



Annual report

European Women's Audiovisual
(EWA) Network
2014

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I. Introduction

By Francine Raveney, Director, EWA Network

After the positive energies and dynamism invested in rebranding EWA in 2013 and ensuring its European angle, 2014 was a time for the network to grow and become more consolidated. The year started well with a good opening network event during the Berlinale on 9 February (see Appendix I), following a panel discussion moderated by Simon Perry (ACE) with a panel including Ada Solomon (Romanian producer), Anna Serner (CEO, SFI), Sanja Ravlic (EWA's Croatian ambassador) and other industry participants. These events, with good audiences, were held at the Hungarian Cultural Centre of Berlin. The EWA team attending the event was strong (Francine, Alexia, Aurélie, Isabel de Ocampo, Ludovica Fales (EWA's Italian ambassador), Laura Nunn, Nick Raveney, and two potential researchers: Shelagh Rowan-Legg and Carrie McAlinden (both of whom have not been kept on the project) and Holly Aylett, and everyone was hopeful for the year to come. (For full staff list see Appendix 4.)

As agreed at the January 2014 AGM, the system of ambassadors (see Appendix 4) was instigated to assist with outreach in the different European countries and the three axes of work were honed to be the focus of our energies: **training; research/advocacy** and **outreach**. Alongside the development of these three angles, ongoing fundraising was carried out and the communication work and outreach events continued to take place.

The manner in which these areas developed will be detailed in the following sections, in particular the **successful applications for training funding from Creative Europe** (section II) and the **development of the EWA research project and advocacy initiatives** (section III). In all of these areas we were primarily “sowing the seeds”/preparing the way by fundraising and defining proposals (e.g. through meetings and workshops) in order to ensure the projects could take off essentially in 2015. Developing these areas was a long and laborious procedure, with many emails being sent, meetings being held and documents being drafted, but the fruits of our efforts will pay off in 2015.

In terms of outreach we continued to publish the online newsletter and a new audiovisual magazine, “The AudioVision” on a quarterly basis. Updates were sent out to members and outreach events were held in locations throughout Europe and beyond (see Appendix I). We also held training courses in Istanbul (April) with the help of the Vice-President,

Zeynep Özbatur Atakan, and in Barcelona (September) in conjunction with Frank Stein Studios (Luci Lennox), and many meetings were held with a view to developing the research project and ensuring that as many countries as possible came on board. In addition to meetings with film funds throughout Europe, two research workshops were held, one during the Berlinale and the other in October in Barcelona. We held the annual EWA networking event in Cannes in partnership with the HAVC; although attendance this year may have been slightly affected by WFTV UK's networking event at the same time. Other outreach events were held in Antalya (Oct.), Rome and Strasbourg, to name but a few.

Despite the limitations in terms of resources (staff and financial), several Bureau members provided extra invaluable help, including Isabel Castro for outreach help in Seville and elsewhere, Zeynep Özbatur Atakan for outreach work in Australia, where she was on the panel of the Asia Pacific Screen Awards, as well as her huge help in organising the Meetings on the Bridge EWA drinks, hosting the EWA training course in April in Istanbul and the Antalya breakfast meetings among others, and Isabel de Ocampo for her role in Spain. Nicholas Raveney continued his role as EWA's Secretary and made a big contribution in keeping the project afloat through his support to the Director. Paula Ortiz has been concentrating on her film projects, but these will no doubt reflect well on EWA in 2015. Finally the team's support staff, especially Alexia Muinos Ruiz, Aurélie Grenet and Sarah Hurtes, have also been invaluable in keeping the project on the road into what will no doubt be its highly successful third year.

II. Training

Multiple revenue stream training for future films

This course is detailed in Appendix II and was designed during conversations between EWA's Director (Francine) and Andy Green, CEO of Distrify during the Istanbul workshop in April to which Andy was invited to teach alongside his colleague Kobi Shely. The complete 62-page project proposal is available on request and was sent to Creative Europe on 23 May at the end of the Cannes Film Festival. Many of the contacts and ideas included in the project proposal came from meetings held during the festival and indeed most of the drafting had to be done during Cannes film festival, which unfortunately coincided with the deadline for submission of proposals!

