

REPORT 2022

OWOMANIYA!

Analysing gender diversity
in Indian entertainment

FILM
COMPANION



prime video

PRODUCERS GUILD OF INDIA • ACTIVE TELUGU FILM
PRODUCERS GUILD • ZEE5 • VOOT • HOICHOI • SONYLIV •
CLEAN SLATE FILMZ • PURPLE PEBBLE PICTURES • EXCEL
ENTERTAINMENT • EMMAY ENTERTAINMENT • SIKHYA
ENTERTAINMENT • RSVP • DHARMA PRODUCTIONS

Uncovering gender diversity in modern Indian entertainment

India is producing more entertainment content than ever before. With the advent of streaming services and a digital surge impelled by the pandemic, this is the opportune moment for idea-driven storylines.

As art and culture transform on the back of technological advancements, this report seeks to understand whether women, both on and behind the screen, are considered critical members of this progress. If not — what steps can we take to build a more inclusive entertainment industry.

FOREWORD



APARNA PUROHIT

HEAD OF INDIA ORIGINALS,
PRIME VIDEO

Stories inspire, connect, nurture, unite and generate empathy. Stories help carry the history, culture and values of a civilization forward. Therefore, we believe in the transformative role that media can play in influencing, inspiring and helping people form their identity in relation to the gender.

The Indian media and entertainment industry has the potential to be a torchbearer for improving gender representation in a rapidly evolving world. From providing equal opportunities and support across technical and creative job roles to changing the narrative through the power of stories, streaming and the wider entertainment industry, can be a positive influencer of change.

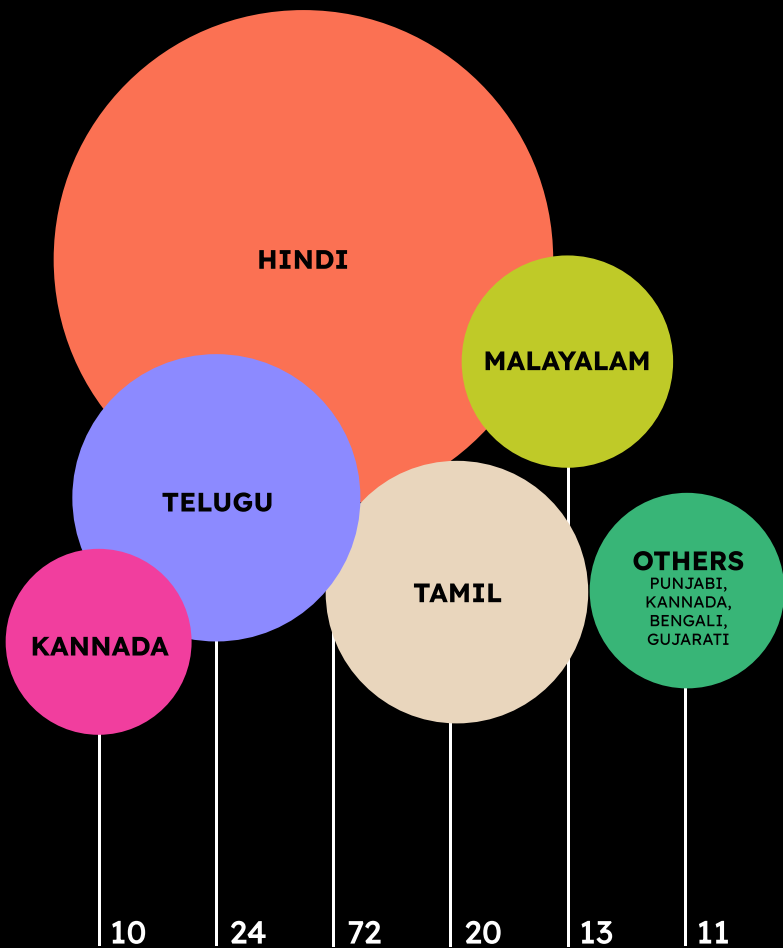
I believe that gender parity and equality are the fundamental blocks for building a truly collaborative, progressive and an inclusive society. Therefore, it is not just a pleasure but an honour for us at Prime Video India to support Ormax Media and Film Companion as they push the envelope with the second edition of O Womaniya!

