



QUALITATIVE STUDY ON THE PLACE OF FEMALE DIRECTORS IN EUROPE

UPDATE - 2022

IN COLLABORATION WITH:



WITH THE SUPPORT OF THE LAB FOUNDING BENEFACTOR:

F O N D A T I O N

Sisley-d'Ornano

Soutenu par



**MINISTÈRE
DE LA CULTURE**

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LES ARCS
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INTRODUCTION TO THE LAB STUDY

This study was made by the **Lab Femmes de Cinéma**. This is its seventh and most recent version.

Let us recall first and foremost the global context in which this study was realised: today, on average in Europe, only **one out of four directors are women**. Different studies show that women in cinema are still, on average, underpaid, given fewer grants, and are less programmed than their male counterparts, and female characters are still often stereotyped. Cinema plays an important role in shaping our collective imagination: **it participates in the construction of society at the same time it reflects it**.

If women are underrepresented and discriminated against in cinema, it is in part because of the **gender stereotypes and structural exclusion mechanisms that are still in place**. In order to overcome these two barriers, we know that there is in-depth work that has to be done. We must deconstruct the stereotypes and shine more light on women filmmakers. We must also **put in place more proactive structural movements**. This study aims to detail and present the policies and measures adopted to improve on the persisting inequalities, and to promote the place of women and marginalised people in cinema in every European country.

It is within this context that since 2016 the association **Révélations Culturelles** realises an annual study on the place of female directors within European cinema. Since 2020, we rely on the statistics given by our partner **European Audiovisual Observatory** ([EAO](#)). We therefore focus on purely data-driven work.

We are also in collaboration with the **European Film Agency Directors Association** ([EFAD](#)) who put us in touch with the national cinema agencies of its member states and who re-read this study before sharing it with its members.

This study is **an example of European collaboration** on subjects that need regular monitoring. Indeed, it is crucial that we examine, every year, countries' numbers and policies to measure whether change does indeed take place in the sector. Naturally, we must consider the **double temporality** between:

- Our qualitative study which examines measures that will affect the statistics in the coming years;
- The quantitative study by the EAO which pertains to a period that has ended and whose statistics are the result of measures previously put in place.

With this study, we wish to contribute to the movement that aims **to raise awareness** for the place of women in cinematographic creation sectors. By annually contacting different European film institutes we are also encouraging them **to evaluate in concrete terms the measures they put in place to promote equality** while adopting a reflexive look onto their own policies, by comparing them to those that already exist in Europe.

This study pertains to about **thirty European countries**. To each of these countries, we sent a certain number of questions to different film institutes (see methodological point). The information presented in this study is formed either from their answers or, for the countries who declined our questions, from a summary of the data we collected from their institutional websites.

We must note that the measures adopted by countries are not always comparable due to the countries' economic, political, social, and cultural differences. Furthermore, cinema does not necessarily have the same importance in each of the countries studied.

By presenting a synthesis of all the policies aimed at inclusion in Europe, we are able every year, thanks to this study, to catalog the measures that are experimented with which aim to try and increase opportunities and inclusion in cinema. It is therefore as much an annual assessment as it is a collection of good practices.

Our goal is for this study to be seen by as many people as possible, so do not hesitate to share it and use its data. We simply request that you cite your source (*Study of the Lab Femmes de Cinéma*) and that you notify us at contact@femmesdecinema.com.

ABOUT THE “LAB FEMMES DE CINÉMA”

Created in 2017 as part of the association Révélation Culturelles, **Le Lab Femmes de Cinéma** is a think tank that works on the themes of parity and diversity, in the cinema and audiovisual sector. Its ambition is to bring out ideas, to raise awareness, to propose actions and to stimulate experimentation and to shake things up when it comes to gender inequality in the audiovisual sector.

The Lab is based on 3 pillars:

- [Workshops](#) (6 per year on average) bringing together professionals from the entire audiovisual chain. These workshops are led using collective intelligence methods to bring out concrete ideas. To date, nearly 400 people from all over the European Union have participated in one of our workshops;
- [Masterclasses](#) and a [podcast](#), to highlight particularly emblematic women in cinema, who can serve as models in which to project oneself;
- And finally, **this study** on the place of European women filmmakers, updated and completed each year, to follow the evolution of the policies implemented by the different countries and their consequences on the place of women filmmakers in Europe. Since 2020, the European Audiovisual Observatory (EAO) ensure the statistical follow-up.

In addition to these three axes, we also carry out other actions throughout the year:

- We share a press selection on parity and gender in the audiovisual sector every other Friday,
- We produce summary notes on specific themes, such as the summary note on parity and gender in the world of series.

We are also more and more solicited to be active in different festivals. In addition to **Les Arcs Film Festival**, we are also partners of **CANNESERIES** and the festival **Sœurs Jumelles** (Rochefort). We also plan to be present in 2023 at the **Annecy animation festival**, alongside and at the request of the association Les Femmes s'Animent, as well as in **Cannes** where we are present and active every year, to generate meetings and discussions on those themes that are important to us.

The Lab has a double specificity: its European dimension and an approach focused on "collective intelligence". The intention of the Lab is to plant the seed of awareness, on issues related to the place of women - and more generally on the theme of diversity in the audiovisual industry - and to see how this bears fruit.

The **Sisley d'Ornano Foundation** is its founding sponsor, **Studio Canal**, **Les Arcs Film Festival**, the **French Ministry of Culture** and the **Collectif 5050** are its partners.

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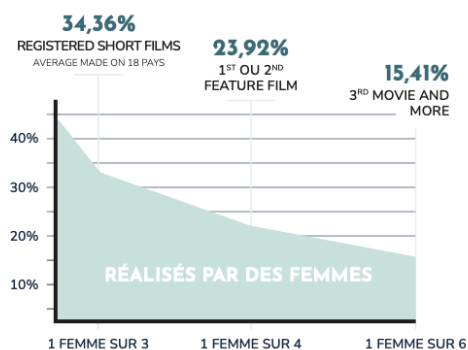
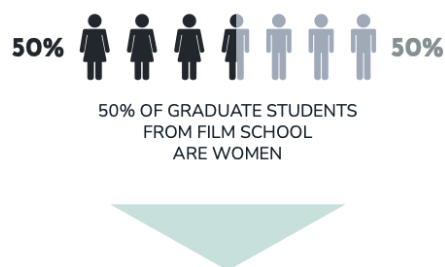
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DATA PROVIDED BY THE LAB

REMINDER OF THE FIGURES OF THE 2019 STUDY PUBLISHED BY THE LAB



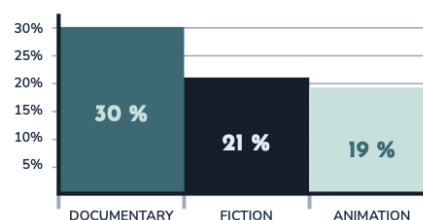
COMPARAISON OF THE RESULTS OF THE LAB STUDY 2020-2022

NUMBER OF COUNTRIES THAT HAVE	2020	2022	% of increase
Achieved or planned to achieve at least one gendered data production	14	27	+93 %
Implemented quotas or soft quotas	5	10	+100 %
Implemented incentive policies	12	20	+67 %
Implemented measures to fight gender-based and sexual violence	5	15	+200 %
An objective of global research of diversity	7	15	+114 %

FIGURES PROVIDED BY THE EAO

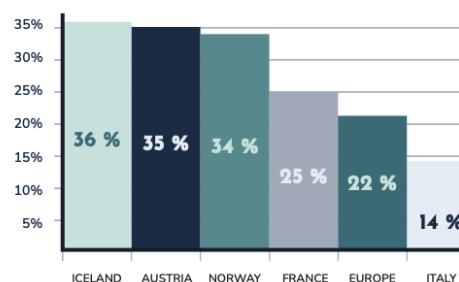
THE PROPORTION OF WOMEN FILMMAKERS DIRECTING FEATURE FILM IN EUROPE

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SHARE OF FILMS BY WOMEN DIRECTOR

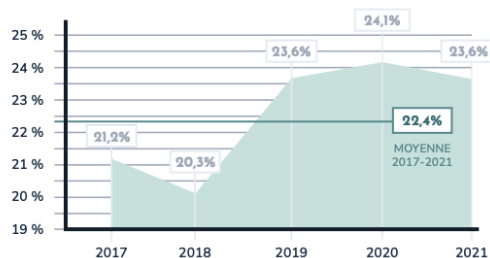
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EVOLUTION OF THE SHARE OF FILMS BY WOMEN DIRECTORS*

2017-2021 - Figures provided by the EAO

* Including co-productions including at least one woman director



SYNTHESIS OF THE STUDY

MORE AND MORE INSTITUTES WANT TO ENGAGE IN PARITY

In 2022, **32 countries** took part in our study on the place of female directors in Europe, including **4 that are participating for the first time** (Cyprus, Latvia, Macedonia, and Malta). This study is therefore carrying on from our previous one in 2021 where we received responses from 32 countries (compared to 14 in 2020).

2022 has seen a surge in action in regard to gender parity from several institutes. In 2021, 8 countries did not have measures in place to promote parity and did not collect data on gender in their national film industry (Bulgaria, Cyprus, Estonia, North Macedonia, Malta, Romania, Serbia, and Slovakia). This year, **only 4 countries did not take action or collect data on gender in the film industry** (Bulgaria, Estonia, Serbia and Slovakia). Several institutes have, for the first time, produced gender statistics, which means a collection of data on the number of women in positions of power or creatives in their national cinema industry. **Collecting data is one of the first steps to quantifying inequalities, so it is in itself a form of awareness-raising.**

A NOTABLE CONTINUATION TO THE BIG TRENDS OF 2021

2022 to be a year of continuity, as the new measures and commitments of the European Film Institutes are largely in line with the major trends of 2021:

- Institutes are working to achieve gender **parity in their selection committees** (11 countries have announced that it is a clear objective for them in 2022, compared to 7 in 2021).
- 5 years after the #Metoo movement, institutes are intensifying measures **to fight against gender-based and sexual violence** and particularly against all types of violence in general (15 countries involved in 2022 compared to 12 in 2021)
- Quotas are still not appealing, although **2 countries experimenting with hybrid quotas** since 2021; Austria put in place obligatory quotas without sanctioning those who did not respect them and the United Kingdom reinforced their numbered objectives.

AN INCREASING NUMBER OF QUALITATIVE AND QUANTITATIVE STUDIES

There are more and more **quantitative studies** every year. In 2022 we can differentiate three types of countries implementing quantitative studies:

- Countries **collecting their first gender-related data** (Albania, Croatia, Cyprus, Latvia, Luxembourg, North Macedonia, Malta, Montenegro, Romania);
- Countries that have had **gender data in their annual assessment figures** for several years;
- Countries that, in addition to these annual figures, are **producing in-depth studies on the place of women in the industry**, such as France (study on films supported by the

CNC made by women between 2016 and 2022), Iceland (currently working on the implementation of more precise monitoring of gender statistics that would take into account different performance indicators of the film sector)...

Quantitative and qualitative studies make it possible to understand the audio-visual sector in depth, they make it possible to quantify inequalities but also to qualify them in order to reflect on corrective tools that could reduce them. The great novelty of the last few years, and of 2022 in particular, **is the rise of studies aimed at monitoring the impact of the measures implemented by the National Centres and proposing concrete solutions to remedy the problems that continue despite measures already having been adopted.** This is a strong desire on the part of the Centres to monitor the consequences of their political efforts. These include:

- Countries that have implemented this type of study: Italy (annually updated study on the impact of the 2016 law - since 2016), France (Equality, actions et summary of the CNC - since 2019), Switzerland (study on the effectiveness of measures taken in favour of gender equality - 2021), Austria (study on the impact of the Centre's measures - 2021); Belgium (all the Centre's actions are analysed from a gender perspective - 2022);
- Some countries have indicated their willingness to intensify this monitoring in the coming years: Spain (set up a precise method of monitoring the quantitative impact of the centre's measures - 2023) and Norway (sought to measure diversity in order to monitor developments and to be able to evaluate the extent to which institutions are succeeding in creating a more mixed film industry).

MEASURES THAT AIM TO SUPPORT PROFESSIONALS WITH CHILDREN

One of the trends this year has been the **implementation of policies that aim to support those who have children and who work in cinema.** These policies are not linked to gender but the studies show that having children tends to penalise women more than men in the workspace. Helping young parents **enables men and women to access creative spaces equally.**

These measures take different forms: including childcare costs on applications for funding, setting up childcare systems on shoots, organising the sharing of tasks between several people to allow for an individual reduction in working time, etc. While some countries began adopting measures along these lines several years ago (Germany since 2016 and Switzerland since 2019), we note an acceleration of the movement in 2022 with Austria, Croatia and Slovenia, which have also set up this type of incentive measure.

A GROWING POLITICAL DESIRE FOR MORE PARITY IN CINEMA

In 2022 we see:

- Institutes that **are setting up for the first time action plans for more parity**. This is the case of Croatia (inclusion of parity in the Centre's objectives - 2023) and Malta (creation of the very first action plan which will probably include measures specifically related to gender - 2023);
- Institutes that have already been working on this issue for a long time, but **are launching new action plans and reaffirming their goal of parity**. This is notably the case of the Netherlands (new action lines on gender - 2021), Ireland (new funding initiatives to deepen their 2015 plan - 2021), Italy (with the creation of an Observatory for Gender parity in Culture - december 2021), Germany (new law on film financing - 2022), Flemish Belgium (global action plan for inclusion - 2022), Spain (signing of a charter to reaffirm its gender targets - 2022), the UK (new quantified targets on gender - 2023) and Switzerland (new round of measures - 2025).

A PARITY OBJECTIVE THAT IS PART OF A GLOBAL SEARCH FOR GENDER DIVERSITY

Making parity part of a more global search for gender diversity was the major trend in 2021. It seems to be continuing in a proactive manner at national and international levels in 2022:

- **At an international level**, 2022 marked the launch of the call for applications to the **"New Dawn" funding project**¹. This is a pan-European fund that brings together 9 national public funds, aiming to promote a more inclusive film landscape to allow for a greater diversity of perspectives and stories told;
- **At a national level**, new action plans mark a strong political commitment towards more comprehensive inclusion. This is notably the case in Germany (new funding law including a diversity aspect - 2022), Walloon Belgium (the introduction of a "diversity sheet" for grant applicants - 2022), France (obtaining the "Equality and Diversity" label - 2022). In addition, Flemish Belgium, Finland, Norway and Switzerland have announced that they are working on the implementation of gender criterion in their next action plan.

A DISTINCT TIME FRAME BETWEEN THE ADOPTED POLICIES AND THE STATISTICS

Finally, it is important to remember that this Lab study consists of a census of the policies and initiatives taken by States to favour parity in the cinema, **which makes it an exclusively qualitative study**. The statistics mentioned at the beginning of each chapter on a country come from the study published by our partner the European Audiovisual Observatory (EAO). Even if we see that more and more countries are concerning themselves with these issues of parity and equality and that more of them are putting in place adopted policies, the consequences of these measures are not immediate. **The time frame of the study is therefore twofold**, between on the one hand figures that reflect the impact of measures taken

¹ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

a number of years ago, and on the other hand measures and policies taken this year, the consequences of which will be measurable later on.

This 2022 edition of our study gives us the feeling that the themes of parity and gender diversity **are being addressed politically by more and more countries each year and in greater depth each year by those who had started earlier.** Since we now know that there can be no real progress on these subjects without ambitious policies, we welcome this trend, the effects of which we will be able to monitor in the statistics for the next few years.

I –TYPES OF POLICIES TO FIGHT GENDER INEQUALITIES IN EUROPEAN CINEMA

A - SEMANTIC DETAILS AND RECALL OF THE REGULATIONS

There are several levels of analysis to distinguish: first there is domination and inequality, then discrimination and exclusion. De facto, the second ones derive from the first ones. With this double analysis, we understand that a seeming lack of discrimination does not exclude unequal situations.

Before mentioning the different types of policies that can be put in place, it is important to remember a few points.

ABOUT DISCRIMINATION

Article 1 of the Convention adopted in 1979 by the United Nations General Assembly on the Elimination of All Forms of Discrimination against Women² defines discrimination as *"any distinction, exclusion or restriction based on sex which has the effect or the aim of compromising or destroying the recognition, enjoyment or exercise by women, whatever their marital status, on basis of equality between men and women, human rights and fundamental freedoms in the economic, social, cultural and civil political fields or in any other field"*.

There are two forms of discrimination :

Directive 2006/54/EC of the European Parliament and of the Council of July 5, 2006 gives the following definitions in Article 2:

→ **"direct discrimination"**: the situation in which one person is treated less favorably because of their gender than another is, has been or would be treated in a comparable situation

→ **"indirect discrimination"**: the situation in which an apparently neutral provision, criterion or practice would particularly disadvantage people of one sex over people of the other sex, unless such provision, criterion or practice is objectively justified by a legitimate aim and that the means to achieve this aim are appropriate and necessary.

It is also important to note that bullying and sexual harassment are considered forms of discrimination. Directive 2006/54/EC of July 5, 2006 indicates that: *"harassment and sexual harassment are contrary to the principle of equality between women and men and constitute discrimination"*.

THE EUROPEAN UNION'S RECOMMENDATIONS CONCERNING POLICIES TO FIGHT WOMEN/MEN INEQUALITIES:

² <https://www.ohchr.org/en/professionalinterest/pages/cedaw.aspx>

- **Recommendation 84/635/EEC of 13 December 1984 on positive action in favor of women** invites member states to:

1) Adopt a positive action policy designed to eliminate existing inequalities affecting women in working life and to promote a better balance between the sexes in employment, comprising appropriate general and specific measures, within the framework of national policies and practices, while fully respecting the spheres of competence of the two sides of industry, in order:

a) To eliminate or counteract the prejudicial effects on women in employment or seeking employment which arise from existing attitudes, behavior and structures based on the idea of a traditional division of roles in society between men and women;

[...]

4) To take steps to ensure that positive action includes as far as possible actions focusing on the following aspects:

- informing and increasing the awareness of both general public and the working world of the need to promote equality of opportunity for working women,*
- respect for the dignity of women in the workplace,*
- qualitative and quantitative studies and analyses of the position of women on the labor market,*
- diversification of vocational choice, and more relevant vocational skills, particularly through appropriate vocational training, including the implementation of supporting measures and suitable teaching methods,*
- encouraging female candidates and the recruitment and promotion of women in sectors and professions and at levels where they are underrepresented, particularly as regards positions of responsibility*

[...]

5) To ensure that the actions and measures described in points 1 to 4 are made known to the public and to the working world, especially to potential beneficiaries, by all appropriate means and as extensively as possible.

[...]

