

## MASTER THESIS

### The Impact of Gender Equality in Film Festival Management on the Female Representation of Awarded Film Directors

Student name: Feline Koelemij

Student number: 511856

Supervisor: Dr. Christian Handke

Second reader: Ms. Liesbeth de Strooper

Master Cultural Economics and Entrepreneurship  
Erasmus School of History, Culture and Communication  
Erasmus University of Rotterdam

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## **Abstract**

This thesis investigates the gender equality within film festivals management teams and its influence on the female representation of awarded film directors. As a masculine organisational culture create a gender gap, Hofstede's dimensions, which measure organisational cultures per country, have been used. Both the researched film festival organisations and the awarded film directors show a gender gap, which is persistent in both Europe and North America. The film festivals which have been established earlier, seem to have more female directors and executives. Film festivals with more female employees also have more female directors and executives. All in all, this research did not find a causal relationship between the gender of film festival management teams and the gender of the awarded film festivals. Nonetheless, it did find that certain aspects of the geographical location, and the longitude of existence of a film festival affects the female representation within the director and executives' positions and amongst the film festival team members in general. It is important that film festivals implement gender equality in their organisations because they have the power to influence the success of awarded film directors and influence society's perspective on gender roles

Keywords: film festivals, gender diversity, organisational culture, longitude of existence, awarded film directors

## Table of Contents

|  |    |
|--|----|
| Abstract .....   | 2  |
| 1. Introduction .....  | 5  |
| 2. Theoretical Framework .....   | 8  |
| 2.1. Gender Diversity in the Film Industry .....                                   | 8  |
| 2.2. Gender Diversity in Film Festival Organisations.....                          | 9  |
| 2.3. Film Festivals' Influence on Films and Directors .....                        | 13 |
| 2.4. Importance of Female Representation.....                                      | 14 |
| 3. Research Design.....  | 18 |
| 3.1. Research Questions, Variables, and Hypotheses .....                           | 18 |
| 3.1.1. Research Questions .....  | 18 |
| 3.1.2. Research Variables .....  | 19 |
| 3.1.3. Research Hypotheses.....  | 20 |
| 3.2. Research Method.....  | 20 |
| 3.3. Data Collection.....  | 21 |
| 3.3.1. The Research Population and Sample .....                                    | 21 |
| 3.3.1. Data Collection per Variable.....   | 23 |
| 3.4. Measuring Instruments .....   | 25 |
| 3.5. Research Credibility .....  | 27 |
| 4. Results .....   | 29 |
| 4.1. General Outcomes .....  | 29 |
| 4.2. Regression Analyses for the Film Festival Director .....                      | 33 |
| 4.3. Regression Analyses for the Film Festival Executives .....                    | 35 |
| 4.3. Regression Analyses for the Film Festival Team Members .....                  | 37 |
| 4.4. Multivariate Regression Analyses for the Film Festival Management Teams ..... | 39 |
| 4.5. Gender Diversity of Awarded Film Directors .....                              | 41 |
| 4.6. Regression Analyses Awarded Film Directors and Film Festival Management ..... | 45 |
| 4.7. Concluding Notes .....  | 47 |
| 5. Conclusion and Discussion .....   | 51 |
| 5.1. Conclusion.....   | 51 |
| 5.2. Limitations .....   | 53 |
| 5.3. Recommendations for Further Research .....                                    | 54 |
| Bibliography.....  | 56 |
| Appendix .....   | 59 |

|  |    |
|--|----|
| Appendix A. Database Film Festivals .....                        | 59 |
| Appendix B. Variables Film Festival Management Database .....    | 63 |
| Appendix C. Variables Awarded Film Directors Database .....      | 64 |
| Appendix D. Hypotheses per Regression Analyses .....             | 65 |
| Appendix E. Bivariate and Multivariate Regression Analyses ..... | 69 |

## 1. Introduction

During the Oscars on the 10<sup>th</sup> of February 2020, actress Natalie Portman made a political statement with her fashion choice. In her cape, she had embroidered the names of female directors who were overlooked, as only male directors were nominated for category of best director (Marriot, 2020). Nowadays, we live in an era where women do not seem to be afraid to ‘speak up’ and strive for gender equality. This is especially visible in the film industry where gender equality statements are commonly employed by movements such as ‘Time’s Up’, ‘Mind the Gap’, and the French movement ‘5050X2020’ (Croft, 2018). One of the core activities of such movements is to organise protest events in which they draw attention to how hard it still is for women “to climb the social and professional ladder” (Croft, 2018).

According to Follows (2019), the number of women hired in key film departments is still noticeably low, despite the fact that in the last few decades gender equality has become an increasingly adopted and embraced cause in both the private and public sector (Beauregard, 2008; Luanglath, Ali & Mohannak, 2019). Smith, Smith and Verner (2006), and the European Expert Network on Culture and Audiovisual (the EENCA) (2018), have found that an extensive male majority holding executive positions in a sector creates a ‘glass ceiling’, which withholds women of participating in decision-making positions, and maintains them into specific gender-based roles. Moreover, Conor, Gill, and Taylor (2015) argue that cultural and creative industries yield a paradox as the gender inequality in the film industry is worsening, while this particular sector is well known for being diverse, open, and ‘hostile to the rigid caste system’, which is created by such ‘glass ceilings’ (Conor, Gill, and Taylor, 2015; EENCA, 2018).

The phenomenon of annual competitive film festivals has been created by the Europeans and exists more than 80 years (Ruling & Strandgaard Pederson, 2010). Nowadays, film festivals have become an essential part of city life (Huang, Li, & Cai, 2010). They have started to function as a competition mechanism with the aim to preserve culture, while attracting visitors and investment as well as stimulating urban development and boosting local economy as a whole (Huang, Li, & Chai, 2010; Richards & Wilson, 2004). Furthermore, several film festivals have a mediating role between arts and commerce through its awarding events. Film festival awards are a symbolic medium and have a commercial impact on the success and the careers of awarded film directors, who are seen as essential creative forces behind movies in the film industry. Through nominations and awards in film festivals competitions, film directors have the possibility to gain recognition and prestige for the films they create (Mezias, Strandgaard Pederson, Svejenova, & Mazza, 2008).

As film festivals have such an impact on the directors of nominated and awarded films, it is remarkable that only male directors have been nominated at the Oscars in 2020. In order to look at the effect of inclusion at film festivals on the gender diversity of awarded film directors, the following questions have been researched:

***How is gender diversity distributed in film festival organisations in Europe and North America? And: To what extent is the gender diversity of international film festivals related to the female inclusion of awarded film directors?***

This thesis investigates the association between the gender diversity within the executive roles and the whole organisation teams of international film festivals and its respective impact on the gender inclusivity of awarded film directors. The research design involves obtaining data through primary data gathering techniques. First, 377 film festival teams are investigated in order to establish the gender diversity within the film festival organisations, which includes the managing director, the main executives within the festival organisation, and the whole organisational team. Furthermore, the geographical location, the longitude of existence, and the available organisation teams are examined. Secondly, 20 of the most prestigious film festival awarding events are evaluated and the gender equality of 352 awarded film directors are compared to the data of the film festival organisers.

The purpose of this research is to explore the gender diversity of international film festivals as it relates to the gender of film directors. The analysis is useful for the film festivals themselves because of the larger insight of the gender diversity within the management, especially since there are not many studies about film festivals (Ruling & Strandgaard Pederson, 2010; Follows, 2018). Therefore, it is of academic relevance. The EENCA report of 2018 stated that “research and awareness-raising for equal rights and payment, responsibilities and opportunities for women and men in the fields of heritage and creativity at the institutional levels were minimal”. This research addresses the ethical question and cultural trends of female quotas, which is of societal relevance. The aim of this research is to create awareness about gender equality.

The key findings of this research are that there is a small difference between the female representation in European and North American film festivals, and that older film festivals have more female directors nowadays than younger film festivals. Additionally, all the film festival management teams are influenced by the geographical location and the longitude of existence of the film festivals, although each team is impacted differently. The top 20 film festivals have awarded more male film directors than female film directors. However, the

research did not find a causal relationship between the female representation in the film festival management teams and the gender of the awarded film directors.

This study is organised as follows. First, the theoretical framework provides an insight in the gender equality in the film industry and in film festival management. Moreover, the impact of film festival awards on the film industry is discussed. Secondly, the research design outlines the research questions and hypotheses, the research methods, the data collection, the measuring instruments, and the research credibility. Thirdly, the results are established and discussed. Finally, the conclusion is presented, which provides the answers to the research questions, the limitations, and the recommendations based on the outcomes of this research.

## **2. Theoretical Framework**

In this section, the theoretical framework is elaborated. Theoretical concepts, ideas, and arguments related to the research are explained. These concepts include gender diversity in the film industry and in film festival organisations; the impact of film festivals on awarded films and its directors; and lastly, the importance of female representation within industries is discussed.

### **2.1. Gender Diversity in the Film Industry**

According to the Beauregard (2008), there is clear evidence of gender gaps at managerial level in both the public and private sector. These gender gaps restrict women of opportunities and networking possibilities and impose unequal payment and different employment conditions. Additionally, they distribute job titles and positions within companies based on gender stereotypes (EENCA, 2018). Furthermore, female employees in masculine organisational cultures have limited access to the core operations and decision-making roles, which prevent them to have further influence over the male-female distribution (Erigha, 2015; Beauregard, 2008). Conor, Gill, and Taylor (2015), argue how little the gender inequality in the film industry fluctuates year on year, as “women comprised 18 percent of all directors, executive producers, producers, writers, cinematographers, and editors working on the top 250 domestic grossing films of 2012. This percentage represents no change from 2011 and an increase of 1 percentage point from 1998” (Conor, Gill, & Taylor, 2015). Instead of this small fluctuation where influential positions are assigned to men, the film industry should change into a more equal distribution of organisational positions.

Consequently, such inequal distributions of management positions create a ‘glass ceiling’, which withhold female employees to prosper in their careers (Conor, Gill, and Taylor, 2015; EENCA, 2018). The EENCA report (2018), argues that women within the film industry face “numerous barriers to equally access, contribute to and participate in film”. Women are expected to take on caring roles and to serve to the needs of others. The aforementioned ‘glass ceiling’ barricades women in the film industry into these specific roles, as they are overrepresented in wardrobe, hairdressing, and make-up departments (Conor, Gill, & Taylor, 2015). Meanwhile, women are exceedingly underrepresented in key creative roles and technical departments, such as the sound and lighting departments (Conor, Gill, & Taylor, 2015; Erigha, 2015). Although female representation in firms in general has increased and the focus on female representation in executive roles have grown, there is still an extensive male



majority which holds these positions. This results in a gender gap between the executive managers and the team members of an organisation (Smith, Smith, & Verner, 2006).

A contributing factor to this gender gap is that employees who have unusual working patterns are mostly female workers who work part-time due to family obligations (Beauregard, 2008; Morais Maceira, 2017). As female employees tend to deviate from the standard working patterns, they are seen as unreliable and therefore, they are less likely to have prosperous careers, nor gain the same opportunities to grow (Beauregard, 2008; EENCA, 2018). Maddock and Parkin (1993) dispute that this lack of opportunities does not entirely result from male supremacy, but also from “women’s own sense of place” in society. Behaviour towards gender equality is deeply rooted in stereotypes and gender roles in society, which make it difficult for women to overcome the ‘glass ceiling’ (Beauregard, 2008; EENCA, 2018). Nevertheless, when female employees do overcome the ‘glass ceiling’ and gain higher management positions within an organisation, they are still not given the same liberties nor the opportunities which men do. Martinez (2016) argues that female directors in the film industry not only have a significantly lower salary average, but also have lower budgets than their male counterparts. They are still treated differently, despite the fact that they have the exact same title (Martinez, 2016).

According to Smith, Smith, and Verner (2006), gender equality within boards have improved in western countries, mostly because of quotas and governmental involvement. In fact, the European Union proposed to set the goal of having a minimum of 40% of female employees in executive positions of the largest listed organisations within the EU by 2020 (Jourová, 2016). The political involvement with gender equality also differs per culture and country. In 2013, the Netherlands has instated the Management and Supervision Acts, which requires Dutch public and private organisations to have at least a representation of 30% women and 30% men in executive roles (Eversheds Sutherland, 2013). The extent of governmental intervention and measurements reflects the degree of the concern and priorities of the government. The cultural and creative industries are generally not high priority for many countries. Moreover, creative industries, such as film festivals, are mostly small scale and temporary which is difficult to measure, especially for governmental involvement (Conor, Gill, & Taylor, 2015).

## **2.2. Gender Diversity in Film Festival Organisations**

The concept of film festivals originates from Europe, as the Venice Film Festival was held in 1932 and became the first film festival in the world (Ruling & Strandgaard Pederson,

2010). Since 1980, film festivals have proliferated extensively around the world. In 2003, the International Federation of Film Producers Associations organisation (the FIAPF), has estimated that there were approximately 700 to 800 international film festivals. Nowadays, we have around 3.500 active annual film festivals, which are held globally (Follows, 2018). With this rapid growth of the film festival industry, the number of employees needed in order to organise these creative events increased as well. This resulted in the creation of more job opportunities but also in more hierarchical structures and stereotypical role divisions within the film festival management (Ruling & Strandgaard, 2010; Follows, 2018).

With the worldwide increase of film festivals, Ma and Lew (2012) argue that the geographical location and the local history of these creative events largely influence the orientation of the festivals. The geographical context is defined by the place in which a film festival occurs, its theme can be based on the country or it can be oriented more globally. The historic importance is shown through its degree of its 'vernacular indigenous origin' or on the longitude of existence of the film festivals (Ma & Lew, 2012). Newer film festivals can be seen as more modern contemporary celebrations, but they also reflect a national or global culture (Hashimoto & Telfer, 2006).

Film festivals are well known for being diverse, open and egalitarian, while gender inequalities remain within the organisations (Conor, Gill, & Taylor, 2015). According to Conor, Gill, and Taylor (2015), women as a group are treated differently than men in salary, contractual status, and in the relative numbers in employment. However, the extent to which they are treated differently varies per organisation, culture, country, and continent (Conor, Gill, & Taylor, 2015). Such organisational cultures have been studied by Geert Hofstede<sup>1</sup>, who has created six different dimensions in which each country's organisational culture is ranked. These dimensions are *power distance*, *individualism versus collectivism*, *uncertainty avoidance*, *masculinity versus femininity*, *long-term orientation versus short-term orientation*, and *indulgence versus restraint*, which score on a range of 0 to 100 (Hofstede, Hostede, & Minkov, 2010). *Power distance* measures the degree of how important hierarchical structures are and the acceptance of unequal power distribution. When power distance score is low, people strive for an equal distribution of power, this also counts for gender distribution. The second dimension, *individualism versus collectivism*, looks into how individually oriented people are. The more individual a country is, the more they care about their own welfare, and vice versa (Hofstede, Hostede, & Minkov, 2010). This dimension is not used in this research

<sup>1</sup> Professor Emeritus of Organizational Anthropology and International Management at Maastricht University in the Netherlands (Maastricht University, 2020).

because it does not show to be influential on the gender equality within an organisational culture. *Masculinity versus femininity*, a masculine culture is competitive, assertive, and materialistic. A feminine culture on the other hand is more cooperative, modest, and cares about the quality of life (Hofstede, Hostede, & Minkov, 2010). According to Beauregard (2008), a masculine organisational culture excludes female employees from ‘the inner circle of power and influence’. She argues that such a masculine organisational culture consists of working long hours, networking activities and self-promotion, in which male employees make themselves seen and show their interest in certain positions within the company. In general, some women feel uncomfortable to enact such ‘masculine organisational’ behaviour, which consequently increases the gender gap (Beauregard, 2008). The following dimension of Hofstede is *uncertainty avoidance*, which generates the degree of how a culture deals with uncertainty. A strong uncertainty avoidance index means that a culture is trying to influence the future by rigid codes of belief and behaviour, and are intolerant of unorthodox behaviour and ideas, such as women in board positions. Meanwhile a weak uncertainty avoidance index insinuates a more relaxed attitude towards the unknown future. *Short-term orientation versus long-term orientation* looks at how prepared a company is. In organisations, the short-term orientation versus long term orientation dimension is referred to as normative versus pragmatic. Short-term orientation means that traditions and norms are honoured, such as the traditional roles within society and organisations, while societal change is viewed with suspicion. Long-term orientation is more pragmatic as modernisation is encouraged to prepare for the future, including female representation in firms. A higher score means that a culture is more leaning towards the long-term orientation. The dimension *indulgence versus restraint* stands for the gratification and enjoyment of life versus strict social norms and regulations (Hofstede, Hostede, & Minkov, 2010). Indulgence versus restraint does not show to be influencing the gender equality within an organisational culture, therefore, this dimension is not used in the research.

In this thesis, only four dimensions are incorporated. The degrees of the dimensions *power distance*, *masculinity vs femininity*, *uncertainty avoidance*, and *short-term orientation versus long term orientation* are used to identify the female representation in a country’s organisational culture.

*Table 2.1. Hofstede’s dimensions modified for this research.*

| Hofstede’s dimensions | <i>Low score</i>                                       | <i>High score</i>                                      |
|-----------------------|--|--|
| <i>Power distance</i> | Less power distance, more equal organisational culture | More power distance, less equal organisational culture |

|  |   |   |
|--|---|---|
| <i>Masculinity vs femininity</i>           | More feminine, more equal organisational culture    | More masculine, less equal organisational culture   |
| <i>Uncertainty avoidance</i>               | Less traditional, more equal organisational culture | More traditional, less equal organisational culture |
| <i>Short-term vs long-term orientation</i> | More traditional, less equal organisational culture | Less traditional, more equal organisational culture |

Table 2.1. depicts the studied dimensions and what kind of influence a low or high score has on the gender equality within a country's organisational culture. When *power distance* has a low score, it means that there is less power distance and more equality within an organisational culture. This is favourable for female inclusion. The second dimension, *masculinity versus femininity*, is more masculine with a high score, therefore a low score is preferred for a more female included organisational culture as well. The third dimension also prefers a low score, as it means that there is less traditional behaviour and more openness towards female inclusion in the organisation. Nevertheless, the last dimension, *short-term versus long-term orientation*, favours a higher score. A higher score means that the country is more long-term oriented and therefore, is less traditional and more open towards female inclusion (Hofstede, Hostede, & Minkov, 2010).

Alongside the geographical location of film festivals, its longitude of existence can also influence their organisational cultures (Ma & Lew, 2012). According to Luanglath, Ali and Mohannak (2019), newer firms have less formalised organisational structures, which allow them to implement gender equality more easily. In addition, younger film festivals tend to be founded by younger generations, who are generally considered to have a more open mindset towards female inclusion in executive positions than older generations (Luanglath, Ali, & Mohannak, 2019). Conversely, Erigha (2015), states that well-known and more established film festivals have more liberties to employ female executives, while smaller film festivals tend to appoint male executives to become serious players in the film festival scene. She argues that major film festivals have already built up a reputation and are strategically networked, whereas it is more difficult for smaller organisations to market and publicise their festivals (Erihga, 2015).

During its lifespan of 80 years, the function of film festival events and its awarding ceremonies has developed from a symbolic and national medium into a global mediating role between art and commerce (Caves, 2000; Mezias et al, 2008; Ruling & Strandgaard Pederson, 2010). Caves (2000), states that American film studios used to dominate the film distribution in the United States and "with the rise of many independent filmmakers and small-scale

distributors in the United States, festivals took on a major market-making role in which distributors around the world could view the available films and make deals for exhibition rights”. This development caused major film festivals such as Cannes and Venice to transform from “artistic events and occasions for interchange among creative film making personnel” into the effervescent marketplaces they are today (Caves, 2000).

### **2.3. Film Festivals’ Influence on Films and Directors**

This commercialised role of film festivals has expanded with the additional awarding events (Mezias et al, 2008; Ruling & Strandgaard Pederson, 2010). When film festivals nominate and award films and its directors, it gives signals to the audience about the quality and artistic value of these films (Ruling & Strandgaard Pederson, 2010). Therefore, film festivals have become a medium to legitimise films as forms of art and can influence the success and reputation of the film and the director (Mezias, et al. 2008). Bauman 2001 stated that “film festivals bestow artistic merit on films” and the existence of a variety of juried festivals created an atmosphere in which film as a genre could enjoy increasing prestige”.

The impact of this merit and prestige on the box office success depends on the genre and the notoriety of the film festivals who bestow the awards (Ruling & Strandgaard Pederson, 2010). According to Ruling and Strandgaard Pederson (2010) “in comparison with Berlin and Venice, winning an award in Cannes appears as the most commercially valuable endorsement”. Other influencing actors on the success are prestigious celebrities present at the film festivals and the reaction of the audience and the press of the screened films (Ruling & Strandgaard Pederson, 2010). “Film festivals are situated at the crossroads of multiple institutional logics; they are ‘curiously intense, yet hybrid events’, at the intersection of art, commerce, technology, culture, identity, power, politics and ideology” (Ruling & Strandgaard Pederson, 2010).

Film festivals have become competitive events and those who are on the executive panel have influence over which movies from which directors will be nominated and awarded. Thus indirectly, they determine which films, directors, film making companies, and other industry professionals will be accredited by the film festivals (Ruling & Strandgaard Pederson, 2010). When the panel of the Oscars in 2020 only nominated male directors for the category of best director (Marriot, 2020), they excluded female directors, who are already underrepresented in the film industry (Erihga, 2015). The lack of female directors is especially visible in the Cannes Film Festival total line-up from 1946 to 2018, in which 1.800 films directed by men were selected, while only 82 films directed by women were chosen (Croft, 2018).

The selected films screened during the festival is called the programming, which defines the identity and the orientation of a film festival (Ruling & Strandgaard Pederson, 2010). According to Smith (2020), the diversity of a programming team influences the gender diversity of film directors when selecting the films. The ‘Time’s Up Foundation’ argues that film festivals who employ 3 or more female programmers have more female directors in the selected films (Smith S. L., 2020). Erigha (2015), states that “gender diversity behind-the-scenes impacts the on-screen cultural product, while creative visions on-screen are significantly inhibited in the absence of diversity in behind-the-scenes positions”. By excluding films from female directors in film festivals, films with little to no gender equality are promoted, and signal a picture of how a society functions created by men.

Maddock and Parkin (1993) argue that executives can significantly influence the gender diversity and culture within an organisation, as “the prevailing culture dominates the employees’ behaviour”. This means that if male executives are in the majority, they can create a more masculine environment, which signals the different impact each position within an organisation has. In order to analyse the impact of film festival management on the film directors, three groups of management teams have been identified. The first is the *directors* of the film festival, thus whether the executive director of the film festival is male or female. The second group consists of all the employees with an executive title, who are thus called the *executives*, and the third group is comprised of the whole organisational team, who are referred to as the *team members*. As these three teams have different stereotypical roles, they each have a different effect on the awarded film director. The distinction between the different organisational levels within the film festivals is presented in the table 2.2.

