



**Reel
Equality:
Still
Loading...**

amazon prime

presents

OWOMANIYA!

Analysing gender
diversity in Indian
entertainment

FILM
COMPANION



CLEAN SLATE FILMZ · EMMAY ENTERTAINMENT ·
EXCEL ENTERTAINMENT · JIO STUDIOS · PRODUCERS GUILD INDIA
RSVP · SONYLIV · TIGER BABY · ZEE5

Uncovering gender diversity in modern Indian entertainment

The O Womaniya! 2023 report seeks to build on the data-driven analysis of last year's research, mapping year on year trends in the substantive representation of women on screen, as well as behind it – as directors, writers, producers, and decision-makers.

By exploring these dimensions, we aim to identify the gaps, challenges, and opportunities for creating a more gender-balanced and inclusive industry.

1 Content

CREATIVE TALENT
BECHDEL TEST

2 Marketing

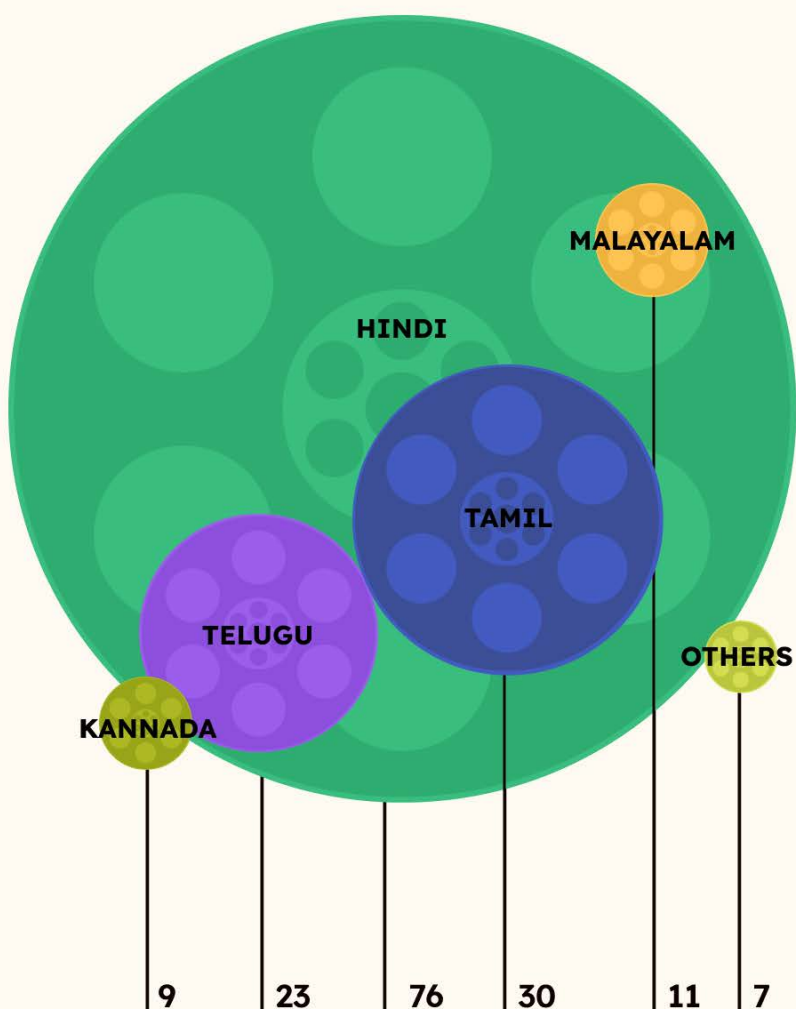
TRAILER TALK TIME

3 Corporate

CORPORATE TALENT
COMPANY POLICIES

FILMS & SERIES ANALYZED

156 PROPERTIES



62

THEATRICAL
FILMS

38

STREAMING
FILMS

56

STREAMING
SERIES



Cast, Crew, and Company

CREATIVE TALENT
BECHDEL TEST



Stars behind the Stars

CREATIVE TALENT

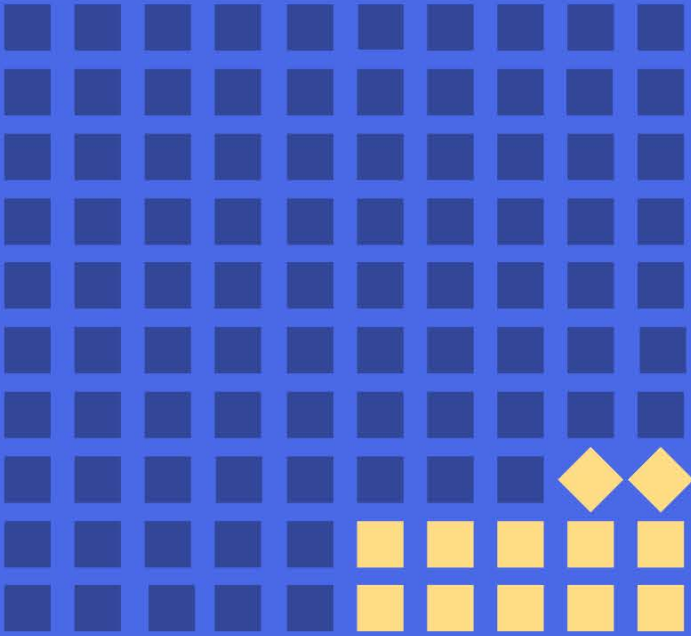
The impact of gender representation behind the camera extends far beyond the industry itself. It influences the stories that are told, the narratives that shape our culture, and the aspirations of future generations. When women are empowered to contribute their unique perspectives and talents, we witness the emergence of more diverse and authentic storytelling, offering audiences a richer and more nuanced experience.