9) To make appropriate arrangements to gather information on measures taken by public and private bodies, and to follow up and evaluate such measures

- **Recommendation CM/Rec (2017) of the Committee of Ministers to member States on gender equality in the audiovisual sector³** indicates:

“The audiovisual sector is well placed to shape and influence perceptions, ideas, attitudes and behavior prevalent in society. It reflects the reality of women and men, in all their diversity. Audiovisual content can either hinder or hasten structural change towards gender equality. Gender inequalities in society are reproduced in audiovisual content, but also within the audiovisual sector, notably women’s under-representation in the different professions and in decision making. Furthermore, women who are audiovisual professionals are more likely to encounter pay inequalities, the “glass ceiling” and precarious employment conditions. There is also a significant under-representation of women in the creative, technical and executive branches of all levels of the industry;

The audiovisual sector serves all members of society. This calls for particular attention to gender equality both in terms of participation and access to the sector and in terms of content and the manner in which women are treated and portrayed, particularly in line with the request to Parties to the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (CETS No. 210) to encourage the information and communication technology sector and the media to enhance respect for the dignity of women as provided for in its Article 17”.

B - INTENTIONS

Statements of intent are important. They can take the form of a statement of objectives, charter or recommendations. They generally make it possible to support the implementation of binding measures and to establish a frame of reference in which policies fit. Even if these are non-binding measures, they have the value of a commitment and allow the institutes to take a clear position on certain subjects.

However, it is necessary to distinguish awareness policies, positive action, "gender mainstreaming" measures, from declarations of intent in order to measure the level of commitment of each structure, which will inevitably produce distinct results.

³ https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016807509e6

TYPES OF MEASURES			EXAMPLES
Intentions	Statement of objectives		
	Recommendations		
	Charter		
Horizontal policies	Gender mainstreaming (consideration of the “gender equality” dimension in all policies and activities, at the planning, implementation, monitoring and evaluation stage)		<i>Production of gendered data / inclusive criteria for the allocation of funds</i>
Specific policies	Positive action	Regulatory policies	<i>Quotas / prioritization of projects</i>
		Promotion policies	<i>Support / mentoring / bonus / provision of childcare facilities</i>
	Awareness/visibility/information		<i>Special female director awards / creation of a gender equality section on websites</i>
	Fight against violence		<i>Prevention campaign / trainings / setting up referents on film sets</i>

C - POLICIES

There isn't a strict ranking of the policies put in place regarding inclusion. However, while practices vary depending on the country and their legislation, we observe similar patterns driven by the European Union, which can be classified.

There are therefore several ways of conceiving policies to fight gender inequalities in the film industry; in this case, it is most generally driven by the national film institutes. In all cases, it is essential to measure the situation and to quantify it. **To us, the following questions seem essential:**

- Are the dossier evaluation committees joint?
- How many women apply to the Institut ?
- What is the rate of projects supported by female directors?
- Are the subsidies given higher/lower than those awarded to their male colleagues?

- What types of projects are most often presented by female directors? (documentary, fiction film/feature/short film)
- For what types of projects do they get grants most often?
- During the projects supported by the institute, have the directors been confronted with violence? Which types? How often ?

From the answers to these non-exhaustive questions, it is possible to measure inequalities and locate discrimination in order to put in place several types of policies.

1. HORIZONTAL APPROACH: THE GENDER MAINSTREAMING

We can define this approach as a consideration of “the ‘gender equality’ dimension in all policies and activities, at the planning, implementation, monitoring and evaluation stage”⁴.

Examples:

- Develop a gender axis in the structure's annual activity report in order to monitor the specific impact of the equality policies put in place on women.
- Put in place criteria for the evaluation and selection of grant applications by including an inclusive approach or specific criteria (if the project is made up of more than 60% of women, if the representations of the characters defy gender stereotypes, etc.)

2. POSITIVE ACTION

About “positive discrimination”

The term "positive discrimination" is characteristic of a French problematic relationship with discrimination. François Dubet speaks of a "*French malaise with regard to discrimination*".

Indeed, the process of positive discrimination is to take proactive action, aimed at rectifying the inequalities experienced by certain groups of individuals. In fact, applying egalitarian measures in an unequal situation perpetuates inequalities.

Actions taken as part of a “positive discrimination” or inequality correction process are in principle temporary. We speak - more correctly - of affirmative action in English, or "positive action", terms that could replace the misleading expression of positive discrimination. The ultimate end of affirmative action is to establish a situation where it no longer has a reason to exist. The intention is therefore not to discriminate "in the other direction" but to correct an unequal situation.

⁴ trad from *Du gender mainstreaming au paritarisme : genèse d'un concept controversé*, Réjane Sénac-Slawinski, L'Harmattan | « Cahiers du Genre », 2008/1 n° 44 | pages 27 to 47

In European Union and international law, what we call "positive discrimination" cannot be legally established as discrimination:

- **The Marschall (CJEU) judgment of November 11th, 1997 (case C-409/95)**⁵ indicates that *"favors female candidates in sectors of activity where women are less numerous than men ("positive discrimination"), as long as the advantage is not automatic and that male candidates are guaranteed an examination without an a priori exclusion of their candidacy"*.
- The **Judgment of the Court (October 25th, 1988), Commission / France, 312/86**⁶, precises that Article 2 § 4 of Council Directive 76/207 / EEC (February 9th, 1976) on the implementation of the principle of equal treatment between men and women with regard to access to employment, professional training and promotion and working conditions has the specific aims at: *"allow[ing] measures which, although discriminatory in appearance, are in fact intended to eliminate or reduce actual instances of inequality which may exist in the reality of social life"*.
- The **Kalanke judgment of October 17th, 1995**⁷ also states that Article 2(1) and (4) of Council Directive 76/207: *"thus permit national measures relating to access to employment, including promotion, which give a specific advantage to women with a view to improving their ability to compete on the labour market and to pursue a career on an equal footing with men"*.
- **Article 4 §1 of CEDAW (1979)**⁸ also indicates that *"Adoption by States Parties of temporary special measures aimed at accelerating de facto equality between men and women shall not be considered discrimination as defined in the present Convention, but shall in no way lead to the maintenance of unequal or separate standards; these measures shall be discontinued when the objectives of equality of opportunity and treatment have been achieved"*.
- **Recommendation 84/635/EEC of December 13th, 1984**⁹ on the promotion of positive action for women goes even further as it states that *"Whereas existing legal provisions on equal treatment, which are designed to afford rights to individuals, are inadequate for the elimination of all existing inequalities unless parallel action is taken by governments,*

⁵ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A61995CJ0409>

⁶ https://eur-lex.europa.eu/resource.html?uri=cellar:be18ec45-d47e-4557-9e33-cfb510c6a337.0001.06/DOC_1&format=PDF

⁷ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A61993CJ0450>

⁸ <https://www.ohchr.org/EN/ProfessionalInterest/Pages/CEDAW.aspx>

⁹ <https://eur-lex.europa.eu/legal-content/FR/ALL/?uri=CELEX%3A31984H0635>

both sides of industry and other bodies concerned, to counteract the prejudicial effects on women in employment which arise from social attitudes, behavior and structures”.

Positive action measures can generally take two forms. Given the low number of female directors, it may firstly be a question of balancing the distribution of funding.

Examples:

- Set up quotas for films financed by film institutes, that is to say dedicate a part of the total budget specifically to the financing of projects led by female directors.

But it can also be an incentive or supporting measures, in film institutes or in film schools.

Examples:

- Set up bonuses (financial or other) if the project is composed of at least 50% women.
- Set up mentoring programs to encourage female students to apply to film schools.
- Set up programs for women with writing workshops, artist residencies.

3. AWARENESS/VISIBILITY/INFORMATION

As mentioned above, it is necessary to increase the visibility of female directors, given their low representation within the profession of director. Here, visibility can be understood in several ways. The first one is the visibility of the projects carried by the female movie makers themselves, but it is also the visibility of the possibilities open to the women directing. Therefore, it seems important and complementary for the positive action measures to adopt information campaigns in order to promote the existence of specific policies led by the Institutes and to inform their potential beneficiaries.

It is also a matter of being transparent about the policies pursued towards the public targeted by them. Raising the awareness of the targeted public but also of partners, institutes and their members is also necessary since the policies promoted by the institutes must be the subject of a consensus in order to be applied and respected.

Examples:

- Set up special events to highlight the work of female directors.
- Set up communication elements to facilitate the transmission of information about the policies pursued by the Institutes: creation of a page dedicated to inclusion and the fight against discrimination on the Institute's website.

4. FIGHTING ALL FORMS OF VIOLENCE

As mentioned earlier, gender-based and sexual violence can occur during (and throughout) the creative process. It is important not to underestimate either their frequency or their impact on the individual victims of this violence but also on the work environment in which they intervene. To fight against these forms of discrimination, several additional actions can be taken, both in terms of awareness and prevention and in terms of the penalties incurred.

Examples:

- Set up trainings.
- Set up referents to fight harassment, gender-based and sexual violence on film sets.
- Award grants to a project only if it includes a protective device on sexual harassment.

5. THE WAYS

The question here is not about discussing the usefulness of positive action, as long as it is a question of measures. These measures are intended to remain temporary and therefore have no other interest than the one of remedying the gap which persists between the future possibilities of female directors and those of male directors. It is, however, important to discuss what could hamper its effectiveness.

- The first mistake would consist in **carrying out positive action policies in a bureaucratic manner** by emptying them of their political dimension *"and reducing them to a series of needs or gaps arising from administrative decisions which will focus on the question of distribution of the resources."*¹⁰ In fact, this mistake stems from the existing tension between the desire not to appear "militant" from an institutional point of view and the collective responsibility of public institutions to restore a certain level of equality of opportunity.
- The second mistake would be to **base positive action measures by essentializing the experience lived by women and ignoring their differences**. Indeed, there are multiple factors (social class, ethnicity, disability, religion, sexual orientation, etc.) that will make the journey for some women much more complex. The anti-racist collective Piment deplores the use of the term diversity precisely for its "including" effects: "because of this 'non-definition' of diversity, which is intended to be broad and inclusive, it happens that the main beneficiaries of these policies are white women."¹¹

¹⁰ trad from *Diversity mainstreaming : dépasser les approches technocratiques et d'addition des inégalités*, Judith Squires, L'Harmattan, Cahiers du Genre, 2008/1 n° 44, pages 73 to 94

¹¹ trad from Collectif Piment, *Le dérangeur – petit lexique en voie de décolonisation*, éditions hors D'atteinte, 2020, p 66

- The third mistake would be **to take specific isolated measures**. In fact, it is just as important to combine policies of information, of training on stereotypes, policies to encourage women to join positions far from what patriarchal society allows them to imagine (particularly in terms of responsibility), than to put in place binding positive action policies (for instance quotas). Indeed, "before talking about diversity, it is essential to create an environment ready to welcome it." ¹²
- Finally, the last mistake would be to **consider the arrival of women directors as "advantageous" or "useful" for cinematographic creation**. To this end, Christine Delphy indicates "women must be treated as equal to men who are not asked to be feminists, and be able to access these positions without having higher demands on them, which is the classic form of discrimination: they should 'deserve' what others automatically have." ¹³

D - THE EUROPEAN COMMISSION'S COMMITMENT TO PARITY AND GENDER DIVERSITY IN BROADCASTING

The European Commission has a strong commitment to gender equality in the audio-visual sector¹⁴

The **European Commission's MEDIA¹⁵** programme - "Creative Europe" - aims to encourage the development of the audio-visual sector on a European scale. For more than 30 years, festivals, associations, companies, and projects in the sector have been financially supported by the European Commission.

The Commission is implementing a number of actions to promote women in the sector, in particular, since 2018, through **the collection of gendered statistics** on the participation of women in various sections of the MEDIA programme.

The MEDIA strategy for 2021-2027 also marks an important turning point with, on the one hand, the transition **from a policy centred on "gender"** to a policy broadened to **"diversity"**, with a more inclusive and intersectional outlook - encompassing gender, disability, race, language, religion, age, sexual orientation, etc. - and, on the other hand, the desire to make this theme **a central subject in the evaluation of all requests for aid**:

¹² Ibid p.68

¹³ trad from *Classer dominer, qui sont les autres ?*, DELPHY Christine, La fabrique éditions 2008, p 63

¹⁴ <https://digital-strategy.ec.europa.eu/fr/news/gender-balance-diversity-and-inclusiveness-media-and-audiovisual-sectors>

¹⁵ Mesures pour encourager le développement de l'industrie audiovisuelle (measures put in place to encourage the development of the audio-visual industry)

- Since 2021, the Commission has been working on changing the structure of the entire value chain in the sector. **A diversity standard has been introduced in all the support aspects of the new programme.** Applicants must now present their diversity and inclusion strategies, which are then scored during the evaluation phase from 1 to 5, allowing them to be selected. This structuring action will lead to concrete and sustainable changes for the whole sector.
- In 2021, the Commission launched the **CharactHer**¹⁶ awareness-raising campaign in partnership with the **Collectif 50/50**. It consists of videos presenting portraits of women in the film industry working in different European countries and in little-known professions in the sector. The main idea is to fight stereotypes while promoting little-known jobs in the industry and encouraging young women to pursue careers in fields traditionally considered "male". The aim of the campaign is to encourage the media industries to be inclusive and representative, in line with the diversity of European societies.
- Finally, the Commission has put in place techniques to **measure the impact of the actions carried out in order to monitor the evolution** of the sector on the issues of parity and diversity.

¹⁶ <https://character.eu/>

II – POLICIES TO FIGHT GENDER INEQUALITIES IN CINEMA BY EUROPEAN COUNTRIES

A - METHODOLOGICAL POINT

1. METHODOLOGY OF THE QUALITATIVE PART - THE LAB

We sent the following list of questions to the following **35 countries**: Albania, Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Macedonia, Malta, Montenegro, Netherlands, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, United Kingdom. **32 countries answered us**. For the 3 others (Lithuania, Poland, Sweden) we used the answers of the previous years and we went to look for additional information on the institutional sites of the country.

This year, we chose not to contact Russia, which is not part of this study.

In 2022, we asked individual institutes the following questions:

1. **Monitoring** - Have you seen any changes in the effectiveness of the measures taken by your institution in recent years?
2. **Policies implemented** - for each type of measure (Declaration of intentions; horizontal approach of "gender mainstreaming"; positive actions; policies of encouragement; policies of sensitization, visibility, information; policies against all forms of violence) we asked two questions:
 - a. Since last year, has your film institute implemented - or planned to implement - this type of measure?
 - b. If so, could you please present the measure(s) in question, as well as the date of implementation?

2. METHODOLOGY OF THE QUANTITATIVE PART - THE EAO

The percentages at the top of the paragraph of each country are the weighted share of feature films directed by women between 2017 and 2021. These figures are from our partner the EAO.

The European average over this period is 22.36%.

- The quantitative analysis draws on data from the European Audiovisual Observatory's LUMIERE database, which collates annual admissions to theatrically released films from a wide variety of sources, including national film agencies and statistics offices.

- The study sample includes European feature films produced between 2016 and 2020 and released in cinemas in Europe during the same time period. The dataset only includes films for which it was possible to track at least one commercial theatrical screening in one of the European markets covered in the LUMIERE database. Please note that the annual number of films produced in a given country as it appears in LUMIERE may differ from official production figures, since the database only includes films that have been commercially released. For time series, the year of production has been chosen as an indicator instead of the release years.
- The analysis only includes feature-length films, leaving out compilations of short films and event cinema screenings. In the analysis, animated feature films are considered separately from live-action fiction films.
- The gender of each director and screenwriter was identified and tagged by the European Audiovisual Observatory.

B – LIST OF POLICIES IMPLEMENTED BY COUNTRY

ALBANIA

We do not have representative figures for the percentages of films directed by women in Albania

Application of European policies

The Albanian National Center of Cinematography (ANCC) finances about 30 films a year. Such a small cinematographic industry makes it complicated to publish relevant statistics. Its president did specify that they are working on a compilation of data that includes statistics from cinema and television. It appears complicated however because such a task has never been undertaken nor supported before in Albania.

As a governmental institution, the ANCC adheres to both **Albanian governmental policies** on gender equality, and to **European initiatives**. Indeed, the Albanian centre applies the **EURIMAGES rule** according to which, between two projects that have received the same number of points from the jury, if one is submitted by a woman and the other by a man, it is automatically the woman who will benefit from ANCC funding. The ANCC is also developing its own policy to encourage women filmmakers, their employment, and the financial support of their projects. Thus, discrimination based on gender and sexual orientation is forbidden in the study of applications and the selection of projects.

Internal awareness but no institutional measures

For information, our contact tells us that "80% of ANCC employees are women and that the issue of gender equality is - for the centre - a duty and a permanent objective applied in all their daily activities". However, the ANCC believes that gender equality is not a challenge for Albanian filmmaking as - according to their statement - the teams of professionals working on the shoots are almost equal.

AUSTRIA

% of films directed by women: 35.4% (average 2017-2021)

Sustainable measures including significant financial incentives

The Austrian Film Institute (AFI) is committed to a cross-cutting policy of **gender mainstreaming**, i.e. the Institute integrates a gendered perspective into all its decisions and in particular into the financial process through "**gender budgeting**". It also involves taking gender into account when forming a committee or deploying a system of support for the directing or

producing. Since 2017, the institute's new decision-making committee has declared that it wants to achieve parity in all its departments and funding sections.

In 2018, AFI commissioned **a study by** the Department of Sociology at the University of Vienna **from 2012-2016** to gain insight into the film landscape and its pitfalls for improving the situation of women. Following the conclusions of this report, the Austrian institute launched the **Gender Incentive**, an endowment for new projects worth **30,000€** conditioned **by a points system linked to the presence of women in key positions**. In total from 2017 to 2021, **92 projects** benefited from this measure, representing a total of €2.76 million in additional support. Over the same period, **45 projects led by women** have received additional support at different stages of production, representing a total of 941,000€ in support. This measure is also accompanied, in the case of artistic and economic success, by a **10% bonus** from which two films benefited in 2019, five films in 2020 and four in 2021.

In order to take a closer look at the content of the works, the second **report on gender** in Austrian cinema was released in autumn 2021¹⁷. This report looks at funding statistics, industry data, and quantitative screen data. Thus, on the **financing side**, "the more money there is, the fewer women there are". The figures are improving, but very slowly: they still only represent 25% of the total funding budget. **As far as the industry is concerned**, the more powerful departments (production, directing and screenwriting) are still dominated by men. **However, in 9 of the 10 departments concerned by the Gender Incentive, the study quantifies a notable progression in the place of women**: there are twice as many female producers as at the launch of the grant, 7.2% more female directors and 6% more female screenwriters. Finally, women filmmakers are more present at the beginning of their careers: 35% of first films are directed by women, then the figure drops to 24% of films by women directors. **The qualitative part of the study** shows that "films directed by women give a more complete picture of society". Between 2012 and 2019, films directed by women have 57% female leads, compared to 44% for films directed by men. Only 50% of male-led films pass the Bechdel test, while 84% of female-led films pass the test. Finally, films directed by women show more diversity on screen, while none of the films directed by men are described as "inclusive".

