

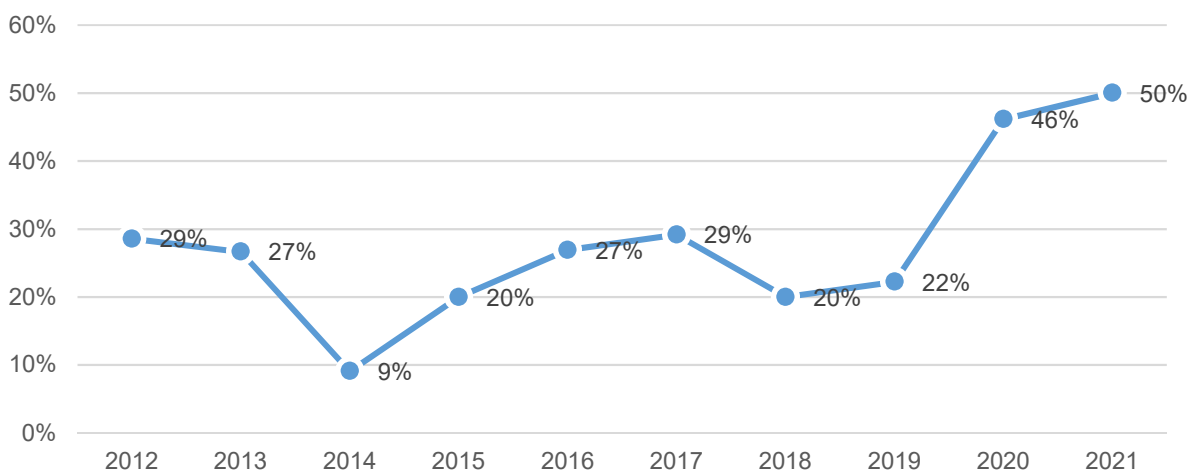
# Gender in Danish film 2012-2021 / Key numbers

## Features Commissioner Scheme

 **50%**

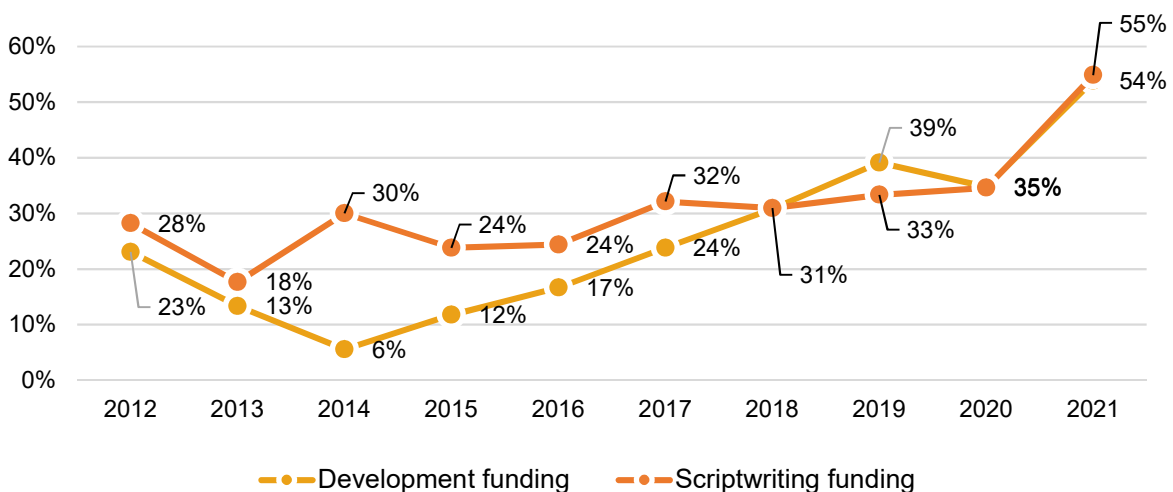
In 2021, 50% of directors receiving production funding for a feature under the Commissioner Scheme were women. This is a first.

