

# GENDER BALANCE IN ITALIAN FILM CREWS

## DATA AND RESEARCH POLICIES | # 6

*SEMINAR ON GENDER EQUALITY AND INCLUSIVITY IN THE FILM INDUSTRY*

Tuesday, 8 September 2026

Biennale; Eurimages; Women in Film, Television & Media Italia

## KEY FACTS

- In its **sixth edition**, the Gender Balance in Italian Film Crews report (MiC–Università Cattolica | CENTRIC) covers 2017–2025, mapping **3,131 Italian feature films**, **13 departments** and **76,476 professionals**.
- **Female-driven films are growing**, but **momentum has stalled**: the share of female-driven works remains much lower than that of male-driven works: it rose from 12% in 2017 to a peak of 21% in 2023, before falling back to 18% in 2025. The average annual growth rate remains positive (+5.2%), but the trend has clearly slowed since 2024, while male-driven works still account for around 80% of total output. Direction also remains the department in which women hold only 20.5% of top-level positions.
- **Women are the engine of generational renewal**: in 2025, 65% of female-driven works were debut or second films, compared with 40% of male-driven ones, with an Annual Average Growth Rate (AAGR) of +7.7% against –0.9% for men. Films by young directors follow the same pattern: 27% vs 15%, growing by +18.4% per year.
- **Production company size does not significantly differ between female- and male-driven works**: micro-companies clearly prevail in both groups (42%), while large companies account for the same share (10%).
- **Co-productions weigh more heavily among women's works, but grow faster among men's**: 28% of female-driven works were co-productions (114), compared with 21% of male-driven ones (368), with an AAGR of +8.3% for men against –0.1% for women.
- **The budget gap persists**: female-driven projects cost on average €1,491,057 against €2,327,806 for male-driven ones — 36% less — and 55% of them stay below €800,000. Cost inflation has been almost identical over the period (+4% for women, +5% for men), but women are crossing the €1.5M threshold faster in the most recent years (+6% in 2023–2025 vs –4% for men).

## KEY FACTS | 2

- **Documentary is the fastest-growing macro-genre** for both genders, and even more so among women: 46% of female-driven works vs 32% of male-driven ones (AAGR +9% and +8%). Fiction remains dominant overall (53% female-driven, 67% male-driven), although it declined slightly in both groups.
- **Male-driven works span a wider range of genres and show stronger diversification over time:** male-directed projects are distributed across a broader set of genres and show a clearer shift away from comedy toward other genres, including biographical, historical, adventure, and sports films. Female-driven works appear less diversified overall, although they show growth in selected genres.
- **Women's works reach cinemas as often, but not as many spectators:** 83% of works were released theatrically in both groups, yet average admissions stood at 57,217 against 80,718 — 30% lower.
- **65% of female-driven works remained below the threshold of 5,000 theatrical admissions**, compared with 58% of male-driven works. Apart from the exceptional performance of Cortellesi's *C'è ancora domani* (2023), **the gap appears structural** and linked to the prevalence of documentaries and low-budget female-driven films.
- **Fiction is released and performs almost equally in female- and male-driven works:** theatrical release rates were 92% for female-driven works and 93% for male-driven ones, with median audiences of 7,093 against 7,294; only the averages diverge (111,429 vs 130,792, +17%), pulled up by a few high-grossing male-driven titles.
- **Documentaries are where the real distance lies:** 85% of female-driven documentaries reached cinemas against 89% of male-driven ones, and the median audience gap widened to +57% in favour of men (1,156 vs 738).
- **Animation remains an outlier category:** only 50% of female-driven animated works were released theatrically, against 100% of male-driven ones, with identical average and median values (1,089) pointing to a sample too small to support comparison.

## KEY FACTS | 3

- **Festival recognition favours female-driven works:** 17% were nominated at category A festivals (vs 11% of male-driven films) and 36% at category B festivals (vs 26%). Growth in nominations and wins was stronger for women in every category except C, with a marked rise at category A festivals.
- **In 2025, women outnumbered men in leadership in only 3 of 12 departments:** costumes (75.6%), casting (67.1%) and make-up (66.0%). At the other end sit sound (10.6%), music (15.0%), cinematography (15.6%) and direction (20.5%).
- **Female presence is rising faster in top-level roles than elsewhere**, most notably in **special effects** (+8.0% a year for women vs -1.5% for men) **and direction** (+6.0% vs -1.2%) — while women slowly lost ground in sound (-1.7%) and costumes (-1.3%).
- **On screen the imbalance is stable: women are gaining some visibility in leading roles**, but male characters still dominate the screen. Between 2017 and 2025, men played 60% of leading roles and 67% of supporting roles. Although female main characters increased slightly (+1.3% AAGR), women's presence across all characters declined (-0.8%), while male characters remained predominant and continued to grow overall (+0.4%).
- **Leadership shapes crew composition:** departments headed by a woman show a markedly higher share of female professionals, especially in male-dominated fields — music (index 1.86 vs 1.14), cinematography (1.85 vs 1.08), sound (1.70 vs 1.04) — and the mirror effect holds for men leading costumes (2.26) and make-up (2.28).
- **Female leadership has a measurable spillover effect across the crew.** Between 2017 and 2025, when direction was female-led, the average share of women in top-level roles in the other departments was 13 percentage points higher than under male-led direction — the largest gap of all departments, followed by screenplay (+9), cast and cinematography (+6 each) and editing (+5). Sound was the only department where the effect turned negative (-3).
- **Direction sets the tone for the rest of the top-level roles.** The prevailing gender in direction moved in step with the prevailing gender in the other departments, most strongly with screenplay (Pearson 0.57), and then with cinematography (0.26), editing (0.20), and cast (0.19) — evidence that appointing a woman to direct is one of the most effective single levers on overall crew balance.

# METODOLOGICAL FRAMEWORK

- First published in 2021, the **Gender Balance in Italian Film Crews Report** by **Università Cattolica** and the **Direzione Generale Cinema e Audiovisivo** at the Italian Ministry of Culture aims at measuring the **gender balance in Italian film and audiovisual production projects**.
- The report is based on **data gathered using CENTRIC**, a software developed by Università Cattolica that provides a unified framework for the systematic collection, storage, analysis and presentation of data about the Italian audiovisual industry and its productions, from 1964 to the present.
- **CENTRIC draws and cross-references data** about Italian movies **from** multiple open-access **online movie databases**, as well as **official sources** such as: PRCA. Pubblico Registro delle Opere Cinematografiche e Audiovisive (1964-), DB Nulla Osta Film (2000-2021), Database Classificazione Opere (2021-), Database opere (2017-), LUMIERE (1996-), IMDb (1964-), Cinemaitaliano.info (2000-).
- Professionals' **gender profiles are inferred from the gender information reported on IMDb, cross-checked and supplemented through probabilistic estimates** based on their given name and, where available, information contained in short biographies. The resulting “attributed gender” should therefore not be understood as the individual’s actual gender identity, but as the gender associated with the name — and any pronouns in the available biographies — used in the film credits.
- This approach **makes only a partial estimate for non-binary genders**, which therefore feature in the dataset to a statistically insignificant extent. CENTRIC was, however, conceived as a participatory dataset that will allow census professionals to edit the automatic gender attribution in the future and thus enhance non-binary gender attributions in a more meaningful way.
- For the first time, **this edition of the report includes data on the casting department** and **provides a systematic analysis of cast composition**, distinguishing between lead and supporting actors. It also extends the analysis of **crew gender composition to female and male professionals in non-leadership roles**.
- As of 2025, CENTRIC has **drawn on a broader range of sources**; consequently, **some percentages are not directly comparable with those reported in previous editions**.

