

APPENDIX III
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FRANCE

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Introduction

This French report is one of seven national reports contributing to the research project *Where are the Women Directors?*

France generally boasts the world's largest number of female directors and therefore, one would expect, a more egalitarian system than other European countries. However, this assertion does not stand up against a detailed analysis of data which until very recently did not exist. Recent reports and surveys related to gender in the audiovisual sector (both by the *Centre national du cinéma et de l'image animée* (CNC)¹ and the *Conseil supérieur de l'audiovisuel* (CSA)² in 2014) which have been referenced in this study show that there is still much to be said and demonstrated regarding gender discrimination in the audiovisual media in the widest sense of the word. Some of the figures and data given in these earlier reports are misleading, as the overall picture they give does not take into account the wide-ranging obstacles women face in sustaining their career. The obstacles vary for their first and subsequent films.³ In fact, women's share of public funding for their second (or subsequent) films has not improved (or has fallen) over the reference period.

Providing data and figures is crucial to demonstrate what researchers and activists have said insistently since the increase of women's contribution to cinema. In 2009 Reine Prat's report showed how the world of culture (which did not include cinema) was highly unequal. The association H/F, which aims to promote equality in the field of culture, was created in November the same year and put in place an *Observatoire des Inégalités*. Since then, some initiatives to promote equality in the film industry have taken place but the Charter signed by the French Minister for Culture and Communication and the Minister for Women's Rights on October 10, 2013, came from "outside", being an initiative of the newly created association "Le Deuxième Regard".⁴

Under the charter, the signatories pledge to:

1. Ensure the production of more gender-based statistics for the sector in order to identify problems in men and women's participation, and to join in a shared assessment of the women's position in the French film industry.

¹ *La place des femmes dans l'industrie cinématographique et audiovisuelle*, CNC, 2014.

² See <http://www.csa.fr/>

³ Thus, the CNC report noted that there had been a rise in women's share of funding, whereas this in fact only applies to first films.

⁴ <http://www.ledeuxiemeregard.com/>

2. Encourage equal representation of women and men in decision-making bodies.
3. Stimulate cinematic creativity by encouraging the creation of projects that subvert traditional representations of women and men.
4. Raise awareness in their own organisations of the issue of equality by combating gender stereotypes.
5. Apply equal pay rights, and, for those organisations operating under Decree no. 2012-1408 (December 2012), enforce companies' obligations in terms of achieving professional equality between women and men.

No initiative was taken before March 2014, when the CNC produced a report that showed the high level of discrepancy existing between men and women in terms of budget, salaries, funding, and more.

I. Summary of findings

The number of women wanting to be directors and qualifying at film school is around 56%. But their presence in the industry drops thereafter. The rise in female applicants and graduates from the leading national film school, *La Fémis*, in the past 20 years should affect the percentage of films made by women much more than it actually does. These findings echo those of the *CNC 2014 report*, which found that the problem did not lie in education/training but rather in the commissioning process and the fact that there is no targeted support for second or subsequent films.

There are large discrepancies between the public support directors get for their first film (in terms of funding, awards, production and distribution) and the lack of measures thereafter. Though male directors are often faced with similar problems, since their percentage share is higher to begin with they are less affected than female directors. The share of national film funding allocated to productions with female directors remained steady at around 20% of the total between 2006 and 2013, thus not adjusting to their increasing presence in the industry.

Women's share of funding is low whether at national or regional level or coming from the public or private sector: it represents less than 20% of the total available amount.

Female directors' share of national funding for fiction has not varied greatly over the period. National funding for documentaries has shown considerable volatility.

Productions with female directors have fared slightly better with respect to regional investment although this has varied widely from year to year, and the share is still low in relation to the percentage of active female film directors.

Funding allocations from public broadcasters have largely followed the pattern of the national fund.

The overall share of box-office admissions for national film productions with female directors has remained steady in recent years, with a single major peak in 2009 affecting both fiction and documentary films. The same pattern applies to the top 20 national films, though here there has been a gradual decline in the share taken by productions with female directors since 2010.

France's historical and ideological context (or "*exception française*") helps to explain variations between France and the other countries regarding some of the report's questions, especially with regard to how gender influences funding, the subject of films, film genres, reception etc.: a large majority of all respondents tend to deny its

importance. However, female respondents acknowledge the misogyny of the industry, and the lower budgets and more limited cinematographic genre options which are open to them.

Republican universalism (and therefore the denial of difference) is internalised by the respondents, the industry, the film schools and the funding bodies to an extent which reflects the fact that France is the country where it took the most time for gendered statistics to be accepted. (Statistics relating to ethnic origin are still illegal in France and so are those dealing with religion.)

Compared to other countries, France's position regarding gender inequality in cinema is striking: whatever aspect is considered, there seems to be a "gender blindness" to discrimination affecting women. This is evident in the choice of solutions to improve the situation as well as in the diagnosis, which recognises institutional prejudice not so much against women as in favour of men. For example, figures for French female directors' share of awards and nominations are poor in comparison with all the other countries. Yet during the recent controversy in Cannes over the absence of female-directed films, the official response affirmed that selection committees would not choose on the basis of gender, this being in line with the assumption that republican universalism stands as a guarantee for equality.

In comparison with the other countries in the EWA report the public funding system in France seems to be more favourable towards women. However, this is largely the result of support for first films (something which is not apparent from the CNC statistics) and even where the system appears generous in France, it is not designed for women in particular. More importantly, film is viewed in France as being in line and within the continuum of the other arts: the role of the state in supporting national arts is another national exception. The CNC is one of only a handful of film institutions in the world which finances so generously a film sector (films *d'auteur*) for the sake of art only and without expecting it to be profitable.

The specificity of the "*intermittents du spectacle*" status (a state benefit system for artists), together with the very high cultural value associated with film-making since the New Wave, means that by far the majority of people attracted to the industry are middle-class. This in turn impacts on the traditional entry routes through film schools and especially *La Fémis*, the golden path to film making. The fact that it is difficult to obtain data from *La Fémis* (the only film *grande école* benefiting from significant public-sector investment) and that it does not have an official alumni network, is evident in the absence of any data regarding its graduates. Another factor which exists but which is more difficult to establish is the high level of nepotism in the French cinema industry as in film industries elsewhere. Being a wife/sister/daughter/mistress etc. continues to be the best entry ticket, as was

stated in some of the answers to the questionnaire.

Women are more likely to work in roles other than directing in the film industry and as in society as a whole, there is very strong occupational segregation in terms of the roles that they play, a situation which is reflected in the 2014 CNC report.

Wage rates for female directors have generally been slightly below those for their male counterparts. However, the CNC report found that the differentials are relatively small when compared to the inequality of wages between females and males across the industry as a whole.

II. Methodology

This report's findings are based on two sources:

- 1) a quantitative survey to provide available data on the presence of women directors and their films in the French industry;
- 2) a questionnaire completed by almost 900 respondents, of which 210 were French (160 female and 50 male respondents).

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

2.1 Quantitative survey

The research covers the period 2006 – 2013. To assess trends across highly variable annual data for film production and release, data from these eight years has been assessed across two four-year periods.

The data covers documentary and fiction film of 60 minutes and over, in both the film and public broadcasting sectors, although information on gender equality in the broadcasting sector has been difficult to access and is incomplete.

2.2 Qualitative questionnaire

In July 2015 the EWA online questionnaire was distributed via directors' guilds, film schools, film funds and several other professional networks in France, from where the highest number of national responses were received (210).

Most of the respondents work in the creative roles: director, producer and screenwriter. There are more female than male directors (87% of female respondents are mainly or partly directors, as opposed to 53% of male respondents who are mainly or partly directors) but more male producers (43% of female respondents are mainly or partly producers, and 68% of male respondents are mainly or partly producers), as well as a significant number of male experts (29%).

Of all the respondents 56% described themselves as directors, 41% as screenwriters and 28% as producers. The rest are spread across all sectors of the industry including (on the female side) editors, cinematographers and continuity girls.

The average age was forty so most were experienced professionals in the industry.

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

III. Recommendations for action

From the questionnaire responses there is support for:

- Stronger measures in schools to affirm the role of women in the industry;
- Increasing the numbers of female-directed films in order to improve the status of female directors. Support for this measure is similar in all countries, but the French industry thus far does not appear to be acting on this, as is evident in the failure to give adequate support for directors' transition into the industry.
- Equal representation on all funding committees including committees responsible for allocating grants and bursaries;
- Measures to raise awareness of the importance of achieving equality;
- Targets for a more equal share of production and distribution funding and numbers of women's films in festivals (over 50% of respondents supported targets);
- Measures to support parents working in the industry;
- Incentives to encourage women to work with genre movies;
- Targeted support to incentivise production companies to include first-time directors.

