

SHORTENED VERSION

Funding Data 2020–2021
Cinema Fiction Films 2012–2021
Cinema Documentaries 2012–2021

THIRD AUSTRIAN FILM GENDER REPORT

österreichisches
film institut



universität
innsbruck

Third Austrian Film Gender Report

Funding Data, 2020–2021

Cinema Fiction Films, 2012–2021

Cinema Documentaries, 2012–2021

October 2024

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KEY STATEMENTS

» **Mixed progress with cinema films**

For all cinema films, the number of female-driven films rose to just over one-third since the last report. However, only every fifth cinema fiction film was made by a predominantly female core crew; in past years, it was every fourth. On a positive note, nearly half of cinema documentaries were female driven. The share of films with a female core crew doubled since the last report.

» **Traditional role models among department heads**

The Austrian film industry still has marked gender differentiation. Women continue to be underrepresented in technical departments such as lighting (8%), film sound (14%) and camera (20%) in addition to the powerful core departments production (35%), script (41%) and directing (43%). Compared to the previous years of 2017–2019, the percentage of women among most department heads increased. The Gender Incentive, an initiative of the Austrian Film Institute to empower women, has provided significant support for this change.

» **Still too few woman cinematographers! Men in particular work primarily with male cinematographers.**

Cinematographers play a special role in film production. They are responsible for a film's visual execution and, in accordance with this significance, receive the highest minimum fee of film-industry workers. A closer look at the causes for the fact the percentage of women in the camera department is still a very low 20% shows that in 2012–2021, male core crews worked almost exclusively with male cinematographers. But even core crews that were mostly female predominantly hired male cinematographers: Just under every third cinematographer working on female-driven films was a woman.

» **Women show independent female characters more often**

In female-driven fiction films released in 2012–2021, 58% of the main characters were women, while the figure was 44% in male-driven films. Eight out of ten female-driven films passed the Bechdel-Wallace Test, which was the case with only every second male-driven film. There were not only more female characters in films by women, they had much more dialogue with each other about topics other than a man than in male-driven films.

» **Young women, fathers, occasionally queer men**

In Austrian cinema fiction films, women must be younger: The range of ages in which woman actors find parts is smaller than for males. In films in which parenthood is depicted, characters who are fathers raised their children in intact families more often, while characters who are mothers were more often single. In current fiction films, the representation of diverse sexual orientations was limited to six queer main characters, only one of which was female.

» **Migrant main characters: underrepresented and often poor**

In cinema fiction films, 13% of the main characters had a migration background. However, this applies to 26% of Austria's population, twice the percentage. Furthermore, an above-average number of these characters belonged to a lower social class.

» **Rich characters and those who are academics are overrepresented**

More than one-quarter of the main characters in Austria's current fiction films are in a higher social class, more than double the figure in the country's population. Nearly every second main character had completed tertiary education. Does this reflect the personal experience of Austrian filmmakers?

» **Men explain the world and the focus is on male lives**

Women appeared less frequently as narrators or experts in documentaries than men, and only about one tenth of all films released in 2012–2021 examined the lives of women. While 56%, more than half, of all protagonists in current documentaries were women, they spoke much less often. Women spoke for only about one-third of the total talking time. This imbalance could also be seen in biographical documentaries: Only every fifth released in 2012–2021 focused on a woman.

» **Sexism and division of labor typical for gender roles in documentaries**

In 2012–2021, sexist assessments in Austrian documentaries film targeted women twice as often as men. Unpaid work was associated with females, as women were depicted more often performing tasks relating to care and reproduction, while men were shown more frequently in leadership positions.

» **Disability, LGBTQ+, migration and multiple discrimination: representation vs. discourse**

Solely one-fourth of all documentaries examined which were released in 2012–2021 depict a majority or equal number of the points of view of protagonists from underrepresented groups. In current documentaries, every fifth shows people with a disability, and disability is the explicit theme in only every eighth. The treatment of the LGBTQ+ community is the reverse: One-tenth of documentaries deal with an LGBTQ+ theme, though LGBTQ+ individuals are visible in only 6% of films, and if so, mostly gay men are involved. Just under half of current documentaries deal with migration as a theme, but the percentage of films showing individuals with a migration background is lower. Thirty-five percent of all documentaries deal with people facing multiple discrimination, while solely 16% examine its effects.

» **Percentage of women who receive film funding has risen but is still too low at 33%**

Solely one-third of all funding that has been approved for cinema and TV went to women, which is one-fourth more than in 2017–2019. There was an increase to 38% in cinema and a smaller one of only about one-fifth in television.

» **The TV sector is still dominated by men**

No female-driven TV-series projects at all were approved for funding, and not even every twentieth TV fiction-film project was female driven. That was also the case for every fourth TV documentary. This massive imbalance has not improved since the last report, and the case with TV fiction films has become even worse, with a decrease of 6 percentage points.

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STEPS TAKEN BY THE FILM INSTITUTE TO PROMOTE (GENDER) DIVERSITY IN FILM

As shown by earlier versions of the AUSTRIAN FILM GENDER REPORT, gender imbalances that can be found in the Austrian film industry are reflected in the film-funding sector. For this reason, the Austrian Film Institute has for many years taken various forms of action to promote the role of women in the industry as well as nuanced depictions of aspects of gender and diversity in Austrian fiction films and documentaries.

Examples of these actions include inclusion checks of scripts and film concepts that are submitted for funding. The inclusion checks examine submissions in terms of gender and diversity and can be considered in decisions concerning funding. Programs such as Tandem, which is directed at new talents, and ProPro, which focuses on woman producers, convey knowledge and know-how specifically to improve the position of women in Austria film.

Two important actions that the Film Institute has taken in the area of project funding for the purpose of counteracting gender imbalances in Austrian film are the Gender Incentive and gender budgeting.

Since 2017, the Film Institute has provided additional funding to projects with a significant amount of participation by women through the Gender Incentive. Projects approved for production funding receive an additional €30,000 for developing a new project when they hire women for departments that are traditionally staffed by men in the Austrian film industry. When a project entitled to aid from the Gender Incentive is also approved for reference film funding based on success from the Film Institute, the reference film funding will be increased by 10%.

While the Gender Incentive is directed at film-industry workers and employs additional funding as an incentive to hire more woman staff members, gender budgeting focuses on how the Film Institute awards funding. In 2021, a decision was made by the Film Institute's supervisory board to realize equal distribution of funding to male and female film-industry workers. The Film Institute set the goal for itself that the funding approved each year would be selected in such a way that along with an assessment of the quality of content, it is ensured that (roughly) equal portions of funding goes to male and female film-industry workers. The Swedish calculation system is employed for gender-specific calculation of approved funding (see Glossary) and focuses on staffing of the script, directing and production departments.

When gender budgeting began, the Film Institute took on the goal of progressively overcoming gender imbalances in approved funding with the goal that it would be distributed equally (50%, with a variation of +/-5%) to male and female film-industry workers by 2024. Part of gender budgeting is continuous monitoring and reporting which examines the extent to which the goals are implemented and identifying the effects of failure. As the Film Institute's current Annual Report shows, the goal of approximate gender parity of approved funding was already reached in production and project-development funding as of 2023 (cf. Film Institute 2024).

PART A WHO WORKS IN THE AUSTRIAN FILM INDUSTRY?

Part A of the THIRD AUSTRIAN FILM GENDER REPORT is based on the following data from 2020–2021 and the decade 2012–2021:

Current sample 2020–2021

2 years

60 cinema films released in 2020–2021

29 fiction films

31 documentaries

1,175 individuals

in 19 department-head positions

585 festival participations

164 awards

Total sample 2012–2021

10 years

401 cinema films released in 2012–2021

188 fiction films

213 documentaries

7,240 individuals

in 19 department-head positions

4,625 festival participations

998 awards

Part A of the report examines gender distribution in Austrian film. While the focus is the time period 2020 to 2021, comparisons are also made to films dating back to 2012 for the purpose of identifying trends and changes. In doing so, certain aspects of Austrian fiction films and documentaries that were released during this time period were analyzed quantitatively.

Statistics about Gender Imbalances:

THE SWEDISH CALCULATION SYSTEM AND FILM GENDER

There are different ways to compile statistics of gender imbalances in film. Two methods used repeatedly in the THIRD AUSTRIAN FILM GENDER REPORT will be explained here briefly.

One method which is now internationally recognized was developed by the Swedish Film Institute. It focuses on funding amounts for film projects and determines the percentage of funding received by male and female film-industry workers in decision-making positions. This Swedish calculation system (📖 Glossary) looks at gender in what is called the core crew (📖 Glossary). The core crew comprises the directing, script and production departments (📖 Glossary). In its original form, this system was employed primarily to calculate what are termed the male and female accounts to determine the amount of funding received by men and women. (It must be remembered that these accounts are for purposes of statistical analysis only and funding is actually paid to the production companies.) These calculations are made in Part C of this report to illustrate the state of gender distribution in Austrian film funding.

While the calculation method used below is based on the Swedish system, the intention is to illustrate the gender distribution in the core crew. This method, developed by the Austrian Film Institute, calculates the film gender (📖 Glossary). This is done for the purpose of determining how the positions in the core crew were filled.

The gender makeup of the film can then be examined with that information.

For these calculations, cinema films were divided into five categories according to the gender of the core crew. The films were grouped as having:

FEMALE-DRIVEN PROJECTS

» Exclusively female core crew

100% women according to the Swedish calculation system

» Mainly female core crew

≥ 60% women according to the Swedish calculation system

PROJECTS WITH GENDER PARITY

» Balanced core crew

41%–59% women according to the Swedish calculation system

MALE-DRIVEN PROJECTS

» Mainly male core crew

≤ 40% women according to the Swedish calculation system

» Exclusively male core crew

0% women according to the Swedish calculation system

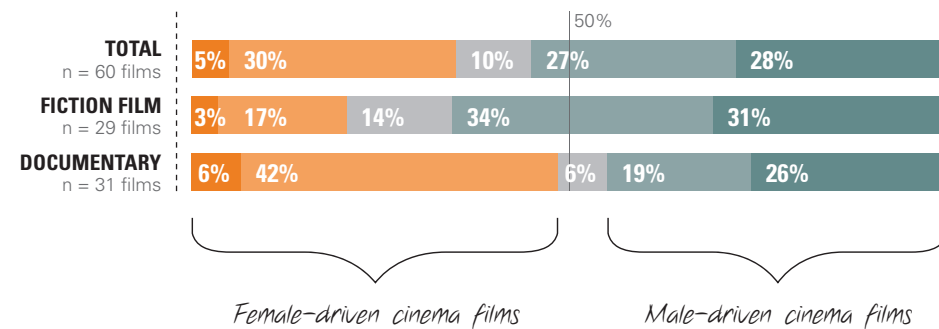
In order to better illustrate this data, some evaluations group films with mainly or exclusively female core crews under the term „female-driven projects“. In a similar way, projects with mainly or exclusively male core crews are termed „male-driven projects“ in some contexts.

THE FILM GENDER OF AUSTRIAN PRODUCTIONS

An analysis of cinema films according to their film gender, in other words the gender ratio in the core crew—directing, script and production—shows that in 2020 and 2021 only 35% of all fiction films and documentaries were female driven, meaning their core crews were exclusively or mainly female. However, 55% were male driven. The figures for fiction films were even more imbalanced: Solely every fifth fiction film (20%) was female driven, while this was the case with nearly half (48%) of all documentaries.

Compared to previous years, the share of female-driven projects increased by a total of 9.2 percentage points. This is mainly the result of a rise in the documentary film sector, for which the percentage of female-driven films climbed by 22 percentage points. On the other hand, the percentage of female-driven fiction films dropped by 4.7 percentage points.

CINEMA FILMS, 2020–2021, ACCORDING TO FILM GENDER



Austrian fiction films and documentaries released in 2020–2021, according to film gender

- **EXCLUSIVELY FEMALE CORE CREW**
100% women according to the Swedish calculation system
- **MAINLY FEMALE CORE CREW**
≥ 60% women according to the Swedish calculation system
- **BALANCED CORE CREW**
41%–59% women according to the Swedish calculation system
- **MAINLY MALE CORE CREW**
≤ 40% women according to the Swedish calculation system
- **EXCLUSIVELY MALE CORE CREW**
0% women according to the Swedish calculation system

The percentage of female-driven documentary projects rose by 22.4 percentage points. That includes exclusively and mainly female core crews.

TREND SINCE 2017–2019
Change in percentage points

Trend in the percentage of Austrian cinema films released in 2020–2021 by film gender compared to 2017–2019, in percentage points

- FEMALE-DRIVEN PROJECTS
- PROJECTS WITH GENDER PARITY
- MALE-DRIVEN PROJECTS

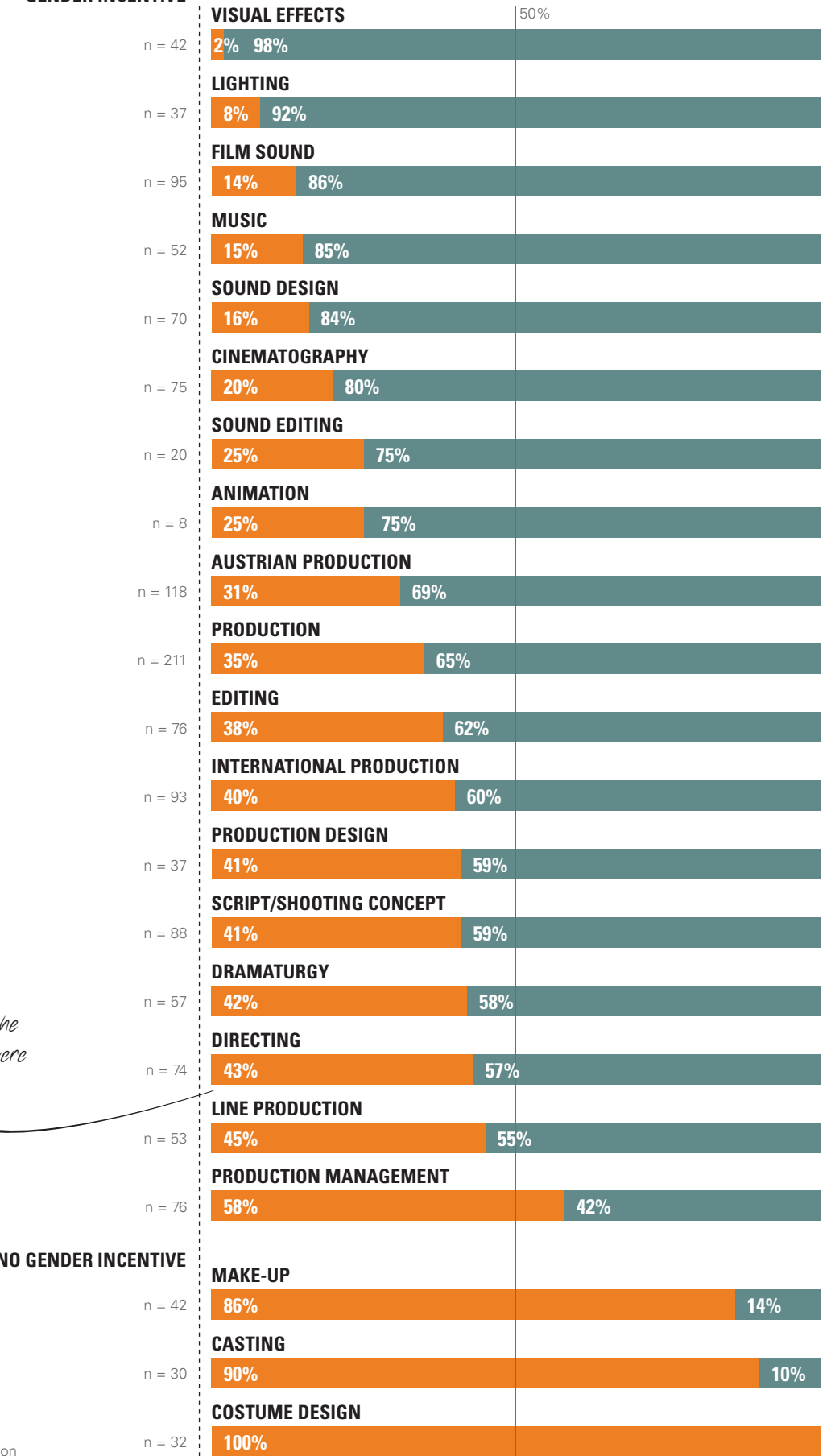


GENDER OF DEPARTMENT HEADS

Previous versions of the AUSTRIAN FILM GENDER REPORT have shown that the Austrian film industry is a labor market with a severe gender imbalance. This conclusion is confirmed by current statistics: A look at the gender distribution in various departments shows that, in 2020 and 2021 films, there were still overwhelmingly male and female departments. As in the past, women were underrepresented in technical departments such as lighting (8%), film sound (14%) and cinematography (20%), in addition to the powerful core departments, production (35%), script (41 %) and directing (43%). Compared to the previous years of 2017–2019, the percentage of women increased in most departments. The Gender Incentive (■ Glossary), an initiative of the Austrian Film Institute to empower women, has provided significant support for this change.

