



EUROPEAN WOMEN'S  
AUDIOVISUAL NETWORK

## ANNUAL REPORT



# 2018

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# INTRODUCTION

BY ALESSIA  
SONAGLIONI

2018 has been a year of consolidation of the Network activities and launching of new and exciting projects.

The partnerships with WEMW, FestForward and DOK Leipzig Co-pro Market were confirmed and successful. The projects that we have supported over the three years of co-operation with the platforms are all in production and one is at the Berlinale in 2019 (Fleshout by Michela Occhipinti, awarded

at WEMW in 2017 in Panorama section).

Our new website is also online and the improved communication style and coherence of content is paying off with more traffic and increased visibility on social networks. We have a stable community of members and a steadily growing number of followers, in particular on Facebook.

We have also launched a mentoring programme for women producers which has been very successful, also as a generator of greater visibility and attractivity for the Network. The workshop on male and female characters aimed at scriptwriters organised in co-operation with EAVE within their training session was a challenging experience that will be fine tuned in 2019. Finally, the short film produced for the Media Programme event at Festival Lumière in Lyon allowed us to gain visibility in a new environment and helped to build trust with the European Commission.

2018 was also very fruitful for the consolidation of our relations with other women's networks. In September we participated in a meeting called by WIFT International where we agreed to create an Alliance of Women Networks that would coordinate the actions of European women's networks, especially in advocacy and data collection.

We welcomed the initiative of the Collectif 50/50 to push A-rated Festivals to sign a pledge for more transparency in selection and publication of data. We reacted to the hesitations expressed by Venice Film Festival's director to sign that pledge through an open letter published in the specialist press. The letter proved crucial in pushing La Mostra to finally sign the pledge. I am very proud of our collective work and of the community that we have created across Europe and beyond.

- Alessia Sonaglioni



# ACTIVITIES FOR MEMBERS

## ANNUAL EVENT IN BERLIN

In February 2018 the annual members meeting in Berlin was held at a special place : the Collegium Hungaricum, where EWA was launched five years earlier. After the short introduction by Executive President Ada Solomon and Network Director Alessia Sonaglioni, pitching coach Agathe Berman and filmmaker and online marketing expert Kobi Shely went on to introduce the audience to the topic of social media storytelling. To give people a better idea of the subject, Agathe Berman and Kobi Shely then gave feedback to three pitches by filmmakers present at the event. While Berman commented on the presentation as well as the structure and content of the pitch, Shely gave first ideas on how a social media campaign for this particular project could look like.



After a short coffee break, Alessia Sonaglioni introduced two founders of the new German female DoP network CinematographersXX Germany. The representatives Christine A. Maier and Anne Bürger talked about the challenges they are facing in the industry, notably having their expertise called into question and being unfairly paid compared to male colleagues.

Alessia Sonaglioni had the last word to introduce Andrea Culkova, the winner of EWA's Scriptwriter Residency in Berlin. The meeting ended with a cocktail open to all members and EWA Network friends.



## BERLIN SCRIPTWRITER'S RESIDENCY

In January 2018, EWA Network launched its second edition of the scriptwriter's residency programme, which takes place over one month in Berlin. The programme aims to support a scriptwriter among EWA Network members, for her second or subsequent feature, and help her enter the industry with the best script possible. The residency programme also offers networking opportunities at the Berlinale's European Film Market. Suzanne Pradel is the script consultant attached to the residency.

Out of a total of 27 applicants, Andrea Culkova, a Czech film director, creative artist and pedagogue, was selected to work on her project "Testosterone Story - The fragile beauty of masculinity". Following the residency, Andrea Culkova praised the benefits of the workshop in an interview published on the EWA Network website.

"The first meeting with experienced script-consultant Suzanne Pradel went really well! We just clicked. I am a hard worker and so is Suzanne. So my head was spinning with all her comments, but I was really happy! Exhausted, but happy to learn something new and to have one month ahead without my 3 kids. I love them but we need our time, right?" - Andrea C.

"I keep a memory of the residency as an important and precious kick off which pushed me so much ahead. It also helped me build up my self-confidence as a female author with a unique view on things. One month "alone" with your script baby can make miracles. It also works as a "therapy" because you finally have time for yourself to evaluate your life and make set your priorities, which is so hard in ordinary busy days." - Andrea C.

The selection of the participant to the second edition was a close call between Andrea Culkova and talented British writer Rebecca Innes. EWA Network therefore decided to give Rebecca a special mention for her project "It's Bonny by the Sea", and offer her a consulting session with Suzanne Pradel.

The call for the 2019 edition was launched in July 2018, with a deadline set for September, leaving applicants a whole summer to work on the requested documents. The selection was finalised in November: Ivona Juka from Croatia will be the participant in the third edition of EWA's scriptwriter's residency.



## MENTORING FOR EMERGING WOMEN PRODUCERS

In 2018, EWA Network launched its first edition of the mentoring programme for women producers. The mentoring programme is specifically aimed at women film producers who already have relevant experience at the national level and wish to evolve further towards a European/International dimension. In most cases this growth also involves a strategic and business development of their company.

