

Funding Data, 2017-2019
Cinema Fiction Films, 2012-2019

SECOND AUSTRIAN FILM GENDER REPORT

österreichisches
film institut



universität
innsbruck

Second Austrian Film Gender Report

Shortened Version

Funding Data, 2017-2019

Cinema Fiction Films, 2012-2019

November 2021

COMMISSIONER

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<https://filminstitut.at/en/institute/gender/gender-report>

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The **SECOND AUSTRIAN FILM GENDER REPORT** reveals that gender imbalance can be found in many areas of Austria's film industry.

The following statements can be made based on its results:

» **Women receive only 25% of film funding in Austria**

Solely one-quarter of all funding allocated for the cinema and television goes to women. Women received less than one-third of funding approved for cinema projects. Less than one-fifth of all funding in the area of television was awarded to women.

» **More money equals fewer women**

The more funding a filmmaking segment receives and the larger the amounts of funding, the lower the percentage of women.

» **Years will pass before gender equality**

The analysis shows that the percentage of women who receive funding has risen compared to previous years. However, this positive change is relatively small and starts from a low level. If the trend continues at its current rate, several years will pass before Austria's film industry achieves gender equality.

» **Decision-making department heads are men**

The film industry is characterized by traditional structures of gender-based division of labor. Men are overrepresented when the power to make decisions, visibility and recognition is involved.

» **Gender equality in new-talent film: trend or *leaky pipeline*?**

Compared to films by established directors, funding for films by new talents demonstrates more gender equality. However, the available data made it impossible to determine whether this is a long-term trend that will spread to films by established directors or if this relative gender parity will appear solely in early stages of actors' careers and women will increasingly face barriers in films by established directors in the sense of the *leaky pipeline* phenomenon.

» **Portrayal of women in film: quantity vs. quality**

This report clearly shows that the gender ratio of main characters in films driven by men and women are more or less balanced. The film's gender rating had little influence on the number of female main characters: Films made by women showed female characters in the lead roles more often. The influence on the type of portrayal is considerably more important: Portrayals are more nuanced in female-driven films than those driven by men.

» **More diversity in female-driven films**

Twelve fiction films were examined in detail in a qualitative analysis: The female-driven films had no sexism and reflected on discrimination in society. They portray a pluralistic society and underrepresented groups that go beyond conventional clichés more often than male-driven films.

Part

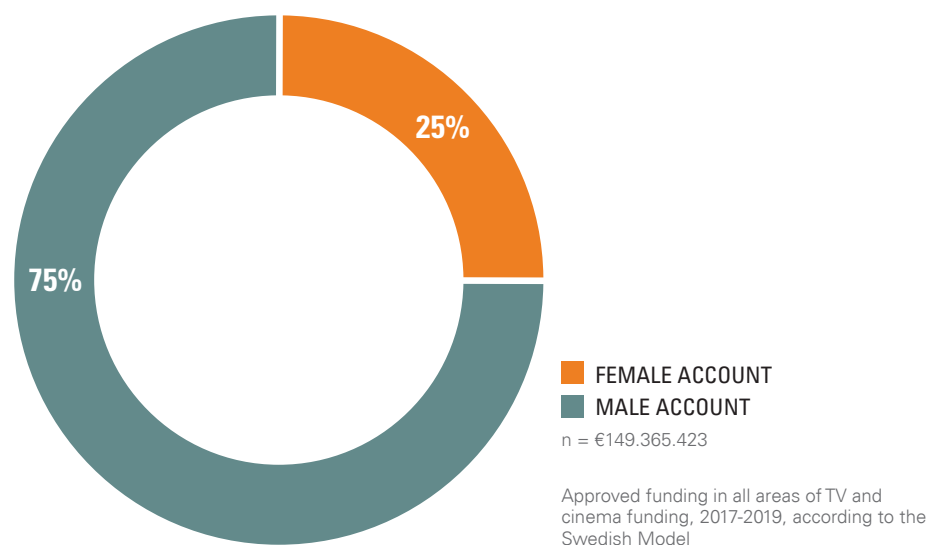
A

Public Film Funding, 2017-2019

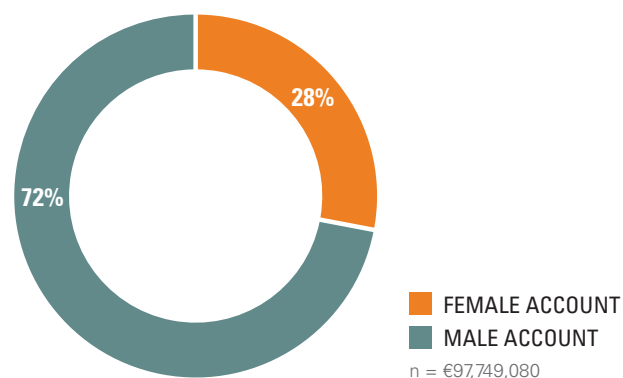
Part A of the report presents a quantitative analysis of the film and television projects funded by the largest Austrian subsidizers in the time period 2017 to 2019.

CINEMA AND TV FUNDING

APPROVED FUNDING, 2017-2019 TOTAL FUNDING ACCORDING TO SWEDISH MODEL

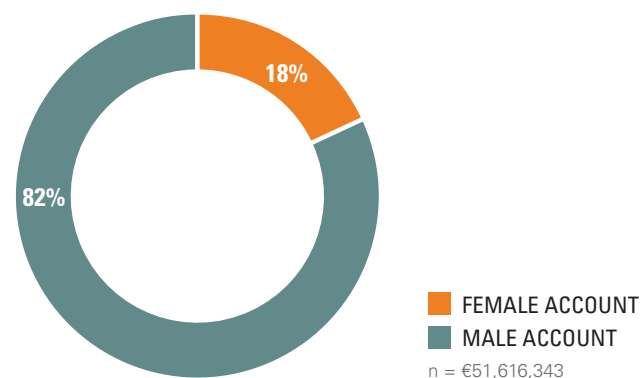


CINEMA FUNDING



Approved funding in all areas of cinema funding, 2017-2019, according to the Swedish Model

TV FUNDING

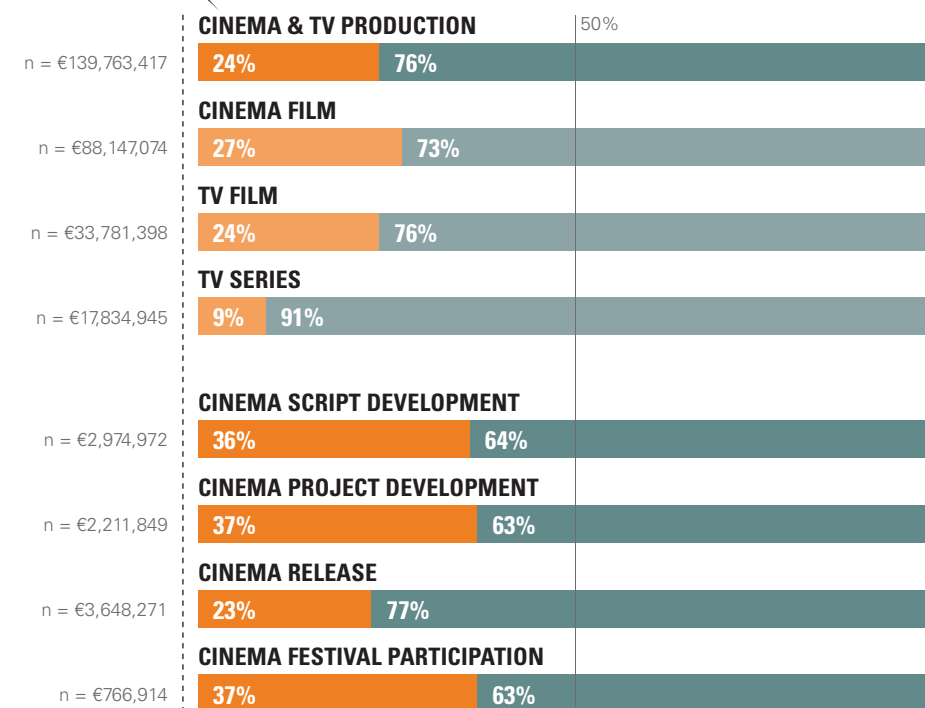


Approved funding in all areas of TV funding, 2017-2019, according to the Swedish Model

Women were underrepresented in both cinema and television funding. When the Swedish Model is applied for compiling data from all areas of funding, women received less than one-third (28%) of the funding approved for cinema projects. In television, less than one-fifth (18%) of funding was allocated to women. In the areas of cinema and TV together, solely one-fourth (25%) of funding went to women.

CINEMA AND TV FUNDING, 2017-2019, IN ALL AREAS

The area of production comprises cinema film, TV film and TV series.

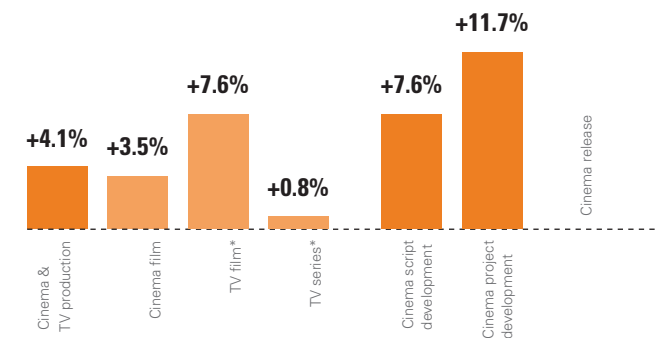


Approved funding broken down according to areas of cinema and TV funding, 2017-2019, according to the Swedish Model

The share of funding allocated to women has risen since the last report. Compared to 2012 to 2016, the number of women in cinema script development as calculated with the Swedish Model increased by nearly 8% and almost 12% in cinema project development. Of all areas, the increase in that of production, which received the most funding by far, was the lowest.

DEVELOPMENT SINCE 2012-2016

Change in percentage of female share



Change in percentages of the female share in specific areas of approved funding, 2017-2019, calculated according to the Swedish Model, compared to 2012-2016

*In the first Film Gender Report, data for TV films and TV series was available solely for the years 2014-2016.

PROJECT APPROVALS AND APPROVED FUNDING IN CINEMA AND TV FUNDING

- **EXCLUSIVELY FEMALE CORE CREW**
100% female share according to the Swedish Model
- **MAINLY FEMALE CORE CREW**
≥ 60% female share according to the Swedish Model
- **BALANCED CORE CREW**
41%-59% female share according to the Swedish Model
- **MAINLY MALE CORE CREW**
≤ 40% female share according to the Swedish Model
- **EXCLUSIVELY MALE CORE CREW**
0% female share according to the Swedish Model

CINEMA & TV FUNDING BY FILM GENDER



Project approvals in all areas of cinema funding, 2017-2019, by film gender

Only every fifth project approval was for a female-driven project.



Project approvals in TV funding (fiction films, documentaries and series), 2017-2019, by film gender

All TV-series projects were male driven



Project approvals for series in TV funding, 2017-2019, by film gender

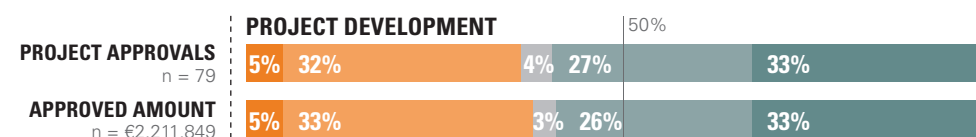
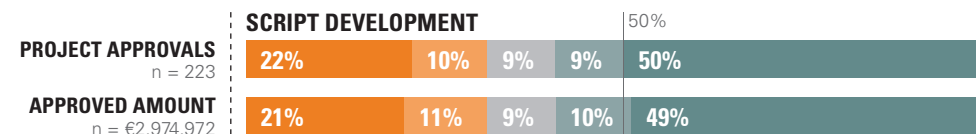
An analysis of funding according to the gender of the core department heads – director, script and production - shows that in the areas of both cinema and television, far more approvals are given for male-driven than female-driven projects. Less than a third (31%) of the

approvals in the area of cinema and a fifth (20%) for television went to projects with a majority of females in the core crew. This imbalance was particularly striking with TV series: All funding went to projects with exclusively (46%) or mainly male (54%) core crews.