*Table 2.2. Management teams used for this research.*

| Management teams    |  |
|---------------------|--|
| <i>Directors</i>    | The highest position within an organisation; varying per film festival the titles include: President, Executive director, Artistic director, etc.    |
| <i>Executives</i>   | The highest roles within an organisation, including the titles: executives, programmers, the programming team, top programmers, top executives, etc. |
| <i>Team Members</i> | The organisation as a whole, the overall organisational team.  |

## **2.4. Importance of Female Representation**

In the last few years, gender equality and equal opportunities for men and women have improved in private and public organisations (Smith, Smith, & Verner, 2006; Jourová, 2016; Luanglath, Ali, & Mohannak, 2019). Nonetheless, the European Institute for Gender Equality

(the EIGE) states that “there are still large persistent gender gaps between women and men when comparing their educational attainment, labour market participation, income and wage rates, provision of unpaid work, and distribution of time” (Morais Maceira, 2017). According to Morais Maceira (2017), women are overrepresented in part-time jobs, which affects their involvement in the labour market, and increases the risk of poverty and social exclusion. Ideally, we live in a world where the male and female representation is equally distributed on all organisational levels and in an organically way. Unfortunately, this is not reality as quotas and human rights are needed to decrease gender inequalities (Rao & Kelleher, 2003). Therefore, it is of utmost importance that all industries, including the film industry, become more equally represented by men and women, not only for social reasons but also for economic benefits. Gender equality is mostly perceived as a social goal and therefore looks at the fair distribution between men and women. However, this view has recently been expanded by including its impact on economic and financial growth (Morais Maceira, 2017).

Luanglath, Ali, and Mohannak (2019), have established three important influences of why organisations should have a more equal gender representation. These three influences are the legal case, such as laws and quotas; the social justice case, as societal expectations pressure firms; and the economic or business case, which pulls organisations to have a more diverse board as it would boost their outcomes. The social justice case is mostly pressured by stakeholders and the media and in the film industry (Seto-Pamies, 2013; Forbes & Milliken, 1990). In addition, it will have a positive effect on current and potential employees as it signals future career possibilities for women (Hillman, Withers, & Collins, 2009). A diverse management team can improve the economic and financial state because “women approach business differently than men do” (Beauregard, 2008). Consequently, this ‘female’ approach is more oriented towards female consumers, which could increase the consumption of female consumers (Beauregard, 2008). More consumption results in an increase in revenue and the creation of more jobs (Morais Maceira, 2017).

In 2017, the EIGE analysed the impact of gender equality on the economic growth in the European Union and how reducing gender gaps affects demographic changes (Morais Maceira, 2017). Results from this study are that improving gender equality boost the economic growth on different aspects. By reducing the gender pay gap, more women will be more attracted to certain jobs. This increases the employment rate for both man and women, resulting in the creation of more jobs. In turn, this decreases poverty, as another study of the EIGE states that “women are generally affected by poverty more often due to lower employment and salary prospects”. Additionally, the increase of female employees will boost

competitiveness because there are more employees competing for higher positions within organisations. This increases the productive capacity of the economy, which result in lower prices and higher consumption rates. Another impact is that improving the gender equality in the European Union addresses the ageing population challenges, including the high unemployment rate of the older generation. Morais Maceira (2017), argues that a more gender equal society leads to higher fertility rates, which in turn leads to a larger population and more jobs to be filled by the older, unemployed generation. The size of these impacts varies per country and depends on which gender equality measures are already implemented. Furthermore, countries where gender equality has a low priority will experience greater benefits when increasing gender equality (Morais Maceira, 2017).

In order to realise these ideals, one must be careful not to ‘reverse discriminate’, thus the possibility that the female gender becomes over advantaged, while the male gender becomes disadvantaged (Beauregard, 2008). As it is important to be fair to both genders, organisations must also be fair to the ‘best’ candidate, who might not be hired if the gender equality quota suggest hiring someone else. Nonetheless, in order to obtain an equal distribution between men and women and to change the status quo, more measures must be taken to create equal career opportunities (Beauregard, 2008).

The film industry is a niche which has a significant influence on society. They shape an image of how a society should behave, which impact aspects of life such as the career choices of women (Kagan, Chesney, & Fire, 2020). These portrayals of everyday life are created by film directors. In turn, their popularity is influenced by the valuation of film festivals’ awards, as mention before (Ruling & Strandgaard Pederson, 2010). With the underrepresentation of women in the film industry, Erigha (2015), argues that “*white men exercise a cultural imperialism and hegemony with unliteral control over media images*”, especially in Hollywood. Such biased images can influence public perceptions and social behaviour towards women (Erihga, 2015). This also applies vice versa, when women counteract stereotypes, they impact media images and cultural products (Kagan, Chesney, & Fire, 2020). Such counteracts are already employed by the gender equality movements of ‘Time’s Up’, ‘Mind the Gap’, and ‘5050X2020’ (Croft, 2018). They aim to positively influence society’s perspective and behaviour towards gender inclusion. Even before these movements came into existence, the Council of Europe has established Eurimages in 1989, which is a cultural financial support organisation who also advocates the gender equality in the European film industry (Martinez, 2016). They aim to support women within the film sector, as they play a critical role in shaping the entertainment industry both today and in the future (Smith S. L.,



2020). Moreover, gender balanced organisations in which men and women are represented in various departments diminish stereotypes (Erihga, 2015). This creates positive female role models, who pave the way for both current and future women who strive for a promising career (Beauregard, 2008).

### 3. Research Design

This section introduces the data and methodology used for the analyses conducted in this thesis. It elaborates on the research method, the questions and hypothesis, the units of analysis, how data is gathered, the operationalisation of the concepts, and the measuring instruments. This research follows a quantitative strategy design.

#### 3.1. Research Questions, Variables, and Hypotheses

##### 3.1.1. Research Questions

The research questions analysed are 1. *How is gender diversity distributed in film festival organisations in Europe and North America?* And 2. *To what extent is the gender diversity of international film festivals related to the female inclusion of awarded film directors?*

The function of the sub-questions is to obtain all relevant information with which the main research questions are answered.

The sub-questions are:

1. *What is the current state of the gender diversity within film festival organisations?*
2. *Is there a difference in the gender diversity between the managing director, the executives, and the overall management team of the film festivals?*
3. *Is there a difference in the gender diversity within film festival organisations between the geographical locations?*
4. *Is there a difference in the gender diversity within film festival organisations between older, more traditional, and newer film festivals?*
5. *What is the current state of the gender diversity of the awarded films directors in the top 20 film festivals?*
6. *Is there a correlation between the gender of the film festival director, the executives, and the organisation members and the awarded film directors?*

The research questions are answered by the means of context analysis. The first four sub-questions generate the information to answer the first main research question. They look into the information of the geographical location, the longitude of existence, and the position of the team members of the film festivals. The last two sub-questions establish the data for the second main research question, which includes an overview of the awarded film directors in the 20 prestigious film festivals and their gender, and the correlation with the gender of the film festival's *director, executives, and team members*.

### 3.1.2. Research Variables

The dependent variable of the first main research question is the *gender diversity of the film festival organisations*. The independent variables are the *geographical location* and its cultural attitude towards gender diversity, which are specified by four dimensions of Hofstede, and the *longitude of existence*, thus the number of years in which the film festivals are actively holding the events.

Table 3.1. The research variables used for the film festival management.

| Research Variables |   |   |
|--------------------|---|---|
| <i>DV</i>          | <i>Gender diversity in film festival management teams</i><br>- <i>Directors</i><br>- <i>Executives</i><br>- <i>Team members</i>   | How the film directors, the executives, and the film festival teams are represented by female employees.                |
| <i>IV</i>          | <i>Geographical location</i><br>- <i>Power distance</i><br>- <i>Masculinity vs femininity</i><br>- <i>Uncertainty avoidance</i><br>- <i>Short-term vs long-term orientation</i> | Where the film festival is located, which influences the organisational culture within the film festival organisations. |
| <i>IV</i>          | <i>Longitude of existence</i>   | How long the film festival exists.  |

Note: *DV* stands for dependent variable and *IV* stands for independent variable.

The dependent variable of the second main research question is the *gender of the awarded film director* for the second main research question. The independent variable is the *gender diversity of film festival management teams*, which questions if the gender of the film festival directors, executives, and team members influence the female representation of the awarded film directors.

Table 3.2. The research variables used for the awarded film directors.

| Research Variables |   |  |
|--------------------|---|--|
| <i>DV</i>          | <i>Gender Diversity of Awarded Film Directors</i>   | The ratio of female awarded film directors.  |
| <i>IV</i>          | <i>Gender diversity in film festival management teams</i><br>- <i>Directors</i><br>- <i>Executives</i><br>- <i>Team members</i> | How the film directors, the executives, and the film festival teams are represented by female employees. |

### 3.1.3. Research Hypotheses

In order to answer the research questions, several hypotheses have been made, which are presented in table 3.1. These hypotheses are used to analyse the bivariate and multivariate regression analyses. The first four hypotheses are used to answer the first main research question and the last two hypotheses are used to answer the second main research question.

Table 3.3. Overview of the used research hypotheses

|    | Research Hypothesis   | MRQ |
|----|---|-----|
|    | Geographical location   | 1   |
| H1 | <i>There is no causal relationship between the gender of film festival management teams and the geographical location of the film festivals.</i>  |     |
| H2 | <i>There is a causal relationship between the gender of film festival management teams and the geographical location of the film festivals.</i>   |     |
|    | Longitude of existence  | 1   |
| H3 | <i>There is no causal relationship between the gender of film festival management teams and the longitude of existence of the film festivals.</i> |     |
| H4 | <i>There is a causal relationship between the gender of film festival management teams and the longitude of existence of the film festivals.</i>  |     |
|    | Awarded film directors  | 2   |
| H5 | <i>There is no causal relationship between the gender of awarded film directors and the gender of film festival management teams.</i>             |     |
| H6 | <i>There is a causal relationship between the gender of awarded film directors and the gender of film festival management teams.</i>              |     |

*Note1: MRQ stands for main research question, thus which research question the hypotheses help to answer.*

*Note2: an overview of the hypotheses used for the all the regression analyses are presented in Appendix E. Hypotheses per regression analysis.*

### 3.2. Research Method

In this content analysis, a quantitative research method is used, in order to look into the correlations between the studied variables. In addition, the variables categorise the film festivals and awarded film directors into different groups, which are assessed through centrality of representation. The numerical data will be statistically analysed; therefore, this is a quantitative study.

The computer programs Excel and SPSS are used to statistically analyse the collected information. Excel has provided the space in which the databases have been built, and where general data has been generated. Within the SPSS computer program, linear bivariate and multivariate regression analyses have been conducted in order to find significant correlations between several variables. The variable *directors* is mostly dichotomous because the film festivals and awarded films have either a male or female director. However, some film festivals and awarded films have multiple directors, for which female ratios have been calculated. Therefore, bivariate and multivariate regression analyses have been used instead of a logistic regression analysis, which only uses a dependent variable with two options.

The bivariate regression analysis formula is:  $Y = b_0 + b_1x$ , and the multivariate regression analysis formula is:  $Y = b_0 + b_1x + b_2x + \dots + b_kx$ . Y stands for the dependent variable.  $b_0$  is the intercept of the formula, thus the starting point.  $b_1, b_2, \dots, b_k$ , represent the influence the independent variable(s) have on the slope of the linear formula, and the x indicates which independent variable is responsible for which slope.

Bivariate regression analyses have been carried out in order to see how significant the relationship is between the dependent variable, the *gender diversity of the film festival organisations per director, executives, and team members*, and the independent variables, the four selected dimensions of Hofstede and the *longitude of existence*. A multivariate regression analysis has been executed to see how significant the relationship is of the dependent variable to multiple independent variables. The fact that the independent variables could be influencing each other, has been taken into consideration. Furthermore, a bivariate and multivariate regression analysis has been carried out to find how significance the relationship is between the *gender diversity of the film festival management teams* and the *diversity of the selected film directors*. After the regression analyses have been executed, comparative analyses have been carried out.

### **3.3. Data Collection**

#### ***3.3.1. The Research Population and Sample***

When collecting data, the research population must be established first. The population which is researched is major film festival organisation members of Europe and North America. The population for the second research question is the awarded film directors at 20 of these film festivals. All the information of both populations has been gathered and two databases have been created.

The sample of the film festivals organisations is drawn from various sources, including Short Film Depot, Festhome, IMDb, Wikipedia, BestInFest, FilmFestivals.com, and the British Council. These sources have provided large lists of film festivals all over the world. In order to create a profound and significant sample, inclusion and exclusion criteria have been established. The criteria points are that the film festivals must be internationally oriented, that the film festivals need to have their own websites, and that the film festivals are still active. As the film festivals to be observed are selected on the judgement of these criteria points about which ones will be most useful and representative, the method of sampling is purposive sampling, which is a form of nonprobability sampling.

In total, 377 European and North American film festivals have been researched of which 335 have provided useful information, a list of these film festivals is presented in appendix A. The data has been obtained from the official websites of the film festival organisations used in the sample. The sample of the awarded film directors has been drawn from the first database and consists of the 20 most prestigious film festivals. This includes the big five film festivals, which are the Cannes Film Festival, the Venice Film Festival, the Berlin Film Festival, the Toronto International Film Festival, and Sundance. The 20 studied film festivals are:

*Table 3.4. 20 most prestigious film festivals researched for awarded film directors.*

| Film festival  | Country                  | Continent     | Founding date |
|--|--------------------------|---------------|---------------|
| <i>Venice Film Festival</i>                          | Italy                    | Europe        | 1932          |
| <i>Cannes Film Festival</i>                          | France                   | Europe        | 1946          |
| <i>Toronto Film Festival</i>                         | Canada                   | North America | 1976          |
| <i>Sundance Film Festival</i>                        | United States of America | North America | 1978          |
| <i>Berlin Film Festival</i>                          | Germany                  | Europe        | 1951          |
| <i>Telluride Mountain Film Festival</i>              | United States of America | North America | 1974          |
| <i>New York Film Festival</i>                        | United States of America | North America | 1962          |
| <i>AFI Film Festival</i>                             | United States of America | North America | 1986          |
| <i>Mill Valley Film Festival</i>                     | United States of America | North America | 1978          |
| <i>Santa Barbara Film Festival</i>                   | United States of America | North America | 1985          |
| <i>BFI London Film Festival</i>                      | United Kingdom           | Europe        | 1957          |
| <i>Hamptons Film Festival</i>                        | United States of America | North America | 1993          |
| <i>South by Southwest</i>                            | United States of America | North America | 1987          |
| <i>Locarno Film Festival</i>                         | Switzerland              | Europe        | 1946          |
| <i>International Film Festival Rotterdam</i>         | The Netherlands          | Europe        | 1972          |
| <i>Karlovy Vary International Film Festival</i>      | Czech Republic           | Europe        | 1946          |
| <i>Los Angeles Film Festival</i>                     | United States of America | North America | 1995          |
| <i>San Sebastian International Film Festival</i>     | Spain                    | Europe        | 1953          |
| <i>Viennale</i>                                      | Austria                  | Europe        | 1960          |
| <i>ECU: The European International Film Festival</i> | France                   | Europe        | 2004          |

This second database contains 352 awarded film directors, which have been awarded in the top 20 film festivals. This top 20 film festivals has been derived from the first database of which 10 film festivals are from Europe and the other 10 film festivals are located in North America. The gathered information of the awarded films and its directors have been gathered from the official websites of the film festivals themselves and IMDB. The inclusion and exclusion criteria are that the film festivals must be in the first database about the gender diversity per film festival and that they are prestigious enough to have meaningful impact on selected and awarded films. The big five film festivals are a self-evident, as they are seen as the most well-known and highest attainable film festivals in the world, while the other 15 are also well-known and the largest film festivals of their countries (in Europe) and state (in North America) (Smith S. L., 2020).

The research design involves collecting data through primary data gathering techniques. The primary research is executed through desk research. The data sampling is obtained through the film festivals' official websites, as mentioned before. The information about the geographical location is gathered from the official website of Hofstede, which is elaborated later on. In order to ensure reliability and validity, the information has been obtained from the official film festival websites. The gathered information only provides current data; therefore, this research is based on a snapshot of the current available information. This includes all film festivals and awarding ceremonies prior to the start of the SARS-CoV-2 outbreak. Therefore, the examined data from the film festival organisations and the awarding ceremonies are from February 2019 to February 2020.

### ***3.3.1. Data Collection per Variable***

The gender diversity within the film festival organisations is established by gathering the needed information from the official film festival websites. This information consists of the people who work in the organisation, their function within the teams – *director*, *executive*, *team members* – their names, and their gender. When the official websites did not provide the necessary information, the website [filmfreeway.com](http://filmfreeway.com) has been used. This film festival database provides the names of the *directors* and *executives* of the festivals but does not mention the names of the overall *team members*. In order to establish the gender of each *director*, *executive*, and *team member*, most official websites showed pictures of the film festival employees, while others offered clear descriptions of the employees. When there were no images nor descriptions, the names in relation to the films or film festivals were searched

on LinkedIn. LinkedIn ensures the reliability of the information due to the fact that full information – the name, a photograph, and job descriptions - about the film festival employees are provided. The gender diversity of the awarded film directors is established by searching for the *awarded film directors* on the official film festival websites. When these websites did not offer the needed information on the film directors, the website of IMDB provided the necessary data.

The geographical location is provided on the film festivals’ websites, the data of both the country and the continent has been gathered, as is the state for the countries in North America. The geographical location is used in this research because it can say much about an organisations’ culture. Accordingly, Hofstede’s dimensions are used to establish each film festival organisational culture per country. The dimensions consist of *power distance*, *individualism versus collectivism*, *masculinity vs femininity*, *uncertainty avoidance*, *short-term orientation versus long-term orientation*, and *indulgence versus restraint*, which are explained in the theoretical framework. These numbers have been generated for each film festival’s country and are compared to the outcomes of the gender diversity. As mentioned previously, four of the six dimensions are used in this research, which are the power distance, masculinity versus femininity, uncertainty avoidance, and short-term versus long-term orientation.

Table 3.5 shows the scores of Hofstede’s dimensions per country. The data of the dimensions has been obtained from the official website of Hofstede, which is: <https://www.hofstede-insights.com/product/compare-countries/>. The website does not contain the dimension scores of all countries.

*Table 3.5. The scores of Hofstede’s dimensions used in this research.*

| <i>Country</i>        | <i>Power Distance</i> | <i>Individualism vs Collectivism</i> | <i>Masculinity vs Femininity</i> | <i>Uncertainty Avoidance</i> | <i>Short term vs Long term</i> | <i>Indulgence</i> |
|-----------------------|-----------------------|--------------------------------------|----------------------------------|------------------------------|--------------------------------|-------------------|
| <i>Albania</i>        | 90                    | 20                                   | 80                               | 70                           | 61                             | 15                |
| <i>Austria</i>        | 11                    | 55                                   | 79                               | 70                           | 60                             | 63                |
| <i>Belgium</i>        | 65                    | 75                                   | 54                               | 94                           | 82                             | 57                |
| <i>Bulgaria</i>       | 70                    | 30                                   | 40                               | 85                           | 69                             | 16                |
| <i>Canada</i>         | 39                    | 80                                   | 52                               | 48                           | 36                             | 68                |
| <i>Croatia</i>        | 73                    | 33                                   | 40                               | 80                           | 58                             | 33                |
| <i>Czech Republic</i> | 57                    | 58                                   | 57                               | 74                           | 70                             | 29                |
| <i>Denmark</i>        | 18                    | 74                                   | 16                               | 23                           | 35                             | 70                |
| <i>Estonia</i>        | 40                    | 60                                   | 30                               | 60                           | 82                             | 16                |
| <i>France</i>         | 68                    | 71                                   | 43                               | 86                           | 63                             | 48                |
| <i>Germany</i>        | 35                    | 67                                   | 66                               | 65                           | 83                             | 40                |



|                                 |    |    |    |     |    |    |
|---------------------------------|----|----|----|-----|----|----|
| <i>Greece</i>                   | 60 | 35 | 57 | 100 | 45 | 50 |
| <i>Iceland</i>                  | 30 | 60 | 10 | 50  | 28 | 67 |
| <i>Ireland</i>                  | 28 | 70 | 68 | 35  | 24 | 65 |
| <i>Italy</i>                    | 50 | 76 | 70 | 75  | 61 | 30 |
| <i>Lithuania</i>                | 42 | 60 | 19 | 65  | 82 | 16 |
| <i>Luxembourg</i>               | 40 | 60 | 50 | 70  | 64 | 56 |
| <i>Mexico</i>                   | 81 | 30 | 69 | 82  | 24 | 97 |
| <i>Netherlands</i>              | 38 | 80 | 14 | 53  | 67 | 68 |
| <i>Norway</i>                   | 31 | 69 | 8  | 50  | 35 | 55 |
| <i>Poland</i>                   | 68 | 60 | 64 | 93  | 38 | 29 |
| <i>Portugal</i>                 | 93 | 27 | 31 | 99  | 28 | 33 |
| <i>Romania</i>                  | 90 | 30 | 42 | 90  | 52 | 20 |
| <i>Russia</i>                   | 93 | 39 | 36 | 95  | 81 | 20 |
| <i>Scotland</i>                 | 35 | 89 | 66 | 35  | 51 | 69 |
| <i>Serbia</i>                   | 86 | 25 | 43 | 92  | 52 | 28 |
| <i>Spain</i>                    | 57 | 51 | 42 | 86  | 48 | 44 |
| <i>Sweden</i>                   | 31 | 71 | 5  | 29  | 53 | 78 |
| <i>Switzerland</i>              | 34 | 68 | 70 | 58  | 74 | 66 |
| <i>Ukraine</i>                  | 92 | 25 | 27 | 95  | 86 | 14 |
| <i>United Kingdom</i>           | 35 | 89 | 66 | 35  | 51 | 69 |
| <i>United States of America</i> | 40 | 91 | 62 | 46  | 26 | 68 |

The longitude of existence of an organisation is determined by the years since the organisation's foundation. The longitude of existence of the film festival has been provided by the official film festival websites, which contain the dates of when the film festivals have been established. The variable longitude of existence also determines which film festivals are from which decade. Additionally, this indicates if the film festivals are more traditional or more modern. Therefore, the studied film festivals founding years have been sorted per decade and the gender diversity within these decades has been analysed.

### 3.4. Measuring Instruments

In order to analyse the female distribution within the film festival organisations and the awarded film directors, numerical representation is used as it describes the presence or absence of female employers (Erihga, 2015).