CINEMA FILMS, 2020–2021: GENDER RATIO ACCORDING TO DEPARTMENT HEAD

GENDER INCENTIVE



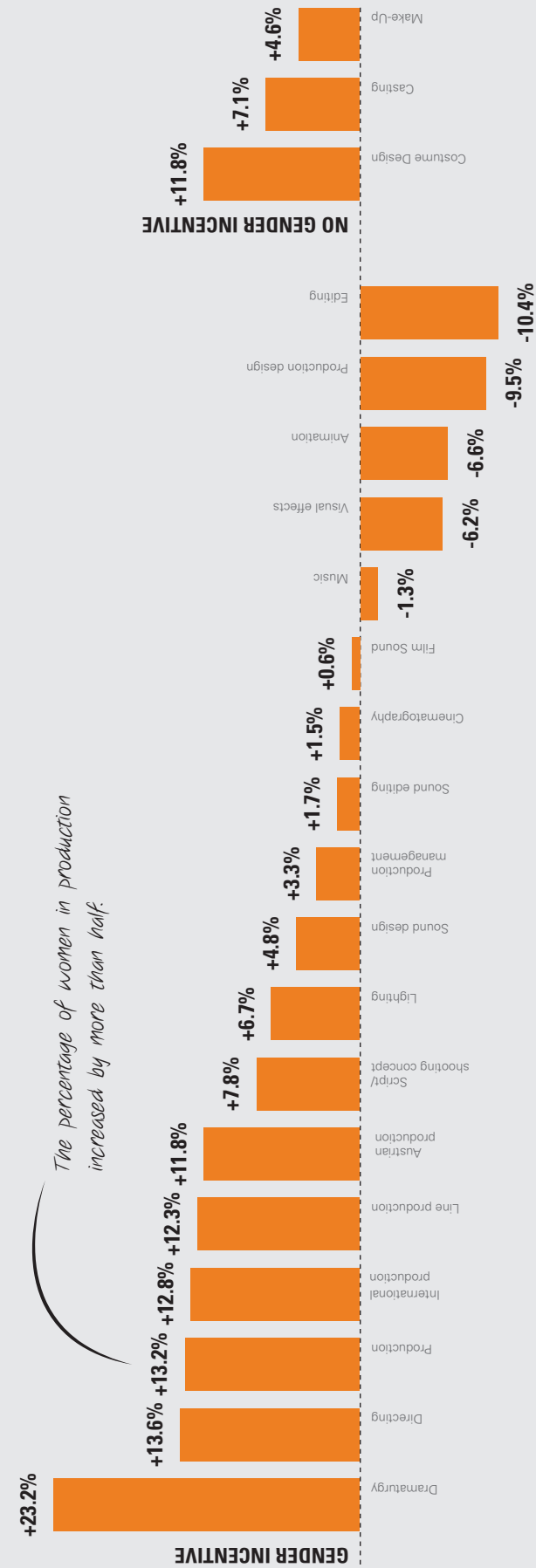
43% of the directors were women.

■ WOMEN
■ MEN

Gender ratio among department heads of fiction films and documentaries released in 2020–2021, grouped according to Gender Initiative claim

NO GENDER INCENTIVE

TREND SINCE 2017–2019
Change in percentage of women in percentage points



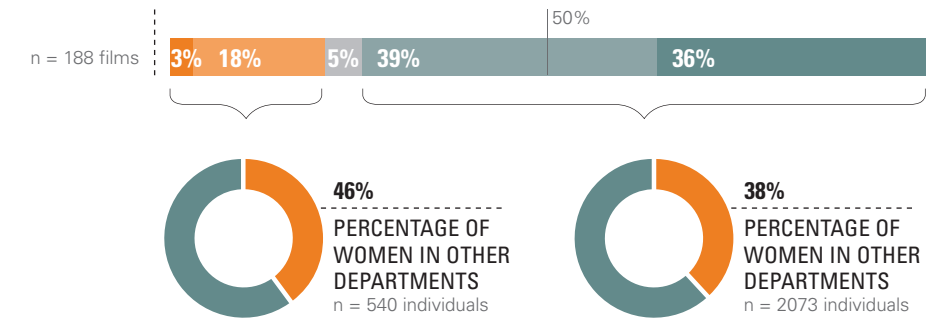
The percentage of women in production increased by more than half.

Change in female department heads of fiction films and documentaries released in 2020–2021 compared to 2017–2019 in percentage points, grouped according to Gender Incentive claim

CORE CREW AND FILM CREW

The analysis shows that female-driven core crews work with women in other departments more often than male core crews. In 2012–2021, the number of women in departments outside the core crew was 46% in female-driven fiction films and only 38% in male-driven fiction films.

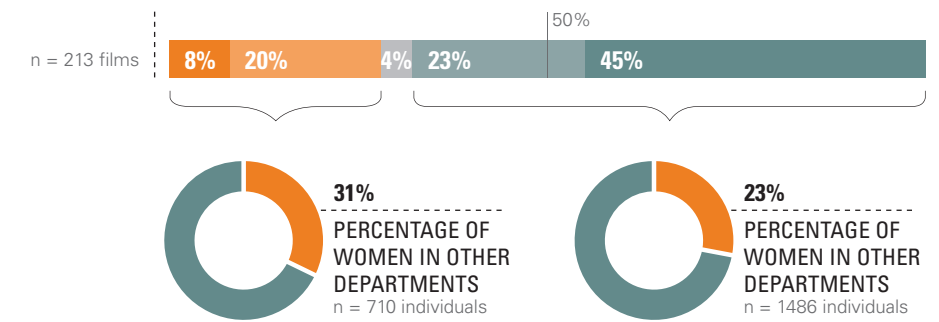
FICTION FILMS, 2012–2021 FILM GENDER AND FILM CREW



Gender ratio for department heads outside core crew (directing, script, production) of female- and male-driven Austrian cinema fiction films (according to film gender) released in 2012–2021

In the same time period, the number of women in female-driven documentary projects was 31% and only 23% in male-driven projects.

DOCUMENTARIES, 2012–2021 FILM GENDER AND FILM CREW



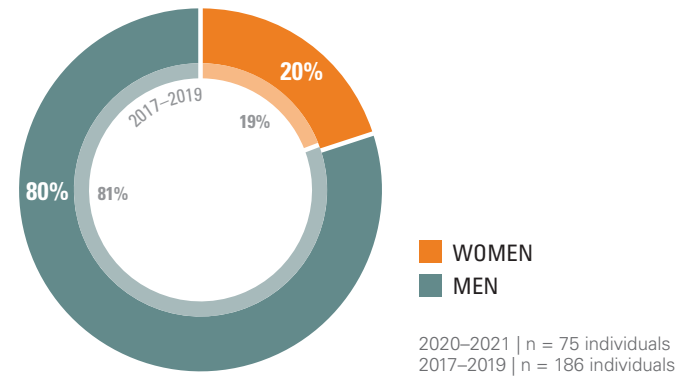
Gender ratio for department heads outside core crew (directing, script, production) of female- and male-driven Austrian cinema documentaries (according to film gender) released in 2012–2021

- **EXCLUSIVELY FEMALE CORE CREW**
100% women according to the Swedish calculation system
- **MAINLY FEMALE CORE CREW**
≥ 60% women according to the Swedish calculation system
- **BALANCED CORE CREW**
41%–59% women according to the Swedish calculation system
- **MAINLY MALE CORE CREW**
≤ 40% women according to the Swedish calculation system
- **EXCLUSIVELY MALE CORE CREW**
0% women according to the Swedish calculation system

GENDER IN THE CAMERA DEPARTMENT

A department of vital importance for every cinema film that still has a low percentage of women, despite efforts to address the imbalance, is the camera department (20% in 2020–2021).

GENDER RATIO IN CAMERA DEPARTMENT, 2020–2021

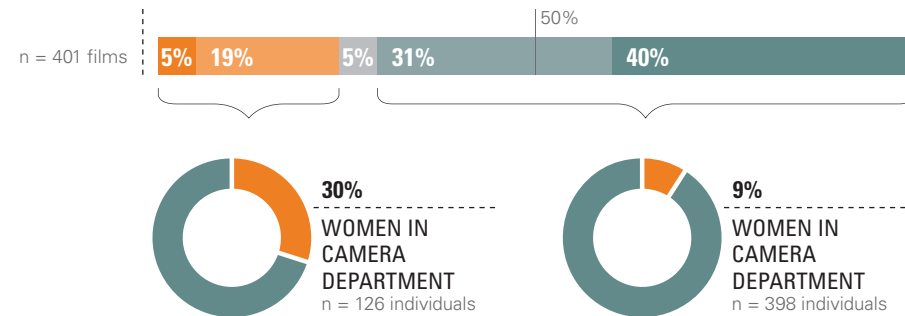


Gender ratio in camera department of Austrian fiction films and documentaries released in 2020–2021 compared to 2017–2019

A look at the decade 2012–2021 shows that male core crews worked almost exclusively with male cinematographers. However, even female-driven core crews predominantly hired male cinematographers: Just under every third (30 %) cinematographer in female-driven films was a woman.

- EXCLUSIVELY FEMALE CORE CREW**
100% women according to the Swedish calculation system
- MAINLY FEMALE CORE CREW**
≥ 60% women according to the Swedish calculation system
- BALANCED CORE CREW**
41%–59% women according to the Swedish calculation system
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0% women according to the Swedish calculation system

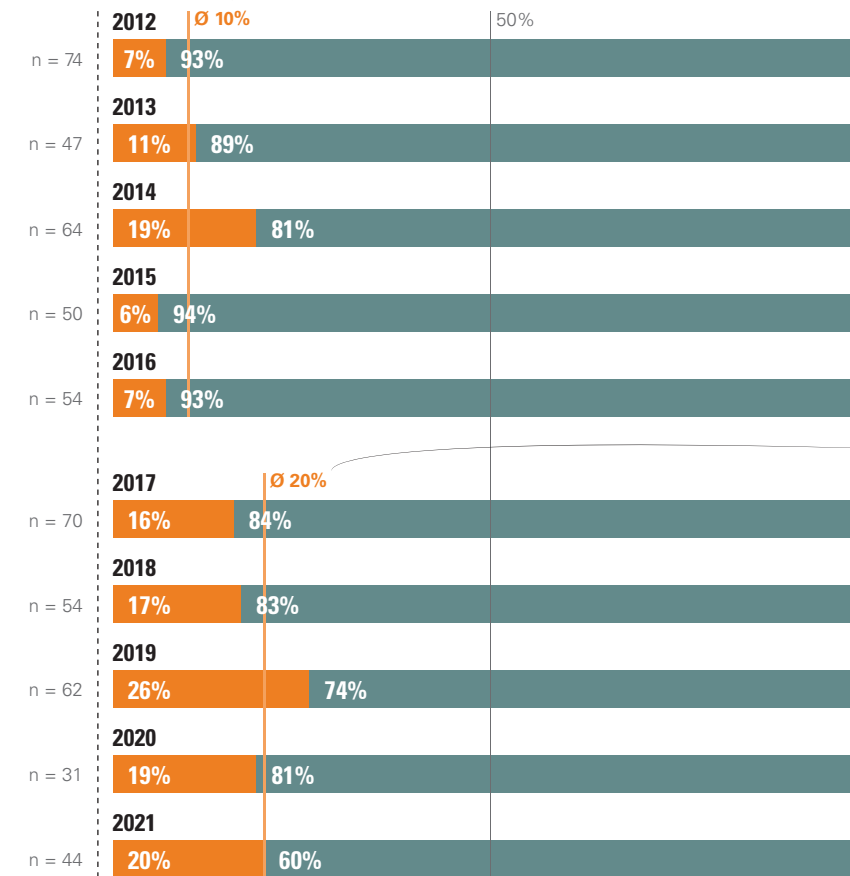
CINEMA FILMS, 2012-2021: FILM GENDER AND CAMERA



Gender ratio in the camera department of female- and male-driven fictions films and documentaries (according to film gender) released in 2012–2021

In 2012–2016, the average number of women in the camera department was 10%. By 2017–2021, this figure rose ten percentage points to 20%. In other words, the percentage of women increased but is still low.

GENDER RATIO IN CAMERA DEPARTMENT BY YEAR



In 2012–2016, the average number of women in the camera department was 10%.

In 2017–2021, the average number of women in the camera department was 20%.

Gender ratio in the camera department of Austrian fiction films and documentaries released in 2012–2021 by year, including average of number of women for both five-year groups.

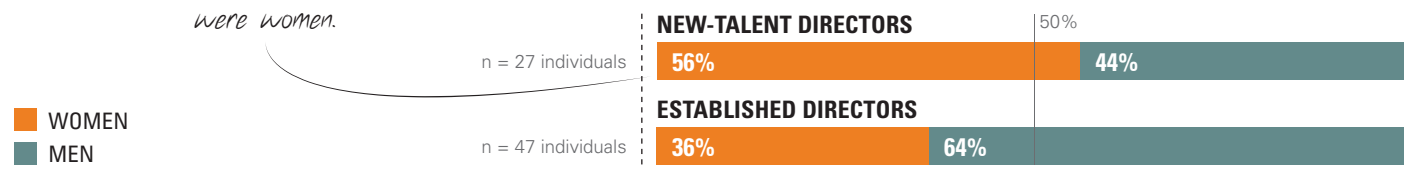
- WOMEN
- MEN

FILMS BY NEW TALENTS

This report also looks at films in light of the director's level of experience. It has been found determined that new talents are primarily women! Women made up 56% of all new directors (Glossary) of films released in 2020–2021. The figure for established directors was only 36%.

In new-talent films, 56% of the directors were women.

GENDER OF DIRECTORS IN FILMS BY NEW TALENTS AND ESTABLISHED DIRECTORS, 2020–2021

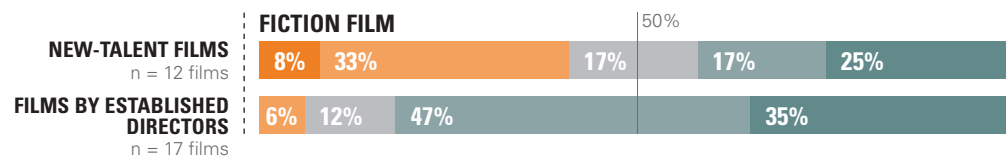


Gender ratio in directing departments of films by new talents and established directors released in 2020–2021

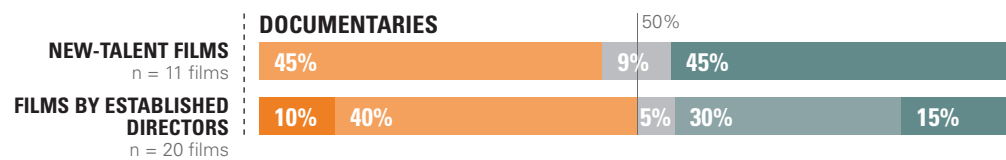
A comparison of fiction films by new talents and established directors released in 2020–2021 shows significant differences in the makeup of the core crew. Of new-talent fiction film, 41% were female driven, nearly equal the 42% of male-driven films. However, the figure was only 6% for fiction films by establis-

hed directors. Male-driven films represented the majority, 82%. Documentaries were shown to have a balanced gender ratio, in films by both new talents and established directors.

FILM GENDER IN FILMS BY NEW TALENTS AND ESTABLISHED DIRECTORS, 2020–2021, BY GENRE



Film gender in fiction films by new talents and established directors released in 2020–2021



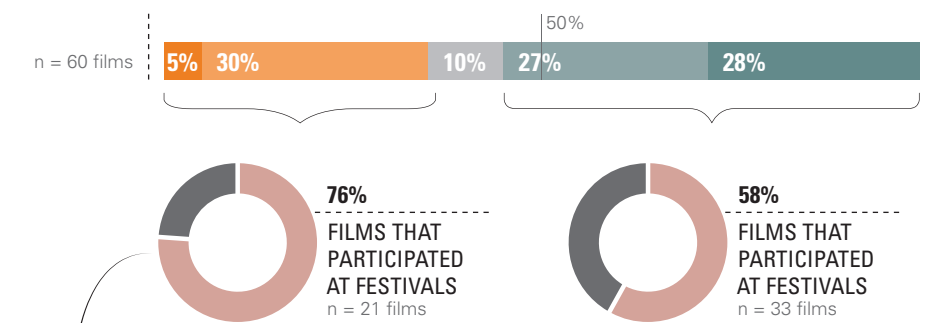
Film gender in documentaries by new talents and established directors released in 2020–2021

- EXCLUSIVELY FEMALE CORE CREW**
100% women according to the Swedish calculation system
- MAINLY FEMALE CORE CREW**
≥ 60% women according to the Swedish calculation system
- BALANCED CORE CREW**
41%–59% women according to the Swedish calculation system
- MAINLY MALE CORE CREW**
≤ 40% women according to the Swedish calculation system
- EXCLUSIVELY MALE CORE CREW**
0% women according to the Swedish calculation system

FESTIVAL PARTICIPATION AND AWARDS

Participation at festivals and winning awards are indicators of a film's artistic quality. This report analyzes whether gender differences can be found in films produced in Austria. It was shown that films by women enjoyed artistic success. In 2020–2021, 76% of all female-driven films screened at film festivals and 67% won at least one award.

