



**72**

**Locarno Film Festival**  
**7-17 | 8 | 2019**

**Gender Evaluation**  
**Locarno Film Festival 2019**

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## Films

### Directors

In carrying out this gender-responsive evaluation of films presented at the Festival we took into consideration all contemporary productions and therefore omitted works in the Retrospective and Histoire(s) du cinéma sections, with the exception of the "Gender Bender" Virtual Reality pieces. Likewise, when assessing films in Piazza Grande and the Open Doors section, we took into consideration only the contemporary productions that were screened.

Gender-sensitive assessment criteria for films are focused on the women to men ratio for each film. Since some films were co-directed, individual works were categorized as follows:

- Female direction: film directed by a woman or co-directed by two or more women
- Equal direction: film co-directed by an equal number of men and women
- Male direction: film directed by a man or co-directed by two or more men

A total of 133 films were assessed, including 22 that were co-directed by two or more persons. Overall, 55 female and 116 male directors took part in the Festival, meaning that the total percentage of women participants was 33.53%. This represents an increase as compared to 2018, when women directors taking part accounted for 29.45% (43 out of 146 directors).

Breakdown by short / full-length features:

There were 73 full-length features and 80 short features.

Total women directors for full-length features: 29 out of 87, or 33.33%.

Total women directors for short features: 26 out of 84, or 30.95%.

Section	Total No. of films	Female direction	Equal direction	Male direction	Undefined
* Piazza Grande	15	5	-	10	-
Concorso internazionale	17	5	-	12	-
Cineasti del presente	16	5	3	8	-
Pardi di domani Concorso internazionale	29	10	2	17	-
Pardi di domani Concorso nazionale	11	4	1	6	-
Moving Ahead	16	2	2	12	-
Out-of-Competition	18	2	2	13	1
* Open Doors	3	1	-	2	-
Virtual Reality: Gender Bender	8	2	-	5	1
<b>Total</b>	<b>133</b>	<b>36</b>	<b>10</b>	<b>85</b>	<b>2</b>
<b>Percentage</b>	<b>100%</b>	<b>27.07%</b>	<b>7.52%</b>	<b>63.91%</b>	<b>1.5%</b>

\* Excluding non-contemporary productions

## Entries

There were a total of 4,191 film entries at the Festival, of which 1,253 were full-length and 2,941 were short features. As to their direction, women accounted for 27.1% of the full-length features and for 36.6% of the shorts. Women were in the minority in every category, but the highest proportion of women was found in international distribution roles, for both short and full-length features.

Full-length features	Gender				Percentage			
	Women	Men	Undefined	Other	Women	Men	Undefined	Other
Director	370	967	17	6	27.1%	70.8%	1.2%	0.4%
Producer	363	634	32	7	34.9%	60.9%	3.1%	0.7%
Co-producer	164	254	10	4	38%	58.8%	2.3%	0.9%
International distributor	97	99	7	0	47.8%	48.8%	3.4%	0%
Swiss distributor	4	15	1	0	20%	75%	5%	0%

Short features	Gender				Percentage			
	Women	Men	Undefined	Other	Women	Men	Undefined	Other
Director	1162	1917	76	18	36.6%	60.4%	2.4%	0.6%
Producer	870	1079	67	17	42.8%	53.1%	3.3%	0.8%
Co-producer	144	217	15	9	37.4%	56.4%	3.9%	2.3%
International distributor	175	193	13	2	45.70%	50.4%	3.4%	0.5%
Swiss distributor	13	32	4	1	26%	64%%	8%	2%

## Other professional roles

The table below shows the numbers of women and men in production, screenwriting, editing and principal acting roles for films in the sections previously considered.

### Production

Section				Percentage		
	Women	Men	Undefined	Women	Men	Undefined
Piazza Grande	6	24	1	19.35%	77.42%	3.23%
Concorso internazionale	14	25	0	35.9%	64.1%	0%
Cineasti del presente	16	21	0	43.24%	56.76%	0%
Pardi di domani Concorso internazionale	23	21	0	52.27%	47.73%	0%
Pardi di domani Concorso nazionale	6	7	0	46.15%	53.85%	0%
Fuori Concorso	14	15	0	48.28%	51.72%	0%
Moving Ahead	10	4	0	71.43%	28.57%	0%
<b>Total</b>	<b>89</b>	<b>117</b>	<b>1</b>	<b>43%</b>	<b>56.52%</b>	<b>0.48%</b>

