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Diversity on screen of Swiss films
Pilot study

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Abstract

Quantitative content analysis is a valid method to evaluate gender representation on screen, regarding to a pilot study conducted by the Federal Office of Culture FOC. In 2024, women make up the majority of protagonists in Swiss fiction films. Female characters represent 69% of the protagonists in Swiss films in 2024, while they represent only 28% of the protagonists in mainstream US films in 2023. The difference is partly explained by the high proportion of female directors (48% of Swiss films), who mainly make films with female protagonists (90%), but films with male Swiss directors also have female characters above average (45%). However, the differences between Swiss and US films diminish when it comes to main characters (47% CH, 38% US) and all speaking characters (42% CH, 35% US), where there are no significant differences between the films of the two countries. The stereotype that women are identified more by their marital status is also similar in the two countries, while there is no difference between women and men in terms of occupational status in Swiss films. The pilot study is based on the methodology of a long-running study by the Center for the Study of Women in Television and Film (SDSU) of the top 100 US films. The films of the pilot study were viewed in their entirety (most twice) by analysts from the Swiss Film Academy, while the questionary and the reporting were designed by the FOC. The pilot study proved that benchmarking a national filmography is feasible with reasonable resources and can provide reliable data for long-term time series.

1. Introduction

"One of the most important things to say about the gender data gap is that it is not generally malicious or even deliberate. Quite the opposite. It is simply the product of a way of thinking that has been around for millennia and is therefore a kind of <u>not</u> thinking. A double not thinking, even: men go without saying, and women don't get said at all. Because when we say human, on the whole, we mean man."
    Caroline Criado Perez

In her book *Invisible Women*, which brings together hundreds of studies on the gender data gap in various areas of human life, Caroline Criado Perez reveals a world that is largely built for men. The male model is the default in science,

legislation and the media. While this is sometimes a form of discrimination, it can be life-threatening when it comes to safety regulations and medicines [1].

Simone de Beauvoir wrote as early as 1949 in *The Second Sex*: "*Humanity is male, and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being.*" [2]. When women are the exception, they struggle to be taken seriously in the workplace and their expertise is ignored, writes Mary Ann Sieghart in *The Authority Gap* [3].

The visibility of men and women in the public sphere is largely determined by their presence in the media. At the global average level, 25% of media subjects and sources of media in 2020 are

women, according to the Global Media Monitoring Project. The proportion is only 13% for television news programs: "*Women's invisibility remains even more marked in influential international media that serve formidable audiences* [4].*"*

The film industry is an influential and prestigious part of the media, reaching large audiences worldwide. The way in which films represent and portray gender roles has an impact on the societal gender stereotypes [5].

Representation of women is a key element of democracy. In the *Reykjavik Principles for Democracy*, Council of Europe member states committed themselves to ensuring "*full, equal and meaningful participation in political and public life for all, in particular for women and girls* [6].*"*

Since 2016, the Federal Office of Culture FOC has taken measures to improve gender equality in film funding and to promote film projects by both genders in a balanced manner [7].

In addition, the FOC has built up exemplary data expertise on gender issues in film that is indicative of Swiss cultural policy. In 2017, the FOC started collecting data on the creative team and main characters of all released films with the Gender Map in 2017 (Fig. 1) [8]. The Gender Map is evaluated every 3 years [7]. In 2023, the FOC extended the scope to all department heads [9].

Figure 1: Gender Map

Gender of director, screenwriter and producer is used in the diversity budget of the selective support scheme [10]. Gender of director is a permanent variable of the film financing report (Fig. 2) [11].
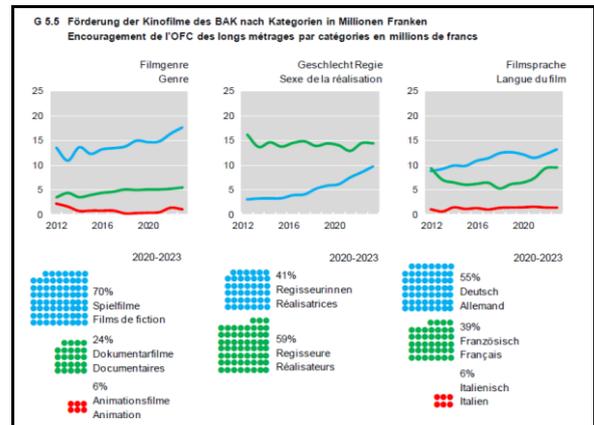
Figure 2: Financing report

But what happens in front of the camera is also socially relevant. The proposed qualitative film analysis is a further step in broadening the view of diversity and gaining insights that will enable benchmarking with other countries.

