

APPENDIX IV
-
GERMANY

Table of Contents

Introduction & Methodology	3
Women in the German film industry	3
Analysis of structural industry data	4
Online questionnaire	5
I. Summary of findings	7
II. Recommendations for action	9
III. Women’s presence in the industry	10
3.1 Does gender inequality exist?	10
3.2 Number of working directors	11
3.3 Numbers of directors in receipt of national funding	12
IV. Entry into the industry	13
4.1 How did you get your skills?	13
4.2 What was your route into directing?	14
4.3 Presence in film school.....	15
V. National funding	16
5.1 National production fund – Fiction	16
5.2 Regional funds.....	19
5.3 Size of production budgets for female and male directed films	19
VI. Investment by broadcasters	21
VII. The challenges faced by female directors	22
7.1 What factors discourage women?	22
7.2 What is the impact of being a parent?	23
VIII. Releases	24
8.1 Share of national fiction releases.....	24
8.2 Assumptions on women’s share of film releases.....	26
IX. Awards and critical reception	27
Nominations and Awards	28
X. Admissions	31
10.1 Admissions for national funded fiction films.....	31
10.2 What affects box-office performance?	33
10.3 Did the gender of the director affect the choice of a film?	34
XI. The social impact of more films directed by women	36
XII. Changing the picture – Policies for change	37
12.1 Existing measures for gender equality in the industry	37
12.2 Preparing the ground in school education	37
12.3 Measures to encourage women directors into the industry	37
Policy measures – What to do for change?.....	38

Introduction & Methodology

This report on Germany is one of seven national reports contributing to the research project “Where are the Women Directors in European Cinema?” conducted by the EWA network.

The report findings are based on two main sources: 1) a quantitative analysis providing available data on the presence of women directors and their films in the German industry; 2) a questionnaire distributed to members of the industry, which nearly 900 respondents across Europe answered. Of those 162 are based in and answered for the German situation. Findings from both sources are presented alongside in this report to complement the emerging picture.

Additional information stems from a report on the situation of women in the German feature film industry that was conducted at the Institute for Media Research at the University of Rostock by Prof. Dr. Elizabeth Prommer and Dr. Skadi Loist and published in February 2015.¹

Women in the German film industry

Female and male careers in the media develop differently. Executive positions are still dominated by men. This is also true for creative professions in audiovisual media. It seems that hardly anything has changed in the last few years, professional roles and career opportunities of the involved parties have largely stayed the same.

Studies on film school alumni – Jenke (2013) for the HFF-Potsdam, now Filmuniversität Babelsberg, and Slansky (2011) for the HFF-München² – show that since the turn of the century about half of the alumni of directing courses are female. These alumni data suggest that there is a potential for 40-50 percent of films being realized by women.

The current situation: Although nearly half of film school alumni are women, they only receive 10 percent of the film funds. A study conducted by the director’s guild

¹ Prommer, Elizabeth, and Skadi Loist (2015). *Who Directs German Feature Films? Gender Report: 2009-2013*. Rostock: Institut für Medienforschung, Universität Rostock, 2015. <http://www.imf.uni-rostock.de/fileadmin/PHF_JMD/Bilder/News/Gender-Report-German-Film_2009-2013_2015-English.pdf>. (19. Feb. 2015)

² Jenke, Marion (2013): *Berufswege von Alumni einer Filmhochschule. Arbeitsmarktsituation und Spezifika des Studiums*. Wiesbaden: Springer VS; Slansky, Peter C. (2011): *Filmhochschulen in Deutschland. Geschichte – Typologie – Architektur*. München: edition text + kritik.

(*Berufsverband Regie*) showed that only 11 percent of prime-time television productions have been realized by women.³

In response to this situation, a group of female directors came together in summer 2014 – similar to female journalists in the Pro-Quote group – in order to highlight the dramatic underrepresentation of projects realized by female directors when it comes to the allocation of funding. Among the renowned signatories of a petition for gender-balanced allocation of film funding are Doris Dörrie and Connie Walther.⁴

The publicity resulting from public debates demanding a quota system initiated by Pro Quote-Regie lead to some substantial results. The publication of the embarrassing data, showing that only 11 percent of prime-time public broadcast TV is directed by women, has changed the policy for the public broadcaster ARD. In the next few years they want to raise this share to 20 percent. At the moment a new film funding policy is being discussed and the drafts include a law to have equal gender representation in the commissioning and funding committees and juries.⁵

Analysis of structural industry data

The present analysis covers industry data for all German feature films that premiered in the years 2009–2013. Data was collected on funding (according to FFA Annual Reports), box office, attendance, and co-production status. In addition, the gender for director, producer, DOP and screenplay have been collected, as well as number of prints on the release date, co-production with television and success of the festival run. For a sample year (2013) we also coded the number of international and national awards and nominations, as well as participation in national and international festivals.

The budget was extrapolated based on data from the First Directing Diversity Report of the director’s guild (*Erster Regie-Diversitätsbericht des Bundesverbandes Regie*). Further data was collected from German industry databases: mediabiz.de, filmportal.de and german-films.de.

The basis for the industry analysis were 687 films in the time period 2009–2013. Of those, 627 can distinctly be assigned to a male or female director, while 60 films

³ Bundesverband Regie e.V. (ed.) (2014): *Erster Regie-Diversitätsbericht des BVR 2010-2013. Analysen zur Regievergabepaxis in den fiktionalen Primetime-Programmen von ARD und ZDF sowie Genderreport zum deutschen Kinofilm*. Berlin. p. 6.

⁴ www.proquote-regie.de

⁵ *Diskussionsentwurf der Beauftragten der Bundesregierung für Kultur und Medien: Entwurf eines Gesetzes über Maßnahmen zur Förderung des deutschen Films (Filmförderungsgesetz - FFG)*. 9.11.2015. <http://content1.mediabiz.de/download/151109_FFG_Diskussionsentwurf.pdf>. (01. Dec. 2015)

have been realized with directing teams and are neglected for the current analysis. The following analysis is, thus, based on the 627 films with unambiguous assignment.

This analysis provides an inventory for the gender distribution in German film production. In order to identify the reasons behind the present disparities and assess the sentiment regarding gender equality and equal opportunity in the industry a questionnaire has been developed in a second step.

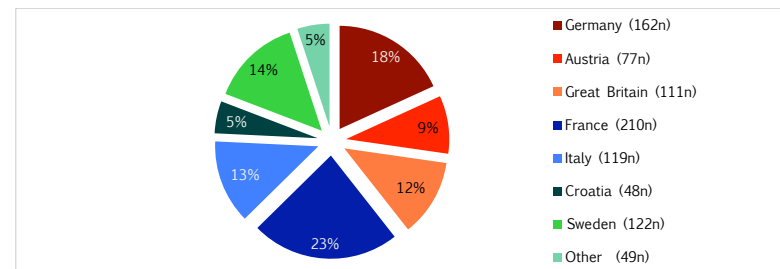
Online questionnaire

In July 2015 the EWA online questionnaire was distributed in Germany via the director’s guild, the two major film schools (HFF München and Filmuniversität Babelsberg), via the German Federal Film Board (Filmförderungsanstalt – FFA), and different industry networks. The German EWA questionnaire was answered by 162 respondents, which accounts for 18 percent of the total sample of 898 respondents. Assuming the questionnaire was distributed to about 1.000 people, a return of 162 equals 16 percent and is satisfying for an online questionnaire.

Most of the respondents of the German questionnaire are female (89%), only 11 percent (18n) are male. This does not represent the gender distribution in the field. We do have over-proportionally many answers from women, as has also been the case in all other countries in the EWA study, except Sweden and Croatia (33-35%). Comparisons of answers given by women and men take this difference into account during interpretation. However, as a difference between available answers is hardly discernible, the numbers in this report are given without gender breakdown. Where a specific difference is of importance it will be noted.

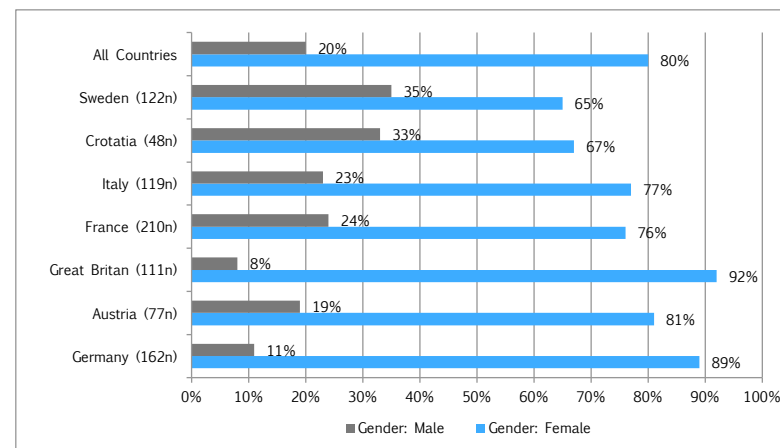
This report shows the summary of the top two answers (“applies fully” and “applies”, or “very important” and “important”, respectively).