The course essentially uses new technologies to equip producers and content creators with the skills required to marry public and private financing, develop audiences and ensure different forms of distribution: online, traditional etc. Three workshops are planned, in Glasgow (26-28 June), in Amsterdam (23-25 October) and in Barcelona (22-24 January 2016). In many ways the course builds on the experiences EWA gleaned during Pitcher Perfect 2013 (October, Barcelona) and the Istanbul workshop last April: for example, workshops last three days from Friday-Sunday; they are very intensive, reasonably priced and focus on personal development. MRST4FF will guide producers through the essential steps for making their project a success, from crowdfunding, viral marketing, creation of trailer (W1) to pitching to commercial sponsors and outreach with these sponsors (W2), to ensuring business models include public and private financing (W3) and well-thought-out distribution strategies.

This course requires a Project Manager to prepare the workshops, liaise with the tutors (Andy and Kobi from Distrify and Emily Best from Seed & Spark), organise travel, advertise the course, co-ordinate each workshop and do the reporting work for the EU, to name but a few elements. The course will also contain monthly assignments between workshops, which will also require co-ordination and the purchase of the necessary Cisco software. EWA is delighted to welcome Aurélie Grenet into this role, especially as Aurélie has been involved with the network almost since the start (early 2013).

While we are often modest about the network's achievements, it should be noted that Creative Europe has not only awarded it €60 000 for this

particular course to go ahead, but has also invited the Director to present it during the Creative Europe/Media days at the Ritz Carlton on Monday 9 February in front of all of the Media representatives from throughout Europe and many other experts. Creative Europe were impressed by the freshness of the course, the flexible teaching arrangements and the fact that it related so closely to current industry needs, i.e. paying attention to building an audience and finding financial support beyond the usual borders.

EWA would encourage all of those involved in the network to attend this event if they can, and in particular, to encourage potential participants to apply. The course is open to 15 producers/content creators and ideally aimed at medium- to high-level producers who want to use new technologies to advance their projects. The course will cost only €1800 for all three workshops, including accommodation and food, and this fee will also include feedback from the monthly assignments between workshops... It is open to 13 European producers and two non-EU producers - we would encourage our Turkish friends to suggest producers to apply) and two scholarships will be offered from EWA. Given the locations: UK, NL and ES we will reserve a couple of places for producers from each of these locations.

More information on this course can be provided by Aurélie.

Skills-based training courses

In 2014 EWA hosted two skills-based training courses both in partnerships with other companies. One was the “Online marketing and online distribution” course held in conjunction with Zeyno Films/Yapim Lab (Zeynep Özbatur Atakan) in April 2014 in Istanbul. This exceptional course was held in a fabulous location overlooking the Bosphorus, which no doubt helped to render the course so successful in addition to the phenomenal support from Zeynep’s dynamic team. The course combined contributions from Turkish and UK experts and brought together 6 EWA members and over 30 Turkish producers. One of the notable aspects of the course was that 3 of the 6 participants in the EWA intensive course were actually repeat students, i.e. participants who had attended the Pitcher Perfect course in Barcelona in 2013. These included: Ceylan Baycan, Lidija Mirkovic and Ludovica Fales (who did the course via Skype). This in itself was hugely satisfactory as it showed that the training courses based on skills really helped to create a group synergy. Following the course a Facebook group was created (as with Pitcher

Perfect) and participants from EWA will be invited to meet up on Monday 9 February in the evening.

In September EWA co-held a training course in Barcelona in conjunction with Frank Stein Studios, Casting Director Luci Lennox, on writing a successful script (main tutor Christian Routh) and with Francine tutoring on co-productions. This course provided the opportunity for some EWA members and some new faces to learn more about EWA Network and these contacts will be fully informed about the upcoming training courses we organise.

As indicated in Appendix 6 a workshop on “Business strategising: production, marketing and distribution is envisaged in March 2016. Two courses initially planned in 2014 had to be cancelled: a scriptwriting retreat in Tuscany and a pitching training course in Albania. The skillsets identified for training include: finance/negotiation; pitching; scriptwriting and business strategies.

Coaching

Since end November 2014, EWA members have been offered online coaching with Alessia Sonaglioni. This was advertised in the “AudioVision” magazine and via a mailshot. The first session is free of charge and so far approx. 10 members have benefited from Alessia’s coaching, ranging from an Austrian scriptwriter with legal questions on option contracts with the UK, a German director trying to fundraise for her first feature and many other questions about project development. Alessia is not only a trained coach, but she has legal, film financing and a writing background and so is ideally placed for these initial consultations over Skype. On 9 February Alessia will be offering one-to-one sessions with a number of members in Berlin. These must be pre-booked in advance.

