

The Culture Industry in Finland: Evolving Gender Balance in Film Making

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1. Introduction

Reel Women: Evolution or Revolution?

This is the question that Martha M. Lauzen² asked as the basis for one of her annual reports on women in the film biz in the United States. The present study poses the same question. Even though the film industry in the United States is on a different scale to that in Finland the present points of departure and trends of development regarding women in both countries are in some respect surprisingly similar. Women have, for example, made their mark in the business as producers (21% in the United States and about the same in Finland) and many professions in the film sector are already feminised in both countries in a similar manner. Such professions are e.g. set designers, production assistants as well as other administrative and organisational jobs in the film biz in general.

We can continue by adding a number of minor revolutions in the Finnish film industry: in many professions, such as screenwriting and directing, it has been more of a slow evolution, the result still being, as in most private sectors, that women earn less than men - in the film sector receiving only 66 per cent of the earnings of men³. We can also find a number of other small revolutionary steps here and there, as in the case of Finnish documentary film production with women penetrating the field as prize-winning directors all over the world, in important gate-keeping positions for the granting of public subsidies to documentaries and short films, and in gaining professorship posts (documentaries) in the Film School of the University of Arts and Design in Helsinki.

¹ The interviews for this study were made by Susan Heiskanen and the statistical data was collected by Jenni Toivoniemi, both professionals in the film sector.

² Martha M. Lauzen: *Reel Women: Evolution or Revolution?*
<http://www.filmfestivals.com/cannes-2000/women/reelwomen.htm>.

³ See Rensujef, Katju: *Uusia mahdollisuuksia ja pieniä läpimurtoja- taiteilijat vuoden 2000 kyselytutkimuksessa ja väestölaskennassa* (New opportunities and small breakthroughs-artists in the survey study and in national census data), Työpapereita -Working papers 42, Arts Council of Finland, 2005. In the study two thousand artists were asked among other things about their income in the year 2000. The sample of artists included also those working in the film sector: film directors, editors and cinematographers. There was a clear wage gap between men and women.

The present study tries to set these small revolutions into a wider context and find out what they really mean, both for the Finnish film industry and its female professionals. Do they make up an evolution?

Starting Points and Themes

In Finland, as in all small European countries, the film industry, and particularly its core area of domestic feature film and documentary film production, is (unlike publishing, for example) problematic from the business point of view. The film biz is a private sector activity, but cannot survive anywhere in Europe without substantial public support.

Feature film production has two well-known problems which book production, for example, does not have – or has only to a lesser degree. They are the problems of increasing global competition and competition between different audiovisual media. Domestic film production in a small country does not have the financial or human resources to be able to compete with imported mega-products and since the 1960s it has had a formidable competitor - television. The issue of global competition has now, by and large, become crystallised into the kind of trans-Atlantic GATS-confrontations between Europe and the United States. The television issue, in turn, still has relevance but in another sense, that is, as an important part of national public film policies. Television advertising and the purchasing of programmes from small independent producers has helped to maintain a self-sustaining audiovisual sector- even in a small country. Television also co-finances feature and documentary film production in various ways, but this has not compensated for the loss of cinema audiences. In Finland audience figures dropped from 37 million in 1955 to a low of 5 million and subsequently to its present meagre 8 million⁴. There is a need for public subsidies and co-production agreements between the funding agencies – which, it has been shown, also help broadcasting companies to maintain their quota requirements for domestic fiction-production.

What this all amounts to in a small country is, first, that film production is a three-way deal between small private production companies, public sector funding agencies and broadcasting companies– both private and public. This becomes evident in the following analyses. Secondly, however well the three-way partnership is organised, money in Finland remains scarce for the production of feature, documentary and short films. Thus the film biz has become and still is different from many other businesses. In the eyes of many professionals, it should not be a business at all but should be considered an art form where producers, directors, cinematographers, editors and screenwriters are committed more to the art of film

⁴ In 2002 cinema admissions per person in Finland was only 1.5, one of the lowest in the EU Europe in 2002.

than to commercial success and profits. In our study we found that there are also gender differences in relation to art versus biz. This is the second theme of the study. The third, women as entrepreneurs in small and medium sized enterprises, is sandwiched between these two other themes.

This study uses four types of data. Official statistics are used to describe the state of the Finnish audiovisual sector, and particularly feature film and documentary/short film production as “business” and as “art”. Labour force statistics, professional association membership figures and educational statistics are used to map gender differences in employment and education. Thirdly, data on public financing and company structures and on professional hierarchies in the production processes were gathered according to the design of our comparative European project. This data helps us to address the third theme of our study, that is, the role of gender in the SMEs in the film biz. The fourth type of data used in the study were in-depth structured interviews, which were conducted with a selected sample of professionals behind the screen® film directors, cinematographers, producers and screenwriters as well as with a number of professionals from the funding agencies and other gate-keeping institutions.

2. A Brief History of the Finnish Film Industry⁵

The period of silent movies, from the first film sequences shot in Helsinki in 1904 up until the early 1930s, created the basis for the Finnish Cinema Industry, from which a small scale oligopoly system of studio companies and a city-based cinema network evolved. This system maintained its stability during the Second World War and the two post-war decades. The interest in cinema peaked in 1955, when cinema visits mounted to 37 million.

Documentary film production flourished between 1933-1964, when their screening as preliminaries to feature films secured theatre owners a tax shelter of five per cent of their box office income. The film-club movement and the idea of cinema as an art form was introduced in the 1950s, the first animation experiments were carried out at the Film Department of the Helsinki School of Industrial Art and Design in the late 1950s (the department was established in 1959) and one of the most esteemed film festivals in Finland, the Tampere Film Festival (documentary films) was organised for the first time in 1970. The studio company system broke down after the advent of television in the early 1960s⁶, the Finnish Film Foundation was established in 1969,

⁵ The facts for this short history are based on an article by Heikkilä, Jaana: *Who Would Write the History of the Finnish Cinema?* <http://www.uta.fi/festnews/fn200/sunday/912.html>.

⁶ 1963 was a tragic year for the Finnish studio film industry. The Finnish Film Industry Ltd. went bankrupt and sold its films to the Finnish Broadcasting Company. This was the end of the studio system in Finland.

and the modernisation of the audiovisual sector and liberalisation of broadcasting took place in the 1980s. Amidst this drastic economic transformation, the Kaurismäki brothers gave new direction to Finnish art house films, and the 1980s and the 1990s saw the rejection of overt politics and bureaucracy in film financing and brought in a new generation of film directors, producers and actors.

The filming of Ms. Minna Canth's plays (1911-1913, in the 1920s) was among the first sequence of serious feature film dramas dealing with the fate of women under the desperate social and economic conditions of the outcast working class. Some other books and screenplays by women were filmed during the silent-movie period and during the decades of the studio era. The first three female feature film directors in 1936-1961 were actresses⁷ who had experience in theatre directing. Each one of them encountered problems in this male-dominated trade both in breaking-in and in continuing their careers after their first films. In addition to these three women a recent study by Tarja Savolainen⁸ lists ten female documentary film directors and two esteemed female short feature film directors for the period of 1932-1962.

Although the next generation of female directors made their debut as early as the 1960s during the advent of the Finnish "new cinema" (the boom) it was not until the late 1990s that some half a dozen female directors were making a film at the same time. Simultaneously, the division of film production into "art house" and "large audience" films, a source of conflict in the 1960s and 1970s, was openly recognised and even institutionalised in decisions made regarding public support for feature films. Facilitated by more rational financing, the advent of new multiplex theatres, and themes fostered and made popular by domestic television series, Finnish domestic feature film made a comeback in respect to audience popularity in the late 1990s.

When the Finnish film industry celebrated its hundredth anniversary in 2004, it was estimated that during the past century some 1 100 feature films and 12 000 documentary and short films had been produced. These films, which have certainly helped shape Finnish identity and contributed to the intellectual and social life of the country as well as to its economic and labour market development, have nevertheless maintained the difficult gender relations in these markets.

⁷ These were the actresses Glory Leppänen, Ansa Ikonen and Ritva Arvelo. The first feature film (*Onnenpotku*,/Piece of Luck) by a woman was directed by Glory Leppänen in 1936.

⁸ Savolainen, Tarja: *Jäämereltä Cannesiin, Naiset elokuvaohjaajina Suomessa ennen vuotta 1962* (From the Polar Sea to Cannes. Women as Film Directors Before 1962). Helsinki: Viestinnän julkaisuja 7, Helsingin yliopisto, 2002.

3. Film Industry as “Business”: Film Production and Distribution

The Economic Position and Recent Development of the Film Industry in the Context of the Finnish Media Field.

The table below (Table 1) makes it possible to compare the economic development of the film sector with other sectors of the Finnish media. The figures used in the table are in terms of sales not turnover. The table thus only contains cinema box office revenues and provides no information on actual production activities.

