

WOMEN'S PLACE IN TODAY'S ITALIAN FILM INDUSTRY

First Findings

9 December 2014 Torino

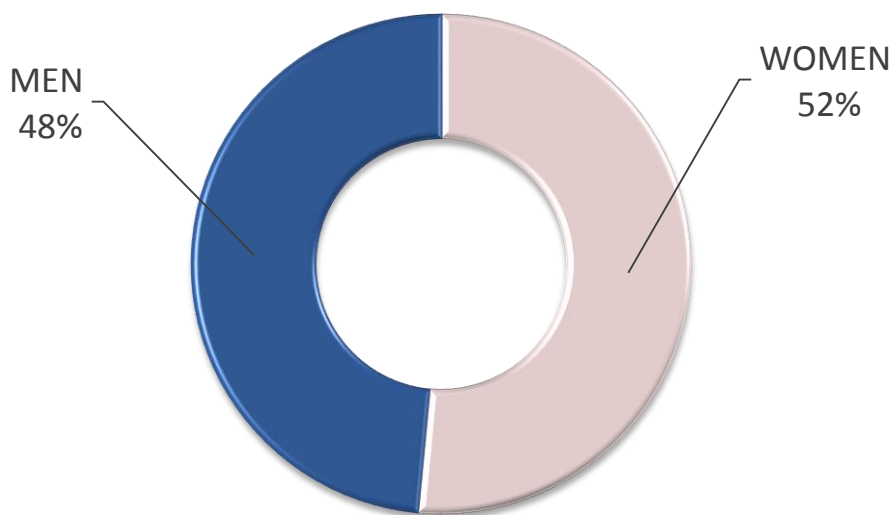
ITALY for EWA Research

BACKGROUND INFORMATION

ITALY

2

MALE vs FEMALE POPULATION: 2013

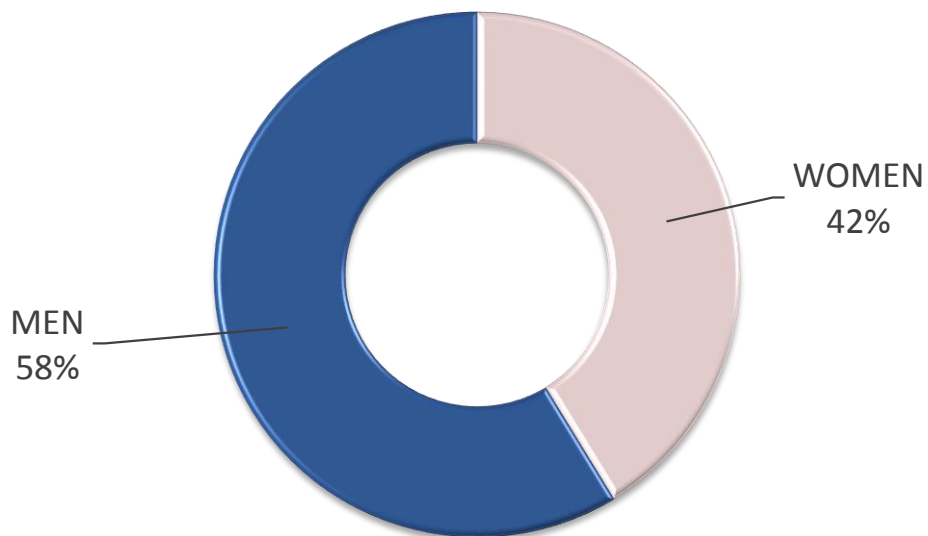


BACKGROUND INFORMATION

ITALY

3

MALE vs FEMALE EMPLOYMENT: 2013



AUDIOVISUAL INDUSTRY FRAMEWORK

4

AUDIOVISUAL INDUSTRY INSTITUTIONAL GOVERNANCE

National: Ministry of Culture (DG Cinema), Ministry of Economic Development, Ministry of Foreign Affairs

Subnational: Regional government; Film Commissions

TELEVISION PLAYERS

- public (RAI) and private (Mediaset, Sky, La7) national broadcasters
- investment and programming quota

PUBLIC AID TO FILMS	National Funds	Regional Funds
Cinema	Direct funds: FUS (IC, OPS, etc.) Tax credit	15 different direct funds both for cinema and audiovisual works
Audiovisual works	<i>(No direct funds)</i> AV tax credit	

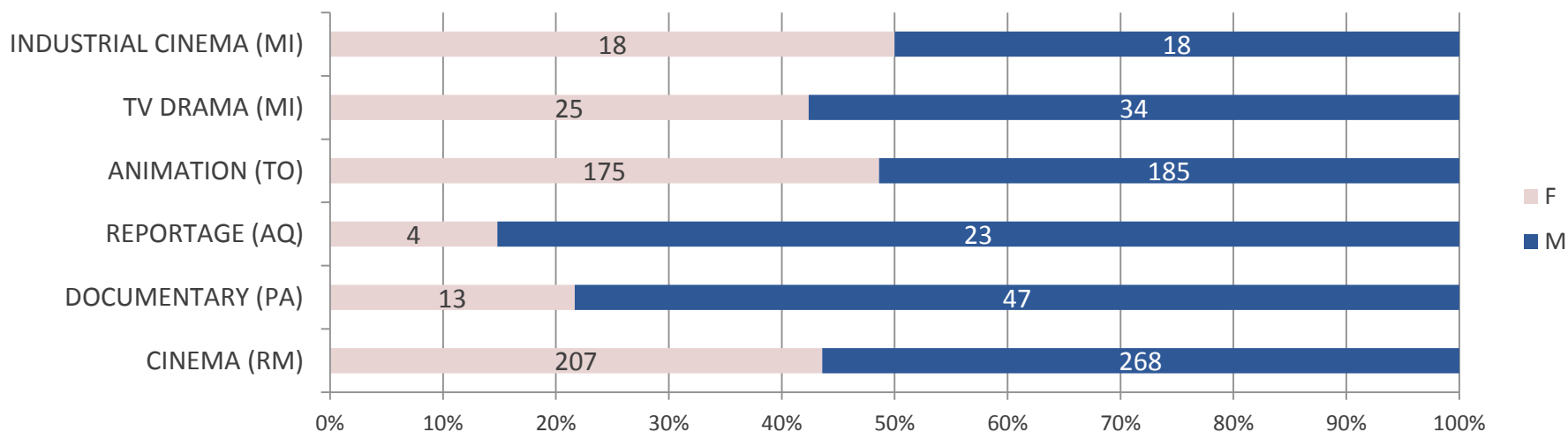
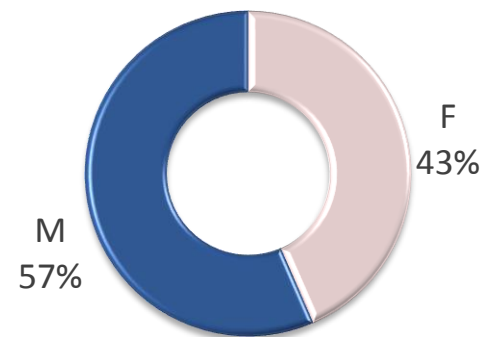
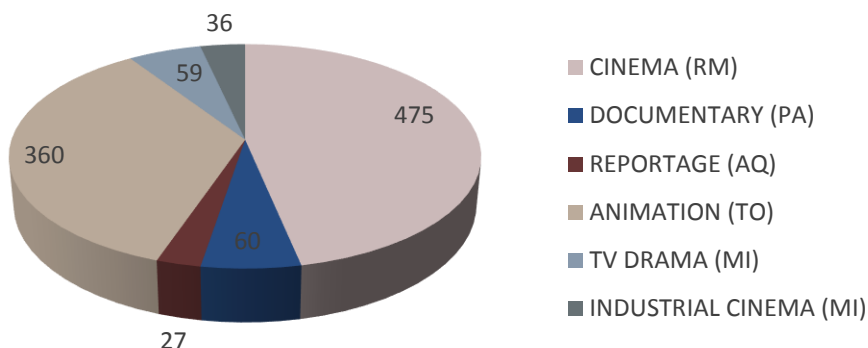
FILM SCHOOLS