In addition EWA recommends:

- All funding and commissioning institutions should keep statistics on applicants and awards, with annual monitoring to inform development strategy. Statistics should be made public for researchers to access at the CNC and *La Fémis*;
- Official alumni network to be set up by *La Fémis*;
- The introduction of more films made by women in school and film school curriculums (only 6 out of the 208 films on the 2015 guideline list at *La Fémis* were directed by women);
- More visibility to be given by *cinémathèques* to films made by women from the earliest days of cinema;
- Better allocation of funding after the first film, and distribution incentives for second and subsequent films.

IV. Women’s presence in the industry

4.1 Does gender inequality exist?

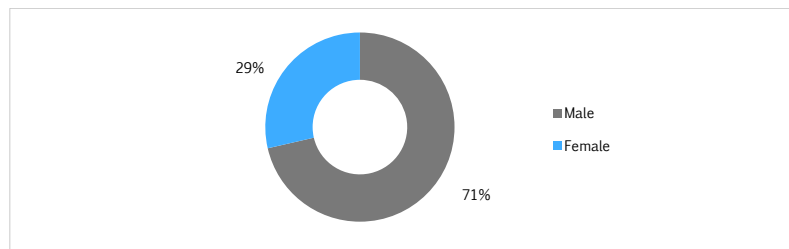
In France 30% of female and 37% of male respondents felt that gender inequality exists, one of the lowest results amongst the seven nations. Women comprised 59% of respondents and 36% felt that it applied fully. Of those who felt it applied, 73% were women. In all other countries with the exception of Croatia, the percentage is around 85-95% of the female respondents.

The figures are indicative of a lack of awareness, or blindness, concerning discrimination as a whole (see findings above) and in this case related to gender in particular.

4.2 Number of working directors

This is a difficult number to assess. There is no register of directors available and the only measure available is the share of films directed by women from one year to the next. However, the CNC 2014 report states that over the period 2009-2012, the percentage rose from below 20% to 28.6% in 2012.

Figure 1: Film directors, 2012



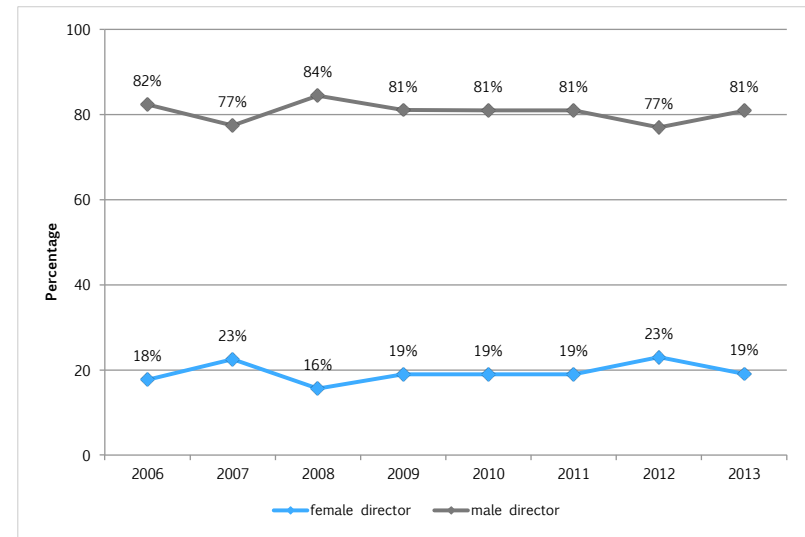
Source: EWA report database – Survey
 Base: CNC report 2014

4.3 Number of directors in receipt of national funding

Between 2009 and 2013 the percentage of female directors who received national

funding has remained lower than their male counterparts, with an average 80/20 ratio across the period concerned. The percentage share should also be read in context with the difference in amounts awarded, as women's projects receive less funding overall than those of their male counterparts. The inequality is also reinforced by the variations in wage levels (see section 5).

Figure 2: All national film funding



Source: EWA report database - Survey

V. Entry into the industry

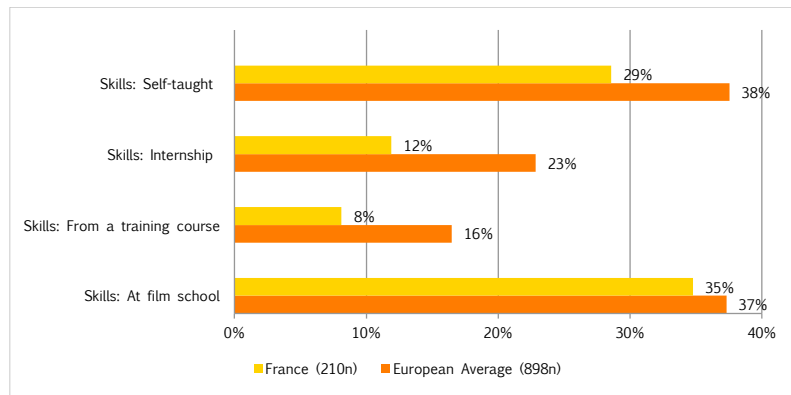
5.1 How did you get your skills?

In comparison with the other countries in the survey, France has a significantly higher number of directors coming from film school and a lower number entering the media industry via training courses and/or internships.

Of the 210 directors responding to the questionnaire, 60% trained at film school, 14% had attended a training course and 19% claimed to have learned through internships or media schemes.

Of those who had not been to film school the majority indicated that they were self-taught through practice.

Figure 3: How did you learn the skills for directing?



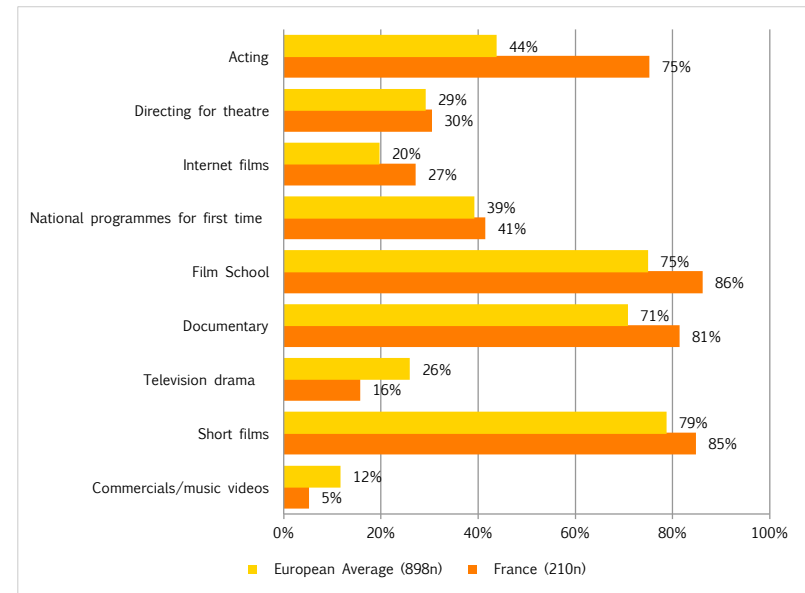
Source: EWA report database - Questionnaire

5.2 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 (85%) the most important route, with film school (86%) and documentary film-making (81%) in second and third place respectively. Unlike in other European countries, there was very little interest in directing television drama (16%) and only

slightly more in directing for theatre (30%). The reluctance to regard television as a valid option is indicative of a lack of esteem for television that the film industry in France has traditionally shared with the intellectual elite. There is therefore a clear link between the introduction of a TV section at *La Fémis* and the recent legitimisation of (foreign) TV fiction in the media, highbrow circles and academia.