Table 1 Media Market Volume, Sales (million euros) in Finland, 1999–2003

	1999	1999	2000	2001	2002	2003	2003	Change
Industrial Sector and Sub-Sectors:	Sales	%	Sales	Sales	Sales	Sales	%	1999-2003
Dailies (7-4-Times a Week)	926	27.5	965	956	936	931	25.3	0.54
Other Dailies (3-1 Times a Day)	116	3.5	114	113	115	112	3.1	-3.5
Free Papers	82	2.5	91	88	94	103	2.8	26.6
Magazines and Periodicals	614	18.3	631	622	630	655	17.6	6.7
Books	419	12.5	447	453	474	479	13.0	14.3
Printed Advertising Material	289	8.6	306	314	312	320	8.7	10.7
Printed Media Total	2 446	72.8	2 552	2 547	2 561	2 600	70.7	6.3
Nation-Wide Radio and TV	494	14.7	516	519	528	542	14.8	9.7
Other Radio Broadcasting	29	0.9	30	33	34	36	1.0	24.1
Cable Television	63	1.9	69	72	85	107	2.9	69.8
Online Services and Internet	52	1.6	60	60	56	60	1.6	15.4
Electronic Media Total	638	19.3	675	684	703	746	20.3	16.9
Phonograms	120	3.6	125	128	118	120	3.3	0.0
Video Sales and Rentals	71	2.1	70	67	65	50	1.4	-29.6
DVD-Sales and Rentals	4	0.1	12	27	50	81	2.2	1925.0
Cinema Box Office Revenues	48	1.4	48	48	57	58	1.6	20.8
CD-Rom-Records	34	1.0	36	33	26	23	0.6	-32.4
Recorded Media total	277	8.2	291	303	316	333	9.0	20.2
Mass Media Total	3 361	100	3 519	3 534	3 579	3 679	100	9.5
Mass Media as per cent of GDP	2.8		2.7	2.6	2.6	2.6		

Source: Finnish Mass Media 2004, Culture and the Media, 2004:2, Statistics Finland, Helsinki 2004, 28-29.

Note: The figures are not turnover figures but sales figures at the end user level. They include sales of both domestic and imported goods and services; the overlaps between sectors are eliminated.

When studying the table one gets the impression that there is an overall economic stability in the sector. But we can also observe some stagnation. The bottom line of the table, however, also indicates that there has been a modest (9.5%) growth in total media sales from 1999 to 2003. The ratio of sales to GDP has, however, slipped down somewhat, mainly because of the greater growth rate of the GDP.

From the point of view of our present study, it is important to notice some exceptional trends. We can observe that there has been faster than average growth in the technology-driven audiovisual sectors, that is, non-nation-wide radio- and TV broadcasting, cable-TV and video. From the content point of view, these are not, however, fields of new creation, but of reproduction and re-transmission. It is somewhat of a contradiction that cinema box office revenues have grown simultaneously, even though cable television and video and DVD are usually seen as competing distribution channels to cinemas. The growth in ticket revenue has partly been due to the increased popularity of domestic feature films and the rise in ticket prizes. DVDs, however, do not only compete with cinemas, they can also promote films. They often contain trailers, there are “opening nights” for the new DVD releases and there is the possibility to purchase different versions of the film (e.g. director’s cuts).

Another background factor, which might help to explain the above trends, is the change that has taken place in the household consumption of goods and services. It took quite a while for the Finnish households to recover from the severe recession that the country experienced in 1991-1993. The pre-recession level of consumption in general and in the consumption of media and cultural goods in particular returned to the pre-recession level only around 1997-1998. The redesign of the “home theatre” consisting of television, video/DVD, hi-fi, etc. took place around these years and at the same time household expenditure on entertainment, games, and cultural services started to grow again.

On-Going Institutional Transformation of the Finnish Film Industry

Culture industries, including film industry in Europe, are the smaller brothers of the main media industries, and technological and business transformations within the main media field also shape the fortunes of the culture industries. In recent years, changes in the media have introduced at least two types of transformations in the culture industries. There is a new type of business concentration, which is linked to the globalisation of business activities and a new division of work between public and private sectors in broadcasting and in the production of programmes. The former has been crucial in the development of the printed media, the latter in the development of audiovisual media, including film production.

In broadcasting, the transformation in Finland started as early as 1993 when the main commercial TV-company (MTV3) was given a nationwide channel of its own and was thus released it from its time-rent bondage to the two nationwide public channels of the Finnish Broadcasting Company (YLE). This also made way for the establishment of a second nationwide commercial channel (Channel Four Finland), which was licensed in 1996 to a subsidiary of the biggest mass media company in

the country – Sanoma, later SanomaWSOY. The next crucial events were the sale of the Finnish Broadcasting Company Digita to the Telediffusion de France (TDF) and the decision to switch to digital television broadcasting and to end analogue broadcasting by August 2007. The Finnish Broadcasting Company YLE has aimed to enhance interactivity and to provide more specific programmes to more limited target audiences and has launched three new digital public service channels, one of which has been dedicated to the arts, education and science (YLE Teema).

Whatever the impact of these developments, they have not, however, changed the institutional structure of the Finnish audiovisual sector or film industry a great deal. In the wider field of audiovisual production the business is fragmented and companies are small. There are some 500 independent production companies. The turnover of the largest of these (a holding company with a dozen audiovisual firms producing mainly promotion films, TV commercials and television programmes) is close to 25 million euros; the turnovers of the next two are around 4-6 million euros. Most of the audiovisual production companies sell and earn their returns within the triangle of advertising, television programmes and documentary and feature films.

Film production companies (feature films) are very small and often also short-lived. The following tables (tables 2 and 3) bear witness to the weakness of the corporate structure in feature film production after the downfall of the studio system.

Table 2 Finnish Film Production Companies by Number of Produced Feature Films, 1994-2003

Production Company*	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	Total
Villealfa Filmprod. Ltd **	2	2	3	1	1	2	1	1	1	-	14
MRP Matila Röhr Productions ***	-	-	1	-	1	3	1	2	2	3	13
Kinoproductions Ltd	1	1		2	1	1	-	1	1	1	9
ArtistaFilmi Ltd	1	1	1	1	-	1	-	1		1	7
Ere Kokkonen Ltd	1	-	1	1	1		1	-	1	-	6
Solar Films Inc	-	-	-	1	-	1	2	-	1	1	6
Kinotar	-	1	-	-	-	2	-	-	-	2	5
SpedeTuotanto Ltd	2	-	-	-	-	1	-	-	-	-	3
Jörn Donner Productions Ltd	-	1	-	-	-	-	2	-	-	-	3
DadaFilmi Ltd	-	1	-	-	-	1	-	-	1	-	3
Gnu Films	-	-	-	2	-	-	1	-	-	-	3
Fennada Filmi Ltd	-	-	-	-	1	-	1	1	-	-	3
Blind Spot Pictures Ltd	-	-	-	-	-	-	1	1	-	1	3
Filminor Ltd	-	-	1	-	-	1	-	-	-	-	2
Reppufilmi Ltd	-	-	-	1	1	-	-	-	-	-	2
FantasiaFilmi Ltd ****	1	-	1	-	-	-	-	-	-	-	2
Kinotaurus Ltd	-	-	-	-	1	-	-	-	1	-	2
Ugri Films	-	-	1	-	-	-	-	1	-	-	2
Lasihelmi Filmi Ltd	-	-	-	1	-	-	-	1	-	-	2
Total:	8	7	9	9	7	13	10	9	8	10	90
Released Domestic Feature Films	11	8	10	9	8	16	9	12	10	13	106
Released European Feature Films	42	37	60	46	31	77	50	57	n.a	58	458
Released American (US) Feature Films	97	86	87	88	82	100	105	94	n.a	100	839
All Premiere Releases	152	139	162	145	145	187	170	165	192	178	1 635

Source: Finnish Film Foundation.

*N.B. "Production company" refers here to productions, where the indicated company has been involved as a producer. The figure thus includes also co-productions. Co-productions have been recorded as one film for each company involved.

** The figure comprises also following companies belonging to the same group: Sputnik Oy and Marianna Films Ltd.

*** The figure comprises also following companies belonging to the same group: Talenhouse Oy and Fantasia Filmi Ltd.

**** As from 1999 included in the figures of MRP Matila Röhr Productions.

As Table 2 indicates, 90 films of the 106 domestic films released during 1994-2003 were produced by the above 19 companies. Table 3 classifies these companies according to the number of films they produced during that period.

Table 3 Feature Film Companies by Number of Films Produced, 1994-2003

Number of Film Produced by the Company in 1994-2003	Number of Companies (n=19)
2-4	12
5-9	5
10-14	2

Source: Finnish Mass Media 2004, Culture and the Media 2004:2, Statistics Finland, Helsinki 2004.

It usually takes some 4 to 5 years to complete a feature film from the original idea to the manuscript stage, to secure sufficient financing and then to shoot and release it. The table tells us that only a couple of companies have been able to have two feature film productions going on at the same time, although, – or maybe even because of - the average costs of a feature film in Finland is at present (2003) only 1.35 million euros.

A closer analysis of the figures in Table 2 tells us about a chain of events, which took place around the mid-1990s. Several small new production companies (e.g. Gnu, Blind Spot Pictures, Kinotar, Fantasia Film, Lasihelmi) were established and they worked together and received contracts from the two bigger companies (Matila&Röhr, Solar). Some of them were founded by women and some were later more or less fused with the bigger companies. About the same time 15 small film and television programme production companies were brought under a common holding company (Varesvuo Partners), which had a turnover of about 24 million euros in 2003. When we divide this by fifteen, we get a real idea of how small independent producers actually are in Finland.

There has been a more distinct and stronger concentration in film distribution. Film distribution is taken care of by a number of competing distributors and cinema chains. The film distributors also control the wholesale video/DVD markets, which have been divided between a number of domestic and foreign companies. Three Nordic media conglomerates, the Swedish Bonnier, the Danish Egmont and the Norwegian Schibsted (jointly with a Swedish foundation) have distribution companies of their own. Egmont® Nordisk film also distributes games and has a respectable turnover of close to 37 million euros. Together with Finnish Filmkino and FS-Film they are the leaders of the distribution market. As to cinema and video/DVD sales and rentals, the market leader is Finnkino. It has about 30 per cent market share of both cinema box office returns and of video / DVD wholesales with its turnover of 53 million euros in 2003. Finnkino is a part of the Rautakirja, which was fused in 1998 with the mighty SanomaWSOY, one of the three major Nordic mass-media companies. As well as Finnkino, Rautakirja manages a retail shop chain and also has a large chain of video / DVD rental points and shops.

Some Finnish and other Nordic distributors have recently shown increased interest in starting to finance production or at least to improve their pre-sale practices.

