

Professional Careers in Cinema Production in Portugal: Different Contexts, Generations and Gender

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This chapter focuses on the place of women in the field of film production in Portugal and is organised in three parts. The first part presents an overview of the film sector in the Portuguese context, including data on the various areas that are encompassed within the sector. The second part provides some data on the participation of women in the labour market and in the field of training based on official and sectoral sources. Finally a summary of the issues addressed by women in relation to career development is provided based on interviews with women working in the film sector in Portugal.

1. Film Production in Portugal – General Overview

1.1 Economy of the Film Sector

Companies operating in the film sector in Portugal are generally small scale in terms of staff in that 94% have less than 10 employees. 72% of these enterprises are located in Lisbon.

Table 1 Companies in the Film and Video Sectors, by Number of Employees and Region in Portugal, 2002

921 – Motion Pictures and Video Activities	Number of Companies	Number of Employees	Turnover
<i>Employees</i>			
Up to 9	821	1 527	266 059 000
10-19	27	382	51 254 000
20 and more	23	1 488	173 617 000
<i>Region</i>			
Lisboa	623	2 525	423 606 000
Norte	114	613	61 318 000
Centro	85	154	3 539 000
Alentejo	20	35	978 000
Algarve	15	42	645 000
Açores*	-	-	-
Madeira*	-	-	-
Total	871	3 397	490 930 000

Source: National Statistics Institute / *Companies Survey*.

* Confidential Data.

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In the overall economy of the audiovisual sector in Portugal, film production has a low relative weight as the figures in Table 2 demonstrate for 2003. Film production and film-related areas such as distribution and screening constitute less than half of the turnover in the audiovisual sector, which is dominated by free-to-air and cable television.

Table 2 Financial Turnover in the Audiovisual Sector in Portugal, 2003

Sub-Sector	Indicator	Representativeness	Turnover
Television (Broadcasting)	Turnover	100%	451 565 700
Television Production	Turnover (APIT)	100%	10 675 300
Cable TV	Turnover	88.8%	428 462 200
Radio (National)	Turnover	100%	116 143 800
Radio (Local)	Selection APR	50%	2 093 500
Audio (Phonographic Industry)	Turnover (AFP)	100%	36 837 500
Video Edition / Distribution	Sales and Rental Turnover for Video and DVD (FEVIP)	100%*	84 881 200
Games Distribution	% Games due for Launching	0%**	
Cinema Production	Public Funding (ICAM)	100%	10 660 000
Cinema Distribution	% of Films Released in 2002 (IGAC)	47.5%	41 847 000
Cinema Exhibition	% of Screens in 2003 (INE)	20.9%	7 707 900

Source: Obercom – Communication Observatory.

* Source: FEVIP

** Data not Available from the Companies.

1.2 Legal Framework and State Intervention

The State, and in particular the Ministry of Culture's Institute of Cinema, Audiovisual and Multimedia (ICAM), assumes a major role as a regulatory authority and source of financial assistance in the field of film production. In 2004, support for film and audiovisual production constituted 68% of the Institute's total expenditure, which followed a similar trend to previous years².

² Santos (coord.) and others, 1998.

ICAM's support for artistic creation and production in the film sector is financed by revenues raised from the payment of a 4% levy placed by the state on advertisements screened on the free-to-air television stations (RTP, SIC, TVI). Film production in the Portuguese context is therefore currently dependent on television advertising revenues.

State intervention in the film sector is subject to various regulations. A new Film and Television Law was approved in July 2004³ and represents a further step towards establishing a regulatory framework for the sector. This Law extends the range of measures which support the cinema and audiovisual sectors by creating an investment fund that is co-financed by film and television distributors and operators, in particular cable TV operators. In the new system, film distributors are required to contribute 2% of their revenue to the investment fund. Television distributors and operators and the planned digital terrestrial television platform are required to contribute 5% of the net revenues of future channels.

There are diverging viewpoints on the new Film and Television Law amongst the professional associations of directors and producers. The Portuguese Directors' Association (APR) believes that the new Law represents a constraint on the development of film-making as an "art". This association believes that there should be a clear separation between the film and audiovisual sectors, as it considers that films and audiovisual products are highly distinct in terms of their objectives, means of production, distribution and consumption. However, the Film and Audiovisual Director's Association (ARCA) views the new Law as a means to enhance the creation of a "film industry" in Portugal. ARCA views film and television as "allies" and considers that the new Law, despite being "unclear", will diversify the financing sources for film production. This association considers however that the "entire value chain" in the audiovisual sector should be required to invest at the same level and it promotes a levy of 5% to go towards the production of new films.

Meanwhile the Association of Film Producers (APC) emphasised the positive aspects of the new investment fund but it sought greater clarification from the Government on how the fund will operate. The APC hopes that the new investment fund will help to develop sustained plans for the film production business which will support their work in film creation and production.

³ The new Law that revokes Decree-Law no. 350/93 entered into force in September 2004 but still lacks the regulations that will attribute practical utility to the legislation. Regulations based on the new law were planned for the next Government as announced in December 2004.

State Financing for Films

Of the 17 Portuguese feature films released commercially in 2003, 16 received support from the Institute of Film, Audiovisual and Multimedia. The amount of support provided by ICAM to Portuguese films varies considerably but is on average in the range of 40 to 70% of their total budget.

Obercom, the Communications Observatory, examined 21 films produced for the periods 98/99 and 2002 and found that nine films received support in the category of films costing less than 900 000 Euros. Obercom also estimates that ICAM support is in excess of 75% of the total cost of these lower budget films. Seven films received support in the budget category of between 900 000 and 1 750 000 Euros. More expensive films costing 1.75 million Euro and over are generally co-productions and usually rely on foreign investment and supra-national support for example from the MEDIA, Ibermedia and Eurimages programmes. Of those films analysed in this budget range, ICAM's financial support varied between 20 and 35% of the total budget.

1.3 Films Produced, Distributed and Presented

Analysis for the Culture-Biz study on the number of productions supported by ICAM, and the amounts attributed by film genre, for the period 1997-2003 reveals:

- i) an increase until 2001 in the total amounts allocated for film production, followed by a decrease in financial support granted;
- ii) an overwhelming proportion, in all years examined, of financing in favour of feature films with a slight reduction from 2001 onwards;
- iii) an increase in the funds allocated to documentaries between 1997 and 2000, together with constant growth in the amounts attributed to short films until 2002. These increases were a result of specific measures to support the distinct film genres introduced by ICAM in 1996;
- iv) a significant drop between 2001 and 2003 in the number of documentaries supported, decreasing from 22 to 15 productions.

Table 3 Number of Productions Supported by ICAM – Features, Short Films, Documentaries and Animation, 1997-2003

Film Genre	1997	1998	1999	2000	2001	2002	2003
Feature Films	15	17	14	17	21	16	17
Short Films	5	18	16	23	25	26	14
Documentaries	8	14	16	20	22	16	15
Animation	8	9	13	9	11	11	8
Total	36	58	59	69	79	69	54

Source: ICAM (Institute of Cinema, Audiovisual and Multimedia).