After the gender diversity of the film festival management team and the awarded film directors had been established, the female ratio had been calculated for the *executives* and the *team members*. The managing film festival *director* and the *awarded film director* is either male or female. The gender has been decoded to 0 for male and 1 for female in order to be used in the regression analyses. When the film festivals and the awarded films have multiple

directors, a female ratio has been calculated, which gives a number between 0 to 1. The female ratio for the *executives* and the *team members* has been generated by dividing the number of female members by the total number of members, which provides a number ranging from 0 to 1. This number provides the share of females and is used as indicator of gender equality. The closer to the 0.5, the more equally the roles have been distributed among male and female employees. When looking at the theoretical framework, it is expected that there are more female team members and fewer female executives and directors, of both the films and film festivals. The outcomes of the female ratio's per management team are compared to the numerical representation of Hofstede's dimensions, the longitude of existence and the awarded film directors.

Table 3.6. shows the preferred outcomes of the studied dimensions of Hofstede. The scores range from 0 to 100, the closer to the 0 is low and the closer to the 100 is high. The preferred outcomes are favoured because they indicate an organisational culture, which is more gender equal. For the dimensions power distance, masculinity versus femininity, and uncertainty avoidance, a low score is favourable. This is due to the fact that organisational cultures with less power distance and less uncertainty, and a more feminine organisational culture are more open to female inclusion.

*Table 3.6. The preferred scores per Hofstede's dimensions*

| Hofstede's dimensions                      | Low score  | High score   | Preferred score for female inclusion |
|--|--|--|--------------------------------------|
| <i>Power distance</i>                      | Less power distance, more equal organisational culture | More power distance, less equal organisational culture | <i>Low</i>                           |
| <i>Masculinity vs femininity</i>           | More feminine, more equal organisational culture       | More masculine, less equal organisational culture      | <i>Low</i>                           |
| <i>Uncertainty avoidance</i>               | Less traditional, more equal organisational culture    | More traditional, less equal organisational culture    | <i>Low</i>                           |
| <i>Short-term vs long-term orientation</i> | More traditional, less equal organisational culture    | Less traditional, more equal organisational culture    | <i>High</i>                          |

The longitude of existence is expressed in the number of the years the film festivals have actively held. The theoretical framework has presented two contradicting theories about the influence of the age of the film festivals on the female representation within the management teams. The theories are presented in table 3.7.

Table 3.7. *The two theories of longitude of existence*

| Authors                          | <i>Older film festivals</i>   | <i>Younger film festivals</i>  |
|----------------------------------|---|--|
| Luanglath, Ali, & Mohannak, 2019 | Are more traditional, thus have fewer female executives and directors                                   | Have a more open mindset towards female inclusion in executive positions                 |
| Erigha, 2015                     | Are more established and experienced, which allows them to appoint more female executives and directors | Have fewer female executives and directors because they are less strategically networked |

In addition to numerical representation, the quality of the representation is of importance. The quality of representation looks at the difference between the whole management team and the roles of executives, such as the executive director, managing director, program managers, president, and the artistic director (Shohat & Stam, 1997). The distinction between these two roles is made because in a masculine organisational culture, the female representation is lower amongst the executives and the directors, and higher in the overall management team. Furthermore, greater weight is given to the directors and executives of the film festivals because they have more influence on the selection of the awarded film directors than the overall team members do.

### 3.5. Research Credibility

The reliability and validity contribute to the credibility of the research. The reliability of a study looks at the quality of a measurement method and if it yields the same result every time. The validity ensures that what is supposed to be measures is actually measured (Babbie, 2016).

In order for the study to be reliable, thus ensuring that the same data is drawn each time, the literature research of this study has always been written by experts, comes from a reliable source, and is published for the topic of the study. The data about the film festival director, executives, team members, and the awarded film directors have come directly from the film festivals themselves or from the film festival database [filmfreeway.com](http://filmfreeway.com), but only when the data was unavailable at the official websites. The reliability of this data depends on the accuracy of the websites and the gathered information.

When looking at the validity of this research, the concept of which is meant to be measured, the female representation, is measured as much as possible, through the female ratios. The first main research question – *How is gender diversity distributed in film festival organisations in Europe and North America?* – is measured by finding the female ratio of the different management teams within the film festivals, per country, state and continent, and per

how long the film festivals are active. In order to predict the gender diversity within the organisations, Hofstede's dimensions are measured per country. The second main research question – *To what extent is the gender diversity of international film festivals related to the female inclusion of awarded film directors?* – is measured by comparing the female representation of the 20 major film festivals to the female representation of the awarded film directors.

The longitude of existence and Hofstede's dimension scores are expressed in numbers. To ensure the possibility of measuring the other variables to the longitude of existence, Hofstede's dimension scores, and to each other, the variables of the gender of the director, executives, team members, and the awarded film directors have been translated to numerical representation. The selection of the 377 film festivals and the top 20 film festivals has been based on the inclusion and exclusion criteria. As not all film festivals have an informative website, some major film festivals have been excluded from the research due to the lack of public information. As 52 film festivals lacked available data, 335 film festivals have provided valuable information to this research. Furthermore, the credibility of the obtained data may be influenced by SARS-CoV-19. As cultural organisations, various film festivals have experienced financial losses when their festivals had to be cancelled. This leads to the reduction of staff members, which might influence the data and with that its internal validity.

Another difficulty is that film festivals are mostly small scale and temporary events, which makes it difficult to measure, and to generalise the measured female representation to the whole film festival industry (Conor, Gill, & Taylor, 2015). The external validity of gender equality in film festival organisations or among awarded film festivals is unlikely to be biased because the data has been gathered afterwards (Babbie, 2016). Therefore, the inclusion of female employees within the film festivals and awarded film directors has not been changed as they are unaware of this study. Some film festivals are aware of the gender gap within the nomination of film directors and actively show their support the social justice cause on their official websites, such as the Mill Valley Film Festival has created a website about Mind the Gap initiative (Mill Valley Film Festival, 2020).

## 4. Results

The following chapter presents the results from the executed research. Firstly, general outcomes are given and discussed. Secondly, the regression analyses provide a clear overview between the dependent variables gender diversity within festival management teams, and the geographical location, and longitude of existence of the film festivals. Next, a concrete overview of the gender diversity of awarded film directors of 20 selected film festivals is presented and data of the big five film festival organisation is discussed. Lastly, statistical regression analyses show the correlation between the gender diversity within film festival management teams and the gender diversity of awarded film directors.

### 4.1. General Outcomes

Table 4.1. shows the film festivals which have been researched and the gender diversity ratio of the festival *director*, the *executives*, and the *team members* of the film festival organisations in total, per continent, and per country. In total, 39 percent of the 335 available festival *directors* is female. Out of the 852 *executives*, 45 percent is female, while of the 6.400 *team members* of the film festival organisations 55 percent is female. This shows a 10 percent difference between the *executives* and the *team members* and a 16 percent between the *directors* and *team members*. Therefore, there are more female *team members* and fewer female *directors* and *executives* within the film festivals, which corresponds with Beauregard's (2008) theory about the managerial gender gap within organisations. When looking at the two continents, *Europe* has 131 festival directors, while *North America* has 204. Furthermore, *Europe* has 36 percent of female festival directors and *North America* has a higher percentage of 47. Of the *executives*, 39 percent is female in *Europe*, while 47 percent is female in *North America*. Both percentages of the festival *directors* and *executives* show a difference between the two continents, where *North America* has more female representation in higher management positions. For both continents, the percentages of female representation amongst the *team members* is more than the female representation in both the *director* and the *executive* roles, while *Europe* has 55 percent and *North America* has 56 percent. With only 1 percent difference, the *team members* female ratio percentages of the two continents are fairly similar. The average age of the European film festivals is 27 years, while the average age of the North American film festivals is 23 years. Although this is a small difference of 4 years, it leans towards the theory of Luanglath, Ali, and Mohannak (2013), which states that the younger film festivals are more open to female inclusion in film festival management teams.

*Table 4.1. Overview of gender diversity within the directors, executives, and team members.*

|                          | <i>Number of film festivals</i> | <i>Directors female ratio</i> | <i>Number of executives</i> | <i>Executives female ratio</i> | <i>Number of team members</i> | <i>Team members female ratio</i> |
|--------------------------|---------------------------------|-------------------------------|-----------------------------|--------------------------------|-------------------------------|----------------------------------|
| <i>In total</i>          | 335                             | 39%                           | 856                         | 45%                            | 6400                          | 55%                              |
| <b>Continent</b>         |                                 |                               |                             |                                |                               |                                  |
| Europe                   | 131                             | 36%                           | 289                         | 39%                            | 2968                          | 55%                              |
| North America            | 204                             | 41%                           | 567                         | 47%                            | 3432                          | 56%                              |
| <b>Country</b>           |                                 |                               |                             |                                |                               |                                  |
| Albania                  | 1                               | 100%                          |                             |                                |                               |                                  |
| Armenia                  | 1                               | 100%                          | 2                           | 50%                            | 23                            | 57%                              |
| Austria                  | 4                               | 50%                           | 11                          | 55%                            | 98                            | 60%                              |
| Azerbaijan               | 2                               | 0%                            |                             |                                | 22                            | 18%                              |
| Belgium                  | 4                               | 50%                           | 8                           | 50%                            | 33                            | 42%                              |
| Bosnia and Herzegovina   | 7                               | 14%                           | 12                          | 25%                            | 94                            | 59%                              |
| Bulgaria                 | 1                               | 100%                          | 3                           | 67%                            | 15                            | 67%                              |
| Canada                   | 39                              | 49%                           | 110                         | 46%                            | 836                           | 56%                              |
| Croatia                  | 10                              | 50%                           | 24                          | 46%                            | 137                           | 54%                              |
| Czech Republic           | 2                               | 0%                            | 5                           | 20%                            | 84                            | 64%                              |
| Denmark                  | 1                               | 0%                            |                             |                                |                               |                                  |
| Estonia                  | 1                               | 0%                            |                             |                                | 17                            | 59%                              |
| France                   | 4                               | 25%                           | 11                          | 18%                            | 82                            | 46%                              |
| Germany                  | 6                               | 50%                           | 13                          | 46%                            | 181                           | 58%                              |
| Greece                   | 4                               | 25%                           | 12                          | 42%                            | 108                           | 56%                              |
| Iceland                  | 4                               | 50%                           | 7                           | 43%                            | 166                           | 57%                              |
| Italy                    | 8                               | 25%                           | 18                          | 28%                            | 69                            | 61%                              |
| Lithuania                | 2                               | 0%                            | 6                           | 17%                            | 66                            | 44%                              |
| Mexico                   | 4                               | 75%                           | 12                          | 58%                            | 30                            | 57%                              |
| Netherlands              | 6                               | 50%                           | 14                          | 57%                            | 271                           | 51%                              |
| North Macedonia          | 2                               | 0%                            | 6                           | 50%                            | 39                            | 64%                              |
| Norway                   | 3                               | 33%                           | 11                          | 64%                            | 60                            | 65%                              |
| Poland                   | 12                              | 25%                           | 24                          | 29%                            | 236                           | 58%                              |
| Portugal                 | 4                               | 50%                           | 10                          | 30%                            | 123                           | 54%                              |
| Romania                  | 1                               | 0%                            |                             |                                | 4                             | 50%                              |
| Russia                   | 3                               | 67%                           | 5                           | 20%                            | 36                            | 64%                              |
| Scotland                 | 3                               | 67%                           | 9                           | 33%                            | 67                            | 66%                              |
| Serbia                   | 3                               | 33%                           | 7                           | 29%                            | 120                           | 49%                              |
| Spain                    | 3                               | 67%                           | 10                          | 70%                            | 44                            | 61%                              |
| Sweden                   | 2                               | 0%                            | 3                           | 33%                            | 6                             | 33%                              |
| Switzerland              | 5                               | 40%                           | 12                          | 25%                            | 74                            | 50%                              |
| Turkey                   | 2                               | 0%                            | 2                           | 50%                            | 115                           | 43%                              |
| Ukraine                  | 3                               | 67%                           | 6                           | 50%                            | 53                            | 49%                              |
| United Kingdom           | 15                              | 20%                           | 172                         | 40%                            | 1955                          | 55%                              |
| United States of America | 156                             | 39%                           | 445                         | 47%                            | 2566                          | 56%                              |

Table 4.1. also shows that eight of the 35 countries have more than 50 percent female directors, while 6 countries have more than 50 percent of female executives. Most countries have a substantial larger percent of female team members, as only eight countries have less than 50 percent of male team members. The gender equality in the countries shows that the high female director ratios have more female representation in the executive and general teams as well. This supports the theory of Maddock and Parkin (1993) who state that a more female cultural organisation creates a more feminine environment, which increases the chances for women in prominent positions. Beauregard (2008) has described the unfair advantages of male employees in masculine organisational cultures, which are caused by the behaviour or male supremacy.

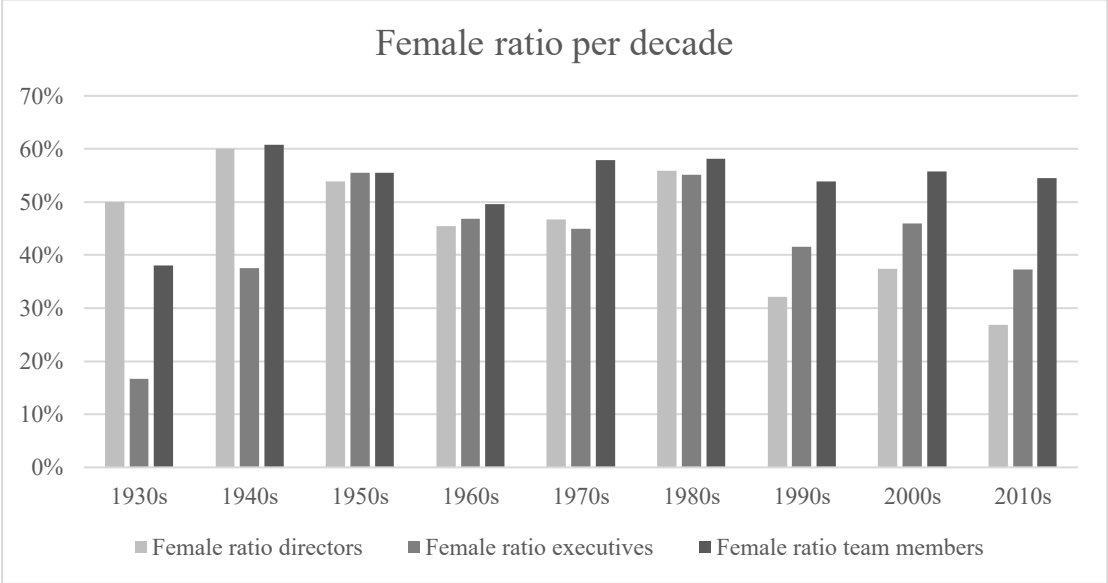
Table 4.2, which is presented below, gives an overview of the current gender diversity of the film festival organisations, which are collected per founding decade. It is important to remember that these numbers do represent the gathered data from now and that the decades simply show the dates of when the film festivals were established. As show in the table, two festivals have been founded in the *1930s*, which are the Cannes Film Festival and the Moscow International Film Festival. The table shows that film festivals emerged rapidly per decade, especially from the 1980s on, which is described by Follows (2018). In this sample, the number of founded film festivals has reduced in the decade of *2010*. Nowadays, one of first two festivals, from the *1930s*, has a female *director* while the other has a male director, bringing the director female ratio to 50 percent. Furthermore, most of the female ratios of the *team members* are significantly higher than the female ratios of the *executives*, which signals that there are more female employees on the lower levels of the film festival organisations.

*Table 4.2. Overview of the current gender diversity, of the festivals founded per decade.*

|                          | <i>Number of festival directors</i> | <i>Director female ratio</i> | <i>Number of executives</i> | <i>Executives female ratio</i> | <i>Number of team members</i> | <i>Team members female ratio</i> | <i>Europe</i> | <i>North America</i> |
|--------------------------|-------------------------------------|------------------------------|-----------------------------|--------------------------------|-------------------------------|----------------------------------|---------------|----------------------|
| <i>In total</i>          | 335                                 | 39%                          | 856                         | 45%                            | 6400                          | 55%                              | 39%           | 61%                  |
| <b><i>Per decade</i></b> |                                     |                              |                             |                                |                               |                                  |               |                      |
| <i>1930s</i>             | 2                                   | 50%                          | 6                           | 17%                            | 21                            | 38%                              | 100%          | 0%                   |
| <i>1940s</i>             | 5                                   | 60%                          | 16                          | 38%                            | 199                           | 61%                              | 80%           | 20%                  |
| <i>1950s</i>             | 13                                  | 54%                          | 27                          | 56%                            | 504                           | 56%                              | 82%           | 8%                   |
| <i>1960s</i>             | 11                                  | 45%                          | 32                          | 47%                            | 407                           | 50%                              | 55%           | 45%                  |
| <i>1970s</i>             | 30                                  | 47%                          | 80                          | 45%                            | 674                           | 58%                              | 38%           | 62%                  |
| <i>1980s</i>             | 34                                  | 56%                          | 87                          | 55%                            | 727                           | 58%                              | 24%           | 76%                  |
| <i>1990s</i>             | 84                                  | 32%                          | 207                         | 42%                            | 1564                          | 54%                              | 21%           | 79%                  |
| <i>2000s</i>             | 115                                 | 37%                          | 307                         | 46%                            | 1775                          | 56%                              | 22%           | 78%                  |
| <i>2010s</i>             | 41                                  | 27%                          | 94                          | 37%                            | 529                           | 54%                              | 41%           | 59%                  |

When looking at the gender equality within the film festival organisations per founding decade, the film festivals which have been founded earlier on, have more female festival *directors*. The film festival *executives* and *team members* do not present such strong differences between the founding decades. The film festivals founded in earlier decades show to have more female directors nowadays. This can be explained by the theory of Erigha (2015), that well-established film festival organisations have more room to hire female directors, while younger film festival organisations want to position themselves in the industry as a serious player and therefore appoint a male director. Nonetheless, the *executives* do show more female representation within the timespan of the *1950s* to the *2000s*, where the percentages of the *executives*’ female ratio were above 40 percent. Moreover, the female ratios of the *team members* are all higher than the female ratios of the *executives*, which signals that there are more female employees on the lower levels of the film festival organisations. Therefore, the female representation among the *team members* do not seem to rely on when the film festival organisations have been founded.

Graph 4.1. shapes a more vivid image of the female representation within the organisational levels of *director*, *executives*, and *team members* per decade. The closer the bars are to each other, the more equally the percentage of the female employees between the different management teams. The film festivals founded in the *1950s*, the *1960s*, and the *1980s* show to have the most equal representation within all three organisational levels, while the film festivals founded in the remaining decades show larger gaps between the different organisational levels.



Graph 4.1. Overview of gender diversity per decade.



## 4.2. Regression Analyses for the Film Festival Director

The following regression analyses are presented in table 4.3. and look at the causal relationship between the gender of the film festival directors, the four of Hofstede's dimensions and the longitude of existence of the film festivals.

Table 4.3. Bivariate regression of the gender of film festival directors

|                                     | Model 1   | Model 2   | Model 3   | Model 4  | Model 5  |
|-------------------------------------|-----------|-----------|-----------|----------|----------|
| Power Distance                      | -0.003*** | -         | -         | -        | -        |
| Masculinity vs Femininity           | -         | -0.002*** | -         | -        | -        |
| Uncertainty Avoidance               | -         | -         | -0.003*** | -        | -        |
| Short-term vs Long-term Orientation | -         | -         | -         | 0.000*** | -        |
| Longitude of Existence              | -         | -         | -         | -        | 0.004*** |
| Intercept                           | 0.524     | 0.487     | 0.535     | 0.370    | 0.281    |
| R Square                            | 0.009***  | 0.002***  | 0.009     | 0.000*** | 0.021**  |
| Overall Model F                     | 0.096*    | 0.397     | 0.082*    | 0.777    | 0.007*** |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

The first four models are analysed to test H1: *there is no causal relationship between the gender of film festival management teams and the geographical location of the film festival*, and H2: *there is a causal relationship between the gender of film festival management teams and the geographical location of the film festival*.

The regression analysis of the first model shows that the *R Square* is 0.009. This means that the gender of the festival directors is related with  $0.009 \times 100\% = 0.9$  percent to the dimension power distance. The significance, *F*, shows a number of 0.096, which is greater than alpha, 0.050. However, the causality is significant on a 10 percent level. Therefore, the hypothesis 1 is rejected and hypothesis 2 is accepted on the 90 percent accuracy. This means that the data of this research shows there is a significant relationship between the dimension power distance and the gender of the film festival directors. The independent variable of power distance ( $b^* = -0.003$ ) indicates a negative slope, which means that the lower the power distance is, the more female directors are present in the film festival organisations.

The second model shows an *R Square* of 0.002. This means that the gender of the festival directors is related with  $0.002 \times 100\% = 0.2$  percent to the dimension masculinity versus femininity. The significance shows a number of 0.397, which is greater than alpha, 0.050. Therefore, the null hypothesis is not rejected. This means that the data of this research shows

there is an insignificant relationship between the masculinity versus femininity and the gender of the film festival directors. The independent variable of uncertainty avoidance ( $b^* = -0.003$ ) indicates a negative slope, which means that film festivals with a lower masculine score, which is a higher feminine score, have more female directors.

The third model shows the *R Square* is 0.009. This means that the gender of the festival director is related to the dimension uncertainty avoidance with less than 1 percent, in this particular study. The significance shows a number of 0.082, which is greater than alpha, 0.050. However, the causality is significant on a 10% level. Therefore, the hypothesis 1 is rejected and hypothesis 2 is accepted on the 90 percent accuracy. This means that the data of this research shows there is a significant relationship between the dimension uncertainty avoidance and the gender of the film festival directors. The independent variable of masculinity vs femininity ( $b^* = -0.002$ ) indicates a negative slope, which means that the lower the dimension uncertainty avoidance is, the more female directors are present in the film festival organisations.

Model 4. shows the *R Square* is 0.001. This means that the gender of the festival executives is related to the dimension short-term orientation with less than 1 percent, in this particular study. The significance shows a number of 0.671, which is greater than alpha, 0.050. Therefore, the null hypothesis is not rejected. This means that the data of this research shows there is an insignificant relationship between the dimension short-term orientation and the gender of the film festival executives. The independent variable of short-term versus long-term orientation ( $b^* < 0.001$ ) indicates a no slope.

Overall, the *R Square* scores are relatively low. Therefore, the results must be interpreted carefully. The dimensions power distance and uncertainty avoidance indicate to have a causal relationship with the gender of the film festival directors.