Nine mentees out of twenty-five applicants were selected for the first edition of the programme. The matches were made between the following producers :

- > Amra Basic Camo (Bosnia & Herzegovina) mentoring Maja Popovic (Serbia)
- > Martichka Boshilova (Bulgaria) mentoring Yulia Serdyukova (Ukraine)

- > Laura Briand (France) mentoring Nadia Trevisan (Italy)
- > Carlotta Calori (Italy) mentoring Murielle Thierrin (France)
- > Francesca Feder (France) mentoring Biljana Tutorov (Serbia & Sweden)
- > Martina Haubrich (Germany) mentoring Anna M Bofarull (Spain)
- > Janine Jackowski (Germany) mentoring Sarah Born (Switzerland)
- > Ada Solomon (Romania) mentoring Izabela Igel (Poland)
- > Paula Vaccaro (United Kingdom) mentoring Cristina Rajola (Italy)

Three further applicants were selected to meet with mentors on a bilateral basis:

- > Elizabeth Karlsen (United Kingdom) mentoring Christine Günther (Germany)
- > Lise Lense-Moller (Denmark) mentoring Izaskun Arandia (Spain)
- > Rebecca O'Brien (United Kingdom) mentoring Lucie Wenigerova (United Kingdom)



The nine selected candidates of EWA's mentoring scheme for women producers met their mentors for the first time in Trieste, a meeting hosted by the When East Meets West co-production market. On the schedule, a masterclass held by Linda Beath on « Women Leaders: Running Sustainable Production Companies », where the group found out more about setting goals for the future, how to reinforce one's own company by working with other producers and building long term professional relationships with successful creative teams. Later on, an in-depth one-to-one meeting session between each mentor and mentee took place, where the younger producers could present their projects and ambitions, taking in constructive career advice from their mentors and building strong professional connections.

Two further informal gatherings of the group were organised during the Berlinale and the Cannes film festival, for those who were travelling to the festivals. These two meetings allowed the group to give their feedback and gather some input on how to develop the programme for the further editions.

The rest of the year, the mentoring couples were expected to meet over Skype, phone or have other contact on a monthly basis. Upon request of the group, emails were sent from the EWA team to follow up on the group and ask about their monthly meetings.

EWA Network launched an online survey over the summer for the participants in the mentoring programme. The results overall showed great satisfaction with the programme. However, some requested a better structure and follow up, suggesting that EWA should draw up a contract which would ask for a more formal commitment to the programme from both parties (mentor and mentee), especially regarding the monthly online meetings.

The call for the second edition of the programme was launched in October 2018, with a deadline set for mid-November. A total of 42 candidates applied for this edition, and seven were selected for the 2019 edition of the programme :

- > Emanuela Barbano (Italy), mentored by Martichka Boshilova (Bulgaria)
- > Aleksandra Kostina (Ukraine), mentored by Laura Briand (France)
- > Nancy Kokolaki (Greece), mentored by Francesca Feder (France)
- > Silvana Santamaria (Germany), mentored by Carlotta Calori (Italy)
- > Maria Ibrahimova (Azerbaijan), mentored by Zeynep Atakan (Turkey)
- > Laurine Pelassy (France), mentored by Martina Haubrich (Germany)
- > Maite Wokoeck (Poland), mentored by Cristina Zumarraga (Spain)

The group will meet for the first time in Trieste at the WEMW co-production market in January 2019.



## COCKTAIL IN CANNES

On May 14, EWA Network, together with the Film Center Serbia, organised the traditional networking drinks cocktail at the South East European Pavilion: all EWA Network members and friends were invited.



## MEMBERS' MEETING IN BARCELONA

Alexia Muiños called the members for a casual meeting on June 27th. 22 EWA members and 2 non-members met at the Women's Cultural Centre, Francesca Bonnemaison (La Bonne), in Barcelona to find out more about how EWA can help them. After a private meeting, we met up with Lori Dovi, and discussed the founding of Women Filmmakers Hiring Women Worldwide, a global directory and network that this American filmmaker was about to launch.



Previously, Alexia Muiños had met Lori Dovi before she started her European tour and helped her connect with European filmmakers in Sweden, UK, Germany and Italy. Lori Dovi acknowledges EWA as instrumental in her European meetings and therefore we will be honored guests at the International Women's Summit, currently in development, to be held in Berlin in June 2019.

## GATHERING AT IDFA

On Sunday November 18th, Brigid O'Shea (Head of DOK Industry at the DOK Leipzig film festival) and Cecilia Johnson-Ferguson hosted a networking event organized in partnership with IDFA. The event took place at the Brakke Grond venue, where Iwana Chronis (Industry Talks at IDFA) had prepared the installations for the gathering. IDFA's senior programmer Raul Nino Zambrano opened the event by briefly presenting the general outcomes of IDFA's monitoring report on diversity at this occasion. After a short presentation of EWA Network by Cecilia Johnson-Ferguson, the 40 registered guests were invited by Brigid O'Shea to sit at one of the four following round tables :

- > Gender equality issues in distribution, moderated by Diana Karklin
- > General questions about IDFA, moderated by former EWA ambassador for the Netherlands Fleur van Dissel
- > How to get invited to parties and expand your network at festivals, moderated by Brigid O'Shea
- > Find out more about EWA Network, moderated by Cecilia Johnson-Ferguson

Two rounds of discussion of 20 minutes took place, followed by interesting exchanges between participants.

# ACTIVITIES IN THE INDUSTRY

## EWA NETWORK DEVELOPMENT AWARDS

In 2018, EWA Network gave several cash prizes for development of female-led projects.

In January 2018, the first prize was awarded at the When East Meets West (WEMW) Trieste co-production market to Haidy Kancler for her documentary film project *Skiing in Scarves*. EWA Consultant Simona Nobile and EWA Board member Marie-Pierre Vallé were this year's Jury for EWA's development prize for the best project led by a women director at the WEMW co-production market. Out of 11 projects, the EWA award went to a project that tells an original and challenging story about young women who struggle to fulfil their dreams within a hostile environment. The journey they chose will open new opportunities for their future.