The aim of qualitative film analysis is to provide insight into how diversity is represented on screen in feature films, to focus on films that are most widely viewed and therefore have an impact on audiences, to provide results that are comparable over time and across territories, and to provide benchmarks and identify areas for action.

The goal of the pilot study is to design the qualitative film analysis in a way that it can be repeated over multiple years with reasonable resources.

2. Related work

In 1985, Allison Bechdel developed a test that has since become known as the Bechdel test. It is a simple litmus test that can be used to examine any film: "*A film passes the Bechdel test if it features at least two women who, secondly, speak to each other and, thirdly, about something other than a man"* [12] [13]. The test was intended as a provocation [14] and is not always meaningful (*Lord of the Rings* passes the test, *Gravity* does not), but it is used again and again in statistics and funding because of its simplicity. The Swedish Film Institute, for example, uses the A-rating [15].

Since 2002, the Center for the Study of Women in Television and Film (SDSU) has published an annual evaluation of the 100 most successful American films of the year under the name "It's a Man's (Celluloid) World" [16]. In these 100 films, 2200 roles are identified and evaluated per year. Protagonists are roles from whose perspective the story is told; major characters are those that appear in more than one scene and are essential to the story; speaking characters are those with text. Leaders are characters who run an organization or group. Demographic data is collected for each character: gender, ethnicity / race, age, marital status, and occupation. Data collection follows consistent criteria to establish a comparable time series. The films are selected based on box-office and each film has been watched once or more than once. The work apparently continues year-round, because the latest report was published at the end of February 2024, although the final top 100 list was not determined until the end of December 2023.

The Austrian Film Institute, in collaboration with the Institute of Sociology at the University of Vienna, published data on representation in films from 2012-2016 in its first Gender Report [17]. The analysis included character constellations (gender, age, sexual orientation, religion, socioeconomic positioning, parenthood, social environment, appearance), the power dynamic between characters (especially the portrayal of sexual violence), and the Bechdel test. However, the individual analysis was presented in a heterogeneous way, which posed problems in terms of interpretability.

With the second Gender Report [18], which the Austrian Film Institute compiled with the University of Innsbruck, and which covered the films of 2012-2019, the qualitative film analysis was much more structured. A catalog of four areas of investigation was developed: gender equality (representation of gender), diversity (multidimensional representation), freedom from sexism, freedom from discrimination. Six main criteria were defined for each of the four areas of investigation. The individual criteria make it possible to create a spider diagram for each film, and to cross this data with data on production (diversity behind the camera, budget, etc.). The film analysis involves that each film has to be viewed several times. The report therefore only contains 12 films. For the pilot study, only the films with the highest proportion of women and those with the highest proportion of men behind the camera were selected, to enable a gender-specific analysis.

In 2022, the German Federal Film Board FFA, together with the University of Rostock and the MaLisa Foundation, published the report *Sichtbarkeit und Vielfalt* (Visibility and Diversity), which compares feature films from 2011-2016 with films from 2017-2020 in terms of gender and age representation in front of and behind the camera and their portrayal (thin, heterosexual, without disabilities or an immigrant background) [19]. A standardized content analysis was used, whereby only the top 50 mainstream and top 50 films were viewed [20].

3. Methodology

We use the SDSU study as a starting point. It has proven scalability and worked out over time. The population of the current study are the 30 feature-length fiction films running for the Swiss Film Award. 12 volunteer analysts, members of the Swiss Film Academy having access to the films via the Academy's Video on Demand platform, view 5 films each at random and complete a questionnaire (Fig. 3). Each film is viewed entirely by 2 members of the Academy. The questionaries are consolidated and benchmarked with US films as reported by the SDSU study from 2023.

The questionary is an Excel sheet with one line per speaking character
- Name (for identification only)
- Protagonist (yes/no)
- Major character (yes/no)
- Leader (none, work, government, religion, social, criminal)
- Sex (female, male, other)
- Age (in years, best estimation)
- Ethnicity (White, Black, Latin, Asian, native American, Middle East, Other
- Language (FSO-list: Swiss German, French, German, Italian, English, Portuguese, Albanian, Spanish, Serbian/Croatian, Italian Dialect, Romanch, other, unknown)
- Marital status (single, married, divorced, widowed, unknown)
- Occupational status (self-employed, unemployment, education, retired, unknown)
- Presence sheet (for each segment of 10 minutes G for a close up, D for a dialogue)
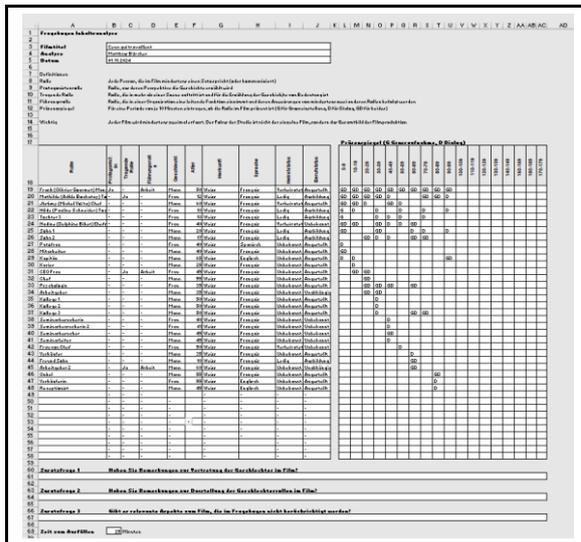
Figure 3: Questionary