Finally, AFI tells claims to support gender equality in international organisations through the EURIMAGES **working group** which it chairs and whose members have adopted the *Gender Strategy* for 2021-23.

Targeted and long-term actions

The AFI accompanies its financial measures with various actions aimed at promoting the place of women in the film industry. These initiatives are renewed and completed each year, thus demonstrating the proactive nature of AFI's long-term gender mainstreaming work. These include:

¹⁷ <https://filminstitut.at/institut/gender/gender-report>

- The organisation of the **"If she can see it, she can be it" screenplay competition**, featuring female characters who go against gender stereotypes. For applications, the AFI selection committee receives reports analysing the project through the prism of gender and gender diversity. The competition attracts women screenwriters in particular: in 2020, 75% of the applicants were women. The sixth edition of this competition took place in the summer of 2022 and the 7th edition is scheduled to take place in 2023 or 2024.
- Support for the **ProPro (Producers Program for Women) initiative**, a **week-long mentoring programme** for female producers aimed at strengthening the position of women in the film industry. Held every two or three years, the fourth edition is planned for 2023.
- A work to raise the profile of women filmmakers through the regular publication **on their website of interviews with women directors**¹⁸ funded by AFI.

In the course of 2022, new incentives are being developed:

- Improving working conditions for people with children by promoting "job splitting", i.e. the sharing of tasks between several people to allow for an individual reduction in working time. The AFI is also working on the establishment of a childcare system.
- The creation of pairings for women who take up their first job as cluster managers - regardless of the cluster in question. This would be a form of mentoring that would enable women in positions of responsibility to get to grips with a new position.

New perspectives to fight against violence

In July 2022, a **code of ethics**¹⁹ was added to the contracts between the AFI and the crews of films receiving financial support from the Institute. This code defines the rules to be followed in terms of non-discrimination, the fight against all forms of violence, and vigilance on these issues. **Training** is also planned at the start of a project financed by the Institute.

The implementation of a new action plan based on gender statistics

AFI publishes **gender statistics in its annual activity report**. The latest publications show a stagnation of applications submitted by women: 38% in scenario development, 34% in project development, and 28% in project support. In 2020, 44% of women are actually supported in script development (+8 points compared to 2019) and 40% in project support (+13 points compared to 2019).

Since 2021, in order to improve the share of women filmmakers, a **quota system** has been implemented in the **institute's guidelines**, with a **gradual move to a parity budget by 2024**. This system follows the Swedish model and thus takes into consideration the three key departments of **scriptwriting, directing, and production**. These are hybrid quotas that are

¹⁸ <https://filminstitut.at/film/interviews>

¹⁹ <https://filminstitut.at/code-of-ethics>

mandatory but flexible: if the target is not reached within 6 months, there are no sanctions: the department simply has to report this to the board, which will decide on a case-by-case basis. The funding decision is based firstly on the evaluation of the project in terms of its qualitative content (artistic and commercial). For the second selection phase, the Commission takes into account the gender equality of the project teams proposed (gender budgeting). Once a project has been selected, the Commission ensures that the funds are distributed as evenly as possible between the women and men in the team over a relevant observation period. By 2024, gender equality should be achieved, with a gender ratio of 50% of all funds allocated, with an acceptable fluctuation margin of 5%.

According to our contact, **this action plan is already beginning to bear fruit:** since its implementation, the first objectives of the institute have been achieved. In the script development department, 47% of the budget has been allocated to projects led by women; in project development, those led by women represent 40% of the budget; and in production, 38% of the budget allocated has gone to women in film.

BELGIUM

% of films directed by women: 27.6% (average 2017-2021)

In Wallonia, measures to achieve parity in project funding...

In 2020, we saw that the *Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie* (CCA) had set itself the challenge of working to get more women to submit projects. To do this:

- Since 2016, the **CCA has been giving preference - for equal quality of the application - to films made by women.** For the first time in 2020, the CCA managed to support applications for screenplays (37% female applicants) and also for directing (35% female applicants) in equal numbers: the selection rates for applications were 21% for male directors and 39% for female directors. **The centre also reports a clear increase in the number of applications submitted by women in feature films** (+10 points since 2019 for writing and directing), which shows the effectiveness of measures taken in the past;
- Since 2019, the centre has ensured **the parity of the Film Selection Committee;**
- In 2022, **all CCA actions and their impact** (neutral, positive or negative) **are analysed from a gender perspective.** This data is collected by a dedicated unit. However, only the unit in question has access to this data and our contact was therefore unable to share it with us.

Encouraging parity rather than imposing it

The CCA is a partner in an initiative to encourage gender balance among Belgian film writers: in 2020, during the BRIFF (Brussels International Film Festival), the **PiTCH initiative** put film writers in contact with potential partners for their feature-length fiction film project (producers, broadcasters, sellers, distributors, etc.) during a **pitching session**. During this event, particular attention was paid to **the respect of parity and diversity of candidates** without imposing quotas. The CCA also participated in the second edition in 2021 and the third in **2022**. This year, the winners were equally divided: two male and two female authors received prizes.

Quantifying and qualifying discrimination to raise awareness

The CCA seeks to raise awareness among the general public as well as professionals in the sector through actions that take different forms:

- **The publication of university studies²⁰**: in 2020 and then in 2022, two university studies analysing the films selected for the *Magritte du cinéma* from 2018 to 2020 were financed by the Centre. Directed by Sarah Sepulchre, several findings are established: **parity is achieved among the characters** represented on screen but it is **far from being achieved on the side of the creative teams** (two thirds of the films studied were scripted and directed by men only). Moreover, **the characters are not very mixed**: only the secondary characters have plural profiles, while the main characters are mostly white, able-bodied, and heterosexual.
- **The organisation of conferences on gender issues**: in 2022, two conferences on the theme of gender were organised, all of which are available on the CCA **website²¹**.
- The implementation in 2021 of **a day to raise awareness of gender stereotypes and diversity in writing**, directing, and reading scripts. Throughout the day, workshops and plenary sessions will be held for writers and directors who have received funding from the centre. Our contact informs us that several of them are also members of the Film Commission and will be able to put their knowledge to good use when reading the screenplay projects submitted to the Commission.
- The launch in autumn 2022 of **training courses for film crews on location to combat sexist and sexual violence**.

Finally, according to our contact, the challenge for gender equality policies in 2021 was to achieve dedicated **budgets and resources for this purpose**. Due to the health and economic crises of the last few months, in 2022, this new budget could not yet be released.

Increasingly inclusive and ambitious measures

The Belgian centre wants to address the gender issue by broadening it to include diversity through the implementation of its **Diversity Plan²², adopted in 2021**. This Plan foresees in particular :

²⁰ Find the CCA's studies on diversity here: <https://audiovisuel.cfwb.be/ressources/publications/etudes/>

²¹ <https://audiovisuel.cfwb.be/actualite/news/replay-conference-representation-de-la-decolonisation-et-du-racisme-a-lecran/>

²² <https://audiovisuel.cfwb.be/diversite/>

- The introduction, from the second quarter of 2022 onwards, of a **diversity sheet** in the applications for development and production aid, which aims to invite "project leaders to reflect on diversity and inclusion in front of and behind the camera, as well as on the means necessary to reach an audience that is more representative of society";
- The organisation of a **coaching session for the winners**: all winners will be able to obtain an individual awareness-raising session on the theme of representation. This session, which is not compulsory, aims to raise awareness among those who will make the cinema of tomorrow.

Finally, it is within this framework of promoting diversity that the CCA is part of the **New Dawn** project alongside eight other European funds.

New Dawn²³

Launched in May 2022 at the Cannes Film Festival, 9 European funds have set up a joint initiative called **New Dawn**, to promote **a more inclusive film landscape** to allow for a greater diversity of perspectives and stories to be told.

This **pan-European fund** will support feature-length fiction and documentary projects that have already received funding. For its first year of existence, **the fund's budget is 900,000€**. The financial support for selected documentaries is **100,000€**; for fiction projects selected by the fund, it amounts to **200,000€**. Throughout the year, the teams of the selected projects will also benefit from events organised by the fund, **which aim to promote international networking**.

The countries whose public funds are participating in this initiative are: **Belgium** (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), **Finland** (Finnish Film Foundation), **Ireland** (Screen Ireland), **Luxembourg** (Film Fund Luxembourg), **Norway** (Norwegian Film Institute), the **Netherlands** (Netherlands Film Fund), **Portugal** (Portuguese Film and Audiovisual Institute) and **Sweden** (Swedish Film Institute).

On the Flemish side, the Vlaams Audiovisueel Fonds is developing a comprehensive and ambitious action plan for inclusion

In 2020, the Vlaams Audiovisueel Fonds (VAF) announced **the first phase of its action plan on gender and inclusion**. Since then, an entire chapter of its annual report is dedicated to gender

²³ Find all the information on the New Dawn website <https://newdawn.film/>

issues²⁴. It can be observed that in 2020 the selection rate of projects by women was equivalent to the rate of applications in fiction (26%) and animation (24%) but higher in documentaries (39% of applicants for 47% of supported projects).

According to the VAF, **the selection committees and juries are gender-balanced** and particular attention is paid to the cultural and ethnic diversity of its members. This attention is also reflected in **the choice of coaches and workshop leaders** in the field of talent development, but also in the panels and speakers at VAF masterclasses and conferences.

At the beginning of July 2022, the VAF launched **a comprehensive action plan for inclusion** and communicated its objectives and actions under development. Indeed, some of the measures mentioned below will be launched from the end of 2022 or the beginning of 2023.

Continuing to collect as much gendered data as possible

Since 2015, the Flemish fund has been **collecting data** on the gender and age of all persons involved in a grant application. The fund is committed to passing on this data to **external research institutes** to support studies on Flemish cinema. Finally, in 2023 the VAF would like to start (or subcontract to a university) a **research project on people in positions of power in the audio-visual sector**, with the aim of studying the typical profiles of producers, programmers, distributors, purchasing managers, etc.

Increasing awareness of these issues

In order to raise awareness on these issues, the Flemish fund implements measures aimed at film professionals and others aimed at the general public:

- Active participation in **raising the awareness of all actors with whom it collaborates**: during professional meetings, the fund encourages exhibitors, festivals, and film organisations to actively seek diversity in the offer, in the audience, and in the internal functioning;
- Co-organisation at the end of 2021 of a **half-day event dedicated to raising awareness against all forms of violence**. This event included training on filming intimate scenes with a coach who shared his advice and best practices;
- Updated the VAF website in mid-2022 to include **a page dedicated to inclusion**²⁵, including a link to the Government's Gender Chamber where abusive behaviour can be reported. This page will be progressively completed with advice, tools, information, studies, etc. The fund will put in place a communication plan so that the content of the site is regularly updated and published;
- In 2023, the fund will participate in a visibility campaign carried out by Mediarte to highlight female role models. This campaign will present **portraits of women in the film**

²⁴ https://www.vaf.be/sites/vaf/files/jaarverslagen/jv_2020_onl_2.pdf

²⁵ <https://www.vaf.be/voor-de-sector/inclusie>

industry using different media (text, image, video, audio) to highlight the profiles of filmmakers, in the hope of creating a vocation among young people.

Development of incentive policies for women in film

In 2020, the fund launched an incentive programme for women in film. Following very positive feedback on this measure, VAF intends to increase specific actions from 2023 onwards:

- In 2020, VAF launches the **temporary grant programme "slatefunding"**. This was a one-off support to a set of projects over a limited period of time. Each list of 3 projects had to contain at least one project involving a female writer and/or director; lists of 4 or 5 projects had to contain at least 2 projects. In the communication for the fund, the participation of people from different cultural backgrounds was strongly encouraged. According to our interviewee, it is still too early to measure the impact of the programme, but according to the feedback from producers, **its incentive power has been real**: many of them have indeed started working with female directors thanks to this measure.
- In October 2022, the VAF introduced an **Inclusion Incentive**. Through this grant, VAF encourages producers to work more with female talent. A producer who can demonstrate after completing a project, based on objective criteria, that opportunities have been given to women, will be eligible for automatic support from the impulse grant for its next project²⁶.
- In 2023, VAF will **create a training and empowerment programme for women in film**. The programme will consist of a number of modules around themes such as inclusive leadership, entrepreneurship, communication skills, and networking. The aim will be to support and accelerate the careers of women in the sector by giving them access to concrete tools.

Incentive policies being extended to enable greater inclusion

The VAF aims to extend these incentives to **all people subject to discrimination** and the fund is already implementing a number of measures in this direction:

- Participation in the introduction in 2022 of a call for projects for **the creation of fiction mini-series**, where the inclusive approach is an important evaluation criterion in the selection of projects;
- Since the beginning of 2022, applicants for film, media, or video game grants must now add an **"inclusion"** section to their application. This section is largely taken into account in the selection of projects. The creators of the video games selected then **receive personal guidance from experts** during the implementation of their inclusion process;

²⁶ <https://www.vaf.be/voor-de-sector/inclusie/impulspremie-voor-gender>

- Since May 2022, VAF is part of the **transnational New Dawn fund**, which explicitly focuses on inclusion²⁷;
- Finally, the VAF would like to promote the inclusion of people with more diverse profiles in the film sector. The fund is working on setting up a **database** that would be a form of **inclusive directory** where audiovisual professionals could voluntarily fill in their profiles and make their interests known.

BULGARIA

% of films directed by women: 18.1% (average 2017 – 2021)

No measures and no statistics in place

This year still, and in accordance with the law concerning the Bulgarian cinema industry, the Bulgarian National Centre of Cinema (CNC) told us that it **did not collect data pertaining to gender**. Le centre did not inform us of any measure put in place to promote equal opportunities.

This year, our contact at the Bulgarian CNC informed us of a website²⁸ that was coordinated by the City of Sofia that is partnered with the Institute of Culture and the Bulgarian Ministry of Foreign affairs. **This website presents the place of women in Bulgarian cinema** and showcases about 30 female directors. Some statistics are provided: We learn that between 2005 and 2017, female directors represented 17,90% of grant requests to the Bulgarian CNC. During this same period, 16,5% of the films that were co-funded by the Centre we realised by women. In 2016 and 2017, the amount of funding granted to projects directed by men was proportionately higher than the funding granted to projects directed by women. However, this website is not attached to the Bulgarian CNC and there is no link from one website to the other.

CROATIA

% of films directed by women: 22.7% (average 2017-2021)

Croatia lays the groundwork for future action

²⁷ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

²⁸ <https://jeni-bg-kino.com/en/>

The Croatian Audio-visual Centre (HAVC) has told us that it plans to include gender equality in the National Programme that defines the Centre's priorities for the next four years. This is a high-level policy document with annual progress reports and good news for gender equality in the audio-visual sector in Croatia. This programme is in the final stages of adoption and should be in place by 2023. Furthermore, the centre tells us that it is actively involved in discussions at European level, which should also inspire it to define its own future course of action.

In addition, the HAVC has established an informal **working group** to address concerns about gender-based abuse. This group, composed mainly of women active in the Croatian film sector, is expected to expand its membership soon to reflect a better gender balance. It is expected to make concrete recommendations, including the creation of a single anonymous contact point for reporting abusive behaviour, as well as the provision of advice and workshops for all professional bodies. However, one year after its formation, the group has not yet made any recommendations but has started to develop partnerships with relevant NGOs and the Academy of Dramatic Arts.

The Croatian Centre has also commissioned a **study on gender balance** which will provide a baseline for any future actions or statistics.

The HAVC also pays attention to **gender balance in the selection of its board members and artistic advisors**: when parity is achieved, the centre sees a better dynamic in decision-making and a greater diversity of views. Out of a total of fourteen advisors, six are women. Our contact informs us that the main difficulty in hiring female artistic advisors is the legal prohibition to apply for financial support for a film while in office, due to potential conflicts of interest. As many people working in film have a concrete film project and want to apply for a grant, it is difficult to find available professionals who accept this task. This problem affects all workers, however, as the Croatian film sector is statistically more male, it is much more difficult for the centre to find available female artistic advisors. **The management team of the centre is equal** since one woman was hired as deputy director general of the HAVC in 2022.

Implementation of the first support policies

This year, the Centre was able to implement its first incentive measures on the theme of gender. The cost of providing childcare facilities for teams is now included in requests for financial support for a project.

In addition, the HAVC also funded the Ponta Lopud Film Festival which focused on women working in film and in particular on "camerawomen" from Croatia and Southeast Europe. Theoretical and practical workshops were organised for them with one of the most famous cinematographers in the world.

CYPRUS

% of films directed by women: 25% (average 2017 – 2021)

First steps towards measures being put in place?

The deputy minister of Cypriot culture answered our solicitations for the first time since this study began. Our contact informed us that the Ministry is **actively working of different ways to promote gender equality** in Cypriot cinema in order to catch up with the major European funding campaigns that have been implementing measures for a number of years. Particular attention is paid to the **selection committee** attached to the Ministry: this committee is composed of 5 women and 4 men. It is the only public committee empowered to select the film projects that will receive financial support.

Cypriot festivals are aware of parity and gender balance

Although no measures or declarations of intent have been taken by the Ministry, our contact informs us that most of the festivals funded by the State are making **a permanent effort to ensure a certain parity and mix** in their internal teams but also in the teams of selected films.

- The Cyprus Film Days festival: more than 50% of the employees are women, and they are also present in strategic positions. Each year, half of the competing films are directed by women or deal with gender issues. In the children's film section, parity between male and female directors is respected every year. The professional event ***Dot.on.the.Map*** selects projects for the co-production forum, paying attention to parity (in the production and directing teams, but also in the themes addressed).
- Lemesos International Documentary Festival: 50% of the films programmed are directed by women, transgender people, people with disabilities, or deal with gender issues.

A follow-up on gender statistics with encouraging results

The Ministry has implemented a **questionnaire on funded feature films and documentaries** to collect data on diversity, gender equality and inclusion in Cypriot productions. This data helps the Deputy Ministry of Culture of Cyprus to gain an in-depth understanding of the gendered distribution of power positions as well as the specific needs of the Cypriot film industry to enable more inclusion. The statistics are published in the centre's annual activity report. According to our contact, for the year 2021-2022, the figures are very encouraging: **the percentage of women directors, producers and scriptwriters is around 50%.**

CZECH REPUBLIC

% of films directed by women: 22.7% (average 2017 – 2021)

Implementation of statistical tools

Since 2020, we have seen that the Czech Film Center (CFC) produces **statistics** on films financed and not financed by the fund in order to calculate the success rate of projects according to the gender of the director. These statistics show that male directors always have quantitatively more films financed and supported by the fund than female directors.

In addition, in its annual "facts and figures 2021"²⁹ document, the Centre shares gendered data. We note that in the films supported in 2021, parity has been achieved in the key positions of scriptwriting and directing in the documentary and animation sections, however, the teams of feature-length fiction films are still predominantly male (75% of the directors and 77% of the scriptwriters excluding mixed teams).