CENTRO SPERIMENTALE DI CINEMATOGRAFIA

SCUOLA NAZIONALE DI CINEMA

5

APPLICANTS 2006-2013



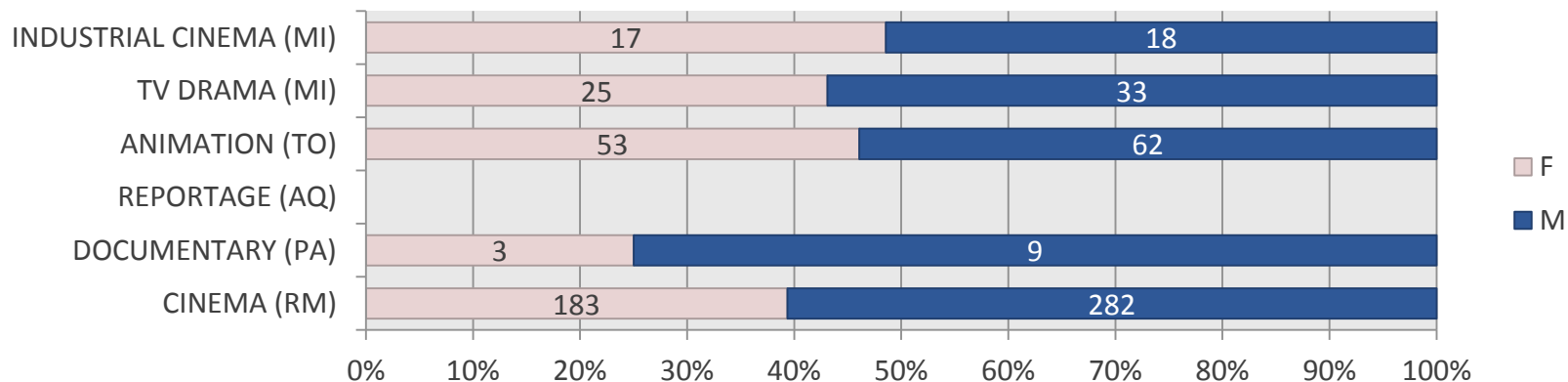
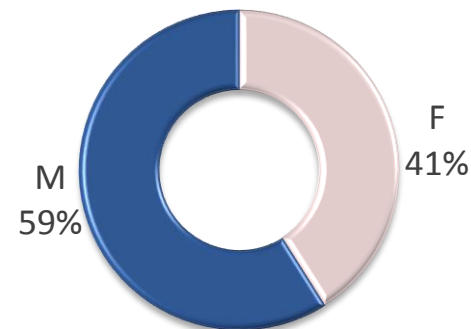
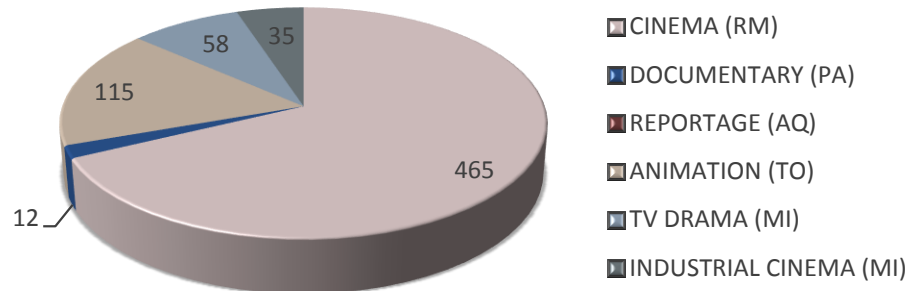
FILM SCHOOLS

CENTRO SPERIMENTALE DI CINEMATOGRAFIA

SCUOLA NAZIONALE DI CINEMA

6

GRADUATES 2006-2013



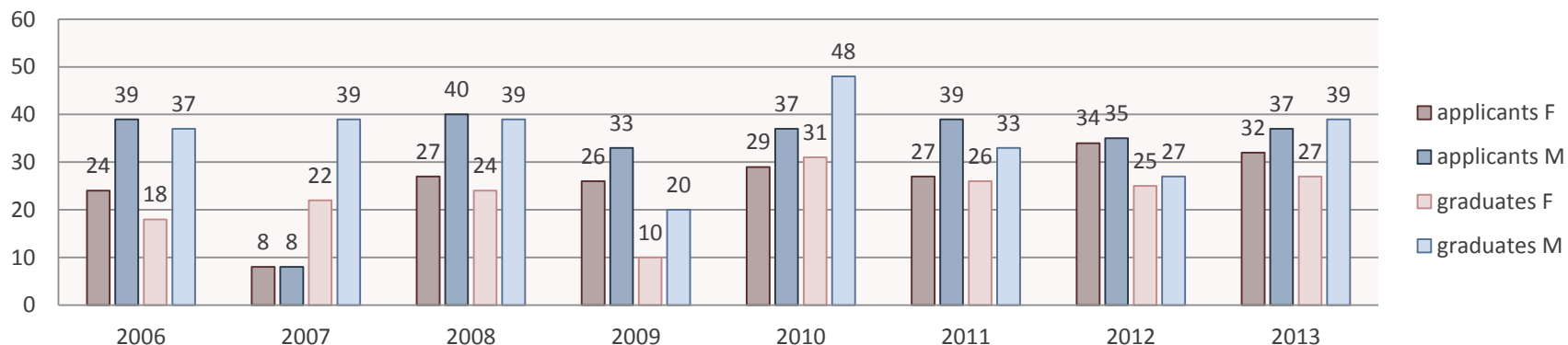
FILM SCHOOLS

CENTRO SPERIMENTALE DI CINEMATOGRAFIA

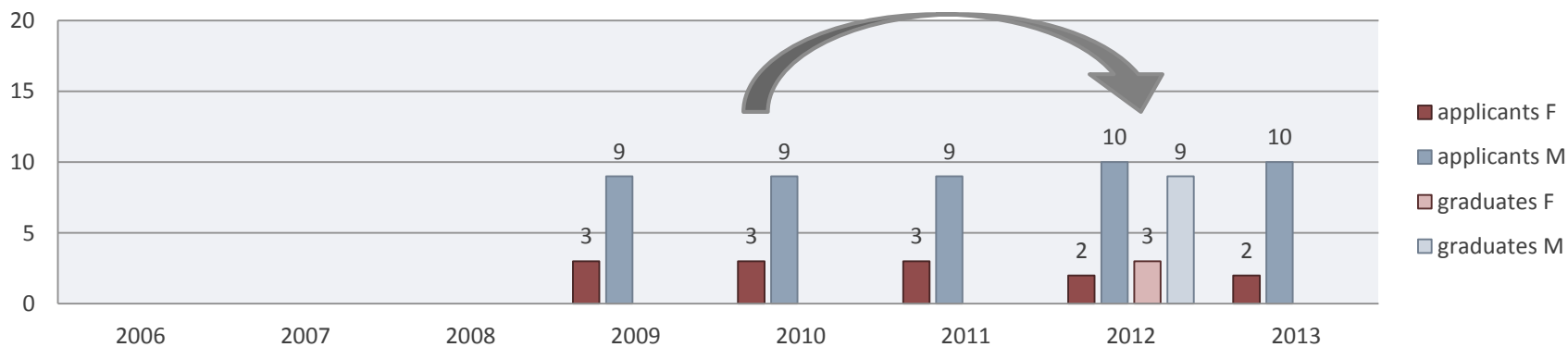
SCUOLA NAZIONALE DI CINEMA

7

CSC - ROMA (CINEMA)



CSC - PALERMO (DOCUMENTARY)



Source: CSC – Centro Sperimentale di Cinematografia.