The fifth model is analysed to test H3: *there is no causal relationship between the gender of film festival management teams and the longitude of existence of the film festival*, and H4: *there is a causal relationship between the gender of film festival management teams and the longitude of existence of the film festival*.

Model 5. shows the *R Square* is 0.021. This means that the gender of the festival directors is related with  $0.021 \times 100\% = 2.1$  percent to the film festival longitude of existence. The significance, *F*, is 0.007, which is smaller than alpha, 0.050. Therefore, the hypothesis 5 is rejected and hypothesis 6 is accepted. This means that the data of this research shows there is a significant relationship between the longitude of existence and the gender of the film

festival directors. The independent variable of longitude of existence ( $b^* = 0.004$ ) indicates a positive slope, which means that the longer a film festival exists, the more female directors are present in the film festival organisations today. This correlates with Erigha's (2013) theory of older, more established film festivals have more liberties for gender diversity.

### 4.3. Regression Analyses for the Film Festival Executives

The regression analyses concerning the film festival executives are presented in table 4.5. and look at the causal relationship between the gender of the film festival executives, the four of Hofstede's dimensions and the longitude of existence of the film festivals.

Table 4.4. Bivariate regression of the gender of the film festival executives

|                                     | Model 1   | Model 2   | Model 3   | Model 4  | Model 5  |
|-------------------------------------|-----------|-----------|-----------|----------|----------|
| Power Distance                      | -0.001*** | -         | -         | -        | -        |
| Masculinity vs Femininity           | -         | -0.003*** | -         | -        | -        |
| Uncertainty Avoidance               | -         | -         | -0.001*** | -        | -        |
| Short-term vs Long-term Orientation | -         | -         | -         | 0.000*** | -        |
| Longitude of Existence              | -         | -         | -         | -        | 0.001*** |
| Intercept                           | 0.525     | 0.645     | 0.538     | 0.491    | 0.460    |
| R Square                            | 0.003***  | 0.018**   | 0.004***  | 0.001*** | 0.001*** |
| Overall Model F                     | 0.364     | 0.029**   | 0.278     | 0.671    | 0.584    |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

The first four models are analysed to test H1: *there is no causal relationship between the gender of film festival management teams and the geographical location of the film festival*, and H2: *there is a causal relationship between the gender of film festival management teams and the geographical location of the film festival*.

The R Square of the first model is 0.003. This means that the gender of the festival executives is related with  $0.003 \times 100\% = 0.3$  percent to the dimension power distance. The significance,  $F$ , shows a number of 0.364, which is greater than alpha, 0.050. Therefore, hypothesis 1 is not rejected. This means that the data of this research shows there is an insignificant relationship between the dimension power distance and the gender of the film festival executives. The independent variable of power distance ( $b^* = -0.001$ ) indicates a

negative slope, which means that the lower the power distance is, the more female executives are present in the film festival organisations.

The second model shows an *R Square* of 0.018. This means that the gender of the festival team members is related with  $0.018 \times 100\% = 1.8$  percent to the dimension masculinity versus femininity. The significance shows a number of 0.029, which is smaller than alpha, 0.050. Therefore, hypothesis 1 is rejected and hypothesis 2 is accepted. This means that the data of this research shows there is a significant relationship between the dimension masculinity vs femininity and the gender of the film festival executives. The independent variable of uncertainty avoidance ( $b^* = -0.003$ ) indicates a negative slope, which means that film festivals with a lower masculine score, which is a higher feminine score, have more female executives.

The third model summary shows the *R Square* is 0.004. This means that the gender of the festival executives is related with  $0.004 \times 100\% = 0.4$  percent to the dimension of uncertainty avoidance. The significance shows a number of 0,278, which is greater than alpha, 0.050. Therefore, hypothesis 1 is not rejected. This means that the data of this research shows there is an insignificant relationship between the dimension uncertainty avoidance and the gender of the film festival executives. The independent variable of masculinity vs femininity ( $b^* = -0.001$ ) indicates a negative slope, which means that the lower the dimension uncertainty avoidance is, the more female executives are present in the film festival organisations.

The fourth model shows the *R Square* is 0.001. This means that the gender of the festival executives is related to the dimension short-term orientation with 0.1 percent. The significance shows a number of 0.671, which is greater than alpha, 0.050. Therefore, hypothesis 1 is not rejected. This means that the data of this research shows there is an insignificant relationship between the dimension uncertainty avoidance and the gender of the film festival executives. The independent variable of short-term versus long-term orientation ( $b^* = 0.000$ ) indicates a no slope.

Overall, the *R Square* scores are relatively low. Therefore, the results must be interpreted carefully. For the executive roles in film festivals, only the dimension of masculinity versus femininity indicates to have a causal relationship. Thus, in the population a more feminine organisational culture has more female executives.

The fifth model is analysed to test H3: *there is no causal relationship between the gender of film festival management teams and the longitude of existence of the film festival*, and H4:

*there is a causal relationship between the gender of film festival management teams and the longitude of existence of the film festival.*

Model 5. shows the *R Square* is 0.001. This means that the gender of the festival executives is related to the film festival longitude of existence with less than 1 percent, in this particular study. The significance shows a number of 0.584, which is greater than alpha, 0.050. Therefore, hypothesis 5 is not rejected. This means that the data of this research shows there is an insignificant relationship between the longitude of existence and the gender of the film festival executives. The independent variable of masculinity vs femininity ( $b^* = 0.001$ ) indicates a positive slope, which means that the longer a film festival exists, the more female executives are present in the film festival organisations.

### 4.3. Regression Analyses for the Film Festival Team Members

The regression analyses concerning the film festival team members are presented in table 4.5. and look at the causal relationship between the gender of the film festival team members, the four of Hofstede’s dimensions and the longitude of existence of the film festivals.

*Table 4.5. Bivariate regression of the gender of the film festival team members*

|                                     | <i>Model 1</i> | <i>Model 2</i> | <i>Model 3</i> | <i>Model 4</i> | <i>Model 5</i> |
|-------------------------------------|----------------|----------------|----------------|----------------|----------------|
| Power Distance                      | 0.000***       | -              | -              | -              | -              |
| Masculinity vs Femininity           | -              | -0.002***      | -              | -              | -              |
| Uncertainty Avoidance               | -              | -              | 0.000***       | -              | -              |
| Short-term vs Long-term Orientation | -              | -              | -              | 0.000***       | -              |
| Longitude of Existence              | -              | -              | -              | -              | 0.001***       |
| Intercept                           | 0.544          | 0.631          | 0.545          | 0.526          | 0.518          |
| R Square                            | 0.000***       | 0.014**        | 0.000***       | 0.001***       | 0.004***       |
| Overall Model F                     | 0.811          | 0.040**        | 0.800          | 0.639          | 0.274          |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

The first four models are analysed to test H1: *there is no causal relationship between the gender of film festival management teams and the geographical location of the film festival*, and H2: *there is a causal relationship between the gender of film festival management teams and the geographical location of the film festival.*

The regression analysis of the first model shows that the *R Square* is  $<0.001$ . This means that the gender of the festival team members is related to the dimension power distance with less than 1 percent. The significance, *F*, shows a number of 0.811, which is greater than alpha, 0.050. Therefore, hypothesis 1 is not rejected. This means that the data of this research shows there is an insignificant relationship between the dimension power distance and the gender of the film festival team members. The independent variable of power distance ( $b^* < 0.000$ ) indicates no slope.

The second model shows an *R Square* of 0.014. This means that the gender of the festival team members is related with  $0.014 \times 100\% = 1.4$  percent to the dimension masculinity. The significance shows a number of 0.040, which is smaller than alpha, 0.050. Therefore, hypothesis 1 is rejected and hypothesis 2 is accepted. This means that the data of this research shows there is a significant relationship between the masculinity score and the gender of the film festival team members. The independent variable of uncertainty avoidance ( $b^* = -0.002$ ) indicates a negative slope, which means that film festivals with a lower masculine score, which is a higher feminine score, have more female team members.

The third model shows the *R Square* is  $<0.001$ . This means that the gender of the festival director is related to the dimension uncertainty avoidance with less than 1 percent. The significance shows a number of 0.800, which is greater than alpha, 0.050. Therefore, hypothesis 1 is not rejected. This means that the data of this research shows there is an insignificant relationship between the dimension uncertainty avoidance and the gender of the film festival team members. The independent variable of masculinity vs femininity ( $b^* < 0.000$ ) indicates no slope.

The fourth model shows the *R Square* is 0.001. This means that the gender of the festival executives is related to the dimension short-term orientation with less than 1 percent. The significance shows a number of 0.639, which is greater than alpha, 0.050. Therefore, hypothesis 1 is not rejected. This means that the data of this research shows there is an insignificant relationship between the dimension short-term orientation and the gender of the film festival executives. The independent variable of short-term versus long-term orientation ( $b^* < 0.000$ ) indicates a no slope.

Overall, the *R Square* scores are relatively low. Therefore, the results must be interpreted carefully. For the gender diversity of the film festival team members, only the dimension of masculinity versus femininity indicates to have a causal relationship. Thus, the film festivals with a more feminine organisational culture have more female team members.

The fifth model is analysed to test H3: *there is no causal relationship between the gender of film festival management teams and the longitude of existence of the film festival*, and H4: *there is a causal relationship between the gender of film festival management teams and the longitude of existence of the film festival*.

This model shows the *R Square* is 0.004. This means that the gender of the festival executives is related to the film festival longitude of existence with less than 1 percent, in this particular study. The significance shows a number of 0.274, which is greater than alpha, 0.050. Therefore, hypothesis 3 is not rejected. This means that the data of this research shows there is an insignificant relationship between the longitude of existence and the gender of the film festival executives. The independent variable of masculinity vs femininity ( $b^* = 0.001$ ) indicates a positive slope, which means that the longer a film festival exists, the more female team members are present in the film festival organisations.

#### 4.4. Multivariate Regression Analyses for the Film Festival Management Teams

The multivariate regression analyses are presented in table 4.4. and look at the causal relationship between the gender of the film festival directors, executives, and team members, the four of Hofstede's dimensions, and the longitude of existence of the film festivals.

Table 4.6. *Multivariate Regression gender of directors, executives, and team members*

|                                     | <i>Model 1</i>   | <i>Model 2</i>    | <i>Model 3</i>      |
|-------------------------------------|------------------|-------------------|---------------------|
|                                     | <i>Directors</i> | <i>Executives</i> | <i>Team members</i> |
| Power Distance                      | -0.001***        | -0.001***         | -0.001***           |
| Masculinity vs Femininity           | -0.002***        | -0.004***         | -0.002***           |
| Uncertainty Avoidance               | -0.003***        | 0.000***          | -3.103E-5***        |
| Short-term vs Long-term Orientation | -0.002***        | -0.001***         | -1.904E-5***        |
| Longitude of Existence              | 0.004***         | 0.001***          | -0.001***           |
| Intercept                           | 0.663            | 0.811             | 0.672               |
| R Square                            | 0.019**          | 0.030**           | 0.017**             |
| Overall Model F                     | 0.202            | 0.095*            | 0.295               |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

The three models are analysed to test H1: *there is no causal relationship between the gender of film festival management teams and the geographical location of the film festival*;

H2: *there is a causal relationship between the gender of film festival management teams and the geographical location of the film festival*; H3: *there is no causal relationship between the gender of film festival management teams and the longitude of existence of the film festival*; and H4: *there is a causal relationship between the gender of film festival management teams and the longitude of existence of the film festival*.

The first model shows the *R Square* is 0.019. This means that the gender of the festival directors is related to all the independent variables with  $0.019 \times 100\% = 1.9$  percent. The significance, *F*, shows a number of 0.202, which is greater than alpha, 0.050. Therefore, hypotheses 1 and 3 are not rejected. This means that the data of this research shows there is an insignificant relationship between the independent variables and the gender of the film festival directors. All the independent variables of Hofstede's dimensions indicate a negative slope. This means that the lower the power distance, masculinity, and the uncertainty avoidance scores are, the more female directors are present in the film festival organisations. Nevertheless, the short-term versus the long-term orientation score is also negative, which indicates that the more short-term oriented film festivals have more female directors. This contradicts the theory which states that the short-term oriented organisational cultures are more traditional and less likely to appoint female directors. The variable longitude of existence ( $b^* = 0.004$ ) indicates a positive slope, which means that the longer a film festival exists, the more female directors are present in the film festival organisations.

Model 2 shows the *R Square* is 0.030. This means that the gender of the festival executives is related to all the independent variables with  $0.030 \times 100\% = 3$  percent. The significance, *F*, shows a number of 0.095, which is greater than alpha, 0.050. However, it indicates significance on a level of 10%. Therefore, hypotheses 1 and 3 are rejected and hypotheses 2 and 4 are accepted. This means that the data of this research shows there is a significant relationship between the independent variables and the gender of the film festival executives. All the independent variables of Hofstede's dimensions, except uncertainty avoidance, indicate a negative slope. This means that the lower the power distance and masculinity scores are, the more female executives are present in film festival management. Nevertheless, the uncertainty avoidance score is positive, which indicates that the more uncertainty avoidant, the more female executives are present in the film festival organisations. This goes against the characteristics of countries with a high uncertainty avoidance, which usually is stricter and more likely to appoint male executives within a traditional organisational culture. The short-term versus the long-term orientation score is also negative, which indicates that the more short-term oriented film festivals have more female executives.



The variable longitude of existence ( $b^* = 0.001$ ) indicates a positive slope, which means that the longer a film festival exists, the more female executives are present in the film festival organisations.

Model 3 shows the *R Square* is 0.017. This means that the gender of the festival team members is related to all the independent variables with  $0.011 \times 100\% = 1.7$  percent. The significance, *F*, shows a number of 0.295, which is greater than alpha, 0.050. Therefore, the null hypothesis is not rejected. This means that the data of this research shows there is an insignificant relationship between the independent variables and the gender of the film festival team members. All the independent variables of Hofstede's dimensions indicate a negative slope. This means that the lower the power distance, masculinity, and the uncertainty avoidance scores are, the more female directors are present in the film festival organisations. The short-term versus the long-term orientation score is also negative, which indicates that the more short-term oriented film festivals have more female team members. The variable longitude of existence ( $b^* = -0.001$ ) indicates a negative slope, which means that the longer a film festival exists, the less female team members are present in the film festival organisations. This contradicts the view of Erigha (2015), and confirms the theory of Luanglath, Ali, and Mohannak (2019), who argue that younger festivals are less formalised and implement gender equality on all management levels.

#### **4.5. Gender Diversity of Awarded Film Directors**

Table 4.7. presents the gender diversity of 352 awarded film directors within 20 of the most prestigious film festivals. Within this table, two ratios are presented. The female ratio of the film directors shows the overall percentage of how many female film directors have been awarded in total, in the big five film festivals, per continent, and per film festival. For both the total and the big five festivals, 36 percent of the awarded films are from female directors. There is not much difference between the continents as Europe has 35 percent and North America has 37 percent. The Telluride Mountainfilm festival is the only festival who has not awarded a female film director. The other film festivals have awarded between 23 percent and 50 percent of female film directors, which means that the majority of awarded film directors is male. The female ratio of the best director awards presents the percentages of how many female film directors have been awarded for the category *Best Director*, again in total, in the big five film festivals, per continent, and per film festival. As there are not many awards for the category of best director, the percentages vary heavily. Out of the 12 film festivals who have awards especially dedicated to film directors, only the film festivals of Berlin and

Sundance have above the 50 percent of the female ratio. The Cannes film festival has awarded an equal number of male and female film directors, and the other 9 favour male film directors, as no female directors have been awarded in the category of best film director.

*Table 4.7. Overview of gender diversity within the awarded film directors of the 20 selected film festival organisations.*

|  | <i>Number of awards</i> | <i>Number of Female Directors</i> | <i>Film directors - female ratio</i> | <i>Number of awards for best director</i> | <i>Best Director Awards - female ratio</i> |
|--|-------------------------|-----------------------------------|--------------------------------------|---|--|
| <i>In total</i>                                      | 352                     | 126                               | 36%                                  | 21  | 21%  |
| <i>The Big Five</i>                                  | 132                     | 47                                | 36%                                  | 9   | 44%  |
| <b><i>Per Continent</i></b>                          |                         |                                   |                                      |   |  |
| <i>Europe</i>  | 98                      | 35                                | 35%                                  | 6   | 17%  |
| <i>North America</i>                                 | 239                     | 92                                | 37%                                  | 15  | 23%  |
| <b><i>Per Film Festival</i></b>                      |                         |                                   |                                      |   |  |
| <i>Venice Film Festival</i>                          | 22                      | 5                                 | 23%                                  | 2   | 0%   |
| <i>Cannes Film Festival</i>                          | 11                      | 4                                 | 36%                                  | 2   | 50%  |
| <i>Berlin Film Festival</i>                          | 23                      | 10*                               | 42%                                  | 1   | 100%                                       |
| <i>Toronto International Film Festival</i>           | 11                      | 4                                 | 36%                                  |   |  |
| <i>Sundance Film Festival</i>                        | 38                      | 18*                               | 43%                                  | 5   | 60%  |
| <i>AFI Fest</i>                                      | 22                      | 6*                                | 25%                                  |   |  |
| <i>Mill Valley Film Festival</i>                     | 11                      | 5                                 | 45%                                  |   | 2  |
| <i>Santa Barbara International Film Festival</i>     | 22                      | 7*                                | 30%                                  | 1   | 0%   |
| <i>Telluride Mountainfilm Festival</i>               | 9                       | 0                                 | 0%                                   | 1   | 0%   |
| <i>New York Film Festival</i>                        | 17                      | 6*                                | 32%                                  | 1   | 0%   |
| <i>BFI London Film Festival</i>                      | 4                       | 2                                 | 50%                                  |   |  |
| <i>Hamptons Film Festival</i>                        | 13                      | 4                                 | 31%                                  |   |  |
| <i>South by Southwest film festival</i>              | 17                      | 9*                                | 47%                                  |   |  |
| <i>Locarno Film Festival</i>                         | 22                      | 11                                | 50%                                  | 3   | 0%   |
| <i>International Film Festival Rotterdam</i>         | 22                      | 10                                | 45%                                  |   |  |
| <i>Karlovy Vary International Film Festival</i>      | 18                      | 6*                                | 30%                                  | 1   | 0%   |
| <i>Los Angeles Film Festival</i>                     | 17                      | 5                                 | 29%                                  | 1   | 0%   |
| <i>San Sebastian International Film Festival</i>     | 8                       | 3                                 | 38%                                  | 1   | 0%   |
| <i>Viennale</i>                                      | 6                       | 4*                                | 50%                                  |   |  |
| <i>ECU: The European International Film Festival</i> | 24                      | 7                                 | 29%                                  | 1   | 0%   |

\* Some of the awarded films have multiple film directors; therefore, the percentages show the number of female film directors divided by the total number of film directors.

In order to compare these numbers, table 4.8. gives an overview of the gender diversity within the organisational levels of the *directors*, the *executives*, and the *team members* of the 20 selected film festivals in total, in the big five film festivals, per continent, and per film festival. The percentages of the total of these 20 selected film festivals is similar to the percentages of the total sample of the 335 film festivals, which have been presented in table 4.8. While 6 of the 20 film festivals have a female director, one has two directors of which one is male and the other is female, and the remaining 13 film festivals have male directors. The percentages of Europe and North America do not vary largely, although Europe has a higher female ratio for both the executives (42% - 35% = 7% difference) and the team members (59% - 56% = 3% difference). As mentioned earlier, the average age of the European film festivals 27 years and the average age of the North American film festivals is 23 years. Accordingly, the average of the top 20 film festivals leans towards the theory of Erigha (2016), which states that the older film festivals have more liberties to appoint female executives and implement gender equality in general more easily in their management teams. The big five film festivals have a significant larger number of women in the director roles than among the executives. The overall organisation has more women working in total, in the big five film festivals, and in both continents. Again, most female employees seem to be working in the lower levels of the selected film festival organisations, as the female ratio percentages of the team members are mostly higher than the female ratio percentages of the directors and team members.

*Table 4.8. Overview of gender diversity within the directors, executives, and the team members of the 20 selected film festival organisations*

|   | <i>Number of festival directors</i> | <i>Female ratio directors</i> | <i>Number of executives</i> | <i>Female ratio executives</i> | <i>Number of team members</i> | <i>Female ratio team members</i> |
|---|-------------------------------------|-------------------------------|-----------------------------|--------------------------------|-------------------------------|----------------------------------|
| <i>In total</i>                           | 20                                  | 38%                           | 58                          | 38%                            | 668                           | 58%                              |
| <i>The Big Five</i>                       | 5                                   | 40%                           | 10                          | 20%                            | 119                           | 55%                              |
| <b><i>Per Continent</i></b>               |                                     |                               |                             |                                |                               |                                  |
| <i>Europe</i>                             | 10                                  | 40%                           | 24                          | 42%                            | 422                           | 59%                              |
| <i>North America</i>                      | 10                                  | 40%                           | 34                          | 35%                            | 246                           | 56%                              |
| <b><i>Per Film Festival</i></b>           |                                     |                               |                             |                                |                               |                                  |
| <i>Venice Film Festival</i>               | 1                                   | 0%                            | 3                           | 0%                             | 9                             | 44%                              |
| <i>Cannes Film Festival</i>               | 1                                   | 0%                            |                             |                                | 25                            | 52%                              |
| <i>Berlin International Film Festival</i> | 1                                   | 100%                          |                             |                                | 59                            | 63%                              |

|  |   |      |   |      |    |     |
|--|---|------|---|------|----|-----|
| <i>Toronto International Film Festival</i>         | 1 | 100% | 3 | 33%  | 3  | 33% |
| <i>Sundance Film Festival</i>                      | 1 | 0%   | 2 | 50%  | 23 | 48% |
| <i>AFI Fest</i>                                    | 1 | 0%   | 2 | 50%  | 7  | 43% |
| <i>Mill Valley Film Festival</i>                   | 1 | 0%   | 3 | 33%  | 36 | 58% |
| <i>Santa Barbara International Film Festival</i>   | 1 | 0%   | 2 | 0%   | 29 | 69% |
| <i>Telluride Film Festival</i>                     | 2 | 50%  | 6 | 50%  | 41 | 49% |
| <i>New York Film Festival</i>                      | 1 | 100% | 5 | 20%  | 45 | 47% |
| <i>BFI London Film Festival</i>                    | 1 | 100% | 3 | 67%  | 48 | 56% |
| <i>Hamptons International Film Festival</i>        | 1 | 100% | 5 | 60%  | 13 | 77% |
| <i>South by Southwest</i>                          | 1 | 0%   | 4 | 0%   | 10 | 60% |
| <i>Locarno International Film Festival</i>         | 1 | 100% | 3 | 33%  | 86 | 59% |
| <i>International Film Festival Rotterdam</i>       | 1 | 100% | 2 | 100% | 59 | 59% |
| <i>Karlovy Vary International Film Festival</i>    | 1 | 0%   | 4 | 25%  | 62 | 68% |
| <i>Los Angeles Film Festival</i>                   | 1 | 0%   | 2 | 50%  | 39 | 62% |
| <i>San Sebastián International Film Festival</i>   | 1 | 0%   | 3 | 67%  | 18 | 56% |
| <i>Viennale</i>                                    | 1 | 0%   | 3 | 67%  | 40 | 50% |
| <i>ECU: The European Independent Film Festival</i> | 1 | 0%   |   |      | 16 | 75% |

Remarkably, only one of all the 335 film festivals has a clear page on their website dedicated to the gender equality when selecting films for their awarding ceremony. The Mill Valley Film Festival, located in the United States of America, aims to achieve gender equality at its festival by screening 50 percent of films directed by women this year (Mill Valley Film Festival, 2020). They claim that they will only screen 50/50, from the moment they have reached this quota and their mission is to “open doors and provide access, education and opportunities for women filmmakers”. Nevertheless, the Mill Valley Film Festival does not show much female representation within its own management as it has a male director and 33 percent of the executives and 58 percent of the team members are female.

