



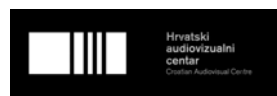
European
Women's
Audiovisual
Network

WHERE ARE THE WOMEN DIRECTORS ?

Report on gender equality
for directors in the
European film industry

2006-2013

In collaboration with



Traditio et Innovatio

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National report prepared in collaboration with
 the European Women's Audiovisual Network.
 You can access the full report by contacting: contact@ewawomen.com
 This full report is also available to EWA members
 Membership can be created at: www.ewawomen.com/login
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APPENDIX V

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ITALY

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Introduction

This report was carried out by the research unit of Directorate-General Cinema of the Italian Ministry of Cultural Heritage and Activities and Tourism (DG Cinema – MiBACT). This is the first DG Cinema survey on gender issues. DG Cinema joined EWA Network to evaluate the status of women in the Italian film industry and investigate the reasons behind the alarming gender imbalance. The aim of the study is to identify the best practices and policies that guarantee diversity of voices and stories in national films and that promote an unbiased portrayal of female image on the media.

The trends in the key indicators examined show that the main bottlenecks for women lie in two stages of the journey to film directing. The first one is at the stage of education, when most female filmmakers that apply to film schools are keener to choose courses other than directing. The second bottleneck comes after training, when the already lesser share of “graduated female directors” – either from film schools or from other forms of training – have a harder time to get their films into production.

Overall, the causes of scarcity of women in directing positions seem to be dual. One coming from women themselves and from a distorted self-perception which discourages them to engage in highly competitive and leading careers. The other reason lies on the other side of the industry and is connected to a limited trust from investors, either public or private, to bet on a woman-led project. Indeed, based on data collected, public financing choices seem to echo, percentage-wise, the low share of applications to the fund. The number of female-directed films at the fund-raising stage is in fact always small but, it is worth noting that it is the producer, not the director, that decides to apply. Therefore, the first choice is in the hands of the producer who picks the project and submits the request for support. It is particularly difficult for women to find a professional outlet in the industry with a producer backing them. From education to professional activities, the entry points narrow down for women leaving them marginalized in the film business, with very few female-directed works available on screen for the audience although festival circulation looks proportionally more rewarding.

I. Summary of findings

1.1 Education, entry and film schools

The route to directing for men and women starts mainly through directing short films and documentaries. Film schools are another important starting point but it seems to be slightly more substantial for men than for women.

In the National Film School (Scuola Nazionale di Cinema), the share of female applicants to all courses is on average 39%, showing then a rather balanced composition. The share of female applicants is confirmed by the share of female graduates, that is 41,5% of all graduates.

The scenario changes dramatically when focusing on film directing courses: female applicants to film directing are only 17% of all applicants, meaning that women are discouraged from engaging in directing already at a very young age.

Based on the answer to the EWA questionnaire snowballed to film professionals, men make their mind about their directing career at an earlier age and actually start it sooner than women do. On average, men shoot their first film at a younger age (20 years old) than women (25 years old).

Both men and women learned the skills to become directors mainly by doing, and, as a second choice, from film schools (men) or training courses (women).

1.2 Presence in the industry

The next stage in the route to directing is the enrolment in the film authors' register. At this stage, the female share has already decreased compared to the share of film school graduates. Registered female screenwriters and directors are only 25%.

Among the factors discouraging women from directing, the questionnaire proposed multiple choices: lack of self-confidence, scarcity of role models, competitive struggle to secure funding, challenges of leadership, family commitments, lack of networks and job instability. All of them seemed important to the respondents, slightly more from the women's perspective than from the men's perspective. Anyhow, for both men and women, the latter are discouraged from directing mainly because of job instability issues.

Gender, however, doesn't seem to be the major difficulty in juggling between family and work but being a director and having children is discouraging regardless of one's gender, and actually, male respondents seem to even have an harder time.

1.3 Funding

The first step to access the industry is fund raising. The analysis on national film funds shows an even smaller share of female's films applying and, consequently, obtaining state support.

The number of female-directed films funded is overall 11%. The success rate of these funds is 34,7% for female directors' films and 41,2% for male directors' ones.

Budget-wise, the spend in the 2006 – 2013 period is shared per gender as follows:

- 15,6% of OPS (first and second works) support was awarded to female-directed films, 84,4% to male directed films;
- while 8,9% of IC (works by directors from their third feature onwards) support was awarded to female-directed films, 91,1% to male-directed films.

The female quota in the category of newcomer directors (OPS) is higher than the established directors' one (IC).

Men and women who filled in the questionnaire have different views on the weight of the director's gender on financiers: the majority of men think that gender has no impact on public funders and, although in a lower percentage, it has no impact on private investors either. Women's views are different: more than half of respondents feel that gender has a significant weight in financiers' decisions.

1.4 Broadcasters' financing

Broadcasters are another substantial source of film financing. As regards the number of films financed by the Italian PSB, Rai, in the 2006-2013 period, 21% are directed by women, while men directed 79% of all Rai's films.

The share of investment in films directed by women is quite lower than the share related to the number of financed films: only 11,4% of the budget is spent for women's films while men received 88,6% of the investment.

1.5 Releases

The extremely low number of female-directed films financed at the fund raising stage results in a sparse presence also in the end market. In fact, the gender share of new national releases even shows a decreasing ratio for women: only 9,2% of films screened in theatres are directed by a woman, while 90,8% are directed by men.

1.6 Admissions

The analysis of box office results follows and strengthens the trend observed in previous figures. The market share of films directed by women is 2,7%, while male directed films' quota is 97,3%. When accessing the market, the gender gap widens up and this might be due also to distribution strategies (number of screens, P&A investment) though these activities are not in the scope of this survey.

Women answering the questionnaire consider P&A as the most important factor affecting the box office performance of women's films. Consistently, the distribution strategy is the next important aspect, but also subject, genre and production value are considered substantial elements of films' success, while critical review is deemed important but less than the previously mentioned factors.

1.7 Festival circulation

An interesting measure of the impact of films on audiences and an approval indicator, apart from theatrical release, is the circulation of films in festivals and award ceremonies. Findings show that female directed films, proportionally, are more successful than male directed films in all categories. 33% of female-directed films received at least one national or international award or nomination, while 17% of male-directed films got national awards/nominations and 23% received international awards/nominations.

As for festivals, 73% of films directed by women participated in at least one international festival and 47% to a national one. For men the share is slightly lower, with 58% of films attending international festivals and 43% invited to national events.