Table 4 ICAM Financial Support - Features, Short Films, Documentaries and Animation, in Millions of Euro, 1997-2003

Film Genre	1997	1998	1999	2000	2001	2002	2003
Feature Films	6 740	8 699	7 781	9 577	11 467	9 181	8 456
Short Films	175	691	638	1 074	1 122	1 170	630
Documentaries	314	493	1 247	1 268	885	821	838
Animation	344	479	711	917	928	700	700
Total	7 574	10 363	10 378	12 836	14 403	11 872	10 624

Source: ICAM / Obercom – Communication Observatory.

Distribution

There is a high level of concentration in the areas of film distribution and presentation in Portugal. Between 2001 and 2003, as indicated in Table 5, four companies were responsible for releasing 73% of all films distributed – Lusomundo Audiovisuais, Atalanta Filmes, Columbia Tristar Warner Filmes de Portugal and LNK Filmes.

Table 5 Number of Films Released in Portugal, by Distribution Companies, 2001-2003

Distribution Companies	2001	2002	2003
Lusomundo Audiovisuais, SA	76	75	72
Atalanta Filmes	33	40	43
Columbia Tristar Warner Filmes de Portugal	28	31	20
LNK Filmes	13	41	45
Subtotal	150	187	180
% Subtotal	72.5	76.7	70.0
Other Distribution Companies	57	57	79
Total	207	244	259

Source: Communication Directory 2003-2004, Obercom – Communication Observatory.

It should be noted that Lusomundo Audiovisuais and Atalanta also form part of business groups with interests in film exhibition. Lusomundo Audiovisuais distributes its films in the cinemas owned by Lusomundo Cinemas and Warner-Lusomundo Portugal. Meanwhile Atalanta, a member of the Madragoa Group, channels its library of films to the cinemas owned by Medeia Filmes (Table 6). In addition to film distribution and presentation, the Madragoa Group also includes a production company which distinguishes this business venture from any other company in the Portuguese film sector.

Table 6 Number of Screens – Major Cinema Companies in Portugal, 1997-2003

Exhibition Companies	1997	1998	1999	2000	2001	2002	2003
Warner – Lusomundo Portugal	41	63	80	80	80	92	105
Socorama – Sociedade Comercial de Cinema	26	n/d	53	49	63	65	93
Medeia Filmes	25	n/d	n/d	n/d	47	n/d	56
Lusomundo Cinemas	38	35	28	34	40	42	40
AMC	20	20	20	20	20	20	20
UCI						14	14
New Lineo						10	10
J Gomes e Cia.						11	14
SBC						9	9
Filmitalus						7	7

Source: Obercom – Communication Observatory.

Films Released

From a total of 259 feature films released in Portugal in 2003, 17 were national productions, 60 were European productions and 133 were American (Table 7). As mentioned earlier, 16 of these national productions were supported by ICAM in 2003 (Table 8). This table also shows that there was a delay in releasing films which were produced in the fields of shorts, documentaries and animation in the period 1999-2003. This delay reflects the difficulties in finding outlets for these types of films in Portugal.

Table 7 Number of Films Released in Portugal, by Origin, 2000-2003

Origin	2000	2001	2002	2003
Portugal *	11	9	15	17**
Europe ***	80	41	57	60
USA	135	129	131	133
Other Countries in the World	8	14	19	24
Co-Prod. Europe / USA	6	11	10	14
Co-Prod. Europe / Other	0	3	9	8
Co-Prod. USA / Other	0	0	3	2
Total	240	207	244	259

Source: Communication Directory 2002-2003 and 2003-2004, Obercom – Communication Observatory.

* National Productions and Majority Co-Productions.

** Four Animated Short Films included.

*** Includes Co-Productions with European Countries.

Table 8 Number of Portuguese Films Supported by ICAM, 1999-2003

Film Genre		1999	2000	2001	2002	2003
Feature Films*	Produced	10	14	12	10	15
	Releases	15**	11	8	12	16
Short Films	Produced	5	15	12	18	10
	Releases	0	7	2	2	14
Documentaries	Produced	8	11	14	17	14
	Releases	1	0	1	1	1
Animation	Produced	3	5	3	6	8
	Releases	10	1	2	1	0

Source: Communication Directory 2002-2003 and 2003-2004, Obercom – Communication Observatory.

* National Productions and Majority Co-Productions.

** Includes two projects financed by Protocolo Luso-Brasileiro.

1.4 Cinema Attendance

There has been a marked increase in cinema audiences in Portugal, which almost doubled in the period 1990-2000 (Table 9). Alongside the upward trend in cinema attendance there has also been a rise in box-office revenue partly due to a major increase in ticket prices.

In 2003, the average number of film attendances per person was 1.81 which represented the most significant form of non-domestic leisure activity in Portugal. Most attendances were by young people⁴.

Table 9 Cinema Sessions, Visitors and Box-Office Revenue, 1990-2003

Year	Sessions	Visitors	Box-Office Revenues in Euro
1990	168 657	9 593 000	14 247 000
1991	142 191	8 234 000	12 597 000
1992	138 414	7 848 000	13 688 000
1993	130 595	7 786 000	15 573 000
1994	125 622	7 135 000	16 548 000
1995	145 846	7 397 000	18 496 000
1996	194 549	10 446 000	29 423 000
1997	275 420	13 708 000	41 266 000
1998	311 602	14 837 000	46 850 000
1999	414 864	17 026 000	55 199 000
2000	419 695	17 915 000	60 251 000
2001	450 201	19 469 000	69 182 000
2002	504 667	19 480 000	73 214 000
2003	569 889	18 723 000	74 079 000

Source: National Statistics Institute.

⁴ AAVV, 2001.

2. Women in the Film Production Sector

2.1 Labour Market Data

It is extremely difficult to produce figures for the share of women working in the film sector in Portugal. The official sources available - both the Employment Survey of the National Statistics Institute (INE) and surveys from Eurostat - do not present sufficient data broken down by gender in the aggregated sector of Film and Video Activities (NACE 921), or for the constituent sectors: Production (NACE 9211), Distribution (NACE 9212) and Projection (NACE 9213) – as demonstrated in Table 10.

Table 10 Share of Women Employed in Film and Video Activities in Portugal in 1998, 2000 and 2003

Employment Survey Category	1998		2000		2003	
	Total	%F	Total	%F	Total	%F
Total Employed	4 843 800	44.4	5 020 900	44.9	5 118 000	45.5
(92) Recreational, Cultural and Sporting Activities	51 600	41.1	54 800	34.9	50 000	38.8
(921) Motion Picture and Video Activities	Not Available		4 900	N.A.	4 100	N.A.

Source: National Statistics Institute / Employment Survey.

One of the main limitations of the Ministry of Labour data is that it does not include unsalaried employment and therefore does not give a full picture of the dynamics of the film sector.

2.1.1 Analysis of Data on Employees in the Film Sector

Analysis of the data on employees in the film and video sector (Table 11) enables us to conclude that there is a slightly higher rate of female participation in the field of projection activities, with a progressive rise between 1995 and 2002. It is likely that this rise may be related to the growth over this period in the number of cinema screens which resulted in greater job opportunities that have benefited women.

In production activities there has also been a significant increase in the total number of workers between 1995 and 2002, but the percentage of women in this sector has remained relatively unchanged, never rising above 41% of all employees. This may be explained by the fact that production involves more specialised skills than projection, including technical skills that have been traditionally carried out by men.