The in-depth analysis of this report highlights that women in decision making roles hire more women and digital is blazing the trail. This is reassuring and we must continue the good work. In fact, advocacy based on data is far more impactful – it helps us make the invisible, visible. This report will help us encourage dialogue and build support systems for women across the board. It is heartening to see the widened scope of the report to cover theatrical and digital content, and the collaboration and support that the report has received this year from several industry bodies.

I am certain that this report will draw attention to and generate more meaningful conversation on gender sensitive and gender transformative content that can help break stereotypes and pave the way for a truly diverse, equitable and an inclusive industry.

FILMS & SERIES ANALYZED

150 PROPERTIES



56

**THEATRICAL
FILMS**

44

**STREAMING
FILMS**

50

**STREAMING
SERIES**



Cast, Crew, and Company

CREATIVE TALENT
CONTENT

Stars Behind Stars



CREATIVE TALENT



WRITING

PRODUCTION DESIGN


CINEMATOGRAPHY

DIRECTION

EDITING

It's not just on-screen representation that matters.

It takes a village to make a movie or series, and what we finally see on-screen is a direct reflection of the numerous decisions made by creative leaders behind it.

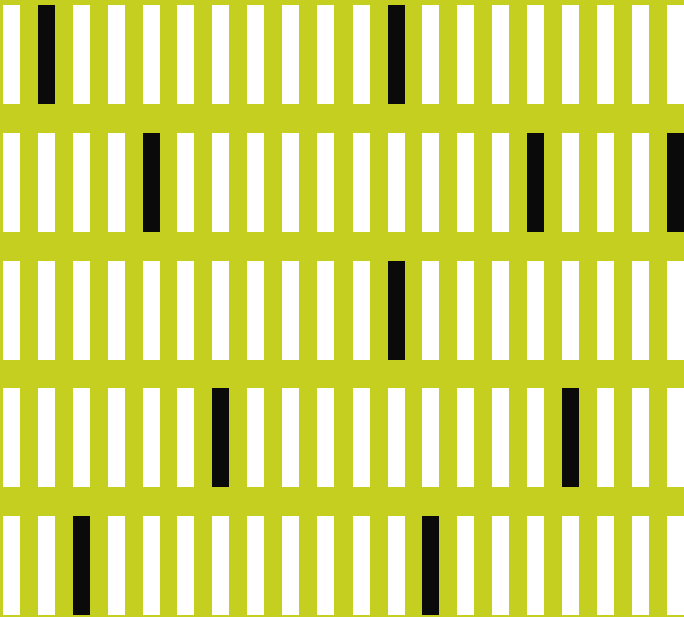


To understand the extent to which female leadership is represented in creative roles, we looked at female representation in key Head of Department (HOD) positions across our selected 150 properties.



WHO'S THE BOSS?

FEMALE REPRESENTATION
ACROSS HOD POSITIONS



Only **10%** HODs are women

750 POSITIONS ACROSS 150 PROPERTIES

DO WOMEN HIRE WOMEN?

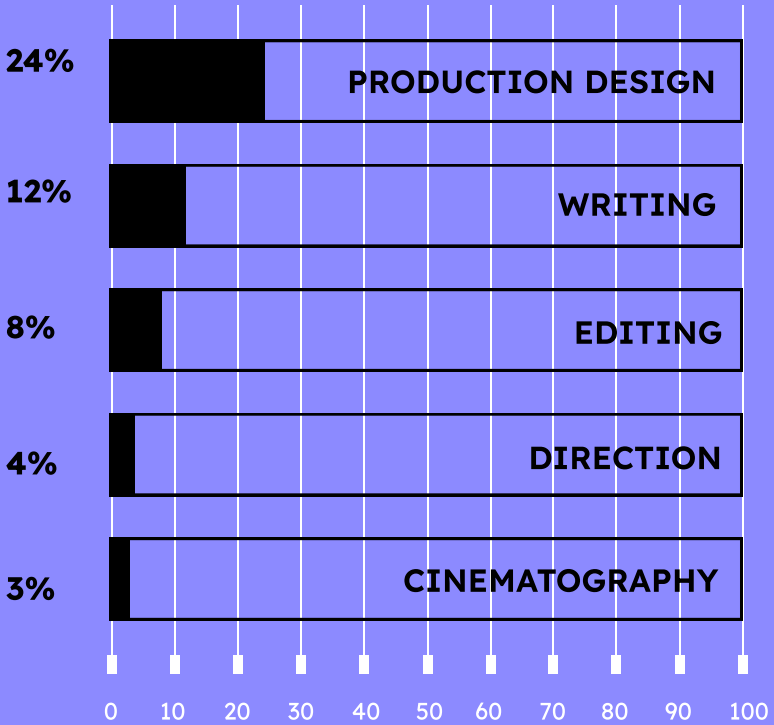
FEMALE HOD REPRESENTATION AS DETERMINED BY THE GENDER OF THE COMMISSIONING IN CHARGE