III. Research/Advocacy

EWA Research project

Along with drafting the proposal for MRST4FF, the Director spent a vast amount of 2014 ensuring that the research project: “Where are the female directors in European films? Data mapping report with policy recommendations, based on findings and best practice” could go ahead. This included getting countries on board, defining the concept, raising funds and identifying national country co-ordinators who would carry out the research at national level. (For a more detailed concept note see Appendix 3.)

From the start Sweden (SFI) and Croatia (HAVC) were behind the project. A number of other countries drifted in and out over the course of 2014: Germany (FFA) and Spain (ICAA) expressed an interest at the start, but in the end these two countries were not able to come on board for different reasons. By end October, however, after a very intensive research workshop in Barcelona on Friday 3 October and ongoing meetings, we managed to confirm that the following countries would participate in the project: **Austria; Croatia; France; Italy; Sweden; UK.**

The original budget for this project was €300 000 which we reduced down to €150 000 and in the end we can say that the project is running on approx. €90 000 (including in-kind support). To compensate for the shortfall the Director has herself taken on the role of Research Project Manager in place of Shelagh Rowan-Legg, and requests for equity support are ongoing with a number of organisations. On a different note, the national country research co-ordinators have been identified in each of the participating countries and are highly motivated, the deadlines have been set for returning work - at the moment the countries are working on the quantitative data - and the next workshop is scheduled to take place on **5 and 6 March 2015** in London.

In terms of dissemination we hope to share some data during the Cannes film festival, potentially inside one of our brochures - possibly to be produced in conjunction with Kering foundation - and by end of the year start the dissemination of the whole report once it has been drafted by Holly Aylett. This has been a difficult project to bring to fruition but we hope that by Jan. 2016 we will have produced a very useful manual for implementing gender equality in practice by national film funds, European bodies and organisations outside Europe too, not only in terms of carrying out gender monitoring but also as a means of adopting best practice policies. Geena Davis Institute has also asked to involve EWA

Network in their London symposium in Oct. 2015, which would provide an ideal opportunity to launch the findings - this is still under discussion. The project therefore has strong advocacy potential.

Advocacy update

EWA has continued to pursue its strategy of garnering increasing political support by working with national film funds, European organisations and professionals at large, etc. The dual roles of Isabel Castro, Deputy Director of Eurimages, and Secretariat member responsible for the Eurimages gender equality working group and also EWA's Treasurer; and Francine Raveney, EWA Director/Research Project Manager and Eurimages Project Manager, has certainly facilitated relations with national film funds and professionals and ensured that EWA's message travels fluidly.

The regular outreach meetings between the Eurimages gender equality working group, which took place in Budapest in March (EWA represented by Anita Gerencser), in Strasbourg in September and in Turin in December (EWA represented by Isabel Castro and Francine at the last two), undoubtedly helped to share the messages of gender equality and EWA's findings with wider and strategically important contacts. For example, representatives from the following funds amongst others attended the Turin workshop: Austria, Belgium, Bosnia and Herzegovina, Germany, Italy, Serbia, Norway, Sweden to name but a few. At the Strasbourg meeting, representatives of the Council of Europe's gender equality sector attended, as did the former Head of the CNC, Eric Garandeau, now responsible for the cinema and gender policy of the Kering Foundation.

Finally during a Lux Prize lunch at the European Parliament in December Isabel Castro and Francine met the MEPs Doris Pack and Silvia Costa. The former expressed an interest in being involved with EWA in some way and the latter expressed a wish to link Lux Prize's work in the field of equality and EWA, by inviting EWA to Rome's women's film festival in 2015. No better example of EWA's ongoing awareness-raising work with the EU can be quoted than EWA being invited to present its training course at the Creative Europe days in Berlin 2015, guaranteeing vast visibility for the network and the training course on offer. EWA's many trips to Brussels at start 2014 and meetings with the different DGs mean that the network is now known to many different sectors and in due course this will bring its benefits. For the time being these potential stakeholders receive our quarterly magazine so that they remained fully informed about EWA's work.

IV. Outreach

2014 events recap

The full calendar of events for 2014 can be seen in Appendix 1.

To sum up, two training courses were held:

Istanbul, April - *online marketing and online distribution* (key tutors Distrify: Andy Green and Kobi Shely); and

Barcelona, September, - *how to write a successful script* (key tutor Christian Routh and Francine R.);

Two research workshops were held:

Berlin, February;

Barcelona, October.

Outreach events were held in:

Berlin, February;

Budapest, March;

Sheffield, March;

Créteil, March;

Linz, April;

Cannes, May;

Strasbourg, September;

Seville, October;

Rome, October;

Antalya, October; and

Turin, December.