Note: 3 years courses

FILM SCHOOLS

CENTRO SPERIMENTALE DI CINEMATOGRAFIA

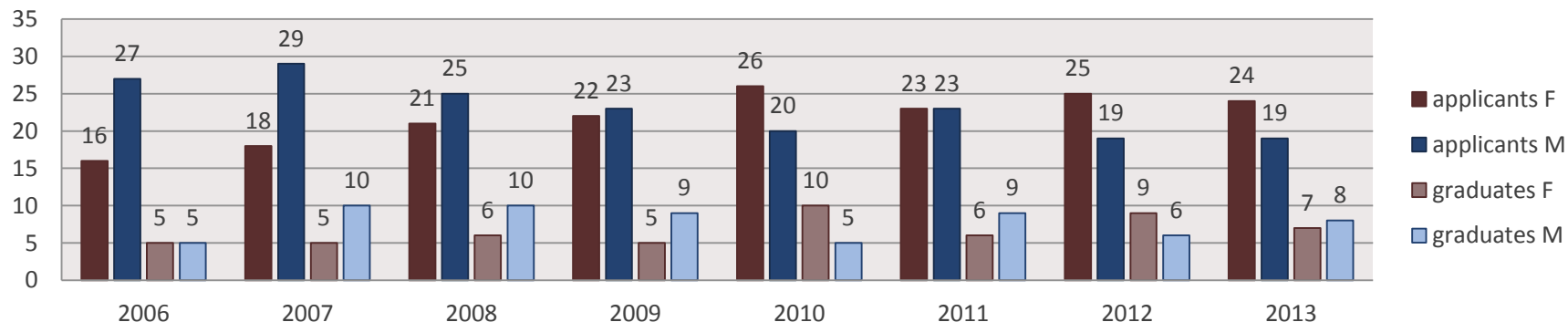
SCUOLA NAZIONALE DI CINEMA

8

CSC - L'AQUILA (REPORTAGE)



CSC - TORINO (ANIMATION)



Source: CSC – Centro Sperimentale di Cinematografia.

Note: 3 years courses

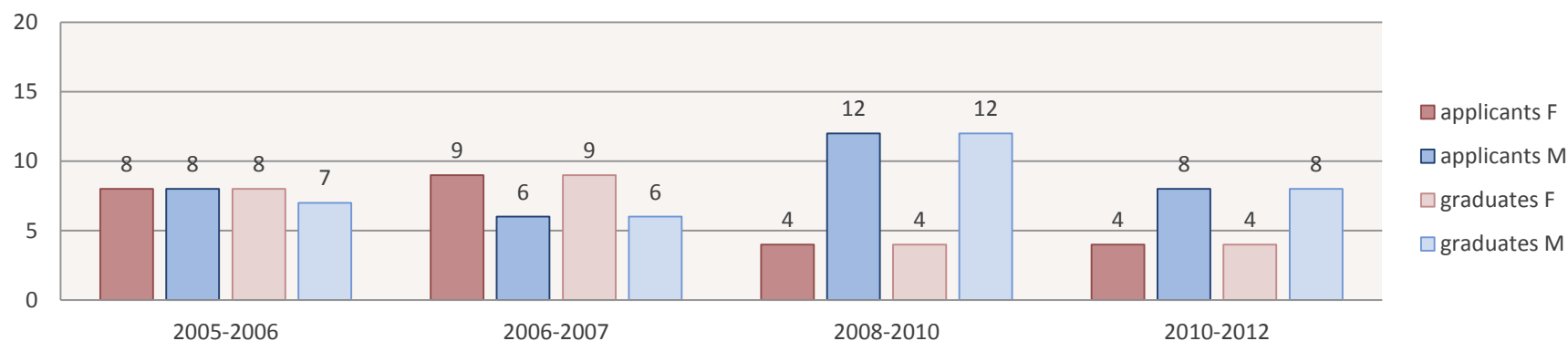
FILM SCHOOLS

CENTRO SPERIMENTALE DI CINEMATOGRAFIA

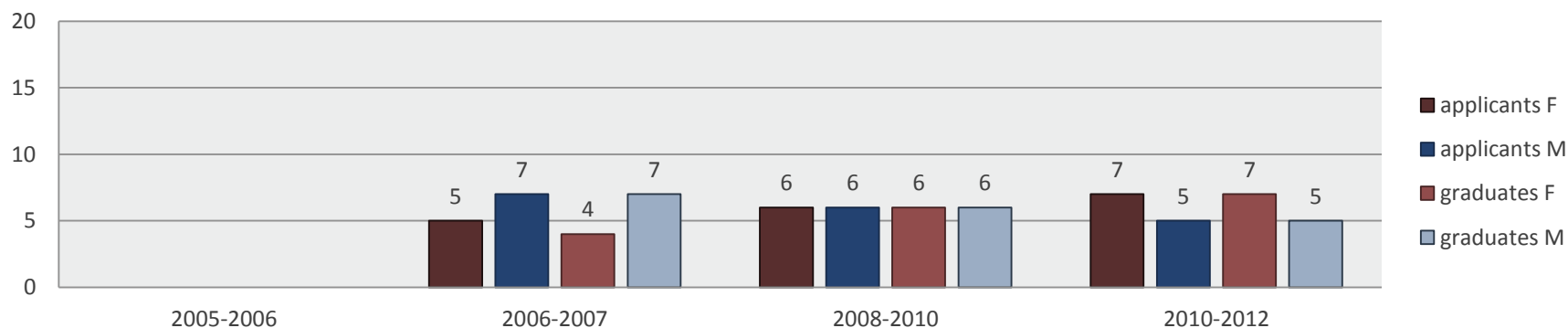
SCUOLA NAZIONALE DI CINEMA

9

CSC - MILANO (TV DRAMA SCRIPTWRITING AND PRODUCTION)



CSC - MILANO (INDUSTRIAL CINEMA)



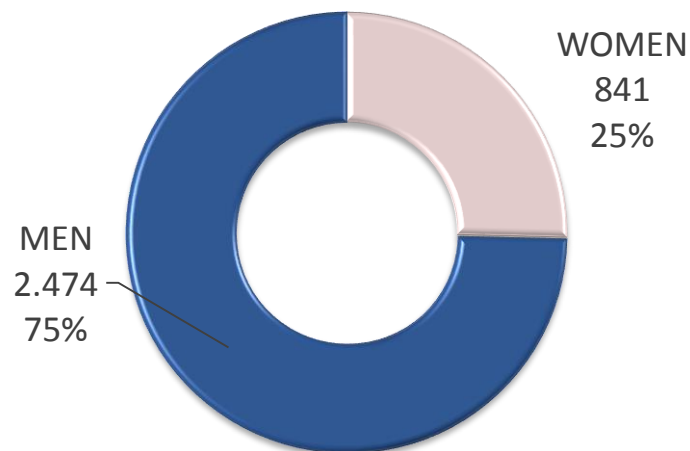
Source: CSC – Centro Sperimentale di Cinematografia.