We use the definitions of the SDSU:
- *Speaking characters* say at least one sentence in the movie (or communicate non-verbally).
- *Major characters* appear in more than one scene and are important for the story.
- *Protagonists* are the characters from whose perspective the story is told.
- *Leading characters* play a leading role in an organization and whose instructions are followed by at least two other characters.

It follows from the definition that protagonists are also major characters, and major characters are also speaking characters.

3.1 Limitations of the benchmarking

There is an important sample difference between the Swiss films of our study and the US film of the SDSU study.

The US study covers
- 100 films
- 2220 speaking characters
- Only top 100 box office
- Domestic films

Between 1995 and 2025, 2500 adventure and action films had a market share of 48%, another 2500 comedies one of 14%, while 6000 dramas had a market share of 14% [21]. We do not except many drama films in the top 100 US films.

On the other hand, CH study covers
- 30 films
- 43 protagonists
- 137 major characters
- 559 speaking characters
- All theatrical films
  and all festival films
- 26 films with Swiss director
  4 films with foreign director
- 25 live action films
  2 animation films
  3 documentary fiction films

The selected Swiss films are mainly (but not all) arthouse drama films.

3.2 Error estimation

We have identified three types of possible quantitative errors with the study.

- First, there is a *sample size error*: With 30 films, one film makes a difference of 3%.
- Second, there is a *measuring error*: Analysts may not correctly identify characters and their demographic parameters
- Finally, there is a *significance error*: Differences between CH and US data may not be significant.

With voluntary analysts, there is a *dropout rate*. Some underestimate the time to view films, some have other priorities. As we did not prepare for this, 13 out of 30 films were only viewed once. The similarity of the observations on the other 17 films we discuss below (chapter 3.3) makes it reasonable to consider the results as valid.

Table 1: Completeness

Unknown values	All films	Fiction films
Sex	5%	1%
Age	8%	2%
Origin	5%	2%
Language	9%	4%
Marital status	69%	68%
Occupational status	43%	43%

The analysts could not always identify all demographic properties of the characters. We tested the questionary for *completeness* (Table 1). For the first 4 properties, the unknown values are 5%-9% for all films and 1%-4% for fiction films only. Animation and documentary-fiction films added to unknown values for these properties.

The case is different for marital and occupational status. Knowing or not knowing this information about a character is discussed below in the results (chapter 4.7 and 4.8).

3.3 Aggregation problem

For each film, the analysts make one observation by character. The aggregation of both analyses for the same film is not trivial.

- Analysts may qualify demographics properties differently.
- Analysts may have characters who are not in the same order.
- Analysts may have identified a different number of speaking characters.
- Aggregation on character level is difficult.

Table 2: Film 1, Analyst 1

Character	Sex	Age
Character 1	Female	45
Character 2	Male	58
Character 3	Female	32
Character 4	Male	30

Table 3: Film 1, Analyst 2

Character	Sex	Age
Character 1	Female	45
Character 2	Male	62
Character 3	Male	30
Character 4	Female	32

As an example, two simplified questionaries on the same film (Table 2 and 3): Character 3 and 4 are reversed and there is a difference in age for character 2.

Also, films may have different numbers of characters. Films may not have protagonists at all. If we aggregate on character level, films with more characters will be overrepresented.

We therefore must aggregate relative values, not absolute values and ignore missing values.

We proceed at a multi-level aggregation with normalization. We count characters on each questionnaire, normalize them to percentages, then we average by film and then we calculate the indicators as global averages (Fig. 4).
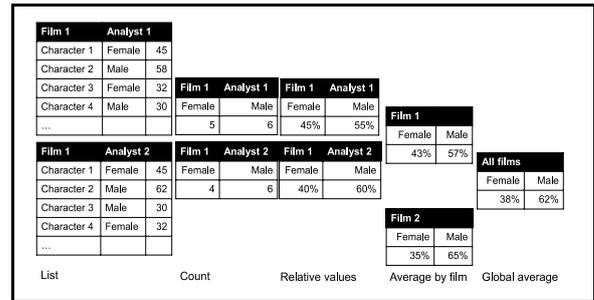
Figure 4: multi-level aggregation

To estimate the *measuring error*, we test the similarity of the questionaries. The measuring quality is more likely to be good if both analysts agree on observations on a film. Each analysis can be read as a vector of relative values for each category (% female, % male, % white, % German speaking etc.). There are 88 vectors.