Figure 4: Routes into directing

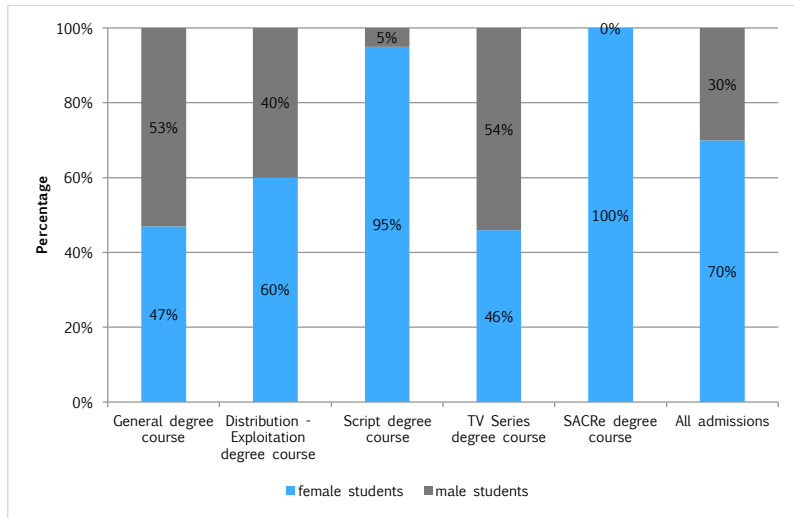


Source: EWA report database - Questionnaire

5.3 Student admissions – La Fémis

Graduate figures were not available from *La Fémis*. However, the admissions figures below show that women’s share of admissions to the general degree course and TV series degree course are about 45%.

Figure 5: Student admissions to La Fémis film school (2006-2014)



Source: EWA report database – Survey
 Base: La Fémis

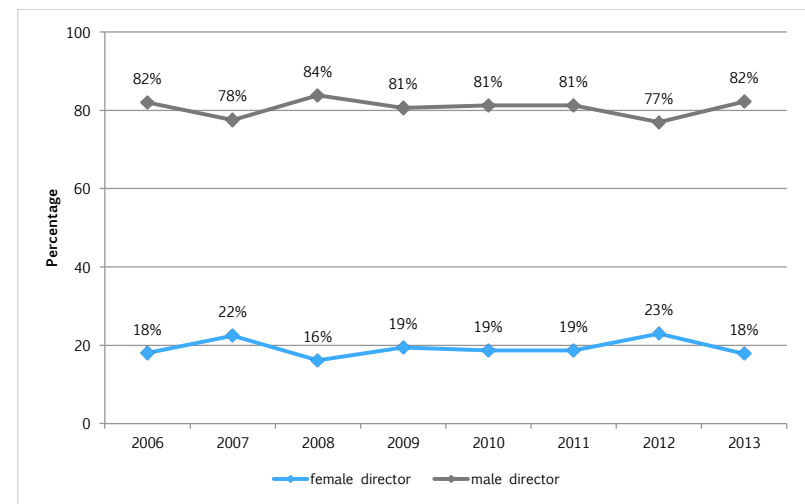
VI. National funding

The CNC supports independent companies whose work contributes to the diversity of films shown in cinemas (see details and chart in Annex). As a result women benefit from a generous system compared to other countries, although the system was not designed to benefit women in particular. This support is largely targeted at first films for men and women alike.

6.1 Share of national funding: Fiction

Women’s share of national funding has remained steady during the period, averaging at 19.2%. This is proportionately low in relation to the average percentage of female directors (28% in 2012).

Figure 6: National film funding - fiction



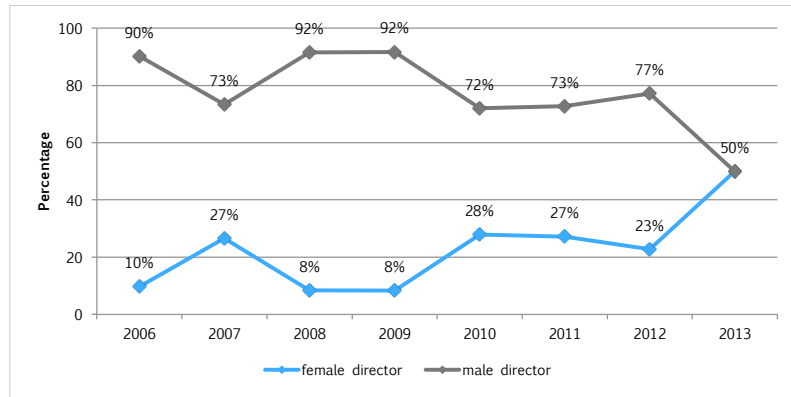
Source: EWA report database – Survey

6.2 Share of national film funding: documentary films

Women’s average share of funding for documentary films is slightly higher than that

for fiction, averaging 20.2%, and although it shows large variations annually, there have been five years when the percentage share has been more representative.

Figure 7: National film funding - documentaries



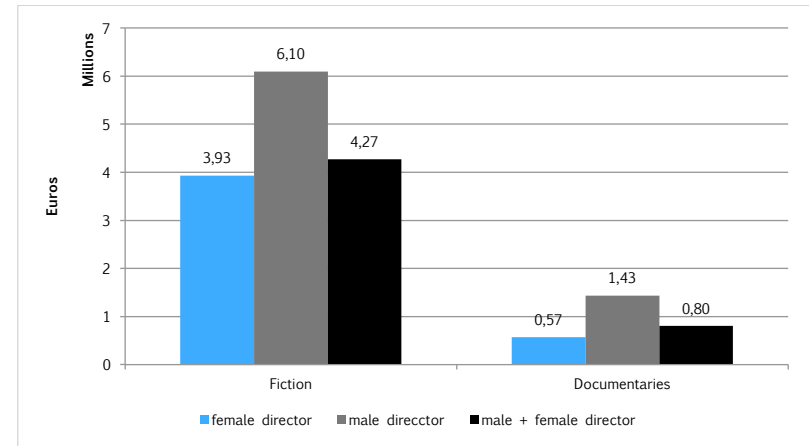
Source: EWA report database - Survey

There are big discrepancies regarding available support for first and subsequent films but these are not reflected in the EWA charts. The percentage success rate for women’s first films receiving the coveted *avance sur recettes* is much higher than for second films. Some commissioning bodies of the “*second collègue*” commissions deal with all films and they may not receive even a single application from women. Women may internalise the potential failure of their projects, especially when top *auteur* directors are in the race as well.

6.3 Average CNC-approved film budgets

As shown in the CNC 2014 reports and in the chart below, women get less money when their project is shortlisted than their male counterparts, and the average budget per film is 1.7 times lower than that for male directors in the low-budget *auteur* category. These films represent 70% of the films made by women between 2008 and 2012.

Figure 8: Average CNC-approved film budgets (2006-2013)



Source: EWA report database – Survey

Comments from the questionnaire:

“Le budget alloué. Un film fait par une femme sera toujours doté d’un budget plus petit qu’un film fait par un homme (cela est aussi du coup lié au Genre du film: on ne confiera pas un polar ou un thriller à une femme, mais plutôt à un homme)”.

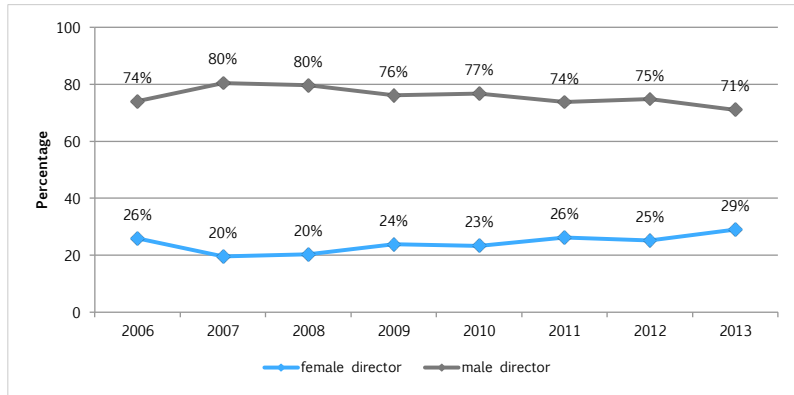
“The budget. A film made by a woman will always have a smaller budget than one made by a man (this is also linked to the genre of the film: a detective film or a thriller wouldn’t usually be given to a woman, but to a man)”

6.4 Regional funding

The decentralisation programme introduced in 1992 gave regions more power (this is important in a country as centralised as France has been since the Revolution). The development of specific funds allocated to filmmaking has totally changed the “funding landscape”. The CNC’s local initiatives policy is implemented via the signing of agreements with local authorities. It is aimed at making the film and television sector a vehicle for local cultural and economic development, through close co-operation between local and central government. It covers support for development, production and hosting production teams, and initiatives for media education, cultural dissemination and film exhibition.