Obstacles to the introduction of inclusive policies

Although the CFF Board, whose members decide on the awarding of grants, expressed for the first time in 2019 its **support for the principle of equal opportunities** for applicants subject to discrimination (gender, racial minorities...), the **Czech Republic has not adopted specific policies** towards women filmmakers.

According to our contact at the CFC - this is justified in several ways:

- Czech legislation does not allow bonuses to be given to candidates based on identity criteria (e.g. bonuses to women in the sector). Thus, the CFC cannot implement such a policy internally;
- Furthermore, the CFC is rooted in a small film industry, its resources are limited. Creating a special appeal to support women directors would diminish other areas of support, which are already underfunded according to our contact;
- Finally, the sociocultural barrier is also mentioned, with a general rejection of all types of quotas as unfair in the Czech Republic

DENMARK

% of films directed by women: 29.3% (average 2017 – 2019)

The Danish Film Institute (DFI) aims to achieve gender parity without using quotas and with the support of the greatest number of partners from the cinema industry as possible.

²⁹ https://www.filmcenter.cz/files/editor/files/F%26F2021_final.pdf

Using gender mainstreaming as an action plan

From December 2016. The DFI put an action plan into place that's objective was, *in fine*, to have 50% of men and 50% of women asking for grants. To do this, the institute decided to put in place:

- **Gender mainstreaming policies**, meaning the integration of gender perspectives in all decisions made by the institute as well as a prioritisation in funding for projects that put gender stereotypes into question;
- A regular **dialogue forum** that regroups the main female Danish organisation professionals, during which new initiatives are discussed (ex: qualitative analyses, mentoring programmes, charts...);
- **Statistical monitoring** to produce and publish gender data on a regular basis.

Raising awareness on every level

The DFI also conducts **an awareness-raising policy for its employees and committee members** involved in the distribution of support and funding through training and workshops. As part of this awareness-raising policy, the Institute published **a report for scriptwriters in 2018**, giving them advice on how to combat gender stereotypes in scripts.

Since 2020, in order to raise awareness and encourage film professionals, the DFI has created a new document to be filled in by all producers applying for support. Producers must now provide:

- The **gender composition** of the technical, creative and casting teams;
- The **salary distribution** of the teams and the percentage of the pay gap;
- The **number of dialogues** for each cast member, regarding gender.

In 2022, the DFI participated in an event to prevent and combat gender-based violence and sexual violence in the audio-visual sector³⁰. This event, called "a line in the sand", brought together 13 organisations from the film, television, and performing arts. Together they developed a list of guidelines for professionals in the sector, including recommendations for victims. The participants also encouraged industry professionals to print out these recommendations and post them in the various workplaces (on film sets, backstage, in the actors' make-up areas, etc.).

Looking in detail at gender statistics

The DFI aims to achieve parity in funding applications. In fact, the DFI keeps a close eye on **gender statistics** through the publication of an annual study on gender in Danish film³¹ and the updating of the gender section in the "Fact and Figures"³² document that presents the Centre's annual review. This year's findings are as follows:

³⁰ <https://www.danskteater.org/strategi-initiativer/contentitem-30>

³¹ <https://www.dfi.dk/omdfi/publikationer/koen-i-dansk-film-2012-2021>

³² https://www.dfi.dk/files/docs/2022-07/Facts%20and%20Figures%202022_DanishFilmInstitute.pdf

- In 2021, **58% of lead roles in feature films** were held by women, the highest rate ever recorded by the Centre (43% in 2020);
- The Centre has received more **applications from women directors** than ever before;
- The evolution of the share of women directors in the DFI's awarding committees:
 - The Film Commissioner Scheme focuses on art house cinema. For the first time in 2021, **50% of the projects supported under this scheme were directed by women** (compared to 46% in 2020) and 59% of the projects have a female producer (compared to 50% in 2020),
 - The Market Scheme focuses on popular films with a wide audience appeal. Projects with female directors represented only 14% of the projects selected in 2020. In 2021, we noted a real increase: they represented **30% of the projects supported**;
 - The only downside this year is that in the *New Danish Screen* programme, which provides funding for the development and production of experimental feature films, there has been a sharp drop in the number of female applicants in all sections: in 2021, the share of female directors supported was 33% (compared to 63% in 2020) and in the writing section, 0% of the projects supported were by a female screenwriter, as there were no female applicants in this section (compared to 56% in 2020).

Future lines of action

Finally, the Danish Institute reports that it is constantly developing new initiatives to improve gender equality and actively participate in the fight against sexual harassment in culture and film. The DFI's goal is to be a true representative of Danish society in terms of **gender** and **diversity**. Its main challenge for the coming years is to increase the number of applications for funding from women.

ESTONIA

% of films directed by women: 22.8% (average 2017-2021)

No policies and no statistics

The Estonian Film Institute (EFI) has **no specific measures in place** for gender equality and **does not publish any disaggregated data on gender**, although statistics exist internally. The only information we have, thanks to the Fact & Figures 2022 document³³, is that of the 27 fiction films released between 2020 and 2021, only three were directed or co-directed by women.

³³ <https://www.nkc.gov.lv/lv/media/14461/download>

However, the EFI tells us that it **scrupulously monitors the parity of the commissions** allocating institutional funding and that it has more women employees than men. Our contact also told us that the EFI, the Baltic Film and Media School, and the Tallinn Black Nights Festival - three pillars of the Estonian audio-visual sector - are all run by women.

Finally, this year the EFI tells us **that film crews have put in place various actions to fight against harassment**, with for example the possibility to file a complaint about harassment quickly and securely. However, this measure was initiated by film crews, the institute has no control over it and has not received any feedback on possible cases of harassment on the film sets to date.

FINLAND

% of films by female directors: 31.2% (average 2017-2021)

Effective policies...

We have seen in previous years that the Finnish Film Foundation (FFF) has a **strong commitment** to gender equality. The Finnish foundation has set up two programmes consisting of **training, guides, statistics**, and better **communication** around inclusion issues.

Of particular note was the publication in June 2020 of a **study on employment and discrimination in the film industry** showing that many women still face gender discrimination in the workplace and find it particularly difficult to get a job in technical departments.

Based on the results of the study, a **working group** with trade unions and organisations from the Finnish film industry was established, in order to come up with an action plan to address the gender pay gap. Due to the consequences of the health crisis, this group has not yet been able to meet to start this work but is expected to start meeting at the end of 2022.

Finally, in an effort to raise awareness and combat sexist and sexual violence, in the summer of 2021 the FFF published guidelines for the filming of intimate scenes, encouraging the employment of an **intimacy coordinator**³⁴.

...monitored annually by precise statistics

In its annual figures³⁵, the FFF **devotes a section to gender equality in project financing**. It shows that in 2021, 44% of feature films financed by the FFF were directed by women³⁶. This is a progression that has taken place over the years: in 2011, only 24% of production aid was

³⁴ <https://www.ses.fi/wp-content/uploads/2021/09/Laheisyyskoreografin-kanssa-tyoskentely-ENGL.pdf>

³⁵ <https://www.ses.fi/en/yearly-statistics/>

³⁶ https://www.ses.fi/wp-content/uploads/2022/06/SES_Elokuvavuosi_FactsFigures_2021.pdf

granted to films by women directors. Our contact highlights that **in the departments where the proportion of applications from women and men projects is close to 50%, parity is achieved in the funding grants** awarded by the Institute. A very clear example is the department for scriptwriting applications: in 2010, 30% of applications were made by women and they represented 30% of the projects supported. In 2021, 41.8% applied and represented 50.6% of the projects financed by the FFF.

Increasingly inclusive measures

The FFF is satisfied with its current policies, which show very good results, and intends to keep up its actions. Our contact also tells us that any new policy will most likely focus on **inclusion and diversity** on a larger scale. Indeed, the FFF is moving from parity to a more inclusive strategy that addresses the needs of all under-represented groups in the film industry. This includes **collecting detailed data** on representation behind and in front of the camera, **working with organisations and programmes** that support immigrants and people with disabilities in the industry, and **publishing a series of articles on diversity**³⁷.

It is with this in mind that the FFF is also participating in the **"New Dawn"** project launched in May 2022. New Dawn is an international film production fund that brings together nine European film funds³⁸ wishing to promote a more inclusive film landscape and thus enable a real diversity of storytelling.

FRANCE

% of films directed by women: 24.9% (average 2017 – 2021)

The *Centre National du Cinéma et de l'Image Animée* (CNC) announced a reinforcement of its commitment to parity in 2019 and during the second ***Assises pour la parité, l'égalité et la diversité, co-organised with the Collectif 50/50***³⁹. Since then, the Centre has implemented a number of measures and policies aimed at promoting the place of women in the film industry, taking proactive action ranging from the introduction of a parity bonus to the conditioning of aid and compliance with commitments to combat and prevent sexist and sexual violence.

In the wake of these strong commitments to parity and gender equality, the CNC was awarded the double label Diversity and Equality by AFNOR Certification⁴⁰ in 2021. This label is the mark

³⁷ <https://www.ses.fi/en/category/diversity-in-the-film-industry/>

³⁸ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

³⁹

https://www.cnc.fr/professionnels/actualites/le-cnc-renforce-son-engagement-pour-la-parite-egalite-et-la-diversite-dans-le-cinema-et-l-audiovisuel-francais_1083680

⁴⁰ Afnor Certification is a company that delivers, on audit or on evaluation, signs of confidence in the voluntary field as well as in the regulatory field. ([source](#))

of the Centre's effective and voluntary commitment to promote diversity and professional equality by preventing discrimination.

An internal commitment to parity and the conditioning of festival grants

The CNC is committed to parity at different levels:

- Internally, the CNC is committed to **parity in the presidency and membership of all its commissions**. At the end of 2020, 51% of the CNC's 52 funding committees were made up of women;
- Towards the **decision-making bodies in the regions**: in the framework of the agreements signed with the regions, the CNC now systematically includes a section devoted to gender equality. Negotiations for the 2020-2022 agreements include **parity in the committees that select films supported by the regions** and special attention is requested for women in front of and behind the camera;
- **With regard to festival and school juries**: since 2019, the CNC's support is conditional depending on the respect of gender parity. In addition, for festivals, it is also imperative to sign a certain number of commitments listed in the **Collectif 50/50 charter**⁴¹.

The implementation of the "parity bonus"

In 2019, the CNC introduced a parity bonus as part of its automatic grants. Developed in collaboration with the Collectif 50/50, this bonus is granted to artistic film crews that have at least as many women as men in their main management positions. The aim is to encourage the employment of women in key positions in film production by awarding a **15% bonus to eligible films**.

In 2019, 1/4 of the films supported by the CNC benefited from this bonus, in 2020 and 2021, 1/3 of the films financed obtained the parity bonus, which proves the particularly incentive nature of this measure.

Increasing awareness through the promotion of heritage

Within the **framework of image education schemes**, each year 2045 cinemas welcome 15% of students studying in France. The entire catalogue of school programmes (school, college, high school, and apprentices in the cinema) includes 300 films. In **2018-2019**, 15 films, i.e. less than 5% of the films presented were directed by women. In 2021, the CNC set a target of 50 films in all catalogues by 2024. The CNC has started to increase the share of films by women directors, and in fact, 40 films directed by women have been added to all catalogues in the 2022-2023 academic year, which represents **13%** of the total number of films submitted. Our contact informs us of the CNC's willingness to continue highlighting films by women directors in school programmes.

⁴¹ <https://collectif5050.com/la-charte-pour-la-parite-et-la-diversite-dans-les-festivals-de-cinema-audiovisuel-et-dimage-animee/>

An intergovernmental charter to fight stereotypes

According to our contacts, the fight against stereotypes is now the CNC's next project. At the initiative of the Ministry of Equality between Women and Men, Diversity and Equal Opportunities and the Ministry of Culture, the CNC has participated in the creation and dissemination of the **charter "10 commitments of cultural and creative industries in favour of equality"**. Presented in 2021 during the Generation Equality Forum, it aims **to fight against sexist representations** and to participate in the **prevention of sexual and sexist violence** in the cultural and creative industries. It is open to any type of organisation, public, private, or non-profit, active in the cultural industries. It is structured around five objectives and ten commitments, including work on collecting gendered data on women in the film industry. Around one hundred companies and international networks have been identified for participation in this event and the Ministry of European and Foreign Affairs has also drawn up a list of 36 countries in which the cultural and creative industries are a priority area, which are also recipients of the draft charter. It is within the framework of this charter that the CNC announced the implementation of the **insurance clause covering the risk of "harassment" on filming**.

An active fight against gender-based violence and sexual violence

The CNC is implementing a series of actions to fight against gender-based violence and sexual violence (GBV) in the film industry:

- In 2020, the CNC joined the creation by the Ministry of Culture of a **psychological and legal hotline** for cultural professionals who are victims of violence, harassment, or SGBV. This listening unit, operated by Audiens, is completed by a dedicated medical consultation at the Bergère Health Centre;
- For each application for financial assistance to the CNC, the applicant must fill out a form in which they details the measures they have put in place to meet their legal obligations, as provided for by the Labour Code, in terms of **prevention and the fight against sexual harassment**;
- In January 2021, the CNC made its **aid** conditional on compliance with **specific obligations** (to be respected by companies (production, distribution, sales, etc.) that applied for the aid) **in terms of prevention and detection of sexual harassment**, including the implementation of an information system in the workplace, the appointment of a harassment referent for structures with more than 250 employees, and the provision of an alert and listening unit. This aid is also conditional on the company's legal manager completing a **dedicated training** course and obtaining certification. They aim to support the actors of the sector in the prevention of inappropriate behaviour at all stages of the production and distribution of works (on location, in the studios, during promotion...). Training is provided at the CNC by **AVFT** (European Association against Violence against Women at Work), an organisation founded in 1985 and specialised in the fight against gender discrimination and VAW at work. To date, 2700 professionals

have obtained a certificate attesting that they have completed this training. This measure was announced in 2019 during the Assises du Collectif 5050.

- As of 1 January 2023, the completion of this training will be a condition for obtaining CNC subsidies for **cinema operators**. Since May 2022, 314 professionals have already followed this training and 512 are already registered;
- The CNC has encouraged Maif and Areas to introduce an **insurance clause** in all filming insurance contracts **covering the risk of "harassment"**. This clause, applicable since 1 July 2021, is free of charge and applies to all new filming insurance contracts as well as to all current contracts between film crews and one of its insurers. This is a flagship action in the fight against SGBV **which covers the costs of suspending filming following a complaint of harassment, assault, or gender-based violence** for 5 days and up to a maximum of 500,000 euros. The aim is to enable victims to speak out and report violence without the fear of losing time and money for the production.

More and more statistics to qualify and quantify the industry's evolution

The CNC's Department of Studies, Statistics and Forecasting continues to develop gender indicators in most of its publications. Studies, summaries, and reports report on gendered indicators according to different approaches (employment, production, audiences, consumption). We note in particular the publication since the end of 2021 of the following studies:

- The CNC 2021 review, which includes a section dedicated to gender equality⁴² issues
- Parity: Actions and the CNC 2021 review⁴³
- Women's employment in fiction film production in 2020⁴⁴
- Women's employment in audio-visual fiction production companies in 2020⁴⁵
- French initiative films directed by women in 2021⁴⁶
- Audio-visual works supported between 2016 and 2020 directed and written by women⁴⁷

⁴²

<https://www.cnc.fr/documents/36995/153434/Bilan+2021+du+CNC.pdf/3edd721d-9548-c999-805d-de553e4a3e2c?t=1652987241591>

⁴³ https://e-communautes.cnfpt.fr/sites/default/files/statut_fichier/parite_actions_et_bilan_2021_du_cnc.pdf

⁴⁴

https://www.cnc.fr/professionnels/actualites/le-cnc-publie-deux-etudes-sur-lemploi-des-femmes-dans-le-cinema-et-laudiovisuel_1641617

⁴⁵ Ibid

⁴⁶

https://www.cnc.fr/professionnels/etudes-et-rapports/synthese/synthese-n-23--les-oeuvres-audiovisuelles-aidees-entre-2016-et-2020--realisees-et-ecrites-par-des-femmes_1709791

⁴⁷

https://www.cnc.fr/professionnels/etudes-et-rapports/synthese/synthese-n22--les-films-dinitiative-francaise-realises-par-des-femmes-en-2021_1709782

Focus on the CNC study "Audio-visual works supported between 2016 and 2020 directed and written by women".

This study is the first of its kind published by the CNC. It is an analysis of the people working on the direction and writing of audio-visual works funded by the CNC between 2016 and 2020.

Over this period (2016-2020), the CNC study highlights the following key points:

- Women represent **36% of the writers and directors of programmes that received support from the CNC**. They represent 34% of those supported in animation, 35% in fiction and 37% in documentary;
- The volume of hours produced solely by women is greater in documentaries (25% of total hours produced) than in fiction (12%) or animation (8%);
- Fiction and animation have **mainly mixed teams in terms of writing**: 50% of the hours of fiction supported are co-written by women and men, a share which rises to 80% in animation;
- The average hourly costs of audio-visual works are systematically lower when they are directed by women;
- Audio-visual works made by women **have fewer foreign contributions**. In fact, fewer women than men make high-budget international co-productions.

GERMANY

% of films directed by women: 29.6% (average 2017-2021)

A new and ambitious law for 2022

On the German Federal Film Board (FFA), the **new law on financing in film** – the Film Financing act (FFG) – is in place since 1 January 2022. It includes 3 major changes in policy regarding gender equality.

- **The general director of the FFA or one of their deputies has to be a woman.** This is already the case, however, it is an important political sign that this practice is now enshrined in law (Article 15).
- Gender equality is mandated for **executive committee nominations and the management board** (article 12).
- The new German law explicitly takes into account situations of **diversity and disability**. This law gives the board of directors the possibility to work further on measures that

promote diversity and inclusion within its policy competence. In this sense, the FFA plans to organise a diversity awareness workshop for the members of the Grant Committee (Article 2 of the FFG).

In addition, Article 2 of the FFG defines the missions of the FFA. As part of these missions, the FFA must work to promote gender equality, diversity and inclusion. In this context, the FFA may financially support industry initiatives that pursue these goals, such as **mentoring programs for women filmmakers**. Internally, the FFA is planning to organize diversity awareness workshops for members of the granting committees.

These actions are numerous and aim to complete measures already in place: let us recall that **since 2018**, producers are permitted to include **costs that cover childcare in budgets that qualify for support** (even if this measure is in actual fact used very little, it still exists in 2022).

Financing of studies on gender parity in audio-visual sectors

Our contact informed us that the FFA finances different studies on the topics of gender and diversity in German audio-visual fields. In 2017, the FFA commissioned a study on the **gendered distribution of the education system and professionals in the audio-visual fields** in Germany⁴⁸. Its main conclusions were that men were overrepresented in German audio-visual fields and that gender stereotypes constitute an obstacle for women in some professions. The study denounces two main barriers to gender equality in audio-visual sectors: **prejudice based on stereotypes and structural exclusion mechanisms**. To respond to the first barrier, the study itself prompts people to identify and draw attention to these stereotypes to deconstruct them. More concrete action would be needed to break down the structural exclusion mechanisms.