### Screenwriting

Section				Percentage		
	Women	Men	Undefined	Women	Men	Undefined
Piazza Grande	10	9	1	50%	45%	5%
Concorso internazionale	7	17	0	29.17%	70.83%	0%
Cineasti del presente	11	13	0	45.83%	54.17%	0%
Pardi di domani Concorso internazionale	13	14	0	48.15%	51.85%	0%
Pardi di domani Concorso nazionale	1	4	0	20%	80%	0%
Fuori Concorso	4	18	0	18.18%	81.82%	0%
Moving Ahead	0	2	0	0%	100%	0%
<b>Total</b>	<b>46</b>	<b>77</b>	<b>1</b>	<b>37.1%</b>	<b>62.1%</b>	<b>0.8%</b>

## Editing

Section				Percentage		
	Women	Men	Undefined	Women	Men	Undefined
Piazza Grande	4	13	0	23.53%	76.47%	0%
Concorso internazionale	12	12	0	50%	50%	0%
Cineasti del presente	9	14	0	39.13%	60.87%	0%
Pardi di domani Concorso internazionale	10	21	0	32.26%	67.74%	0%
Pardi di domani Concorso nazionale	1	4	0	20%	80%	0%
Fuori Concorso	8	12	0	40%	60%	0%
Moving Ahead	5	10	0	33.33%	66.67%	0%
<b>TOTAL</b>	<b>49</b>	<b>86</b>	<b>0</b>	<b>26.3%</b>	<b>63.7%</b>	<b>0%</b>

## Principal acting roles

Section				Percentage		
	Women	Men	Undefined	Women	Men	Undefined
Piazza Grande	38	56	0	40.43%	59.57%	0%
Concorso internazionale	43	46	0	48.31%	51.69%	0%
Cineasti del presente	27	50	0	35.06%	64.94%	0%
Pardi di domani Concorso internazionale	25	40	1	37.88%	60.1%	1.52%
Pardi di domani Concorso nazionale	9	3	0	75%	25%	0%
Fuori Concorso	28	36	0	43.75%	56.25%	0%
Moving Ahead	12	14	0	46.15%	53.85%	0%
<b>TOTAL</b>	<b>182</b>	<b>245</b>	<b>1</b>	<b>42.52%</b>	<b>57.24%</b>	<b>0.23%</b>

The highest percentages of women were found in production and acting roles, while editing had the lowest proportion of women. Observing the breakdown section by section, several instances of majority female percentages emerge: in production roles for the Pardi di domani Concorso internazionale and Moving Ahead sections; in screenwriting roles for Piazza Grande and in acting roles for the Pardi di domani Concorso nazionale. In addition, there was parity between women and men in editing roles for the Concorso Internazionale.

## Award winners and juries

### Special prize winners

Each year the Locarno Film Festival awards a number of special prizes to personalities whose careers are rewriting film history. The Pardo d'onore Manor (Leopard of Honor), Excellence Award, Premio Raimondo Rezzonico (Best Independent Producer Award), Vision Award and Leopard Club Award are conferred annually, while the Pardo alla Carriera (Leopard for Career Achievement) and Premio Cinema Ticino are occasional prizes, not awarded on an annual basis. The 2019 edition also saw the introduction of a new prize, the Premio dell'Utopia.

	2018	2019
Manor	Man	Man
Excellence Award	Man	Man
Premio Raimondo Rezzonico	Man	2 Women, 1 Man
Leopard Club Award	Woman	Woman
Vision Award Ticinomoda	Man	Woman
Pardo alla Carriera	-	Man
Premio Cinema Ticino	-	Man
Premio dell'Utopia	-	Man
<b>PERCENTAGE OF FEMALE AWARD WINNERS</b>	<b>20%</b>	<b>40%</b>

In 2019 the total number of prize winners increased over the previous year, and so did the number of female prize winners: in 2018 there was only one woman on the list of recipients, while this year there were four.

### Juries

Female members on Locarno Film Festival juries: comparison 2018 - 2019.

