



WOMEN ON THE MOVE

Overview of good practices
from the audiovisual industry
and policy makers in the EU





Foreword

by Mariya Gabriel,
European Commissioner in charge of Digital Economy and Society

Gender balance is one of the core values of the European Union and yet, we are still far from achieving it. This is why I made the gender issue one of my priorities since the very beginning of my mandate. More than a cultural issue, it is for me and for the European Union a societal challenge. How can we build a European society without making the most of the talents of half of the population and their role in business, as professionals and creatives?

During the last years, we have witnessed an increased concern about the gender gap in various sectors of cultural, economic and social life. Public institutions and organisations realised the urgency to act and started to work for better gender equality. This general state also applies to the audiovisual sector, in which a number of initiatives have been implemented.

By way of example, there is a broad ecosystem of organisations pursuing the goal of gender equality. There are such prominent networking organisations as the European Women's Audiovisual Network (EWA), the Alliance of Women's Networks, and Collectif 50/50, for instance. In the same vein, there are many other horizontal organisations in the audiovisual sector that have taken up gender-specific initiatives, such as the International Union of Cinemas (UNIC), the European Audiovisual Entrepreneurs (EAVE) and the Federation of European Film Directors (FERA), as featured in the pages of this publication.

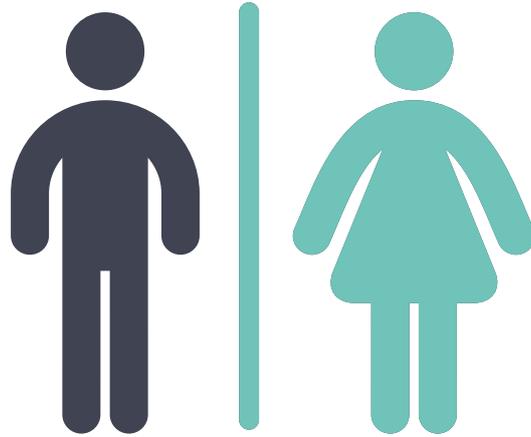
Likewise, the European institutions have put in place some measures. Besides the 2017 Recommendation to Member States on gender equality in the audiovisual sector adopted by the Council of Europe, we would like to highlight the adoption in 2011 of a Framework of Action on Gender Equality carried out by DG Employment and the European social partners of the EU Audiovisual Sectoral Social Dialogue Committee. Within this framework, a comprehensive mapping exercise of best practices has been undertaken by the social partners. The results will be published in the upcoming months and we cannot wait to read them, as it will enlighten the future actions of the main public and private organisations.

More recently, I have launched the strategy Women in digital, built on three pillars: fighting gender stereotypes, promote science, technology, engineering, and mathematics for women, and encourage digital entrepreneurship among women. Concerning more particularly Creative Europe MEDIA, we started to collect all the gender data concerning the schemes of the MEDIA programme and published a brochure with relevant facts, trends and actions for the future.

At this stage, on the eve of a new European Commission, there is no time for more political theory. We have the studies and data. Now it is time to move to action and achieve tangible results.

With this goal in mind, we started a joint action plan together with stakeholders at the Berlinale, where we met with representatives of the industry and the public sector to discuss the state of play and to identify what has been done at European level to support women in the audiovisual sector. To put forward those discussions, we launched a public consultation to gather good practices that would help us to produce a framework and create the basis of future policy development.

I would like to thank all the contributors not only for taking part in the consultation but also for their great effort and work to improve the situation of women. I am delighted to share with you this overview of good practices from the audiovisual industry and policy makers in the EU. This paper is the first step for a framework for gender equality, with examples and ideas that can be replicated across Member States, and it proves that only by joining forces we will be able to move forward. Working together will be key to guarantee a fruitful collaboration with the next Commission and to make a significant change on women's lives.



1. COMBATTING STEREOTYPES AND SEXISM

Actions combatting stereotypical depiction of women as inferior on screen include trainings and incentives for the scriptwriters – to create truer stories for the future, and educating on the history of cinema – to gain new perspectives on the roles women played in the past.

