



# Annual report

European Women's Audiovisual  
(EWA) Network  
2016

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# I. Introduction

*By Alessia Sonaglioni, Director, EWA Network*

EWA Network was set up four years ago by Francine Raveney drawing on an initiative of the Spanish association CIMA. When she started her work Francine realised that no precise numbers as to the presence of women professionals in the audiovisual sector were available in most European countries. Therefore the study 'Where are the Women Directors in Europe' was launched and the results published in Berlin and in Cannes in 2016. This study has become a benchmark for many other studies conducted in Europe over the last years and forms the basis for EWA advocacy work.

In parallel EWA Network has developed its membership in more than 20 countries in Europe, has organised training courses and participated in dozens of panel discussions all over Europe. With very few resources and a small staff these have been great achievements for us!

When I took over the management of the Network last year I felt there was a need to clarify the mission and the position of EWA within the industry in Europe. I asked members to reply to a survey in order to get to know their opinions and expectations. I also consulted professionals who are support our work and this exercise has led me to the conclusion that EWA should continue its activities in three main areas: advocacy, implementation of programmes for EWA members and development of synergies with industry players and national women's associations through programmes that reach the community of women working in the audiovisual sector.

We also need to improve our communication at all levels. Communication with and between EWA members is our priority. Our website will be refreshed as well as the tools that facilitate the contact between members. Also we need to streamline and improve our external communication focusing on the news from the industry relevant to our followers, but also developing a specific content that would cover women filmmakers in Europe.

We work hard to raise funding and we are very grateful to our 2016 sponsors: the Swedish Film Institute, the Austrian Film Institute, the MiBACT (Italian Ministry of Culture), the city of Strasbourg, the Région Alsace, Kering, Director's UK and WFTV UK and Creative Europe training support,.

A last word about our uniqueness as a EUROPEAN network. Europe is living through a crucial historical moment; strong reactionary winds are blowing and trying to push us backwards. I strongly believe that in this context a European network of women active in the audiovisual industry is more meaningful than ever. EWA team will do their best to make this network grow and flourish in the forthcoming years.

## II. Projects

### *Training course*

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#### 2nd Edition Multiple Revenue Stream Training for Future Films (MRST4FF)

The 2016 edition of the course was built on the experiences EWA gleaned during the first edition of MRST4FF (2015). The programme was restructured in two workshops of 4 and ½ days instead of the three workshops of the 1<sup>st</sup> edition.

Essentially, the training aimed 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.

Alessia Sonaglioni designed the overall content of the 2016 edition (identifying speakers and structure) with the help of Kobi Shely (MRST4FF tutor and online-marketing expert). As project manager, Cecilia Johnson-Ferguson liaised with the tutors, organised travel and the assignments between workshops and carried out logistical duties (finding restaurants/ negotiating catering rates and conference room rental prices).

The second edition of the course welcomed 14 producers/content creators and cost €2000 for two 4.5-day workshops, including accommodation and food, and this fee also included feedback from the assignments between workshops. It was open to 12 European producers and 2 non-EU producers and two scholarships were offered from EWA. The workshops was organised in two different locations: Pisa, Italy (22-26 June 2016) and Strasbourg, France (23-27 November 2016).

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 (W1 & W2), to ensuring business models include public and private financing and well-thought-out distribution strategies (W2).

The training course, financed in great part by Creative Europe, has engaged a great amount of energy and time from the EWA staff over the last two years. As the Creative Europe support ends with the 2016 activities, EWA will find different ways to continue its training activities in 2017 on a smaller scale, more in line with EWA's human and financial means. A downsized version of the training programme is currently being built up in collaboration with the Basque Women's Network *Hemen*. This would allow EWA to build on its expertise in online-marketing workshops, whilst sharing the logistical and organizational work with a trusted partner.

### *EWA Network awards: building synergies with the industry*

In 2016 EWA launched two cash prizes for development of female-led projects, and contributed to a script award for sci-fi with women in leading roles.

The first prize was awarded within the co-production market of DOK Leipzig Film Festival (November 1st, 2016). The EWA Network and DOK Leipzig development award went to the project "Leftover Women" by Shosh Shlam and Hilla Medalia, a co-production between Germany and Israel. The project gives voice to well-educated women who are excluded from Chinese society because their personal desire goes beyond getting married and settled. The project tackles with the universal issue of women who struggle to find their own path against social dictates.