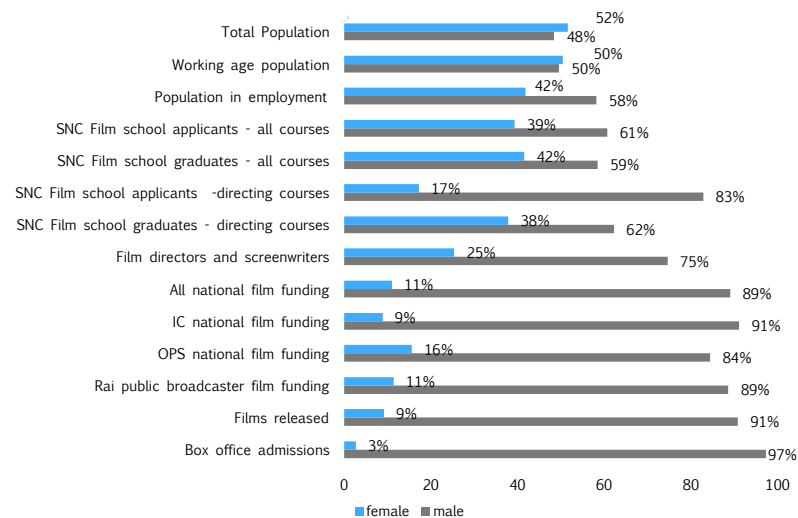
1.8 Questionnaire highlights

Respondents to the questionnaire expressed the belief that gender inequality exists among directors in Italian national industry, although this is mostly felt by women, while male respondents, though agreeing, are less convinced.

Among the factors that could encourage women into the industry, women picked increased support for transition from training to employment as a crucial one. This choice is in line with the bottleneck that clearly exists at the end of the education process where most women fall back on alternative careers to directing.

The questionnaire answers show that, on average, men and women agree that female-directed films may have an impact on society in equal rights, in diversity of cultural expression on screen. In addition, violence against women might be affected by more female-directed films, as well as representation of women on screen and, generally, tolerance in civil society. They also both believe the director's gender affects the way the film subject is treated.

Figure 1: Italian film industry: gender share across key indicators (%)



Source: EWA report database – Survey

Base: Istat, Centro Sperimentale di Cinematografia, SIAE, DG Cinema – Mibact, Rai Radiotelevisione italiana, Cinetel

II. Recommendations for action

National researchers' recommendations for action

- Organisation of initiative to raise awareness and promote the debate on the issue of women's marginalisation and image misrepresentation in the media
- Establishment of inter-institutional dialogue with competent authorities and with stakeholders and professionals
- Introduction of programmes to promote female role models to young students
- Regular data monitoring for national film fund and for operators under investment obligation in film production
- Production of survey on the status of women in the industry and analysis on the causes of imbalance
- Introduction in funding application forms of gender box for cast and crew
- Setting up of a database of women professionals
- Support of the transition from training to employment
- Aim at gender equality in the composition of commissioning committees
- Measures to support publicity, advertising and distribution strategies for female-directed films

III. Methodology

The survey is based on quantitative and qualitative data.

Quantitative data sources are DG Cinema - MiBACT database and other institutions' and trade associations' databases that kindly supplied ad hoc figures (SIAE, 100autori, Centro Sperimentale di Cinematografia, Cinetel, Luce Cinecittà - Filmlitalia, Rai). The timeframe for most data is 2006-2013, although in some cases data weren't available for all years. Figures on films refer to feature live action, documentaries and animation over 75'. Films are of Italian nationality when they are 100% Italian or acknowledged as co-productions, regardless of the Italian share.

Qualitative data are the end result of the questionnaire launched over a 4-week period, published on DG Cinema - MiBACT web page and forwarded to trade associations, national and local film funds and film commissions, film schools, broadcasters, Italian Media Desks and targeted film festivals.

The total number of Italian respondents was 119 with a large majority of women, 77,3% compared to 22,7% men. The age spectrum of the respondents was fairly wide, ranging from 20 to 77 with a mean for women of 43 and a mean for men of 46. All professional categories indicated were represented (although unevenly), with the exception of sound engineer.

The categories most represented, for both men and women, were directors, scriptwriters; producers; film experts. Male directors numbered only 12 while there were 59 female directors.

In some cases, questions had multiple options to select, while in case of a 1-4 scale answer, results were based on "applies fully" and "applies" answers.

IV. Women's Presence in the industry

4.1 Does gender inequality exist?

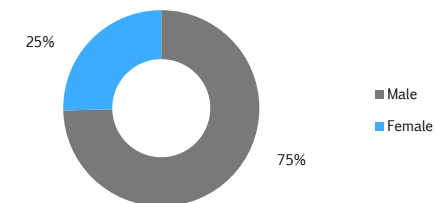
Respondents to the questionnaire expressed the belief that gender inequality exists among directors in Italian national industry although this is mostly felt by women, while male respondents, though agreeing, expressed it less strongly.

4.2 Number of working directors

The figures on feature films and documentaries released over the 8-year period give a very clear outlook on women presence in the industry. Only 9% of films screened in theatres are directed by a woman. Even though splitting the works into live action and documentaries shows higher shares for documentaries (12% female directed/ 88% male directed), the gap is still very wide and the overall numbers too small to be significant.

According to the Italian copyright collecting society, SIAE, within registered film authors in 2014, the proportion of women is larger compared to the film releases figures. Up to 25% of registered authors are female. This is partially due to the wider scope of the SIAE Register that includes film directors, screenwriters, and dubbing dialoguist.

Figure 2: Film Directors and Scriptwriters, 2014



Source: EWA report database - Survey
Base: SIAE

4.3 Numbers of directors in receipt of national funding

The ratio of female and male directors supported by the national film fund in the 2006-2013 timeframe echoes the lack of films with female directors. Over 8 years only 12% of films supported by Directorate-Cinema of the Italian Ministry of Culture had a woman as director, but this outcome reflects the small share of female directed works applications for national funding. When observing the Italian film market, the marginalisation of women is constantly and consistently affirmed. But does the position for active directors mirror the demand of women's ambitions?