The figure for women’s share of regional funds (24.2%) is higher than their share of national funding (19.3%) and there has been a slight increase in the percentage annually. However, after the downturn in 2006, this increase has only allowed women’s share to improve by 3%, to 29%.

Figure 9: All regional film funding



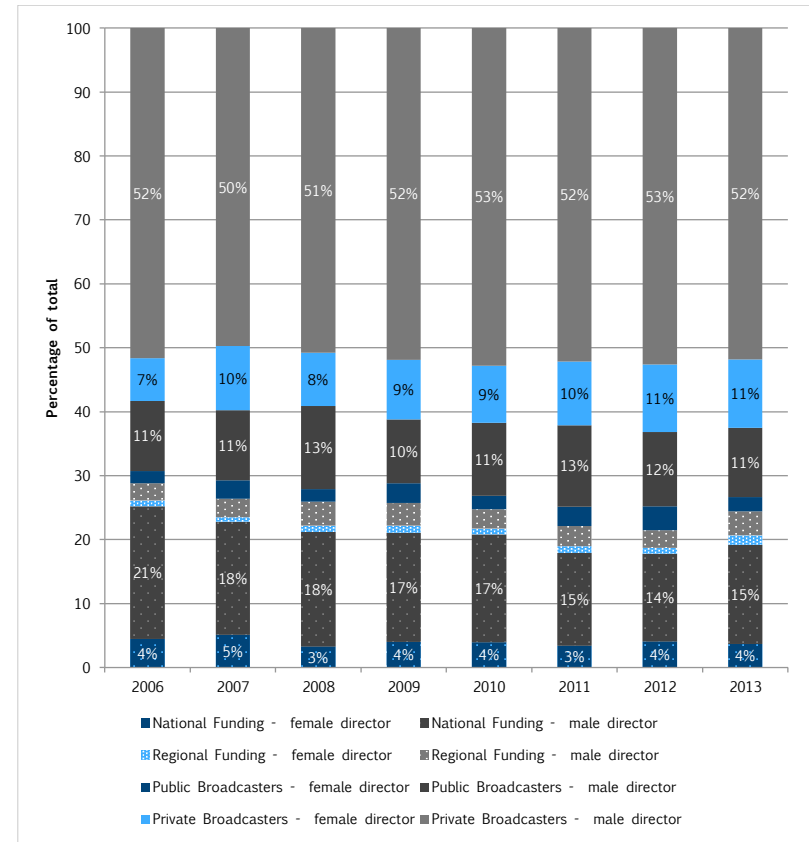
Source: EWA report database – Survey

6.5 Alternative sources of national funding

There are various sources of funding for film in France: public and private, national and regional. Over the period studied a total investment of 3,436 million euros breaks down as follows: State funding €710m; regional funding €144m; public broadcasters €485m; private broadcasters €2,097m.

In concrete terms, this means that the biggest funder is the private broadcasting sector with slightly more than 61% of the overall amount. State funding is significantly lower, followed by public broadcasters and regional funding. Beside the tax all channels must pay to the CNC, public and private channels also produce or co-produce films. The male/female ratio does not differ significantly from one sector to the next. The average ranges from 15 to 18% for female directors and 82 to 85% for male directors.

Figure 10: Distribution of film funding sources (2006-2013)

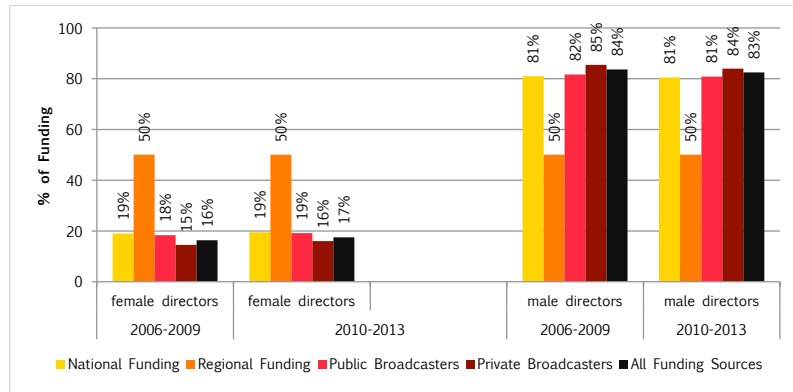


Source: EWA report database – Survey

6.6 Progression of various funding sources by gender: fiction

In fiction the distribution in the share of funding for women and men across different funding sources remains fairly stable across the two four-year terms.

Figure 11: Progression of fiction film funding shares by source

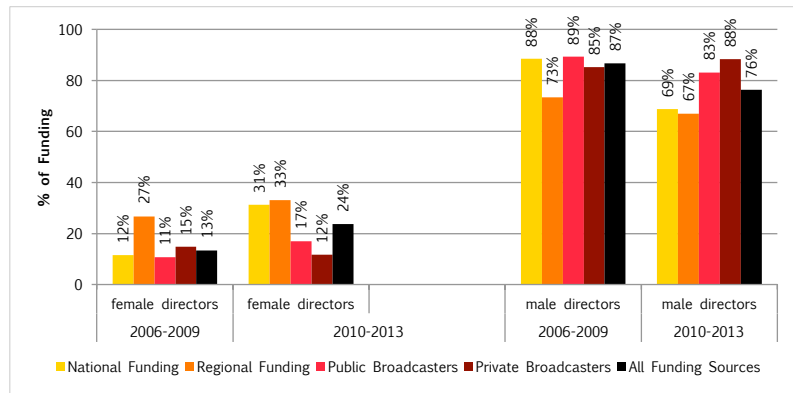


Source: EWA report database - Survey

6.7 Progression of various funding sources by gender: documentary

In documentary the percentage share increases for women across all sources, most significantly in national funding. The highest shares, for national and regional funding in the second four-year term, are only just above 30%.

Figure 12: Progression of documentary film funding shares by source



Source: EWA report database - Survey

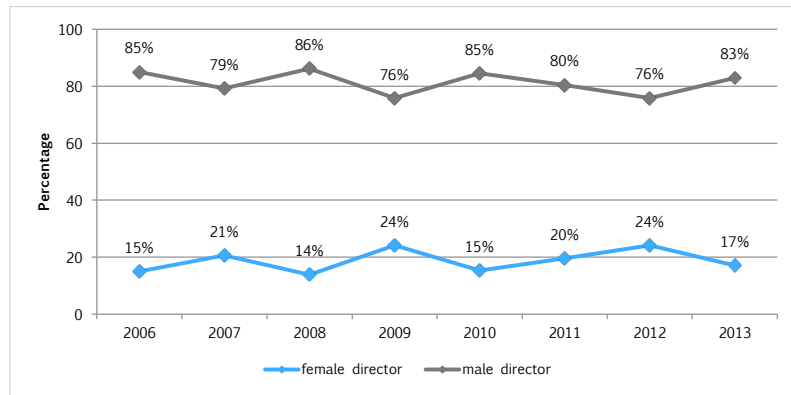
VII. Broadcaster funding for women’s films

Several decrees specify the obligations of television service providers to contribute to film production. These production obligations differ depending on the channels’ method of broadcasting: unscrambled analogue terrestrial broadcasting, scrambled analogue terrestrial broadcasting, terrestrial digital broadcasting, broadcasting via cable or satellite. The decree passed in 1984 (updated in 1990) stipulates that **all** channels (public and private, terrestrial or not) must give 3% of their turnover to the CNC in order to help finance French cinema. Although no policy on gender equality has been issued, some women’s networks have appeared, such as the one set up at France Télévisions: <http://www.francetvaufeminin.fr/>

7.1 Gender share of public broadcasting

For fiction films, women’s share of public broadcaster funding has fluctuated between 14% and 24% over the period, averaging at 18.8%.

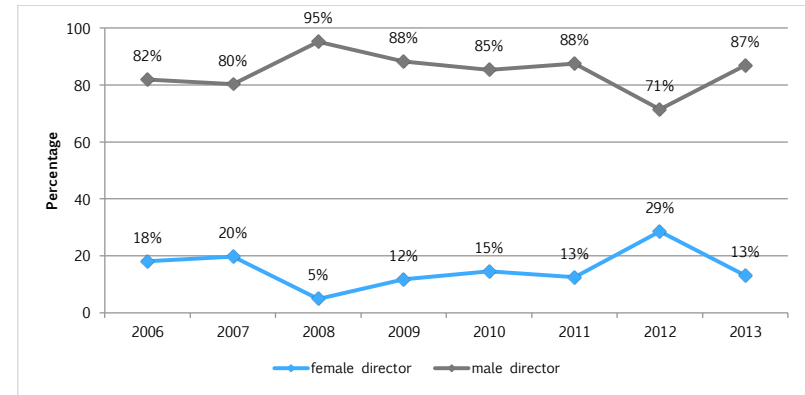
Figure 13: Public broadcaster film funding - fiction



Source: EWA report database – Survey

For documentary films, women’s share of public broadcaster funding has fluctuated between 5% and 29% over the period, averaging at 13.7%.

