



# Annual report

European Women's Audiovisual  
(EWA) Network  
2013

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# I. Historical background

## *Genesis*

EWA Network was created as a result of the 3-day meeting held in Santiago de Compostela in 2010, which brought together members of the CIMA association, and which led to the drawing up and signature of a document entitled the Declaration of Compostela. This document flagged up a number of actions that should be taken so that a network could address problems of gender imbalance in the audiovisual sector at pan-European level. For example, in the declaration it states that the EWA network would undertake to meet its objectives of addressing the following problem:

*“The very low percentage of women in key jobs of the European audiovisual sector is unfair because it leaves an important part of the European population voiceless. It wastes talent, energy and experience both behind and in front of the camera, and it seriously affects the audiovisual media content which generates our image of the world.*

*This situation undermines the diversity and cultural pluralism of the democratic system we all want to achieve.*

*To solve this serious imbalance we will start by establishing a commission that will take responsibility for the creation of a European Network of Women in the Audiovisual world. This network will constitute a digital platform that will be used to:*

- a. Contain a database of all the professional women in the sector*
- b. Exchange information, experiences and projects*
- c. Create an employment board*
- d. Forge and consolidate an industrial market.”*

From 2010 until end October 2012, this project was run entirely as a project under the authority of CIMA, the Spanish association of women in the audiovisual sector. The Executive Director of the project during that period was Ms Carla Reyes Uschinsky, who reported to the CIMA executive board.

During this period Ms Reyes Uschinsky hosted a number of presentation events of EWA network, including at the San Sebastian film festival and in 2012 at the Elles Tournent women's film festival in Brussels. She also developed a website which included a directory of members many of whom were invited to join via CIMA.

An envelope of €30 000 was allocated to fund this project and carry out these activities, including developing the website, which would include the members' directory.

### *Fusion of projects*

The current EWA Executive Director approached the Network from a different angle. Having studied Women's Studies (Oxford University: 1996-97) and also worked in film finance (Eurimages: 2009-2012), she along with a number of colleagues, in particular Ms Alessia Sonaglioni, had become increasingly frustrated at the lack of female directors or scriptwriters successfully receiving Eurimages support (or even applying for support). She and some of her colleagues also found it frustrating that at pan-European level there was a lack of gender monitoring or measures being taken to address this situation. It was clear that there was a problem of gender inequality, but that there was limited or no research, and no coherent monitoring policy in place or appropriate measures being taken. At that point she and those collaborators/colleagues interested in the subject were not aware that there was an EWA Network.

In light of this and determined to find some way of provoking change, she carried out independent pan-European research into the Eurimages and European Audiovisual Observatory databases to find some initial research statistics, which would back up the argument that there was a lack of gender equality in this sector (see accompanying document 2). She in consultation with colleagues also devised a pan-European network of women in the audiovisual sector (see accompanying document 1) - which was provisionally called Women in Film and Media Europe/Femmes du cinema et des medias en Europe. This network was the result of lengthy consultations with the Head of Women in Film & TV International, Ms Kimberly Skyrme, the Head of Women in Film & TV UK, Ms Kate Kinninmont and other interested parties, including Mr Roberto Olla, Executive Director of the Eurimages Film Fund.

Francine H. Raveney met Ms Kinninmont and her team in London on several occasions during 2012 and spoke about her idea of a pan-European network with them. Ms Kinninmont suggested that Ms Raveney contact the *Elles tournent* film festival, which was hosting a debate on this subject matter in September 2012. Ms Kinninmont also mentioned that it would be a good opportunity to present the new research on Eurimages and the European Audiovisual Observatory, which Francine Raveney had carried out, and an ideal moment to launch the pan-European initiative she had been developing (see accompanying document 2).

Having presented her statistical data at this festival Ms Raveney was surprised and pleased to discover that a pan-European network already existed, namely EWA. In a spirit of collaboration and as a fan of Spain, having already lived in the country for three years, and believing that working together and uniting forces was better than creating separate brands, she immediately proposed holding a meeting the following day with Ms Susana de la Sierra, ICAA, Ms Isabel de Ocampo, President of CIMA Network, Ms Paula Ortiz, CIMA and Ms Carla Reyes Uschinsky to see how forces might be joined. Ms Raveney thought that this would be a great opportunity to collaborate with a project that appeared to have absolutely the same objectives and the same working methodologies in mind. At this meeting she shared the concept for a pan-European project she had been developing and already discussing with heads of film funds (see accompanying document 1) and offered to develop the EWA project jointly bringing in her own contacts and drawing on her expertise in co-productions and PR. She then travelled in October 2012 to Madrid at her own expense to meet the CIMA board and discuss her ideas for collaboration on this project.

The meeting was a real pleasure and Ms Raveney and Ms de Ocampo felt sure that this joint collaboration could only be beneficial to all parties. Ms Raveney offered to invest huge amounts of energy and to draw on her high-level political and industry contacts to develop this network as best as possible, in the short term concentrating on funding and communication to raise the network from its relatively low profile status (in terms of limited visibility) on the pan-European arena, provided that no heavy hierarchical or overly bureaucratic system was put in place as she felt that this could be a brake to change. The other proposal she made and that was accepted was that the network be given a new legal identity as an independent association under French law in Strasbourg thereby allowing it to access national money from different countries more easily. She proposed Strasbourg as an ideal choice as it is home to many European institutions and so there

wouldn't be a problem for national funding bodies in investing in a pan-European association that existed in a European rather than a national space. In counter-part Ms Isabel de Ocampo informed Ms Raveney that CIMA had no money left to pay her or the EWA network, but that she could see that Ms Raveney's pan-European background would really help this project spread its wings. And so a great team was formed.

### *EWA's new Independent legal identity*

Ms Raveney's sabbatical from the Eurimages film fund began on 1 November 2012 and she immediately began working on fundraising, improving the visibility of EWA and drawing up the new statutes. (Indeed she had already taken advantage of the Eurimages October meeting in Albania to discreetly mention the EWA project to a number of Eurimages representatives on the best way to proceed to handle this subject area - so they were already aware of the project. Her existing network of female producers, directors and scriptwriters with whom she had had the pleasure to work in Eurimages when analysing their co-productions - from 36 member states - were also made aware of this project pre-emptively and many were delighted to be involved when the project would start to take off.)

Ms Raveney started as Executive Director by contacting all of the possible funders who immediately came to mind, ranging from Mr Jobst Plog - the former Head of Arte and President of Eurimages, to a number of broadcasters. In mid-December at her own expense she travelled to Stockholm where she had a meeting with the head of the Swedish Film Institute, Ms Anna Serner (a meeting set-up with the help of the Executive Director of Eurimages, Mr Roberto Olla). Ms Serner considered that this project was vital and was delighted that it would have an independent pan-European identity and a research component as she herself was interested in this area. This helped secure a financial donation (€17 000) from Sweden to the project for which the network was and is extremely grateful.

With some of this money EWA was able to cover the travelling expenses of Ms Isabel de Ocampo and Ms Paula Ortiz to Strasbourg, where on 26 January new statutes were drawn up (see appendix II). While the main thrust of the statutes were the same as those set out in the Santiago declaration a number of aspects were added or slightly modified. Gender equality in access to work and balanced representation of women in audiovisual content were maintained as the goals, but the



definition of audiovisual was more explicitly defined as including: film, tv, video games and online media in line with Creative Europe's definition and in line with the increased overlap between these sectors of the industry especially as far as raising financing was concerned. The number of countries was also clarified as the former document had referred to EU countries, but had also mentioned Eurimages, whereas Eurimages has a broader range of countries than the EU (36). As the Observatory had also been referenced the definition of the Council of Europe's so-called "greater Europe" which includes 47 member states was included.

The following means of achieving the network's objectives were set out as follows:

"To achieve its aim, the association shall pursue activities including the following:

1. setting up a regularly updated website with information and news on matters of interest to women working in the audiovisual sectors;
2. establishing a network of female professionals in the audiovisual sectors (in particular, cinema, television, video games and multimedia) in all European countries (as listed in footnote 1);
3. representing the network and promoting its work in European countries; encouraging these countries and national and European institutions to support the promotion and social protection of women using all tools and means at their disposal;
4. devising and implementing initiatives to improve the representation of women in audiovisual content;
5. in conjunction with universities, training and study institutes and research centres, devising and implementing study and research programmes on questions relating to women and their representation in the audiovisual sectors;
6. setting up a training programme aimed chiefly at women in the audiovisual sectors throughout Europe;
7. encouraging access to the labour market for women in the audiovisual sectors;

8. organising events on a year-round basis and any other activities to further the association's aims.”

This represented a slight amendment to some of the goals initially set out in the declaration, but also allowed for a wider range of means of meeting the goals. Every word in the statutes was carefully considered by both Ms Isabel de Ocampo and Ms Paula Ortiz as well as all members of the general assembly present and CIMA, Spain was indicated as the originator of the idea. The founding members: Ms Isabel de Ocampo, Ms Paula Ortiz, Mr Carlos Hernandez, Ms Francine H. Raveney, Ms Consuelo Holtzer, Ms Sabine Emery, Ms Amber d’Albert and Mr Nicholas David Mackenzie signed the new statutes thereby conferring a new independent legal identity for EWA Network. It was agreed that membership of the association and membership of the network would be separate rights. The bureau to whom the Executive Director would report was set forth as follows: Isabel de Ocampo (Executive President), Paula Ortiz (Vice-President), Nicholas David Mackenzie (General Secretary) and Sabine Emery (Treasurer). Ms Raveney was elected as Executive Director.

The statutes were accepted by the Strasbourg *tribunal d’instance* and the creation of this new independent network published in the relevant local journal (see appendix III). The network subsequently went on to set up an independent bank account in Strasbourg and to receive its SIRET number (see appendix IV). The network also has its own designated accountant - BHLevy Consultants - as approved by the Bureau at its April meeting and who are currently preparing the network’s end-of-year accounts. Its activities as an association fall under the laws of Alsace-Moselle.

## II. New branding and revised strategy for the network

### *Positioning on the industry market*

One of the first concerns when the Executive Director started work on the new version of EWA Network was that the project become better known and more visible not only amongst women's networks, but also throughout the more mainstream industry, thereby ensuring that it had a higher profile and attracted women from throughout Europe (as defined in the statutes). Because encouraging women to make films together has also always been a network priority it was important for EWA that the website was in English because this is the language used in most European co-productions and at all the markets in the industry. To appear truly European like EAVE, Eurimages, etc. having an accessible website written in accurate English was an urgent priority.

The former EWA Network website had some disadvantages: the title was not user-friendly and had EU in it, thereby referring to a more limited number of member states, and the page itself was unfortunately full of spam. Most sentences in English needed rewriting and for some time access to the site itself to amend it was not possible, nor was it possible to remove it from the world wide web. It was not until just before the Berlin film festival 2013 that the team was able to extract a list of members of EWA Network out of this directory and in March that it was completely shut down.