These events were supplemented by numerous meetings throughout the year with funds, researchers and other potential partners, allowing the network to develop and fund the research and training projects amongst others. As the Director has now returned part-time to Eurimages, it will be important that travel in 2015 is shared between the team as much as possible. A shared agenda in the dropbox has been created so that colleagues can indicate which events etc. they

will be attending. If possible we would like to integrate this aspect - indicating festival travel etc. - into the new platform (see below). Travel to festivals for the EWA team accounted for a some expenses in the 2014 annual budget, but given the importance of these festivals this was considered an important expenditure. The team has proved itself extremely flexible with the Communication Officer and Secretary both helping with catering in 2014.

2015 upcoming events

The calendar of events for 2015 can be seen in Appendix 5. It will be added to the website only after the AGM on 20 January to make sure that the data is as accurate and complete as possible.

Of particular note:

Presentation in Berlin 9 February of MRST4FF at the Ritz Carlton during the Creative Europe/Media days;

Training in Istanbul in March;

MRST4FF training in June (W1, Glasgow) and in October (W2, Amsterdam);

Toulouse film festival in March;
Cannes film festival in May;
Locarno film festival in August;
Antalya film festival in October

Research workshop in London in March and dissemination of information end 2015.

And many more meetings, applications etc...

Members

Owing to staffing and financial limitations in 2014, outreach to members was either via the magazine, the newsletter, social media (Facebook/Twitter), mailshots using the Roline system and some outreach opportunities. Events in Antalya and Rome and personal meetings with producers and directors lead to some new members joining - we now have approx. 160; however, substantial work needs to be done reinventing the platform section, facilitating access to membership and completing the members' profiles. This will be facilitated in 2015 by the additional help of Patricia Molina and Suzan Guverte.

EWA is also hoping to develop a platform partnership. For this reason the bureau decided in October 2014 to delay asking members to renew their membership. We wanted to wait until 2015 to ask all members to renew at the same time (subject to the agreement of the EWA Annual General Meeting). Then personalised emails will be sent to members and a closer relationship will be developed with them. They will be invited to schedule a free one-to-one coaching session with Alessia and be informed about the upcoming training opportunities.

One major new opportunity is Distrify's offer to provide online distribution and marketing support for projects by EWA members and Patricia will inform members of this when she contacts them in the coming weeks. An EWA Skype address will also be set up, allowing Patricia to make these calls via a Skype account paid for by EWA.

In light of this members will be invited to renew their membership in the coming weeks and we hope with the development of a platform and a membership drive, we will be able to attract more members in 2015.

Ambassadors

The system of ambassadors has had a certain amount of success. In Budapest, Rome and Austria, the ambassadors were able to represent EWA at specific events. However, as always, without sufficient staffing resources to provide a schedule for ambassadors, provide an outline of proposed activities etc. it has been difficult to get this process running optimally. One idea from Ludovica Fales, the Italian ambassador, was to set up meetings once every two months on the same day in all of the countries where we had an ambassador in order to encourage Skype call connections. However, we need a staff member, perhaps Patricia, to organise the ambassadors, to define their roles as clearly as possible and to share material with them regularly and encourage them to host these events. This is especially important as the ambassadors are most frequently busy film directors with limited time available (perhaps their producers can be linked in too...). The potential is there but more staffing and co-ordination are needed to make this truly effective.

Women's networks and festivals

In February, EWA held a successful meeting, which brought together women's networks from Austria, Germany, Iceland, South America and Sweden. Over the course of the year EWA also received requests from German WFTV and Finnish WFTV to develop closer ties, even becoming affiliated. A meeting was also held with CIMA in June and October to discuss possible future affiliation. The Bureau felt that EWA's limited staffing precluded it from offering added value to these networks for the time being. However, they are interested in partnering with EWA and could contribute to the EWA Network financially in the future once resources are in place.

WIFTV DE would be the keenest women's network to affiliate as they do not wish to have an advocacy role at political level

nationally in Germany, a role which EWA has already assumed. One idea which arose with WFTV Finland and Sweden was to apply for funding to host a conference in Strasbourg on women in leadership and to invite the different women's national networks in Europe to attend. For 2014 it would have been difficult to make such an application to the EU, so for 2015 this is one idea that may be explored, e.g. via a funding application to Creative Europe.

EWA will be taking part in the panel discussions about "women's networks" which will take place during the Berlinale and which is being organised by Dortmund/Köln film festival and Athena film festival with the network of women's film festivals on Thursday 12 February (represented by EWA member Kate Brown). WIFTV DE have also invited EWA to co-host their annual Berlinale event on Saturday 7 February 2015 and EWA is delighted by this request. EWA will be represented by Francine and Zeynep.

