



European Women's Audiovisual Network

WHERE ARE THE WOMEN DIRECTORS ?

Report on gender equality for directors in the European film industry

2006-2013

In collaboration with



Traditio et Innovatio

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National report prepared in collaboration with
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You can access the full report by contacting: contact@ewawomen.com
This full report is also available to EWA members
Membership can be created at: www.ewawomen.com/login
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SWEDEN

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I. Introduction and summary

This Sweden report is one of seven national reports contributing to the research project, *Where are the Women Directors in European Cinema?*

The report findings are based on two sources:

- 1) a quantitative survey completed providing available data on the presence of women directors and their films in the Swedish industry
- 2) a questionnaire, snowballed to almost 900 respondents of which the Swedish respondents comprised 122.

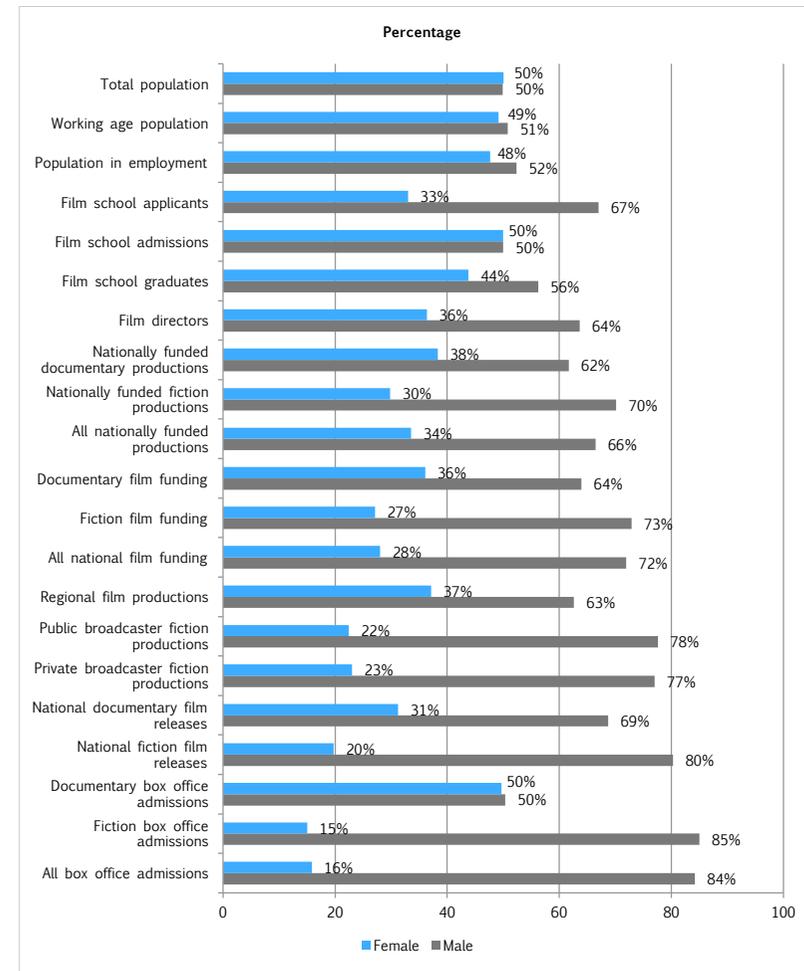
Findings from both sources are presented alongside in this report to complement the emerging picture.

1.1 Summary of findings

- The number of women qualifying at film school is around 50%. But their presence in the industry drops thereafter.
- Major bottlenecks are national film funding, public and private broadcasters and the cinema market.
- The number of female-led films being funded by the Film Institute has increased clearly already, and female directors were behind 50% of all feature films funded by a commissioner in 2014. But still actions are needed concerning the other players /factors mentioned above.
- Like in the other countries, female-directed films have received awards and participated in international film festivals to a higher extent than male-led films. Hence, films directed by women cannot be said to lack quality. Rather, the poor box office results for female-directed films can be explained by factors such as genre, production budget size, marketing budget size, distribution strategies and cinema programming.
- The results on the cinema market affect private investors like distributors and venture capitalists as well as the audience-related support scheme administrated by the Swedish Film Institute. Hence, to achieve a higher gender balance in the Swedish film industry these instances should be targeted.

- There are more men applying to film schools and more men that direct films produced without support from the Film Institute. This suggests that the interest in and self-confidence regarding film production is generally lower among women.

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



Source: EWA report database - Survey

1.2 Recommendations for Action

- Put pressure on national film schools to involve the film industry in the education to a higher extent.
- Requirements for all broadcasters, public and private, to keep data on gender equality in commissions and acquisitions.
- Measures to encourage higher budget, genre movies with female directors.
- Review of distribution strategies for films directed by women and targeted support for publicity and advertisings.
- Lobby to make distributors and venture capitalists work for gender equality in film investments.
- Lobby to make cinema owners/programmers work for gender equality in film exhibition.
- Evaluate the current audience-based support scheme with a gender perspective and an international focus in mind.
- Measures to increase the interest/self-confidence in and technical knowledge of film/video making amongst girls, for example by supporting film clubs in schools.

II. Methodology

2.1 Quantitative survey

The research covers the period 2006 – 2013.

The data covers documentary and fiction film of 60' 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.

Country of origin is defined by the Swedish Film Institute in accordance with international standards. A film is Swedish if the production company is based in Sweden and if Swedish investments represent the majority of the budget. In the figures from broadcasters there are a few Swedish minority co-productions included.

Questions regarding funding are based on the year of funding decision. Questions regarding releases, cinema admissions etc are based on the year of cinema release.

2.2 Qualitative Questionnaire

The questionnaire was distributed through professional organisations of the industry including The Swedish Union for Performing Arts and Film, The Swedish Film & TV Producers, Writers Guild of Sweden, Swedish Society of Cinematographers, Film Sound Sweden, Stockholm Academy of Dramatic Arts (SADA) and Valand Academy. The respondents could choose several occupations to describe themselves. 52% described themselves as directors, 48% as screen writers and 42% as producers. The rest are spread over all sectors of the industry including film funders, editors and cinematographers. 65 % of respondents were women and 35 % men. The average age was 43 for women and 45 for men.

Several questions invited respondents to select more than one option so results do not always add up to 100. Where respondents select on a 1-4 scale, where 1 equals does not apply and 4 equals applies fully, results are based on applies fully and applies (3 and 4). Exceptions are noted.

The large number of respondents indicates a strong interest in this issue in Sweden. A higher share of respondents is producer, cinematographer, designer and in costume/make up than in the other countries. Sweden also has the highest share of male respondents, which is in line with the above. In most questions women answer more affirmative than men. This indicates that the interest is bigger for women.

When comparing the Swedish results with that of other countries, the higher share of male respondents here can explain some differences.