The similarity of two vectors can be calculated as the cosine of the angle of 2 vectors[1]. The cosine similarity is 1.00 if the two vectors are identical. It is 0.00, if they are unrelated. 0.9 is considered good value, but there is no absolute limit to confidence (Fig. 5).
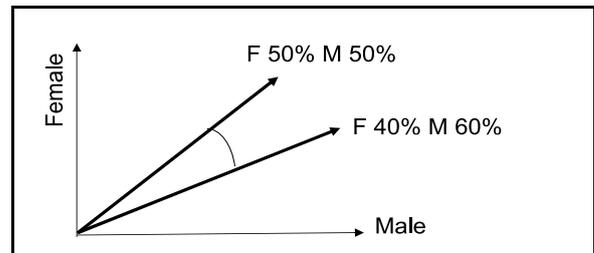
Figure 5: Cosine similarity of vectors

We compare the similarity between the analysis of each film (S_i) with the similarity between all analyses of all films (S_all). We consider the similarities to have a normal distribution. The quality is good (error < 5%) if AVG(S_i) - 2 * STDEV(S_i) > AVG(S_all).

The test results (Table 4) show that the similarity of two analyses for the same film is much higher, and the quality is to be considered good, and we can safely use the average analysis by film.

Table 4: Similarity of analyses

Cosine similarity	AVG	STDEV
Same film	0.881	0.085
All films	0.610	0.152
Same analyst	0.886	0.040

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[1] In Excel Similarity = SUMPRODUCT(Vector1, Vector2) / SQRT(SUM(Vector1, Vector2))

If the quality would not match, plan B would be to remove analysts with lower quality and make the test again. We consider analysts of lower quality analysts who by average agree less with the other analysts. The observed quality of the analysts is high and consistent (Table 4, third line).

To measure the *significance error*, we must consider that both US and Swiss study work on a small sample. US study is on 100 films the Swiss study on 30 films. It is possible that numerical differences in the percentages can happen by chance. To test, if the difference is significant, we must therefore exclude the probability of chance (null hypothesis).

Figure 6: Chi square test

We use the Chi Square test on the absolute numbers. If the value is below 0.05, the probability to get this result by chance is only 5%, therefore we can reject the null hypothesis and the difference is significant. To make the Chi Square[2] test, we scale the percentages by the absolute number of the films, then we compare these numbers with an expected outcome if both populations have the same percentages (Fig. 6).

The analysts filled out a *presence sheet* for each character. For each period of 10 minutes, a "G" was marked for a close up and a "D" for a dialog. The presence sheet can be used as a quantitative test, if a character is a major character or a protagonist. Protagonists are present quite the entire film and more present on average than the major characters who are more present than the speaking characters (Table 5). However, the standard deviation shows that there is an overlapping if you take 5% error margin (Fig. 7), so a simple automated quantitative analysis of screen presence could not clearly differentiate between protagonists and major characters. Human analysis is needed to identify the perspective.

Table 5: Presence of characters

Cosine similarity	AVG	STDEV
Protagonists	97%	8%
Major characters	78%	15%
Speaking characters	37%	13%
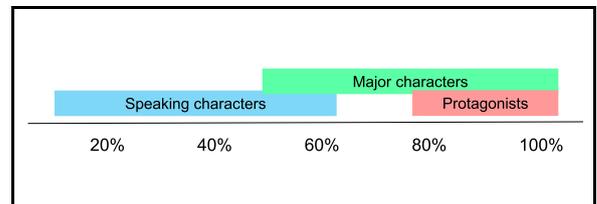
Figure 7: Overlapping presence with 2*STDEV

4. Results

When results are statistically significant, it is mentioned in the text.

4.1 Protagonists

The protagonist is the character from whose perspective the story is told. 69% of the protagonists in Swiss films are female (Table 6). Only 28% of the protagonists for the US films are female. The difference is highly significant ($p < 0.01$).

A higher share female protagonists for Swiss films could be expected by the sample difference. The US films are mainly adventure and action films for a young male audience. The Swiss films are mainly arthouse film for an older audience. Nevertheless, the majority of female protagonists is remarkable.

