



Women show their Faces - Men, their Films! ^[1]

**Study on the Representation of Film Works
by Women in Germany's Festival Program**

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[1] Freely adapted from: Fanny Cottençon, Virginie Despentes, Coline Serreau
„A Cannes, les femmes montrent leurs bobines, les hommes, leurs films“
LE MONDE (11.05.2012)

1. Foreword

When it comes to work and career, gender inequality has been a subject of some controversy on the political, social and academic stage since the 1980s. And for the past five years, specific gender-based discrimination against women in the media - and thus in the film and TV sectors - has shifted to the forefront of the debate.

A main driving force on this issue in the film and TV industry has proved to be such associations and equality initiatives as the Association of Female Directors of Pro Quote Regie. For the first time in 2014, the German Federal Association of Directors conducted an empirical study revealing the magnitude of the disparity in relation to career prospects and employment outlooks. The results show that, in Germany, only 11 percent of fictional TV movies broadcast at primetime by both public TV networks ARD and ZDF; 22 percent of feature films in the mid-budget range; and only 10 percent of feature films with budgets exceeding 5 million Euros, are being directed by women. (See also German Assoc. of Directors: 2014)

Comparable discrepancies in the German cinema market based on a significant dominance of male directors in feature film production thereupon inspired the Gender Report in February 2015, prepared by the Institute for Media Research at the University of Rostock. This report furthermore points out the striking differences between budgets – including grants, subsidies and state funding – for productions by women, compared to those by men. At the same time, however, the analysis of female-directed films, based on the number of prizes and awards they have garnered, confirms their high qualitative level (see: Prommer/ Loist: 2015).

2. Research Questions

Apart from the classic distribution of films on cinema screens, TV, or via DVD/VOD, over the past 20 years, their exploitation through film festivals has experienced a growing significance. For a good number of today's movies, film festivals represent a major – and in some cases the only - means of access for the cinema-going public, thus at the same time offering their film makers a real opportunity to generate revenue through screening fees. Generously-endowed awards not only prove to be a serious source of revenue but, more importantly, a reputational boost which can likewise be monetised.

The present study, conceived as a pilot survey conducted in cooperation with the Association of Bavarian Film Festivals, examines the representation of works by female filmmakers in the programs of the association's member festivals, as well as its three non-members: 'Internationale Hofer Filmtage', 'Filmfest Munich' and the 'Filmschool Fest'. Even though this deliberately purposely random sample does not claim to be representative for Germany's entire film festival market, the great diversity of festival profiles nevertheless provides a comparable basis for the German festival landscape.

The underlying survey questions: To what extent do the works by female filmmakers selected for the programs of the Bavarian Film Festivals quantitatively diverge from those by men, and how do such works differ regarding such specific characteristics as running time, genre, and year of production.

3. Summary

The study on the **Representation of Film Works by Women in Germany's Film Festival Programs** examines the gender parity of films by male and female directors programmed in **19 film festivals** throughout **2015**, according to the characteristics of gender, running time, country of production, production year, co-production status, programming as competition entry, competition winner, monetary value of the prize, premiere status, contribution to film history, contribution to a retrospective/homage.

Basis for the study are **2,005 festival program entries** from **89 countries**, among them **306 German premieres** and **152 international premieres**, screened over a period of **140 days** to a total of **227,734 viewers**. Thereby, the portion of the program of German, predominantly very current, productions, amounts to **39 percent** and – in view of the fact that it covers **almost 400 film festivals throughout the country** (Krainhöfer:2014), represents a broad platform for an evaluation of German film works parallel to classic exploitation windows.

The study shows that the gender balance determined over all festival programs examined amounts to **27 percent for films by female directors** to 73 percent directed by men. This corresponds to a virtual ratio of **1:3**. Limited to the German section of the program, female productions amount to **32 percent**, raising the ratio to **1:2**. It is to be assumed that this discrepancy is based on extensive relationships in the Film and TV industries (Apitzsch:2010) and thus also on direct contact to curators. Yet this well-balanced ratio is also significantly based on the comparatively **strong presence of women in the medium-length (32%) and short-film sectors (36%)**. The proportion of **feature-length films** by German female directors, on the other hand, **only amounts to 24%** of the total festival program.

Comparable numbers are also to be seen in the gender balance of German productions according to genre. Although **41%** of German **animation films** by women (against 56% productions by men), films by women in the **documentary film** area only amount to **31%** (by men 63%) and in the case of **fictional productions**, **only 23%** as opposed to the **77%** by their male colleagues.

Even when the lower production output by female directors as shown by various studies is consequently reflected within the extent of the festival programs, the analysis also shows a pronounced **discrepancy in the correlation between the volume of annual productions by women and their presence** in such programs. Thus, German female directors can only claim **22%** of the annual production volume of feature-length fiction film production (Prommer/ Loist: 2015). In the film festival program, however, this proportion of **feature-length fiction films is reduced to almost half - down to 12%**, representing a **gender ratio of almost 1:9** – thus indicating that festival entries by women consist largely of lower-budget productions, such as short or medium-length films, as well as documentaries and animation films.

The assumption that there exists a **disparity** between the volume of films annually produced to those programmed is **likewise confirmed in the short film sector**. Despite the relatively high proportion of female-directed short films in the entire film festival program, the gender disparity between the filmpool of reelport (Germany's largest

short film submission portal), for example, with that of the film festival short film programs, represents a significant discrepancy.

In conjunction with the **quality debate**, two criteria in particular were examined: For one, the **multiple programming of a film** at different festivals; for another, the proportion of female **winners of competitions and prizes**. In the comparison of 'Festivals Hits' (multiple programming), an almost fair gender balance is to be observed, whereas, in relation to the smaller proportion of the program, works by female film makers significantly hold their ground against those of men. In accordance with the findings of the Gender Report (Prommer: Loist: 2015), the current trend likewise indicates that **female-directed films frequently win more prizes** than those directed by men. Yet at the same time, the figures also show that when it comes to **highly-endowed prizes**, these are significantly granted **to the advantage of male-directed films**. Accordingly, the average amount of prize money granted to **women amounts to 1,919 Euro** as opposed to **men – at 5,028 Euro**.

The oft-criticised unfairness of **competitive policy** at A-list festivals finds no equivalent in this study. Films by **female directors dominate the competition** in relation to their program volume.

This recognition, however, is in direct contrast to a **vanishing presence in the area of film-historical works**. Not one single retrospective or homage is dedicated to a woman. Only 23 individual film-historical works by women - as opposed to the total of 188 works by men - and thus **a ratio of 1:9**, creates an extensive and exclusively masculine view of history.

4. Conclusion

Despite the fact that **ONE of the 19 film festivals researched presents a fair gender ratio** in its programming, **women** in Germany's film festival programs **are significantly under-represented**.

The assumption that the discrepancy in gender balance in festival programs is due to a lower production output on the part of female directors appears untenable in the existing scenario.

The aforesaid trends would further indicate that, from a **qualitative aspect**, **films made by women are in no way inferior to those made by their male** counterparts and that ever more 'Festival Hits' and female competition winners are emerging.

In discussions with several of **the directors of the film festivals** researched, it was clear that many are **in support of gender-equality** - some of whom have even joined the Pro Quote Regie initiative - yet, due to **the great complexity and strong constraints in programming**, a fair **gender balance cannot be consistently applied**. In this context, the International Short film Festival of Oberhausen is currently proving to be the only exception on the German film festival circuit - presumably seeing it as a voluntary obligation to program gender-equal competition. Since "there are enough excellent female film makers out there", according to festival director Lars Henrik Gass (quote: Mattern, Gudrun: 2015).

