



## **EWA Network Contribution**

### **to the Open Public Consultation on the Creative Europe Programme**

### **WHERE ARE THE WOMEN IN THE EUROPEAN AUDIOVISUAL INDUSTRY ?**

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#### **About EWA Network**

EWA Network (EWA) is an association that supports women professionals in the audiovisual sector in Europe. Through networking opportunities, awards, scholarships, training and research programmes EWA encourages the professional development of women in the audiovisual sector and enables knowledge-sharing online and offline.

EWA is based in Strasbourg (France) and has members and followers across more than 30 countries. It has regular contacts and exchanges with national women associations active in the audiovisual sector such as WIFT UK, Sweden, Germany, FC Gloria (Austria), Deuxième Regard (France), CIMA (Spain) and Hemen (Basque Country).

EWA was invited and participated to the Berlinale 2017 roundtable "How to address violence against women in the audiovisual" organised by the Head of Cabinet of Commissioner for Justice, Consumers and Gender Equality. In 2015 EWA received support from the Media Sub-Programme for its training programme Multiple Revenues Stream for Future Films. The support was discontinued in 2016.

#### **EWA Bureau:**

**Honorary President:** Isabel Coixet

**President:** Isabel de Ocampo, **Vice President:** Zeynep Atakan

**Members:** Kristina Trapp, Susan Newman, Marie-Pierre Vallé, Juliane Schulze, Isabel Castro, Nicholas Raveney

#### **Integrating gender equality into the next MEDIA Programme**

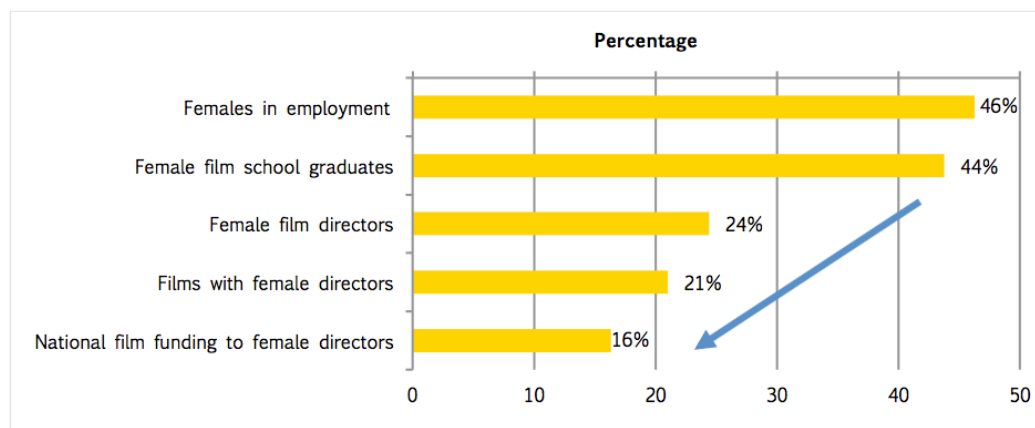
##### **Introduction**

In United Nations Charters, European treaties and national policy statements, there is a commitment to gender equality. Yet the structure of Europe's film industries do not support this, as showed by several studies conducted in the last few years, such as the EWA report « Where are the Women Directors in Europe » published in 2016. The report covered seven EU countries (Austria, Croatia, France, Germany, Italy, the UK, Sweden) over the lapse 2006-2013. <http://www.ewawomen.com/en/research-.html>.

The report showed that there was a significant under-representation of female directors in all levels of the industry, even though there is an almost equal share of women graduating from film schools. There is a significant difference between the proportion of female directors graduating from film schools and entering the film industry (44%) and the overall proportion of female directors working in the industry (24%). The high proportion of female graduates shows that the talent exists but the potential is not fully exploited by the industry.

Only one in five films in the seven European countries studied is directed by a woman (21%). This means four out five films are NOT directed by a woman. The vast majority of the funding resources (namely 84%) go into films that are NOT directed by women. Low funding perpetuates the scarcity of female-directed films in circulation, in turn affecting the markets' willingness to invest and thus creating a vicious circle.

**Figure 1: Loss of female directors from the workforce**



Source: EWA report database – Survey

The report demonstrated that inequality was being perpetuated by a combination of factors including the competitive habits of the marketplace, contemporary industry structures, the impact of new technologies and false assumptions about women's abilities and business risk. There have been periods more favourable to women, notably in the 1980s and 1990s when in some countries it seemed that problems of discrimination were being addressed. However, the privileging of male over female directors continues in most institutions considered in EWA report and the ongoing failure to collect and monitor data on gender equality coherently is symptomatic of a failure to take this issue seriously. EWA report called for affirmative action to transform this status quo. It made fifteen recommendations, many based on best practice, which would address the challenges female directors face in sustaining their careers.

Though EWA report addresses the situation of women directors only, other studies have demonstrated that the presence of women in other key creative and technical professions of the audiovisual industry is still substantially low if compared to men in almost all EU countries.

EWA believes strongly in the powerful impact of the audiovisual media on our societies. By realising women's full potential, our industries will be strengthened and diversity of form and perspective will be more successfully represented on our screens.