8% female HOD's appointed when the commissioning in-charge was **male**

17% female HOD's appointed when the commissioning in-charge was **female**

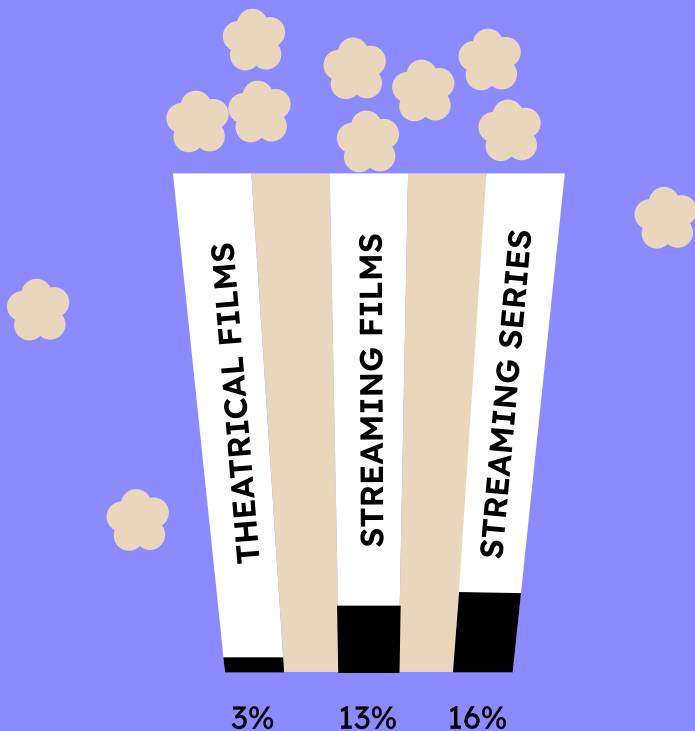
COMMISSIONING IN-CHARGE

(Male Commissioning In-Charge for 113 Properties,
Female Commissioning In-Charge for 37 Properties)



FEMALE REPRESENTATION BY HOD POSITIONS

Not even one theatrical film
(out of 56) was directed or
edited by a woman.



FEMALE HOD REPRESENTATION BY FORMAT/ DISTRIBUTION

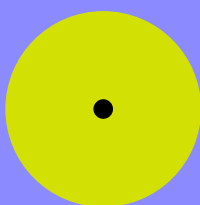
Representation of female HODs is also low in streaming, but still five times higher than theatrical films (just 3%).