As is hardly to be found in any other sector, it is abundantly clear that, **in the film industry, “reputation plays a decisive role in success [...]. The more prestigious the project, the greater the reputational gain. Activities with high prestige value are only offered to those protagonists who already enjoy a highly-respected reputation.** This gives rise to a circularity that is difficult to break.” (Lutter: 2012: p. 1). Thus, **film festivals** not only wield **great influence in helping film makers gain attention and recognition**, but also, to a major extent, open the doors to **career opportunities**.

The knowledge that **film festival programs, a proven format for young talent**, especially when it comes to short films – present no gender equality, while, at the same time, the German film academies strive to maintain a fair gender parity among their students, **clearly shows discrimination** against female film makers, which has already begun to take effect **before they launch upon their careers**.

Equally alarming are the statistics relating to productions from earlier years, as well as film-historical works. The extreme dominance of males in this sector, which finds expression in themed series, but mainly in retrospectives and homages, leads one to suppose that it is the **male viewpoint which is likely to prevail, determine our film heritage and thus our perspective of history**.

With regard to the call by many, including the Pro Quote Regie initiative, for boards, committees and other decision makers in the film subsidy boards, TV networks, as well as in sales and distribution structures, to be fairly “manned” when it comes to gender, this study was expanded to cover the **Correlation between the Gender Balance of Curators and that of Film Festival Entries**. Here, too, the findings indicate a clear trend: **The greater the number of female festival curators** who decide upon the program selection, **the higher the percentage of works by female film makers**. In order to lend this statement a statistical significance, however, a further study is required with larger samples. Nevertheless, such results should also be taken into account during the current decision-making process.

5. Data and Method Basis

For economic reasons, this analysis, initially conceived as a pilot study in cooperation with the Association of Bavarian Film Festivals, was conducted on the basis of a deliberate random sampling, which allowed good access to data as well as a manageable data volume. Of the 18 member festivals, the ‘Diessener Kurz Film Festival’ was excluded which, due to its biannual events schedule, was not held in 2015, as well as the ‘Filmtage Augsburg’, which only took place as a minor event in 2015. Apart from the society’s members, the ‘International Filmfest Munich’, the ‘Film School Fest’, as well as the ‘International Hofer Filmtage’ were also included in the study. A 100% response enabled the analysis to be conducted on the basis of complete film program data of all 19 film festivals selected.

The profile of the film festivals and their programs comprise a diversity of productions ranging from world cinema to those more nationally-aligned, entries with their focus on full-length features or short films, festivals specialising in a

particular genre or with a certain special interest, as well as festivals of regional and international significance.

For the analysis, the data pools of the complete 2015 festival program were provided by the individual film festivals themselves, either in the form of standard data-files or print or online versions of the respective festival catalogue.

The titles of all programmed film entries were collated and, by means of the first and surnames of their directors, the genders of their film makers encoded, likewise in the cases of co-directors. Likewise encoded were the country of production, details on co-productions, as well as co-production countries, year of production, running time and genre of the film entry, premiere status in the form of German and international premieres, together with awards and prizes, including their monetary value, as well as the programming as a contribution to film history, or part of a retrospective or homage, respectively.

Based on the 2015 analysis, the data comprises 2,005 program entries of 19 film festivals. Excluded were films presented by the festivals as special events during the year. Of the pool of 2,005 units studied, 1,833 program entries could be identified as attributable to one individual functioning in the role of director; of which 488 films were directed by women, and 1,342 by men. In the case of 3 films, the director's gender could not be clearly determined. In addition were 172 films realised by teams of up to two co-directors. To provide a better comparison with other studies, this gender analysis was restricted to the 1,830 films where the gender of an individual director could be ascertained.

This study provides an overview of the gender balance in the programs of 19 Bavarian film festivals in 2015. In order to verify some of the identified trends with statistical significance, further studies should be conducted.

Likewise statistics on the gender balance throughout the entire German festival market with its 400 protagonists (Krainhöfer: 2014) could be verified by means of further studies.

Another major aspect in this context is represented by empirical findings on gender balance from information provided by the individual film pools for programming, in order to examine the existing disparities. Likewise desirable would be more detailed information on possible gender-specific characteristics of programming criteria, such as genre (like comedy, drama, thriller, action, etc.) co-production status and festival careers.

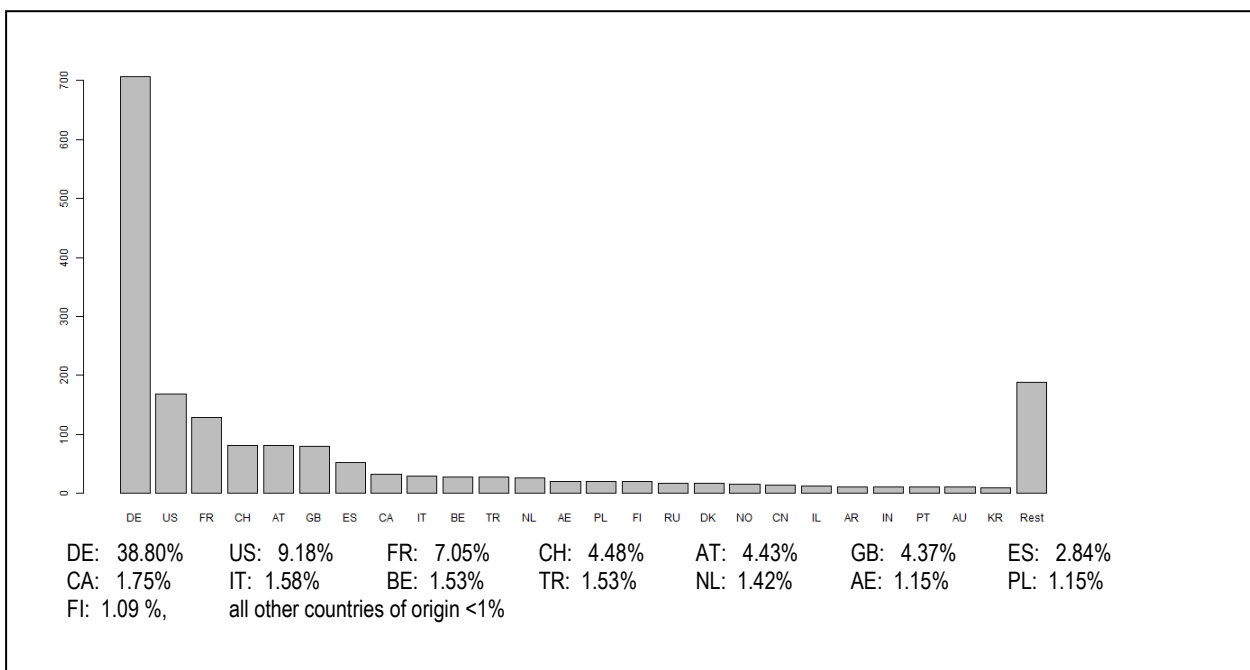
6. Findings

6.1. Films and Filmmakers

In their 2015 programs, the 19 Bavarian film festivals examined in the study (see attached) exhibited a **total of 2,005 entries** from both at home and abroad. In **1,833 cases**, these productions represent the works of individual directors, whereby the gender of the director could only be determined in **1,830 cases**. A further 172 productions were made by directing teams of up to three persons in various combinations. Modelled after the Gender Report “Wer dreht deutsche Kinofilme?” (Who makes German films?) – (Prommer/ Loist: 2015), this study only considers the 1,830 program entries directed by individuals.