V. Entry into the industry

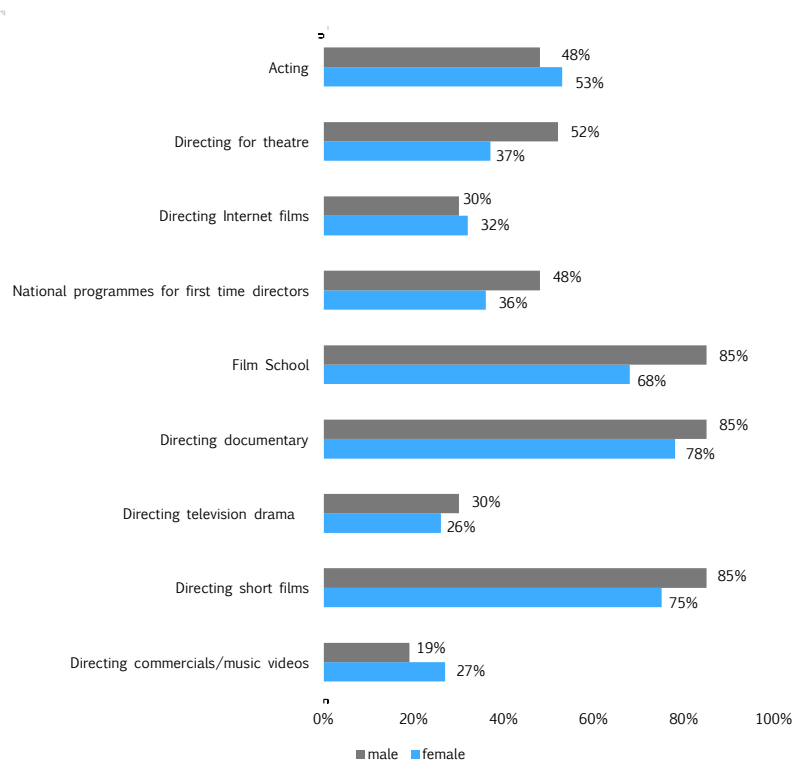
5.1 How did you get your skills?

Based on the answer they gave to the questionnaire, men make up their mind about their directing career at an earlier age and actually start it sooner than women. A higher percentage among men (33%) decided to become a director at a very young age – before 11 – while only 17% of women (10 persons) took the decision that early in their life. On average, the first film was shot sooner by men (20 years old) than by women (25 years old).

Both men and women learned the skills to become directors mainly by doing, and, as a second choice, from film schools (men) or training courses (women).

5.2 What was your route into directing?

The route to directing for men and women starts mainly through directing short films and documentaries. Film schools are another important starting point but it seems to be slightly more substantial for men than for women. As confirmed by data shown further on in the Film School section, the amount of women that apply for the strictly selective directing course is very low. Apparently, then, women rely less than men on film schools to learn and start their filmmaking career. Additionally, women rely more on the acting career as a route into directing, while for men also national film programmes for first time directors are a valuable option.

Figure 3: Routes into directing

Source: EWA report database - Survey

5.3 Women directors' presence in film school

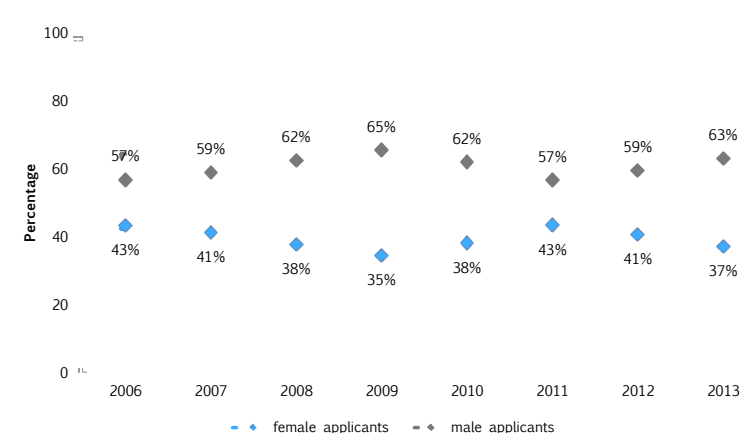
Film schools are an important entry point for young directors due not only to the tools and education provided but also to the school's connections to the industry, that guides the graduated students into their professional career.

Data for this survey were supplied by Centro Sperimentale di Cinematografia - Scuola Nazionale di Cinema (SNC - National Film School), the oldest Italian Film School, that has five locations with different areas of expertise: Rome (cinema); Palermo (documentary films); Milan (TV drama and production/industrial Cinema);

Turin (animation); and L'Aquila (reportage). Admission to the school is strictly selective. The interdisciplinary teaching programme prepares students with three-year programmes in the specific areas of directing, scriptwriting, acting, photography, editing, sound techniques, production, set-design, costume design.

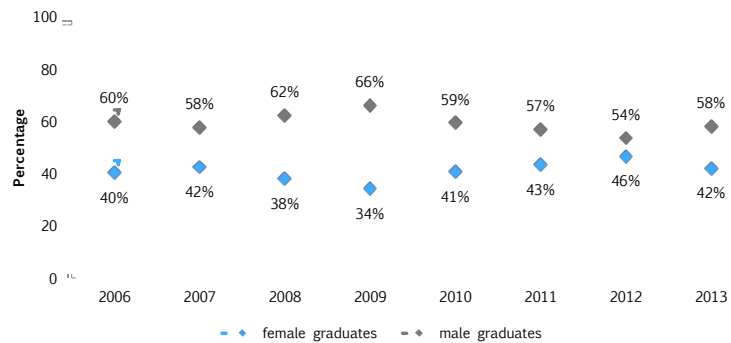
During the 8-year timeframe examined, the share of female applicants to all courses of the various centres is on average 40% showing then a rather balanced composition, although fluctuating in the trend over the years. Applicants have to pass a very selective exam to be admitted to the school and only few of them actually enter the course. Therefore, dropouts are very rare.

The share of female applicants confirms the share of female graduates that is 41,5%.

Figure 4: Applicants for film courses at all SNCs (2006-2013)

Source: EWA report database - Survey

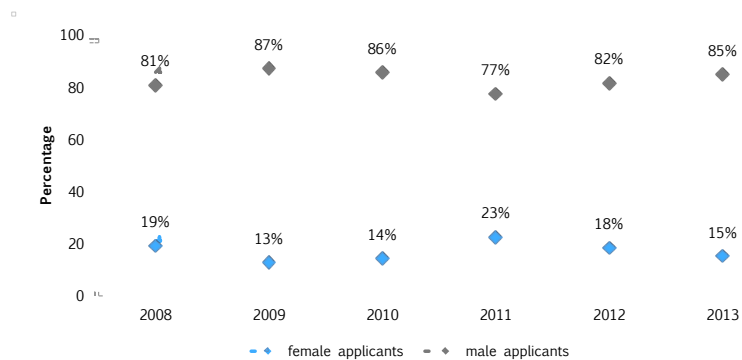
Base: Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema

Figure 5: Graduates from film courses at all SNCs (2006-2013)

Source: EWA report database – Survey

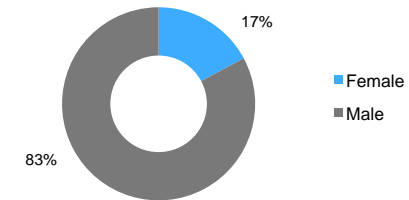
Base: Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema

The scenario changes dramatically when focusing on film directing courses. National Film School provided this detail for the Rome Film School, the most ancient and prestigious one, specialized in feature films. Figures collected over a 2008-2013 period, show how few female applicants to film directing are - only 17% of all applicants - meaning that women are discouraged from engaging in directing still at a very young age.

