

GENDER BALANCE IN ITALIAN FILM CREWS DATA AND RESEARCH POLICIES

SEMINAR ON GENDER EQUALITY AND INCLUSIVITY IN THE FILM INDUSTRY

Tuesday, 7 September 2021

Biennale, Eurimages, Women in Film Television, Media Italy

CASE STUDY

1085 ITALIAN FILMS

Productions or co-productions with clearance for public screening in Italy

10 PROFESSIONS EXAMINED

Director, screenwriter, editor, composer/ music supervisor, DoP, producer, costume designer, set designer, make-up supervisor, special effects supervisor

13.094
PROFESSIONALS
RECORDED



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NR. OF WOMEN AND MEN BY PROFESSION**



MALE*



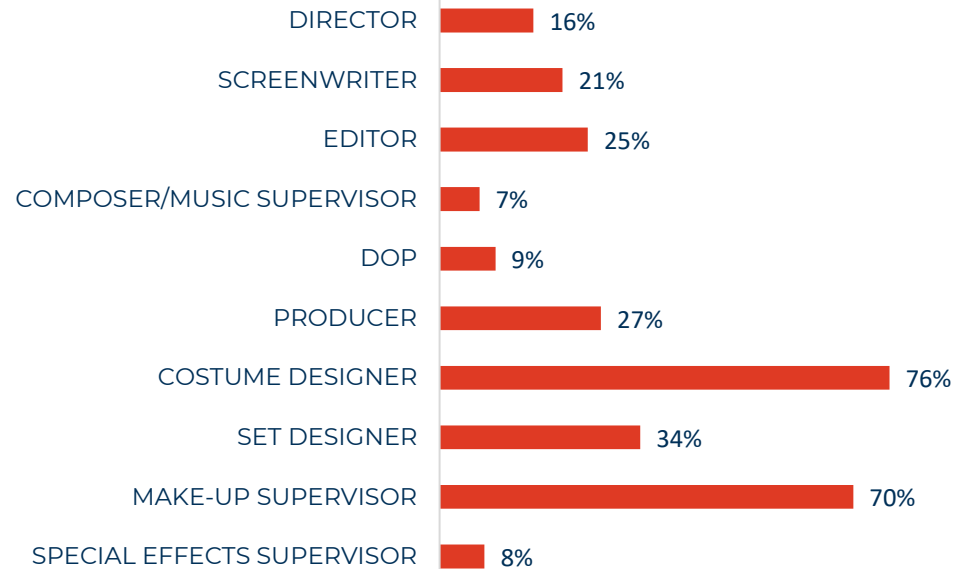
FEMALE*

| | DIRECTOR | SCREENWRITER | EDITOR | COMPOSER/ MUSIC SUPERV. | DOP | PRODUCER | COSTUME DESIGNER | SET DESIGNER | MAKE-UP SUPERVISOR | SPECIAL EFFECTS SUPERVISOR |
|---------|----------|--------------|--------|----------------------------|-----|----------|---------------------|--------------|-----------------------|-------------------------------|
| MALE* | 1125 | 1628 | 827 | 377 | 939 | 2415 | 115 | 948 | 409 | 311 |
| FEMALE* | 213 | 432 | 279 | 28 | 99 | 923 | 373 | 495 | 1004 | 26 |

* Data on non-binary professionals do not exist for the time being

**128 unidentified

% OF WOMEN BY PROFESSION



PERCENTAGE OF WOMEN IN MAIN PROFESSIONAL ROLES BY FILM LENGTH

| | <70' | ≥70' |
|----------------------------|------|------|
| DIRECTOR | 21% | 14% |
| SCREENWRITER | 24% | 20% |
| EDITOR | 19% | 26% |
| PRODUCER | 31% | 27% |
| DOP | 13% | 9% |
| COMPOSER/ MUSIC SUPERV. | 8% | 6% |

Male professionals in national productions and co-productions are **predominant**, both in creative and highly-skilled technical roles, **with the exceptions of costume and make-up.**

The roles where we witness the **largest gender gap** are **music supervision, special effects** and **DoP**, where **male presence surpasses 90%.**

Moreover, the **gender gap grows as the length** of the film **increases.**

FOCUS ON FEMALE-DRIVEN PROJECTS

+4%

Growth of female-driven projects from 2017 to 2020.

68%

Rate of female-driven films released in Italian movie theaters in 2019: the same as for male-driven films.