Haidy Kancler

In March 2018 EWA Network awarded a second prize, together with the Film Center Serbia, at FEST Forward, the industry section of the Belgrade International Film Festival FEST FORWARD. The prize went to the project *The Encounter* by Tatia Skhirtladze, a project co-produced by Saritza Matijevic (Serbia), Karin Berghammer (Austria) and 1991 Productions (Georgia). The project tells the professional and personal stories of a group of women who for thirty years were champions in a deeply male-dominated environment and who will reunite again for a last chess game.



In October 2018, during the FKM-Fantastic Film Festival of La Coruña, EWA Network together with the Galician Scriptwriters Guild and the Galician Producers Association, awarded the prize for the best Genre Script including a Gender Perspective to “The Scene” by Norberto Leivas. To win this award, it is mandatory that the script does not include sexism or extreme non-justified violence against women. Thus, we suggest some change to the horror/genre filmmakers and festival programmers and more complex female characters are brought to life.

For the third year in a row, EWA Network awarded the best female directed project at the DOK Leipzig Co-production Market. This year, out of 34 projects, a total of 21 outstanding projects were directed by women and eligible for the award.

Together with Italian producer and EWA member Enrica Capra, Cecilia Johnson-Ferguson represented the EWA jury and met with each of the project teams over two days in October 2018. The award was given at the Co-Pro dinner at the Beyerhaus to the Lebanese director Farah Kassem for her project « We are inside ».



« We are inside » portrays a loving revolution from the inside. The director sheds a humorous and tender light on her 83-year old father and his all-male poetry circle. By sneaking into this world with her camera, she challenges the traditional mindsets of these men with wit and irony.



## WOMEN PIONEERS AT THE FESTIVAL LUMIERES IN LYON

EWA Network was commissioned by the Media Programme to present a short film on women pioneers in European cinema at the 2018 edition of the festival Lumières in Lyon, in the context of the European Film Forum organised at the festival to honour the European Year of Cultural Heritage.

EWA Network worked on this project together with French journalist Véronique Le Bris and French director Mariette Feltin, both EWA members whom EWA has worked with before on diverse projects (Mariette Feltin gave the EWA team a training course on directing, and she is also a MRST4FF alumni; Véronique Le Bris writes interviews for the EWA Blog and is the author of a book on women in cinema).

Ase Marit-Meyer, from the European Commission, supervised the project over the course of the year, from the first reunion in Paris in February 2018 to the final presentation in Lyon.

On October 18th Alessia Sonaglioni, Cecilia Johnson-Ferguson, Mariette Feltin and Veronique Le Bris presented the short film about Pioneer Women in Cinema during an event organized by Creative Europe MEDIA at the European Film Forum. The short film was also screened at the CNC's roundtable on women and cinema the next day. Through the short film, EWA Network offers the chance to discover the women filmmakers who were very present and greatly creative in the beginnings of the European film industry, and who have been subsequently erased from the history of cinema as written by men. There is an archive heritage, but also a still unexplored part of the heritage linked to the production of these filmmakers. Beyond presenting a strictly historical aspect, EWA Network sheds a light on the creative and entrepreneurial quality of the women pioneers of European cinema. At the dawn of a new born art, it was possible to believe that women could play an important role in its construction. All across Europe, these pioneers represent today a precious source of inspiration for women, who reclaim their forgotten heritage.





**Alice Guy (1873-1968) - France :**

With her film « La Fée aux Choux » (1896), Alice Guy was the first director in cinema history, at the age of 23. Interested in the craft of animated photography, she managed to convince her employer Léon Gaumont to let her shoot a “comical” film outside her work hours. Impressed by the success of the film, Léon Gaumont handed her the reins of a specialized fiction unit, where she directed over 200 films from 1896 to 1907. In 1910, after having moved to the United States, she became the first woman to found a production company, the Solax Film Co.



**Lotte Reiniger (1899-1981) - Germany :**

Lotte Reiniger was the inventor of silhouette animation, a technique she used to direct one of the first feature length animated films in Europe, « The adventures of Prince Ahmed », in 1926. Inspiring well-known filmmakers such as Walt Disney in « Fantasia », Michel Ocelot in « Princes et Princesses », or even Ben Hibon in his animation « The Tale of the Three Brothers » (in « Harry Potter and the Deathly Hallows - Part 1 »), Lotte Reiniger directed over 40 silhouette animated films until the year before she died, at 82.



**Elvira Notari (1875-1946) - Italy :**

As the first Italian women director of silent cinema, Elvira Notari directed and wrote over 60 films during her career. Her main artistic focus was working-class Naples, building the foundations for cinematographic neorealism. In her films, she cast family members and friends, and even took on the role of typical Neapolitan characters herself. Much like her peers, the rise of fascism complicated her career path, her neorealist films ending up being censored by the regime.

## EWA NETWORK PRESENCE IN THE INDUSTRY...

### ... ON PANEL DISCUSSIONS, IN WORKSHOPS AND CO- PRODUCTION MARKETS

- **January 23, Strasbourg** Francine Raveney gave a talk at the Cinema Star on on-screen representation with Geoffroy Grison and Geneviève Sellier.
- **March 17, Strasbourg** Cecilia Johnson-Ferguson spoke at the panel discussion on Women behind the Camera at the Médiathèque Olympe de Gouges in Strasbourg, organized by the Association des résidents étrangers de Strasbourg. Cecilia Johnson-Ferguson represented EWA Network as panelist alongside Afsaneh Chehrehgosha and Hélène Rastegar, directors based in Strasbourg, as well as Alice Renault from the feminist association La Nouvelle Lune. This debate was organized in the framework of the actions organized around the International Women's Rights Day by the Eurométropole de Strasbourg this year.
- **March 21-23, Toulouse** Cecilia Johnson-Ferguson represented EWA Network at the festival Cinelatino.
- **April, Istanbul** Francine Raveney presented EWA's work during a gender panel at Meetings on the Bridge.
- **April 18, Strasbourg** Cecilia Johnson-Ferguson spoke at the Panel discussion organized by the Femfest Strasbourg, at the University of Strasbourg. Organized by a group of students including Myléna Jehl and Sara Coulibaly, the FEMFEST festival took place during three days from 17-19 April in Strasbourg.
- **May 3, Lille** Alessia Sonaglioni spoke with Paula Vaccaro at the panel discussion at Seriesmania