Some producers have in turn shown interest in securing some control over the distribution of their films by establishing wholesale channels by themselves. There have also been attempts to enhance the cinema distribution of documentary and short feature films. This would, for reasons we will discuss later, improve the position of films produced and made by female producers and directors. The overall diversity of commercial cinema supply is maintained by small niche distributors and those which are members of Europa Cinemas.

Public Support for the Film Industry: an Overview

Public support for film production was started in 1961 with the establishment of the system of state prizes for film. More systematic production support was started in 1969 by the founding of the Finnish Film Foundation (SES). The foundation was first financed by a box office tax, later directly by the Ministry of Education and Culture from the lottery funds channelled via the state budget. The main bulk of the funding (about 12 million euros in 2004) goes to production (9.1 million euros), the rest to the promotion of distribution, festivals, film clubs etc. Of support for production, 80 per cent is allocated to feature films, the rest to documentary and short films. Support for production is divided into that for pre-production and that for post-production (the latter being based on audience figures), and the maximum total support for a feature film is at present 700 000 euros. When public support is at best 55 per cent of total production costs, in practice this sets the total costs for an average feature film at around 1.3-1.5 million euros – providing that it gains sufficient audiences to receive its post-production subsidy.

Feature film and documentary film production also receives pre-sale television-right funding from the television companies. This funding by e.g. the Finnish Broadcasting Company (YLE) was somewhat more than two million euros in 2004; by the other two nationwide commercial channels considerably less and also more random in nature. The Centre for the Promotion of Audiovisual Culture (AVEK) funded documentary and short feature film production to the extent of 1.3 million euros and multimedia and media art productions to the extent of 320 000 euros. International co-operation and co-production financing comes from the international sources: the Nordic Film Fund, Eurimage and the Media programmes of the EU. The VAT rate for cinema box office revenues is the same as for books: eight per cent. YLE and the Finnish Film Foundation co-operate closely in the financing of films and usually agree upon joint funding for each film production.

YLE, the Finnish Broadcasting Company is not only a financier of film production. As a state-owned joint stock company funded mainly from television licence fees, it supports culture in other various ways and commissions and purchases programmes from independent producers in the audiovisual sector. The following table (Table 4) provides information on the recent development of such funding and purchasing.

The first of the three bottom lines of the table bears witness to the fact, that YLE is the most important employer of professionals in the Finnish audiovisual sector. YLE is also one of the few Finnish companies to make annual personnel budgets showing the gender balance among its personnel and plans on how to improve it. We will later have a look at how this has shaped gender balance in the company.

The other two lines at the bottom of the table inform us of the decline in YLE's economy in recent years. YLE has constructed its future strategies on interactive tailor-made programmes to follow the advent of digital television. This implies that links to independent producers and the new media companies will become even closer than they are at present.

Table 4 The Finnish Broadcasting Company (YLE/FBC): Expenditures on Production and Acquisition of Cultural Programmes, 2001-2003*

Expenditure on:	2001		2002		2003		Change
	Mill. €	%	Mill.€	%	Mill.€	%	%
Cultural Programmes (Reviews, News, Classical Music in the Radio and on TV, Costs of the Radio Symphony Orchestra)**	30.6	39.8	28.4	42.1	28.0	39.4	-8.5
Finance of Film Production through Televising Right Purchase Agreements	2.2	2.9	2.2	3.3	2.2	3.1	0.0
Purchase of Television Programmes from indie Producers (Direct Payment)	20.3	26.4	15.8	23.4	20.4	20.7	0.1
Contribution to Production Costs of Purchased indie Products	6.3	8.2	5.0	7.4	4.9	6.9	-22.2
Copyright Compensations to Music Creators and for Neighbouring Rights (Public Playing of Recorded Music)	17.5	22.7	16.0	23.8	15.5	21.9	-11.4
Total	76.9	100.0	67.4	100.0	71.0	100.0	-7.7
Culture as per cent of Turnover		21.9		19.8		21.5	

Yle/FBC Business Indicators in 2001-2003

Turnover	350.9		340.5		330.0		-6.0
Profit / Loss	-177.0		-81.6		-71.1		-59.8
Personnel	3 770		3 719		3 586		-4.9

Source: Annual reports, interviews.

* No joint administrative costs nor rent paid for the use of distribution nets.

** Includes for 2001 the science programmes in the radio and the education programmes of the radio and TV.

4. The Finnish Film Industry as “Culture”: Supply, Demand and Generation Changes

Domestic and Foreign Feature Films: Changes in Distribution and Supply

Table 5 provides us with information on the distribution and supply of Finnish feature films in the recent past. The first two columns of the table indicate the changes that have taken place in cinema distribution facilities: the number of cinemas is decreasing but the number of multiplexes is increasing. This naturally causes fluctuation in the number of screens. The number of first releases and screenings per film are on the increase; and the table confirms our earlier observations of the growing success of domestic films. The rise in ticket prices in 2001 somewhat lowered admission figures and thus created a bend in the upward curve in the popularity of domestic films.

Film-makers themselves said in our interviews that the popularity of domestic films has mainly been due to the successes of films which have appealed to younger generations or to female audiences dealing with psychological and social problems in the family and with problems in working life. It has been predicted that this will not in the long run be able to maintain the success of domestic films.

Best-Sellers and Changing Tastes of Audiences

Tables 6 and 7 offer snapshots of the changing taste of Finnish film audiences in terms of domestic and foreign best sellers over a time span of somewhat more than thirty years.

Like elsewhere in the world the popularity of (US) mega-productions, sci-fi and fantasy films has increased at the expense of traditional social drama. Table 6 tells the story of the successes of domestic films – and also the decline in the diversity of Finnish film production in the 1970s and the first half of the 1980s. Only two genres, comedy (farce) and war films, were able to make it in terms of audience figures and commercial success. Of the 10 best-selling films from 1972 to 2000 a woman directed none. Among the directors of the 10 domestic best sellers in 2003, however, we already find two female directors (Table 7).

Table 5 Finnish Cinema Statistics; Cinema Distribution 1994-2003

Year	Number of Cinemas	Number of Screens	Number of First Re-leases	Screenings per Film	Admissions, in millions	Average Ticket Price	Admissions per Inhabitant	Box Office Receipts M€	Domestic First Re-leases	Share of Domestic Films
1994	240	326	163	287	5.6	6.02	1.11	33.82	11	4.1%
1995	241	330	147	298	5.3	6.14	1.04	32.56	8	10.5%
1996	236	325	166	299	5.4	6.04	1.07	33.10	10	3.7%
1997	234	321	154	322	5.9	6.17	1.15	36.68	10	6.5%
1998	232	331	148	388	6.4	6.41	1.24	40.93	9	9.0%
1999	237	362	187	431	7.0	6.45	1.36	45.39	16	20.5%
2000	228	343	176	n.a.	7.1	6.58	1.37	46.57	9	14.9%
2001	219	339	172	470	6.5	7.09	1.25	46.12	12	10.0%
2002	n.a.	342	192	n.a.	7.7	7.14	1.48	55.00	10	17.7%
2003	n.a.	338	177	n.a.	7.7	7.32	1.48	56.40	14	22.0%

Source: Finnish Chamber of Films, <http://www.filmikamari.fi>

Table 6 Top Ten Domestic and Foreign Films at Finnish Cinemas, 1972-2000

Rank	Director	Finnish Films	Genre	Release	Origin	Admissions
1	M	Numbskull Empty brook in the army	Comedy (farce)	1984	Finland	750 965
2	M	Earth is a Sinful Song	Erotic drama	1973	Finland	711 908
3	M	Winter war	War film (1939-40)	1989	Finland	628 812
4	M	Numbskull Empty brook	Comedy (farce)	1973	Finland	613 009
5	M	Numbskull Empty brook in Spain	Comedy (farce)	1985	Finland	607 939
6	M	The Unknown soldier	Classic war film	1985	Finland	589 914
7	M	Numbskull Empty brook Looses his Memory	Comedy (farce)	1982	Finland	572 488
8	M	Numbskull Empty brook Back in the Country	Comedy (farce)	1986	Finland	556 519
8	M	Olympian Holiday	Comedy	1976	Finland	515 310
10	M	The Last Lumber Camp	Historical Nostalgia	1977	Finland	497 346
Rank	Director	Foreign Films	Genre	Release	Origin	Admissions
1	M	Titanic	Catastrophe	1998	USA	1 028 853
2.	M	One Flew over the Cuckoo's nest	Mental hospital	1976	USA	821 736
3.	M	Papillion	Prison escape	1974	USA	759 301
4.	M	The Lord of the Rings	Fantasy	2001	USA/N. Zealand	712 000
5.	M	E.T., The Extra Terrestrial	Sci-Fi	1982	USA	699 260
6.	M	The Godfather	Mafia	1972	USA	637 831
7.	M	Forest Gump	Comedy	1994	USA	592 758
8.	M	Jaws	Horror	1975	USA	587 507
9.	M	The Sting	Criminal coup	1974	USA	573 088
10.	M	Tom&Jerry	Cartoon	1968	USA	557 914

Source: Statistics Finland. Cultural Statistics 2003. Culture and the Media 2004:1, p. 193.