## METODOLOGICAL FRAMEWORK | 2

- The report analyses **Italian feature films — including both national productions and co-productions — that obtained distribution clearance between 2017 and 2021 or an age classification from 2021 onwards**. Overall, the study covers works released between 2017 and 2025.
- As the **official definition of a feature film changed during the period under review**, the analysis applies the definition in force in each year. Works are therefore included if their running time exceeds 75 minutes in 2017 (DL 28/2004), 52 minutes from 2018 to 2024 (DM 343/2017), and 20 minutes from 2025 onwards (DM 225 of 10 July 2024).
- The base sample was constructed using **two datasets maintained by the Direzione Generale Cinema e Audiovisivo** of the Italian Ministry of Culture: the **DB Nulla Osta Film**, containing distribution-clearance data, and the **Database Classificazione Opere**, containing age-classification data. Together, these datasets yielded a base sample of **3,131 works**.
- The **base sample was subsequently cross-referenced with additional sources**. As these sources do not provide information for every work in the base sample, specific indicators are analysed on different subsamples. The percentage of works covered are therefore specified for each indicator below.
- Data on the **gender composition of film crews** across the 13 departments examined in the report were obtained from **IMDb** and are available for **93% of the base sample**.
- Data on **production companies** were collected by cross-referencing **PRCA** with **IMDb** and **AIDA** and are available for **52% of the base sample**.
- Data on **co-productions and production costs** were obtained by cross-referencing **IMDb** with the Ministero della Cultura's **Database Opere** and are available for **72% of the base sample**.
- **Debut and second works, as well as films by young directors**, were identified by cross-referencing **IMDb** with the Ministero della Cultura's **Database Opere**. These data are available for **72% of the base sample**.
- Data on **theatrical releases and admissions** were obtained from **LUMIERE**, the European Audiovisual Observatory's database, and are available for **75% of the base sample**.
- Data on **awards** were obtained by cross-referencing **IMDb** with **Cinemaitaliano.info** and are available for **71% of the base sample**.

# 2017–2025

## THE YEARS CONSIDERED

The period since Italy's **Law 220/2016 came into force**, introducing new forms of public funding and changing the production conditions



# 3,131

## WORKS SURVEYED

**Italian feature films, productions or co-productions** cleared or classified for distribution



# 13

## PROFESSIONS MONITORED

**Direction, screenwriting, editing, music, sound, cinematography, production, costume design, art direction, make-up, special effects, casting and cast**

# 76,476

## PROFESSIONALS CENSUSED

**Professionals** credited on IMDb **with at least one role** in any of the departments covered by the study

\* Starting in 2025, the range of sources used for the analysis has been expanded to include the Pubblico Registro delle Opere Cinematografiche e Audiovisive (Public Registry of Cinematographic and Audiovisual Works) and a set of websites specializing in Italian cinema. This addition has enriched the information regarding Italian works and professionals. Consequently, some percentages may differ from those published in previous reports.



# FEMALE-DRIVEN PROJECTS

Share, costs, genres, audiences  
and grants

## FEMALE-DRIVEN, MALE-DRIVEN\* AND GENDER-BALANCED WORKS (%) BY YEAR 2017–2025

|               | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 | AAGR** |
|---------------|------|------|------|------|------|------|------|------|------|--------|
| FEMALE-DRIVEN | 12%  | 13%  | 16%  | 15%  | 19%  | 18%  | 21%  | 20%  | 18%  | +5,2%  |
| MALE-DRIVEN   | 86%  | 82%  | 81%  | 81%  | 78%  | 77%  | 75%  | 76%  | 80%  | -0,9%  |
| BALANCED      | 2%   | 5%   | 3%   | 4%   | 3%   | 5%   | 4%   | 4%   | 2%   | +14%   |

In 2025, **less than 20% of Italian feature films were directed by women.**

Although the Average Annual Growth Rate (AAGR) remains positive, **the pace of increased female-driven films has decelerated since 2021.**

The **female-driven works** tend to **include a higher percentage of debut and second works**, as well as **projects by young directors**, compared to those directed by men.

**This pattern is also expanding more quickly among women**, significantly supporting generational renewal in the industry.

## FEMALE- AND MALE-DRIVEN DEBUT OR SECOND WORKS (%) BY YEAR 2017–2025

|               | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 | AAGR** |
|---------------|------|------|------|------|------|------|------|------|------|--------|
| FEMALE-DRIVEN | 36%  | 57%  | 66%  | 61%  | 49%  | 60%  | 67%  | 56%  | 65%  | +7,7%  |
| MALE-DRIVEN   | 43%  | 43%  | 44%  | 49%  | 48%  | 40%  | 41%  | 42%  | 40%  | -0,9%  |

## FEMALE- AND MALE-DRIVEN WORKS BY YOUNG DIRECTORS (%) BY YEAR 2017–2025

|               | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 | AAGR** |
|---------------|------|------|------|------|------|------|------|------|------|--------|
| FEMALE-DRIVEN | 7%   | 33%  | 5%   | 18%  | 11%  | 28%  | 20%  | 22%  | 27%  | +18,4% |
| MALE-DRIVEN   | 19%  | 9%   | 9%   | 19%  | 11%  | 8%   | 11%  | 10%  | 15%  | -2,9%  |

\* Works are classified as *female-driven* or *male-driven* when women or men constitute the majority of the directing team, and as *gender-balanced* when women and men are equally represented.

\*\* The AAGR measures the average annual growth in the number of women and men per department.

The **distribution by production company size is broadly similar** across female- and male-driven works: **micro-companies** clearly **prevail in both groups** (42%), while large companies account for the same share (10%).