### *Networking events*

EWA decided that one important way of showcasing the network and associating Eurimages and other contacts (producers, directors, film fund CEOs etc.) and those CIMA members (some of whom were who were not yet EWA members), was to host a relaunch networking event at the Berlin Film Festival. Only a couple of weeks after signing the new statutes this event was held at the Hungarian Cultural Centre in Berlin and it was attended by 200 professionals. Unfortunately, EWA Honorary President Isabel Coixet was unable to attend but she left all those attending with an inspirational speech to share:

**“Two or three things I know about being a woman and being a director**

by Isabel Coixet

Every time I teach in a film school I face the same challenge:

How to teach girls to believe that they really can be film directors, that they will be able to reach their goals and their dreams, when I know very well it's going to be much more difficult for them than for the boys?

I always use a very graphic example: the film industry is like a rocky mountain; boys climb the mountain with boots and sticks, girls must climb naked except for a pair of really high heels and a suitcase full of stones.

For a man, directing a movie is a fierce challenge, for a woman it is like winning the lottery. There's also something very upsetting, something we must fight every single day: the cultural dismissal of women is so ingrained that the public, including some women, don't seem to perceive a problem.

What do we need? What we really need is to change our cultural attitude towards women 180 degrees.

We need Female super heroes. We need Big budgets. We need the right to be bitchy if we feel like it. We need to stop apologising for being bitchy. We need to alert the audience, if they are not watching films directed by women, they are missing the point of view of the other half of mankind (did I say "mankind"?)

EWA can't change the mountain, but we will try to make women much better prepared for the climbing. At least the suitcase will be lighter and we'll be able to wear our Louboutins when we get to the top."

EWA Executive President Isabel de Ocampo and the Executive Director also made inclusive speeches to welcome those attending.

The event was attended not only by filmmakers from as far afield as Lithuania, Albania and Croatia, but also by the heads and representatives of the following film funds: Spain's ICAA - Susana de la Sierra, Petra Kashmiry - FFA, Iris Zappe-Heller - Austrian Film Fund, Petri Kemppinen - Finnish Film Foundation, Sanja Ravlic - HAVC, etc. The aim was to ensure that EWA was known in the industry and that members and would-be members could come together at an event which they had already paid to attend - so at no extra expense to ourselves. We were also delighted to have an article on the event in

“Variety” - <http://variety.com/2013/film/news/berlin-powering-up-women-1118066012/>

helping to ensure that the event attracted much publicity.

A subsequent panel event was also held during Berlinale 2013, which Ms Francine H. Raveney was invited to attend not only as EWA Executive Director, but also in order to present her independent research findings on Eurimages and the European Audiovisual Observatory’s statistics, which she had carried out during the course of 2012. This panel event entitled: “You cannot be serious” was held on the final Friday of the Berlinale, at a point when many industry professionals had left, and yet the room was full! Ms Raveney’s independent research was presented in the first part of proceedings and then she took part in a panel discussion in the second instance in her capacity as EWA Executive Director. The event was hosted by NRW film fund and was organised by Athena Film Festival (notably Melissa Silverstein - who writes the Women and Hollywood blog and Dortmund/Köln International Women’s Film Festival, in particular Betty Schiel). MICA’s Executive Director, Mariel Macia, also participated in this panel event and it was moderated by Kate Kinninmont, CEO of WFTV UK.

During the panel discussions one of the key points expressed by the audience was that they didn’t know how to access financing and needed more co-production/finance training and this was already an initial seed in the development of the training ideas, see training section later.

### *Fundraising*

Without money it was clear that developing the network further would be very difficult. In addition to the initial money raised by the SFI, Ms Raveney then managed to secure an interview at the Norwegian Film Institute in Oslo, with Ms Nina Refseth - CEO, who after hearing about EWA’s work and especially that it wanted to be positioned alongside the mainstream of the industry and not only in the part of the industry that is occupied by women’s festivals and networks, usually, agreed to invest an amount of money in EWA (€10 000 - in particular for the development of a brand new website, which would meet the needs of the members and satisfy the aims as set out in the statutes). Again EWA Network was extremely grateful for this valuable support.

The Executive Director travelled to Oslo in January 2012 to present the network to the NFI and while she was there also met the NFI’s gender

expert trainer, Ms Elin Erichsen, with whom it was agreed that a brainstorming meeting be set up in Cannes on training. Separate meetings were also held between the Executive Director and Ms Elisabeth Sjaastad - Head of FERA - and Mr Nils Klevjer Aas - former Head of research at the NFI (Norway has an advanced methodology of gender monitoring); we were sorry to learn of Mr Klevjer Aas' recent death and will share our condolences with his family.

During the Berlinale we were delighted that despite substantial financial cutbacks, Ms Doreen Boonekamp, CEO of the Netherlands Film Fund, agreed to invest an amount of money in EWA (€5000) in a show of support which was greatly appreciated.

After that it has been a little more challenging to raise money for the network and since June our funds have been extremely low. The next funds we had in mind as they were particularly supportive of gender issues were:

The Croatian Audiovisual Centre (HAVC) - who were not able to invest in the network, but who kindly hosted an extremely successful and well attended joint networking event for EWA at the 2013 Cannes Film Festival;

The Finnish Film Foundation - which preferred to invest money in an archive project but remained supportive of the project;

Eurimages;

German regional funds etc.

We were informed from the start by Isabel de Ocampo that CIMA had no money at all to invest in the EWA project since the new statutes were signed and Ms Raveney began working as Executive Director. CIMA members were offered membership of the network for free for the first year.

Our next applications will be for Skillset money (UK) to fund the research and training sides of the project and also the European Union and other foundations.

We were delighted that for Cannes film festival the Barcelona cava firm Freixenet agreed to give us a number of free bottles to take to the event. Some other shops in Barcelona also sponsored our events at Cannes and we hope to develop sponsorship from throughout Europe further for other events.

Note

The Executive Director, Francine Raveney, has personally invested a substantial amount of money in developing the EWA network since the statutes were signed. Not only through working for free for several months more than full time, but also by paying for flights to attend meetings in London, Turkey, Austria, Paris etc. to name but a few and constantly using her own phone, home office equipment, network brochures etc. She has made this commitment because the success of this project and changing the status quo was so important to her.

In October 2013, the SFI also awarded EWA €20 000 for its ongoing activities, which allowed EWA to pay 6 months' outstanding salary to the network director as well as other debts, including those incurred by outstanding payments to trainees, debts incurred after the Pitcher Perfect training course and to cover travel costs of the Executive Director to Sweden (EFARN meeting), meetings in November in Brussels to ensure visibility with the EU as well as travel costs for the bureau meeting in January 2014, the annual general meeting in January 2014 and the Berlinale for the team.





### III. Network goals

#### *Objectives*

The goals of the EWA network as set out in the statutes of the association on 26 January 2013 are as follows:

#### **“ARTICLE 2: Objects of the association**

The aim of the association shall be to promote and enhance the representativeness and representation of women with a view to ensuring equal opportunities in the audiovisual sectors (in particular, cinema, television, video games and multimedia), using all possible means, in the member states of the Council of Europe,<sup>1</sup> with the possibility of including other countries in the future.”

The means to achieving these aims as stipulated in the statutes are as follows:

1. setting up a regularly updated website with information and news on matters of interest to women working in the audiovisual sectors;

see [www.ewawomen.com](http://www.ewawomen.com)

2. establishing a network of female professionals in the audiovisual sectors (in particular, cinema, television, video games and multimedia) in all European countries (as listed in footnote 1);

see [www.ewawomen.com](http://www.ewawomen.com) members' section

3. representing the network and promoting its work in European countries; encouraging these countries and national and European institutions to support the promotion and social protection of women using all tools and means at their disposal;

countries travelled to and film funds met with by the Executive Director: SFI - Dec. 2012, NFI - Jan. 2013, Dutch Film Fund - Feb (at Berlinale), Istanbul Film Festival/Meetings on the bridge - April, Turkey;

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<sup>1</sup> Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Republic of Moldova, Monaco, Montenegro, Netherlands, Norway, Poland, Portugal, Romania, Russian Federation, San Marino, Serbia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, “the former Yugoslav Republic of Macedonia”, Turkey, Ukraine, United Kingdom.

Cannes networking event with HAVC and brunch with Scandinavian regional funds - May; South Bank Centre and Skillset - UK, June;

Austrian Film Fund and the Federal Ministry for Education, Culture and the Arts (Head of Film) and the Turkish producers' association - September; attendance at the November EFARN meeting in Stockholm meant that EWA was presented to researchers from film funds from throughout Europe - November - Stockholm; meetings with Creative Europe (Xavier Troussard) and DG Media (Lorena Boix-Alonso) in November in Brussels; 11 European film funds at the Eurimages equality working group meeting - Austria, Belgium, Croatia, Germany, Netherlands, Norway, Serbia, Slovak Republic, Spain, Sweden, Switzerland, (Vienna, December 2013); BFI- January 2014.

4. devising and implementing initiatives to improve the representation of women in audiovisual content;

The Executive Director participated with an open stand at the Council of Europe's meeting "representations of women in audiovisual content" in Amsterdam in June and we are looking at ways for EWA to be associated with this department's work and the Dutch authorities working in this area more closely.

5. in conjunction with universities, training and study institutes and research centres, devising and implementing study and research programmes on questions relating to women and their representation in the audiovisual sectors;

EWA has identified a Project Manager to deal with EWA's first 4-country research project - Ms Shelagh Rowan-Legg (King's London University), as well as two special advisers - Ms Aylett (Global Policy Institute) and Dorota Ostrowska (Birkbeck College, London University) and Ms Carrie McAlinden (Birkbeck, Oxford) to co-ordinate the first research project. Partners from SFI (Johan Froberg), ICAA (tbc) and HAVC (Sanja Ravlic) have all come on board to support this initiative. The first research workshop will take place on 10 February 2014 during the Berlinale and will be held at the Hungarian Cultural Centre of Berlin. From 2015 EWA aims to do more research.

6. setting up a training programme aimed chiefly at women in the audiovisual sectors throughout Europe;

highly successful Pitcher Perfect training course took place from 25-27 October; the course was hosted by the energetic Jan Miller

and was attended by 15 participants from throughout the world. Experts: Gavin Humphries (producer), Fabien Westerhoff (Sales - Hanway films) and Josephine Rose (packaging expert) provided expert advice. The course was run in collaboration with SGAE Barcelona.

7. encouraging access to the labour market for women in the audiovisual sectors;

ongoing - further development of jobs board required and meeting with DG Employment being sought.

