



**NATIONAL SCHOOL OF STATISTICAL SCIENCES**

**Postgraduate Program in Population, Territory and Public Statistics**

# **Cinedemography: population that films and filmed population**

**gender and racial hierarchies at the contemporary  
Brazilian film production**

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# **CINEMA AND ITS RELATIONS WITH POPULATION, GENDER AND RACIAL STUDIES**

- Cinema and demographic transitions are synchronic phenomena of modernity;
- When cinema emerged, projections “were very densely populated” (DANEY, 1997, p. 1);
- Cinema reflected social and demographic changes, modernity phenomena such as individualism;
- The political power of cinema was quickly realized;
- Film as a potential tool for disseminating ideas and views to large masses of people with broad international diffusion;
- The filmic imaginaries carry interpretations, conceptions, prejudices, desires and objectives, of those who command them.

# CINEMA AND ITS RELATIONS WITH POPULATION, GENDER AND RACIAL STUDIES

“Population that films” and “Filmed Population”:

- 1) if the filmmakers turn to the social groups to which they belong and begin to represent their peers, we assume that the filmed population resembles the filming population;
- 2) the films can privilege the social perspectives of the director, in the case of the filmmaker films other social groups. The filming population, in general, reinterprets the filmed population from their perspectives, values and prejudices;
- 3) absences, when certain populations are left out of both the filming population and the filmed population.

The question is whether or not the real population is represented in its diversity in these two populations.

# **CINEMA AND ITS RELATIONS WITH POPULATION, GENDER AND RACIAL STUDIES**

## Cinedemography

- set and application of demographic concepts, techniques and methods to the study of cinematographic production in a country or society;
- analyzes of teams, budgets, resources, policies, audiences, among other socioeconomic aspects of audiovisual production;
- film analysis as a method of studying demographic phenomena.

## Contributions, possibilities, challenges:

- distributions by social markers of difference;
- relations with the labor market, dispute spaces, etc.;
- attention to the problem of lack of reliable data.

# **CINEMA AND ITS RELATIONS WITH POPULATION, GENDER AND RACIAL STUDIES**

- Cinema was historically created and structured based on male and white values and frameworks;
- The manipulation of the female body as an object of consumption and the depreciated representation of women reaffirm the hierarchical distinction between male and female roles, in a vicious circle;
- National cinema, in general, has not reflected and captured the reality of Brazilian Blacks and Indigenous people, resulting in the dissemination of an incomplete image of Brazil.

# **CINEMA AND ITS RELATIONS WITH POPULATION, GENDER AND RACIAL STUDIES**

For Petruccelli (2013a):

- Brazilian racial thinking reflects the way in which racial ideology determined inequalities in social relations in service of colonization and slavery, defining hierarchical positions and spaces of groups in society according to the color/race/ethnicity attributed to them by those who observe them.

To Edward Telles (2003):

- Inequalities of power and privileges based on race or skin color do not just derive from the colonial and slave-owning past, but they also result from a continuous social practice through the reproduction of stereotypes by the media, educational system, etc.

# **CINEMA AND ITS RELATIONS WITH POPULATION, GENDER AND RACIAL STUDIES**

- Self-classification is the attribution of a color or race category chosen by the person himself/herself;
- Alter or hetero-classification is the attribution by another person of a category of color or race to someone.
- According to Osorio (2003), the difference between self-attribution and hetero-classification of color or race would be a difference between subjectivities;
- Survey of Ethnic-Racial Characteristics of the Population – PCERP 2008 self-classification of the interviewee and hetero-classification of the interviewer: high degree of consistency between the two measures.

# METHODS, RESEARCH STRATEGIES AND DATA SOURCES

- Elaboration of a database containing the variables of interest on Brazilian cinematographic production;
- Elaboration of a database of photos of directors and screenwriters for the hetero-classification of racial belonging;
- Merge of different sources and correction of information;
- Creation of several variables and attribution of individual characteristics film by film;
- Classification of the films regarding the approach of demographic and social themes;
- Viewing of films;
- Statistical modeling.



# METHODS, RESEARCH STRATEGIES AND DATA SOURCES

This database contains Brazilian feature films (60 minutes or more) produced between 1960 and 2017.

Variables like:

- sex of directors, screenwriters, protagonists, producers, executive producers, production directors, assistant directors, cinematographers, editors, art directors, and other key functions;
- color/race of directors, screenwriters and protagonists;
- main topics addressed;
- year of production and year of release;
- State headquarters of the majority producing company;
- total amounts raised and by incentive mechanism;
- audience and box office income in commercial theaters.

# METHODS, RESEARCH STRATEGIES AND DATA SOURCES

- ANCINE – National Cinema Agency;
- Filme B - research website about the Brazilian exhibition market;
- *Dicionário de Filmes Brasileiros - Longa Metragem*, de Antônio Leão da Silva Neto (2009);
- *Dicionário de Cinema Brasileiro*, de Mauro Baladi (2013);
- Catalogues and websites of cinema festivals;
- websites of movies, production companies and companies of cinema distribution and exhibition;
- Other websites specialized in cinema;
- Posters, *press kits*, trailers and other promotional materials;
- The movies.

# METHODS, RESEARCH STRATEGIES AND DATA SOURCES

## Hetero-classification

I prepared a test to evaluate and make adjustments to my color/race attribution to a population of 463 individuals.

Table 1: Percentage Distribution of the Test Sample by Color/Race Groups, according to Self-declared and Heteroclassification.

Color/Race	Heteroclassification (%)	Self-declared (%)
White	75,4	71,0
Multiracial (Brown)	20,5	20,8
Black	4,1	5,8
Asian (Yellow)	0,0	2,4
Indigenous (Native)	0,0	0,0
Total	100,0	100,0

ENCE, 2016.

The concordance observed between the hetero and the self-classification was 95.6% and the Kappa index found was 0.89.

# METHODS, RESEARCH STRATEGIES AND DATA SOURCES

Base of photos of the directors and screenwriters of the films:

- from images selected on the internet;
- preferably sharp, in natural light or similar, in frontal close-up (front faces), with loose hair and without accessories (hats, scarves, caps, sunglasses);
- in most cases, several photos of each director were found, so there was the possibility of choosing the best one;
- one concern was to make sure that the photos found actually belonged to the names sought and not to a pseudonym, in the case of unknown directors.

