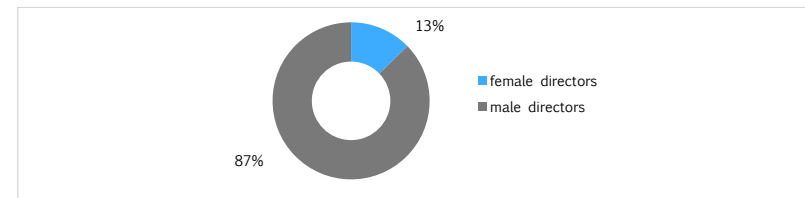
The average share of admissions of all national fiction releases between 2008 and 2013 was 12.7% for films directed by women and 87.3% for films directed by men. But the average box office per film release was significantly higher for films directed by women than for those directed by men, meaning that films directed by women were outperforming films directed by men at the box office.

Figure 29: Box office admissions to national fiction films



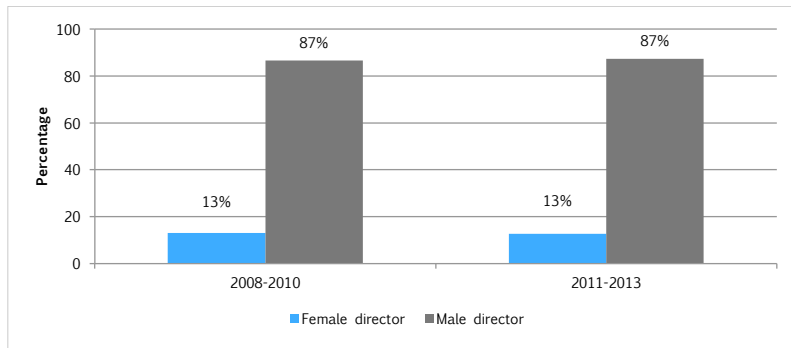
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

Figure 30: Share of national fiction film box office admissions (2008-2013)



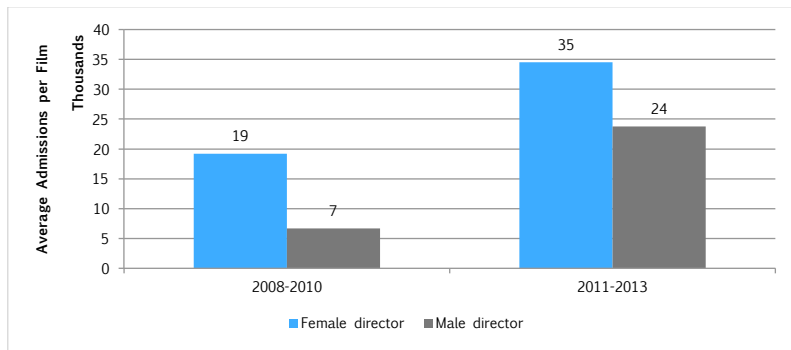
Source: EWA report database – Survey  
Base: Croatian Audiovisual Centre (HAVC)

**Figure 31: Progression of box office admission shares for national fiction films**



Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

**Figure 32: Progression of average box office admissions for national fiction films**



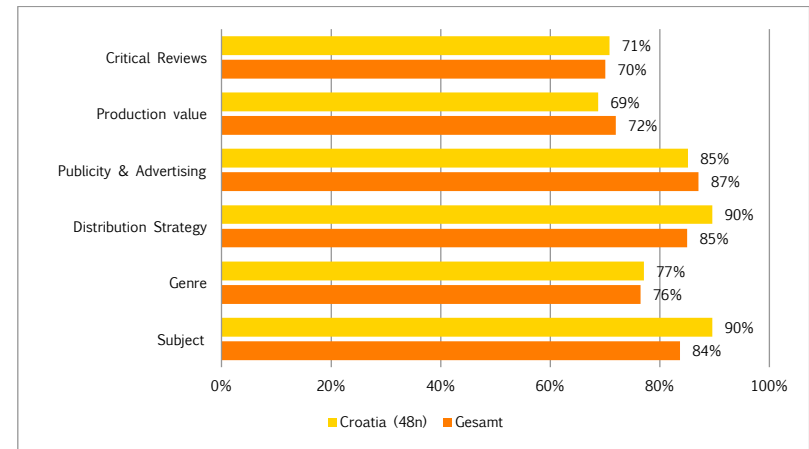
Source: EWA report database – Survey  
 Base: Croatian Audiovisual Centre (HAVC)

**10.2 What affects box-office performance?**

Respondents were asked to consider a range of factors in relation to achieving success with the audience. More or less in line with the European average, most of Croatian respondents, almost 90% of them, think that the subject matter of the film,

as well as distribution strategies are the key factors affecting box-office performance of the film, followed by publicity and advertising, at 85%.