8. organising events on a year-round basis and any other activities to further the association's aims."

so far EWA events have been held at the **Berlinale** in February 2013 (a networking event and a panel presentation with the International Women's Film Festival Network); meetings between EWA and all of the female participants at **Meetings on the Bridge/Istanbul Film Festival** in April 2013 (Turkish female filmmakers are particularly engaged in and supportive of EWA Network); **Cannes** in May 2013 - a networking event with HAVC and a brunch with the Scandinavian regional funds; June 2013 a presentation at **Birkbeck, London University** and hosting of an open space at the Council of Europe's meeting in **Amsterdam** on "representations of women in audiovisual content". Other events have included a presentation to Turkish producers in September 2013 and a presentation at the EFARN meeting in November in Stockholm and the Vienna Eurimages meeting to many producers in December 2013, as well as a joint event with FERA, SAA and LUX prize - "no place for young women" in Strasbourg hosted by the MEP Nadja Hirsch and attended by the LUX prize contestants and many other experts, including Media desk, Strasbourg.

These listed methodologies have been followed since January of this year - see juxtaposed notes in red for examples of how they have been carried out - and have advised and informed the way that EWA Network has been working.

### *5 steps to achieving these*

In order to work effectively EWA's work has been grouped into 5 further sub-sets, which have informed the backbone of the network's operational method:

1. Bridge-building
2. Effective communication
3. Networking
4. Events and Training
5. Data monitoring and research

The following chapters describe each of these areas sequentially and detail how EWA has been working in these ways. They outline the successes that EWA has had between end January 2013 and end September 2013.

N.B. EWA has since October 2013 regrouped its work into: bridge-building, training, research and advocacy. It has also considered reorganising its mandate as follows:

1. Promote **greater gender equality for audiovisual creatives** in terms of access to and opportunities for **employment**, be they working in the areas of film, video games or online audiovisual content creation, to ensure that women's creative voices are heard in all their linguistic and cultural diversity throughout Europe and beyond.
2. Promote **gender mainstreaming for all technical** and other roles throughout the sectors of film, video games and online media.
3. Where possible devise initiatives and opportunities for reflection, such as pilot projects, workshops etc. to consider the issue of **representations of women from all cultural and ethnic backgrounds in audiovisual content**.

## IV. Step one - Bridge-building

One of the key points which the Executive Director and the Bureau felt strongly about in the rebranding of EWA network was that EWA needed to have a wide range of supporters/stakeholders from a range of different areas, not just traditional women's networks and associations, to ensure that it didn't only partially satisfy its aims. One of the visions discussed between the Executive Director and the Executive President was that of the overlapping Olympic symbols with different stakeholders representing different areas where bridges should be built: political contacts/women's networks and festivals/industry contacts/professional contacts/researchers/training specialists etc.

### *Industry players*

One of the difficulties that women's networks sometimes face is that they can be marginalised or are even rejected by some female professionals and other parts of the industry, which does not appreciate the clear add-on value of women filmmakers, for example being defined by gender. The Executive Director and the team have worked hard to explain to the female and male professionals they have met, that EWA's goals are in the interest of all members of society so that women's voices are heard as much as men's and so EWA's goals should not be seen as simply those of a marginalised network, but one which can bring about social change for the better for all of society.

This also means that the team has worked hard to build bridges with industry partners across the board, who wouldn't always traditionally have been involved with women's networks. These include training course providers, such as EAVE and Maia workshops and mainstream festivals, including Berlin, Sheffield, Istanbul, Cannes and Pula, which haven't hitherto had a gender angle in their working methodology.

Just as a taster (see full list of upcoming events in appendix 6), we will hold a networking event during the Berlinale 2014 with the Hungarian Cultural Centre of Berlin; we are in discussions with Sheffield Hallam University/Workspace to host a screening week of European female directors' films as there is a general lack of knowledge in this area, as the Executive Director discovered when she was invited to do a

presentation there in February 2013; Istanbul film festival/Meetings on the bridge are already planning a networking event for April 2014; there may be a Cannes networking event held at the South-East European terrace and EWA is in discussions with Pula festival about hosting an EWA event there next year.

### *Film funds*

The Executive Director has spoken to many film funds, although there are many still to contact. Film funds have a pivotal role as they award public money to films and an awareness of gender equality in this area - as confirmed by Jane Campion when the team met her in Cannes 2013: “be tough on the financiers” - can lead to a clear difference in the way public money is disbursed. The Executive Director has worked particularly hard to carry out awareness-raising about gender equality and the importance of this.

Of the 47 countries which are part of the network, the Executive Director has had EWA-specific meetings with the following heads/representatives of funds:

- Sweden (offered funding, research and training support);
- Norway (offered funding, research and training support);
- Netherlands (offered funding, research and training support);
- Croatia (offered in-kind support and moral support - plus preparation of brochure showcasing Croatian talent - <http://www.ewawomen.com/en/news/croatian-filmmakers-reign-the-way.html>);
- Finland (offered moral and research support);
- Austria (offered moral, research and possibly in-kind support (hosting of networking event at Cannes or Berlin 2014 - to be confirmed));
- Georgian Film Fund (offered moral and in the future the possibility of in-kind support);
- Luxembourg Film Fund (offered moral support);
- Slovenian film fund (offered moral support);
- German film fund (offered moral support and possibly financial support);
- Spanish film fund (pre new statutes drawn up offered financial support - ongoing moral support and training feedback);
- Italian film fund (offered moral support);
- Polish film fund (offered research support);
- BFI (just started discussions, but offered moral support).

The following film funds (comparable bodies) need to be contacted now with personalised letters and references. The Executive Director will be drawing on her contacts/privileged relations to organise this:

Denmark, Ireland, Switzerland, Belgium, France, Iceland, Serbia, Albania, Bosnia and Herzegovina, Bulgaria, Cyprus, Estonia, Greece, Hungary, Latvia, Lithuania, “former Yugoslav Republic of Macedonia”, Portugal, Czech Republic, Romania and the Russian Federation and Turkey.

This is of course a time-consuming activity, which has been carried out drawing on diplomatic skills and a wide range of contacts. The Executive Director has reported that she is delighted that EWA is already well known with these funds, especially after the EWA presentation given at the Austrian Film Institute (OFI) in Vienna in December 2013.

The other great news is that partly in conjunction with EWA’s gender equality awareness-raising work, two pan-European organisations have changed their policies in this area:

- the European Audiovisual Observatory is now carrying out new research which was encouraged by EWA and FERA (see research section below for more information) - to be delivered in Cannes 2014;

- Eurimages has set up a Study Group on Gender Equality, which has made some policy changes which will be announced shortly.

These are both fantastic developments.

### *Political organisations*

The Council of Europe and the EU have both placed gender equality high on their agendas as was mentioned at the Compostela meeting and both have been reinforcing their work in this area recently.

#### **Council of Europe**

The Council of Europe is currently focusing much of its energies in the areas of prevention of domestic violence and promoting the Istanbul Convention as well as the representation of women in the media (traditional media). Through meetings with the responsible sector, the Parliamentary Assembly of the Council of Europe has applied for EU funding and if accorded will work with EWA on the media aspect of their project. Another department dealing with the Istanbul Convention also invited EWA to host an open space during a conference in Amsterdam in June 2013 on representations of women in the media.

## EU

Creative Europe is aware of EWA's work and applications to them for funding on training and research will be made in the future. Furthermore, associations such as FERA, Director's UK and UNIC want to continue to join forces with the EWA network to ensure that there is greater gender equality in terms of numbers of female directors and better distribution of films by female directors/more balanced representation of women in films.

FERA and EWA jointly organised a conference in Strasbourg during the December European Parliament session "No place for young girls" to discuss the topic of gender equality policy. The event was hosted by MEP Nadja Hirsch and organised in conjunction with SAA and the LUX Prize. Francine Raveney used her contacts at the Council of Europe and other Strasbourg-based contacts (press, organisational, directors, MEPs, etc.) to ensure that this event was successful. It took place on 10 December 2013.

As far as UNIC is concerned, the Executive Director met them firstly in Cannes and then at CineEurope conference in July in Barcelona and they want to bring about change in this area as stated above - especially greater awareness about the representation of women in audiovisual content. They are considering hosting a panel on these subject areas with EWA at next year's CineEurope conference in Barcelona in July 2014 as a starting point.

EWA is also in contact with other gender equality sectors of the EU and will be working with them closely in the future. In addition to Creative Europe various Media representatives have been advising as/when to apply for appropriate funding from them. Funding for innovative use of new technologies - pilot projects - and for employment initiatives (DG Employment) is one area where EWA may be able to secure financing in the future.

Director's UK is about to launch a major campaign alongside the release of a new study in April 2014 and wants EWA as a partner on this initiative which promises to be highly visible.

### *Women's networks and festivals*



There are many strong and militant women's networks and festivals throughout Europe and internationally and EWA has tried hard to build great relations with them, whilst also maintaining relations with other more mainstream political and industry sectors. Below are just a few of those networks and festivals with whom EWA has been working:

CIMA (Spain) & MICA (South America)  
WIFTV International (US)  
WIFTV (Atlantic coast Canada - represented by Jan Miller)  
WIFTV UK - Kate Kinninmont  
WIFTV - SE  
WIFTV India

There are also new national-level networks of female audiovisual professionals forming with EWA's support, including in Romania, Belgium, and there are new networks in Finland and a new female animation network in the UK. EWA is not affiliated to Women in Film and TV International but is working collaboratively with it, in particular with its branches in the UK, Germany, Ireland, Sweden, Norway, Iceland, etc. In Austria the Executive Director met the team of FC Gloria several times, who are keen to start inviting EWA directors to Vienna on a regular basis for "screening with the director" evenings. In France both *Le deuxième regard* and the new Women & TV network are sharing information with EWA regularly.

EWA is also in close contact with a number of women's film festivals, including the International Women's Film Festival of Barcelona (run by Drac Magic), Bird's Eye View in the UK, Créteil Film Festival in France, the International Women's Film Festival Dortmund/Cologne, the Elles tournent festival in Belgium, the Athena Film Festival in the US and Flying Broom and Filmor in Ankara. EWA also works with the International Women's Film Festival Network. Almost all of these networks have kindly promoted EWA's training course and other news and events and they regularly share information with EWA for inclusion on our website or Facebook pages.

The next event we hope to jointly host which would bring these networks together is a meeting at the Berlinale on Monday 10 February 2014.



## V. Step two - Communication

### *Visibility of network*

As was mentioned earlier increasing the visibility of the EWA network and ensuring that it was considered a serious industry player has been one of the primary concerns over the past 11 months. The Executive Director has spent a lot of time drawing on relevant personal contacts and this has been a successful way to ensure that this visibility is increased. A strong working friendship has arisen between the Executive Director and the EWA President Isabel Coixet, whose fabulous idea for a 60-second campaign was a fantastic addition to the network's visibility. Isabel Coixet's clip is extremely beautiful. Even though to start with EWA received fewer follow-up clips than hoped for, this campaign is continuing and many Turkish and UK filmmakers in particular have promised to submit clips in the coming weeks. The Executive Director was also delighted to meet Anna Galiena whilst she was shooting in France and this actress is keen to be involved in the scriptwriting retreat training course envisaged for June and be involved in other ways in the future. (This meeting wasn't an appropriate time to conduct an interview but this of course would be important for inclusion on the website in the future.)