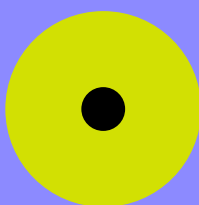
MALAYALAM
0%

KANNADA
0%

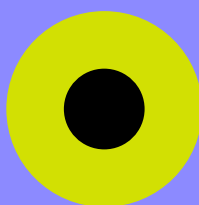
OTHERS
0%



TAMIL
1%



TELUGU
5%



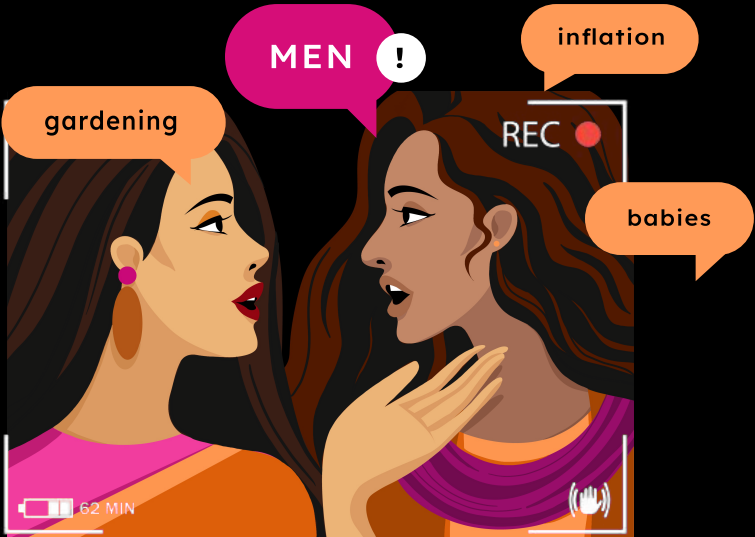
HINDI
17%

FEMALE HOD REPRESENTATION BY LANGUAGE

Not even one HOD position across 34 Malayalam, Kannada, Marathi, Punjabi, and Bengali properties, was held by a woman.

Bechdel Test

ACROSS
150 PROPERTIES

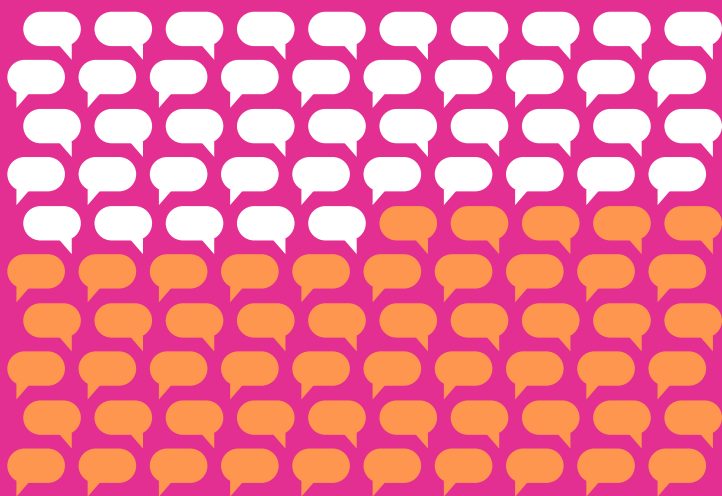


All 150 properties were evaluated on the Bechdel Test, which is an Internationally-accepted measure of female representation in cinema.

In order to pass the test, a film must have at least one scene where two named women are talking to each other about **something** other than a man.

For streaming series, given their longer runtime, the criterion was modified to 'at least three scenes'.

BECHDEL TEST: We Need to Talk



Only **55%** of the properties
passed the Bechdel Test

Despite the rudimentary nature of the Bechdel test, only about half the properties managed to pass it – highlighting a lack of meaningful representation of female characters in a large share of films and series.

BECHDEL TEST

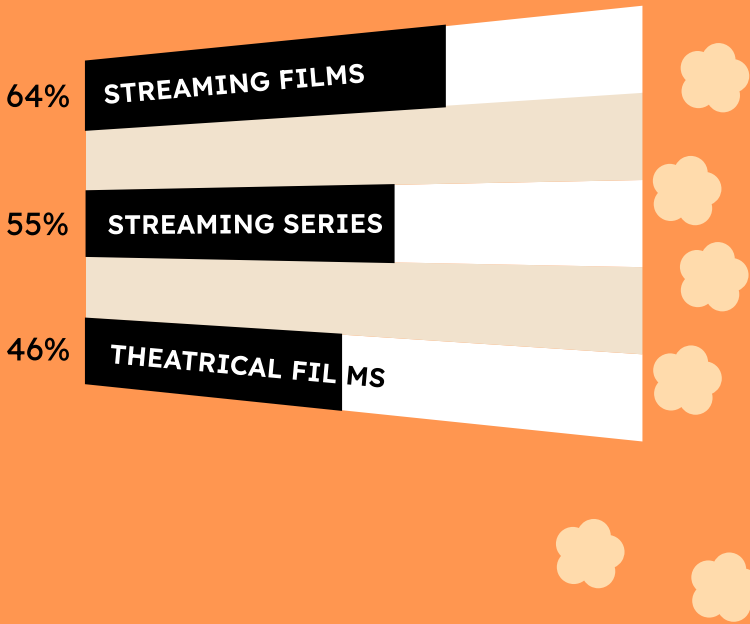
BECHDEL TEST BY THE GENDER OF
THE COMMISSIONING IN-CHARGE

50% passed the
Bechdel test when
the commissioning
in-charge was
male

68% passed the
Bechdel test when
the commissioning
in-charge was
female

COMMISSIONING IN-CHARGE

(Male Commissioning In-Charge for 113 Properties,
Female Commissioning In-Charge for 37 Properties)



BECHDEL TEST BY FORMAT/ DISTRIBUTION

Theatrical films performed poorest on the Bechdel test, with more than half failing it.