Table 7 Top Ten Domestic and Foreign Films at the Finnish Cinemas, 2003

Rank	Director	Finnish Films	Genre	Origin	Admissions
1	M	Bad Boys – A True Story	Story of young criminal brothers	Finland	614 757
2	M	Sibelius	Biography of the great composer	Finland	257 060
3	M	Pearls and Pigs	Story of adolescent adventures and human relations	Finland	213 385
4	F	Upswing (Boom)	Young adults success and social failure story	Finland	163 160
5	M	Raid	Action hero story	Finland	98 820
6	F	Hayflower and Fellshoe	Children's movie	Finland	91 720*
7	M	Young God	Movie for young adults	Finland	74 184
8	M	The Last of his Kind	Action/adventure	Finland	43 741
9	M	The Man without A Past	Art house/ Kaurimäki	Finland	33 984**
10	M	Land of Love	Comedy	Finland	33 204***
Rank	Director	Foreign Films	Genre	Origin	Admissions
1	M	Lord of the Rings II	Fantasy	USA/N.Zealand	466 154****
2.	M	Lord of the Rings III	Fantasy	USA/N.Zealand	355 728
3.	M	The Matrix Reloaded	Sci-Fi	USA	333 929
4.	M	Bruce Almighty	Action	USA	279 105
5.	M	Johnny English	Spy comedy/ personal drama	USA	260 978
6.	M	Pirates of the Caribbean	Adventure	USA	244 919
7.	M	Piglet's Big Movie	Children's	USA	225 945
8.	M	Terminator 3: Rise of the Machines	Action/Sci-Fi	USA	191 859
9.	M	The Matrix Revolution	Sci-Fi	USA	171 693
10.	M	Finding Nemo	Animation	USA	165 000

Source: Statistics Finland. Cultural Statistics 2003. Culture and the Media 2004:1, p. 194.

* Total 2002-2003, 305 954

** Total 2002-2003, 176 010

*** Premier 19.12.2003

**** Total 2002-2003, 653 385

Change of Generations and New Directions in the Finnish Film Production

Best-selling films, of course, do not only reflect the tastes of the audiences but also the filmmakers' striving to producing a commercially successful film. Table 7 also reflects the generation changes that took place in movie making in the mid-1980s. The older generation of commercially successful filmmakers were gradually pushed aside by a new generation. The artistic avant-garde of this change were the brothers Kaurismäki (Mika and Aki). Development over the last twenty years can be summed up by the following quotations from a film researcher:

“Largely thanks to the Kaurismäki brothers, the international status of Finnish cinema has improved considerably, and the overall standard and artistic and technical quality can now compete with any country of the same size.”

Despite all this:

“...the production of Finnish feature films decreased to 10 to 12 premieres a year. Meanwhile, television has increased its role in funding films and production has split more clearly into two genres, namely, "popular" and "artistic" films. Box office success, too, has contributed to the polarisation, to the benefit of the few and the detriment of the rest.”

And alongside:

“An important feature of the Finnish cinema in the 1990s has been the notable contribution of female directors.”⁹

We can now turn to explore to what extent our interviewees and our employment data agrees with these assessments.

5. Interview Data I. Gatekeepers, Directors and Producers on the Present State of and the On-Going Changes in the Film Industry

*On the Future of Feature Film and Documentary Film Financing*¹⁰

All the gate-keepers interviewed were of the opinion that the present tri-partite funding (YLE, AVEK, SES) functions reasonably well but cannot be a lasting solu-

⁹ Toiviainen, Sakari: *Cinema in Finland. An Introduction to Contemporary Finnish Cinema*. <http://www.sea.fi/english/cinema.html#change>.

¹⁰ The following interview responses come from three gate-keepers (one man, two women), two female directors and five female producers.

tion. Funding is too limited and tends to concentrate excessively on mainstream production (secured commercial success with an audience of 45 000 for a feature film). The funding agencies receive and process a mountain of applications and only 10 to 12 feature films, at the most, can receive production financing annually – that is about 10 per cent of all applications. With rising production costs and only modest increases in money available for support, there is a fear that the number will soon fall to as few as some 5-6 productions.

According to the professionals, decision-making on funding is a process based on many criteria, yet the quality and originality of a manuscript should be, and to an ever greater extent is, the most important criterion in practice. But at present the Finnish Film Foundation can only take a risk, that is respect originality, in respect to one production a year at best. Basically funding should be doubled and given to more daring projects and art-house films. Of the four Nordic countries the other three (Denmark, Sweden and Norway) invest much more in feature film production; in Denmark some twenty films are produced annually and the results of this can be clearly seen.

Female gatekeepers and producers were unanimous in their opinion that one way to expand the financing of production is internationalisation. This could bring in more seed money, which could lead to better films, more productions, and success in international sales; and with international success, the number of domestic funding agencies could also increase. It might, for example, make it easier to get funding from various technology and SME development programmes.

The gatekeepers were also of the opinion that more professionalism is needed in all areas, but especially in screenwriting and in the overall development of manuscripts.

Individual grants to cinema artists by the National Council for Cinema were also considered important; they can be used to improve development in a specific field (manuscripts, cinematography etc). Co-operation and pre-sale funding agreements with international distributors could also bring in new sources of financing. The recent development whereby distributors and producers establish joint-owned production companies was also seen as opening up new frontiers in film production.

The EU/MEDIA programme and Eurimage have also become an important element in the funding of film production. It was pointed out by a gate-keeper that in 2004 overall production and production development funding for Finnish producers was more than 1.8 million euros; furthermore Finland was a partner in two major development programmes which received MEDIA funding worth 1.3 million euros.

On Production, Producers and New Production Strategies

It is not only the situation of production companies but also that of producers that has been weak in Finland and the situation is not seen to be improving with what is happening at present. The 1990s brought a new generation of producers to the fore – many of them women. There are presently some twenty active female producers in the field. The status of the producer is becoming increasingly professional since the School of Motion Picture and Television of the University of Art and Design created a degree programme in production and many of the Polytechnics established in the 1990s created study programmes for media professionals, film and video included. In 2004 some 1 700 new students in all began their studies in the field of film at different levels of professional training. Since the scale of production is not increasing, it is feared that un- and underemployment is imminent and there is a fear that it will concern women more than men.

Production companies were seen by some professionals to be too passive in looking for new sources of funding. They should encourage more artistically risky projects and also find risk capital. To some, revenues from ventures themselves should also cover more of the costs than what they do at present, and more money should be received from presales and sales abroad. This would mean establishing a network of qualified agents.

All producers were of the opinion that a good manuscript is the beginning of a good feature film - and a better basis for a film than any aspirations for success among a mass audience. At present the largest potential domestic audience is considered to be young people - 15-24 year-olds. Potential film audience in the age group 25-45 is segmented and one can hardly expect more than 100 000 from this audience segment. European markets are bifurcated; there is the mass market and there is the market for art-house films. As the successes of the Kaurimäki brothers' bears witness, the latter markets might be easier to penetrate for Finnish films. There are also sufficient markets in Europe for certain specific genres, such as films targeted at children and young people. This genre of films has mostly been in the hands of women and they have also been very successful in the field, both commercially and artistically.

There is seen to be only little opportunity for increasing the diversity of film production in a small country. Funding agencies send out a strong message that they are willing to finance films, which might attract large enough audiences; flops, however full of merit, are out of the question. The potential of the short feature film is not yet fully exploited, but documentary filmmaking has really made a break through and there is more and more cross-over between documentaries and features.

On Overall Gender Balance

Both gate-keepers and producers agreed that since the mid-1990s women have become more visible both as directors and as producers. Yet gender balance, said female producers, has not changed so much in practice. Men get higher salaries, bonuses and hold more power. We were told that female film professionals are not bold enough to do the type of bargaining that men can¹¹. This is also true in the case of production companies. A female producer says that:

“I am taken more seriously in the production site than here in the office - gender matters, I am still asked to make coffee for the male producers in the company. I wouldn't be allowed to produce a story about a professional boxer either. At least I would have a hard job convincing other (male) producers, no man would be asked to do that. I am asked to produce films made for children and young people directed by female directors, which is naturally what I also want to do.”

Did the interviewees see that the increased presence of women in film production could also be seen in the contents of films? Yes, said a female producer, both in good and bad:

“Women's stories about women of 30-years-old or so, live with somebody, have problems, adjust or do not are being made, and this is all. A happy end can thus be seen as a kind of spiritual growth for the female protagonist. These are the female equivalents of the male Ulysses. They do appeal to female audiences, but have not been so successful commercially.”

The following quote from a female producer reflects the future of gender balance from the point of view of a small production company:

“If this company survives and expands during the next five years, there will be a staff of 2-3 women and 7-8 men. In the film business everything has been and still is masculine: there have been basically masculine professions like cinematographers and sound and light designers, etc and men have maintained their strong position as directors, producers and screenwriters – women, in turn, have been and still are predominantly dress makers, make-up artists and production assistants. The old basic masculine structure has not been broken yet.”

¹¹ There are of course standard salaries for each profession in the sector set by the Theatre and Media Workers Union, but naturally they do not have to be observed. You can always negotiate better conditions in different ways.

A female professional also expressed the following opinions:

“Women have progressed most in the field of documentary production. Why is this so? Because there is a lot one can do on one’s own and women are more able than men at that – and it is also often the only way to progress in their careers. Documentaries have actually offered a gateway for entry into profession.”

“Women perceive and think differently from men and express themselves in a more complex manner. Women also know one another better than men. Women feel that another woman who criticises their work can actually also see what is good in it, without rejecting it immediately. Female producers and directors are – or should be – better at making movies for a female audience in particular.”

6. Education / Training and Gendered Streaming to the Film Sector

Higher professional education for the field of film, the School for Camera Art, was established in 1959. The school, now the School of Motion Picture, Television and Production Design, is a department of the University of Art and Design in Helsinki (UIAH). Tables 8 and 9 give gendered information on graduates and teachers of the Film and Television study programme of the School.

Table 8 Graduates of Film and Television of the University of Art and Design in 1992, 1997 and 2002*

Year	1992		1997		2002	
	T	F	T	F	T	F
Graduates of Film and Television						
BA	n.a	n.a.	14	8	16	5
MA	8	3	16	4	3	0
Doctorates	0	0	1	1	0	0

Source: Information retrieved from the data files of the University of Art and Design Helsinki.

* Degrees (Master’s, Bachelor’s) are offered in directing, screenwriting, cinematography, editing, documentaries, producing, and sound and light design.