Hosting networking events at Berlin and Cannes not only provided important networking opportunities for EWA and CIMA members to meet new industry contacts, but they were also important in terms of the visibility they accrued. Both events were covered in major industry press outlets: "Variety" and "The Hollywood Reporter" and given the difficult financial situation facing all filmmakers at the moment who have limited time availability, hosting networking events at key industry festivals has been an excellent and relatively inexpensive way of ensuring that members feel involved with their network. This point was reiterated at the Cannes brainstorming meeting (see appendix 5).

The Executive Director is delighted to report that Roberto Olla, Director of Eurimages Film Fund, recently told her that EWA's visibility in the industry had dramatically increased over the past year - as most of his time is spent attending festivals and co-production markets and meetings producers throughout Europe and beyond, this confirmation of greater visibility for EWA was highly welcome news.

## *Website*

For the Executive Director and the Bureau, developing a more user-friendly website was considered a top priority - one that would not only outline all of our areas of work (see 5 steps), but also provide a showcase for the work by the female professionals/members to counter the argument that there are no good European female directors (which worryingly was stated to EWA's Press Correspondent Nicholas Holdsworth, by the Head of Culture of one of the main UK "respectable" papers). Furthermore, EWA wanted the members' login section to have all of those specifications listed in the original set of requirements of the Santiago declaration: namely, a database/directory, jobs board and we also added a screening space/concept space and provided a space for exchanging ideas. The idea for the concept space was to link it into the training courses organised by EWA so that selected participants could upload their projects in this area to draw attention to them.

Showcasing the talented work of female professionals has been done in different ways through the design of this new site. The landscape picture at the top of the page is often a still from a female director's film or pictures of our members. We are due to receive a new batch of such pictures from Turkey after the Executive Director had the pleasure of presenting EWA Network to Turkish producers and directors in September 2013 at the offices of Ms Zeynep Ozbatur, award-winning producer, Head of the Turkish producers' association and member of the EFA. EWA's website has a section entitled "spotlight on" and over the coming weeks we will be adding more spotlights on our members and their work. We have an events (and interviews) section underneath the news row, which allows us to present short interviews of our members and feedback on other events. These interviews are then posted on our facebook page, youtube and vimeo channels to ensure greater visibility.

**Social networking** is of course absolutely vital for ensuring greater visibility - and we are delighted that for every post on our Facebook page - EWA Network - we have approx. 1000 views and our tweets @ewawomen are followed and retweeted around the globe, e.g. by Wellywood Woman in New Zealand and WFTV India etc. The EWA YouTube and Vimeo channels also attract attention. By having Twitter so clearly on the home page we can ensure that the webpage constantly has an updated feel to it. We will be releasing our first newsletter shortly, expected to be published in October, and we will

add an events calendar to the home page in the coming weeks so that members know where to find us and what we are doing.

Other features of the website include a space for outlining who we are, thanking partners and highlighting our President and ambassador(s). We also have sections on training, research, financing, press and campaigns. Down the right-hand column we have added tabs for online media, TV and video games, and these will be completed as these areas of activity start to be developed further in 2014 and beyond. The co-productions section will include examples of EWA success stories - where co-productions have happened thanks to/alongside EWA's support. The logos of our sponsors are included at the bottom of the page and this adds a political legitimacy to the network, which is very important.

In 2014, with the instigation of country ambassadors we intend to generate more membership and more local events. The ambassadors will have as a duty to:

- generate new membership in their country (membership is only €30 a year at the moment);
- host twice yearly networking events with local EWA members and other interested parties (this could be around a screening, etc.);
- share information on the network - e.g. new brochures/slides in your language, links to social networking pages etc. with potential new members and existing members;
- propose partnerships for co-hosting of research, training, etc.;
- help ensure political support for EWA with the relevant ministry representative or other;
- help identify industry partners.

EWA will host an ambassador's meeting on Monday 10 February at the Hungarian Cultural Centre of Berlin (Dorotheenstrasse, 12) from 2.15-2.45 pm.

This meeting will be hosted by EWA's Deputy Director and Ambassador for Spain, Ms Alexia Muinos Ruiz.

So far the EWA list of ambassadors is as follows:

Albania: Iris Elezi

Austria: Iris Zappe-Heller

Belgium: Laura Nunn

Croatia: Sanja Ravlic

Italy: Ludovica Fales

Portugal: Ana Matos

Spain: Alexia Muinos Ruiz

Turkey: Zeynep Ozbatur

UK: Amber d'Albert

Showcasing the work of members on our website is one way to congratulate members for their success. This “patting on the back” and saying “well done” gesture is a small recompense for the years of devotion it takes to become a filmmaker. Recently, for example, we used all of our social media outlets to congratulate and promote EWA member Ilaria Borelli’s inclusion at Venice Film Festival - also showcasing the trailer of her film. We are also preparing articles on festivals and sharing news about women’s work. In the data monitoring and research section we will add new research as and when it becomes available. The newsletter is another excellent space to share and promote the work carried out by our members and to share information. The first edition will be released in January 2014.

EWA has also enjoyed regular press presence in the industry papers, notably “Variety”, “The Hollywood Reporter” and “Screen International” as well as articles in the Danish and German press to name but a few. All of this information is shared in particular using new technologies, in particular our Facebook page and our Twitter account as this is quick and easy to share. However, we intend to strengthen our communication presence over 2014, including by sending regular updates to members.

## VI. Step three - Networking

### *Events*

At the heart of every successful co-production there is always a constructive team, which has come together by some means - sometimes at film school, sometimes at a co-production market and sometimes through personal introductions at networking events. The Executive Director's co-production experience and that of her advisers have revealed to them that many of these co-production projects have started with an introduction from one person to the next at an industry networking event. Indeed some films have been entirely financed by such meetings... (they are of course the lucky ones). The EWA networking events are relatively inexpensive means of making sure that EWA members feel part of the network. EWA also needs to encourage members to improve their networking skills if necessary to ensure that they get the best out of the opportunity these events bring. Positive feedback from the Berlin and Cannes events was overwhelming. EWA is also considering finding a sponsor so that we can have an EWA Network card, which would also offer some discounts and encourage a sense of belonging, but for now this is just an idea for the future.

### *Online*

The members' space on the EWA Network page provides an easy means of identifying potential co-producers, distributors, composers, sales agents etc. There are not only producers, directors and composers from Spain, but many from a range of countries including Luxembourg (a fabulous co-producing country...because of available funding), Turkey, Germany, Italy, Greece, UK, Croatia to name but a few. In Turkey, Zeynep Ozbatur has started hosting weekly information meetings so that Turkish filmmakers, cast and crew sign up to the website and this weekly promotion of EWA has already had an input on the numbers of Turkish filmmakers signing up. Such initiatives are excellent means of fostering co-operation. The members' space is designed to be used to share information when attending training courses for example - concept space, screening space and ultimately it will be a case of identifying a communication volunteer who can help ensure that the space fulfils its potential.





## VII. Step four - Training and other events

### *Training courses*

There are pros and cons of organising training courses for women. Many women attending the “You cannot be serious event” expressed their need for additional training especially in the area of co-productions and access to financing, whilst some female filmmakers express the feeling that their training inadequacies shouldn’t always be pointed to. In order to avoid organising training courses just for the sake of it, we have been careful to consult expert advice before undertaking any work in this field. In January 2013, Elin Erichsen, who has been developing targeted gender equality training at the Norwegian Film Institute for over 20 years, shared with the Executive Director many of her insights in this area. In April 2013, Guln Ustun from Meetings on the bridge and the Executive Director also discussed this subject matter and the third initial adviser was Emily Man, from UK’s Skillset - which funds training and research with a specific focus on diversity.

A list of possible training courses was prepared and then a meeting was held at Cannes film festival 2013 on Monday 20 May - see full meeting report in appendix 5 - attended by all of the recent funders (SFI, NFI, HAVC), plus representatives of the Stockholm International Film Festival, Meetings on the Bridge, HAVC, Skillset, and 4 CIMA members. The outcome of which was that the first training course would be held in Barcelona (Elin Erichsen suggested that it was a cheap destination to travel to) before the end of the year and on the subject of pitching.

Pitcher Perfect took place in Barcelona from 25-27 October and was the result of a year-long’s consultations, including an important meeting with experienced pan-European experts in training, which was decided on at Cannes. The dates were decided on in June according to Jan Miller’s availability. Other industry experts such as Gavin Humphries (award-winning producer), Fabien Westerhoff (sales and distribution - Hanway films), Zeynep Ozbatur (award-winning producer) and Josephine Rose (packaging expert for Wiggins Media law firm, UK) came along looking for projects to co-produce, finance or distribute - thereby providing an excellent opportunity for producers and directors looking to complete/finance or distribute their project. The course was a huge success.

The other upcoming courses are: online marketing and distribution (April Istanbul) and then a scriptwriting retreat (tbc) as well as a course on finance and negotiation in Vienna in December. Online marketing is vital to ensure that filmmakers enjoy continued success and often the quality of written sentences is rather low to say the least... such poor quality marketing can destroy the impression a film creates on the sales agent or potential co-producer, who have little time to spend picking through projects. Understanding online distribution is also essential for industry success.

The locations of Istanbul, Albania and Vienna are being considered respectively for these courses. Unlike many countries in Europe, Turkey is enjoying a boom period in terms of economic success, which means that access to sponsorship is much easier than elsewhere in Europe. Furthermore, given the political background and the ongoing fight to maintain rights linked to cultural diversity, Turkish female filmmakers are more determined than ever to ensure that the cultural diversity they enjoy continues (Turkish female filmmakers had the second highest success rate in receiving Eurimages support between 2008-2012). Istanbul Film Festival is the only major European festival to be headed up by a woman, Azize Tan. In the 2013 edition of meetings on the bridge half of the projects selected had female directors attached which is an impressive achievement.

There is overwhelming support for the EWA project in Turkey and in addition to this possible course they would like to try to organise an event in Istanbul for all EWA members - of course this would require a major fundraising initiative, but would represent a huge opportunity to build new co-production bridges.

Albania is also an important choice for a retreat - not only because of privileged contacts EWA has to one of the Albanian female directors, who is also a university tutor and gender rights specialist - Iris Elezi - whose feature "Bota" was recently supported by Eurimages, but also because the haunting distant landscapes that are relatively unknown to the outside world (Albania was isolated for so many years) will provide a perfect escape from the outside world. Albania is also a complex country politically in terms of women's rights and the country's willingness to make changes is attested by their being one of the first countries to sign and ratify the Istanbul Convention. Albania is also a recent member of the Eurimages film fund.

Following the meeting of EWA's Director with the Austrian Film Institute representatives, FC Gloria, the Austrian Federal Ministry and Austrian producers and directors hosting a course on finance and negotiation will respond to the clear requests for further training in this area by Austrian professionals.

Skype training by a pool of experts at a discounted rate for EWA members is envisaged from June onwards and funding for training will be applied for from Creative Europe.