Table 6: Distribution of protagonists

Study	Female	Other	Unknown	Male
CH films	69%	2%	5%	24%
US films	28%	10%[3]	0%	62%

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[2] In Excel CHISQ.TEST

[3] For US films: Other is Ensemble (one female and one male protagonist)

There is a difference of protagonist share if the director is female or male. There are 14 Swiss feature films directed by women, 15 by men and 1 film had a mixed co-direction. 90% of the protagonists in films with female directors are female (Table 7).

The protagonists in films with male directors are equally female and male. The difference is significant (p = 0.03). The percentage of female protagonists on Swiss films with male directors (45%) is still higher than the percentage in US films (28%).

Table 7: Protagonists of Swiss films
by gender of director

Director	Female	Other	Unknown	Male
Female	90%	0%	0%	10%
Male	45%	4%	11%	41%
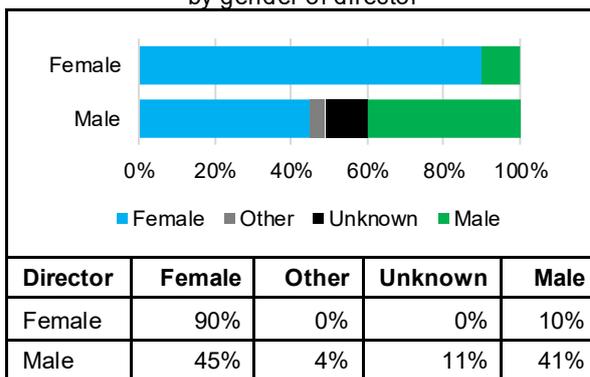
4.2 Major characters

Major characters appear in more than one scene and are important for the story. 47% of the major characters in Swiss films are female. The proportions are lower for US films, but the difference is not significant (Table 8). We need 2 years of Swiss films data to confirm.

Table 8: Distribution of major characters

Study	Female	Other	Unknown	Male
CH films	47%	3%	4%	46%
US films	38%	0%	0%	62%
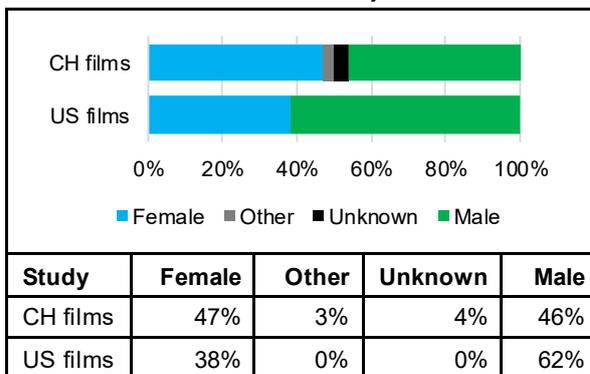
The majority of major characters in films with female directors are female. The majority of major characters in films with male directors are male (Table 9).

However, the difference is not significant for the small number of films (n=30). We need at least 2 years to confirm.

Table 9: Major characters of Swiss films
by gender of director

Director	Female	Other	Unknown	Male
Female	57%	0%	0%	43%
Male	38%	5%	8%	49%
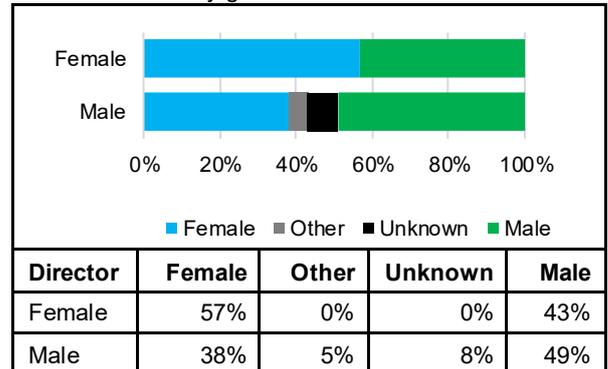
4.3 Speaking characters

Speaking characters say at least one sentence in the movie (or communicate non-verbally). 42% of the speaking characters in Swiss films are female. For 10% the gender is either not known or non-binary. Fiction film only, these categories represent only 2%. The proportions are comparable with the USA (Table 10).

Table 10: Distribution of speaking characters

Study	Female	Other	Unknown	Male
CH films	42%	2%	8%	48%
US films	35%	0%	0%	65%
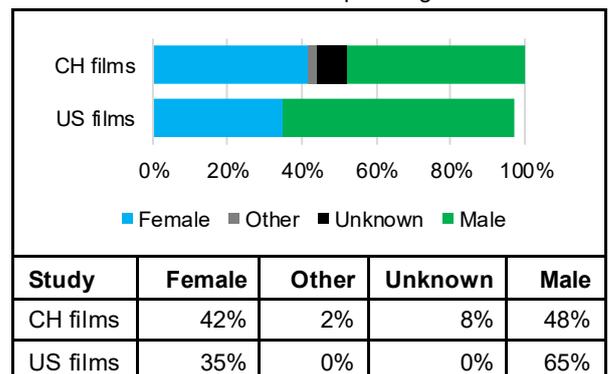
Table 11: Speaking characters of Swiss films
by gender of director