V. Communication

Visibility of network

Use of social networking (Facebook, Twitter) and the web has helped to boost EWA's visibility. The number of followers of the Facebook page continues to increase: recent news items attracting large numbers of views include articles on Isabel Coixet opening the Berlin festival and the lack of female directors nominated for the 2015 Oscars. The network has also been congratulated by many industry members on its new magazine "The AudioVision", prepared by Sarah Hurtes. The articles and interviews in this magazine also helped publicise EWA's work via the website and Twitter. Ideally we would like to expand the magazine to a print version or at least one with adverts, which could mean that it was self-funding thereby securing Sarah's position.

The outreach events, such as the breakfast meeting with Turkish producers in Antalya Film Festival or the presentation to a wide range of Italian producers, directors and writers at the Casa de Cinema in Rome, as well as face-to-face meetings continues to be the strongest means of attracting new members to the network. However, with further developed technology and a new platform, more outreach will be possible and more effective use of mailshots set in motion from a more developed CRM.

EWA now hopes to develop two further projects in 2015 and 2016 respectively. In 2015, we would like to enter a partnership allowing us to create a further developed online members' space or platform that would mimic the role of a co-production market online. This could serve as an effective means of offering added value and attract more members to join. It could also be linked to the training programme and a mini co-production market with calls for proposals (quarterly basis).

In 2016, we would like to launch a cinema club allowing participating countries to screen films by female directors/EWA members on a regular basis. This will require an application for funding to the EU which will be prepared by Alexia and would be linked to our network of ambassadors.

VI. Staff

At both the AGM in January 2014 and the Bureau meeting in September 2014, the Director proposed that somebody replace her in order to provide greater variety for the network. However, a number of members of the Bureau suggested that this might destabilise the EWA brand. For this reason and as the Director is wholly committed to the EWA project, she has agreed to carry on for the time being in this role. However, it has been agreed that more work must be delegated to the Bureau and that from 2015 with a strengthened team, travel and work should be shared more between the team, especially the different project managers. One idea is that each of the project managers should take it in turn to convene and host the quarterly bureau phone meetings.

At start January 2014, Laura Nunn (based in Brussels), Shelagh Rowan-Legg and Carrie McAlinden (both based in London) were all involved with administrative assistance and research project work respectively. Unfortunately, there was no funding to keep these team members on and so they left the team for the time being. Aurélie Grenet, Training Project Manager and Fundraiser, worked for EWA as a volunteer at the start of the year and travelled extensively with Francine to many meetings with different DGs in Brussels, including DG Justice, etc. She then worked for the Geneva film festival from April till mid-November and EWA is delighted to welcome her back to the team from start December 2014, as Project Manager for training in charge of the MRST4FF programme.

Alexia Muinos Ruiz, Deputy Director, has again provided invaluable support to the Director not only through her quick uploading of data to the web, but through her absolutely solid commitment to the project, which saw her travel to Berlin in February, Istanbul in April, Cannes in May and Rome in October. The Director has also devoted much time and energy to the association, although since November 2014 she has returned on

a part-time basis to Eurimages and so will not be able to work for as many hours as before on the project, or travel as much. She will manage the Research project, given the special interest she has in this sector and its potential to grow again in 2015, e.g. by developing a new research project and oversee the work of the team.

Zeynep Özbatur Atakan's team in Istanbul continues to offer much support, including Suzan Guverte, Nefes Polat and Ceylan Baycan in particular, and this has proved invaluable and is attested by the number of Turkish members of the network. Sarah Hurtes' communication officer work has been highly praised and her interviews have been an invaluable source of content. A new trainee, Cecilia Johnson Ferguson, will join EWA to help with communication from January 2015. In general, the press work and media coverage need to be developed further.

With more funds an administrative assistant/co-ordinator would be recruited to help with drafting of letters and follow-up of contacts and e-mails, and ideally EWA would be able to fund the entire team to work on full-time/part-time basis as preferred. This will be something to aim for in 2015.

EWA has spent many months trying to secure an office and at end 2014, with the help of Georges Heck, *Responsable audiovisuel* for the Ville de Strasbourg, EWA will apply for an office at the Maison des Associations, which will provide a working space for Patricia, Aurélie (when in Strasbourg) and Francine (when in Strasbourg and available).

The current full team, which is extremely solid, is listed in Appendix 4.