Figure 6: Applicants for film directing course at SNC Roma

Source: EWA report database – Survey

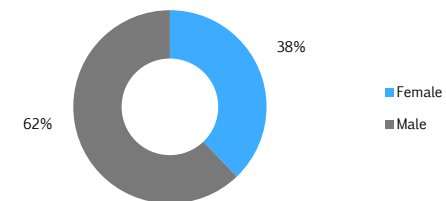
Base: Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema

Figure 7: Percentage of applicants for film directing course at SNC Roma (2008-2013)

Source: EWA report database – Survey

Base: Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema

Compared to the small number of girls applying to directing courses, the results in terms of admission to the course and final graduation are more promising, with 37,8% of graduates in film directing being women. This also shows a good success rate for women and a special attention from the examiners to have balanced classes as far as possible.

Figure 8: Percentage of graduates from film directing course at SNC Roma, 2006-2013

Source: EWA report database – Survey

Base: on Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema

VI. National funding

6.1 National production fund – overall % share

For the purpose of this survey, only selective national schemes for long-length (over 75') films are taken into account. Automatic schemes, such as tax credit, have not been considered. Selective national film funding is split into two schemes: Cultural relevance films (*Interesse Culturale* or "IC"), covering works by directors from their third feature onwards; and first and second time directors' films (*Opere Prime e Seconda* or "OPS").

The total amount of these funds is decreasing in recent years: from €46.2 million for 2006 to €20.7 million for 2013. In all national film funding schemes, including both IC and OPS, the female directors' share is 11%, the male share is 89%.

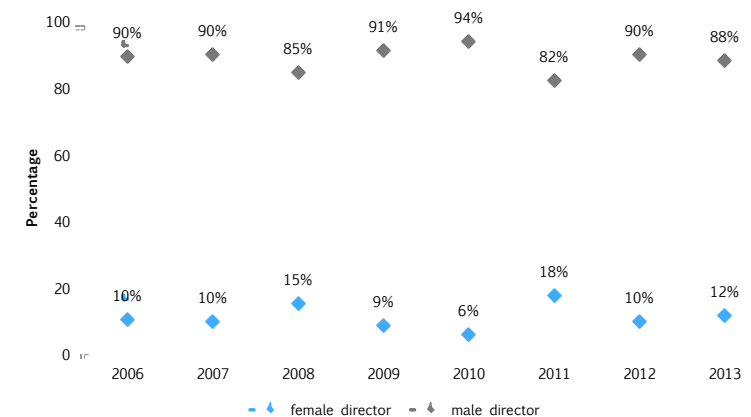
Figures in this paragraph are based on the number of applications and funded films.

Looking both at the applications and at the funded films, in the 2006-2013 period, there were no substantial variations year by year in the percentage of male and female directors, so the average data are adequate to understand the situation.

As for OPS application, the average share of female directed works is 16%, while 84% is the share of male directed works. Looking at the number of applications for IC, that is dedicated to established directors' works, the female share decreases: 12% of applications are for works directed by women, 88% for works directed by men.

If we look at the funded films, the situation is quite similar, with a decrease in the presence of women. Female directors' share for funded OPS is 14,8% while for IC, the female share decrease to 10% of funded works.

Figure 9: All national film funding

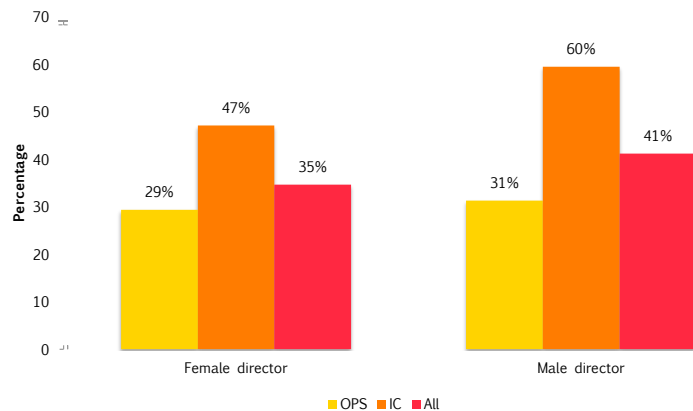


Source: EWA report database – Survey

Base: DG Cinema - MIBACT

Comparing the number of applications and the number of funded films makes it possible to observe the success rate of national film funding: for OPS, the average success rate of female directors' films is 29,4%; it grows for IC films, reaching 47,1%. For male directors' films, the average success rate of OPS is 31,3%, while for IC is 59,5%. This means that the number of applicants for OPS, i.e. newcomer directors, is higher than IC applicants, both for men and women. The success rate in both kinds of aid is slightly higher for male directors than for female directors' works.

The overall success rate, including both OPS and IC funds, is 34,7% for female directors' films and 41,2% for male directors' ones.

Figure 10: Success rate of IC and OPS funding applications, 2006-2013

Source: EWA report database – Survey
Base: DG Cinema - MiBACT

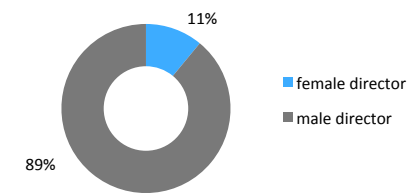
6.2 National production fund – fiction and documentary

In this paragraph the national public support is examined budget-wise.

The Italian national fund doesn't distinguish between live action and documentary: there is not any specific fund for documentaries. Documentaries running over 75' have access to the general fund for long-length films. Often documentaries apply for another national scheme dedicated to short films (under 75'), but the analysis of this scheme is not included in this report.

The analysis of national support to both OPS and IC long-length works shows how live action works absorb most of the total envelope, while documentaries receive a minority quota of the national fund. Nevertheless, it is worth noting that the number of applications for documentaries is much smaller than the number for live action works. Anyway, the general trend of the past years highlights that the amount of funding awarded to documentaries is increasing, despite the general reduction of the total fund budget.