Table 11 Data on Employees in Film and Video Activities in Portugal in 1995, 2000 and 2002

Employment Survey Category	1995		2000		2002	
	Total	%F	Total	%F	Total	%F
Total Employment	2 062 505	40.9	2 464 762	43.4	2 564 448	42.9
(92) Recreational, Cultural and Sporting Activities	19 961	35.0	25 013	37.7	27 559	40.1
(921) Motion Picture and Video Activities	1 854	42.1	3 071	43.8	3 344	42.4
(9211) Motion Picture and Video Production	606	37.9	1 229	41.0	1 662	38.8
(9212) Motion Picture and Video Distribution	287	45.6	376	44.9	358	45.3
(9213) Motion Picture and Video Projection	957	43.6	1 466	45.9	1 321	46.2
Not Specified	4	50.0			3	33.3

Source: Ministry of Labour.

2.1.2 Analysis of Data on Employees with Reference to Age, Education and Job Status

Further analysis of data on employees in the film and video production sector in 1995, 2000 and 2002, in terms of age, educational level and professional situation reveals a number of trends (Table 12), although these interpretations should be considered with care given the low population levels in certain categories:

- i) A growing proportion of women were employed in the age group with the highest number of employees – 25 to 34 years – perhaps due to the higher level of professional qualifications held by young female workers.
- ii) On an educational level there was a reduction in the proportion of women employed in the sector with primary and middle school education but in contrast there was a significant increase in the presence of women with higher educational levels from 29% in 1995 to 47% in 2000 and 2002.
- iii) In terms of professional situation, women formed a minority of employers and employees, which can also be observed from the data in Table 13.

Table 12 Share of Women Employed in Film and Video Production (NACE 9211) by Age, Educational Level and Professional Situation in Portugal, 1995, 2000 and 2003

(9211) - Motion Picture and Video Production	1995		2000		2002	
	Total	%F	Total	%F	Total	%F
Age						
Up to 24	65	40.0	166	45.2	144	41.0
25-34	206	34.0	528	40.5	686	40.5
35-44	179	38.5	281	38.1	414	35.3
45-54	102	45.1	146	40.4	305	36.1
55-64	36	38.9	79	53.2	95	51.6
More than 64	11	27.3	17	29.4	13	15.4
Ignored	7	28.6	12	16.7	5	20.0
Educational level						
No Formal Education	1	100.0	4	75.0	7	71.4
Basic Education	220	42.3	414	42.3	501	36.1
Secondary Education	277	36.1	570	37.0	777	36.3
University Degree	52	28.8	184	46.7	323	46.7
Ignored	56	37.5	57	50.9	54	48.1
Professional situation						
Employer	117	21.4	209	17.2	254	22.8
Employed	489	41.9	1 018	45.9	1 401	41.8
Another Situation	0	0.0	1	100.0	7	14.3
Total	606	38.0	1 229	41.0	1 662	38.8

Source: Ministry of Labour.

Table 13 Gender Data for Management of Film Production Companies in Portugal, 2004

	Total	%
Companies Managed by Women	17	15.0
Companies Managed by Men	82	70.0
Companies Managed by Men and Women	18	15.0
Total	117	100.0

Source: ICAM (September 2004).

2.1.3 Data on Occupations in Film Production in Portugal

In order to carry out a more detailed analysis of gender distribution in various film production jobs, data was used from two sectoral sources which function as contact bases for various film professionals in Portugal: Cine Guia Portugal, coordinated by the Portuguese Image Association (AIP) and the Guia de Filmagens –

the database managed by the Portugal Film Commission / ICAM (Table 14). The number of entries in Cine Guia Portugal is higher as it also includes data on television professionals.

The data on the distribution of employees by occupation and gender corroborate the interview statements made by a female director on film production teams in that “women appear in functions removed from the equipment and are found principally in activities that are closest to the actors: make-up, hairdressing, wardrobe...”. As demonstrated in Table 14, women represent the great majority of employees in the areas of wardrobe, make-up and hairdressing however they are in a minority in the fields of direction, sound, image, lighting and equipment. In the areas of production, editing and set design / decoration there is an equal proportion of men and women employed.

Table 14 Gender Data on Occupations in Film Production in Portugal, 2004

		Cine Guia Portugal		Guia de Filmagens	
		Total	%F	Total	%F
Wardrobe, Hair-dressers, Make-up	Wardrobe and Costumes	92	93.5	14	71.4
	Make-up	90	90.0	17	88.2
	Hairdressers	21	76.2	5	80.0
	Subtotal	203	90.1	36	80.6
Production	Production Managers	68	48.5	23	47.8
	Location Managers	56	51.8	11	45.5
	Production Assistants	94	38.3	6	50.0
	Production Secretaries	37	97.3	5	100.0
	Accountants	11	54.5	2	50.0
	Subtotal	266	52.6	47	53.4
Editing	Editors	37	37.8	20	35.0
Art Decoration	Prop Men	36	41.7	9	55.6
	Art Directors/Set Designers	70	32.8	23	39.1
	Assistant Art Director	66	36.4		
	Construction Managers	28	10.7	4	50.0
	Others	15	60.0		
	Subtotal	215	34.4	36	44.4
Directing	Directors	168	18.5	146	17.1
	Continuity	13	46.2	6	50.0
	1st Assistant Directors	25	8.0	15	13.3
	2nd Assistant Directors	10	10.0	6	33.3
	Animators	26	15.4	10	10.0
	Subtotal	242	18.2	183	18.0
Sound	Sound Directors	26	7.7		
	Perchmen	17	29.4	9	11.1
	Sound Operators	6	16.7	5	20.0
	Sound – Post Production	12	16.7		
	Sound Engineers			13	7.7
	Subtotal	61	16.4	27	11.1
Photography	Directors of Photography	49	10.2	49	4.1
	Cameramen	17	0.0	20	15.0
	Steadicam	6	0.0		
	1st Assistant Cameramen	23	34.8	22	40.9
	2nd Assistant Cameramen	22	27.3	19	47.4
	Subtotal	117	16.2	110	20.9
Lights	Head Gaffers	28	0.0	12	8.3
	Electricians			2	0.0
	Assistants	53	1.9		
	Subtotal	81	1.2	14	7.1
Grips	Grips	61	1.6	11	0.0
Total		1 246	37.8	464	28%

Source: Cine Guia Portugal (AIP) and Guia de Filmagens (Portugal Film Commission).

2.1.4 Film Credits also Provide useful Gender Data

Another mechanism that makes it possible to verify the distribution of men and women by occupations in film production is the technical credits of films. For the Culture-Biz study, the technical credits of feature films, short films and documentaries supported by ICAM that were in production or already completed in the time periods 1991-1993 and 2001-2003 were examined (Table 15). The following observations were made:

- i) The number of films produced increased considerable from 33 in 1991-1993 to 52 in 2001-2003.
- ii) There was a higher level of qualifications among professionals examined in the period 2001-2003.
- iii) Women continue to occupy a minority position within production teams as a whole, leading many of the professionals interviewed for the Culture-Biz study to comment that cinema is a “man’s world”. However there has been a clear but slow rise in the participation of women in feature film production teams. Increasing numbers of women are employed in editing, directing, screenwriting and even sound recording.
- iv) There has not been any increase in the number of women producers in the two periods 1991-1993 and 2001-2003. In relation to wardrobe, despite the low number of professionals recorded (this function is one of the least commonly cited in technical credits of films) there has been exclusive female presence, thus corroborating the data provided in Table 14.