Figure 14: Public broadcaster film funding - documentaries

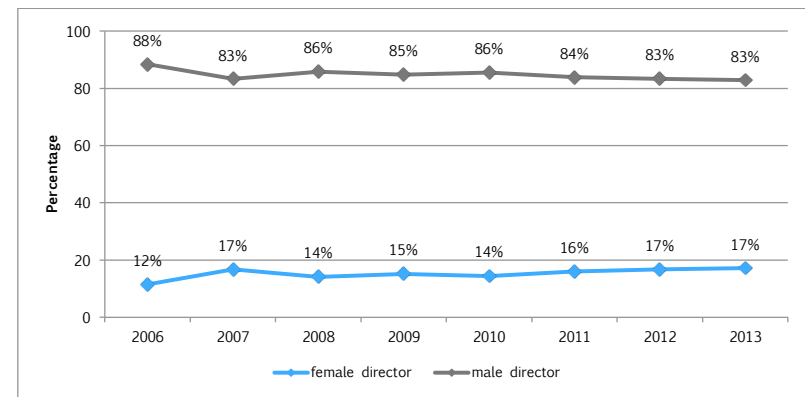


Source: EWA report database – Survey

7.2 Private broadcasting

For fiction, women’s share of private broadcaster funding has fluctuated between 12% and 17% over the period, averaging at 15.3%.

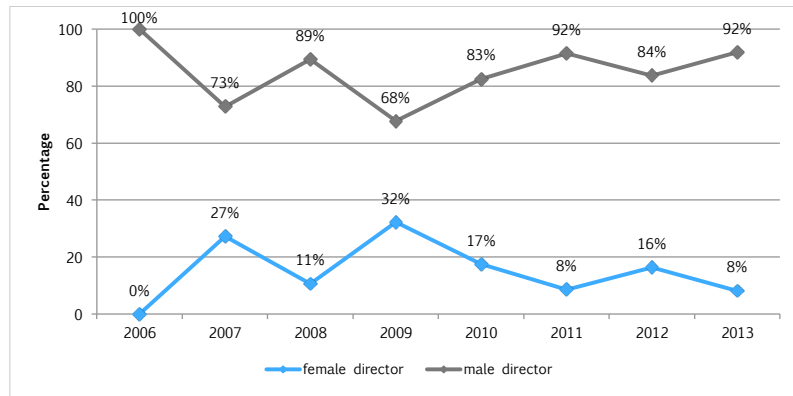
Figure 15: Private broadcaster film funding - fiction



Source: EWA report database – Survey

For documentary films, women's share of private broadcaster funding has fluctuated between 0% and 32% over the period, averaging at 13.3%.

Figure 16: Private broadcaster film funding - documentaries



Source: EWA report database - Survey

7.3 Impact of gender on broadcaster investment

Answers to EWA's questionnaire tend to suggest that neither male nor female respondents believe that gender impacts on public broadcaster investor decisions. There is, however, an interesting variation regarding the private sector: a majority of female respondents (58%) believe that being a woman has a negative impact on private investor decisions while 67% of male respondents do not think it has any impact.

VIII. The challenges faced by female directors

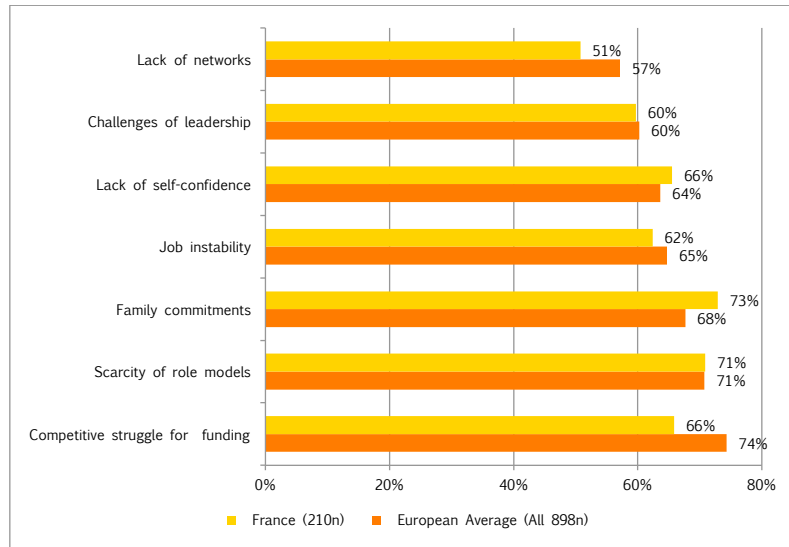
Respondents were given a number of factors to consider which might affect their progression in the industry. From the answers, it seems that in France some of the challenges come from the directors themselves, whose awareness of gender bias appears very low, especially compared to other countries. It should be noted here that in France the myth of equality is spread from a very early age. Another important national specificity is the concept of art as genderless, without ethnic or class origin, etc. This means that Art as a whole is supposedly "neutral", an aspect which many women internalise to such an extent that they refuse the label "woman" director. This is also indicative of their lucid understanding that feminising an activity or practice affects the recognition and legitimacy it can receive from the professional sector (the refusal of most women directors to attend or be associated with the oldest women's film festival, Créteil, is another clear indicator).

8.1 What factors discourage and encourage women?

The comparative chart below shows that in France more respondents ascribe importance to personal factors, lack of confidence and the impact of family responsibilities (family commitments) than in other European countries. In the gender breakdown of responses, the results show a differential between male and female respondents regarding what is considered important or not, although in both cases most respondents are convinced that the factors affecting a women's career are personal rather than linked to the structure of the industry itself. For women, there are three main challenges : family commitments, competition for funding and lack of confidence. For men, who comprise more than 50% of respondents to this question and whose answers thus have a significant effect on the average result, the highest factor is considered to be family commitments.

There was a wide-range of opinion offered in the comment section, giving an impression of the film industry in France as one where misogyny and sexist behaviour seem to be the norm. Most of them start with "lack of" followed by "respect, vision, trust", etc; misogyny or sexism repeatedly appear, and questions about the expectations of women on the part of decision-makers/funders/producers are equally recurrent. A handful of respondents also deny gender difference in a gender-blind way which seems characteristic of the French situation. Of the 17 additional observations, 8 highlight prejudice in the industry environment, 3 deny the difference between men and women, 2 underline the significance of the inner characteristics of women and 1 remarks on poor political leadership.

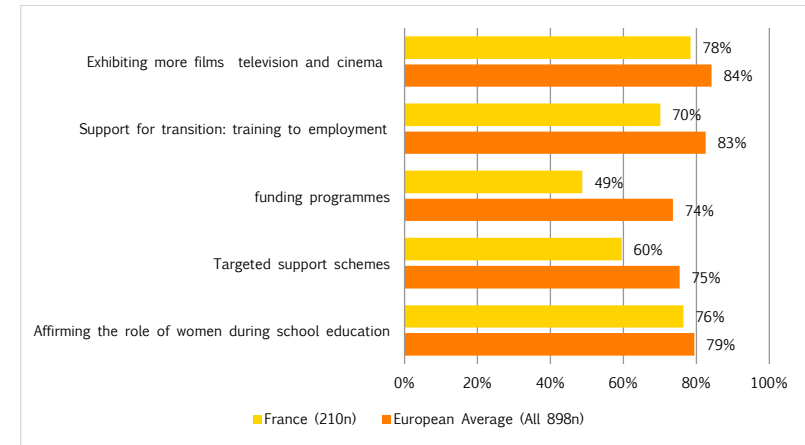
Figure 17: Which factors are discouraging women from directing?