III. Women's Presence in the industry

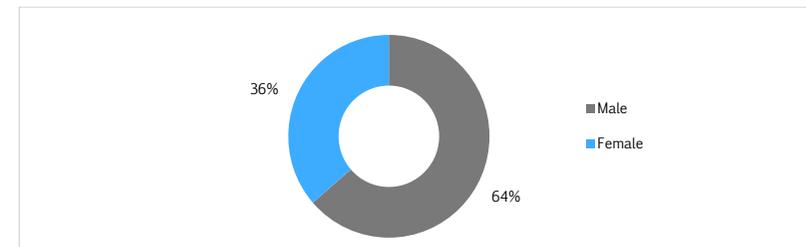
3.1 Does gender inequality exist?

In Sweden 73% of respondents felt that gender inequality exists. Women felt this more than men. Looking only at women, 87% applied to this statement.

3.2 Number of working directors

This is a difficult number to assess. There is no registry of directors available. However, looking at film directors registered as members of the Swedish Union for Performing Arts and Film, 36% are women.

Figure 2: Film directors registered as members of the Swedish union for performing arts and film, 2013 (%)



Source: EWA report database – Survey

Base: The Swedish Union for Performing Arts and Film

3.3 Comparative Profiling of directors

Here we've looked at the top ten Swedish films from 2011-2013 by women and men.

In general the female directors are a bit younger. The oldest is born in 1955, in comparison with 1940 for the men. Of the female directors 40% are born in the 1970's or 1980's. For male directors that share is only 10%.

The number of films they had directed previously is also lower for the female directors. Of the women 50 % were first-timers. Of the men none were. Of the

women no one had done more than five films before. Of the men 50% had done more than five films before. This reflects the age difference between the female and male directors. The women are “younger” both literally and in their careers.

Of the female directors 60% went to film (directing) school. Of the men the corresponding figure is only 30%. For both men and women however, the schools were not a direct entry point to feature films. Before doing feature films almost all of the directors did either short films or TV. Short film is more common among the women, and TV is more common among the men. Among the men acting is also a common entry point, with 20% having gone to acting school. Of the women only one had a background in TV. This could be an explanation of the gender imbalance in film directing. Increasing the number of women in TV drama and comedy could be a way forward. But it also seems to be more men doing the shift from acting to directing. Hence, promoting female role models in directing might be of equal importance.

IV. Entry into the industry

4.1 How did you get your skills?

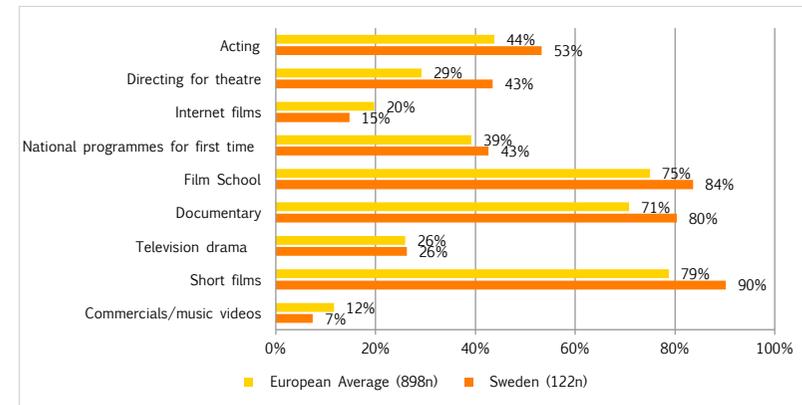
From the questionnaire 73% of directors are self-taught, 60% were trained at film school, 52% got skills from apprenticeship in the media industry and 37% had attended a training course.

In comparison with the total result for all countries a higher share state that they got skills from a training course, internship and learning-by-doing. Men state to a higher extent that they got skills from film school, internship and learning by doing. More women state they got skills from a training course. As mentioned above as many women as men graduate from the Swedish film schools today. But the answers reflect that there was a different situation before.

4.2 What was your route into directing?

The questionnaire asked people whether a range of pathways into directing were important, offering a yes/no option. Most respondents (90%) considered shorts as the most important way into the industry, with film school (84%) and directing documentaries (80%) next behind.

Figure 3: Routes into directing



Source: EWA report database - Questionnaire

Directing commercials/music videos and Internet films are seen as less common entry routes than in other countries. Film school and directing for short films, documentary, acting and theatre are seen as more common routes.

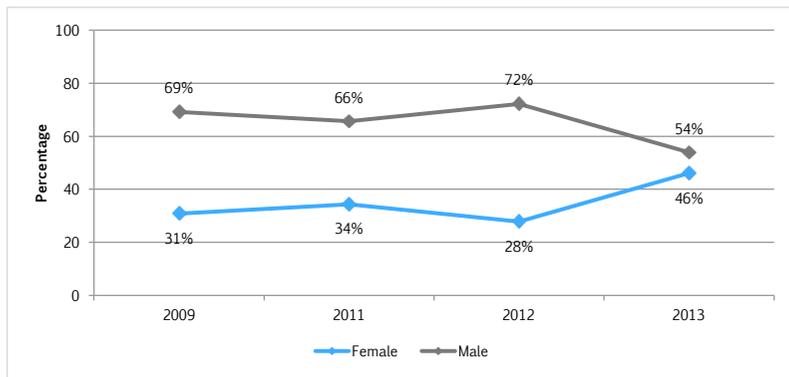
More men believe commercial/music videos, directing television drama, internet films and theatre are important routes into directing. As we have suggested above TV drama and commercials are more common entry points for men. This is also seen in some of the open ended answers. There are also remarks in the open ended answers that downplay the importance of film schools.

Even though film schools are seen as one of the most important entry points, this could be a reflection of how the respondents think it should be rather than the way it really is. There seems to be a problem regarding the relationship between film schools and the industry. In the open ended answers it is also mentioned that television and advertising is still an unequal business sector.

4.3 Presence in Film School

Figures were taken for applicants and students for directing courses at the national film schools Stockholm Academy of Dramatic Arts, Stockholm University of the Arts (SADA); and Valand Academy, University of Gothenburg between 2009 – 2013.

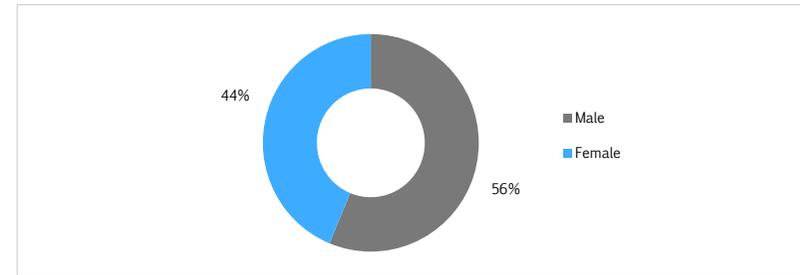
Figure 4: Applicants to film directing courses



Sources: EWA report database- Survey
Base: SADA and Valand Academy

Around a third of all applications for film courses between 2009 and 2013 were submitted by women, with the proportion increasing slightly over the period. Admissions on these courses over the same period were exactly equal between women and men, which meant that women recorded a much better admission rate than males, 3,98 compared to 1,96 on average.

