



EUROPEAN WOMEN'S
AUDIOVISUAL NETWORK

EWA Network 2017 Activity Report



INTRODUCTION

by **Alessia Sonaglioni, EWA Network Director**

In spring 2016, the EWA Network counted 87 subscribing members, 2,500 FB followers and all its financial and human resources were focused on the management of the second edition of its training course “Multiple Revenues Streams for Future Films”. The publication of the “Where are the Women Directors?” study during the 2016 Berlinale and the subsequent dissemination of its content through participation in panels at the Cannes Film Festival the same year gave EWA Network huge visibility and positioned the Network as a key actor in the audiovisual industry. However, the Network itself still struggled to bring in new members and lacked the minimum financial stability that would ensure its growth.

Between the second half of 2016 and the beginning of 2017, new synergies with existing European platforms were created through prizes awarded to female-led projects in development (DOK Leipzig, Trieste WEMW, Belgrade Fest Forward) and new projects were launched (Scriptwriter’s Residency in Berlin, Mentoring Programme for emerging women producers). In February 2017, the first annual event for members took place in Berlin, followed in Cannes by a cocktail open to members organized together with the Serbian Film Center. In 2017, EWA Network representatives attended a long list of festivals, panels and conferences. New funders came onboard allowing the launch of new projects, but also to finally modernise and upgrade the website.

On the advocacy level, EWA Network participated in the public consultation on the review of the MEDIA Programme through the submission of a paper that suggested integrating gender equality into the new programme. This participation made EWA Network visible to the European Commission and allowed to establish contacts at a higher institutional level. The result will be a meeting during the Berlinale 2018 between the European Commissioner for Digital Economy and Society, Mariya Gabriel, and EWA Network Honorary President Isabel Coixet.

We are proud to announce that at the end of 2017, the Network counted 317 members from 43 different countries worldwide, 5,145 Facebook followers and 1,364 newsletter subscribers.

Though the overall financial turnover of the activities appears to have decreased in 2017 if compared to 2016, this is mostly due to the discontinuation of the training course “Multiple Revenues Streams for Future Films” which is no longer funded by the Media Sub-Programme. The new, less costly projects have however proven to be more effective in terms of attracting new members and in making more efficient use of the human and financial resources of the Network.

2017 has also been a year during which EWA Network has been more aware than ever of the importance of its mission. During the last months of the year, the existence of systemic sexual and moral abuses of women in the cinema industry was brought into the public domain and opened the way for working women around the world to speak about their own experiences of abuse of power in the workplace and beyond. On the International Day for the Elimination of Violence against Women, we called out for change together with 14 other European women’s associations in the audiovisual industry. We expressed our view that solidarity among women across and beyond the audiovisual sector is crucial to changing dysfunctional behavioral codes and management practices.

New projects are in the pipeline for 2018 and existing projects will continue to run. All this is possible thanks to the donors and to the wonderful staff, Board and Network members who contribute actively to the further development of EWA Network.

Alessia Sonaglioni

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1) ACTIVITIES FOR MEMBERS

ANNUAL EVENT IN BERLIN

On 14th February 2017, EWA Network hosted its first annual member's meeting at the Betahaus. Around 60 members gathered to listen to a masterclass by the award-winning Romanian producer Ada Solomon and to take part in a "speed-dating" session followed by a cocktail where friends of the network were invited to attend.



From left: producer Ada Solomon and Alessia Sonaglioni



Pictures of EWA Network's members event in Berlin

BERLIN SCRIPTWRITER'S RESIDENCY



From left: Suzanne Pradel, Alessia Sonaglioni and Murielle Thierrin, at the 2017 Berlinale

In January 2017, EWA Network launched its first scriptwriter's residency programme, which takes place over one month in Berlin. The programme aims at supporting a scriptwriter among EWA Network members, for her second or subsequent feature, and helping her enter the industry with the best script possible. The residency programme also offers networking opportunities at the Berlinale's European Film Market. Suzanne Pradel is the script consultant attached to the residency.

Out of a total of 16 applicants, Murielle Thierrin, a French scriptwriter and producer, was selected to work on her project “Sugarcane Flower”. Following the residency, Murielle Thierrin praised the benefits of the workshop in an interview published on the EWA Network website.

Extract: “Like a surgeon, Suzanne came into our story, operating with skills to help us, by giving clear suggestions while respecting our own identity and sensibility. (...) Suzanne just brings your script to a higher level with those details, making it more mature and successful. (...) Believe me, whoever needs a booster to move forward.... must apply!”