Médiathèque Olympe de Gouges, Strasbourg



Femfest at the University of Strasbourg

- **May 11, Cannes** Ada Solomon, EWA's president, moderated the debate "Wonder Women getting out of the corset", where thirteen women, representatives from European film funds, production companies and ministries of culture, were discussing the current situation in their countries, exploring new initiatives envisaged to promote equal rights for women in the film industry and Discussing new policies to reduce gender imbalance for women creators. The event was hosted by Osnat Bukofzer, Curator/ Director, Co-production initiative panels of the Israel Pavilion. Initiative supported by The Rabinovich Foundation – Cinema Project.

Participants : Nicole Ackermann - Chair of the Board, WIFT Germany, Iris Zappe-Heller - Deputy Director of the Austrian Film Institute and in charge of gender and diversity issues,



- **May 14, Cannes** Francine Raveney represented EWA at a Melissa Silverstein event in May
- **June 19, Brussels** Ada Solomon and Hanna Slak represented EWA Network at the Digital4Her conference organised by the European Commission. The topic of the panel was "Seeing it is being it - Women on and behind the screen".
- **July 4-6, Beirut** Isabel Castro represented EWA Network in Beirut at the partner's meeting organised by SouthMed Women in the Audiovisual
- **July 6, Strasbourg** Francine Raveney gave a presentation at the university of and presented the background of EWA
- **July 16-19, Odessa** Hanna Slak represented EWA Network on a panel at the Odessa International Film Festival



Valerie Creighton, President and CEO - Canada Media Fund; Cristina Priarone - Direttore Generale Roma Lazio Film Commission, Vice Presidente IFC Italian Film Commissions, c/o Luce Cinecittà; Pandora da Cunha, founder of the Portuguese production company UKBAR FILMES; Kristina Börjeson – Head of film funding, SFI; Pavlina Zipkova – Head of Czech Film Commission; Edith Sepp – CEO Estonian Film Institute, Ziv Naveh, CEO& Artistic Director; Sharon Shamir, VP Content, Geshar Multicultural Film Fund, Israel; Julie Billy; Producer at Haut et Court co-founder of Le Deuxième Regard, France; Barbara Fränzen, Head of Film Department - Federal Chancellery of Austria; Hlin Johannesdottir, Producer and Head of the Icelandic Film- and TV Academy.

- **August 26-29, Karlskrona** Cecilia Johnson-Ferguson was present at the gathering of women's audiovisual networks, where the idea of the creating an Alliance of Women's Networks at Karl Film Festival was launched.



- **September 24-27, San Sebastián**  
Isabel Castro represented EWA Network at the San Sebastian Film Festival
- **September 27, Strasbourg** Francine Raveney gave a talk at the Wo'men Entrepreneurs association in Strasbourg and described EWA and its working to those attending
- **October 30-31, San Sebastián /Bilbao**  
Alexia Muiños introduced EWA Network to the participants in the International Audiovisual Training in San Sebastian/ Bilbao organized by our partners HEMEN. Among the participants there were some EWA members. The participants also attended the open conference of EAVE on demand training
- **November 19, Strasbourg** Francine Raveney moderated a panel during the World Democracy Forum Off events at the Conservatoire Strasbourg.
- **November 28, Bilbao** The Future of European Film. In the context of the European Schools Zinema Fest, in the Fine Arts Museum of Bilbao, representatives of the industry, institutions and networks gave their advice to film students and took part in a Q&A after the presentation. Pablo Pérez de Lema Sáenz de Viguera, as the Spanish representative of Eurimages, Ainhoa González from Europa Creativa MEDIA Desk Euskadi, and Jara Ayúcar from Zineuskadi explained the eligibility rules and criteria for access to European grants and training opportunities. Carlos Juarez, president of the EPE - APV Producers and producer Marian Fernández, from IBAIA delved into their personal experiences producing in the Basque country. Kristina Zorita, representative of the Basque Women Association Hemen revealed interesting data about Gender Equality in the country and Alexia Muiños, EWA Network, shared recommendations about where to start with your film project and networking in Europe.



San Sebastian / Bilbao, HEMEN Training group



Bilbao, The Future of the European Film

# RESEARCH AND ADVOCACY

## RESEARCH FOLLOW UP

In 2018, the research group came together to develop ideas for a new study, following up on the results disseminated in 2016 with EWA's study "Where are the Women Directors in Europe". A first meeting was set up during the Berlinale in February, with Francine Raveney and Cecilia Johnson-Ferguson (EWA Network), Dr. Skadi Loist (Filmuniversität Babelsberg), Dr. Brigitte Rollet (Versailles University), Prof. Dr. Elizabeth Prommer (Universität Rostock), Iole Maria Gianattasio (MIBAC), Iris Zappe-Heller and Birgit Moldaschl (Austrian Film Institute), where it was decided that Skadi Loist would take over as head of research for the next EWA study.