Figure 5: Share of graduates from film directing courses, 2009-2012 (%)



Sources: EWA report database – Survey
Base: SADA and Valand Academy

Looking at graduates during the period the gender balance is close to 50/50 as well. To keep in mind is that the number of admitted and graduating students is very low, 26 and 16 respectively for the whole period. The difference between admitted and graduated students is not caused by a high dropout rate, but rather that many of the students that got admitted during the period have/will finish their programmes after 2013.

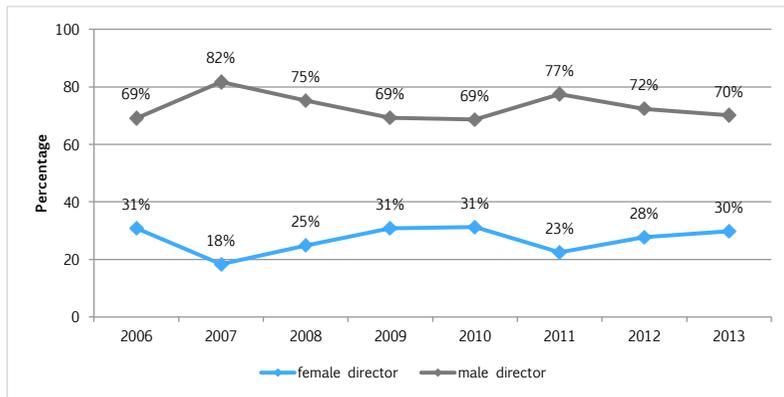
V. National Funding

The principal national funding source for film production is the Swedish Film Institute, a foundation financed by a combination of state funding and the Film Agreement, which stipulates a ten percent levy on cinema admission charges. About two thirds of the production funding is given by commissioners in advance of production. There is also an audience related support, based solely on cinema admissions at the national market. In 2013 an automatic funding scheme, given in advance of production, was also introduced. This support scheme is not handled by commissioners. As the total production budget did not increase, the budget for commissioners decreased as a result. The following figures refer to the funding by commissioners.

5.1 Fiction

Between 2009 and 2013 the share of funding to fiction that went to projects with a female director has been on average 27%. The female share is slightly higher if you look at the number of projects awarded, instead of sum of funding. This reflects that fiction films directed by women have lower budgets and get less funding per film.

Figure 6: National funding for fiction films



Source: EWA report database – Survey
Base: The Swedish Film Institute

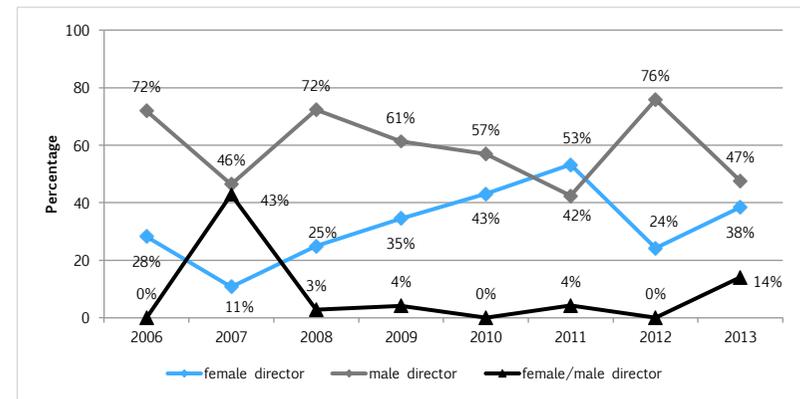
Looking over the eight years there has not been a clear trend, either up or down. Instead the female shares have varied up and down from year to year. Both the first year of the period and the last have a female share about 30%.

5.2 Documentary

On average 36% of the funding for feature documentaries was given to films directed by women in 2006-2013. The share was almost the same looking at the number of projects, instead of funding amounts. This reflects that female directors of documentaries have received as high funding amounts per film as male directors.

There has been a positive trend during the period, with female shares increasing from below 30% the first year to 44% in 2013. However the highest female share for the period was reached in 2011 and there was a steep decline in 2012.

Figure 7: National funding for documentary films



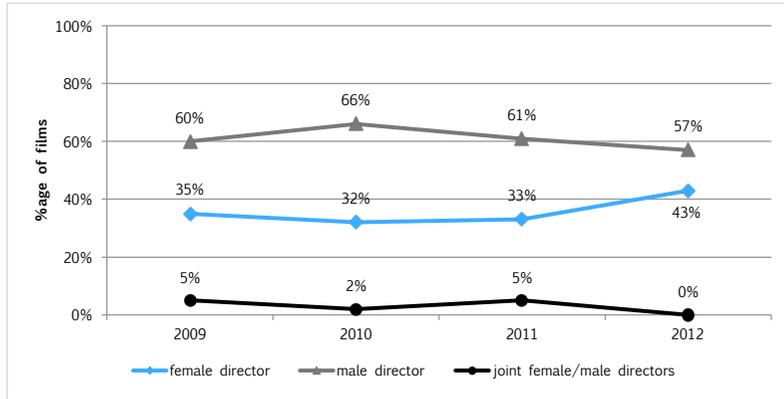
Source: EWA report database – Survey
Base: The Swedish Film Institute

5.3 Regional Funds

There are also four regional funds for film production in Sweden: Film Väst; Filmpool Nord; Film i Skåne; and Filmregion Stockholm-Mälardalen. The gender share figures provided by them in this case relate to number of films produced, rather than

actual funding amounts. The data covers the years 2009-2012 only, and only fiction films.

Figure 8: Regional film productions



Source: EWA report database - Survey
 Base: Film i Väst, Film i Skåne, Filmpool Nord, Filmregion Stockholm-Mälardalen.

On average 37% of the fiction films funded by regional funds during these years had a female director. The highest share was reached in 2012, with 43% of films having a female director.

VI. Broadcast Funding

Official data including a breakdown of gender is not currently available for this sector. We have used title lists from the public broadcaster Sveriges Television (SVT) and the private broadcaster TV4 and matched these with gender data from the Swedish Film Institute. In both cases the figures include feature films released directly on TV. Again, the gender share figures relate to number of films produced, rather than actual funding amounts.

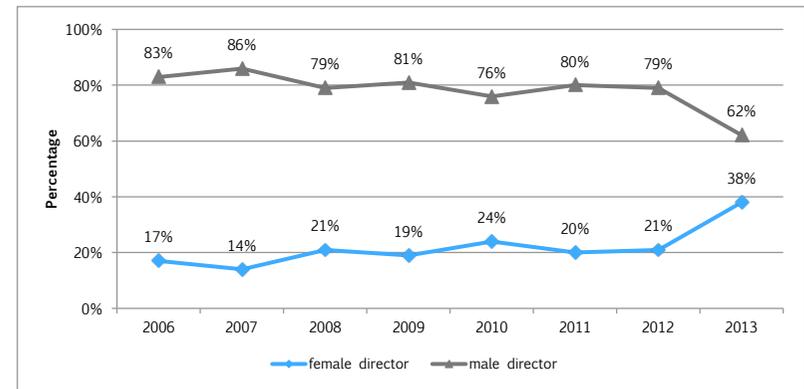
Data have not been provided for other private broadcasters such as Modern Times Group MTG AB; C more Entertainment AB; and SBS TV AB.