# METHODS, RESEARCH STRATEGIES AND DATA SOURCES

Group of collaborators - modal hetero-classification:

- 13 people;
- undergraduate and postgraduate students, masters, doctors and researchers from different areas;
- 8 men and 5 women;
- according to self-declaration: Asian (Yellow) (2), White (3), Indigenous (1), Brown (mixed race) (3) and Black (4);
- residing in: Goiás, Mato Grosso, Minas Gerais, Rio de Janeiro, and Sergipe;
- the five categories of color/race used by the IBGE were considered: Asian, Black, Indigenous, White and multiple races;
- We sent an explanatory text to the collaborators.

# METHODS, RESEARCH STRATEGIES AND DATA SOURCES

## Addressing demographic issues

- I describe the main themes addressed in each film;
- I created categories of sociodemographic themes of interest;
- for each theme I created a variable with the response options: main, secondary and no;
- for each topic addressed I asked questions with yes and no answers about more detailed aspects of each subject;
- The topics of interest were the following: 1) Migration, 2) Gender relations, 3) Fertility and Reproduction, 4) Mortality and Morbidity, 5) Ethnic/Race Relations, 6) Family, 7) Aging and Longevity, 8) Childhood or Youth, 9) Religion, 10) Social Issues or Human Rights, 11) Ecological or Environmental Issues, 12) Work, 13) Politics.

# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

Table 2: Percentage Distribution of the Brazilian Movies according to the Sex of the Directors – Brazil, 1961-2017.

Sex	1961-1970	1971-1980	1981-1990	1991-2000	2001-2010	2011-2017	Total
Men	99,1	97,8	95,1	84,5	78,8	76,5	86,0
Women	0,7	1,8	4,3	10,0	15,3	16,1	10,0
Both	0,2	0,4	0,6	5,5	5,9	7,4	4,0
Movies	439	902	679	309	1.126	1.494	4.949

ANCINE, 2018; FILME B, 2018; SILVA NETO, 2009; BALADI, 2013.

Table 3: Percentage Distribution of the Brazilian Movies according to the Sex of the Scriptwriters – Brazil, 1961-2016.

Sex	1961-1970	1971-1980	1981-1990	1991-2000	2001-2010	2011-2016	Total
Men	98,1	94,0	87,4	74,7	67,9	66,8	79,5
Women	0,8	2,6	5,2	9,3	13,7	14,4	8,6
Both	1,1	3,4	7,4	16,0	18,4	18,8	11,9
Movies	377	848	579	300	1.101	765	3.970

ANCINE, 2018; FILME B, 2018; SILVA NETO, 2009; BALADI, 2013.

# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

Table 4: Percentage Distribution of the Brazilian Movies according to the Sex of the Cinematographers – Brazil, 1961-2016.

Sex	1961-1970	1971-1980	1981-1990	1991-2000	2001-2010	2011-2016	Total
Men	99,8	99,2	98,6	95,5	88,6	88,2	94,2
Women	0,0	0,3	0,7	0,4	2,9	6,3	2,1
Both	0,2	0,5	0,7	4,1	8,5	5,5	3,7
Movies	429	856	600	269	1.013	695	3.862

ANCINE, 2018; FILME B, 2018; SILVA NETO, 2009; BALADI, 2013.

Table 5: Percentage Distribution of the Brazilian Movies according to the Sex/Gender of the Protagonists – Brazil, 1991-2015.

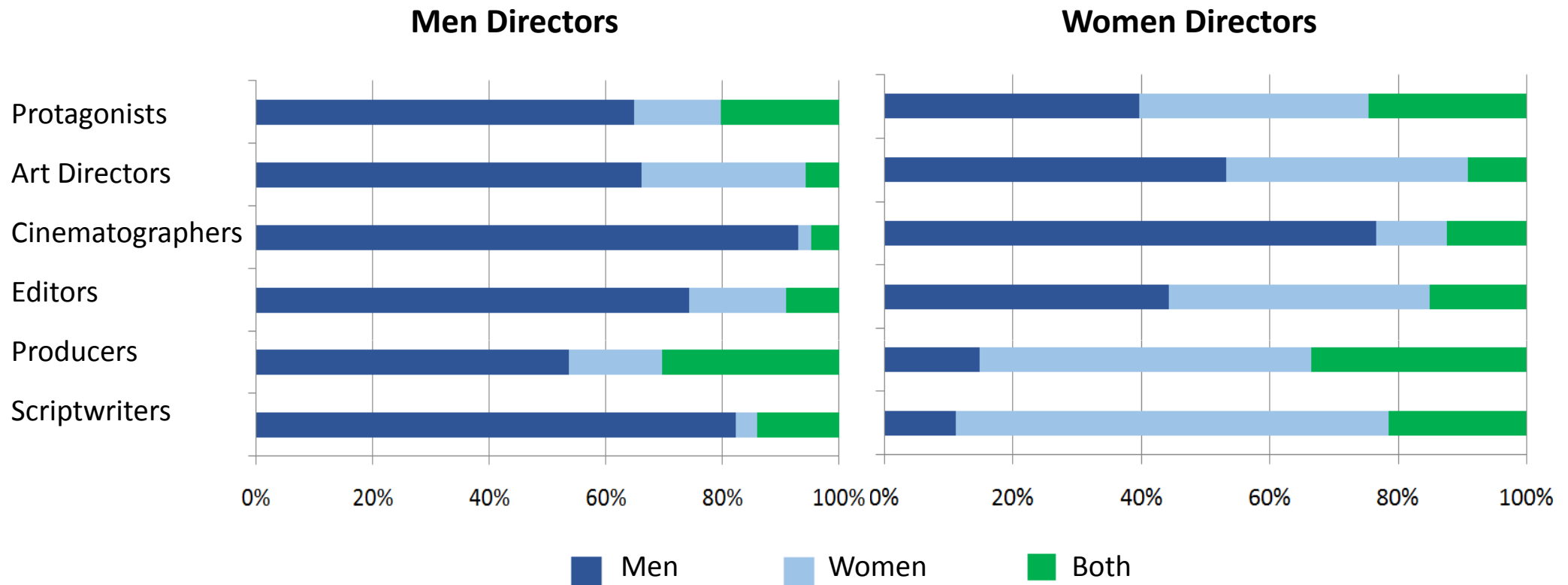
Sex	1991-1995	1996-2000	2001-2005	2006-2010	2011-2015	Total
Men	74,7	66,8	56,0	58,7	59,4	60,0
Women	18,4	14,0	18,5	16,0	20,3	17,7
Both	6,9	19,2	25,5	25,2	19,4	22,0
Transgender	0,0	0,0	0,00	0,1	0,9	0,3
Movies	87	208	357	746	690	2.088

ANCINE, 2018; FILME B, 2018; SILVA NETO, 2009; BALADI, 2013.



# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

Graph 1: Percentage Distribution of the Brazilian Movies by Sex of the Directors according to the Sex of other Key Functions – Brazil, 1991-2016



# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

Table 6: Percentage Distribution of Directors of the Brazilian Movies by Sex and Color/Race Groups according Heteroclassification made by the Author and made by the Group of collaborators (Modal Heteroclassification) – Brazil, 1995-2016.

		Author Heteroclassification			Modal Heteroclassification		
Color   Sex		Men	Women	Total	Men	Women	Total
Asian		0,6	0,1	0,7	0,6	0,2	0,8
White		70,7	19,9	90,7	70,8	19,6	90,4
Indigenous		0,4	0,0	0,4	0,4	0,0	0,4
Multiracial		5,6	1,0	6,6	5,5	1,1	6,6
Black		1,4	0,2	1,6	1,4	0,4	1,8
Total		1.457	394	1.851	1.457	394	1.851

ADOROCINEMA, FEMINA, FESTIVAL DO RIO, FILMOW, MOSTRA DO FILME LIVRE, MOSTRA INTERNACIONAL DE CINEMA, VÍDEO NAS ALDEIAS.

The concordance observed between both heteroclassifications was 99.7% and the Kappa index found was 0.98, which means a very high concordance.

# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

Table 7: Percentage Distribution of Brazilian Population by Color/Race according to the IBGE (Brazilian Institute for Geography and Statistics).

Self-declared	Censo 1991	Censo 2000	Censo 2010	PNAD 2015
Asian	0,4	0,5	1,1	0,5
White	51,6	53,7	47,6	45,1
Indigenous	0,2	0,4	0,4	0,4
Multiracial	42,5	38,5	43,4	45,1
Black	5,0	6,2	7,5	8,9
No declaration	0,3	0,7	0,0	0,0

IBGE - CENSO DEMOGRÁFICO 1991, 2000, 2010, PNAD 2015.

# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

Table 8: Percentage Distribution of Scriptwriters of the Brazilian Top grossing Films at the box office by Sex/Gender and Color/Race Groups according Heteroclassification made by the Author – Brazil, 1995-2016.

Color   Sex/Gender	Men	Women	Transgender	Total
Asian	0,3	0,1	0,0	0,4
White	71,7	22,7	0,1	94,5
Indigenous	0,0	0,0	0,0	0,0
Multiracial	2,9	1,0	0,0	3,9
Black	1,2	0,0	0,0	1,2
Movies	557	174	1	732

ADOROCINEMA, FEMINA, FESTIVAL DO RIO, FILMOW, MOSTRA DO FILME LIVRE, MOSTRA INTERNACIONAL DE CINEMA, VÍDEO NAS ALDEIAS.

# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

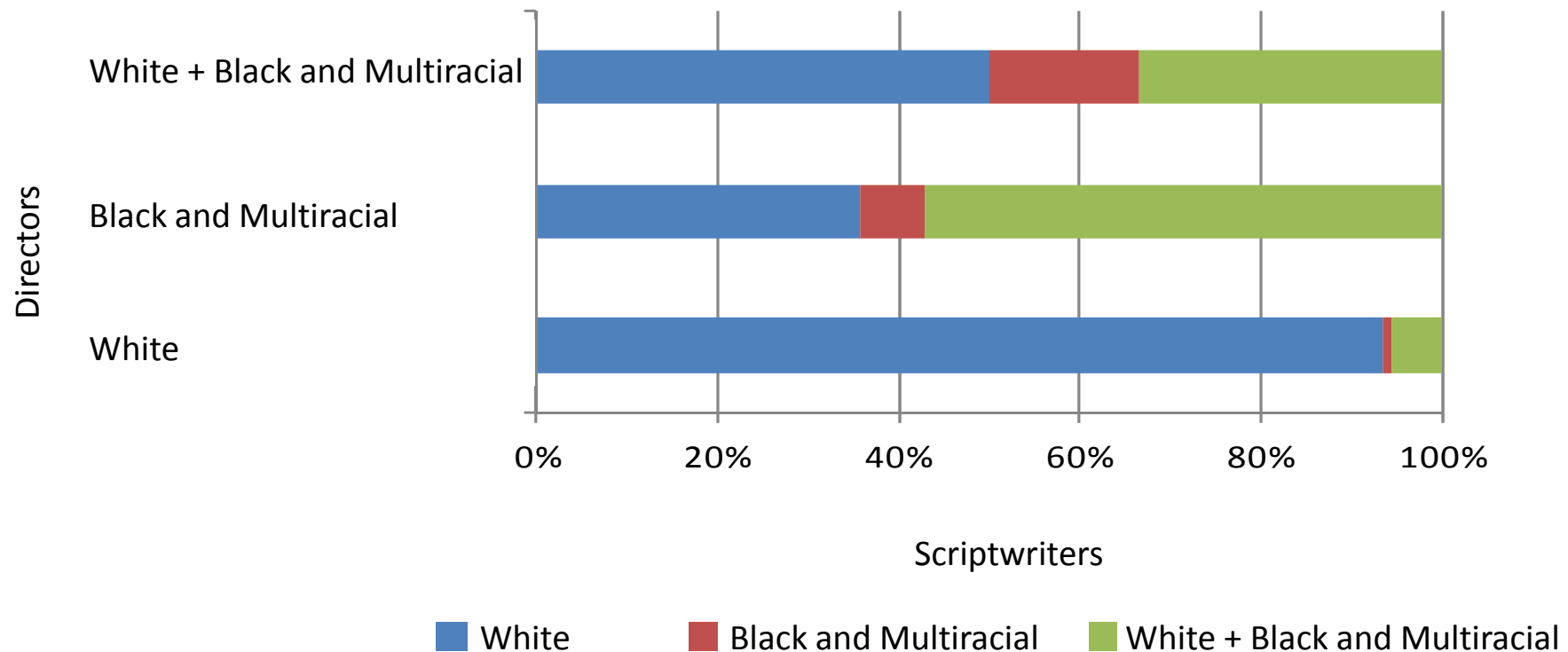
Table 9: Percentage Distribution of Brazilian Top grossing Films at the box office by Sex/Gender and Color/Race of the Protagonists according to Heteroclassification made by the Author – Brazil, 1995-2016.