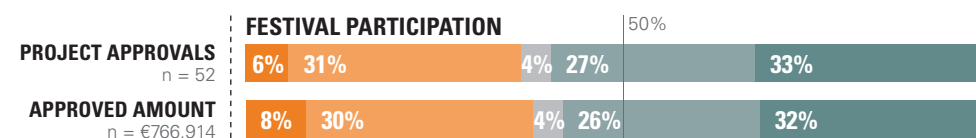
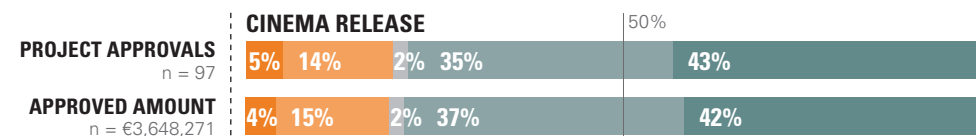
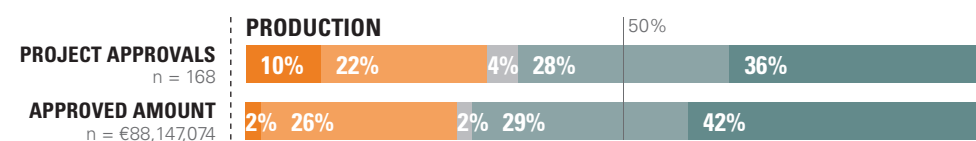
Gender imbalances can also be found in the amounts of funding: In production funding, the area with the highest amounts, exclusively female core crews, for both cinema and TV films, received notably lower amounts of funding than those that were predominantly male.

However, comparison with previous years has shown that the current situation represents an improvement: Since the last report, there has been an increase in female-driven projects, in both the cinema and television sectors. This rise has been especially noticeable in project development.

PROJECT APPROVALS AND APPROVED FUNDING ACCORDING TO AREA OF CINEMA FUNDING

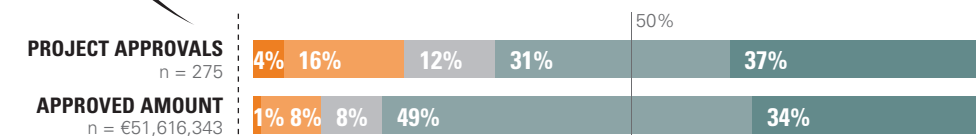


Ten percent of the projects with exclusively female core crews received 2% of production funding



Project approvals and approved funding by areas of cinema funding, 2017-2019, and film gender

PROJECT APPROVALS AND APPROVED FUNDING IN TV FUNDING



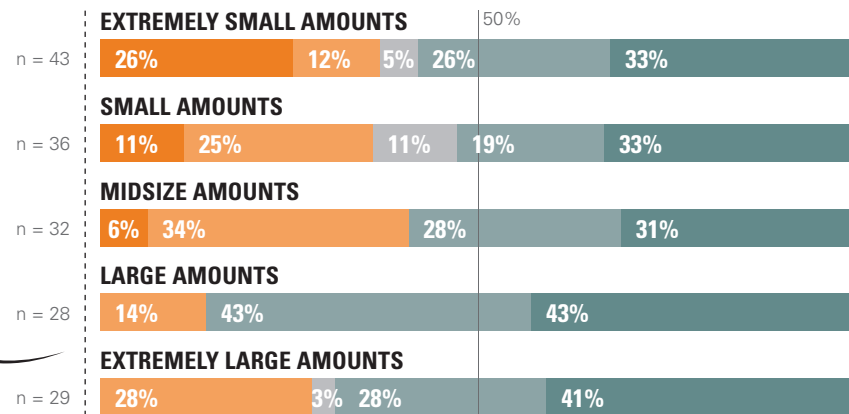
Project approvals and approved funding for TV, 2017-2019, by film gender

Twenty percent of TV projects that received funding were female driven, though they received solely 9% of total funding.

PRODUCTION FUNDING BY AMOUNTS OF FUNDING

A closer look at the amounts of allocated project funding reveals the continued existence of differences in terms of gender: Projects that received more funding tended to be those with mainly male core crews. None of the projects in a number of areas that received a significant amount of funding had exclusively female crews, while three-fourths of TV fiction films given extremely large amounts of funding went to projects with exclusively male core crews.

CINEMA FUNDING: PROJECT APPROVALS BY AMOUNTS OF FUNDING



Project approvals in cinema-production funding, 2017-2019, by film gender and funding amount

Funding groups

- » extremely small amounts: up to €69,700
- » small amounts: €70,000 to €220,000
- » midsize amounts: €225,000 to €450,000
- » large amounts: €453,000 to €910,812
- » extremely large amounts: €924,000 to €3,322,000

EXCLUSIVELY FEMALE CORE CREW

100% female share according to the Swedish Model

MAINLY FEMALE CORE CREW

≥ 60% female share according to the Swedish Model

BALANCED CORE CREW

41%-59% female share according to the Swedish Model

MAINLY MALE CORE CREW

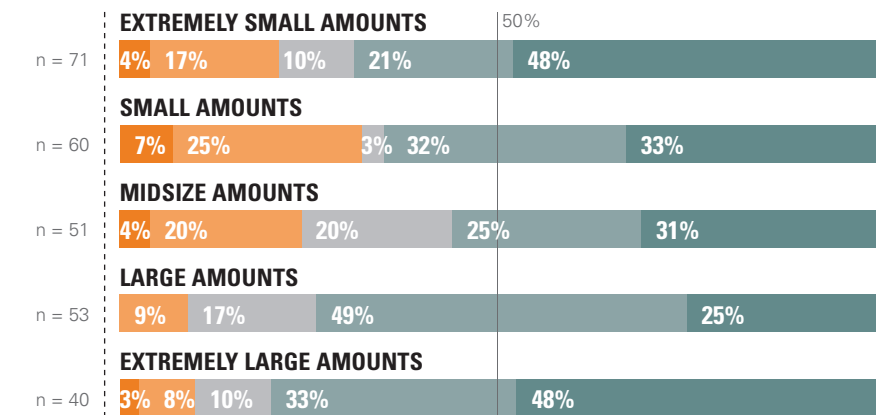
≤ 40% female share according to the Swedish Model

EXCLUSIVELY MALE CORE CREW

0% female share according to the Swedish Model

Projects with exclusively female core teams received no large or extremely large amounts of funding.

TV FUNDING: PROJECT APPROVALS BY AMOUNTS OF FUNDING

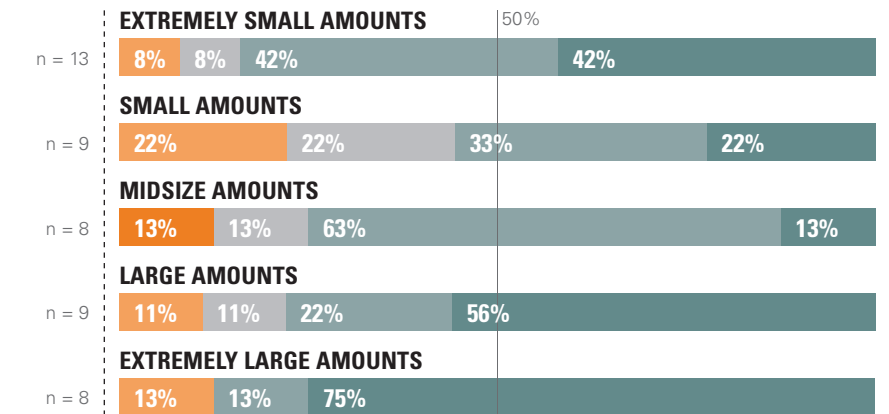


Project approvals in TV funding (fiction films, documentaries and series), 2017-2019, by film gender and funding amount

Funding groups

- » extremely small amounts: up to €20,743
- » small amounts: €22,000 to €48,300
- » midsize amounts: €49,000 to €80,900
- » large amounts: €82,500 to €275,965
- » extremely large amounts: €348,999 to €3,864,318

TV FICTION FILMS: PROJECT APPROVALS BY AMOUNTS OF FUNDING



Project approvals in TV fiction film funding, 2017-2019, by film gender and funding amount

Funding groups

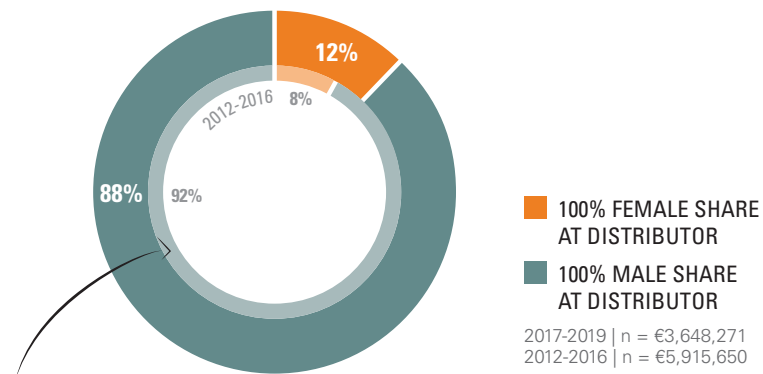
- » extremely small amounts: up to €139,255
- » small amounts: €150,000 to €417,450
- » midsize amounts: €429,767 to €570,000
- » large amounts: €584,780 to €695,000
- » extremely large amounts: €696,405 to €2,900,000

Three-quarters of TV fiction film projects that received extremely large amounts of funding had exclusively male core crews.

CINEMA RELEASE FUNDING

Cinema distribution in Austria has also been dominated mainly by males: Twelve percent of funding for cinema release went to distributors run by women, meaning the remaining 88% was allocated to companies run by men.

**CINEMA RELEASE FUNDING, 2017-2019:
APPROVED FUNDING BY DISTRIBUTOR WHO SUBMITTED APPLICATION**



The inner ring represents the previous years' figures from the Austrian Film Gender Report, 2012-2016.