6.1 Public broadcaster – SVT

Figures for public broadcaster funding are available for the main national channel, SVT, for fiction but not documentary productions. These figures include Swedish minority co-productions.

On average 22% of the films funded by SVT in this period were directed by women. There was no increase of the female shares during most of the period, except for a dramatic increase to 40% the last year. Since the last year is a clear exception, it remains to be seen if this situation will continue.

Figure 9: Public broadcaster fiction productions

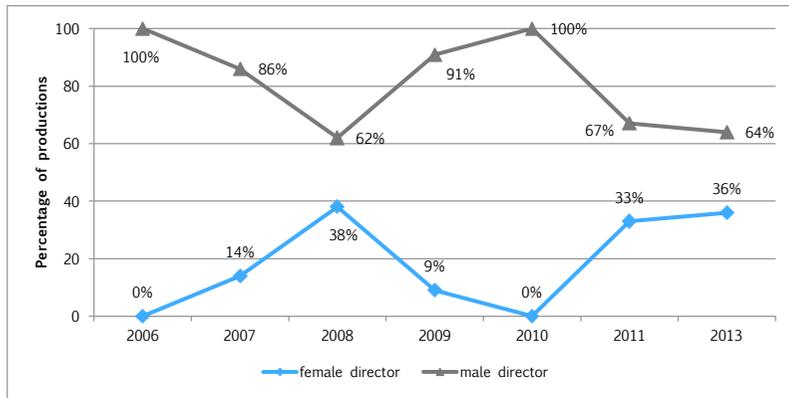


Source: EWA report database - Survey
 Base: SVT, the Swedish Film Institute.

6.2 Private broadcaster – TV4

Looking at the private broadcaster TV4, projects with female directors have had a 23% share over the period. The highest years for women-led productions were 2008 and 2013, but the progression has been erratic. Data is missing for 2012.

Figure 10: Private broadcaster fiction productions



Source: EWA report database – Survey
Base: TV4, the Swedish Film Institute.

The total number of projects increased significantly in 2013. This was mainly due to investments in a large number of features made for direct release on TV. This was also the case in 2008.

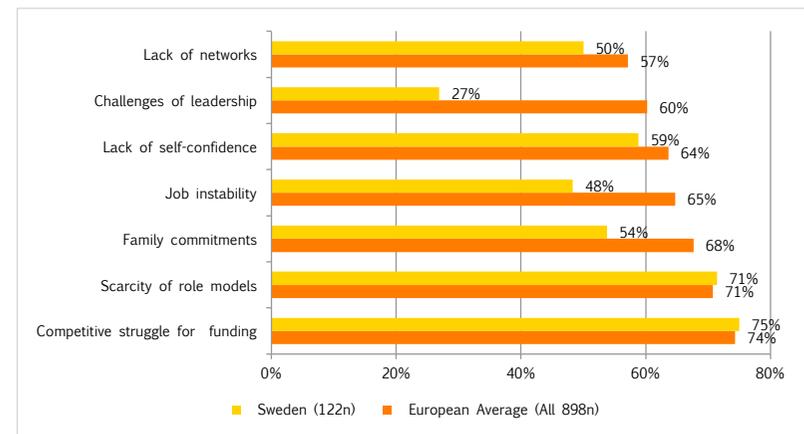
VII. Challenges for women

7.1 What factors discourage women?

According to the Swedish respondents the most important factor discouraging women from directing is the competitive struggle to secure funding. 75% applied to this statement. To a higher extent than in other countries they believe that this is the main obstacle.

The female respondents think that the competitive struggle to secure funding is a reason to a higher degree than the male respondents in Sweden. The women also think that scarcity of role models, lack of self-confidence, family commitments, lack of networks and job instability are more important than the men do. The only factor that men rank higher than women in Sweden is challenges of leadership.

Figure 11: Discouraging women from directing



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

Additional Comments

“All of the above are reasons for both female and male directors’ hesitation, except for models that men have a lot.”

“An unspoken quota for men.”

“A constant reminder that it is difficult for girls to direct, and overall, that girls are not being taken seriously with regards to their ideas and aspirations.”

“Hard competition particularly with regards to the commercial funders such as a high MG from distributors.”

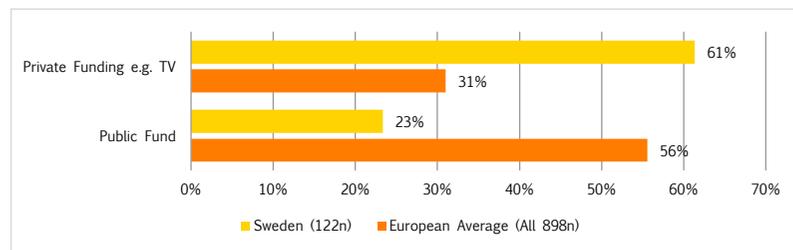
“I think that many women are not at all discouraged, we are here! We want !! (However, others think that way about women directors and yes, I think many women generally have a lack of self-confidence because we want to be the best and really know that we can everything before we do it. Models exist but have not been seen so much.)”

“The above reasons do not prevent women from becoming producers or screenwriters. As a director, I think that there is an advantage to plant a seed for the profession at an early age. There, a lack in role models and anti-technology-tradition is the greatest obstacles.”

7.2 Does gender affect funder’s decisions? - Questionnaire

In the questionnaire there was also a question about if gender affects funder’s decisions. In Sweden like in the other countries there is a clear difference between the view of public funders and private funders. Whereas 61% of Swedish respondents think that a female director has a negative effect on a private funder’s decision, only 23% believe it has a negative effect on a public funder’s decision. 47% even believe a female director has a positive effect on a public funder’s decision.

Figure 12: How does a female director influence the funding of a project? Negatively.



Source: EWA report database – Questionnaire

Note: n = number of respondents

In comparison with other countries the Swedish respondents think that there is a negative effect on private funders to a higher extent, and on public funders to a lower extent. This indicates a polarised Swedish funding landscape, with a sharp difference between public and private funders.

Looking only at female respondents, an even higher share believes that there is a negative effect on private investors. 80% of Swedish women think so, more than in any other country. The women in Sweden also think that there is a negative effect on public funders more than the Swedish men do. Of the women 35% think this, of the men only 2%.