Color   Sex/Gender	Men	Women	Both	Transgender	Total
Asian	0,1	0,1	0,1	0,0	0,4
White	49,3	19,9	12,9	0,1	82,2
Indigenous	0,3	0,6	0,0	0,0	0,9
Black and Multiracial	6,9	1,2	1,8	0,1	10,0
White + Black and Multiracial	2,9	1,5	1,9	0,0	6,3
White + Black and Multiracial + Indigenous	0,2	0,0	0,0	0,0	0,2
Movies	406	158	114	2	680

ADOROCINEMA, FEMINA, FESTIVAL DO RIO, FILMOW, MOSTRA DO FILME LIVRE, MOSTRA INTERNACIONAL DE CINEMA, VÍDEO NAS ALDEIAS.

# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

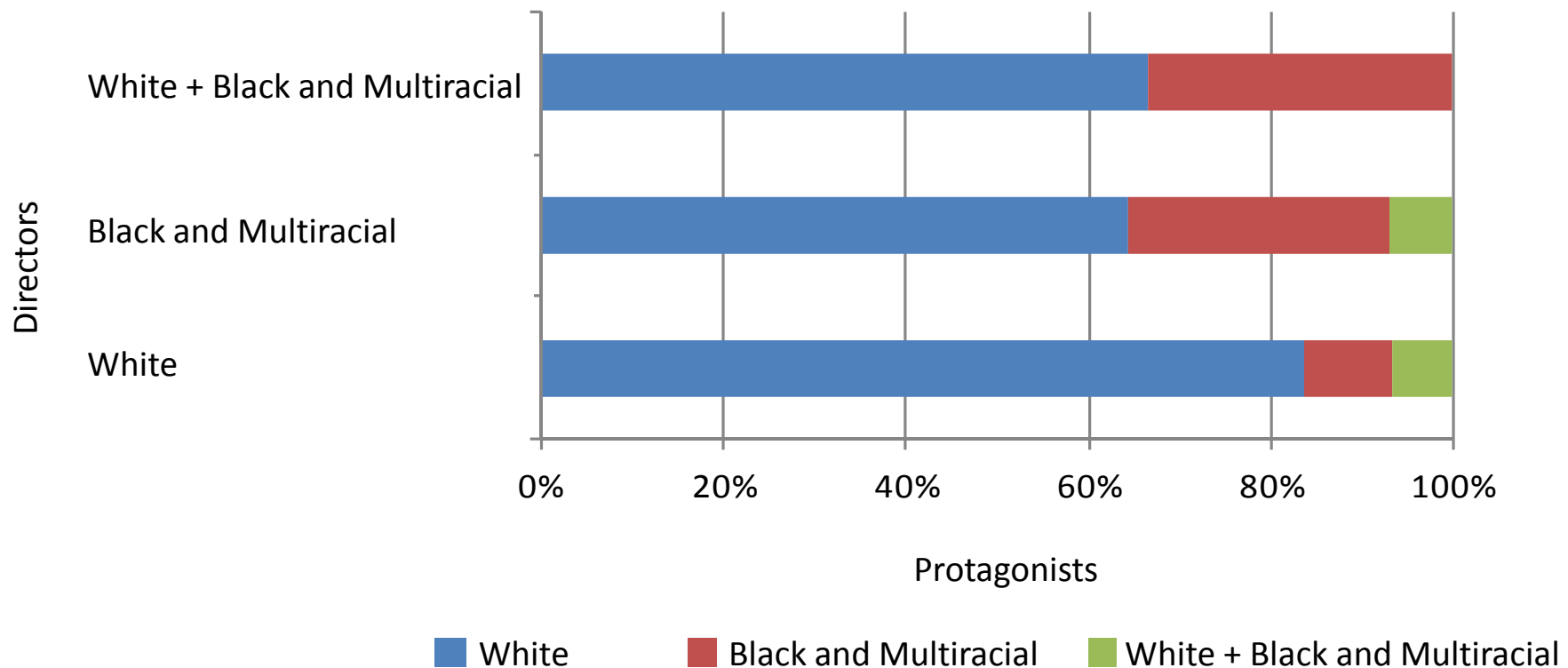
Graph 2: Percentage Distribution of Scriptwriters of Brazilian Top Grossing Films by Color/Race according to Color/Race of the Directors – Brazil, 1995-2016.



ADOROCINEMA, FEMINA, FESTIVAL DO RIO, FILMOW, MOSTRA DO FILME LIVRE, MOSTRA INTERNACIONAL DE CINEMA, VÍDEO NAS ALDEIAS.