6.1.1. Share of Domestic and Foreign Programs

Despite the diversity of the individual films entered by their **89 countries of origin** – not limited to those featured in the programs of the large, international film festivals – **German productions, at 39%**, constituted the largest share of the total programs researched.

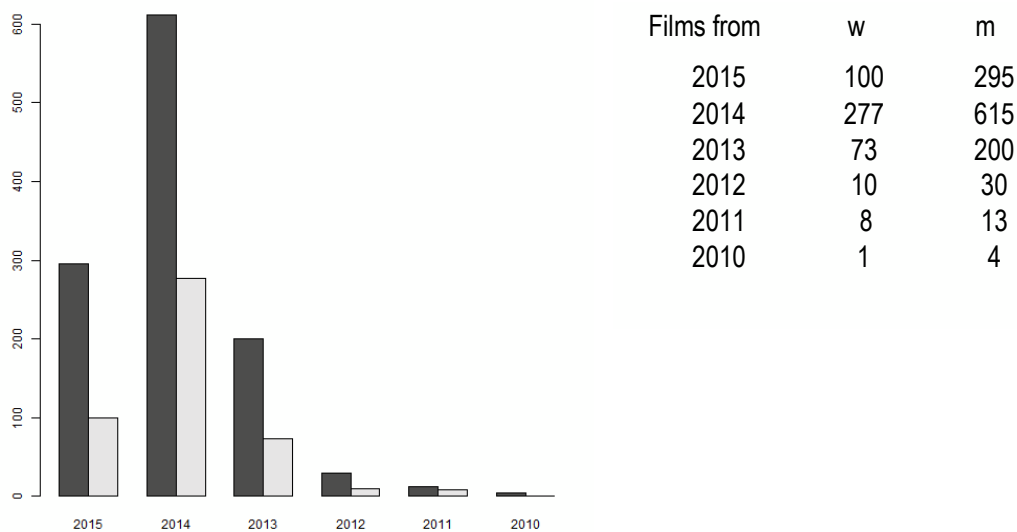


Should one regard festivals as independent exploitation windows in the Art house sector and, on the basis of ‘screening fees’, likewise as increasing alternative sources of revenue, **the domestic market alone** – with its 400 film festivals (Krainhöfer:2014) – can be seen to **have considerable commercial potential for German productions**.

6.1.2. Program Topicality

The high programming standards continuously demanded by the analysed film festivals are also reflected on the basis of production topicality. In approx. **80%** of program entries, **the year of production is either the same year as the festival edition, or the previous year.**

This shows that even films exhibited at festivals have a comparatively short lifespan and thus dedicated strategic planning is required, in order to successfully open the festival market for a production. At the same time, due to their demand for topical productions, film festivals also act as a driving force and initiator in the production landscape.



The above table includes 1,626 films produced between 2010-2015. An 11% share of program entries from earlier years was categorised as film-historical works.

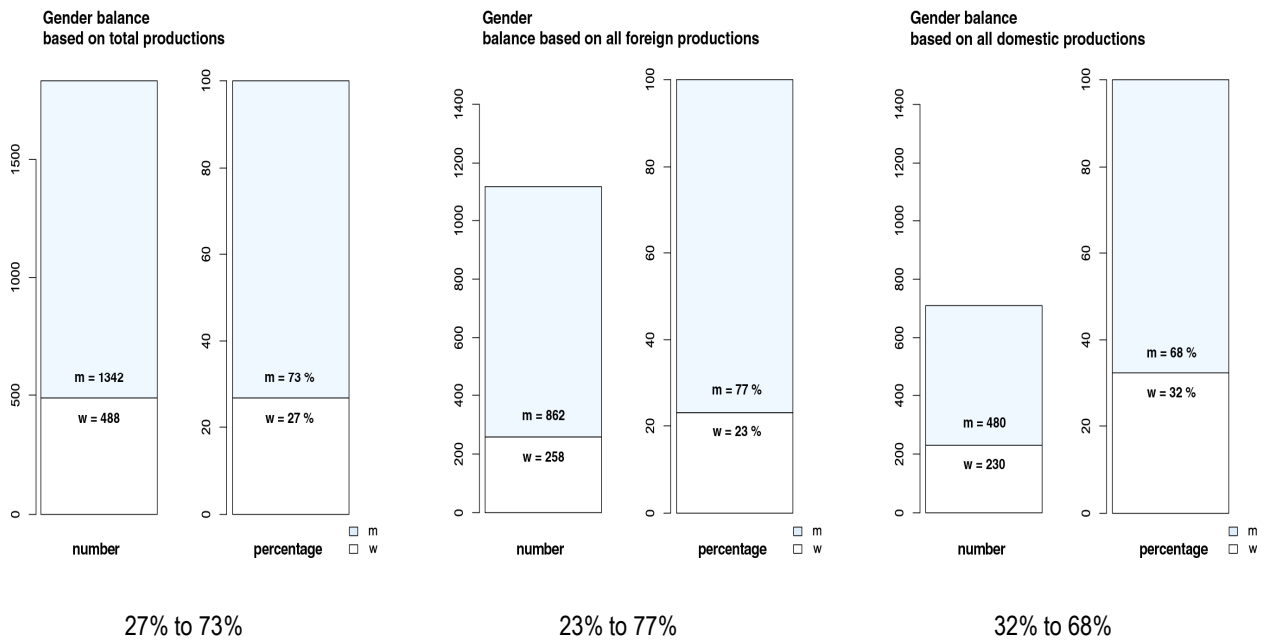
6.1.3. Number of Premieres

Among the 2005 festival entries (excluding the multiple-screened 'Festival-Hits'), are **306 German premieres and 152 world premieres**, which thus compose a **25% share of the total program**. This high percentage results not least from the large number of German films presented at the Bavarian film festivals, whose guidelines demand the status of world premieres for national productions. Moreover, countless German short films also celebrate their world premieres at national film festivals. Nevertheless, the large portion of premieres in the festival programs emphasises the enormous rivalry that exists among the numerous protagonists competing for the "film festival value" of their premieres.

6.2. Gender Balance of Film Festival Programs

6.2.1. Gender Balance according to Country of Origin

Country of origin is another aspect to be considered when looking at the gender balance found in national festival programs. Thus, the analysis of gender parity is based on the total number of festival entries, both domestic and foreign.