To map the progression of female representation in creative decision-making roles, we looked at the number of women in key Head of Department (HOD) positions across our selected 156 properties in 2022 as against 2021 data.



WHO'S THE BOSS?

FEMALE REPRESENTATION
ACROSS HOD POSITIONS



**365 Days.
Barely any Progress.**

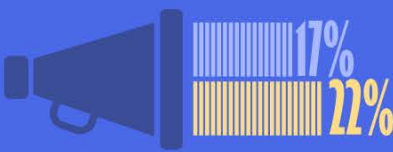
Minimal growth from
10% to 12% in 2022 vs 2021.

780 POSITIONS ACROSS 156 PROPERTIES

DO WOMEN HIRE WOMEN?

FEMALE HOD REPRESENTATION AS DETERMINED BY THE COMMISSIONING IN CHARGE

● 2021 ● 2022



Share of female HODs increased from 17% to 22% in content green-lit by **female** commissioning in-charges.



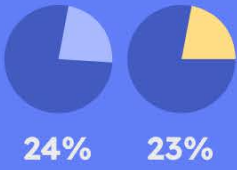
While the share of female HODs hired when a **man** was commissioning-in-charge fell from 8% to 7%.

COMMISSIONING IN-CHARGE

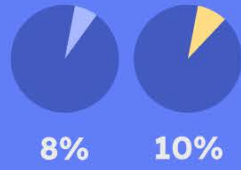
On the plus side, 31% of properties now have a female commissioning in-charge, compared to 25% last year

● 2021 ● 2022

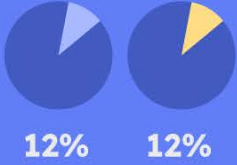
PRODUCTION DESIGN



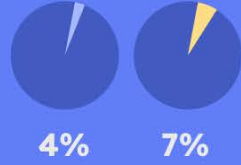
EDITING



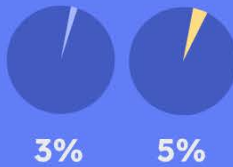
WRITING



DIRECTION



CINEMATOGRAPHY



● ● ●
(1/3)