ONGOING ACTIONS

→ This is a Man's and a Woman's World

Experts from the European Audiovisual Entrepreneurs (EAVE) and the European network for women in the film industry (EWA's network) have redesigned their joint script development programme called This is a Man's and a Woman's World, to include an introduction into how authors can challenge the way women and men are depicted in films.

→ Pioneer Women on Cinema

The EWA Network's short educational film produced with Creative Europe: MEDIA, Pioneer Women in Cinema had its premiere at the Festival Lumière in Lyon in 2018 and it shows that some of the very first filmmakers were women, contesting the stereotypes on the cinema history and enriching cinema heritage.

→ The Bechdel test

All the scripts submitted for the financial support from Eurimages undergo the Bechdel Test by external scriptreaders. The test checks if there are at least two named female characters, who talk to each other on a different topic than men-related. The results of the test have no impact on decision-making at the Board of Management meetings, but they are communicated, serving as a tool for increasing awareness of prejudices and stereotypes.

→ Film education seminars

Countries as different as Sweden and Ireland organise or support film education seminars focusing on genders dedicated to teachers and film educators, who work with children and young people.

→ If she can see it, she can be it!

Austria Film Institute runs a scriptwriting competition entitled “If she can see it, she can be it!”, an initiative that rewards screenplays with memorable non-stereotyped female characters. In a similar way, the Danish Film institute is collaborating with the scriptwriters union on the issue of combating gender stereotypes and the Irish Film Board engages with representative organisations to raise awareness of unconscious bias in creative decision-making.

IDEAS FOR THE FUTURE

→ France and Spain are planning on including more films created by women or breaking stereotypical portrayals of female characters in educational programs, mostly targeted at children.

“A producer told me that the documentary would be taken more seriously with a male voice over”

(presented cited in O’Brien, A. (2014). “Men own television”. Available at: <https://journals.sagepub.com/doi/pdf/10.1177/0163443714544868>)



2. EQUAL PAY

In the audiovisual sector, social partners have started to tackle the issue of gender pay gap in various ways and at values levels, including collective bargaining: information and awareness, job structures, remuneration schemes and career development policies are some of the implemented measures.

ONGOING ACTIONS

→ The **BBC** has addressed specific pay issues by introducing a simpler job framework and repositioning people within their pay ranges. It has also published a review to look at the culture and progression for women in the BBC. The review aims to provide a blueprint to help sweep away barriers to women progressing, to ensure everyone at the BBC can fulfil their ambitions.

→ For all co-production requests **Eurimages** receives, an analysis is carried out to assess if and by how much the support amount requested might be reduced. When an application for co-production funding has a female director attached to it the support amount requested is not reduced. This practical measure helps address the issue of equal pay in part. Female directors tend to receive less pay than men and have proportionally smaller budgets for their projects.

→ **The Austria Film Institute**, from 2017 onwards, asks all applicants to hand in the division of calculated personnel costs between men and women film-makers.

STUDIES PUBLISHED IN 2019 ON THE TOPIC

→ The money issue

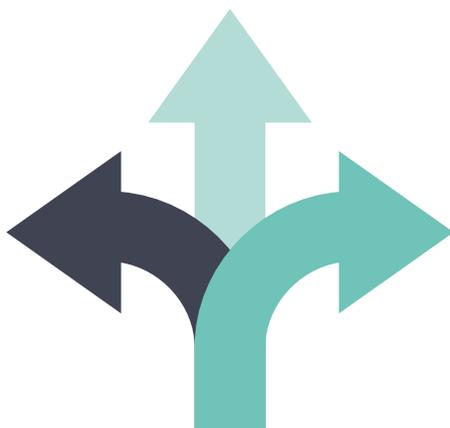
The Swedish Film Institute has published in 2019 “The money issue”, a second gender equality report focusing on the financial conditions that women face. It applies to production, funding and distribution, and touches directors, scriptwriters, producers and cast members.

→ **European Film and TV Authors: their earnings and working life**

The European Federation of Film Directors (FERA), the Federation of Screenwriters in Europe (FSE) as well as some collective management organisations (CMOs) who are members of the Society of Audiovisual Authors (SAA) have contributed to a first Europe-wide research into the economic and social situation of European audiovisual authors. The study was conducted by the Cultural Diversity: Opportunities and Socialization's (CuDOS) team from Ghent University's Department of Sociology, it is called « Behind the screens » and it features a part on the gender balance issue.