Figure 1: Number of questionnaire respondents according to country



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

Figure 2: Gender distribution of EWA questionnaire respondents by country (all 898n)



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

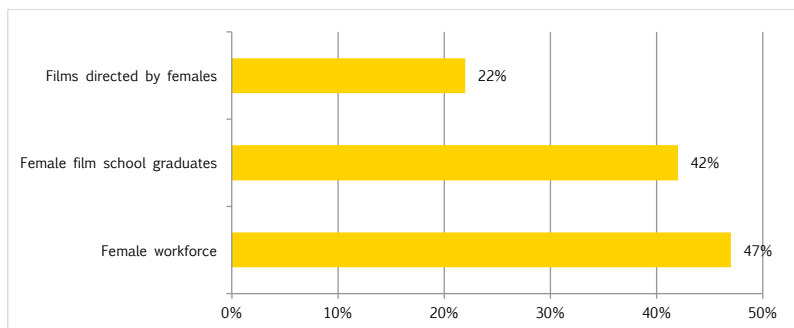
I. Summary of findings

In an overall population of 80 million people, Germany shows a gender composition of 51 percent women and 49 percent men. The proportions change slightly considering the working age population (of 52,5 million) with 49,9 percent women to 50,1 percent men; and 40 million in employment of which 46,7 percent are women and 53,3 percent men. Considering these proportions, the share of 40-50 percent of women being admitted and graduating from film schools seems to be a sign of equality going into the business.

However, considering the percentages of women who are actually working in the film business – 25 percent of the registered members of the directors’ guild are women; 22 percent of feature films between 2009-2013 have been directed by women – something seems to be going considerably wrong once women try to enter the work force in the film industry.

There is a major dropout of woman, who cannot direct films after graduating from film school.

Figure 3: Disparity of active female directors and gender workforce.



Source: EWA report database - Survey

Almost all (95%) of the German respondents (women and men) are aware of the inequality of the film industry, this is the highest value within Europe.

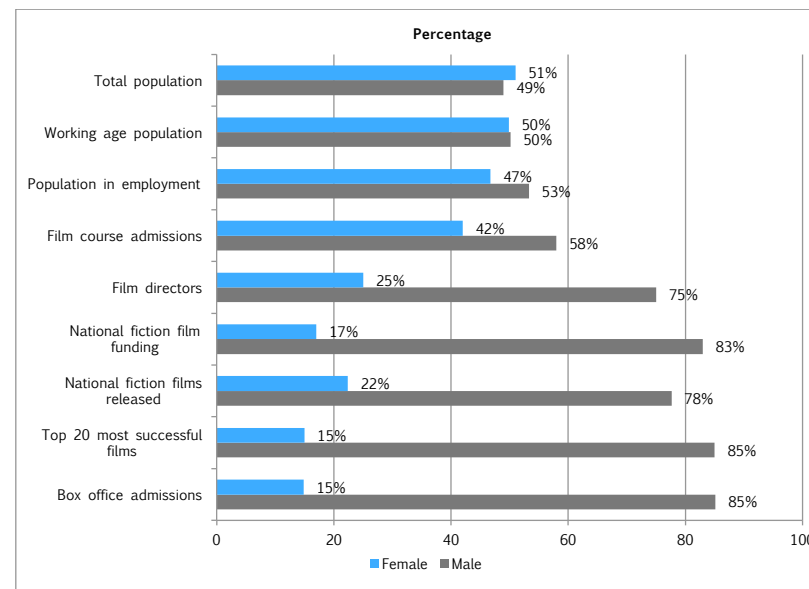
Most of the film funding money (83 %) in Germany goes to male-led film projects. Only 17 percent of the money spent for federal funding is spent on films with a female director. In addition to this imparity, female-led films get less money for their projects; in average they only receive 65 percent of a male-led project. Over half of

the respondents had the feeling, that a female director of a film project influences the financing of the film negatively.

With less money, women succeed in directing high quality: Looking at the awards and festivals for the year 2013 and comparing this to the European average we see that German films by female directors do especially well with national awards and at festivals. In almost every category films directed by women do better than films directed by men, this holds true both for German films and the European average: they show at more festivals, nationally and internationally.

To change this imbalanced industry three out of four (77%) respondents believe that a quota for state funding will help, even though this is a highly debated policy.

Figure 4: Gender shares across key indicators for German film industry.



Source: EWA report database - Survey

II. Recommendations for action

Obviously various measures are needed to create equal opportunities to keep trained and skilled women working within the business.

In accordance with the answers from German respondents to the EWA questionnaire (see section 12.3 Measures to encourage women directors into the industry) the following measures seem most obvious and are supported from the industry, which the respondents are a part of.

- 1) The first recommended measure is to continuously and consistently monitor gender balance in the field. Thus, all film industry bodies (film funds, broadcasters, producers) – who receive public funds – should keep mandatory statistics on gender balance in the field.
- 2) Selection juries, policy-making commissions and commissioning boards should be composed with gender parity. (In a draft of the film funding law that is currently discussed this measure is already proposed to be implemented.)
- 3) Targeted (production) funding and incentives for producers to work with women are considered important. To ensure equal opportunities for female directors a quota system should be implemented, which ensures equal funding opportunities and also encourages producers to hire female directors.
- 4) General awareness-raising measures for all decision-making bodies in the industry.

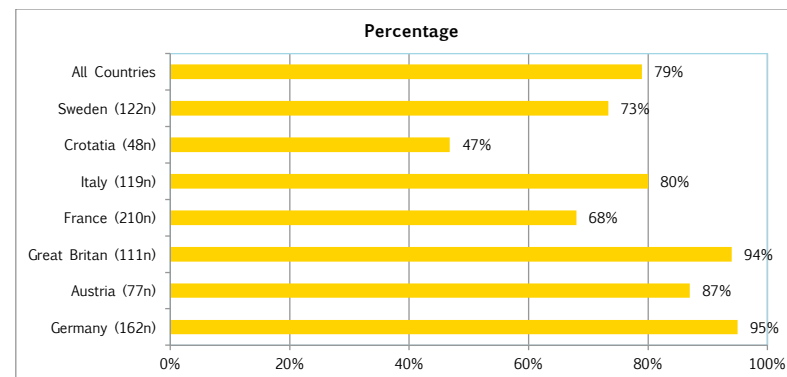
III. Women's presence in the industry

3.1 Does gender inequality exist?

Most respondents of the questionnaire believe that there is gender inequality in the business. Even the men state this perceived inequality. Respondents in Germany and Great Britain are leading the chart with answers in the perceived gender imbalance. Interestingly in Croatia and France the respondents believe less in the gender imbalance, which might be explained by the bigger share of male respondents in those countries and different national rhetorical discourses around gender equality and equal opportunities.

For Germany we note that gender inequality in the business is perceived over-proportionally compared to the European average.

Figure 5: Do you think gender inequality exists for directors in your national industry? Yes.



Source: EWA report database - Questionnaire

Note:

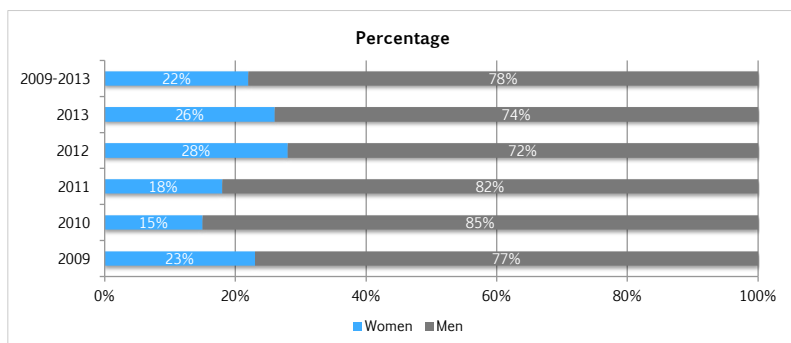
1. Percentage basis: each country = 100%
2. n = number of respondents

3.2 Number of working directors

In Germany 580 directors are registered members in the director's guild, 75 percent of them are male and only 25 percent female.⁶ There is an obvious dropout between film school graduates and working directors in the field.

In the years 2009–2013, only 22 percent of the films were directed by women. This number fluctuates in the individual years. Most women-directed films appeared in 2012 (28%) and the least amount appeared in 2010 (15%).