Note: 3 years courses

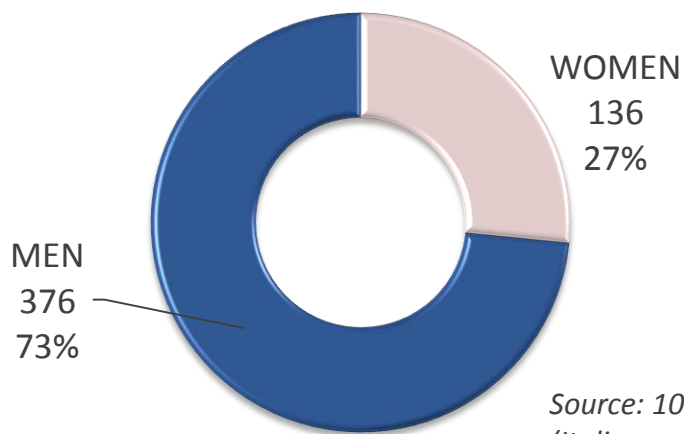
MALE & FEMALE PROFESSIONALS

10

ITALIAN DIRECTORS, AUTHORS, SCRIPTWRITERS: 2013



Source: SIAE
(Italian Collecting Society)



Source: 100 Autori
(Italian authors and
scriptwriters association)

OVERVIEW ON PUBLIC FUNDING

11

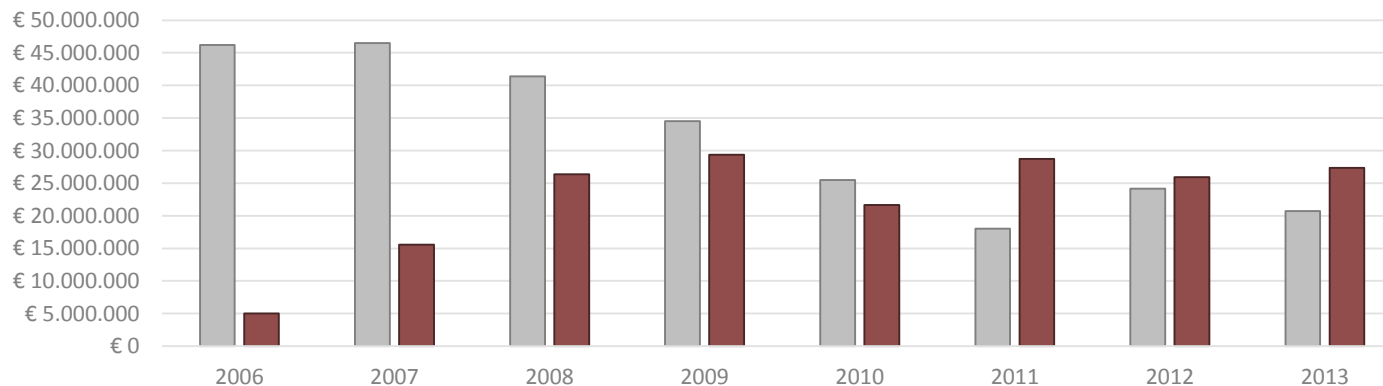
NATIONAL SELECTIVE FILM FUND BUDGET (IC, OPS): 2006-2013

	2006	2007	2008	2009	2010	2011	2012	2013
Fiction (€)	45.800.000	45.550.000	40.740.000	33.350.000	24.250.000	17.350.000	22.550.000	19.300.000
Documentaries (€)	400.000	950.000	660.000	1.150.000	1.250.000	650.000	1.600.000	1.400.000
Total (€)	46.200.000	46.500.000	41.400.000	34.500.000	25.500.000	18.000.000	24.150.000	20.700.000

REGIONAL FUNDS BUDGET: 2006-2013

	2006	2007	2008	2009	2010	2011	2012	2013
Number of funds	7	11	12	17	18	12	13	15
Total (€)	5.015.000	15.589.000	26.388.161	29.374.600	21.663.000	28.728.000	25.924.000	27.345.000

Two of these funds are specifically devoted to documentaries and animation (Piemonte & Emilia Romagna. Annual budget of these two funds: 280.000 €).



NATIONAL SELECTIVE SCHEME

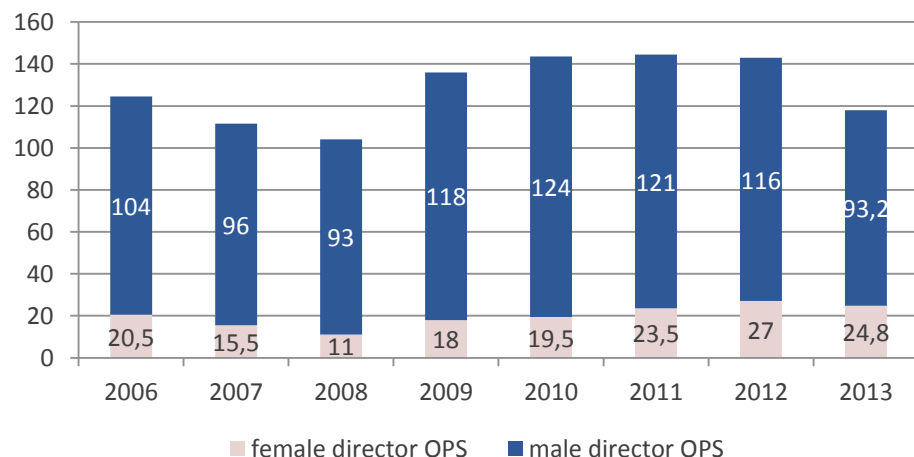
PROJECTS SUPPORTED BY DG CINEMA

12

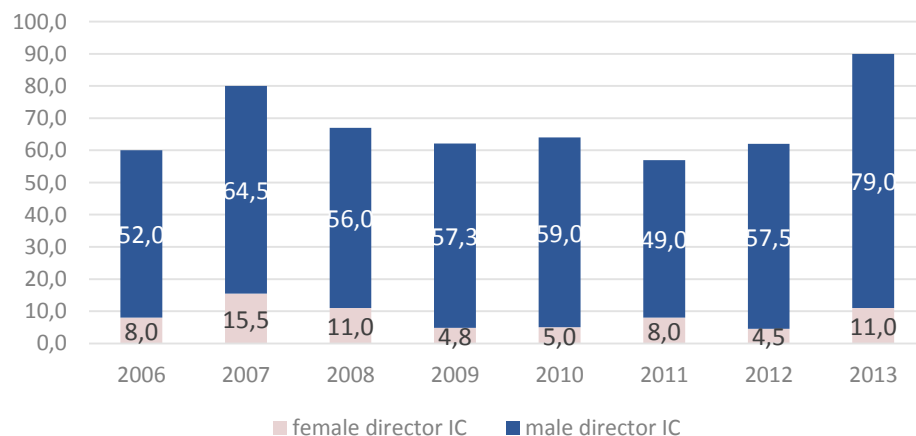
N. OF APPLICATIONS (IC, OPS): 2006-2013

	2006	2007	2008	2009	2010	2011	2012	2013	average
female share (%) OPS	17%	14%	11%	13%	14%	16%	19%	21%	16%
male share (%) OPS	83%	86%	89%	87%	86%	84%	81%	79%	84%
female share (%) IC	13%	19%	16%	8%	8%	14%	7%	12%	12%
male share (%) IC	87%	81%	84%	92%	92%	86%	93%	88%	88%
Total OPS	124	111	104	136	143	144	143	118	128
Total IC	60	80	67	62	64	57	62	90	68

OPS APPLICATIONS
(first & second time directors)



IC APPLICATIONS
(from third films onward)