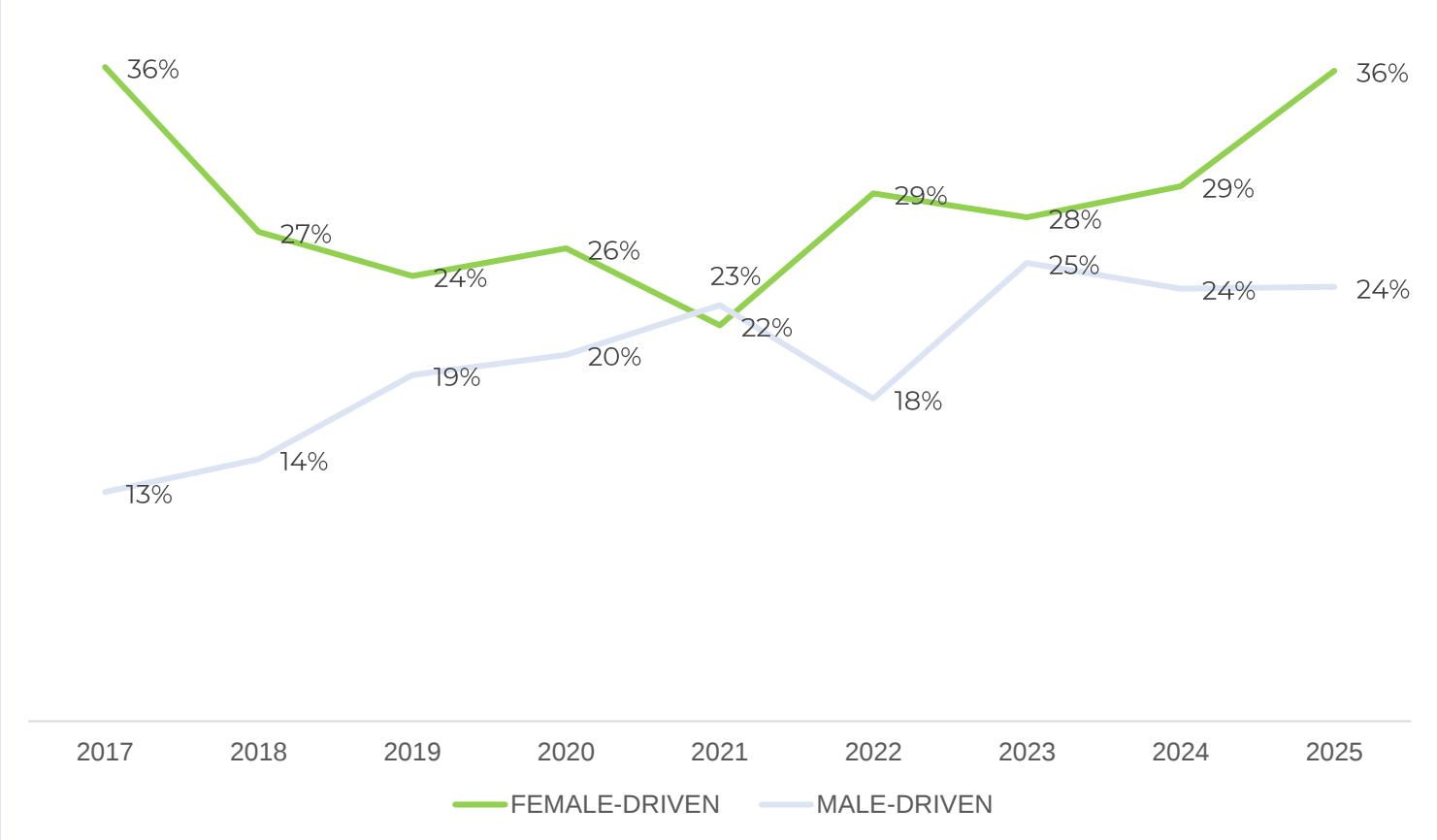
Between 2017 and 2025, **co-productions** accounted for **28% of female-driven works** (114\*), compared with 21% of male-driven works (368\*).

However, **the AAGR** in the same period for films directed by **men was +8.3%, compared to -0.1% for female**-directed films.

**FEMALE- AND MALE-DRIVEN WORKS, BY PRODUCTION COMPANIES SIZE CLASSIFICATION\*\***  
2017-2025

|              | FEMALE-DRIVEN | MALE-DRIVE |
|--------------|---------------|------------|
| MICRO        | 42%           | 42%        |
| SMALL        | 27%           | 24%        |
| MEDIUM-SIZED | 21%           | 24%        |
| LARGE        | 10%           | 10%        |

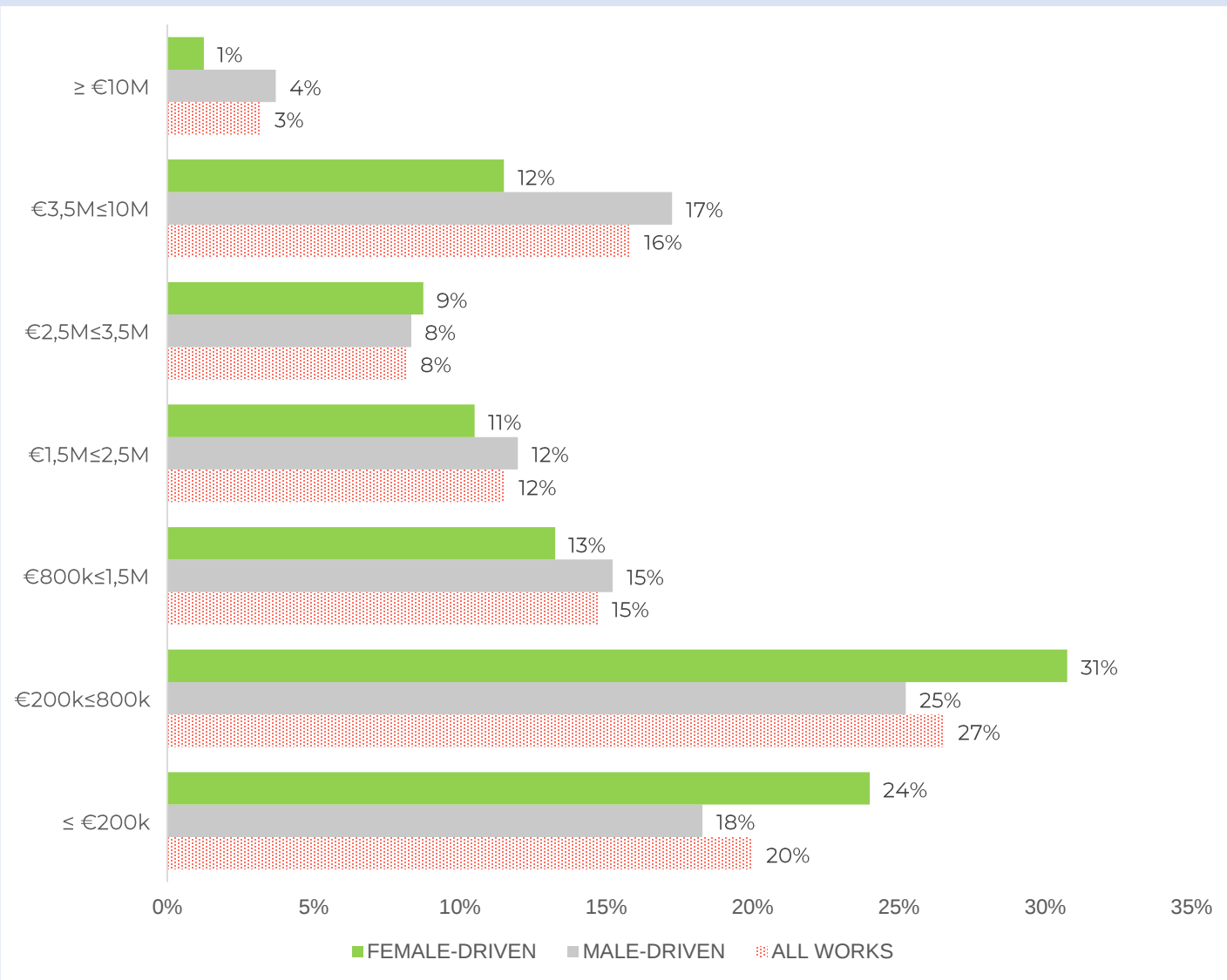
**FEMALE- AND MALE-DRIVEN CO-PRODUCTIONS PER YEAR (%)**