### *Other events*

Finances permitting, EWA would be delighted to host a follow-up event to the original Santiago de Compostela meeting with all of its members. The location's ability to bring the necessary finance to fund the event would have to be of utmost importance as would the accessibility of the location for EWA members. One subject may be: "Building a sustainable career in the industry" addressing the problem that many women drop out of the industry mid-career and that there are other ways of viewing a career nowadays, e.g. cross media, video games industry etc. A number of Austrian contacts could be particularly useful in this connection.



## VIII. Step V - Data monitoring & research

### *Data monitoring*

As the Executive Director's initial research into data monitoring in film funds has shown (see accompanying doc. 2), this monitoring is currently being carried out in a highly piecemeal manner. Only a few funds systematically carry out detailed data monitoring, including the NFI, the SFI, the BFI and the Finnish Film Foundation and since end 2013 the CNC. EWA is delighted that both the European Audiovisual Observatory and Eurimages are starting to carry out research into directors with box office success and successful applicants respectively in part thanks to EWA's encouragement. The NFI and the SFI's methodologies can be considered best practice in this area and have been published on the EWA network's website under the data monitoring heading.

EWA's continual insistence on the need for pan-European data monitoring alongside the energy of the SFI and Eurimages for the same change, means that at the EFARN meeting in November in Stockholm, data monitoring by all film funds in Europe will be on the agenda. This is a huge step forwards. EWA is also in contact with the CILECT network of film schools to try and identify which studies have been carried out contrasting and comparing gender equality in the numbers of students of film school and then practicing in the industry.

### *Research*

In order to be able to define a research activity with the relevant European academic and industry experts, in particular on the issue of the discrepancy between gender equality in film school and then in practice, EWA will be hosting a research brainstorming workshop on 10 February during the Berlinale at the Hungarian Cultural Centre of Berlin. (Indeed all of EWA's Berlin meetings will be held at this location.) A four-country research project (Croatia, Spain, Sweden, UK) will be defined focusing on the discrepancy between film school and the industry in terms of gender balance. EWA has identified a strong research team (see page 18) and excellent partnerships with leading academic and public institutions: European Audiovisual Observatory, Eurimages, BFI, HAVC, SFI and HAVC as well as Director's UK and Creative Skillset.



## IX. Conclusions and future plans

### *Other audiovisual sectors*

EWA is delighted to have made as much progress as it has over the course of the year, especially in terms of increased visibility, the creation of a new website with a members' section, the organising of networking events at key industry festivals, the meeting of the aims of the 4-step plan and the successful carrying out of the list of methodologies as indicated in the new statutes. However, there are areas now to concentrate on in the future.

Apart from urgently raising more financing both for overheads, ad hoc events and specific activities of the network and defining and developing the research side, there is also work to do in broadening the range of EWA's work. The new statutes refer to 47 member states and four audiovisual sectors: not only film, but also TV, video games and online media. Given the limited resources and the vast challenge ahead of what has essentially been facing a small team of volunteers (and often just one person) it would have been a bad choice to attempt to cover all of these areas badly too quickly and in too wide a number of countries. EWA has concentrated on the area of film, in particular directors and producers to start with and awareness-raising, increasing visibility, developing new bridges for the future and ensuring that there was a working website and good social media presence have been the most important focus of EWA's work over the past 11 months. In addition to building all of those essential bridges some of which will automatically bring their own fruits in the future.

The team is now ten-fold, the bureau about to be increased and we are guided by a team of illustrious special advisers and promoted by a strong and growing team of country ambassadors. The future looks promising - especially as the network will strive to support its members and its team and encourage working together to make projects as its motto.

From 2014 with the right logistical assistance the areas of video games and TV will also become more important as must be the increasing of numbers of members and the organisation of more events bringing together members, both at European level and locally, and of course fundraising and developing the members' section of the website must also be priorities. Cross media is essential for envisaging different

strategies for finance raising and EWA is already talking to some leading female games developers, including Rhianna Pratchett, who redesigned Lara Croft, and Turkish games developer Elif Bugdaycioglu about how to make sure that this sector becomes another EWA focus.

### *Conclusion and thanks*

The pace of progress over the past year has been as quick as EWA has been able to achieve with the invaluable help of its volunteers - Andrew Davidson - from December-February 2013 and then the tireless and utterly invaluable assistance of Alexia Muinos Ruiz from April-to date alongside the full-time commitment of EWA's Executive Director, Ms Francine Raveney; the website: [www.ewawomen.com](http://www.ewawomen.com) which showcases EWA's talented members is a particular reason to be proud as it was developed in 3.5 weeks and included a members' section.

Thanks must go to Marta Figueras of Cima Barcelona who has been a huge supporter of EWA's work, the Drac Magic team, with whom the Executive Director briefly but pleasurably shared an office, bureau members Isabel de Ocampo (Executive President) and Paula Ortiz (Vice-President) who have also been a pleasure to work with as have the following volunteers: Aurélie Dutrey and now Aurélie Grenet, whose wisdom has been invaluable; Sybille Zaktreger; Nicholas Holdsworth as Press Correspondent, and most recently Zeynep Ozbatur and her team at Zeyno Films. Thanks to new team members: Shelagh Rowan-Legg, Aslihan Tekin, Carrie McAlinden and Ines Gracia who we are sure will help make the network even stronger.

There are many other people, including Roberto Olla, Executive Director of Eurimages, Isabel Castro, Deputy Director of Eurimages and Alessia Sonaglioni - Eurimages project manager, trained coach and lawyer - all of whom have offered invaluable assistance and without their help EWA would not have achieved all it has over the past year. Special thanks must also go to Nicholas David Mackenzie who has kindly cash-flowed the network in difficult moments and supported its Director when morale was low and our funders Ms Anna Serner, SFI, Ms Nina Refseth, NFI and Ms Doreen Boonekamp, Dutch Film Fund.

As Isabel Coixet said: "EWA may not be able to change the mountain but at least it will make the climb a little easier and you can wear your Louboutins when you get to the top."















# Appendices

## Appendix 1 - Compostela Declaration

### “THE COMPOSTELA DECLARATION”:

We, the professional women of the audiovisual sector of the European Union, assembled in “Santiago de Compostela”, after three days of intensive debate, reflection and exchange, have come to the following conclusions:

The very low percentage of women in key jobs of the European audiovisual sector is unfair because it leaves an important part of the European population voiceless. It wastes talent, energy and experience both behind and in front of the camera, and it seriously affects the audiovisual media content which generates our image of the world.

This situation undermines the diversity and cultural pluralism of the democratic system we all want to achieve.

To solve this serious imbalance we will start by establishing a commission that will take responsibility for the creation of a European Network of Women in the Audiovisual world. This network will constitute a digital platform that will be used to:

- a. Contain a database of all the professional women in the sector
- b. Exchange information, experiences and projects
- c. Create an employment board
- d. Forge and consolidate an industrial market

At the same time, this network will coordinate, highlight and promote the production, distribution and exhibition of work by women.

Moreover, we consider the following measures essential and urgent:

- 1 The creation of a Committee of Experts by the European Union Commission which will report on the European audiovisual sector from the perspective of gender; it should be analysed both quantitatively and qualitatively; it should assemble statistical evidence of gender

differences in all categories of the sector .

2 To implement measures of positive action offered by the European Union programmes MEDIA and EURIMAGES, complying with the demands of article 3.2 of the Treaty on European Union and Article 23 of the Charter of Fundamental Rights of the European Union

3 To propose to the directors of all the public television networks of member states of the European Union that they should agree, in a formal and public document, to achieving the equal participation of men and women in positions of leadership within a maximum period of five years; and to

support media content which contributes towards making gender equality an essential social principle.

4 To establish, within the framework of the European Union, a vocational training programme for employment, which has as its goal the professional qualification of women, placing special attention on new technologies, which we consider an emerging sector of great potential in the audiovisual world.

5 To make visible, to recover and to distribute work by women within the audiovisual sector; to facilitate the above we request the agreement of governments to adequately fund the university departments dedicated to study in this field.

We call on all the people who prepared this document to meet again in two years time to evaluate the achievements and still unresolved challenges. In the meantime, we urge the Network for Women in the Audiovisual sector to promote the proposals in this document and provide continuous evaluation.

This document will be sent to the responsible authorities for the implementation of the measures agreed upon above. It will be broadcast in the media and be presented to all the cultural and artistic associations of the audiovisual sector for signing so that it will become the founding document of the political and social action of all women and men who want a more honest, pluralistic and democratic cinema and television.

*Santiago de Compostela, 7th May 2010.*



## Appendix 2- New EWA statutes as at 26 January 2013

### **“EUROPEAN WOMEN’S AUDIOVISUAL NETWORK (EWA)” ASSOCIATION**

Articles of Association adopted at the founding meeting on the twenty-sixth day of January, two thousand and thirteen (26 January 2013)

#### **Part I: Constitution and aim of the association**

##### **ARTICLE 1: Name and legal form of the association**

An association named “**European Women’s Audiovisual Network (EWA)**”, is hereby established between all those who abide by these Articles of Association. This project was initiated in Spain by CIMA (*Asociación de Mujeres Cineastas y de Medios Audiovisuales*) in 2010.

The association, which shall operate on a non-profit-making basis, shall be governed by Articles 21 to 79-III of the Local Civil Code, as remaining in force in the *départements* of Bas-Rhin, Haut-Rhin and Moselle, and by these Articles of Association.

The association shall be entered in the Register of Associations at the Strasbourg *tribunal d’instance*.

The association shall take the necessary steps to obtain non-governmental organisation status.

##### **ARTICLE 2: Objects of the association**

The aim of the association shall be to promote and enhance the representativeness and representation of women with a view to ensuring equal opportunities in the audiovisual sectors (in particular, cinema, television, video games and multimedia), using all possible

means, in the member states of the Council of Europe<sup>2</sup>, with the possibility of including other countries in the future.

To achieve its aim, the association shall pursue activities including the following:

1. setting up a regularly updated website with information and news on matters of interest to women working in the audiovisual sectors;
2. establishing a network of female professionals in the audiovisual sectors (in particular, cinema, television, video games and multimedia) in all European countries (as listed in footnote 1);
3. representing the network and promoting its work in European countries; encouraging these countries and national and European institutions to support the promotion and social protection of women using all tools and means at their disposal;
4. devising and implementing initiatives to improve the representation of women in audiovisual content;
5. in conjunction with universities, training and study institutes and research centres, devising and implementing study and research programmes on questions relating to women and their representation in the audiovisual sectors;
6. setting up a training programme aimed chiefly at women in the audiovisual sectors throughout Europe;
7. encouraging access to the labour market for women in the audiovisual sectors;
8. organising events on a year-round basis and any other activities to further the association's aims.

### **ARTICLE 3: Registered office and duration**

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<sup>2</sup> Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Republic of Moldova, Monaco, Montenegro, Netherlands, Norway, Poland, Portugal, Romania, Russian Federation, San Marino, Serbia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, "the former Yugoslav Republic of Macedonia", Turkey, Ukraine, United Kingdom.

