



Annual report

European Women's Audiovisual
(EWA) Network
2015

Table of contents

I. Introduction	5
II. Training	7
<i>Multiple revenue stream training for future films</i>	7
<i>Skills-based training courses</i>	9
<i>Coaching</i>	9
III. Research/Advocacy	11
<i>EWA Research project</i>	11
<i>Advocacy update</i>	12
IV. Outreach	15
<i>Members</i>	15
<i>Ambassadors</i>	15
<i>Women's networks and festivals</i>	16
V. Communication	19
<i>Visibility of network</i>	19
VI. Staff	19
VII. Fundraising	21
VIII. Conclusion and next steps	23
Appendices	25
Appendix 1 – Calendar of activities 2015	25
Appendix 2 – Calendar of activities 2016	27
Appendix 3 – Multiple revenue stream training for future films	29
Appendix 4 – “Where are the female directors in Europe?” – Research project outline	35
Appendix 5 – EWA's team, ambassadors, bureau and special advisors	37
Appendix 6 – Sarajevo conference declaration	41

I. Introduction

By Francine Raveney, Director, EWA Network

After the positive energies and dynamism invested in rebranding EWA and ensuring its European angle, 2015 was a time for the network to further consolidate and grow. We are especially proud to now have an office at the Shadok co-working space in Strasbourg, which is vibrant and dynamic and where we hope to host training courses and conferences in the future.

As agreed at the January 2015 AGM, the system of ambassadors (see Appendix 3) was strengthened to assist with outreach in the different European countries and the three axes of work were further honed to remain the focus of our energies: **training**; **research/advocacy** and **outreach**. Alongside the development of these three angles, ongoing fundraising was carried out and the communication work and outreach events continued to take place.

The manner in which these areas developed will be detailed in the following sections, in particular the **successful applications for the second edition of the training funding from Creative Europe** (section II) and the **finalisation of the EWA research project** (section III).

In terms of outreach we continued to publish the online newsletter and a new audiovisual magazine, “The AudioVision” on a quarterly basis. Updates were sent out to members and outreach events were held in locations throughout Europe and beyond. We also held training sessions in Istanbul (April) with the help of the Vice-President, Zeynep Özbatur Atakan, and in Tel Aviv (July – via Skype through our ambassador for Israel, Noa Cacharel), and many meetings were held with a view to gathering and analysing data for the research project. In addition to meetings with film funds throughout Europe, four research workshops were held, two in London (March, September), one in Strasbourg (April) and one in Paris (December).

We held the annual EWA networking event in Cannes in partnership with the HAVC. Other outreach events were held in London in March with the Reel Angels (female crew agency) at the Genesis Cinema, in Venice film festival (where we presented first findings of the research study at a press conference alongside Silvia Costa) and Locarno, (August) where the EWA director moderated and helped organise a large panel event with over 200 industry professionals. EWA was also involved with the Sarajevo conference declaration on gender equality in the film sector that was adopted on 14 August 2015 and

the Director was invited to speak at the Lux Prize (European Parliament) in December at a panel event alongside numerous MEPs, Silvia Costa and Doris Pack with over 70 journalists in the audience. Alexia Muinos Ruiz, Deputy Director) represented EWA at Piran festival in Slovenia (September), and at Seville film festival (November) with Isabel Castro, in addition to Venice. Alessia Sonaglioni and Isabel Castro both attended Antalya film festival in December. So EWA was well represented throughout Europe at many events.

Against the backdrop of ongoing financial and staffing limitations, several Bureau members provided extra invaluable help, including Isabel Castro for outreach help in Seville and elsewhere, including with the idea for developing an advisory board (extra funding support) and providing budgetary advice; Zeynep Özbatur Atakan for outreach work in Turkey (Antalya Film Festival and training course), as well as Isabel de Ocampo for her role in Spain (Valencia conference and several radio talks). Nicholas Raveney continued his role as EWA's Secretary and made a big contribution in keeping the project afloat, not least through his support to the Director, especially when she was ill after the summer. Susan Newman has provided an invaluable fount of industry insider knowledge and contacts. Paula Ortiz has been concentrating on her film projects, but these will no doubt reflect well on EWA in 2016 – her film “La Novia” was released to great critical acclaim at the San Sebastian Film festival.

Finally the team's support staff, especially Alexia Muinos Ruiz (Deputy Director/Web & Comms), Holly Aylett (Project Manager Research), Patricia Molina (Project Manager: Outreach), Aurélie Grenet (Consultant) Sarah Hurtes (magazine editor) and Cecilia Johnson-Ferguson (office support) have all provided invaluable support in keeping the project on the road into what will no doubt be its highly successful fourth year.

II. Training

Multiple revenue stream training for future films (MRS4FF)

The details of and rationale behind this course are set out in Appendix II. Essentially, it uses new technologies to equip producers and content creators with the skills required to marry public and private financing, develop audiences and ensure different forms of distribution: online, traditional etc. Three workshops have been held for the first edition in 2015, including one in Glasgow (26-28 June 2015) – Whisky Bond – co-working space; one in Amsterdam – Eye Institute (23-25 October 2015) and one in Barcelona, SGAE Foundation (22-24 January 2016).

In many ways the course is building on the experiences EWA gleaned during Pitcher Perfect 2013 (October, Barcelona) and the Istanbul workshops in April 2014 and April 2015: for example, workshops have lasted three days from Friday-Sunday; they are extremely intensive, reasonably priced and focus on personal development. Participants especially appreciate the intimate and friendly enabling atmosphere. MRST4FF guides producers through the essential steps for making their project a success, from crowdfunding, viral marketing, creation of trailers (W1) to pitching to commercial sponsors and outreach with these sponsors (W2), to ensuring business models include public and private financing and well-thought-out distribution strategies (W3).