Table 15 Feature Films – Gender Share of Professionals Involved in Publicly Funded Film Production in Portugal, 1991-1993 and 2001-2003

	1991-1993		2001-2003	
	Total	%F	Total	%F
Directors	33	21.2	52	27.0
Producers	26	19.2	62	19.3
Editors	26	30.7	33	42.4
Screenplay	42	14.3	69	33.3
Photography	25	12.0	43	9.3
Sound	28	3.6	45	6.6
Music	18	0.0	24	4.2
Wardrobe	1	100.0	6	100.0
Art Decoration	0	0.0	5	20.0

Source: ICAM.

Number of feature films 1991-1993 = 33.

Number of feature films 2001-2003 = 52.

2.2 Short Films and Documentaries

In relation to short films and documentaries (Tables 16 and 17), it is impossible to make a comparative analysis over time, given that the number of films supported by ICAM in both categories stood at an extremely low level from 1991-1993. Support measures such as specific “calls for entries” by ICAM were only introduced in 1996 and in the few cases on record, no reference was made to women. For the period 2001-2003, in relation to short films (Table 16), there is a significant female presence in the areas of screenwriting, sound recording, directing, editing and wardrobe. As already seen in terms of the production of feature films there is a lower level of female participation in the sectors of cinematography and music.

Table 16 Short Films – Gender Share of Professionals Involved in Publicly Funded Film Production in Portugal, 1991-1993 and 2001-2003

	1991-1993		2001-2003	
	Total	%F	Total	%F
Directors	5	0.0	72	27.8
Producers	4	0.0	78	24.3
Editors	3	0.0	61	26.2
Screenplay	3	0.0	74	36.4
Photography	3	0.0	58	10.3
Sound	3	0.0	59	28.8
Music	4	0.0	20	5.0
Wardrobe	0	0.0	1	100.0
Art Decoration	0	0.0	0	0.0

Source: ICAM.

Number of short films 1991-1993 = 5.

Number of short films 2001-2003 = 71.

In the documentary field there is a higher percentage of women directors, producers, cinematographers and music composers. It is possible that this higher female share may be the result of a number of roles being carried out by a female director, a situation which is more common for documentaries than other fields. In the case of documentaries video cameras are more commonly used to enable greater mobility for recording images and sound and therefore much smaller film teams are required. For example, documentary productions rarely include art directors or costume designers.

Table 17 Documentary Films – Gender Share of Professionals Involved in Publicly Funded Film Production in Portugal, 1991-1993 and 2001-2003

	1991-1993		2001-2003	
	Total	%F	Total	%F
Directors	2	0.0	88	30.6
Producers	1	0.0	86	36.0
Editors	1	0.0	47	34.0
Screenplay	1	0.0	45	22.2
Photography	1	0.0	82	15.8
Sound	2	0.0	46	10.8
Music	0	0.0	7	28.5
Wardrobe	0	0.0	0	0.0
Art Decoration	0	0.0	0	0.0

Source: ICAM.

Number of documentary films 1991-1993 = 2.

Number of documentary films 2001-2003 = 82.

2.3 Applications for Public Funding by Women in the Film Sector

As already noted, there was a progressive increase in female participation in certain functions of production teams between 1991-1993 and 2001-2003. In this context there was an increase in the number of projects with female directors supported by ICAM – rising from 19% in 1991-1993 to 26% in 2001-2003 (Table 18).

Table 18 Data on Applications by Female Directors to ICAM in 1991-1993 and 2001-2003

	1991-1993		2001-2002	
	Total	%F	Total	%F
Accepted	16	18.8	27	25.9
Rejected	24	12.5	82	14.6

Source: ICAM. Data does not include the “calls for entries” for less expensive categories of film (short films, documentaries or animation films)

Two female directors (from different age groups) have identified the difficulty faced by women in obtaining financing when projects involve higher budget levels. In answer to a question on whether she had experienced gender discrimination, one of the most established female directors in Portugal commented:

“Well, I think that this (gender discrimination) is fairly common, above all in high-budget films. In children’s cinema or films made with or for children, people consider it to be almost natural that women should be in charge of such productions. However in the case of high-budget films, such as my current science fiction project, the

perspective changes somewhat. If I were a man the project would probably be more warmly received. While I must say that there does tend to be a certain level of discrimination against women, I personally have not experienced any direct form of discrimination. Not even here in Portugal.”

[Director quoted in Castro, 2000]

A young female film-maker, who until now has worked in the field of documentaries but plans to direct feature films in the future, also commented on gender discrimination in the film sector:

“Fictional feature film production continues to be the category that is least accessible to women perhaps not so much a result of choice, but by means of exclusion. In this regard the respective socio-economic mechanisms are highly complex and go beyond the realm of film-making. We can observe the same phenomena in all other areas. Where are the great female philosophers? Where are the great painters, architects or fine artists? How many female university professors are there in the field of higher education and in public universities? How many female managing directors of large companies are there? How many female ministers and Presidents of the Republic? Women will always be in a minority and in my opinion this is related to the social status that continues to be occupied by women in contemporary society, inevitably reflected in the field of film-making. Perhaps more female directors have emerged in Portugal over the last fifteen years because there has been a greater level of emancipation of women and because the documentary genre is more open to female directors than the field of feature films. I don’t think that it’s any surprise that, for example [refers to the names of various female directors] only produced their first feature films after making their name in the field of documentaries or short films first.”

[Director and Producer]

2.4 More Measures Required to Promote Women in the Film Sector

It is important to mention that in Portugal matters of gender represent only a “recent political concern” (Torres, 2004). Since the mid 1990s, gender issues have received more attention from government bodies which has led to a number of initiatives aimed at promoting equality between men and women. One measure approved in 1997 was the Overall Plan for Equal Opportunities which concentrated particularly on the labour sector. Furthermore part of the National Employ-

ment Plan⁵ includes directives which promote opportunities for women and which also aim at combating discrimination in the labour market, conciliating professional and family life and facilitating reintegration into an active work life.

In the specific case of film production, there is no information on initiatives contemplating matters of gender and seeking to promote in any way, for example, the greater representation of women in occupations mainly held by men.

On the other hand, in the television sector, RTP (Radiotelevisão Portuguesa) has been developing various actions to promote “profound change in the professional roles played by men and women” since 1986 (Jesus, 1999)⁶. One of these actions was to organise training in film production and techniques for women who held administrative positions. The aim of this action was to promote opportunities for women in professions that were traditionally held by men in the company (Jesus, 1999). This intervention continued in 1997 with the *Confatra* project – this term is a combination of the three main words: conciliation; family; work (trabalho) – which is linked to the EU employment programmes and ADAPT-Now. The objective of the *Confatra* project which lasted until 2001 was to bring about more flexible management of working time. It introduced more support for childcare and brought new methods of work organisation. *Confatra* was followed by the initiative *Conciliation is Necessary* which operated until July 2004.