The second prize was announced in 2016 and awarded at the Trieste When East meets West festival co-production market at the end of January 2017. The EWA Best Female Director Prize went to Michela Occhipinti for her feature film project "Flesh Out". 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*, used to force-feed geese in the production of *foie gras*. It is produced by the Italian company Vivo Film.

The awards allowed the establishment of a partnership with the two co-production markets in Leipzig and Trieste. EWA members benefit from a discount on the accreditation to these markets and in 2017 the partnership will develop into including specific matchmaking for female directors/producers during the co-production market days.

A third prize was awarded at the FKM-Fantastic Film Festival of La Coruña. The small script award was awarded alongside the Galician Screenwriters Guild (AGAC) and the Independent Producers Association (AGAPI) for the best genre script with a gender perspective, to « Glitches » by Anton Varela Rodriguez. A special mention was also given by the jury to « Test » by Maria Vazquez Lopez.

## *Berlin Scriptwriter's Residency*

Suzanne Pradel, former MRST4FF (1st Edition) participant, EWA member and professional script consultant, designed the scriptwriter's programme as a one month residency (20 January - 20 February 2017) for a woman scriptwriter/director who would benefit from Suzanne's coaching (four sessions), the accreditation to the Berlinale and full accommodation in Suzanne's home in Berlin. The call was open to EWA members with a feature script (fiction) who had already released a feature film.

The call for projects was launched in October. EWA received 14 projects. Three projects were selected for an oral interview with Suzanne Pradell. Finally the French director Murielle Thierrin was selected with her project *Sugarcane Flower*.

### III. Research/Advocacy

#### *EWA Research project - Dissemination*

In 2016, EWA launched the first results of the pan-European study “Where are the Women Directors?” during the Berlinale. The event was held at Homebase near the Potsdammer Platz on Saturday 11 February, with many international guests and speakers, including Kate Kinninmont (WiFT UK), Holly Aylett (researcher Birkbeck College) Pauline Durand-Vialle (CEO, FERA), Isabel Castro (Deputy Director at Eurimages), Esther Gronenborn (Pro Quote Regie), Nicole Ackermann (WiFT Germany), Beryl Richards (Directors UK) and Elizabeth Prommer (University of Rostock).

During the Cannes Film Festival, the final version of the study was released. Francine Raveney spoke during Kering’s “Women in Motion” talk co-organised by *Variety* on Thursday 19 May to present and discuss the results with US-based journalist Melissa Silverstein (founder of the blog Women&Hollywood). A brochure that provides a visual and easily accessible version of the results of the study was designed and finalised in co-operation with Kering and included in the tool-kit distributed by Kering to the press.

Further events allowed EWA to disseminate the results of the groundbreaking study widely across Europe:

- Conference at Sguardi Altrove Film Festival, Milano, Italy - 18/3/16
- Presentation of the research in Prague, 18/03/16
- National Symposium, London, Birkbeck College, UK - 28/4/16;
- Conference with Directors UK at Cannes film festival - 14/5/16;
- Conference at Pula film festival, Croatia - 10/7/16
- Panel debate on gender, San Sebastian Film Festival, Spain - 20/9/16

Following the publication of the report, Francine held four conference calls with the research team on a two-three month basis to discuss outreach of the report per country. These are ongoing.

EWA Network was also involved in the conceptual design of an application to a call for projects launched by EuropeAid “Towards Greater Gender Equality: Promoting the Role and Image of Women in the Southern



Mediterranean Audiovisual Sector”. The invaluable expertise of Francine Raveney was crucial to the success of the application led by the Barcelona based Interarts Foundation. It was agreed that in the implementation phase of the project Francine Raveney and Isabel Castro would be involved as trainers/consultants.

## *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 until January 2017, and Secretariat member responsible for the Eurimages gender equality working group and also EWA’s Treasurer and Alessia Sonaglioni, EWA Director and Project Manager at Eurimages, have certainly facilitated relations with national film funds and professionals and ensured that EWA’s message travels fluidly. Furthermore two more members of EWA Bureau also work in Eurimages: Francine Raveney, EWA Head of Research and PR, and Susan Newman. These dual roles have immeasurably helped EWA’s advocacy messages to be implemented.

Two new Bureau members, Marie-Pierre Valle (Head of Acquisitions at Wild Bunch) and Ewa Puszczynska (Polish producer) joined EWA Bureau in 2016. Their active presence and highly respected reputation in the film industry also helped to reinforce connections with industry players.

Zeynep Atakan, Vice-President of EWA Bureau, was also very active and invited EWA representatives to Antalya Film Forum. Alexia Muiños attended as deputy director and Suzanne Pradel, EWA member, was invited to participate in a panel.