NATIONAL SELECTIVE SCHEME

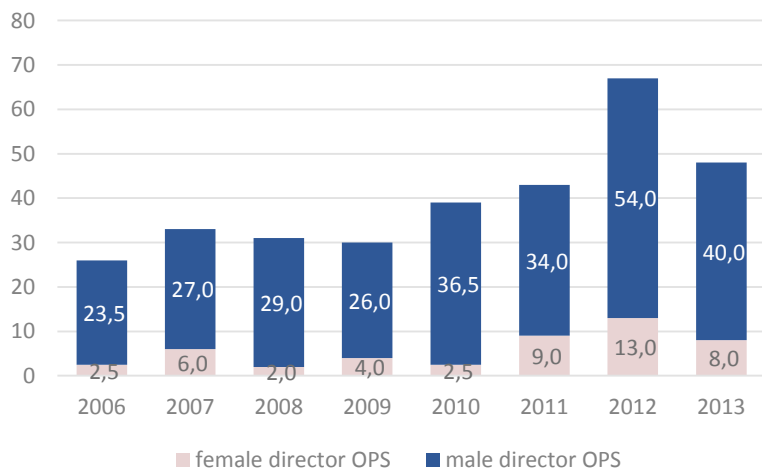
PROJECTS SUPPORTED BY DG CINEMA

13

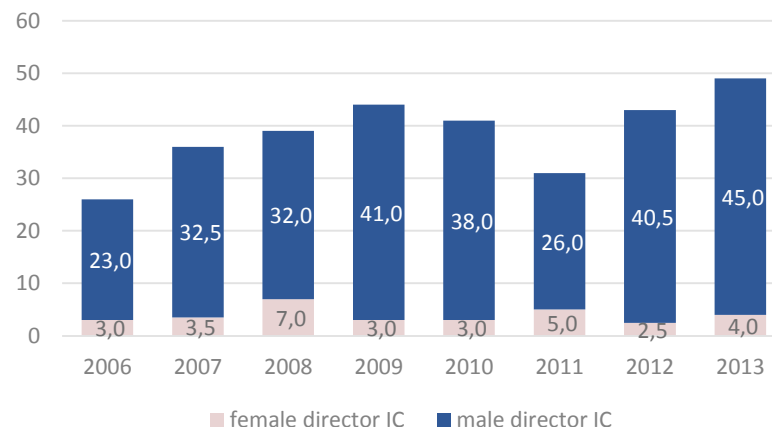
N. OF FUNDED FILMS (IC, OPS): 2006-2013

	2006	2007	2008	2009	2010	2011	2012	2013	average
female share (%) OPS	10%	18%	6%	13%	6%	21%	19%	17%	14%
male share (%) OPS	90%	82%	94%	87%	94%	79%	81%	83%	86%
female share (%) IC	12%	10%	18%	7%	7%	16%	6%	8%	10%
male share (%) IC	88%	90%	82%	93%	93%	84%	94%	92%	90%
Total OPS	26	33	31	30	39	43	67	48	40
Total IC	26	36	39	44	41	31	43	49	39

FUNDED OPS
(first & second films)



FUNDED IC
(from third films onward)



Source: MiBACT – DG Cinema

NATIONAL SELECTIVE SCHEME

PROJECTS SUPPORTED BY DG CINEMA

14

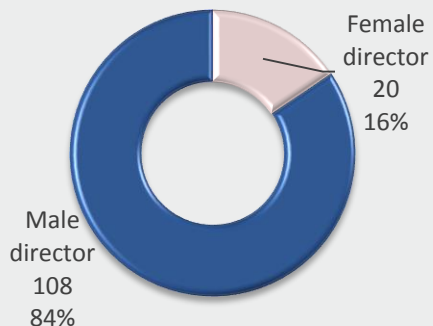
AVERAGE DATA 2006-2013

AVERAGE SUCCESS RATE (2006-2013)

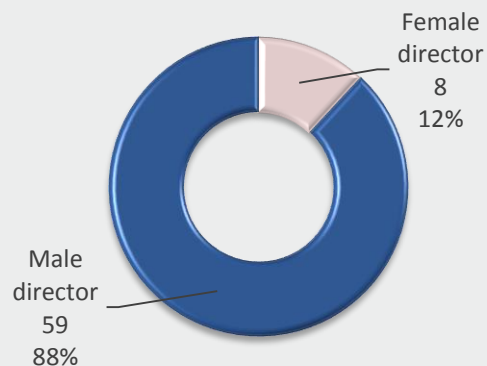
	OPS	IC
Female	28%	50%
Male	31%	59%

APPLICATIONS

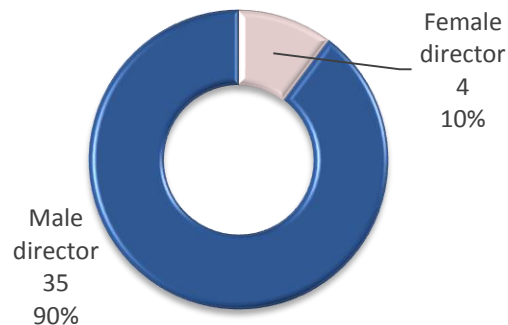
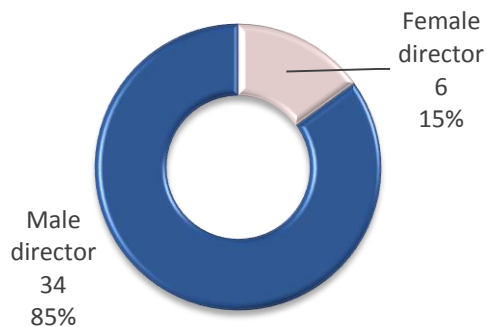
OPS