***In 2014, the average salary was
23% less for a woman director
than for a man director.***

Source: Eurimages data



3. EQUALITY IN DECISION MAKING

Mentoring is becoming an important area of action. Mentoring actions targeting women at entry level and beyond are organised in view of securing gender parity at the highest levels of organisation structures. At the same time, gender parity among decision-makers is being imposed in many organisations.

ONGOING ACTIONS

INTERNAL INITIATIVES WITHIN ORGANISATIONS

→ The European Audiovisual Production association (CEPI)

CEPI has taken a firm and constructive approach towards the issue of gender and equality. On the one hand, fostering a more defined internal approach in the association with an important revision of the CEPI STATUTES and art. 9 dedicated to the board: the association aims to represent “diverse” characteristics and as end result, there is a clear encouragement to be more inclusive towards women. This new revised version was endorsed unanimously by CEPI members.

→ Federation of European Film Directors (FERA)

FERA is planning to put on the next general assembly agenda new rules to their members regarding basic gender data (number of men/women in each company) and especially concerning decision making functions.

→ European Producers Club (EPC)

The EPC has a dedicated working group whose task is to write a gender charter for their members. This charter will be very much inspired by UNI MEI’s conclusions after the publication of the mapping of good practices.

DECISION MAKING COMMITTEES: COMPOSITION, AWARENESS, TRAINING & GUIDELINES

→ Gender parity among selection committees of the public funding bodies is already legally required in many countries, including Denmark, Spain and Austria. Similarly, other countries introduced a requirement of a minimum share of women in the selection committees (eg. 1/3 in Slovenia). In addition, training sessions for selection committee members aiming at raising awareness of the unconscious bias are more and more offered.

CAREER OPPORTUNITIES: HELPING WOMEN REACH HIGHER

→ UNIC 12-month pilot mentoring program

In 2017, the International Union of Cinemas (UNIC) launched a pilot 12-month mentoring programme, including a combination of monthly one-to-one mentoring meetings, workshops and networking opportunities. The program provides up-and-coming female leaders working in the cinema exhibition sector with an exclusive opportunity to network with, be mentored by and learn from outstanding women executives, recognised for their leadership and business success across the cinema landscape. The third edition will take place in 2019.

→ EAVE+

European Audiovisual Entrepreneurs (EAVE) is incessantly scouting for female professionals to participate in advanced management and leadership programmes, such as EAVE+. EAVE noticed a gap in gender balance at the top levels in the audiovisual industry and they committed to train and raise the number of experienced female professionals for them to run sustainable and successful companies. Mentoring sessions will cover topics such as female leadership, work-life balance, career planning, stress management, negotiating, combating bias in the industry, etc. On the internal side, EAVE also strives to keep a balanced gender composition of its team on all organisational levels and among its pedagogical team.

→ Le Lab « Femmes de cinéma »

Since 2013, a special prize for women directors “Femmes de cinéma” has been awarded during Les Arcs European Film Festival. Le Lab is the result of a partnership that was developed and has grown for five years between the Festival and the association Le Deuxième Regard, focusing on women’s position, especially female directors, in the world of cinema. Six workshops and two masterclasses are organised each year with directors (both male and female), actors, producers, distributors, screenwriters and technical engineers. In addition, Le Lab published a study in 2016 on the emergence of a new generation of European women filmmakers and is updated every year.

→ Female Scriptwriter Residency in Berlin

The European network for women in the film industry (EWA), apart from their mentorship programme, runs also a competition for the Female Scriptwriter Residency in Berlin. The EWA scriptwriter residency programme is dedicated to supporting the next generation of screenwriting talents among EWA members, and helping them enter the industry with the best script possible. Its purpose is offering to one selected woman scriptwriter/director the possibility to be mentored by a script consultant, to work with her before Berlinale and to have the opportunity to attend the European Film Market at the Berlinale to make connections.