THE BEST PERFORMERS

MAXIMUM NUMBER
OF SCENES THAT
PASSED THE TEST

3 Roses

Aarya S2

Ajeeb Dastaans

Bombay Begums

Call My Agent: Bollywood

Chhorii

Haseen Dillruba

Hello S3

Jhimma

Live Telecast

Mimi

Mumbai Diaries 26/11

Pagglait

Rock Paper Scissors S2

The Empire

The Family Man S2

The Great Indian Kitchen

Tribhanga

Vakeel Saab

What needs to change?

AN ON-GROUND REPORT WITH
CHALLENGES & SOLUTIONS



As part of our research for O Womaniya! 2022, we reached out to various artists and technicians from different walks of filmmaking. We wanted to get from them concrete suggestions that would spur tangible change to shift the needle for representation of women in Indian entertainment. We also wanted to highlight (if any) gender based struggles they faced while breaking in to the industry and how they conquered it. Here is a compilation of some of the country's finest filmmakers, studio heads, actors, writers, editors, cinematographers and so many more pouring their hearts out on how we can make films and OTT more inclusive.

Kanika Dhillon

SCREENWRITER
& PRODUCER



ON WORKING TWICE AS HARD FOR HALF THE RECOGNITION

“ I reached a point in my film journey where I thought to myself that I need to either change my gender or stop making films - that's the point it can bring you to when you are constantly made to work twice as hard as any man in the room to be able to put your opinion forward.



Long Story Short

The Trailer Talk Time Test



In the age of bite-sized content, trailers have become more than just a powerful marketing tool.

To gauge the visibility of female characters in a movie's promotional material, we devised The Trailer Talk Time Test. The assessment is simple:

What percentage of speaking time in the main trailer of each property was given to female characters vis-à-vis male characters?

BLINK AND MISS

TRAILER TALK TIME TEST

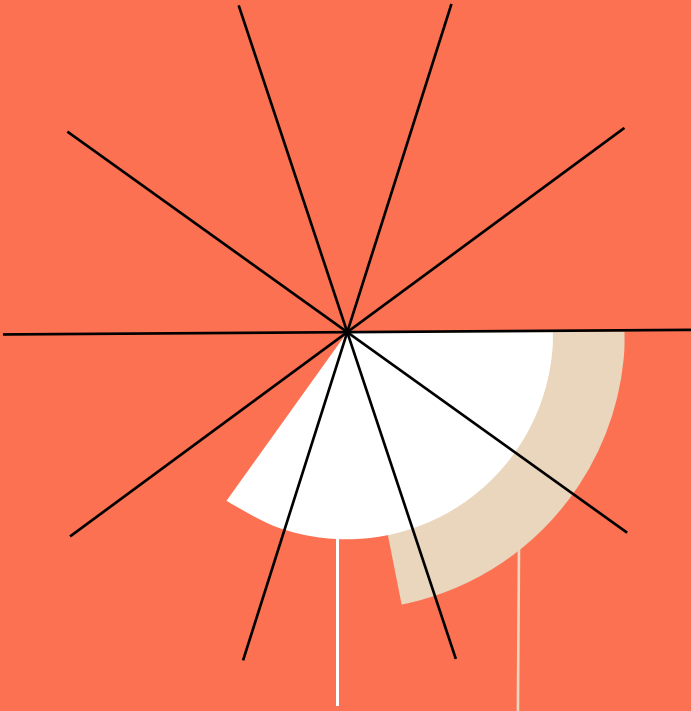


Turns out that women have
only **25%** trailer talk time

Men outspoke women by a factor of 3:1 in trailers. As many as 48 properties had trailers in which women spoke for 10 seconds or less.