### **Measures adopted at the national and European level**

In the last few years a number of EU countries have adopted measures in order to enhance gender equality in the audiovisual sector (Sweden, Norway, the UK, Ireland, Austria).

At the level of the Council of Europe a recommendation to Ministers in charge of the audiovisual sector is currently being discussed following the Sarajevo Declaration on Gender Equality adopted in 2015 <http://www.sff.ba/upload/documents/Conference-Declaration-on-Gender-Equality.pdf>

The Fund Eurimages has adopted a gender equality policy 2016-2017. <https://www.coe.int/t/dg4/eurimages/Source/GenderBrochure.pdf>

Data collection on the presence of women in the audiovisual sector has been shown to be crucial in raising awareness and informing policy making.

### ***Recommendations to the European Union in EWA report***

EWA report included fifteen recommendations among which three targeted directly the European Union and one in particular the MEDIA Sub-Programme.

1. The European Commission and the European Parliament [should] urgently address equality agendas in the audiovisual industry.
2. All European supranational film and audiovisual funds, in particular Creative Europe's MEDIA Sub-programme, noting and emulating where appropriate the Council of Europe's initiatives, should actively address gender equality issues in all their policies, measures and support programmes: these should include training, distribution, exhibition, festivals and audience support, as well as media literacy initiatives.
3. In any future revision of the European Union's E-Commerce Directive or the AVMS Directive, attention should be given to improving measures for gender equality and the visibility of female-directed films and audiovisual works

Among the other recommendations, two appear to be also relevant for the revision of the Media Sub-Programme

- no. 4 on data gathering: (...) adopt a common approach to data gathering and analysis on gender equality by their members through agreed common indicators and standardised sets of data, as well as committing to the publication of this data on a regular basis and the exchange of best practice.
- no. 13 on the composition of selection panels and commissioning bodies : All commissioning bodies, policy-making boards, selection panels and juries should be composed on the basis of gender parity.

### ***Gender equality among the priorities of the next Media Sub-Programme***

According to Article 23 of the EU Charter of Fundamental Rights (Equality between women and men) "Equality between women and men must be ensured in all areas, including employment, work and pay. The principle of equality shall not prevent the maintenance or adoption of measures providing for specific advantages in favour of the under-represented sex ».

Women are under-represented in almost all professions of the audiovisual sector. They are also substantially less paid. Audiovisual works directed by women have far lesser chances to be distributed and to circulate. This discriminatory situation concerns all the activities currently covered by the objectives of the MEDIA Sub-Programme as well as the projects funded by the Programme.

Therefore EWA strongly recommends that **equality between women and men be explicitly integrated among the General Objectives of the next Creative Europe Programme. It should also appear among the Priorities of the MEDIA Sub-Programme and mainstreamed into the scope of the chosen priorities of the future Programme.**

It is also recommended that, in view of the adoption of a new Programme **a sample of gender related data is collected retrospectively for each project currently funded by the programme**, wherever this is applicable (i.e. proportion of women and men directors supported by the Single Projects, video games, feature films distributed, film education).

It is also crucial that **data is collected as to the composition of the pools of expert evaluating and selecting the projects to be funded.**

## Gender equality in the support measures

EWA Network recommends a number of positive actions that would allow to fill the gap between women and men in the European audiovisual sector. These actions are listed according to the nature of the measures.

### **Measures directly supporting works (development, production, distribution):**

- Introducing the notion of „gender of the project“<sup>1</sup>
- Attributing additional points/incentives wherever the project is to be considered a female driven project
- Attributing additional points/incentives when the project is directed by a woman

### **Other Measures**

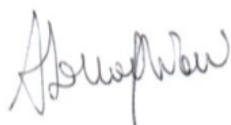
- Introducing a gender related data collection in the application system to Media and in the reporting of funded projects (festival, training, distributed films, participation in markets)
- Introducing a preference for projects including initiatives enhancing female driven content (festivals, promotion of works online, access to markets, film education)
- Supporting training and other measures (mentoring, networking, etc) aimed at making women careers in the audiovisual sector sustainable
- Introducing the support to European networks of individuals who work in the audiovisual sector acting in a non-profit-making capacity and having among their goals gender equality.

## Conclusion

We believe that the imbalanced presence of women in the European audiovisual sector should be urgently addressed at the European Union level through concrete action by the European Commission. The incorporation of gender equality among the objectives of the next Media Sub-Programme and the adoption of affirmative measures in favour of women within the specific projects that will be included in the new Programme would be the best way to make a significant progress.

A clear standpoint at the European Union level would also give a positive signal to national initiatives in favour of gender equality. This would be particularly relevant for countries where those initiatives encounter scepticism and resistance.

We are ready to co-operate with the European Commission in making more specific proposals at any further step of the review of the Media Sub-Programme and in view of the preparation of a new Programme.



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<sup>1</sup> Individual projects are categorised by their gender, that is the proportion of women and men involved in a specific production. The project is “male” or “female” when 60% or more of the job roles are held by men or women. It is “balanced” when the distribution of the roles among men and women is between 40% and 60%.