Director	Female	Other	Unknown	Male
Female	46%	1%	0%	53%
Male	39%	3%	13%	46%
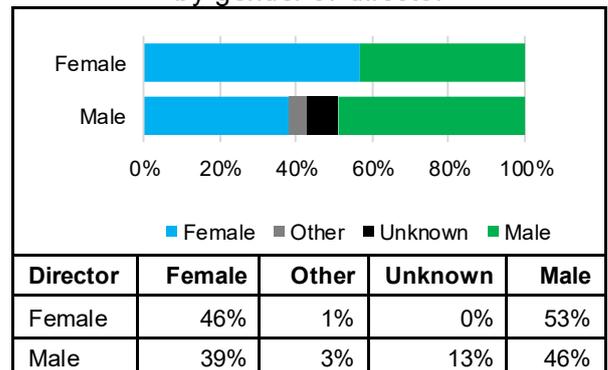
There are no notable differences between female and male directors (Table 11). Both groups have somewhat more male than female characters. Male directors have less of both because they have a larger group of characters with unknown gender.

The *diminishing difference* between protagonists, major characters and speaking characters is remarkable.

In US films, female characters are slightly more present when not protagonists.

In Swiss films, female characters are more present as protagonists, but less as major and as speaking characters.

The difference between mainstream and arthouse is melting like snow if we change the focus from protagonists to speaking characters. It is possible that there is a *cultural background pattern* which should be explored. It seems to be considered normal when women are less present in public space.

The Yearbook of Quality of mass media notifies that the presence of women in Swiss media from 2015 to 2020 was between 21% and 25% [22].

A study commissioned by the Federal Commission for Women's Issues FCWI found that female candidates in the 2015 federal election were underrepresented in the mass media. Women made up 34% of the candidates, but only 25% of the images in the media [23].

The German journalist Sylvia Vogt wrote in 2011: *"A 30 percent share of women is considered equal representation, while with a 50/50 distribution, there is a perceived female dominance. This observation also applies to minorities and other disadvantaged groups. As soon as they become visible, their numerical share is massively overestimated [24]."*

Finally, we could make a conjecture: Swiss films are mainly financed by public support and depend on decisions by selective committees. These are now aware of the diversity issue. It may be possible that this constellation is favorable to films with female protagonists in the script, but that the diversity of the speaking characters in general is not discussed by the committees.

4.3 Age of characters

The US study identifies a notable age difference between women (younger, mainly under 40) and men (older, mainly over 40). This cannot be confirmed for Swiss films where the average age difference is only half of the age difference in US films (Table 12).

In Swiss films, the average female character is 41 years old, the average male character is 44 years old. The difference is 3 years. In US films, there is a notable difference of 7 years (female 34 years, male 41 years).

Table 12: Age of speaking characters

Study	<20	20s	30s	40s	50s	60s+	AVG
CH female	15%	10%	20%	21%	19%	14%	41 y
CH male	12%	7%	14%	27%	23%	18%	44 y
US female	17%	22%	33%	15%	6%	7%	34 y
US male	10%	10%	28%	28%	15%	9%	41 y

4.4 Origin of characters

Both in Swiss and US films, most characters are white (Table 13). There are no gender differences in origin.

It is possible that many non-white characters in Swiss films appear in films that are set up with a story in other continents. This information was not part of the questionary.

Table 13: Origin of speaking characters

Study	White	Black	Latin	Asian	Native Am.	Middle East	Other	Unknown
CH female	74%	10%	2%	8%	0%	2%	1%	3%
CH male	71%	8%	3%	8%	0%	3%	1%	5%
US female	57%	15%	6%	9%	1%	1%	11%	0%
US male	62%	12%	6%	7%	1%	1%	11%	0%

4.5 Language of characters

There is no gender difference on language on Swiss films. Most characters speak German (27%), then French (24%). But 37% of the characters speak a non-national language (Table 14). It is possible that many other-language characters in Swiss films appear in films that are set up with a story in other continents[4].

Table 14: Language of speaking characters[5]

Study	CH-DE	FR	DE	IT	EN	PT	SQ	ES	SR HR	CH-IT	RM	Other	Unknown
CH female	16%	26%	10%	5%	14%	3%	0%	6%	0%	0%	0%	15%	5%
CH male	14%	25%	15%	4%	12%	2%	0%	6%	0%	0%	0%	14%	8%

4.6 Leaders

Leading characters play a leading role in an organization and whose instructions are followed by at least two other characters. 9% of the speaking characters in Swiss films are leaders from which 43% are female. 10% in US films are leaders from which 37% are female (Table 15). The difference is not significant.