Approved cinema release funding, 2017-2019, by male and female share at the distributor who submitted the application, compared to 2012-2016

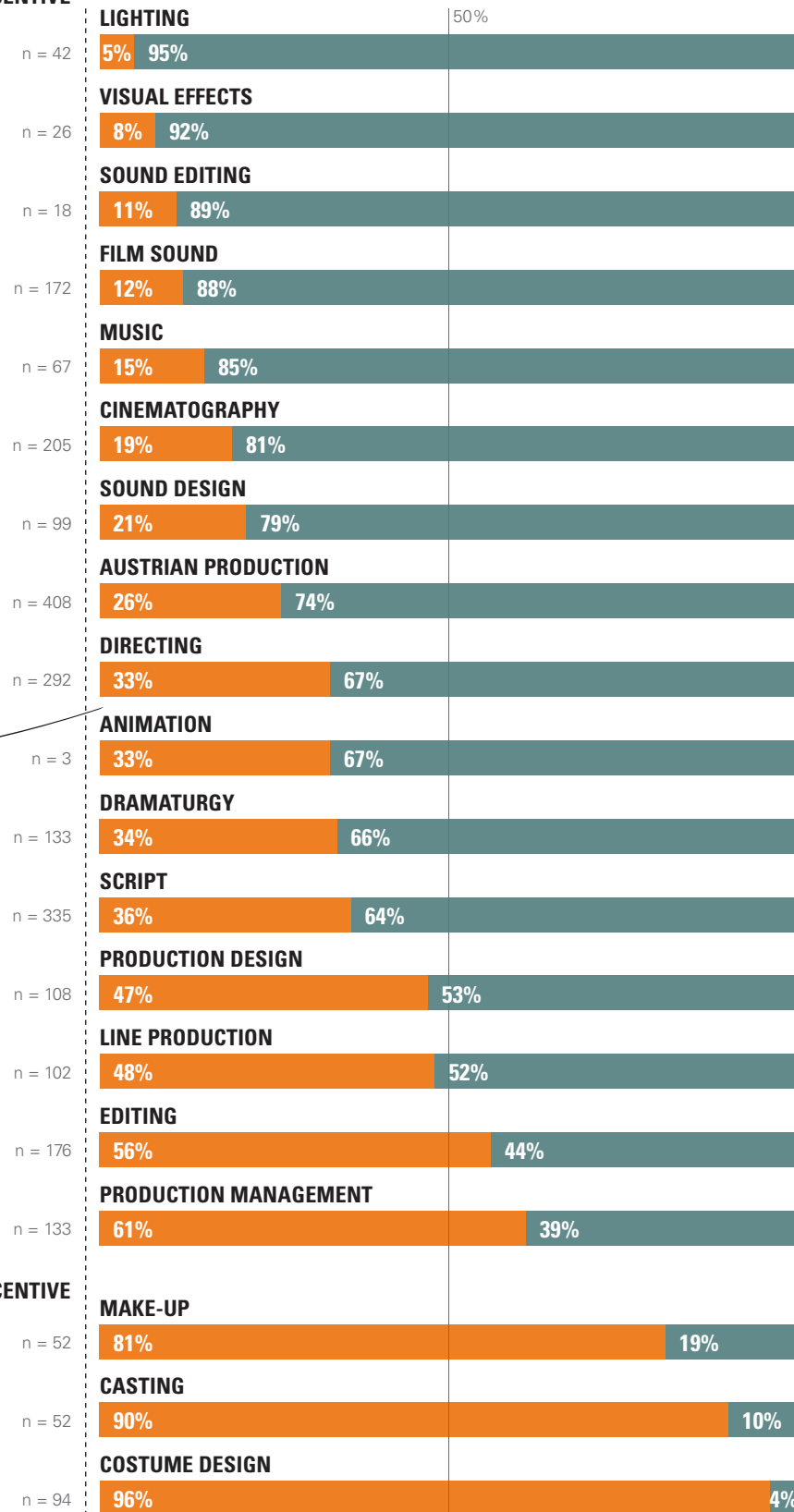
DEPARTMENT HEADS IN FILM

CINEMA FILM PRODUCTION, 2017-2019: DEPARTMENT-HEAD GENDER RATIOS OF PROJECT SUBMISSIONS

Analysis of gender distribution among the individual department heads of cinema projects that received production funding shows that the majority of such positions are not assigned equally; most departments typically had either male (e.g. lighting, film sound) or female (make-up, costume design) heads. Women were underrepresented in all core crews (Austrian production: 26%; directing: 33%; script: 36%).

One-third of the directors were women.

GENDER INCENTIVE



NO GENDER INCENTIVE

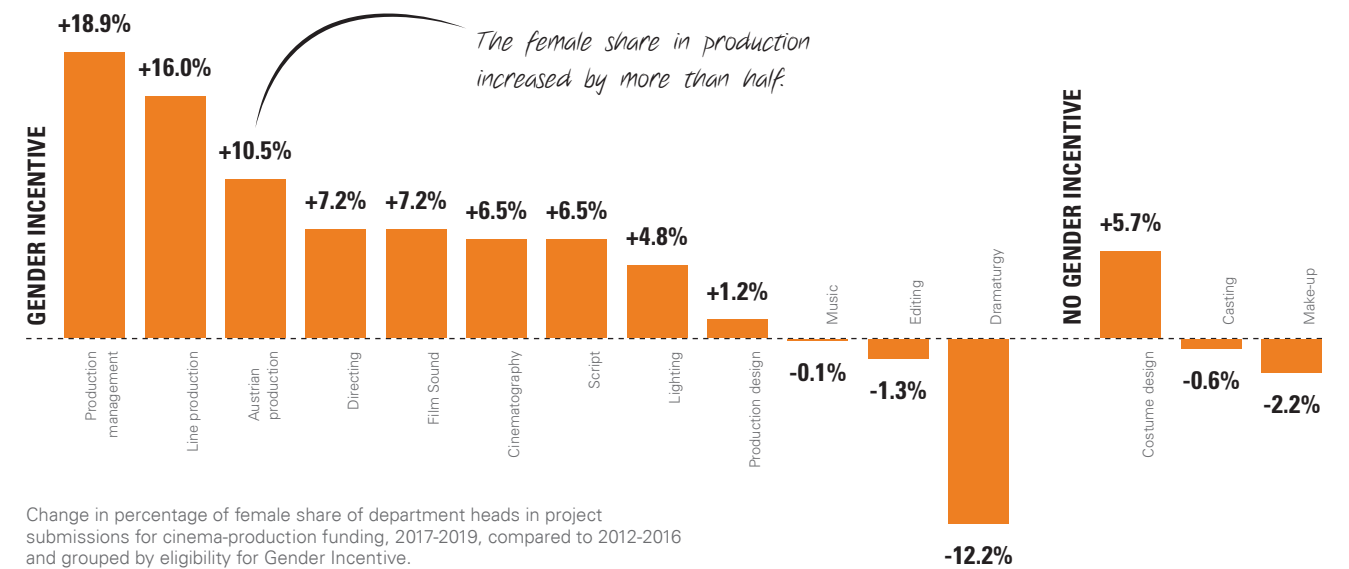
■ WOMEN
■ MEN

Gender distribution of department heads of project submissions in film-production funding, 2017-2019, according to eligibility for Gender Incentive.

However, a comparison of the periods of time covered reveals that change has taken place in this area also. The percentage of women among most department heads increased. Gender Incentive, an initiative of the Austrian Film institute to empower women, has provided significant support for this change: The percentage of women has risen in nine of 12 department-head positions that are relevant to Gender Incentive.

CHANGE SINCE 2012-2016*

Change of female share in percent



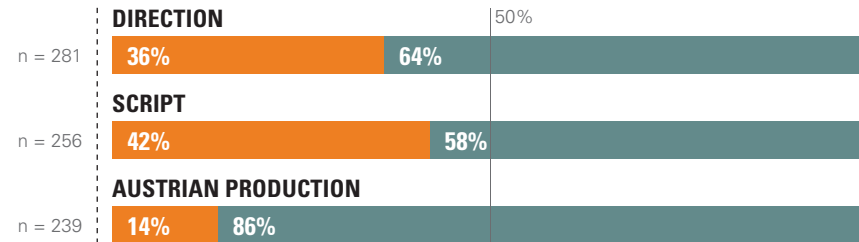
Change in percentage of female share of department heads in project submissions for cinema-production funding, 2017-2019, compared to 2012-2016 and grouped by eligibility for Gender Incentive.

*There are no data in the Film Gender Report, 2012-2016, for department heads for visual effects, sound editing, sound design or animation

DEPARTMENT HEADS IN TV

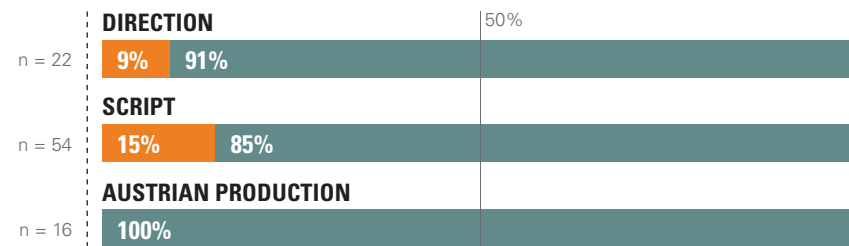
RTR PRODUCTION, 2017-2019: GENDER RATIO OF DEPARTMENT HEADS DIRECTION, SCRIPT AND AUSTRIAN PRODUCTION

TV FILMS (FICTION FILMS AND DOCUMENTARIES)



Gender ratio of department heads direction, script and production of project approvals for fiction films and documentaries in TV-production funding, 2017-2019, of the Rundfunk und Telekom Regulierungs GmbH (RTR).

TV SERIES



Gender ratio of department heads direction, script and production in project approvals for series in TV-production funding, 2017-2019, of the Rundfunk und Telekom Regulierungs GmbH (RTR).

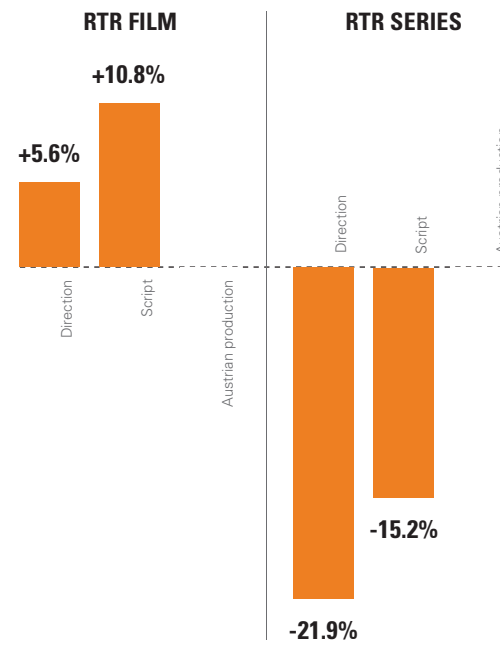
WOMEN
MEN

In the TV series area none of the Austrian producers were women.

In the area of television funding, solely data on the core-crew departments could be obtained. In the same way as for cinema film, women were underrepresented. The changes compared to the previous years were mixed: While there was an increase in the percentage of women department heads for fiction films and documentaries that received funding, the numbers for TV series moved in the opposite direction. The percentage of women dropped for directing and script, while no women at all worked in production of the projects that received funding.

CHANGE SINCE 2014-2016

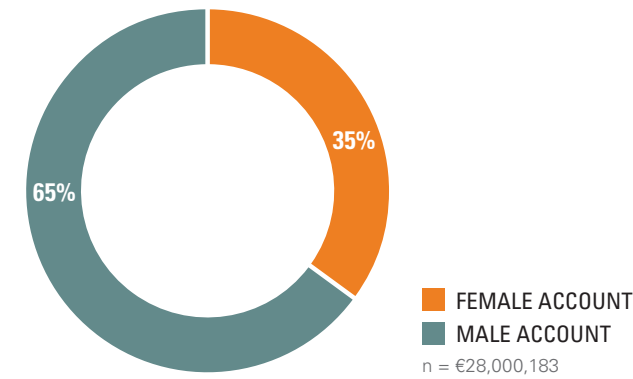
Change of female share in percent



Change of the female share of department heads directing, script and Austrian production in project approvals for films (fiction films and documentaries) and series in TV production funding, 2017-2019, of the Rundfunk und Telekom Regulierungs GmbH (RTR) compared to 2014-2016, in percent. No data is available for Austrian production department heads from the previous years.