VII. Fundraising

EWA has continued to prioritise fundraising, especially for overheads but also for the different projects. EWA is grateful to its key sponsors for 2014, in particular SFI, HAVC and the Hungarian Cultural Centre of Berlin as well as Yapim Lab in Turkey.

A great deal of time was spent lobbying different EU DGs in Brussels, Creative Europe, DG Justice, DG Comm and whilst the results were not immediate, the contacts made will no doubt have benefits in the future. Other foundations which were approached include: Fondation Roi Baudouin, European Philanthropic Venture Association and Kering Foundation. Despite meetings with the former in Brussels in March, and the last one in Paris in November, the outcomes have so far been limited. However, there have been intimations that Kering are keen to work with EWA during Cannes 2015, especially for content. EWA will continue to raise its profile and believes that securing funding from these foundations will be a long-term strategy.

A huge list of potential sponsors was drawn up by Aurélie and Francine in March this year and again so far this has not led to any specific support. However, EWA will continue its fundraising work in 2015. Aurélie has gleaned further fundraising skills during her time at the Geneva Film Festival and so we hope that this will help us render the network more stable financially in 2015. Furthermore, the renewed payment of membership fees and the possible affiliations with other networks has the potential to generate some overheads/fees for team members, especially Patricia and Alexia.

An application was made to the Ville de Strasbourg in September 2014 and we are still waiting to find out if this can lead to support. So far, €150 has been promised for the conference to be held on Tuesday 20 January 2015. Contact

with the international affairs sector is also envisaged. The *Region d'Alsace* encouraged us to apply for a grant of €3000 by end February 2015.

EWA will also need to apply for Spanish support for the two training courses which could take place in Barcelona in 2015, and also the final MRST4FF workshop, to take place in Barcelona in January 2016.

Another idea for project fundraising is for EWA to sign a tripartite agreement with Barcelona, Toulouse and Mallorca to set up a school in Barcelona, where students could study English for cinema, pitching and other skills; the school could also host one-to-one coaching sessions and act as EWA's southern Mediterranean hub. This project will be developed in 2015 with a view to setting up the centre in 2016, perhaps in time for the January final workshop for MRST4FF.

In addition to overheads and training fundraising, EWA has been raising funds for its research project (see section III). This has been a long and laborious procedure and for future research projects EU funding only will be targeted, unless an apposite bid for tenders is received from one specific country or organisation.

Thanks must be addressed to Nicholas Raveney for ensuring that the Director could carry out her work for EWA for 6 months unpaid, including travel, thereby helping to ensure the survival of the project.

VIII. Conclusions and next steps

Having become firmly entrenched in 2014, despite financial challenges, EWA Network is now recognised as a professional body in Europe, as attested by Creative Europe's invitation to present the new MRST4FF on stage during its Berlinale event on Monday 9 February 2015. Francine will present the course, helped by Aurélie Grenet and in conjunction with Andy Green and Kobi Shely from Distrify.

We have much to look forward to in 2015: a more substantial team, with three project managers in total, ongoing ad hoc training courses, e.g. in Istanbul in March, the launch of MRST4FF, which will consolidate a new body of EWA members, the development and drafting of the research project, the development - subject to funds - of an enhanced platform/ members' section, and increased outreach to members and contact with other networks.

All of this is hopeful and reassuring and increased press presence will also be a new target, as will raising more funds and settling into the new Strasbourg offices and ensuring that Barcelona offices follow suit in 2016.

Finally, the fact that during the Berlinale, EWA will not only showcase its training course, but indeed the whole festival will be launched with Isabel Coixet's film, "Nobody wants the night", EWA's Honorary President's latest film about two female protagonists living in a *huis clos* situation and inverting the usual 'hero' story on its head, is heartening indeed in terms of the progress being made in the industry and EWA's visibility. We also have Cannes to look forward to and no doubt more surprises along the way.

EWA's two biggest goals of 2015, in addition to the perennial fundraising work are:

1. to attract more members by developing a strong online platform that can act as a mini-co-production market with regular calls for projects and the know-how of Alessia Sonaglioni, and other team members to guide EWA members in their project development;
2. to ensure that this platform can relay information to members and be a source of best practice for EWA members, with a link to outside private and public bodies, like film funds, thereby allowing good practice to be shared quickly and easily with our members.

Thanks to all who have helped the network grow.