## IV. Outreach

### *Members*

Outreach to members has mainly been via the newsletter, social media (Facebook/Twitter), mailshots and other networking events. These have taken place in a wide range of countries: Germany, France, UK, Turkey, Poland etc. There are now over a thousand subscribers to the newsletter, of which over 100 paying members and around 3500 FB followers. Two networks have become affiliates: *Hemen* (Basque Network for women audiovisual professionals) and WiFT UK. We are in touch with many other networks and we hope that more will become strong allies in the coming months (WiFT Germany, Nordic and Ireland, *Deuxième Regard* in France, FC Gloria in Austria etc.

A big step to better understanding our member's needs has been to send out a survey in October asking them what they expected from the network, and giving us both positive and critical feedback. The multiple choice questions were drafted by our summer Intern Hilary Caldis, based on the points that had been reflected on over the year. Participants in the survey could also add their own comments, which enabled them to give as detailed a feedback as possible. In total, the survey had 39 respondents, giving EWA a good overview of the issues to address. The results have been very encouraging. Participants were particularly thankful for the information and resources provided by EWA and the people they have met through the network. They wished for more opportunities to collaborate with the Network and the members, both via in-person gatherings and online support services. One issue which has been addressed is the lack of clarity as to whom the Network wishes to reach out to in the audiovisual industry. Actresses and technical audiovisual professionals feel less included than directors and producers.

As one of the outcomes of this survey, we would like to develop our website's member's platform further in 2017. It could serve as an effective means of offering added value. For this, we have reached out to Marine Chapuis, our valued contact from Kering, who has offered her help and skills in marketing and communications. She will help us rebuild our website and image, allowing for a new, clearer and more intuitive platform for our users.

## *Ambassadors*

The system of ambassadors has had limited success and this has varied from one country to the next. In terms of return on investment in energy and time expended to manage the ambassadors, the results have been insufficient so far. For the moment, it is foreseen that the ambassador's mandates will be terminated, to focus the team's energies on more effective actions. Instead of having national representatives, EWA will work more closely with local associations in order not to compete with them on a national level.

## 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 built up a partnership with Women's Rights News, a blog with a mission to advocate women's rights & global equality. This partnership was built up with the help of Kobi Shely (MRST4FF tutor and expert in online marketing).

### *Communication tools*

EWA has edited a brochure to communicate on the MRST4FF workshop. Copies were handed out during the 2016 Berlinale, as well as during the course presentation held in Strasbourg by Cecilia Johnson-Ferguson in partnership with the Ville de Strasbourg. It has been very useful as a hand-out to introduce the network and EWA's workshop.

Initially intended as a gadget / gift for MRST4FF participants, EWA has distributed tote bags with the EWA logo throughout the year. These bags turn out to be a smart communication tool, as whoever is wearing one will catch people's attention and trigger questions about the network. MRST4FF participants have been our best ambassadors, bringing in new members and spreading the word about EWA within their professional environment.

### *Logo deposit to INPI*

This year, EWA has also registered its name and logo at the French Institut National de la Propriété Intellectuelle. This will allow EWA to exist as a brand with its own image & name rights, that will be from now on legally protected. It will also add a real value to the association if EWA ever was to be sold.

## VI. Staff

The 2016 EWA team included:

- **Alessia Sonaglioni**, Executive Director (volunteer)
- **Alexia Muinos Ruiz** - Deputy Director and Head of Web/Comms & Ambassadors (remunerated);
- **Cecilia Johnson-Ferguson**, Project Manager for the MRST4FF training course and Office Manager (remunerated);
- **Francine Raveney**, Head of PR and Research (volunteer);

EWA also benefitted from the invaluable help of trainees:

- **Hilary Caldis**, Rotary Club Scholar and student at the University of Tokyo, who researched ways to improve our Website;
- **Camille Amet**, student at the University of Strasbourg, who helped to prepare a member's campaign;
- **Elise Hourlier**, junior high school student, who helped list our contacts database.

Bureau members Isabel Castro, Susan Newman and Marie-Pierre Valle generously helped in implementing activities and supporting EWA team morally.

For practical and financial reasons, Alexia Muños will no longer be paid as an employee, but will receive consultancy fees in 2017. It has been considered unnecessary to pay social charges in France through the French salary system for Alexia, when she is living in Spain.

Cecilia Johnson-Ferguson's contract will be renewed a second time for 6 months, until the end of June 2017. Cecilia continues to carry out her work at the Shadok offices in Strasbourg, benefitting from the conference rooms and office facilities (printing, internet, etc.)