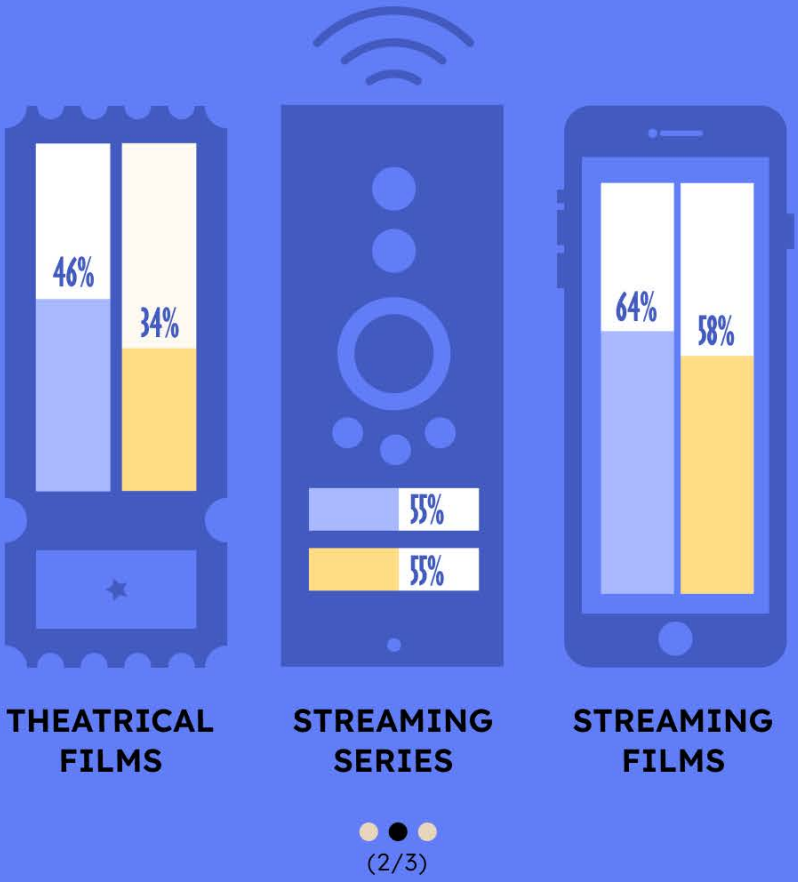
FEMALE REPRESENTATION BY HOD POSITIONS

Across streaming and theatrical, incremental increases of no more than 3% were seen in Editing, Cinematography, and Directing.

Production Design representation decreased by 1%.

Writing saw no change between 2021 and 2022.

● 2021 ● 2022

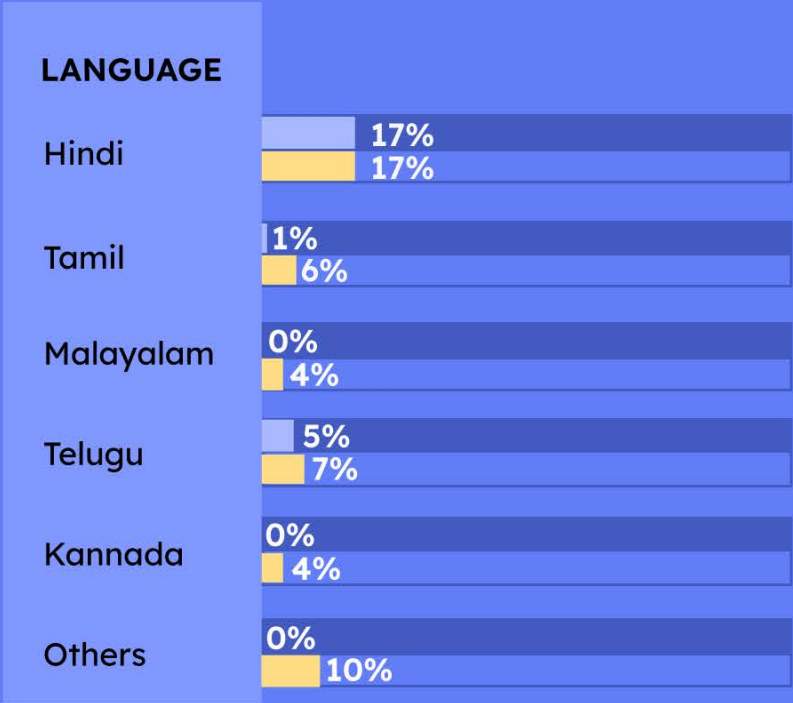


FEMALE REPRESENTATION BY FORMAT/ DISTRIBUTION

Female HOD representation in streaming films and series saw an increase by 4 and 1 percentage points respectively.

Theatrical films remained stagnant at 3%.

As a result, the gap between Theatrical and Streaming has widened this year.



FEMALE REPRESENTATION BY LANGUAGE

Hindi language share has remained stagnant at 17% female HODs.

While other languages have shown some positive movement from near-zero levels, Hindi still remains the only double-digit language in terms of female HOD representation.