Another exceptional phenomenon is that in 2019, the first black female film director was selected in the prestigious competition of the Cannes Film Festival. Mati Diop won the Grand Prix for her film *Atlantique* (Atlantics) and wrote history by doing so. Diop stated that: “I did not know that I represented something, at first I was sceptical that my gender and skin colour apparently played a role. I thought it is not about me but about my film, right?” (van de Graaf, 2020). This shows that it is even more difficult to overcome the ‘glass ceiling’ for females

who face other inequalities next to gender inequality, as only one out of 82 selected female directors is a woman of colour (Croft, 2018).

#### 4.6. Regression Analyses Awarded Film Directors and Film Festival Management

The regression analyses concerning the awarded film directors are presented in table 4.9. and look at the causal relationship between the gender of the awarded film directors and the film festival directors, executives, and team members.

Table 4.9. Bivariate regression of awarded film directors

|               | <i>Model 1</i> | <i>Model 2</i> | <i>Model 3</i> |
|---------------|----------------|----------------|----------------|
| Directors     | 0.064*         | -              | -              |
| Executives    | -              | 0.071          | -              |
| Team Members  | -              | -              | 0.077          |
| Intercept     | 0.328          | 0.327          | 0.306          |
| R Square      | 0.004***       | 0.002**        | 0.000***       |
| Overall Model | 0.242          | 0.414          | 0.741          |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

The three models are analysed to test H5: *there is no causal relationship between the gender of the awarded film directors and the gender of the film festival management teams*, and H6: *there is a causal relationship between the gender of the awarded film directors and the gender of the film festival management teams*.

The regression analysis of the first model shows that the *R Square* is 0.004. This means that the gender of the awarded film director is related to the gender of the film festival director with less than 1 percent. The significance, *F*, shows a number of 0.242, which is greater than alpha, 0.050. Therefore, the null hypothesis is not rejected. This means that the data of this research shows there is an insignificant relationship between the gender of the film festival director and the awarded film director. The independent variable of film festival director ( $b^* = 0.064$ ) indicates a positive slope, which means that the more female directors in the film festival organisations, the more female film directors are awarded.

The regression analysis of the second model shows that the *R Square* is 0.002. This means that the gender of the awarded film executives is related to the gender of the film festival

director with less than 1 percent. The significance,  $F$ , shows a number of 0.414, which is greater than alpha, 0.050. Therefore, the null hypothesis is not rejected. This means that the data of this research shows there is an insignificant relationship between the gender of the film festival executives and the awarded film director. The independent variable of film festival executives ( $b^* = 0.071$ ) indicates a positive slope, which means that the more female executives in the film festival organisations, the more female film directors are awarded.

The regression analysis of the third model shows that the  $R Square$  is  $<0.000$ . This means that the gender of the awarded film director is related to the gender of the film festival team members with less than 1 percent. The significance,  $F$ , shows a number of 0.741, which is greater than alpha, 0.050. Therefore, the null hypothesis is not rejected. This means that the data of this research shows there is an insignificant relationship between the gender of the film festival team members and the awarded film director. The independent variable of film festival team members ( $b^* = 0.077$ ) indicates a positive slope, which means that the more female team members in the film festival organisations, the more female film directors are awarded.

The multivariate regression analysis is presented in table 4.10. and looks at the causal relationship between the gender of the awarded film directors and the gender of the film festival directors, executives, and team members

Table 4.10. Multivariate regression of awarded film directors

|               | <i>Awarded film directors</i> |
|---------------|-------------------------------|
| Directors     | 0.054*                        |
| Executives    | 0.056*                        |
| Team Members  | 0.102                         |
| Intercept     | 0.255                         |
| R Square      | 0.005**                       |
| Overall Model | 0.607                         |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

The awarded film directors’ model is analysed to test The first model is analysed to test H5: *there is no causal relationship between the gender of the awarded film directors and the gender of the film festival management teams*, and H6: *there is a causal relationship between the gender of the awarded film directors and the gender of the film festival management*

*teams*. The regression analysis of the first model shows that the *R Square* is 0.005. This means that the gender of the awarded film director is related to the gender of the film festival director with less than 1 percent. The significance, *F*, shows a number of 0.607, which is greater than alpha, 0.050. Therefore, the null hypothesis is not rejected. This means that the data of this research shows there is an insignificant relationship between the gender of the film festival director and the awarded film director. All the independent variables, film festival directors ( $b^* = 0.054$ ), executives ( $b^* = 0.056$ ), and team members ( $b^* = 0.102$ ), indicate a positive slope, which means that the more female directors, executives, and team members in the film festival organisations, the more female film directors are awarded.

#### 4.7. Concluding Notes

Table 4.11. presents an overview of the status of the hypotheses for the first research question. Whether the hypotheses are accepted or rejected is indicated per dependent variable – *director, executives, and team members* – and per independent variable – *power distance, masculinity vs femininity, uncertainty avoidance, short-term vs long-term orientation, and longitude of existence* – and all the independent variables in total.

Table 4.11. Status of hypotheses applied to film festival management teams

|  | Bivariate        |                  |                  |                  |                  |                  |
|--|------------------|------------------|------------------|------------------|------------------|------------------|
|  | Director         |                  | Executives       |                  | Team members     |                  |
|  | H1               | H2               | H1               | H2               | H1               | H2               |
| Geographical location                      |                  |                  |                  |                  |                  |                  |
| <i>Power distance</i>                      | Rejected         | Accepted*        | Accepted         | Rejected         | Accepted         | Rejected         |
| <i>Masculinity vs femininity</i>           | Accepted         | Rejected         | Rejected         | Accepted**       | Rejected         | Accepted**       |
| <i>Uncertainty avoidance</i>               | Rejected         | Accepted*        | Accepted         | Rejected         | Accepted         | Rejected         |
| <i>Short-term vs long-term orientation</i> | Accepted         | Rejected         | Accepted         | Rejected         | Accepted         | Rejected         |
|  | <i>Status H3</i> | <i>Status H4</i> | <i>Status H3</i> | <i>Status H4</i> | <i>Status H3</i> | <i>Status H4</i> |
| <i>Longitude of existence</i>              | Rejected         | Accepted***      | Accepted         | Rejected         | Accepted         | Rejected         |
| <b>Multivariate</b>                        | Accepted         | Rejected         | Rejected         | Accepted*        | Accepted         | Rejected         |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

When looking at the dependent variable *directors*, the sub independent variables *power distance* and *uncertainty avoidance*, and the independent variable *longitude of existence* are accepted. Therefore, in this population, there is a causal relationship between the gender of

the film festival directors and the geographical location, concerning the dimensions power distance and uncertainty avoidance, and the longitude of existence. The negative slope for power distance means that when there is more power distance there in the organisational culture of the researched film festivals, there are fewer female directors. The dimension uncertainty avoidance also indicates a negative slope which means that when there is more uncertainty avoidance in the organisational culture of the researched film festivals, there are fewer female directors as well. When organisational cultures are less uncertainty avoidant, less traditional gender stereotypes are used when dividing management positions. Both dimensions of Hofstede show the preferred outcomes, as low scores indicate a less hierarchical and traditional, and a more equal organisational culture, which include more female directors. Thus, a geographical location or in this case, a country, can influence the gender of the film festival directors. The longitude of existence shows a positive slope, which means that the longer a film festival is in existence, the more female directors are included. This finding can be explained by Erigha's (2015) theory that older film festivals have more experience and better strategic networks, which make it possible to appoint female directors. It is also possible that younger film festivals need to make themselves known and appoint a "traditionally" strong male director to make that happen.

For both second dependent variable, *executives*, and the third dependent variable, *team members*, only the independent variable *masculinity versus femininity* is accepted. Therefore, in this population, there is a causal relationship between the gender of the film festival executives and team members, and the geographical location, concerning the dimension masculinity versus femininity. This means that the country of the film festival can influence the gender diversity of the executives and the team members, in general. The causal relationship indicates a negative slope, which means that a more feminine organisational culture, within the researched film festivals, has more female executives but also more female team members. This is also a preferred outcome of Hofstede's dimensions.

As the multivariate regression analyses have tested the independent variables altogether, only the second model, concerning the film festival executives, is accepted. Therefore, in this population, there is a causal relationship between the gender of the film festival executives and the geographical location and the longitude of existence. The slopes of the dimensions power distance and the masculinity versus femininity are negative, which are preferred. However, the dimension uncertainty avoidance indicates a positive slope and the dimension short-term versus long-term orientation shows a negative slope. This means that the more uncertainty avoidant and the more short-term oriented an organisational culture is, the more



female executives are present in the film festivals. These slopes are not favoured because it contradicts the influences of the dimensions of the organisational cultures. Nevertheless, the longitude of existence indicates a positive slope, which means that the longer a film festival exists, the more female executives are appointed. Again, this supports the theory of Erigha (2015), who argues that older film festivals have more liberties to appoint women in executive roles.

Table 4.12. presents an overview of the status of the hypotheses for the second research question. Whether the hypotheses are accepted or rejected is indicated per dependent variable – *awarded film director* – and per independent variable – *director, executives, and team members* – and all the independent variables in total. The multivariate, which includes all the independent variables, is shown as well.

*Table 4.12. Status of hypotheses applied to the awarded film directors*

| <b>Bivariate</b>    |                  |                  |
|---------------------|------------------|------------------|
| Management teams    | <i>Status H5</i> | <i>Status H6</i> |
| <i>Directors</i>    | <i>Accepted</i>  | <i>Rejected</i>  |
| <i>Executives</i>   | <i>Accepted</i>  | <i>Rejected</i>  |
| <i>Team members</i> | <i>Accepted</i>  | <i>Rejected</i>  |
| <b>Multivariate</b> | <i>Accepted</i>  | <i>Rejected</i>  |

\*\*\* Significant at 1% level, \*\* at 5%, and \* at 10%.

Hypothesis 6. – *there is a causal relationship between the gender of the awarded film directors and the gender of the film festival management teams* – is rejected in all the bivariate regression analyses and the multivariate regression analysis. This means that in the population, there is no causal relationship between the gender of the awarded film directors and the film festival directors, executives, and team members. This finding does not correspond with the theory of Smith (2020), who argues that the gender diversity of film festival employees impacts the female representation of the awarded film directors. The fact that the gender of the film festival employees does not influence the gender of the awarded film directors could mean that the dominant ‘gender culture’ within the researched film festivals, does not favour its own gender in the film festivals, as described by Maddock and Parkin (1993). This could be a positive outcome as the number of females and males in higher positions of the film festivals do not vary in awarding male or female film directors, and therefore, they might just look at the quality of the films themselves. This means that the

majority of awarded film directors in the top 20 film festivals is caused by another variable, which could be how the film industry shapes an image of how the gender roles are distributed in society, as argued by Kagan, Chesney, and Fire (2020), and Erigha (2015).

## 5. Conclusion and Discussion

The following chapter answers the main research question by answering the sub-research questions. Furthermore, it presents the implications and shortcomings of this research. At last, recommendations for future research are established.

### 5.1. Conclusion

To conclude this study, the main research questions – *How is gender diversity distributed in film festival organisations in Europe and North America? And: To what extent is the gender diversity of international film festivals related to the female inclusion of awarded film directors?* – are answered.

The current state of the gender diversity within the researched film festivals is that there are more female team members and fewer female directors and executives, which indicates there is a gender gap in film festival organisations. Therefore, the female representation in film festival management does not deviate from the management in the total film industry, where the male gender is dominant. In order to be representative, one could argue that the number of film festival directors should be equivalent to the percentage of the overall organisation. While currently, there is a difference of 16 percent between the female representation within film festival team members and the executives, in total. The percentages of the festival directors and executives show a small difference between the two continents, whereas North America has more female representation in higher management positions than Europe. The percentages of the female team members are fairly similar between the two continents, as both have more female employees in general. On average, the film festivals in Europe are older than the film festivals in North America. North America has a bit more female representation in the director and executive positions than Europe has, although the difference is minimal.

As Hofstede's dimensions measures the organisational cultures per country, the geographical location of film festivals has proven to be influential toward the number of female directors, executives, and team members on various aspects. For the film festival directors, the power distance and the uncertainty avoidance within an organisational culture influences the number of women who are the head of the film festivals per country. An organisational culture which has more power distance between different management teams, and which is more uncertainty avoidant, is more likely to be traditional and to implement gender stereotypes when appointing management positions. Therefore, the film festivals with more power distance and uncertainty avoidance have more male film festival directors, while

the film festivals with less power distance and uncertainty avoidance have more female directors. The female representation of the film festival executives and team members are more affected by the masculinity or femininity of an organisational culture. A masculine organisational culture is more likely to exclude female employees from management positions and decision-making roles, which leads to more male executives. The fact that this also leads to more male team members could be caused by the fact that there are less women in these film festivals in general. The other way around, film festivals with a higher femininity score has more female executives and team members, which is also shown in table 4.1. The film festivals with more female team members, are also likely to have more female directors and executives, which is supported by the theory of Maddock and Parkin (1993) and Beauregard (2008), who argue that a prominent ‘gender culture’ can influence the gender distribution in an organisation.

When categorising the film festivals per decade, it shows the rapid growth of film festivals throughout the years, which is aligned with the actual increase of film festivals (Follows, 2018). The festivals which have been founded earlier have more female directors nowadays. This finding correlates with the regression analyses, which also shows that there is a causal relationship between the longitude of existence and the gender of the film festival directors. Therefore, the older a film festival is, the more likely it is to have a female director. Both outcomes support Erigha’s (2015) theory that older film festivals have more female executives and directors than the younger film festivals, due to the years they are active. The longitude of existence also shows to an influential variable when applied to the film festival executives with all the dimensions of Hofstede. An older film festival with a less power distant, more femininity, more uncertainty avoidant, and short-term oriented organisational culture, is more likely to have female executives.

The current state of the of the gender diversity of the awarded film directors in the 20 major film festivals is as follows. Both the big five and the total number of film festivals have a small percentage of 36 awarded female film directors. Overall, there is little difference between Europe and North America in the top 20 film festivals. As twelve of the twenty film festivals have awards especially dedicated to the film directors, only three have awarded male and female directors, while the other nine have only awarded male film directors, which shows a gender gap in the awards. The three film festivals who have awarded these special awards have also awarded a 50 percent or above 50 percentage of female film directors. It is possible that these three film festivals have a less traditional view towards gender roles, which in turn increases the probability of selecting films by female directors. In contrast with the

335 film festivals, Europe scores higher in female representation in executive positions than North America does in the top 20 film festivals, in contrast to the total number of 335 film festivals researched for the first research question. Nevertheless, in correlation with the outcomes of the 335 film festivals, the female representation is higher among the team members and lower in higher management positions. One film festival has a website dedicated to gender equality, which strives for a 50/50 representation of awarded film directors, while its own film festival organisation could be more equally represented as it now shows a “traditional gender culture”. The Cannes film festival has awarded the first black woman which shows that it is even more difficult for women of colour to overcome the glass ceiling. Out of the 1882 awarded film directors, 82 are female, of which one is of colour.

The regression analyses, which have measured the relation between the gender of the directors, the executives, and the team members of the top 20 film festivals, do not show a causal relationship with the gender of the awarded film directors. This means that there is another factor which causes a male majority in the awarded film directors of the top 20 film festivals.

This research has shown that there is a persistent gender gap in both the film festivals and among the awarded film directors. Therefore, it is important that the film industry takes action to lower the gender inequalities, create gender balanced organisations, and signals a gender equal society within their made, nominated, and awarded films. They have the power to create positive stereotypes and strong female role models who are equal to men.

## **5.2. Limitations**

The first limitation of this research is the data collection of the film festival management teams. As most information is drawn from the official websites, some are gathered from the website [filmfreeway.com](http://filmfreeway.com). This is a well-known film festival website but might not be as accurate as the film festival’ websites. Nevertheless, the available information of the official film festival websites also has its laminations. Each film festival has described their management team differently and various titles were used. This leaves room for the researcher to interpret these titles. That is why the three management teams have been created, however, each researcher might divide the titles into the three management teams of the director, the executives, and the team members differently. The specific titles have been stated in the 3.1. and 3.2.

The second limitation is that only the top 20 film festivals have been researched in order to find a correlation to the awarding ceremonies and gender equality within the organisations.

The inclusion of other film festivals might have led to different outcomes. Although 352 awarded film directors have been researched, they were among only 20 film festivals. This makes it difficult to interpret or apply these findings in general to other film festivals. Furthermore, a qualitative research would give more in-depth information and reasons of how the gender diversity is the way it is in the film festivals.

Another limitation is that film festivals are temporary events and small scaled. This makes it difficult to be measured, and to generalise the found female representation to the whole film festival industry. Furthermore, this is also one of the reasons why there is not much research on this specific topic, thus gender equality in film festivals, according to Follows (2018).

Another limitation is the timeframe in which the research is executed. A longer period of time would have been beneficial to incorporate various additional variables, such as ethnicity and age equality.

### **5.3. Recommendations for Further Research**

After researching the gender equality within film festivals and its influence on female representation among awarded film directors, it would be interesting to study the race diversity within the film industry. Especially since the ‘Black Lives Matter’ movement, which is currently taking over the world, next to SARS-CoV-19. In this movement, people strive for more ethnicity equality and create awareness about the how people of colour are restricted of opportunities and are treated differently, which is rooted in stereotypes and societal behaviour.

Besides, ethnicity equality, it would be interesting to investigate this research about every year. This would make it possible to see if film festivals have improved the female representation on managerial levels within their organisations. Furthermore, the inclusion of film festivals of other continents would provide a better representation of the global film festival industry.

Regarding the first limitation, it would be beneficial if the researcher had inside information of the film festivals. Intercorporate studies would have better access to the needed information, which is also probably more accurate. Moreover, inside information also gives a better view of the teams as various titles in the film industry. However, if the data would be gathered from the film festivals directly, they might bias their information to ensure a more gender equal outcome.

Regarding the second limitation, it would be beneficial to research the awarded film directors of more film festivals. If more awarded film directors were to be taken into account,

a causal relationship might be found. Furthermore, it would also be interesting to look into the nominated film directors, if the information could be gathered from the film festivals themselves, as not all film festivals provide this information online.

A qualitative research could gain a deeper understanding of the 'glass ceiling', while another quantitative research could focus on the success of the films of the awarded film directors.