The first workshop took place in Glasgow on 26-28 June at the Whisky Bond, a co-working space offering an inspiring location hosting sculptors, music producers and new labels and start-ups. This workshop was a great start and took participants (content creators, producers & documentary directors) from 15 countries through marketing strategizing, audience-building philosophy and getting their hands on how to design tailor-made crowdfunding campaigns for their projects. Tutors and trainers included: Emily Best from Seed and Spark, Andy Green and Kobi Shely from Distrify Media, Miranda Fleming from Indiegogo, Holly Aylett from Birkbeck College, Sonia Mariaulle, a director in trailer movie making, Sonja Henrici from the Scottish Film Institute and Francine Raveney (co-productions).

Francine Raveney designed the overall content of the workshops (identifying speakers and structure) as overall Project Manager, assisted by Alexia Muinos Ruiz (as assistant project manager) and in collaboration with Aurélie Grenet as a

consultant on this and other projects. Aurélie liaised with the tutors, organised travel and the monthly assignments between workshops and carried out other duties (finding restaurants/negotiating catering rates and conference room rental prices).

It is also worth mentioning that Creative Europe invited EWA's Director to present the MRST4FF course during the Creative Europe/Media days at the Berlinale (Ritz Carlton) on Monday 9 February 2015 to a large audience. Creative Europe were impressed by the innovation of the course, marrying as it did new business models and a common sense approach to existing sources of European public financing, the flexible teaching arrangements and the fact that it related so closely to current industry needs, i.e. paying attention to building an audience and finding financial support beyond the usual borders. The presentation at the Berlinale was a resounding success and was attended by all of the Media representatives from throughout Europe and many other experts. For Workshop One a Media representative from Finland attended and for Workshop Two a Media representative from Central Creative Europe desk (Brussels) attended.

While we are often modest about the network's achievements, it should be noted that Creative Europe has not only awarded EWA €60 000 for this particular course to go ahead, but has also confirmed their support for a second edition of the MRST4FF course, so €120,000 to run a training course over 2015/2016. We very much hope that this next edition with workshop two in Strasbourg will attract more regional producers, content creators and documentary directors. The Ville de Strasbourg are also keen to organise an opening session for one or two days to tie in with workshop two in Strasbourg 2016.

EWA will encourage all of those involved in the network to apply and encourage potential participants to apply, especially from France and Italy. The second edition of the course will be open to 15 producers/content creators and will cost €2000 for two 4.5-day workshops, including accommodation and food, and this fee will also include feedback from the monthly assignments between workshops. It will be open to 13 European producers and two non-EU producers and two scholarships will be offered from EWA. The workshops will be organised in two different locations: Pisa, Italy (22-26 June 2016) and Strasbourg, France (23-27 November 2016). We will reserve a couple of places for producers from each of these locations. As mentioned above we especially want to invite local and regional French producers, content creators and documentary directors to attend this round of the course. In 2015 only one French producer has participated: Chloé Gosselin, a graduate of La Fémis. However, across the rest of Europe there was balanced representation.

For more information on Edition Two of MRST4FF please see Appendix II.

Skills-based training courses

In 2015 EWA ran two skills-based training courses. One was the “Business strategies for film production” course held in conjunction with Zeyno Films/Yapim Lab (Zeynep Özbatur Atakan) in April 2015 in Istanbul. This exceptional course was held in a fabulous location overlooking the Bosphorus, Opera Hotel, which no doubt helped to render the course so successful in addition to the phenomenal support from Zeynep’s dynamic team. The course combined contributions from Turkish, French and UK experts and involved over 30 participants including a number of EWA members. Francine Raveney taught “How to apply to Creative Europe and Eurimages” on this course.

In July EWA’s Director, Francine Raveney, taught at the Annual International Film Financing & Marketing Course in Tel Aviv. The course includes 7 weekly sessions, each one 3 hours long, with leading experts.

Coaching

Since end November 2014, EWA members have been offered online coaching with Alessia Sonaglioni – see report (sent to the bureau earlier last year). This coaching option was advertised in the “AudioVision” magazine and via a mailshot. The first session is free of charge and so far over 50 members have benefited from Alessia’s coaching, ranging from an Austrian scriptwriter with legal questions on option contracts with the UK, a German director trying to fundraise for her first feature and many other questions about project development. Alessia is not only a trained coach, but she has legal, film financing and a writing background and so is ideally placed for these initial consultations over Skype. Alessia also offered one-to-one sessions with a number of members during the Berlin and Cannes Film Festivals in 2015 and it is anticipated that this contribution will be strengthened in 2016.

III. Research/Advocacy

EWA Research project

In 2015, EWA's Director spent a vast amount of time co-ordinating the research project: "Where are the female directors in European films? Data mapping report with policy recommendations, based on findings and best practice". This included organising meetings, gathering data and guiding the national country co-ordinators carrying out the research at national level alongside Holly Aylett, a consultant recruited to oversee the drafting of the content and the mobilisation of the national researchers.

The research addresses the lack of pan-European data monitoring on women in film and provides policy recommendations to improve gender equality in the industry. EWA has built a set of quantitative data regarding all stages of women directors' participation in film - from film school and funding to cinema release – together with a portrait of policies already in place in support of gender equality. The information has been analysed alongside answers to a questionnaire, sent out to film professionals in the six different languages of the partner countries, designed to tease out ideas on the causes of inequality and policies which could transform the situation.

Seven European countries have joined the project, providing statistics and quantitative feedback on the status of women directors in each national industry: Austria (OFI), Croatia (HAVC), France (CNC), Germany (University of Rostock), Italy (DGC-MIBACT), Sweden (SFI) and the UK (BFI, Creative Skillset and the universities of Sheffield Hallam and Birkbeck College, London University).

The French questionnaire was sent out by Creative Europe desk Strasbourg and France received the highest number of respondents out of all the participating countries. For the quantitative part of the research EWA has been working with the CNC's research department and for the qualitative and analytical sections we are working with the French professor and expert on gender equality: Brigitte Rollet.