From 17-19 September 2018, Dr. Loist brought together over 13 partner organisations at the Filmuniversität Babelsberg to fix the scope of the follow up study. Led by Dr. Loist, the collaborating partners of the study are :

- Prof. Dr. Elizabeth Prommer (University of Rostock, Germany)
- Iris Zappe-Heller, Birgit Moldaschl (Austrian Film Institute)
- Iole Giannattasio (Beniculturali, Italy)
- Jenny Wikstrand (Swedish Film Institute)
- Dr. Brigitte Rollet (France)
- Holly Aylett (Birkbeck College, London, UK)
- Rachel Schmid (FOCAL, Switzerland)
- Prof. Dr. Adelina Sánchez Espinosa, Orianna Calderón (GEMMA, University of Granada, Spain)
- Marion Guth (Luxembourg)
- Assoc. Prof. Andrea Virginas (Sapientia University, Cluj-Napoca, Romania)
- Assoc. Prof. Melis Behlil (Kadir Has University, Istanbul, Turkey)
- Hana Kulhankova, Prof. Dr. Petr Szepanik (Charles University Prague, Czech Republic)

The study will build on the previous study, which gathered information on the production and release of feature films and documentaries produced between 2006 and 2013 in seven countries (Austria, Croatia, France, Germany, Italy, Sweden, UK). The focus lay on the position of the director and combined a quantitative part (collecting production data) and a qualitative part (analysing responses to a survey on perceived gender bias in the industry that was answered by nearly 1.000 European screen professionals).



The new study will update the data relating to production, by collecting data for production years 2014-2019, and compare and discuss changes and progress in tackling the issues of gender equality. Following debates within several European countries and the recommendations of the Council of Europe, the new study will expand its scope to address gender equality in all key creative positions (adding information on producer, production company and script). In order to address the variety of industries and political contexts, we will also include a broader range of countries, including further Eastern European countries such as Czech Republic, Romania and Hungary, as well as major production countries like Spain and Turkey.

In addition to the expansion of data collection, the new study will also use additional methodologies with the aim of providing a more in-depth analysis of industry mechanisms. First, the study will survey policy measures that exist within Europe and across the globe. In this way, it will not only offer updated evidence on the status quo, but also evaluate the effectiveness of recent policy measures. Second, the additional information on key creative positions will not only be analysed statistically in terms of percentage share, but will be analysed with new methodologies of network theory to understand creative networks and how they influence equity issues in the industry. Third, the study aims to take recent discussions on diversity and inclusion seriously and expand the view on gender. Thus, it aims to take into account further characteristics like age, disability, race/ethnicity, sexuality, and social mobility.

## MEETING WITH MARIJA GABRIEL

The European Commissioner for Digital Economy and Society, Marija Gabriel, met EWA Network's Honorary President, Isabel Coixet, and Director, Alessia Sonaglioni, during the 2018 Berlinale. The meeting was held during the Creative Europe day. The Commissioner demonstrated eagerness for promoting women in the film industry as creators and producers. Measures on how to tackle unconscious bias in the audiovisual industry were also discussed.

This is the second year the European Commission has bonded with EWA Network after last year's roundtable about how to address violence against women in the audiovisual sector.



## OPEN LETTER TO THE VENICE FILM FESTIVAL

In August 2018, EWA Network decided together with four other women's audiovisual networks (WIFT International, WIFT Nordic, WIFT Sweden, SWAN) to denounce the almost entirely male selection for the competition at the Venice Film Festival, as well as the arguments used by Paola Baratta and Alberto Barbera to defend this selection. You can read the complete letter on our website : <https://www.ewawomen.com/ewa-network/open-letter-to-the-venice-film-festival/>

This letter received impressive press coverage, including :

- > an article in Variety
- > an interview with Alessia Sonaglioni on Euronews
- > two articles in the Hollywood Reporter
- > an article in Screen Daily

Following this media coverage, the Venice Film Festival gave in and signed the Gender Equality Pledge previously already signed by Cannes, Locarno and Sarajevo.

## OPEN LETTER IN SUPPORT OF MEP SILVIA COSTA'S CE REPORT

As a first action of the Alliance of Women's Networks, a letter was published on November 14th in support of the draft report on the proposal for a new Creative Europe programme (2021-2027) by Ms Silvia Costa. This report was to be examined and discussed on 20 November 2018 by the European Parliament Committee on Culture and Education.

You can find the complete letter on our website :

<https://www.ewawomen.com/ewa-network/proposal-for-the-new-creative-europe-programme/>



## LAUNCH OF THE ALLIANCE OF WOMEN'S NETWORKS

After the success of the open letter to the Venice Film Festival, it became clear that other networks are the most precious allies in terms of advocacy. The more EWA works together with them, the more impact we have in the industry.

In August 2018, the head of Women in Film and Television International and WIFT Sweden Helene Grandqvist invited the heads of eight women's networks across Europe to come together for the Carl Film Festival in Karlskrona, and discuss possible collaborations for the future. Cecilia Johnson-Ferguson attended this meeting on behalf of EWA Network.

As a result, it was decided to create The Alliance of Women's Networks, bringing together national and supranational women's networks active in the audiovisual sector in Europe and beyond (WIFT International, WIFT Germany, WIFT Sweden, WIFT Iceland, WIFT Norway, WIFT & M Italy, WIFT Ireland, 5050x2020, EWA Network). The official presentation of the Alliance will take place during the 2019 Berlinale.



# OTHER ACTIVITIES

## EAVE TRAINING COURSE ON FEMALE AND MALE ARCHETYPES

In 2018, EWA Network launched a partnership with EAVE on a new script development programme: This is a Man's and a Woman's World. During the first workshop of the 2018 edition of EAVE's Producers Workshop taking place in Luxembourg from March 8-15, Suzanne Pradel (DE) and Simona Nobile (IT) gave an introduction on how we can challenge the way we shape women and men in our films.

In addition, the scriptwriters attending the workshop pursued discussions on the topic of developing powerful female and male characters in group sessions and individual meetings with the script tutors.