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## Appendix

### Appendix A. Database Film Festivals

The following table shows the film festivals which have been researched.

|  |   |
|--|---|
| \$100 Film Festival                                  | Camerimage  |
| 100 Words Film Festival                              | Caminhos do Cinema Português                        |
| 168 Film Festival                                    | Canadian Film Festival                              |
| Action On Film International Film Festival           | Cannes Film Festival                                |
| AFI Fest   | Cape Cod International Film Festival                |
| Africa in Motion                                     | Castle Rock Film Festival                           |
| Al Jazeera Balkans Documentary Film Festival         | Cedar Rapids Independent Film Festival              |
| Ale Kino! International Young Audience Film Festival | CFC Worldwide Short Film Festival                   |
| American Film Festival                               | Chagrin Documentary Film Festival                   |
| American Movie Awards                                | Chicago International Children's Film Festival      |
| Amsterdam Film eXperience                            | Chicago International Film Festival                 |
| Anifilm  | Chicago International REEL Shorts Festival          |
| Animator   | Chicago Palestine Film Festival                     |
| Ann Arbor Film Festival                              | Children KinoFest                                   |
| Antalya International Film Festival                  | Cincinnati Film Festival                            |
| Arab Film Festival                                   | Cine Las Americas International Film Festival       |
| Arctic Film Festival                                 | Cine Pobre Film Festival                            |
| Arlington International Film Festival                | CinEast   |
| Ashland Independent Film Festival                    | Cinéfest Sudbury International Film Festival        |
| Asian World Film Festival                            | Cinéfranco  |
| Athena Film Festival                                 | CinemAsia Film Festival                             |
| Atlanta Film Festival                                | Cinequest Film Festival                             |
| Atlantic Film Festival                               | CinErotic FilmFest                                  |
| Austin Film Festival                                 | City University Film Festival                       |
| Baku International Film Festival East-West           | Cleveland International Film Festival               |
| Baku International Tourism Film Festival             | Colchester Film Festival                            |
| Bel Air Film Festival                                | COLCOA  |
| Beloit International Film Festival                   | Columbus International Film & Video Festival        |
| BendFilm Festival                                    | Cork Film Festival                                  |
| Bergen International Film Festival                   | Coronado Island Film Festival                       |
| Berlin & Beyond Film Festival                        | Crested Butte Film Festival                         |
| Berlin International Film Festival                   | Croatian Minute Movie Cup                           |
| BFI London Film Festival                             | Crossing Europe                                     |
| Big Bear Lake International Film Festival            | Cyprus International Film Festival                  |
| Big Sky Documentary Film Festival                    | Cyprus International Short Film Festival            |
| Boston Film Festival                                 | DALLAS International Film Festival                  |
| Boston Palestine Film Festival                       | Dances With Films                                   |
| Boston Science Fiction Film Festival                 | DC Palestinian Film and Arts Festival               |
| Boston Underground Film Festival                     | DC Shorts Film Festival                             |
| Boulder International Film Festival                  | Denver Film Festival                                |
| Brazilian Film Festival of London                    | Denver Underground Film Festival                    |
| British Urban Film Festival                          | Detroit Windsor International Film Festival         |
| Brussels International Fantastic Film Festival       | Diagonale   |
| Brussels International Independent Film Festival     | Disposable Film Festival                            |
| Buffalo Dreams Fantastic Film Festival               | Dominican International Film Festival               |
| Buffalo International Film Festival                  | Douro Film Harvest                                  |
| Buffalo Niagara Film Festival                        | DOXA Documentary Film Festival                      |
| Burbank International Film Festival                  | Drama International Short Film Festival             |
| Calgary International Film Festival                  | Dublin International Film Festival                  |
| Calgary Underground Film Festival                    | Ecologico International Film Festival               |
| California Film Awards                               | ECU: The European Independent Film Festival         |
| Cambridge Film Festival                              | Edinburgh International Film Festival               |
| Camden International Film Festival                   | Edmonton International Film Festival                |
|  | Environmental Film Festival in the Nation's Capital |

Etheria Film Night  
 Fairy Tales Queer Film Festival  
 Falstaff International Film Festival  
 Fantasia Festival  
 Fantasporto  
 Fantastic Fest  
 FEST  
 Festival del Cinema all'Aperto "Accordi @  
 DISACCORDI"  
 Festival del Cinema all'Aperto "Accordi @  
 DISACCORDI"  
 Festival du Film Merveilleux  
 Festival du Nouveau Cinéma  
 Festival of Cinema NYC  
 Festróia - Tróia International Film Festival  
 Filmfest Hamburg  
 filmkunstfest Mecklenburg-Vorpommern  
 Five Flavours Film Festival  
 Flanders International Film Festival Ghent  
 Flip Animation Festival  
 Florida Film Festival  
 Frameline Film Festival  
 FreeNetWorld International Film Fest  
 French Film Festival - Richmond, Virginia  
 Fresh Film Festival  
 Full Frame Documentary Film Festival  
 Galway African Film Festival  
 Garden State Film Festival  
 Gdynia Film Festival  
 GenreBlast Film Festival  
 GI Film Festival  
 Giffoni Film Festival  
 Gijón International Film Festival  
 Glasgow Film Festival  
 Golden Apricot - Yerevan International Film  
 Festival  
 Göteborg International Film Festival  
 Gotham Screen Film Festival & Screenplay Contest  
 Green Bay Film Festival  
 Green Mountain Film Festival  
 Guadalajara International Film Festival  
 Guanajuato International Film Festival  
 Gulf Coast Film and Video Festival  
 Hamptons International Film Festival  
 Hawaii International Film Festival (HIFF)  
 Heartland Film Festival  
 High Falls Film Festival  
 Highway 61 Film Festival  
 Hollywood Film Festival  
 Honolulu Film Awards  
 Hot Docs Canadian International Documentary  
 Festival  
 Image+Nation  
 imagineNATIVE Film + Media Arts Festival  
 Independent Film Festival of Boston  
 Indian Film Festival of Los Angeles  
 Indianapolis International Film Festival  
 Inside Out Toronto Lesbian and Gay Film and  
 Video Festival  
 Insight Film Festival  
 International Festival of Independent Cinema Off  
 Camera  
 International Film Awards Berlin  
 International Film Festival Mannheim-Heidelberg  
 International Film Festival Rotterdam  
 International Health Film Festival  
 International Motor Film Awards  
 Israeli Film Festival of Philadelphia  
 Istanbul International Film Festival  
 Ivy Film Festival  
 Jacksonville Film Festival  
 Jewish Motifs International Film Festival  
 Jihlava International Documentary Film Festival  
 Junction North International Documentary Film  
 Festival  
 KahBang Film Festival  
 Karlovy Vary International Film Festival  
 Kastav Film Festival  
 Kaunas International Film Festival  
 Kingston Canadian Film Festival  
 Kraków Film Festival  
 Kratkofil International short film festival  
 Küstendorf  
 L.A. Comedy Shorts Film Festival  
 Lausanne Underground Film & Music Festival  
 Leeds International Film Festival  
 Let's All Be Free Film Festival  
 Lisbon Gay & Lesbian Film Festival  
 Little Rock Film Festival  
 Locarno International Film Festival  
 London Asian Film Festival  
 London Film Festival  
 London International Documentary Festival  
 London Lesbian Film Festival  
 Long Beach International Film Festival  
 Los Angeles Asian Pacific Film Festival  
 Los Angeles Film Festival  
 Louisiana Film Prize  
 Love Your Shorts Film Festival  
 Macabre Faire Film Festival  
 Maelstrom International Fantastic Film Festival  
 Magnolia Independent Film Festival  
 Manaki Brothers Film Festival  
 Marda Loop Justice Film Festival  
 Marfa Film Festival  
 Margaret Mead Film Festival  
 Martha's Vineyard Film Festival  
 Martha's Vineyard International Film Festival  
 Maryland Film Festival  
 Message to Man  
 Method Fest Independent Film Festival  
 Mexico City International Contemporary Film  
 Festival  
 Miami International Film Festival  
 Miami Short Film Festival  
 Midwest Ski Film Festival  
 Mile High Horror Film Festival  
 Mill Valley Film Festival  
 Milwaukee Film Festival  
 Milwaukee Short Film Festival

Minneapolis St. Paul International Film Festival  
 Mobile Motion Film Festival  
 Mods & Rockers Film Festival  
 Molodist  
 Montclair Film Festival  
 Montreal International Documentary Festival  
 Montreal World Film Festival  
 Monument Valley Film Festival  
 Moondance International Film Festival  
 Moscow International Film Festival  
 Motovun Film Festival  
 Mykonos Biennale  
 Nantucket Film Festival  
 Naperville Independent Film Festival  
 Nashville Film Festival  
 National Film Festival for Talented Youth -  
 NFFTY  
 Native American Film and Video Festival  
 Nederlands Film Festival  
 Neuchâtel International Fantastic Film Festival  
 Nevada International Film Festival  
 New England Festival of Ibero American Cinema  
 New Horizons International Film Festival  
 New Orleans Film Festival  
 New York Asian Film Festival  
 New York Film Festival  
 New York International Children's Film Festival  
 New York Polish Film Festival  
 Newport Beach Film Festival  
 Northeast Film Festival  
 Northwest Film Fest  
 Northwest Filmmakers' Festival  
 Norwegian International Film Festival  
 Oaxaca Film Fest  
 Odense International Film Festival  
 Odessa International Film Festival  
 Oldenburg International Film Festival  
 Orlando Film Festival  
 Ottawa International Animation Festival  
 Pacific Meridian  
 Palm Springs International Film Festival  
 Pan African Film Festival  
 Philadelphia Asian American Film Festival  
 Philadelphia Film Festival  
 Philadelphia Jewish Film Festival  
 Philadelphia QFest  
 Pluk de nacht  
 Pravo Ljudski Film Festival  
 Public Health Film Festival  
 Pula Film Festival  
 Québec City Film Festival (QCFE)  
 Queer City Cinema  
 Queer North Film Festival  
 Rainbow Visions Film Festival  
 Raindance Film Festival  
 Red Rock Film Festival  
 Reel Pride  
 Reel Rock Film Tour  
 Reel Shorts Film Festival  
 Reelout Queer Film Festival  
 ReelWorld Film Festival  
 Reykjavik International Film Festival  
 Rhode Island International Film Festival  
 RiverRun International Film Festival  
 Rocky Mountain Women's Film Festival  
 Roger Ebert's Overlooked Film Festival  
 Rome Independent Cinema Festival  
 Rome Independent Film Festival  
 Rooftop Films  
 Russian Film Week  
 Sacramento Film and Music Festival  
 San Antonio Film Festival  
 San Diego Asian Film Festival  
 San Diego Black Film Festival  
 San Diego International Film Festival  
 San Francisco Frozen Film Festival  
 San Francisco Green Film Festival  
 San Francisco International Asian American Film  
 Festival  
 San Francisco International Film Festival  
 San Francisco Jewish Film Festival  
 San Sebastián International Film Festival  
 Sanford International Film Festival  
 Santa Barbara International Film Festival  
 Santa Fe Film Festival  
 Santorini Film Festival  
 Sarajevo Fashion Film Festival  
 Sarajevo Film Festival  
 Sarajevo Youth Film Festival  
 Sarasota Film Festival  
 SCHLINGEL International Film Festival  
 Science Fiction Fantasy Short Film Festival  
 Seattle International Film Festival  
 Sedona Film Festival  
 SEMINCI  
 ShortCutz Amsterdam  
 Sidewalk Moving Picture Festival  
 Sitges Film Festival  
 Skopje Film Festival  
 Slamdance Film Festival  
 Sofia International Film Festival  
 Solothurn Film Festival  
 Sonoma Valley Film Festival  
 South by Southwest  
 Southern Utah International Documentary Film  
 Festival (DOCUTAH)  
 St. John's International Women's Film Festival  
 Stockholm International Film Festival  
 Strasbourg European Fantastic Film Festival  
 Subversive Film Festival  
 Sundance Film Festival  
 SUPERTOON International Animation Festival  
 Swansea Bay Film Festival  
 Tallgrass Film Festival  
 Tallinn Black Nights Film Festival  
 Taormina Film Fest  
 Telluride Film Festival  
 Telluride Mountainfilm  
 The Boston Jewish Film Festival  
 The YoungCuts Film Festival

Thessaloniki International Film Festival  
Three Continents Festival  
Three Rivers Film Festival  
Tirana International Film Festival  
Toffest  
Toronto After Dark Film Festival  
Toronto International Film Festival  
Toronto Reel Asian International Film Festival  
Toronto Student Film Festival  
Transatlantyk Festival  
Transilvania International Film Festival  
Traverse City Film Festival  
Tribeca Film Festival  
True/False Film Festival  
Tuzla Film Festival  
Vancouver Asian Film Festival  
Vancouver International Film Festival  
Vancouver Queer Film Festival  
Venice Film Festival  
Ventura film festival  
Vienna Independent Shorts

Viennale  
Vietnamese International Film Festival  
Vilnius International Film Festival  
Virginia Film Festival  
VIVA Film Festival  
Vox Popular Media Arts Festival  
Warsaw International Film Festival  
Waterfront Film Festival  
Waterloo Festival for Animated Cinema  
Whistler Film Festival  
Wisconsin Film Festival  
Woodstock Film Festival  
World Music & Independent Film Festival  
WorldFest-Houston International Film Festival  
Yorkton Film Festival  
Young People's Film Festival  
Zagreb Film Festival  
Zagreb Jewish Film Festival  
ZagrebDox  
Zero Film Festival – London  
Zero Film Festival – New York

## Appendix B. Variables Film Festival Management Database

The following table shows the variables which have been used to gather the right information of the film festival organisations.

### *Appendix B. SPSS Variables Film Festival Management Database*

|    | <i>description</i>   | <i>code</i>        | <i>title used in database</i>    |
|----|--|--------------------|----------------------------------|
| 1  | number of festivals - accumulative   | Nrff               | NR                               |
| 2  | name of the film festival  | nameff             | Name film festival               |
| 3  | date of foundation   | foundingdate       | Founding date                    |
| 4  | the longitude of existence of film festivals   | LoE                | Longitude of existence           |
| 5  | the city in which the city is held   | city               | city                             |
| 6  | the country in which the festival is held  | country            | country                          |
| 7  | the power distance dimension of Hofstede   | pd                 | Power Distance                   |
| 8  | the individualism dimension of Hofstede  | ic                 | Individualism vs Collectivism    |
| 9  | the masculinity dimension of Hofstede  | mf                 | Masculinity vs Femininity        |
| 10 | the uncertainty avoidance dimension of Hofstede  | ua                 | Uncertainty Avoidance            |
| 11 | the short-term dimension of Hofstede   | stlt               | Short term vs Long term          |
| 12 | the indulgence dimension of Hofstede   | ir                 | Indulgence vs Restraint          |
| 13 | the state in which the festival is held - applicable for festivals held in the US      | state              | state                            |
| 14 | the continent in which the festival is held  | continent          | continent                        |
| 15 | the type of film festival  | type               | type                             |
| 16 | additional notes of the festival   | notes              | Notes                            |
| 17 | the name of the director or executive director of the festival                         | namedirector       | Name Director/Executive Director |
| 18 | the gender of the director or executive director                                       | directorM/F        | Director M/F                     |
| 19 | the number of executives active in the film festival organisation - available online   | numberexecutives   | Number of executives             |
| 20 | the number of male executives active in the film festival organisation                 | numberMexecutives  | Number of M                      |
| 21 | the number of female executives active in the film festival organisation               | numberFexecutives  | Number of F                      |
| 22 | the percentage of female executives active in the film festival organisation           | FRE                | Female executives ratio          |
| 23 | the number of team members active in the film festival organisation - available online | numberteammembers  | Number of team members           |
| 24 | the number of male team members active in the film festival organisation               | numberMteammembers | Number of M                      |
| 25 | the number of female team members active in the film festival organisation             | numberFteammembers | Number of F                      |
| 26 | the percentage of women active in the film festival organisation                       | FRTM               | Female team members ratio        |

## Appendix C. Variables Awarded Film Directors Database

The following table shows the variables which have been used to gather the right information of the awarded film directors in the top 20 film festivals.

### *Appendix C. SPSS Variables Awarded Film Director Database*

|    | <i>description</i>                             | <i>code</i> | <i>title used in database</i> |
|----|--|-------------|-------------------------------|
| 1  | name of the film festival                      | NFF         | Film festival                 |
| 2  | the number of film festival                    | NrFF        | Festival number               |
| 3  | the founding year of the film festival         | FYFF        | Year                          |
| 4  | the awarded film                               | AF          | Film                          |
| 5  | the name of the director of the awarded film   | AFD         | Film director name            |
| 6  | the female ratio of the awarded film director  | FRAFD       | Film director female ratio    |
| 7  | the gender of the director of the awarded film | GFD         | Film director gender          |
| 8  | the country of the awarded film                | CAF         | Country awarded film          |
| 9  | the type of award                              | TA          | Award                         |
| 10 | the category of the award                      | CA          | Category                      |
| 11 | the country of the film festival               | CouFF       | Country film festival         |
| 12 | the continent of the film festival             | ConFF       | Continent film festival       |
| 13 | the Film Festival Director                     | FFD         | Film Festival Director        |
| 14 | the female ratio of film festival directors    | FRFFD       | Head M/F                      |
| 15 | number of executives                           | NE          | Number of executives          |
| 16 | number of male executives                      | NME         | Number of M                   |
| 17 | number of female executives                    | NFE         | Number of F                   |
| 18 | the female ratio of film festival executives   | FRFFE       | Executives ratio M/F          |
| 19 | number of team members                         | NTM         | Number of team members        |
| 20 | number of male team members                    | NMTM        | Number of M                   |
| 21 | number of female team members                  | NFTM        | Number of F                   |



## Appendix D. Hypotheses per Regression Analyses

Appendix 1. shows an overview of the hypotheses of the regression analyses. Hypotheses 1 to 4, 7 to 10, and 13 to 16 test the correlation between the dependent variables gender diversity within film festival directors, executives, and team members and the organisational culture per country for the variable geographical location through four different dimensions, which are: power distance, masculinity vs femininity, uncertainty avoidance, and short-term versus long-term orientation. These four dimensions are the independent variables in the regression analyses.

Hypotheses 5, 11, and 17 test the correlation between the dependent variables gender diversity within film festival directors, executives, and team members and the independent variable longitude of existence, thus how many years the film festivals have been active. Hypotheses 6, 12, 18 test the correlation between the dependent variables gender diversity within film festival directors, executives, and team members and all the independent variables, in multivariate regression analyses.

Hypotheses 19 to 21 test the correlation between the dependent variable gender diversity of the awarded film directors and the independent variables gender diversity within film festival directors, executives, and team members.

Hypotheses 22 tests the correlation between the dependent variable gender diversity of awarded film directors and the independent variables gender diversity within film festival directors, executives, and team members in total, in a multivariate regression analysis.

### *Appendix 1. Overview of Used Hypotheses*

| <b>Model</b> | <b>H0/H1</b> | <b>Hypothesis</b>   |
|--------------|--------------|---|
| <b>1</b>     | H0           | Film festivals with an organisational culture with a higher power distance score are more likely to have more female directors. |
|              | H1           | Film festivals with an organisational culture with a higher power distance score are less likely to have more female directors. |
| <b>2</b>     | H0           | Film festivals with an organisational culture with a higher masculinity score are more likely to have more female directors.    |
|              | H1           | Film festivals with an organisational culture with a higher masculinity score are less likely to have more female directors.    |

|          |    |  |
|----------|----|--|
| <b>3</b> | H0 | Film festivals with an organisational culture with a higher uncertainty avoidance score are more likely to have more female directors.   |
|          | H1 | Film festivals with an organisational culture with a higher uncertainty avoidance score are less likely to have more female directors.   |
| <b>4</b> | H0 | Film festivals with an organisational culture with a more short-term orientation score are more likely to have more female directors.  |
|          | H1 | Film festivals with an organisational culture with a more short-term orientation score are less likely to have more female directors.  |
| <b>5</b> | H0 | Film festivals which are longer in existence are more likely to have more female directors.  |
|          | H1 | Film festivals which are longer in existence are less likely to have more female directors.  |
| <b>6</b> | H0 | Film festivals with an organisational culture with a higher power distance score, a higher masculinity score, a higher uncertainty avoidance score, a lower short-term orientation score, and which are longer in existence are more likely to have more female directors. |
|          | H1 | Film festivals with an organisational culture with a higher power distance score, a higher masculinity score, a higher uncertainty avoidance score, a lower short-term orientation score, and which are longer in existence are less likely to have more female directors. |
| <b>7</b> | H0 | Film festivals with an organisational culture with a higher power distance score are more likely to have more female executives.   |
|          | H1 | Film festivals with an organisational culture with a higher power distance score are less likely to have more female executives.   |
| <b>8</b> | H0 | Film festivals with an organisational culture with a higher masculinity score are more likely to have more female executives.  |
|          | H1 | Film festivals with an organisational culture with a higher masculinity score are less likely to have more female executives.  |
| <b>9</b> | H0 | Film festivals with an organisational culture with a higher uncertainty avoidance score are more likely to have more female executives.  |
|          | H1 | Film festivals with an organisational culture with a higher uncertainty avoidance score are less likely to have more female executives.  |

|           |    |  |
|-----------|----|--|
| <b>10</b> | H0 | Film festivals with an organisational culture with a more short-term orientation score are more likely to have more female executives.   |
|           | H1 | Film festivals with an organisational culture with a more short-term orientation score are less likely to have more female executives.   |
| <b>11</b> | H0 | Film festivals which are longer in existence are more likely to have more female executives.   |
|           | H1 | Film festivals which are longer in existence are less likely to have more female executives.   |
| <b>12</b> | H0 | Film festivals with an organisational culture with a higher power distance score, a higher masculinity score, a higher uncertainty avoidance score, a lower short-term orientation score, and which are longer in existence are more likely to have more female directors. |
|           | H1 | Film festivals with an organisational culture with a higher power distance score, a higher masculinity score, a higher uncertainty avoidance score, a lower short-term orientation score, and which are longer in existence are less likely to have more female directors. |
| <b>13</b> | H0 | Film festivals with an organisational culture with a higher power distance score are more likely to have more female team members.   |
|           | H1 | Film festivals with an organisational culture with a higher power distance score are less likely to have more female team members.   |
| <b>14</b> | H0 | Film festivals with an organisational culture with a higher masculinity score are more likely to have more female team members.  |
|           | H1 | Film festivals with an organisational culture with a higher masculinity score are less likely to have more female team members.  |
| <b>15</b> | H0 | Film festivals with an organisational culture with a higher uncertainty avoidance score are more likely to have more female team members.  |
|           | H1 | Film festivals with an organisational culture with a higher uncertainty avoidance score are less likely to have more female team members.  |
| <b>16</b> | H0 | Film festivals with an organisational culture with a more short-term orientation score are more likely to have more female team members.   |
|           | H1 | Film festivals with an organisational culture with a more short-term orientation score are less likely to have more female team members.   |

|           |    |  |
|-----------|----|--|
| <b>17</b> | H0 | Film festivals which are longer in existence are more likely to have more female team members.   |
|           | H1 | Film festivals which are longer in existence are less likely to have more female team members.   |
| <b>18</b> | H0 | Film festivals with an organisational culture with a higher power distance score, a higher masculinity score, a higher uncertainty avoidance score, a lower short-term orientation score, and which are longer in existence are more likely to have more female directors. |
|           | H1 | Film festivals with an organisational culture with a higher power distance score, a higher masculinity score, a higher uncertainty avoidance score, a lower short-term orientation score, and which are longer in existence are less likely to have more female directors. |
| <b>19</b> | H0 | Film festivals with more female directors are more likely to award more female film directors.   |
|           | H1 | Film festivals with more female directors are less likely to award more female film directors.   |
| <b>20</b> | H0 | Film festivals with more female executives are more likely to award more female film directors.  |
|           | H1 | Film festivals with more female executives are less likely to award more female film directors.  |
| <b>21</b> | H0 | Film festivals with more female team members are more likely to award more female film directors.  |
|           | H1 | Film festivals with more female team members are less likely to award more female film directors.  |
| <b>22</b> | H0 | Film festivals with more female directors, executives, and team members are more likely to award more female film directors.   |
|           | H1 | Film festivals with more female directors, executives, and team members are less likely to award more female film directors.   |

## Appendix E. Bivariate and Multivariate Regression Analyses

### Geographical Location and Longitude of Existence

The first regression analysis looks at the correlation between the *geographic location*, thus the country, and the gender of the *director* of the film festival organisations.

#### Model Summary

| Model | R                 | R Square | Adjusted R Square | Std. Error of the Estimate | R Square Change | Change Statistics |     |     | Sig. F Change |
|-------|-------------------|----------|-------------------|----------------------------|-----------------|-------------------|-----|-----|---------------|
|       |                   |          |                   |                            |                 | F Change          | df1 | df2 |               |
| 1     | .025 <sup>a</sup> | .001     | -.002             | .48916                     | .001            | .202              | 1   | 331 | .653          |

a. Predictors: (Constant), Country

#### ANOVA<sup>a</sup>

| Model |            | Sum of Squares | df | Mean Square | F    | Sig.              |
|-------|------------|----------------|----|-------------|------|-------------------|
| 1     | Regression | .048           | 1  | .048        | .202 | .653 <sup>b</sup> |
|       | Residual   | 79.201         | 33 | .239        |      |                   |
|       | Total      | 79.249         | 33 |             |      |                   |
|       |            |                | 2  |             |      |                   |

a. Dependent Variable: Gender director

b. Predictors: (Constant), Country

#### Coefficients<sup>a</sup>

| Model |            | Unstandardized Coefficients |            | Standardized Coefficients | t     | Sig. | 95.0% Confidence Interval for B |             |
|-------|------------|-----------------------------|------------|---------------------------|-------|------|---------------------------------|-------------|
|       |            | B                           | Std. Error |                           |       |      | Lower Bound                     | Upper Bound |
| 1     | (Constant) | .416                        | .064       |                           | 6.550 | .000 | .291                            | .541        |
|       | Country    | -.001                       | .002       | -.025                     | -.450 | .653 | -.006                           | .003        |

a. Dependent Variable: Gender director

The second regression analysis looks at the correlation between the geographic location, thus the *country*, and the gender of the *executives* of the film festival organisations.