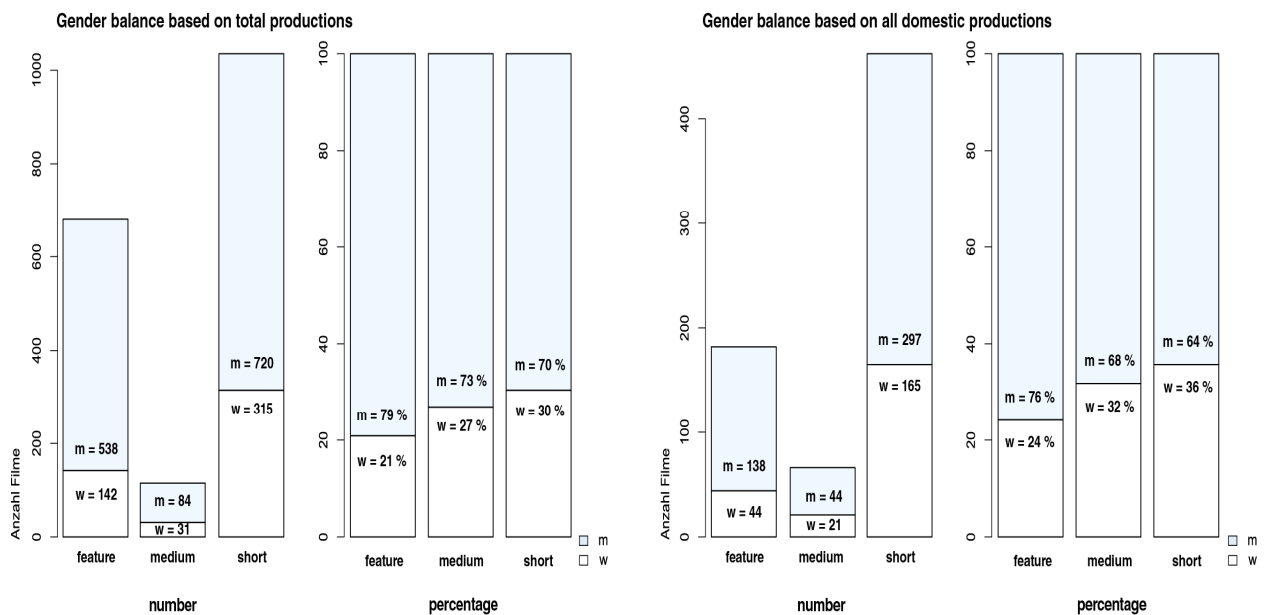


Although the **share of female-directed films amounting to 27% of the entire program is significantly greater than the female quota in more classic forms of exploitation** (see BV Regie: 2014), even the film festivals are far off from gender equality.

That the gender balance in the German section of the program with its 32% female share exceeds the female portion of the international program by almost 10% could well be due to better access options “via informal networking” to festivals in general (Apitzsch:2010: P.137).

6.2.2. Gender Balance according to Running Time

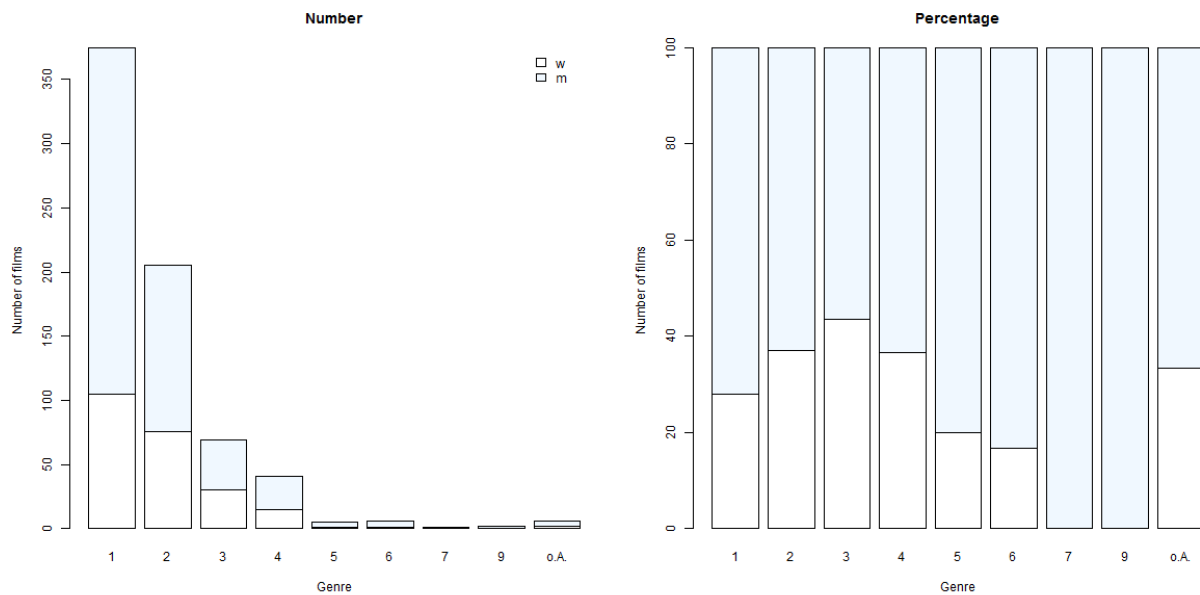
A major feature in film festival programming besides genre (theatrical, documentary, animation, etc.) is the classification of productions according to their length or running time, broken down into the respective segments of short, medium, or feature length.



It is evident that **women in the feature film sector are significantly under-represented** with regard to program entries from both at home and abroad. Despite the fact that the share of German feature films by women slightly exceeds their share in the entire program, the statistical hypothesis test shows a significant discrepancy when it comes to feature length films by women (Entire program: Fisher's Exact Test $p=0,000006$; Program share international: Fisher's Exact Test $p=0,0072$; Program share national: Fisher's Exact Test $p=0,0029$).

6.2.3. Gender Balance according to Genre

Likewise the gender balance of festival program entries broken down into the various genres presents a clear picture. **Films directed by women** largely correspond to **41% animation**, followed by **31% documentary**. Male-directed films, on the other hand, represent 77% features (the female share in the **feature film sector** lies at only **23%**). The results of gender balance relating to running time, as well as the genre of festival entries would clearly suggest that women primarily find themselves in the festival programs with lower-budget productions.

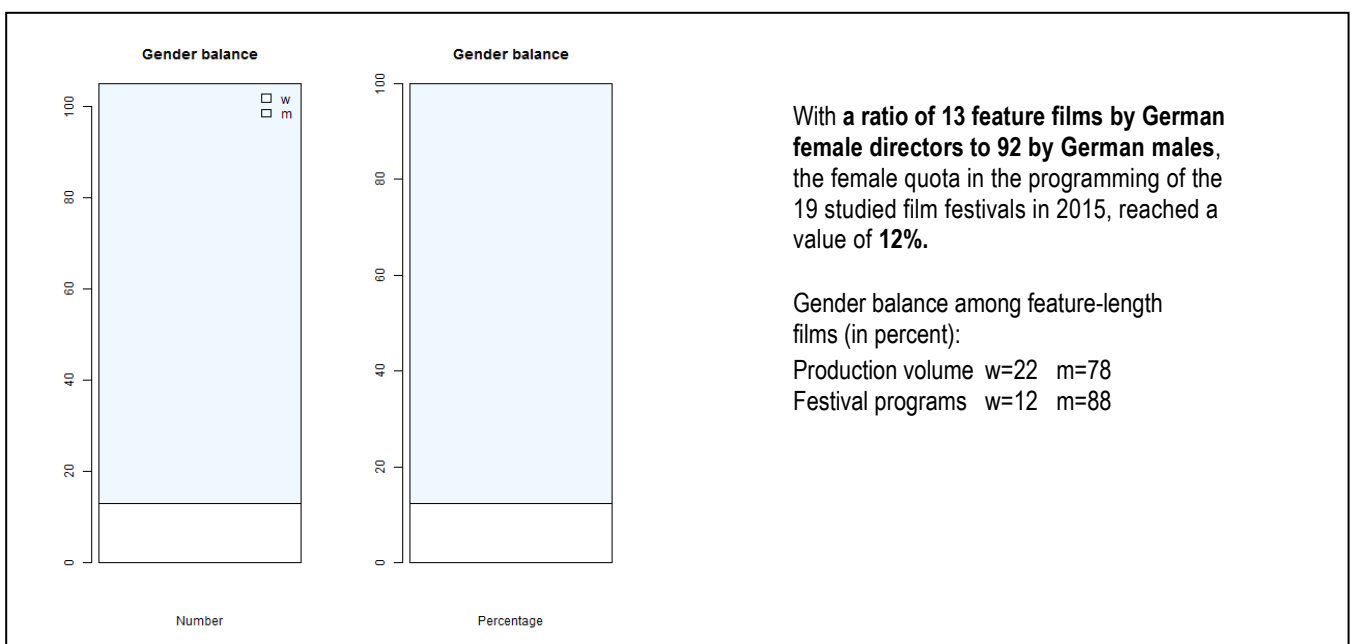


Gender balance in percent:

1= Feature film (w=221/ m=758), 2= Documentary (w=161/ m=355), 3= Animation film (w=64/ m=93), 4= Experimental film (w=36/m=101), 5= Image/Advertising film (w=1/ m=5), 6= Music clip (w=1/ m=7), 7= Genre mix, e.g. animated documentary (w=1/ m=9), 8= other (w=0/ m=0), 9= micro movie (w=0/m=5), o. A. (w=3/ m=14)

6.2.4. Ratio of Gender Balance between Production Volume and Festival Programming

The preceding observation of gender balance according to production running time makes it clear that films by men significantly dominate those by women in the feature film category. In respect of 'Class A' in the German production market, i.e. the full-length feature film, the question arises as to how the programming of female-directed feature films is structured.