The registered office of the association shall be situated in Strasbourg (67000), at 19 rue des Charpentiers. Should the association's activities so require, it may be transferred by decision of the Bureau, which may also decide to open one or more subsidiary offices if necessary, in France or elsewhere.

The association shall be established for an unlimited duration.

## **Part II: Composition**

### **ARTICLE 4: Members of the association**

Any natural person or legal entity with an interest in the aims of the association may become a member, after evaluation of their application by the Bureau. A legal entity may become a member with the agreement of the Bureau. Each member shall undertake to abide by these Articles of Association.

The association shall consist of:

- *Founding members*: who established the association and signed the Articles of Association;
- *Honorary members*: who have rendered services to the association. They shall be elected by the Ordinary General Meeting on a proposal by the Bureau. They shall be exempt from paying the membership fee. The Bureau shall nominate an Honorary President of the association;
- *Ordinary members*: who undertake to pay the annual membership fee.

### **ARTICLE 5: Membership fee**

Membership fees shall be determined each year by the General Meeting.

### **ARTICLE 6: Membership and loss of membership**

Membership shall be granted by the Bureau.

Membership of the association shall be forfeited in the following circumstances:

- resignation, tendered in writing to the President of

the association;

- expulsion by the General Meeting for any act causing pecuniary or non-pecuniary damage to the association;
- death.

Prior to expulsion, the member concerned shall be invited to give an explanation. The member shall be notified of the decision by a letter signed by the President of the association.

## **Part III: Administration and functioning**

### **ARTICLE 7: General Meeting**

The General Meeting of the association shall consist of all fully paid-up ordinary members, the founding members and the honorary members.

It shall meet once a year and whenever it is convened by the Bureau. The invitation to attend shall be sent individually by letter, or by e-mail with delivery notification, at least fifteen days in advance.

Minutes shall be taken of the deliberations. The minutes shall be signed by the chair and the secretary of the meeting and shall be filed in a register kept for that purpose.

#### ***Ordinary General Meeting***

An Ordinary General Meeting shall be held as of right once a year, before 31 December. The agenda shall be set by the Bureau. The Ordinary General Meeting shall be chaired by the Honorary President or by a substitute designated by her or him, and shall deliberate on the items on the agenda, approve the accounts of the previous financial year, approve the budget for the following financial year, and hear the financial report by the Treasurer and the general report on the association presented by the President of the Bureau.

It shall elect representatives to the Bureau (see Article 8 below) and shall appoint the Auditor.

Decisions taken at the Ordinary General Meeting shall be adopted by a simple majority of the valid votes. No member may hold more than three proxies.

#### ***Extraordinary General Meeting***

An Extraordinary General Meeting shall be held whenever the Bureau sees fit or at the request of one quarter of the ordinary members. It

shall be chaired by the President of the Bureau. Such a meeting must be convened in order to amend the association's Articles of Association.

At least one quarter of all members must be present in person or represented at the Extraordinary General Meeting. Should this quorum not be attained, the meeting shall be reconvened, at an interval of fifteen days. It may then deliberate irrespective of the number of members present or represented.

Decisions taken at the Extraordinary General Meeting shall be adopted by a two-thirds majority of the valid votes.

## **ARTICLE 8: The Bureau**

### ***Composition***

The association shall be administered by a Bureau comprising a maximum of 8 members, elected for two years by the General Meeting from among the association's members. They shall be elected by relative majority from a list, proposed by the Bureau; voting by correspondence and by proxy shall be possible. Outgoing members shall be eligible for re-election.

The Bureau shall consist of:

- a President;
- one to three Vice-Presidents;
- a Secretary, and possibly a Deputy Secretary;
- a Treasurer, and possibly a Deputy Treasurer.

Should any vacancies arise, the Bureau may co-opt new members from among the ordinary members of the association. The decision to co-opt any such members must be submitted for ratification at the next Ordinary General Meeting. Members thus elected shall discharge their duties until the date on which the term of office of the members replaced was due to expire.

### ***Meetings***

The Bureau shall meet when convened by the President or Vice-President, as often as the interests of the association require.

Minutes shall be taken of meetings. The minutes shall be signed by the President and the secretary of the meeting and shall be filed in a register kept for that purpose.

### ***Remuneration***

Members of the Bureau shall not receive any remuneration for the duties assigned to them. They may, however, be reimbursed for expenses incurred in the performance of their duties. The level of official allowances shall be determined by the Ordinary General Meeting.

### ***Powers***

The Bureau shall have all the powers, save those statutorily conferred on the General Meeting, to manage, direct and administer the association in all circumstances. It may delegate part of its powers to a Director or to any other staff recruited by the association. For the purposes of the establishment of the association, the Bureau may nominate a person to represent it, in particular for the registration of the association and the opening of the association's bank account.

Decisions committing the association to incur expenditure exceeding the sum of twenty thousand euros (€20,000) must be signed by at least two members of the Bureau: the President or Vice-President and another member of the Bureau.

## **ARTICLE 9: The President**

The President of the Bureau shall represent the association in any judicial proceedings and in all civil matters. She or he shall authorise expenditure. In her or his capacity as representative of the association, the President must enjoy full civic rights.

The President may delegate her or his powers to another member of the Bureau.

## **ARTICLE 10: Resources**

The association's resources shall be made up of:

- members' fees and contributions in kind;
- grants from governments and public or private bodies;

- proceeds from events organised by the association;
- contributions from partners and sponsors;
- interest and income from any property and assets of the association;
- the value of any securities issued by the association in accordance with Law no. 85-698 of 11 July 1985;
- donations and bequests;
- any resources not prohibited by the applicable laws and regulations.

## **ARTICLE 11: Rules of Procedure**

The Bureau may draw up Rules of Procedure laying down the procedures for the implementation of these Articles of Association and the internal practical organisation of the association. Such Rules of Procedure shall be submitted for approval at the Ordinary General Meeting, as shall any subsequent amendments thereto.

## **ARTICLE 12: Auditors**

The accounts kept by the Treasurer shall be audited each year by an Auditor, who shall submit written reports on her or his audit activities at the Ordinary General Meeting. She or he shall be elected for one year by the Ordinary General Meeting from among its members and shall be eligible for re-election.

If the assets of the association exceed one hundred and fifty thousand euros (€ 150,000), or if any external organisation with which the association has entered into an agreement should require it, an independent chartered accountant shall be nominated to audit the accounts.

## **Part IV: Amendment of the Articles of Association and dissolution**

### **ARTICLE 13: Amendment of the Articles of Association**

The Articles of Association may be amended only on a proposal by the Bureau or by one quarter of the association's ordinary members.

#### **ARTICLE 14: Dissolution of the association**

An Extraordinary General Meeting shall be convened to adopt a decision on the dissolution of the association. At least half of the ordinary members, plus one, must be present in person or represented. Should this quorum not be attained, the meeting shall be reconvened, at an interval of fifteen days. It may then deliberate irrespective of the number of members present or represented. In any event, the decision to dissolve the association shall require a two-thirds majority of the valid votes.

At the same meeting, one or more liquidators shall be appointed and shall be assigned the broadest powers. Where appropriate, the association's assets shall be transferred to its current members at the time of its dissolution, in accordance with the provisions of Article 45, paragraph 3, of the Local Civil Code.

#### **ARTICLE 15: Formalities**

The President shall notify the District Court (*tribunal d'instance*) with territorial jurisdiction over the association's registered office of the following, within three months:

- any changes in the membership of the Bureau;
- any amendments to the Articles of Association;
- transfer of the registered office;
- dissolution of the association.

Done at Strasbourg, the twenty-sixth day of January in the year two thousand and thirteen (26 January 2013).



## **Appendix III - Publication in official newspaper (available on request)**



## **Appendix 4 - SIRET identification code**

**(available on request)**

# Appendix 5 - Report from Cannes brainstorming meeting

**European Women's Audiovisual Network (EWA)**  
Minutes of the Cannes Brainstorming meeting –  
Monday 20 May 2013, Cannes (Scandinavian terrace – meeting room),  
10-11.30 a.m.

## Participants:

Isabel de Ocampo (Executive President, EWA Network), Elin Erichsen (Head of Development, NFI), Patricia Ferreira (director, Spain), Johan Froberg (SFI – Head of Strategic Intelligence), Emily Man (Skillset, UK), Alexia Muiños (Artistic Director, EWA Network), Paula Ortiz (Vice-President, EWA Network), Francine Raveney (Executive Director, EWA Network), Sanja Ravlić (Croatian Film Fund, National Representative to Eurimages), Nina Refseth (CEO, NFI), Git Scheynius (Director, Stockholm International Film Festival), Alessia Sonaglioni (Eurimages), Tomas Tengmark (Head of Industry, Stockholm International Film Festival), Gülin Üstün (Head – Meetings on the Bridge), Nicholas Raveney (Secretary, EWA Network)

## 1. Welcome

**Francine Raveney** thanked all those present for finding the time in their busy Cannes schedules to attend this high-level meeting of EWA Network supporters. Their contributions and ideas were greatly appreciated.

## 2. Update on EWA's work

**Francine Raveney** announced that the EWA Network website ([www.ewawomen.com](http://www.ewawomen.com)) was now up and running. As well as publicising events and information of interest to women in the audiovisual sector, the site included a members' log-in section where members of the network would be able to exchange contact details and information on their own projects. The high turnout for the previous evening's drinks event suggested that there was considerable interest in the network; anyone interested was strongly encouraged to sign up.

A 60-second self-portrait campaign had been launched, with the first video contribution from EWA's President, Isabel Coixet. The main aims of the campaign were: to raise awareness of the network and its activities,

to promote female voices by encouraging as many filmmakers as possible to send in their video clips, and to raise funds for the EWA Network's activities, via the Indiegogo crowdfunding platform.

The EWA Network had enjoyed a strong presence in Cannes: besides the present meeting and the drinks organised with the Croatian Film Fund in the South-East Europe pavilion on Sunday evening, a networking breakfast had been arranged for Tuesday morning.

### 3. **Training**

The participants were asked for their views on the list of possible training initiatives. Drawing on their own experiences at national level, they discussed the effectiveness of the various proposals and any problems that might arise.

**Elin Erichsen** said that the list was extremely ambitious for an established organisation, let alone a network that had only just been set up. To begin with, it would be better to focus on a limited number of high-quality programmes. She added that in Norway, training courses designed for women only had generally proved less successful than courses open to both women and men. However, to ensure that the gender aspect was properly taken into account, care should be taken both when choosing the course content and when selecting participants.

**Emily Man** agreed that it was important to look carefully at candidates' profiles when selecting course participants. This was particularly relevant for courses on such matters as **pitching projects** to producers. An effort could be made to ensure that courses focusing on gender issues had a slightly stronger female than male presence.