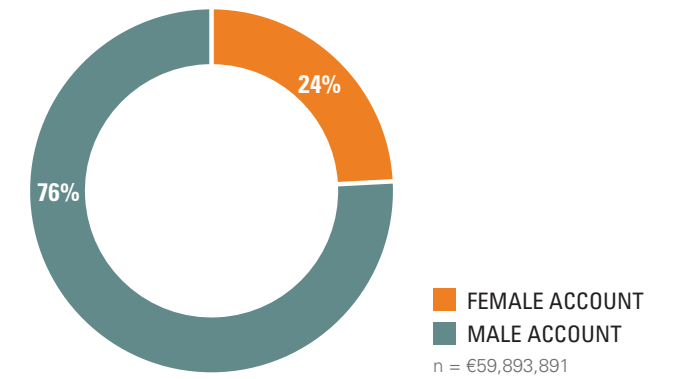
PRODUCTION FUNDING OF NEW TALENT FILM

NEW TALENTS



Approved cinema-production funding for films by new talents, 2017-2019, according to the Swedish model

ESTABLISHED DIRECTORS

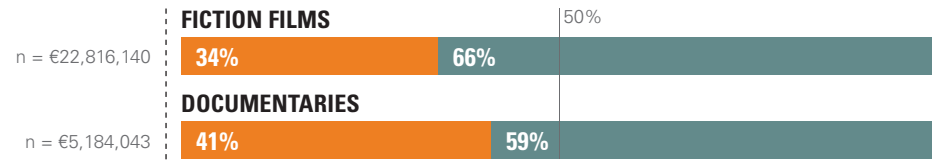


Approved cinema-production funding for films by established directors, 2017-2019, according to the Swedish model

When funding data are analyzed according to the career status of crew members, the situation changes with regard to gender distribution. Women received nearly half more funding (35%) for films by new talents than those by established directors (24%).

APPROVED FUNDING FOR FICTION FILMS AND DOCUMENTARIES

FILMS BY NEW TALENTS

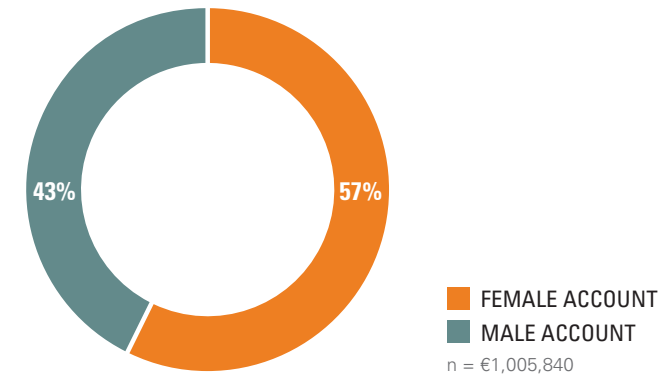


Approved cinema-production funding for films by new talents (fiction films and documentaries), 2017-2019, according to the Swedish model

Forty-one percent of funding for documentaries by new talents went to women.

The percentage of women in documentaries by new talents was especially high: Approximately 40% of all funding allocated to women was in this segment.

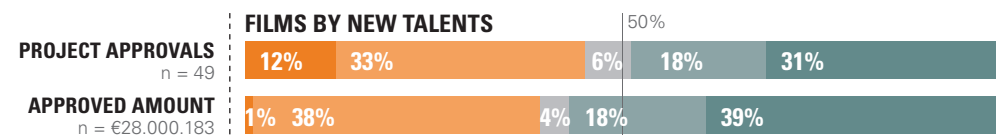
APPROVED FUNDING OF FEDERAL MINISTRY FOR FILMS BY NEW TALENTS (FIRST OR SECOND FILM)



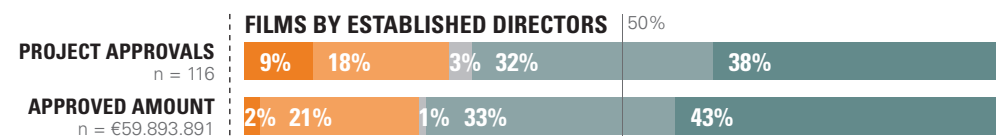
Approved cinema-production funding for fiction films or documentaries by new talents (first or second film) from the Federal Ministry, 2017-2019, according to the Swedish Model

The percentage of funding approved for women, nearly 60%, was highest for new-talent films of all areas analyzed for funding from the Federal Ministry for Arts, Culture, the Civil Service and Sport.

PROJECT APPROVALS AND APPROVED CINEMA-PRODUCTION FUNDING



Project approvals and approved funding for films by new directors in cinema-production funding, 2017-2019, by film gender



Project approvals and approved funding for films by established directors in cinema-production funding, 2017-2019, by film gender

Furthermore, the percentage of projects driven by women for films by new talents was 45%, higher than for established directors. However, it was also observed among new talents that some female-driven films received lower amounts of funding than those driven by males.

■ FEMALE ACCOUNT
■ MALE ACCOUNT

■ EXCLUSIVELY FEMALE CORE CREW
100% female share according to the Swedish Model

■ MAINLY FEMALE CORE CREW
≥ 60% female share according to the Swedish Model

■ BALANCED CORE CREW
41%-59% female share according to the Swedish Model

■ MAINLY MALE CORE CREW
≤ 40% female share according to the Swedish Model

■ EXCLUSIVELY MALE CORE CREW
0% female share according to the Swedish Model

Part

B

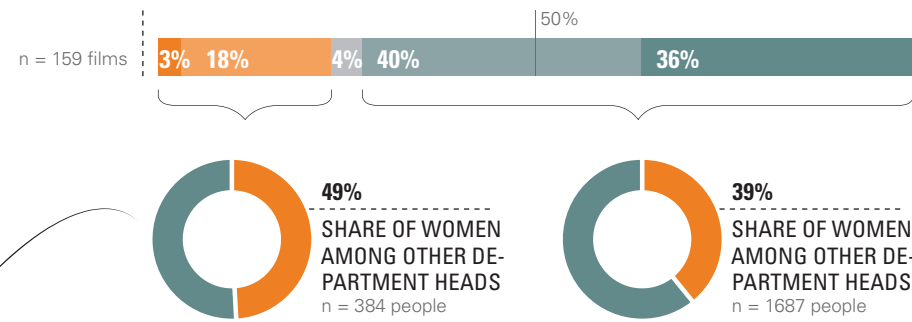
Cinema Fiction Films, 2012-2019

The size of the data sample was expanded for **Part B** of the report: All 159 Austrian fiction films that were released to cinemas between 2012 and 2019 were analyzed quantitatively. Furthermore, the content of 12 films from this sample underwent qualitative analysis.

GENDER IN CINEMA FICTION FILMS OFF SCREEN

The quantitative analysis of the crews of films released between 2012 and 2019 showed that films with large percentages of women in the core crew had higher percentages of women as other department heads than films driven by males.

CINEMA FICTION FILMS, 2012-2019: FILM GENDER AND CREW



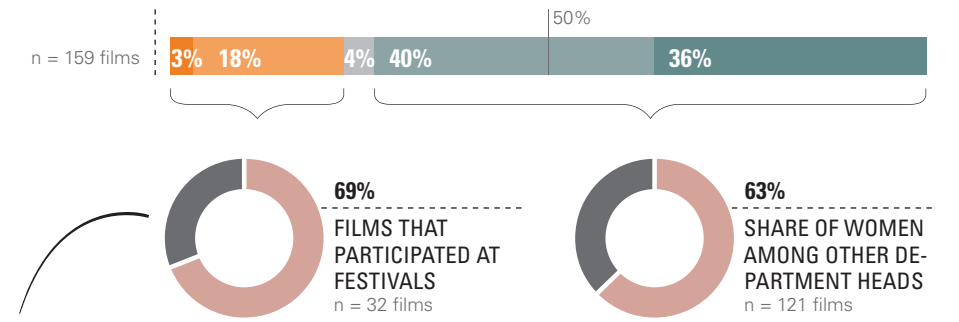
Gender ratio among department heads apart from core crew (direction, script, production) for male- and female-driven Austrian fiction films (by film gender) that were released in 2012-2019

Of the 21% female-driven films, 384 crew members worked as department heads outside the core team. Of those, 49% were women.

- EXCLUSIVELY FEMALE CORE CREW**
100% female share according to the Swedish Model
- MAINLY FEMALE CORE CREW**
≥ 60% female share according to the Swedish Model
- BALANCED CORE CREW**
41%-59% female share according to the Swedish Model
- MAINLY MALE CORE CREW**
≤ 40% female share according to the Swedish Model
- EXCLUSIVELY MALE CORE CREW**
0% female share according to the Swedish Model

A look at the artistic success of Austrian films will show that, on average, a slightly higher number of female-driven films participated at festivals and won prizes than those driven by men. Gender-specific analysis of Austrian films' economic success is planned for a subsequent FILM GENDER REPORT.

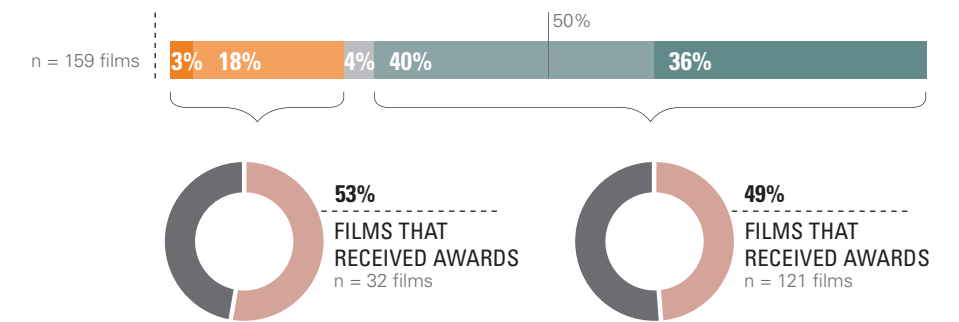
CINEMA FICTION FILMS, 2012-2019: FILM GENDER AND FESTIVAL PARTICIPATIONS



Gender ratio male- and female-driven Austrian fiction films (by film gender) that were released in 2012-2019 and participated in at least one festival

Sixty-nine percent of the 32 female-driven films participated in at least one festival.

CINEMA FILMS, 2012-2019: FILM GENDER AND AWARDS

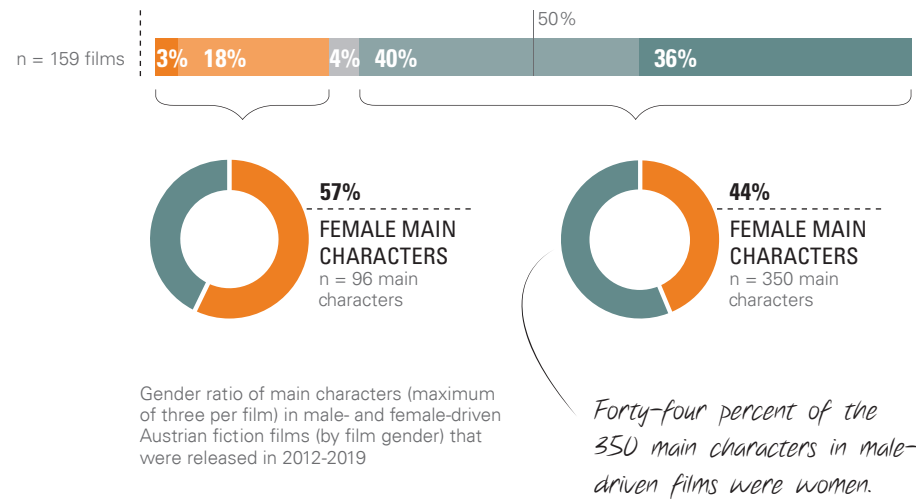


Share of male- and female-driven Austrian fiction films (by film gender) released in 2012-2019 that received at least one award

GENDER IN CINEMA FICTION FILMS ON SCREEN

More than half the main characters in female-driven films were women. In films driven by males, the figure was somewhat less than half.