\* Data on production companies involved are available for 72% of the sample; the actual number of co-produced works may therefore be higher.

\*\* Company size is classified according to EU Recommendation 2003/361/EC, based on the number of employees and annual turnover. The analysis considers Italian production companies and, for each work, the majority producer.

## FEMALE-DRIVEN, MALE-DRIVEN AND ALL WORKS\* (%) BY COST 2017-2025



\* Including gender-balanced works

Between 2017 and 2025, **over half** (55%) of **female-driven projects** managed to keep **costs under €800,000**.

On average, **female-driven works were 36% cheaper than those directed by men**, with costs of €1,491,057 compared to €2,327,806.

Since 2017, **both categories have experienced similar rises** in production costs: +4% for women and +5% for men.

Nonetheless, **in the same period, a larger proportion of projects directed by women have crossed the €1,5 million cost threshold**.

### FEMALE- AND MALE-DRIVEN **WORKS COSTING OVER €1,5 MILLION** (AAGR) (%) BY PERIODS

|                      | 2017-2019 | 2020-2022 | 2023-2025 |
|----------------------|-----------|-----------|-----------|
| <b>FEMALE-DRIVEN</b> | +13%      | +27%      | +6%       |
| <b>MALE-DRIVEN</b>   | +22%      | +15%      | -4%       |

## GENRE\* BY FEMALE-DRIVEN AND MALE-DRIVEN WORKS (% | AAGR\*\*) 2017-2025

|                            | ALL | FEMALE-DRIVEN |          |      | MALE-DRIVEN |          |
|----------------------------|-----|---------------|----------|------|-------------|----------|
|                            |     | %             | AAGR (%) |      | %           | AAGR (%) |
| DRAMA                      |     | 26%           | 28%      | +1%  | 25%         | +1%      |
| COMEDY                     |     | 15%           | 10%      | -9%  | 17%         | -9%      |
| BIOGRAPHY                  |     | 14%           | 18%      | +2%  | 13%         | +10%     |
| HISTORICAL                 |     | 9%            | 12%      | =    | 8%          | +8%      |
| ROMANCE                    |     | 6%            | 6%       | =    | 6%          | -1%      |
| THRILLER   NOIR   'GIALLO' |     | 4%            | 2%       | =    | 5%          | =        |
| EXPERIMENTAL               |     | 3%            | 5%       | -4%  | 3%          | =        |
| FAMILY                     |     | 3%            | 2%       | =    | 3%          | -8%      |
| ADVENTURE                  |     | 2%            | 2%       | =    | 3%          | +13%     |
| SPORTS                     |     | 2%            | 1%       | =    | 2%          | +12%     |
| SLAPSTICK                  |     | 2%            | 1%       | =    | 2%          | -13%     |
| FANTASY                    |     | 2%            | 1%       | =    | 2%          | -3%      |
| ACTION                     |     | 1%            | 1%       | =    | 2%          | -2%      |
| HORROR                     |     | 1%            | 1%       | =    | 2%          | =        |
| BLACK COMEDY               |     | 1%            | 1%       | =    | 1%          | -13%     |
| WAR                        |     | 1%            | 1%       | =    | 1%          | =        |
| MUSICAL                    |     | 1%            | 1%       | =    | 1%          | =        |
| EPIC                       |     | 1%            | 1%       | =    | 1%          | =        |
| SCI-FI                     |     | 1%            | 1%       | -19% | 1%          | =        |

\* Works may belong to more than one genre, so the percentages may add up to more than 100%.

\*\* AAGR measures the average yearly growth in the number of works by genre and macro-genre.

## FEMALE- AND MALE-DRIVEN WORKS BY MACRO-GENRES (% | AAGR\*\*) 2017-2025

|               | FICTION |      | DOCUMENTARY |      | ANIMATION |      |
|---------------|---------|------|-------------|------|-----------|------|
|               | %       | AAGR | %           | AAGR | %         | AAGR |
| FEMALE-DRIVEN | 53%     | -2%  | 46%         | +9%  | 1%        | +0%  |
| MALE-DRIVEN   | 67%     | -3%  | 32%         | +8%  | 1%        | -2%  |

In the last nine years, **fiction was the leading macro-genre** for both male and female directors.

**Documentary outpaced all other macro-genres,** across both genders.

**Female directors produced a higher proportion of documentaries** than their male counterparts.

**Male-directed projects spanned a wider range of genres**, showing stronger diversification trend over time (e.g., a shift from comedy toward biographical, historical, adventure, and sports films).