With a ratio of 13 feature films by German female directors to 92 by German males, the female quota in the programming of the 19 studied film festivals in 2015, reached a value of 12%.

Gender balance among feature-length films (in percent):

Production volume w=22 m=78

Festival programs w=12 m=88

Comparing this percentage with the 22% of the annual production volume of full-length feature films directed by women as the average from years 2009-2013 (see Pommer/Loist: 2015: S. 4), we see that the production rate is twice that of the festival programming. Likewise, seen statistically, there is a significant discrepancy between features produced by female directors and those actually programmed (Exact binominal Test, $p = 0,008689$).

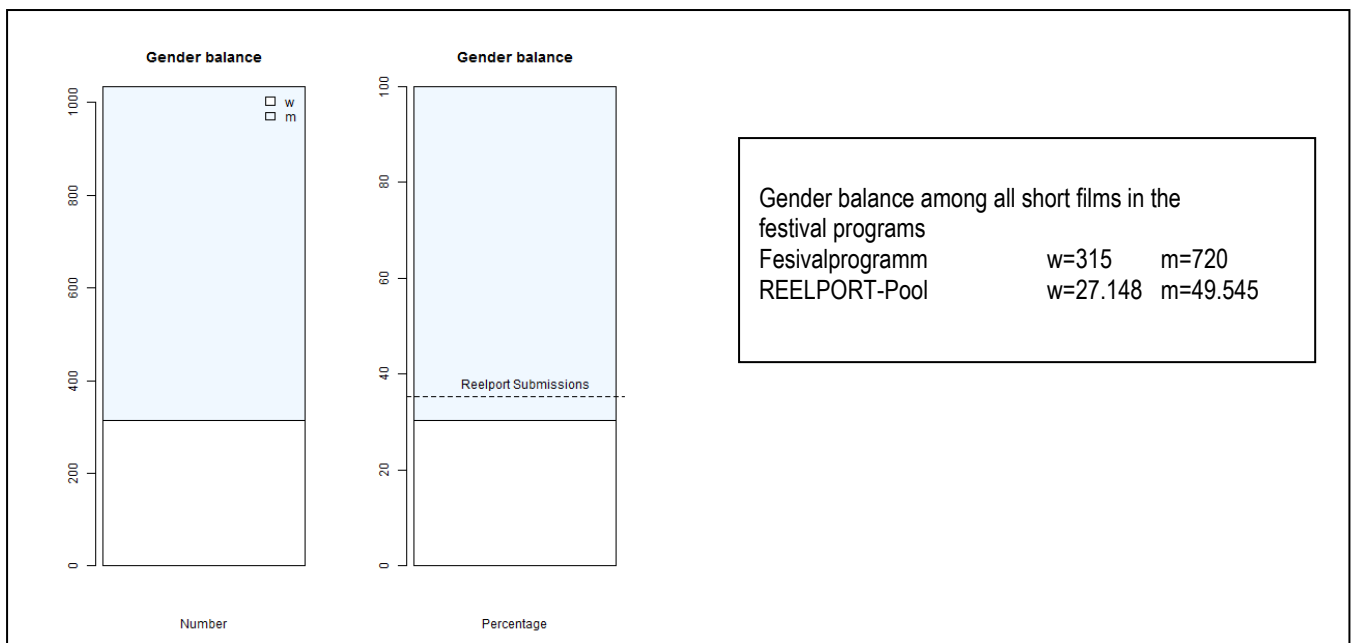
6.2.5. Ratio of Gender Balance from Film Festival Submission to Programming

The present study provides a survey of gender balance from a selection of 19 film festival programs. In order to make **an objective assessment of the chances of works entered by female filmmakers actually** being selected for a festival program, the analysis should **also consider the gender-ratio of all submissions**. This aspect, however, could not be examined due to lacking data.

Nevertheless, in order to obtain an assessment of these important parameters as a background factor, the number of current films submitted for film festival selection, as well as the ratio between male and female submitters was requested from the online submission service 'REELPORT'.

As 'REELPORT' functions mainly as a submission service in the short-film sector, the gender balance of this film pool was compared to the overall number of short film entered in all film festivals studied.

The corresponding hypothesis test shows that the female quota in the short film programs lies below that of short films submitted by Reelport (Fisher's Exact Test; $p = 0,0008$).



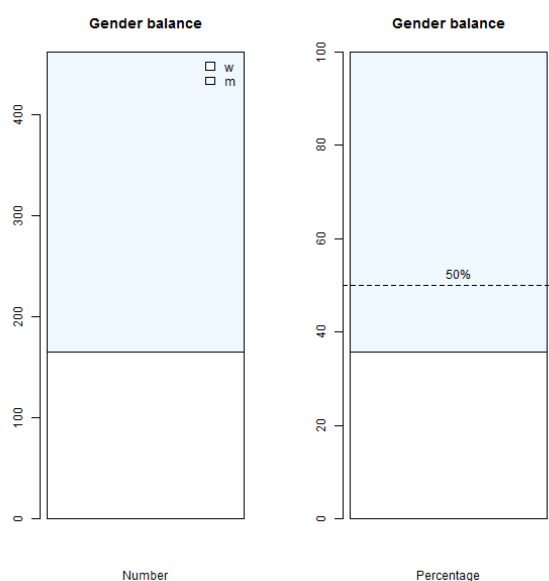
6.2.6. Ratio of Gender Balance at German Film Academies for Film Festival Programming of national Short Films

The short film, formerly programmed as a support to precede a feature and long-since vanished from the German cinema yet still occasionally to be found in a hidden, public TV broadcasting slot, enjoys a large audience - especially at film festivals.

The pool of 462 German short films by female filmmakers in the programs of the film festivals studied testifies to the significance of film festivals as performance venues for short films.

Although short films are often the preferred format for many female filmmakers, it is newcomers or productions by the students at Germany's film academies that compose the majority of the short film programs. As a platform for presenting these filmed visiting cards, festivals consequently play a decisive role in the professional future of young talent.

Comparing the extremely **well-balanced gender parity at the German film academies** (see: Jenke: 2013, Slansky: 2011, Kaiser/Lerch-Stumpf/Schröter: 2013) with that in the **German short film program**, a significant discrepancy to the disadvantage of female short filmmakers becomes apparent.