Marine Chapuis, who who works in the communication and marketing department of Kering, has reached out to EWA and offered her personal help and skills in matter of communication. We hope that she will be a valuable asset in redirecting and further professionalizing EWA's communication.

## VII. Fundraising

### *Public*

Our staff has continued to work hard fundraising, especially to cover overheads but also for the different projects. Following meetings, phone calls and funding applications in 2016 we raised:

- € 20 000 from the Swedish Film Institute;
- € 10 000 Austrian Film Institute
- € 20 000 Mibact (Italian Ministry of Culture)
- € 15 000 Ville de Strasbourg
- € 3 000 Région Alsace
- € 42 000 Creative Europe (signed in 2015)
- € 5 000 Kering Foundation
- € 1 400 Director's UK
- € 500 WiFTV UK

The Swedish Film Institute has announced it will keep supporting EWA on a yearly basis at a constant financial level of € 26 000. The Austrian Film Institute has also confirmed its support of €10 000 in 2017 and the Serbian Film Center will also join with support of €10 000.

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.

In January 2017, Cecilia has been attending a two-day workshop focusing on “Mécénat & Fundraising” at the ADMICAL Center in Paris, in order to acquire basic skills and help EWA find new sources of financing.

### *Private*

Kering Foundation, which has a partnership agreement with Cannes, is keen to continue to develop joint projects with EWA for Cannes 2017 and a follow-on message has been sent to Kering to firm up such an agreement.

In 2017, EWA will look to develop our financing through the private sector, by presenting specific projects that could be sponsored. In order for this to

happen, EWA will have to apply to the regional tax centre for the legal status of “general interest”, allowing the network to receive private funding which will be deduced from the funder’s taxes. The approval of this legal status may take up to 8 months once the application has been sent. These 8 months will be used to start setting up communication material and strategies to address potential private investors in France. The same material can be used to address potential investors outside France, for which the French legal status will not be necessary.

## VIII. Conclusions and next steps

2016 has been a year of transition and adaptation, learning important lessons which will help us draw decisive conclusions for the future. Many projects and ideas have flourished through this experience, with a will to put our member's interests first. With a new website and members' platform which will be developed in 2017, we hope to attract more members and bring them real added-value in terms of online-networking possibilities. Also, we hope this will give our partners and members a clearer image of who we are and what we do.

We will also continue advocacy with European and National Institutions as well as with industry players in order to promote policies and good practices that allow to achieve gender equality; we will prepare a contribution to the public consultation on the Creative Europe programme, asking the Commission to adopt concrete measures in favour of gender equality in the next Media Sub-programme. We will also continue to take part in panels and research activities throughout Europe.

We will organise more activities for members starting with an annual gathering in Berlin during Berlinale, but also specific programmes such as the scriptwriter's residency. We are setting up a new mentoring programme for junior producers and a shorter version of our training on online marketing for filmmakers. We will also set up a pool of consultants whom we trust and who will be available to work for EWA members at a reduced rate.

We will further develop the partnerships with co-production markets where EWA Network is giving development prizes to female-driven projects. We will be developing further contacts and exchanges with national women's associations such as WIFT UK, Germany, Nordic, *Deuxième Regard*, *Hemen* in the Basque Country, CIMA and FC Gloria.

In 2017, EWA would like to launch a news and critics blog, featuring articles on the audiovisual industry from a female point of view, written in English by national bloggers. The aim would be to cover the European news on women in the audiovisual industry, especially cinema releases and awards. EWA is already in contact with potential content creators in France (*Deuxième Regard*) and Germany (filmlöwin.de) who would cover these two countries.



We have much to look forward to in 2017:

Alessia Sonaglioni will be speaking at the Eurimages gender outreach event on 8 March at the *Conservatoire*.

Brigitte Rollet (from the CNC) and Francine Raveney will be discussing the EWA report at *Sciences Po Paris* on 14 March.

In 2017, EWA will attend many co-production markets across Europe, including Trieste, Berlin, Prague, Toulouse, Cannes, Leipzig and Thessaloniki.

Thanks to all who have helped the network grow.