IC



FUNDED FILMS



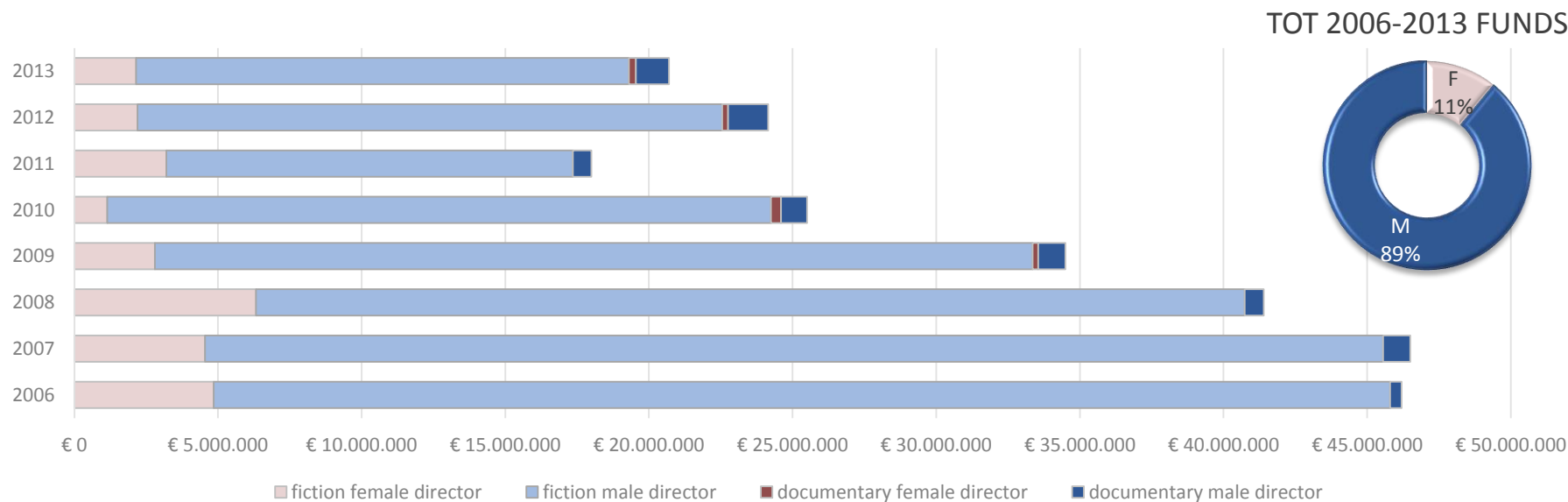
NATIONAL SELECTIVE SCHEME

PROJECTS SUPPORTED BY DG CINEMA

15

FILM FUNDING AMOUNT (IC, OPS): 2006-2013

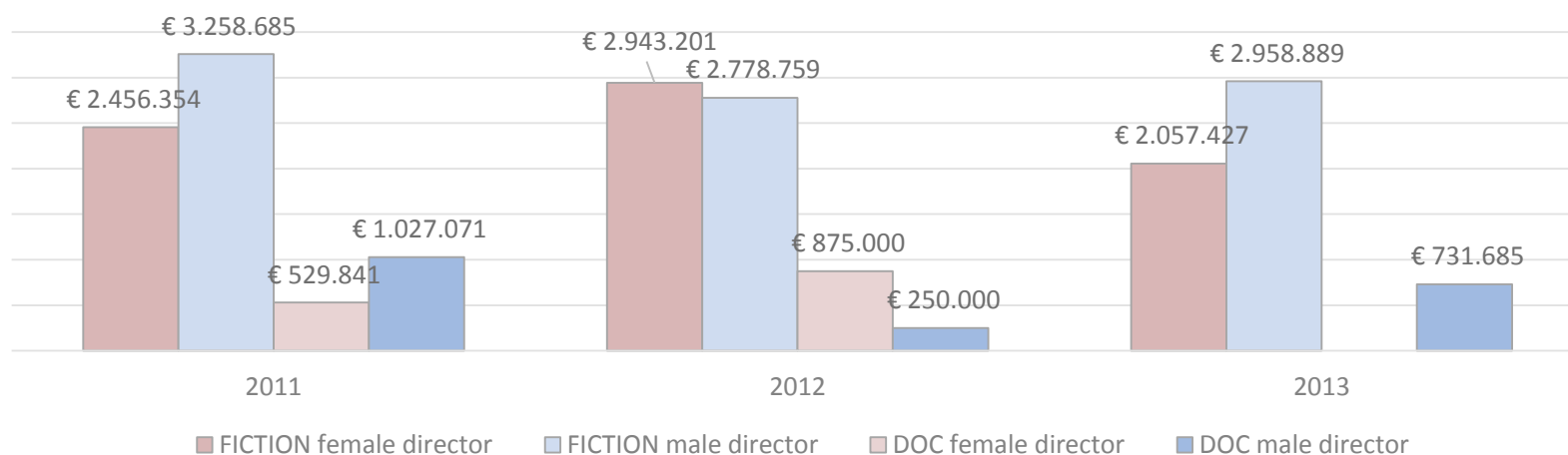
		2006	2007	2008	2009	2010	2011	2012	2013
Fiction (€)	female director	4.850.000	4.550.000	6.325.000	2.800.000	1.150.000	3.200.000	2.200.000	2.150.000
	male director	40.950.000	41.000.000	34.415.000	30.550.000	23.100.000	14.150.000	20.350.000	17.150.000
Documentary (€)	female director	-	-	-	200.000	350.000	-	200.000	250.000
	male director	400.000	950.000	660.000	950.000	900.000	650.000	1.400.000	1.150.000
Total (€)		46.200.000	46.500.000	41.400.000	34.500.000	25.500.000	18.000.000	24.150.000	20.700.000



BUDGET

16

SUPPORTED FILMS AVERAGE BUDGET : 2011-2013



2011

- Fiction Female: 7
- Fiction Male: 37
- Doc Female: 1
- Doc Male: 3

2012

- Fiction Female: 3
- Fiction Male: 50
- Doc Female: 2
- Doc Male: 1

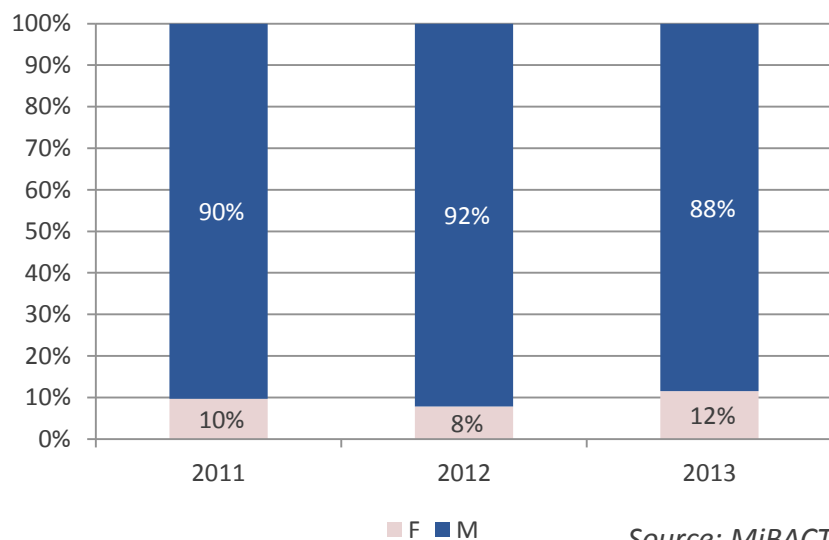
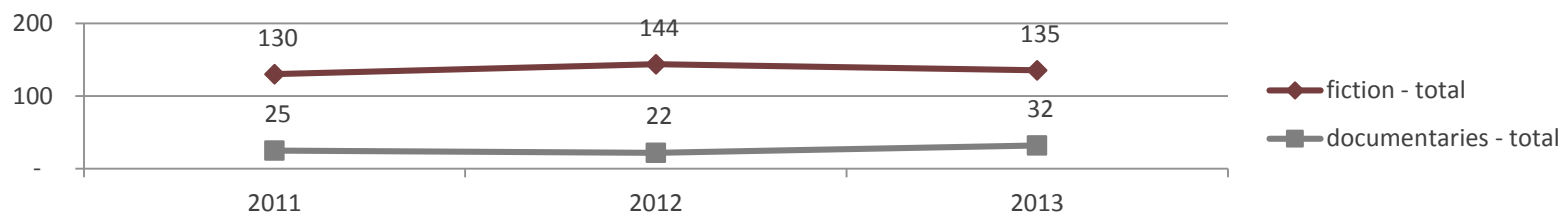
2013

- Fiction Female: 8
- Fiction Male: 38
- Doc Female: 0
- Doc Male: 8

FILMS PRODUCED

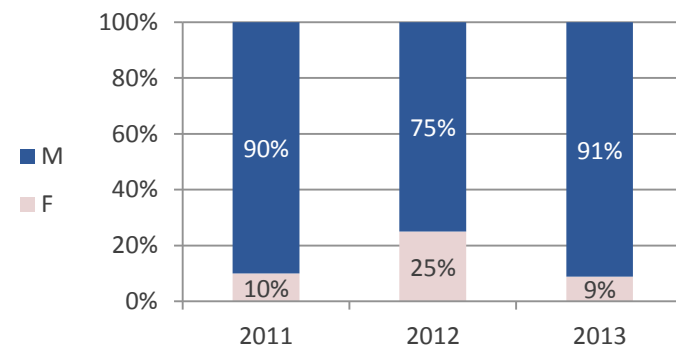
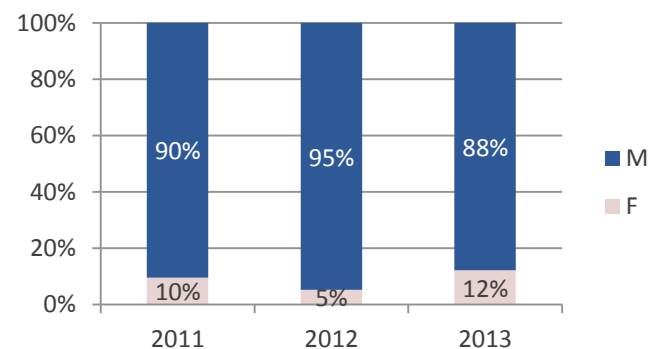
17