Table 9 Teaching Staff of Film and Television of the University of Art and Design

Year	1990-1991		1999-2001		2001-2003	
	M	F	M	F	M	F
Professor, Main Chair, Head of the School	1		1		1	
Other Professors of Film:						
Screenwriting					1	
Cinematography					1	
Sound and Light Design					1	
Editing						1
Documentaries						1
History of Cinema					1	
Other Teaching Staff:						
Lecturers	3	1	4	2	5	3
Visiting Teachers / Course Teachers	17	3	n.a.	n.a.	7	3

Source: University of Art and Design Helsinki (UIAH) - School of Motion Picture, Television and Production Design; comparable information was available from the years above.

The study line of Production Design has a professor of set-design and another of stage design, both women. The study line of production has one professor, a man.

The statistics on graduates seem to suggest that in the case of film and television the feminisation trend, which can be observed in all Finnish art universities, has not penetrated this subject. Only a small number of students are accepted for this study line annually (22, 12 men and 10 women in 2004) and the study line is streamed into seven separate study programmes. The students have been prevalently men for directing, cinematography and sound and light design; screenwriting and production seem increasingly to recruit more women.

Over the years, television and film studies at the UIAH have only been able to provide professional training for a small number of professionals working in the feature and documentary/short film production. The older generation of filmmakers still have a quite varying academic or occupational background and have acquired their professional skills through special training courses or through apprenticeship and work experience.

In recent years the opportunities for professional training in the sector have increased exponentially, however, and become more established within the educational system.

It also seems that feminisation and gender streaming is taking place alongside this formalisation. At the Radio and Television Institute of the Adulta Centre, which now also provides training services for the Finnish Broadcasting Company (YLE/FBC) and uses its facilities, both teachers and the students of screenwriting,

dramaturgy and make-up are predominately women, while teachers and most of the students of theatre technique and cinematography are men. Even in the case of the Adulta Centre the teaching of production processes occupies the middle ground from the point of view of gender: there are some female teachers and some feminisation is observable in the make-up of students.

Although no exact statistical information is available, the same situation seems to prevail in the film and television related study programmes at the Finnish polytechnics, which were created in the 1990s¹². The polytechnics, in the new dual model of Finnish higher education, are now considered the professional equivalents of science and art universities. When we also take into account the lower level of vocational education, it has been estimated that in 2004, for example, as many as 1 700 future professionals began studying in the field of audiovisual production. The majority of students in communication and information and visual arts studies were women, but with the same basic gender orientation differences as in all other film and audiovisual education institutions.

The formalisation of professional training in film and television sector has already started to provide a steady flow of new freelance professionals to the labour markets. At the same time the share of female freelancers in the field of mass media in general and in film and television production in particular has increased substantially. It has been predicted that when the new flow of professionals entering the film sector from the polytechnics has its full impact, there will be a great oversupply of freelancers and job seekers. We can only guess what this will mean in practice.

The professionals we interviewed were of the opinion that the quality of film education and training has improved considerably over the past 10-15 years. This has taken place particularly at the university level, but also at the level of some top programmes at the polytechnics. Universities naturally offer the best gateway to film production, and provide the best opportunities for future networking in the sector.

Female producers, however, were of the opinion that degrees and certificates, particularly from the new polytechnics, do not necessarily make a good professional in the film business. The proof of the pudding is in the eating said one of the female producers.

They were also of the opinion that too many students have been recruited into the communication / information and visual art programmes at polytechnics. Why expand education and training, if production is not expanding? Why let young people think that the film sector can offer professional careers, if it is not, in fact, able to do that?

¹² There were 23 polytechnics in 2003 and most of them gave instruction in communications and media, including film production.

There is a definite feminisation in the educational programmes of the polytechnics. One female producer expressed the situation in the following manner:

“This might help the labour market situation – women take up more easily less paid jobs in the production processes. This is not gender equality but a return to the good old days when women were camera girls and assistants etc.”

7. Gender Balance in the Labour Markets

The following two tables (10 and 11) provide us with some information on gender balance in the Finnish audiovisual labour markets.

Table 10 is based on the classification of the labour force by industrial sectors and gives a clear picture of the feminisation of all other sectors besides production. Even in production, the share of women is growing- in 2000 it was already 38 per cent. We have some new statistics from the year 2002, which indicate that there has been a strong growth in employment in the entire film and video sector from 2000 to 2002 (21.6%).

Table 11, which is based on occupational statistics, suggests that women’s share of theatre and film directors and producer’s assistants has declined from 1995 to 2000, but this figure is difficult to interpret, as theatre directors are included in the figures.

Table 10 Employment in Production and Distribution of Film and Video in Finland in 1995 and 2000 by Gender

Film and Video Sector (NACE-code, 4 digits)	1995					2000				
	Total	M	%M	F	%F	Total	M	%M	F	%F
Total:	1 391	818	58.8	573	41.2	2387	1 231	51.6	1156	48.4
9211 Film and Video Production	740	491	66.4	249	33.6	1 159*	720	62.1	439	37.9
9212 Wholesale of Videos; Film Distribution	54	27	50.0	27	50.0	255	96	37.6	159	62.4
9213 Cinema Exhibition	327	172	52.6	155	47.4	489	224	45.8	265	54.2
2232 Videogram Reproduction	43	32	74.4	11	25.6	92	66	71.3	26	28.3
71401 Video Rentals	227	96	42.3	131	57.7	392	125	31.9	267	68.1

Source: Information provided by Statistics Finland for the project.

* Out of this total 42 persons (3.5%) were entrepreneurs, 38 men and 4 women.

Table 11 Employment in Selected Occupations of Film Industry and some Related Occupational Groups in Finland in 1995 and 2000, by Gender

Occupational Category (ISCO88 Five Digits)	Total 1995	Total 2000	F 1995	F 2000	%F 1995	%F 2000	Change in% 1995-2000
Writers and Dramaturges (24515)	305	200	158	106	51.8	53.0	+1.2
Theatre and Film Directors (24552)	332	290	119	94	35.8	32.4	-3.4
Photographers, Image and Sound Equipment Operators (3131)	2 582	2 994	582	827	22.5	27.6	5.1
Producer's Assistants and Related Professions (34712)	443	433	353	334	79.7	77.1	-2.5

Source: CUPORE, data from KLEROT-project.

The following table (Table 12) on the gender balance in the memberships of professional associations of the Finnish audiovisual sector supports the statistics of Table 11. The number of female film producers has, for example, increased in recent years but many of them have not established a company of their own, and thus are not members of the Film Producers Association.

These figures give the most reliable information on the professional core of the film sector. Membership criteria are strictly defined and most active professionals belong to the professional associations. The Finnish Film Directors Association informs us that 'to be considered for membership in the association, a candidate is required to be a director of recognised artistic and professional merit' and the Film Producers Association that 'to be considered for membership a candidate must be a professionally recognised legal entity'.

Table 12 Membership of the Main Unions / Professional Associations in Film Industry and Related Fields, 2001-2004

	Latest Available Figure		
	Total	F	%F
Finnish Film Directors Association (SELO)	93	32	34.4
Finnish Film Producers Association SEK (Share of Female Members is an Estimate)	60	20	33.3
The Association of Finnish Film Workers SET	493	234	47.5
Theatre and Media Workers Union (TeMe, a Federation of Eight Professional Associations)	3 272	2 009	61.4
Union of Radio and Television Journalists in Finland RTTL	3 976	1 988	50.0
Union of Finnish Set Designers	228	155	68.0
Finnish Lighting and Sound Designers' Union	43	13	30.0

Sources: Statistics Finland: Cultural Statistics 2001 and direct information from the associations.

Gender imbalances are also reflected in the decision-making structures of the associations. Table 13 informs us on the gender balance on the boards of two associations. Men control film direction; but women already have their representative on the board of the association of independent producers in the audiovisual sector.

Table 13 Chairpersons and Board Members of some Professional Associations / Unions in Film Biz, 2003-2004

Association / Union:	Chairperson (M,F)	Number of Board Members	%F
Finnish Film Directors Association (SELO)	M	5	0.0
The Association of Independent (Audiovisual) Producers (SATU)	M	6	16.7

Source: SELO Annual report 2004, web sites of SELO and SATU.

8. Women in the Production Structures

Our analyses of labour statistics and association memberships and the role of women in their decision-making structures already suggest that both the financial and intellectual leadership of the film industry are still dominated by men. There are, however, signs that the share of female directors and especially female producers is increasing.

Due to the fragmented company structure of the film sector and the small size of the companies we cannot carry out a very detailed analysis of their governance structure. What we do know is that there are no women on the boards of the two largest production companies of the above-mentioned holding company (Varesvuo).

What we were able to do, however, was to study individual productions and find out the share of women in the leading production professions in these productions: as directors, producers and screenwriters as well as editors, cinematographers, set designers and sound engineers.

Tables 14-16 thus give us information on the share of females in different professional groups in feature film, long documentary film and short film production. The data stems from the files of the Finnish Film Archive, and has been coded film by film for this study.

The tables indicate that some very clear gender drifts have taken place during the time period depicted in the tables. Women have kept their relatively strong presence in long documentary film production, and gained ground in practically all professional groups of feature film and short fiction film production, notably as directors of feature films and as directors and producers of short fiction films. In the

1990s there has been a real penetration by female directors into film production. A new generation of female directors graduated from the School of Motion Picture and Television of the University of Art and Design entered the field and were particularly successful in films made for children. Kaisa Rastimo's *Hayflower* and *Fellshoe* was both critical and commercial success¹³.

Women have also made a breakthrough as sound engineers, cinematographers and in animation films.

Even though our data do not deal with other audiovisual productions (especially regarding independent television programme production) they do adequately reveal a distinct more general trend: the rise in the number of female directors and producers. The share of female producers in the three main production companies belonging to the holding company of Varesvuo Partners was about 40 per cent, that is, on the same level as in our short fiction film sample.