Between 2017 and 2025, **83% of all films produced were released in cinemas, regardless of admissions, both among female- and male-driven works.**

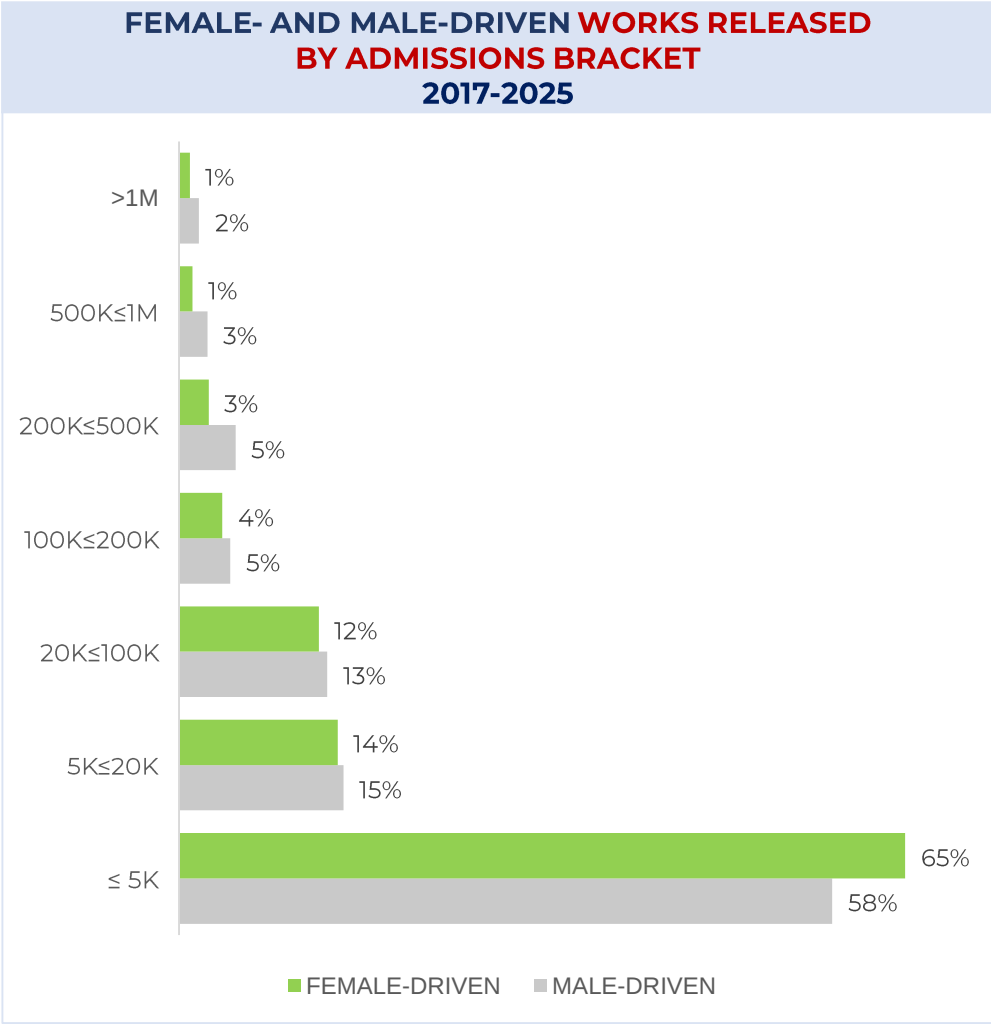
However, **the average number of viewers for films directed by women was 30% lower than for films directed by men.**

**65% of theatrically released female-driven films did not exceed 5,000 admissions,** compared with 58% of male-driven films.

The **ability of Italian films to attract theatrical audiences grew only modestly**, with a +3% AAGR for both female-driven and male-driven works.

| FEMALE- AND MALE-DRIVEN WORKS RELEASED<br>2017-2025 |       |     |         |
|-----------------------------------------------------|-------|-----|---------|
|                                                     | No*   | %   | AAGR(%) |
| FEMALE-DRIVEN                                       | 417   | 83% | +2%     |
| MALE-DRIVEN                                         | 1,925 | 83% | +3%     |

| FEMALE- AND MALE-DRIVEN ADMISSIONS<br>2017-2025 |        |         |
|-------------------------------------------------|--------|---------|
|                                                 | AVG    | AAGR(%) |
| FEMALE-DRIVEN                                   | 57,217 | +3%     |
| MALE-DRIVEN                                     | 80,718 | +3%     |



\* Since admissions data are available for only 75% of the sample, the actual number of released works may be higher.