2.5 Gatekeeping

Research for the Culture-Biz study was also carried out on the role of women in other areas of the film sector such as professional associations, festival organisation teams, selection juries for grants and prizes and film critics.

2.5.1 Associations

The *Documentary Association* in Portugal has the highest number of female members which reflects the diversity of professional categories included in the Association. In addition to directors, members include journalists, social researchers, editors, sound engineers and other technicians.

In the *Portuguese Directors’ Association* the relative weight of women members corresponds to the ratio calculated in the technical credits of the various types of work produced. A stark contrast is found in the other directors’ association – the *Film and Audiovisual Director’s Association*, which is almost exclusively constituted by men. In contrast, the *Portuguese Television Film Association* has 15% women

⁵ Approved by the Council of Ministers Resolution n.º 68/99 of June 2.

⁶ It should be noted that RTP was a member of the Steering Committee for Equality of Opportunities between Women and Men in Television and Radio, created by the European Commission, between 1986 and 1996, when the Committee was wound up.

members and the *Portuguese Scriptwriter's Association* 14% female members, which reflects the lower presence of female professionals in these two sectors.

Table 19 Gender Distribution of Members of Professional Associations in the Film Sector in Portugal, 2004

	2004	
	Total	%F
AIP – Portuguese Image Cinema Television Association	69	14.5
APAD – Portuguese Scriptwriters' Association	51	13.7
APORDOC – Documentary Association	80	52.5
ARCA – Cinema and Audiovisual Director's Association	23	4.3
APR – Portuguese Directors' s Association	55	30.9

Source: Cinema sector professional associations.

2.5.2 Women Feature Poorly in Areas of Festivals, Juries and Critics

There is a significantly lower number of women than men running film festivals in Portugal, in particular at the management level (Table 20).

The allocation of public grants for film production in Portugal is decided by juries appointed by ICAM (Table 21). The composition of these juries during the period 1991-1993 was exclusively male. However during the period 2001-2003 women represented 22% of total jury members. There was an exception to this increase in women jurors in the case of grants to new film-makers and directing careers where women were practically absent from these decisions.

In the case of awards for best film (Table 22) women represented 22% of jury members in 2004.

25% of film critics in Portugal are women based on the professionals who are listed in the Film Commission's Guia de Filmagens (Table 23).

Table 20 Gender Distribution in Jobs at Film Festivals in Portugal, 2004

	Nationally Based Film Festivals	
	Men	Women
Board	14	1
Public Relations	8	4
Programming	28	9
Media	7	1
Production	4	2

Source: National Films Festivals: 28^o CINANIMA Festival Internacional de Cinema de Animação de Espinho; 24^o Fantasporto; 20^o Festroia; 12^o Festival de Curtas Metragens de Vila do Conde; 2^o DOCLISBOA Festival Internacional de Cinema Documental.

Table 21 Gender Distribution of ICAM Jury Members – Attribution of Grants for Production of Features Films, Short Films and Documentaries in Portugal in 1991-1993 and 2001-2003

	1991-1993		2001-2003	
	Men	Women	Men	Women
Individuals	5	0	62	17
Participations	15	0	123	39

Source: ICAM.

Table 22 Main Film Awards – Jury Members, 2004

Awards	Jury Members	
	Men	Women
Prémio Aurélio da Paz dos Reis – 1998	4	1
Prémio Manoel de Oliveira – 1999	5	0
Gold Globe ‘Best Film’ (2000-2002)	80	22

Source: ICAM and Caras (Gold Globe ‘Best Film’).

Table 23 Critics – 2004

Total	%F
44	25.0

Source: Guia de Filmagens (Portugal Film Commission / ICAM).

2.6 Training and Education

2.6.1 Students

There was a progressive increase in the number of students enrolled in higher education courses associated with the film and audiovisual sectors between 1992 and 2002 (Table 24). Between 1992 and 1997 a 10% growth was recorded in the number of female students entering training courses in this sector, but the number decreased again by 7% in 2002.

Table 24 Share of Female Students on Film and Audiovisual Courses in Portugal in 1992, 1997 and 2002

	1992		1997		2002	
	Total	%F	Total	%F	Total	%F
Registered	100	28.0	225	39.1	368	32.1
Graduate	19	-	29	31.1	58	27.6

Source: Ministry of Education.

2.6.2 Teachers

The gender distribution of the teachers at the National Film and Theatre School (ESTC) was examined and indicated a slight increase in the number of female teachers over the three years under analysis 1992, 1997 and 2002 (Table 25). Women presented in higher numbers in the teaching staff on courses in editing and production.

Table 25 Gender Distribution of Teachers at the National Film and Theatre School in Portugal, 1992,1997 and 2002

		1992		1997		2002	
		Men	Women	Men	Women	Men	Women
Professors	Image	4		6	1	4	1
	Editing	2	1	2	2	2	2
	Producing	7		7	3	8	3
	Sound	3		3		2	
	Directing					2	
	Screenplay					2	
Other Relevant Teaching Staff	General Courses	5		5		6	2
Total		21	1	23	6	26	8

Source: National Film and Theatre School.

The only female director and producer who attended the National Film and Theatre School commented on her experiences as a student:

“Even during my time at the school [in the second half of the 1990s] women only represented 30% of all the students in the course and of a total of fifteen professors only two or three were women. One area that was almost exclusively constituted by male students was cinematography. Female students interested in the course did not choose this area. It is widely believed that female cinematographers will have few career prospects because most directors prefer a male director of photography or assistant. Why? I don’t really know, and I’d love to have a female director of photography for my next film but I don’t know of any. But when I see the director of photography’s team operating on the set I note that there is a great cliché in relation to women. A woman does not have the same physical and sporting capacities as a man. Sometimes it’s necessary to lift heavy lighting equipment or climb on to the roof in order to fix projectors and it’s also necessary to carry heavy weights. From a traditional perspective, this is not seen as “feminine” behaviour – a viewpoint that I personally detest.”

“In terms of professors I never witnessed discrimination towards female students but I didn’t take part in the classes on cinematography or sound engineering, where I heard that there was a certain level of discrimination against women. There are no female professors in these areas and extremely few female students - which probably perpetuates certain clichés. But I do believe that a female student with genuine talent and interest in cinematography classes will be respected.”

[Director and producer]

2.6.3 Benefits of Training Abroad Acknowledged

The relevance of obtaining specialised film training outside Portugal was emphasised by one of the directors interviewed as it is seen as a means to broaden a student’s experience in terms of the course content, the learning environment and teaching staff of the school attended.

“This film course in England gave me great self-confidence. I don’t think that we gain the same sentiment in Portuguese schools. They stimulate people a great deal over there and there is a general environment that makes you believe that you can attain your dreams. Here (in Portugal) the attitude tends to be ‘watch out, take care...’. There are very concrete reasons to explain this attitude: cinema in Portugal is still seen as a luxury activity and film-makers are viewed as parasites living off state subsidies. Cinema is not seen as a professional activity. In my school there were professors from all parts of the world and new people were constantly invited to visit the school and we had the opportunity to meet them. Here (in Portugal) the professors are always the same and most of them have a crystallised vision of what they know and can achieve.”