# SEX/GENDER AND COLOR/RACE INEQUALITIES IN BRAZILIAN FEATURE FILMS

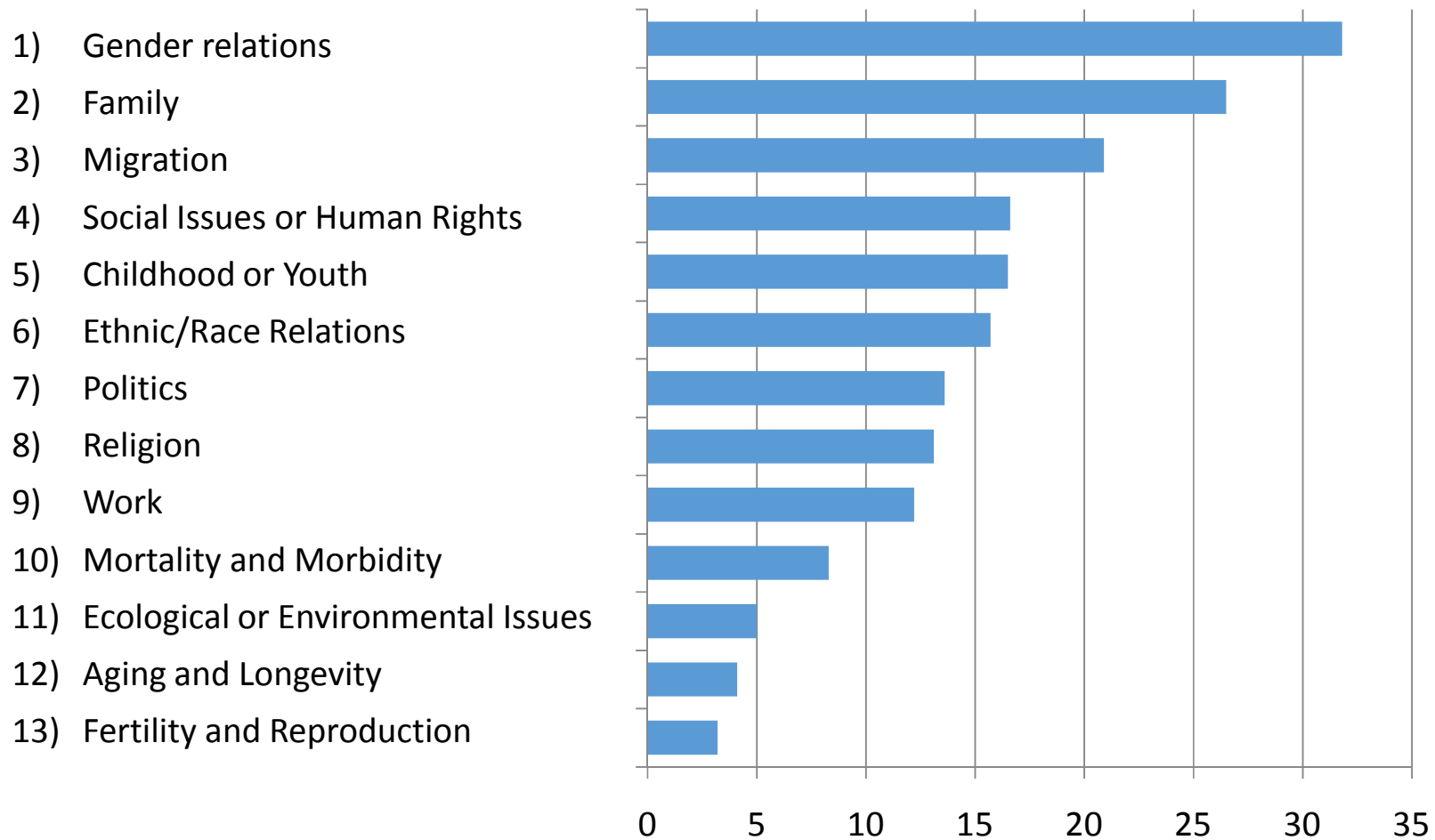
Graph 3: Percentage Distribution of Protagonists of Brazilian Top Grossing Films by Color/Race according to Color/Race of the Directors – Brazil, 1995-2016.



ADOROCINEMA, FEMINA, FESTIVAL DO RIO, FILMOW, MOSTRA DO FILME LIVRE, MOSTRA INTERNACIONAL DE CINEMA, VÍDEO NAS ALDEIAS.

# SOCIODEMOGRAPHIC ISSUES IN BRAZILIAN CINEMA

Graph 4: Percentage Distribution of Brazilian Top Grossing Films by addressing Demographic Issues – Brazil, 1995-2016.



ADOROCINEMA; ANCINE, 2018; BALADI, 2013; FEMINA; FILME B, 2018; FILMOW; MOSTRA INTERNACIONAL DE CINEMA; SILVA NETO, 2009.



# SOCIODEMOGRAPHIC ISSUES IN BRAZILIAN CINEMA

Of the films that address **gender relations**:

- 61.7% refer specifically to women
- 16.7% have a gay or lesbian theme or protagonist
- 3.1% thematic/protagonist transgender, transsexual, transvestite, non-gender
- 15.4% address violence against women

Of the films that deal with the theme of **migration**:

- 48.6% address international movements
- 35.8% address national migratory movements
- 33.0% movements motivated by economic issues and/or work
- 14.7% return migration

# SOCIODEMOGRAPHIC ISSUES IN BRAZILIAN CINEMA

Of the films that deal with the theme of **ethnic-racial relations**:

- 72.2% have a Black protagonist
- 31.5% of these films deal with racism/prejudice
- 19.4% have White protagonist
- 10.2% have an Indigenous theme
- 7.4% address cultural manifestations of African origin
- 6.5% have Indigenous protagonist
- 2.8% have Asian protagonists

# SOCIODEMOGRAPHIC ISSUES IN BRAZILIAN CINEMA

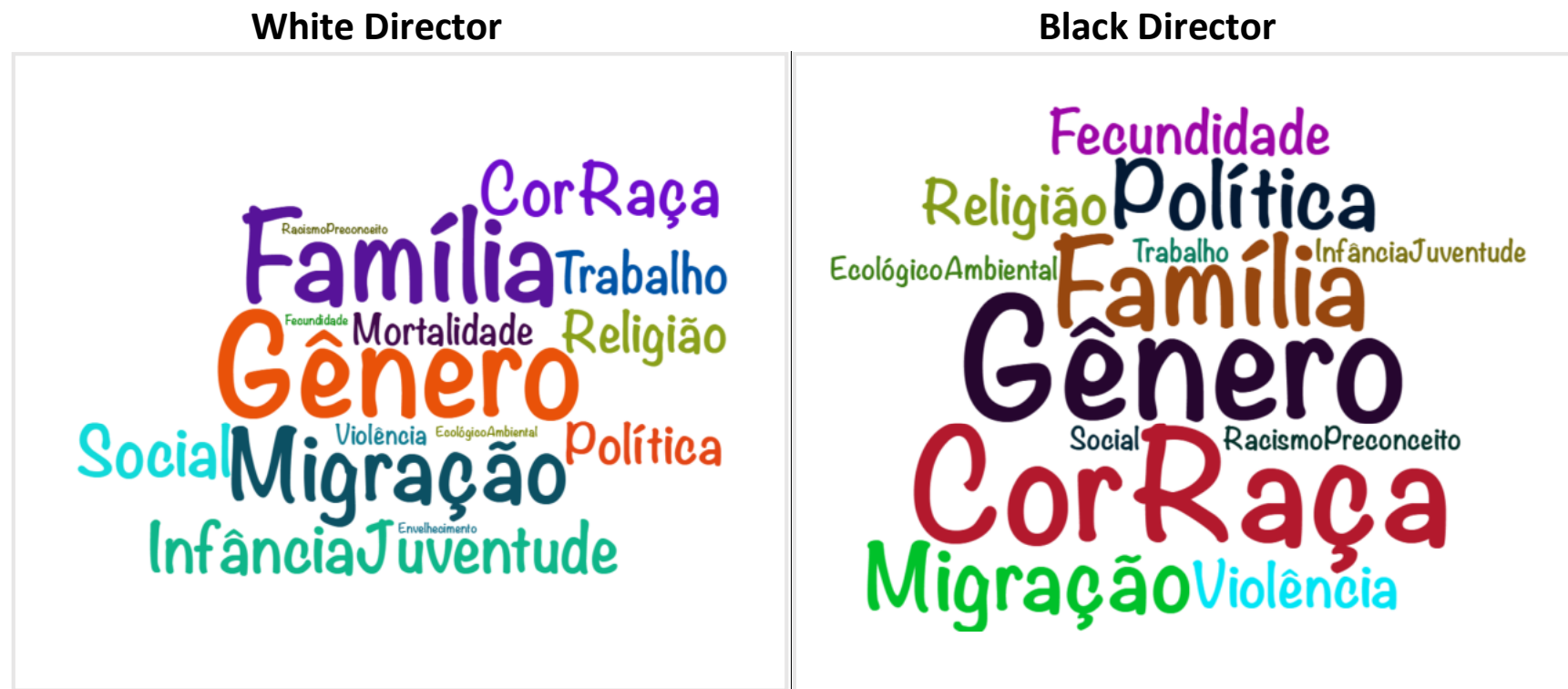
Figure 1: Percentage of films by Demographic Issues according to the color/race of the Protagonists – Brazil, 1995-2016.