## BECHDEL TEST EVENT – “FEMIGOUIN’FEST”



On Friday October 12th 2018, EWA Network for the second year in a row joined the local lesbian and feminist association **La Nouvelle Lune** in order to participate in the FemiGouinFestival, a three-day cinema festival centered around lesbian and feminist themes. Our presentations preceded two screenings :

***Carmen y Lola***, by Echevarria and ***Blush***, by Michal Vinik.

During the two weeks prior to the festival, the EWA team distributed flyers to the audiences at the Cinema Star asking them to answer the three Bechdel Test questions for the various films showing at that time.

Elizabeth Thorne introduced the concept of the Bechdel test to the audience and spoke about the limits it tends to have when it comes to inclusivity/intersectionality regarding the different levels of oppression we can find in cinematographic representation. Indeed, as the Bechdel presents a ciscentred, heteronormative and gender-binary comprehension, we decided to take a look at other tests that were created to go beyond those limits. We gave some examples of new tests that were more inclusive, and asked the audience to think about these questions as they watch films in the future.

# COMMUNICATION

## NEW WEBSITE

After over a year of hard work and increasingly complicated exchanges with the web agency, EWA Network's new website was finally launched on September 14, 2018.

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

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

## MEMBERSHIP RENEWAL CAMPAIGN

As many members who still benefited from membership perks in 2018 hadn't renewed their membership contribution between 2015 and 2018, the EWA staff launched a general renewal campaign as soon as the new payment system was in place, in September 2018.

Through Stripe, invoices were sent to each of these members asking them to renew their memberships. Each recipient could follow a link on the invoice they received, which would allow them to enter their card details and pay their annual fee. The process was easy and successful, since a total of 112 members renewed their membership in 2018.

In parallel to this, members with an expiring membership were sent an email reminder to renew. This email was designed with the online design tool Canva and sent out via Mailchimp. In the email, they received the information that they would be sent an invoice via Stripe which would allow them to renew.





**Oops !  
Don't let your  
membership  
fly away...**



**Renew your EWA membership now**  
to keep your member's profile activated



- > You will receive an invoice to renew your membership via 'Stripe' in your mailbox
- > Yearly subscription is only 50€, it is valid for a period of 365 days from the date of your subscription

**Why renew your membership ?**

**Your membership is important to us,  
stay part of the EWA Member's community !**

## BLOG ON WOMEN IN THE EUROPEAN FILM INDUSTRY

In 2018, EWA Network continued publishing interviews and articles about the women shaping the European film industry. The collaborations with bloggers from different European countries built in 2017 have been consolidated. Each of them continues to deliver monthly articles and interviews covering each of their territories: Sophie Charlotte Rieger for Germany, Kristina Zorita for Italy and Spain, Véronique le Bris for France.

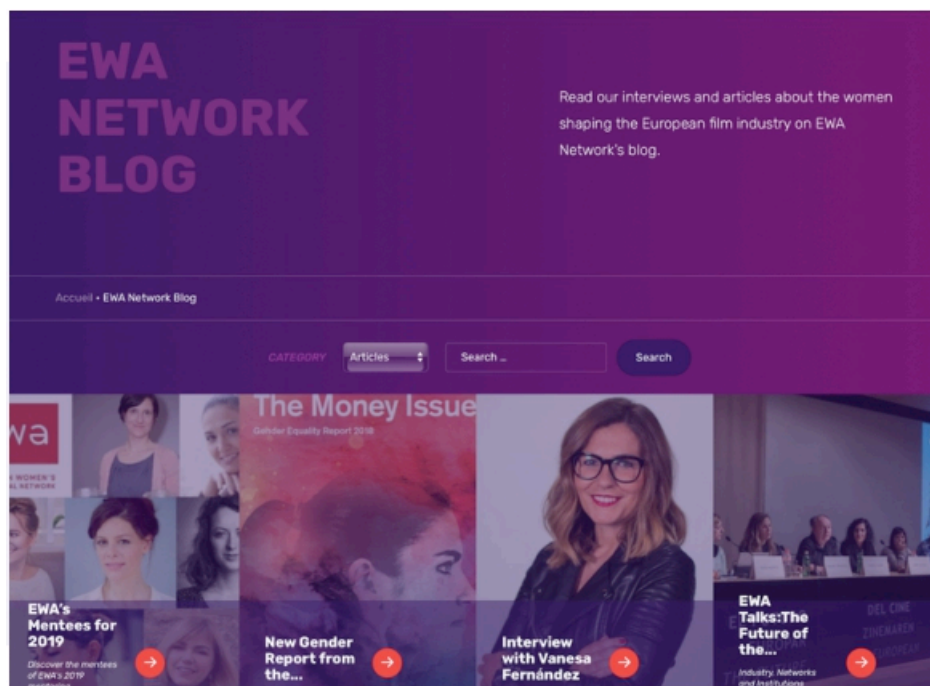
With the arrival of the new website, a special section dedicated to the EWA Blog has been created, giving the articles visibility. The Blog has been divided into three tabs :

EWA's News, Interviews and Articles, allowing viewers to filter all the blog posts accordingly. In the EWA's News section, Alexia Muñoz and Cecilia Johnson- Ferguson publish news related to EWA's current activities.

In the Interviews section, EWA's team publishes interviews with women professionals in the international film industry. These interviews are written by the bloggers and translated / edited by Sarah Hurtes and the staff. In the Articles section, the staff publish articles either written by the bloggers or by staff members about current relevant information regarding gender equality in the European film industry.