7.3 What is the impact of being a parent?

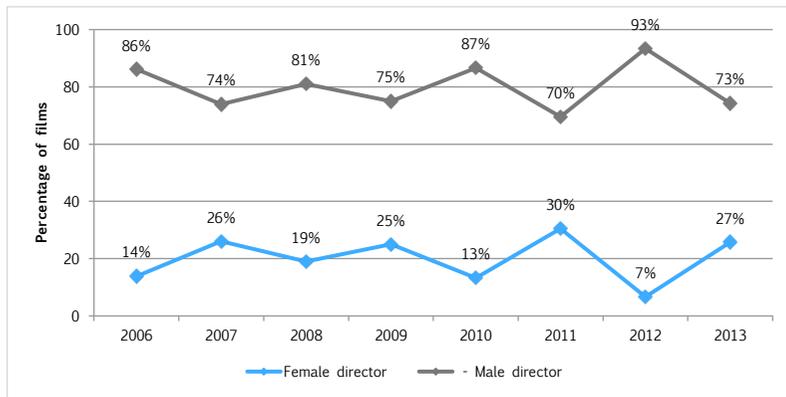
65% of directors in the Sweden survey were parents. This is higher than in any of the other countries. The share is slightly lower for Swedish women, 61%, than for the men, 75%. Of the Swedish directors with children, 33% experience that being a parent has discouraged them from directing films. This is higher than the average for all the countries.

VIII. Releases

8.1 Share of fiction film releases

Looking at all national cinema releases, female directors' share is very low at 20%. But the share in 2013 was higher than that of 2006. Still though, the share of films that have a female director is lower than among projects funded by the Swedish Film Institute's commissioners. Films that are made without funding from commissioners are more often directed by men.

Figure 13: National fiction film releases



Source: EWA report database – Survey
Base: The Swedish Film Institute

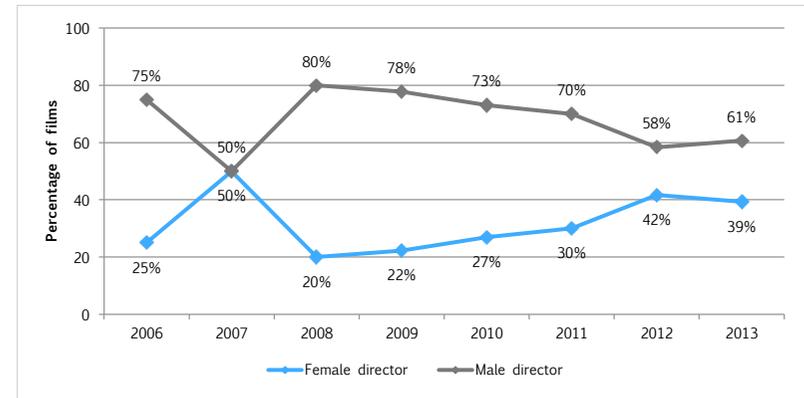
The digital revolution in production has led to an increase in the number of films released; not least low budget features made without funding from the Swedish Film Institute. However, looking at these films, almost all are directed by men. In this regard the digital revolution has had a negative effect on gender balance.

8.2 Share of documentary film releases

The share of films with female directors is higher among documentary cinema releases than among fictions. Over the period the average was 32% for documentaries. Like in the case for fiction films the female share has increased

from 2006 to 2013. However, the best year was 2007, with total equality, 50/50. After a dramatic drop in 2008, the female share increased steadily until 2012. Between 2012 and 2013 the female share decreased slightly again.

Figure 14: National documentary film releases



Source: EWA report database – Survey
Base: The Swedish Film Institute

8.3 Are people aware of women's low share of film releases in this country?

A majority of the Swedish respondents, 83%, reckon that films directed by women form less than 30% of all Swedish films released. Of their European counterparts 96% thought female directed releases were this low. Respondents were not asked to distinguish between documentary or fiction films. With regard to the share of female directed films in all European films released, a majority, 77%, of Swedish respondents thought women's share would be less than 20%. This was higher than the European average of 64%. In other words, the Swedish respondents believe gender equality to be closer in Swedish film than in European film in general.

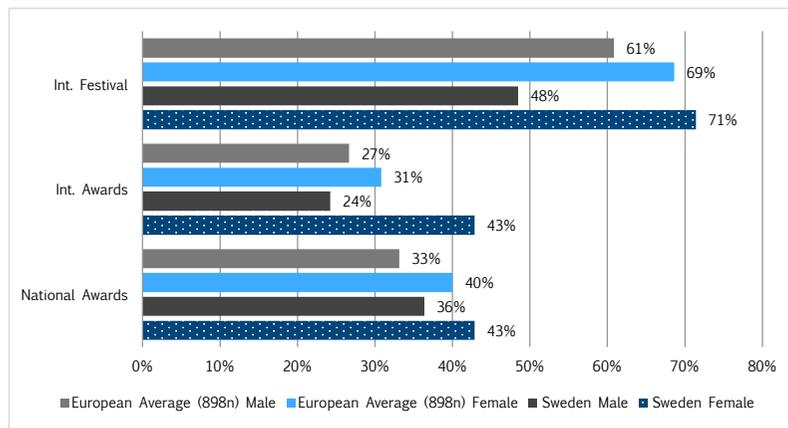
IX. Awards and Critical Reception

9.1 Nominations and Awards

We coded nominations and awards for the 49 Swedish feature films (fiction and documentary) that were released in 2013. The results show that films directed by women were more likely to win acclaim than those directed by men. This is in line with the rest of Europe, where on average it was found that a film with a female director will receive and/or be nominated for awards in 51% of the cases, compared to 45% of films with a male director.

In Sweden 43% of female-directed films received national awards, compared to 36% of male-led films. Looking at international awards, the Swedish figures were 43% for female-led films and 24% for male-led films.

Figure 15: Awards and festivals by gender of director



Source: EWA report database – Questionnaire

9.2 Festival participation

In general across the different countries 83% of female-directed films participated in international festivals, compared to 73% of male-directed films. In Sweden the difference was even bigger, with 71% for films directed by women and 48% for

films directed by men. On average Swedish films with a female director participated in 8,57 international festivals, compared to 3,27 festivals for films directed by men.

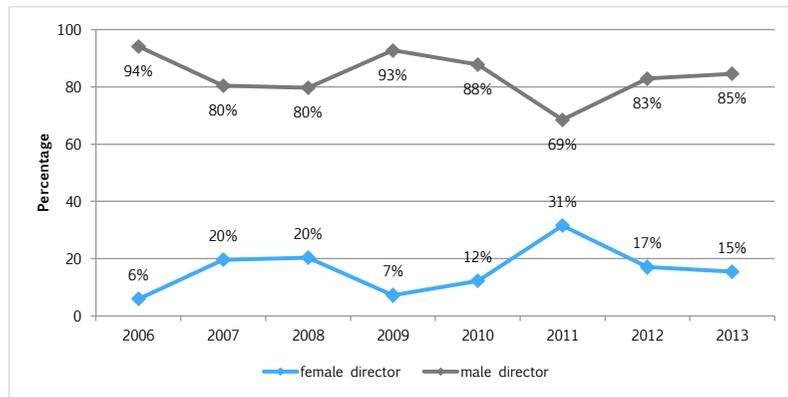
Looking at the most important international film festivals, Swedish films directed by women participated in Venice and IDFA in 2013. The Reunion by Anna Odell received the FIPRESCI award for Best Film of Orizzonti and International Critics' Week in Venice and the Forest of the Dancing Spirits by Linda Västrik received the Peter Wintonick Special Jury Award for First Appearance in Amsterdam. Swedish films by female directors also participated in Venice in 2010 (Beyond by Pernilla August) and 2012 (Eat Sleep Die by Gabriella Pichler), in Berlin in 2011 (both Shemonkeys by Lisa Aschan and The Crown Jewels by Ella Lemhagen) and in 2015 (both Flocking by Beata Gårdeler and My Skinny Sister by Susanna Lenken) and in Toronto in 2009 (Glowing Stars by Lisa Siwe).