Gender balance among students at the HFF (in percent))

WS 2010/2011	w=51	m=49
WS 2011/2012	w=50	m=50
WS 2012/2013	w=49	m=51
WS 2013/2014	w=48	m=52
WS 2014/2015	w=49	m=51
WS 2015/2016	w=47	m=53

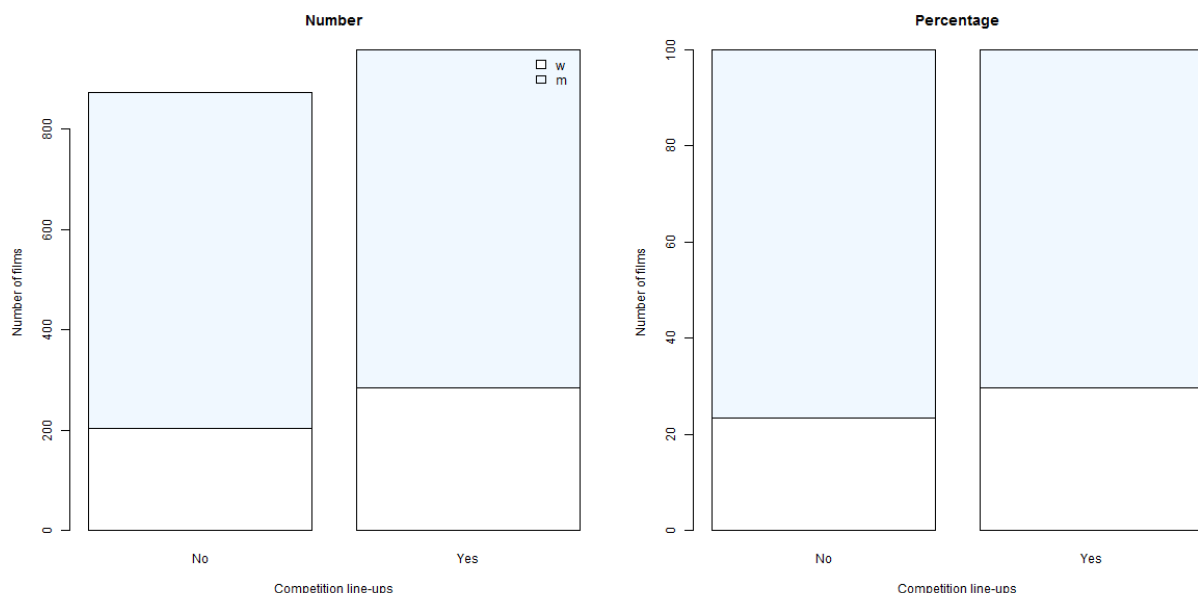
Source: HFF 2016

Gender balance among German short films in the festival program: w=165 Films (36%) to m=297 Films (64%)

6.2.7. Gender Balance according to Competition Programming

After the 2012 Competition in Cannes, where 22 films by 22 men led to protests - and not least of all when the Grandes Dames of French cinema: Fanny Cottençon, Virginie Despentes and Coline Serreau harshly criticised the festival's invitation policy with the words: "Women show their face; men (show) their films", it is gratifying to see this year with Maren Ades' Toni Erdmann an entry by a female German director and that after such a long time Germany is once again represented in the world's most prestigious festival competition.

Analysing the gender balance among all the festival entries of the various competition programs presents a surprising picture. With the 284 films by female directors to the 674 by males, the ratio, in absolute terms, lies in favour of male-directed films. Yet, taking into account the fewer number of women in the entire program, it appears that significantly more female-directed films are in fact selected (Fisher's Exact Test, $p = 0.0026$).



Gender balance in all competitions: w=284 Films (30%) to m=674 Films (70%)
 Compared to non-competition participants: w=176 Films (23%) to m=584 Films (77%)

Gender balance in all feature competition line-ups: w=66 Films (26%) to m=190 Films (74%)
 Compared to non-competition entries: w=76 Films (18%) to m=348 Films (82%)

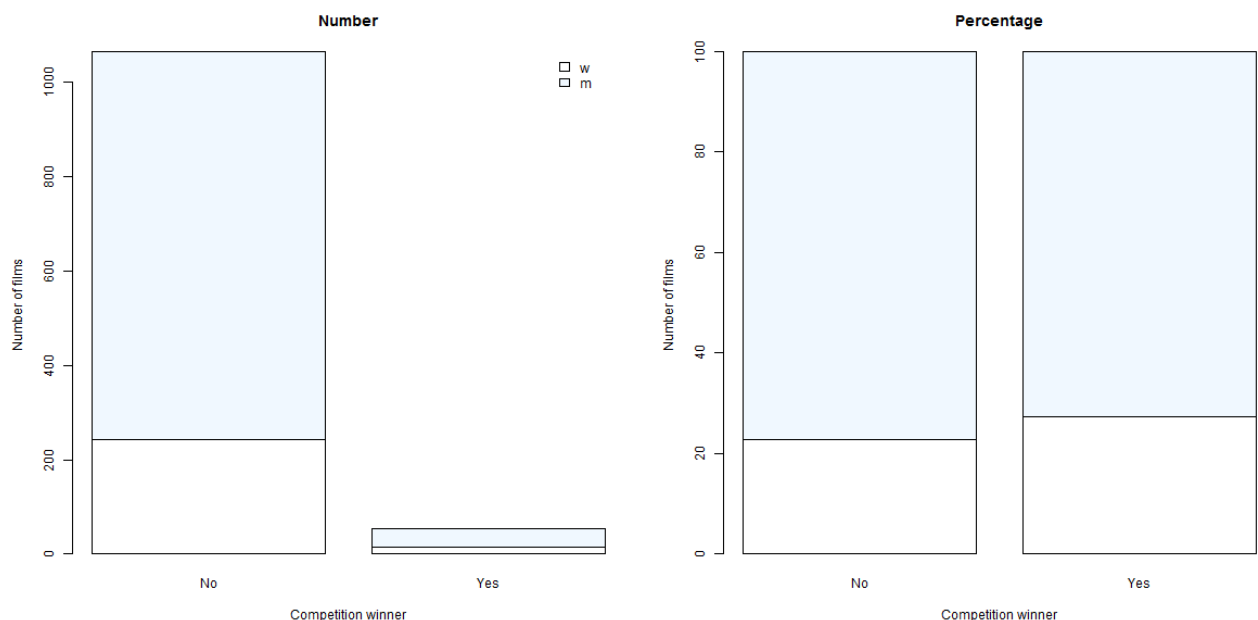
This trend is confirmed even when observation is limited to all programmed feature films, although it does not represent any statistical significance (Fisher's Exact Test, $p = 0.0192$).

6.2.8. Gender Balance among Festival Hits and Competition Winners

In analysing the scheduling of competition films with regard to the **quality debate**, two specific criteria were studied: For one, the multiple programming of a film at various festivals; for another, the **distribution of competition winners** and prizes. The study of '**Festival Hits**' resulted in 1 four-fold programming on the part of female directors, 2 three-fold programming, likewise for female directors, and 5 three-fold programming for male-directed films, as well as 14 two-fold programming for females as opposed to 13 two-fold programming for males - in absolute terms, an almost equitable balance. When one considers the lesser number of female-directed films featured in the entire program, the ratio shifts clearly in favour of women.

In conformity with the findings of the Gender Report (Prommer/ Loist: 2015), this study also makes it clearly apparent that **films directed by women in relation to those directed by men are more frequent prize-winners**: We can observe that, among all competition winners - including those restricted to German film entries - there is a considerably better quota for female directors. (Complete program: Fisher's Exact Test $p=0,307$; international program: Fisher's Exact Test $p=0,4165$; national program: Fisher's Exact Test $p=0,402$)

At this point, too, however, only a trend can be attested as, although the ratios diverge, they do not significantly differ statistically (an assessment of the significance of the findings requires a larger random sample).