Appendices

Appendix 1 - Calendar of events 2014

Date	Activity	Location	Rep.
9 January	Research meeting Birkbeck College, London University and Meeting at BFI	London, UK	FR
18 January	EWA bureau meeting	Barcelona, Spain	FR, PO, IdO, NR, AMR
25 January	EWA general meeting	Strasbourg, France	Board
28-31 January	Göteborg film festival – EWA participation in panel event	Göteborg, Sweden	FR
8 February	WFTV DE morning discussion event on China	Berlin, Germany	FR
9 February	EWA/Hungarian Cultural Centre of Berlin round table event and drinks (members invited)	Berlin, Germany	EWA Team
10 February	EWA workshop/ meetings: research, outreach (ambassadors), training (huis clos) and meeting with women's networks	Berlin, Germany	EWA Team
11 February	Talk to students from Birkbeck College, London University	Berlin, Germany	FR

14 March	Presentation of EWA during the Eurimages Gender Equality working group meeting with Hungarian professionals by Anita Gerencser (EWA ambassador for Hungary)	Budapest, Hungary	AG
19 March	Talk at Sheffield Workstation/Sheffield Hallam University	Sheffield, UK	FR
20 March	Presentation on statistics in Europe at Creteil film festival	Créteil, France	FR
16 April	Happy Hour Event at Meetings on the bridge	Istanbul, Turkey	ZO, SG, NP
25-27 April	Marketing and distribution course	Istanbul, Turkey	ZO, SG, NP, FR, AMR
26 April	Crossing frontiers panel discussion event with FC Gloria, EWA represented by Iris Zappe-Heller	Linz, Austria	IZH
May	CANNES film Festival – EWA networking event with the Croatian Audiovisual Centre (Monday 19 May - 5-7pm) South East European Pavilion and presentation by the European Audiovisual Observatory (Saturday 17 May at 11am) incl. guest panel line-up	Cannes, France	Team and ambassadors
June	Meeting with UNIC at FilmExpo	Barcelona, Spain	FR
September	Joint writing course with Frank Stein Studios	Barcelona, Spain	FR

3 October	Research workshop	Barcelona, Spain	FR, AMR, HA, SRL and national researchers
13 October	Joint panel event with Eurimages gender equality working group/ EWA supported by Creative Europe Strasbourg and Club de la Presse, Strasbourg	Strasbourg, France	IC, FR, AG, PM, SN, IZH, SR
15-18 October	Antalya Film Festival	Antalya, Turkey	FR
20 October	EWA presentation event and networking - Casa de Cinema	Rome, Italy	FR, AMR, PF, LF
9 December	Eurimages gender equality meeting in Torino with presentation to local professionals.	Torino, Italy	IC, FR

There were also many meetings to plan the research project, e.g. meeting with ICAA in June 2014 in Madrid, and in particular over the summer of 2014, and to prepare the training course “Multiple revenue stream training”. A number of meetings were also held throughout the year to discuss developing closer links with other women’s networks, but for the time being this has been put on hold until the team had been strengthened.

Appendix 2- Multiple revenue stream training for future films (Course description)

EWA Network supported by Creative Europe and in collaboration with Distrify and Seed&Spark

Primary course objectives: *to equip European audiovisual professionals with the necessary technical skills to reach a wide international audience in the context of digital convergence, through an innovative training course designed with experts in online distribution and new business models for the film industry. This course will seek, through targeted training, to encourage greater use of online distribution & other marketing opportunities for European film content, areas in which Europe has tended to lag behind other continents.*

Promoting and protecting cultural diversity of audiovisual content is one of EWA's goals. We strive to attain greater gender equality in the audiovisual sector for creative roles and technical crew and to encourage greater consideration of representations of gender identity in audiovisual content. This course will allow us to address the first of these objectives for producers, namely to ensure that diversity of voices is not eroded and that producers are empowered to use new technologies to ensure their diverse content. It will be open to female and male professionals and we will strive to ensure that there is balanced representation of both sexes amongst participants.¹

In order to ensure that cultural diversity of content is safeguarded and promoted it is vital that European producers assimilate a wider range of new business models, marketing skills, branding and crowd-funding knowledge & online distribution skillsets. This will help ensure their projects remain competitive in a digital context, which can see more users turning to VOD platforms like Netflix for content.

By partnering with Distrify and Seed & Spark, successful companies known for their cutting-edge use of online distribution and business models, as well as by bringing on board leading practitioners in new business models and negotiation techniques, our ambition is that this course will be highly innovative and industry facing. The methodology of the course, which will see the interspersing of short residential/on-location training sessions, with online monthly assignments and a

¹ EWA's special gender training adviser Elin Erichsen from the Norwegian Film Institute has observed, over the course of her career, that the objective of promoting gender equality is best attained by balanced male/female participation in training courses. When courses are open to women only, they do not always apply in sufficient numbers in her experience.

monthly hour-long coaching feedback using Cisco technology, will strive to maximize the impact and cost-effectiveness of this course.