# Appendices

## Appendix 1 - Calendar of events 2016

Date	Event
<b>January</b>	
16/01/2016	Annual EWA Network General Assembly
22/01/2016	MRST 1st Edition WS3 in Barcelona
23/01/2016	Presentation of EWA's research in Brussels
<b>February</b>	
12/02/2016	Networking Drinks at Berlinale
13/02/2016	Launch of EWA's Research Study in Berlinale
14/02/2016	"Gender Equality/Women in Film" during the Berlinale Co-Production Market.
<b>March</b>	
04/03/2016	Women in the Irish Film Industry Moving from the Margins to the Centre
15/03/2016	EWA presentation at the One World Film festival, Prague
18/03/2016	Panel on Women in Films at the Festival Sgaurdi Altrove, Milano
<b>April</b>	
09/04/2016	Women in Film history: Isabel de Ocampo on the radio
15/04/2016	Gender Equality debate in Dublin
27/04/2016	Research conference in Paris
28/04/2016	Research Symposium in London
<b>May</b>	
14/05/2016	Cannes: Research conference with DUK
15/05/2016	Cannes: Drinks with the Serbian Film Center
18/05/2016	Cannes: Women in Motion talks
<b>June</b>	
29/06/2016 – 3/7/2016	MRST 2nd Edition WS1 in Pisa

Date	Event
<b>July</b>	
10/07/2016	Conference at Pula film festival, Croatia
<b>August</b>	
27/08/2016	Soundtrack Cologne: Women in Film Music
30/08/2016	Research catch-up
<b>September</b>	
20/09/2016	San Sebastian Film Festival debate on gender: 3 perspectives, 1 same Reality
<b>October</b>	
08/10/2016	"From Metropolis to Mad Max. Kick-ass Women in Sci-Fi and fantasy"
19/10/2016	EWA Network will be present at 7 Regiofun, Katowice
20/10/2016	EWA Network Round table at Antalya Film Forum
28/10/2016	Creative Women in Audiovisual Round table at the FKM Film Festival
30/10/2016	Genre&Gender. Scriptwriting Award at FKM Film Festival in La Coruña
<b>November</b>	
01/11/2016	EWA AWARD at DOK Leipzig
23-27/11/2016	MRST 2nd Edition WS2 in Strasbourg
29/11/2016	EWA's presentation in Vilnius
<b>December</b>	
16/12/2016	Missing Creativity. Gender Equality in European industry. Focus on Poland

## Appendix 2 - EWA's team, ambassadors, bureau and special advisers end 2016

Team	Post	Location	Contact details
Alessia Sonaglioni	EWA Director	Strasbourg	<a href="mailto:alessia@ewawomen.com">alessia@ewawomen.com</a>
Alexia Muinos Ruiz	Deputy Director, Web	Barcelona	<a href="mailto:alexiamuin@gmail.com">alexiamuin@gmail.com</a>
Cecilia Johnson - Ferguson	Project Manager, Office Manager	Strasbourg	<a href="mailto:cecilia@ewawomen.com">cecilia@ewawomen.com</a>
Francine Raveney	Head of Research and PR	Strasbourg	<a href="mailto:Francineraveney27@gmail.com">Francineraveney27@gmail.com</a>
Bureau	Title	Location	Contact details
Isabel de Ocampo	Executive President	Madrid	<a href="mailto:isabeldeocampo@gmail.com">isabeldeocampo@gmail.com</a>
Zeynep Özbatur Atakan	Vice-President	Istanbul	<a href="mailto:zeynepozbatur@gmail.com">zeynepozbatur@gmail.com</a>
Paula Ortiz	Vice-President	Barcelona	<a href="mailto:paulaortizalvarez@hotmail.com">paulaortizalvarez@hotmail.com</a>
Isabel Castro	Treasurer	Strasbourg	<a href="mailto:isabel.castro@coe.int">isabel.castro@coe.int</a>
Nicholas Raveney	Secretary	Strasbourg	<a href="mailto:nicholas.raveney@free.fr">nicholas.raveney@free.fr</a>
Susan Newman	Deputy secretary	Strasbourg	<a href="mailto:susan.NEWMAN@coe.int">susan.NEWMAN@coe.int</a>
Marie-Pierre Vallé	Bureau Member	Paris	<a href="mailto:mpvalle@wildbunch.eu">mpvalle@wildbunch.eu</a>
Ewa Puszczynska	Bureau Member	Warsaw	<a href="mailto:ewa@opusfilm.com">ewa@opusfilm.com</a>
Ambassadors	Job area	Location	Contact details
Iris Elezi	Director, University Lecturer	Tirana, Albania	<a href="mailto:iriselezi@gmail.com">iriselezi@gmail.com</a>
Iris Zappe-Heller	Deputy CEO, Film Fund	Vienna, Austria	<a href="mailto:iris.zappe-heller@filminstitut.at">iris.zappe-heller@filminstitut.at</a>

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)