ADOROCINEMA; ANCINE, 2018; BALADI, 2013; FEMINA; FILME B, 2018; FILMOW; MOSTRA INTERNACIONAL DE CINEMA; SILVA NETO, 2009.

# SOCIODEMOGRAPHIC ISSUES IN BRAZILIAN CINEMA

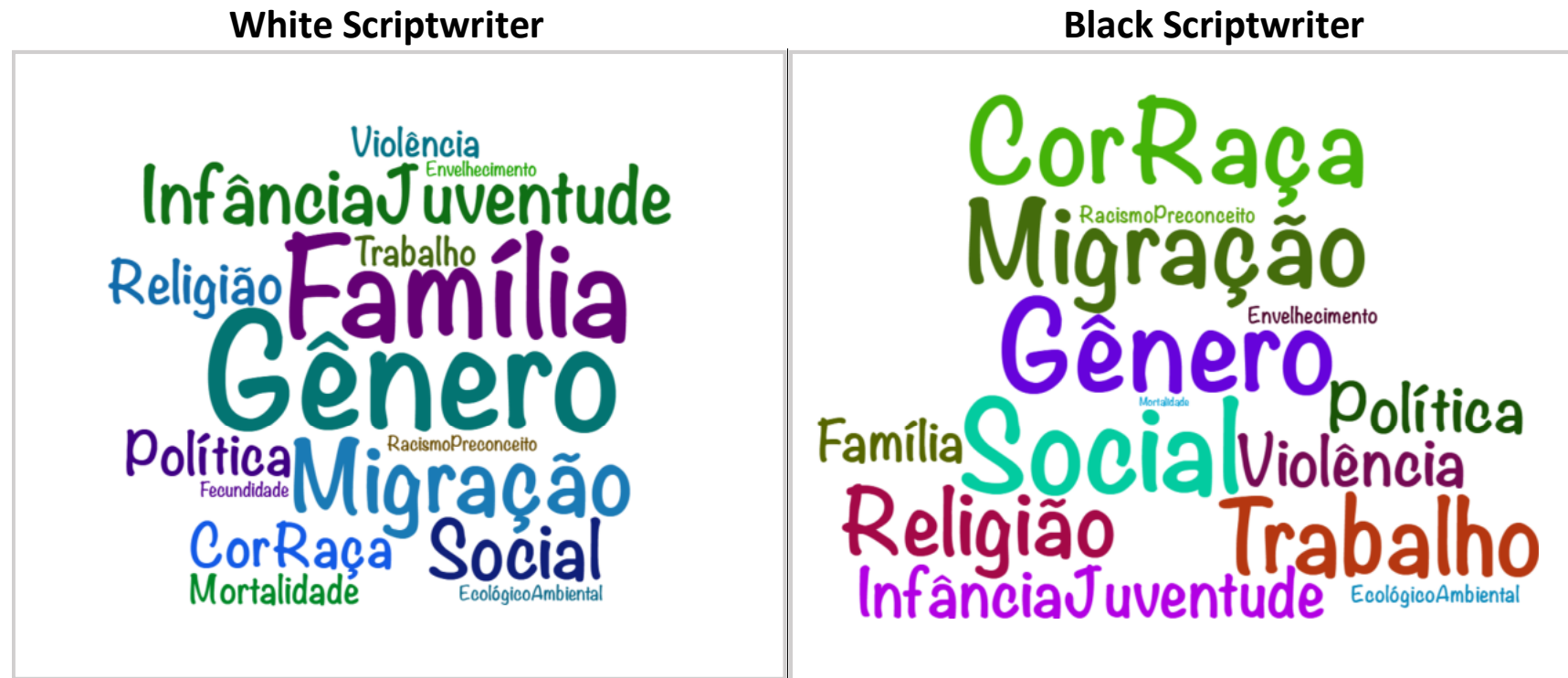
Figure 2: Percentage of films by Demographic Issues according to the color/race of the Directors – Brazil, 1995-2016.



AdoroCinema; ANCINE, 2018; BALADI, 2013; Femina; Filme B, 2018; Filmow; Mostra Internacional de Cinema; SILVA NETO, 2009.

# SOCIODEMOGRAPHIC ISSUES IN BRAZILIAN CINEMA

Figure 3: Percentage of films by Demographic Issues according to the color/race of the Scriptwriters – Brazil, 1995-2016.



AdoroCinema; ANCINE, 2018; BALADI, 2013; Femina; Filme B, 2018; Filmow; Mostra Internacional de Cinema; SILVA NETO, 2009.