## NEWSLETTER

In 2018, Sarah Hurtes, who used to write the "Audiovision" Newsletter for EWA Network before 2016, was asked to help out the EWA staff with the editing of interviews and articles. In addition to this, her mission has been to put together a new version of the EWA newsletter. It is composed of a selection of articles, interviews and news about EWA's activities, as well as a special editorial. This newsletter is now published every two months via Mailchimp and has received very positive feedback.





## DECEMBER 2018 EDITORIAL

Dear EWA Community,

As was frequently the case, women directors remained uncredited or were co-credited as director, even though for all intents and purposes, they were the de-facto directors and primary creative forces of the film industry. Women played an extraordinary role in early filmmaking, but this history has been largely forgotten. For every Alice Guy-Blaché and Elvira Notari, there was a Ruth Ann Baldwin or an Ida May Park or a Mabel Normand, and that's just the start of the rich history of women behind the camera.

## INCREASED TRAFFIC ON THE WEBSITE AND SOCIAL MEDIA

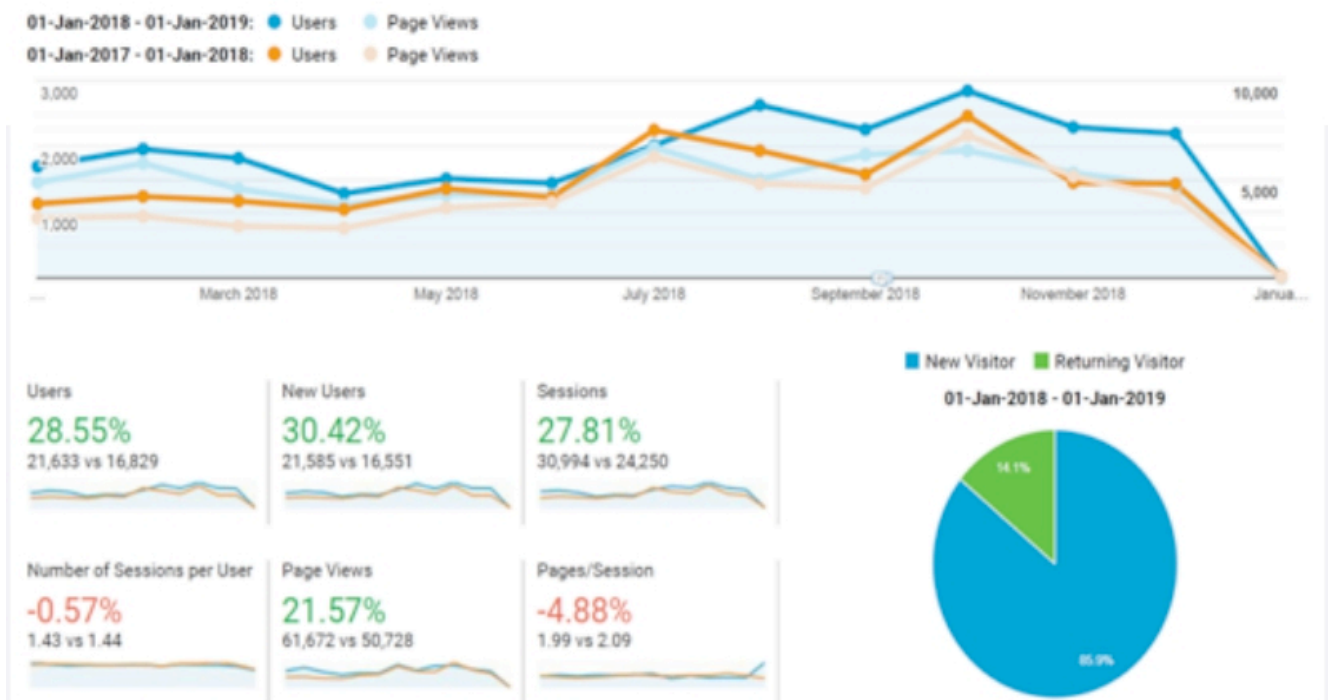
In 2018, the website traffic has increased by 28.52% reaching a total of 21,633 people visiting our website (compared to 16,829 in 2017).

10.2% of the traffic came from the US; 9.55% from France, 9.41 % from Germany, 9.33% from Spain, 7.3 % from Italy and 6.8% from the UK.

Over the year, 72 posts were published on the website.

Mailshots were sent out to members and newsletter subscribers with the introductions of new members, articles re EWA's activities or calls for applications, with 58 mailshots over the year sent to EWA Network members and all newsletter subscribers (excluding renewal requests).

Country	Acquisition		
	Users	New Users	Sessions
01-Jan-2018 - 01-Jan-2019	28.55% <span style="color: green;">▲</span> 21,633 vs 16,829	30.47% <span style="color: green;">▲</span> 21,603 vs 16,558	27.81% <span style="color: green;">▲</span> 30,994 vs 24,250
1.  United States			
01-Jan-2018 - 01-Jan-2019	2,268 (10.20%)	2,253 (10.43%)	2,484 (8.01%)
01-Jan-2017 - 01-Jan-2018	1,710 (10.09%)	1,693 (10.22%)	1,857 (7.66%)
% Change	32.63%	33.08%	33.76%
2.  France			
01-Jan-2018 - 01-Jan-2019	2,123 (9.85%)	2,061 (9.54%)	3,389 (10.93%)
01-Jan-2017 - 01-Jan-2018	1,592 (9.39%)	1,550 (9.36%)	2,736 (11.28%)
% Change	33.35%	32.97%	23.87%
3.  Germany			
01-Jan-2018 - 01-Jan-2019	2,092 (9.61%)	2,014 (9.32%)	3,277 (10.57%)
01-Jan-2017 - 01-Jan-2018	1,698 (10.02%)	1,646 (9.94%)	2,497 (10.30%)
% Change	23.20%	22.36%	31.24%
4.  Spain			
01-Jan-2018 - 01-Jan-2019	2,074 (9.59%)	2,025 (9.37%)	3,468 (11.19%)
01-Jan-2017 - 01-Jan-2018	1,524 (8.99%)	1,494 (8.92%)	2,675 (11.03%)
% Change	36.09%	35.54%	29.64%
5.  Italy			
01-Jan-2018 - 01-Jan-2019	1,623 (7.50%)	1,564 (7.34%)	2,332 (7.52%)
01-Jan-2017 - 01-Jan-2018	1,099 (6.48%)	1,073 (6.48%)	1,576 (6.50%)
% Change	47.68%	45.76%	47.97%