[Director and producer]

2.6.4 Experiences of Women Who Work in the Film Sector but have no Formal Film Training

Women who started their careers in the field of cinema production in the 1970s and 1980s entered the sector in an informal manner as cinema training in Portugal was either non-existent or in a developmental stage at that time. One producer commented:

“Those who remained in Portugal, amongst my generation, had nowhere where they could study cinema. Entry into the profession for

almost everyone was therefore a bit of an accident. It was also an accident in my case. I was working in an office and one day on the suggestion of some mutual friends, a director who didn't even know me personally invited me to work on one of his films. I worked as a secretary, researcher, I did a bit of everything."

"At the time we all learned from one another. This was possible because we worked in small teams. It's rather different today. There is an increasing number of film schools and several provide a good technical training. I believe that it is extremely important, when I recruit someone for my teams, that they have attended a film course. In one of the films that I most enjoyed working on, everyone who worked with me had attended a production course! Their conversation was totally different from those of us who have no training."

[Producer]

For a younger producer who did not study film, the importance of specific film training was not seen as vital in the production sector:

"While on the one hand my training had nothing to do with film-making, it provided me with a background from a legal perspective. For example it gave me considerable assistance in terms of preparing dossiers, attracting partners during the development stages of projects, in terms of contacts (...). I've always been a bit of a self-starter and I always liked having a great deal on my plate. I don't believe that training in production is essential in order to work in this area, although I have taken several short courses related in one way or another with the film sector. The cinema is a Darwinist universe - survival of the fittest, irrespective of where one comes from... And don't take this as an excuse for not having taken a film course! I believe that specific training is more essential in other areas."

[Producer]

3. Career Development: Women's Perspective

3.1 Opportunities and Obstacles

On the basis of interviews conducted with women working in the areas of film production and direction in Portugal, two distinct career profiles may be identified.

3.1.1 Some Women Set up their Own Production Companies to Progress their Careers

One profile relates to women whose profession focuses exclusively on the area of production. The common element for women in this profile is that they manage small businesses founded by themselves or by a member of their family. This allows them to have maximum decision-making responsibility and therefore a high degree of autonomy in their work as producers. It should be noted that as businesswomen they occupy a minority position in the world of film and audiovisual production in Portugal given that only 15% of production companies that establish contacts with the Ministry of Culture / ICAM are run by women.

For women the decision to set up their own companies is generally made after gaining experience in various levels of production teams (assistant, head of production, director of production) for other production companies, as in the case of the following interviewee:

“I began working in the field of cinema in the mid-1970s almost by accident. In my first film, I did a bit of everything. There were very few people on the team, very little money and we had to learn how to work together. Over time I became Head of Production and then Director of Production where I had the power to constitute my own teams and responsibility for management of the budget. I was always the one with a logical outlook and had a capacity for organising and decision-making. I believe that these qualities are essential for anyone working in production (...). Later I also acquired responsibilities for scheduling and teaching production. Then I set up my own company. Although I had never harboured this ambition, people in the sector put pressure on me and encouraged me. At the time there weren't many alternatives for those who wanted to produce films. What led me to decide to set up my own company? The main factor was that although I am conciliatory in terms of teams – I look for people who are good professionals and who also connect well with one another; I always try to create a good environment and avoid tension. However, in terms of power games – and in this field of film-making there are many interests at play – I'm not at all conciliatory; I speak my mind.”

[Producer]

In the case of another interviewee, the decision to set up a company was also made after a career in which she performed various different positions in terms of film production. In this case the company's strategy is to produce two types of work: the first type is advertisements which raise financial support for other company ventures in the areas of short films, feature films and documentaries:

“In Portugal, in the area of film-making, there is no company run by a woman on a similar scale to the two main film production houses. And I don’t think my company will ever be that successful! I want to achieve the best possible results...but I’m not interested in going in that direction and having no life – the big producers have no life whatsoever! I’d like to produce well-made films, but I’d like to make a profit with each film and produce one per year – that would be my ideal situation.”

[Producer]

3.1.2 Women See Benefits of Combining Roles in Film-Making

The other career profile corresponds to companies that combine the roles of directing and production, which helps to establish the conditions that enable women to both make and distribute their own work. In this career profile, the objective is also to attain greater autonomy, and it is interesting to note that these cases relate generally to women in the early stages of their careers.

One example here is a documentary production company set up by two female directors. The owners operate as both directors and producers, providing mutual assistance in their respective films.

“The idea underpinning our company is very simple: she [friend and business partner] produces my films and I produce hers... We had always helped each other in our work previously. We decided that if we joined forces and set up a company we could obtain funding for films and manage the money ourselves...and in order to obtain money for films you must also be the producer.”

“We started to produce documentary films commissioned by institutions, museums and other bodies...Projects came through the pipeline as people heard of our work. More recently, we have started to become more selective in terms of commissions. Our idea is not to grow and grow and establish a large company. We simply want to produce our own films and projects that can help us meet our own objectives.”

“We like to control matters, to understand how much money is available, to have direct control over this area, and if we work with other production companies we can’t achieve this level of control. Our *modus operandi* is untypical. People find it very strange that we swap roles around. People normally perform one function or another and there is a stereotypical idea of the role of director and producer...”

“On the other hand, neither of us wastes money, because it’s our own company.”

[Director and producer]

Business projects such as the one listed above have encouraged other directors to set up their own production companies, as demonstrated in the following statement:

“Why did I decide that it was necessary to set up my own film production company? I felt that I was badly treated by existing producers, which was also related to the fact that I’m still relatively young. At the time I had no track record in cinema which is always the most difficult when trying to find financing. However I thought that with my own company I would be more dynamic in terms of raising funding and to direct my own films and that proved to be the case. I was inspired by some of the companies already in existence [cites various production companies] because they showed me that it would be possible to set up my own film production company.”

“The main function I perform in my own company (set up in partnership with a female friend) is co-manager, i.e. I decide which projects or work we accept, how we manage them, the production plan for the projects and our strategic behaviour in terms of development. On the other hand, I am the “house” director and editor for everything that we accept in terms of institutional films that are also necessary for our survival [cites various clients, including public and private entities]. I also work as a “freelance” director...This might alter if we established a bigger company with a larger overheads.”

[Director and producer]

3.2 How do Women in the Film Sector Evaluate their Success?

The different reasons expressed by the interviewees when asked to evaluate the scale of their career successes depended on a number of factors:

- i) the different motivations underlying their business projects;
- ii) the different career paths in the field of cinema;
- iii) the type of films produced and
- iv) the extent to which they are institutional films.

In the case of a company which is anchored in the friendship and confidence between two owner-managers, their appraisal of their situation is highly positive and strictly associated to the organisational model they have defined.