# STATISTICAL MODELING TO INVESTIGATE RELATIONS BETWEEN VARIABLES OF INTEREST

In the case of a three-dimensional contingency table, we can choose from the following types of log-linear models:

- Mutual independence model (A, B, C)

$$\ln(\mu_{ijk}) = \lambda + \lambda_i^A + \lambda_j^B + \lambda_k^C$$

- Model in which A is independent of B and C, represented by (A, BC) indicating marginal independence

$$\ln(\mu_{ijk}) = \lambda + \lambda_i^A + \lambda_j^B + \lambda_k^C + \lambda_{jk}^{BC}$$

- Model where A and B are independent given C, represented by (AC, BC) indicating conditional independence

$$\ln(\mu_{ijk}) = \lambda + \lambda_i^A + \lambda_j^B + \lambda_k^C + \lambda_{ik}^{AC} + \lambda_{jk}^{BC}$$

- Association 2 to 2 model (AB, AC, BC)

$$\ln(\mu_{ijk}) = \lambda + \lambda_i^A + \lambda_j^B + \lambda_k^C + \lambda_{ij}^{AB} + \lambda_{ik}^{AC} + \lambda_{jk}^{BC}$$

- Third-order (saturated) model (ABC)

$$\ln(\mu_{ijk}) = \lambda + \lambda_i^A + \lambda_j^B + \lambda_k^C + \lambda_{ij}^{AB} + \lambda_{ik}^{AC} + \lambda_{jk}^{BC} + \lambda_{ijk}^{ABC}$$

# STATISTICAL MODELING TO INVESTIGATE RELATIONS BETWEEN VARIABLES OF INTEREST

The estimated odds in favor of a female protagonist compared to a male protagonist when the director is male and the genre is documentary is obtained by:

$$\frac{\hat{\mu}_{112}}{\hat{\mu}_{111}} = 60 / 474 = 0,127$$

On the other hand, the odds in favor of female protagonist compared to male protagonist when the genre is documentary but the director is female is:

$$\frac{\hat{\mu}_{212}}{\hat{\mu}_{211}} = 47 / 79 = 0,595$$

Therefore, the odds ratio in favor of a female protagonist in relation to a male protagonist, when the director is also a woman in comparison to a male director, in documentary films, is:

$$R_c = 0,595 / 0,127 = 4,685$$

# STATISTICAL MODELING TO INVESTIGATE RELATIONS BETWEEN VARIABLES OF INTEREST

- In documentary films, the fact that the director is a woman increases the chances of the protagonist being a woman by 370%;
- In fiction films, however, the occurrence of a female director increases the chances of a female protagonist by 60%;
- In films with a male protagonist, when the film is a documentary, the chance of the director being a woman is 310% higher, in relation to fiction films;
- In films with a female protagonist, the fact that the film is a documentary also increases the chances of a female director by 310%;
- The documentary genre increases the chances of the director being a woman, and the association between the sex of the directors and the cinematographic genre is independent of the sex of the protagonists.



# STATISTICAL MODELING TO INVESTIGATE RELATIONS BETWEEN VARIABLES OF INTEREST

- In both fiction and documentaries, the fact that the screenwriter is a woman increases the chances of the protagonist being a woman by 420%;
- The association between the sex of protagonists and the sex of screenwriters is greater than the association between the sex of protagonists and directors;
- The fact that it is a documentary increases the chances of the script having been signed by a woman by 310% in relation to fiction films;
- The association between the sex of screenwriters and the cinematographic genre is independent of the sex of the protagonists, and is similar to the association between the sex of directors and the cinematographic genre.

# STATISTICAL MODELING TO INVESTIGATE RELATIONS BETWEEN VARIABLES OF INTEREST

- In films with a male screenwriter, the fact that the producer is a woman increases the chances of the director being a woman by 850%;
- In films with a female screenwriter, the occurrence of a female producer increases the chances of a female director by 740%;
- In films with a male producer, the fact that the screenwriter is a woman increases the chances of the director being a woman by 19,000%;
- In films with a female producer, the occurrence of a female screenwriter increases the chances of a female director by 17,000%.

# FINAL CONSIDERATIONS

The results of this research confirm:

- an unequal distribution in Brazilian cinematographic production in terms of gender and color/race of direction, script and protagonism positions;
- an association between the filming population and the filmed population;
- the association between sex and color/race of directors, screenwriters and protagonists with the themes addressed in the films;
- The relations between cinema and demography can be useful for an examination of our society's structures and inequalities.

# THE HOLLYWOOD EXAMPLE

- Martha Lauzen from the Centre for the Study of Women in Television and Film, San Diego University
- The Celluloid Ceiling
- Employment of Behind-the-Scenes Women on Top Grossing U.S. Films
- Women accounted for 18% of directors working on the top 250 films in 2022, up 1 percentage point from 17% in 2021, and even with the percentage achieved in 2020;
- In other roles, women comprised 19% of writers, 25% of executive producers, 31% of producers, 21% of editors, and 7% of cinematographers on the top 250 films.

# THE HOLLYWOOD EXAMPLE

- Martha Lauzen / Centre for the Study of Women in Television and Film
- *It's a Man's (Celluloid) World*
- Portrayals of Female Characters in the Top Grossing U.S. Films
- In 2022, 33% of U.S. top grossing films featured sole female protagonists, up 2 percentage points from 31% in 2021.
- 52% of films featured sole male protagonists, and 14% had ensembles or a combination of male and female protagonists.
- Female characters were younger than their male counterparts. The majority of female characters were in their 20s and 30s (56%), while the majority of male characters were in their 30s and 40s (59%). Male characters were more likely than females to be 40 or over (53% males, 29% females).

# THE HOLLYWOOD EXAMPLE

- Martha Lauzen / Centre for the Study of Women in Television and Film
- *It's a Man's (Celluloid) World*
- In 2022, 61.3% of major female characters were White , 21.6% were Black, 7.0% were Latina, 6.6% were Asian or Asian American, 0.0% were Native American, 0.3% were MENA, 0.7% were of multiple races, and 2.4% were of some other race or ethnicity;
- 68.6% of major male characters were White, 13.9% were Black, 7.0% were Latino, 4.9% were Asian or Asian American, 0.2% were Native American, 1.3% were MENA , 0.9% were of multiple races/ethnicities, and 3.6% were of some other race or ethnicity.
- MENA or Middle Eastern/North African characters are from the following countries: Algeria, Bahrain, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Qatar, Saudi Arabia, Tunisia, United Arab Emirates, and Yemen