CINEMA FICTION FILMS, 2012-2019: FILM GENDER AND MAIN CHARACTERS



AGE OF MAIN CHARACTERS, 2017-2019



Age of main characters (maximum of three per film) in Austrian fiction films released in 2012-2019 by gender. Some ages are character information provided in the film, others are the analysts' estimations.

- CHILD (<13)
- ADOLESCENT (13-20)
- YOUNG ADULT (21-44)
- ADULT (45-60)
- SENIOR CITIZEN (>60)

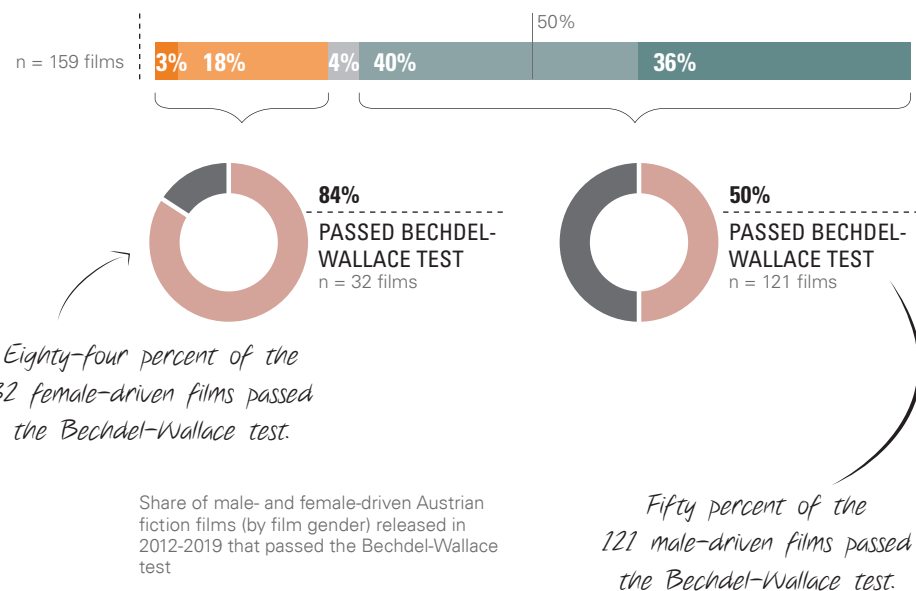
Change in percentages of age groups of main characters in Austrian fiction films released in 2017-2019 compared to 2012-2016

Solely one-fifth of female characters were older than 45.

The ages of characters differed according to gender: In the fiction films that were analyzed, older men appeared twice as often as older women.

There were however significant differences in the manner of portrayal: Female characters who are independent of men appeared more often in films driven by women. More than 80% of all films driven by women passed the Bechdel-Wallace test, while this applies to only half those driven by males.

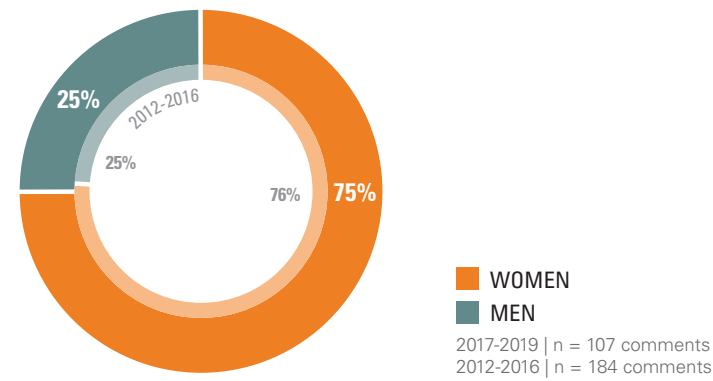
CINEMA FICTION FILMS, 2012-2019: FILM GENDER AND BECHDEL-WALLACE TEST



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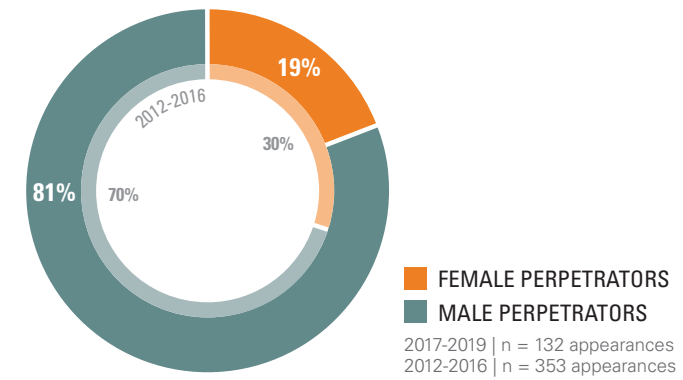
Women were also reduced to their appearance more often: In Austrian films, the attractiveness of female characters was the topic of dialogue three times more often than that of male characters.

COMMENTS ABOUT CHARACTER'S PHYSICAL ATTRACTIVENESS, 2012-2019



Comments about character's physical attractiveness by target's gender made in Austrian fiction films released in 2017-2019 compared to 2012-2016

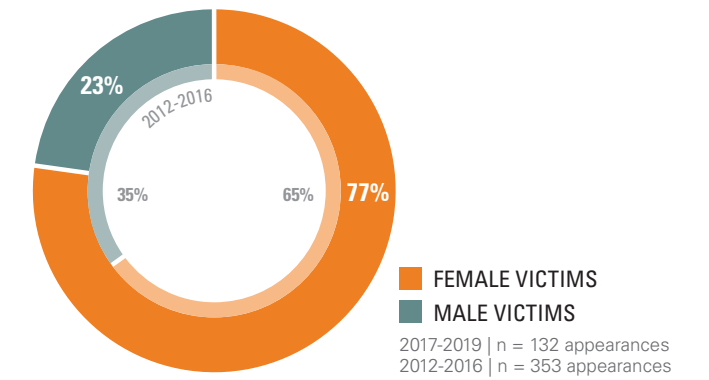
SEXUALIZED VIOLENCE ON SCREEN, 2017-2019: PERPETRATORS BY GENDER



Appearances of sexualized violence by perpetrator's gender in Austrian fiction films released in 2017-2019 compared to 2012-2016

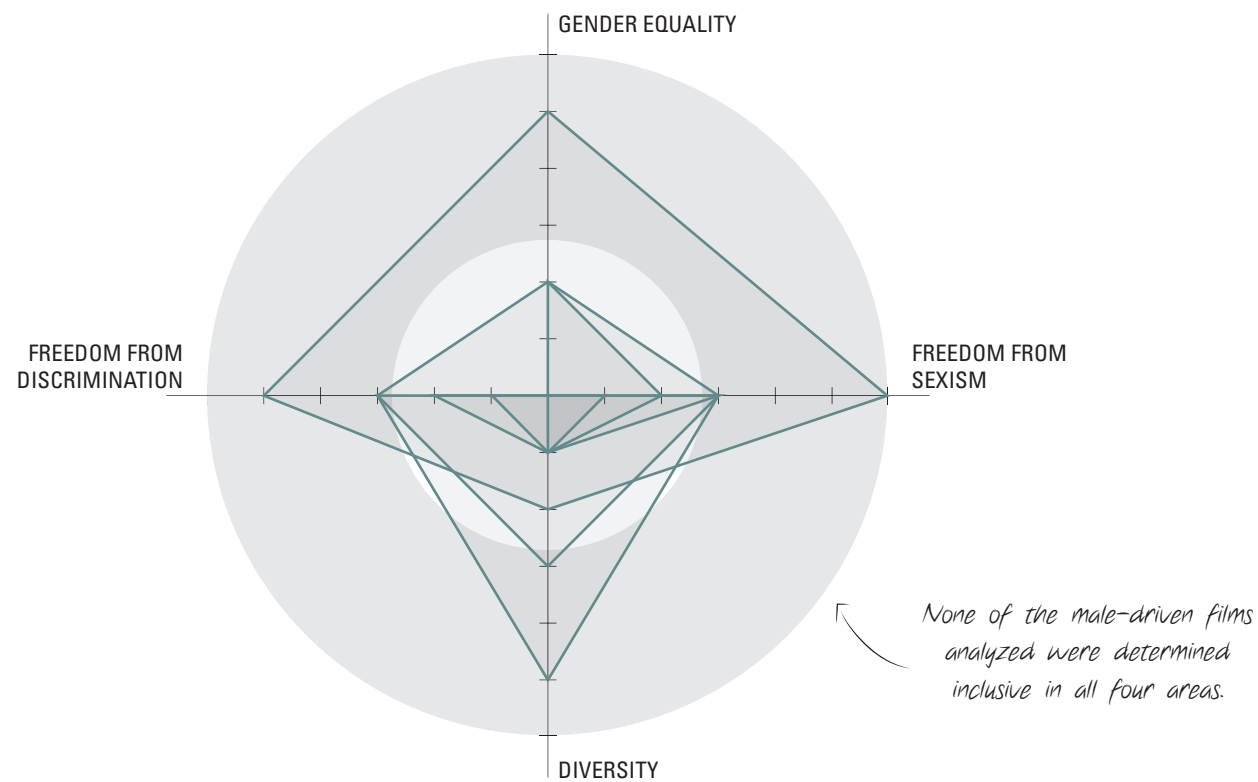
Portrayals of sexualized violence in Austrian cinema fiction films conformed to conventional victim-perpetrator narratives: The majority of perpetrators were male; most victims were female.

SEXUALIZED VIOLENCE ON SCREEN, 2017-2019: VICTIMS BY GENDER



Appearances of sexualized violence by victim's gender in Austrian fiction films released in 2017-2019 compared to 2012-2016

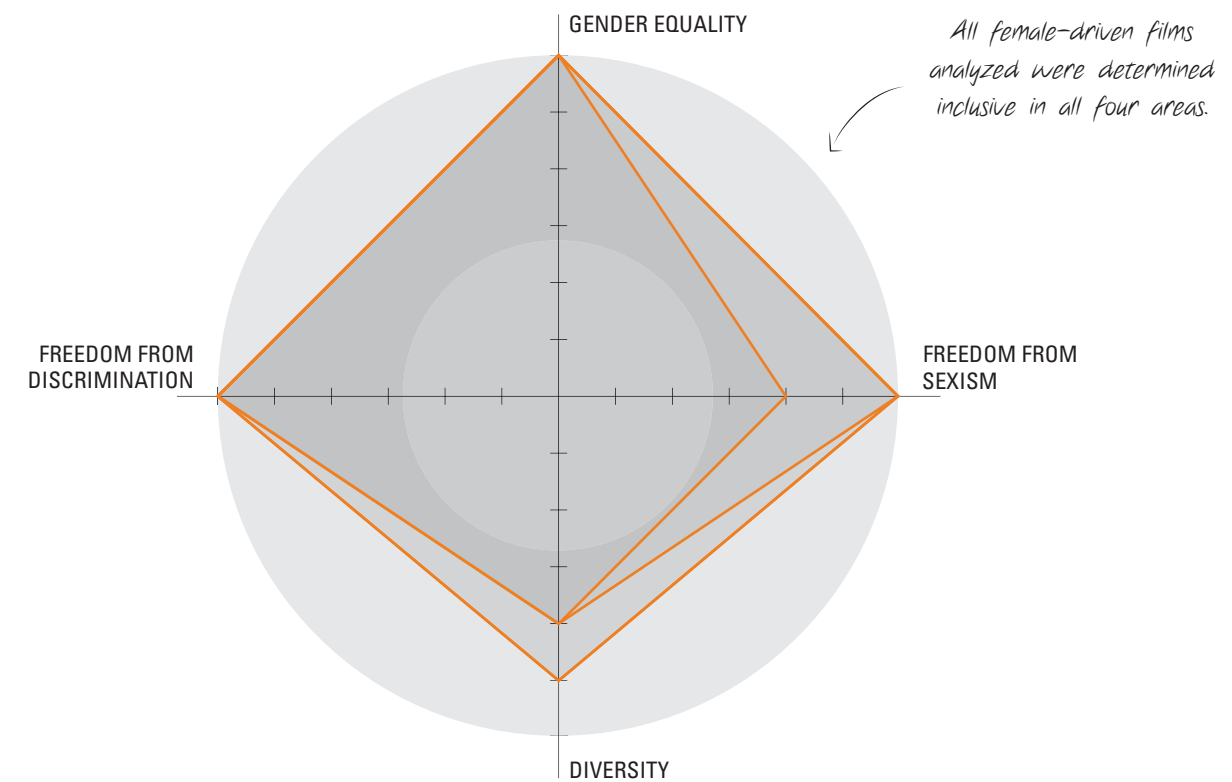
QUALITATIVE FILM ANALYSIS



A qualitative analysis of 12 fiction films chosen in light of the percentages of males and females in the core crews took a look at the extent to which their portrayals were characterized by gender equality, the absence of sexism, representation of diversity and a lack of discrimination. Films with positive results in all four of these categories were deemed in the analysis to be “inclusive.” This detailed analysis shows a correlation between the gender ratio of the crew and the on-screen portrayals: While all female-driven films were “inclusive” in all four areas, none of the male-driven films were. In the category of gender equality, all six female-driven films ranked highest. They had a balanced gender ratio in terms of