44%

Average rate of women involved in female-driven projects (+15% compared to male-driven films)



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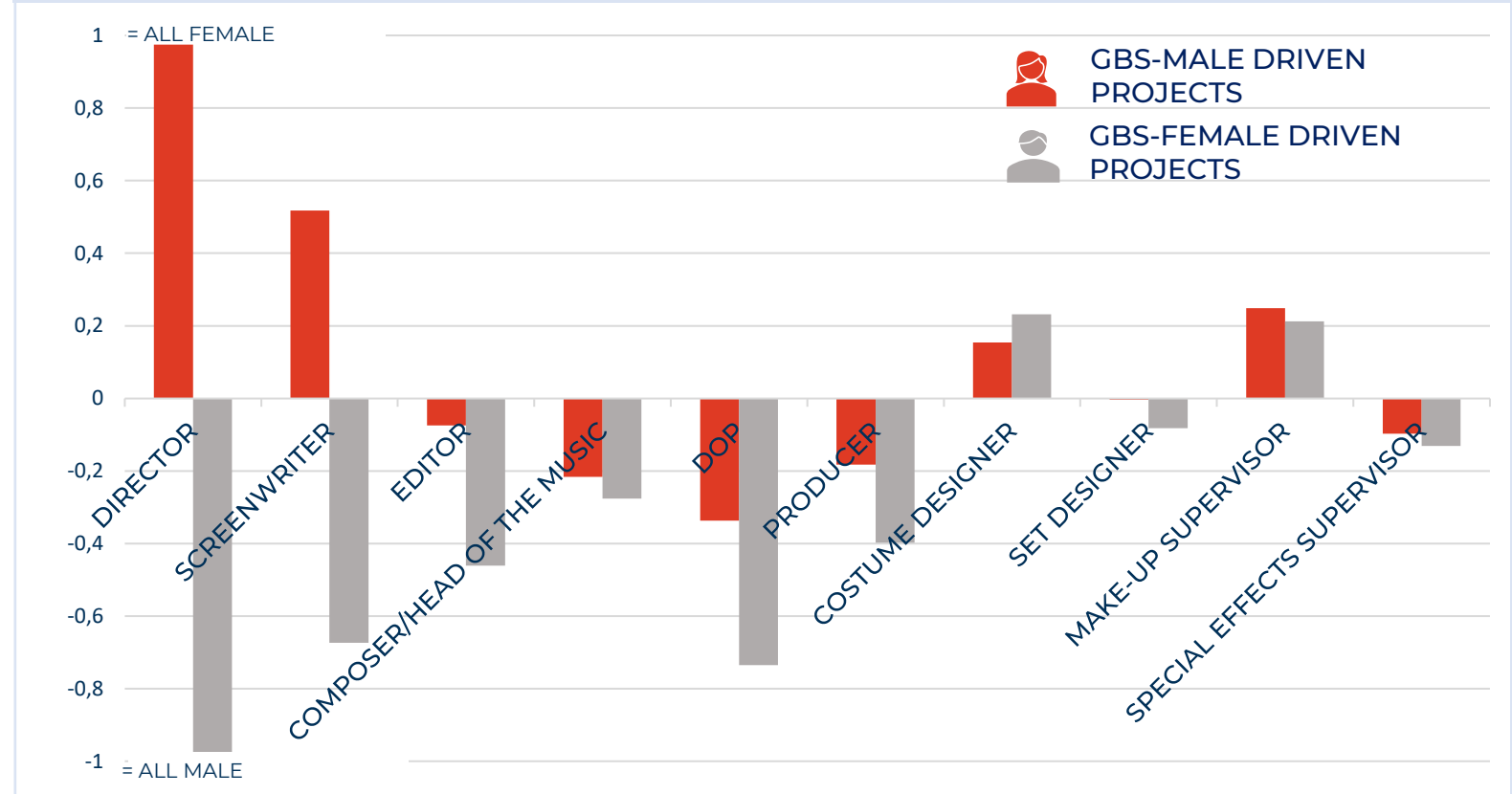


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Between 2017 and 2020, the **rate of female-driven projects** with clearance for public screening **grew by +4%**, triggering in general a **positive shift in the gender balance** of the rest of the professions involved, as editing and set design in female-driven films show.

At the same time, the **feminization process** in the Italian film industry **appears unidirectional** and **foregrounds the risk of an opposite gap**, as the screenwriting and make-up gender budget in female driven-films suggests.

GENDER BALANCE SCORE (GBS)* BY FEMALE-DRIVEN AND MALE-DRIVEN PROJECTS



* The Gender Balance Score measures the composition of a creative cluster, according to the following formula: $(Women - Men) / (Women + Men + Unidentified)$.