In 2022, the FFA participated in the financing of the study "**Visibility and Diversity**"⁴⁹. The main conclusion is that female characters, **although increasingly numerous on screen, are far less diverse than their male counterparts**. Women are consistently portrayed as thin, young, and romantically linked to men, while male protagonists have more diverse bodies, are of varying ages, and are valued on screen more for their work than for their marital status. This disparity is also found behind the camera where there are fewer female directors and screenwriters than men. This study shows that **90% of films directed by women pass the Bechdel test** and feature a much wider range of female characters.

Multi-faceted and increasingly inclusive awareness-raising

In order to raise awareness on issues of parity and gender diversity, the FFA is implementing various actions, including:

⁴⁸ <https://www.ffa.de/marktforschung-und-statistik-1.html?highlight=gender>

⁴⁹ https://www.ffa.de/aid=1365.html?newsdetail=20220208-937_frauen-auf-der-leinwand-jung-schlank-und-partnerin&highlight=frau

- The annual publication of a **brochure**⁵⁰ indicating, in particular, the breakdown by gender of funding applications and funding granted in the fields of writing, directing, and production. We can observe that FFA-funded projects directed by women generally have a lower budget, in Germany, the average budget of a film directed by a woman is 3.8 million euros, which is on average two million less than the budget of their male counterparts.
- The creation of a **page on the FFA** website dedicated to the measures already implemented to improve gender equality and diversity in the audio-visual⁵¹ sector. It includes articles, statistics but also the different events in which the FFA is involved.
- Participation in **Dialogue Forums against Sexism**, a ministerial initiative in cooperation with EAF Berlin. The objectives were on one hand to promote the exchange of knowledge and good practices to prevent sexism and on the other hand to encourage recommendations for actions in the fields of culture, media and public space.
- The participation of the FFA in **work groups** at national (with the German regional film funds) and European level (EFAD working group on gender and inclusion) in order to exchange information and benefit from good practices in the field of gender and diversity. In particular, the FFA participated in the work group "**Culture and Media**" and contributed to the formulation of recommendations for action. The Centre is currently studying the feasibility of the measures emanating from its working groups.

In general, the FFA's policies tend to be increasingly intersectional, and take into account questions of diversity more and more.

GRECE

% of films directed by women : 17.6% (average 2017 – 2021)

The Greek Film Centre takes its first steps

In 2020, the Greek Film Centre (GFC) told us they took no measures and published no data regarding gender in the film industry. Everything changed in 2021 when the GFC put in place several different measures and started researching and **analysing statistics** related to the gender of those asking the institute for funding.

Two programmes to support women in film

As reported last year, the GFC introduced two programmes in 2021 with specific provisions for a gender balance policy:

⁵⁰ <https://www.ffa.de/ffa-overview-1.html>

⁵¹ <https://www.ffa.de/fokus-gender-1.html>

- The Location Scouting Support Program, in force since April 2021, according to which the presence of women in the main departments is scrupulously considered among the criteria for evaluating projects.
- Since May 2021, the GFC supports already funded short film projects with an additional grant of 3,000€ when at least eight of the following positions are held by women: director, assistant director, scriptwriter, producer, production manager, director of photography, camera assistant, grip, production design, costume design, sound recording, sound design, music, editing, and colour grading.

In addition, since June 2021, the GFC monitors the gender of directors in all its programmes, with the aim of **encouraging projects with a majority of female directors** and in the hopes of achieving more gender-balanced funding conditions.

First statistics to be followed closely

This year, our contact sent us the first statistics following the adoption of these policies: between May 2021 and May 2022, 37.30% of applications for screenplay grants were made by women, they represent 37.10% of applications for directing and 40% of applications for production. These figures are the first gendered data carried out by the Institute, and it will of course be necessary to monitor their evolution over the years.

HUNGARY

% of films directed by women: 24.4% (average 2017 – 2021)

Internal dispositions but no policies

The Hungarian National Film Institute (NFI) does not produce statistics and has no action plan relative to gender

However, the **internal regulations of the institute** prohibit discrimination and harassment and encourage its partners to raise issues of sexual or sexist violence. In 2020 the institute an **alarm system** alongside the creation of an **ethics committee** in service of its employees, clients, and partners. This system allows people to “report any worries, to ask advice, or report violations” in a confidential manner. For every alert, an independent enquiry is launched by the ethics committee. This system is not specific to sexist and sexual violence but these can be reported here without fuss.

In 2021, our contact told us that the NFI training department strives - especially in its funding grants – to put forward women in the industry. The NFI also makes sure that its panel members and speakers and gender-balanced during conferences.

ICELAND

% of films directed by women: 35.8% (average 2017 – 2021)

Working internally to achieve gender parity...

The Icelandic Film Center (IFC) emphasises gender issues in its application systems as well as in its internal evaluation guidelines:

- When applying for support, applicants are asked, among other things, **to indicate the names and gender of all persons in creative positions**. If their project is supported, **in order to receive the final payment**, they must send the Centre the actual list of the gender breakdown of the creative team, so as to minimise dishonesty in the application process. This allows film professionals to have a clearer picture of the gender distribution of workers and to be able to address imbalances more quickly;
- As part of the internal procedures, IFC consultants are instructed to take into account the criteria **set out in the Bechdel-Wallace test**⁵² when reading and evaluating screenplay proposals, and to check whether the creative content of the applications favours multidimensional female characters;
- The IFC tracks gendered statistics on grant applications and supported projects (in writing, directing and production) on an annual basis and publishes the success rate by gender on their website⁵³.

... in particular through a new film policy for the period 2020-2030

This new policy⁵⁴ from the Ministry of Education, Science and Culture defines the guidelines for the IFC's action until 2030. On the themes of parity and inclusion, we can note:

- The IFC's budget will be increased so that the fund supports more projects at the scriptwriting stage, as well as a greater diversity of projects. The fund will seek **to support these projects on a parity basis**;
- Work will be done to **value the role of women in filmmaking**, particularly through the education of women by encouraging them to work in this sector;
- **Monitoring of gender statistics**: an information website, or dashboard, should be developed to provide statistics and key performance indicators for the sector. For example, statistics on turnover, income and export earnings should all be broken down by gender and published and updated regularly.

Future action lines: raising the profile of role models and introducing a bonus

As in many industries, the IFC is receiving fewer applications from women and is looking for ways to encourage them to apply more. Part of the problem is that Icelandic women filmmakers

⁵² For a film to pass the Bechdel-Wallace test, it needs to feature at least two female characters who are named, who talk to each other, about something other than men. <https://bechdeltest.com/>

⁵³ <http://www.icelandicfilmcentre.is/facts-and-figures/gender-equality/>

⁵⁴ <http://www.icelandicfilmcentre.is/media/skjol/200826-Film-Policy-Iceland-English-version.pdf>

lack visibility. In 2021, the IFC created for the first-time **funding to encourage film culture**, and is working to highlight the work of female directors.

The IFC has also proposed legislation to the Ministry that would allow a **20% higher grant** if at least one of the key positions (script, direction, production) is held by a woman. This proposal is under discussion in the Ministry but has not yet been adopted.

IRELAND

% of films directed by women: 19.6% (average 2017 -2021)

An action plan and specific initiatives for female talent

In 2015, Screen Ireland adopted a **six-point plan** to encourage more women to apply for funding:

- Collect, publish and track data on gender inequality;
- Raise awareness of gender inequality among production companies and industry representative organizations, collaborate with them on training initiatives highlighting unconscious bias in creative decision making;
- Train those in creative positions on diversity and equality issues;
- Continue training and mentoring initiatives through Screen Training Ireland;
- Support schools and higher education initiatives to promote equality in Irish culture;
- Work with project funding partners to promote gender equality and diversity in publicly funded film content.

In 2021, to deepen and give a new dimension to this action plan, our interlocutor from Screen Ireland shared with us several funding initiatives adopted by their institution to encourage and support more female applications and female talent:

- POV⁵⁵, a **funding and training program** exclusively for female talent;
- **Enhanced production funding** for women's feature films⁵⁶;
- Focus on the development of women-initiated feature films;
- **Promotion and exchange** focused on female talent;
- Appointment by the Screen Ireland Board of Directors of a new Gender Equality and Diversity Sub-Committee that will consult with external bodies to establish standing policies and guidelines for the application process and funding arrangements. The subcommittee will also be responsible for their implementation and enforcement.

⁵⁵ https://www.screenireland.ie/images/uploads/general/POV_Guidelines_APPROVED.pdf

⁵⁶ <https://www.screenireland.ie/gender-and-diversity/ifb-gender-statistics/enhanced-production-funding-for-female-talent-other-funding-schemes/>

In 2022, to promote more diversity and gender in the industry, Screen Ireland is participating in the pan-European New Dawn initiative⁵⁷.

New measures to address violence in the sector

A major new feature of 2022 is the introduction of two free, online training courses for professionals in the sector, as part of the government's "Safe To Create" program⁵⁸. The themes of these trainings are :

- **Anti-bullying and harassment** in the arts and creative sectors⁵⁹;
- The **fight against unconscious prejudices**⁶⁰.

Annual monitoring of statistics

Screen Ireland also publishes annual statistics on funding applications, including gender breakdowns⁶¹.

Of the grant applications **for projects in development** for the year 2021, 18% of the applicants are women and 19% of the applicants are women. In the scripted sector, the figures increase from 38% of applicants to 41% of applicants and in the production sector, 43% of applicants are women and 54% of applicants are women.

As far **as production projects** are concerned, female directors represent 34% of those supported by the fund this year (+5 points compared to the proportion of female candidates), female screenwriters 48% (+7 points) and female producers 51% (-4 points).

In terms of evolution of the figures, Screen Ireland has also published a report entitled "*Gender Breakdown - Projects Produced 2015/6 and 2019*" highlighting the evolutions in the projects produced in 2015/2016 and in 2019. It can be seen that between 2015 and 2019, the proportion of female directors has increased from 10% to 38% in the projects produced. The proportion of female screenwriters has increased from 27% to 43% and that of female producers from 63% to 69%.

⁵⁷ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

⁵⁸ www.safetocreate.ie

⁵⁹ <https://www.screenireland.ie/courses/tackling-bullying-and-harassment-in-the-arts-and-creative-sectors>.

⁶⁰ <https://www.screenireland.ie/courses/addressing-unconscious-bias-basic-awareness-for-the-arts-and-creative-sectors>

⁶¹ <https://www.screenireland.ie/industry-insights/screenireland-data> (section *Gender Statistics*)

ITALY

% of films directed by women: 14.3% (average 2017 -2021)

A law to favour women in cinema...

Since 2016, a new film law has been adopted in Italy. It aims to reform the entire system of financial support granted in the audiovisual sector. Its decrees include measures in favour of productions made by women (cinema, television, web) with, in particular, a **points system** valuing projects whose **creative team** is mainly made up of women, especially if a female director is attached to it. **Since 2021, this points system has been extended**, and no longer focuses solely on the composition of creative teams, but also values **technical teams** composed mainly of women.

Even if, since the beginning of this measure, the Italian Ministry of Culture noticed an **increase in requests for support for films with female directors** compared to the previous system, there is still only a very slight increase in the number of films directed by women, which is very low, at under 15%.

... followed by statistics that have not improved

The Italian Ministry of Culture outsources a **report on the impact of this 2016 law**⁶², which is updated annually. In this report, the gender of the administrators as well as the representatives of the companies benefiting from their support programmes are monitored. In 2021, our contact indicated that a gender imbalance continued to exist and that it became more pronounced as we moved closer to the market (particularly in the distribution sector). This year, it was also pointed out to us that the statistics put in place are still strictly binary: there are no official figures for non-binary people in these key positions in the film sector.

Increasing awareness of gender issues

During the year 2021, various actions were implemented to raise awareness on gender issues:

- At the beginning of 2021, the Ministry organised a **call for projects on the theme of violence against women**. This call for projects is the only one in which parity between male and female directors has been achieved.
- In September 2021, on the occasion of the Venice Film Festival Mostra, the Ministry participated in **the organisation of the third seminar on equality and inclusion in the film industry**. The event aimed to raise awareness and highlight gender issues in culture. Statistics were presented as well as a video of the Collectif 5050's awareness-raising campaign "CharactHer".

⁶² <http://www.cinema.beniculturali.it/uploads/VI/2021/valutazione-impatto-legge-220-2016-anno-2019.pdf>

- Finally, in November 2021, the Italian Ministry of Culture created **an Observatory for Gender Equality**⁶³ which aims to raise awareness of gender issues in the cultural industries as a whole, by listing good practices to be followed or by promoting specialised training.

LATVIA

% of films directed by women: 32.5% (average 2017 – 2021)

No measures and no policies

Our contact at the National Film Centre of Latvia (NFCL) informs us that this year again **the Centre has not adopted any measures related to gender equality**. However, our contact points out that :

- The gender issue is, in a way, "minor" in small industries because the competition between professionals is relatively low;
- Of the thirteen Latvian fiction films **released in theatres** between 2020 and 2021, only 4 were directed or co-directed by women⁶⁴;
- The Centre notes a progression in the support given to films by women directors: of the 4 fiction projects **supported** in 2021, 3 were indeed directed by women;
- The Centre is headed by a woman, Dita Rietuma;
- Since 2022, 100% of the NFCL's employees are women.

Some statistics on gender in Latvian cinema (data from 2021)

The NFCL analysed **the percentage of men and women in key positions in fiction and animation feature films** released in the previous six years. The percentage of male professionals is higher overall, however, the numbers are almost equal in **production**, meaning that female producers are also surrounding themselves with more men.

To date, the Centre has no plans to update these studies or to produce new figures.

LITHUANIA

% of films directed by women: 18.6% (average 2017 - 2021)

This year, the Lithuanian Film Center did not respond to our requests, hence some information may be missing: this paragraph is a summary of the Center's responses from previous years as well as information found on their website this year.

⁶³ <https://www.beniculturali.it/osservatorio-per-la-parita-di-genere>

⁶⁴ <https://www.nkc.gov.lv/en/media/14461/download>

A comprehensive effort to combat sexual harassment

In 2019, the Lithuanian Film Center (LFC) conducted **a project for the prevention of sexual harassment in the film industry**. This project took the form of a survey and a workshop after which recommendations for action were forwarded to the Lithuanian Film Center. In addition, with the help of specialists, training sessions are ongoing on the identification of sexual harassment and possible prevention methods for establishing a safe creative and working environment.

In all government funding agreements signed by the LFC, **a new clause** has been added committing the film project manager. On the LFC website, a section entitled "A safe environment without sexual harassment" has also been created. Its purpose is to systematize information on sexual harassment and its prevention for employees in the industry. This section provides victims with information on where to seek help, examples of good practices and encourages film companies to take responsibility in this regard. Since our last contact in 2020, LFC has received several requests to continue its workshops and expand its training program. So it seems that this training encourages discussions on this topic in Lithuania. Thus, new workshops have been organized in 2021.

Plans to continue its work

In 2021 the Lithuanian Film Centre became a partner of the **European Women's Audiovisual Network (EWA)**⁶⁵, so the LFC supports the presence of Lithuanian professionals in this network as well as initiatives organized by EWA in Lithuania. This partnership should encourage the development of actions aiming at reinforcing the presence of women in the Lithuanian film industry, notably through round tables, mentoring programs...

In addition, the LFC announced in 2021 that it would cooperate in an international project to analyze social (gender, diversity) and democratic values on digital film and television platforms, with Sweden, Norway, Spain and France.

Finally, according to our contact, the main challenges of the LFC are the gender pay gap and ensuring a safe and equal environment for all in every film production company in Lithuania.

⁶⁵ <https://www.ewawomen.com/>

LUXEMBOURG

% of films directed by women: 17.3% (average 2017 - 2021)

The establishment of a regulatory policy

The Film Fund Luxembourg (FFL) encourages producers to submit more projects written and/or directed by women. Consequently, since January 2020, the FFL Selection Committee has implemented what we call "soft quotas": in a situation of direct competition between two projects of equal quality, **"a project submitted by a female director takes precedence over that of a male director"**.

In addition, Luxembourg regulations limit the number of projects that a producer or production company is allowed to submit per calendar year. The FFL is considering allowing a higher number of projects to be submitted when they are led by women.

As Luxembourg is a country **known for its co-productions**, the FFL's main objective is to increase the number of co-productions made by women who apply for FFL support. This objective must therefore be part of a **cross-border effort** involving the different co-producing countries.

Cross-border support funds

In 2020, we learned that the Film Fund Luxembourg (FFL), together with Screen Ireland, had set up a **fund to address the disparities in the distribution of genders** within the Luxembourg and Irish film industries. The total budget of this economic support was 120,000 euros for the pilot year (2019). The FFL and Screen Ireland supported three women's projects out of the five submitted that year. Our contact informs us that a second call for projects is currently being prepared.

Since the beginning of 2021, the FFL has been a partner in the New Dawn initiative alongside 8 other European public funds⁶⁶. This initiative aims to open the film industry to new voices and more diverse perspectives.

The FFL also seeks to promote diversity at national level: its local channel RTL Luxembourg is currently working on launching a call for projects for series (fiction/animation) in development that would pay special attention to diversity, parity, and inclusion.

⁶⁶ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

First national statistics planned for early 2023

The **FFL's new electronic project submission platform**, which has been in place since mid-2020, makes it possible to collect certain types of data on the gender of applicants at the time of project submission (applicant, film maker, etc.) This data will be very useful for establishing complete statistics.

Since 2021, the FFL has been working with a national association of women producers on a gender-based statistics project. The figures are being analysed and prepared but have not yet been published. An **event to present the study** is planned for early 2023 as part of an event initiated by the Filmbüro Saarland.

MALTA

We have no representative figures for the % films directed by women in Malta

For the first time since the launch of our study in 2016, the Malta Film Commission (MFC) responded to our requests. Our contact showed not only a willingness to take part in our study, but also to make a more significant contribution in the coming years.

A strong commitment to counter discrimination in employment

Our contact informs us that **discrimination** on the basis of gender, disability, sexual orientation, social class, or ethnic origin is **prohibited in the Commission's recruitment process and in the selection of projects** in the context of grant applications. Only the quality and experience of the teams are considered: gender should not influence any decision.

The development of gender statistics...

The MFC pays particular attention to the number of women in the industry and in particular to the share of people applying for cash rebates. However, to date, the institute does not have an exact idea of the percentage of women in the different positions in the film chain. In order to overcome this lack of statistics, **a new digital system will be put in place to quantify and monitor the number of women** in all funding departments and in all positions in the film industry.

...from which specific policies will - perhaps - follow

Once the Institute has a clearer picture of the numbers and gender disparities in the film industry, measures may be taken to ensure better parity in the different funding sections. Indeed, the Institute's new action plan, **Vision 2030**, which will be implemented from 2023 onwards, **could include a gender dimension** if this proves necessary in light of the figures obtained through statistical monitoring.