→ Gender Parity Pledge

Collectif 50/50 pushes forward its initiative to encourage film festivals to secure gender parity and inclusion. Already 35 festivals signed the pledge, obliging themselves to have gender balance among their jury, films selection, and the board.

→ Equal representation in key roles

One of the main goals of Sweden's action plan is to ensure women's equal representation in key roles in larger, more expensive productions, helping female filmmakers on later steps of their careers.

→ 50:50 ratio

Austria has a mission statement to achieve a 50:50 gender ratio among producers, directors and scriptwriters of the projects benefitting from public funds.

IDEAS FOR THE FUTURE

→ **European Film Academy**, the industry's largest organisation, is currently working on the foundation of European Ethic Committee for Gender Equality in the European film industry.

→ The **BBC** plans to redesign their recruitment processes to create more opportunities for development and to create mixed gender panels and shortlists where possible. They also plan to develop a high potential programme for women looking to progress to leadership roles, and increase training for managers to ensure that senior leaders act as role models to shape the organisational culture of the BBC.

***A male-dominated film industry
leads to male-focused films,
leaving women not only underrepresented
amongst directors but underrepresented
in the art and the stories themselves.***

Report by Directors UK, "CUT OUT OF THE PICTURE"



4. BALANCE BETWEEN WORK LIFE AND PERSONAL LIFE

The promotion of initiatives aiming at balancing the professional career and personal life of women is essential for female professionals to be well represented across the sector. To this goal, co-parenting policies, awareness-raising campaigns and flexible work arrangements are needed.

ONGOING ACTIONS

→ Family-friendly policy @ EAVE

EAVE, the European Audiovisual Entrepreneurs, has introduced family-friendly policies in its programmes in order to support parents with babies. For instance, when travelling to workshops with babies, EAVE provides services such as family-friendly rooms or lists of certified nannies. In addition, it offers flexibility to the staff by ensuring maternity leave, teleworking or flexible working hours, and also to participants of trainings by adapting to their needs and scheduling changes according to their family arrangements. Finally, EAVE has integrated in its programmes concrete sessions featuring tips and techniques on stress management, which often affect women with small kids.

→ Le Ballon Rouge, Where Children Are the New VIPs

Led by the recently founded group Parenting at Film Festivals – a community of film professional parents working to make travelling to film festivals and markets with children and babies easier –, this initiative aims at reconciling a dynamic professional careers with a flourishing family lives. It offers a concrete package of services for families during film festivals, including free additional badges for nannies and babies, a dedicated kids' pavilion, a baby changing and breast-feeding corner; priority and easy access for parents with young children and strollers, and a map and guide detailing family-oriented services such as certified nannies for after-hours care, among others. It will be launched for the first time in 2019 during the Cannes Film Festival.

IDEAS FOR THE FUTURE

→ Building up on the recently created **Ballon Rouge**, the Parenting at Film Festivals Group wants to create a ranking system for festivals from 2020 to assess their commitment in being child-friendly. It will work with the Baby Star System, and those festivals and partners that actively accomplish the child-friendly requirements will be rewarded with up to 5 stars, depending on their actions. Their efforts to empower the career-life balance of parents will give them visibility both online and offline.

→ **The BBC is working with** to agree on flexible working requests to support women (and men) in balancing their professional and family lives. The goal is to help those parents returning from maternity or extended leave with coaching and to ensure that managers are fully equipped at every stage of the process. They will also launch a pan-BBC mentoring scheme for all its staff to support women and men through their careers.

Challenges of reconciling childcare responsibilities with intensive, flexible working hours and lack of access to parental leave schemes make workforce participation and advancement particularly difficult for parents.

Report “Workforce diversity in the UK screen sector”, 2018.
Available at: <https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-workforce-diversity-in-uk-screen-sector-evidence-review-2018-03.pdf>



5. ACCESS TO FINANCING

Besides working on parity committees, film funds, festivals and organisations have also introduced positive discrimination for women, in terms of grant amount/bonus, promotion or oriented choice in the selection process.

ONGOING ACTIONS

→ #5050TOGETHER

Women in Film and Television International (WIFTI) has teamed up with the global post-production company Chimney to make a “gender incentive” for change - 10% for 50/50 - where production companies get a 10 percent discount if the production is gender balanced.