In terms of dissemination, the first findings of the research were presented on 5 September 2015 during the Venice Film Festival. Alexia Muiños, Deputy Director and Holly Aylett, Head of Research, shared a platform with Silvia Costa, Chair of the Committee on Culture and Education of the European Parliament. The Conference was introduced by Alberto Barbera, Director of the Venice Film Festival and addressed by Nicola Borrelli, Director-General Cinema – MiBACT,

and Monica Parrella, Director-General of the Office for Intervention, Department for Equal Opportunities at the Presidency of the Italian Council of Ministers, and the discussion was moderated by Cristina Loglio, Chair of the MiBACT Creative Europe Committee. The audience included the President of the Italian Film Commission Network; representatives of two principle authors' associations, 100Autori and ANAC; Secretary General of Media Salles and the Director of Euro-Mediterranean Co-Production Forum in Apuglia.

The final report will be launched at a press conference at the 2016 Berlinale (Saturday 13 February, date and location tbc). This has been a difficult and demanding project to bring to fruition but we hope that its release and ongoing collaboration with the EU and the Council of Europe as well as with national film funds, will ensure that the new guidelines for implementing gender equality the report is proposing will be put into practice by national film funds, European bodies and organisations outside Europe too, not only in terms of carrying out gender monitoring but also as a means of adopting best practice policies. Furthermore we have started to be invited to apply for further tender bids to carry out research on subjects including women and video games in Europe and developing a database of information.

Advocacy update

EWA has continued to pursue its strategy of garnering increasing political support by working with national film funds, European organisations and professionals at large, etc. The dual roles of Isabel Castro, Deputy Director of Eurimages, and Secretariat member responsible for the Eurimages gender equality working group and also EWA's Treasurer; and Francine Raveney, EWA Director/Research Project Manager and Eurimages Project Manager, has certainly facilitated relations with national film funds and professionals and ensured that EWA's message travels fluidly. Furthermore two more members of EWA also work in Eurimages: Susan Newman and Alessia Sonaglioni. These dual roles have immeasurably helped EWA's advocacy messages to be implemented.

In February 2015 at the Berlinale, EWA participated in a conference on female networking in Berlin. EWA member Kate Brown accompanied an international panel featuring representatives from Film Fatales, Directors UK, Pro Quote Regie and Dortmund/Köln International Women's Film Festival. Anna Serner, EWA's Special Adviser and CEO of the SFI, was a key-note speaker at the event.

In July, EWA Director Francine Raveney moderated a panel on "Women in the industry: spotlight on success stories" at Locarno Film Festival. Panellists

included: Catherine Dussart, French producer, and Bettina Oberli, a Director and Screenwriter from Switzerland. The event was opened by Nicole Schroeder, Head of Department FOCAL and there were up to 250 people in the audience.

One major highlight of 2015 has been EWA's presence at and role in helping to organise the Sarajevo conference on Women in the European Film Industry. The conference was organised under the auspices of the Bosnia and Herzegovina Chairmanship of the Council of Europe's Committee of Ministers in collaboration with the Bosnian ministries of Civil Affairs and Foreign Affairs as well as with the Sarajevo Film Festival and with content support from the Eurimages film fund. The conference was attended by representatives from ministries of culture and film funds from across Europe as well as national and pan-European networks, including the European Women's Audiovisual Network and Directors UK.

At the end of the conference, a declaration which emphasizes that "a true democracy must make full use of the skills, talents and creativity of women and men alike", was adopted; the conference declaration also calls on the Council of Europe to encourage its member states to implement policies to reduce gender imbalance in the European audiovisual industry.

This declaration is an important first step, as it gives a mandate to take some pro-gender-equality measures. The declaration will also be discussed at a high-level meeting involving representatives of 47 governments. It is hoped that they will approve preparations for further work in the area, which would impact on how 47 countries manage their public funding for film with gender equality firmly in mind. The fact that a declaration like this is necessary is confirmed both by the statistics and by the industry's perception of the issue.

The presence of EWA at this conference and publicity from EWA's research findings mean that we have been reported on in many industry magazines: Hollywood Reporter, Variety, etc. and also (7 October) in the New York Times amongst others. The Berlin conference will be the next moment to ensure substantial publicity and communication.

IV. Outreach

Members

Outreach to members has mainly been via the magazine, the newsletter, social media (Facebook/Twitter), mailshots and other networking events. These have taken place in a wide range of countries: Slovenia, Switzerland, UK, Turkey, France, etc. There are now several hundred official members and two networks have become affiliates: Raising Films (UK – to help women returning to work after taking maternity leave) and Women in Film & TV UK. We have contacted many other networks and we hope that more networks will become affiliates in the coming months – the Berlin and Cannes film festivals could be opportunities to strengthen these links. This will mean our extended member base will become much wider.

In 2016 we would like to develop our platform further and may be applying to the Tango and Scan scheme or Creative Europe schemes. Further developing the online members' space/platform would allow EWA to mimic the role of a co-production market online. This could serve as an effective means of offering added value. It is also envisaged that it would be linked to the training programme and a mini co-production market with calls for proposals (twice a year), although this may well be a project for 2017 onwards.

In light of the above members will be invited to renew their membership at the start of 2016.

Ambassadors

The system of ambassadors has had limited success and this has varied from one country to the next. Recently the award-winning Bosnian director, Aida Begic, has become an ambassador, in Albania our ambassador, Iris Elezi, has seen her feature nominated for an Oscar and we have new ambassadors in Ireland, Scotland, France, Czech Republic and Poland. We hope to organise a gathering in Alsace of all ambassadors in 2016/2017 and also invite our affiliate network leaders to attend. One possible topic for such a conference could be women as leaders. Such a conference could apply for support from the Ville de Strasbourg.

In London, Italy and Germany to name but a few, the ambassadors have already represented EWA at outreach events, be they evening dinners/more political discussion meetings or training events. Alexia Muinos Ruiz hosts quarterly Skype

calls to share ideas and see what is happening in each of the countries. These have proved successful and economical so far. Alexia Muinos Ruiz co-ordinates the work of ambassadors and will present a report on her findings and suggestions at the General Assembly meeting.