X. Admissions

10.1 Share of admissions for fiction films

The share of box office admissions for Swedish fiction films with a female director has varied considerably from year to year, but was never higher than 31% of the total, averaging over the period at 15%. There is no significant progression across the period. There was an increase in 2007, but this did not turn out to be the start of a continuing trend. In 2013 the female share was lower than in 2007.

Figure 16: Box office admissions to national fiction films



Source: EWA report database – Survey
Base: The Swedish Film Institute

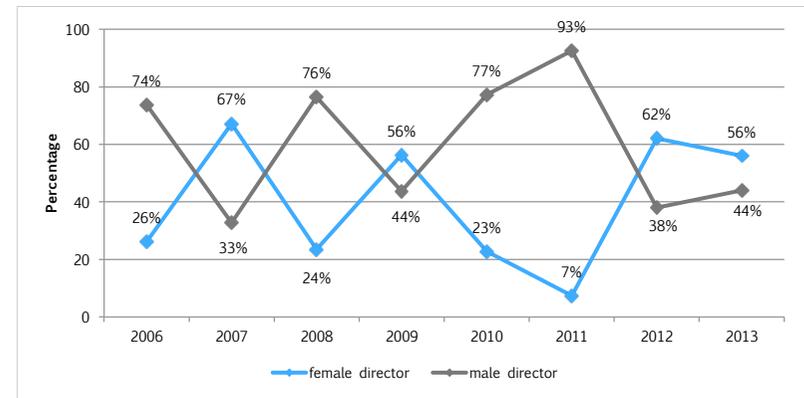
The results on the cinema market affect private investors like distributors and venture capitalists as well as the audience-related support scheme administrated by the Swedish Film Institute. Hence it can be an explanation for the low share of female-directed releases.

10.2 Admissions for documentary films

Looking at documentary films the situation is totally different. Half of the years female-directed documentaries represent a higher share of admissions than male-directed ones. On average female-directed films had 50% of admissions. This is a

higher female share than when looking at the number of documentary releases. Hence, female-led documentaries reach a bigger audience per film than male-led documentaries. This proves that genre is of higher importance to a film’s admissions than the gender of the director.

Figure 17: Box office admissions to national documentary films



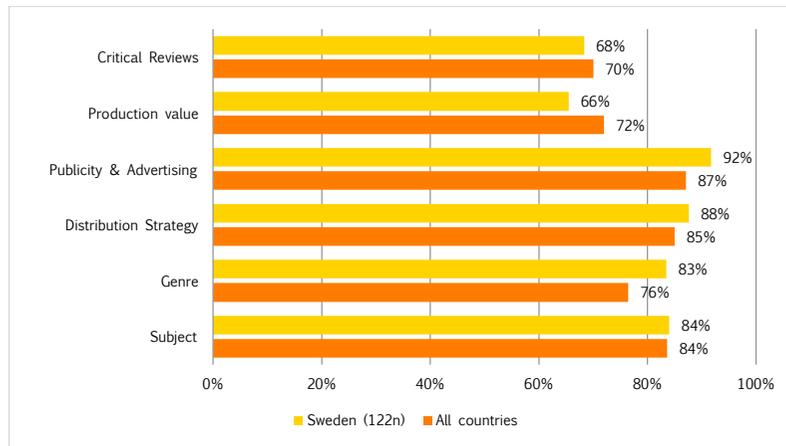
Source: EWA report database – Survey
Base: The Swedish Film Institute

10.3 What affects box-office performance?

The number of screens a film is released in can affect the admissions to a large extent. Looking at the five most successful films 2011, 2012 and 2013 directed by women and men respectively, films directed by women were released in a lower number of screens, 92 compared to 192 for films directed by men.

The budget of a film could also be of influence. Feature fiction films with funding from the Film Institute’s commissioners 2006-2013 had an average budget of 1.99 million euros when directed by women, compared to 2.50 million euros when directed by men.

Most respondents in the questionnaire recognised inadequate support in the “route to market” as the root of the problem. 87% recognised ineffective publicity and advertising as very important or important; 85% recognised poor distribution strategy as very important or important. The film’s subject is also important according to 84% of respondents.

Figure 18: What affects box office performance?

Source: EWA report database – Questionnaire

To a higher extent than in other countries the Swedish respondents think that genre, distribution strategy and publicity and advertising affect the box office performance of films. Both women and men believe P&A to be the main issue. However, the women (as in other questions) experience it more strongly.

Other Comments:

“Famous actors.”

“‘Word of mouth’. If a film is good, it spreads, if only the distributor /cinema owner dares to keep the film in the repertoire.”

“That the film is produced by a company that has experience in feature film productions that caters to a large audience is also important to be able to reach out.”

“A good story, something that gives the film attention (brand, etc).”

“Number one is quality – that the audience gets something out of seeing the film – AND that the story has relevance.”

“Big marketing budget.”

“I think the question is strangely formulated. The above is of course important for all films...”

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

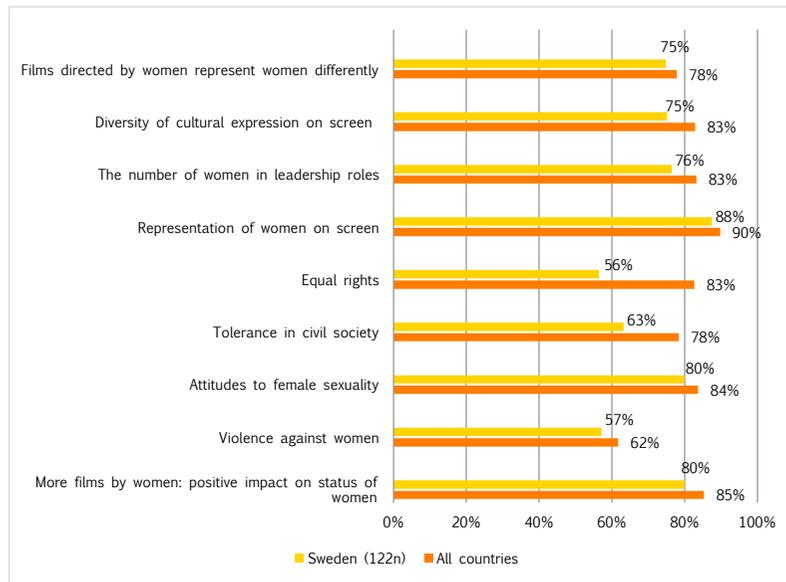
Only 11% of Swedish respondents think that people consider the director’s gender when choosing a film to watch. Although, 63% recognised that the gender of the director would affect the way a story was told. In both cases the Swedish figures were lower than the average for all countries.