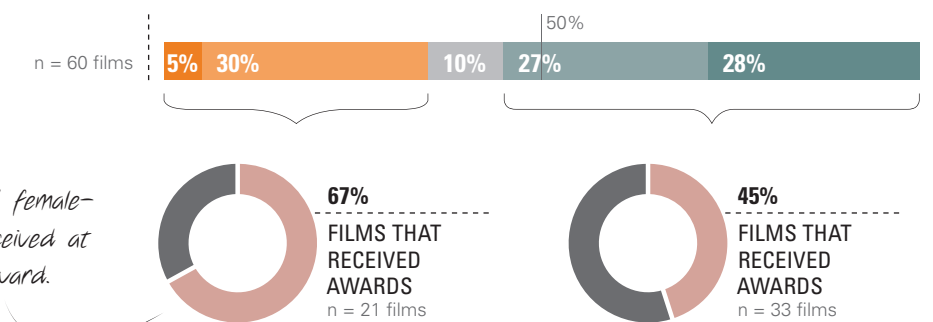
CINEMA FILMS, 2020–2021: FILM GENDER AND FESTIVAL PARTICIPATION



Percentage of female- and male-driven Austrian fiction films and documentaries (by film gender) released in 2020–2021 that participated at at least one festival

76% of the 21 female-driven films participated at at least one festival.

CINEMA FILMS, 2020–2021: FILM GENDER AND AWARDS

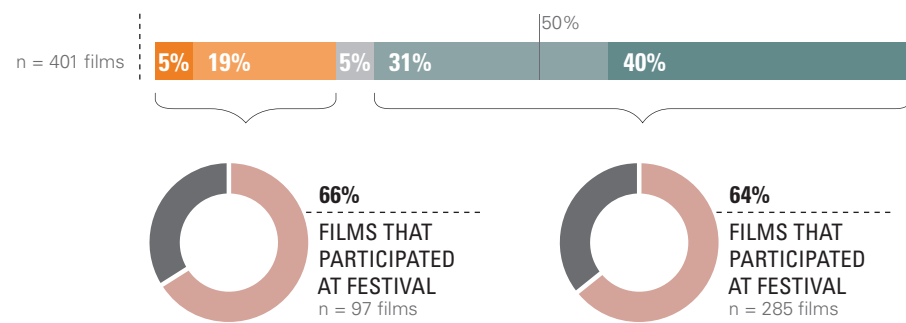


Percentage of female- and male-driven Austrian fiction films and documentaries (by film gender) released in 2020–2021 that received at least one award

67% of the 21 female-driven films received at least one award.

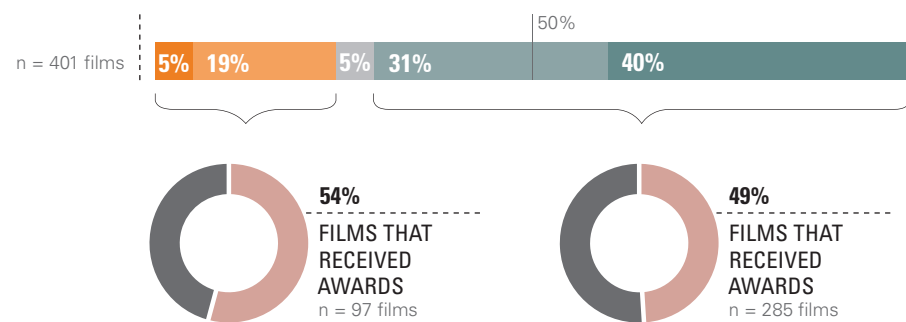
In the decade 2012–2021, it was also found that female-driven films participated at festivals and won awards slightly more often than male-driven films.

**CINEMA FILMS, 2012–2021:
FILM GENDER AND FESTIVAL PARTICIPATION**



Percentage of female- and male-driven Austrian fiction films and documentaries (by film gender) released in 2012–2021 that participated at at least festival

**CINEMA FILMS, 2012–2021:
FILM GENDER AND AWARDS**



Percentage of female- and male-driven Austrian fiction films and documentaries (by film gender) released in 2012–2021 that received at least one award

- **EXCLUSIVELY FEMALE CORE CREW**
100% women according to the Swedish calculation system
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≥ 60% women according to the Swedish calculation system
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41%–59% women according to the Swedish calculation system
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≤ 40% women according to the Swedish calculation system
- **EXCLUSIVELY MALE CORE CREW**
0% women according to the Swedish calculation system

PART B FICTION FILMS AND DOCUMENTARIES ON SCREEN

Part B of the THIRD AUSTRIAN FILM GENDER REPORT is based on the following data from 2020–2021 and the decade of 2012–2021:

Current sample 2020–2021

2 years

29 FICTION FILMS

with a cinematic release in 2020–2021

64 main characters

29 DOCUMENTARIES

with a cinema release in 2020–2021

129 protagonists

16 hours of talking time

148 experts

Total sample 2012–2021

10 years

188 FICTION FILMS

with a cinematic release in 2012–2021

528 main characters

213 DOCUMENTARIES

with a cinema release in 2012–2021

1,031 protagonists

119 hours of talking time

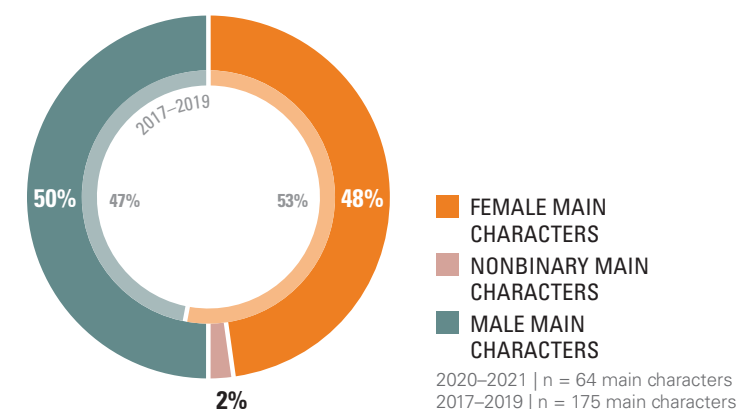
987 experts

Part B of the THIRD AUSTRIAN FILM GENDER REPORT analyzes the on-screen data of Austrian cinema fiction films and documentaries. The focus is on the representation of female characters and the depiction of gender relations; at the same time, other categories of diversity are also examined.

CINEMA FICTION FILMS ON SCREEN

In 2020–2021, Austrian fiction films contained nearly equal numbers of male and female main characters.

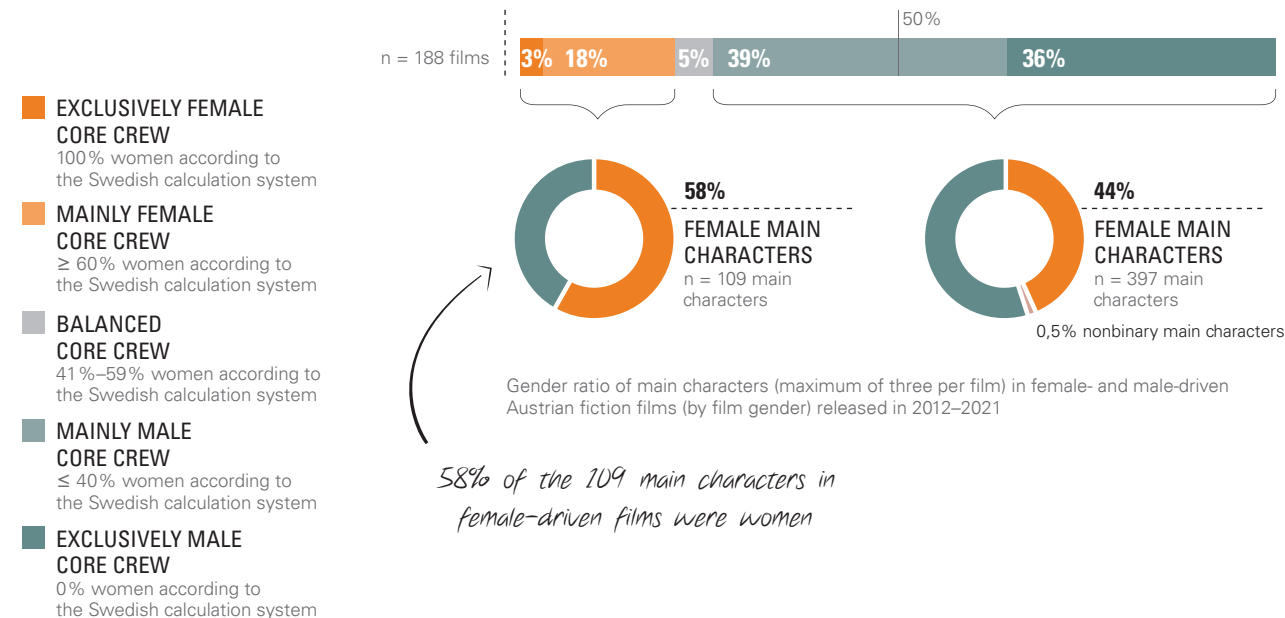
CINEMA FICTION FILMS, 2020–2021: GENDER OF MAIN CHARACTERS



The percentage of female main characters was higher in female-driven than male-driven fiction films: In female-driven fiction films released in 2012–2021, 58% of the main characters were women, while the number for male-driven films was 44%.

Gender ratio of main characters (maximum of three per film) in Austrian fiction films released in 2020–2021 compared to 2017–2019

CINEMA FICTION FILMS, 2012–2021: FILM GENDER AND GENDER OF MAIN CHARACTERS

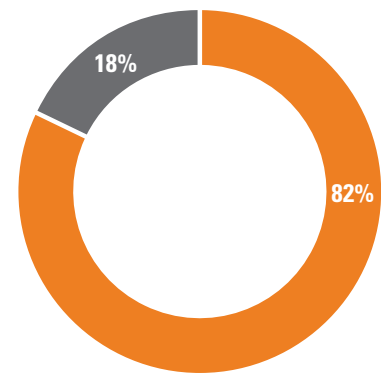


Gender ratio of main characters (maximum of three per film) in female- and male-driven Austrian fiction films (by film gender) released in 2012–2021

When considering the type of depiction with the Bechdel-Wallace Test (see Glossary), there were more significant differences: In 2012–2021, 82% of fiction films with a female core crew passed this test, which means they depicted woman main characters not only in relation solely to men. For the sake of comparison,

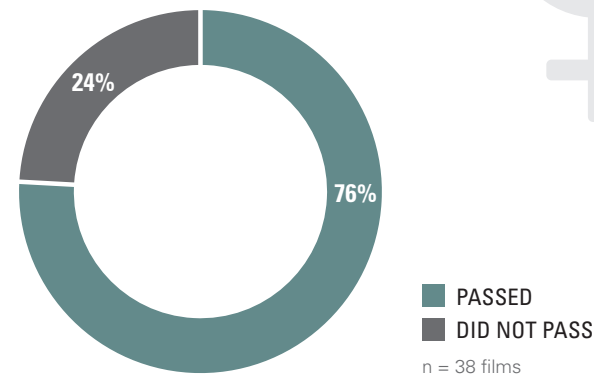
76% of these films also passed the Bechdel-Wallace Test for male film characters.

FEMALE-DRIVEN CINEMA FICTION FILMS, 2012–2021: BECHDEL-WALLACE TEST



Percentage of female-driven Austrian fiction films released in 2012–2021 which passed the Bechdel-Wallace Test

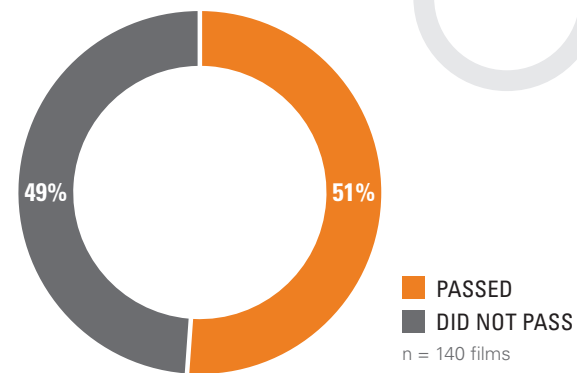
FEMALE-DRIVEN CINEMA FICTION FILMS, 2012–2021: BECHDEL-WALLACE TEST FOR MALE CHARACTERS



Percentage of female-driven Austrian fiction films released in 2012–2021 which passed the Bechdel-Wallace Test for male characters

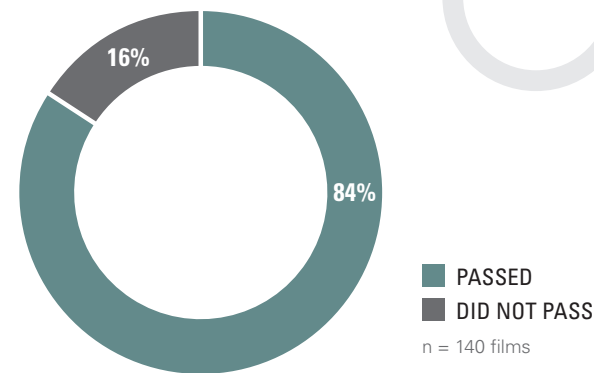
Films with male-driven core crews passed the Bechdel-Wallace Test for woman film characters much less often. In solely 51% of the 140 male-driven cinema fiction films, women talked about something other than a man. By comparison, 84% of these films passed the Bechdel-Wallace Test for male characters.

MALE-DRIVEN CINEMA FICTION FILMS, 2012–2021: BECHDEL-WALLACE TEST



Percentage of male-driven Austrian fiction films released in 2012–2021 which passed the Bechdel-Wallace Test

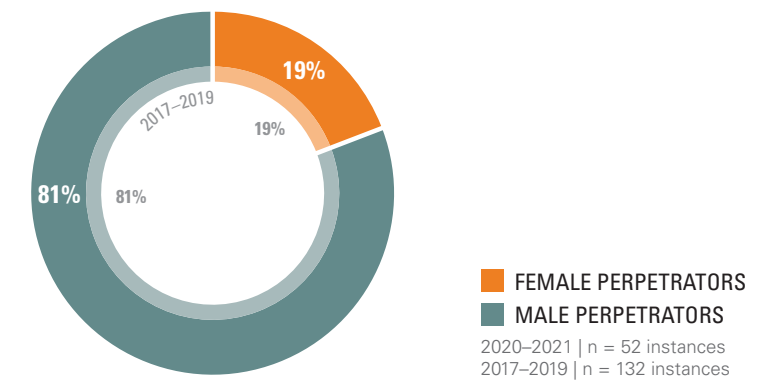
MALE-DRIVEN CINEMA FICTION FILMS, 2012–2021: BECHDEL-WALLACE TEST FOR MALE CHARACTERS



Percentage of male-driven Austrian fiction films released in 2012–2021 which passed the Bechdel-Wallace Test for male characters

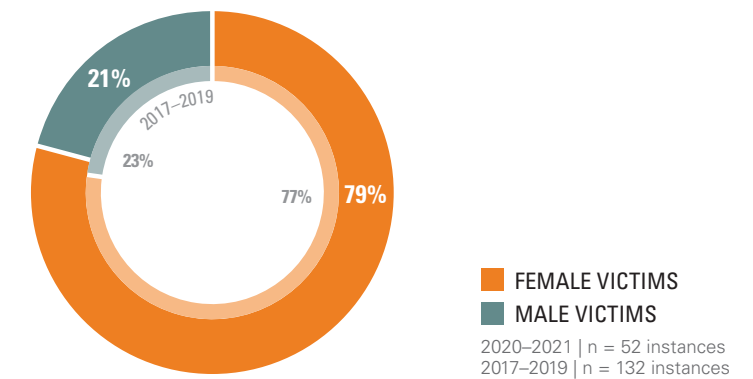
In fictions films released in 2020–2021, sexualized violence (see Glossary) was depicted according to a conventional victim-perpetrator narrative: 81% of the perpetrators were men and 79% of the victims were women.

SEXUALIZED VIOLENCE IN CINEMA FICTION FILMS, 2020–2021: PERPETRATORS BY GENDER



Instances of sexualized violence by gender of perpetrators in Austrian fiction films released in 2020–2021 compared to 2017–2019

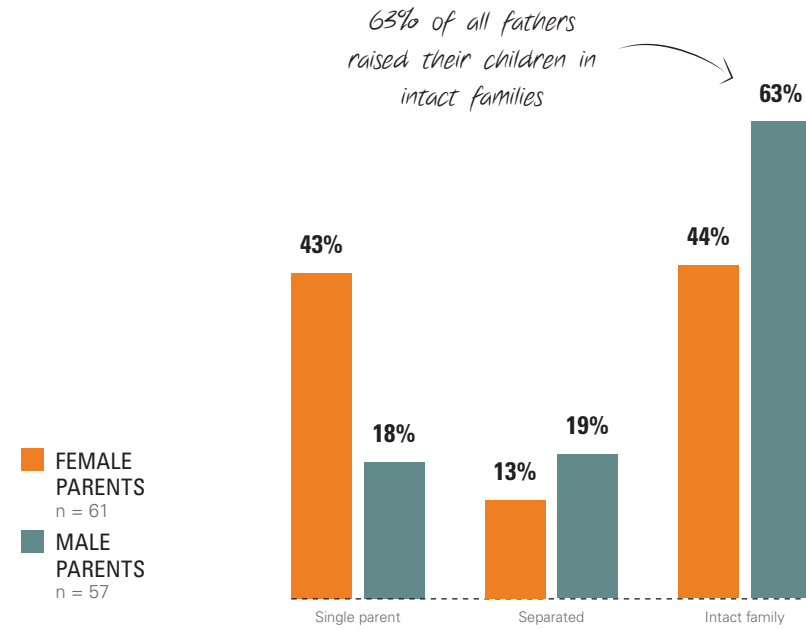
SEXUALIZED VIOLENCE IN CINEMA FICTION FILMS, 2020–2021: VICTIMS BY GENDER



Instances of sexualized violence by gender of victims in Austrian fiction films released in 2020–2021 compared to 2017–2019

Gender differences were also found in the depiction of characters who were parents: In fiction films released in 2012-2021 mothers were shown most often as single parents (43%) or in an intact family with children (44%). The number of fathers depicted raising their children in an intact family was much higher, 63%.