Women's networks and festivals

Throughout the year EWA remains in contact via calls and meetings with women's networks and festivals from Austria, Germany, the Scandinavian countries, the UK, Belgium, France and many more. Two UK associations have become affiliates: Raising Films and WFTVUK and we expect the German WFTV and Finnish WFTVs to be the next institutions to become affiliated. CIMA and AAMMA in Spain decided not to join for financial reasons, but AAMMA did organise a joint event with EWA at Seville film festival (November), having already co-hosted an event at Malaga film festival in March. EWA also co-hosted a panel event with WFTV Germany and WFTV Sweden at the Berlinale in February. Affiliate association membership costs €250 allowing associate members, membership for only €15 per year.

V. Communication

Visibility of network

Increased use of social networking (Facebook, Twitter) and the web has helped to boost EWA's visibility. The number of followers of the Facebook page continues to increase and Alexia Muinos Ruiz has been instrumental in developing this side of EWA's work. EWA has also been congratulated by industry members on its magazine "The AudioVision" prepared by Sarah Hurtes. The articles and interviews in this magazine help publicise EWA's work via the website and Twitter. Ideally we would like to expand the magazine to a print version or at least one with adverts, which could mean that it was self-funding thereby securing Sarah's position. Sarah is helped by Cecilia Johnson-Ferguson in this work.

In the future, EWA would like to launch a cinema club allowing participating countries (where we have EWA ambassadors or affiliate networks) to screen films by female directors/EWA members on a regular basis. This will require an application for funding to the EU which could be prepared at a future date and be linked to our network of ambassadors.

VI. Staff

The 2015 EWA team included:

- **Francine Raveney** - Director (Project Manager for Training and Overseer of Research, Fundraising, et al) ;
- **Alexia Muinos Ruiz** - Deputy Director and Head of Web/Comms & Ambassadors and Assistant Training Project Manager;
- **Alessia Sonaglioni**, Head of Coaching;
- Consultant for Training, **Aurélie Grenet**;
- Consultant for Research, **Holly Aylett**;
- Outreach Manager, **Patricia Molina**;
- **Yaiza Mené**, fund-raising and sponsorship advice.

Sarah Hurtes has been the magazine editor and **Cecilia Johnson-Ferguson** has been an office assistant. **Laurence Minkner** assisted us as a trainee at the end of 2015 and **Juliette Wampach** assisted us as a trainee during the months of July and August.

Zeynep Özbatur Atakan's team in Istanbul continues to offer much support as well, in particular, **Suzan Guverte**, and this help has proved invaluable and is attested by the number of Turkish members of the network.

Whilst proud and fulfilled in having been able to have the opportunity to lead such an important network, Francine Raveney has decided to resign from the post as from 13 February 2016 after 3 years and 3 months. This is largely owing to her serious ill health scare mid-2015, caused by a burn-out linked to doing two jobs at once, but also the stress that came with ongoing fundraising being vital to the survival of the network and payment of her post. She will now be concentrating on her own creative writing and story development work... but will be happy to act as a consultant in the transition period.

Owing to financial limitations it is not foreseen that Aurélie Grenet's contract as a consultant will be renewed and at the time being there is no consultant fee available for Holly Aylett's ongoing research work.

Alexia Muinos Ruiz will continue as Deputy Director, but in a salaried position and Cecilia Johnson-Ferguson will also join the team.

VII. Fundraising

The Director has continued to work hard fundraising, especially for overheads but also for the different projects. Following meetings, phone calls and funding applications we are delighted to have raised for general overheads in 2015:

- €30,000 from the Swedish Film Institute;
- €3,000 from the Région d'Alsace; and
- €3,000 from the Ville de Strasbourg.

We also raised in-kind support from the HAVC for the Cannes film festival reception and Yapim Lab in Turkey for the April training course.

For research, EWA has received the following support (again pursuant to many meetings, applications, etc.):

- €15,000 from the Austrian Film Institute;
- €10,000 from Luce cinecittà in Italy;
- €20,000 from Creative Skillset UK; and
- €20,000 from the Swedish Film Institute.

In-kind support for the research has been provided by the universities of Rostock, Sheffield Hallam and Birkbeck College, London University as well as the film institutes in Austria, Croatia, France, Italy, Sweden and the UK.

For the MRST4FF training course EWA has received €120,000 for 2015/2016 from Creative Europe. We have received some small support from the City of Amsterdam (€1,000), who sponsored a dinner during our second workshop of 2015 and we have made an application to SGAE Foundation, Spain for the final workshop, but this appears to have been unsuccessful.

For the 2016 edition of MRST4FF Alessia Sonaglioni is in ongoing contact with potential Italian sponsors and the Ville de Strasbourg.

Kering Foundation, which has a partnership agreement with Cannes, is keen to develop joint projects with EWA for Cannes 2016 and a follow-on message has been sent to Kering to firm up such an agreement.

Another idea for project fundraising is for EWA to sign a tripartite agreement with Barcelona, Toulouse and Mallorca to set up a school in Barcelona, where students could study English for cinema, pitching and other skills; the school could also host one-to-one coaching sessions and act as EWA's southern

Mediterranean hub. This project will be developed in 2017 with a view to setting up the centre in 2018 and our contact Paco Poch will be able to help advise on this.

We will also remain vigilant to potential tender bids for research, training, platform and other applicable bids, at regional, national and pan-European levels, and for general overheads the possibility of developing the advisory board is being pursued. Each funder would have to invest a minimum fee of €10,000 towards overheads.

VIII. Conclusions and next steps

Having become a strong recognisable brand in 2015, especially thanks to involvement in the Sarajevo declaration and the research study findings as well as the Creative Europe-supported training course, EWA Network is now recognised as an important international association. Indeed its impact and importance far outweigh its actual financial and staffing resources as organisations such as the Geena Davis Institute and the European Audiovisual Observatory continue to reach out to us!