Source: EWA report database - Questionnaire

In the questionnaire respondents are also invited to consider a list of factors which might encourage women to take up directing. The French response is generally slightly less affirmative than other European countries. In the comment section responses indicate what seems to be a difference between men and women: while many factors are affirmed which propose *parité* (equal gender representation) in commissions, festivals, distribution, top management positions, budgets etc., other responses appear to deny discrimination and inequality: “It’s not really a problem of gender”. Some even reject the basis for the questions raised entirely: “Considering how men and women appear to have an equal desire to direct films, there seems no reasonable basis for these questions” (“*Dans la mesure où il m’apparaît qu’hommes et femmes son égaux dans leur désir de réaliser, ces questions m’apparaissent sans fondement*”). This is not a unique occurrence and is indicative of respondents not considering the relevance of the problem in question – gender equality.

Figure 18: Factors encouraging women to direct



Source: EWA report database - Questionnaire

8.2 What is the impact of being a parent?

Unlike other countries, in France neither women nor men seem particularly concerned (55% and 62% respectively) about the impact of parenthood. The specific status of *intermittents* (the state support system outlined in the introduction) is potentially significant here as the support system in France is more generous than in other European countries.

However, some additional comments indicate that there is a problem in the unequal distribution of tasks and time in parenthood.

Other comments:

“La prise en compte que nous sommes dans un pays encore sexiste où les femmes s’occupent davantage des enfants, voire du foyer et qu’elles ont donc besoin d’aide supplémentaire pour les métiers du cinéma.”

“Take into account the fact that we are still living in a sexist country where women have more responsibility for looking after children and the home as a whole and therefore need extra help to carry on a career in film.”

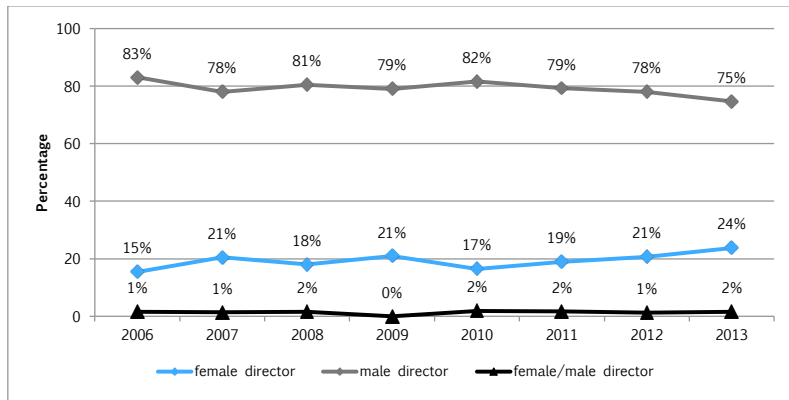
“Soutien pour la garde des enfants” “Support for childcare is needed”

IX. Releases

The optimism expressed in the CNC report regarding women’s contribution to filmmaking in France in the past few years should be tempered by the evidence from the chart below and by previous research. In 1995 the finding from research which I co-published⁵ () showed that in 1995 24% of the films released were directed by women in France. Given the figures below, this means that in the past 10-15 years, the proportion of films by women has not kept in line with the rise of women graduates from the major film schools.

For fiction, the overall proportion of women directors is 19.5%, with a slight increase resulting from the share (1.4%) ascribed to films with both male and female directors. There has been an increase in the annual percentage, from 15% in 2006 to 27% in 2013.

Figure 19: FIF-funded film releases - fiction



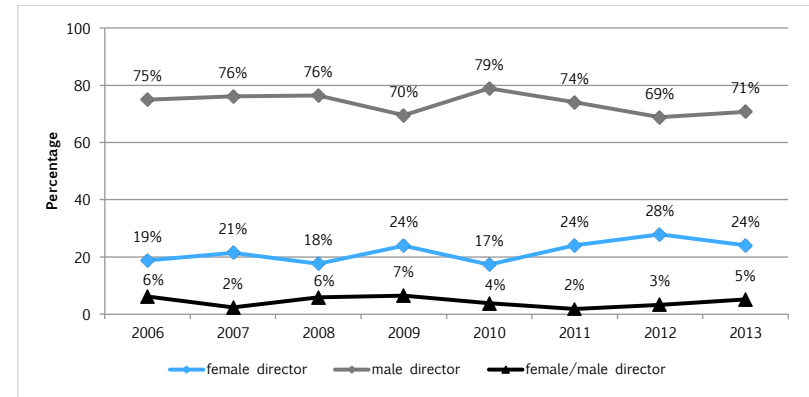
Source: EWA report database – Festivals and awards

Note: FIF = films d’initiative française (French Initiative Projects)

Women’s share of documentary releases is slightly higher than for fiction: 22.4%, with an additional share resulting from the 4.2% ascribed to films with more than one director. Their share has increased from 2006 (19%) and the highest proportion was in 2006 (28%).

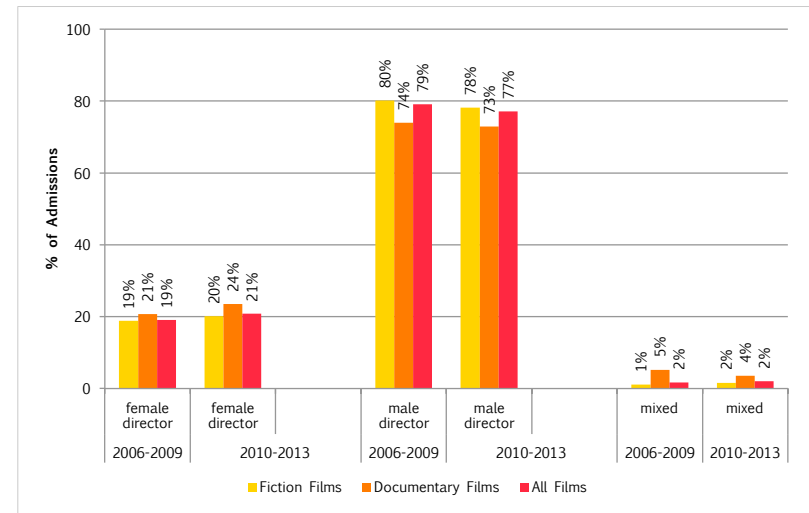
⁵ TARR, Carrie and ROLLET, Brigitte, *Cinema and the Second Sex. Women’s Filmmaking in France in the 1980s and 1990s*, Continuum, 2001.