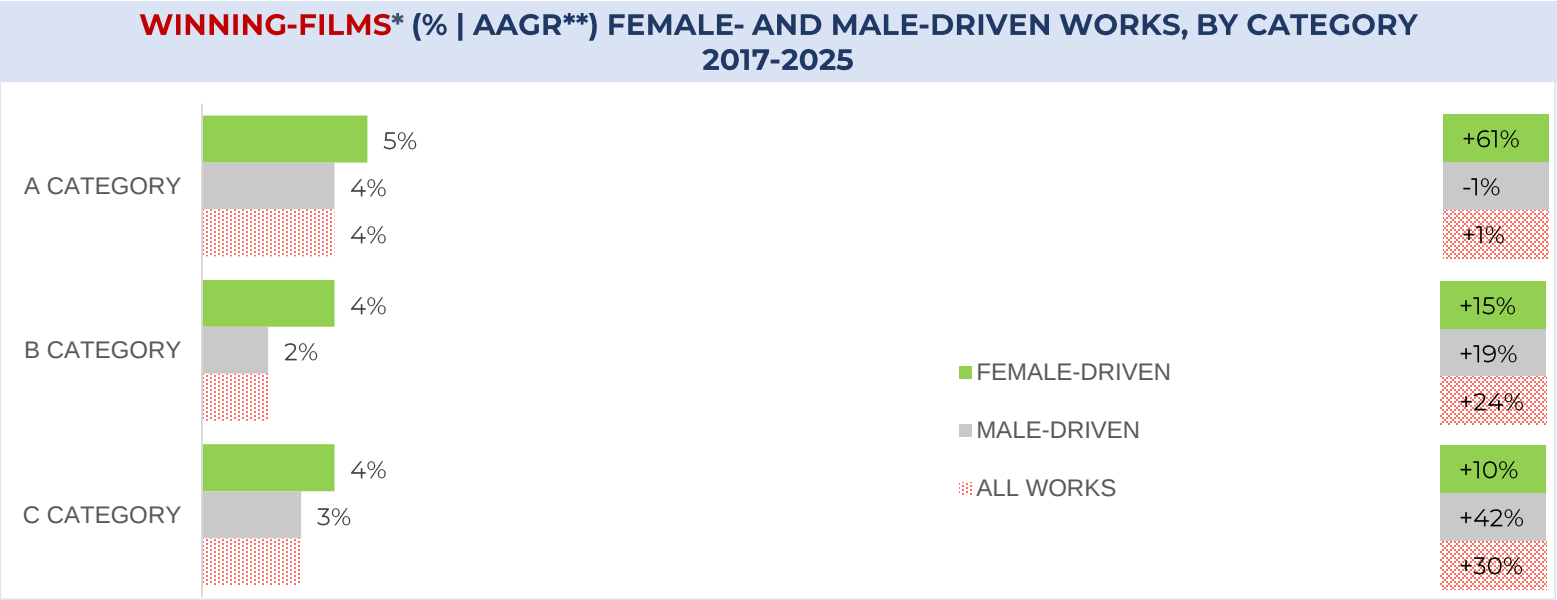
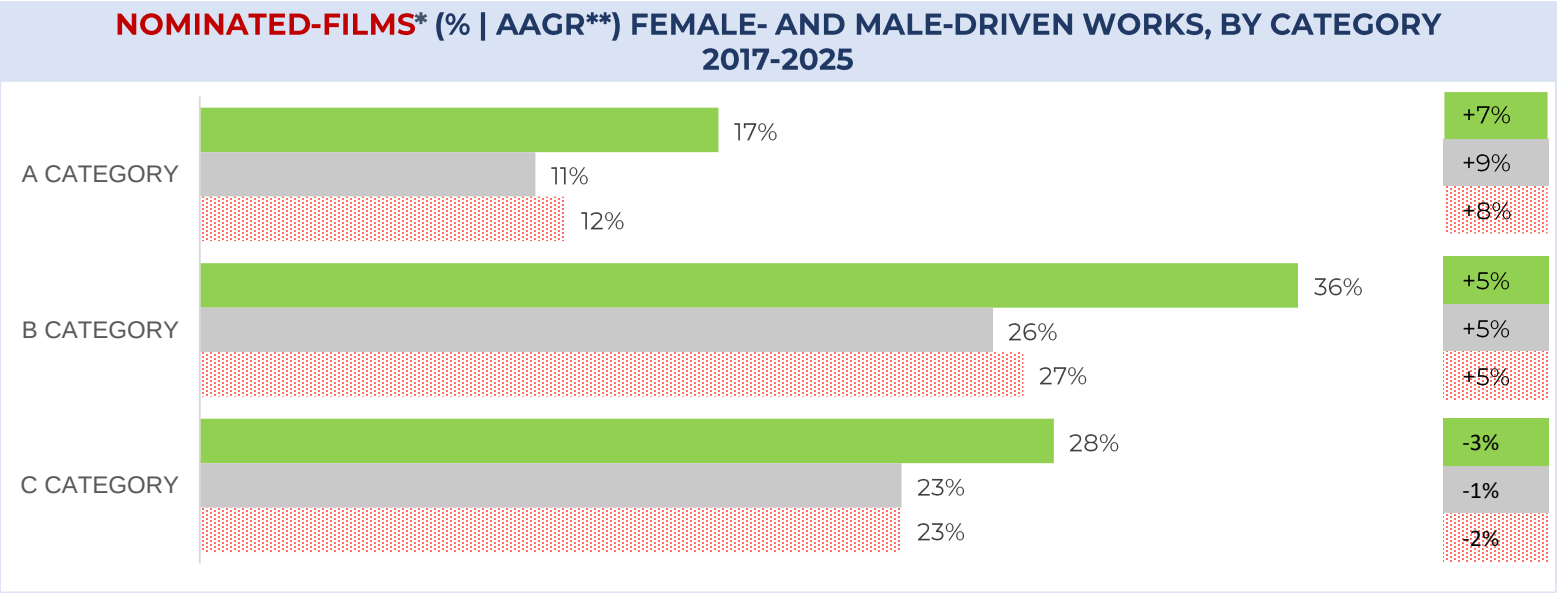
In 2017–2025, **fiction** films **were released theatrically at a higher rate than documentaries and animation**, both among female- and male-driven works.



| ADMISSIONS OF FEMALE- AND MALE-DRIVEN <b>WORKS RELEASED BY MACRO-GENRES (%   AVG   MEDIAN)</b><br>2017-2025 |               |             |               |             |               |             |
|-------------------------------------------------------------------------------------------------------------|---------------|-------------|---------------|-------------|---------------|-------------|
|                                                                                                             | %             |             | AVG           |             | MEDIAN        |             |
|                                                                                                             | FEMALE-DRIVEN | MALE-DRIVEN | FEMALE-DRIVEN | MALE-DRIVEN | FEMALE-DRIVEN | MALE-DRIVEN |
| FICTION                                                                                                     | 92%           | 93%         | 111,429       | 130,792     | 7,093         | 7,294       |
| DOCUMENTARY                                                                                                 | 85%           | 89%         | 8,213         | 13,543      | 738           | 1,156       |
| ANIMATION                                                                                                   | 50%           | 100%        | 1,089         | 57,783      | 1,089         | 1,592       |

**Fiction films reached larger audiences than documentaries** and animated films, both among female- and male-driven works.

**Male-driven works generally performed better than female-driven works** across all macro-genres, with the **widest gap in documentaries**: +57% based on median values.



\* Only awards and festivals included in the Ministry of Culture list for allocating automatic film grants were considered.  
 \*\* AAGR measures the average yearly growth in the number of works nominated for, or winning awards, by category.

Between 2017 and 2025, **works directed by women received a higher proportion of nominations and awards** compared to those directed by men.

**Female-driven works saw greater annual increases in both nominations and wins than male-directed films**, except in category C festivals.

Notably, **there was a rise in nominations and victories for films directed by women at category A festivals**.