It should be noted that the Maltese film industry is still young and that, according to our interviewee, the number of projects directed by female producers, directors, and scriptwriters is "quite correct". This would explain, among other things, that no policy aimed at increasing parity has been put in place to date. The main objective that will guide the next steps and policies of the MFC is to attract young enthusiasts, regardless of gender. It is therefore not yet clear what measures will be taken to promote gender equality in the sector.

MONTENEGRO

We have no representative figures for the % films directed by women in Montenegro

A willingness to commit to more equality

The importance of gender equality is recognised in the **National Programme for the Development of Montenegrin Cinematography 2018 - 2023**, which stipulates that all actions of the Film Centre of Montenegro (FCM) should be undertaken in order to improve the place of women in the film industry in front of and behind the camera.

In previous years we noted:

- The publication in 2019 of a study, in partnership with the Faculty of Drama, **on gender equality** in the Montenegrin film industry;
- **The collection of gender-disaggregated data**. However, the Centre keeps this data for internal use;
- The introduction of a special criterion giving **priority to projects with female scriptwriters** for co-financing applications;
- A stated intention in 2021 to achieve parity between decision-makers and experts in the funding allocation committees. This parity was far from being achieved in 2020, when these committees were made up of 70% men and 30% women. In 2022, our contact informs us that **parity has now been achieved**.

Our contact informs us that Montenegro is currently in an **unstable political situation**. In fact, the government allocates a very variable budget to the FCM from one year to the next. This financial instability represents a real obstacle for the centre: different projects are planned to promote the place of women filmmakers, but these measures are currently frozen due to the lack of available budget.

In the future, as soon as it has the means to do so, the Centre plans to

- Publish a **second study** on the representation of women in Montenegrin cinema;
- Organise a **call for projects** made by women or dedicated to women.

NORTH MACEDONIA

% of films directed by women: 15.3% (average 2017 - 2021)

For the first time since the creation of our study, the North Macedonia Film Agency, responded to our requests and shared with us the different measures implemented by the Centre to promote gender equality at the heart of the Macedonian film industry.

Signing a charter and collecting gender statistics

The North Macedonia Film Agency signed the **intergovernmental Charter of Commitment for Gender Equality** initiated by France at the 2021 Generation Equality Forum. The aim of this forum was to set new concrete commitments to gender equality in the audio-visual sector. Within this framework, the Macedonian Centre committed to **collect statistics on the place of women in the film industry** in North Macedonia over the period 2021-2025, in order to quantify the evolution of the place of women in the film industry.

In addition to signing this charter and producing gendered statistics in the coming years, the Centre's review document, Facts and Figures 2021⁶⁷, includes for the first time **an entire section dedicated to gender**. In particular, we find :

- Precise statistics on the share of Macedonian films released between 2015 and 2020 with the share of those that **were directed, scripted, or produced by women**. Note that only one of the five films released in 2020 and 2021 was directed by a woman;
- Statistics on **the employees of the North Macedonia Film Agency**. It should be noted that the Agency's Board of Directors is composed entirely of men and that the Board of Experts that implements measures to promote the film industry is composed of four men and only one woman. However, 91% of the employees of the North Macedonia Film Agency are women.

The organisation of round tables and meetings

The North Macedonia Film Agency had begun work on gender issues before the signing of the 2021 charter:

- In 2016 the organisation in partnership with the Swedish Film Institute of the event SNOWE 3 - Women in Film - Creative Networking. This 4-day event aimed to **create a network between women in the sector** and to foster international collaborations through meetings, film screenings and panel discussions around the place of women in the audio-visual industry;
- In 2017, the organisation of the meeting of the management of the European fund EURIMAGES, including **a round table on the evolution of the place of women directors** in the Macedonian film industry over the last 15 years;

⁶⁷ <http://filmfund.gov.mk/wp-content/uploads/2022/03/FactsFigures-Web-2021.pdf>

- In 2019, the financing of the second edition of the Beach Film Festival which organised a round table on the topic "Women are Women - **the archetype of the female characters in European cinema**", in partnership with MEDIA - Creative Europe⁶⁸.

A first visibility campaign that will be further developed in the years to come

The Centre set up a **visibility campaign** on its social networks to promote the work of 8 particularly emblematic Macedonian female filmmakers and to create inspirational female role models for future generations. Every week for two months, a female filmmaker was featured through various posts on the Agency's social networks, including photos, videos, trailers of films she worked on and an interview. In 2022, the Centre intends to continue this work of raising the profile of Macedonian female filmmakers.

NORWAY

% of films directed by women: 34.2% (average 2017-2021)

A multifaceted and ambitious five-year action plan that is bearing fruit

In order to achieve its gender goal, the Norwegian Film Institute (NFI) has been developing a five-year action plan for inclusion, representation in Norwegian film and film culture, called

Relevance. Audience. Sustainability and with five major objectives:

1. To transform the Institute into an open, accessible, fair, and **inclusive organisation**;
2. To ensure that Norwegian films **reflect society** in such a way that different social groups feel represented;
3. Stimulate **inclusive distribution** so that films reach all levels of society;
4. Encourage **wider recruitment** with targeted talent development;
5. To reach out to more **social classes**.

In order to achieve its objectives, the NFI has developed several specific actions:

- Making the award of grants conditional on **diversity standards**, i.e. requirements for inclusion and representation on screen, behind the camera and in audience development.
- Implementing a diversity mainstreaming policy, i.e. **making diversity a priority criterion** in all programmes and in the evaluation of projects.
- Maintaining moderate positive action measures, i.e. gender **quotas** and continuing to aim **for 50/50 in grant allocation**.
- Establishing **a development programme** for filmmakers from under-represented groups. This programme will be modelled on the UP filmmakers' development programme (2018/2019), which the NFI has created in collaboration with Talent Norway.

⁶⁸ To find out more about MEDIA - Creative Europe, you can find a brief presentation on page 5

Through UP, 12 directors and producers have been offered scholarships, professional workshops, coaching, and funding.

- Continuing **to produce data**: an annual gender balance report, a separate diversity report and an audience mapping to examine whether Norwegian film is perceived as relevant by different groups in Norwegian society.
- Developing a joint strategy with the regional film centres, the Sámi Film Institute and Talent Norway for **the recruitment of talent from underrepresented groups**.
- Organising **courses and seminars** on unconscious bias and discrimination at work, on issues of inclusion and representation.
- Maintaining existing measures on **reporting and prevention of harassment**. Training to combat gender-based violence and sexual violence is mandatory for all recipients of NFI funding.

Our contact at the NFI tells us that the implementation of this plan has been delayed due in part to the health situation, so the mid-term evaluation planned for 2021 could not yet be conducted by mid-2022. However, most of the measures described above have now been launched and very good results have been observed with regard to gender equality.

Encouraging statistics

The NFI's goal is to achieve a **permanent 50/50 split between men and women** receiving development and production support. After achieving this target in 2018, the proportion of women among NFI production grant recipients was above 50% for the first time in 2019 to a total of 52%. In 2020, however, the proportion of women decreased to 46%; this is also reflected in the proportion of women grant applicants (41% in 2020). According to the NFI, this is not due to structural changes in the sector, but rather to natural variations from year to year. However, the Institute is closely monitoring this development and annually tracks the share of women in key positions (producer, director, scriptwriter) among projects that have received NFI funding. Of all the projects supported in 2021, women represent 51% of producers, 45% of directors and 44% of screenwriters. For feature films only, women represent 56% of documentary directors and 36% of fiction directors.

Towards increasingly inclusive policies

In addition to the measures contained in this action plan, the NFI established a **diversity mediator** in 2020, which, among other things, helps to ensure that diversity and inclusion are an integral part of the NFI's activities. To ensure better dialogue with under-represented groups and to ensure that the NFI's overall inclusion work and the various inclusion measures are accurate and targeted, the institute has established a **reference group**, which is consulted regularly. In addition, on a daily basis, the NFI pays particular attention to the selection of its speakers, suppliers, consultants, and service providers. Finally, the institute provides training to combat stereotypes and prevent violence, in particular sexual harassment.

Challenges for the future

According to our contact at the NFI, the two major challenges in the future work on gender equality and diversity are:

- On the one hand, the **challenge of diversity** in decision-making positions. Questions of diversity are poorly handled, both in the film industry and in the film bureaucracy;
- On the other hand, there is a need to **measure diversity** in order to monitor developments in this area and to be able to assess how successful institutions are in creating a more diverse film industry. However, measuring diversity at the creative level is a challenge, especially as constructing good categories (related to gender, ethnicity, age, sexual orientation, social class...) is not an easy task. Furthermore, any processing of personal data must have a legal basis to comply with Norwegian law. For example, the NFI is currently working on methods to measure diversity in its grant management.

THE NETHERLANDS

% of films directed by women: 28.7% (average 2017 – 2021)

A diversity and inclusion strategy that accounts for gender

In the Netherlands Film Fund (NFF), gender equality is an integral part of the **diversity and inclusion strategy**. The NFF's goal is to include all dimensions of diversity in their policies and funds, as well as in the institution itself.

The NFF's diversity and inclusion policy includes many actions:

- **Assessment of the contribution to the diversity of projects applying for a grant:** since 2017 the NFF takes into account criteria related to inclusion in the selection of projects and gives feedback to applicants on their inclusion strategy;
- **Diversity in the composition of the committees that analyse the projects:** currently, 4 out of 9 consultants are women and 3 out of 9 have a bicultural background;
- **Organisation of training** on unconscious bias;
- **Financial support** for the national hotline dealing with unwanted and inappropriate behaviour in the performing arts, film, and television sector;
- Collaboration with Colourful People, a **diversity recruitment team** specialising in the recruitment of decision-making positions;
- Targeted contributions to diversity activities including a partnership with the **Anti-Racist Task Force for European Cinema (ARTEF)**;
- **Creation of an internal piloting group:** since January 2021, this group coordinates activities and actions at political, financial, and organisational levels of the fund, while raising awareness of inclusion issues among management. This group has worked on revising the language used in all the fund's communications; establishing criteria, monitoring and evaluation procedures to monitor diversity and inclusion; organising

discussions on the subject with all NFF members and creating a safe space to exchange on this topic.

Persistent statistics and encouraging figures

The NFF publishes the ratio of female to male directors, writers and producers in its annual report. In 2021⁶⁹ **42.6% of funded projects were directed by women** (36.8% in 2020), **44.8% had a female producer** (41.4% in 2020) and **43.6% had a female screenwriter** (42.4% in 2020). In this annual report, we can in fact read that "these percentages represent slight improvements, but they do not yet reach a 50% gender balance".

New action lines under development for the period 2021-2024

The fund works on 4-year policy cycles, so new action lines of this new strategic plan on gender and inclusion have started in 2021⁷⁰. In this sense, our contact at the NFF points to several future lines on diversity issues:

- In its last policy period **2017-2020**, the NFF had not set requirements for grant applicants (quotas) or created incentives to promote diversity in crews and productions. For the period 2021-2024, the NFF is **exploring the possibility of introducing incentive policies**;
- **Participation in the New Dawn initiative**: since May 2021 this initiative is financed by 9 European⁷¹ public funds that aim to open the film industry to new and more diverse voices and perspectives;
- **The development of new support programmes focusing** on under-represented groups in the film sector and/or in society;
- The **development of a Diversity & Inclusion** database in the Dutch film sector. To this end, the NFF collaborates with and funds several external organisations;
- **Financial and operational support** (through sharing of data and contacts) **to the research project Vrouwen in beeld**⁷² (Women in the picture) assessing the representation of women in the Dutch audiovisual sector;
- **Mainstreaming gender and diversity in all their policy and financial instruments**;
- **Monitoring the evolution of measures** through data collection;
- **Working on internal HR policies** to make them more inclusive.

In the context of this future perspective, our contact at the NFF tells us that the three main challenges related to inclusion and diversity that the NFF will have to face are:

On the one hand, the challenge of **fair compensation** for all film professionals;

⁶⁹ https://www.filmfonds.nl/image/2022/6/16/fff_2022_v20_spreads.pdf

⁷⁰ <https://www.filmfonds.nl/page/8712/policy-plan-2021-2024>

⁷¹ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

⁷² <https://www.vrouweninbeeld.nl>

- On the other hand, the challenge of establishing real equality in terms of **diversity and inclusion** in front of and behind the camera;
- Finally, it is a question of obtaining the **full support of all the actors in the film sector**. This support is necessary to make changes collectively and sustainably.

POLAND

% of films directed by women: 18.2% (average 2017 – 2021)

This year, the Polish Film Institute did not respond to our requests, so some information may be missing: this paragraph is a summary of the Center's responses from previous years as well as information found on their website this year.

A more equal Institute

In 2020 we saw that **five public debates** had been organized during Polish film festivals since 2015 and that this had helped convince the Polish Film Institute (PFI) to impose a certain percentage of women among the expert committees in charge of awarding or not the grants to film projects. Thus, for the past three years, at least 50% of the members of the selection committees advising the general director of the PFI must be women, at least 35% of the experts must be women and at least one of the three members of the expert committee must be a woman. Finally, according to our contact at PFI, almost all of the institute's leadership positions are held by women.

Encouraging measures

On the one hand, our contact at the PFI tells us that since 2020, meetings covering a number of issues, including equality issues, have been organized as part of a dialogue with representatives of the Polish film industry.

One of the elements resulting from these meetings is to put in place ways **to fight against violence and bullying**, to ensure equality on the set from the beginning to the end of the filmmaking process. The recommendations include the creation of a place where women can obtain free legal and psychological assistance.

In addition, the PFI also **developed its research sector** and introduced the obligation for producers to include reports on equality issues in the agreements submitted to the PFI at the end of the development of a film.

Finally, the PFI planned to complete its statistical study on the issue of women's participation in film production for the last five years by the end of 2020. To date, however, we have not found this study on their website.

PORTUGAL

% of films directed by women: 21.4% (average 2017 – 2021)

A points system, a bonus, and an increasingly equal jury

Since 2018, the Portuguese Film and Audio-visual Institute (ICA) implemented a **scale to prioritise films by women directors and their funding**. In the screenwriting and project development support programmes, the ICA also grants a **10% bonus** for projects with at least 50% female writers. Since its introduction in 2018, 14.9% of the applications submitted to the ICA were eligible for this bonus. Of the 34 projects supported by the Institute, 5 obtained this bonus, i.e. 14.7% of the projects funded. Furthermore, we note that the ICA has achieved parity in the **composition of the members of its jury** awarding financial grants: we have seen a yearly improvement in the share of women, progressively increasing from 39% of the jury members in 2018, to **51.9% in 2022**.

Accurate statistics to monitor the evolution of these measures

The ICA produces annual **statistics broken down by gender**. These include the percentage of women directors supported by ICA grants, the gender composition of the Institute's juries and commissions, and the number of films by women directors distributed in cinemas. In 2021, films by women directors that received production support represent 50% of animation films, 30% of documentaries but only 13.3% of feature films.

Towards inclusive funding beyond gender

In 2021 the ICA told us it was looking at ways to promote not only gender equality but also **diversity and inclusion**. The ICA is one of nine funds⁷³ participating in the **New Dawn** initiative, launched in May 2022. The aim of this pan-European fund is to finance projects with a real diversity of perspectives and stories told in order to promote a more inclusive and diverse film landscape.

⁷³ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

ROMANIA

% of films directed by women: 19% (average 2017 - 2021)

No policies and no files concerning gender

Our contact told us that the Romanian Film Centre (RFC) has no plans to implement gender policies to help develop gender parity in cinema.

Let us remember, however :

- In 2019 a debate was organised on the topic of **equal opportunities** in the Romanian cinema industry during a committee meeting for EURIMAGES. Gender statistics covering the period from 2007 to 2017 were provided by the RFC for the event.
- A new **collection of data on the gender** of aid recipients since 2022 is currently being carried out by the Institute's statistical department;
- More than 50% of RFC employees are women.

Furthermore, as far as the funding of projects is concerned, the **decisions of the selection committee are made without knowledge of the gender of the writers**, directors, and producers. According to our contact, the selection is therefore made without gender bias.

SERBIA

We do not have representative figures for the % of women directors in Serbia

Neither policy nor statistics

Again this year, our contact at the Film Center Serbia informs us that the Center has not put in place any specific measures for gender equality and does not publish any gender-disaggregated data.

However, in 2022 our contact tells us that they will cover travel costs (airfare, accommodation, accreditation, training fees) for women filmmakers to attend women-only events such as the CIRCLE Women Doc Accelerator or the European Audiovisual Entrepreneurs training program.

SPAIN

% of films directed by women: 18.3% (average 2017 – 2019)

Long-term objectives and guidelines

Since 2007, the *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA) has regularly reaffirmed its objectives in terms of gender equality and has put in place concrete measures to achieve them:

- In 2007, Article 19 of the **Ley del Cine** mandates the ICAA to put in place measures to promote gender equality in original audio-visual productions. Article 25 **and all its points** stipulate that **the commissions awarding the grants must take into consideration parity**: as such, the presence of women in the technical and directing team allows for **additional points** to be awarded. In addition, the second provision of the Ley Del Cine provides **parity in the ICAA's selection and funding committees**.
- Since 2011, the ICAA has implemented a certification system with **the label "specifically recommended for the promotion of gender equality"** as well as a database indicating the grants awarded to different projects, according to the gender of the person directing.
- In May 2022, at the Conference of Ibero-American Audio-visual and Cinematographic Authorities (CAACI), the ICAA **reaffirmed its gender equality objectives by signing a declaration of intent** in which the institute commits itself, along with the other member states, to "work together to develop and implement objectives and actions in favour of gender equality for women and for people [discriminated against] for their sexual orientation or gender identity."
- Finally, the draft of a **new Spanish film law** is currently being prepared. According to our information, gender will be addressed in a **transversal way** throughout the text. The draft law will include gender equality as one of its objectives, with benefits for women-led projects, such as budget quotas, extra points in funding programmes and extra points in "screening quotas"⁷⁴. The ICAA also encourages the use of statistics to quantify and monitor gender gaps and disparities in the industry.

This desire to place gender equality at the heart of current Spanish film production can be seen very concretely in the **financial support** allocated to projects by female directors.

Quotas that are bearing fruit

In 2020, Spain introduced **quotas on funding for films directed by women**. These quotas differ according to the type of funding granted by the ICAA:

⁷⁴ The "screening quotas" imply that 20% of the films screened in cinemas in Spain must be European or Ibero-American. This draft proposes that European or Ibero-American films made only by women should count twice as much towards the quota, which would mean that programmers would be encouraged to select more.