We have much to look forward to in 2016:

further putting our roots down in Alsace, especially with Alessia Sonaglioni at the helm, and also by ensuring that at least one salaried staff member works out of Shadok offices on a daily basis, and developing joint initiatives with the Ville de Strasbourg and the Région d'Alsace;

garnering huge publicity when our study is released at the 2016 Berlinale and seeing through its follow-on impact on national and pan-European audiovisual policy;

ongoing visibility thanks to the highly successful MRST4FF; and

further visibility if we partner with Kering in Cannes 2016.

The platform and more affiliate associations will also be targets for increasing our member base and reach.

EWA's two biggest goals of 2016, in addition to the perennial fundraising work will be:

1. to attract more members;
2. to develop an EWA platform;
3. to keep up the good work!
4. to continue to be recognised as a network that helps women grow professionally in Europe.

Thanks to all who have helped the network grow.

Appendices

Appendix 1 – Calendar of events 2015

Date	Activity	Place
20 January	AGM and Conference on “Social impact of representations of women in film”	Médiathèque Olympe de Gouges, Strasbourg
5-12 February	Events at Berlinale: joint event with WIFTV DE, presentation of training course, “Get Networked Up” panel event	Berlinale, Berlin
9 March	Research workshop	London
24 March	Research workshop	Strasbourg
18 April	Masterclass at Malaga Film Festival	Malaga (Spain)
26 April	Panel at “Crossing Europe” festival	Linz (Austria)
28-29 April	YAPIMLAB/EWA Training: New Methods in Developing Production Strategies	Istanbul (Turkey)
29 April	Training on co-productions and coaching	Rome
14-21 May	Events at Cannes Film Festival: Producers Network Breakfast Meeting, EWA/Croatian networking event, one-to-one coaching	Cannes Film Festival
22 June	Research meeting	London
23-25 June	MRST4FF Workshop 1	Glasgow (UK)
7 July	Annual International Film Financing & Marketing Course (presentation via Skype)	Tel Aviv (Israel)
10 August	Panel on “Spotlight on Women’s Success Stories”	Locarno Film Festival (Switzerland)
14 August	High level conference on “Women in today’s European film industry: gender issues. Can we do better?”	Sarajevo Film Festival (Bosnia and Herzegovina)
5 September	Presentation of initial research findings	Venice Film Festival
15 September	Back to School with Creative Europe – presentation of MRST4FF	BAFTA (London)
28-29 September	Research workshop	London
8 October	Conference on gender	Piran Film Festival (Slovenia)
10 October	Presence at Sitges Film Festival	Sitges (Spain)
17 October	Conference at Mostra Viva del Mediterrani	Valencia (Spain)
19 October	Event on women in film	Antalya Film Festival (Turkey)
23-25 October	MRST4FF Workshop 2	Amsterdam (Netherlands)
9 November	Conference with Women in Film for the Nordic Countries	Oslo (Norway)
13 November	Women in Focus round table	Seville Film Festival (Spain)
18 November	Radio discussion El 7° Vicio	Seville (Spain)
24 November	Panel discussion at LUX Prize ceremony	European Parliament, Strasbourg
26 November	Radio discussion La VEU	Barcelona
3 December	Panel event on women in the film industry	Antalya Film Forum (Turkey)
4 December	Research meeting	Paris
7 December	Research meeting	Birkbeck (London)

Appendix 2 – Calendar of events 2016

Date	Activity	Place
16 January	Annual EWA reunion (assembly and bureau)	Barcelona – Carrer Brosoli, 1; 3:1
22 – 24 January	Last workshop for the first edition of the training course supported by Creative Europe: “Multiple revenue stream training for future films” (new technologies and cinema productions)	Barcelona – SGAE Foundation
23 -24 January	Presentation of EWA’s research – during the “Elles Tournent” festival (represented by Brigitte Rollet, French national researcher)	Brussels
13 February	Conference to launch the EWA research study: “Where are the women directors in Europe? Best practice and policy recommendations”	Berlin- Homebase (TBC)
12 – 15 February	EWA coaching sessions during the Berlin Film Festival	Berlin
18 March	EWA presentation at the One World Film festival	Prague
9 – 10 April	EWA bureau meeting	Shadok, Strasbourg
11 – 22 May	Networking event at the <i>Europe du Sud-Ouest</i> pavillon; Coaching sessions for the network members ; Conference with the industry partners ; Partnership with Kering (TBC)	Cannes Film Festival
June	Event with UNIC – Cineuropa	Barcelona
10 – 12 June	Research team workshop: planning and strategy	London
24 – 26 June	Workshop 1 MRST4FF – Series 2 : 2016	Pisa, Italy
October	EWA award for director?/Partnership with Leipzig	Leipzig
October	Rome Film Festival – coaching	Rome
December	Antalya Film Festival	Antalya
end November	Closing workshop for training – MRST4FF – Series 2;	Strasbourg

Appendix 3 - Multiple Revenue Stream Training for Future Films (second edition)

June 2016 – November 2016
Pisa, Strasbourg

I. Context

Promoting and protecting cultural diversity of audiovisual content is one of the goals of European Women's Audiovisual Network (EWA). The Network and its member strive to attain greater gender equality in the audiovisual sector for creative roles (producer, director and scriptwriter) and technical crew and to encourage greater consideration of representations of gender identity in audiovisual content.

In order to ensure that cultural diversity of content is safeguarded and promoted it is vital that European producers assimilate a wider range of new business models, marketing skills, branding and crowd-funding knowledge and online distribution skillsets.

The course Multiple Revenue Stream training course will encourage producers to use new technologies and ensure their diverse content. This will in turn help ensure their projects remain competitive in a digital context, which can see more users turning to VOD platforms.

II. Strategic Objectives

The strategic objective of Multiple Revenue Stream training course is to equip European audiovisual professionals with the necessary technical skills to reach a wide international audience in the context of digital convergence.

III. Project Description

This course will ensure that professionals improve their expertise in the fields of: audience development, online marketing, online distribution, opportunities and challenges of the digital shift (which they will learn to see as a useful tool rather than a hindrance) and financial and commercial management.