Share of female directors among recipients of production funding



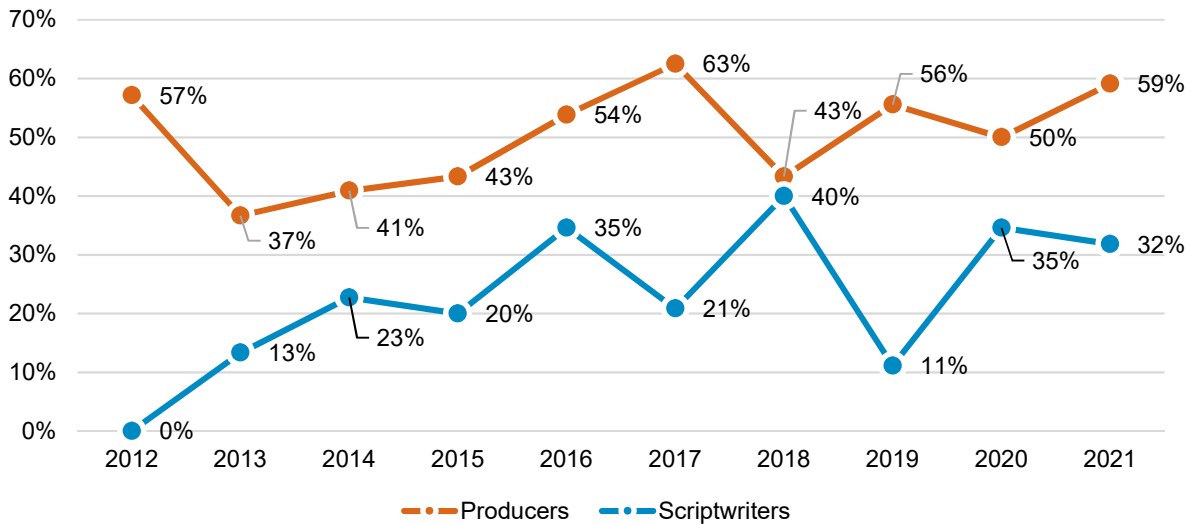
For the first time ever, as many female as male directors received production funding under the Commissioner Scheme for features. This is the case not just with production funding but also with funding for the early phases of scriptwriting and development, where the rates for women were 55% and 54%, respectively. Funding for the early phases is not a guarantee of production funding later on.

Share of female directors among recipients of development and scriptwriting funding



The share of women producers under the Commissioner Scheme has hovered around 50% for years. Last year, 59% of producers were women, while the rate of female scriptwriters was 32%. The share of female scriptwriters in the period has never exceeded 40%.

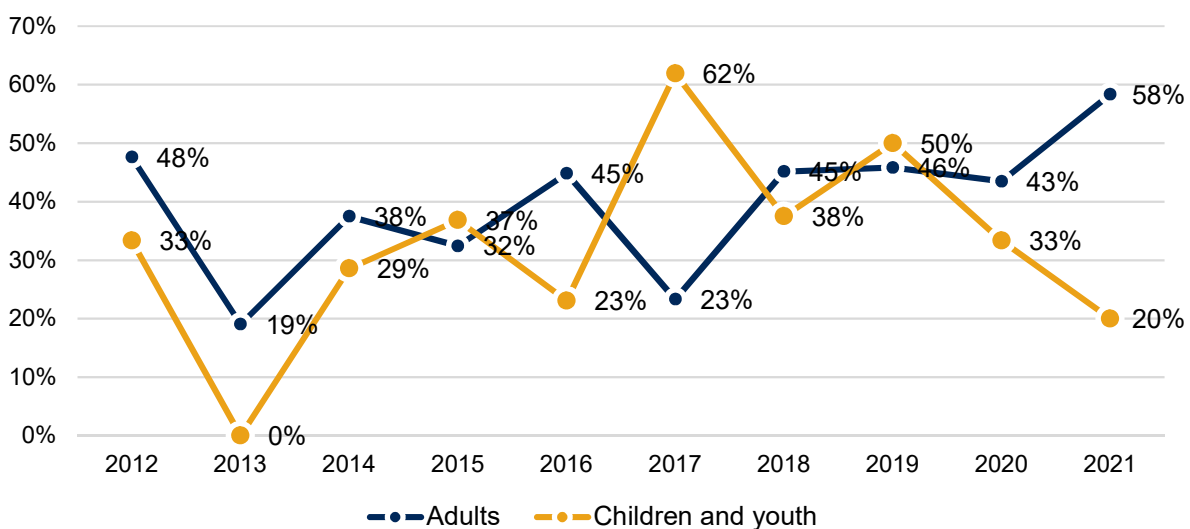
### Share of female producers and scriptwriters among recipients of production funding



## Actors in features

For the first time ever, leading roles in more than half of all Danish features for adult audiences were played by women. Films for children and youth do not show a similar balance. Last year, 20% of films for kids and teens starred a girl or woman. Rates for such films vary greatly, since production funding is awarded to very few titles each year.