Table 14 Publicly Funded Feature Films in 1991-1993 and 2001-2003; their Directors, Producers and other Professional Groups by Gender

Year	1991–1993 (N=37)			2001–2003 (N=39)		
	Total	F	%F	Total	F	%F
Directors	37	2	5.4	41	13	31.7
Producers	43	7	16.3	56	10	17.9
Editors	40	12	30.0	39	6	15.4
Cinematography	40	0	0.0	40	3	7.5
Script	55	9	16.4	48	11	22.9
Sound Design	42	0	0	38	0	0.0
Stage Design	42	11	26.2	38	19	50.0
Animator	-	-	-	2	2	100.0

Source: The Finnish Film Archive/Film Databases Tenho.

N.B. Does not cover films that might have received support for manuscript only, for the main sources of public funding (AVEK, SES) see the application data tables below.

¹³ Rastimo's film gained an audience of over 300 000 viewers, which is a very good figure in Finland.

Table 15 Long Documentary Films (more than 60 Minutes & Publicly Funded & Intended for Screening) in 1991-1993 and 2001-2003; their Directors, Producers and other Professional Groups by Gender

Year	1991–1993 (N=16)			2001–2003 (N=13)		
	Total	F	%F	Total	F	%F
Directors	19	5	26.3	16	5	31.3
Producers	17	5	29.4	17	3	17.6
Editors	19	11	57.9	20	10	50.0
Cinematography	21	3	14.3	16	2	12.5
Script	18	6	33.3	19	5	26.3
Sound Design	21	1	4.8	15	1	6.7

Source: The Finnish Film Archive/Databases Tenho.

N.B. The criteria for a long documentary film in our sample were intended for screening, “normal” premiere in cinema and (pre/post-) production support granted by SES or AVEK.

Table 16 Short Fiction Films (Publicly Funded) in 1991-1993 and 2001-2003; their Directors, Producers and other Professional Groups by Gender

Year	1991–1993 (N=55)			2001–2003 (N=46)		
	Total	F	%F	Total	F	%F
Directors	58	16	27.6	47	22	46.8
Producers	66	7	10.6	47	21	44.7
Editors	62	21	33.9	48	19	39.6
Cinematography	63	3	4.8	50	9	18.0
Script	75	20	26.7	54	25	46.3
Sound Design	65	5	7.7	50	5	10.0
Stage Design	33	19	57.6	14	7	50.0

Source: The Finnish Film Archive: Finnish Film Databases Tenho.

Suomen kansallisfilmografia/Finnish National Filmography 11: 1991-1995.

SES: Films from Finland 2001, 2003.

The employment data, presented earlier, already indicated that the share of women in film and video production had increased, but women are seldom entrepreneurs. The latter also holds true in the case of the fifteen companies belonging to Varesvuo Partners. This all raises the question:

“have women actually gained ground in the film industry as a whole, or are we witnessing another process of feminisation centring on the professions of a production manager or of a producer working for someone else’s company?”

We will seek an answer to this question later from our interview and case study data.

9. Women as Recipients of Public Financing to Film Production

If women have managed to increase their share as film directors and producers, how have they fared in the competition for public financing?

Tables 17 and 18 below reflect the gender balance in funding decisions made by the two main financiers, the Finnish Film Foundation (SES) and the Promotion Centre for Audiovisual Culture (AVEK). The third main financier, the Finnish Broadcasting Company (YLE), or the respective financing from the commercial broadcasting companies, is not included in our analysis. The funding decisions made by YLE are negotiated together with SES as a part of total financing and thus follow the same patterns of acceptance and rejection.

Although our data is rather fragmentary, the patterns that emerge are very much along the same line as has been revealed by our other data. The application rate of women is about one-third of the total, the average positive funding decisions generally somewhat higher. Yet, especially in the case of funding by SES and YLE, the rate of positive funding decisions for feature films by women is somewhat lower than the application rate and, in contrast, the positive funding decision rate for short feature films and documentaries is higher than that of men.

Table 17 Funding Applications to Funding and Rejections in 2002-2003 by AVEK (The Promotion Centre for Audiovisual Culture), by Gender of Director of the Planned Short or Documentary Film Production.

6.2.2	Positive Funding Decision			Rejected		
	Total	F	%F	Total	F	%F
Applications=168 (W=28.0%)	86	29	33.7	82	18	22.0
Script Planned Director	21	10	47.6	47	15	31.9
Preproduction Director	21	7	33.3	8	1	12.5
Production Director	9	9	100.0	24	2	8.3
Postproduction Director	5	3	60.0	3	0	0.0

Sources: AVEK-files and annual reports and reports of funding decisions.

Table 18 Funding Decisions by SES (the Finnish Film Foundation) in 2003, Number of Applications and Directors (often More than one per Applications) by Gender of the Director. Explanations for Missing/Non-Available Data on the Right-Hand Side

	Positive Funding Decisions			Rejections*
	Total	F	%F	
<i>Feature Films incl. International Co-prod.</i>	17			"In 2003 about 180 funding applications for long feature films were presented to the Foundation; the number of applications for short and documentary films were about 300"
<i>Domestic Feature Films</i>	11			
<i>Directors</i>	11	2	18.2	
<i>Long Documentary Films</i>	1		100.0	
<i>Directors</i>	2	28		
<i>Children's Film</i>	1			
<i>Director</i>	1	1		
SHORT FILMS FOR TV:				"A high level of applications for documentary film production were received in 2003, more than ever before"
<i>Feature Films</i>	12			
<i>Directors</i>	12	4	33.3	
<i>Documentaries</i>	15			
<i>Directors</i>	20	6	30.0	
<i>Short Animation Films</i>	5			
<i>Directors</i>	5	1		
<i>Funded Domestic Applications;</i>	42			
<i>-Number of their Directors</i>	51	16	31.4	

Furthermore:

<i>Funding of Scripts</i>	159	n.a.	
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Sources: Finnish Film Foundation, Reports on production support decisions in 2003; Annual report of 2003.

* Data total annual numbers of applications and on rejection are not available. The questions concerning these data were responded by verbal comments below.

In addition to the financing of production analysed above, there is also financing for individual artists, which comes from the Ministry Education and Culture through the system of Arts Councils. Filmmakers can receive artist's grants (a kind of tax-free monthly salary for a period varying from six months to five years). Furthermore the National Council for Cinema distributes special ex post grants to high quality films (to producers, their companies).

The figures in Table 19 indicate that there is a balance between applications and positive decisions. We can also see that in the film sector there are fewer female applicants for grants than in other art forms on an average.

Table 19 Artists' Grants to Film-Makers in 2002: Applications and Positive Allocations (%) by Gender

	Film-Makers	Average of all Art Forms
Applications by:		
- men %	65	49
- women%	35	51
Positive Allocations to:		
- men	64	42
- women	36	58

We will later present information on the distribution of ex-post quality grants to producers (production companies).

Our interviews with gatekeepers suggest that women find it easier to establish international network relations and participate in film forums and international co-operation. The following table (Table 20) on participation in MEDIA-PLUS education programme illustrates this. The rate of participation is 50-50 instead of 70-30 in favour of men, which seems to prevail, on average, in any important activity in the film sector.

Table 20 Participation of Finnish Film-Makers in the Educational Programmes of the EU's Media Plus Programme 2001-2003 by Gender

Year	2001		2002		2003	
	M	F	M	F	M	F
Number of Funded Participants	5	5	5	6	7	10

Source: Finnish Film Foundation, Media Desk.

Men, with a few exceptions, still receive most of the public funding for feature film production, but the rejection rate is not bigger for women than for men. There just are fewer female film directors and producers. But women have started to reap their compensation in the form of funding for short feature films and documentaries.

10. Interviews Data II. Recruitment and Career Patterns¹⁴

On the Evolving Positions and Roles of Director and Producer

Director and producer were seen as core professions in production, around whom the entire production processes were built – or actually the task of producers was to build the processes around themselves and the director. Although in Finland the dividing line between these two professions has remained somewhat blurred, the pro-

¹⁴ The following interview responses come from a dramaturg/script-writer (woman), two directors and seven producers (one man, six women)

ducer's role – the role of both executive producers and line producers/managing producers – has, during the last ten years, become more differentiated and central. This is due to the changes in the financing of films (enhanced role of funding agency production advisors), training (specialised training programmes for different professions in the audiovisual sector) and the overall organisation of production (externalisation of production to producers having their own companies).

Female directors emphasised the differentiation between these two roles; they said that their task was to direct, to grasp what the film is all about and to make films as well as the circumstances allowed; the task of the producer was to see that the possibilities for making films existed and that they were as good as possible. It wasn't the task of a director to negotiate financing for the film or calculate the costs or organise the practical logistics of the production. The roles are seen to complement each other; conflicts ensue, however, if the producer starts to dictate, "what the film is all about". As a female producer expressed it:

"...a film can be a success or at least satisfactory only when the director concentrates on his / her metier, that is directing - and the producer gives him / her all the leeway she/he needs. This means that the producer takes care of the practical problems, from adequate financing to advertising and marketing. The end of the film chain is important and the producer must count marketing and advertising also among his / her duties."

The directors agree with this but as Pirjo Honkasalo (female director) has said:

"the right to a final cut should, however, remain with the director."¹⁵

On the other hand, the contribution of the producer to the production should not be underestimated. First, producers often receive manuscripts, assess them and consider whether the idea and dramatic elements offer a potential for making a film; and they participate in the process of grinding out the final script from of the original (often a very elementary draft) and the subsequent series of different versions. Secondly the producer is also an intermediary between the scriptwriter and the director, and his/her task is also to:

"...spar with the director to tackle the problems in the same way that the trainer spars with the boxer."

¹⁵ This is the reason, why Pirjo Honkasalo, for example, changed the American producer for her prize winning documentary "The 3 Rooms of Melancholia" (2003) to a Finnish female producer, Ms. Kristiinä Pervilä, the owner and producer of the Millennium Film.