#### Model Summary<sup>b</sup>

| Model | Change Statistics |          |     |     |               |  |
|-------|-------------------|----------|-----|-----|---------------|--|
|       | R Square Change   | F Change | df1 | df2 | Sig. F Change |  |
| 1     | .000 <sup>a</sup> | .031     | 1   | 270 | .860          |  |

a. Predictors: (Constant), Country

b. Dependent Variable: The ratio of female executives

*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | .003                  | 1         | .003               | .031     | .860 <sub>b</sub> |
|       | Residual   | 23.761                | 270       | .088               |          |                   |
|       | Total      | 23.764                | 271       |                    |          |                   |

a. Dependent Variable: the ratio of female executives active in the film festival organisation

b. Predictors: (Constant), country in numbers

*Coefficients<sub>a</sub>*

| Model |            | <i>Unstandardized Coefficients</i> |                   | <i>Standardized Coefficients</i> | <i>t</i> | <i>Sig.</i> | <i>95.0% Confidence Interval for B</i> |                    |
|-------|------------|------------------------------------|-------------------|----------------------------------|----------|-------------|--|--------------------|
|       |            | <i>B</i>                           | <i>Std. Error</i> | <i>Beta</i>                      |          |             | <i>Lower Bound</i>                     | <i>Upper Bound</i> |
| 1     | (Constant) | .468                               | .044              |                                  | 10.707   | .000        | .382                                   | .554               |
|       | Country    | .000                               | .002              | .011                             | .177     | .860        | -.003                                  | .003               |

a. Dependent Variable: the ratio of female executives

The third regression analysis looks at the correlation between the geographic location, thus the *country*, and the gender of the *team members* of the film festival organisations.

*Model Summary<sub>b</sub>*

| Model | <i>R</i>          | <i>Adjusted R Square</i> | <i>Std. Error of the Estimate</i> | <i>R Square Change</i> | <i>F Change</i> | <i>Sig. F Change</i> | <i>df1</i> | <i>df2</i> | <i>Sig. F Change</i> |
|-------|-------------------|--------------------------|-----------------------------------|------------------------|-----------------|----------------------|------------|------------|----------------------|
| 1     | .021 <sub>a</sub> | .000                     | .19024                            | .000                   | .140            | .709                 | 1          | 309        | .709                 |

a. Predictors: (Constant), Country

b. Dependent Variable: the ratio of female film festival team members

*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | .005                  | 1         | .005               | .140     | .709 <sub>b</sub> |
|       | Residual   | 11.183                | 309       | .036               |          |                   |
|       | Total      | 11.188                | 310       |                    |          |                   |

a. Dependent Variable: the ratio of female team members

b. Predictors: (Constant), Country

*Coefficients<sup>a</sup>*

| Model |            | Unstandardized Coefficients |            | Standardized Coefficients |        | 95.0% Confidence Interval for B |             |             |
|-------|------------|-----------------------------|------------|---------------------------|--------|---------------------------------|-------------|-------------|
|       |            | B                           | Std. Error | Beta                      | t      | Sig.                            | Lower Bound | Upper Bound |
| 1     | (Constant) | .544                        | .026       |                           | 21.050 | .000                            | .493        | .595        |
|       | Country    | .000                        | .001       | -.021                     | -.374  | .709                            | -.002       | .001        |

a. Dependent Variable: the ratio of women active in the film festival organisation

The fourth regression analysis looks at the correlation between the *longitude of existence* and the gender of the *director* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | R                 | Adjusted R Square | Std. Error of the Estimate |                 | Change Statistics |       |     | Sig. F Change |      |
|-------|-------------------|-------------------|----------------------------|-----------------|-------------------|-------|-----|---------------|------|
|       |                   |                   | R Square                   | R Square Change | F Change          | df1   | df2 |               |      |
| 1     | .146 <sup>a</sup> | .021              | .018                       | .48379          | .021              | 7.246 | 1   | 332           | .007 |

a. Predictors: (Constant), the longitude of existence

b. Dependent Variable: Gender director

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | df  | Mean Square | F     | Sig.              |
|-------|------------|----------------|-----|-------------|-------|-------------------|
| 1     | Regression |                |     |             |       |                   |
|       |            | 1.696          | 1   | 1.696       | 7.246 | .007 <sup>b</sup> |
|       | Residual   | 77.705         | 332 | .234        |       |                   |
|       | Total      | 79.401         | 333 |             |       |                   |

a. Dependent Variable: Gender director

b. Predictors: (Constant), the longitude of existence

*Coefficients<sup>a</sup>*

| Model |                        | Unstandardized Coefficients |            | Standardized Coefficients |       | 95.0% Confidence Interval for B |             |             |
|-------|------------------------|-----------------------------|------------|---------------------------|-------|---------------------------------|-------------|-------------|
|       |                        | B                           | Std. Error | Beta                      | t     | Sig.                            | Lower Bound | Upper Bound |
| 1     | (Constant)             | .281                        | .048       |                           | 5.845 | .000                            | .187        | .376        |
|       | Longitude of existence | .004                        | .002       | .146                      | 2.692 | .007                            | .001        | .007        |

a. Dependent Variable: Gender director

The fifth regression analysis looks at the correlation between the *longitude of existence* of the film festivals and the gender of the *executives* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | Change Statistics |     |     | Sig. F Change |
|-------|-------------------|-------------------|----------------------------|-----------------|-------------------|-----|-----|---------------|
|       |                   |                   |                            |                 | F Change          | df1 | df2 |               |
| 1     | .033 <sup>a</sup> | .001              | .29597                     | .001            | .300              | 1   | 271 | .584          |

- a. Predictors: (Constant), the longitude of existence  
 b. Dependent Variable: the ratio of female executives

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | df  | Mean Square | F    | Sig.              |
|-------|------------|----------------|-----|-------------|------|-------------------|
| 1     | Regression | .026           | 1   | .026        | .300 | .584 <sup>b</sup> |
|       | Residual   | 23.738         | 271 | .088        |      |                   |
|       | Total      | 23.765         | 272 |             |      |                   |

- a. Dependent Variable: the ratio of female executives  
 b. Predictors: (Constant), the longitude of existence

*Coefficients<sup>a</sup>*

| Model |                        | Unstandardized Coefficients |            | Standardized Coefficients | t     | Sig. | 95.0% Confidence Interval for B |             |
|-------|------------------------|-----------------------------|------------|---------------------------|-------|------|---------------------------------|-------------|
|       |                        | B                           | Std. Error |                           |       |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)             |                             |            |                           | 13.73 |      |                                 |             |
|       | Longitude of existence | .460                        | .034       | .033                      | .548  | .000 | .394                            | .526        |
|       |                        | .001                        | .001       | .033                      | .548  | .584 | -.002                           | .003        |

- a. Dependent Variable: the ratio of female

The sixth regression analysis looks at the correlation between the *longitude of existence* and the gender of the *team members* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | Change Statistics |     |     | Sig. F Change |
|-------|-------------------|-------------------|----------------------------|-----------------|-------------------|-----|-----|---------------|
|       |                   |                   |                            |                 | F Change          | df1 | df2 |               |
| 1     | .062 <sup>a</sup> | .004              | .18962                     | .004            | 1.199             | 1   | 310 | .274          |

- a. Predictors: (Constant), the longitude of existence  
 b. Dependent Variable: the ratio of female team members



*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | .043                  | 1         | .043               | 1.199    | .274 <sub>b</sub> |
|       | Residual   | 11.147                | 310       | .036               |          |                   |
|       | Total      | 11.190                | 311       |                    |          |                   |

a. Dependent Variable: the ratio of female team members

b. Predictors: (Constant), the longitude of existence

*Coefficients<sub>a</sub>*

| Model |                        | <i>Unstandardized Coefficients</i> |                   | <i>Standardized Coefficients</i> | <i>t</i> | <i>Sig.</i> | <i>95.0% Confidence Interval for B</i> |                    |
|-------|------------------------|------------------------------------|-------------------|----------------------------------|----------|-------------|--|--------------------|
|       |                        | <i>B</i>                           | <i>Std. Error</i> | <i>Beta</i>                      |          |             | <i>Lower Bound</i>                     | <i>Upper Bound</i> |
| 1     | (Constant)             |                                    |                   |                                  | 26.32    |             |  |                    |
|       |                        | .518                               | .020              |                                  | 6        | .000        | .479                                   | .556               |
|       | Longitude of existence | .001                               | .001              | .062                             | 1.095    | .274        | -.001                                  | .002               |

a. Dependent Variable: the ratio of women active in the film festival organisation

**Hofstede's Dimensions**

The first regression analysis looks at the correlation between the dimension *power distance*, and the gender of the *director* of the film festival organisations.

*Model Summary<sub>b</sub>*

| Model | <i>R</i>          | <i>Adjusted R Square</i> | <i>Std. Error of the Estimate</i> | <i>R Square Change</i> | <i>Change Statistics</i> |            |            | <i>Sig. F Change</i> |
|-------|-------------------|--------------------------|-----------------------------------|------------------------|--------------------------|------------|------------|----------------------|
|       |                   |                          |                                   |                        | <i>F</i>                 | <i>df1</i> | <i>df2</i> |                      |
| 1     | .093 <sub>a</sub> | .009                     | .48658                            | .009                   | 2.786                    | 1          | 318        | .096                 |

a. Predictors: (Constant), Power distance

b. Dependent Variable: Gender director

*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | .660                  | 1         | .660               | 2.786    | .096 <sub>b</sub> |
|       | Residual   | 75.290                | 318       | .237               |          |                   |
|       | Total      | 75.950                | 319       |                    |          |                   |

a. Dependent Variable: Gender director

b. Predictors: (Constant), Power Distance

*Coefficients<sup>a</sup>*

| Model |                | Unstandardized Coefficients |                   | Standardized Coefficients | <i>t</i> | Sig. | 95.0% Confidence Interval for B |                    |
|-------|----------------|-----------------------------|-------------------|---------------------------|----------|------|---------------------------------|--------------------|
|       |                | <i>B</i>                    | <i>Std. Error</i> | <i>Beta</i>               |          |      | <i>Lower Bound</i>              | <i>Upper Bound</i> |
| 1     | (Constant)     | .524                        | .086              |                           | 6.071    | .000 | .354                            | .694               |
|       | Power Distance | -.003                       | .002              | -.093                     | -1.669   | .096 | -.007                           | .001               |

a. Dependent Variable: Gender director

The second regression analysis looks at the correlation between the dimension *power distance*, and the gender of the *executives* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | <i>R</i>          | <i>Adjusted R Square</i> | <i>Std. Error of the Estimate</i> | <i>Change Statistics</i> |                 |                      |
|-------|-------------------|--------------------------|-----------------------------------|--------------------------|-----------------|----------------------|
|       |                   |                          |                                   | <i>R Square Change</i>   | <i>F Change</i> | <i>Sig. F Change</i> |
| 1     | .056 <sup>a</sup> | .003                     | .29539                            | .003                     | .826            | .364                 |

a. Predictors: (Constant), Power distance

b. Dependent Variable: the ratio of female executives

*ANOVA<sup>a</sup>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | .072                  | 1         | .072               | .826     | .364 <sup>b</sup> |
|       | Residual   | 23.035                | 264       | .087               |          |                   |
|       | Total      | 23.107                | 265       |                    |          |                   |

a. Dependent Variable: the ratio of female executives

b. Predictors: (Constant), Power distance

*Coefficients<sup>a</sup>*

| Model |                | Unstandardized Coefficients |                   | Standardized Coefficients | <i>t</i> | Sig. | 95.0% Confidence Interval for B |                    |
|-------|----------------|-----------------------------|-------------------|---------------------------|----------|------|---------------------------------|--------------------|
|       |                | <i>B</i>                    | <i>Std. Error</i> | <i>Beta</i>               |          |      | <i>Lower Bound</i>              | <i>Upper Bound</i> |
| 1     | (Constant)     | .525                        | .059              |                           | 8.962    | .000 | .410                            | .640               |
|       | Power distance | -.001                       | .001              | -.056                     | -.909    | .364 | -.004                           | .001               |

a. Dependent Variable: the ratio of female executives active in the film festival organisation

The third regression analysis looks at the correlation between the dimension *power distance*, and the gender of the *team members* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Mode | R                 |        | Adjusted R Square | Std. Error      | R Square Change | Change Statistics |        |     | Sig. F Change |
|------|-------------------|--------|-------------------|-----------------|-----------------|-------------------|--------|-----|---------------|
|      | R                 | Square |                   | of the Estimate |                 | F                 | Change | df1 |               |
| 1    | .014 <sup>a</sup> | .000   | -.003             | .18562          | .000            | .057              | 1      | 298 | .811          |

a. Predictors: (Constant), Power distance

b. Dependent Variable: the ratio of female team members

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | df  | Mean Square | F    | Sig.              |
|-------|------------|----------------|-----|-------------|------|-------------------|
| 1     | Regression | .002           | 1   | .002        | .057 | .811 <sup>b</sup> |
|       | Residual   | 10.268         | 298 | .034        |      |                   |
|       | Total      | 10.270         | 299 |             |      |                   |

a. Dependent Variable: the ratio of female team members

b. Predictors: (Constant) Power distance

*Coefficients<sup>a</sup>*

| Model |                | Unstandardized Coefficients |            | Standardized Coefficients | t      | Sig. | 95.0% Confidence Interval for B |             |
|-------|----------------|-----------------------------|------------|---------------------------|--------|------|---------------------------------|-------------|
|       |                | B                           | Std. Error | Beta                      |        |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)     | .544                        | .034       |                           | 16.134 | .000 | .478                            | .611        |
|       | Power distance | .000                        | .001       | -.014                     | -.239  | .811 | -.002                           | .001        |

a. Dependent Variable: the ratio of female team members

The fourth regression analysis looks at the correlation between the dimension *masculinity versus femininity*, and the gender of the *director* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Mode | R                 |        | Adjusted R Square | Std. Error      | R Square Change | Change Statistics |        |     | Sig. F Change |
|------|-------------------|--------|-------------------|-----------------|-----------------|-------------------|--------|-----|---------------|
|      | R                 | Square |                   | of the Estimate |                 | F                 | Change | df1 |               |
| 1    | .047 <sup>a</sup> | .002   | -.001             | .48816          | .002            | .719              | 1      | 318 | .397          |

a. Predictors: (Constant), Masculinity vs femininity

b. Dependent Variable: Gender director

ANOVA<sup>a</sup>

| Model |            | Sum of Squares | df  | Mean Square | F    | Sig.              |
|-------|------------|----------------|-----|-------------|------|-------------------|
| 1     | Regression | .171           | 1   | .171        | .719 | .397 <sup>b</sup> |
|       | Residual   | 75.779         | 318 | .238        |      |                   |
|       | Total      | 75.950         | 319 |             |      |                   |

a. Dependent Variable: Gender director

b. Predictors: (Constant), Masculinity vs femininity

Coefficients<sup>a</sup>

| Model |                           | Unstandardized Coefficients |            | Standardized Coefficients | t     | Sig. | 95.0% Confidence Interval for B |             |
|-------|---------------------------|-----------------------------|------------|---------------------------|-------|------|---------------------------------|-------------|
|       |                           | B                           | Std. Error | Beta                      |       |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)                | .487                        | .120       |                           | 4.056 | .000 | .251                            | .723        |
|       | Masculinity vs femininity | -.002                       | .002       | -.047                     | -.848 | .397 | -.006                           | .002        |

a. Dependent Variable: Gender director

The fifth regression analysis looks at the correlation between the dimension *masculinity versus femininity*, and the gender of the *executives* of the film festival organisations.

Model Summary<sup>b</sup>

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | F Change | Sig. F Change | df1 | df2 |
|-------|-------------------|-------------------|----------------------------|-----------------|----------|---------------|-----|-----|
| 1     | .134 <sup>a</sup> | .018              | .29318                     | .018            | 4.830    | .029          | 1   | 264 |

a. Predictors: (Constant), Masculinity vs femininity

b. Dependent Variable: the ratio of female executives

ANOVA<sup>a</sup>

| Model |            | Sum of Squares | df  | Mean Square | F     | Sig.              |
|-------|------------|----------------|-----|-------------|-------|-------------------|
| 1     | Regression | .415           | 1   | .415        | 4.830 | .029 <sup>b</sup> |
|       | Residual   | 22.692         | 264 | .086        |       |                   |
|       | Total      | 23.107         | 265 |             |       |                   |

a. Dependent Variable: the ratio of female executives

b. Predictors: (Constant), Masculinity vs femininity

*Coefficients<sup>a</sup>*

| Model |                           | Unstandardized Coefficients |            | Standardized Coefficients | <i>t</i> | Sig. | 95.0% Confidence Interval for B |             |
|-------|---------------------------|-----------------------------|------------|---------------------------|----------|------|---------------------------------|-------------|
|       |                           | <i>B</i>                    | Std. Error | <i>Beta</i>               |          |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)                | .645                        | .080       |                           | 8.079    | .000 | .488                            | .802        |
|       | Masculinity vs femininity | -.003                       | .001       | -.134                     | -2.198   | .029 | -.006                           | .000        |

a. Dependent Variable: the ratio of female executives

The sixth regression analysis looks at the correlation between the dimension *masculinity versus femininity*, and the gender of the *team members* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | <i>R</i>          | Adjusted <i>R Square</i> | Std. Error of the Estimate | <i>R Square Change</i> | Change Statistics |            |            | Sig. <i>F Change</i> |
|-------|-------------------|--------------------------|----------------------------|------------------------|-------------------|------------|------------|----------------------|
|       |                   |                          |                            |                        | <i>F Change</i>   | <i>df1</i> | <i>df2</i> |                      |
| 1     | .119 <sup>a</sup> | .014                     | .18432                     | .014                   | 4.264             | 1          | 298        | .040                 |

a. Predictors: (Constant), Masculinity vs femininity

b. Dependent Variable: the ratio of female team members

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | <i>df</i> | Mean Square | <i>F</i> | Sig.              |
|-------|------------|----------------|-----------|-------------|----------|-------------------|
| 1     | Regression | .145           | 1         | .145        | 4.264    | .040 <sup>b</sup> |
|       | Residual   | 10.125         | 298       | .034        |          |                   |
|       | Total      | 10.270         | 299       |             |          |                   |

a. Dependent Variable: the ratio of female team members

b. Predictors: (Constant), Masculinity vs femininity

*Coefficients<sup>a</sup>*

| Model |                           | Unstandardized Coefficients |            | Standardized Coefficients | <i>t</i> | Sig. | 95.0% Confidence Interval for B |             |
|-------|---------------------------|-----------------------------|------------|---------------------------|----------|------|---------------------------------|-------------|
|       |                           | <i>B</i>                    | Std. Error | <i>Beta</i>               |          |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)                | .631                        | .047       |                           | 13.481   | .000 | .539                            | .723        |
|       | Masculinity vs femininity | -.002                       | .001       | -.119                     | -2.065   | .040 | -.003                           | .000        |

a. Dependent Variable: the ratio of female team members

The seventh regression analysis looks at the correlation between the dimension *uncertainty avoidance*, and the gender of the *director* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | Change Statistics |          |         | Sig. F Change |
|-------|-------------------|-------------------|----------------------------|-------------------|----------|---------|---------------|
|       |                   |                   |                            | R Square Change   | F Change | df1 df2 |               |
| 1     | .097 <sup>a</sup> | .009              | .48639                     | .009              | 3.042    | 1 318   | .082          |

a. Predictors: (Constant), Uncertainty avoidance

b. Dependent Variable: Gender director

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | df  | Mean Square | F     | Sig.              |
|-------|------------|----------------|-----|-------------|-------|-------------------|
| 1     | Regression | .720           | 1   | .720        | 3.042 | .082 <sup>b</sup> |
|       | Residual   | 75.230         | 318 | .237        |       |                   |
|       | Total      | 75.950         | 319 |             |       |                   |

a. Dependent Variable: Gender director

b. Predictors: (Constant), Uncertainty avoidance

*Coefficients<sup>a</sup>*

| Model |                       | Unstandardized Coefficients |            | Standardized Coefficients | t      | Sig. | 95.0% Confidence Interval for B |             |
|-------|-----------------------|-----------------------------|------------|---------------------------|--------|------|---------------------------------|-------------|
|       |                       | B                           | Std. Error | Beta                      |        |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)            | .535                        | .089       |                           | 6.035  | .000 | .360                            | .709        |
|       | Uncertainty avoidance | -.003                       | .002       | -.097                     | -1.744 | .082 | -.006                           | .000        |

a. Dependent Variable: Gender director dichotomous

The eighth regression analysis looks at the correlation between the dimension *uncertainty avoidance*, and the gender of the *executives* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | Change Statistics |          |         | Sig. F Change |
|-------|-------------------|-------------------|----------------------------|-------------------|----------|---------|---------------|
|       |                   |                   |                            | R Square Change   | F Change | df1 df2 |               |
| 1     | .067 <sup>a</sup> | .004              | .29519                     | .004              | 1.180    | 1 264   | .278          |

a. Predictors: (Constant), Uncertainty avoidance

b. Dependent Variable: the ratio of female executives

ANOVA<sup>a</sup>

| Model |            | Sum of Squares | df  | Mean Square | F     | Sig.              |
|-------|------------|----------------|-----|-------------|-------|-------------------|
| 1     | Regression | .103           | 1   | .103        | 1.180 | .278 <sup>b</sup> |
|       | Residual   | 23.004         | 264 | .087        |       |                   |
|       | Total      | 23.107         | 265 |             |       |                   |

a. Dependent Variable: the ratio of female executives

b. Predictors: (Constant), Uncertainty avoidance

Coefficients<sup>a</sup>

| Model |                       | Unstandardized Coefficients |            | Standardized Coefficients | t      | Sig. | 95.0% Confidence Interval for B |             |
|-------|-----------------------|-----------------------------|------------|---------------------------|--------|------|---------------------------------|-------------|
|       |                       | B                           | Std. Error | Beta                      |        |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)            | .538                        | .062       |                           | 8.706  | .000 | .417                            | .660        |
|       | Uncertainty avoidance | -.001                       | .001       | -.067                     | -1.086 | .278 | -.003                           | .001        |

a. Dependent Variable: the ratio of female executives

The ninth regression analysis looks at the correlation between the dimension *uncertainty avoidance*, and the gender of the *team members* of the film festival organisations.