- **"General aid"** is granted to films selected on "objective criteria" such as the economic and financial viability of the project, its innovative nature or the socio-economic impact of the investments made in Spain. The share of the annual budget reserved for projects by women was to represent at least 20% of the total general aid budget by 2020. This figure has increased to **25% in 2021** and to **35% of the total budget in 2022!**
- The **"selective grants"** support independent production companies on projects with a particular cinematographic, cultural, or social value; on documentaries; on experimental films or on projects by filmmakers who are new to the industry. The share of the minimum budget allocated to projects by female directors for selectively supported feature films and selected short films amounted to **35% of the total funding budget in 2021** and increased to **40% of the total budget in 2022.**

The quotas for 2023 will remain the same as in 2022, i.e. at least 35% of the total budget for general grants and 40% of selective grants must be allocated to projects directed by women. According to our contact, this policy is already proving effective: **in 2021, 38% of the projects** selected for the **general support** programme were directed exclusively by women, and this figure rises to **49% in the case of selective support.**

Incentives to promote women in the sector

Financing is one of the key levers of action for Spanish cinema. Quotas are part of this strategy, but it is more global and also includes other incentives:

- **Tax incentive:** since 2020 the amount of tax deduction, which was a maximum of 50% of the total production cost of a film, can be increased to **75%** for productions that only include female directors. These projects are qualified by national regulations as "difficult projects";
- **Financial support for festivals considering the place of women:** for the first time in 2021, the ICAA takes into account the participation of women in the organisation and the presence of women at the origin of selected projects. Also, the distribution support gives extra points for the distribution of films made by women;
- **A new grants programme:** this programme, introduced in 2022 by the ICAA, includes gender criteria in the evaluation of applications. It awards extra points for a balanced representation of women and men in the project team.
- **Control improvement :** monitoring and follow-up are then carried out during the project and aids implementation;
- **Women's works are included in the Spanish Recovery Plan:** since 2022, works by women are included in the Spanish recovery plan which aims to reduce gender inequalities. Films by women are therefore also supported by the European Recovery Fund (PRTR);
- **Additional grants for a mentoring programme:** in 2022, the ICAA increased its grant to CIMA (Asociación de Mujeres Cineastas y de Medios Audiovisuales) to finance activities including its annual reports on the situation of women in the audiovisual

sector. These grants now amount to €100,000. In addition to this financial support, the ICAA also contributes to CIMA's mentoring program.

Communicating the place of women in the industry

This year, the ICAA has put a strong emphasis on highlighting women working in the industry. In particular, the ICAA has launched a marketing campaign "They make Spanish cinema" as part of the "This is Spanish cinema"⁷⁵ programme. This is a spot dedicated to films made by women and aims to highlight the key role of women filmmakers in recent years.

The ICAA has also created **a page dedicated to "sustainability and equality"** on their website⁷⁶. This page includes news from Spanish cinema as well as from the Institute on gender and sustainability issues.

Finally, **the Spanish Film Library** has intensified its efforts to increase the presence of films by women directors. It had committed to increasing the share of films by women directors by 1% by 2020. In 2021, 18% of the Film Library's programmes were films by women directors, which represents an increase of 3.5%.

Monitoring the impact of the measures and statistics

In terms of statistics, in 2020, 44% of **selective grants** were awarded to female directors and 49% in 2021. We also note that 39% of the 41 projects supported in 2020 had exclusively female screenwriters. In 2021, the figures are 42.5% out of 47 projects. As for **general production grants**, there has been a constant increase in the number of female filmmakers benefiting over the last four years, with the rate rising from 8% in 2017 to 34% in 2020 and 38% in 2021. The same is true for screenwriters: from 16% of female authors in 2017 to 38% in 2021, with a peak in 2018 at 46% of scripts written by women.

The next challenges for the CICA in terms of gender equality now lie in **maintaining the current policies and in producing even more comprehensive data reports** to monitor these actions more closely. In 2022, an instruction has been established for the **statistical monitoring of measures**: by the end of 2023 the Institute should have a precise method of monitoring the quantitative impact of the measures implemented. Finally, **the issues of intersectionality and diversity** are also important to the ICAA, which states that it wishes to devote more attention to them in the future.

Given the ambition of the measures adopted by the ICAA, we await the new figures to see whether its policies will begin to bear fruit.

⁷⁵ <http://www.culturaydeporte.gob.es/actualidad/2021/03/210330-campana-cine.htmls>

⁷⁶ <https://www.culturaydeporte.gob.es/cultura/areas/cine/sobre-el-icaa/espacio-sostenibilidad-igualdad.html>

SLOVAKIA

% of films directed by women: 23.6% (average 2017 – 2021)

No policy, no publication of statistics

The Slovak Film Institute (SFI) has no specific measures in place for gender equality and does not publish any gender-disaggregated data. Our contact explains that this is because the Slovak Film Institute is not a funding body: it serves exclusively to promote Slovak cinema and filmmakers.

The first steps towards the implementation of measures?

The institute nevertheless insists that it is constantly working on the **promotion of women's projects** and on cooperation with the initiatives of the European Film Promotion (EFP). In their discussions with film festivals and film event organisers, they ask that they pay attention to gender balance.

The institute intends to implement its first concrete measure to highlight women in cinema. In their annual catalogue of Slovak films released in cinemas, it is specified on the catalogue whether it is a "first film" or a "second film". In an effort to raise the profile of women filmmakers, the **institute plans to indicate "film by a woman director"** when it has been directed by a woman.

Finally, our contact tells us that he took part in the qualitative study of the European Audiovisual Observatory. These statistics are not published by the institute but they were communicated to us: of the Slovak films released in 2021, **feature films by female directors** are 9 and represent **60% of the films released** that year, however, these films only represent 21% of the total budget of films produced in 2021.

SLOVENIA

% of films by women directors: 6.7% (average 2017 -2021)

Growing awareness

The Slovenian Film Center (SFC) introduced a gender dimension to its policy in 2018 by commissioning a **study on the presence of female directors between 1995-2017**. The study was presented for the first time at the event entitled "Women in Film: A Gender Issue" as part of the twentieth documentary film festival held in 2018 in Ljubljana.

Moreover, the SFC has **introduced more parity** in the composition of its selection committees (at least one woman out of three members) and is **raising awareness of unconscious bias**. To this end, **application forms have also been improved** with requirements to specify the gender of people in key positions in the film crew and cast.

It is with this logic in mind that at the end of 2021 the SFC co-organised with the Slovenian Directors Guild and the Ljubljana International Film Festival **an event on the place of women in the film industry**. The objectives of the "**Women on the Go**"⁷⁷ event were to raise awareness on the issue of gender equality, to present the latest developments in SFC support for women's films and to promote women's film projects in the pipeline.

Closely monitored statistics

Each year, the FCS evaluates the applications and projects supported within its programmes according to gender at the **directorial, production and script levels**. The results of the assessment are included in the SFC's annual report⁷⁸. Since 2017, the percentage of female directors in feature films has increased from 12.7% in 2017 to 16% in 2020. More and more female directors are applying for their **first film**: in the framework of the First Feature Film Support Programme, 4 feature films by female directors have been selected in the last four years, representing **58% of the first films selected**. As for the second or more films, only 8 female directors applied to the support programme over the same period, representing only 10% of the projects submitted. Only two feature films directed by women were selected, representing only **8% of the projects supported** by the Centre. Indeed, the increase in funding for first-time female directors is encouraging information for the future, indicating the emergence of a new generation of female directors, but it may also indicate the difficulty for women directors to establish themselves in the long term after their first film.

Despite a large male dominance in the fields of production and scriptwriting, our contact at the SFC tells us that female producers and scriptwriters have better success rates in programme and competition selection than their male counterparts.

Ambitious goals for the future

In line with the SFC's strategy for the period 2020-2024, the Centre will examine possible measures and incentives to establish equal access to filmmaking for all:

- The Centre's objective over this period is to achieve a **higher percentage of projects by women filmmakers** in the field of first films, shorts, features, script development and project development. This objective is necessarily linked to the share of projects submitted by women that can be encouraged by a stimulating production environment for them;

⁷⁷ <https://www.film-center.si/en/news/8118/women-on-the-go/>

⁷⁸ https://www.film-center.si/media/uploads/froala_editor/files/SFC%20katalog%202018_F&F_AEsQhHj.pdf

- One of the first steps towards equal creative conditions is the establishment of **special support for filmmakers who are parents or will become parents**. The Slovenian centre will endeavour to include initiatives that facilitate the working conditions of filmmakers with young children and include them in the costs of supported projects.

According to the SFC, the challenges are to:

- **Raise awareness** of gender equality among filmmakers and the public;
- **Support projects** by women filmmakers;
- Promote actions to **prevent gender-based violence and gender stereotypes**.

SWEDEN

% of films directed by women: 32.7% (average 2017 – 2021)

This year, the Swedish Film Institute did not respond to our requests, so some information may be missing: this paragraph is a summary of the Center's responses from previous years as well as information found on their website this year.

Transversal actions anchored since 2013

A gender equality perspective permeates everything that is done at the Swedish Film Institute (SFI) and has for many years: from funding production to choosing films to promote from the archives to hiring staff. One of SFI's goals is to lay the foundation for gender equality in film production, a task that can only be advanced with concrete action plans.

Thus, to date, SFI has put in place:

- **A website** to fight the invisibilization of Nordic women directors in collaboration with five other film institutes: *Nordic Women in Film*.
- The *Movement mentoring program* launched in 2013
- **Initiatives** to develop an interest in film among young women: highlighting role models, setting up training courses.
- An initiative to promote female screenwriters launched in 2019. Of the ten projects in the first phase, four received additional support in 2020 to continue their work.
- **A research project** to study the structures of the film industry.
- **Qualitative studies** on the types of films women have the opportunity to work on (budget, type of production, etc.).
- **A page** entirely dedicated to its gender equality policy on its website⁷⁹.

⁷⁹ <https://www.filminstitutet.se/en/about-us/swedish-film-institute/>

According to our interviewee, the next challenges for SFI are **to broaden their work on gender equality to include an intersectional perspective** where racism and other grounds of discrimination are clearly included. In this sense, in 2022 SFI is part of the New Dawn transnational fund⁸⁰, which explicitly focuses on inclusion and diversity.

Detailed annual statistics

The Facts and Figures 2021⁸¹ document contains four pages of gender statistics. They show that the share of feature films financed by the SFI and directed by a woman represents 26%, or -41 points compared to 2020. This sharp decline is due in part to the fact that fewer films were funded this year, which has a significant impact on parity.

In 2020, the SFI published a report on gender equality: *Which Women? Gender Equality Report 2019/2020*⁸², which is a qualitative study that examines how age and race affect the working conditions of women in the Swedish film and television industry. The report states that the industry risks losing relevant talent and missing out on important stories by continuing to reproduce stereotypical social images. The SFI therefore concludes that **diversity** and representations are an untapped potential in Swedish film, both commercially and qualitatively.

In 2022, the SFI published a study entitled **406 Days - It's About Time**⁸³. The study, which was presented at the Cannes Film Festival and is available online, looks at the difference in the length of time it takes to make and produce SFI-funded films depending on the gender of the person behind the project. To reiterate some key data, this report shows that for **feature-length fiction films**, there is an average of **138 days** more between the submission of a funded film project and its theatrical release when directed by a woman than when directed by a man. When considering the person **who writes the screenplay**, this gap rises to **408 more** days of production for films scripted by women. Male directors and screenwriters therefore release films more often than female directors and screenwriters, they have larger audiences, they can deal with more subjects: this partly explains why there are more films by men in circulation than films by women. **For documentaries**, the trend is the opposite: for all key positions (directing, scriptwriting, production) men take longer to produce a documentary than women. However, the study shows a correlation between the budget of a documentary and the length of production: the higher the budget, the longer the documentaries take to be made.

⁸⁰ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

⁸¹ <https://www.filminstitutet.se/en/learn-more-about-film/statistics/facts-and-figures/facts-and-figures-2021/>

⁸²

<https://www.filminstitutet.se/globalassets/2.-fa-kunskap-om-film/analys-och-statistik/publications/other-publications/which-women---gender-equality-report-19-20.pdf>

⁸³ <https://www.filminstitutet.se/en/about-us/swedish-film-institute/gender-equality/>

SWITZERLAND

% of films directed by women: 26.8% (average 2017 – 2021)

Commitments and objectives of the Swiss Federal Office of Culture

Since 2015, the Federal Office of Culture (FOC) has implemented several measures to promote cultural diversity:

- To regularly **collect data, comprehensively, annually, and sustainably** on the gender distribution of financial support;
- To **analyse this data** in order to **develop equality tools** for the Swiss film industry with the participation of national and international experts;
- Adopt special measures to **promote films made by women**.

Thus, we can read in the Swiss film promotion scheme the objective of the FOC: **"The proportion of men and women that appears in the applications submitted must be reflected in a balanced way in the projects supported.** In order to achieve this goal, **applications from female authors will be given equal priority** in scriptwriting support and project development support. With regard to directing aid and post-production aid, films made by women may be given preference, if equal in quality. The OFC claims to have achieved its objectives since 2016: the proportion of projects supported by female directors or screenwriters corresponds to the proportion of projects submitted in the selective grants.

Specific actions to promote the position of women filmmakers

Since 2019, the OFC has been implementing specific measures to promote greater equity in Swiss cinema:

- The introduction in 2019 of a **"gender bonus"** for films co-produced by the OFC and for which the Swiss share of financing is in minority. The selection system is based on a score out of 100 points: after a year in which the support for female directors was less than 40%, **5 additional points are awarded to films directed by women**. These 5 points are decisive when the decision to support a project or another depends on only a few points. The bonus has attracted projects by women since its inception. Even today, applications from women's projects are increasing, even in years when the bonus is not awarded;
- Producers receiving funding from the FOC must now **sign a declaration** confirming that they have **put in place equal pay measures and measures against sexual harassment in their organisation**;
- The OFC has made the **cost of care services for children and other dependants included in production budgets**.

Numerous statistical studies with encouraging results

The OFC produces **statistics broken down by gender** in its annual activity report⁸⁴. In 2019, 31% of the applications submitted were submitted by a female director for 38% of the projects supported but only 25% of the financial resources were allocated. In 2020 and 2021, the number of projects submitted by female directors increased to 35-40% of projects, while 45-47% of the projects finally supported were submitted by female directors. According to our interlocutor, the significant variation in the figures from one year to the next can be explained in particular by the small number of films produced annually in Switzerland.

The FOC also published in September 2020 the report **Gender map resultate 2017-2019**⁸⁵ dealing with the gender distribution of Swiss film teams. It shows that 35% of Swiss feature films are produced by women, almost 30% of films are directed by a woman and about one-third of scripts are written by a female screenwriter. In general, **all categories of films are analysed through a gender lens**⁸⁶. The proportion of fiction films directed by women rose from 24% to 34% in 4 years. This proportion is 36% for documentaries.

In 2021 the FOC published a **comprehensive study on gender equality** in the Swiss film industry⁸⁷. **The effectiveness of these gender equality measures and recommendations** for new measures are also analysed. In 2022, a **study on the position of female directors in the Swiss film industry between 2013 and 2021** was published. Gender data is accurately collected and closely monitored.

This year, our contact informs us that data collection cycles usually last 4 years. Therefore, new measures on gender and diversity will probably be taken in the **next round of measures starting in 2025**. Many ideas are already under discussion, our contact mentions a bonus for diversity projects, specific measures to fight against all types of violence, and potential regulatory policies... Nothing is official yet, but the fact that such discussions are already taking place for the next round of measures is very encouraging for the future.

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https://www.bak.admin.ch/dam/bak/de/dokumente/kulturschaffende-film/zahlen_und_statistiken/facts-and-figures-2021.pdf.download.pdf/BAK-Facts_and_Figures-2021-DE.pdf

85 <https://urlz.fr/fXju>

86

https://www.bak.admin.ch/dam/bak/de/dokumente/kulturschaffende-film/berichte/die-schweizer-kinofilmproduktion-2020.pdf.download.pdf/Die%20Schweizer%20Kinofilmproduktion%202020_v1.0.pdf

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https://www.bak.admin.ch/dam/bak/de/dokumente/kulturschaffende-film/merkblatt_hinweis/b-gleichstellung-filmschaffen-schlussbericht-20210726-interface.pdf.download.pdf/B_Gleichstellung_Filmschaffen_Schlussbericht_2021_07_26_Interface.pdf

UNITED KINGDOM

% of films directed by women: 17.9% (average 2017 – 2021)

Targets for proportionality with the UK population

The British Film Institute's (BFI) targets are based on a search for **proportionality with the UK working-age population**. They apply not only to those directly employed by the BFI but also to those financially supported by the fund. Following further academic research, these targets will be updated from April 2023. The interviewer clarified that this does not mean that the previous targets have been met, it is simply an update that is more representative of the targets that the BFI wishes to achieve.

From 2023 onwards, the objectives of the BFI will be to:

- Fund **as many projects by male and by female directors**;
- Fund **20% of projects** by people who identify as racial minorities;
- Fund **30% of projects** by people with disabilities (12% in the previous targets);
- Fund **18% of projects** by people identifying as LGBTI+ (10% in previous targets);
- Funding **39% of projects** by people **from low socio-economic backgrounds**. This category - social class - has been added and was not mentioned in the Institute's previous objective statements.

The "Diversity Standards" policy

The **Diversity Standards**⁸⁸ adopted in 2016 remain the flagship policy of the British Film Institute, as - according to our contact - they encompass and address all areas of diversity and inclusion. Indeed, the consideration of a person's gender is done from a truly **intersectional perspective**. The BFI works on the integration of long-term holistic policies, monitored, adjusted, and modified over time.

As a reminder, here are the standards included in the **Diversity Standards** programme:

- Standard A "**Representation, Themes and Narratives on Screen**" addresses these themes and challenges stereotypes.
- Standard B "**Creative Leadership and Project Team**" addresses inclusion in the composition of project teams, particularly in key positions.
- Standard C "**Industry Access and Opportunities**" encourages training, job sharing, promotions, first jobs and mentoring.
- Standard D "**Audience Development**" looks at how films meet the needs of audiences in underserved areas.

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<https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-diversity-standards-initial-findings-production-june-2016-march-2019-v1.pdf>

Films seeking funding from Lottery Funding (part of the BFI) must now meet **diversity criteria** (relating to gender, race, age, and disability) in front of and behind the camera. This means that directorial projects must demonstrate a commitment to inclusion and **meet at least two of the four diversity standards**.

The BFI's diversity standards also inspired those created by AMPAS (Academy of Motion Picture Arts and Science) in 2020⁸⁹. BAFTA (**British Academy of Film and Television Arts**) increased the use of the standards in its awards in 2021, and its winners were very representative of this in that year. In 2022, BAFTA continued the use of diversity standards which are now applied to the BAFTA Games Awards and the BAFTA Television Awards.

The BFI continues to **monitor the effectiveness of this policy** by conducting a comprehensive review of the standards year on year, as well as continuing to report on the **data collected annually**⁹⁰. According to our interviewee, the latest BFI report shows **considerable progress in the representation of women across the standards**, far more than any other under-represented group. The BFI continues to meet or exceed its gender funding targets for writers, producers, and directors. In the **2021-2022 fundings**, the Feature Film Development Fund supported 73% of female or non-binary screenwriters, they represent 54% of directors and 66% of producers. For the production fund, women and non-binary people represent 48% of screenwriters, 53% of directors and 58% of producers.