CINEMA FICTION FILMS, 2012–2021: PARENTING SITUATION OF MAIN CHARACTERS BY GENDER



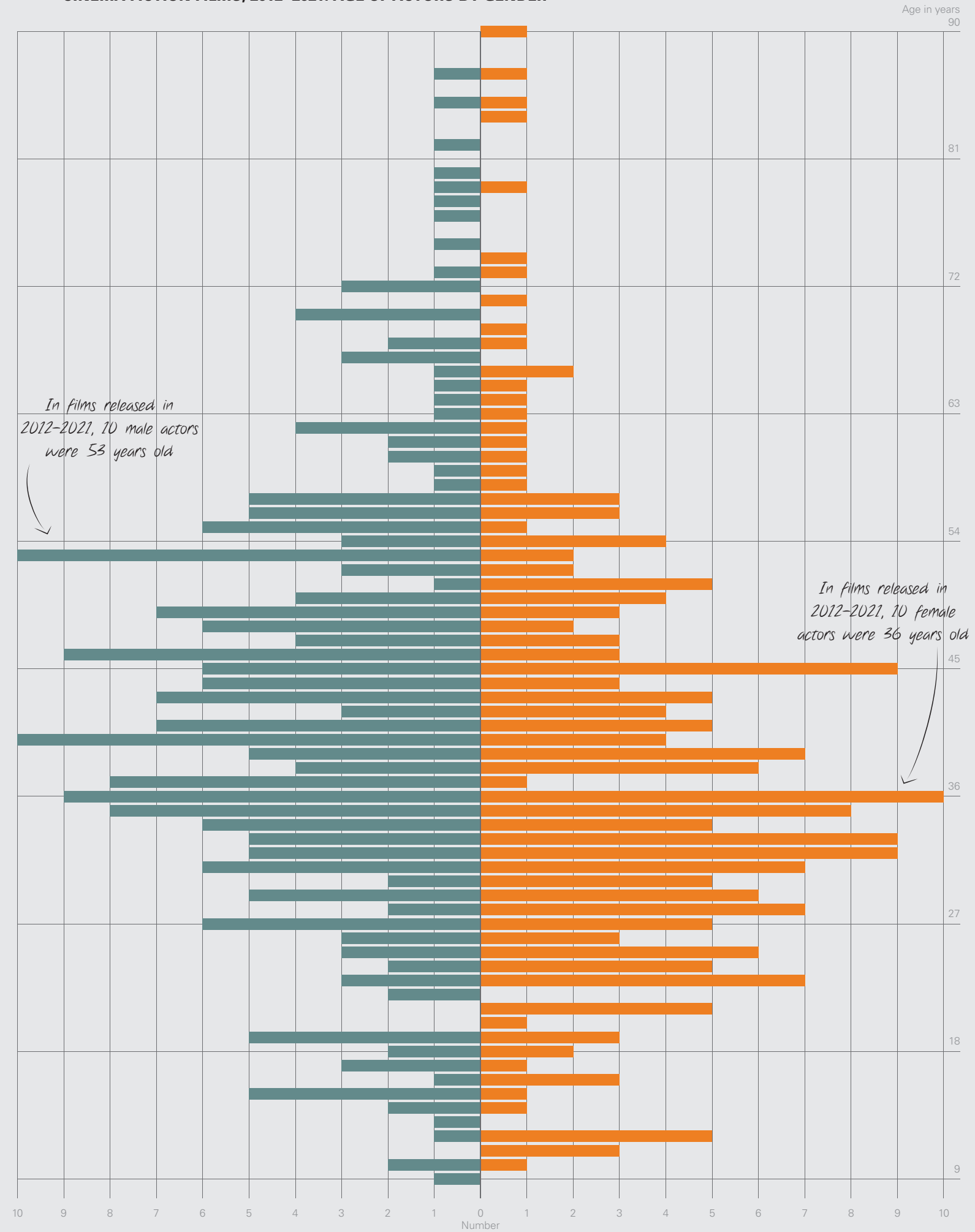
Parenting situation of main characters (maximum of three per film) in Austrian fiction films released in 2012–2021 by gender

The age of woman actors who play main characters in fiction films was also examined. A slight majority were in the range of young adults (about mid-20s to early 40s), while the range of male actors' ages was broader. This showed that the time period in which woman actors are hired for Austrian film productions is shorter than for their male counterparts.

WOMEN
MEN

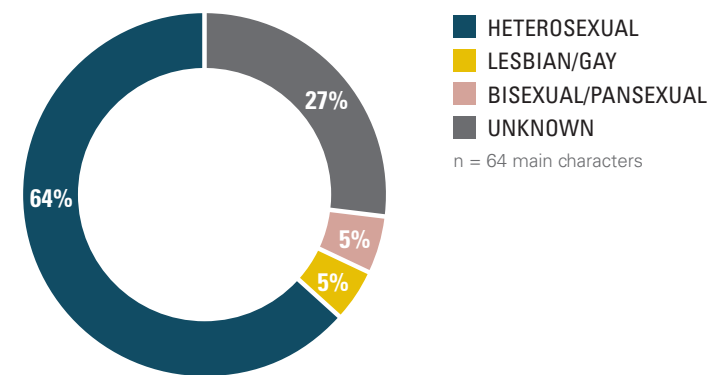
Age of actors (maximum of three main characters per film) in Austrian fiction films released in 2012–2021 by gender. Actor's age at film's release was used.

CINEMA FICTION FILMS, 2012–2021: AGE OF ACTORS BY GENDER



This report also examines other diversity criteria for the main characters in fiction films. Analysis has shown that the share of homosexual and bisexual or pansexual main characters in Austrian fiction films released in 2020–2021 was only 5% each.

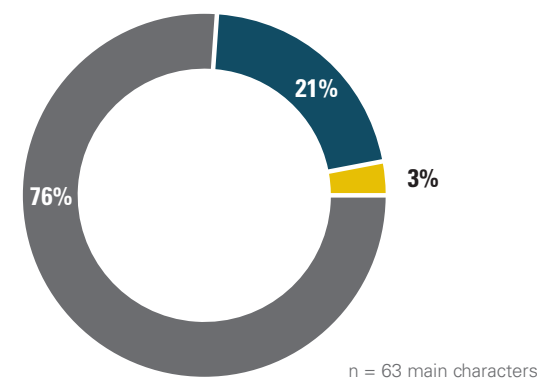
**CINEMA FICTION FILMS, 2020–2021:
SEXUAL ORIENTATION OF MAIN CHARACTERS**



Sexual orientation of main characters (maximum of three per film) in Austrian fiction films released in 2020–2021

Religious beliefs rarely played a role, since 76% of main characters were either atheists or their faith was unknown. The second largest group was Christian main characters, 21%. Three percent of main characters were Muslim.

**CINEMA FICTION FILMS, 2020–2021:
RELIGION OF MAIN CHARACTERS**

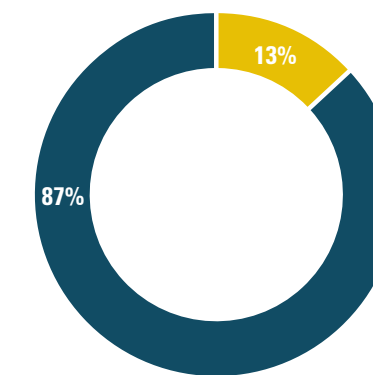


Religion of main characters (maximum of three per film) in Austrian fiction films released in 2020–2021

- CHRISTIAN
- MUSLIM
- JEWISH
- ATHEIST OR UNKNOWN

The percentage of main characters with a migration background in Austrian fiction films released in 2020–2021 was 13%, while the figure for the country’s population was 26%, twice as high (cf. Statistik Austria, 2023).

**CINEMA FICTION FILMS, 2020–2021:
MIGRATION BACKGROUND OF MAIN CHARACTERS**



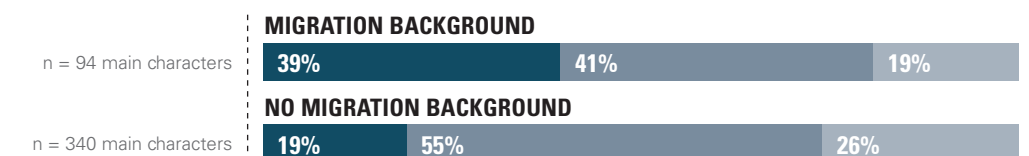
Migration background of main characters living in Austria (maximum of three per film) in Austrian fiction films released in 2020–2021

- MIGRATION BACKGROUND
 - NO MIGRATION BACKGROUND
- n = 60 main characters

As part of this analysis, the way in which economic aspects are included in the narratives was also examined. Are certain social groups shown more often while others appear less often? Depiction of these characters from a lower social class appear is above average: Thirty-nine percent of characters with a migration background were members of the lower class, 41% were in the

middle class, and 19% belonged to the upper class. Of characters without a migration background, only 19% were members of the lower class, 55% were in the middle class, and 26% belonged to the upper class.

**CINEMA FICTION FILMS, 2012–2021: MIGRATION
BACKGROUND OF MAIN CHARACTERS BY SOCIAL CLASS**

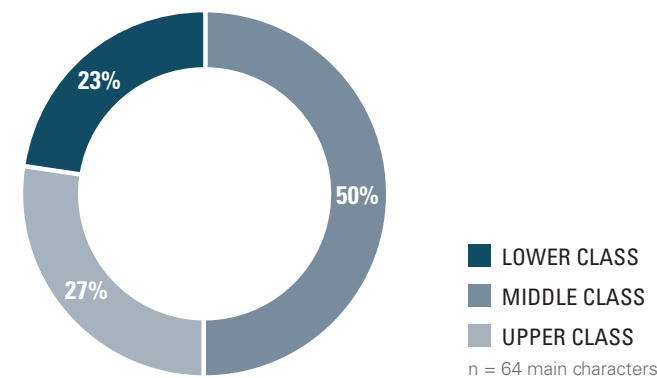


Migration background of main characters (maximum of three per film) living in Austria in Austrian fiction films released in 2012–2021

- LOWER CLASS
- MIDDLE CLASS
- UPPER CLASS

Half of the main characters in Austrian fictions films were middle class. However, compared to the distribution of income in Austria, middle-class characters were underrepresented while individuals with low incomes or from wealthy groups were overrepresented (cf. Statistik Austria, 2023).

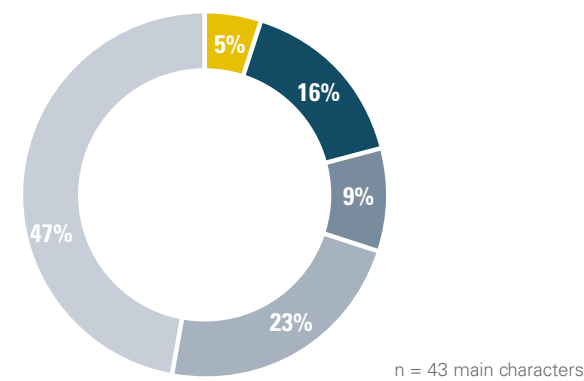
CINEMA FICTION FILMS, 2020–2021: SOCIAL CLASS OF MAIN CHARACTERS



Social class of main characters (maximum of three per film) in Austrian fiction films released in 2020–2021

Regarding education, Austrian fiction films mainly contained narratives about individuals from a privileged educational group: Forty-seven percent of the main characters in fiction films released in 2020–2021 had completed their tertiary education. However, the figure for Austria’s population is only 20% (cf. Statistik Austria, 2023).

CINEMA FICTION FILMS, 2020–2021: EDUCATIONAL LEVEL OF ADULT MAIN CHARACTERS



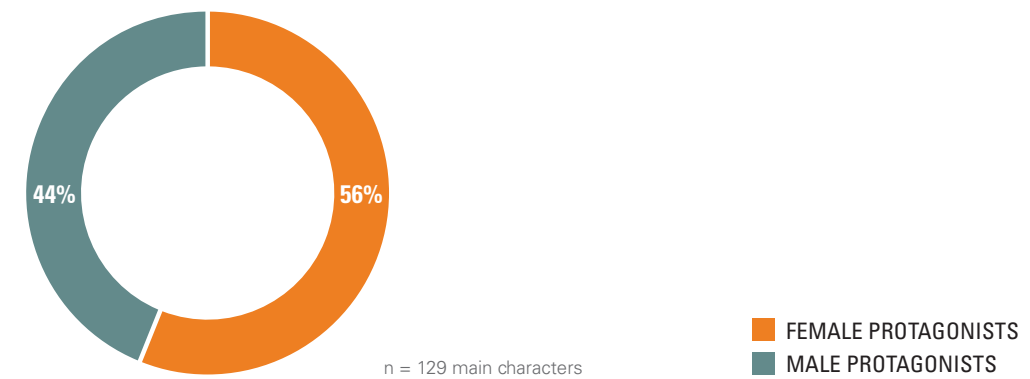
Educational level of adult main characters (maximum of three per film) in Austrian fiction films released in 2020–2021. Some of this information was disclosed in the film and some was estimated.

- DID NOT FINISH COMPULSORY SCHOOLING
- FINISHED COMPULSORY SCHOOLING
- TRADE SCHOOL OR GENERAL SCHOOLING WITHOUT SCHOOL-LEAVING EXAM
- COMPLETED APPRENTICESHIP
- SCHOOL-LEAVING EXAM
- FINISHED TERTIARY EDUCATION
- UNKNOWN

CINEMA DOCUMENTARIES ON SCREEN

CINEMA DOCUMENTARIES, 2020–2021: GENDER OF PROTAGONISTS

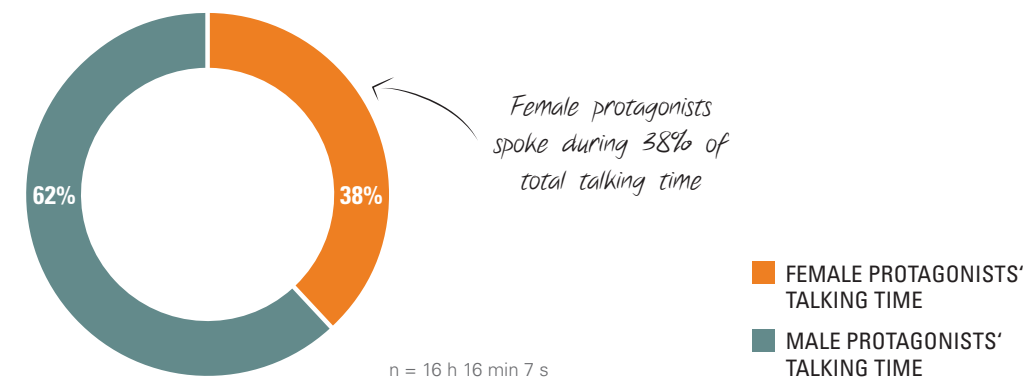
In documentaries released in 2020 or 2021, women represented more than half (56%) of the protagonists.



Gender ratio of protagonists (maximum of seven per film) in Austrian documentaries released in 2020–2021

CINEMA DOCUMENTARIES, 2020–2021: PROTAGONISTS' TALKING TIME BY GENDER

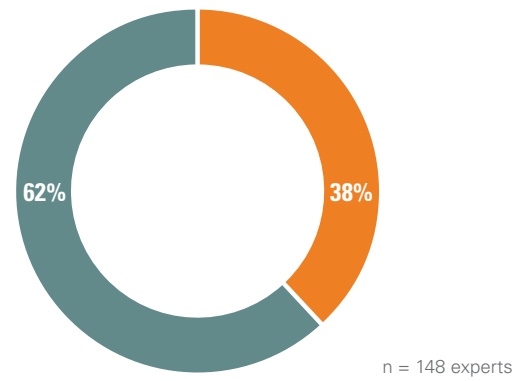
In spite of this parity in the gender ratio, women were underrepresented in terms of how often they spoke: Woman protagonists took up solely 38% of total talking time.



Talking time of protagonists by gender in Austrian documentaries released in 2020–2021

In addition, a glaring gender disparity was found in terms of expertise: Of all experts appearing in documentaries in 2020–2021, solely 38% are female. A look back at the previous decade (2012–2021) shows that only 26% of all experts were women.

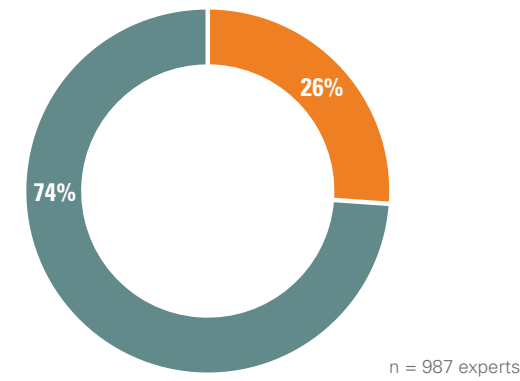
CINEMA DOCUMENTARIES, 2020–2021: EXPERTS BY GENDER



Gender ratio of experts in Austrian documentaries released in 2020–2021

- FEMALE EXPERTS
- MALE EXPERTS

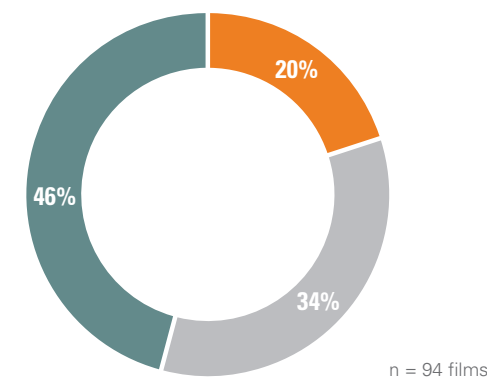
CINEMA DOCUMENTARIES, 2012–2021: EXPERTS BY GENDER



Gender ratio of experts in Austrian documentaries released in 2012–2021

This imbalance was also found in biographical documentaries: Nearly half (46%) of all biographical cinema documentaries portray men, while women are the focus of only one-fifth (20%) of all such films. One-third (34%) of biographical cinema documentaries are about mixed-gender groups.