Bechdel Test

ACROSS 156 PROPERTIES

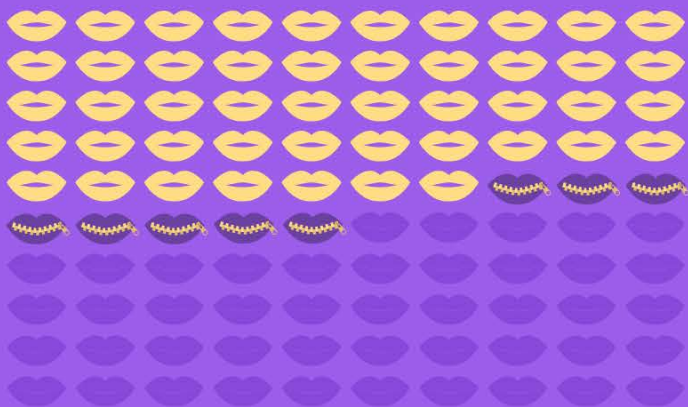
All 156 properties were evaluated on the Bechdel Test, which is an Internationally-accepted measure of female representation in cinema.

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



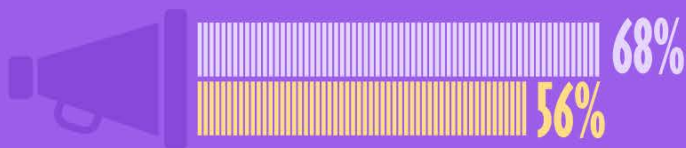
Properties passing the
Bechdel test decreased
from **55%** in 2021 to **47%**
in 2022.

The portrayal of womens' lives became less complex, independent, and varied. Gender stereotypes were likely reinforced. Diversity in content suffered.

NOT ALL THAT GLITTERS IS GOLD.

BECHDEL TEST BY THE GENDER OF THE COMMISSIONER IN-CHARGE

● 2021 ● 2022



There was a drop from 68% to 56% in content green-lit by **female** commissioning in-charges.

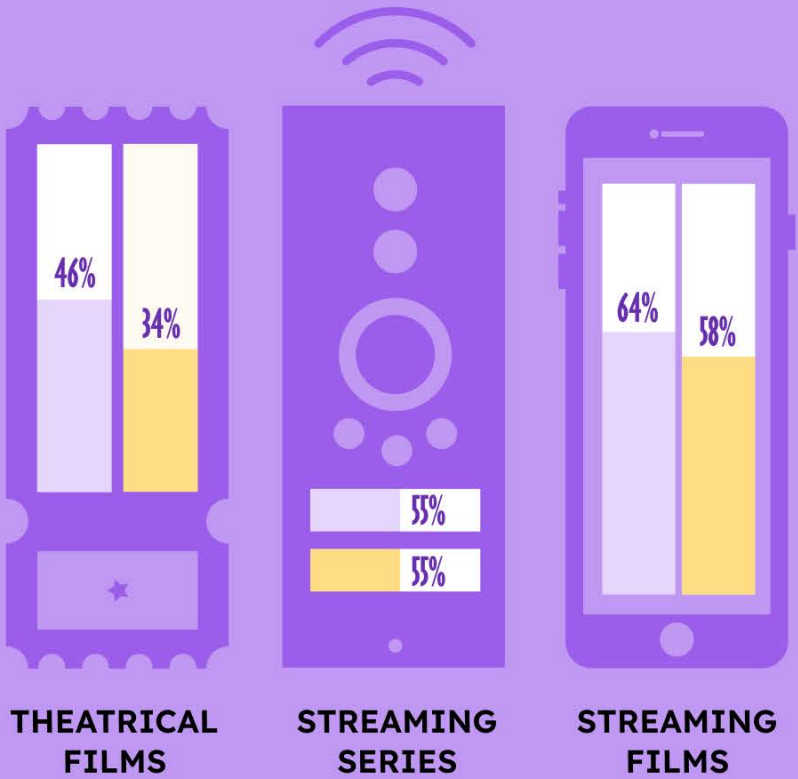


There was a drop from 50% to 44% in content green-lit by **male** commissioning in-charges.

COMMISSIONING IN-CHARGE

While properties led by female commissioning in-charges show a higher Bechdel Test pass rate, both segments have experienced a notable decline in 2022.