→ More women, more money

In Austria, successful films by female directors receive 10% more automatic support from the Austria Film Institute. In addition, if a project is supported by the Institute in the production phase, and if this project presents a significant number of women-occupied positions in the executive department, the production company will be given an extra grant of €30.000, which can be used for the development of a new project with the corresponding proportion of women-occupied positions in the team.

→ Legge Franceschini

In Italy, since 2017 the new Cinema Law, “Legge Franceschini”, introduced encouraging changes for women working in the film industry. For the first time gender equality becomes a factor in the decision-making process in awarding project development and production support (gender-balanced teams are automatically given additional points in the selection process).

→ Eurimages Audentia Award

This annual cash prize of €30,000 is given to a different female director every year to contribute to the development of their next film thereby promoting their ongoing career.

Women, regardless of key function, have access to significantly lower budgets than men in their film projects. On average women have €600.000 lower budgets.

The Money Issue,
The Swedish Film Institute, 2018



6. PREVENTING VIOLENCE AND HARASSMENT

Sexual violence and harassment at the workplace have no place in a modern society. Measures against this scourge have to be implemented everywhere to prevent women of suffering from this violence, and to protect those who have been victims already. Hotlines, confidential contact persons, information and training on legislation and responsibilities, surveys and anonymous online platforms to collect testimonies are just some of the tools to protect them.

ONGOING ACTIONS

National Film Institutes are taking the lead within the sector to prevent violence and harassment at the workplace. There are several initiatives, in consortium with the audiovisual professionals, that have been already implemented in several Member States:

→ THEMIS

This is a joint initiative of professional associations, broadcasters and cultural institutions such as the Danish Film Institute launched in 2018 to provide psychological and legal support to victims of sexual harassment in the audiovisual industry.

→ A practical workplace guide for the prevention of bullying and harassment in the screen industries

UK's BAFTA and the British Film Institute (BFI) published a document with areas of action to improve industry understanding of what constitutes harassment. It features a code of conduct for acceptable behaviour and the steps to implement a bullying and harassment policy available to all, among others proposals. Within this context, some actions have been carried out, such as bullying and harassment pilot training sessions for leaders within the industry and the 'Actors 4 Actors' bullying and harassment awareness seminar targeting drama students. 31 organisations have signed up to the Principles. BFI has also given £50,000 to set up professionally trained bullying and harassment counsellors to offer tailored support for the Industry.

→ **'From #MeToo to #WeDo'**

In Denmark, the national film institute is a member of the initiative called **'From #MeToo to #WeDo'** which includes a code of conduct, a CEO-guide and educational material for schools. In addition, the Danish film institute in cooperation with professional associations of the film and theatre sectors opened a counselling service for the abused and the abusers to prevent sexual harassment and ensure a healthy mental working environment

→ **Antiharassment knowledge test**

In Sweden, producers applying for public grants since 2018 have to prove knowledge in antiharassment legislation. The Swedish Film Institute offers a voluntary cost-free education on this topic.

→ **Bullying & Harassment: A Handbook for Screen Directors, by Director UK**

Directors UK, the body representing UK screen directors, introduced in September 2018 an anti-bullying and harassment handbook to inform its members how to avoid and tackle workplace misconduct. Styled as a 'best practice' guide, the resource outlines legal definitions of bully and harassment and contains practical advice on identifying, preventing and addressing negative behaviour.



7. DATA COLLECTION AND POLICY MAKING

Data collection remains a cornerstone of any sustainable gender equality agenda, to monitor the implementation of different action plans and measure actual progress. Private and public organisations share their concern and ambition to have a common methodology at a European level and to have comparable and strong analysis. Collecting and analysing is first step, then publishing, defining target and metrics and then monitoring results and progress.

ONGOING ACTIONS

→ Compulsory statistics on gender

Mentoring is the best way to be able to measure the extent of the gender issue and to help women develop their full potential and to force decision makers. In this context, most of the public funds have made gender statistics compulsory for the beneficiaries and also the data collection and publication of annual reports. Among them, countries such as France, Spain, Sweden, UK, Ireland and Denmark.