	2018	2019
Concorso internazionale	40% (2 F, 3 M)	60% (3 F, 2 M)
Cineasti del presente	33% (1 F, 2 M)	66% (2 F, 1 M)
Pardi di domani	33% (1 F, 2 M)	33% (1 F, 2 M)
Moving Ahead (2018: Signs of Life)	66% (2 F, 1 M)	33% (1 F, 2 M)
First Features	66% (2 F, 1 M)	66% (2 F, 1 M)

At the 72<sup>nd</sup> edition of the Locarno Film Festival, 3 juries out of 6 were made up of a majority of female members, recording an increase over the 2018 edition when only 2 out of the 6 juries had a female majority.

## Locarno Pro Initiatives

### Open Doors Hub & Lab 2019

Open Doors Hub and Open Doors Lab are international professional platforms. The Hub is designed to support eight film projects, while the Lab hosts nine producers and directors, currently from South-East Asia and Mongolia. The shared aim of both Hub and Lab is to contribute towards the creation of a more united film community at global level and to strengthen independent filmmaking.

The projects selected for Open Doors Hub come from Indonesia, Laos, Malaysia, Myanmar, Mongolia, Thailand, the Philippines and Vietnam. This study took into account the gender of both director and producer for each project involved.

Presence of women among Open Doors Hub & Lab participants: comparison 2018 - 2019.

	2018	2019
OD Hub: Directors	12.5% (1 F, 7 M)	25% (2 F, 6 M)
OD Hub: Producers	62.5% (5 F, 8 M)	50% (4 F, 4 M)
OD Lab	44.44% (4 F, 5 M)	55.50% (5 F, 4 M)

### Locarno Academy 2019

The Locarno Academy is split into three distinct programs for young Filmmakers, Critics and Industry professionals, with the aim of extending their networking reach in a number of areas. The Locarno Academy also has an extensive international presence through collaborations with numerous film festivals and institutions around the world.

Presence of women among Locarno Industry Academy participants: comparison 2018 - 2019.

	2018	2019
Filmmakers	50% (10 F, 10 M)	35% (7 F, 13 M)
Critics	45.45% (5 F, 6 M)	58.33% (7 F, 5 M)
Industry	80% (8 F, 2 M)	60% (6 F, 4 M)



## Match Me!, U30 and First look

Match Me! is an informal platform that enables emerging production companies to expand their network of contacts, pitching to potential co-producers and sales agents.

U30, introduced in 2019, is a platform for young film industry professionals, who are invited to contribute to the conversation on the future of film.

First Look, focused this year on Serbian film, screens a selection of titles for film industry personalities. An international jury made up of festival directors decides the First Look Award.

Presence of women among participants in Match Me!, U30 and First Look.

	2018	2019
Match Me!	62.50% (15 F, 9 M)	56% (14 F, 11 M)
U30	-	50% (12 F, 12 M)
First Look	14.29% (1 F, 6 M)	66.67% (4 F, 2 M)

## Accreditations

In 2018, 997 Industry accreditations, 767 Press accreditations and 1093 Professional accreditations were issued. Of these, respectively 442, 294 and 489 were issued to women. The figures show that women were in the minority in every category.

In 2019, as of 30 July the number of Industry accreditations issued to women was 442 out of 1001, while women accounted for 278 out of 702 Press accreditations and 487 out of 1004 Professional accreditations.

Numbers of Locarno Film Festival accreditations issued to women: comparison 2018 - 2019.

	2018	2019 *
Industry	44.33%	44.16%
Press	38.33%	39.6%
Professional	44.74%	48.51%

\* Provisional data, as of 30.7.2019

## Staff

Percentage of women on the Staff of the Locarno Film Festival, comparison 2018 - 2019.

	2018	2019
Board of Governors	22.2% (6 F, 21 M)	23.1% (6 F, 20 M)
Artistic Direction and Locarno Pro	50% (1 F, 1 M)	100% (2 F)
Operating office	0% (2 M)	0% (2 M)
Selection committee	25% (1 F, 3 M)	40% (2 F, 3 M)
Advisors	33.3% (1 F, 2 M)	42.9% (3 F, 4 M)
Short film selection committee	25% (1 F, 3 M)	50% (2 F, 2 M)
Locarno Film Festival	54.5 % (12 F, 10 M)	54.5% (12 F, 10 M)
<b>TOTAL</b>	<b>34.4% (22 F, 42 M)</b>	<b>39.1% (27 F, 42 M)</b>

On most staff teams there has been an increase in the number of women compared to 2018. Perhaps the most significant advance is in Artistic Direction, now 100% female with both the Artistic Director and her deputy being women, followed by the Selection committee, the group of Advisors and the Short films selection committee.