BIOGRAPHICAL CINEMA DOCUMENTARIES, 2012–2021 BY GENDER OF SUBJECT PORTRAYED

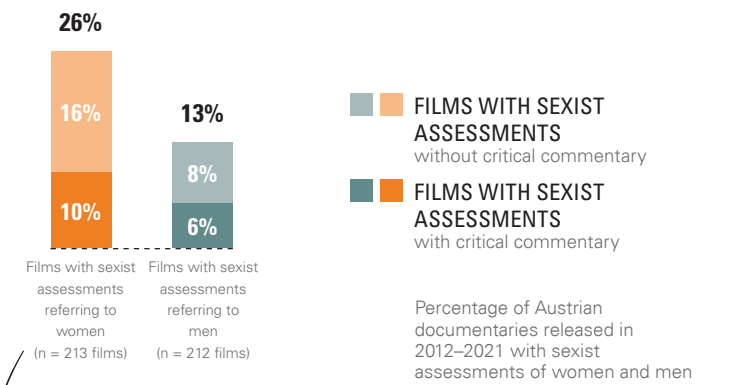


Austrian biographical documentaries released in 2012–2021 by gender of subjects portrayed

- BIOGRAPHICAL CINEMA DOCUMENTARY ABOUT ONE OR MORE WOMEN
- BIOGRAPHICAL CINEMA DOCUMENTARY ABOUT SEVERAL PEOPLE OF DIFFERENT GENDERS
- BIOGRAPHICAL CINEMA DOCUMENTARY ABOUT ONE OR MORE MEN

In Austrian documentaries, sexist assessments of women were twice as frequent as those of men: While women are the target in 26% of such films, men are the subject in solely 13%. Only some documentaries examine these assessments in a critical manner.

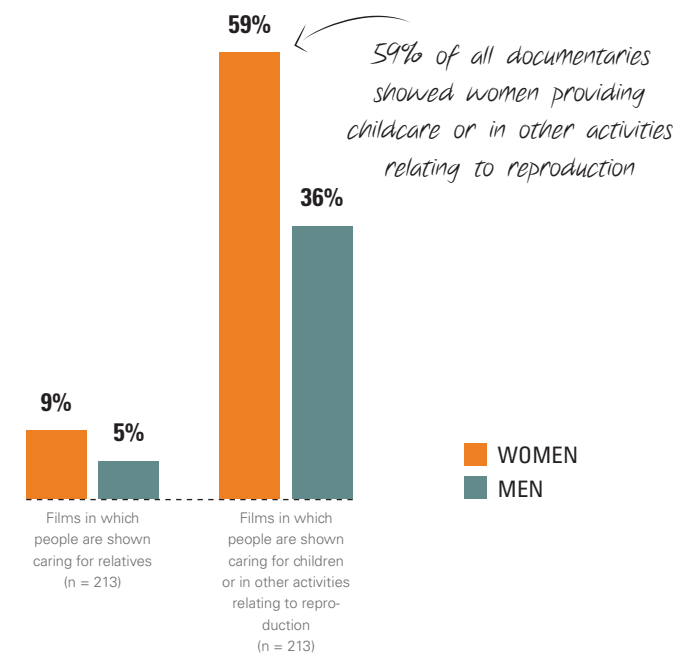
CINEMA DOCUMENTARIES, 2012–2021: FILMS WITH SEXIST ASSESSMENTS



26% of all films contained sexist assessments referring to women. Almost two-thirds of these assessments were not examined critically.

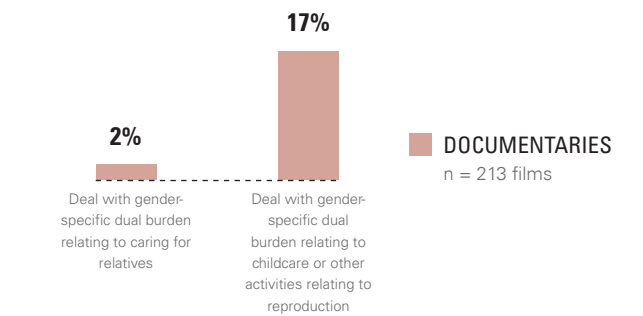
Furthermore, many films show women performing unpaid work while men are more often in paid positions, though these inequalities are not dealt with thematically.

CINEMA DOCUMENTARIES, 2012–2021: PORTRAYALS OF UNPAID WORK BY GENDER



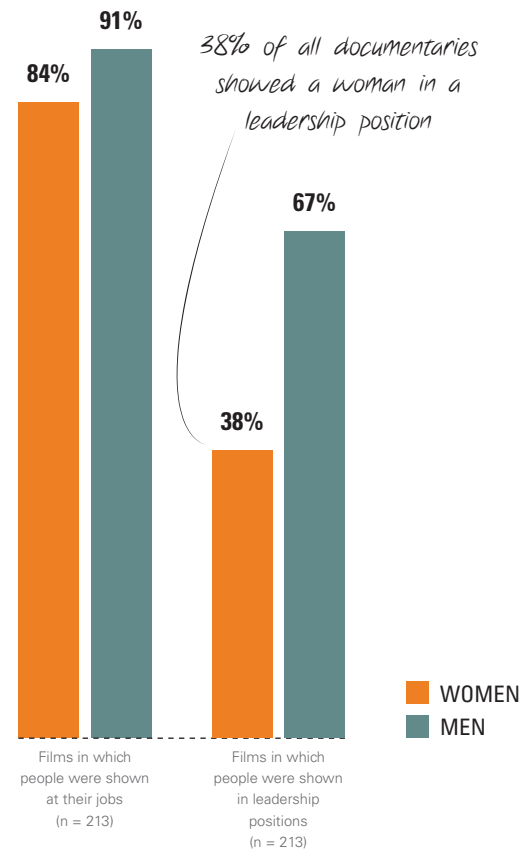
Percentage of Austrian documentaries released in 2012–2021 that depict individuals engaged in unpaid labor, by gender

CINEMA DOCUMENTARIES, 2012–2021: DEALING WITH GENDER-SPECIFIC DUAL BURDEN DUE TO UNPAID LABOR



Percentage of Austrian documentaries released in 2012–2021 that deal with gender-specific dual burdens due to unpaid labor

CINEMA DOCUMENTARIES, 2012–2021: PORTRAYALS OF PAID WORK BY GENDER

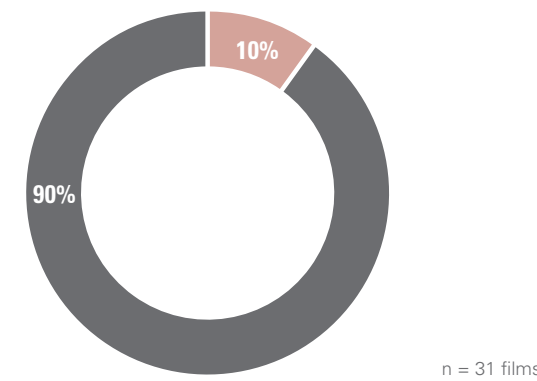


Percentage of Austrian documentaries released in 2012-2021 that depict individuals engaged in paid labor, by gender

This is particularly obvious when leadership positions are shown: In 67% of all films, men are depicted in such roles, while women are seen in leadership positions in only 38%.

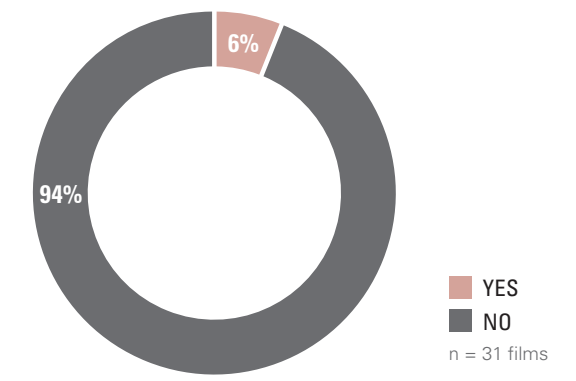
LGBTIQ+ themes (■ Glossary) are rarely addressed in current Austrian documentaries. Only 10% from 2020 and 2021 deal with queer sexuality although only 6% show individuals who are visibly LGBTIQ+. In other words, these identities are rarely visible, and if they are, they mostly represent gay men.

CINEMA DOCUMENTARIES, 2020–2021, WITH LGBTIQ+ THEMES



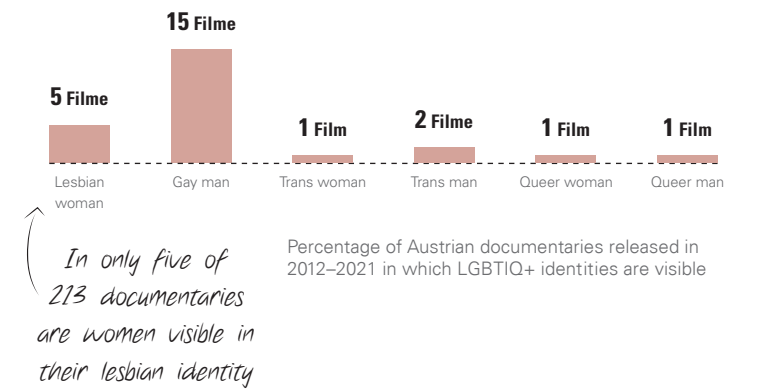
Percentage of Austrian documentaries released in 2020–2021 with LGBTIQ+ themes

CINEMA DOCUMENTARIES, 2020–2021, WITH LGBTIQ+ INDIVIDUALS



Percentage of Austrian documentaries released in 2020–2021 in which LGBTIQ+ individuals are visible

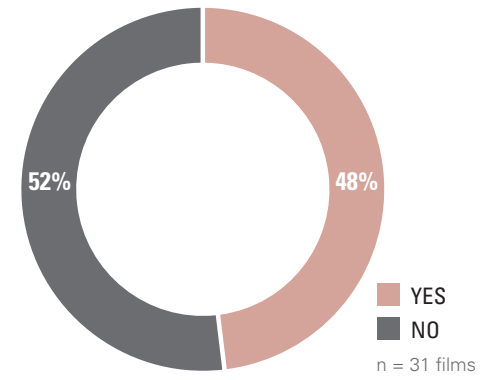
CINEMA DOCUMENTARIES, 2012–2021, VISIBLE LGBTIQ+ IDENTITIES



Percentage of Austrian documentaries released in 2012–2021 in which LGBTIQ+ identities are visible

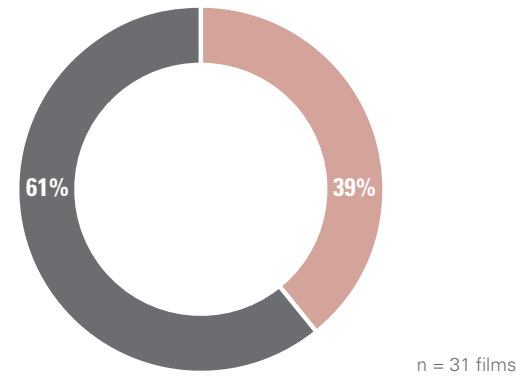
Migration is addressed just under half (48%) of the current documentaries, and only 39% show individuals with a migration background.

CINEMA DOCUMENTARIES, 2020–2021, WITH MIGRATION-RELATED THEMES



Percentage of Austrian documentaries released in 2020–2021 that deal with migration

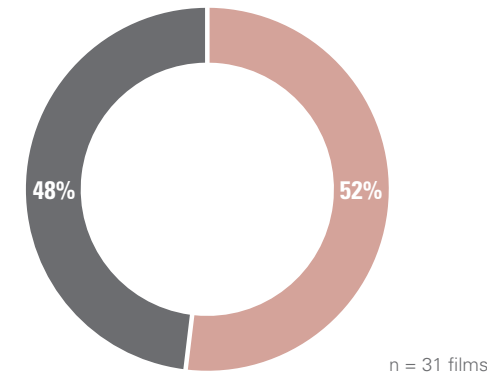
CINEMA DOCUMENTARIES, 2020–2021, WITH INDIVIDUALS WITH MIGRATION BACKGROUND



Percentage of Austrian documentaries released in 2020–2021 that show individuals with a migration background

Religion or faith is dealt with in a little more than half (52%) of current documentaries.

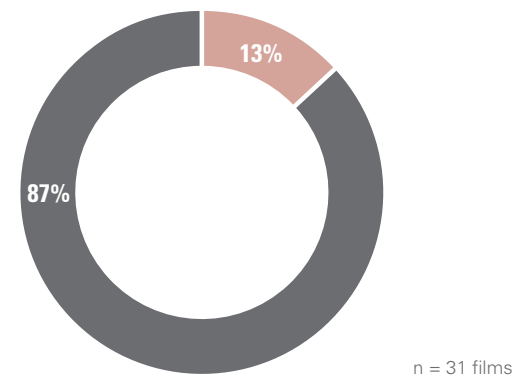
CINEMA DOCUMENTARIES, 2020–2021, WITH RELIGION/FAITH AS THEME



Percentage of Austrian documentaries released in 2020–2021 with religion or faith as a theme

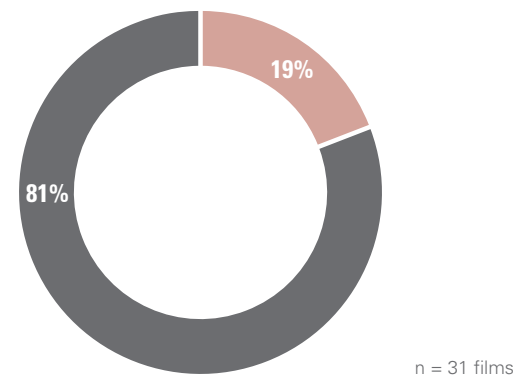
Nineteen percent of all current documentaries show individuals with disabilities, and 13% deal with disability as a theme.

CINEMA DOCUMENTARIES, 2020–2021, WITH DISABILITY AS A THEME



Percentage of Austrian documentaries released in 2020–2021 with disability as a theme

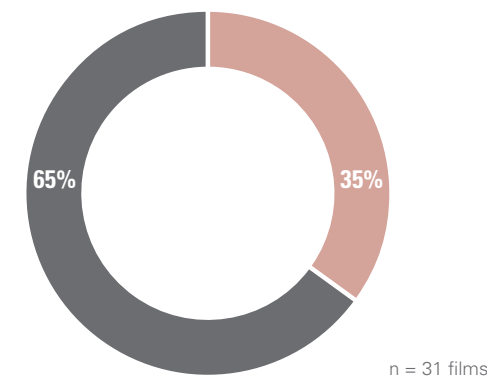
CINEMA DOCUMENTARIES, 2020–2021, WITH INDIVIDUALS WITH DISABILITY



Percentage of Austrian documentaries released in 2020–2021 with individuals with disability

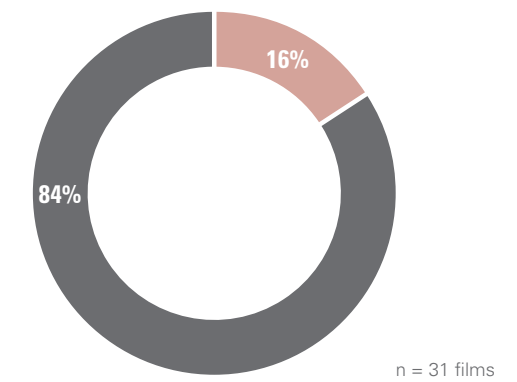
Thirty-five percent of current Austrian documentaries depict individuals affected by multiple discrimination. In spite of this fact, the effects of multiple discrimination are addressed in solely 16%.

CINEMA DOCUMENTARIES, 2020–2021, THAT SHOW INDIVIDUALS AFFECTED BY MULTIPLE DISCRIMINATION



Percentage of Austrian documentaries released in 2020–2021 that show individuals affected by multiple discrimination

CINEMA DOCUMENTARIES, 2020–2021, THAT DEAL WITH THE EFFECTS OF MULTIPLE DISCRIMINATION AS A THEME



Percentage of Austrian documentaries released in 2020–2021 that deal with the effects of multiple discrimination as a theme

C PART AUSTRIAN FILM FUNDING

Part C of the THIRD AUSTRIAN FILM GENDER REPORT is based on the following data from 2020–2021:

11 subsidizers

€ 105 MILLION

approved funding

Departments

5,997 individuals

in 19 department-head positions

For the sake of comparison, data from 2017–2019 were also used.

Part C focuses on aspects involving gender in Austrian film funding and presents a quantitative analysis of film and TV projects that were supported by the leading Austrian subsidizers in 2020 and 2021. These results were compared with data from previous years.