MENTORING FOR EMERGING WOMEN PRODUCERS

In September 2017, EWA Network launched its first mentoring programme for emerging women producers. A pool of twelve established women producers from 10 different countries (Bosnia & Herzegovina, Bulgaria, Denmark, France, Germany, Italy, Luxembourg, Romania, Turkey, UK) accepted to take part in the programme on an entirely voluntary basis. The year-long scheme aims at matching the experience and competences of the mentors with the needs of the mentees.



Nine mentees out of twenty-five applicants were selected for the first edition of the programme and invited to the meeting of the complete group that took place in January 2018 in Trieste hosted by the “When East Meets West” co-production market. Three further applicants were selected to meet with mentors on a bilateral basis only.

COCKTAIL IN CANNES

On May 21, EWA Network, together with the Film Center Serbia, organised a networking cocktail at the South East European Pavilion: all EWA Network members were invited.



Pictures of the EWA Network and Film Center Serbia cocktail at Cannes

INFORMAL GATHERING AT MIA ROME

On October 20, EWA Network represented by Simona Nobile organized an informal EWA Network member meeting at the Bernini Bristol Hotel, at the MIA in Rome.



Picture of the informal gathering in Rome

INFORMAL GATHERING AT IDFA

On November 19, Brigid O'Shea organized an informal gathering of EWA Network members at IDFA in Amsterdam. This event was organized as a documentary working group, where participants had prepared ideas and an overview of their situation as women professionals working in the documentary industry. The group shared ideas and suggestions to change the gender imbalance, and agreed to meet 3 to 4 times a year at different documentary film festivals.

2) ACTIVITIES IN THE INDUSTRY

EWA NETWORK AWARDS



From left: Alessia Sonaglioni, director Michela Occhipinti and Marie-Pierre Vallé

In 2017 EWA Network gave several cash prizes for development of female-led projects. In January 2017, the first prize was awarded at the **When East Meets West (WEMW) Trieste** co-production market to the Italian director Michela Occhipinti for her project "Flesh Out" produced by Vivo Film. The project tells the story of a young woman in contemporary Mauritania who frees herself from the culturally imposed obligation to eat excessively by adopting the method of gavage.

In March 2017 EWA Network awarded a second prize, together with the Film Center Serbia, at FEST Forward, the industry section of the **Belgrade International Film Festival FEST FORWARD**. The prize went to the Polish project "Fortnight" by director Aga Woszczynska and producer Agnieszka Wasiak. This film tells the story of a young married couple from Poland who spend a fortnight in Italy and witness a tragic accident.



From left: director Aga Woszczynska, Suzanne Pradel and producer Agnieszka Wasiak.

In October 2017, during the **FKM-Fantastic Film Festival of La Coruña**, EWA Network together with the Galician Scriptwriters Guild and the Galician Producers Association, awarded the prize for the best Genre Script including a Gender Perspective *ex-aequo* to "#Infinite-Love" by Sergio Trillo Rama and "Lost Girls" by Carlota Dans and Nico Frasset.



From the left: director Daniela König, producer Michaela Pnacekova, Head of Dok Industry Brigid O'Shea, Alessia Sonaglioni

In November 2017 EWA Network awarded its second prize for the best female-driven documentary within the co-production market of **DOK Leipzig** film festival to the project "Waterproof" by Daniela König, produced by Michaela Pnacekova (Kloos & Co. OST UG). The project tells the story of four female plumbers in Jordan. It describes with humour and lightness the difficult path to emancipation in the Middle East.

EWA NETWORK PRESENCE IN THE INDUSTRY

...on panel discussions, in workshops and at co-production markets

- *January 23, WEMW Trieste*: Alessia Sonaglioni led a panel on "Women in the European Film Industry: success stories and challenges".
- *February 12, Berlin*: Alexia Muiños was invited to take part in the roundtable debate on "How to address violence against women in and with Audiovisual works" organized by the European Commission.
- *March 14, Sciences-Po Paris*: Francine Raveney participated in a conference on « Femmes et cinéma: où en est-on? ».
- *March 22-25, Cinélatino Rencontres de Toulouse*: Francine Raveney made a general presentation of the EWA Network.
- *May 14, Sciences-Po Paris*: Francine Raveney presented EWA Network to a group of students working on the programme "Femmes et Avenir".