The background and education of producers varies greatly – this was also the case among the producers we interviewed. Some had come to film production from other businesses or from other film professions, with or without additional training. Usually it was a network of film friends that had persuaded them to become a producer; establishing a company of their own followed if they were successful enough. In the 1990s some business school graduates became interested in film production and produced some films and established companies of their own. The first producers from the School of Film and Television of the University of Art and Design Helsinki graduated only at the end of the 1990s.

Finland's EU-membership enhanced the international dimension of production and female producers felt that they were often better at establishing international contacts and at negotiation practices than their male colleagues. To some extent they have also been successful in this.

11. Women in Distribution Structures

Our analyses of the Finnish film production structure seem to suggest that the ongoing changes in the corporate structures have started to shape the gender balance in the labour markets and offered career opportunities for women even in cinematography. The presence and the location of the *celluloid ceilings* is changing. There are also indications that this may be true in distribution structures too – both in wholesale and retail sale – *because of the concentration processes, which have taken place in these sectors.*

In the cinema sector the wholesale (the release and distribution of domestic and imported films to cinemas, the wholesale distribution of Videos and DVDs) is male-dominated. The board of the Association of Finnish Cinema Theatre Owners consists of seven men and one woman –chairperson being a woman. Finnkino, one of the main distributors of cinema films, the leading owner of cinemas, and the leader in video and DVD wholesale, is owned by Rautakirja/SanomaWSOY and managed 100 per cent by men.

The competition between Nordic media conglomerates is reflected in the film distribution. The Swedish Bonnier owns the leading cinema film distributor, FS-Films, and its board consists of two persons (a male and a female), both top managers of Bonnier's Entertainment. Another Nordic distribution company, Sandrew Metronome is owned 50-50 by the Norwegian Schibsted and a Swedish foundation and another distributor the Nordisk Film Company, which distributes also console games, is a daughter company of the Danish Egmont. As in the case of FS-Film, the other Nordic companies do not have an independent national board but are operated by the representatives of the mother companies. Thus the board of the Nordisk Film consists of "three Danish men" as its CEO, a male Finn, expressed it.

On the shop floor level, irrespective of who is the owner, the share of women employed in cinemas is about 52 per cent and in video / DVD sales and rental about 63 per cent. This reflects the normal situation in most of the sales professions in Finland.

12. Case of YLE (Finnish Broadcasting Company) in Equal Opportunity Policies

At this point it is instructive to look at the gender policies of YLE, the Finnish Broadcasting Company. Because YLE is a state-owned joint stock company under the political supervision of the Parliament, it is supposed to prepare annually a gender account of its personnel. Table 21 indicates the impact this provision has had on gender balance within the company.

Table 21 The Personnel of YLE, the Finnish Broadcasting Company, by Position and Share of Women in per cent in 1993,1995, 2000 and 2003

Year	1993	1995	2000	2003
Position	%F	%F	%F	%F
CEO and other Directors	0	23	25	29
Head of Main Units / Centres	13	21	33	39
Managers of Main Activities	18	22	34	32
Other Managers	17	19	23	24
Other Personnel	42	43	46	49
All Employees	39	40	45	47

Source: Annual reports of the Finnish Broadcasting Company.

Although the monitoring through personnel account seems to have increased the opportunities for women to rise to the top positions, probably even more important is that the *glass ceiling* located earlier between managers and heads of units has been raised one level upwards. To achieve still greater equality on the top leadership level does not, however, depend on career dynamics within the company, but on political decision-making. From the point of view of this study it was interesting to find out that the decisions concerning the joint funding of long feature films with the Finnish Film Foundation is made by a man and short and documentary films by women. This seems to be the case in the entire public funding chain for film production. Equal opportunities policies concern, however, only public sector organisations, not private companies.

13. Gender in Public Decision-Making, Gatekeeping and Intermediation

We have above described and analysed the changing gender balance from the point of view of changes in the company structure and labour markets in the film sector. The following analyses will shed light on the gate-keeping systems.

Table 22 gives us a picture of the gatekeeping in the financing of the film production. The table collates together the members of the boards of the Finnish Film Foundation (SES), the Promotion Centre for Audiovisual Culture (AVEK) and the members of the National Council for Cinema / Arts Council of Finland. The sample includes quite automatically also the representatives of the broadcasting companies (both public and private). All these funding agencies are requested to observe the equal opportunities rules in the nominations of their decision-making boards.

Table 22 Board / Council Members of the Finnish Film Foundation, the Promotion Centre for Audiovisual Culture and the National Council for Cinema/Arts Council of Finland by Gender and Position / Profession in 2003

Profession	M	F
Directors, Media Artists	1	5
Producers	2	2
Dramaturges, Screenwriters	0	2
Screen Designers	1	0
Directors of Television Channels	4	1
Directors of Production / Distribution Companies	1	1
Civil Servants	2	1
Representatives of Public Funding Organisations		2
Experts, Researchers	2	0
Copyright Organisations	1	0
Total	14	14

Source: Information extracted from the web pages of the agencies.

Although the positions are divided fifty-fifty, we can still observe clear gender differences. Half of the women come from the creative professions (directors, dramaturges-screenwriters), while the men represent various external interests. It seems that women's expertise is not so strongly present at the central areas of funding, and men tend to occupy the most strategic positions in the public funding decisions. This is obviously not intentional, but due to the hierarchical order in the organisations, which are asked to send their representatives or propose candidates

to various boards, councils and other important decision-making and advisory bodies.

The directors of film festivals are important gate-keepers in the field of cinema. This is particularly the case in big international film festivals, such as Cannes, Venice, Berlin or Locarno. In Finland the film festivals are much smaller in scale and they do not represent any economic or commercial interests. In addition many of them are not competitive festivals (like Sodankylä, Espoo Cine, Love and Anarchy).

The data in Table 23 gives information on six major film festivals, which receive funding from the Finnish Film Foundation (SES). They are Sodankylä Midnight Sun Film Festival, Tampere Film Festival (short films, with national and international competition), Doc Point- Helsinki Documentary Film Festival, Helsinki Film Festival Love&Anarchy, Oulu International Children's Film Festival and Espoo Ciné. The film festivals seem to display a rather common organisational pattern with men at the top and women being responsible for operative work.

Table 23 Finnish Film Festivals, Decision-Making and Administration: Key Positions by Gender, 2004

Position	Total	F	%F
Director of the Festival	6	1	16.7
Marketing Director	6	3	50.0
Head of Organisation, Logistics	6	1	16.7
Head of Information / Services	6	4	66.7
Other Employees	6	5	83.3

Source: Web pages of the festivals and information provided by the festival organisers.

In addition to these six major film festivals in Finland, there are a few more. Of special interest to us in this study is Woman or Artichoke Festival, which was established at the end of the 1990s. The starting point for the festival was to improve the knowledge of the work done by women for the screen, as directors, script writers and actresses and give a platform to films which do not make it mainstream cinema circulation¹⁶.

In the field of cinema, the impact of criticism is difficult to assess ex post. Critical failures have often been great commercial successes and vice versa. Recently a Finnish film, *Pahat pojat* (Bad Boys), which was far from a critical success, reaped in 2003 a record audience of more than 600 000 cinema visits, and *Ystäväni Henry* (My Friend Henry) by a

¹⁶ The coordinator of the festival, Ms. Kirsi Rautavaara, has to continuously give answers to such questions, as "Is there really a need to organise a festival for films made by women". These questions come even from female journalists. The name of the festival comes from Fellini's *La Strada* where Il Matto says to Gelsomina "Are you sure you are a woman? You look like an artichoke".

well known female director), which was a critical success attracted an audience of less than 10 000 viewers, and made its female producer almost bankrupt.

In the field of criticism Helsingin Sanomat, which at present has the average daily circulation of some 430 000 and reaches on Sundays close to half a million naturally plays the major role. It's most import film critic is a female. What her role has been in promoting the films made by women has not been studied, and it was impossible to investigate it in this study.

Table 24 suggests that women have really made progress in winning audiences. A more detailed analysis confirms this. One of the genres that have attracted female audiences is a kind of socio-drama, that probes the resilience or breaking of human psyche or personality under new social duress that is seen to prevail in today's Finland. In 2004 the film "Economic Boom" by a female director attracted an audience of more than 200 000. The second genre that has brought female directors and producers to the front has been children's films that are made also for parents. The recent successes of female directors is not limited only to feature films; documentary and short fiction films, where women have traditionally had a much stronger position than in feature film, have received their share of recognition in international festivals and competitions and have also been taken into international distribution. The latest documentary that has followed this route is Pirjo Honkasalo's "The 3 Rooms of Melancholia", a three-partite film on war in Chechnya.

For the sake of comparison's it is interesting to note that Aki Kaurismäki' internationally highly esteemed film "The Man without a Past" attracted in 2002-2003, even after his Grand Prix success in Cannes in 2002, only 176 000 viewers, while a children's film "Hayflower and Feltshoe" directed by a women (Kaisa Rastimo) attracted nearly twice that many in a much shorter time span.

Table 24 Fifteen Domestic Top Directors in Terms of Box Office Earnings in 1991-1993 and 2001-2003 by Gender

Gender	Top Domestic Directors in Terms of Box Office Success Inclusion in the List of Top 15 Box Office Attraction		
	M	F	%F
1991 – 1993	14	1	6.7
2001 – 2003	11	4	26.7

Sources: Suomen Kansallisfilmografia 11 and the Finnish Film Foundation: <http://www.ses.fi/tilastot>.

Table 25 provides information on the share of female recipients of "Jussis", the Finnish Oscars, during the same time periods. Filmiaura, a society for public promotion of national film industry, awards the prizes. It appoints the jury, and the members of the Filmiaura vote for the winners from the nominees selected by the jury.