The **Swedish** representatives said that in their experience it was a good idea to bring in successful professionals such as directors, who could inspire new talent. The SFI supported courses that were open to women only and also offered incentives in the form of prizes. One such example involved teaming up five more established female professionals with ten less experienced professionals. Besides the mentoring aspect, this was also important in terms of building up a strong network.

The **Spanish** representatives mentioned that they were developing a similar programme.

Turning to the specific proposals set out on the list, **Francine Raveney** said that she had already discussed them with **Elin Erichsen** and also with Agnieszka Moody, the director of Media Desk UK, both of whom had expressed the view that some of the proposals were not appropriate at this stage. **Elin Erichsen** felt that the initiative on **From school to become a pro** was too ambitious and wide-ranging.

As regards the suggestion for a course on **online marketing for producers**, **Emily Man** said that similar initiatives linking producers, exhibitors and distributors had been carried out successfully in the UK. Such get-togethers could be held at festivals where there was less emphasis on the film market (e.g. London or Edinburgh). This was felt to be an area with much potential, as the training offered by more established institutions might be dated.

**Elin Erichsen** thought that the idea of training on **Distribution – how to approach sales agents** might be more appropriate at a domestic level than within an international network such as EWA.

**Francine Raveney** said that a **co-production workshop** might be ambitious at this stage. Instead, she had asked Linda Beath, who acted as a financial expert for the EAVE network, to contribute an editorial to the EWA monthly newsletter.

**Gülin Üstün** emphasised the need to take into account the wider Europe and not just the EU countries. She would be prepared to provide contributions in her area of expertise.

As far as the **low budget features** suggestion, **Tomas Tengmark** said that Sweden was planning to introduce a workshop based on the UK's **Microwave** scheme. **Sanja Ravlić** added that a similar initiative had been run in Croatia last year. **Emily Man** confirmed that the scheme had proved very useful in the UK.

**Nina Refseth** stressed that because of the differences in national schemes, an international approach could be difficult and would need to be adapted.

**Git Scheynius** thought that one way of ensuring a European approach would be to make the relevant material available for download on the EWA website.

**Isabel de Ocampo** and **Paula Ortiz** agreed and said that they had already considered this idea for EWA.

**Alessia Sonaglioni** said that online material could only be effective if the quality was very high. The networking element was also very important.

**Git Scheynius** suggested that course material and lectures could be made available to the EWA network, who could then choose the best material for inclusion on the site.

**Emily Man** mentioned the Creative Catalyst website, which was about to be launched in the UK and would provide advice on how to get into a range of roles in the creative industries.

**Nina Refseth** emphasised that it was important to focus on who would be using the training material. It should not be too broad or too basic.

**Alexia Muiños** suggested that the material could be part of the private members' log-in section of the EWA website.

**Elin Erichsen** thought that this was a good idea but added that the public site should include a reference to the subjects available so that people would be encouraged to sign up as members.

**Patricia Ferreira** said that what was important to her as a filmmaker was to find out what other people were doing around Europe, particularly with reference to the creative process.

**Francine Raveney** mentioned the EAVE programme for producers but wondered whether people could sometimes be cagey about sharing creative information.

**Emily Man** said that in her experience, participants in courses for new entrants to the creative sectors were often happy to share information.

**Francine Raveney** thought that the suggested **pitch stop** initiative could be a good opportunity for developing contacts in this way.

**Git Scheynius** said that for filmmakers working on their first features, meeting others and comparing notes was very important as the production process could be a lonely undertaking.

**Francine Raveney** noted that the members' space on the EWA website would provide a useful forum in this regard.

**Alexia Muñnos** added that this section would include a screening space where members could share their trailers and look for co-producers.

**Emily Man** said that as far as networking was concerned, festivals were a prime occasion for organising targeted events (matchmaking, pitch events, "speed dating", talks from successful professionals from both the creative and the practical sides).

**Git Scheynius** added that this "inspiration" factor was important and was preferable to the idea of mentoring.

**Francine Raveney** mentioned that EWA Network was in talks with the Berlinale Talent Campus to organise a series of events at next year's festival; these could include inspirational contributions from experts in the field.

She noted that the last four suggestions on the list (**mixed arts, crossmedia, playing with sound, technical training**) were perhaps too ambitious at present but might be worth keeping in mind for later.

To sum up, it was agreed that online training was an inexpensive and potentially effective option, with targeted events to be organised at festivals.

**Nina Refseth** stressed that a strong editorial presence was necessary to ensure high-quality, relevant material. From her experience, pure enthusiasm was not enough; anything that was not useful should be filtered out.

**Alessia Sonaglioni** was prepared to help perform this function as a pan-European vision was important. Help could also be sought from Roberto Olla or Tina Trapp.

#### 4. Fundraising

**Francine Raveney** mentioned that funding for the EWA Network had so far been received from ICAA in Spain, the SFI in Sweden, the NFI in Norway and the Netherlands Film Fund. The network was now exploring other possible sources, including institutions such as Media, EuropAid or Eurimages or private partners from the worlds of commerce and industry. A crowdfunding campaign was also being organised.

**Emily Man** said that Creative Skillset could offer project-based support as long as the project was of benefit to the UK. Funds were awarded at various points throughout the year.

**Patricia Ferreira** was in favour of presenting specific projects to potential sponsors.

**Nina Refseth** said that it made sense to apply to institutional bodies in countries that were relatively wealthy and had a strong record of promoting equal opportunities.

**Francine Raveney** mentioned that in addition to film funds in the countries she had already approached on behalf of EWA, she was intending to contact Medienboard Berlin and other German regional funds and was waiting for a reply from Finland.

**Gülin Üstün** said that Turkey did not have a specific film fund but that films came under the authority of the Ministry of Culture. She pointed out that there was already a high proportion of women working as filmmakers or in more technical jobs.

#### 5. Other events and EWA actions

Participants discussed possible future meetings for the network. In reply to a question about women-only events, the CIMA members present said that the Santiago de Compostela meeting, at which the EWA network had first been launched, had been very memorable and successful.

**Barcelona was suggested as a possible location because it was a convenient travel destination, whereas other locations such as Norway would be more difficult and expensive to reach. Another idea that was generally approved was to hold events at festivals, when large numbers of audiovisual professionals would already be on site.**

#### 6. Other business



**Isabel de Ocampo**, on behalf of the EWA network, thanked everyone for attending and for their helpful and constructive suggestions. The network welcomed any concrete ideas that would help to further its aim of giving female audiovisual professionals a stronger voice.

## Appendix 6 - Events calendar

<b>Date</b>	<b>Event</b>	<b>Location</b>
<b>26 Jan. 2013</b>	Signature of EWA statutes and nomination of bureau	Strasbourg, France
<b>11 Feb. 2013</b>	Networking event – Berlinale at the Hungarian Cultural Centre	Berlin, Germany
<b>15 Feb. 2013</b>	“You cannot be serious” panel event	Berlin, Germany
<b>April 2013</b>	EWA at “Meetings on the Bridge”	Istanbul, Turkey
<b>April 26 2013</b>	EWA bureau meeting	Madrid, Spain
<b>May 10 2013</b>	Launch of EWA Website	n/a
<b>May 13 2013</b>	Launch of EWA Campaign	n/a
<b>May 19 2013</b>	Networking event in conjunction with the Croatian Audiovisual Centre	South-East European Pavillion, Cannes, France
<b>Monday 20 May</b>	Training brainstorming meeting	Scandinavian Pavillion, Cannes
<b>Tuesday 21 May</b>	Breakfast networking event	Scandinavian regional funds pavilion, Cannes
<b>23 June 2013</b>	EWA at FilmExpo – meeting with UNIC	Barcelona, Spain
<b>2 July 2013</b>	Talk at Birkbeck, University of London	London, UK
<b>4 and 5 July 2013</b>	Women in media conference hosted by the Council of Europe	Amsterdam, Netherlands
<b>3 September 2013</b>	Meetings with FC Gloria, Austrian Film Fund and the Austrian Federal Ministry	Vienna, Austria
<b>6 September 2013</b>	Meetings with leading Turkish directors and producers at Zeyno Film	Istanbul, Turkey

<b>4 October 2013</b>	Meeting with CIMA bureau	Madrid, Spain
<b>13 October 2013</b>	<b>Sitges</b> film festival panel event – “From Bram Stoker to Glam Stalkers – Women in horror”	Sitges, Spain
<b>25-27 October 2013</b>	Pitcher Perfect Workshop	Barcelona, Spain
<b>11 November 2013</b>	Meeting of EFARN organized by the European Audiovisual Observatory - research	Stockholm, Sweden
<b>November 2013</b>	Meetings in Brussels with MEPs, EU DGs and with Elles tourment film festival	Brussels, Belgium
<b>10 December 2013</b>	“No place for young women” – FERA, SAA, EWA, LUX Prize dinner debate	Strasbourg, France
<b>15-18 December 2013</b>	Presentation of EWA ‘s work at the Austrian Film institute with representatives from 12 national film funds, the Eurimages gender equality group and FC Gloria	Vienna, Austria
<b>18 January 2014</b>	EWA bureau meeting	Barcelona, Spain
<b>25 January 2014</b>	EWA general meeting	Strasbourg, France
<b>8 February 2014</b>	WFTV DE morning discussion event	Berlin, Germany
<b>9 February 2014</b>	EWA/Hungarian Cultural Centre of Berlin round table event and drinks (members invited)	Berlin, Germany
<b>10 February 2014</b>	EWA workshop/meetings: research, outreach, training (huis clos)	Berlin, Germany
<b>11 February 2014</b>	Talk to students from Birkbeck College, London University	Berlin, Germany
<b>April 2014</b>	Event at Meetings on the bridge	Istanbul, Turkey
<b>April 2014</b>	Marketing and distribution course	Istanbul, Turkey

<b>May 2014</b>	CANNES film Festival – networking event	Cannes, France
<b>June/July 2014</b>	Scriptwriting retreat	Albania
<b>July 2014</b>	Pula Film Festival – EWA panel event	Pula, Croatia
<b>September 2014</b>	Pitcher Perfect #2	Barcelona, Spain
<b>October 2014</b>	Vallodolid Film Festival – presentation EWA	Vallodolid, Spain
<b>December 2014</b>	Finance training course	Vienna, Austria
<b>December 2014</b>	Presentation of research findings	Vienna, Austria

**ASSOC."EUROPEAN WOMEN'S AUDIOVISUAL NETWORK"**

19 RUE DES CHARPENTIER

67000 STRASBOURG

***BILAN ET RÉSULTAT SIMPLIFIÉ***

Période du 01/01/2013 au 31/12/2013

LBH CONSULTANTS

**ASSOC. "EUROPEAN WOMEN'S AUDIOVISUAL NETWORK"**  
**BILAN SIMPLIFIÉ**

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Période du 01/01/2013 au 31/12/2013

Présenté en Euros

ACTIF	Exercice clos le 31/12/2013 (12 mois)	Exercice précédent Néant
-------	---	-----------------------------