● 2021 ● 2022



BECHDEL TEST BY FORMAT/ DISTRIBUTION

12% fewer theatrical films and 6% fewer streaming films passed the Bechdel test in 2022 vs. 2021.

Only streaming series held their position at 55%. As a result, the gap between Theatrical and Streaming categories has further widened this year, on this parameter too.



**THE BEST
PERFORMERS**

MAXIMUM NUMBER
OF SCENES THAT
PASSED THE TEST

Guilty Minds

Four More Shots Please! S3

Hush Hush

Home Shanti

Delhi Crime S2

Mismatched S2

Ante Sundaraniki

Ajeeb Dastaans

Saas Bahu Achaar Pvt. Ltd.

The Fame Game

Escaype Live

Human

Mind The Malhotras S2

Gangubai Kathiawadi

Maja Ma

Crash Course

Modern Love Hyderabad

FROM THE ROUNDTABLE



KRITI SANON
ACTOR & PRODUCER

There is a huge section of society that is still very patriarchal, where a male's opinion matters a lot more than a woman's opinion. It's a mentality that I have seen around.

● REC

HD 4K 25FPS



+

Long Story Short

TRAILER TALK TIME

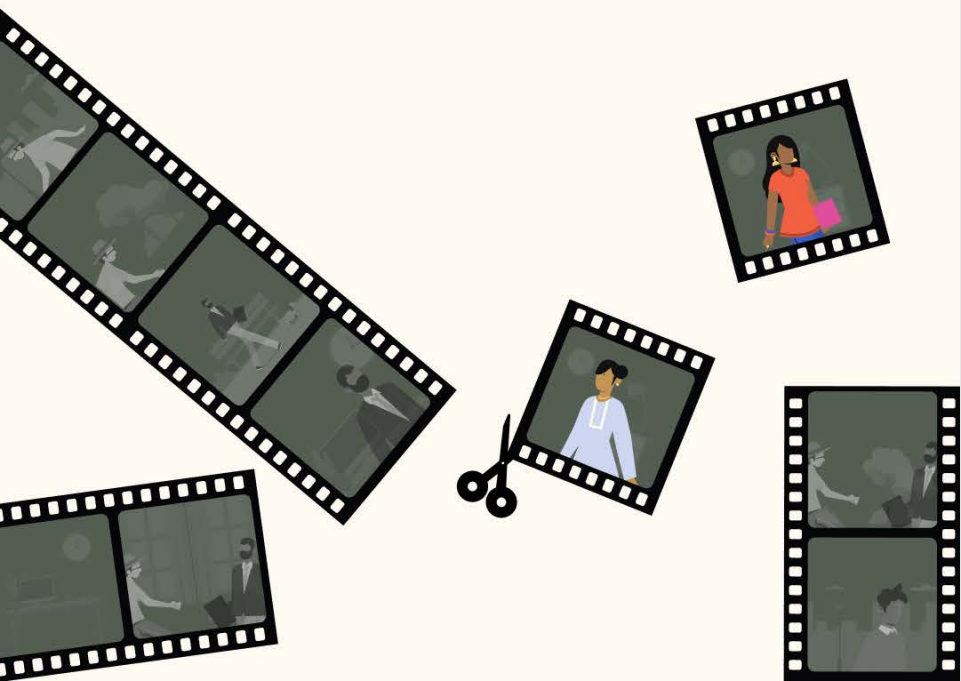
00:00:20:05

MENU ≡

The Trailer Talk Time Test

If movies are the main course, then trailers are their appetizers – setting viewer expectations and revealing what producers’ believe will attract audiences. To assess whether women feature in this imagination of favorable markets, and gauge their visibility in promotional material, we devised The Trailer Talk Time Test in 2021.