Figure 6: Percentage of female directors, feature films 2009–2013



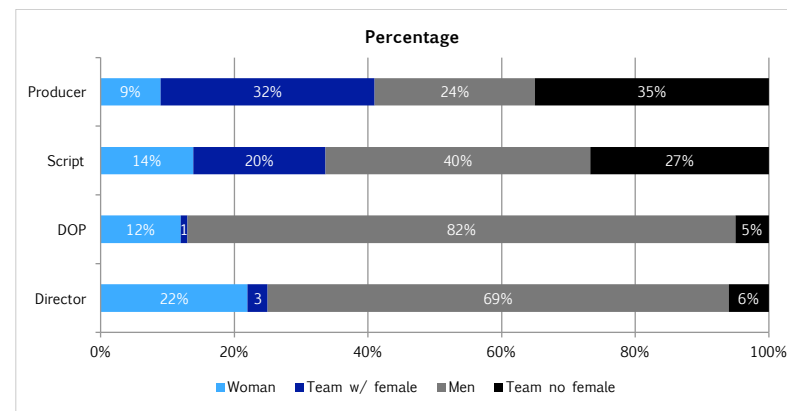
Source: EWA report database - Survey

For the other positions of the films released 2009–2013 there is only a small share of women to be detected. Only 14 percent of the screenplays have been written solely by a woman, 12 percent of the films were shot by female DOPs and less than every tenth film (9%) of the films was produced by a woman. If teams are taken into account, a share of 41 percent of the projects has been realized by producer teams which included women. For screenplays it was one third (34%) of the projects.

In all positions women are clearly underrepresented. This is also true in view of the potential from graduates of film schools and universities.

⁶ Bundesverband Regie e.V. (ed.) (2014) Erster Regie-Diversitätsbericht des BVR 2010-2013. Analysen zur Regievergabepaxis in den fiktionalen Primetime-Programmen von ARD und ZDF sowie Genderreport zum deutschen Kinofilm, Berlin, p. 91.

Figure 7: Percentage of women in above-the-line functions, fiction films (2009–2013)



Source: EWA report database – Survey

Base: FFA annual reports

3.3 Numbers of directors in receipt of national funding

Films directed by men and women receive approximately equally often film funding, women even a little more often. 79 percent of women-directed films and 73 percent of films directed by men receive funding.

However, men receive significantly more money than women. Considering all paid-out funds, 83 percent of euros are spent on men. (For details on funds see 5 National Funding)

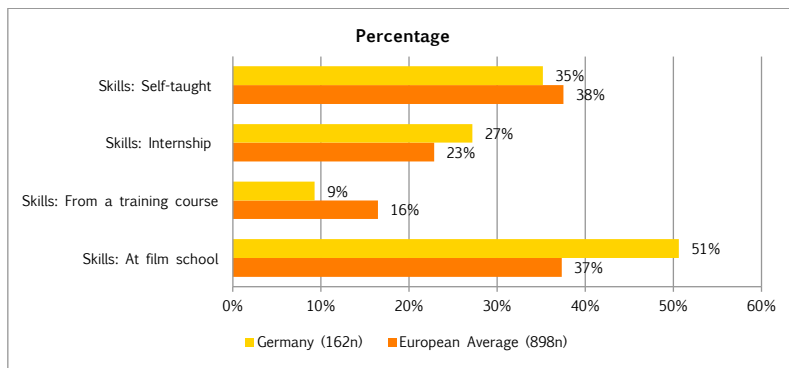
IV. Entry into the industry

4.1 How did you get your skills?

Results from the EWA questionnaire show the following picture: Most of the German directors decided to be directors in their early twenties, the average lies at 22 years for the women. Almost none (5n) decided to be directors at a young age, and only very few made their first film younger than 11 years (7n). This is similar to the other countries in the study. Overall only 12 percent decided to be a director at a young age, with Italy leading the group. Even less (9%) made a film at a young age.

Most of the German respondents learned their profession in film school at university level. Two thirds (69%) went to film school to learn the skills to be a director. The ones who did not attend film school worked their way into directing via internships and learning-by-doing. Compared to the European average, the German directors rely more on formal education at film school.

Figure 8: How did you learn the skills for directing? (German vs. European average)



Source: EWA report database – Questionnaire

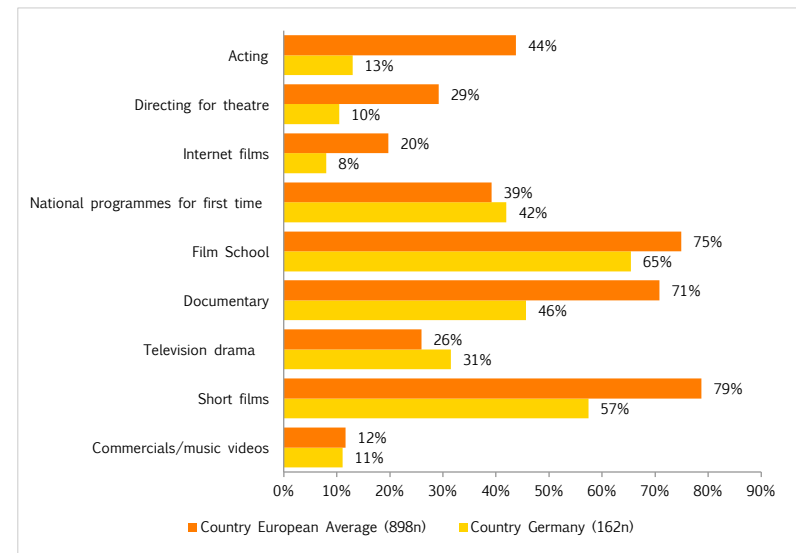
Note: on the basis of 162 German respondents and 898 overall respondents

4.2 What was your route into directing?

The German respondents consider attending film school and directing short films as the main routes into the field.

Unlike their European colleagues, the German respondents do *not* consider the following to be a way into directing: Acting, directing theatre, commercials and internet films. Here, the German respondents differ significantly from the other countries. Asked “What do you consider the most important entry point for women into film?” respondents from France, UK and Sweden consider acting as very important. Directing documentaries is most important in all countries, except for Austria and Germany.

Figure 9: Which routes into directing do you consider most common for women? (German vs. European average)



Source: EWA report database – Questionnaire

Note: on the basis of 162 German respondents and 898 overall respondents

4.3 Presence in film school

The film school graduates vary from 49 percent of female directors finishing the Munich film school in 2015 and 40 percent graduating from Potsdam (2010)⁷.

Studies on film school alumni – Jenke (2013) for the HFF-Potsdam, now Filmuniversität Babelsberg, and Slansky (2011) for the HFF-München⁸ – show that about half of the graduates are female. Slansky reports a share of 48 percent women at the HFF München. Since most students are enrolled in the directing program there it can be inferred that only slightly less women than men leave the HFF München as directors. At the Filmuniversität Potsdam Babelsberg the distribution per program is very unequal. While in the editing program mostly women are enrolled, there are far less women in the camera and sound classes. In directing and production there are also more men than women, with a 60:40 ratio.

These alumni data suggest that there is a potential for 40-50 percent of films being realized by women.

⁷ Data provided by the film schools.

⁸ Jenke, Marion (2013): *Berufswege von Alumni einer Filmhochschule. Arbeitsmarktsituation und Spezifika des Studiums*. Wiesbaden: Springer VS; Slansky, Peter C. (2011): *Filmhochschulen in Deutschland. Geschichte – Typologie – Architektur*. München: edition text + kritik.

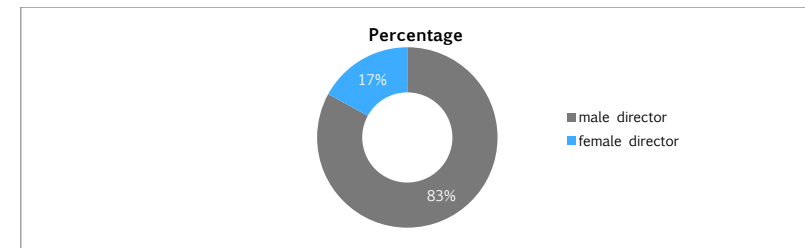
V. National funding

5.1 National production fund – Fiction

Most of the film funding money (83%) in Germany goes to male-led film projects. Only 17 percent of the money spent for federal funding is spent on films with a female director. In addition to this imparity, female-led films get less money for their projects in average.

If one considers only those projects that received funding, further discrepancies and inequalities between films directed by men and women become apparent. In sum, films directed by women receive only about 65 percent of the funding that films by men receive. On average, considering only funded projects, a film directed by a woman receives 660.000 euros film funding, while a film directed by a man received 1.000.000 euros.⁹

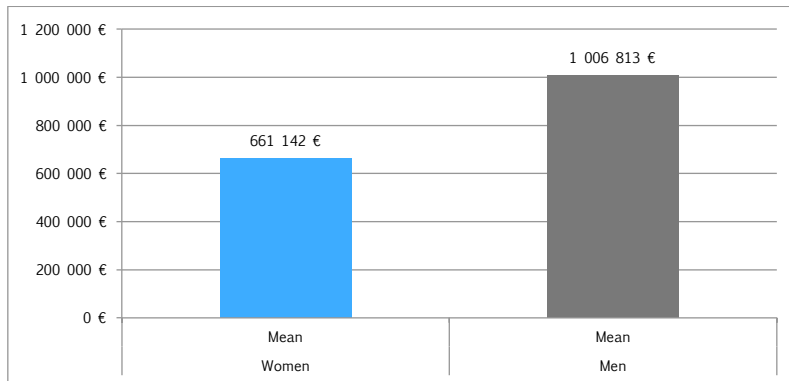
Figure 10: Gender distribution of national film funding, fiction (2009-2013).