XI. Social impact

According to the Swedish respondents the most important effect of women's films is the representation of women on the screen. 88% agree with this statement, which is higher than the average for all countries. A high share, 80%, also thinks that it would have a positive impact on the status of women in the country if more films were directed by women. But the average for all the countries was even higher, 85%, making it the most important impact overall.

In general the respondents in Sweden, like elsewhere, believe that films directed by women have a wide social impact, including areas such as attitudes to female sexuality (80%), the number of women in leadership roles (77%) and violence against women (57%). To keep in mind though, is that most of the respondents are women active in film production. If the question was directed to the general population the result might have been different. At least it is clear that the male respondents believe these films have a social impact to a lesser degree.

Figure 19: Films by women have an impact on (...)



Source: EWA report database – Questionnaire

Note: n = number of respondents

XII. Policies for Change

12.1 Existing measures for gender equality in the industry

The Film Agreement between the Film Industry and the Swedish Government, which together with other policy decisions within the Ministry of Culture governs the Swedish Film Institutes activities, included a statement to work towards increased gender equality for the first time in the agreement for the period 2006-2012. A goal was set stating that both women and men should be represented to at least 40%, counted as the number of projects receiving support in the categories scriptwriter, director and producer. This goal was made even sharper in the agreement for the period 2013-2015 and set to 50/50.

In order to achieve the latter goal the Swedish Film Institute presented a five point action plan for gender equality in 2013. The plan includes a range of activities including strengthening female film makers, to increase the awareness that contrary to popular belief there are female film makers. It also includes a plan to intensify data monitoring of the female representation. A purpose was to identify good practices in improving women participation in all different parts of film; production, distribution, exhibition, schools etc.

In the support schemes gender is an important perspective alongside others such as artistic quality, project economy, feasibility etc. There are no quotas in place but since the implementation of the action plan gender equality is continuously monitored and discussed in meetings related to funding decisions.

Since the introduction of the goal in the Film Agreement the gender equality has increased, and even more so after the introduction of the action plan. In 2014 the funding of feature fiction films from the Film institute's commissioners was evenly divided between female and male directors for the first time.

For a more comprehensive description of the action plan please see the document on Filminstitutet.se and the discussion on this topic in the chapter Gender Equality in Swedish Film in Making Change. Nordic Examples of Working Towards Gender Equality in the Media! Eds. Maria Edström & Ragnhild Mølster (Nordicom, Gothenburg 2014).

Gender equality has been an important perspective for Swedish Governments for several years. This holds true regardless if it has been a left- or rightwing government. There are perhaps no other measures on the government level that affects the film industry as much as the goal set in the Film Agreement, but of

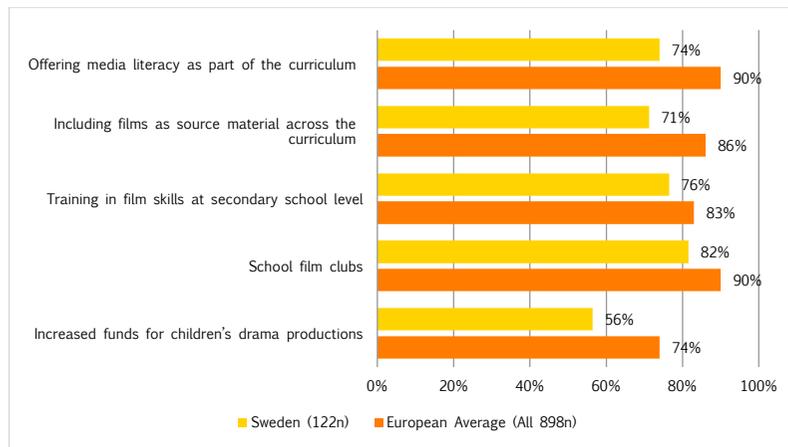
course the emphasis on gender equality is most likely affecting the industry. The measures used at the government level are more focused on encouraging than on forcing by introducing quotas.

12.2 Preparing the ground in school education. – Questionnaire

In our respondent demographics most, 89%, had decided to become a director after the age of 11, which is line with the transnational average. 85% made their first film after the age of 11.

Of the Swedish respondents 88% feel that it is important to focus on film education in school. The most important measure in school according to the Swedish respondents is school film clubs. However, fewer in Sweden than in the other countries think that this is important, 82% compared to 90% for all countries. There is also a difference between Sweden and the other countries regarding the other measures, with lower shares for Sweden overall. For example, in Sweden 74% think that it is important to offer media literacy as part of the curriculum, in all the countries 90% think that this is important.

Figure 20: Measures in schools



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

Other comments:

“Choosing films by female directors when screening films in school.”

“Visits by female directors and film workers, generally believe it is important to have film clubs, role models, technology access, etc. in the leisure time rather than in school, a little misdirected question.”

“Provide education about the image's role, how we interpret contemporary life through the image.”

“Making film technology accessible for women so that they can make the movie without having to be dependent on the filmmakers (who are often men as it looks now).”

“Practical film education in schools where girls can learn that it is not an impossible threshold to start making movies.”

“Directing a film is not important. Now with all material on the internet, there are so many other ways to create. Moreover, film is a group project. The director is one of the crowds and has not the last word. The producer has it. And the script is probably the most important.”

“Specifically teach students to see through/read Hollywood dramaturgy, from a racial, class and gender perspective. And to teach students to handle simple recording, editing and distribution technologies. So that they learn that anyone with a mobile phone can record and edit a movie and distribute it online. That by using a computer it is also possible to edit and add audio/music and make effects. To truly democratize the language of film. The problem is that teachers themselves do not know – training is required.”

“Teaching in leadership.”

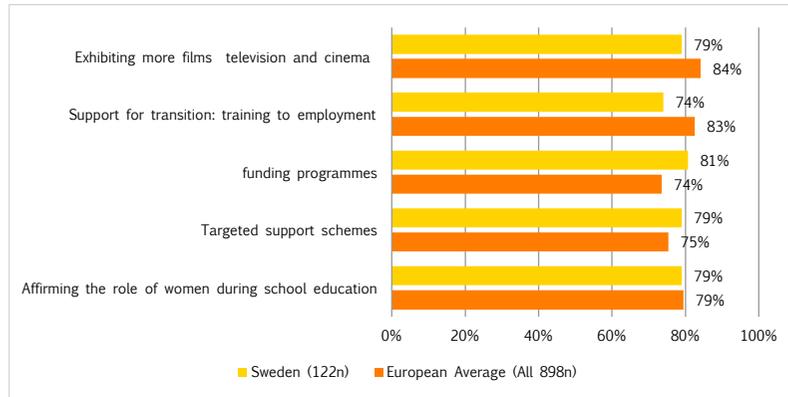
“Encouraging and conscious teachers.”