During the course junior to medium experienced producers will follow a two-part workshop in two different locations:

Workshop one - Pisa, Italy (22-26 June 2016)

Workshop two - Strasbourg, France (23-27 November 2016)

The final results and outcomes of the course will be presented during the Berlinale 2017.

The training course will accompany producers with a project and with a desire to exploit new technologies in an innovative and up-to-date manner, through training in:

- Traditional and online marketing techniques
- Crowd-funding strategies
- Financing structures: new business models/Combining public and private equity

- Trailer-making
- Negotiation and pitching skills to secure product placement
- Legal aspects of working with brands
- Multiple media distribution (traditional and online)
- Development of a financing plan

In between each 4.5-day workshop there will be monthly assignments and online coaching sessions with feedback from experts.

IV. Project partners

The training course has been designed with experts in online distribution and new business models for the film industry, Distrify Media and Seed&Spark.

The course will bring to participants the most up-to-date support and highly innovative training from two successful European and international digital platforms, online marketing and crowd-funding companies, which have drawn on start-up marketing techniques and applied them to the film industry.

Representatives of Distrify Media and Seed&Spark will deliver training modules for each of the three workshops and act as tutors to provide feedback to participants on their online assignments in-between workshops.

In addition to the pedagogical partnership with EWA Network, Distrify Media's participation to the training programme will ensure that projects receive a maximum of online exposure, guaranteeing international reach of films chosen to take part in the course. Indeed, those projects of a sufficient level on completion of the course will be guaranteed free online distribution and marketing support.

Participants will benefit from access to Distrify Media and Seed&Spark's networks of contacts.

V. Course participants, methodology and trainers

Participants

Participants will be European and two non-European producers with a new project, which they are starting to develop (pre-production phase). Where possible, participants will already have crowd-funded for a 70-minute plus film project (feature or documentary) leading to completion of the film with distribution (online, theatrical or festival) **and/or** can show in their applications demonstrable interest in online film marketing techniques and digital distribution.

Selected projects will be offered free online digital distribution on completion provided they reach the level required as assessed by the distribution experts.

The course will be open to female and male professionals and will seek to ensure a gender balance and diversity of backgrounds. Two places will be reserved for producers from each of the locations where the workshops are taking place (Italy and France).

Participants must commit not only to attending the workshops but also to completing monthly assignments between the courses. They must also be able to work in English as the teaching will all be carried out in English.

They will also be part of a networking support group, with an online platform, so they will be able to help each other along the duration of the course and beyond, through EWA's alumni network.

Methodology

For each workshop, experts will deliver a combination of master classes, case studies and interactive group exercises and feedback sessions during the workshops to ensure variety of teaching format – always to the full group.

In between each 4.5-day workshop there will be monthly assignments and online coaching sessions with feedback. The description of the assignments can be found in annex 1.

The online Cisco Webex training centre¹ has been chosen for feedback after monthly assignments have been delivered, as this enables the recording of all tutorials, which can be used and archived for future work as required.

Trainers & tutors

Trainers have been selected both for their high level of knowledge and for their reasonable fees as well as their practical experience and ability to deliver information in a lively manner as well as their training experience.

Our three selected course tutors are Emily Best, from Seed&Spark; Andy Green from Distrify Media and Kobi Shely from Distrify Media. They all have practical experience both working as producers and as experts in new technologies and films.

VI. Workshop 1

Workshop 1 will focus on training in initial marketing strategising and crowd-funding for the participants' projects:

- Development of a marketing strategy for the project from the outset

These must be project-specific and clearly defined. Defining a marketing strategy is an essential requirement for participants to complete Workshop 1.

Participants will learn how to develop a viral campaigning strategy through education on SEO (Search Engine Optimization), content creation, social media marketing, influencers, video and visual marketing, mobile distribution tools, data analysis and optimisation; this will impact directly on the success of the crowd-funding campaign.

Several online assignments will help participants further develop their marketing strategy after completion of Workshop 1. Marketing assignments will be analysed and assessed by one of the 3 tutors, Kobi Shely, online marketing specialist expert.

- Commitment to crowd-funding including strategies for ensuring success in this, as a tool for developing greater audiences and raising finance for the project.

¹ <http://www.cisco.com/c/en/us/products/conferencing/webex-training-center/index.html>

Participants will be taught how to plan a crowd-funding campaign.

They will then launch their campaign, under the guidance of the tutors, between workshops 1 and 2. The tutors will give participants monthly assignments to ensure that the campaign is on track and able to meet its target.

- Training on the types of trailer most likely to attract online attention

One of the assignments after workshop 1 will be to produce a short trailer for online broadcasting to accompany the crowd-funding campaign – this will be produced based on training in workshop 1 to ensure maximum online exposure and brand recognition of the project from an early stage in production.

- Good practice in terms of mixing public and private equity

Participants will also learn how to combine public and private equity funding for their projects. This responds to the problem sometimes encountered in the European industry, where producers' primary concern is to secure public financing for development because they do not need to guarantee audiences in their business revenue models.

The draft agenda of workshop 1 as well as the description of online assignments can be found in annex 1.

VII. Workshop 2

Workshop 2 will focus on working with brands and reaching out to wide audiences through multiple distribution platforms:

- Negotiation and pitching skills to secure product placement

Participants will learn how to pitch to brands and networks. They will be taught techniques for negotiating and closing a deal with them. This training will be targeted at securing commercial sponsorships and partners and will be assessed by a pitching assignment.

- Legal aspects of working with brands

It is crucial to understand the legal implications of planning for multiple revenue streams and studying of template contracts to fully protect producers; sample contracts will be given to participants which they will be able to use in their everyday work and training will be delivered by a legal expert.

- Multiple media distribution (traditional and online)

Participants will be taught how to devise strategies reach the most suitable audiences possible via diverse distribution platforms – i.e. tailor created distribution strategies depending on the project. Tutors will encourage participants to consider theatrical, online, VOD and telephony release depending on the nature of the project.