Female leaders in Swiss Films are more likely leaders at work (55%) and social organizations (32%). Male leaders mostly at work, too, (40%) and government (32%, Table 16).

Table 15: Leaders

Study	Female	Other	Unknown	Male
CH films	43%	0%	0%	57%
US films	37%	0%	0%	64%
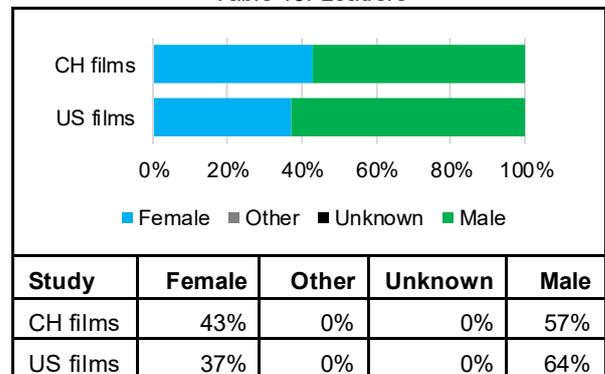
Table 16: Leader type

Study	Work	Government	Religion	Social	Criminal
CH female	55%	8%	4%	32%	2%
CH male	40%	32%	1%	18%	8%
US female	48%	0%[6]	8%	30%	14%
US male	55%	0%	20%	11%	17%

4.7 Marital status

Both in Swiss and US films, the marital status of a female character is more likely to be known than the marital status of a male character (Table 17).

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[4] The USDS study does not collect information on language.

[5] The listed languages are the most spoken languages in Switzerland (SFO).

[6] The USDS study does not use the government category (but they use white collar – the table sums white and blue collar to work)

Table 17: Marital status of characters

Study	Known	Unknown
CH female	39%	61%
CH male	30%	70%
US female	48%	52%
US male	32%	68%

4.8 Occupational status

In US films, the occupational status of a male characters is more likely to be known than the occupational status of a female character.

This does not seem to be the case in Swiss films. The proportions of female and male characters are almost equal. However, despite the difference between US men (76%) and CH men (59%), the difference is only marginally significant ($p = 0.06$) due to the small sample size.

Table 18: Occupational status of characters

Study	Known	Unknown
CH female	61%	39%
CH male	59%	41%
US female	60%	40%
US male	76%	24%

5 Supplementary questions

For each film, the analysts of the pilot study could also reply to three supplementary questions:
- *Do you have any comments on gender representation in the film?*
- *Do you have any comments on the film's gender roles?*
- *Are there any relevant aspects of the film that are not covered in the questionnaire?*

The goal of these questions is to catch up on aspects on Swiss films that are not covered by the quantitative observations. They show what cannot be measured.

This is not the place to give a definitive assessment of what was said, or even to discuss the content of individual films. The responses are grouped together to show the typical insights that the analysts had while watching the films. The groups are labelled to sharpen the narrative (e.g. *THE WORLD AS IT IS*).

5.1 On the gender representation in the film

THE CAST: Analysts estimate the representation to be balanced or not:
- *Well balanced. Surprising plot twists, as when R. turns out to be a secret agent.*
- *The women are very present in this film.*
- *In my opinion, a very balanced representation of the sexes - not only in the case of the two child protagonists, but also among the adults.*

THE PERSONALITY: Analysts comment on the personality of the characters.
- *Women are portrayed as complicated characters, while the main (male) protagonist is simpler in his function of functioning.*
- *Women are strong characters. And even if it's not clear what kind of society we're in, they perform tasks just like men. Yet it's men who "rule".*

THE ROLE MODEL: Analysts identify the reproduction of classical role models
- *A rather classic portrayal in which the woman is passive, and the man leads her around.*
- *Classic scheme where the positions of authority are masculine, and the subordinates are feminine.*
- *One woman, two men. The woman's name is in the film title, she doesn't have as much dialogue presence as one might have expected. Or to put it another way: the two men have an astonishing amount of screen presence and dialogs.*
- *The marriage of the protagonist seems conventional in that he has a technical-scientific profession, holds a management position there and is very reserved. The wife is exotic, beautiful and an artist. Emotionally, she appears more mature, while his emotional relationship with their baby seems pathological.*

THE WORLD AS IT IS: The analysts question how to represent a world that is deeply patriarchic
- *Film subject: problems of violent patriarchy in I.*

THE UNKNOWN: Some films are not clearly gendered.
- *This is an animated film in which the characters have no gender.*
- *The only human role in the film is male, but it's worth noting that the machines are gendered.*