12.3 Measures to encourage women directors into the industry – Questionnaire

Several measures to encourage women to become directors were presented to respondents. The two most important factors for encouraging women are, according to the Swedish respondents: targeted support schemes to encourage women to develop film projects (79%), exhibiting more films directed by women on national television and cinema screen (79%) and affirming the role of women during school

education (79%). In comparison with other countries they think it is more important with funding programmes and to target support schemes. Regarding exhibiting more films directed by women on national television and cinema screens there are clear gender differences. Women think exhibiting more films is the most important factor. Men think that it is the least important.

Figure 21: Factors encouraging women to direct



Source: EWA report database – Questionnaire

Note: n = number of respondents

Other Comments

“That also the advertising and television industry are working for this.”

“Gender training of managers in industry. Those who employ, invest, etc.”

“Producers and film/TV companies must dare to try to bring in more women, gamble a little.”

“Support for women to develop and direct the big budget films through collaborations with distributors.”

“That women get the same encouragement from senior colleagues and that geniuses are not only men.”

“Courses for male staff in the film industry to understand that a woman has the same value as a man.”

“The system of film support should have a stop function for directors with sexist behavior or message. Anonymous surveys can be done after each filming with the team. The result should be taken into consideration next time funding should be provided. It could quickly clean up the industry of sexism and make way for more women.”

“Working to get more women to other male-dominated professions in film. For example photographer, sound.”

“Teach girls in the primary school to handle simple recording and editing technology. Conquer the language of film. There may be a bias, but I think the guys (for whatever reason it may be, tradition, role modeling, encouragement) takes this technology to a greater extent. Early learning to control a camera and film language, feel the magic of cutting together images to create a story, I believe is a strong basis for an aspiring director. This must be done early...”

“In Sweden men 50 years old are now having a very hard time making films unless they are already a success story since everything is about getting as many women as possible to direct. The discrimination has become the other way around. If the Swedish Film Institute has to choose between two equally good projects they will for sure chose the female director just because it's a woman. A male auteur with a female protagonist has less chance than a female auteur with a male protagonist. That is wrong...”

“Greater acceptance of debut later in life, not so much focus on age in talent development.”

“Increase opportunities to combine family/parenting with career.”

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

Respondents were offered a range of policy measures to consider. The most important policy measure according to Swedish respondents is increased support for first and second time directors, with 81% in support of that. However, the other countries had an even higher share supporting this claim. The other countries were also notably more affirmative concerning the policy measures additional training opportunities, increase in schemes to develop networking skills, setting up a database of women directors, greater equality of representation on commissioning panels, and greater equality of representation in policy-making committees. On the other hand, slightly more Swedish respondents think that offering mentoring schemes and a gender quota for any state funding programme are important.

Looking specifically at Swedish women, the most important policy measure is greater equality of representation on commissioning panels. For men it is increased support for first and second time directors and offering mentoring schemes.

Other comments:

“More female film commissioners.”

“I have now been doing this for several decades; I was involved with the start of Swedish Women’s Film Association. I think now it would be good with targeted support.”

“I see no reason to encourage any specific group for a specific profession. Allow people to have free elections. Accept the choices they make, even if it does not comply with your wishes.”

“Requirements for distributors and cinema owners.”

“The problem is not that more women should be encouraged to become directors. The problem is that those who are trained directors in film schools and who have shown that they can direct must be allowed to do so. Often inexperienced guys without film college degree get first in line to attractive directing jobs.”

“Targeted development support to the stories of women, whether they are written/directed by men or women. May the best anonymous manuscript win. Make sure that those who read the anonymous scripts are 50-50 female – male.”

“Stop seeing the director as auteur and sole sender of a movie. If we could raise the status of the producers and writers in comparison with the director, women in the film industry would get a big boost too. Which would also help female directors. And especially the quality of films.”

“That women dared to think “broadly”. That more productions dared to be both personal, but at the same time addressing the audience. Too divided between narrow personal film (low-budget and often of films) and the wide audience- film (directed by men). Women should be more visible in humour and excitement – areas that have been “male”.”

“To survive economically as a director, it is important to combine feature films with television and advertising. Feature films can take years to do and over the years it is important to make a living. That is what we have problems with in Sweden.

Television and advertising is still an unequal industry to a greater extent than film where we have come further at least as they apply to the money that is public and not private...”

“Pressure/incentives for the commercial/private actors such as distributors.”

“The problem is not that women do not want to direct, the problem is the attitudes faced by those who wish. Men who guard their privileges control the film industry, they think they know what the audience wants, namely the male gaze. In a thriller the dead woman’s body is panned, but not the man’s, etc. If they disappear and are replaced by gender-conscious people because they do not receive financial support for films with sexist messages, the equality will increase.”

“Targeted actions towards girls in higher education programs in directing, who do not manage to enter the labor market as directors afterwards. If girls are educated in national film schools, it is a scandal that the film industries then deny them entry. Let female first-timers do crime series and such as much as male first-timers. It is an entry point for many men (often from the advertising industry) and could have been that for girls as well.”

“Think rather of general changes for both women and men in terms of better working conditions for freelance film workers, and greater development support that enables one to make a living without compromising family income or having children in 30-40s. And a review of freelance incomes combined sick pay and the implications for the level of Temporary parental benefit for care of children, etc. There is much to do.”

Conclusion

The number of women qualifying from film school is around 50%. But their presence in the industry drops thereafter. Major bottlenecks are national film funding, public and private broadcasters and the cinema market. The number of female-led films being funded by the Film Institute has increased clearly already, and female directors were behind 50% of all feature films funded by a commissioner in 2014. But still actions are needed concerning the other players /factors mentioned above. Like in the other countries, female-directed films have received awards and participated in international film festivals to a higher extent than male-led films. Hence, films directed by women cannot be said to lack quality. Rather, the poor box office results for female-directed films can be explained by factors such as genre, production budget size, marketing budget size, distribution strategies and cinema programming. The results on the cinema market affect private investors like distributors and venture capitalists as well as the audience-related support scheme administrated by the Swedish Film Institute. Hence, to achieve a higher gender balance in the Swedish film industry these instances should be targeted. There are more men applying to film schools and more men that direct films produced without support from the Film Institute. This suggests that the interest in and self-confidence regarding film production is generally lower among women.

If national film schools would involve the film industry in the education to a higher extent, emerging female directors could have a better chance to get established after graduation. There is also a need to put requirements on all broadcasters, public and private, to keep data on gender equality in commissions, acquisitions and programming. Measures to encourage higher budget, genre movies with female directors are also needed. Distribution strategies for films directed by women and targeted support for publicity and advertising should be reviewed. Lobbying is needed to make distributors and venture capitalists work for gender equality in film investments, and to make cinema owners/programmers work for gender equality in film exhibition. The current audience-based support scheme should be evaluated with a gender perspective and an international focus in mind. Finally, measures are needed to increase the interest/self-confidence in and technical knowledge of film/video making amongst girls, for example by supporting film clubs in schools.