N. FILMS PRODUCED : 2011-2013



DOCUMENTARY

FICTION

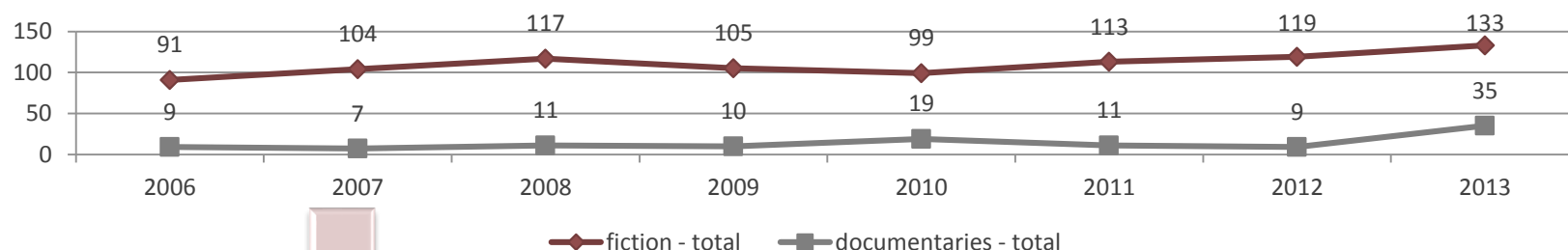


Source: MiBACT - DGCinema

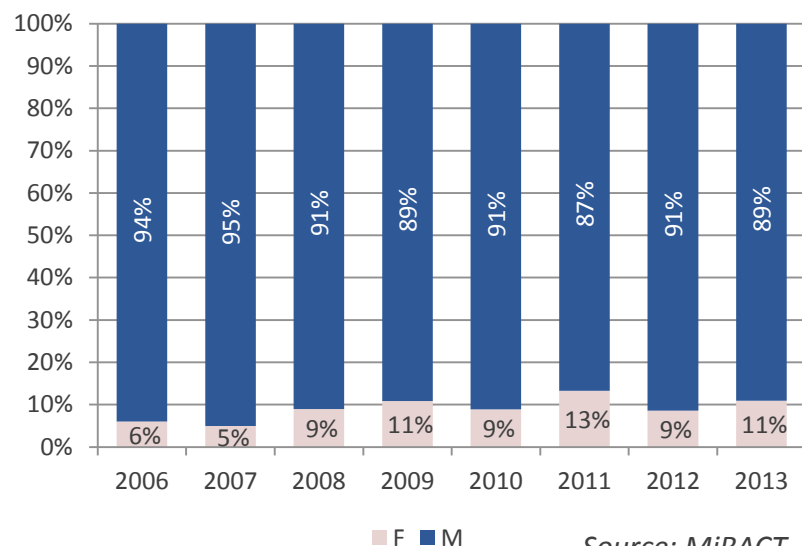
FILMS RELEASED

18

N. NATIONAL FILMS RELEASED: 2006-2013



% MALE vs FEMALE DIRECTOR

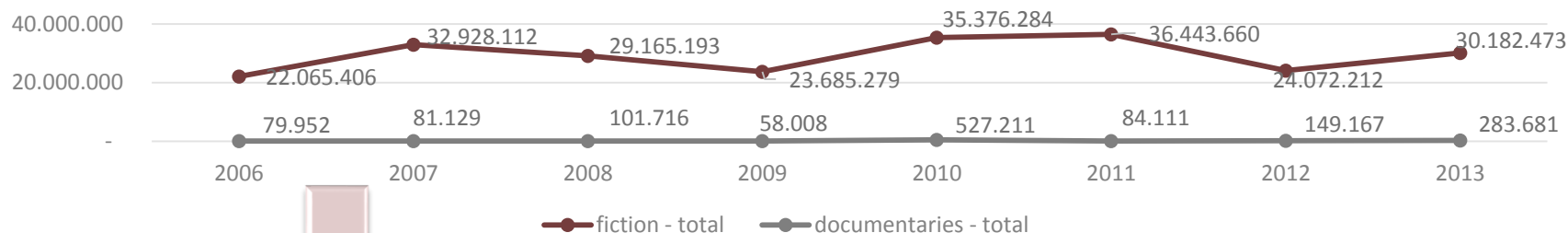


Source: MiBACT – DG Cinema on Cinetel

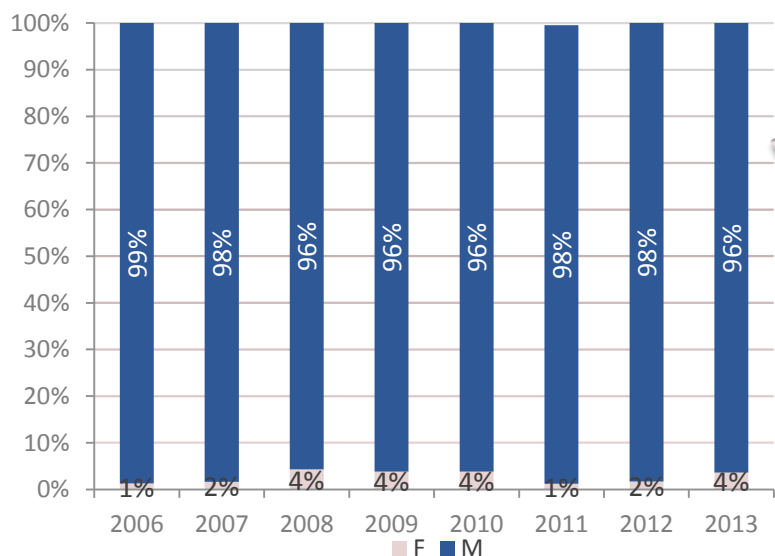
BOX OFFICE ADMISSIONS

19

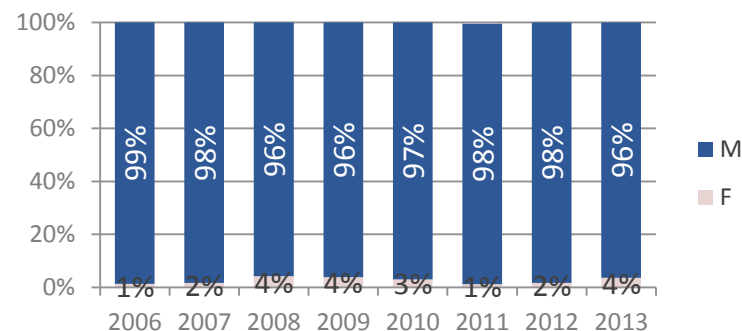
NATIONAL FILMS BOX OFFICE ADMISSIONS: 2006-2013