TWO BITS OF FAME

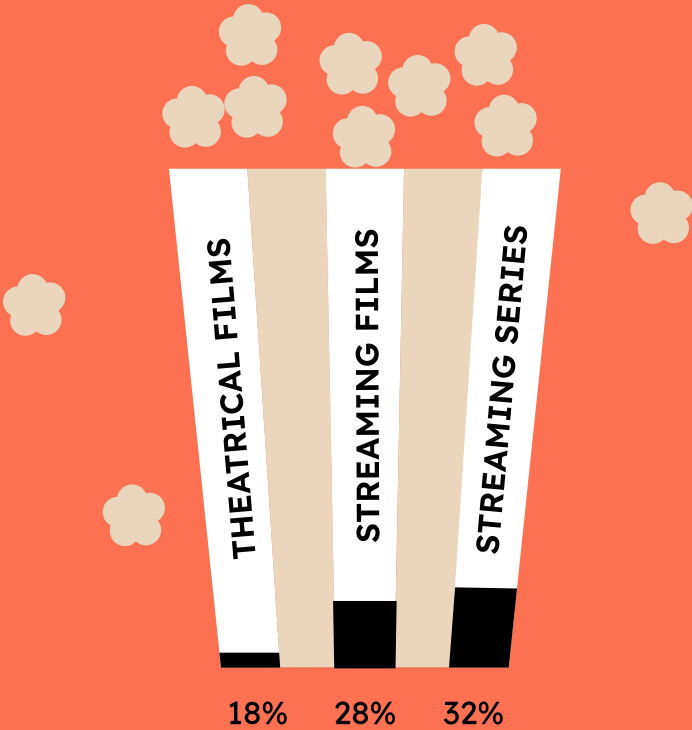
TRAILER TALK TIME BY THE GENDER OF THE COMMISSIONING IN-CHARGE



35% Trailer Talk Time when commissioning in-charge was female

22% Trailer Talk Time when commissioning in-charge was male

COMMISSIONING IN-CHARGE
(Male Commissioning In-Charge for 113 Properties,
Female Commissioning In-Charge for 37 Properties)



TRAILER TALK TIME BY FORMAT/ DISTRIBUTION

Streaming films and series provide more trailer talk time to female characters compared to theatrical films, by a wide margin of 10 percentage and 14 percentage points respectively.

HIGHEST TRAILER TALK TIME

HIGHEST % TRAILER
TALK TIME FOR
FEMALE CHARACTERS

3 Roses

Ajeeb Dastaans

Aranyak

Bombay Begums

Chhorii

Decoupled

Haseen Dillruba

Hello Mini S3

Hello S3

Jhimma

Karnan

Kudi Yedamaithe

Little Things S4

Live Telecast

Maestro

Pagglait

Rashmi Rocket

The Great Indian Kitchen

The Priest

Tribhanga

Vidya Balan

ACTOR



ON WHY WE SHOULD MAKE MORE WOMEN LED FILMS

“ The more women you have in deciding positions, the more you will see it translate into women getting hired in the team. Eleven years ago when I did *The Dirty Picture*, we hardly had two women on set. It was barely an AD or two or a costume assistant so I do see this 10% HODs as a huge change and a very positive one.

Our male actor lead films have unfortunately ruined the economics of our film industry. I feel there has to be a correction there. The fact that so many of those films are bombing has to be an eye-opener. Why don't we release more female actor lead films theatrically also and see how they perform? *Gangubai Kathiawadi* was Alia Bhatt's film and it made 130 crores at the box-office.



Calling the Shots

CORPORATE TALENT
COMPANY POLICIES

Calling the Shots

CORPORATE
TALENT

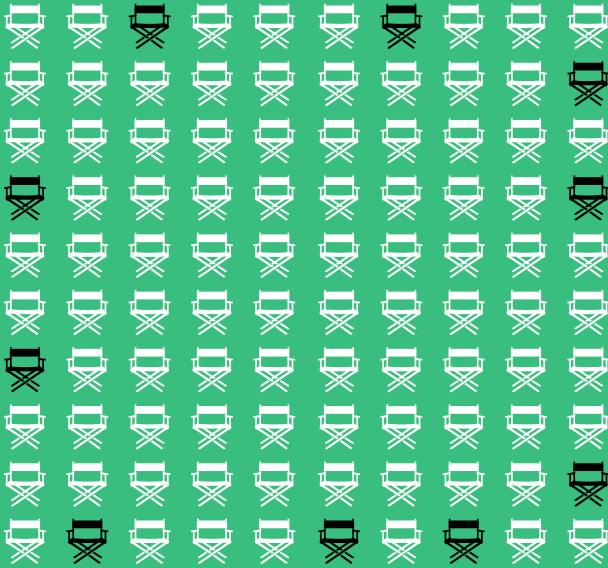
CORPORATE
POLICIES

To get a deeper sense of gendered hierarchies in India's content-creating ecosystem, we analysed 131 Director/ CXO positions across the top 25 Media and Entertainment (M&E) companies.