Figure 20: FIF-funded film releases - documentaries



Source: EWA report database – Survey

Figure 21: Progression of FIF-funded film releases by genre



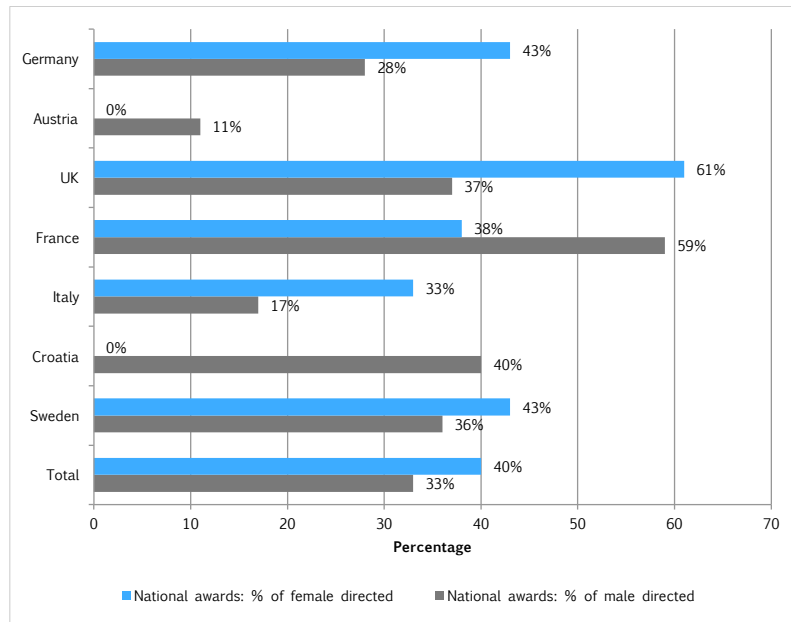
Source: EWA report database – Survey

X. Awards and critical reception

10.1 Nominations and awards

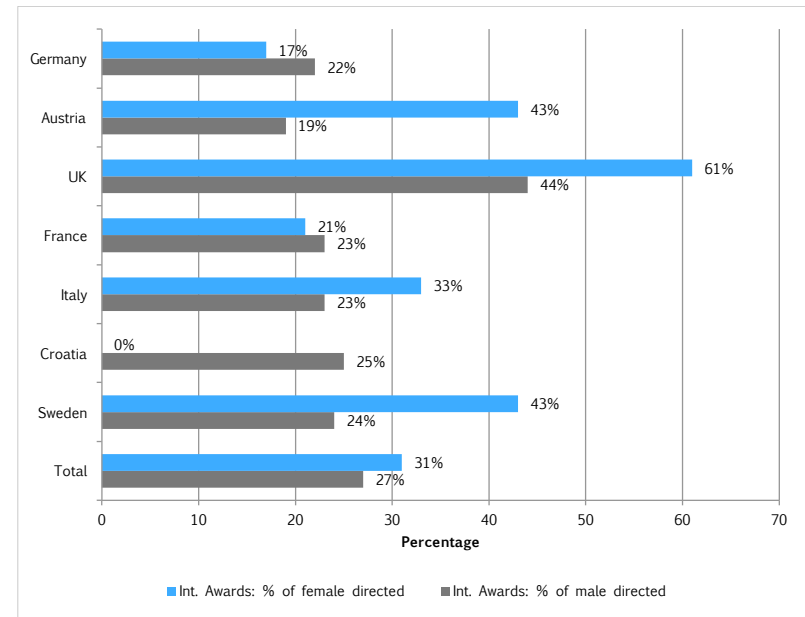
EWA gathered figures relating to nominations and awards in **2013** which show that France is the only country in the study where women’s films do not get as many awards or festival nominations in comparison to men’s films. The differential is larger for national awards (21%) than for international awards (2%). As for the festival *Césars*, there is a clear distinction to be made between nominations and awards: 13 nominations for *Camille redouble* in 2013 but no awards, and the same amount of nominations for *Polisse* in 2012 resulting in only 2 awards. In 1992, *Place Vendôme* had 12 nominations and no awards.

Figure 22: National awards received in relation to all films directed either by women or by men, 2013



Source: EWA report database – Festivals and awards

Figure 23: International awards received in relation to all films directed either by women or by men, 2013



Source: EWA report database – Festivals and awards

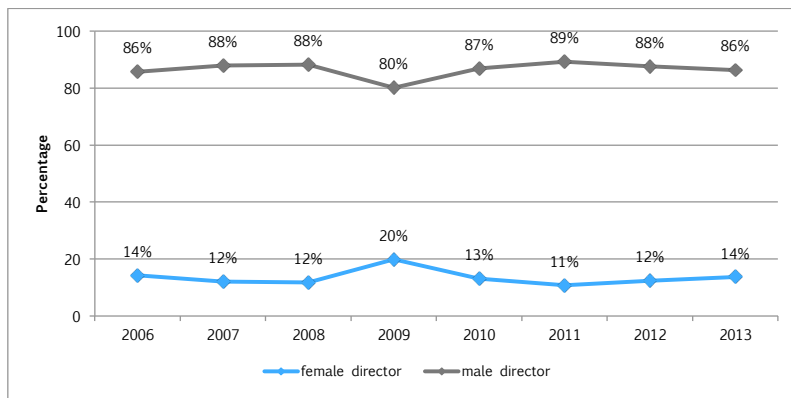
In comparison to the other A-list festivals in Europe (Berlin and Venice), the Cannes Film Festival stands out with regard to its selections and awards. The 2012 edition was not the first one without any women’s films, as there was a similar absence in 2010. The reactions of both the Cannes festival director and the French press in 2012 are clear indications of the way gender issues have not hitherto been addressed by the French film industry. It is therefore less surprising to see the position taken by certain French female directors regarded as “Cannes favourites”, who repeatedly assert that there is no sexism in French cinema and criticise feminism and feminists who dare to express an opinion that the contrary is true.

XI. Box office

11.1 Gender share of box-office admissions

Only in one year (2009) have female-directed films reached a 20% share of the box office. However box-office statistics need to be contextualised. They neither show nor account for the fact that most films made by women are auteur films with very limited budgets and exhibition, despite a generous CNC allowance that allocates 15 000 euros for distributors (see Annex). The successful films directed by women since the early 2000 have also largely been comedies. In this respect the period under study shows patterns which are different from what happened in the 1980s and 1990s, when the most successful films made by women covered a large variety of cinematographic genres (see Tarr and Rollet 2001).

Figure 24: Box-office admissions to all national films

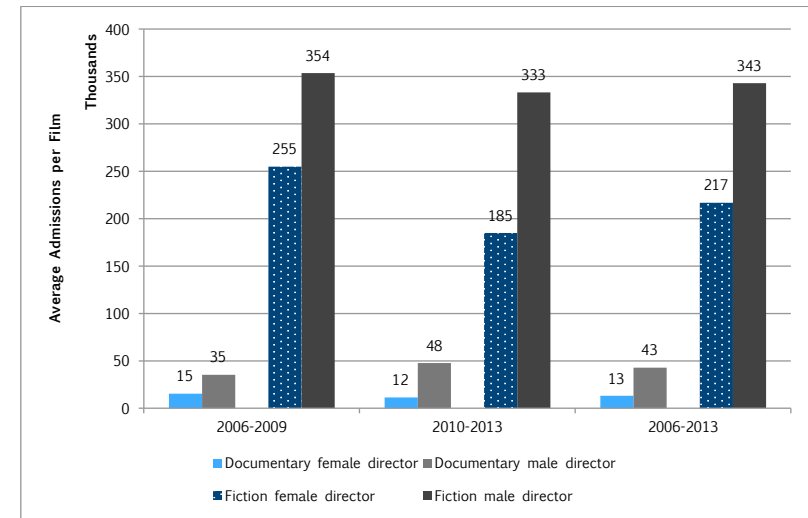


Source: EWA report database - Survey

11.2 Progression in average box-office admissions

The figures for progression in average box-office admissions show a slight decline in the share for fiction films directed by women and a rise in the share for documentaries. However, the differentials between men’s and women’s films are considerable.

Figure 25: Progression of average box-office admissions per film by genre



Source: EWA report database - Survey

11.3 What affects box-office performance?

The “gender blindness” is stronger here than ever and the impact of the genre, subject and type of films needs further research as it is beyond the scope of this study. The average is in line with other countries, the most important factors being publicity, advertising and distribution. France also considers the subject of the film to be important.

Although male responses to the EWA questionnaire were similar, in all cases there is a negative emphasis and a difference of between 3 and 0.7 in relation to the female mean.

Other comments

There were sixteen other comments given, of which three concerned the subject of the film, and one pointing out that budgets for women are always lower and that they are rarely funded to make genre movies. Three comments were also given affirming the need for greater support with distribution and festivals, and observing

that certain problems are faced by both men and women.

“Let’s stop talking about ‘women’s films’. Women direct the same films as men. We are talking about sensibilities, which are dependent on individuals not on their gender. Let’s stop asserting that women make a particular type of film. This is not true”

“Arrêtons de parler de “films de femmes” les femmes réalisent les mêmes films que les hommes, on parle de sensibilité qui est propre à l’individu pas à son sexe, arrêtons de dire que les femmes ne réalisent qu’un type de film c’est faux!”

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

Neither men nor women considered that the gender of the director affected their choice of film to view.

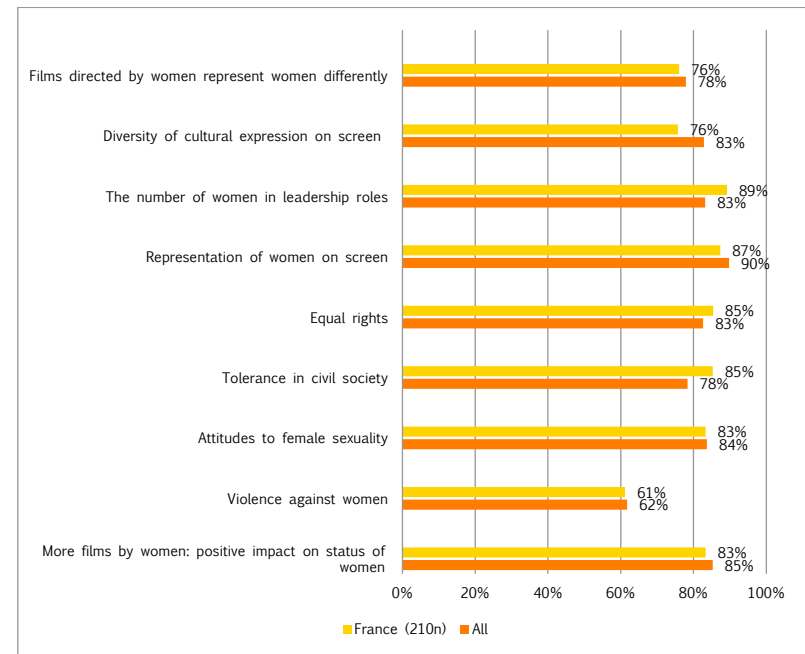
XII. The social impact of more films directed by women

France is consistently slightly less convinced than other countries on the social impact of film. The strongest difference is in relation to films’ potential impact on violence against women. It should be noticed that there was considerable difference in responses dependent on the gender of the respondent. For women the most important is the impact on women in leadership roles (1.4); on women’s status in society and their representation on screen (1.5); on attitudes to sexuality; equal rights; and tolerance in civil society (1.6) All other options have a negative weighting.