The general average data, combining funded IC and OPS, shows that 11,0% of direct national film funding was awarded to films directed by women, 89,0% to films directed by men.

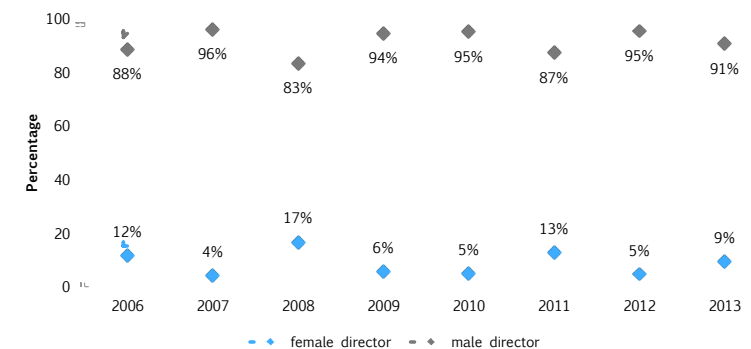
Figure 11: Share of all national film funding, 2006-2013

Source: EWA report database – Survey
Base: DG Cinema - MiBACT

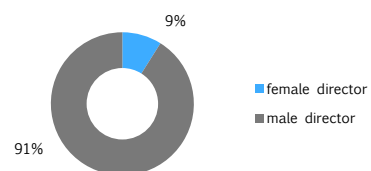
The amount of spend in the 2006 – 2013 period can be broken down per gender and per schemes as follows:

- 15,6% of OPS support was awarded to female directed films, 84,4% to male directed films;
- 8,9% of IC support was awarded to female directed films, 91,1% to male directed films.

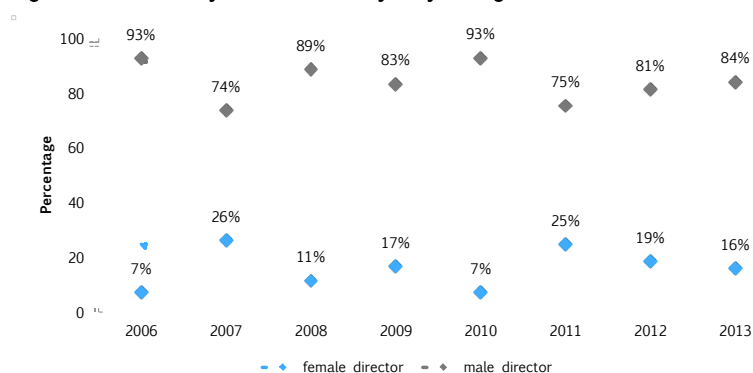
In this case as well, the proportion of women in the category of newcomer directors (OPS) is higher than in the established directors' one (IC).

Figure 12: IC national film funding

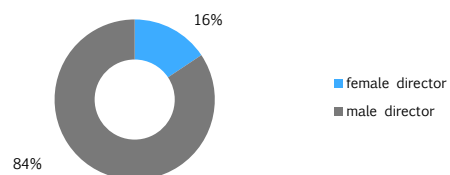
Source: EWA report database – Survey
Base: DG Cinema - MiBACT

Figure 13 : Share of IC national film funding (2006-2013)

Source: EWA report database – Survey
Base: DG Cinema - MiBACT

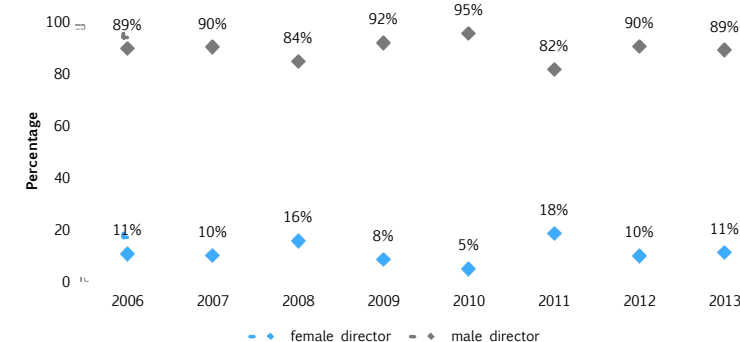
Figure 14: Share of OPS national film funding

Source: EWA report database – Survey
Base: DG Cinema - MiBACT

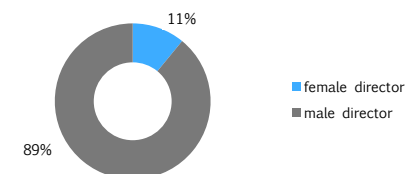
Figure 15: Overall share of OPS national film funding (2006-2013)

Source: EWA report database – Survey
Base: DG Cinema - MiBACT

Focusing on **fiction works**, the share of funding to female works is quite low: the average quota in the 2006-2013 period is 10,9%. Men's works obtained 89,1% of the total funding budget.

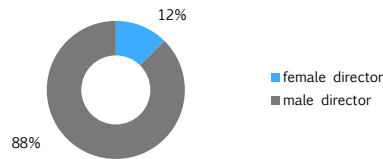
Figure 16: National funding for fiction films

Source: EWA report database – Survey
Base: DG Cinema - MiBACT

Figure 17: Share of national funding for fiction films (2006-2013)

Source: EWA report database – Survey
Base: DG Cinema - MiBACT

Supported documentaries are very few, regardless of the director's gender and exact figures are not available. However for the purposes of the following chart the % share has been estimated: between 2006-13, 3 out of 78 productions are documentaries directed by women, and 22 out of 526 productions are documentaries directed by men. Consequently in the period 2006-2013, the share of support to women's works has been 12,4%, while the share to men's works has been 87,6%.

Figure 18: Share of national funding for documentary films (2006-2013)

Source: EWA report database – Survey

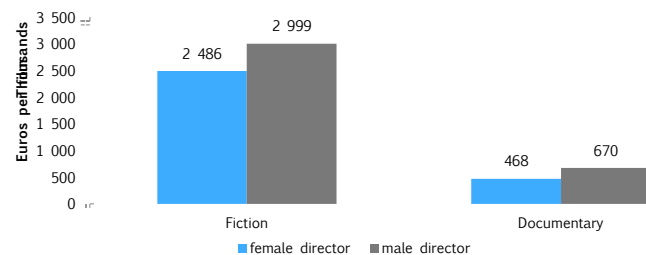
Base: DG Cinema – MiBACT

Note: estimated numbers for period: women – 3 documentaries, men – 22 documentaries

6.3 Size of production budgets for female and male directed films

Gender breakdown for production budgets of supported films is only available for a three-year period: 2011, 2012, 2013. For fiction works, the average budget ranges between €2.8M and €3.1M; for the few feature documentaries produced, the average budget is lower, ranging between €600.000 and €900.000.