number, speaking time, nuance and dynamic among the characters; had a female main character; reflected on structural discrimination on the basis of gender; and thematized female identity. The six films with men in the directing, script and production departments fulfilled nine of the 36 criteria of gender equality. The gap between presence and portrayal and the absence of reflection on gender-based structural discrimination therefore seem to be specific to males. With the exception of exaggerated portrayal for the purpose of criticism, there was no sexism in the films made by women that were examined. They showed female characters almost twice as often as men, often without typical

characteristics of beauty ideals, and there were fewer judgments of women’s bodies. While nearly all female-driven films portrayed sexual desire in a manner that was not connected with normed body images and did not portray characters in a stereotypical manner where they were degraded to objects, this was the case with solely one film that was male driven. Therefore, primarily female-driven films developed alternatives to the male gaze and assumed oppositional points of view. The sole female-driven comedy successfully thematized dominance in a subversive manner through stereotypical character portrayals and criticized it, while the male-driven comedies reproduced and highlighted it.



Female-driven films also satisfied the criteria of diversity twice as often as those driven by males. They more frequently showed a pluralistic society, non-stereotypical and underrepresented groups, individuals with physical and psychological limitations, and realistic portrayals of pregnancy and motherhood. Transgender characters and characters with intellectual or physical disabilities did not appear in films driven by either men or women. The sole portrayal of a homosexual character was in a context that seemed rather discriminatory. The criteria for the absence of discrimination that were analyzed were satisfied primarily by female-driven films and solely two-fifths of those driven by men. With

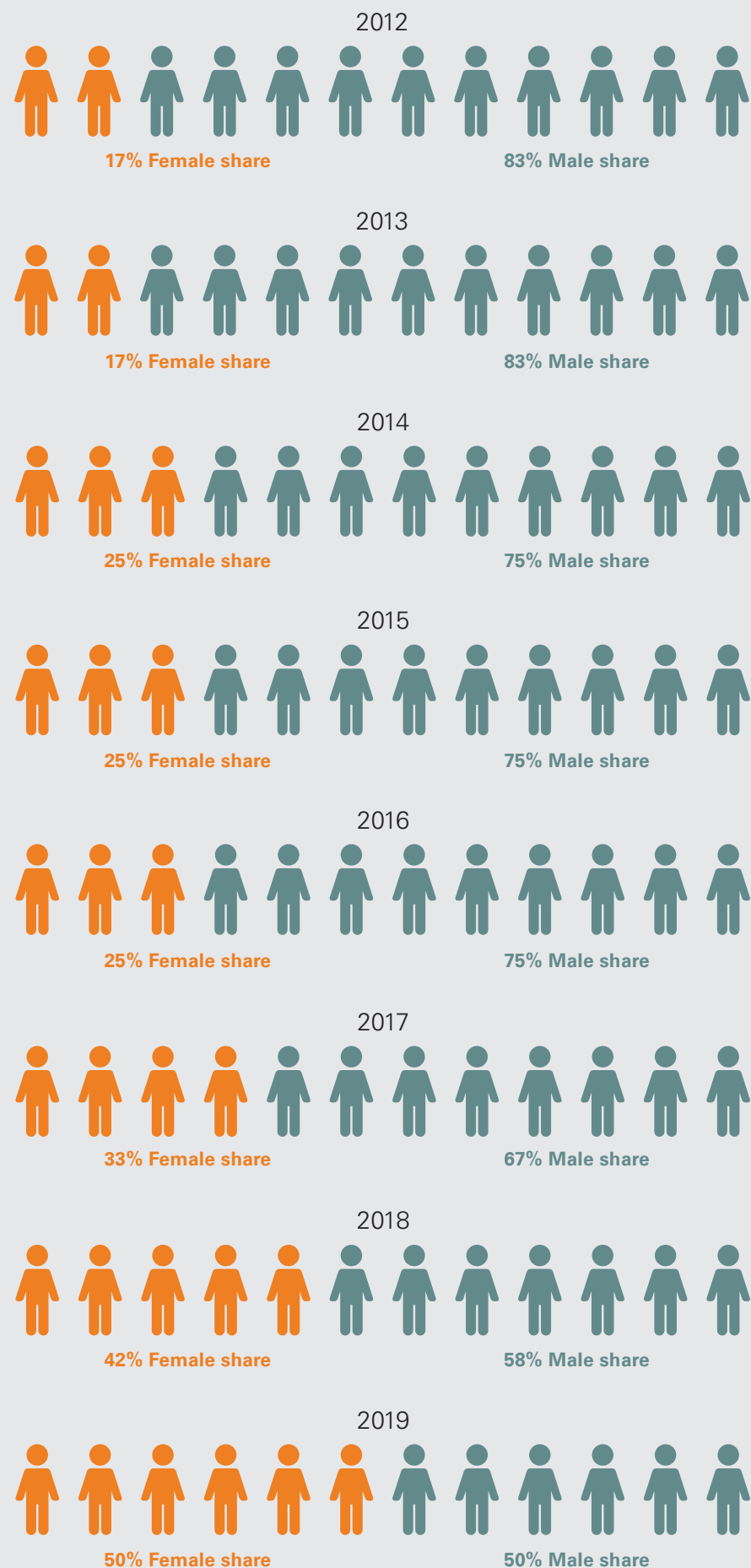
one exception, examples of exclusion or disparagement of disadvantaged groups and cliché portrayals that objectify them were found in all male-driven films, though in none of the films driven by women.

C Part

Film Funding by the Austrian Film Institute

Part C of the report focuses on data relating to the film funding provided by the Austrian Film Institute from 2017 to 2019.

SUPERVISORY BOARD



Analysis of the decision-making bodies at the Film Institute shows that the percentage of women in the Supervisory Board rose from 17% in 2012 to 50% in 2019.

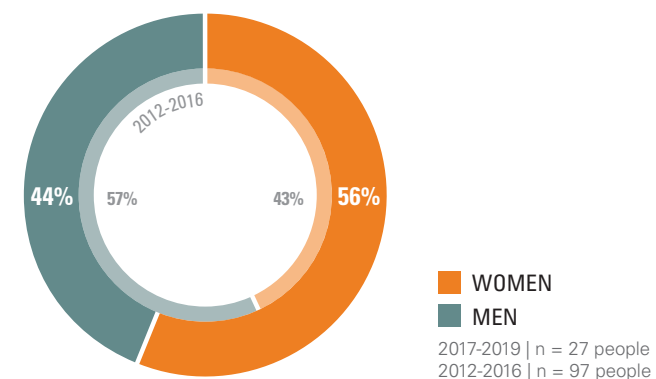
In 2012 two of 12 members were women.

In 2019 half the members were women.

Gender ratio of Project Commission members in 2017-2019 compared to 2012-2016

PROJECT COMMISSION

GENDER RATIO IN PROJECT COMMISSION, 2017-2019



Gender ratio of Project Commission members in 2017-2019 compared to 2012-2016

The Project Commission consisted of approximately equal numbers of women (56%) and men. The members of the Project Commission who take part in sessions where decisions are made regarding funding applications is determined by the Supervisory Board's compliance rules.

More men than women were present at more than half of all sessions.

GENDER RATIO AT PROJECT COMMISSION SESSIONS, 2017-2019



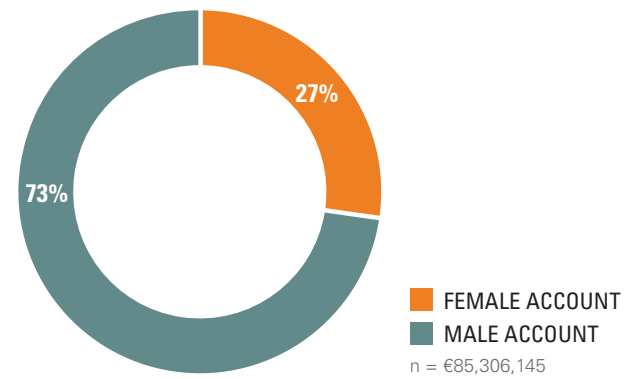
Gender ratio of Project Commission members present at sessions in 2017-2019, per session

Despite balance in the gender of the Project Commission's members, a majority of men were present at more than half of all its sessions. Over the period of time covered by the report, fewer than one-fourth of all sessions were equal in terms of gender.

- EXCLUSIVELY FEMALE SESSION
100% female share
- MAINLY FEMALE SESSION
> 50% female share
- SESSION WITH GENDER PARITY
50% female share
- MAINLY MALE SESSION
< 50% female share
- EXCLUSIVELY MALE SESSION
0% female share

FUNDING AT AUSTRIAN FILM INSTITUTE

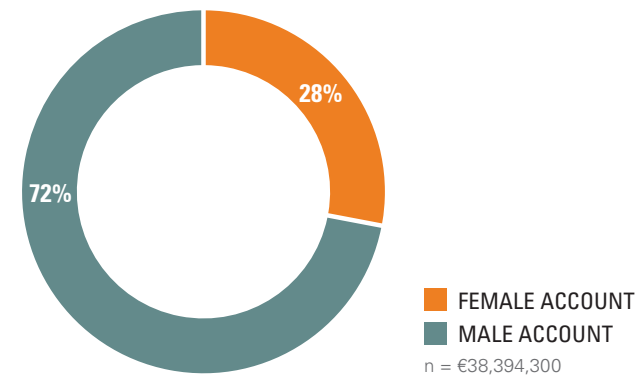
FUNDING APPLIED FOR AT AUSTRIAN FILM INSTITUTE



Applications in all areas Austrian Film Institute provides funding, 2017-2019, according to Swedish Model