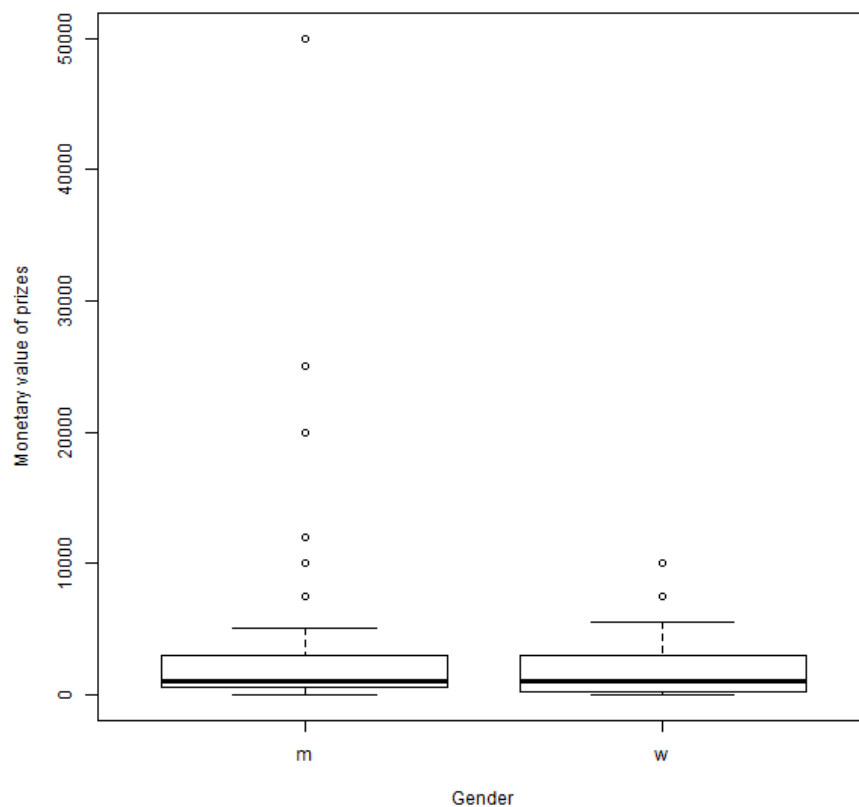


All programs:	Winning films:	w= 26 (32%) m= 56 (68%)
	Non-winning films:	w= 462 (26%) m=1286 (74%)

6.2.9. Gender Balance among Prizes and Awards

Even when films by female directors present themselves as furtive competition prize-winners at the festivals studied, the numbers nevertheless suggest that **the monetary value of such prizes are clearly to the advantage of male-directed films.**

In the present sample, the four highest-endowed prizes, including the highest at 50,000 Euros, were won by men - (the highest prize for a film directed by a woman amounted to 10,000 Euros). Making a statistically significant statement is not possible in this case, as the prizes for men and women – at least from the statistical standpoint - do not originate from different allocations or distributions (KS-Test, $p=0,6001$). **On average, the prize money granted amounts to 1,919 Euro for women and 5,028 for men.**

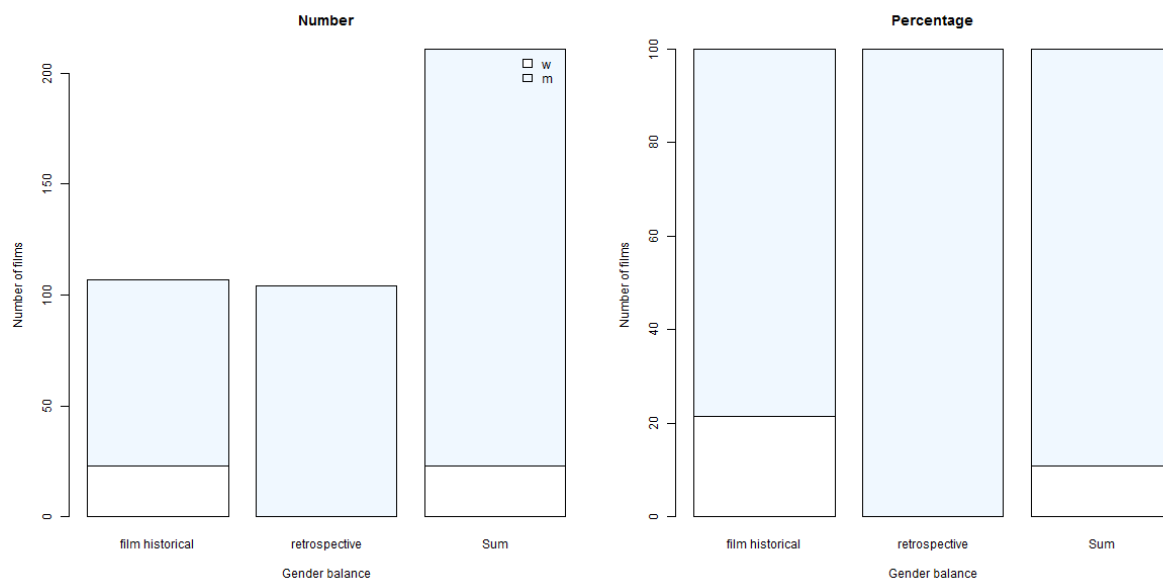


The total value of prizes awarded is largely composed of individual amounts ranging from 500 to 3,000 Euros.

6.2.10. Gender Balance in Film Heritage Programs

Film works from the recent past and earlier are often to be found in film festival programs, be it in thematic compilations or in the form of exhibitions of works by particular filmmakers. Presented in the programs of the film festivals studied are **23 individual film-historical works by female directors and 84 by men**. Moreover, **the total of all retrospectives and homages are dedicated** (with a further 104 individual works) **exclusively to male directors**. Overall, this means **23 films by women as opposed to 188 films by men**, thus amounting to a ratio of **11 to 89 percent**.

Bearing in mind that only the most eminent and significant film makers are adopted into Germany's film heritage to be preserved in digital form for prosperity, one can likewise assume that history in its audiovisual form will be passed down exclusively from the male perspective and so remembered in the long-term.

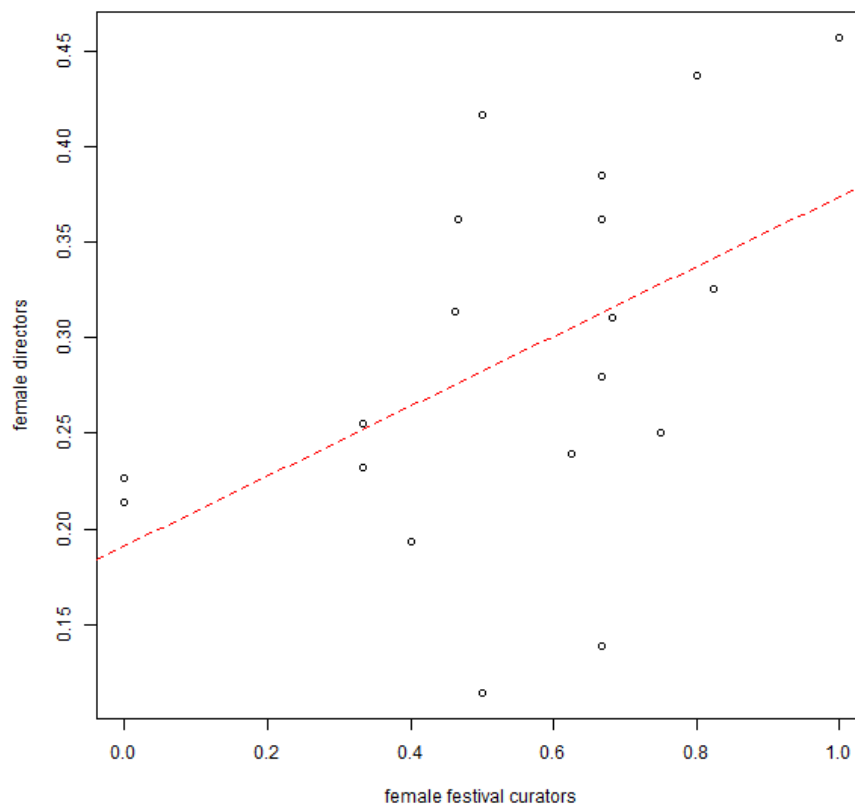


Individual film-historical works:	w= 23 Films (22%)	m= 84 Films (78%)
Films in retrospectives:	w= 0 Films (0%)	m= 104 Films (100%)