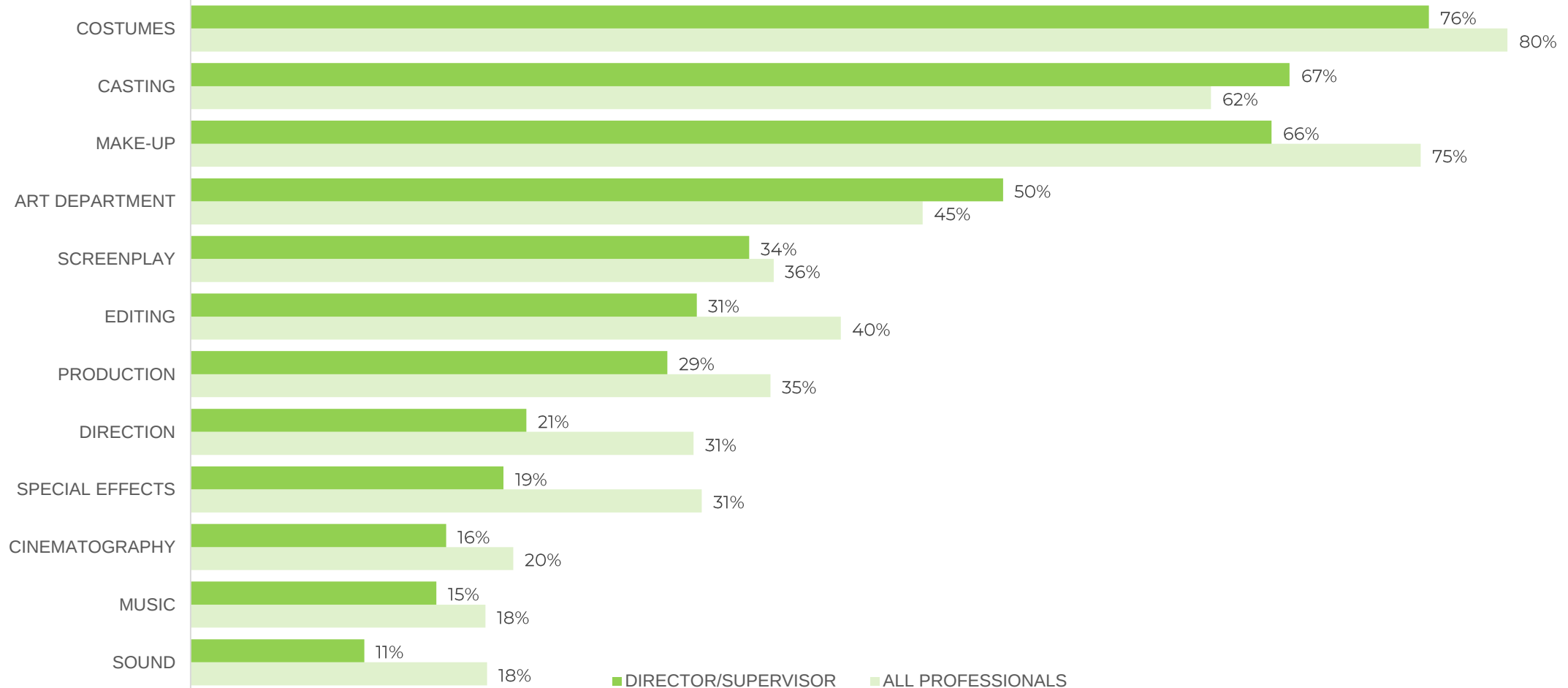


# FEMALE PROFESSIONALS

Share, roles, networks

In 2025, **women directors or supervisors exceeded men in only 3 departments:** costumes, casting, and make-up.

Generally, the **share of female professionals in each department mirrors the percentage of women in leadership positions** within that department.



Since 2017, the **number of female professionals across the 12 departments** has **increased more than that of male professionals**, both in **top-level roles** and **other roles**.

**PROFESSIONALS BY DEPARTMENT AND GENDER (AAGR\*)**  
**2017-2025**

|                 | TOP-LEVEL ROLES |       | OTHER ROLES |       |
|-----------------|-----------------|-------|-------------|-------|
|                 | WOMEN           | MEN   | WOMEN       | MEN   |
| SPECIAL EFFECTS | +8%             | -1.5% | +1.4%       | -0.6% |
| DIRECTION       | +6%             | -1.2% | +3%         | -1.1% |
| CINEMATOGRAPHY  | +1.2%           | -0.3% | +0.7%       | -0.4% |
| EDITING         | +1.1%           | -0.4% | +2.7%       | -1.5% |
| CASTING         | +1%             | -2%   | +0.2%       | -1.1% |
| MAKE-UP         | +0.9%           | -1.7% | +0.5%       | -1.9% |
| ART DEPARTMENT  | +0.9%           | -1%   | -0.7%       | +0.3% |
| MUSIC           | =               | -0.5% | +1.6%       | -0.6% |
| PRODUCTION      | =               | -0.1% | =           | -0.1% |
| SCREENPLAY      | =               | +0.1% | +0.4%       | -0.3% |
| COSTUMES        | -1.3%           | +4.7% | -0.8%       | +4%   |
| SOUND           | -1.7%           | +4.7% | -0.7%       | -0.7% |

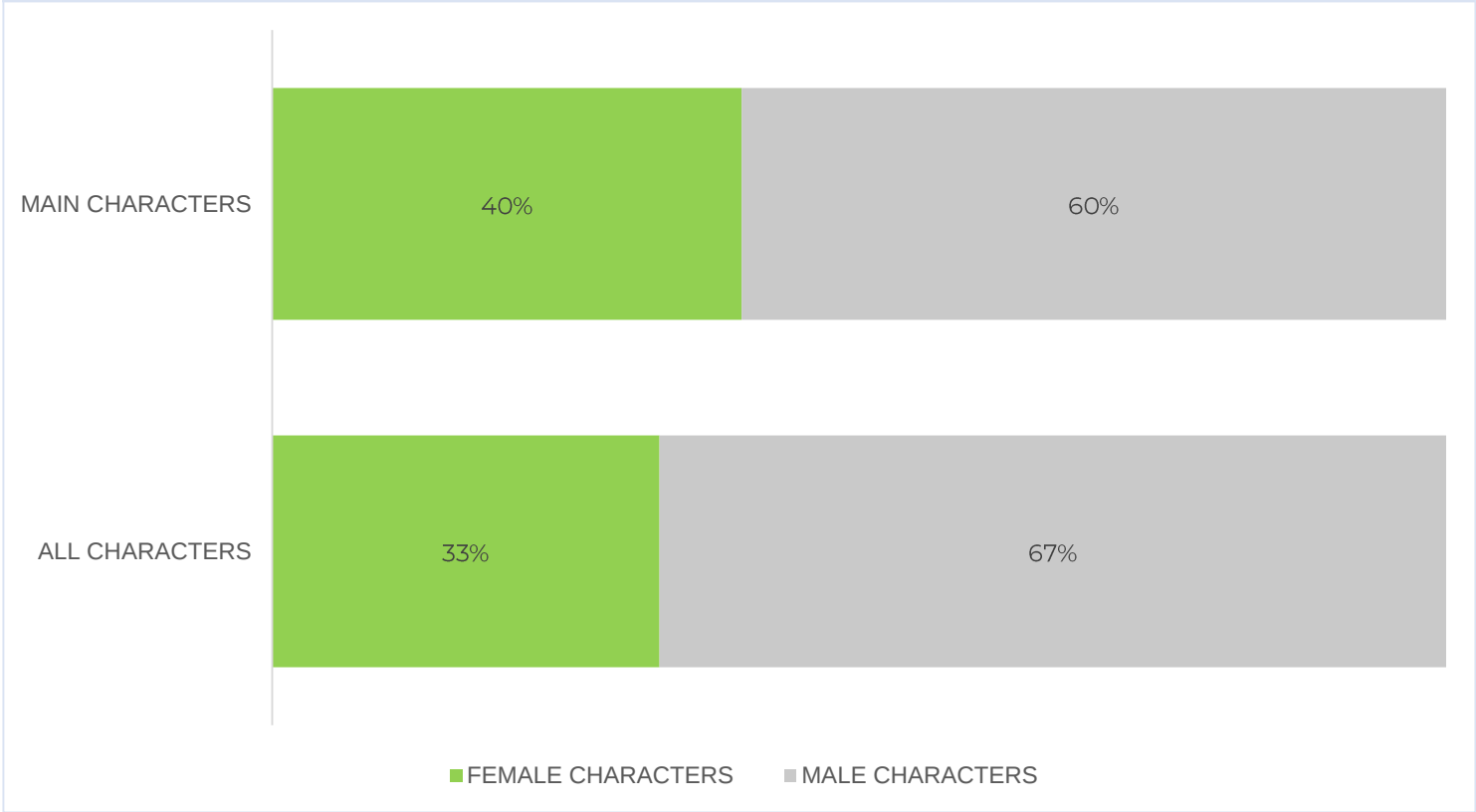
**Feminine presence** has **grown more rapidly in top-level roles** than in other roles.