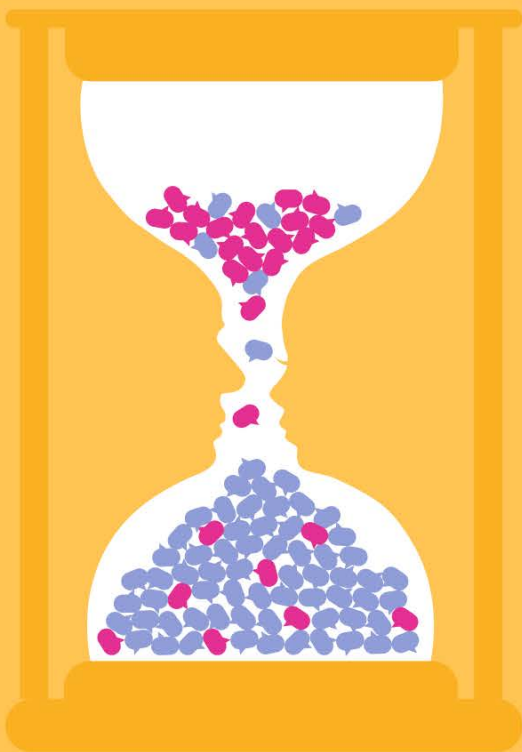
The premise is straightforward: we measure the percentage of speaking time allocated to female characters compared to their male counterparts in the main trailer of each property.



BLINK AND MISS

TRAILER TALK TIME TEST

● MEN ● WOMEN



Women have only **27%** talk time in trailers in **2022**, a marginal increase from **2021**

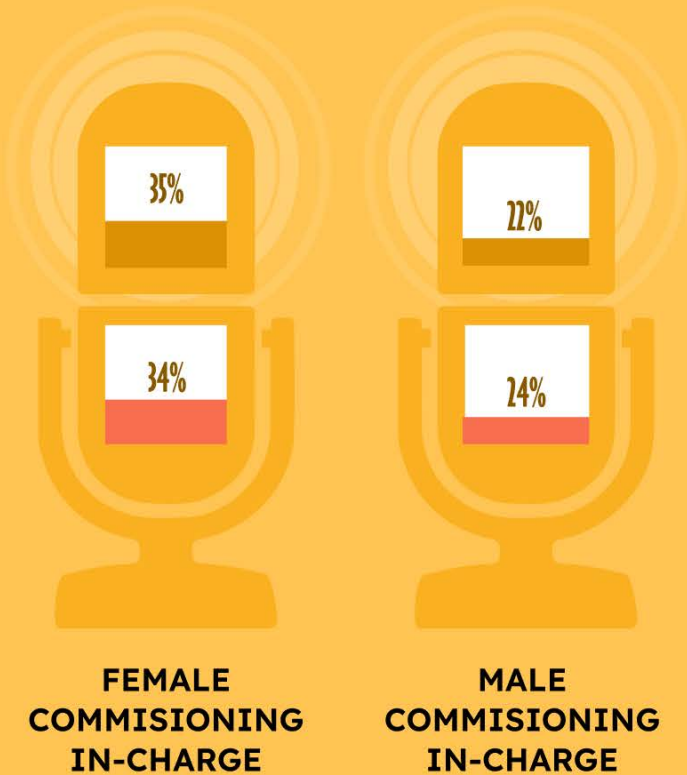
For Every Second A Woman May Speak In A Trailer, Men Speak 2.7 Seconds.

ACROSS 156 PROPERTIES

TWO BITS OF FAME

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

● 2021 ● 2022



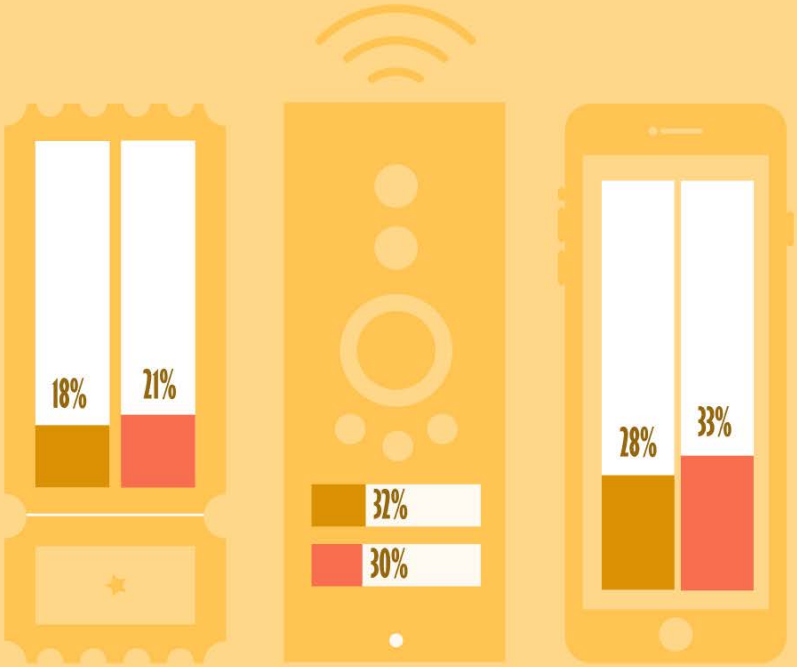
The Difference In Trailer Talk Time Based On The Gender Of The Commissioning In-Charge Is Sizable, At 10 Percentage Points.