Model Summary<sup>b</sup>

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | F Change | Sig. F Change | df1 | df2 |
|-------|-------------------|-------------------|----------------------------|-----------------|----------|---------------|-----|-----|
| 1     | .015 <sup>a</sup> | .000              | .18562                     | .000            | .064     | .800          | 1   | 298 |

a. Predictors: (Constant), Uncertainty avoidance

b. Dependent Variable: the ratio of female team members

ANOVA<sup>a</sup>

| Model |            | Sum of Squares | df  | Mean Square | F    | Sig.              |
|-------|------------|----------------|-----|-------------|------|-------------------|
| 1     | Regression | .002           | 1   | .002        | .064 | .800 <sup>b</sup> |
|       | Residual   | 10.267         | 298 | .034        |      |                   |
|       | Total      | 10.270         | 299 |             |      |                   |

a. Dependent Variable: the ratio of female team members

b. Predictors: (Constant), Uncertainty avoidance

*Coefficients<sup>a</sup>*

| Model |                       | Unstandardized Coefficients |            | Standardized Coefficients | <i>t</i> | Sig. | 95.0% Confidence Interval for B |             |
|-------|-----------------------|-----------------------------|------------|---------------------------|----------|------|---------------------------------|-------------|
|       |                       | <i>B</i>                    | Std. Error | Beta                      |          |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)            |                             |            |                           | 15.60    |      |                                 |             |
|       |                       | .545                        | .035       |                           | 9        | .000 | .476                            | .614        |
|       | Uncertainty avoidance | .000                        | .001       | -.015                     | -.253    | .800 | -.001                           | .001        |

a. Dependent Variable: the ratio of female team members

The tenth regression analysis looks at the correlation between the *short-term orientation versus long-term orientation*, and the gender of the *director* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | <i>R</i>          | <i>R Square</i> | Adjusted <i>R Square</i> | Std. Error of the Estimate | <i>R Square Change</i> | Change Statistics |            |            | Sig. <i>F Change</i> |
|-------|-------------------|-----------------|--------------------------|----------------------------|------------------------|-------------------|------------|------------|----------------------|
|       |                   |                 |                          |                            |                        | <i>F Change</i>   | <i>df1</i> | <i>df2</i> |                      |
| 1     | .016 <sup>a</sup> | .000            | -.003                    | .48865                     | .000                   | .080              | 1          | 318        | .777                 |

a. Predictors: (Constant), Short-term vs long-term orientation

b. Dependent Variable: Gender director

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | <i>df</i> | Mean Square | <i>F</i> | Sig.              |
|-------|------------|----------------|-----------|-------------|----------|-------------------|
| 1     | Regression | .019           | 1         | .019        | .080     | .777 <sup>b</sup> |
|       | Residual   | 75.931         | 318       | .239        |          |                   |
|       | Total      | 75.950         | 319       |             |          |                   |

a. Dependent Variable: Gender director

b. Predictors: (Constant), Short-term vs long-term orientation

*Coefficients<sup>a</sup>*

| Model |                                     | Unstandardized Coefficients |            | Standardized Coefficients | <i>t</i> | Sig. | 95.0% Confidence Interval for B |             |
|-------|-------------------------------------|-----------------------------|------------|---------------------------|----------|------|---------------------------------|-------------|
|       |                                     | <i>B</i>                    | Std. Error | Beta                      |          |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)                          | .370                        | .067       |                           | 5.568    | .000 | .239                            | .501        |
|       | Short-term vs long-term orientation | .000                        | .002       | .016                      | .283     | .777 | -.003                           | .004        |

a. Dependent Variable: Gender director



The eleventh regression analysis looks at the correlation between the *short-term orientation versus long-term orientation*, and the gender of the *executives* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | F Change | df1 | df2 | Sig. F Change |
|-------|-------------------|-------------------|----------------------------|-----------------|----------|-----|-----|---------------|
| 1     | .026 <sup>a</sup> | .001              | .29575                     | .001            | .181     | 1   | 264 | .671          |

a. Predictors: (Constant), Short-term vs long-term orientation

b. Dependent Variable: the ratio of female executives

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | df  | Mean Square | F    | Sig.              |
|-------|------------|----------------|-----|-------------|------|-------------------|
| 1     | Regression | .016           | 1   | .016        | .181 | .671 <sup>b</sup> |
|       | Residual   | 23.091         | 264 | .087        |      |                   |
|       | Total      | 23.107         | 265 |             |      |                   |

a. Dependent Variable: the ratio of female executives

b. Predictors: (Constant), Short-term vs long-term orientation

*Coefficients<sup>a</sup>*

| Model |                                     | Unstandardized Coefficients | Std. Error | Standardized Coefficients | t      | Sig. | 95.0% Confidence Interval for B |             |
|-------|-------------------------------------|-----------------------------|------------|---------------------------|--------|------|---------------------------------|-------------|
|       |                                     | B                           |            | Beta                      |        |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)                          | .491                        | .044       |                           | 11.118 | .000 | .404                            | .578        |
|       | Short-term vs long-term orientation | .000                        | .001       | -.026                     | -.426  | .671 | -.003                           | .002        |

a. Dependent Variable: the ratio of female executives

The twelfth regression analysis looks at the correlation between the *short-term orientation versus long-term orientation*, and the gender of the *team members* of the film festival organisations.

*Model Summary<sup>b</sup>*

| Mode | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | Change Statistics |      |     | Sig. F Change |      |
|------|-------------------|-------------------|----------------------------|-----------------|-------------------|------|-----|---------------|------|
|      |                   |                   |                            |                 | F Change          | df1  | df2 |               |      |
| 1    | .027 <sup>a</sup> | .001              | -.003                      | .18557          | .001              | .220 | 1   | 298           | .639 |

a. Predictors: (Constant), Short-term vs long-term orientation

b. Dependent Variable: the ratio of female team members

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | df  | Mean Square | F    | Sig.              |
|-------|------------|----------------|-----|-------------|------|-------------------|
| 1     | Regression | .008           | 1   | .008        | .220 | .639 <sup>b</sup> |
|       | Residual   | 10.262         | 298 | .034        |      |                   |
|       | Total      | 10.270         | 299 |             |      |                   |

a. Dependent Variable: the ratio of female team members

b. Predictors: (Constant), Short-term vs long-term orientation

*Coefficients<sup>a</sup>*

| Model |                                     | Unstandardized Coefficients |            | Standardized Coefficients |        | 95.0% Confidence Interval for B |             |             |
|-------|-------------------------------------|-----------------------------|------------|---------------------------|--------|---------------------------------|-------------|-------------|
|       |                                     | B                           | Std. Error | Beta                      | t      | Sig.                            | Lower Bound | Upper Bound |
| 1     | (Constant)                          | .526                        | .026       |                           | 20.143 | .000                            | .474        | .577        |
|       | Short-term vs long-term orientation | .000                        | .001       | .027                      | .469   | .639                            | -.001       | .001        |

a. Dependent Variable: the ratio of female team members

The thirteenth regression analysis looks at the correlation between the gender of the *film festival directors* and the dimensions *power distance, masculinity vs femininity, uncertainty avoidance, and short-term vs long-term orientation, and longitude of existence.*

*Model Summary<sup>b</sup>*

| Mode | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | Change Statistics |     |     | Sig. F Change |
|------|-------------------|-------------------|----------------------------|-----------------|-------------------|-----|-----|---------------|
|      |                   |                   |                            |                 | F Change          | df1 | df2 |               |
| 1    | .137 <sup>a</sup> | .019              | .48643                     | .019            | 1.498             | 4   | 315 | .202          |

a. Predictors: (Constant), Power distance, Masculinity vs femininity, Uncertainty avoidance, Short-term vs long-term orientation, Longitude of existence

b. Dependent Variable: the ratio of female directors

ANOVA<sup>a</sup>

| Model |            | Sum of Squares | df  | Mean Square | F     | Sig.              |
|-------|------------|----------------|-----|-------------|-------|-------------------|
| 1     | Regression | 1.418          | 4   | .355        | 1.498 | .202 <sup>b</sup> |
|       | Residual   | 74.532         | 315 | .237        |       |                   |
|       | Total      | 75.950         | 319 |             |       |                   |

a. Dependent Variable: the ratio of female directors

b. Predictors: (Constant), Power distance, Masculinity vs femininity, Uncertainty avoidance, Short-term vs long-term orientation, Longitude of existence

Coefficients<sup>a</sup>

| Model |                                     | Unstandardized Coefficients |            | Standardized Coefficients |       | 95.0% Confidence Interval for B |             |             |
|-------|-------------------------------------|-----------------------------|------------|---------------------------|-------|---------------------------------|-------------|-------------|
|       |                                     | B                           | Std. Error | Beta                      | t     | Sig.                            | Lower Bound | Upper Bound |
| 1     | (Constant)                          | .663                        | .185       |                           | 3.575 | .000                            | .298        | 1.027       |
|       | Power distance                      | -.001                       | .003       | -.028                     | -.255 | .799                            | -.008       | .006        |
|       | Masculinity vs femininity           | -.002                       | .002       | -.059                     | -.968 | .334                            | -.007       | .002        |
|       | Uncertainty avoidance               | -.003                       | .003       | -.125                     | 1.052 | .294                            | -.010       | .003        |
|       | Short-term vs long-term orientation | .002                        | .002       | .071                      | .994  | .321                            | -.002       | .006        |
|       | Longitude of existence              | .004                        | .002       | .145                      | 2.653 | .008                            | .001        | .007        |

a. Dependent Variable: the ratio of female directors

The fourteenth regression analysis looks at the correlation between the gender of the *film festival executives* and the dimensions *power distance*, *masculinity vs femininity*, *uncertainty avoidance*, and *short-term vs long-term orientation*, and *longitude of existence*.

Model Summary<sup>b</sup>

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | F Change | df1 | df2 | Sig. F Change |
|-------|-------------------|-------------------|----------------------------|-----------------|----------|-----|-----|---------------|
| 1     | .172 <sup>a</sup> | .030              | .29309                     | .030            | 1.998    | 4   | 261 | .095          |

a. Predictors: (Constant), Power distance, Masculinity vs femininity, Uncertainty avoidance, Short-term vs long-term orientation, Longitude of existence

b. Dependent Variable: the ratio of female executives

*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | .686                  | 4         | .172               | 1.998    | .095 <sup>b</sup> |
|       | Residual   | 22.421                | 261       | .086               |          |                   |
|       | Total      | 23.107                | 265       |                    |          |                   |

a. Dependent Variable: the ratio of female executives

b. Predictors: (Constant), Power distance, Masculinity vs femininity, Uncertainty avoidance, Short-term vs long-term orientation, Longitude of existence

*Coefficients<sub>a</sub>*

| Model |                                     | <i>Unstandardized Coefficients</i> |                   | <i>Standardized Coefficients</i> |          | <i>95.0% Confidence Interval for B</i> |                    |                    |
|-------|-------------------------------------|------------------------------------|-------------------|----------------------------------|----------|--|--------------------|--------------------|
|       |                                     | <i>B</i>                           | <i>Std. Error</i> | <i>Beta</i>                      | <i>t</i> | <i>Sig.</i>                            | <i>Lower Bound</i> | <i>Upper Bound</i> |
| 1     | (Constant)                          | .811                               | .123              |                                  | 6.564    | .000                                   | .567               | 1.054              |
|       | Power distance                      | -.001                              | .002              | -.069                            | -.612    | .541                                   | -.006              | .003               |
|       | Masculinity vs femininity           | -.004                              | .002              | -.175                            | -2.595   | .010                                   | -.007              | -.001              |
|       | Uncertainty avoidance               | .000                               | .002              | -.014                            | -.112    | .911                                   | -.005              | .004               |
|       | Short-term vs long-term orientation | -.001                              | .001              | -.057                            | -.690    | .491                                   | -.004              | .002               |
|       | Longitude of existence              | .001                               | .001              | .034                             | .559     | .577                                   | -.002              | .003               |

a. Dependent Variable: the ratio of female executives

The fifteenth regression analysis looks at the correlation between the gender of the *film festival team members* and the dimensions *power distance*, *masculinity vs femininity*, *uncertainty avoidance*, and *short-term vs long-term orientation*, and *longitude of existence*.

*Model Summary<sub>b</sub>*

| Model | <i>R</i>          | <i>R Square</i> | <i>Adjusted R Square</i> | <i>Std. Error of the Estimate</i> | <i>R Square Change</i> | <i>Change Statistics</i> |            |            | <i>Sig. F Change</i> |
|-------|-------------------|-----------------|--------------------------|-----------------------------------|------------------------|--------------------------|------------|------------|----------------------|
|       |                   |                 |                          |                                   |                        | <i>F Change</i>          | <i>df1</i> | <i>df2</i> |                      |
| 1     | .128 <sup>a</sup> | .017            | .003                     | .18503                            | .017                   | 1.238                    | 4          | 295        | .295                 |

a. Predictors: (Constant), Power distance, Masculinity vs femininity, Uncertainty avoidance, Short-term vs long-term orientation, Longitude of existence

b. Dependent Variable: the ratio of female team members

*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | .170                  | 4         | .042               | 1.238    | .295 <sup>b</sup> |
|       | Residual   | 10.100                | 295       | .034               |          |                   |
|       | Total      | 10.270                | 299       |                    |          |                   |

a. Dependent Variable: the ratio of female team members

b. Predictors: (Constant), Power distance, Masculinity vs femininity, Uncertainty avoidance, Short-term vs long-term orientation, Longitude of existence

*Coefficients<sub>a</sub>*

| Model |                                     | <i>Unstandardized Coefficients</i> |                   | <i>Standardized Coefficients</i> |          | <i>95.0% Confidence Interval for B</i> |                    |                    |
|-------|-------------------------------------|------------------------------------|-------------------|----------------------------------|----------|--|--------------------|--------------------|
|       |                                     | <i>B</i>                           | <i>Std. Error</i> | <i>Beta</i>                      | <i>t</i> | <i>Sig.</i>                            | <i>Lower Bound</i> | <i>Upper Bound</i> |
| 1     | (Constant)                          | .672                               | .074              |                                  | 9.116    | .000                                   | .527               | .817               |
|       | Power distance                      | -.001                              | .001              | -.048                            | -.431    | .667                                   | -.003              | .002               |
|       | Masculinity vs femininity           | -.002                              | .001              | -.133                            | -2.090   | .037                                   | -.004              | .000               |
|       | Uncertainty avoidance               | -3.103E-5                          | .001              | -.003                            | -.025    | .980                                   | -.003              | .002               |
|       | Short-term vs long-term orientation | -1.904E-5                          | .001              | -.002                            | -.024    | .981                                   | -.002              | .002               |
|       | Longitude of existence              | .001                               | .001              | .061                             | 1.078    | .282                                   | -.001              | .002               |

a. Dependent Variable: the ratio of female team members

**Awarded film directors**

The first regression analysis looks at the correlation between the gender of the *film festival directors*, and the gender of the awarded *film director*.

*Model Summary<sub>b</sub>*

| Mode | <i>R</i>          | <i>Adjusted R Square</i> | <i>Std. Error of the Estimate</i> | <i>R Square Change</i> | <i>Change Statistics</i> |            |            | <i>Sig. F Change</i> |
|------|-------------------|--------------------------|-----------------------------------|------------------------|--------------------------|------------|------------|----------------------|
|      |                   |                          |                                   |                        | <i>F Change</i>          | <i>df1</i> | <i>df2</i> |                      |
| 1    | .064 <sup>a</sup> | .004                     | .46662                            | .004                   | 1,376                    | 1          | 335        | .242                 |

a. Predictors: (Constant), Awarded film director

b. Dependent Variable: Film festival director

*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | ,300                  | 1         | ,300               | 1,376    | ,242 <sub>b</sub> |
|       | Residual   | 72,941                | 335       | ,218               |          |                   |
|       | Total      | 73,240                | 336       |                    |          |                   |

a. Dependent Variable: Film festival director

b. Predictors: (Constant), Awarded film director

*Coefficients<sub>a</sub>*

| Model |                        | <i>Unstandardized Coefficients</i> |                   | <i>Standardized Coefficients</i> | <i>t</i> | <i>Sig.</i> | <i>95,0% Confidence Interval for B</i> |                    |
|-------|------------------------|------------------------------------|-------------------|----------------------------------|----------|-------------|--|--------------------|
|       |                        | <i>B</i>                           | <i>Std. Error</i> | <i>Beta</i>                      |          |             | <i>Lower Bound</i>                     | <i>Upper Bound</i> |
| 1     | (Constant)             | ,328                               | ,032              |                                  | 10,388   | ,000        | ,266                                   | ,390               |
|       | Film festival director | ,064                               | ,054              | ,064                             | 1,173    | ,242        | -,043                                  | ,170               |

a. Dependent Variable: Awarded film director

The second regression analysis looks at the correlation between the gender of the *film festival executives*, and the gender of the awarded film *director*.

*Model Summary<sub>b</sub>*

| Model | <i>R</i>          | <i>Adjusted R Square</i> | <i>Std. Error of the Estimate</i> | <i>R Square Change</i> | <i>F Change</i> | <i>df1</i> | <i>df2</i> | <i>Sig. F Change</i> |
|-------|-------------------|--------------------------|-----------------------------------|------------------------|-----------------|------------|------------|----------------------|
| 1     | ,045 <sub>a</sub> | ,002                     | ,46711                            | ,002                   | ,668            | 1          | 335        | ,414                 |

a. Predictors: (Constant), Film festival executives

b. Dependent Variable: Awarded film director

*ANOVA<sub>a</sub>*

| Model |            | <i>Sum of Squares</i> | <i>df</i> | <i>Mean Square</i> | <i>F</i> | <i>Sig.</i>       |
|-------|------------|-----------------------|-----------|--------------------|----------|-------------------|
| 1     | Regression | ,146                  | 1         | ,146               | ,668     | ,414 <sub>b</sub> |
|       | Residual   | 73,094                | 335       | ,218               |          |                   |
|       | Total      | 73,240                | 336       |                    |          |                   |

a. Dependent Variable: Awarded film director

b. Predictors: (Constant), Film festival executives

*Coefficients<sub>a</sub>*

| Model |                          | Unstandardized Coefficients |            | Standardized Coefficients | <i>t</i> | Sig. | 95,0% Confidence Interval for B |             |
|-------|--------------------------|-----------------------------|------------|---------------------------|----------|------|---------------------------------|-------------|
|       |                          | <i>B</i>                    | Std. Error | <i>Beta</i>               |          |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)               | ,327                        | ,038       |                           | 8,697    | ,000 | ,253                            | ,402        |
|       | Film festival executives | ,071                        | ,087       | ,045                      | ,818     | ,414 | -,100                           | ,243        |

a. Dependent Variable: Awarded film director

The third regression analysis looks at the correlation between the gender of the *film festival team members*, and the gender of the awarded film *director*.

#### Model Summary<sup>b</sup>

| Model | <i>R</i>          | Adjusted <i>R Square</i> | Std. Error      | <i>R Square Change</i> | Change Statistics |            |            |                      |
|-------|-------------------|--------------------------|-----------------|------------------------|-------------------|------------|------------|----------------------|
|       |                   |                          | of the Estimate |                        | <i>F Change</i>   | <i>df1</i> | <i>df2</i> | Sig. <i>F Change</i> |
| 1     | ,018 <sup>a</sup> | ,000                     | ,46750          | ,000                   | ,110              | 1          | 335        | ,741                 |

a. Predictors: (Constant), Film festival team members

b. Dependent Variable: Awarded film director

#### ANOVA<sup>a</sup>

| Model |            | Sum of Squares | <i>df</i> | Mean Square | <i>F</i> | Sig.              |
|-------|------------|----------------|-----------|-------------|----------|-------------------|
| 1     | Regression | ,024           | 1         | ,024        | ,110     | ,741 <sup>b</sup> |
|       | Residual   | 73,216         | 335       | ,219        |          |                   |
|       | Total      | 73,240         | 336       |             |          |                   |

a. Dependent Variable: Awarded film director

b. Predictors: (Constant), Film festival executives

#### Coefficients<sup>a</sup>

| Model |                          | Unstandardized Coefficients |            | Standardized Coefficients | <i>t</i> | Sig. | 95,0% Confidence Interval for B |             |
|-------|--------------------------|-----------------------------|------------|---------------------------|----------|------|---------------------------------|-------------|
|       |                          | <i>B</i>                    | Std. Error | <i>Beta</i>               |          |      | Lower Bound                     | Upper Bound |
| 1     | (Constant)               | ,306                        | ,135       |                           | 2,266    | ,024 | ,040                            | ,572        |
|       | Film festival executives | ,077                        | ,233       | ,018                      | ,331     | ,741 | -,381                           | ,536        |

a. Dependent Variable: Awarded film director

The fourth regression analysis looks at the correlation between the gender of the *film festival directors*, the *film festival executives*, and the *film festival team members*, and the gender of the awarded film *director*.

*Model Summary<sup>b</sup>*

| Model | R                 | Adjusted R Square | Std. Error of the Estimate | R Square Change | Change Statistics |     |     | Sig. F Change |
|-------|-------------------|-------------------|----------------------------|-----------------|-------------------|-----|-----|---------------|
|       |                   |                   |                            |                 | F Change          | df1 | df2 |               |
| 1     | ,074 <sup>a</sup> | ,005              | ,46769                     | ,005            | ,612              | 3   | 333 | ,607          |

a. Predictors: (Constant), Film festival directors, Film festival executives, Film festival team members

b. Dependent Variable: Awarded film director

*ANOVA<sup>a</sup>*

| Model |            | Sum of Squares | df  | Mean Square | F    | Sig.              |
|-------|------------|----------------|-----|-------------|------|-------------------|
| 1     | Regression | ,402           | 3   | ,134        | ,612 | ,607 <sup>b</sup> |
|       | Residual   | 72,838         | 333 | ,219        |      |                   |
|       | Total      | 73,240         | 336 |             |      |                   |

a. Dependent Variable: Awarded film director

b. Predictors: (Constant), Film festival directors, Film festival executives, Film festival team members

*Coefficients<sup>a</sup>*

| Model |                            | Unstandardized Coefficients |            | Standardized Coefficients |       | 95,0% Confidence Interval for B |             |             |
|-------|----------------------------|-----------------------------|------------|---------------------------|-------|---------------------------------|-------------|-------------|
|       |                            | B                           | Std. Error | Beta                      | t     | Sig.                            | Lower Bound | Upper Bound |
| 1     | (Constant)                 | ,255                        | ,145       |                           | 1,756 | ,080                            | -,031       | ,541        |
|       | Film festival director     | ,054                        | ,056       | ,055                      | ,963  | ,336                            | -,057       | ,165        |
|       | Film festival executives   | ,056                        | ,092       | ,035                      | ,606  | ,545                            | -,125       | ,237        |
|       | Film festival team members | ,102                        | ,238       | ,024                      | ,430  | ,667                            | -,366       | ,570        |

a. Dependent Variable: Awarded film director