Source: EWA report database - Survey

⁹ The present study does *not* work with the commonly used percentage based on the overall number of films when considering the analysis of women-directed films. In such a calculation the known inequalities and gender-specific injustices distort the results regarding qualitative and financial success. If women direct less films they accordingly will receive less funding. In order to compare the quality of films by men and women objectively the percentages refer to the total amount of films made by men and women respectively. That is, unless otherwise stated, the represented numbers refer to the basis of 100 percent of films in the time period 2009–2013 that have been realized by women or alternatively to 100 percent of films which have been realized by men in the same period. Only this way allows to identify differences and similarities in films directed by men or women.

Figure 11: Average funding of films by gender – Sum of all federal funding in €



Source: EWA report database – Survey
Base: funding data from FFA, BKM and DFFF

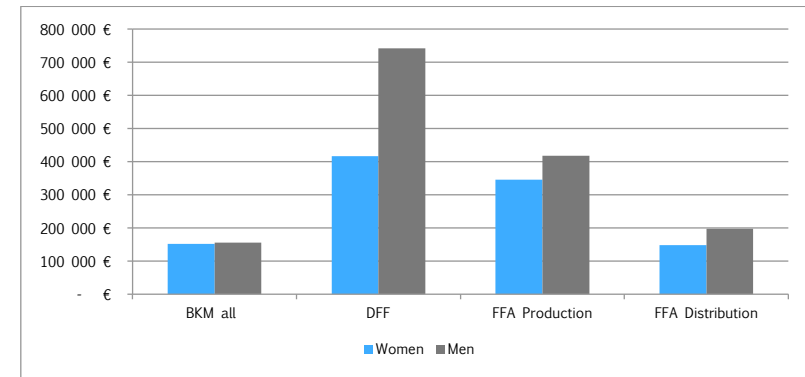
Apart from a number of regional film funds (see 5.5) Germany has three major national funding schemes. The German Federal Film Board (FFA) awards money to projects in different stages and with different funding programs. The funding scheme from the Minister of State for Culture and the Media (BKM) is a more clearly artistically inclined film fund. The German Federal Film Fund (DFFF) is a quasi-automatic funding scheme, which awards grants on the basis of budget size.

These funds show differences in terms of gender equality. While the amount of funding through the German Federal Film Board (FFA) and the Minister of State for Culture and the Media (BKM) do not show great differences, the discrepancy for the German Federal Film Fund (DFFF) is the most obvious.

While the FFA-Production funding shows less differences, the DFFF disburses over-proportionally more funds to projects directed by men than by women. Marketing and distribution funding shows similar inequalities. Projects with male directors received markedly more money.

The DFFF is the funding with the most obvious gender inequality. Women-directed films receive about half of the sum that films directed by men receive. This quasi-automatic funding based on budget size clearly disadvantages women.

Figure 12: Average federal funding by institution and gender (feature fiction film, 2009-2013)



Source: EWA report database – Survey
Base: funding data from FFA, BKM and DFFF

Accordingly, this means that a project directed by a woman compared to a project directed by a man only receives 65 percent of the funding; the funding by the BKM is nearly equal (98%). The FFA funds a woman-led project by 83 percent and only 75 percent of the means provided by FFA-distribution funding to a man-led project. The DFFF funds women with 56 percent of its sum.

Summary: Percentage of the sum that films directed by women receive in comparison to films by men.

- Sum of overall film funding: women receive 65 percent of the sum that men receive
- BKM: women receive 98 percent of the sum that men receive
- DFFF: women receive about half (56 %) the sum that men receive
- FFA Production funding: women receive 83 percent of the sum that men receive
- FFA Distribution funding: women receive three quarters (75 %) of the sum that men receive

If we also consider the other positions, further over-proportional gendered differences become apparent. As producers women receive more rarely funding than men. Projects by female producers only receive funding in 57 percent of cases,

projects by men however are awarded funding in 66 percent of cases. Here also, women only receive a fragment of the sum that men receive with 75 percent of the amount. This is a smaller difference than for directing.

It does not seem to matter who writes the screenplay, projects with a male DOP however also receive funding in more cases.

In respect to producers, the BKM is again the funding agency with most gender equity. Here, projects with female producers receive more money than projects where no women are involved. Overall all projects with male producers and production teams receive the most money.

5.2 Regional funds

The German funding landscape is very dispersed. Apart from the national funding schemes mentioned above, funding follows a regional funding logic. Historically the German cultural and media sector has been structured by region in a decentralized system since World War II, giving the federal states – or connected regions – the decision-making power on the cultural sector.

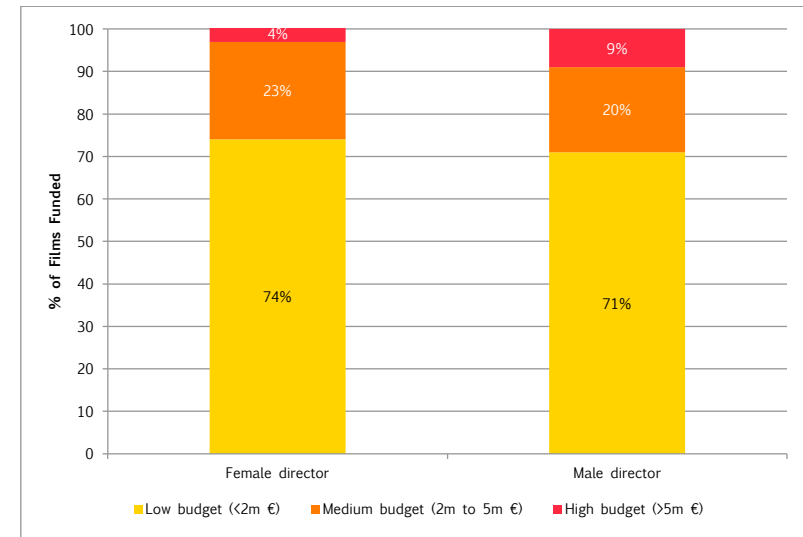
Thus, in Germany there are several smaller and three major regional film funds, which award money to projects on an individual basis. This regional data is not easily available or comparable. Therefore, they had to be omitted for the present study.

5.3 Size of production budgets for female and male directed films

The budgets of films for cinema are hard to estimate since those numbers are not publicly available. The extrapolation and estimate presented here follows the Diversity Study of the director's guild – Bundesverband Regie (BVR) and uses the same categories:

„LB (low budget) designates films with a low budget up to two million euros, MB a medium budget ranging between two and five million euros and HB a high budget above five million euros. In single cases the international financial share or the money of private investors could not be determined und taken into account for the extrapolation.” (Erster Regie-Diversitätsbericht der BVR, 2014)

Figure 13: Share of films funded by budget category (2009-2013)



Source: EWA report database – Survey

Base: funding data from FFA, BKM and DFFF

Note: The percentage refers to the total of all films either directed by women or all films directed by men.

Only few films (8%), realized by either by men and women, have an estimated budget exceeding 5 million euros. But if we compare films by women with those by men, it becomes apparent that women are further underrepresented. Only 4 percent of all films directed by women have such a budget, while twice as many men (9 %) could work with a high budget. Accordingly, the share of women who need to work with a low budget is higher. Women not only direct only a fifth of the films, in addition they are significantly underrepresented in the high-budget segment.

VI. Investment by broadcasters

Data on broadcast funding is not easily and publically available and thus had to be omitted for the current study.

In general terms however, it needs to be noted that in Germany public broadcasters are an important factor for the film and media industry. For one, television is an important sector for steady employment for directors when the financing of films for cinema is difficult. Also, apart from being producers of TV movies, broadcasters are important co-producers for film geared towards cinema.¹⁰

For these reasons the results of the diversity report by the director's guild (Bundesverband Regie) cannot be overestimated. Their study shows the blatant underrepresentation of women as directors for prime-time television. The small fraction of 11 percent of women-directed fictional work (series, serials and TV movies) is significantly lower than that the percentage of productions directed by women in film (cinema) (22%) and documentary (cinema) (31%).¹¹ In some of the prestigious series and genre segments, for instance in popular prime-time crime series (e.g. *Tatort*) women directed even as little as 5-9 percent of the regular episodes.¹²

The continued public discussions since the founding of the lobby initiative ProQuote Regie resulted in September 2015 in an announcement by Degeto, the affiliated production company of public broadcaster ARD, of a projected target that at least 20 percent of their productions (also of the prestigious *Tatort* episodes) will be directed by women.

¹⁰ Bleicher, Joan Kristin (2013) *Die mediale Zwangsgemeinschaft: Der deutsche Kinofilm zwischen Filmförderung und Fernsehen*, Berlin: Avinus.