For men most importance is given to the impact on women’s representation on screen (1.9). All other options have a negative weighting.

However, in terms of the overall percentages, France is in line with those of other countries regarding the social impact women’s films may have.

Figure 26: Films directed by women have an impact on...



Source: EWA report database - Questionnaire

XIII. Changing the picture – policies for change

13.1 Existing measures for gender equality in the industry

For the reasons given in the introduction, there are no strategies in place specifically targeting gender inequality and the answers to the questionnaire below suggest that the situation won't change. There is a strong opposition from men to targeted measures and/or quotas. That impression is reinforced by the open answers (“art is not a matter of quotas or funding”, “quotas are discrimination” “why point at women, this is stigmatisation”, “no ghettoisation”). The open answers also sometimes provide one idea (“*La parité dans toutes les instances serait un formidable appel d'air*” “Equal representation within all bodies would have a real magnet effect”) and the contrary (“*la parité n'est absolument pas une solution!*” “Equal representation is absolutely not the solution!”)

13.2 Preparing the ground through education

The figures and percentages below tend to illustrate that the further the actions taken are from the production set, the higher they score. This partially explains the similarly high importance attached by men and women to education (1.3)

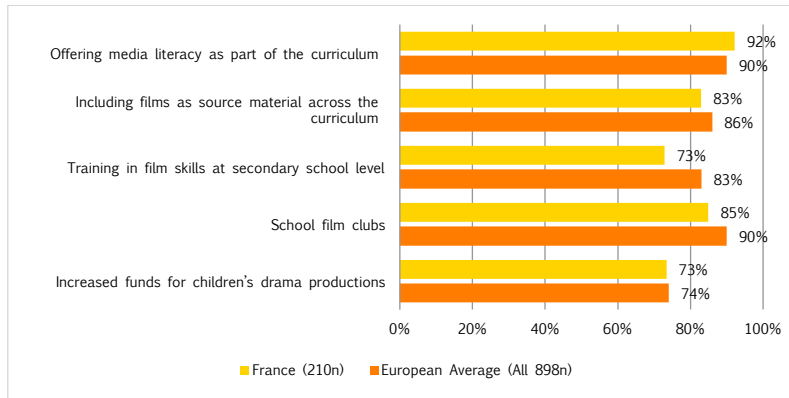
Overall the female and male response to the different options is similar, with the most popular actions being:

Media literacy in the curriculum 1.4; film clubs and more films as source material across the curriculum 1.9.

Other suggestions from the comments supported:

- Media literacy to encourage understanding of cinema as an art form and to deconstruct how stereotypes are formed;
- Teaching leadership skills and including an aspect to address male attitudes to women as role models;
- Inviting more female directors to give presentations.

Figure 27: Measures in schools



Source: EWA report database - Questionnaire

13.3 Policies to sustain female directors' careers

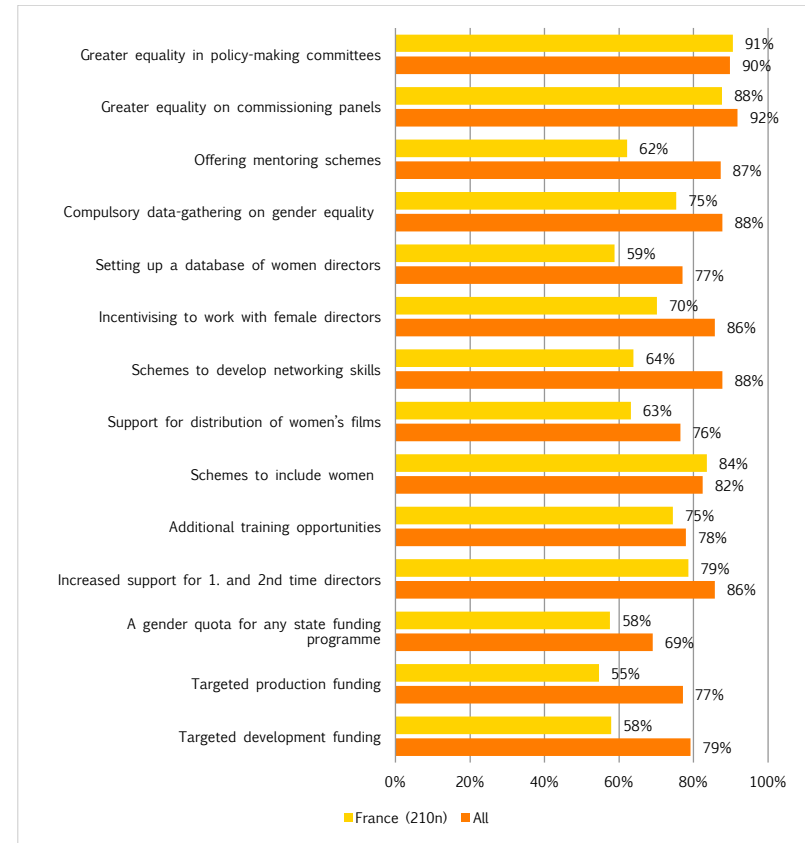
As shown below, France is the country where there is the lowest percentage of support for any targeted measures regarding funding or quotas. However, when women's responses are considered separately another picture seems to emerge.

Men's response is negatively weighted in relation to all options.

Women's response is strongest in support of under-represented sectors (1.6) and for compulsory data gathering for public and private broadcasters (1.6). There is also support for measures to assist first- and second-time directors (1.9); equality on commissioning panels (1.3); and incentivising producers (1.9).

It is worth noting that in relation to all the measures which would improve women's situation in cinema, those which do not directly affect men's position get the highest support in France among men and those which might affect them (targeted measures, quotas) get the lowest support. In comparison with the other countries in the report, there is a significant difference in support for targeted measures in support of women, 49% in favour in comparison with 75%.

Figure 28: Policy measures: important



Source: EWA report database - Questionnaire

Other comments

Seven comments urged measures to incentivise commissioners/gatekeepers, including greater representation on panels.

Four comments urged support for parents/directors, particularly during the directing period.

There were also comments urging more support for development, making

applications to the CNC anonymous and encouraging meetings between women directors and distributors.

Others urged more support for women to direct genre movies; incentives to encourage producers to work with first-time directors; awareness raising on equality in commissioning/festival selection panels and insisting on data gathering by the broadcasters.

Annexes

SUPPORT	BENEFICIARIES	OBJECTIVES	2013 RESULTS
Automatic support for film distributors	Distributors of films in theatres	Finance a guaranteed minimum to be refunded based on film revenue in theatres and/or bear part of publishing expenses	41 distribution companies raised €21.1 million for 111 films
Support for newly released films (1 st board)	Distributors of newly released films in theatres 4 procedures: - support on a film-by-film basis - support for first films - advance on receipts - support for distribution companies (subsidies for structure and for programme) - support for under-screened films	To encourage cultural diversity by distributing new French and foreign films in movie theatres	€7.8 million for 257 films and 17 production structures supported
Support for old art-house films (2 nd board)	Distributors of heritage films in theatres 2 procedures: - support for old art-house films and	To promote screening of old art-house films in theatres throughout the country	€825,000 for 53 films, 5 retrospectives and 9 production structures supported

	retrospectives - support for old film companies (production structure and programming support)		
Support for films for "young audiences" (3 rd board)	Distributors of films in theatres aimed at young audiences (new films and reruns)	To renew and diversify what is offered to young audiences in theatres by financing teaching aids and accompanying documentation	€220,000 for 20 films

Source: CNC, CNC support for distribution.