The gap between male and female directors' film budgets is not substantial: in 2012, the average budget for female directors' works is even higher than for male directors, while in 2011 and 2013 the male directors' works have a higher budget. Anyways, the very low number of women's films, compared to men's films, skews the statistics showing misleading averages, since, on such a small scale, one single title is enough to alter the frame.

Figure 19: Average budget of supported film productions by genre (2011-2013)

Source: EWA report database – Survey

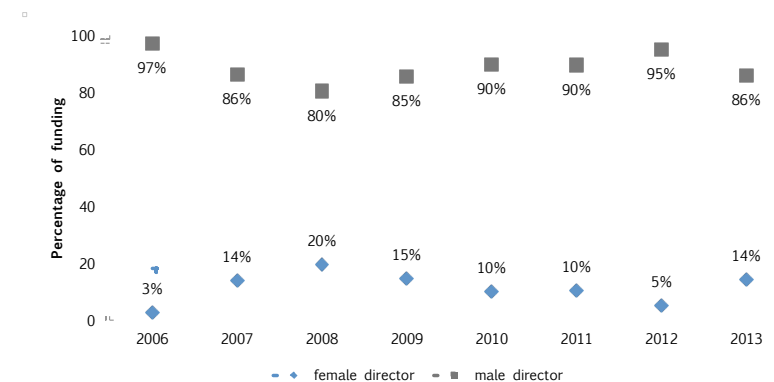
Base: DG Cinema – MiBACT

VII. Broadcast funding

Broadcasters' gender data are only available for Rai, the Italian public service broadcaster. Specifically, these data concern films produced by Rai Cinema, the branch specialized in film production and distribution.

Considering the number of films financed in 2006-2013, 21% are directed by women, 79% are directed by men. The total number of films backed by Rai Cinema in 2006-2013 is 643, including both fiction and documentaries. The number of films financed increases progressively year after year: from 32 in 2006 to 109 in 2013. However, the share of films directed by women doesn't vary and is around 20%.

As for the amount of financing, the share of investment in films directed by women is rather lower than the share related to the number of financed films: 11,4% of the investment for women's films and 88,6% for men's. This means that, as average data show, the budget of films directed by women is much lower than the male directors' ones.

Figure 20: Public broadcaster funding for all films

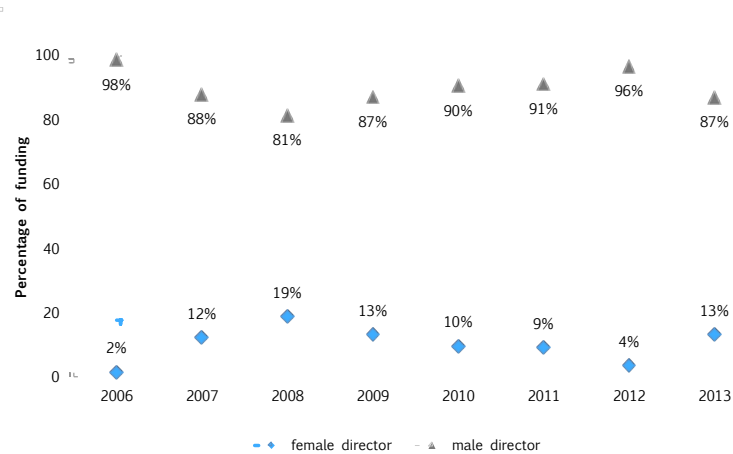
Source: EWA report database – Survey

Base: Rai Radiotelevisione Italiana

The main quota of investments in films by Rai Cinema is dedicated to fiction films, while documentaries absorb a residual part of the budget. This is why the female/male share in case of documentaries is less significant although more in

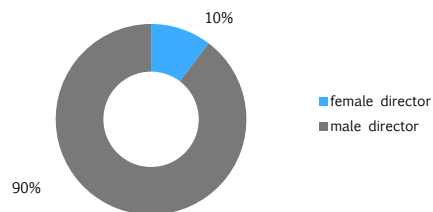
favour of women (35%). Focusing on fiction films, the average ratio of financing for female directors' films is 10,3% in the period.

Figure 21: Public broadcaster funding for fiction films



Source: EWA report database – Survey
Base: Rai Radiotelevisione Italiana

Figure 22: Share of public broadcaster funding for fiction films (2006-2013)



Source: EWA report database – Survey
Base: Rai Radiotelevisione Italiana

VIII. Reasons for the low numbers of directors

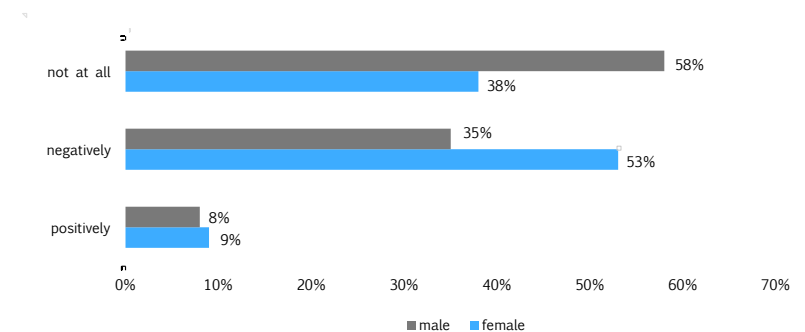
8.1 What factors discourage women?

As regards factors discouraging women from directing, the spectrum of responses to the questionnaire is narrow. So, overall, all factors mentioned – lack of self-confidence, scarcity of role models, competitive struggle to secure funding, challenges of leadership, family commitments, lack of networks and job instability – seem important, slightly more from the women's perspective than from the men's perspective. Anyhow, for both men and women, the latter are discouraged from directing mainly because of job instability issues.

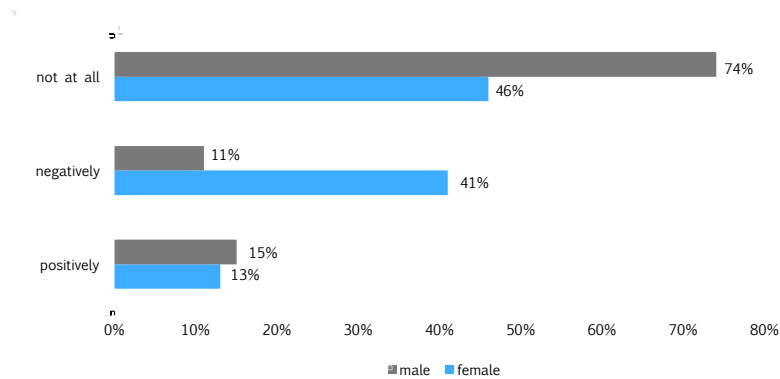
8.2 Does gender affects funders' decisions?