**Figure 33: What affects box office performance?**



Source: EWA report database - Questionnaire

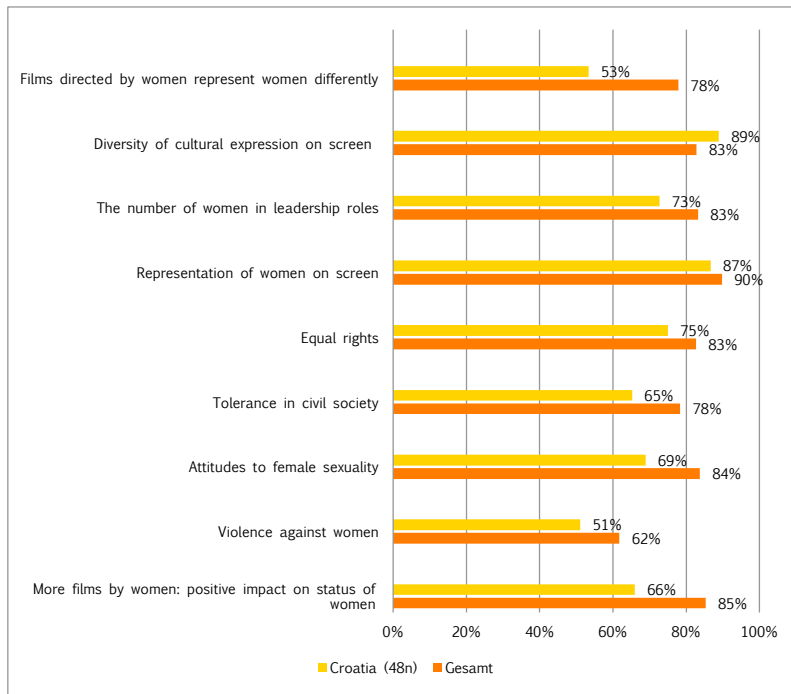
**10.3 Does the gender of the director affect the choice of a film?**

Few Croatian respondents think that audiences consider the gender of the director as significant factor in choosing a film, which is consistent with results in the other 6 European countries covered by this study. However, there was widespread consensus that the gender of the director affects the treatment of the subject. Well over half of Croatian respondents thought that women’s films perform better in festivals than in their own cinema market.

## 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 Croatia. The highest percentage of respondents felt that it would impact positively on diversity of cultural expressions on the screen, representation of women on the screen and contribute to equal rights for men and women.

Figure 34: Films by women have an impact on:



Source: EWA report database - Questionnaire

## XII. Policies for change

### 12.1 Existing measures for gender equality in the industry

There is great disparity in the levels and way in which gender equality data has been gathered by funders during the period covered by the study, if at all. Where the data exists it has not been mined or monitored and appears that it is only in recent years that the issue is being more systematically addressed, often as part of wider European and not only European debate.

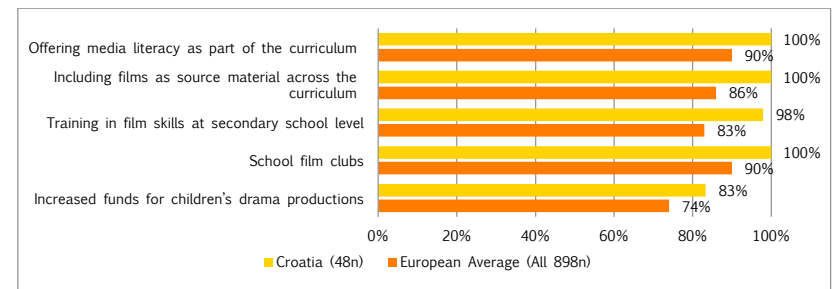
Whilst the Croatian Audiovisual centre, the main source of public funding for Croatian films, has the raw data on gender since 2008, this has not yet been included in its statistical yearbook “Facts and Figures”, published since 2013.

Similarly, for the purposes of this project data has not been readily available from the broadcasters, indicating that adequate policies are not in place to deliver regular monitoring and an evidence based approach to discrimination.

### 12.2 Preparing the ground in school education

All 48 Croatian respondents to the EWA questionnaire agree that the most important thing is to offer media literacy as part of the curriculum, to include films as a source material in schools across the curriculum and they all agree on the importance of school film clubs. Almost equally highly rated is training in film skills at secondary school level.