- *August 15, Sarajevo Cinelink Film Festival:* Simona Nobile made a general presentation of the EWA Network.
- *August 20-31, SOFA training course in Poland:* Francine Raveney made a general presentation of EWA Network.
- *September 26, San Sebastian Film Festival:* Alexia Muiños organised a networking event and meeting with (H)emenHer(e), the Basque association of Women in Film, and Cima Mujeres Cineastas. EWA Network President Isabel de Ocampo was also present.
- *October 22-24, Antalya Film Forum:* Simona Nobile represented EWA Network on a panel on gender equality in film, presenting the Mentoring Programme for Women Producers.
- *November 4, Belgrade:* Simona Nobile presented EWA Network's activities to participants of the Balkan Documentary Center Discoveries Pitching Platform.
- *November 7, Carthage Film Festival:* Isabel Castro participated in a panel organized by SouthMed WiA on "Genre and Cinema". EWA Network participated in the development of the SouthMed WiA programme, and helped with the selection of the projects.
- *November 7, Thessaloniki Film Festival:* Alessia Sonaglioni participated in the Agora training day, holding a presentation on "EWA Network: bridging the gender gap in the European audiovisual industry".
- *November 9, Connecting Cottbus:* Simona Nobile represented EWA Network at the CoCo Female Producers roundtable.
- *December 8, REC Tarragona Film Festival:* Francine Raveney was a keynote speaker on the panel "Women on Fire - Focus on female directors".

3) RESEARCH & ADVOCACY

PUBLIC CONSULTATION ON THE NEW MEDIA PROGRAMME

On April 27, responding to the open public consultation on the Creative Europe Programme, EWA Network released a statement calling on the European Commission to include gender equality among the priorities of the next Media Sub-programme. EWA Network also recommended the retrospective collection of gender-related data for each project currently funded by the programme, including the composition of the pools of experts evaluating and selecting the projects to be funded.

The participation in that consultation made EWA Network visible to the European Commission and allowed contacts at a higher institutional level to be established. The result will be a meeting during Berlinale 2018 between the European Commissioner for Digital Economy and Society, Mariya Gabriel, and EWA Network Honorary President Isabel Coixet.

RESEARCH FOLLOW UP

In 2017, Francine Raveney organized three research group follow up meetings via Skype: on June 26, on November 13 and on December 18. During these meetings, the research group discussed different topics, including a possible new study on the gendered nature of technical posts in the film industry, an unconscious bias toolkit, the situation for female composers in the film industry, a training course for distributors and an international research project.

The next EWA Network research conference will take place on February 17, 2018 at the Berlinale, with the aim to discuss an update of EWA Network's research « Where are the women directors in Europe? » published in 2016.

4) OTHER ACTIVITIES

BECHDEL TEST EVENT – “FEMIGOUIN’FEST”

During two weeks in October, EWA Network in cooperation with the local feminist association “La Nouvelle Lune” invited the audience of the Star Cinema in Strasbourg to apply the Bechdel Test to the sixteen films of the programming. During these two weeks, Bechdel Test flyers created by EWA Network were distributed to the audience before every screening at the cinema.

On October 21, the opening night of the “Femigouin’Fest” organized by “La Nouvelle Lune”, Cecilia Johnson-Ferguson and local comedian and EWA Network member Karen Chataigner presented the results of the Bechdel Test with a short comical sketch at the Star Cinema in Strasbourg.



From left: Karen Chataigner and Cecilia Johnson-Ferguson

BECHDEL TEST EVENT – “LES RENDEZ-VOUS EUROPEENS DE STRASBOURG”

SOIRÉE AVANT-PREMIÈRE - IYES
21 Novembre à 20h au Cinéma Star St Exupéry

- THE BATTLE OF THE SEXES -
Réalisé par Valérie Faris et Jonathan Dayton

Ce film passe-t-il le Bechdel Test ?

Qu'est-ce que c'est ?
Le «test de Bechdel» évalue la présence des personnages féminins dans un film. Il a été théorisé par l'auteure de bandes-dessinées Alison Bechdel. En 1985, dans "Dykes to watch out for", elle dessinait une planche intitulée «La règle», où deux amies envisageaient d'aller au cinéma. L'une explique avoir comme règle de n'aller voir un film que s'il remplit trois préalables de base:

Les 3 critères Bechdel
Lors du visionnage, cochez les cases lorsque:

- Le film présente deux personnages féminins identifiables (elles ont un nom)
- Ces femmes se parlent entre elles lors d'un vrai dialogue
- Elles parlent d'autre chose que d'un homme

Ce test vous est distribué par l'association EWA Network, dans le cadre des Rendez-vous Européens de Strasbourg.