### Share of female leads

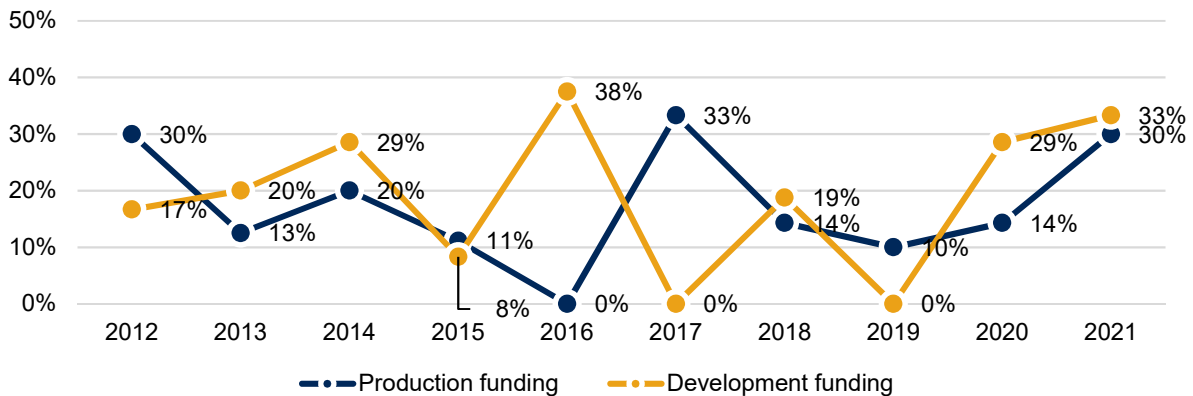


## Features Market Scheme

 **30%**

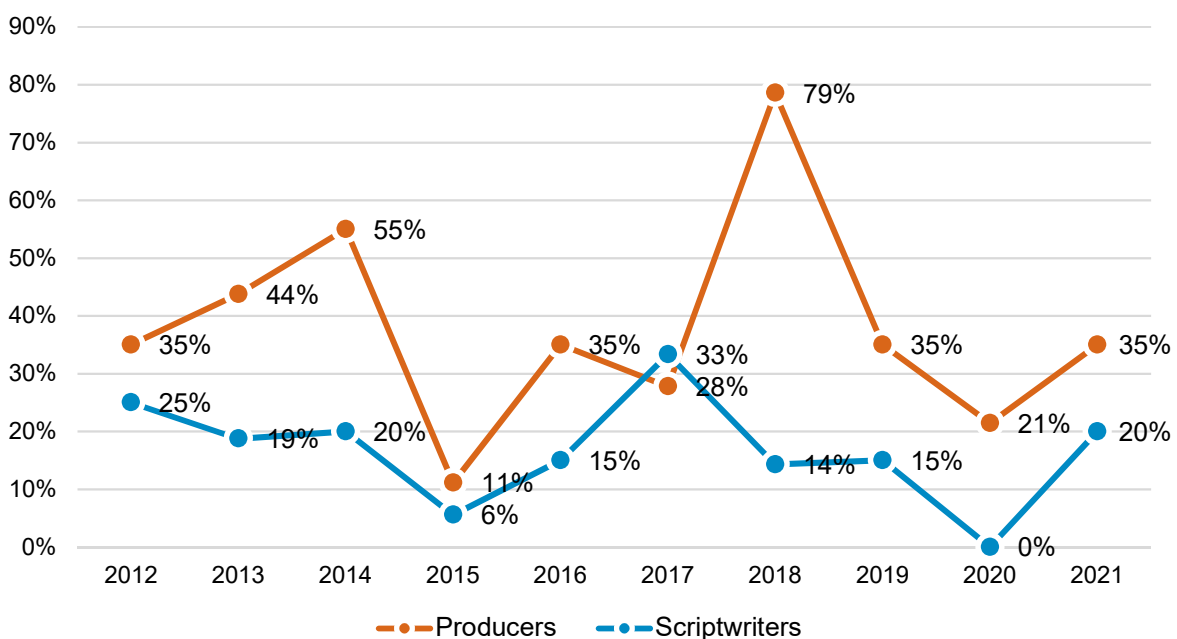
Under the Market Scheme in 2021, women directed 30% of films receiving production funding and 33% of films receiving development funding. Gender equality is still a ways away.