- Development of a business plan

For such multiple media distribution of their projects, participants will develop a business plan for multiple revenue stream income including: 1. taking into account sales for VOD and income from pre-

sales through clips, telecoms distribution and adverts as well as sponsorship from brands and product placements 2. securing contracts for digital distribution and 3. follow-on marketing support.

At the end of workshop 2, the business plan, including the financing plan, must be completed and assessed in order to secure free online distribution of the project.

The draft agenda of workshop 2 can be found in annex 1.

IX. Dissemination of project results and communication

The key focus of this course will be on the most efficient and optimal use of new technologies throughout the film production process, from pre- to post-production, to reduce costs and maximize impact of the training. Therefore, dissemination of project results will rely heavily on using new technologies to promote the course results.

An online marketing strategy for dissemination of good practice from the course will be developed, incl. the production of a clip, the drafting of a project report and links to some key pointers from presentations, eg using Slideshare as a platform.

- Influencers will be targeted and engaged with to ensure that they promote information and key findings on the course.
- A clip linked to the course will be produced and posted on various social media websites, to create a buzz around the clip and direct users to the projects of the participants and the key findings of the course
- SEO (Search Engine Optimization) techniques will be used to make sure the content of the website, Facebook, course page etc. is highly visible, thereby drawing an audience to the section on best practice course outcomes.
- Social media marketing will be used throughout the training course, ensuring that sites like Pinterest, Instagram, Twitter, Facebook provide up-to-date info on the course
- Video and visual marketing: the completed participants' projects will all be offered free online distribution and a condition of this will be to include in the credits the sentence – "with the support of EWA Network/Distrify Media/Seed&Spark". This sentence will also be repeated on the home pages of these projects with a link to best practice clips, ensuring multiplication of potential end users who can find out about the course's outcomes.

The traditional method of hosting presentations at industry events to disseminate good practice will be used and the course findings will be presented at a specific event during the 2017 Berlinale.

EWA will also promote and encourage dissemination of best practice findings throughout its institutional and members' networks.

Appendix 4 – “Where are the female directors in European films? Data mapping report with policy recommendations, based on findings and best practice”

I. Project Profile

Title: Where are the female directors in European films? Data mapping report with policy recommendations, based on findings and best practice

Participating countries: Austria, Croatia, France, Germany, Italy, Sweden and the UK.

Duration of project: November 2014 – Feb. 2016

Stage 1 – Production of national reports and qualitative survey: **November 2014 - August 2015**

Stage 2 – Presentation of first findings: **September 2015, Venice Film Festival**

Stage 3 – Drafting of final report and dissemination **August 2015 – Feb. 2016**
Report launch – Berlin film festival

Sector: Gender equality in the European film sector

Implementing organisation:

European Women’s Audiovisual Network (EWA Network)

Appendix 5 – EWA’s team, ambassadors, bureau and special advisers *end 2015*

Team	Post	Location	Contact details
Francine Raveney	Director Project Manager: Training Research* <i>* Directorship will end as at 13 February 2016.</i> New post: Head of PR	Strasbourg	Francineraveney27@gmail.com
Alessia Sonaglioni	EWA Coach*** <i>*** To take over as Director as at 14 February 2016.</i>		alessia.soanglioni@coe.int
Alexia Muinos Ruiz	Deputy Director, Web	Barcelona	alexiamuin@gmail.com
Aurélie Grenet	Consultant** <i>** Contract will end 31 Jan.</i>	Geneva, Strasbourg	Aureliegrenet44@gmail.com
Patricia Molina Comas	Project manager: Outreach	Strasbourg	pmolina.com@gmail.com
Holly Aylett	Consultant Research	London	ayleth@gmail.com
Sarah Hurtes	Communications Officer	Lyon, Mauritius	sarahurtes@gmail.com
Cecilia Johnson Ferguson	Assistance with interviews and comm.**** <i>**** Will join the team as at 1/1/16.</i>	Strasbourg	cecilia.johnsonferguson@gmail.com
Bureau	Title	Location	Contact details
Isabel de Ocampo	Executive President	Madrid	isabeldeocampo@gmail.com
Zeynep Özbatur Atakan	Vice-President	Istanbul	zeynepozbatur@gmail.com
Paula Ortiz	Vice-President	Barcelona	paulaortizalvarez@hotmail.com
Isabel Castro	Treasurer	Strasbourg	isabel.castro@coe.int
Nicholas Raveney	Secretary	Strasbourg	nicholas.raveney@free.fr
Susan Newman	Deputy secretary	Strasbourg	
Ambassadors	Job area	Location	Contact details
Iris Elezi	Director, University Lecturer		iriselezi@gmail.com

Iris Zappe-Heller	Deputy CEO, Film Fund	Vienna, Austria	iris.zappe-heller@filminstitut.at
Aida Begic	Director	Bosnia and Herzegovina	
Ines Rabadan	Head of Belgian SACD	Brussels, Belgium	
Sanja Ravlic	Head of Co-productions, HAVC	Zagreb, Croatia	sanja.ravlic@havic.hr
Charlotte Silvera	Director	Paris, France	charlotte.silvera@online.fr
Anita Gerencser	Hungarian Cultural Centre, Berlin, producer	Hungary	agerencser@gmail.com
Ludovica Fales	Director	Italy (based between Rome and London)	ludovica.fales@gmail.com
Dogg Mosgedottir	Director	Iceland	wift@wift.is
Alexandra Hoesdorff	Producer, Fund manager	Luxembourg	alexandra@dealproductions.com
Ana Godinho de Matos	Director, producer (documentaries)	Portugal (based London)	anagodinhomatos@yahoo.co.uk
Alexia Muinos Ruiz	Director	Spain	As above
Zeynep Özbatur Atakan	Producer	Istanbul, Turkey	As above
Amber d'Albert	Developer TV	London, UK	a.r.dalbert@gmail.com
Stefania Brunori	Marketing expert	UAE	(can be reached via AMR)
Special adviser	Area of expertise	Location	Contact details
Elin Erichsen	Training (NFI)	Oslo, Norway	elin.erichsen@nfi.no
Benja Stig Fagerland	SHEconomics	Copenhagen, Denmark	benja@benjastigfagerland.com
Kate Kinninmont, MBE	Head of WFTV UK	London, UK	
Dorota Ostrowska	Research (Birkbeck, London university)	London	ubwc156@mail.bbk.ac.uk