On November 21, EWA Network director Alessia Sonaglioni moderated a panel discussion on “Women in Cinema” at the Star Cinema with Sciences Po Strasbourg for the festival “Les Rendez-Vous Européens de Strasbourg”. The evening started with the panel discussion, and was followed by an avant-première screening of “The Battle of the Sexes” by Valérie Faris and Jonathan Dayton. Before the discussion began, EWA Network distributed flyers explaining the Bechdel Test, which the audience could use to review the film according to the Bechdel criteria.

This event was publicized on the internet video channel of the European Parliament, where Francine Raveney presented EWA Network and promoted the panel discussion. Cecilia Johnson-Ferguson was invited to present EWA Network and the event on the local radio channels “Radio en Construction” and “France Bleu Alsace”.

Bechdel Test Flyer

5) COMMUNICATION

NEW WEBSITE AND VISUAL IDENTITY

In a long-awaited upgrade of the digital tools EWA Network offers both external users and internal staff, EWA Network invested in the modernisation of its website.

For the external user and EWA Network member, this means a clearer overview of EWA Network's activities and missions, a more modern and meaningful visual identity as well as an improved user experience for the member's platform. As a European network whose aim is to bring together audiovisual professionals from over 40 different countries, a high quality online member's platform must be at the core of EWA Network's networking services.

The aim of this upgrade is not only to attract more members and to satisfy them with the tools and services offered, but also to capture the attention of possible future investors, especially in the private sector. For this, a clean and clear image of the Network and its activities has become crucial.

For EWA Network's staff, the upgrade entails a more functional and complete database, allowing more strategic communication through targeted mailing shots. The upgrade also includes an automatic renewal process of membership payments, meaning that the staff no longer has to manually ask each member to renew their payment at the end of their membership period.

Selection of the provider was a careful and thoughtful process, led in the first place by Marine Chapuis, head of the digital communication for Kering, who helped us to analyse the needs for the new website. A detailed website brief was then sent out to three different providers (*Roline*: the current low-cost provider based in Barcelona; *Good Morning Major*: provider based in Strasbourg in the same offices as EWA Network staff; *My Client is Rich*: provider based in Strasbourg recommended by Francine Raveney for their work on the website of the 'Festival du Film Fantastique' of Strasbourg). The choice was made taking into account the different aspects of cost, the quality of the service and the practical aspects of location for easy and fast communication.

In the end, the Bureau chose to work with Good Morning Major. The company's location in Strasbourg in the same hub as the EWA office allowed for quicker and easier communication. The fact that this provider was local also made sense insofar as EWA Network is funded by the city of Strasbourg. Finally, Good Morning Major was also less expensive than the other local providers.

Along with the upgrade of the website, EWA Network chose to modernise its visual identity. Upon recommendation of Marine Chapuis, head of digital communication at Kering, the Network worked with Paris-based graphic designer Franziska Meierhöfer, analysing both the positive and negative aspects (colour, shape, emphasis, font) of the original logo to work towards a more modern and meaningful version. The EWA Network Board voted for the final version of the logo, choosing from a selection of three different shapes and three different colours.

BLOG ON WOMEN IN THE EUROPEAN FILM INDUSTRY

In addition to the website, EWA Network began setting up a European blog for women in cinema, creating original content on women in the European audiovisual industry. EWA Network has built collaborations with bloggers from different European countries, who deliver monthly articles and interviews covering each of their territories: Sophie Charlotte Rieger for Germany, Kristina Zorita for Italy and Spain, Véronique le Bris for France. Through their presence in international festivals, they have the opportunity to interview and put the spotlight

on emerging or confirmed female directors whose films have just been released at important European film festivals. The EWA Network staff also contributes to the blog by interviewing women working in the industry, such as Brigid O’Shea (Head of DOK Leipzig), Jacobine Van der Vloed (Director & Head of Studies at the ACE Producer’s Network), and Edith Sepp (Head of the Estonian Film Institute).

INCREASED TRAFFIC ON THE WEBSITE AND SOCIAL MEDIA

EWA Network uses various social media to keep in touch with its members (including Facebook, Twitter, LinkedIn and Youtube) and create a strong community of audiovisual industry professionals in Europe. Increased use of social networking (Facebook, Twitter) and the web has helped to boost EWA Network’s visibility. Alexia Muiños Ruiz has been instrumental in developing this side of EWA Network’s work.

In 2017, the website traffic has increased by 32% compared to 2016. Over the year, 35 posts were published in the news section, and 63 articles in the events & interview section.

Mailings were sent out to members and newsletter subscribers with information on new members, articles or calls for applications, with 36 mail-shots over the year sent to EWA Network members only, and an additional 37 to all newsletter subscribers.