Share of female directors among recipients of production and development funding



The figures for producers under the Market Scheme vary greatly from year to year. In 2021, 35% of projects receiving production funding were produced by women. In 2018, the rate was 79%. In the period, a significant majority of films under the Market Scheme were written by men. In 2021, only 20% were written by women. That figure has not increased since 2017. Because the Danish Film Institute funds fewer films under the Market Scheme than under the Commissioner Scheme, major variations are seen from year to year.

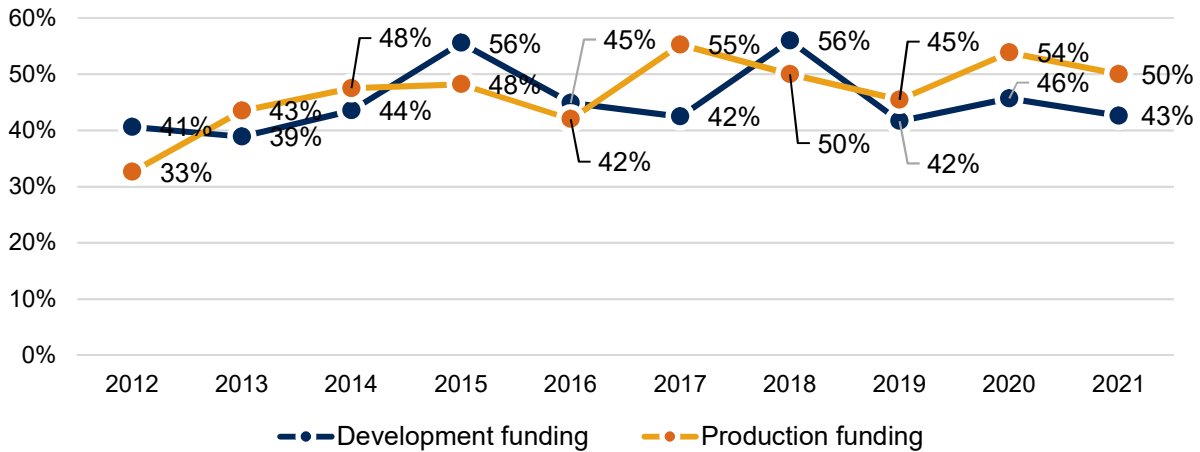
Share of female producers and scriptwriters among recipients of production funding



## Documentaries

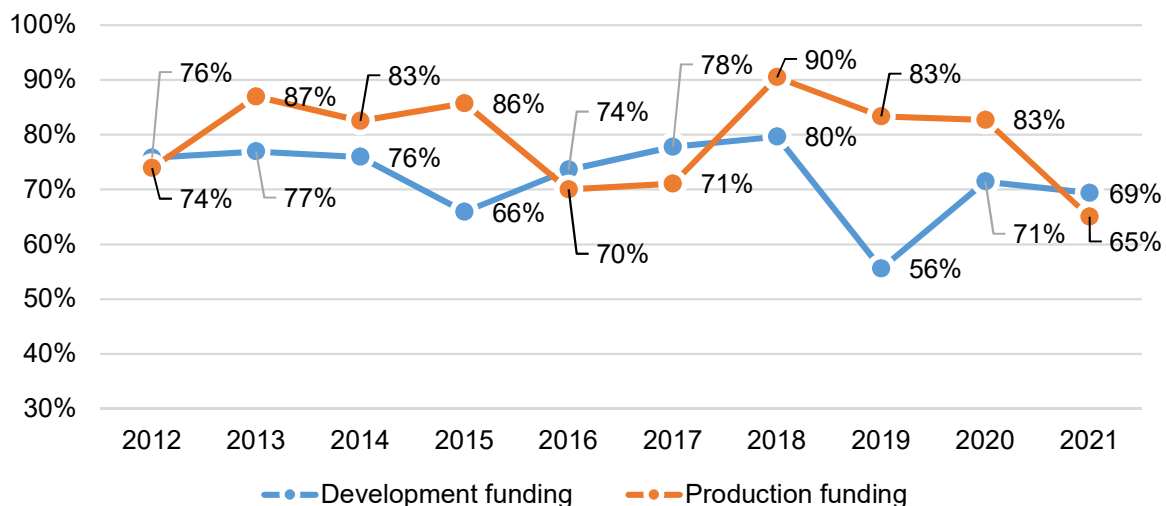
There has long been gender balance among directors of documentaries. In 2021, 50% of recipients of production funding were women, while the figure for recipients of development funding was 43%.