Men and women have different views on the weight of the director's gender on financiers. 78% of male respondents to the questionnaire believes gender has no impact on public funders and, although in a lower percentage (58%), it has no impact on private investors either. Women's views are split concerning public funders with 46% of female respondents agreeing that gender has no impact on public funders and 41% answering that it affects the decision negatively. Most women (53%), instead, believe private investors are less keen to invest on a female directed work.

Figure 23: Female director impact on private funders decision



Source: EWA report database – Questionnaire

Figure 24: Female director impact on public funders decision

Source: EWA report database – Questionnaire

8.3 What is the impact of being a parent?

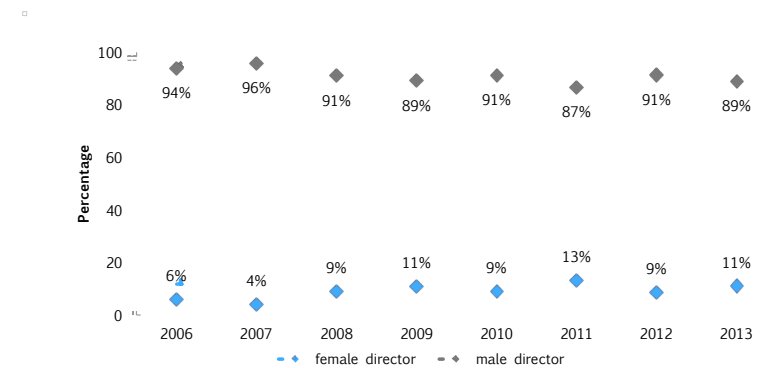
Only 36% of directors responding to the questionnaire were also parents, with a slightly higher percentage among men (38%) compared to women (35%). Based on these results, gender doesn't seem to be the major difficulty in juggling between family and work but being a director and having children is discouraging regardless of the gender. When asked if being a parent has discouraged from filmmaking, men even answer with “applies” while women answer “applies less”. This is likely due also to the inadequate family care policies in place for working parents particularly in case of film director's jobs.

IX. Releases

9.1 Share of national releases – documentary & fiction

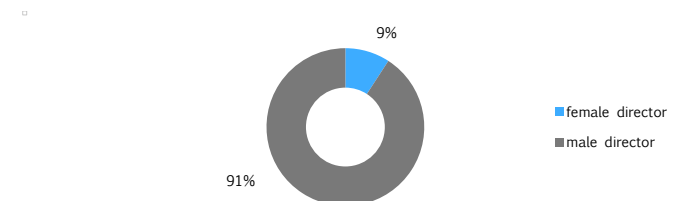
The available data about releases concern all national films theatrically released.

In the whole period 2006-2013, the gender share of new national releases shows a very low proportion for women: only 9.2% of releases are directed by women, whereas 90.8% are directed by men.

Figure 25: National film releases

Source: EWA report database – Survey

Base: Cinetel

Figure 26: Share of national film releases (2006-2013)

Source: EWA report database – Survey

Base: Cinetel

9.2 Share of national fiction and documentary releases

As stated in previous analysis on production, the number of documentary releases is very low, with an increasing trend: from 4 features in 2007 to 35 features in 2013. Again, due to the scarce amount of documentaries, data have to be interpreted carefully.

The number of fiction varies between 91 new titles released in 2006 to 133 new titles in 2013.

For fiction, the average data shows that 9% of new releases in the period are directed by women, 91% by men.

For documentaries, the average data shows that 12% of new releases in the period are directed by women, 88% by men.

9.3 Assumptions on women's share of film releases

While the majority of men and women who answered the questionnaire are aware that the percentage of national female-directed films released is under 20% (88% of women and 77% of men), the majority of men are more optimistic in terms of European films, since 54% of them think the percentage of female-directed works is between 20% and 30%. On this issue, most women are more cautious estimating that also European female-directed films are under 20%.

When asked what percentage of the total box office is taken by films made by women, the estimates vary within a range between 1% and 35%, the larger group, made of 13% of the respondents, think the quota is 5%, while the other estimates are spread among the respondents.

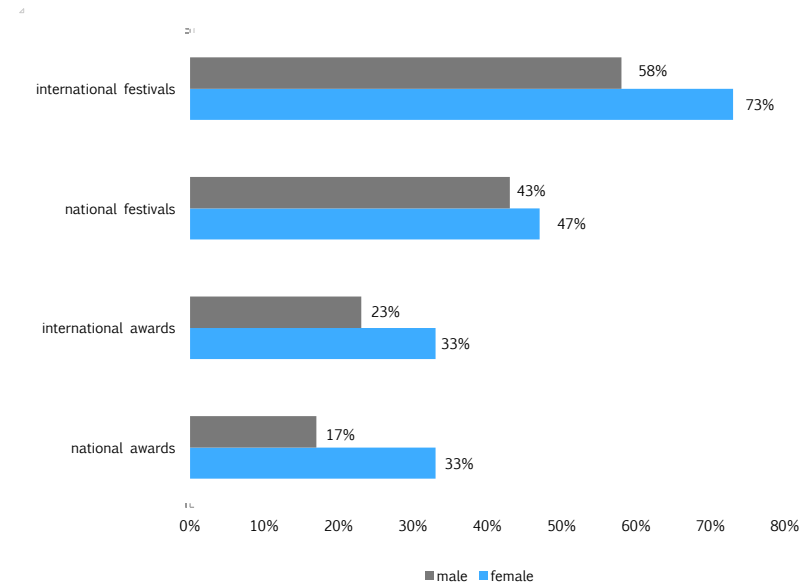
9.4 Awards and critical reception

An interesting measure of the impact of films on audiences and an approval indicator, apart from theatrical release, is the circulation of films in festivals and award ceremonies. A specific analysis has been carried out using films released in 2013 as sample dataset and checking their participation at both national and international festivals and awards. All festivals and awards nominations and prizes listed by Luce Cinecittà filmitalia.org database were equally taken into account with no discretionary ranking of importance of the event.

For 2013, 157 films were examined, 10% of which directed by women. Films were coded to measure how many of them participated in at least one festival/prize nomination and won at least one prize. Findings show that female directed films, proportionally, are more successful than male directed films in all categories. 33% of female's films received at least one national or international award or nomination, while 17% of male's films got national awards/nomination and 23% received international awards/nomination.