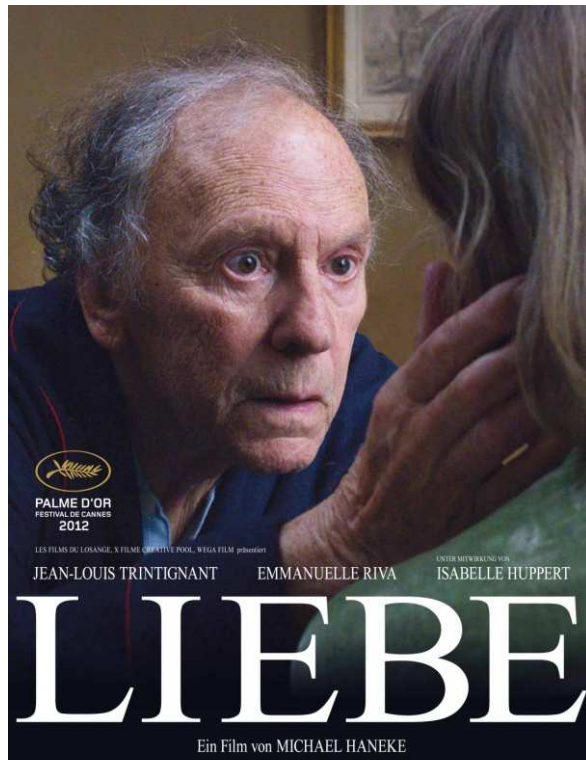
## THE HOLLYWOOD EXAMPLE

- Major female characters were more likely than males to have a known marital status (74% of females characters but 63% of males);
- Major male characters were more likely than major females to have an identifiable job or occupation (84% males, 68% females);
- Major male characters were more likely than females to have primarily work-related goals (males 33%, females 25%). Major female characters were more likely than males to have primarily personal life-related goals (females 34%, males 20%);
- Films with at least one woman director and/or writer were more likely than films with no women in these roles to feature higher percentages of females as protagonists, in major roles, and as speaking characters;
- In films with at least one woman director and/or writer, females comprised 56% of protagonists. In films with exclusively male directors and/or writers, females accounted for 23% of protagonists.

# DEMOGRAPHIC ISSUES IN CINEMA: SOME EXAMPLES

## What Happened to Monday?

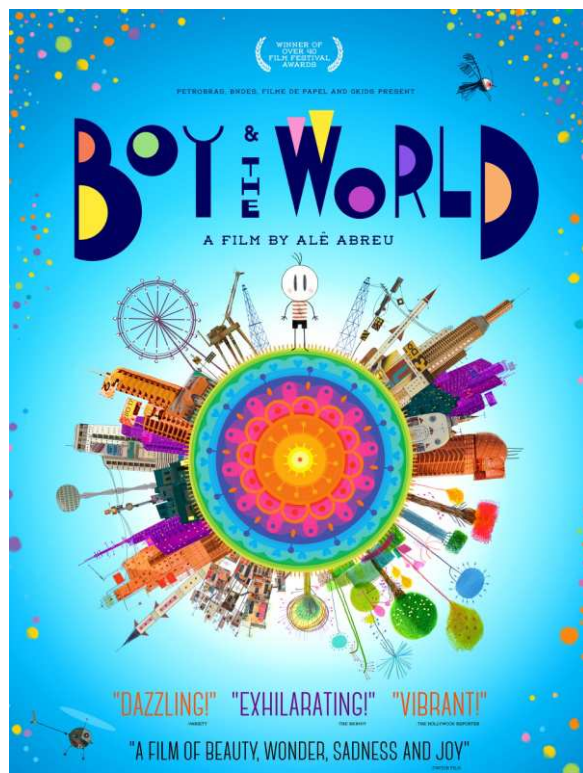
A dystopian science fiction thriller film written by Max Botkin and Kerry Williamson. Directed by Tommy Wirkola. Starring: Noomi Rapace, Glenn Close, Willem Dafoe.



## Amour (Love)

A romantic drama film written and directed by the Austrian filmmaker Michael Haneke. Starring: Jean-Louis Trintignant, Emmanuelle Riva and Isabelle Huppert. About aging. It competed for the Oscar 2013 for best film, best foreign film, best director, best actress and best original screenplay.





## O Menino e o Mundo (The Boy and the World)

Directed by Ale Abreu. A Brazilian animated movie nominated for an Oscar and sold to more than 80 countries. A boy lives with his parents in a small country town. Faced with the lack of work, he sees his father leaving for the big city. One day, he packs his bags, takes the train and goes to discover the new world in which his father lives. The child finds a society marked by poverty, exploitation of workers and lack of perspectives.



**Dheepan** (directed by Jacques Audiard, France, 2015). Winner of the Palme d'Or in 2015, "Dheepan" is a French feature film starring a guerrilla from Sri Lanka (the same country of origin of the actors). At the end of the Civil War in his country, he decides to flee alongside an unknown woman and child (in the hope that this will facilitate his immigration) and takes refuge in Paris. There, he struggles to find work and protect his new "family".

**La Jaula de Oro** (by Diego Quemada-Díez, Mexico, 2013). It was awarded at Cannes and at the Mar Del Plata Film Festival, the Mexican film “La Jaula de Oro” shows a group of teenagers from a slum in Guatemala who travel to the United States in search of a better life. On the way, they meet an Indian who also dreams of crossing the border.



**The Immigrant** (by James Gray, USA, 2013). This film features Marion Cotillard as a Polish woman who flees to the United States with her sister after losing her parents in the war against the USSR. Once there, she is forced to prostitute herself to earn money and rescue her sister, who had been quarantined.







**Una Noche** (by Lucy Mulloy, USA/ United Kingdom / Cuba, 2012). A young Cuban dreams of immigrating to the United States, but the dream becomes a necessity when he is accused of a crime. Together with his best friend and his sister, he ventures out to sea to cross more than 140 km in a small boat. A curiosity about the film is that, during its release in the US, two Cuban actors separated from the crew and asked for asylum.

**Biutiful** (Alejandro González Iñárritu, Mexico/ Spain, 2010). In his most intense character, Javier Bardem plays a Spaniard capable of communicating with the dead. A single father of two, he earns his living by employing illegal immigrants – Chinese for clothing (in semi-slavery), Africans for sale.





## Le Havre

Directed by Aki Kaurismaki

Finland/ France/ Germany, 2011

Nominated for the Palme d'Or and Cesar. It tells the story of an African boy (from Gabon) who travels with a group of illegal immigrants inside a container. Arriving in France, he manages to escape and finds a shoeshine boy, who shelters him in his house and tries to help him reach London, his original destination.

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Thank you!

Dank shon!