	Brut	Amort. & Prov	Net	%	Net	%
Fonds commercial						
Autres immobilisations incorporelles	3 934	874	3 060	35,43		
Immobilisations corporelles						
Immobilisations financières						
<b>ACTIF IMMOBILISÉ</b>	<b>3 934</b>	<b>874</b>	<b>3 060</b>	35,43		
Matières premières, approv., en cours de production						
Marchandises						
Avances et acomptes versés sur commandes						
Clients et comptes rattachés						
Autres créances						
Valeurs mobilières de placement						
Banques, C.C.P., et autres disponibilités	4 283		4 283	49,59		
Caisse						
Charges constatées d'avance	1 294		1 294	14,98		
<b>ACTIF CIRCULANT</b>	<b>5 577</b>		<b>5 577</b>	64,57		
<b>TOTAL GÉNÉRAL ACTIF</b>	<b>9 511</b>	<b>874</b>	<b>8 637</b>	100,00		

PASSIF	Exercice clos le 31/12/2013 (12 mois)	Exercice précédent Néant
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Capital social ou individuel ( dont versé : )				
Ecart de réévaluation				
Réserve légale				
Réserves réglementées				
Autres réserves				
Report à nouveau				
<b>Résultat de l'exercice</b>	<b>5 652</b>	65,44		
Provisions réglementées				
<b>CAPITAUX PROPRES</b>	<b>5 652</b>	65,44		
Provisions pour risques et charges				
Emprunts et dettes assimilées				
Avances et acomptes reçus sur commande en cours				
Fournisseurs et comptes rattachés	2 984	34,55		
Autres dettes				
Produits constatés d'avance				
<b>DETTES</b>	<b>2 984</b>	34,55		
<b>TOTAL GÉNÉRAL PASSIF</b>	<b>8 637</b>	100,00		

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**ASSOC. "EUROPEAN WOMEN'S AUDIOVISUAL NETWORK"**  
**COMPTE DE RÉSULTAT SIMPLIFIÉ**

page 3

Période du 01/01/2013 au 31/12/2013

Présenté en Euros

COMPTE DE RÉSULTAT	Exercice clos le 31/12/2013	Exercice précédent Néant	Variation	%
--------------------	--------------------------------	-----------------------------	-----------	---

	Exportation	Total	%	Total	%	Variation	%
Ventes de marchandises							
Production vendue biens							
Production vendue services							
<b>Chiffres d'Affaires Nets</b>							
Production stockée							
Production immobilisée							
Subventions d'exploitation reçues		58 859				58 859	N/S
Autres produits							
<b>Total des produits d'exploitation hors T.V.A.</b>		<b>58 859</b>				<b>58 859</b>	N/S
Achats de marchandises (y compris droits de douane)							
Variation de stock (marchandises)							
Achats de matières premières et autres approvisionnements							
Variation de stock (matières premières et autres approv.)							
Autres achats et charges externes		52 313				52 313	N/S
Impôts, taxes et versements assimilés							
Rémunérations du personnel							
Charges sociales							
Dotations aux amortissements		874				874	N/S
Dotations aux provisions							
Autres charges							
<b>Total des charges d'exploitation</b>		<b>53 188</b>				<b>53 188</b>	N/S
<b>RÉSULTAT D'EXPLOITATION</b>		<b>5 671</b>				<b>5 671</b>	N/S
Produits financiers							
Produits exceptionnels							
Charges financières							
Charges exceptionnelles		19				19	N/S
<b>RÉSULTAT AVANT PARTICIPATION ET IS</b>		<b>5 652</b>				<b>5 652</b>	N/S
Participation des salariés							
Impôts sur les bénéfices							
<b>Total des Produits</b>		<b>58 859</b>				<b>58 859</b>	N/S
<b>Total des Charges</b>		<b>53 206</b>				<b>53 206</b>	N/S
<b>RÉSULTAT NET</b>		<b>5 652</b>				<b>5 652</b>	N/S
		<i>Bénéfice</i>					
Dont Crédit-bail mobilier							
Dont Crédit-bail immobilier							

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**ASSOC. "EUROPEAN WOMEN'S AUDIOVISUAL NETWORK"**  
**BILAN SIMPLIFIÉ**

page 4

Période du 01/01/2013 au 31/12/2013

DÉTAILLÉ Présenté en Euros

ACTIF	Exercice clos le 31/12/2013 (12 mois)			Exercice précédent Néant		
	Brut	Amort. & Prov	Net	%	Net	%
Fonds commercial						
Autres immobilisations incorporelles	3 934	874	3 060	35,43		
205000 SITE WEB	3 934		3 934	45,55		
280500 AMORTISS.SITE WEB		874	-874	-10,11		
Immobilisations corporelles						
Immobilisations financières						
ACTIF IMMOBILISÉ	3 934	874	3 060	35,43		
Matières premières, approv., en cours de production						
Marchandises						
Avances et acomptes versés sur commandes						
Clients et comptes rattachés						
Autres créances						
Valeurs mobilières de placement						
Banques, C.C.P., et autres disponibilités	4 283		4 283	49,59		
512100 BANQUE SOCIETE GENERALE	4 194		4 194	48,56		
512200 COMPTE PAYPAL	88		88	1,02		
Caisse						
Charges constatées d'avance	1 294		1 294	14,98		
486000 CHARGES CONSTATEES D'AVANCE	1 294		1 294	14,98		
ACTIF CIRCULANT	5 577		5 577	64,57		
TOTAL GÉNÉRAL ACTIF	9 511	874	8 637	100,00		

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**ASSOC. "EUROPEAN WOMEN'S AUDIOVISUAL NETWORK"**  
**BILAN SIMPLIFIÉ**

page 5

Période du 01/01/2013 au 31/12/2013

DÉTAILLÉ Présenté en Euros

PASSIF		Exercice clos le 31/12/2013 (12 mois)	Exercice précédent Néant
Capital social ou individuel ( dont versé : )			
Ecart de réévaluation			
Réserve légale			
Réserves réglementées			
Autres réserves			
Report à nouveau			
<b>Résultat de l'exercice</b>	<b>5 652</b>	65,44	
Provisions réglementées			
<b>CAPITAUX PROPRES</b>	<b>5 652</b>	65,44	
Provisions pour risques et charges			
Emprunts et dettes assimilées			
Avances et acomptes reçus sur commande en cours			
Fournisseurs et comptes rattachés	<b>2 984</b>	34,55	
408100 FACTURES A RECEVOIR	<b>2 984</b>	34,55	
Autres dettes			
Produits constatés d'avance			
<b>DETTES</b>	<b>2 984</b>	34,55	
<b>TOTAL GÉNÉRAL PASSIF</b>	<b>8 637</b>	100,00	

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**ASSOC."EUROPEAN WOMEN'S AUDIOVISUAL NETWORK"**  
**COMPTE DE RÉSULTAT SIMPLIFIÉ**

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Période du 01/01/2013 au 31/12/2013

DÉTAILLÉ Présenté en Euros

COMPTE DE RÉSULTAT		Exercice clos le 31/12/2013		Exercice précédent Néant		Variation		%
	Exportation	Total	%	Total	%	Variation	%	
Ventes de marchandises								
Production vendue biens								
Production vendue services								
Chiffres d'Affaires Nets								
Production stockée								
Production immobilisée								
Subventions d'exploitation reçues		58 859				58 859		N/S
740000 SUBVENTIONS		52 629				52 629		N/S
740100 COTISATIONS MEMBRES		1 080				1 080		N/S
740200 FORMATION		4 785				4 785		N/S
740210 FORMATION PARTICIPANTS		135				135		N/S
740300 DONS		230				230		N/S
Autres produits								
Total des produits d'exploitation hors T.V.A.		58 859				58 859		N/S
Achats de marchandises (y compris droits de douane)								
Variation de stock (marchandises)								
Achats de matières premières et autres approvisionnements								
Variation de stock (matières premières et autres approv.)								
Autres achats et charges externes		52 313				52 313		N/S
606100 CARBURANT		44				44		N/S
606300 PETIT MATERIEL		436				436		N/S
606400 FOURNITURES DE BUREAU		686				686		N/S
613201 LOCATION BUREAU		424				424		N/S
615600 MAINTENANCE WEB		324				324		N/S
622600 HONORAIRES		1 800				1 800		N/S
622601 HONORAIRES RAVENEY FRANCINE		25 500				25 500		N/S
622602 HONORAIRES DIVERS		420				420		N/S
623000 PUBLICITE		845				845		N/S
623300 FRAIS D'EXPOSITIONS		3 042				3 042		N/S
623310 FRAIS D'ENTREE		1 371				1 371		N/S
625100 DEPLACEMENTS FRANCINE RAVENEY		6 416				6 416		N/S
625101 DEPLACEMENTS NICHOLAS RAVENEY		75				75		N/S
625102 DEPLACEMENTS PAULA ORTIZ		627				627		N/S
625103 DEPLACEMENT ALEXIA MUINOS RUIZ		558				558		N/S
625104 DEPLACEMENTS EXPERTS		3 234				3 234		N/S
625105 DEPLACEMENTS ANDREW DAVIDSON		520				520		N/S
625106 DEPLACEMENTS ISABEL DE OCAMPO		1 543				1 543		N/S
625700 RECEPTIONS		4 007				4 007		N/S
626000 FRAIS POSTAUX		35				35		N/S
627000 SERVICES BANCAIRES		407				407		N/S
Impôts, taxes et versements assimilés								
Rémunérations du personnel								
Charges sociales								
Dotations aux amortissements		874				874		N/S
681110 DOTATIONS AUX AMORTISSEMENTS		874				874		N/S
Dotations aux provisions								
Autres charges								
Total des charges d'exploitation		53 188				53 188		N/S
RÉSULTAT D'EXPLOITATION		5 671				5 671		N/S
Produits financiers								

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ASSOC. "EUROPEAN WOMEN'S AUDIOVISUAL NETWORK"  
**COMPTE DE RÉSULTAT SIMPLIFIÉ**

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Période du 01/01/2013 au 31/12/2013

DÉTAILLÉ Présenté en Euros

COMPTE DE RÉSULTAT ( suite )		Exercice clos le 31/12/2013	Exercice précédent Néant	Variation	%
Produits exceptionnels					
Charges financières	19			19	N/S
Charges exceptionnelles	19			19	N/S
671000 CHARGES EXCEPTIONNELLES					
<b>RÉSULTAT AVANT PARTICIPATION ET IS</b>	<b>5 652</b>			<b>5 652</b>	N/S
Participation des salariés					
Impôts sur les bénéfices					
<b>Total des Produits</b>	<b>58 859</b>			<b>58 859</b>	N/S
<b>Total des Charges</b>	<b>53 206</b>			<b>53 206</b>	N/S
<b>RÉSULTAT NET</b>	<b>5 652</b>			<b>5 652</b>	N/S
	<i>Bénéfice</i>				
Dont Crédit-bail mobilier					
Dont Crédit-bail immobilier					

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