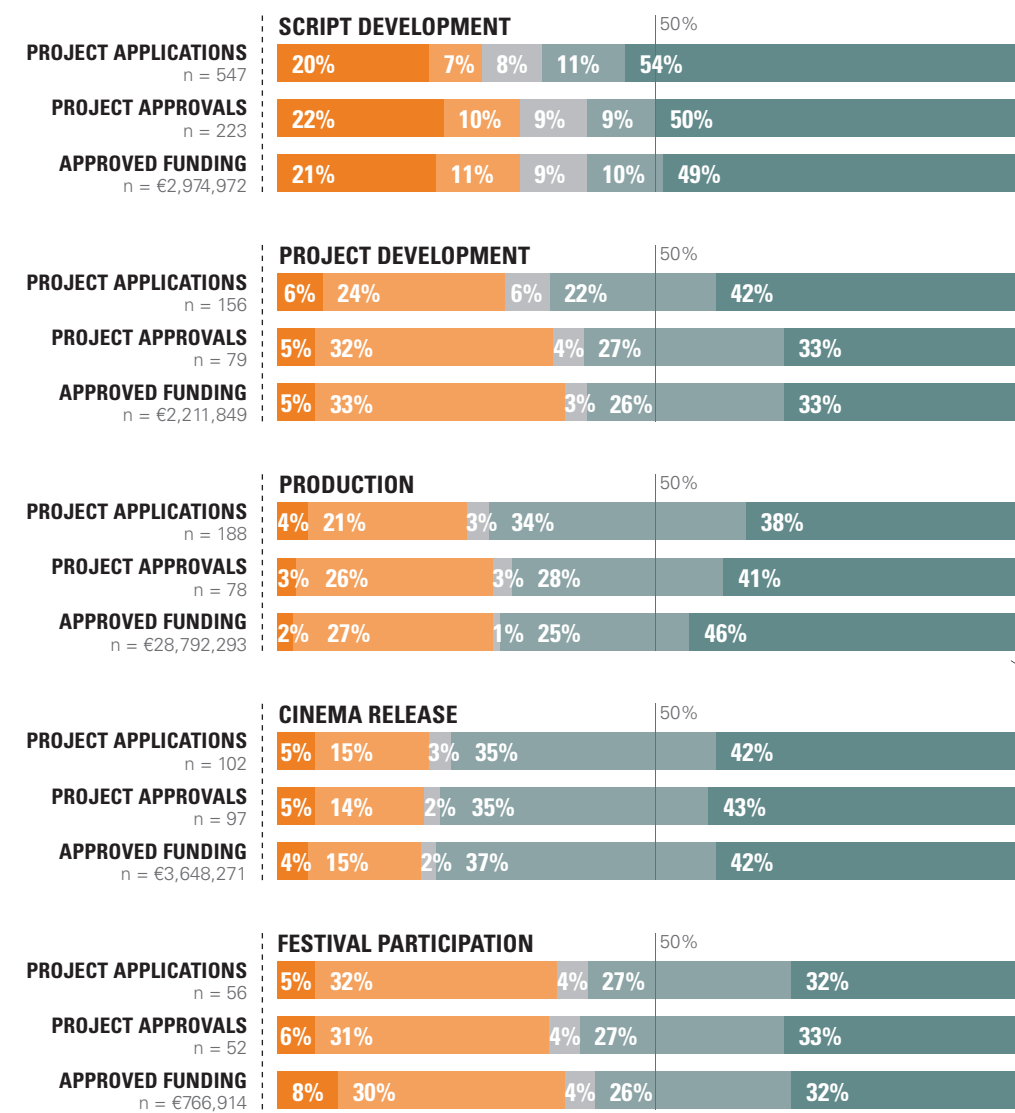
The data relating to funding provided by the Austrian Film Institute show that women received less than one-third of all approved moneys. This imbalance could be observed in applications: Less than one-third of all funding was applied for by female members of the core crew.

APPROVED FUNDING AT AUSTRIAN FILM INSTITUTE



Approved funding in all areas Austrian Film Institute provides funding, 2017-2019, according to Swedish Model

PROJECT APPLICATIONS, PROJECT APPROVALS AND APPROVED FUNDING AT AUSTRIAN FILM INSTITUTE BY AREA



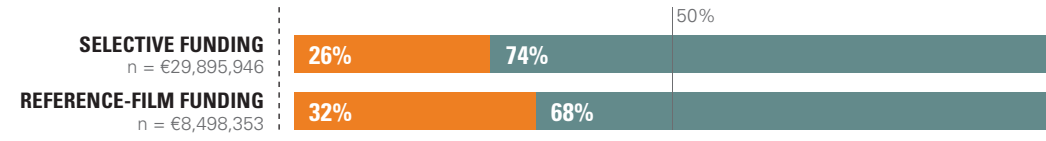
Project applications, project approvals and approved funding in all areas at Austrian Film Institute, 2017-2019, by film gender

In the area that received the highest funding amounts, production, exclusively male core crews received more funding than crews with other gender makeups.

In the area of production exclusively male core crews received 46% of all funding.

- **EXCLUSIVELY FEMALE CORE CREW**
100% female share according to the Swedish Model
- **MAINLY FEMALE CORE CREW**
≥ 60% female share according to the Swedish Model
- **BALANCED CORE CREW**
41%-59% female share according to the Swedish Model
- **MAINLY MALE CORE CREW**
≤ 40% female share according to the Swedish Model
- **EXCLUSIVELY MALE CORE CREW**
0% female share according to the Swedish Model

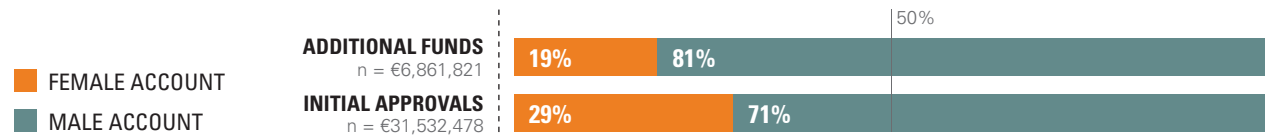
APPROVED SELECTIVE AND REFERENCE-FILM FUNDING AT AUSTRIAN FILM INSTITUTE*



Approved selective and reference-film funding in all areas at Austrian Film Institute, 2017-2019, according to the Swedish Model

Broken down by the type of decision-making for awarding funding, approximately one-fourth of all funding was allocated to women in the core crew, both in selective funding (26%) and reference-film funding (28%) according to the Swedish Model.

APPROVED FUNDING FOR INITIAL APPROVALS AND ADDITIONAL FUNDS AT AUSTRIAN FILM INSTITUTE*



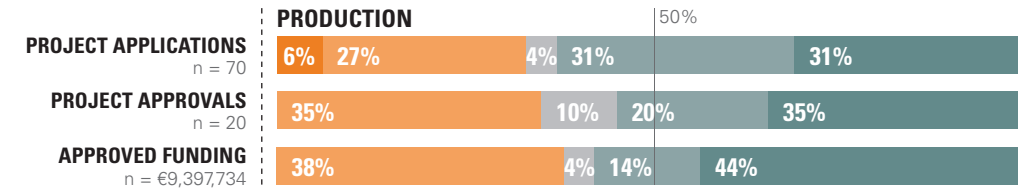
Approved funding for initial approvals and additional funds in all areas at Austrian Film Institute, 2017-2019, according to the Swedish Model

Solely about every sixth euro of additional funds (19%) went to women. That was approximately one-third less than the percentage of women receiving initial approvals (29%).

*The calculations were aggregated for all areas of funding. Since production received far more funding than any other, the amounts are primarily from this area.

PROJECT APPLICATIONS, PROJECT APPROVALS AND APPROVED FUNDING AT AUSTRIAN FILM INSTITUTE

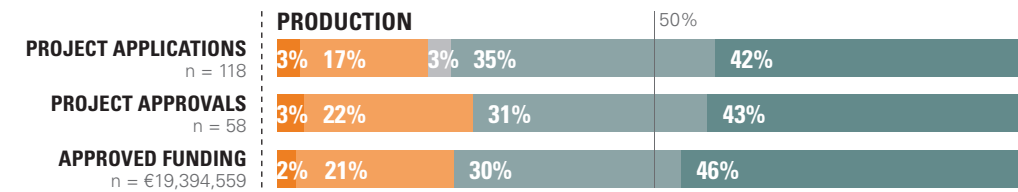
NEW TALENTS



Project applications, project approvals and approved funding for production of new-talent films at Austrian Film Institute, 2017-2019, by film gender

Forty-four percent of the funding approved for new-talent films went to projects with exclusively male core crews.

ESTABLISHED DIRECTORS



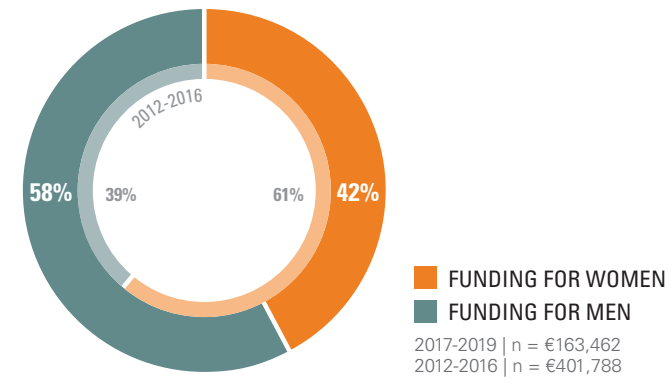
Project applications, project approvals and approved funding for production of established-director films at Austrian Film Institute, 2017-2019, by film gender

A look at funding for new talent provided by the Austrian Film Institute shows that for both fiction films and documentaries, the share of projects with women in the core crew was approximately twice as high as of funding awarded to films by established directors. However, nearly half (46%) of all funding of established directors was awarded by the Austrian Film Institute to projects whose directing, script and production departments were staffed exclusively by men.

- **EXCLUSIVELY FEMALE CORE CREW**
100% female share according to the Swedish Model
- **MAINLY FEMALE CORE CREW**
≥ 60% female share according to the Swedish Model
- **BALANCED CORE CREW**
41%-59% female share according to the Swedish Model
- **MAINLY MALE CORE CREW**
≤ 40% female share according to the Swedish Model
- **EXCLUSIVELY MALE CORE CREW**
0% female share according to the Swedish Model

In addition to project funding, the Austrian Film Institute provides funding for further training. While the number of women in this area was higher in the period covered by the last report, the overall situation has changed. Due to a reduction in the number of jobs going to women, women now receive less funding for further training than men.

FUNDING FOR FURTHER TRAINING, 2017-2019



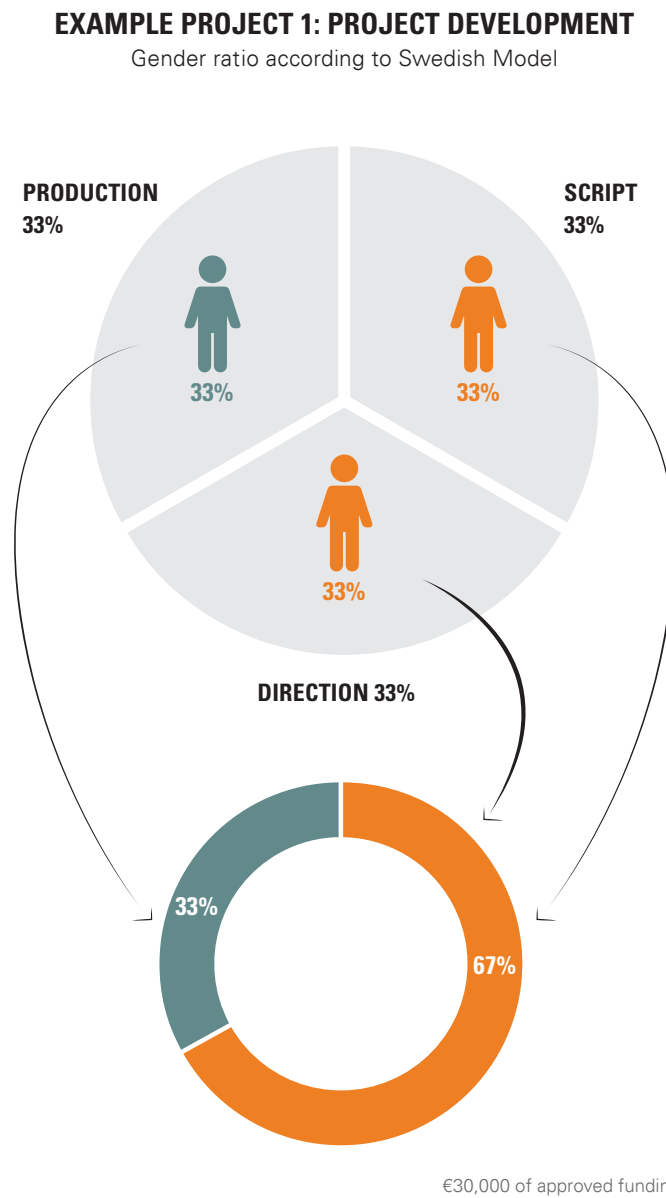
Approved funding for further professional training, 2017-2019, by gender of recipient and compared to 2012-2016