¹¹ Bundesverband Regie e.V. (ed.) (2014) *Erster Regie-Diversitätsbericht des BVR 2010-2013. Analysen zur Regievergabepaxis in den fiktionalen Primetime-Programmen von ARD und ZDF sowie Genderreport zum deutschen Kinofilm*, Berlin, p. 6.

¹² *Ibid.*, p. 24.

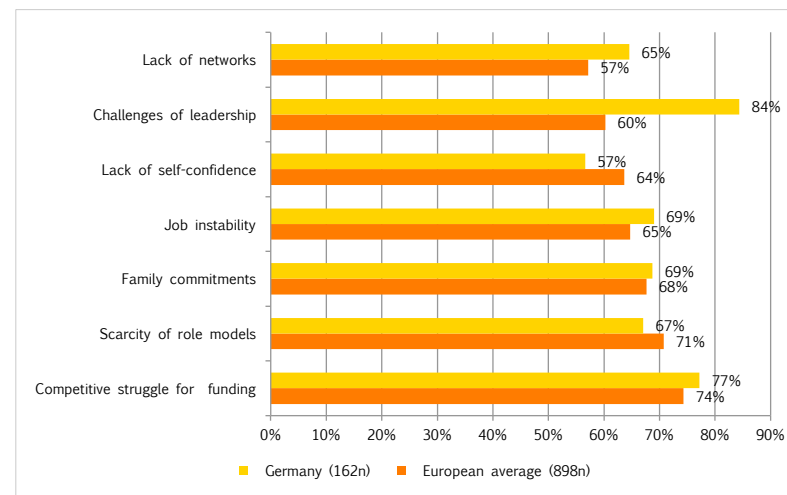
VII. The challenges faced by female directors

7.1 What factors discourage women?

When asked what discourages women from working in the field, the German mostly female respondents see their leadership ability challenged (84%). The competitive struggle for funding is also held responsible for the gender inequality. This was mentioned by 77 percent of the respondents.

Two thirds of the respondents see job instability and family commitments as discouraging, as well as missing role models and networks.

Figure 14: What discourages women from directing?

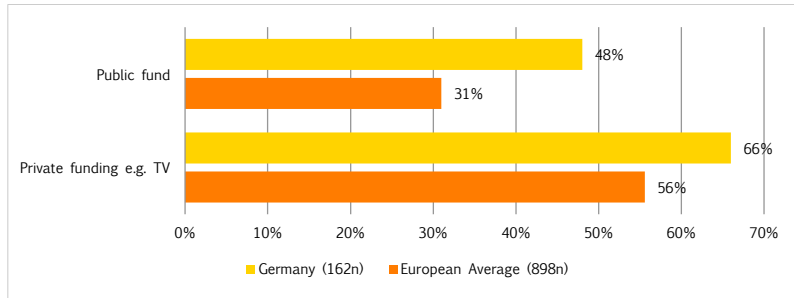


Source: EWA report database – Questionnaire

Note: on the basis of 162 German respondents and 898 overall respondents

The competitive struggle for funding seems to be a bigger issue, since up to two thirds (66%) of the respondents have the feeling that a female director influences the funding of a film project negatively if it is a private fund, and still half (48%) believe in the negative effect for a public fund.

Figure 15: If a project is directed by a woman in your country, how do you think this impacts on public/private funders' decision to fund? Negatively.



Source: EWA report database – Questionnaire
 Note: on the basis of 162 German respondents and 898 overall respondents

7.2 What is the impact of being a parent?

Within the German sample of questionnaire respondents 32 directors (30 women and 2 men) are parents (30%). They do *not* believe (82%) that parenting has kept them from being directors.

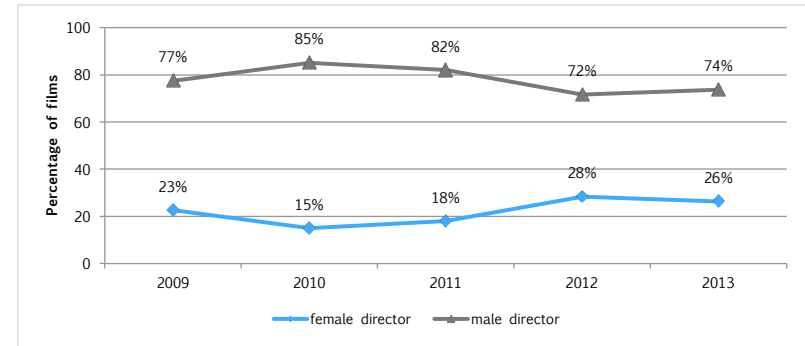
While respondents to the questionnaire stated that there have been negative experiences with gender-based discrimination in the industry, gender pay gaps and exclusive and exclusionary male network mechanisms, parenting has not specifically been mentioned as something that discourages (female) directors from pursuing work in their primary profession.

VIII. Releases

8.1 Share of national fiction releases

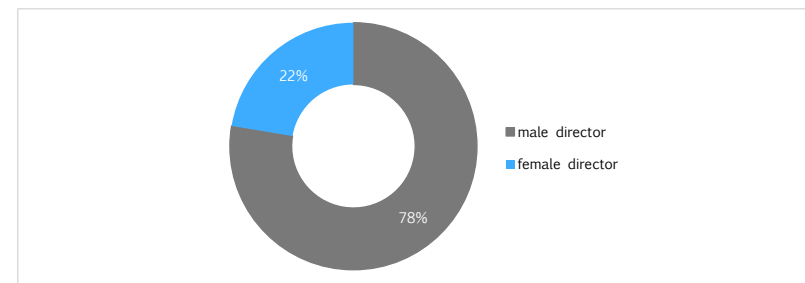
In the national share of fiction film releases, on average films directed by women make up slightly more than a fifth (22%) between 2009 and 2013 compared to more than three quarters of films released were directed by men (78%).

Figure 16: Percentage share of national fiction films released by gender of director (2009-2013)



Source: EWA report database - Survey

Figure 17: Percentage share of national fiction films released by gender of the director (2009-2013)

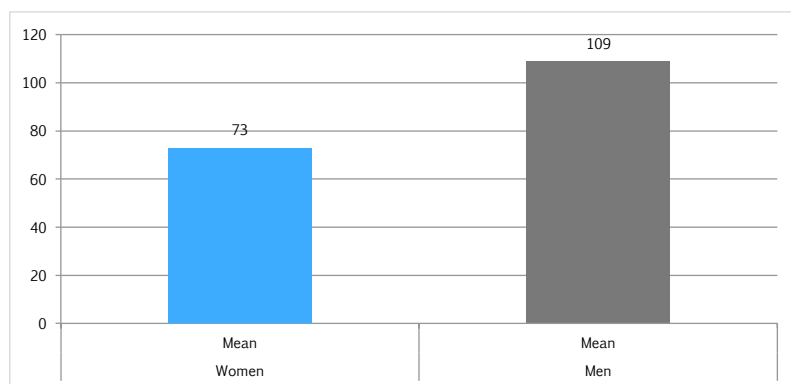


Source: EWA report database - Survey

Films directed by women do not only on average have a smaller budget but their films are also released with smaller numbers of prints. This is only to a small degree related to the fact that women direct fewer potential box-office hits. Instead, their films have a smaller budget, less funding and accordingly less commercial potential and therefore are often released with a smaller number of prints.

Even in the category of low-budget films, with a budget below 2 million euros, the amount of prints is significantly smaller than those for films directed by men. Similarly, in the high-budget category the percentage of prints for women-directed films is lower than for films directed by men. For low-budget projects the number of prints only reaches about half (52%) of those for films directed by men; in the medium budget range it is 15 percent less, i.e. 85 percent.

Figure 18: Average number of prints in the opening week by gender, German feature fiction films (2009-2013)



Source: EWA report database - Survey

8.2 Assumptions on women's share of film releases

The majority of men and women (79%) who answered the questionnaire seem to be aware that the percentage of national female-directed films released averages around one fifth (22%) and thus estimated the release average for less than 20 percent (82% of women and 61% of men). Only about one fifth of the respondents (19%) thought that 20-30 percent of national releases had been directed by women, interestingly the men here were much more optimistic (17% of women and 33% of men estimated this).

Respondents were more optimistic in terms of European releases, since 64 percent of them think the percentage of female-directed works is between is less 20 percent (64% of women, 67% of men), while a third (32%) of the respondents estimate that the European average of releases was directed by women lies between 20 and 30 percent (33% women, 22% men).

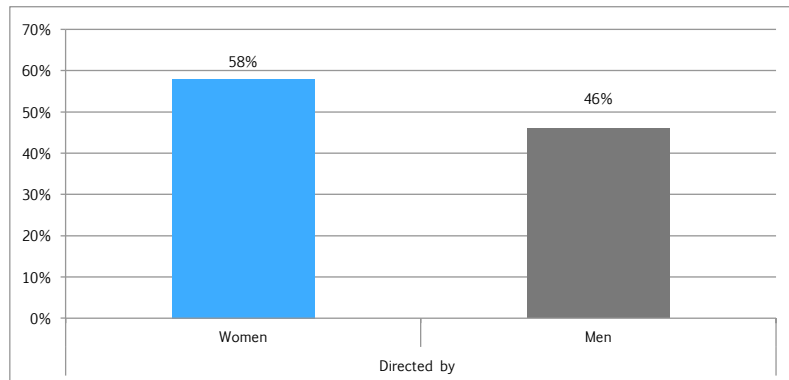
When asked what percentage of the total box office is taken by films made by women, the estimates vary within a range between 1 and 40 percent. The vast majority (44%) believes that only 1-10% of the box-office is generated by films directed by women; 8 percent of respondents estimate it between 10-15% of the box-office and 18 percent of respondents think the share is around 15% of box office.