Table 25 Recipients of Jussi Awards in 1991-1993 and 2001-2004, by Gender

Jussi	Award Winners			Jury Members	
	M	F	%F	M	F
1991	8	2	20	n.a.	n.a.
1992	8	2	20	n.a.	n.a.
1993	8	2	20	n.a.	n.a.
2001	7	3	33.3	8	7
2002	7	3	33.3	9	5
2003	7	3	33.3	9	5
2004	7	3	33.3	9	5

Source: Web pages of the Finnish Chamber of Films.

N.B. Actor statuettes not included, more than one winner of a statuette counted only as one.

The break-through of females as award winners took place at the end of the 1990s. The Jussis received by women in 2004 perhaps tell the story, the best documentary film ("The 3 Rooms of Melancholia" referred to above), the best costume design for a long feature film, and– perhaps even surprisingly the best film music (in the above award winning documentary).

Table 26 brings in another form of a prize, this time ex-post grant given to quality productions. The National Council for Cinema gives the grants and the film's producer applies for them on behalf of its director. The grants are awarded on the basis of peer evaluation carried out by the Council. In 2002 already as many female producers received the grant as male producers. We can also notice that the Council had a female majority in the latter period. This majority is just within the limit of the quota rule (minimum 40-60 division between genders), which must be followed in the appointment of the public expert and advisory bodies.

Table 26 Quality Grants by the National Council of Cinema / Arts Council of Finland

Year	Grant Recipients			Jury Members	
	Total	F	%F	M	F
1991	n.a.	n.a.		4	3
1992	n.a.	n.a.		4	4
1993	n.a.	n.a.		4	4
2001	14	3	21.4	4	6
2002	7	7	50.0	4	6
2003	11	5	45.5	4	6

Source: Annual reports of the Arts Council of Finland.

14. Interview Data III. Directors, Producers and Screenwriters on Decision-Making and Gate-Keeping in the Film Sector¹⁷

Evolving of Power in Financing

There was no doubt that the main centres of power can be found in the funding agencies. This power was in the hands of the tripartite system of the Finnish Film Foundation, the Centre for the Promotion of Audiovisual Culture and the TV-channels, and more particularly in the hands of their professionals (production advisors, managers of co-productions, programme planners and programme directors). There are:

“...about ten persons in Finland who determine who will survive in this business.”

All the producers were able to name all those who had real power in the financing of domestic films. International financing, especially Eurimage and MEDIA financing, was seen “faceless” and partly also more “clinical”, without personal opinions or passions of the decision makers.

It was generally agreed, that increased professionalism of the decision makers had surpassed the earlier personal deals and individual likes and dislikes of the funders. All, but especially producers considered this change as welcome.

When asked about the importance of the gender quotas in the public funding agencies, they were considered difficult to be introduced. Many interviewees stressed, however, that presently (2004) women already made the most important decisions concerning the documentary and short film production. In 2003/2004 two women were chosen for the most important decision making positions in the public funding agencies.

On the Influence of Mentors and on the Power of Gatekeepers

Only few of the professionals we interviewed were able to mention any teacher or another mentor, who would have really influenced their thinking or helped them in their careers. This was no doubt due to the diverse educational backgrounds of the professionals; but it probably also reflected the nature of professional work in the film sector:

“You yourself make your own profession and your own career”, said a female producer in the interview.

¹⁷ All the interviewees commented on the decision-making, gate-keeping and power-relations in the context of the various interview themes. The following condenses the main trends of development these comments contained.

On the other hand, female producers considered informal contacts and network relations highly important. The informal networks and friends intermediated ideas, production opportunities, financing contacts and persons with skills that were needed for any given production. It was also stressed by the female producers that as the profession was so new in Finland and the tradition in production so masculine it was difficult to name a great female producer.

Direction and screenwriting was different in this respect. Domestic mentors – well-known female directors and dramaturges - and international models were mentioned. Ms. Pirjo Honkasalo (born in 1947), who is one of the most successful film-makers in Finland has naturally paved the way to the younger generation of female film-makers. Her career also shows, how a woman can be successful both in making documentaries and feature films, be a scriptwriter and an editor as well as a cinematographer (profession for which she was originally trained for). Close links between all three fields of drama: theatre, film and television series were underlined in the same context and a number of female script writers were mentioned.

As to the gatekeepers, the power of critics and criticism was admitted, but its limits were also noted. Domestic newspaper criticism seldom affects much on audience figures, that is, whether people go and see a definite film.

The prizes and awards considered very important from the point of view of the film-makers visibility and the future financing of the films. The national prizes (such as the Jussi-Award) or the quality grants distributed by the National Council for Cinema rank the national professionals between themselves and may open better financing opportunities but scarcely have any greater impact on audience figures.

Producing or directing a good television drama series with a considerable number of viewers helps to get financing for feature films. For many female professionals in the film sector television work is the gateway to film business. Foreign royalties from television series and documentaries are naturally important not only for the production company but also for professionals who participated in the production process.

15. Conclusions. Do Small Revolutions Make Up an Evolution?

We can now return back to Martha M. Lauzen's statement about small revolutions and evolution in gender balance in the film industry.

Minor revolutions seem, indeed, to have taken place in the gender balance of the Finnish film industry. A kind of boom took place in the latter half of the 1990s in respect to female directors and producers; a new generation of women in both of these professions made a break through or at least established themselves professionally. Women gained ground as directors in all fields of film production: in feature films as well as in documentary and short films, although men maintained their strong posi-

tion in these fields. Women now represent some 30 percent of film directors in the core film biz.

After the reforms of the three-partite financing the position of women has also improved and the positive funding decisions/applications ratio became even and in some cases even positive to women. Yet men still reap the majority of positive decisions because they outnumber women in the amount of applications. The same seems to be the case in respect to international contacts and financing: women often handle the practices better, but men make the bigger deals in co-production and financing agreements.

Despite the increasing number of female producers, women's position has not necessarily improved in production planning, in companies and production processes. Men have maintained their leadership role. This means that some of the small revolutions are not revolutions at all, but gradual evolution where better educational opportunities have given to many women at least a 'competitive advantage' as regards education and formal degrees.

Education in the audiovisual sector has already been feminised to a certain degree, but even here we encounter problems. The streaming to many professions in the film biz still favour men: there is still a male majority in the study lines of directors and cinematographers, sound and lighting engineers; and the typical female professions (make up, dress design) have remained feminised.

What does this all amount to from the point of view of a longer-term evolution in gender balance and women's position in the film industry? We can indeed notice that many of the small revolutions in favour of women have not yet helped to affect the overall masculine bias and ethos of the film industry.

Men's Companies, Women's Companies. 4 Cases

The descriptions of the following four production companies illustrate the ownership and production activities of the SMEs in the Finnish film production.

Out of the four companies one is owned and managed by men but has contracted female directors for its productions, two are women owned and managed, and one is women-managed but actually owned by a the largest Finnish film production company. Two of the companies, Blind Spot Pictures and Lasihelmi are linked by persons working alternately for both of them and share a joint office space.

We provide below information on the company ownership, best-known film and the main present on-going production projects.

Blind Spot Pictures was founded in 1997 by an ex-production advisor of the Finnish Film Foundation and another male producer. The purpose was to produce long feature films for domestic and international markets. One of the owners takes care of production in Finland, the other has an office in Switzerland and takes care of the international co-operation and sales.

The best known produced by the company is probably "Pelon maantiede/Geography of Fear", a Finnish-Danish- German co-production directed by a female director, Auli Mantila, 2000, 96 minutes,

The major feature film in the process of being produced is Jade Warrior, the first Finnish kung-fu/comedy, premier in 2005. The company received in 2005 MEDIA programme development financing for a fiction "A Man's Job".

Edith film was founded in 1999 by a female producer and is now owned by her and the Danish production company Zentrop. It produces feature films, animation films, documentaries and TV- programmes.

The most successful film of the company is probably *Airmail, Waiting for Rescue, 2002, a puppet animation about a shipwrecked man in a lonely island; 2002, 13'56"*, will be distributed as DVD in Japan by Sony, *script written and directed by Ms.Kaisa Penttilä, the female co-owner of the company*

The recent major project of the company was "Shell", a television mini-series for Finnish Broadcasting Company (YLE/Channel 1), 2x60 minutes, Shell has already had a cinema premier but has not yet been shown on TV. The company is at present making a Blue Screen virtual film "Enchanted Child" together with Kroma Studio. The company was a co-producer in Zentrop/Lars von Trier film *Dogsville*. It received in 2005 MEDIA development financing together with RL Film Productions for an animation film "La Belle Epoque".

Lasihelmi Filmi Oy is a production company founded 1986 by two men, active since 1994, *employs a female producer*. Since 1994 Lasihelmi Filmi has produced two features and several short films, which have won awards and mentions in various domestic and international film festivals.

The best-known feature film by Lasihelmi is *Joki/River*, 1999, a film of six loosely linked episodes, describing events of everyday life in a small riverside town, 106 minutes.

Lasihelmi is currently engaged in the production of a feature "In three directions" a trilogy about "three persons improving their to-morrows". The project received in 2005 development financing from the MEDIA programme.

Fantasiafilmi was founded in 1983 and is now part of MRP Matila Röhr Productions, which is the biggest feature film production company in Finland. *Fantasiafilmi* has a *female CEO/producer* and it produces feature films and TV drama. *Fantasiafilmi's* affiliate is Kikeono Film Sound, which specialises in film recording and sound postproduction.

A recent audience success by *Fantasiafilmi* was a feature film "Mosku – The Last of His Kind" (2002) a biographical story of a heel/hero adventurer in Lapland.

Fantasiafilmi is currently engaged in the production of an epic drama called "Promise", premiering in December 2005. The film is a story of three young women whose lives are disrupted by the war. At the core of the story is the voluntary, unarmed defence work carried out by the Finnish women during the Second World War.