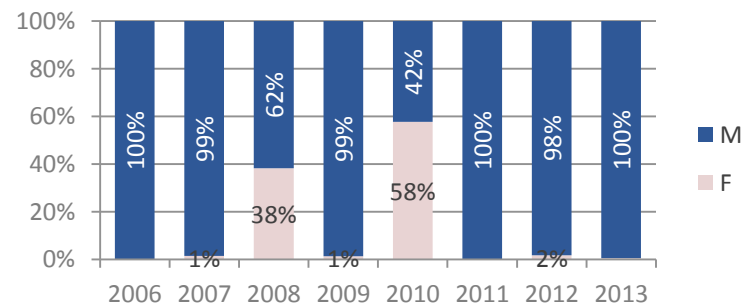
% MALE vs FEMALE DIRECTOR



FICTION



DOCUMENTARY

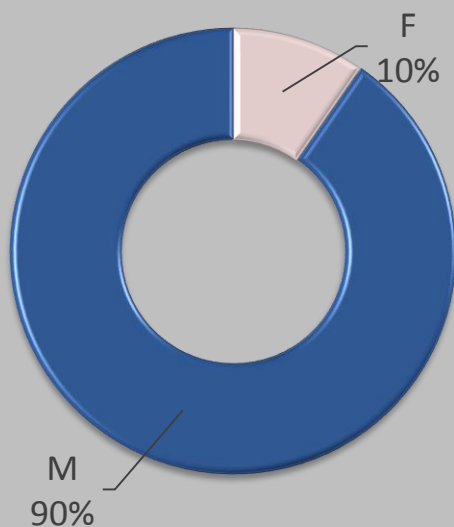


Source: MiBACT – DG Cinema on Cinetel

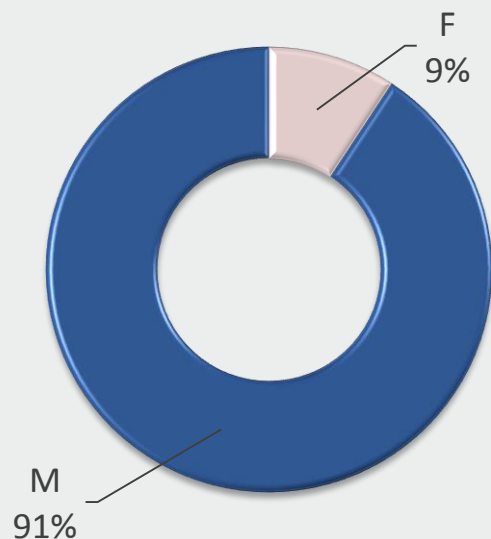
TRENDS

20

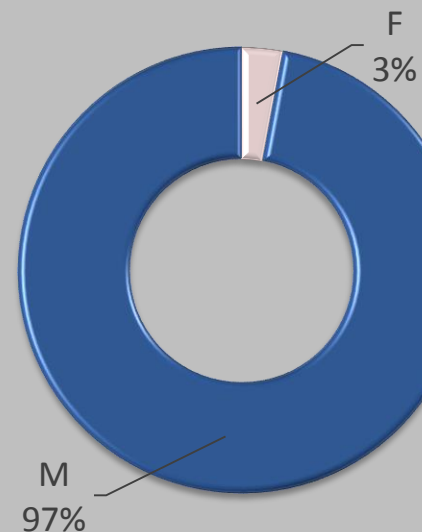
**FILMS PRODUCED
(2011-2013)**



**FILMS RELEASED
(2006-2013)**

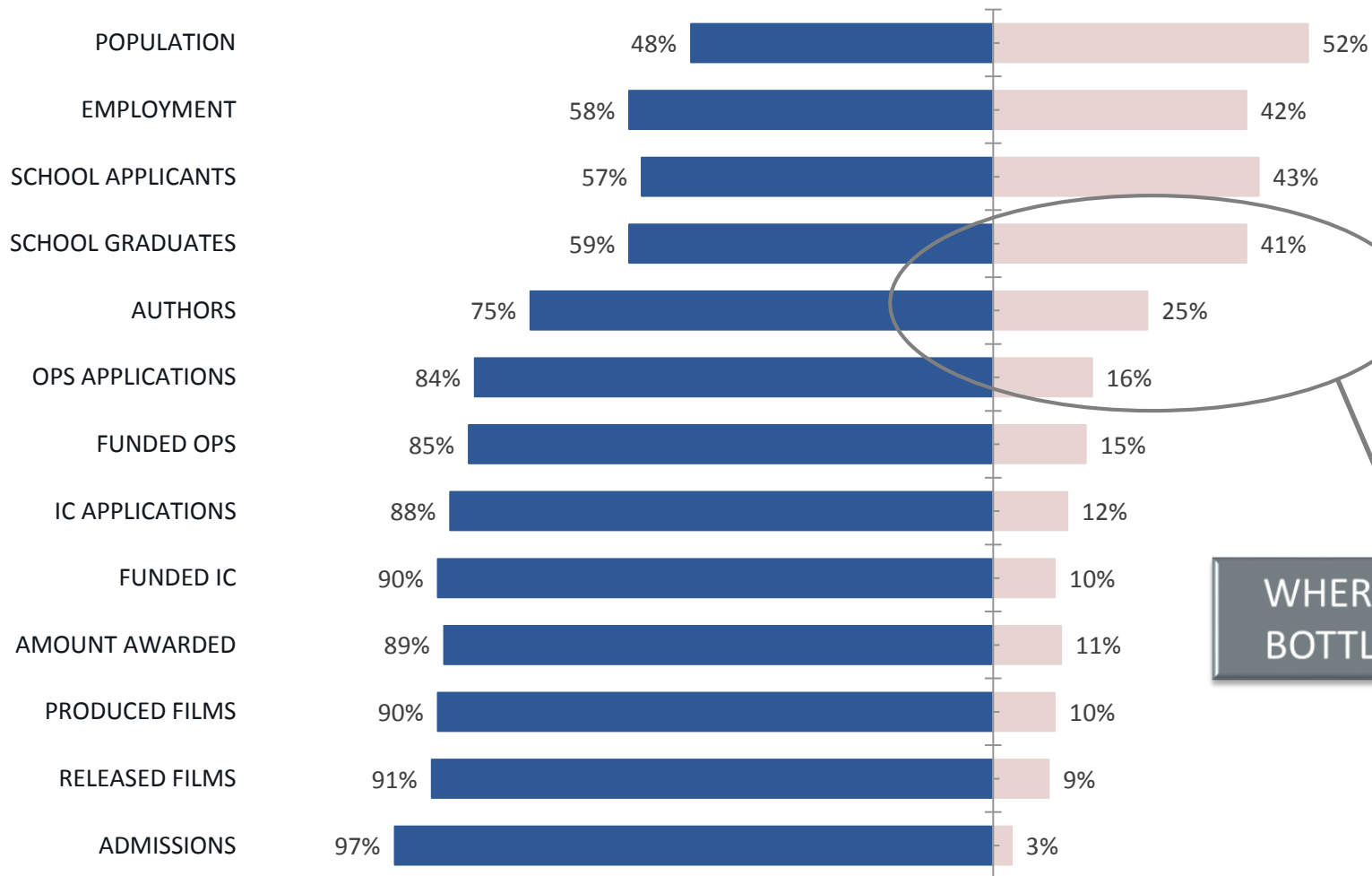


**ADMISSIONS
(2006-2013)**



TRENDS

21



WHERE IS THE
BOTTLENECK?

HIGHLIGHTS

22

FEW FEMALE DIRECTORS: WHY?

REMARKS

- ✗ **ACCESS:** often female directors already belong to the show business

OPEN QUESTIONS

- ⚡ **CONFIDENCE:** is there a lack of trust from the investors to bet on a woman's led project?
- ⚡ **LEADERSHIP:** Are women out of their comfort zone when expected to be a director?

CHOICE vs DISCRIMINATION?

THANKS FOR YOUR ATTENTION!

a study by

Iole Maria Giannattasio

Federica D'Urso

Centro Studi

Direzione Generale Cinema

Ministero dei Beni e delle Attività Culturali e del Turismo

Piazza Santa Croce in Gerusalemme 9/A Roma

www.cinema.beniculturali.it