IX. Awards and critical reception

Success of films does not only contain a commercial component. As discussed above, even commercial success is skewed by surrounding factors such as trust by producers and distributors and the chosen release strategies including number of prints etc. Another measure of success is the artistic merit which can be measured by festival runs or awards.

Films directed by women more often win film awards. In contrast to the bigger commercial success of films directed by men, women-directed films are better received by critics and jurors. This is a clear indication for the high artistic quality of films directed by women. From all films, that are directed by women (100) more than half (58%) win an award or are nominated for national or international awards, this only happens for 46 % of the male directed films. Even though the overall numbers are still far less, since there is a much smaller number of female-led films, in proportion, they are more successful.

Figure 19: Film awards by gender of director for German fiction films (2009-2013).



Source: EWA report database – Festivals and awards

Note: on the basis of the total of all films either directed by women or all films directed by men

Nominations and Awards

The basis for the analysis of the festival run are data about festival participation derived from film records available at filmportal.de, german-films.de and mediabiz.de, which list screenings at major festivals on the circuit.

Films directed by women are more often screened at film festivals. More than two thirds (68%) of the films are shown at festivals. On average a film directed by a woman is screened at 3,3 festivals while a film directed by a man is screened at 2,7 festivals.

Film festivals traditionally represent a wider range of film production since the commercial exploitation of films is not their foremost goal, instead they aim for an overview of quality and innovation in filmmaking in its full range. Here, small films, arthouse and art cinema as well as other thematic films find a platform. Festivals are especially important for small films with a small marketing budget in order to gain attention and visibility. Studies show a positive impact of festival selection, positive film criticism and receiving an award at (A-list) festivals for the audience (and box-office) share and it helps films to gain awareness for further commercial exploitation and international distribution.¹³

At festivals smaller films, which received less funding, are screened. Although films directed by women have a smaller budget they have a more successful festival run.

Films directed by women screen at a significantly higher diversity of festivals. For women-directed films a higher diversity of festivals and higher international dissemination can be noted.

More than two thirds of the films were screened at a festival. Half of these go on to further festivals, i.e. slightly more than one third (37%) of the films screened at two festivals; 20 percent screened at three to four festivals; only 10 percent screened at six or more festivals. Only 33 films (5%) can be seen as festival hits, which screened at 10 or more festivals.

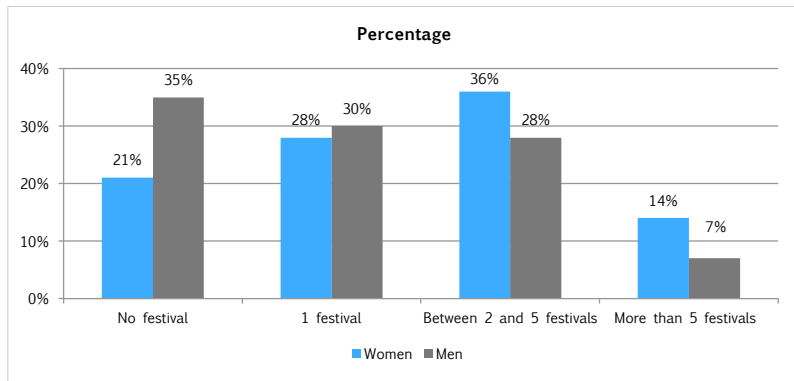
Films directed by women screen significantly more often at film festivals and are more successful on the festival circuit. This can be explained by specificities of women-directed films, such as low-budget and genre (drama, children's films) which predestine these films as festival films. Nearly 70 percent of films shown at film festivals are categorized as dramas.¹⁴

¹³ Mezas, Stephen, et al. (2011) "Transforming Film Product Identities: The Status Effects of European Premier Film Festivals, 1996-2005," *Negotiating Values in the Creative Industries: Fairs, Festivals and Competitive Events*, eds. Brian Moeran, and Jesper Strandgaard Pedersen, Cambridge, New York: Cambridge University Press, pp. 169-196.

¹⁴ Smith, Stacy L., Katherine Pieper, and Marc Choueiti (2015) *Exploring the Careers of Female Directors: Phase III*, eds. Women Filmmakers Initiative, co-founded by Sundance Institute & Women in Film, Los

Especially the so-called A-list festivals such as Cannes, Berlin and Venice or internationally acclaimed survey festivals such as Toronto or Vienna are important platforms for film awareness. In recent years, increasing discussions have highlighted and criticized the lack of films directed by women in prestigious competition sections, e.g. at the Cannes film festival.¹⁵ This criticism was met with the argument of a lack of quality of women-directed films. The higher success-rate of films directed by women compared to films directed by men regarding festival run and winning awards, however, seems to debunk that argument. For a more in-depth analysis about the festival run of German films please go to the detailed *Gender Report: 2009-2013*¹⁶.

Figure 20: Festival run by gender of director for German fiction films (2009-2013). / The percentage refers to the total of all films either directed by women or all films directed by men.



Source: EWA report database – Festivals and awards

Note: on the basis of the total of all films either directed by women or all films directed by men

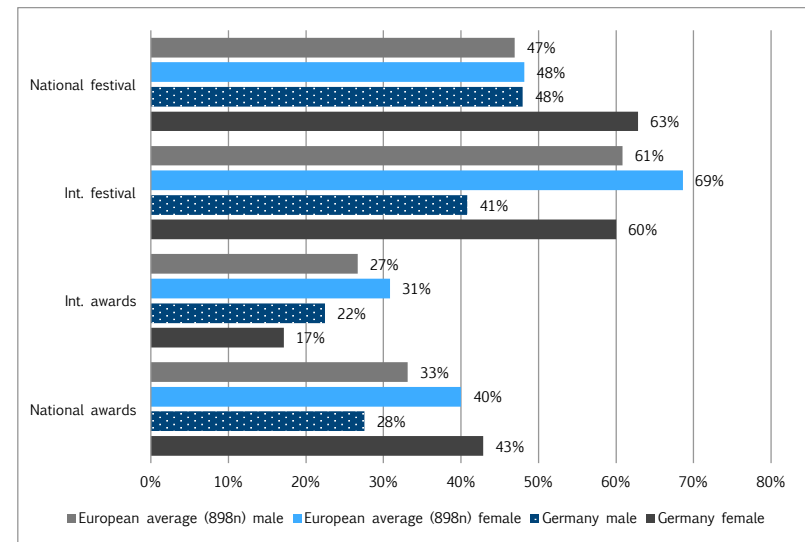
Angeles; Los Angeles, CA: Media, Diversity and Social Change Initiative, Annenberg School for Communication & Journalism, University of Southern California.

¹⁵ See for instance: Silverstein, Melissa (2014). "No Cannes Do: The Status of Women Directors at Cannes Over the Last Decade." *IndieWire - Women and Hollywood*, May 12, 2014. <<http://blogs.indiewire.com/womenandhollywood/no-cannes-do-the-status-of-women-directors-at-cannes-over-the-last-decade>>. (10 Dec. 2015)

¹⁶ Prommer, Elizabeth, and Skadi Loist (2015). *Who Directs German Feature Films? Gender Report: 2009-2013*. Rostock: Institut für Medienforschung, Universität Rostock, 2015. <http://www.imf.uni-rostock.de/fileadmin/PHF_IMD/Bilder/News/Gender-Report-German-Film_2009-2013_2015-English.pdf>. (19. Feb. 2015)

Looking at the awards and festivals for the year 2013 and comparing this to the European average we can see that German films by female directors do especially well with national awards and at festivals. In almost every category films directed by women do better than films directed by men, this holds true both for German films and the European average: they show at more festivals, nationally and internationally. German films did especially well on the festival circuit, with 63 percent of films directed by women and 48 percent of films directed by men showing at national festivals compared to 48 percent and 47 percent of European films directed by women and men respectively showing at the corresponding national festivals. On the international circuit 60 percent of German films by women and 41 percent of German films by men were screened. On the international festival circuit the European average is a bit higher (69% for films by women and 61% of films by men), which is due to exceptional numbers of French films.