As for festivals, 73% of films directed by women participated in at least one international festival and 47% in a national one. For men the share is a bit lower, with 58% of films attending international festivals and 43% invited to national events.

Figure 27: National and international festivals and awards participation



Source: EWA report database – Questionnaire

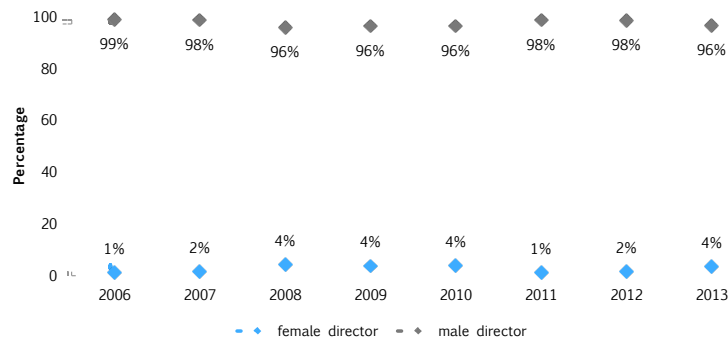
Base: Filmitalia.org

X. Admissions

10.1 Share of admissions for all national funded films

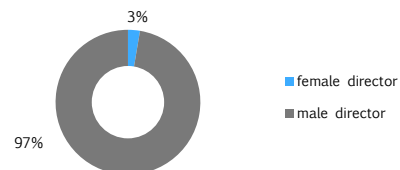
Box office results follow and strengthen the trend observed in the previous paragraphs. The market share of films directed by women in the period 2006-2013 is 2,7%, while male directed films' share is 97.3%. When accessing the market, the gender gap widens up and this might be also due to distribution strategies (number of screens, P&A investment, etc.) though these activities were not explored in this survey.

Figure 28: Box office admissions to all films



Source: EWA report database – Survey
Base: Cinetel

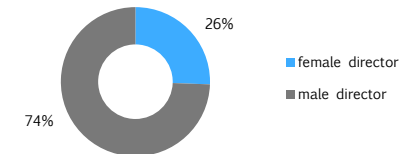
Figure 29: share of box office admissions (2006-2013)



Source: EWA report database – Survey
Base: Cinetel

In the table below, given the small scale of documentary production, average figures can be misleading. In spite of women's apparent share of 26%, the very low number of films and audience numbers should be noted.

Figure 30: Share of box office admissions to documentary films (2006-2013)



Source: EWA report database – Survey
Base: Cinetel

10.2 What affects box-office performance?

Women answering the questionnaire consider P&A aspects the most important factor affecting box office performance of women's films. Consistently, the distribution strategy is the next important aspect but also subject, genre and production value are considered as substantial elements of films' success, while critical review is deemed as important but less so than the previously mentioned factors. On the other hand, for men the film subject is the most crucial element that affects women's films box office performance although P&A and genre are also considered important.

10.3 Did the gender of the director affect the choice of a film?

Although both men and women answering the questionnaire feel the gender of the director affects the way the film subject is treated, they are not convinced that people consider the director's gender when choosing a film to watch.

10.4 The social impact of more films directed by women?

The questionnaire answers show that, on average, men and women agree that female-directed films may have an impact on society in relation to equal rights, and diversity of cultural expression on screen. Also violence against women might be affected by more films by female directors, as well as representation on women on screen and, generally, tolerance in civil society.

XI. Changing the Picture – Policies for Change

11.1 Existing measures for gender equality in the industry

In the audiovisual sector no measures are in place in public funding, so far, to promote gender equality although equality is taken into account in the composition of public fund selection committees and of the public agencies' board of management. Recently the competent authority, *DG Cinema - MiBACT* has undertaken several research projects, such as the present one, has carried out various publications on the matter and organised public conferences to promote the debate and raise awareness in the sector.

RAI, the Italian public service broadcaster, is the first PSM in Europe that has formally transposed (13th October 2013) the Recommendations of the Council of Europe to the media with regard to the prevention and combating of violence against women, to the correct representations of women's image and to gender balance. RAI has therefore adopted a "code of practice" aimed at promoting gender policy within the company. The purpose of RAI gender policy is to supervise respect for gender equality, guaranteeing a proper representation of human dignity, referring in particular to women's non-stereotypical image.

RAI also monitors women's portrayal on its show schedule by commissioning to the Observatory of Pavia a content analysis and to Eurisko a qualitative analysis to verify the correct representation of women in its programmes. The results of the study show that women representation on RAI channels is respectful in 95% of cases. Generally, women don't have a key role in tv programmes, though. This happens in many contexts: the cast of tv programmes (41% women, 59% men), the cast of tv series (42% women, 58% men), the guests invited or interviewed during information programmes (32% women, 68% men). The only area in which women outnumber men is in the role of active members of the audience attending tv programmes. Women, in fact, are asked to intervene with a role of "common, ordinary people, street people" while men intervene more as "political actors", as spokespersons for political parties, institutions, associations and civil society organizations, experts and opinion leaders are men in the majority of cases.

11.2 Preparing the ground in school education.

All respondents to the questionnaire deem of high importance measures in school, starting from funding for children's drama productions although, overall, all kinds of support for media literacy in primary and secondary school level, from training in film skills to film clubs, are considered crucial for children's education. In this framework, designing projects for film education in school which introduce female role models in the film industry and show films directed by women might be an effective tool to promote gender equality and to encourage young girls to undertake film careers.

11.3 Measures to encourage women directors into the industry

The questionnaire offered a variety of factors that could encourage women into the industry. Among those, women picked increased support for the transition from training to employment as a crucial one. This choice is in line with the bottleneck that clearly exists at the end of education process where most women fall back on alternative careers than directing. Affirming the role of women directors for young people during school education and establishing targeted support schemes for film development are also considered important and both factors confirm the need to give women tools to choose and pursue a film directing career. Funding programmes and exhibiting more female directed films are also regarded important, while male respondents, although considering all these factors significant, find affirming female role models in school more convincing than other choices.

11.4 Policies to sustain women's careers in the film industry

In the questionnaire, men and women were asked to rank the policy measures that would be more effective to back gender equality. Women respondents deem that support for distribution of women's films and greater equality of representation on commissioning panels are the most relevant tools. Increased support for first and second time directors and additional training opportunities are also considered important.

In men's opinion, additional training opportunities are important as well, though not as much as for women. The next best tool among men's respondents is increasing schemes to develop networking skills. Male respondents consider it less important to

have a gender quota for any state funding programme, which, by the way, is not the preferred option in women's choices either.