There Has Been No Significant Change In This Metric Since The Last Report.

COMMISSIONING IN-CHARGE

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

● 2021 ● 2022



**THEATRICAL
FILMS**

**STREAMING
SERIES**

**STREAMING
FILMS**

TRAILER TALK TIME BY FORMAT/ DISTRIBUTION

Interestingly, streaming films noted the highest increase of 5% in female trailer talk time, surpassing streaming series to be the best-rated category at 33%.

HIGHEST TRAILER TALK TIME

PROPERTIES WITH 50%+
FEMALE TRAILER TALK
TIME

Hush Hush

Four More Shots Please! S3

Achcham Madam Naanam Payirppu

Saas Bahu Achaar Pvt. Ltd.

Gangubai Kathiawadi

Gehraiyaan

The Fame Game

Saunkan Saunkne

Karagar (Bengali Series)

Ammu

Delhi Crime S2

A Thursday

Qala

Jalsa

Masoom

Babli Bouncer

O2

Monica, O My Darling

Jogi

Vikrant Rona

Hridayam

Ved

Mai

Guilty Minds

Sita Ramam

Roundtable Conference



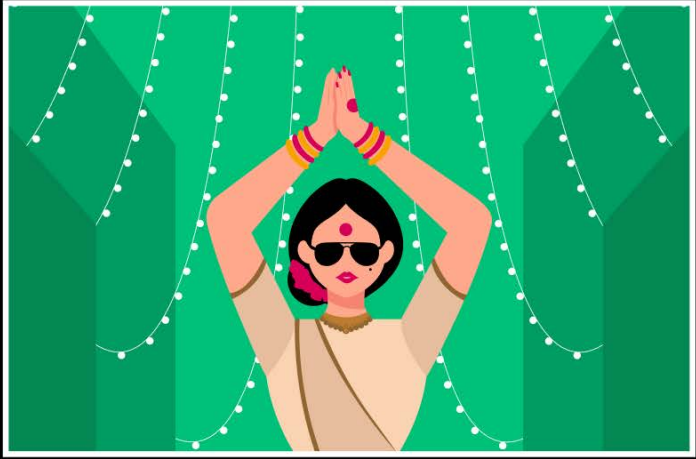
For O Womaniya! 2023, we invited various artists from different walks of filmmaking for a roundtable. We wanted to get from them concrete suggestions that would spur tangible change to shift the needle for representation of women in film. We also wanted to highlight gender biases they have noticed/ experienced around them while breaking into the industry and how they conquered it. Here's a notable conversation between some of the country's finest filmmakers, actors, studio heads and writers pouring their hearts out on how we can make cinema more inclusive.

FROM THE ROUNDTABLE



ZOYA AKHTAR
WRITER, DIRECTOR & PRODUCER

I'm not inclusive for people because it's a charitable thing to do. I'm inclusive because it makes my work stronger and adds perspective that I may not have.



Calling the Shots

CORPORATE TALENT
COMPANY POLICIES

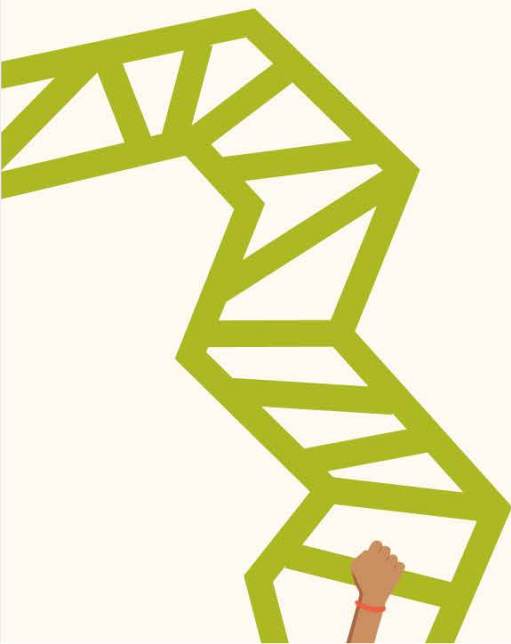


Calling the Shots

To get a deeper sense of gendered hierarchies in India's content-creating ecosystem, we analysed 135 Director/ CXO positions across the top 25 Media and Entertainment (M&E) companies in 2022.