As with much equality, diversity, and inclusion work, it can be difficult to assess the impact of these measures on the industry as a whole, but the BFI is optimistic about the level of commitment and uptake of its policies and continues to monitor progress through its data production.

Publishing multiple and accurate statistics

The BFI produces annual **statistics**⁹¹ **broken down into four categories**: people with disabilities, people who identify as racial minorities, people who identify as women, and people who identify as sexual and/or gender minorities (LGBTI+). These statistics are based on the people employed, the types of positions, the films funded and the pay gap broken down.

The BFI is transparent and communicates these figures: a **whole page of their website is dedicated to inclusion issues**⁹². In addition to qualitative and quantitative statistics and reports, the BFI shares all its measures, objectives, and recommendations in terms of inclusion.

⁸⁹ <https://www.oscars.org/news/academy-establishes-representation-and-inclusion-standards-oscar-eligibility>

⁹⁰ <https://www.bfi.org.uk/industry-data-insights/reports/bfi-diversity-standards-initial-findings>

⁹¹ <https://www.bfi.org.uk/inclusion-film-industry/diversity-inclusion-how-were-doing>

⁹² <https://www.bfi.org.uk/inclusion-film-industry>

A parallel gender mainstreaming policy

The BFI has put in place a number of measures to ensure that gender equality is constantly at the centre of its actions:

- The BFI requires that its **partners** (Film London, Creative Scotland, Northern Ireland Screen, Cymru Wales...) also be invested in issues of inclusion in the industry;
- The establishment of a **partnership with Raising Films**, an organisation supporting women with family responsibilities in the audio-visual industry, to produce a report on the impact of Covid-19 on mothers in the sector;
- The creation of the **Step-Up programme**, which places and promotes under-represented talent in BFI-supported films. The Class of 2022 will include a dedicated call for women working in tech roles;
- **Regular consultations with those directly affected** by these issues and **networking with those subject to discrimination working in the industry**. Throughout the year, collectives advise the BFI at meetings and events. For example, the BFI calls on groups of people with disabilities and the Soul Sisters group of non-white women working in the industry;
- The BFI's database, **BFI Filmography**⁹³, allows for gender-based searches. For each British film, it is possible to find out the gender of each member of the technical crew and the actors. The film is also rated on its respect for gender diversity.

A strong harassment prevention policy

As seen last year, the BFI has also put in place two documents to **combat all types of violence and harassment**. Firstly, a set of principles to combat and prevent bullying and harassment in the audio-visual sector⁹⁴, and secondly, a practical guide on the subject applied in the workplace.

From 2023, all BFI-funded projects will be **required to create a "safe place" on film sets**. This will be funded by the BFI. This will be a place where people can seek advice, find out about their legal rights, talk to each other, and stay away from any environment that causes them physical or psychological discomfort.

Multiple challenges to be integrated without delay

According to our interviewee, the challenges of parity, diversity, and inclusion are constant and ongoing, but in light of the resurgence of the Black Lives Matter movement in 2020, there is some urgency to address the under-representation of Black and Asian talent in the UK. There is also an increased interest in regional representation due to government priorities in this area; the prevention of bullying and harassment and how people are treated on a film set.

⁹³ <https://filmography.bfi.org.uk>

⁹⁴ <https://www.bfi.org.uk/inclusion-film-industry/bullying-harassment-racism-prevention-screen-industries/set-principles>

The UK thus appears to be one of the countries that has adopted the most ambitious and far-reaching inclusive policy. The fact that the proportion of women directors is still not evolving reminds us, however, of the **double time lag between the implementation of measures and the concrete and quantified impact that this can have on the industry**. We will therefore follow the evolution of the figures closely in the years to come.

APPENDICES

Appendix n°1 - Summary table : Types of policies by country

% of films by women directors	Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence	Non-intervention policy
N.D.	Albania		x					
35,4	Austria	x	x	x	x	x	x	
27,6	Belgium (Wallonia)	x	x	x	x	x	x	
	Belgium (Flanders)	x		x	x	x	x	
18,1	Bulgaria							x
25	Cyprus				x			
22,7	Croatia	x		x	x		x	
22,7	Czech Republic	x			x			
29,3	Denmark	x	x		x	x		
22,8	Estonia							x
31,2	Finland	x		x	x	x	x	
24,9	France	x		x	x	x	x	
29,6	Germany	x		x	x	x		
17,6	Greece	x		x	x			
24,4	Hungary						x	
35,8	Iceland	x			x	x		
19,6	Ireland	x		x	x	x	x	
14,3	Italy	x		x	x	x	x	
32,5	Latvia				x			
18,6	Lithuania	x		x			x	
17,3	Luxembourg		x	x	x			
N.D.	Malta				x			
N.D.	Montenegro	x	x		x			
28,7	Netherlands	x		x	x	x	x	
15,3	North Macedonia	x		x	x	x		
34,2	Norway	x	x	x	x	x	x	
18,2	Poland				x	x	x	
21,4	Portugal			x	x			
19	Romania				x			
N.D.	Serbia							x
23,6	Slovakia					x		x
6,7	Slovenia	x		x	x	x		
18,3	Spain	x	x	x	x	x		
32,7	Sweden	x		x	x	x		
26,8	Switzerland	x	x	x	x		x	
17,9	United Kingdom	x	x		x	x	x	

Appendix n°2 - Summary table : measures by country (1)

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Albania		* Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality)				
Austria	* Target parity in all departments and funding sections	* Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality) * Hybrid allowances to achieve financial parity by 2024	* Gender Incentive (financial bonus by points system) * Job splitting and childcare * Screenwriting competition * "ProPro" mentoring program	* Production of gender-oriented data * Consideration of gender when forming committees and in budget processes	* Website page dedicated to gender equality policies and dissemination of interviews with female directors	* Code of ethics and training to fight violence
Belgium (Wallonia)	* Encourage women to submit projects * Broaden the analysis criteria to include all minorities: Diversity Plan	* Moderate quotas (prioritization of projects of equal quality) * Funding criterion for projects: for every 3 projects, at least one female writer and/or director (in 2020 only)	* PITCH initiative * New Dawn	* Production of gender-oriented data	* Production of academic studies on stereotyping in Belgian films * Training of the members of the new commission in the gendered reading of scripts * Conferences on the theme of gender and diversity"	* Training: fight against violence
Belgium (Flanders)	* Launch of an action plan on gender and inclusion * Work underway on an inclusive directory to diversify sector profiles (2023)		* New Dawn * Inclusion Bonus * Empowerment Program for Women in Film (2023)	* Production of gender-disaggregated data * "Inclusion" section in the selection of talent development projects	* VAF website has a page dedicated to inclusion. * Making portraits of women in film (2023)	* Event dedicated to the fight against all forms of violence
Bulgaria						
Cyprus				* Production of gender-oriented data		
Croatia	* Introduction of gender equality in the National Program (2023) * Creation of a working group, with the objective of giving recommendations, proposing workshops		* Ability to include childcare costs in budgets * Workshops and training for camerawomen	* Production of gender-disaggregated data (in progress)		* As part of the task force's mandate: create an anonymous point of contact for reporting abusive behavior (in progress)
Czech Republic	* Committees deciding on the award of grants have expressed their support for the principle of equal opportunities			* Production of gender-oriented data		

Appendix n°3 - Summary table : measures by country (2)

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Denmark	<ul style="list-style-type: none"> * Goal: Parity in funding applications * Writing a charter for greater cultural and ethnic in Danish cinema * Dialogue forums 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality) 		<ul style="list-style-type: none"> * Production of gender-disaggregated data * Creation of a mandatory self-assessment grid for producers to indicate the gender composition of teams. * Financial prioritization of projects that challenge stereotypes 	<ul style="list-style-type: none"> * Creating workshops for committee members and trainings for employees on unconscious bias and stereotyping * Produced reports for writers advising on how to combat fight stereotyping in scripts 	<ul style="list-style-type: none"> * Participation in an event on the fight against SGBV in the audiovisual sector. Writing of guidelines
Estonia						
Finland	<ul style="list-style-type: none"> * Long-standing and deep commitment to the issue * Creation of a working group 		<ul style="list-style-type: none"> * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Training programs, guides, statistics and better communication around inclusion issues * Study and publication of articles on diversity 	<ul style="list-style-type: none"> * Anti-sexual harassment program (training, guides, statistics, website communication) * Publication of guidelines for filming intimate scenes
France	<ul style="list-style-type: none"> * Parity in the presidency and membership of all commissions as well as in the juries of festivals and schools that the CNC supports * Charter * AFNOR Equality and Diversity Label 		<ul style="list-style-type: none"> * Financial bonus if the project includes an equal team 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Highlight female heritage: relative increase in the share of films made by women in all school catalogues 	<ul style="list-style-type: none"> * Training for employers in the film industry * Financial support conditional on compliance with obligations regarding the prevention and detection of sexual harassment * Insurance clause covering the risk of "harassment"
Germany	<ul style="list-style-type: none"> * Working groups and recommendations on gender equality 		<ul style="list-style-type: none"> * Funding for mentoring programs. * Ability to include child care costs in budgets 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Diversity awareness workshop for the awards Committee * Annual gender in Film Brochure * Dedicated inclusion webpage 	
Greece	<ul style="list-style-type: none"> * Wants to achieve parity in grants 		<ul style="list-style-type: none"> * The Location Scouting Support Program * An additional bonus of €3,000 when at least eight of the key positions in a previously funded short film are held by women 	<ul style="list-style-type: none"> * Production of the first gender-oriented data in 2021 		
Hungary						<ul style="list-style-type: none"> * Ethics Committee and internal alert system at the Institute
Iceland	<ul style="list-style-type: none"> * New policy defining Icelandic action until 2030 			<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Dedicated page on the website 	

Appendix n°4 - Summary table : measures by country (3)

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Ireland	<ul style="list-style-type: none"> * Objective: increase the number of women submitting projects * 6-point action plan 		<ul style="list-style-type: none"> * Creation of a special fund dedicated to financing women's projects * Training and mentoring through Screen Training Ireland 	<ul style="list-style-type: none"> * Production of gender-oriented data * POV funding programme 	<ul style="list-style-type: none"> * Promotion and dialogue focused on female talent 	<ul style="list-style-type: none"> * Implementation of two free online trainings to fight against violence and prejudice
Italy	<ul style="list-style-type: none"> * Gender equality observatory raises awareness, lists good practices and promotes specialized training 		<ul style="list-style-type: none"> * Creation of a points system to benefit projects with a predominantly female crew 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Seminar on equality and inclusion in the film industry at the Venice Film Festival 	<ul style="list-style-type: none"> * Call for projects to raise awareness of violence against women
Latvia				<ul style="list-style-type: none"> * Production of gender-oriented data 		
Lithuania	<ul style="list-style-type: none"> * Recommendations for filmmakers to ensure equality and non-discrimination 		<ul style="list-style-type: none"> Support for the EWA network which organizes events for women in film (including a mentoring program) 			<ul style="list-style-type: none"> * Project to combat sexual harassment (production of a survey, creation of a section on the website dedicated to prevention, setting up of training sessions)
Luxembourg		<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality) 	<ul style="list-style-type: none"> * Creation of a special fund dedicated to funding women's projects 	<ul style="list-style-type: none"> * Production of the first gender-oriented data in 2023 		
Malta				<ul style="list-style-type: none"> * Implementation of the first gendered statistics 		
Montenegro	<ul style="list-style-type: none"> * Declaration of objectives in the National Programme for the Development of Montenegrin Cinematography 2018 - 2023 	<ul style="list-style-type: none"> * Special criterion giving priority to projects with female screenwriters 		<ul style="list-style-type: none"> * Production of gender-oriented data 		
Netherlands	<ul style="list-style-type: none"> * Include all dimensions of diversity in decision-making policies. * Internal steering group that provides a guideline 		<ul style="list-style-type: none"> * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data * Evaluation of projects on contribution to diversity * Diversification of committees and decision-making positions 	<ul style="list-style-type: none"> * Organisation of training courses on unconscious bias 	<ul style="list-style-type: none"> * Financial support for the national hotline dealing with unwanted and inappropriate behaviour
North Macedonia	<ul style="list-style-type: none"> * Signature of the inter-governmental charter of commitment to gender equality 		<ul style="list-style-type: none"> * Networking event 	<ul style="list-style-type: none"> * Publication of the first gender statistics 	<ul style="list-style-type: none"> * Organization of round tables on the issue of women in the sector * Communication campaign around portraits of women filmmakers 	

Appendix n°4 - Summary table : measures by country (3)

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Norway	<ul style="list-style-type: none"> * Parity in 2020 * 5-year action plan (Relevance. Audience. Sustainability) * Aim for 50/50 in all grant awards 	<ul style="list-style-type: none"> * Quotas 	<ul style="list-style-type: none"> * Development programme for filmmakers from under-represented groups in society 	<ul style="list-style-type: none"> * Production of gender-oriented data * Grant allocation conditioned by the respect of requirements of inclusion and representation * Establishing diversity as a priority criterion in all programs and in the evaluation of projects * Attention paid to the selection of service providers and the diversity of the teams 	<ul style="list-style-type: none"> * Organisation of courses and seminars on unconscious bias and discrimination in the workplace 	<ul style="list-style-type: none"> * Measures for reporting and prevention of harassment: mandatory training for funded projects
Poland				<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Organisation of public debates during festivals 	<ul style="list-style-type: none"> * Work on a code of good practice to combat violence and bullying
Portugal			<ul style="list-style-type: none"> * Points system (with extra points if the project is directed by a woman) * Bonus if projects have at least 50% female authors * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data 		
Romania				<ul style="list-style-type: none"> * Collection of gender-disaggregated data since 2022 		
Serbia						
Slovakia				<ul style="list-style-type: none"> * Participation in the production of gender-disaggregated data (OAS data) 	<ul style="list-style-type: none"> * Put in place a mention "film directed by a woman" in their catalog (measure not yet implemented to date) 	
Slovenia	<ul style="list-style-type: none"> * Declared targets since 2018 		<ul style="list-style-type: none"> * Specific support for parent filmmakers 	<ul style="list-style-type: none"> * Production of gender-disaggregated data * Application forms that include a requirement to specify the gender of individuals in key positions 	<ul style="list-style-type: none"> * Women on the Go" event to raise awareness on the theme of gender equality 	
Spain	<ul style="list-style-type: none"> * Ley Del Cine provides for parity in the selection and funding committees of the ICAA * Signing of a declaration of intent (CAACI) * New Spanish film law that will address gender equality in a transversal way 	<ul style="list-style-type: none"> * Quotas on the funding of films directed by women 	<ul style="list-style-type: none"> * Establishment of a points system that gives access to grants * Establishment of a label "specially recommended for the promotion of gender equality" * Greater tax deduction when the team includes a female director * Financial support from the European recovery funds 	<ul style="list-style-type: none"> * Production of gender-disaggregated data * Grant-making committees take gender into consideration 	<ul style="list-style-type: none"> * Visibility campaign * Page of the Institute's website dedicated to parity 	

Appendix n°5 - Summary table : measures by country (4)

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Sweden	<ul style="list-style-type: none"> * Unquantified objectives to increase the number of women in charge of productions, increase their visibility and increase knowledge on gender and diversity * Film agreement regulation: 50% of production grants to women 		<ul style="list-style-type: none"> * Mentoring programme Movie ment * Creation of initiatives (competitions, training etc.) to develop an interest in film among young women * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data * Commissioning of specific qualitative studies 	<ul style="list-style-type: none"> * Creation in collaboration with five Nordic institutes of a website to fight against the invisibilization of Nordic women filmmakers * Section of the website dedicated to the Institute's gender equality policy 	
Switzerland	<ul style="list-style-type: none"> * Objective: the proportion of women and men in the projects supported must be equivalent to the project applications 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality) 	<ul style="list-style-type: none"> * "Gender bonus" implemented when less than 40% of films produced in the past year are directed by women * Possibility of integrating the cost of childcare and other services into production budgets 	<ul style="list-style-type: none"> * Production of gender-oriented data 		<ul style="list-style-type: none"> * Obligation for producers to declare that they have put in place gender equality measures and measures to combat sexual harassment
United Kingdom	<ul style="list-style-type: none"> * Quantified goals to diversify funding allocation 	<ul style="list-style-type: none"> * Hybrid quotas (indicative) 		<ul style="list-style-type: none"> * Production of data broken down by genre and 3 other categories. * Database to identify the gender of each film's crew members * Implementation of Diversity Standards (which partners must meet) 	<ul style="list-style-type: none"> * Section of the website dedicated to the Institute's gender equality policy 	<ul style="list-style-type: none"> * Creation of two documents to prevent and combat bullying and harassment: BFI productions are required to read and follow them * Creation of a "safe space" on the sets of BFI-funded films

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BY COUNTRY

Albania

Albanian Center of Cinematography : <http://nationalfilmcenter.gov.al>

Austria

Austrian Film Institute : <https://www.filminstitut.at/en/>

Belgium - Wallonia

Centre du Cinéma et de l'Audiovisuel : <https://audiovisuel.cfwb.be>

Bulgaria

Bulgarian National Film Center : <https://www.nfc.bg/en/>

Cyprus

Deputy Ministry of Culture of Cyprus : http://www.moec.gov.cy/en/cultural_services.html

Croatia

Croatian Audiovisual Centre : <https://www.havc.hr/eng/>

Czech Republic

Czech Film Center : <https://www.filmcenter.cz/en/home>

Denmark

Danish Film Institute. <https://www.dfi.dk/en>

Estonia

Estonian Film Institute : <https://filmi.ee>

Finland

Finnish Film Foundation : <https://ses.fi/en/>

France

Centre national du Cinéma et de l'image animée : <https://www.cnc.fr>

Germany

German Federal Film Board : <https://www.ffa.de/index.php?id=170>

Greece

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Hungary

National Film Institute Hungary : <https://nfi.hu/en>

Iceland

Icelandic Film Centre : <http://www.icelandicfilmcentre.is>

Ireland

Screen Ireland : <https://www.screenireland.ie>

Italy

Film Italia : <https://www.filmitalia.org>

Ministry of Cultural Heritage, Activities and Tourism (MIBACT) :
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Latvia

National Film Center of Latvia : <http://nkc.gov.lv/en/>

Lithuania

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Serbia

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Slovakia

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Slovenia

Slovenian Film Center : <https://www.film-center.si/en/>

Spain

Instituto de la Cinematografía y de las Artes Audiovisuales.
<http://www.culturaydeporte.gob.es/cultura/areas/cine/inicio.html>

Sweden

The Swedish Film Institute : <https://www.filminstitutet.se/en/>

Switzerland

Office Fédéral de la Culture : <https://www.bak.admin.ch/bak/fr/home.html>

United Kingdom

British Film Institute : <https://www.bfi.org.uk>

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