The narrator's voice might suggest that she's female, but as she's a robot, it's hard to say.
- *Every human figure looks exactly the same, there is no dialogue, and no figures can be assigned to a gender.*
- *There is no gender represented.*
- *The king, an important role that does not appear, but is constantly mentioned, is referred to in the masculine.*

5.2 On the film's gender roles

THE WORLD AS IT IS: Films reproduce the role models of the story they tell.
- *The roles correspond to the patriarchal structures at the beginning of the 20th century: only men are present in the professions (medicine, law), men represent the state.*
- *Men at war with typical male attributes.*
- *Women are strong figures who must nevertheless bow to the laws of men, under penalty of corporal punishment.*
- *Traditional roles in the generation of older men. No women in professional leadership roles.*

STORYTELLING: Analysts comment on how the story is told.
- *The choice of giving close-ups mainly to women is interesting. The secondary female roles are more interesting and complex than the lead. Too bad, though! In the end, it's the men who save the day by helping P., who can't manage on her own! It's a shame that the main character is surrounded by independent women but can't become one herself.*

THE CREATIVES: Some films try creative solutions:
- *The roles are somewhat reversed, since the man does what the woman wants. He follows and respects her.*
- *The women are very liberated, and the men have the role of lesson giver and call to order.*
- *Even if a few clichés remain (the Islamic terrorists, the young princess to be rescued, the manipulative women...) the efforts made to feminize and diversify this season are to be applauded!*
- *The film suggests the unofficial power of women, namely in their husbands' professional roles, where they have a significant influence on the decisions they make. Both wives are self-confident, attractive*

and represent human values and the emancipation of women. In this respect, the film reflects our current perspective on the historical era.

THE TRAPS: Analysts identify unintended stereotypes.
- *Although it offers several interesting female roles, the film unfortunately conveys a number of stereotypes. The choice of protagonist (the one who evolves at the end of the film) perpetuates a role cliché: the father is an immature, absent man who returns and wins the admiration of his daughters. In the end, it's his decision to let them go that's celebrated, when it should just be normal. The dynamic between the two is that of the troublesome mother (because she's taking responsibility) versus the cool father (because he's irresponsible).*

5.3 On relevant aspects of the film that are not covered in the questionnaire

Most of these aspects can be covered with a better guideline for the questionary. For some aspects, priorities will have to be set.

ANIMALS:
- *All animal figures are marked with "Origin: Other".*
- *C. is a dog, male.*

MACHINES:
- *Since the film's characters are machines, the questionnaire doesn't really make sense.*

VOICES OFF SCREEN:
- *They appear both as characters and as (invisible) off-screen narrators. I have therefore made two entries for each of these characters.*
- *A group of demonstrators who chant. Voices from the news. How to treat characters on stage with voices but no plan?*
- *Voiceover at the beginning, the first 20 minutes, therefore not designated as dialogue. It is also noticeable that there is much more dialogue from the male lead*

SILENT HEROS:
- *The healer doesn't speak a word.*

MANY LANGUAGES:
- *Some characters are bilingual.*
- *The language marked as "Other" is H.*
- *Furthermore, some figures in the film speak several languages. I have only indicated the main language used.*
- *Some of the protagonists speak not only one language.*

TOO MANY IN GENERAL:
- *An immense number of characters – this makes it difficult to get an overview and possibly also to achieve a meaningful result*
- *Many close-ups of singing characters, this is not marked as dialogue.*

LONG STORIES:
- *The girl is 3 ages (1, 6 and 14 years)*

NO MAN'S LAND:
- *The movie is only set in C. for the first 10 minutes. The rest of the story unfolds in a small coastal town, which he apparently flies to at random. The place is badly damaged by war; it could be in H. in the 1990s. It seems strange that all the characters speak fluent French as if it were their mother tongue.*

6. Conclusions

The pilot study proved that data collection is possible with reasonable resources and leads to valuable benchmarks. The methodology is reliable, and 2 analyses per film are sufficient to ensure the quality of the measurements.

However, to make the analysis at a good rhythm, the analysts must review at least 3-5 films. The data collection could also be done by people exterior to the film academy (e.g. students) if they have access to the movies. The time frame to access the platform is very short (December and January).

To improve significance, 2-3 years of Swiss films should be compared with 1 year of US films to have sufficient sample size.

To improve significance, animal and documentary-fiction films should be excluded from the population.

Some additional parameters have been proposed and could enrich data collection:
- Has the character been called by a name / a family name?
- Where does the film play?
- Add in the presence sheet a qualifier "O" if the character is objectified?

Also, edge cases must be further defined (multiple languages, multiple ages, singing and silent characters)

7. Acknowledgements

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