Representation tends to have a domino effect, beginning at recruitment patterns at the very top. Corporate representation results in fairer policies, better hiring opportunities for women as heads of creative departments, and eventually, a more diverse and inclusive final product.

A Seat at the Table

FEMALE REPRESENTATION IN SENIOR MANAGEMENT



Only **10%** female representation
in senior management

With just 10% of all senior leadership positions being held by women, their absence from decision-making bodies is noteworthy. This top-level disparity has a cascading impact on other inclusivity parameters – such as women constituting only 10% of all HOD hires.

Signed, Sealed, Delivered!

ACCESS TO POLICIES IN PUBLIC DOMAIN (WEBSITE/ BLOGS/ ANNUAL REPORTS)

Gender and diversity policy

52%



Equal pay policy

28%



Policy on proactive recruitment and retention policies

44%



Gender sensitive recruitment and retention policies

32%



Policy on flexible working options, maternal benefits and childcare

28%



Anti sexual harrasment policy (in line with The Supreme Court of India guidelines)

56%



Signed, Sealed, Delivered!

ACCESS TO POLICIES IN PUBLIC DOMAIN (WEBSITE/ BLOGS/ ANNUAL REPORTS)

Making diversity and inclusion (D&I) policies available to the public is an important step towards accountability and transparency. Going forward, it is imperative to see how companies will translate theory into action – thereby making incremental systemic change.

A NOTE FROM OUR GENDER EXPERT



SUNITHA RANGASWAMI

INDEPENDENT CONSULTANT - GENDER
AND WOMEN'S ECONOMIC EMPOWERMENT.

This report brings the spotlight on the prevailing gender inequalities in the Indian Entertainment Industry through valuable data and insights. Admittedly, there are no huge surprises here, with men dominating the scene as in many industries. So why should we expect any better from Film and Entertainment? Because the Entertainment Industry is a major influencer in shaping culture and popular perspectives. Is it all bleak? Not quite it appears – the new OTT platforms no doubt are moving the needle, ever so slightly on the gender front. With women commissioning-in charges playing a key role in promoting more talk time for female stars in advertising of films.

But we need to ask ourselves is that the sum of our ambitions? Can we do more? And how? We hope this report will provoke media and entertainment executives, investors, producers' guild, actors, directors, writers to ask themselves

'What can I do to change this scenario?' So that the next time I walk into a Board room or a film set or the editing room or make a pitch for a film or approve a film I see men and women working side by side. NOT a solitary woman in the fringe among a clutch of men, as is the case at present. The questions that beg to be asked: Am/are I/we doing enough to get rid of unconscious bias that favors men? How can I/we attract, recruit and retain female talent and bring them to the fore? We hope this report will provide the desired nudge for the Indian Entertainment industry to adopt more gender equitable and inclusive processes and practices.

End Credits

This report is the result of the tireless efforts of several teams — from conception to execution. We would like to acknowledge the contribution of each member of the O Womaniya! Project.

In time, we hope this study will help move the needle of representation in Indian cinema, creating meaningful protagonists and inclusive platforms for women long hidden in the shadows.

PRIME VIDEO INDIA

SONIA HURIA
ANANTA DAS
ANSHUL RAJ

FILM COMPANION

ANUPAMA CHOPRA
SNEHA MENON DESAI
AKSHITA WADHWANA
TANVI AJINKYA

ORMAX MEDIA

SHAILESH KAPOOR
KEERAT GREWAL
AMIT BHATIA
SHREYA RAMAKRISHNAN
NIRANKAR KUDALKAR
NABIL SHAIKH

RIDDHESH SADARIWALA
PRATISHTHA GUPTA
ANSH HARIRAMANI
ABINASH GUPTA
AAKANKSHA PATEL
TARUKH KAUL

EXTERNAL PARTNERS

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OF INDIA
ACTIVE TELUGU FILM
PRODUCERS GUILD
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CLEAN SLATE FILMZ
PURPLE PEBBLE PICTURES
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