1,139 projects in 6 areas

» **Cinema**

623 PROJECTS

Script development

109 PROJECTS

Project development

170 PROJECTS

Production funding

40 PROJECTS

Cinema release

21 PROJECTS

Festival participation

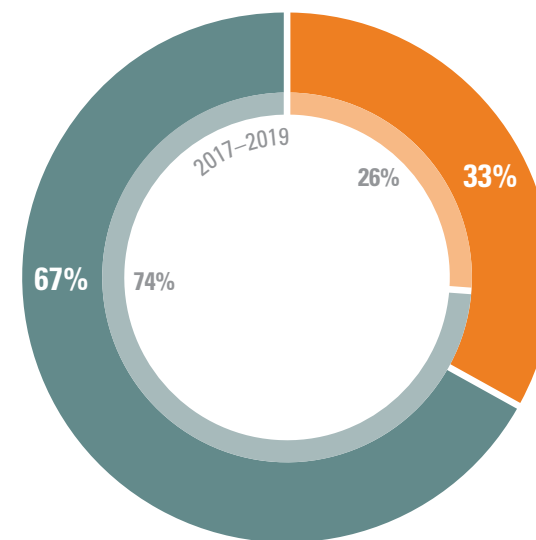
» **TV**

176 PROJECTS

Production funding

FUNDING IN CINEMA AND TV

APPROVED FUNDING, 2020–2021, ACCORDING TO SWEDISH CALCULATION SYSTEM



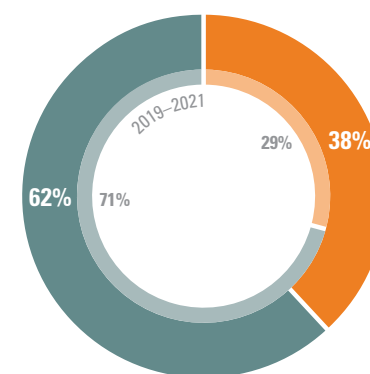
■ FEMALE ACCOUNT
■ MALE ACCOUNT

2020–2021 | n = € 104,728,830
2017–2019 | n = € 176,505,576

Approved funding in all areas for cinema and TV, 2020–2021, according to the Swedish calculation system compared to 2017–2019

As already shown in previous reports, women were underrepresented in both cinema and TV funding during the period covered by this one. As revealed by the data for all funding areas, a total of one-third (33 %) of funding in cinema and TV went to women according to the Swedish calculation system (■ Glossary). Of the funding approved for cinema projects, women received more than one-third (38%) of all approved funding. In TV, less than one-fourth (23%) of all funding was approved for women.

CINEMA FUNDING

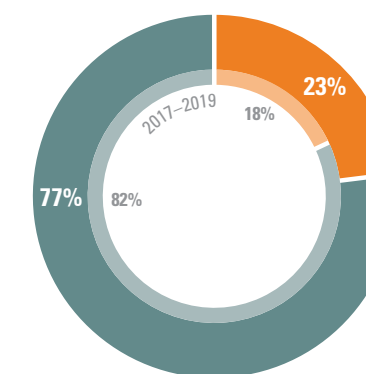


■ FEMALE ACCOUNT
■ MALE ACCOUNT

2020–2021 | n = € 68,844,786
2017–2019 | n = € 123,654,838

Approved funding in all areas of cinema funding, 2020–2021, according to the Swedish calculation system compared to 2017–2019

TV FUNDING

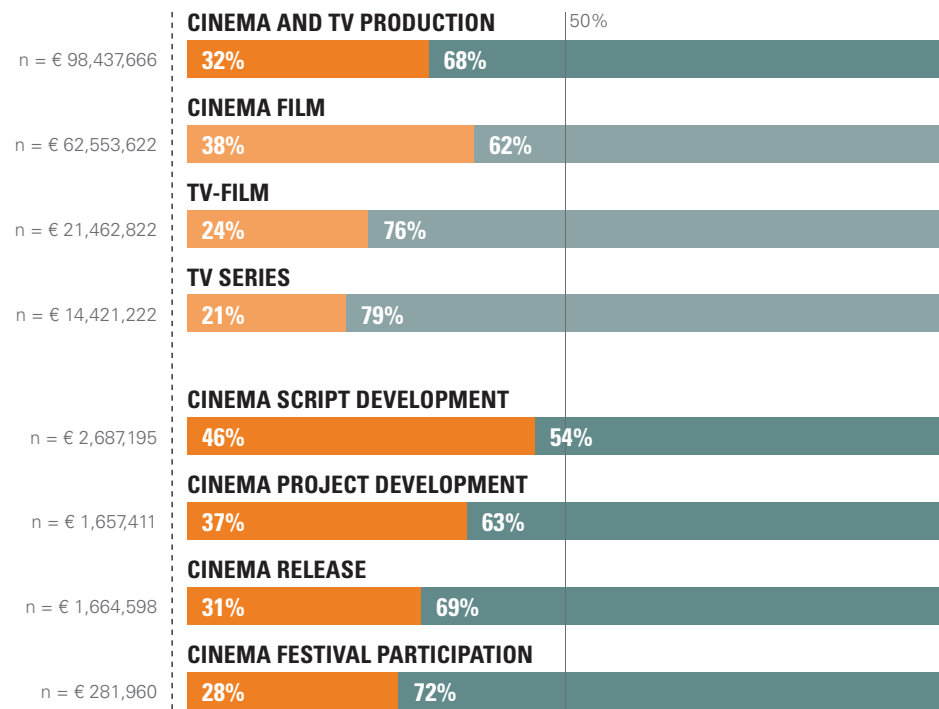


■ FEMALE ACCOUNT
■ MALE ACCOUNT

2020–2021 | n = € 35,884,044
2017–2019 | n = € 52,850,738

Approved funding in TV funding, 2020–2021, according to the Swedish calculation system compared to 2017–2019

CINEMA AND TV FUNDING, 2020–2021, BY AREA

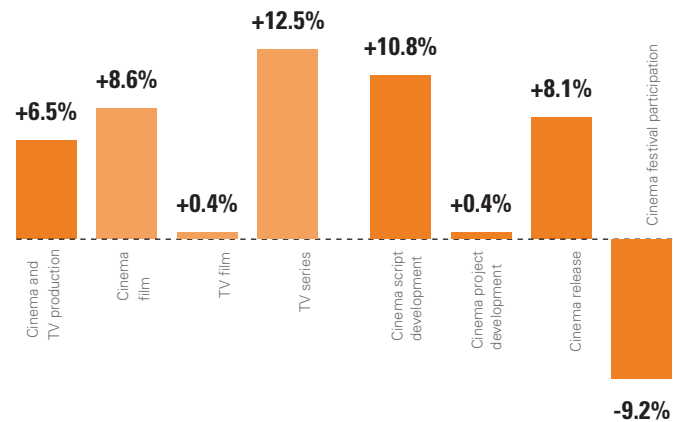


Approved funding, differentiated for cinema and TV, 2020–2021, according to the Swedish calculation system

However, a look at previous years shows that the trend of a gradual increase in the percentage of women who receive film funding continues. Compared to the period covered by the previous report, 2017–2019, the percentage of women who received funding for cinema script development according to the Swedish system increased by almost 11 percentage points, and in an area that receives a large amount of funding, production, the rise was about six percentage points.

TREND SINCE 2017–2019

Change of women in percentage points

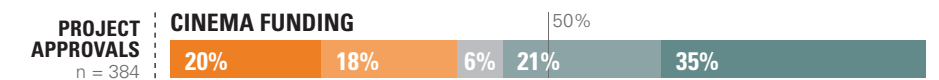


Trend in percentage of women according to Swedish calculation system in funding approved for women, 2020–2021, compared to 2017–2019 in percentage points according to areas of cinema and TV funding

PROJECT APPROVALS FOR CINEMA AND TV

Analysis of the distribution of funding according to the gender ratio of the core crew—directing, script and production—shows that in the areas of both cinema and TV, female-driven projects were in the minority. Only about every third (35%) approval in the cinema area and only every fifth (20%) approval for TV was for a female-driven project.

CINEMA AND TV FUNDING BY FILM GENDER



Project approvals in all funding areas, 2020–2021, by film gender

The number of male-driven TV projects rose by almost four percentage points to 72%



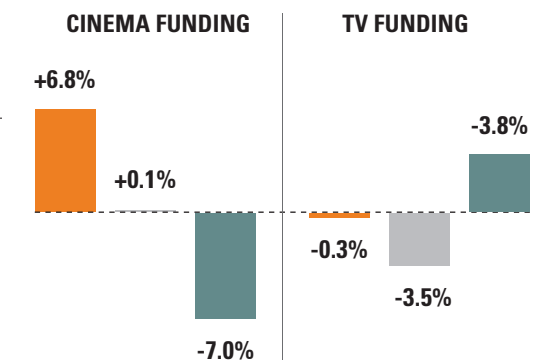
Project approvals of TV funding, 2020–2021, by film gender

In cinema funding, the number of approvals for female-driven projects rose by 6.8 percentage points

TREND SINCE 2017–2019

Change in percentage points

Trend of project approvals in cinema and TV funding, 2020–2021, by film gender compared to 2017–2019



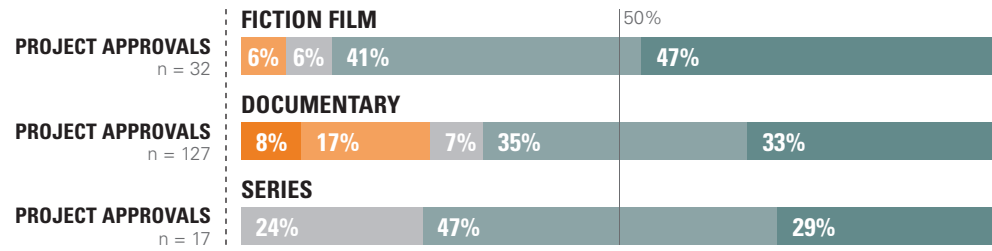
- EXCLUSIVELY FEMALE CORE CREW**
100% women according to the Swedish calculation system
- MAINLY FEMALE CORE CREW**
≥ 60% women according to the Swedish calculation system
- BALANCED CORE CREW**
41%–59% women according to the Swedish calculation system
- MAINLY MALE CORE CREW**
≤ 40% women according to the Swedish calculation system
- EXCLUSIVELY MALE CORE CREW**
0% women according to the Swedish calculation system

Compared to the period 2017–2019, that means an increase by just under 7 percentage points for female-driven projects in cinema funding. In the TV area, the figure stayed about the same.

- FEMALE-DRIVEN PROJECTS**
- BALANCED PROJECTS**
- MALE-DRIVEN PROJECTS**

The imbalance was especially pronounced in funding of TV series: Once again, the majority of funding in the period currently being reported on went to projects with core crews exclusively or mainly staffed by men.

TV FUNDING OF FICTION FILMS, DOCUMENTARIES AND SERIES



Project approvals for fiction films, documentaries and series in TV funding, 2020–2021, by film gender

Not a single TV series project that received funding approval was female-driven.

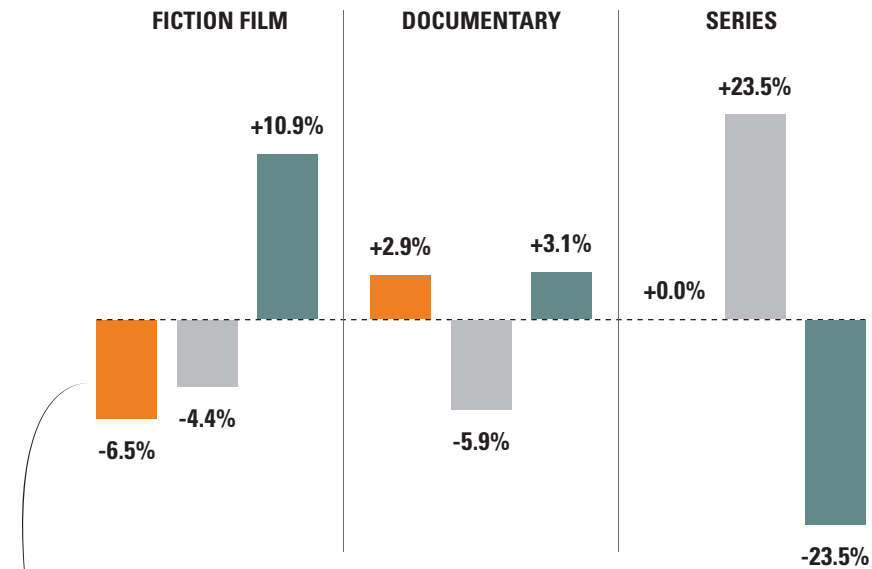
The huge imbalance in the TV sector has failed to improve since the last report and even worsened with TV fiction films, with a drop of 6.5 percentage points.

TREND SINCE 2017–2019

Change in percentage points

Trend for project approvals for fiction films, documentaries and series in TV funding, 2020–2021 by film gender compared to 2017–2019 in percentage points

- FEMALE-DRIVEN PROJECTS
- BALANCED PROJECTS
- MALE-DRIVEN PROJECTS



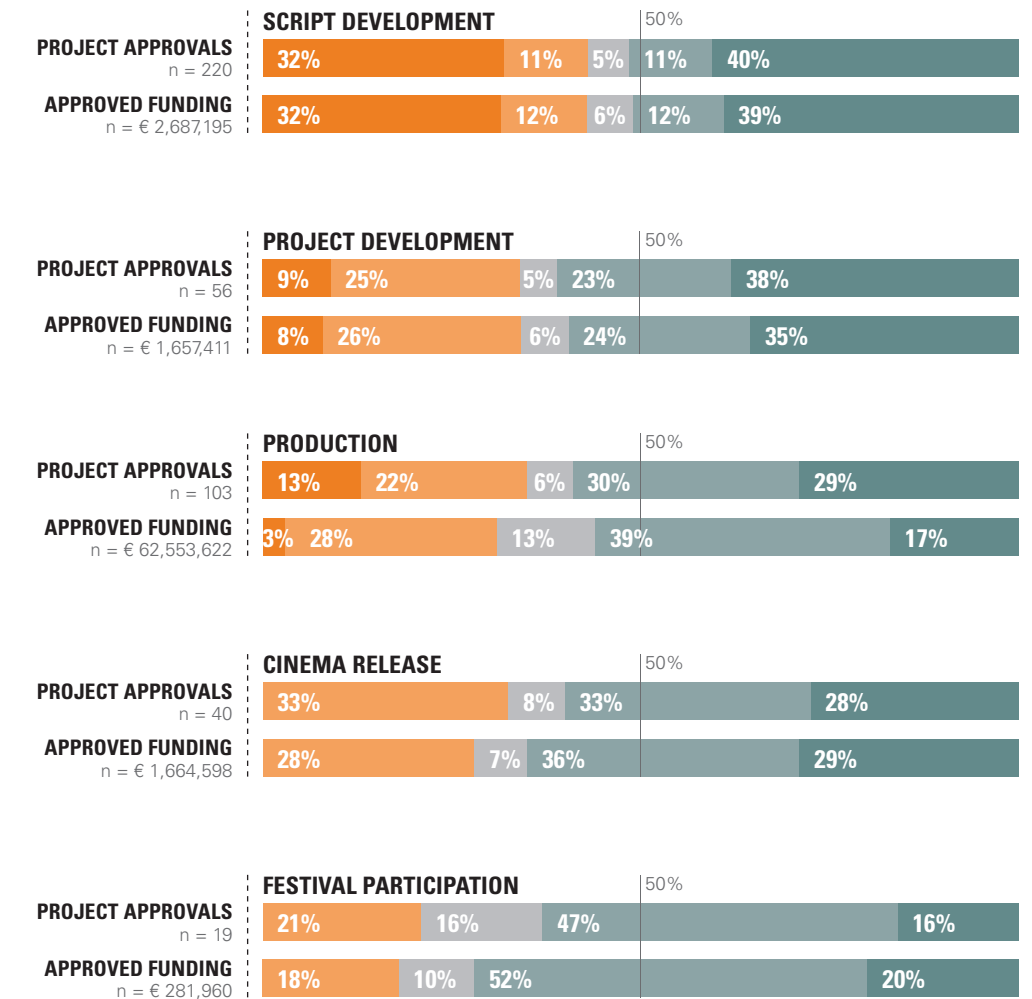
For TV fictions films, the number of female-driven projects even dropped by 6.5 percentage points since the last report

PROJECT APPROVALS AND FUNDING FOR CINEMA AND TV

For the purpose of illustrating gender differences in film funding, this report also analyzed the amount of funding in terms of the percentage of approvals. It turned out that there were differences in the area of production especially, which receives large sums of funding. Both exclusively male and female core crews received a smaller share of funding compared to the approvals, though the difference for exclusively female-driven projects was considerably

higher than for those that were male-driven. The percentage of both female-driven projects and the funding approvals they received increased in certain areas compared to the period covered in the previous AUSTRIAN FILM GENDER REPORT, 2017–2019.