GLOSSARY

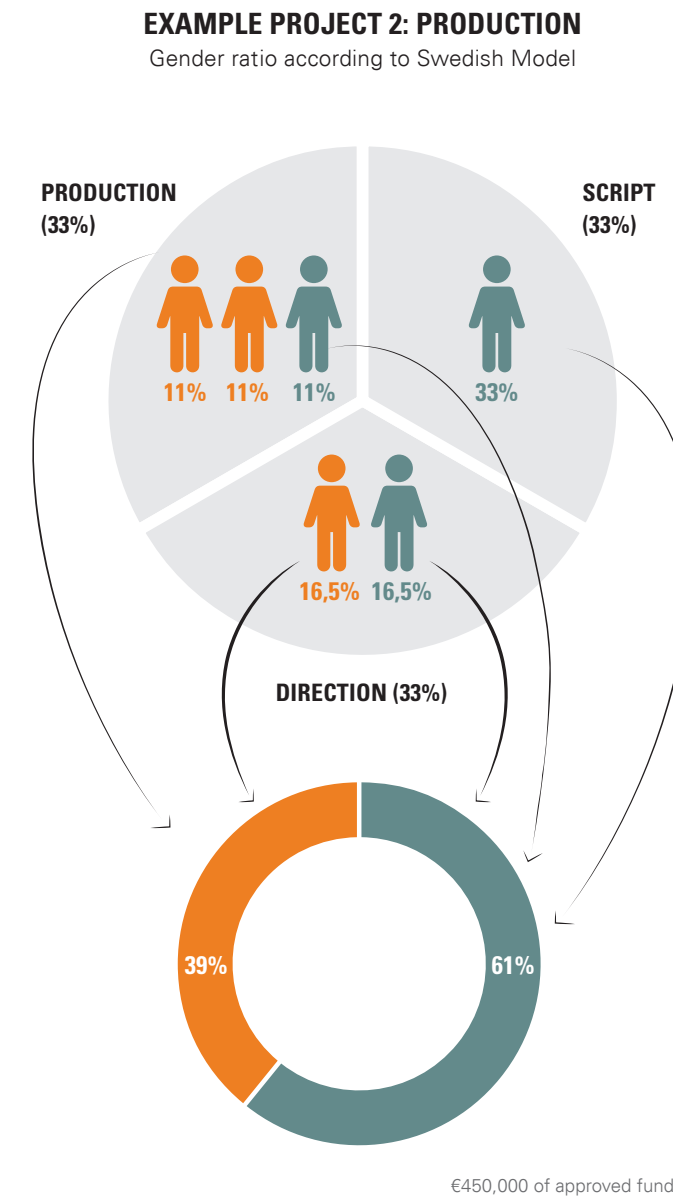
Analytical Methods

Gender ratio according to the Swedish Model

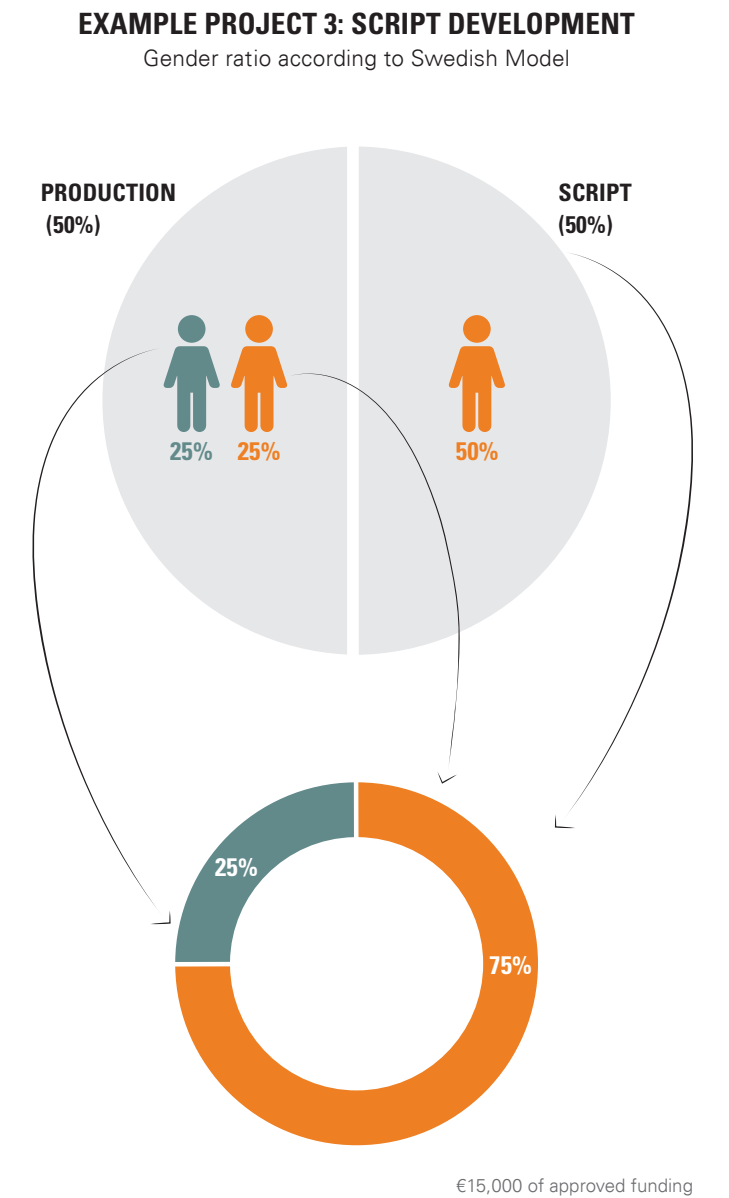
The internationally established Swedish Model was developed for analyzing the distribution of funding for fairness with regard to gender. In order to ensure that data can be compared internationally, the Swedish Model has also been employed for the AUSTRIAN FILM GENDER REPORT. Calculation according to the Swedish Model: Funding provided for a film project is retrospectively divided up among the three most important departments, directing, script and production, according to the gender of their heads. One-third of total funding is allocated to each department head, and depending on whether the department head/s is/are male or female, this third is entered into a "gender account." If the position has not been filled yet, this third is not considered. When both genders are assigned as department heads, this position's third is divided up among the individuals and allocated to the gender account in this way. Lastly, all funding that has been allocated to either men or women is added up and the resulting proportions are identified according to gender for the total amount of funding (100%).



In Example Project 1, project development that received €30,000 of funding, three individuals work as the department heads of directing, script and production, each of which count for 33%. According to the Swedish Model, this is a proportion of 67% women; €20,000 goes into the female account and €10,000 goes into the male account.



In Example Project 2, production for which €450,000 of funding was approved, six individuals are unequally divided among the department-head positions, each of which count for 33%. According to the Swedish Model, the project has a proportion of approximately 39% women. This was calculated from a proportion of 22% women in the production department and 16.5% in script. This means that €175,000 of the project's approved funding goes into the female account and €275,000 goes into the male account.



In Example Project 3, story development, information on department-head gender is available for script and production only due to the early stage of the production process. In a case like this, the unfilled script-department head is not included and the three-part evaluation (33%) switches to a two-part evaluation (50%) of the script and production departments, which are staffed with a total of three individuals. According to the Swedish Model, this means a proportion of 50% women in production and 25% in script, a total of 75%. As a result, €11,250 (75%) goes into the female account and €3,750 (25%) into the male account of the total funding of €15,000. A total of €510,000 was approved for the three films in the examples, €210,000 of which would be added to the female account according to the Swedish Model. This is 41% of total funding.

Film Gender Rating

The gender proportions of the three most important department heads for directing, script and production calculated according to the Swedish Model are not only applied to the breakdown of funding in the AUSTRIAN FILM GENDER REPORT, they are also used to determine the gender ratings of individual projects.

Calculation of the film's gender rating according to the Swedish Model: For every project, a proportion of genders is determined with the Swedish Model. For this purpose, the gender ratios of the vital department heads are divided into five groups:

- » Exclusively female core crew
100% female according to the Swedish Model
- » Mostly female core crew
≥ 60% female according to the Swedish Model
- » Balanced core crew
41%-59% female according to the Swedish Model
- » Mostly male core crew
≤ 40% female according to the Swedish Model
- » Exclusively male core crew
0% female according to the Swedish Model

Example Project 1, with a proportion of 67% women, has a mostly female core crew. The proportion for Example Project 2 is 39% female, meaning a mostly male core crew. Example Project 3, with a proportion of 75% women, is mostly female.

Of these three examples, two of the projects have mostly female core crews, and one has a mostly male core crew.

Inclusiveness Criteria

For a nuanced analysis of gender dynamics in Austrian film, 12 fiction films made between 2012 and 2019 with a majority Austrian share were examined for this SECOND FILM GENDER REPORT.

In order to enable comparison that is as objective and transparent as possible, all the films were examined in terms of inclusiveness criteria. A model was constructed following the template of analyses conducted by the Swedish Film Institute, BFI, EURIMAGES and results from international studies to analyze films with regard to gender equality, freedom from discrimination, freedom from sexism and diversity. Six main criteria were established for each of the four areas to permit comparison of trends.

Gender Equality

1. Balanced numbers of male and female lead characters or majority of female leads
2. Balanced ratio (in terms of screen and speaking time) of male and female characters or majority of females
3. Balanced ratio in depiction of male and female characters or majority of female characters depicted (characters' nuance and dynamics)
4. Female lead character
5. Specific, explicit and predominant thematization of female identity and relevant underrepresented subject matter
6. Reflection on structural discrimination on the basis of gender

Freedom from Sexism

1. Physical diversity
2. No judgments of female bodies
3. Dissociation of sexual desire and normed body images
4. No stereotyping or objectivization of female characters
5. Explicit agency of female characters
6. Complexity and development of female characters

Diversity

1. Gender diversity
2. Age diversity
3. Diversity of abilities and body images (anti-ableism)*
4. Pluralistic view of society, including migration stories and diversity of beliefs
5. Realistic portrayal of pregnancy and/or motherhood, of diversity of sexual orientations and desires, and of transgender characters
6. Explicit representation of underrepresented groups in a non-stereotypical way

Freedom from Discrimination

1. Inequality is not reproduced and normalized, instead depicted critically and called into question
2. No exclusion or degradation of disadvantaged groups
3. No dehumanizing depictions of violence, sexualized or otherwise
4. No objectifying or stereotypical character depictions
5. Self-reflexive and complex representation

* The term ableism, developed in the field of disability studies in the United States and activist movements, refers to personal judgments on the basis of physical and mental abilities (cf. sexism and racism) and the resulting discrimination and prejudice aimed at individuals with disabilities. Ableism includes both practices discriminatory to people with disabilities and also social relations and structures that give rise to these practices. Anti-ableism refers to the dismantling of such ableist structures. In film, anti-ableism can be understood as depiction of characters with a variety of abilities and body images, which include all deviations from a narrow standard, such as injuries and all kinds of limitations. Anti-ableism is an attempt to expand or undermine the existing limits of physical norms and focus on the individual rather than physical and mental abilities