Colin Pons	Producer, Sheffield Hallam	Sheffield, UK	colin@studioofthenorth.co.uk
Jan Runge	UNIC	Brussels, Belgium	jrunge@unic-cinemas.org
Anna Serner	CEO, SFI	Stockholm, Sweden	
Aslihan Tekin	Advocacy expert	Brussels, Belgium	aslihan.tekin@kagider.org
Carole Tongue	former MEP, advisor on audiovisual policy	London, UK	tonguec@btinternet.com

Appendix 6 – Sarajevo Declaration

BOSNIA AND HERZEGOVINA
CHAIRMANSHIP OF THE COMMITTEE OF MINISTERS OF THE COUNCIL OF EUROPE

HIGH-LEVEL CONFERENCE

Sarajevo, 14 August 2015

**“Women in today’s European film industry: gender matters.
Can we do better?”**

SARAJEVO CONFERENCE DECLARATION

The representatives of the states participating in the Council of Europe’s conference on “Women in today’s European film industry: gender matters. Can we do better?”, held in Sarajevo (Bosnia and Herzegovina) on 14 August 2015, adopt the following declaration:

Recalling the principles affirmed by the Committee of Ministers of the Council of Europe in its Recommendation (2003)3 on balanced participation of women and men in political and public decision-making, and its declaration “*Making gender equality a reality*”, adopted at its 119th session in Madrid on 12 May 2009, and implemented in the “*Council of Europe Gender Equality Strategy 2014-2017*”, namely:

- gender equality is an integral part of human rights and a fundamental criterion of democracy;
- gender equality means an equal visibility, empowerment, responsibility and participation of both women and men in all spheres of public and private life, and is the opposite of gender inequality, not of gender difference;
- gender equality is both a goal in itself and a cross-cutting issue which should be at the core of practical decision-making.

Acknowledging the importance of audiovisual works in European culture and the significant role which the Council of Europe, through its cinema co-production support fund Eurimages, plays in the production and promotion of European cinema;

Observing, on the basis of the studies and reports presented at this conference:

- that women are considerably underrepresented in key job roles in the film industry;
- that they are at a significant risk of receiving less favourable treatment than men, in terms of both pay and film funding opportunities;
- that their work achieves less recognition than that of men.

Emphasising that a true democracy must make full use of the skills, talents and creativity of women and men alike;

Declare:

- our firm commitment to greater gender equality in the European audiovisual industry;
- our support for:

- the efforts undertaken by Eurimages to collect and analyse data on the gender of projects and the presence of women in projects applying for co-production support;
- the work carried out by the European Audiovisual Observatory in enhancing transparency with regard to the number of European female-directed films;
- and also the activities of associations, at national and pan-European level in raising awareness about the role of women in the industry;
- and our support for the efforts already made by some member states of the Eurimages Fund to promote gender equality in access to public funding, and welcome the positive outcomes resulting from this policy;

Call on the Council of Europe to encourage its member states to implement policies to reduce the gender imbalance in the European audiovisual industry with a view to bringing about a lasting and widespread improvement in the situation; this involves enhancing women's access to key posts in the audiovisual industry and film-making, so that they can express themselves, drawing on their talent, their perspective and their authenticity;

And to that end, to carry out the following specific activities through the Eurimages Fund:

- 1) assess disparities and analyse the causes and factors leading to the marginalisation of women in the various sectors of the film industry; encourage member states to produce gender-based statistics in order to assess gender equality levels in their national film industry; set up a database containing information at national level and analyse the data using a list of monitoring and result indicators making it possible to assess progress and the impact of any measures adopted;
- 2) encourage member states to adopt equality policies aimed at promoting women in the film industry and improving their access to public funding;
- 3) develop and apply appropriate measures for reducing inequality and improving gender balance in decision-making posts in the industry and within selection panels, institutions for education and training, juries, festivals etc., in particular by enhancing prospects for women; by encouraging experienced directors and producers to act as role models and inspire younger generations (master-classes); supporting training initiatives helping women to assert themselves within the industry (seminars, coaching, summer courses in co-production); and creating a development prize to be awarded to a female scriptwriter/director during a festival;
- 4) enhance the visibility and recognition of female filmmakers, welcome their work and celebrate their successes, in particular by setting up a prize at a festival and organising a season of screenings in collaboration with a relevant theatre network;
- 5) raise awareness of the status of women in film, both as regards on-screen representation and in professional terms, in particular by: organising conferences and round-table discussions on equality-related topics and meetings between institutions and professionals; publishing studies and reporting on their findings; and identifying, collecting and disseminating examples of best practice among all stakeholders;

- 6) encourage film-makers to be more sensitive to on-screen female representation;
- 7) identify future areas of study and propose additional measures to strengthen member states' commitment to a gender equality policy in the European film industry.

To achieve these results, guarantees of visible political commitment should be given by drawing on existing standards and setting up, where necessary, an appropriate legislative and political framework; involving and mobilising civil-society organisations working in the same field; drawing on their experience and knowledge; and establishing the foundations for fruitful cooperation with all stakeholders, national and international institutions, professional bodies, NGOs, and other associations striving for gender equality in the audiovisual sector.

Thanks are due to the authorities of Bosnia and Herzegovina for hosting this conference, and to all those who took part.

Link to the declaration:

<http://www.sff.ba/en/news/10231/declaration-on-gender-equality-in-european-film-industry-adopted-at-a-conference-during-sarajevo-film-festival>