Comparison of the users in 2017 (orange) and 2018 (blue)

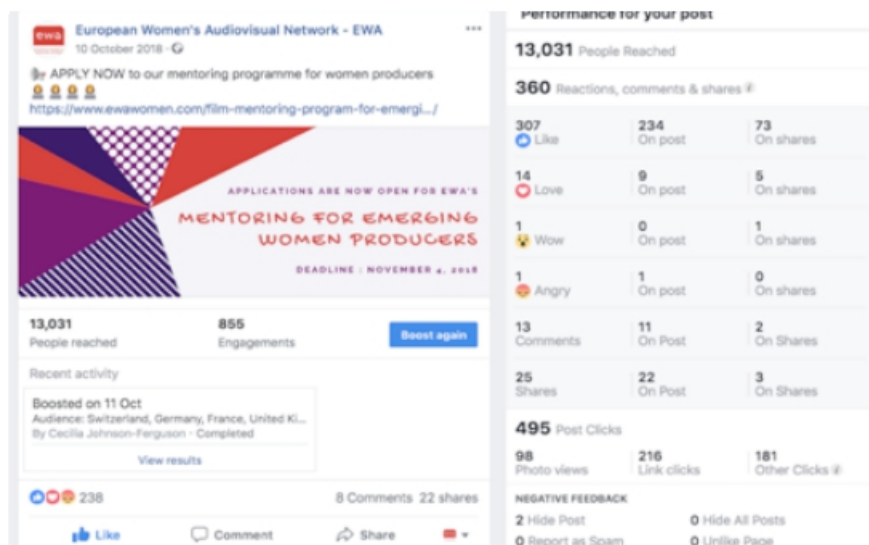
## SOCIAL MEDIA NUMBERS - FACEBOOK

On Facebook, EWA Network has reached 6423 followers, with an average of 55 posts per month and 675 over the whole year of 2017.

The most successful post ( a sponsored one, boosted with €50) has been the call for the Mentoring Programme, with 13,031 people reached and 360 reactions.

The most successful original & non-sponsored posts (meaning no money was put into advertising these posts on Facebook) was a chart comparing dialogue lines Men vs Women in Best Picture winning films which reached 11,283 people winning 250 reactions and then, the post of Discover the 2019 EWA mentees, which reached 5574 people but produced an unprecedented success on reactions and comments, 783.

Amongst the shared posts (meaning they were not EWA Network original content), an article about Best documentaries about women reached 9723 people and 307 reactions and the news about the 82 women on the Cannes red carpet reached 8255 people and 485 reactions



## SOCIAL MEDIA NUMBERS - TWITTER

On Twitter, we have published so far 3089 tweets and have 1845 followers. As attached below, both more impressions and more engagement (likes, clicks, shares or comments) come from our own produced content.

The greatest visibility was received by:  
#1 the Letter to Venice (17,911 impressions, 54 engagement) and  
#2 Silvia Costa's draft including a Gender focus for next EC proposal (9,696 impressions, 19 engagement).

We also have a series of tweets with good visibility and higher engagement (which is better for [www.ewawomen.com](http://www.ewawomen.com)). They are interviews and news about our members. Kristina Zorita's interview to Alba Sotorra, with 180 engagement and 4500 views.

Isabel de Ocampo in Leipzig. 3300 views and 155 engagement, and then the interviews to Celia Rico (4185 views , 18 engagement) and Zinebi's new director Vanesa Fernández (1100 views and 42 engagement )



# FUND- RAISING

## FUNDING FROM INSTITUTIONS

In 2018, EWA Network was supported by the following funds: the Swedish Film Institute, the Austrian Film Institute, the Film Center Serbia, the Centre National du Cinéma et de l'image animée, the Région Grand Est, the Ville de Strasbourg and from the MEDIA programme of the European Commission.

## MEMBERSHIP RENEWAL CAMPAIGN

In addition to this, EWA Network could count on the membership contributions (50€/year), which increased from 169 paying members in 2017 to 255 paying members in 2018.

With the new website, a new payment system has been introduced for the membership payments, called Stripe.

Thanks to this system, members can now pay with a credit / debit card, which means that there are no more incompatibilities as there used to be for payments via PayPal with members based in Turkey for example. Members who subscribe via Stripe are now subject to automatic renewals, which will facilitate the renewal process and contribute to more renewals. Furthermore, the fee EWA Network pays with Stripe (0,95€/membership payment) is far lower than the fee paid with PayPal (1,95€/membership payment), considerably reducing the transaction costs.

# STAFF

## EWA NETWORK TEAM

In 2018, the EWA Network Team included :

- > Alessia Sonaglioni, Executive Director
- > Alexia Muiños Ruiz, Deputy Director
- > Francine Raveney, Head of PR
- > Cecilia Johnson-Ferguson, full-time Project Manager
- > Elizabeth Thorne, intern from April to July, then part-time Assistant Project Manager from October 2018 to February 2019.





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EUROPEAN WOMEN'S  
AUDIOVISUAL NETWORK