Figure 35: Measures in schools

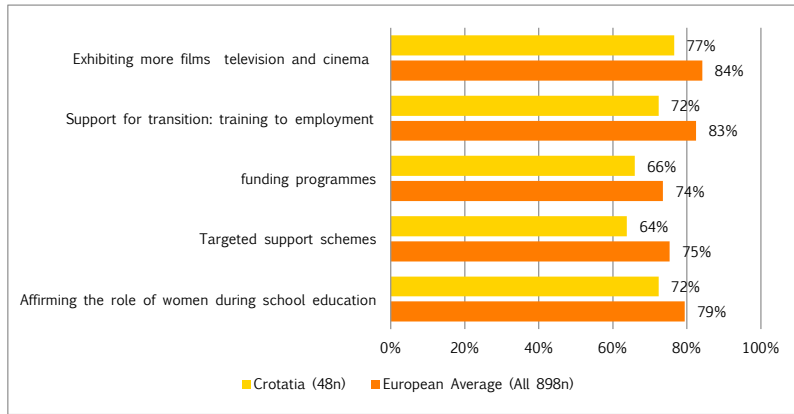


Source: EWA report database - Questionnaire

12.3 Measures to encourage potential women directors

When asked which measures would encourage women to take on a career in directing, Croatian respondents felt they were: exhibiting more films directed by women on television and in the cinemas, as well as affirming the role of women during school education. Support for transition from education to employment was also equally highly rated as a measure to encourage potential women directors.

Figure 36: Factors encouraging women to direct

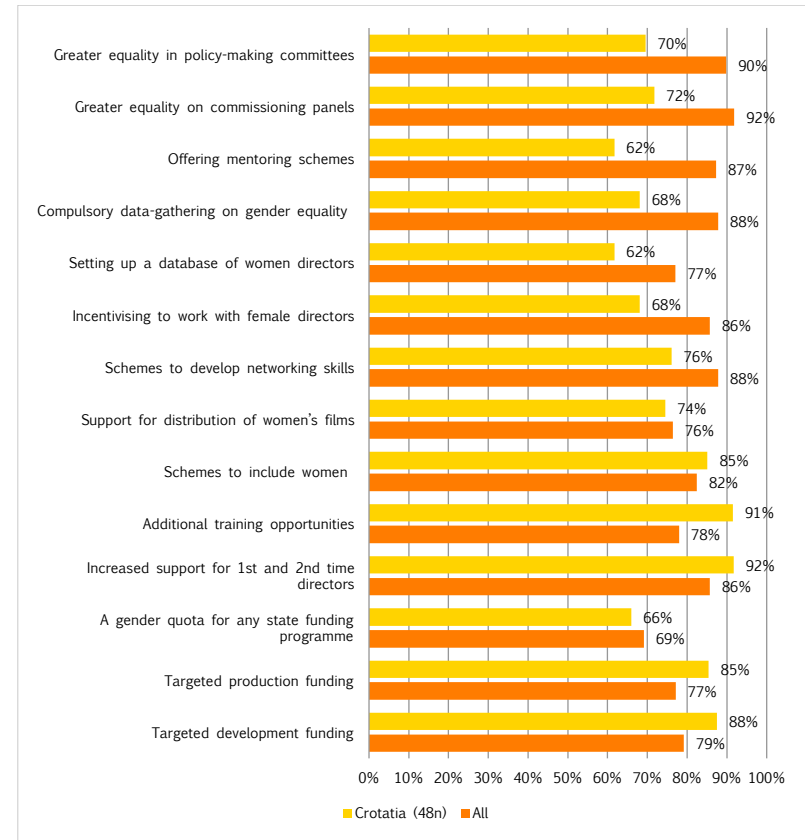


Source: EWA report database - Questionnaire

12.4 Policies to sustain careers

When asked which policy measures are in their opinion the most important in terms of sustaining female directors' careers Croatian respondents singled out: targeted development and production funding, increased support for 1<sup>st</sup> and 2<sup>nd</sup> time filmmakers, as well additional training opportunities, all of which scored more than 80%.

Figure 37: Policy measures: important



Source: EWA report database - Questionnaire

## Conclusion

Although there has been a significant shift towards gender equality in the Croatian film industry in the period since the founding of the national film agency, the Croatian Audiovisual Centre in 2008, action and vigilance is needed to achieve and maintain policy commitments stipulated in the Law on Audiovisual Activities and to realise the economic and cultural benefits of female directors' talents.

Coherent data gathering from all key stakeholders in the audiovisual sector on gender equality is paramount in achieving this.