The EWA Network Twitter account has reached 1,656 followers, with 2,645 tweets posted.

On Facebook, EWA Network has reached 5,145 likes, with an average of 50 posts per month, and 600 over the whole year of 2017. The most successful original & non-sponsored posts (meaning no money was put into advertising these posts on Facebook) include the call for application to EWA Network’s Mentoring programme for emerging women producers (614 “reactions” = likes, comments & shares), the pictures of the Cannes cocktail organized by EWA Network and the Film Center Serbia (264 reactions), the news on EWA’s award at WEMW Trieste (232 reactions), the selection of the mentees for EWA Network’s mentoring programme (222 reactions) and the call for application to EWA Network’s Scriptwriter’s Residency (180 reactions).

Call for applicants to EWA Network’s mentoring programme

EWA Network also sponsored a few posts over the year to increase the traffic on the Facebook page and attract new audiences. The most successful sponsored posts (where money was spent on advertising these posts on Facebook) were: EWA Network’s public statement “No to violence against women in the workplace”, co-signed with 14 national women’s audiovisual associations, with 1,017 reactions, and EWA Network’s contribution to the Creative Europe Media Programme open consultation, with 940 reactions. Amongst the shared posts (meaning they were not EWA Network original content), an article about Anna Serner (423 reactions), as well as an article about Nathalie Portman denouncing the lack of women nominees at the Golden Globes Award Ceremony (388 reactions) ranked at the top position of reactions.

Rendimiento de tu publicación

2261 Personas alcanzadas		
264 Reacciones, comentarios y veces que se ha compartido		
224 Me gusta	18 En la publicación	206 En veces compartido
28 Me encanta	0 En la publicación	28 En veces compartido
1 ¡Gracias!	0 En la publicación	1 En veces compartido
5 Comentarios	1 En la publicación	4 En el contenido compartido
6 Veces compartido	5 En la publicación	1 En el contenido compartido
7608 Clics en publicaciones		
7503 Visualizaciones de fotos	0 Clics en el enlace	105 Otros clics
COMENTARIOS NEGATIVOS		
3 Ocultar publicación	1 Ocultar todas las	

Photos of the Cannes Cocktail organized by EWA Network and Film Center Serbia

Rendimiento de tu publicación

23 827 Personas alcanzadas		
940 Reacciones, comentarios y veces que se ha compartido		
889 Me gusta	849 En la publicación	40 En veces compartido
6 Me encanta	4 En la publicación	2 En veces compartido
2 ¡Gracias!	2 En la publicación	0 En veces compartido
6 Comentarios	4 En la publicación	2 En el contenido compartido
37 Veces compartido	37 En la publicación	0 En el contenido compartido
216 Clics en publicaciones		
0 Visualizaciones de fotos	128 Clics en el enlace	88 Otros clics
COMENTARIOS NEGATIVOS		
1 Ocultar publicación	0 Ocultar todas las publicaciones	

Sponsored post for EWA Network’s contribution to Creative Europe’s open consultation on the Media Programme

6) FUNDRAISING

In 2017, EWA Network was supported by the following funds: the Swedish Film Institute, the Italian Ministry of Culture MiBACT, the Austrian Film Institute, the Film Center Serbia, The Centre National du Cinéma et de l'image animée, the Région Alsace, the Ville de Strasbourg and the investor Cinefeel Prod.

In addition to this, EWA Network could count on the membership contributions, which increased significantly in 2017, with over 300 renewals and new memberships.

7) STAFF

EWA NETWORK TEAM

In 2017, the EWA Network Team included :

- Alessia Sonaglioni, Executive Director
- Alexia Muiños Ruiz, Deputy Director
- Francine Raveney, Head of PR and Research
- Cecilia Johnson-Ferguson, Project Manager
- Mathilde Saraux, who helped as an intern from September 2017 and will continue until the end of February 2018

STAFF TRAINING

In January 2017, Cecilia Johnson-Ferguson attended a two-day workshop focusing on "Mécénat & Fundraising" at the ADMICAL Center in Paris, in order to acquire basic skills and help EWA Network find new sources of financing. As a result of this course, the first step to address new investors was taken by setting up communication material and strategies, as well as creating a new visual identity for EWA Network (see Logo & Website).

From September 2017 onwards, and for a period of 6 months, the EWA Network staff based in Strasbourg followed a training course led by EWA Network member, participant on the second edition of MRST4FF and director, Mariette Feltin. During this course, the EWA Network staff learnt the basic skills of directing, from writing a note of intention to capturing images with a camera, and editing a film. At the end of the course (March 2018), everyone will have directed their own short film.