“Yes, we feel that we have been successful: we have a viable company, we can live on our proceeds, we produce our own films, we work with friends, nobody tells us what to do, we manage our own working schedules. Of course we’d like to have television commissions and we’d like ICAM, the ministerial entity that is responsible for the sector, to operate better in terms of management of the ‘calls for entries@”

[Director and producer]

Success is gauged via different parameters in the case of a female producer whose production company produces documentaries, short films and feature films (which implies a higher budget):

“successful producer is someone like X [names one of the most important Portuguese producers]. He began small, grew little by little and is now considered to be one of Europe’s largest producers. He is someone with great capacity to impose his will in negotiations with foreigners. I think that it’s very complicated to restrict our field of activity to Portugal. Excluding this case, I don’t think that we can say that there are successful producers in Portugal, because any success attained is within the limited scale of the Portuguese market... [Portuguese] films cost a great deal of money to make – on average 1 million euro - and generate no profits. It is not possible even to recover the money that comes from ICAM and the 4% levy on the exhibition of television advertising. (...) I therefore don’t see myself as a success. Unless one succeeds in producing at least one film that travels beyond Portuguese frontiers and is appreciated and distributed abroad, one will always be limited to the small size of the Portuguese market.”

“I’ve produced a few things, all at a very modest scale, which have brought me personal satisfaction. I wouldn’t want to work at the grand scale of producing a film such as... a big American blockbuster.... that’s not what I want at all. I’d like to produce a good Portuguese film that would be appreciated around Europe.”

[Producer]

3.3 Do Women Feel that there is Gender Discrimination in the Film Sector?

Being a woman is not identified by interviewees in this study as an obstacle in terms of career development in the film sector in Portugal, however some female producers do perceive that in certain situations there is a certain level of discrimination due to gender, age and professional experience.

One producer interviewed for the Culture-Biz study noted several difficulties in being accepted by colleagues and other male figures when she launched her career in the 1970s, but she tends to identify these with her personality and age rather than just being a woman.

“Problems in this profession due to being a woman? I never encountered this type of macho attitude that they say is so typical in Portugal. When men get angry with me I never think that’s it is because I’m a woman, I think it’s because people don’t like me, to which they have every right.”

“Well, maybe there are some examples...I remember when I was very young and was producing a film where one of the technicians (of one of the crews with the highest proportion of men) refused to look at me when I posed questions in meetings and would only look at the director of photography. I managed to impose rules in this case. I think that even when men were confused by my female presence, these matters were quickly superseded by the work itself and the harmonious relationship that we managed to achieve when working together.”

“When I began working there were very few women working in film-making and I wasn’t sure whether men’s reactions were due to my being a woman or the fact I was very young. I remember being in a meeting in one of the country’s most important institutions in order to obtain authorisation to film there and I had to be very persistent. I remember very well what I was thinking: “since I’m not 40 years old and don’t have the air of a middle-aged lady, it’s going to take me far longer to get these people to trust me. They are looking at me with benevolence, without any desire to say yes...because I’m young. I never thought that it was because I was a woman, I don’t know why. At home I had lots of brothers and sisters and this distinction was never made. My father treated all of us – girls and boys – on an equal basis.”

“In film-making? I know that there are some very macho men around, and perhaps they even made life a bit difficult for me but, as I said, not everyone could like me. I’m very self-confident, which sometimes annoys people – and perhaps this mixed with being a woman annoyed them even more.”

[Producer]

A young female director / producer illustrates the importance of other issues that from her perspective may convolute the issue of gender:

“Perhaps there’s an attribute that is shared between myself and my business partner, given that we come from middle-class families with a higher education. We have various different facets to our personali-

ties that give us confidence and strength of will in terms of contacts with the authorities, television commissioners and so-called 'important' people... Our backgrounds help us in terms of work and communication. This has to do with education and social class rather than gender. In terms of relating to people, it's a case of being very clear what we intend to achieve... Producers – both current and in the past – operate a great deal on the basis of contacts. We have our own networks, but in the case of producers these contacts are with the authorities, and are mainly between men. They lunch together and agree on funding during these lunches. In our case, due to our age we find it easier to go beyond these traditional socialising activities and pick up a telephone and contact a person directly."

[Director and producer]

3.4 Combining Career and Family Life in the Film Sector

Various interviewers for the Culture-Biz Study recognised the difficulties faced by women in combining professional and family life. Film-making is a demanding area where working schedules are less conventional than in other professional sectors and where many time-consuming situations arise. The same issue was mentioned by several women who are not yet mothers or who plan to build families in the near future. A female producer identifies several professional options that she chose over the course of her professional career (including turning down specific films) because of family responsibilities:

"I think that women find it extremely difficult to work in film-making when they have children, due to the long working hours. I think men find it easier to work in film-making in general because they bear fewer responsibilities in terms of the home, children and family organisation. They therefore have much greater availability for work and they have more chances to succeed because they normally have someone at home to do things for them. As a single mother I spent several years without working on certain types of productions. We always have to combine both worlds which is far from easy."

"I know why many women leave this sector, not only in Portugal. It's very difficult to work every weekend which was what I had to do at the start of my career... The fact that I currently live with someone who works in this field is a great help! He understands what is at stake when I talk about films, when I have to work late. I don't have to explain anything."

“I don’t feel at all discriminated against for being a woman. I don’t feel excluded or that I’m not taken seriously. I’m the one who tends to pull back sometimes because I can’t keep up with the pace due to my children and my way of life.”

[Producer]

Socio-economic conditions also affect how women work in the film-sector. Those who earn higher incomes are able to acquire a certain level of family support in the work / life balance. Another way to exercise control over working life in the film sector is to set up a company or work with a partner as one director and producer commented:

“We are able, myself and my business partner, to have more spare time, even though we work very hard – harder than I’ve ever worked before. We have small children. It’s complicated to manage day-to-day life. There are always lots of meetings that we can’t cancel. Our main advantage is that there are two of us and we have a certain level of complicity. Another important aspect is that we both have husbands who give us a great deal of help. I travel a great deal and my husband is very understanding about my work. My situation is perhaps not very common. However I think there’s a better level of understanding than there was ten years ago.”

[Director and producer]

3.5 Impact of the Use of New Technologies

Although not exactly a “new technology”, video cameras and digital cameras have become common working tools due to their lower costs and portability, especially for documentary directors, in particular cinema verité, which requires greater proximity and access to the subject. This type of film involves significantly lower costs due to the format used and the smaller-scale crews involved.

More women are involved in the field of documentaries than in feature films and short films which, in the Portuguese context, is due in part to:

- i) greater access allowed by new technologies mentioned above;
- ii) the implementation of specific “calls for entries” by ICAM for the documentary sector introduced in 1996; and
- iii) the emergence of platforms such as professional associations that bring together directors and other professionals who work primarily in the field of documentaries.

Two interviewees commented on these issues:

“I think that it is interesting that in documentary films, especially in this new type of documentary that has developed using small cameras, there are fewer barriers between the person filming and the person being filmed. And I think women are more open to things going on around them. In other words, I think men like to control things more.”

“Anyone hearing me say this might respond, ‘that’s got nothing to do with men and women but with different schools of documentary filmmaking.’ However I think it makes perfect sense to believe that this relationship of reciprocity is related to gender, because I see that women are not so ego-centric, they are more curious in relation to others. I think that limiting the question of the appearance of women in the field of documentary to be principally due to lighter cameras is a little bit short-sighted, because we can all benefit from this new trend ...Documentaries, regardless of the equipment used, always involve a smaller team. And there aren’t more women producing traditionally documentaries, shot on film. There are perhaps more women producing documentaries in a cinema vérité style, where there is no direction of actors and not so much *mise en scène*, and this has to do with gender. What has traditionally been rather daunting for women is to have a huge team and the need to give orders to everyone.”