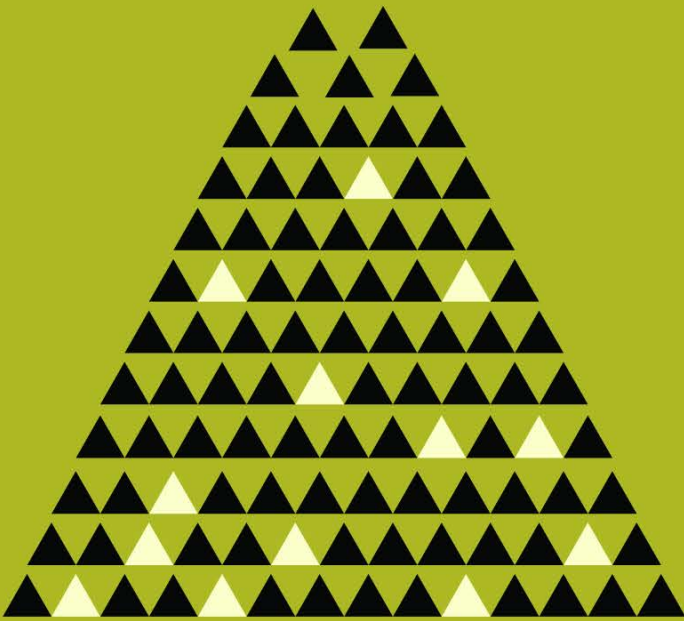
Gender representative policies in the entertainment industry have substantive impacts that extend beyond surface-level diversity.

By empowering underrepresented voices and fostering managerial talent, organisations can shape global cultural narratives around empathy, community, and equality. In turn, equal opportunities will lead to authentic storytelling that resonates with audiences, nudging social change, while increasing engagement and loyalty.



A Seat at the Table

FEMALE REPRESENTATION
IN SENIOR MANAGEMENT



Women make up only
13% of senior management
— a nominal jump from
10% last year.

With Sluggish Progress At The Top Of Decision-Making Bodies, Movement Along Other Inclusivity Parameters Has Also Suffered - Such As Women Constituting Only 12% Of All HOD Hires In 2022.

ACROSS 25 COMPANIES

SIGNED, SEALED, DELIVERED!

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

● 2022 ● 2023



Access To Gender & Diversity And Equal Pay Policies In The Public Domain Has Increased In 2023, Highlighting Stronger Commitment Of Companies To Efforts In This Direction. However, No Parameter Has Still Crossed The 60% Mark, Which Indicates That There Is Some Distance Still To Be Covered.

FROM THE ROUNDTABLE



ALANKRITA SHRIVASTAVA
WRITER, DIRECTOR & PRODUCER

I think the most proactive thing that we can do is encourage each department head to hire more female assistants. That is the only way that the next generation will have very competent and trained people.

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.

AMAZON PRIME VIDEO INDIA

SONIA HURIA

ANANTA DAS

ANSHUL RAJ

FILM COMPANION

ANUPAMA CHOPRA

TANVI AJINKYA

AKSHITA WADHWANA

SHRUTI CAULAGI

AYUSH GUPTA

MEGHA SRINIVASAN

JUHI BHOJANI

AKANKSHA DUBEY

RISHABH RAMOLA

SPENTA WADIA

RAJVI SHAH

ORMAX MEDIA

SHAILESH KAPOOR

KEERAT GREWAL

AMIT BHATIA

SHREYA RAMAKRISHNAN

SOUNAK KASYAPI

DILIP HADAWALE

NIRANKAR KUDALKAR

RIDDHESH SADARIWALA

MAHIKAA CHHIBBER

ROHAN BABU

DVIJA MANDAVA

SOUMYA VATS

SWAYAM KUMAR

RAJAT SRIVASTAVA

MIRAYA GUPTA

EXTERNAL PARTNERS

CLEAN SLATE FILMZ

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