PROJECT APPROVALS AND APPROVED FUNDING BY AREA



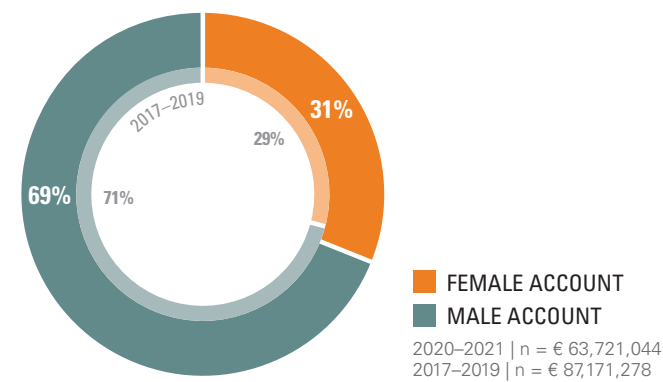
Project approvals and approved funding by area, 2020–2021, and film gender

- EXCLUSIVELY FEMALE CORE CREW
100% women according to the Swedish calculation system
- MAINLY FEMALE CORE CREW
≥ 60% women according to the Swedish calculation system
- BALANCED CORE CREW
41%–59% women according to the Swedish calculation system
- MAINLY MALE CORE CREW
≤ 40% women according to the Swedish calculation system
- EXCLUSIVELY MALE CORE CREW
0% women according to the Swedish calculation system

SUBMISSIONS FOR AND APPROVALS OF FUNDING

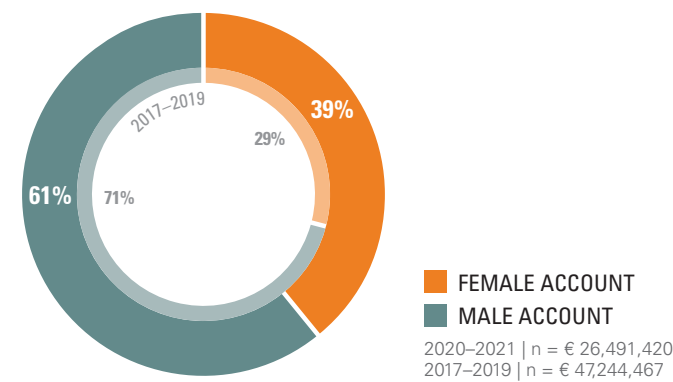
With a focus on the funding data provided by the Austrian Film Institute, amounts applied for were compared with the amounts of funding that were approved. It was shown that the imbalance in the distribution of funds was the result of an imbalance in submissions. Almost one-third (31%) of all submissions were for projects with women in the core crew, and they received 39% of the funds dispersed. This represents an increase of ten percentage points for the funds approved for women compared to the period covered in the previous report, 2017–2019.

FUNDING SUBMISSIONS AT AUSTRIAN FILM INSTITUTE



Funding submissions in all Film Institute areas, 2020–2021, according to Swedish calculation system compared to 2017–2019

APPROVED FUNDING AT AUSTRIAN FILM INSTITUTE



Approved funding in all Film Institute areas, 2020–2021, according to Swedish calculation system compared to 2017–2019

PRODUCTION FUNDING BY AMOUNT

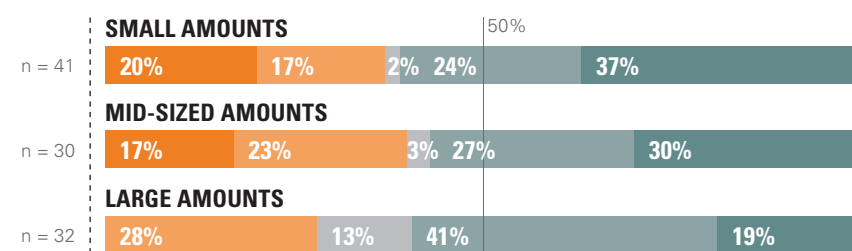
In an examination of the amount of funds approved for production funding, an analysis method will be applied in this report that enables a closer look at specific kinds of projects: The approved amounts of funding were divided into three groups (see Glossary) based on the range of funding amounts provided in the area being analyzed and the distribution of approved funding. For each sample, the funding amounts approved for all projects were organized on the basis of their size and divided into three groups:

- » Small amounts of funding
- » Mid-sized amounts of funding
- » Large amounts of funding

The limits were set in such a way that each group represented about one-third of the projects receiving funding. Since the group limits were adapted to each sample, the limits are given separately for each assessment below.

Looking at the gender differences in terms of the amount of funding shows that as the amount increases, the percentage of women in the core crew sank. In the area of both cinema and TV funding, exclusively female core crews did not receive any large amounts of funding. The percentage of female-driven projects was lowest for projects that received large amounts of funding.

CINEMA FUNDING: PROJECT APPROVALS BY AMOUNT OF FUNDING

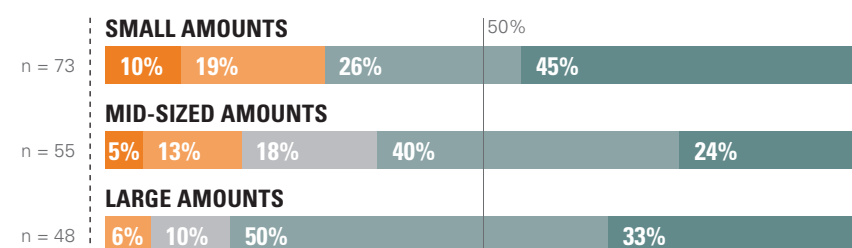


Project approvals in cinema production funding, 2020–2021, by film gender and amount of funding

Funding group limits

- » Small amounts: up to € 120,000
- » Mid-sized amounts: € 125,000 to € 550,000
- » Large amounts: € 550,000 to € 4,290,000

TV FUNDING: PROJECT APPROVALS BY AMOUNT OF FUNDING



Project approvals in TV funding, 2020–2021, by film gender and amount of funding

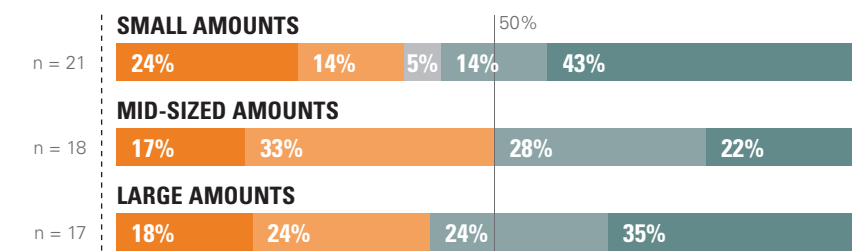
Funding group limits

- » Small amounts: up to € 32,600
- » Mid-sized amounts: € 33,000 to € 113,000
- » Large amounts: € 115,000 to € 3,120,000

- EXCLUSIVELY FEMALE CORE CREW**
100% women according to the Swedish calculation system
- MAINLY FEMALE CORE CREW**
≥ 60% women according to the Swedish calculation system
- BALANCED CORE CREW**
41%–59% women according to the Swedish calculation system
- MAINLY MALE CORE CREW**
≤ 40% women according to the Swedish calculation system
- EXCLUSIVELY MALE CORE CREW**
0% women according to the Swedish calculation system

The situation with documentaries is comparatively positive: With both cinema and TV documentaries, the decrease in the percentage of women as the amount of funding rises is relatively small. However, it should be noted that amounts of funding in the documentary area are considerably lower than for fiction films and series.

CINEMA DOCUMENTARIES: PROJECT APPROVALS BY AMOUNT OF FUNDING

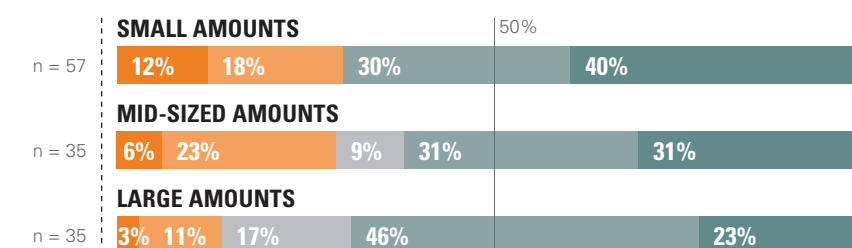


Project approvals for documentaries in cinema production funding, 2020–2021, by film gender and amount of funding

Funding group limits

- » Small amounts: up to € 70,000
- » Mid-sized amounts: € 84,000 to € 280,000
- » Large amounts: € 305,000 to € 560,000

TV DOCUMENTARIES: PROJECT APPROVALS BY AMOUNT OF FUNDING



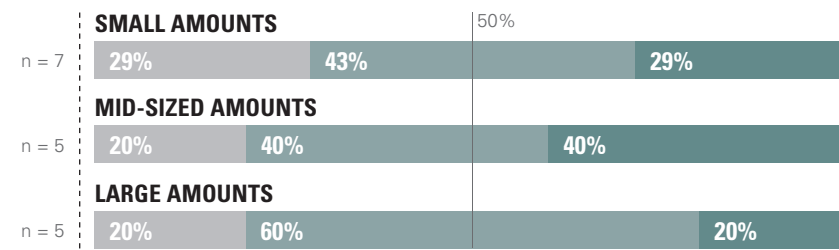
Project approvals for documentaries in TV funding, 2020–2021, by film gender and amount of funding

Funding group limits

- » Small amounts: up to € 26,800
- » Mid-sized amounts: € 27,000 to € 65,000
- » Large amounts: € 70,000 to € 325,000

However, the situation with TV series was particularly dramatic, as was the case in previous years: There were no female-driven projects at all in this area, and male-driven projects represented the overwhelming majority regardless of the amount of funding.

TV SERIES: PROJECT APPROVALS BY AMOUNT OF FUNDING



Project approvals for fiction films in TV funding, 2020–2021, by film gender and amount of funding

Funding group limits

- » Small amounts: up to € 100,000
- » Mid-sized amounts: € 150,000 to € 1,260,000
- » Large amounts: € 1,380,000 to € 2,750,000

**EXCLUSIVELY FEMALE
CORE CREW**
100% women according to
the Swedish calculation system

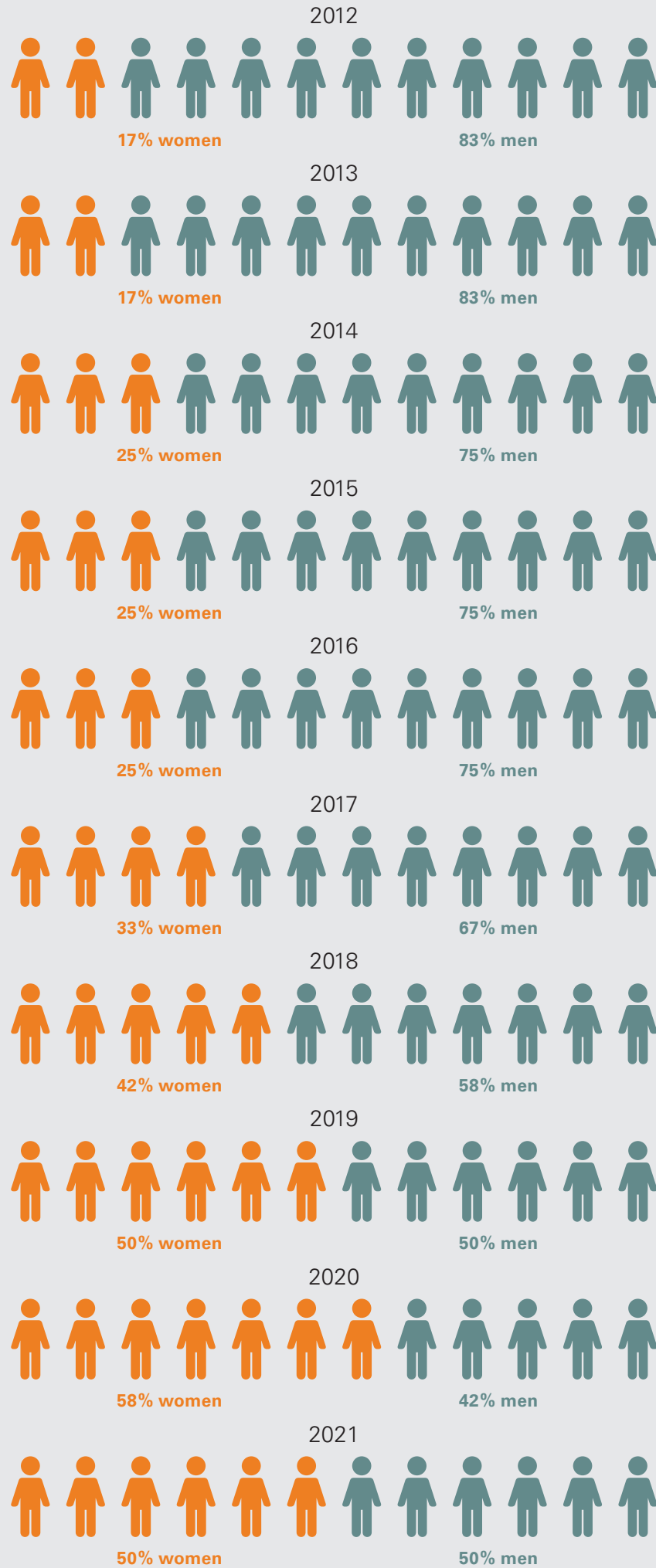
**MAINLY FEMALE
CORE CREW**
≥ 60% women according to
the Swedish calculation system

**BALANCED
CORE CREW**
41%–59% women according to
the Swedish calculation system

**MAINLY MALE
CORE CREW**
≤ 40% women according to
the Swedish calculation system

**EXCLUSIVELY MALE
CORE CREW**
0% women according to
the Swedish calculation system

GENDER RATIO IN SUPERVISORY BOARD, 2012–2021, ANNUALLY

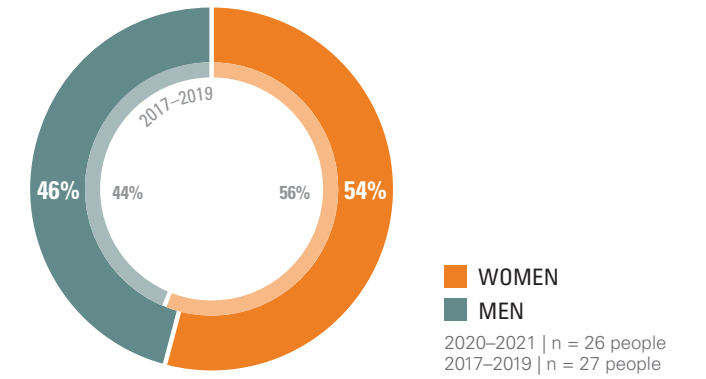


In conclusion, this report will analyze the gender makeup in decision-making bodies at the Austrian Film Institute. In the case of the supervisory board, the trend in recent years has continued: In 2012–2021, the number of women among members of the supervisory board rose from 17% (two out of 12 people) at the time to just under 60% (seven out of 12) in 2020.

AUSTRIAN FILM INSTITUTE

Along with this positive change, the project commission that makes decisions concerning funding applications continued to trend in a problematic manner: Although more of its members have been women than men for years, more men than women were present at 60% of the project commission's meetings in 2020 and 2021.

GENDER RATIO IN THE PROJECT COMMISSION, 2020–2021



Gender ratio of the project commission's members in 2020–2021 compared to 2017–2019

GENDER RATIO AT PROJECT COMMISSION MEETINGS, 2020–2021



Project commission meetings in 2020–2021 by gender ratio of members present at meeting

- EXCLUSIVELY FEMALE MEETING
100% women at meeting
- MAINLY FEMALE MEETING
> 50% women at meeting
- BALANCED MEETING
50% women at meeting
- MAINLY MALE MEETING
< 50% women at meeting
- EXCLUSIVELY MALE MEETING
0% women at meeting

The percentage of women rose above half for the first time in 2020

Gender ratio of supervisory board members who are entitled to vote, 2012–2021

GLOSSARY

Bechdel-Wallace Test

The Bechdel-Wallace Test has proven its value internationally as an instrument for examining combinations of film characters according to gender. This test does not measure feminist content or whether women are depicted as independent individuals in a film or solely as dependent on male characters. It was invented by the US cartoonist Alison Bechdel and Liz Wallace in 1985 when they were creating the graphic novel *Dykes to Watch Out For*. One of the characters claims that she only watches movies when they satisfy the three following criteria:

- » The movie has to have at least two women in it
- » who talk to each other
- » about something other than a man.

This passage became the relatively easy to apply but revealing Bechdel-Wallace Test. The test is now used internationally for feminist film analysis and reports, and for evaluating films. For this AUSTRIAN FILM GENDER REPORT, the Bechdel-Wallace Test was adapted according to the widespread international method in that both woman characters must also be given a name to pass the test.

For comparisons, this report also applies the adapted form of the Bechdel-Wallace Test to male characters. In this case, a film passes the test when two male characters talk about something other than a woman.