[Director and producer]

“I think that women seek out a more subtle and intimate manner of working that is different from traditional male power-games (...). On the other hand the trend towards smaller technologies is not only found in terms of cameras and filming conditions but also enables new editing solutions and more integrated post-production methods.”

[Director of fiction and documentary films]

However another director warns that a negative perception might emerge that certain types of equipment are more appropriate for female directors:

“It is a false idea that you simply have to switch on a Mini DV camera and you’ve got a film-quality image. Things are far more complex. If one or two directors are able to produce a film by themselves it’s because they have specific training and experience in terms of image recording. Most people are unable to switch on a camera and hey presto. In my case, for instance, I have training and experience in editing which is a great advantage when I’m writing or planning a film.”

“Mini-DV cameras have made it possible for more films to be made and more women to work, but at a cost of great loss in terms of quality. Easier access to cameras will not increase the presence of women in film-making because that’s not what cinema is all about. Instead it could destroy the position of script writer in the long-term.”

“Greater participation of women in cinema has nothing to do with technical innovations. Women are not stupid and don’t need easier equipment to use. Instead, women need a different status in society, a different cultural heritage and more motivation to achieve a ‘great@career. The path to achieve this is to promote higher quality films made by women and creation of the appropriate social and family conditions.”

[Director and producer]

4 Conclusions

Since the 1990s the Portuguese film production environment has recorded a slow but progressive rise in the proportion of women in production teams, demonstrated in particular by analysis of the technical credits of films produced. The rise in the number of women entering the film sector is in the context of a higher number of films produced over the past decade and a greater level of professionalism by workers in film production in Portugal.

These alterations are also due to the evolution which has been noted in recent decades in the area of training in the film sector. The following trends are important:

- i) progressively greater access to the formal education system, with a rise in women attending higher education courses in general⁷ although this rise is still more noticeable in traditionally female areas;
- ii) a larger number of cinema and audiovisual courses in both public and private educational institutes, thus diversifying the range of opportunities for qualified training in this area.

As the data on the labour market in the area of Film and Video Production shows, between 1995 and 2002 the age group with the largest number of employ-

⁷ In the 1996/1997 academic year, 57.1% of new matriculated students were women and 63.8% of graduates were women (data from Estatísticas da Educação (Education Statistics) quoted in Manual de Formação de Formadores/as Em Igualdade Entre Mulheres e Homens (2003) (Teacher Training Manual respecting Equality between Women and Men (2003)), Lisbon, Commission for Equality in the Workplace and Employment (CITE).

ees, 25-34 years old, registered a growing number of female film workers. This rise may be due to the higher professional qualifications that young women have, which is favourable to their recruitment in the labour market.

It is still too early to analyse thoroughly the effects of formal education on professional pathways, as the greater availability of academic qualifications in the film sector is relatively recent, especially as regards the area of production. Of the professionals interviewed in this study with careers in the field of production, informal learning is still of enormous relevance. However, it should be noted that some of the interviewees favoured formal training in those they chose to employ and collaborate with.

Within the various film genres examined, the documentary sector is the one with the highest proportion of women involved, and may be seen as a major gateway for the entry of women into the film sector, both in the areas of creation / direction as well as production. However concern was raised about linking women filmmakers too closely with one specific genre to the detriment of their progression in other areas of film-making.

On the other hand, the effect of public policies in the film sector must be considered, as the widening of cinematographic genres supported may favour, indirectly, opportunities for the affirmation of emerging artists, including women.

Within gate-keeping institutions, women are still in a minority as they typically represent around one quarter of the members of professional associations, juries and film critics.

In relation to the careers of the professionals interviewed, several distinct career profiles may be identified – one related to women whose profession focuses almost exclusively on the area of production and the other corresponding to the joint combination of directing and production activities. In both cases, the constitution of small companies represents an opportunity to exercise greater decision-making capacity and guarantees a higher level of autonomy for women in their chosen field.

For most interviewees, being a woman was not considered to be an obstacle to the development of professional careers, although, for some, gender issues were significant in the politics of film production.

Profiles of companies operating in the film sector in Portugal

AS-Produções Cinematográficas

The company was set up in 1995 by Antónia Seabra (1953) whom commenced activities in the field of cinematographic production in the 70s. The appearance of

AS-Produções Cinematográficas was due to the double objective of creating an alternative structure to the main production companies in Portugal, dedicated mainly to feature films, and to making the production of documentaries and short films viable, at a time when support for minority genres like short films and documentaries was not consolidated as it is today – the competition institution specifically aimed at supporting these cinematographic genres dates from the second half of the nineties. Throughout its existence, the company has produced three feature films, six short films and six documentaries.

Filmes do Tejo

This company was set up in 1996 by Maria João Mayer (1962) and François d'Artemare, both with developed careers in the field of film production in Portugal and France. The Filmes do Tejo project brought two vectors together. The first consists of executive production, assuring the making of foreign films (advertisements, telefilms and feature films). This constitutes the financial support for the development of a second line of activity: the production of documentaries, short and feature films and, less intensely, television programmes – representing for its founders, “an investment in directors, with whom we aim to grow”, and for whose films we want “the greatest visibility possible at national and international level”. Apart from executive productions, Filmes do Tejo has produced seven feature films, seven short films, sixteen documentaries and two television programmes.

AnimatógrafoII

This company commenced activity in 1999, and it is run by António da Cunha Telles (1935). With this project he has given continuity to other initiatives in the field of cinematographic production and direction, to which he has been connected since the sixties. Animatógrafo II is basically dedicated to the executive production of foreign films, being less expressive in the production of short films and documentaries. The functioning of AnimatógrafoII is also assured, in a group of eleven elements, by the daughter of the company founder, holding the post of junior producer. The company has so far participated in the production of forty-four telefilms, fourteen feature films, three television series, three short films and one documentary.

AnimatógrafoII also has a structure – Videocine, set up at the beginning of the eighties – providing audiovisual production services, making the technical means for filming and post-production of cinema and advertising available.

Laranja Azul

This company was founded in 2000 with the objective of producing documentaries. Its founders, Catarina Alves da Costa (1967) and Catarina Mourão (1969), are both documentary directors and have experience in the field of film production. They have been active in the defence of conditions for the practice of this cinematographic

genre in Portugal, namely through their intervention in organisations like the Documentary Association (APORDOC) – set up in 1998 and part of the European Documentary Network (EDN) – and the Portuguese Directors Association (APR), set up in 2004, from the restructuring of a similar body. According to its own presentation of the Laranja Azul project, the company arrived at a time when documentaries had already acquired “their own identity and specificity” in the field of cinema in Portugal. Laranja Azul has so far produced sixteen documentaries.

Among other distinctions, Catarina Mourão received the “Prémio Aurélio Paz dos Reis”, in 1998, awarded by the Ministry of Culture/ICAM, and Catarina Alves da Costa won the Publico Categoria Televisão award at the Festival Caminhos do Cinema Português, in 2004, with the film *O Arquitecto e a Cidade Velha* (the architect and the old city), produced by Laranja Azul.