Figure 21: Awards and festivals for fiction films in 2013 by gender of director (German vs. European average)



Source: EWA report database – Festivals and awards

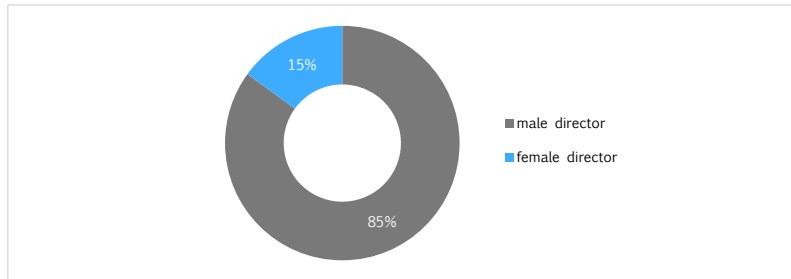
Note: on the basis of the total of all films either directed by women or all films directed by men

X. Admissions

10.1 Admissions for national funded fiction films

Films directed by men have approximately twice as many spectators as films directed by women. This corresponds with twice the amount of box-office intake. However, this is mostly due to the highly successful outlier films, such as *Der Medicus* (2013), *Fack ju Göhte* (2013), *Männerherzen* (2009) and *Kokowääh* (2011).

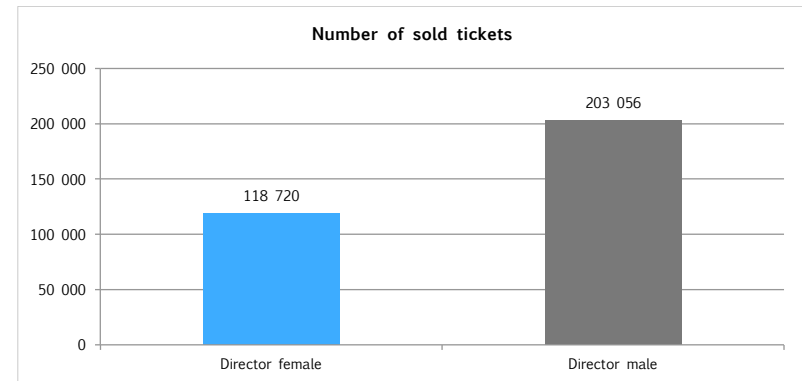
Figure 22: Top 20 most successful fiction films (2009-2013) by gender.



Source: EWA report database – Survey

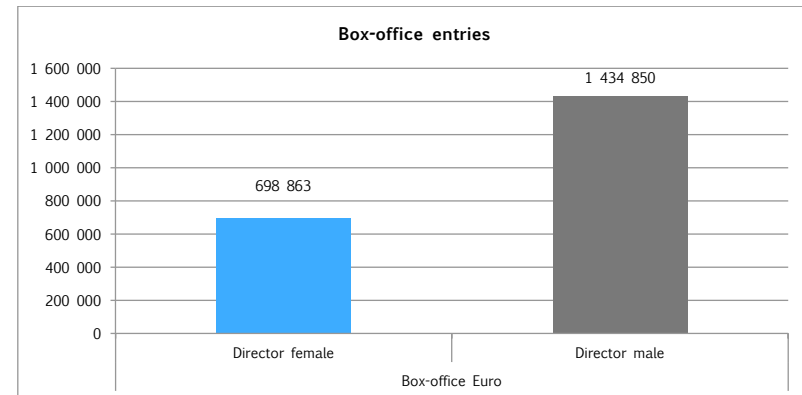
Not a single woman directed one of the films that made more than 10 million euros at the box office. All of those had been directed by men or male led teams. When considering as successful films those films that had more than 1 million spectators, in the five years covered in this report (2009–2013) this applies to only 35 films. Among those only two films have been directed by a woman: *Almanya – Willkommen in Deutschland* by Yasemin Samdereli (2011) and *Wüstenblume* by Sherry Hormann (2009).

Figure 23: Average number of tickets sold by gender, German feature fiction films (2009-2013)



Source: EWA report database – Survey

Figure 24: Average box-office by gender for German fiction films (2009-2013) in Euro



Source: EWA report database – Survey

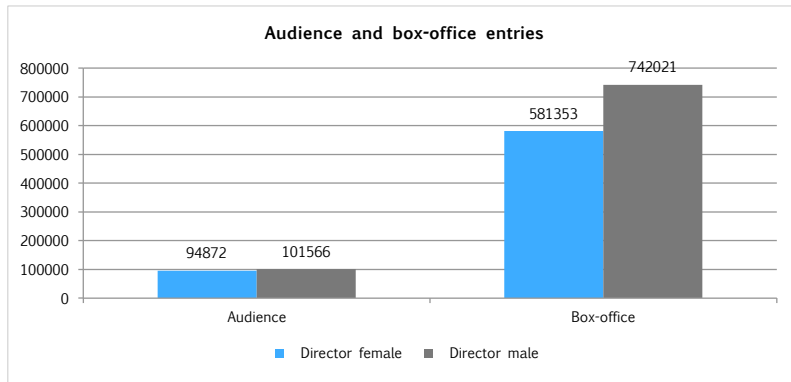
It is evident that especially the 35 films which had an audience of over one million and a corresponding box-office income of over 4 million euros are responsible for the significant differences in audience and box-office numbers by gender. When neglecting those films, which only account for 5 percent of all films, for the

calculation of averages, films directed by men and women only differ slightly in terms of absolute figures of audience. There still remains a difference in box office revenues: A possible explanation for this difference in box-office income in relation to audience numbers is that women more often direct children’s films, for which tickets are cheaper.

It is especially the top films directed by men which are successful at the box office. These are also the films with a high budget and high amount of funding. The top films received on average 2.7 million euros of funding while the other films received approximately 800 000 euros. These successful films, furthermore, have an average budget of more than 7 million euros. Half of these films are comedies, which are seldom directed by women.

These films result in the distortion of the differences.

Figure 25: Average box office and audience without the exceptional top-movies, German fiction films (2009-2013).

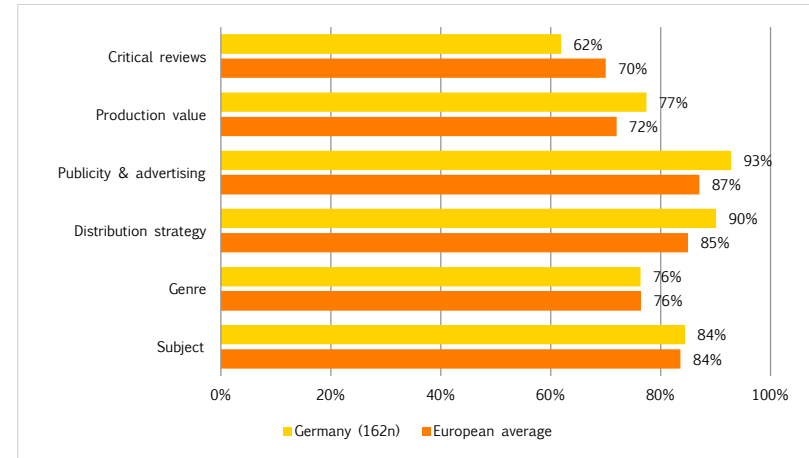


Source: EWA report database – Survey

10.2 What affects box-office performance?

Most respondents agree that the box-office performance is due to publicity and advertising strategy, combined with the distribution strategy and the production value. The German respondents do not differ much from the European average.

Figure 26: What factors affect box-office performance for women’s film in your country?



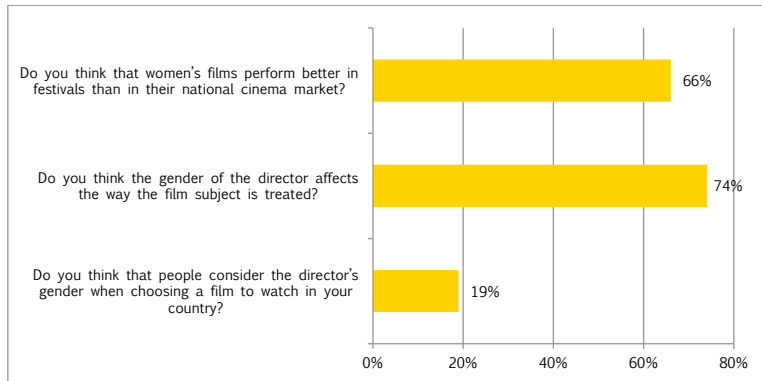
Source: EWA report database – Questionnaire

Note: on the basis of 162 German respondents and 898 overall respondents

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

Most respondents have a realistic picture of the representation of women in the national and European industry. Most of them assume that less than 20 percent are women working in the field. They do believe that the gender of the director matters for how a subject is treated (74% in Germany). They do not believe that the gender of the director matters to the audience, but see that films by female directors do better in festivals, than in the cinema. There are no substantial differences between Germany and the European average.