Calculation Systems

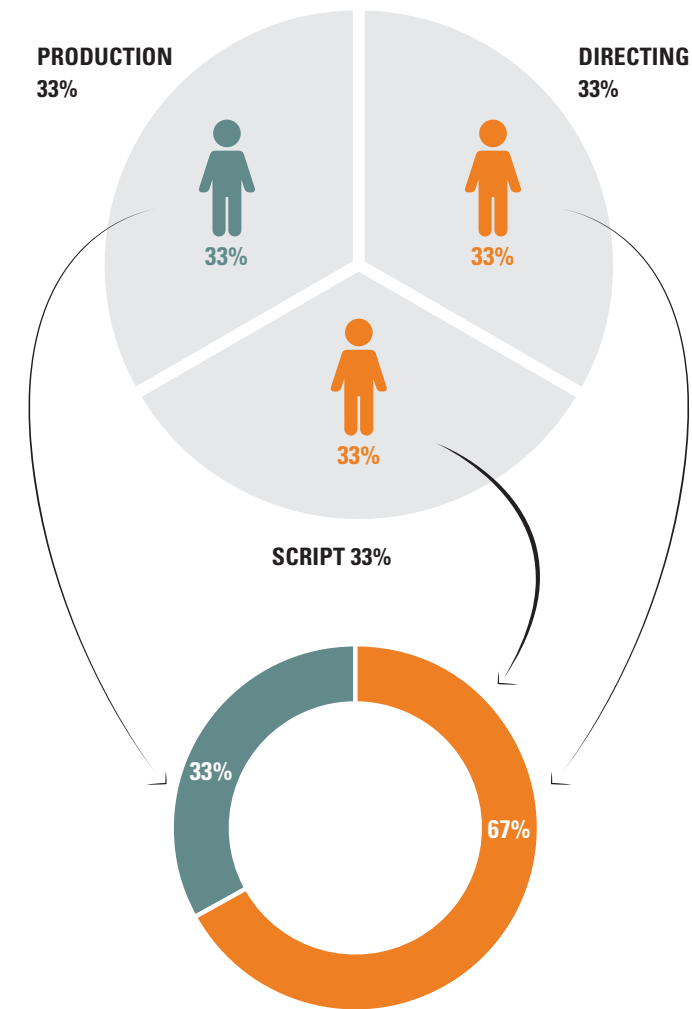
Swedish calculation system

The internationally established Swedish system was developed to check the provision of funding for gender parity. In order to permit comparisons with data from other countries, the Swedish system was also employed for the AUSTRIAN FILM GENDER REPORT.

Calculation according to the Swedish system: Funding of a film project was calculated retrospectively in terms of the gender of the heads of the three most important departments of directing, script and production. Each of these department heads were assigned one-third of funding, and depending on whether the position is filled by one or several men or women, this third is then put into what is termed a gender account. If the position has not yet been filled, this third is not taken into consideration. In the case of department head positions that are filled jointly by staff members of both genders, this department's third is divided up among the individuals and assigned to the matching gender accounts. All funding assigned to men or women is then added up and the result is designated according to gender as a portion of total funding (= 100%).

EXAMPLE PROJECT 1: PROJECT DEVELOPMENT

Gender ratio according to the Swedish calculation system

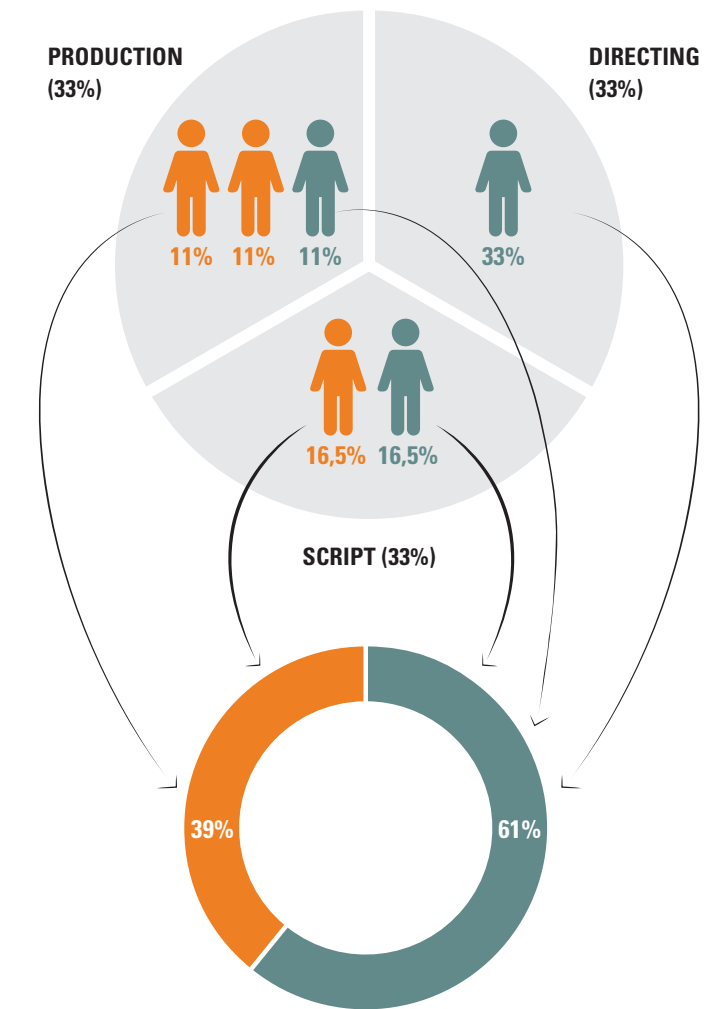


Funding of € 30,000 approved

In example project 1 shown above, a project development project which received €30,000 in funding, three people work in the directing, script and production departments, each of which are given 33%. According to the Swedish calculation system, this means a percentage of females equaling 67%. Accordingly, €20,000 is then allocated to the female account and €10,000 to the male account.

EXAMPLE PROJECT 2: PRODUCTION

Gender ratio according to the Swedish calculation system

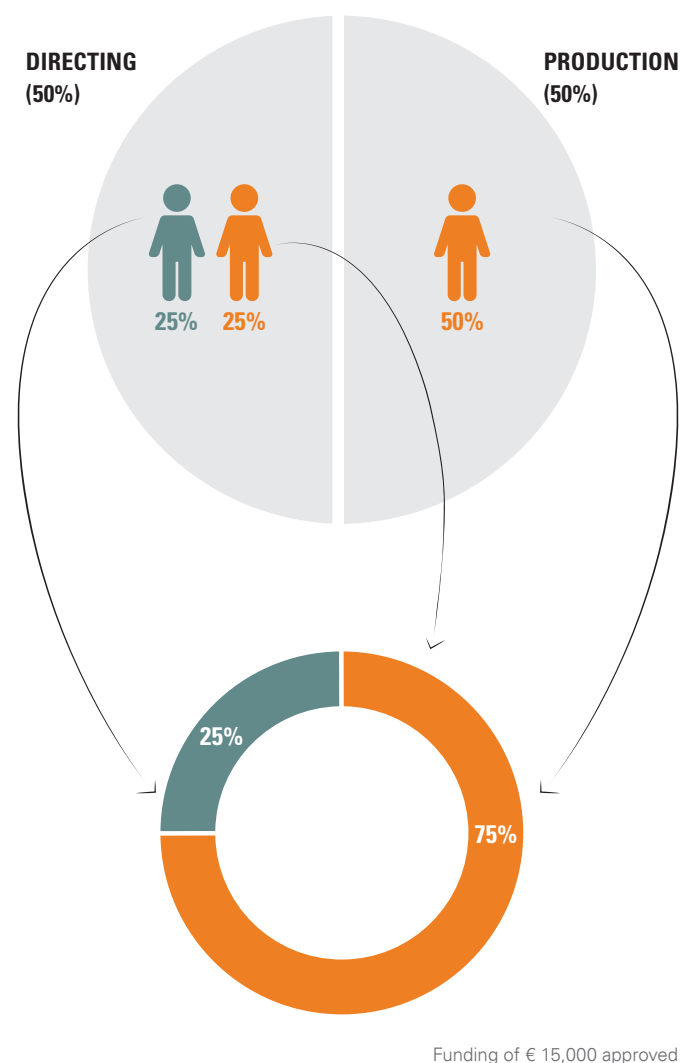


Funding of € 450,000 approved

In example project 2 shown above, €450,000 was approved for production, and six people occupy the department-head positions, each of which are given 33%, in unequal proportions, because of which a female percentage of about 39% is calculated according to the Swedish system. This is the result from 22% women in the production department and 16.5% in the script department. Accordingly, €175,000 of the funding approved for the project went into the the female account and €275,000 went into the male account.

EXAMPLE PROJECT 3: SCRIPT DEVELOPMENT

Gender ratio according to the Swedish calculation system



In example project 3 shown above, script development, only preliminary information about the individuals who would head the script and production departments was available due to the early stage in the production process. Since the still-open head of the directing department was not rated, a two-part assessment (50% each) of the script and production departments with a total of three individuals was employed rather than a three-part assessment (33%). According to the Swedish calculation system, this resulted in 50% women in production and 25% in script for a total of 75% for the project. Accordingly, with a total of €15,000 in funding, €11,250 (75%) went into the female account and €3,750 (25%) into the male account.

In the three films in these examples, a total of €510,000 of funding was approved. Of that, €210,000 was put into the female account according to the Swedish calculation system. That represents 41% of the approved funding.

Film Gender

The gender percentages calculated using the Swedish system for the central department heads of directing, script and production were employed in this AUSTRIAN FILM GENDER REPORT to classify amounts of funding and also to determine the film gender of specific projects. Calculation of the film gender according to the Swedish system: A gender ratio was determined for each project according to the Swedish system. To determine the film gender, the gender percentages of the central department heads were divided into five groups:

Female-driven projects

- » Exclusively female core crew
100% women according to the Swedish system
- » Mainly female core crew
≥ 60% women according to the Swedish system

Balanced projects

- » Balanced core crew
41%–59% women according to the Swedish system

Male-driven projects

- » Mainly male core crew
≤ 40% women according to the Swedish system
- » Exclusively male core crew
0% women according to the Swedish system

To better illustrate this, projects with mainly or exclusively female core crews have been combined under „female-driven projects“ in some assessments. Analogously, some projects with core crews that are mainly or exclusively male have been designated „male-driven projects.“

Example project 1, the staff of which is 67% women, is a project with a mainly female core crew. Example project 2, the staff of which is 39% women, has a mainly male core crew. Example project 3, the staff of which is 75% women, is mainly female. The examples of three films therefore include two projects with mainly female core crews and one has a mainly male core crew.

Funding-Amount Groups

For this THIRD AUSTRIAN FILM GENDER REPORT, an analysis method was used that enabled a closer look at specific details of projects. This analysis method was developed by the Film Institute for the SECOND AUSTRIAN FILM GENDER REPORT. The three groups were divided according to the amounts of funding approved for them:

- » Small amount of funding
- » Mid-sized amount of funding
- » Large amount of funding

These groups are based on the range of funding provided the area being analyzed and the distribution of the approved funds. For every sample analyzed, the funding approved for all projects were sorted in a statistical series by amount and divided into three groups of equal size. Since several projects in the same sample can receive the same amount of funding, amounts which appeared several times were only assessed once. This ensured that projects that receive funding in the same amount are put into the same group, meaning they are not necessarily precisely one-third of all projects in every group. Since the limits for the funding-amount groups vary with the samples, this method permits comparison of different funding areas, in some of which funding in greatly differing amounts are applied for and approved. For example, large amounts in the production-funding area involve much more money than large amounts in the area of festival participation. The use of variable groups of funding amounts permits a look at who has received what are considered large amounts of funding in a specific area.

Funding Areas Covered by the Austrian Film Institute

Script development

Funding is granted for writing of scripts and concepts (documentaries) for cinema films (level 1). For scripts that have already received funding on level 1, a second round of funding (level 2) can also be approved for further development.

Project development

Project development constitutes all work done in preparation for production, particularly selection of the cast and crew, location scouting, writing the final version of the script or concept, the economic plan for production and the marketing concept.

Production

Production includes the film's actual production process, shooting and final work after shooting. Funding is available for feature-length Austrian cinema films in a number of different genres with a running time of at least 70 minutes (feature-length cinema films).

Cinema release (exploitation funding)

Cinema release covers the production of analog or digital prints of the film, including a teaser/trailer, preparation of the standard advertising material (e.g. photos, posters, a press kit, website, etc.) and advertising activities directed at cinema-goers, especially the target audience, and are appropriate for increasing the film's success, as well as advertisements or campaigns in print and electronic media that are related to the film, include the costs of the premiere.

Festival participation (exploitation funding, part of miscellaneous distribution activities)

Funding is provided for participation at international film festivals.

Miscellaneous distribution activities (exploitation funding excluding festival participation)

The focus of funding are actions intended to foster the spread of Austrian cinema films, e.g. marketing, dubbed versions in foreign languages and subtitling.

Further professional education

Funding is provided for further education relating to film for active film-industry workers.

Film crew, department head

The film crew includes everyone working behind the camera on a film project. Department head denotes the lead individual responsible for making decisions regarding the film crew's work, such as relating to the script, directing, camera, etc. In the SECOND AUSTRIAN FILM GENDER REPORT, different numbers of department heads were included, depending on the area of funding. For the analysis of funding for script development and project development, the department heads for directing, script and production were identified as being of central importance since in this early stage of a project, other department heads have normally not yet been chosen. For the analysis of production funding, the following 19 department heads were examined: animation, casting, dramaturgy, script, line production, lighting, make-up, camera, costume design, music, production, production management, directing, editing, sound design, production design, sound editing, film sound and VFX. Regardless of the area of funding, all individuals chosen as department heads that were available at the time funding was approved were examined separately in terms of gender.

Gender

The term gender has been known and established scientifically, politically and socially around the world for decades. In scientific fields, gender became to be used due to an epistemological differentiation of sex and gender, and goes beyond the difference between men and women. Gender does not negate that there are differences between the sexes, it includes the fact that sex has always and in every society been subject to social processes of negotiation, power and hegemony that can vary over time and by culture.

Gender Incentive

The Gender Incentive is an initiative of the Austrian Film institute which employs automatic reference funding and is intended to increase the percentage of women in areas of film production in which they have traditionally been underrepresented. If production companies reach a certain number of points with a selectively funded production by choosing women to head the main departments of production, directing, line production, production management, camera, editing, dramaturgy, production design, music, film sound, sound design, sound editing, lighting and VFX/animation, they are automatically awarded €30,000 of funding for script or project development of a new project with female department heads of production, script or directing. In addition, funding for films that comply with the Gender Incentive and can claim success-reference funding will have this reference funding increased automatically by 10%.

Core crew

The core crew works in the departments identified as being of central importance, directing, script and production. Analysis of the gender distribution in these three departments forms the basis of a number of evaluation methods in the AUSTRIAN FILM GENDER REPORTS, such as the Swedish calculation system and film gender.

LGBTIQ+

The acronym LGBTIQ+ stands for „lesbian, gay, bisexual, transgender, intersex, queer.“ The + sign symbolizes additional sexual orientations, gender identities and physical gender variations that do not conform to the heteronormative worldview.

Lesbian (homosexual women)

Lesbian is a sexual orientation. This term describes women or nonbinary individuals who identify with femininity and are romantically and/or sexually attracted to women and femininity.

Gay (homosexual men)

Gay is a sexual orientation. This term describes men or nonbinary individuals who identify with masculinity and are romantically and/or sexually attracted to men and masculinity.

Bisexual

Bisexuality is a sexual orientation. This term describes individuals who are romantically and/or sexually attracted to people of the same and other genders.

Pansexual

Pansexuality is a sexual orientation. This term describes individuals who are romantically and/or sexually attracted to people regardless of their gender identity.

Asexual

Asexuality is a sexual orientation. This term describes individuals who feel little or no sexual attraction to other people. Asexual individuals can experience romantic desires or not (aromantic).

Nonbinary

Nonbinary is a collective term for a number of gender identities that do not conform to the binary models of man and woman.

Intersex

Intersex individuals cannot be put into medical categories of man and woman due to physical traits (chromosomes, hormones and/or genitals) and occupy a spectrum between them.

Trans and cis

Trans individuals have gender identities that do not conform to the identity they were assigned at birth. Cis individuals have gender identities that conform to the identity they were assigned at birth.

Queer

This term can be used in many different ways. It is often employed to refer to a number of gender identities and sexual orientations that defy norms, similar to the term LGBTIQ+. Queer often focuses on the social meaning of non-heteronormative behaviors and criticizes the categorization and presumed stability of identities such as „lesbian“ and „gay“ for the purpose of emphasizing fluidity and indeterminacy.

New-talent film

In a few chapters, assessments are made solely of those films that are categorized as new-talent films. In the AUSTRIAN FILM GENDER REPORT, these are films that are either the first or second works of a single director. Cinema fiction films and documentaries with a running time of ≥ 60 minutes were placed in this category, though the running time of children's films could also be somewhat shorter. In the case of directing teams, the career of the most experienced director is used to determine if the film is a first or second work or film by an established director. For example, If the project is the first cinema film with a running time ≥ 60 minutes by the director Dakota Divers but the third cinema film with a running time ≥ 60 minutes by the director Songül Smith, it will not be considered a new-talent film due to the latter's level of experience.

This deviates from the criteria the Austrian Film Institute employs when deciding in funding. The reason for this is that the criteria employed in AUSTRIAN FILM GENDER REPORT can be more easily compared with projects funded by other subsidizers and also internationally.

Reproductive work

Reproductive work refers to activities that serve to ensure the ability of individuals to work and the working population. The term encompasses activities essential to society, such as the birth and rearing of future working population. Furthermore, it includes the physical and mental care of current and future labor force, as well as maintaining their working capacity and providing for them in the form of unpaid work in the household (cooking, cleaning, laundry, etc.).

Sexualized violence

For this AUSTRIAN FILM GENDER REPORT, the following categories were defined based on several common models used to designate different forms of sexualized violence.

Sexualized microaggressions

The category of sexualized microaggressions includes derogatory and sexist comments and jokes, brazen behavior, sexual offers and unwanted advances.

Sexual harassment

The category of sexual harassment includes derogatory and sexist comments and jokes, brazen behavior, sexual offers and unwanted advances in a formal relationship of dependency with a power imbalance.

Sexualized assaults

The category of sexual assaults includes direct physical attacks and unwanted touching of parts of the body associated with sexuality, such as groping.

Rape

The category of rape includes both attempted and committed acts of rape.

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