Conversely, there has been a general, albeit slight, **decline** in the number of women working **across all positions in the sound and costume departments**.

*\* The AAGR measures the average annual growth in the number of women and men per department and position.*

Between 2017 and 2025, **60% of leading roles** and **67% of supporting roles** were **played by male actors**.

FEMALE AND MALE CHARACTERS (%) BY ROLE  
2017-2025



The **AAGR of the number of female actors was positive for top-level roles** but slightly negative for other roles.

FEMALE AND MALE CHARACTERS (NO | AAGR) BY ROLE  
2017-2025

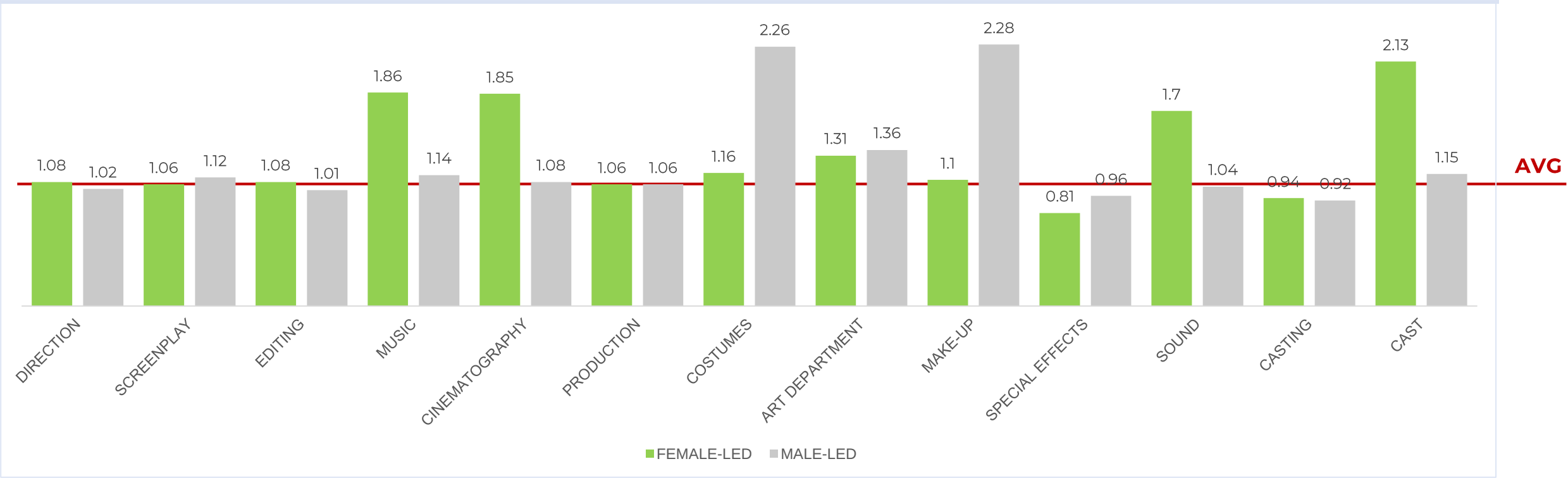
|                   | MAIN CHARACTERS |          | ALL CHARACTERS |          |
|-------------------|-----------------|----------|----------------|----------|
|                   | No              | AAGR (%) | No             | AAGR (%) |
| FEMALE CHARACTERS | 1,025           | 1.3%     | 1,931          | -0.8%    |
| MALE CHARACTERS   | 1,514           | -0.8%    | 3,922          | +0.4%    |

Departments led by women have a higher share of women among their professionals.

This trend is **most visible in traditionally male-dominated fields**: music, cinematography, sound, cast.

**The pattern mirrors for men leading female-dominated departments** (i.e. costumes and make-up).

GENDER ALIGNMENT INDEX\* BETWEEN TOP-LEVEL AND OTHER ROLES, BY DEPARTMENT



\*The Gender Alignment Index measures, for each department, the extent to which the gender composition of top-level roles is mirrored in the gender composition of subordinate roles within that department.

Between 2017 and 2025, **the prevailing gender in direction tended to be associated with the prevailing gender in other top-level roles**, with the **strongest correlations** found between **direction** and **screenplay**, **cinematography**, **editing**, and **cast**.

**TOP 10 DEPARTMENT PAIRS BY PEARSON CORRELATION INDEX\* OF PREVAILING GENDER IN TOP-LEVEL ROLES 2017-2025**

|            |                |      |
|------------|----------------|------|
| DIRECTION  | SCREENPLAY     | 0.57 |
| DIRECTION  | CINEMATOGRAPHY | 0.26 |
| DIRECTION  | EDITING        | 0.2  |
| DIRECTION  | CAST           | 0.19 |
| SCREENPLAY | CAST           | 0.19 |
| SCREENPLAY | EDITING        | 0.15 |
| SCREENPLAY | CINEMATOGRAPHY | 0.12 |
| PRODUCTION | SCREENPLAY     | 0.12 |
| MAKE-UP    | CAST           | 0.1  |
| DIRECTION  | MAKE-UP        | 0.1  |

**FEMALE LEADERSHIP IMPACT INDEX\*\*: DIFFERENCE IN THE AVERAGE SHARE OF WOMEN IN TOP-LEVEL ROLES ACROSS OTHER DEPARTMENTS, BY GENDER OF DEPARTMENT LEADERSHIP (%) 2017-2025**



Over the same period, when direction was female-led, the **average share of women in top-level roles across other departments was 13 percentage points higher than in male-led cases**. Screenplay, cast, and cinematography also showed positive associations, while sound was the only department with a negative value (-3%).

\* Pearson's correlation coefficient measures the strength and direction of the linear association between the temporal progression of gender prevalence across film roles within a defined period.  
\*\* The index measures the percentage-point difference in the average share of women in top-level roles across other departments, depending on whether the department considered is led by a woman or by a man.

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