Share of female directors among recipients of development and production funding



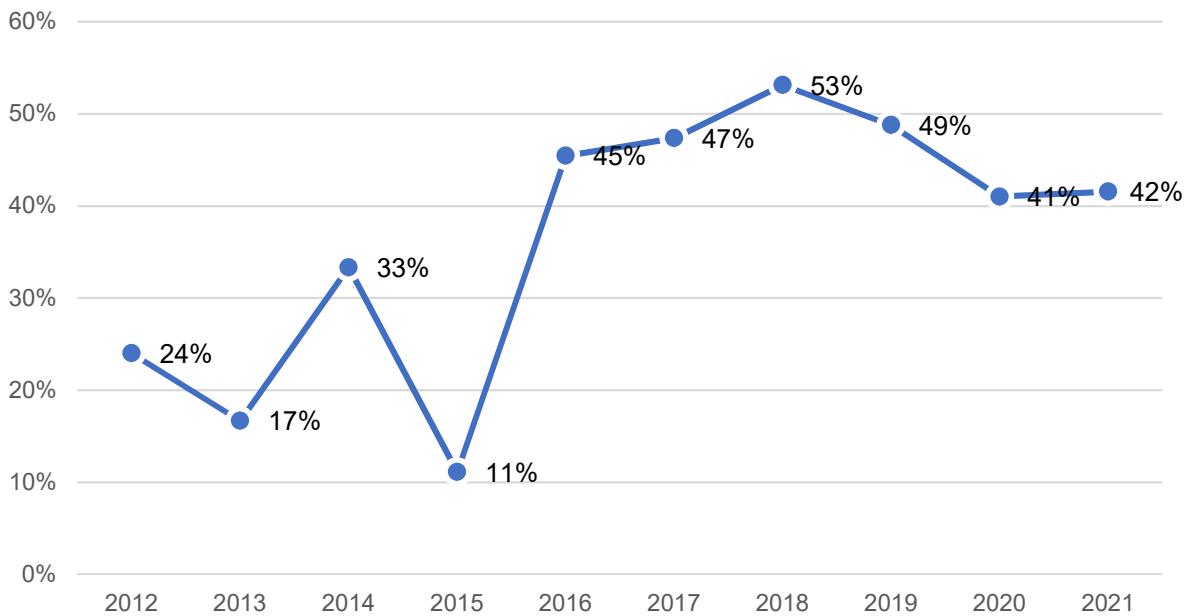
For years, men have been under-represented in the documentary field. In 2021, only 35% of producers receiving production funding were men. Even so, this is the highest rate ever recorded. Last year, female producers were behind 65% of documentaries receiving production funding and 69% of documentaries receiving development funding.

Share of female producers among recipients of development and production funding



The proportion of women among the main subjects of documentaries for adults has declined in recent years from more than 50% in 2018 to 42% last year.

### Share of women among main subjects



## New Danish Screen

Over the years, the distribution of project-development funding under the Danish Film Institute's New Danish Screen talent-development scheme has been gender-balanced. The rate of female directors who receive production funding varies widely from year to year because of the low number of grants awarded. The same is the case with producers and scriptwriters receiving funding under the scheme. Accordingly, one should be careful not to conclude too much from the trend.

### Share of female directors among recipients of development and production funding