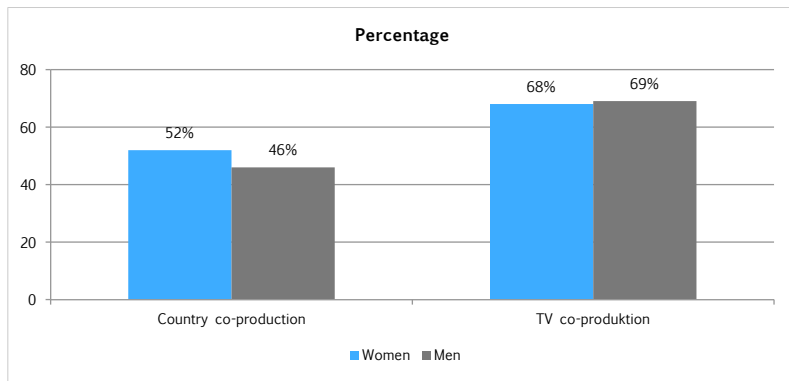
Figure 27: Gender impact on film performance.



Source: EWA report database - Questionnaire
 Note: on the basis of 162 German respondents

Women direct more often in international co-productions and work in equal share in projects that are TV-co-productions. This means that although there is a smaller amount of overall projects directed by women, those projects receive the same amount of trust from co-producers.

Figure 28: Co-production and gender, German fiction films (2009-2013)



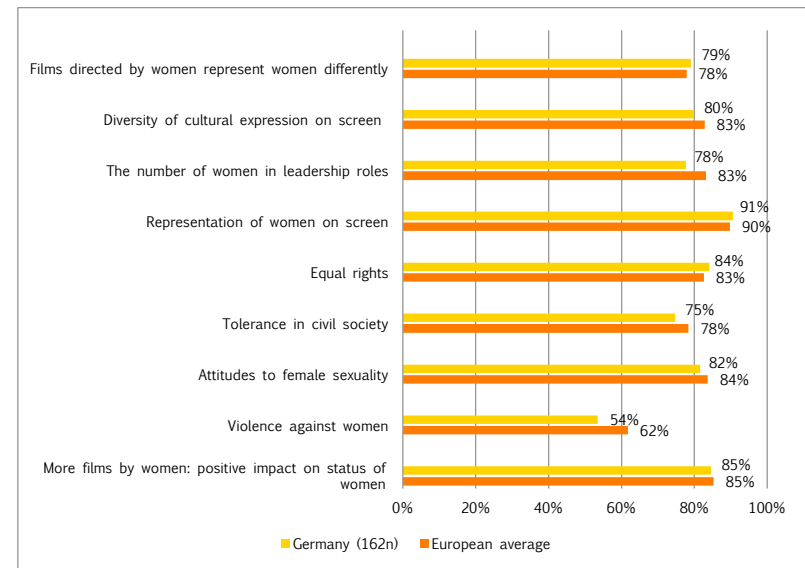
Source: EWA report database – Survey
 Note: on the basis of the total of all films either directed by women or all films directed by men

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 Germany. Very many felt that this would change the way women are represented on screen (91%), and many felt that it would have a positive impact on the status of women (85%), promote equal rights (84%), influence attitudes towards female sexuality (82%) and achieve greater diversity of representation on our screens (80%).

In general German responses were close to the average European response in most cases. Germans are less likely to believe that it has an impact on the number of women in leadership roles (78% vs. 83% across Europe). German respondents shared the feeling that the least likely impact would be on violence against women (54%), in fact they believe in this even less than the European average (62%).

Figure 29: What do films directed by women have an impact on? (German and European average)



Source: EWA report database - Questionnaire
 Note: on the basis of 162 German respondents and 898 overall respondents

XII. Changing the picture – Policies for change

12.1 Existing measures for gender equality in the industry

At the end of the year 2015, there are no real measures for gender equality in the business. So far the public broadcaster ARD aims for voluntary self-regulation to raise the share of female directors up to 20 percent in the next few years. In addition the ongoing discussion to have gender parity in funding commissions, has been written into the new film funding law, which is currently discussed in the law-making process.

12.2 Preparing the ground in school education

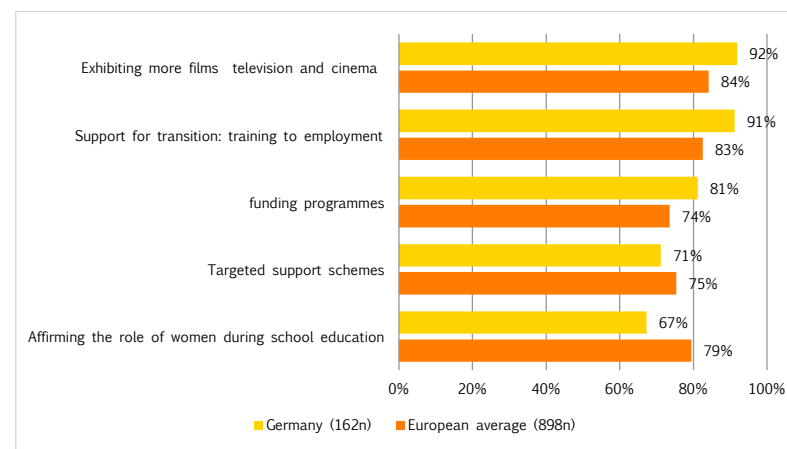
Among other points we asked in the questionnaire which measures in schools would encourage girls to become directors. Offering media literacy and including films in the curriculum was seen as helpful. Here it needs to be noted that there is no obvious lack in the desire of young women to become directors, since the admissions to films school vary between 42-48 percent. This shows that this is not an underrepresented field of study, such as the so-called MINT (ICT) subjects.

12.3 Measures to encourage women directors into the industry

When asked what could encourage more women to work in the industry, the answers are very clear. Exhibiting more films by women on TV and in cinema, and increasing the support for entry into the business (from training to employment) are important for almost all respondents (9 out of 10). Respondents also consider special funding programs and development schemes, which support women, as very important (71%-81%). School education is still important for 67 percent, but has the least standing.

This ranking corresponds to the overall European sample.

Figure 30: Factors encouraging women into directing (German and European average)



Source: EWA report database – Questionnaire

Note: on the basis of 162 German respondents and 898 overall respondents

Policy measures – What to do for change?

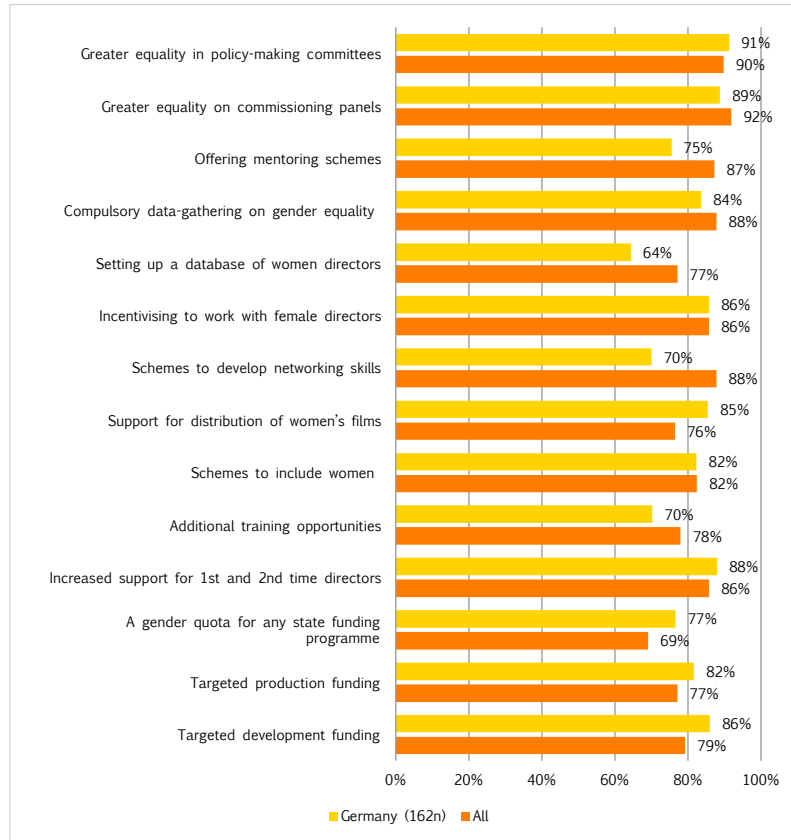
When asked what policy measures are considered important to encourage women to either become directors or remain in the industry, almost all listed policy measures respondents could choose from are considered important by the German respondents. The ranking is roughly the same for all respondents across Europe.

The five highest ranked measures were:

1. Gender equality in the various (funding) commissions is important for almost all (89-91%).
2. Targeted (production) funding and increased funding for first and second films and incentives for producers to work with women are important with a range of 80 to 88 percent.
3. Of the German respondents 84 percent believe that compulsory data gathering can help. While only 64 percent believe that a catalogue (data base) of female directors would help.
4. Three out of four (77%) believe that a quota for state funding will help, even though this is a highly debated policy.

5. Further training and mentoring programs are considered least important (but still 70-75%).

Figure 31: What are considered important measures to encourage women to become or remain active directors in the field? (German and European average)



Source: EWA report database – Questionnaire

Note: on the basis of 162 German respondents and 898 overall respondents