→ Creative Europe MEDIA

Creative Europe MEDIA is committed to do more to promote a greater gender balance and has already started to take actions for transparency in collecting gender data for all the MEDIA sub-programmes as for the applicants, the beneficiaries and the projects (in front and behind the camera), especially concerning directors, producers and script-writers.

An exclusive publication was produced for the Berlinale 2019 showing that projects submitted by women have higher success rates relative to the (lower) number of applications, but that success rate needs to be increased across the board. Creative Europe MEDIA wants to provide more support to women in the future and is looking for pragmatic solutions and proposals for synergies that go beyond statements; go further with MEDIA gender data and collect figures about the on-screen and off-screen gender gap.

Between 2014 and 2018, globally speaking concerning all the MEDIA actions, only 30% of applicants were women versus 70% of men.

Supporting Gender Balance,
Creative Europe MEDIA, 2019

→ Studies recently published in 2019

- “Donne e Audiovisivo’s ‘Gap&Ciak2.’”, conducted by the Institute for Research on Population and Social Policies (IRPPS), supported by the SIAE, is a three year project presented in March 2019, analysing the situation for women working in the audiovisual industry in Italy.
- “Femmes et cinéma: réalisation, production, formation”, conducted by the CNC and Audiens, published in March 2019.
- “The Money Issue Gender Equality Report 2018”, conducted by the Swedish Film Institute and published in February 2019.
- “Behind the screens”, European survey on the remuneration on the audiovisual authors containing gender data and released in March 2019. Research commissioned by BVR Services GmbH from CuDOS at University of Ghent on behalf of FERA – Federation of European Film Directors and FSE – Federation of Screenwriters in Europe, with the financial support of AIPA, ALCS, VG Bild Kunst, LIRA, Norsk Filmforbund, SAA, SACD, SGAE, SSA.
- “Etude sur l’émergence d’une nouvelle génération de réalisatrices européennes”, a new version published in February 2019, conducted by Le Lab Femmes de cinéma and supported by The Sisley D’Ornano Foundation, ELLE magazine and the association Deuxième Regard as its partners.

IDEAS FOR THE FUTURE

→ **The European Audiovisual Observatory** is taking several steps to improve the availability and the comparability of gender data in the audiovisual industries across Europe. In co-operation with the European Film Agency Research Network (EFARN) the Observatory will develop by the end of 2019 a common methodology to collect gender data which are comparable across countries. The purpose of the project is to establish a framework for the medium and long term monitoring of a basic set of gender related indicators at a pan-European level. The first set of indicators will be collected in 2020. The Observatory is also enriching its film database LUMIERE by systematically tagging the gender of film directors and will launch a research project focused on the gender of directors of TV fiction content.

LIST OF CONTRIBUTORS

- l'ARP - Société civile des Auteurs Réalisateurs Producteurs
- CEPI - European Coordination of Independent TV Producers
- Collectif 50/50
- EASA - European advertising standards alliance
- EAVE - European Audiovisual Entrepreneurs
- EBU - European Broadcasting Union
- ELLES FONT DES FILMS
- EFADs – European Film Agency Directors
- Eurimages
- Europa Cinemas
- Eurocinema
- Europa Distribution
- European Film Academy
- Europa International
- European Audiovisual Observatory
- European Producers Club
- EWA – European network for women in the film industry
- FERA - Federation of European Film Directors
- LAB FEMMES DE CINEMA (Festival Les arcs)
- Parenting at Film Festivals Group (Le ballon rouge)
- SAA - Society of Audiovisual Authors
- Sériesmania
- UNIC - International Union of Cinemas
- UNI MEI - UNI Global Union - Media, Entertainment & Arts
- WOMEN IN FILMS IN ITALIA

ABOUT CREATIVE EUROPE MEDIA

Creative Europe MEDIA supports the European audio-visual sector, including the film, documentary, TV and videogames industries.

It provides funding for the development, promotion and distribution of European works within Europe and beyond; invests in the training of professionals in the field; and helps companies from the cultural and creative sectors get access to finance via the Guarantee Facility mechanism. Each year, Creative Europe MEDIA supports around 2,000 European projects.

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