In this Oct. 27, 2017 file photo, actress Rose McGowan, left, waves to the crowd as she arrives for the opening ceremony of the 70th annual Cannes Film Festival, in Cannes, France. In the year after the downfall of Harvey Weinstein and the rise of #MeToo awareness, women in Hollywood are still processing and evaluating what, if anything, has fundamentally changed in their business from the nature of scripts to basic opportunity. (AP Photo/Paul Sancya, File)

In this May 12, 2018 file photo, 82 film industry professionals stand on the steps of the Palais des Festivals to represent, what they describe as personal gender issues, at the Cannes Film Festival in Cannes, France. In the year after the downfall of Harvey Weinstein and the rise of #MeToo awareness, women in Hollywood are still processing and evaluating what, if anything, has fundamentally changed in their business from the nature of scripts to basic opportunity. (Photo by Vianny Le Caer/Invision/AP, File)

By LINDSEY BAHR, AP Film Writer

LOS ANGELES (AP) — In the year after the downfall of Harvey Weinstein and the rise of #MeToo awareness, women in Hollywood are still processing and evaluating what, if anything, has fundamentally changed in their business — from the nature of scripts to an increase in basic opportunity.

Some say that things have absolutely changed, while others struggle to see any discernable difference that can be attributed to the cultural awakenings and discourse of the past year after the downfall of Harvey Weinstein and the rise of #MeToo awareness, women in Hollywood are still processing and evaluating what, if anything, has fundamentally changed in their business from the nature of scripts to basic opportunity.

It's not hard to find films that seem to be speaking directly to the #MeToo moment. This summer saw the all-female "Ocean's 8" do well at the box office. The indie " Eighth Grade" has a disquieting scene between a 13-year-old girl and an older boy in a car. While both are fitting of the moment, both were also in the works before The New York Times wrote that first Weinstein piece last October.

Financiers have, generally, sought out more submissions of female-driven projects in recent years, not because of #MeToo, but because it has proven to be good business with the undeniable success of films like "Wonder Woman," "Wonder Woman," and "Baby Driver," which also came out months before Weinstein's downfall.

Hollywood goes where the money is.

Kristen Stewart has noted a greater interest in more female-focused stories in the past year. "There is a certain amount of hypocrisy to it," Stewart said. "I think that a lot of scripts that have probably existed for a long time are now being looked at again," said Stewart, who is working on her feature directorial debut. "It's kind of something that I'm totally willing to take ad\vantage of, but you have to be aware of it so you can make fun of it a little bit and then use it to your advantage. There are people now who five years ago would say, 'no, no, no,' now being like 'actually that's a beautiful, fully empow\ersed female story and I think you'd be great in it!'" Like, 'OK, how do I get the money for it?'

Academic studies have found years highlighted just how underrepresented women are in film, both in front of and behind the camera, and a report released last year by the Women in Film Inclusion Inc. concluded that there has been no significant progress toward equality among the top-grossing films in a decade.

Those who work at the script level have noted a slight shift in their submissions to Hollywood. "There is a significant change, but it's not necessarily more women," said a female screenwriter who asked not to be named. "It's more women who are writing more female characters."

"I think that a lot of scripts that have probably existed for a long time are now being looked at again," said Stewart, who is working on her feature directorial debut. "It's kind of something that I'm totally willing to take advantage of, but you have to be aware of it so you can make fun of it a little bit and then use it to your advantage. There are people now who five years ago would say, 'no, no, no,' now being like 'actually that's a beautiful, fully empowered female story and I think you'd be great in it!' Like, 'OK, how do I get the money for it?'

"It was supposed to be the year of the woman," Williams said. "And then she couldn't get her film financed."