6.3. Correlation between the Gender Balance of Curators and Selected Film Works

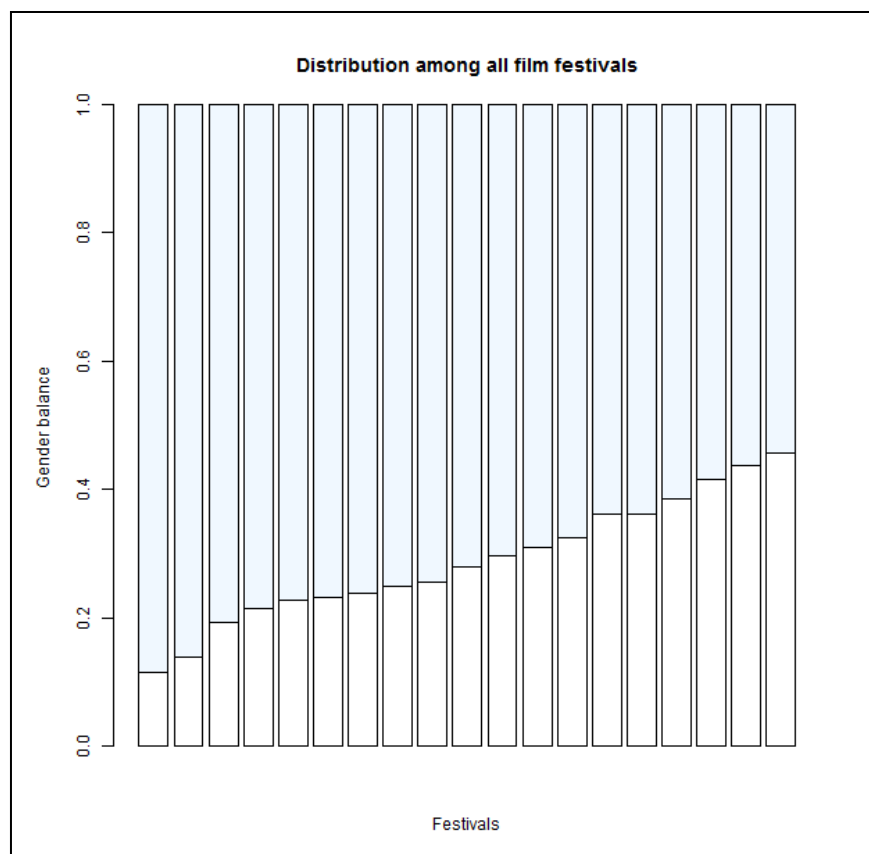
The call by Pro Quote Regie "for at least 50% of the committees and panels of decision-makers who grant subsidies and incentives out of tax payers' money to be composed of women", (Vahabzadeh: 2014), reflects the assumption that an unbalanced gender committee would also make unbalanced decisions to the benefit of the dominant gender. Unfortunately, studies on the interrelations between the prevailing gender of decision-makers serving on film subsidy boards, TV broadcasters, distributors, etc, and a gender-prioritised selection of film projects are lacking to date.

The analysis of gender balance among film festival curators and thus those who decide upon the program selection reveals a clear trend: **The more female festival curators deciding upon program selection, the greater the number of film works by women** (Pearson correlation, $\rho = 0,486$). Unfortunately, here, too no statistical significance can be represented due to the small sample size ($p = 0,0349$) and this should therefore be re-analysed on the basis of a larger sample. Nevertheless, this result shows that the much-analysed "Queen Bee phenomenon" – according to which, women in executive positions often tend to refuse to support other women – (See Mavin:2008), does not apply in this context.



7. Film Festivals participating in the Study

- » Bamberger Kurzfilmtage (Short film Festival) 2015
- » DOK-Fest München 2015
- » Filmfest Türkei-Deutschland 2015 (Turkey-Germany)
- » Filmfest München 2015 (Munich Film Festival)
- » Filmzeitkaufbeuren 2015
- » Filmschoolfest 2015
- » FünfSeenFilmFest 2015
- » Internationales Bergfilmfestival 2015
- » Internationales Filmwochenende Würzburg 2015
- » Internationale Hofer Filmtage 2015
- » Internationale Kurzfilmwoche Regensburg 2015 (International Short Film Week)
- » Kaliber 35 - Internationales Kurzfilmfestival 2015 (International Short Film Festival)
- » KurzFilmFest Landshut 2015
- » Kurzfilmfestival Bunter Hund 2015 (International Short Film Festival)
- » NIHRFF 2015 International Menschenrechts-Filmfestivals Nürnberg (Human-Rights Film Festival)
- » Nonfiktionale 2015 (Non-fictional)
- » Oberauerdorf Musikfilmtage 2015
- » Underdax Filmfestival für Dokument und Experiment 2015
- » 20minmax 2015



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9. Acknowledgements

This study was conducted on the initiative of **Maya Reichert**, former women's representative at the Munich Academy for TV and Film (HFF) and thus continues gender researches like the analysis FILME.MACHERINNEN (Female Filmmakers) which examined the career paths of HFF graduates led by Prof. Dr. Michaela Krützen, (Chair for Communications and Media Science).

That is why we wish to express our gratitude especially to **Maya Reichert** for the stimulus to do this study. We likewise wish to thank **Morgane Remter**, current women's representative at the same institution, for her dedicated support in conducting this study, as well as to **Professor Dr. Michaela Krützen**, for her huge encouragement in the research project.

Thanks, too, to **Dr. Skadi Loist** and **Professor Dr. Elizabeth Prommer** (Chair for Communications and Media Science at the University of Rostock) for their valuable input in developing the analysis concept for the study, as well as to **Eman Shihab**, Platform Manager of the Online Film Submission Service, REELPORT, for providing the data on gender balance for the films submitted via Reelport.

Many thanks, too, to **Geraldine Blecker**, for her translation work and **Alexander Curtius** of isaraufwärts for his graphics support.

But our special thanks must go to the film festivals participating in this study and their enormous contribution. We are well aware that often, due to personnel capacities, such extra tasks as these represent a huge challenge and personal commitment from the individuals concerned. So our personal thanks go to:

Markus Aicher, Marcel Aigner-Spisak, Heinz Badewitz, Dunja Bialas, Martin Blankemeyer, Tamara Danicic, Eric Fürstmann, Birgit Halmbacher, Roman Harasymiw, Matthias Helwig, Rainer Huebsch, Diana Iljine, Sinem Ilterli, Birgit Kern-Harasymiw, Barbara Kontae, Andrea Kuhn, Noni Lickleder, Michael Orth, Michael Pause, Thomas Schulz, Daniel Sponsel, Anne Thomé, Volker Trautmann. Katharina Vollmuth, Philipp Weber.

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The initiative **Filmfestival-Studien / Studies on Film Festival** represents an alliance of independent researcher with the focus on the national and international film festival circuit.