Case studies from producers who have expertise in combining equity, crowd-funding and brand sponsorship, such as Gavin Humphries (Quark Films) and Claire Mundell (Synchronicity Films), will help to encourage producers to work outside the usual boxes as far as raising financing is concerned. This course will ensure that professionals improve their expertise in the fields of: audience development, online marketing, online distribution, opportunities and challenges of the digital shift (which they will learn to see as a useful tool rather than a hindrance) and financial and commercial management, in particular by developing their negotiating and pitching skills with commercial sponsors and by stimulating different ways to access film financing and develop multiple revenue streams thereafter.

Course timeline:

During the course medium to high-level experienced producers will follow a three-part workshop in three different locations:

Workshop one - Glasgow, UK (Friday 26-Sunday 28 June 2015);

Workshop two - Amsterdam, Netherlands (Friday 23 October - Sunday 25 October 2015); and

Workshop three - Barcelona, Spain (Friday 22 January- Sunday 24 March 2016).

Presentation of results in Berlin during the 2016 Berlin film festival.

The workshops will take participants' projects from pre-production stage to online distribution-ready phase and will provide an opportunity for them to meet with specialized individuals and companies who will equip them with the essential technical skills, brand sponsorship and online distribution.

The multidisciplinary course will take in the skill areas outlined below, including providing guidance on **strategic online film marketing and digital distribution strategies**. Participants will be taught to consider films in terms of digitized data content, thereby helping them to see their projects in the context of a business model which can help generate multiple revenue streams, from live streaming, adverts, posting of clips, sales from ads etc., rather than as a traditional business model.

The course will put filmmakers in a stronger position to maximize financial gains, reduce losses and ensure widest possible audience exploitation for their projects. Through this course we hope to protect the diversity of European cinema and reverse the anti-diversity trend.

Another objective will be to use techniques such as crowd-funding before a project is produced to raise financing and to develop audience commitment. The digital shift represents new opportunities for **filmmakers** and EWA's partnership with Distrify experts Andy Green and Kobi Shely will be pivotal in ensuring that selected participants receive the most **up-to-date support and highly innovative training from a successful European (and international) digital platform, online marketing and crowd-funding company, which has drawn on start-up marketing techniques and applied them to the film industry.** Distrify's partnership will also ensure that those projects of a sufficient level on completion of the course will be guaranteed free online distribution and marketing support.

EWA is committed to creating a strong industry network of professionals at international level and once filmmakers enter the community they are encouraged to **connect with other professionals** via social media groups and see their own work promoted. One of our goals in the network and in the training will be to develop **alumni groups** who can come together and support each other to develop synergies for future projects in creative ways across online platforms. Creating a nurturing and welcoming environment during workshops is essential for this and EWA's experience of its "Online marketing and distribution course" held in Istanbul, Turkey from 25-27 April 2014 in collaboration with Zeyno Films confirmed the importance of encouraging networking. Three of the participants had previously attended an EWA training course Pitcher Perfect in Barcelona from 25-27 October 2013, a sign of their positive experience in the first course they attended. Indeed, it was a natural progression as their projects grew to attend a second course with EWA Network on online marketing and distribution.

Finally, to protect diversity of content, which can be eroded by only allowing commercial forces to dictate which films are distributed and made available, it is vital that **European filmmakers, female and male, are able to employ internationally competitive smart uses of digital technology to ensure that their voices continue to be heard.** Attention to reaching audiences and seeing projects beyond initial production stage are cornerstone objectives of this course.

Subjects and skills taught

The subjects to be taught over the course of 3 three-day workshops include (with learning outcomes in bold after each skillset listed):

1. Development of a business model and marketing strategy for the project from the outset; these must be project-specific and clearly defined. Defining a successful business model and marketing strategy is an essential requirement for participants to complete Workshop 1. All assignments will be analysed and assessed by the Distrify experts, Andy Green and Kobi Shely, and other tutors, including Emily Best from Seed&Spark.
2. Commitment to crowd-funding including strategies for ensuring success in this, as a tool for developing greater audiences and raising finance for the project. A crowd-funding campaign must be launched for each project devised by each of the participants under the guidance of the tutors and this must be running between workshops 1 and 2. The tutors will give participants monthly assignments to ensure that the campaign is on track and able to meet its target.
3. Training on the types of trailer most likely to attract online attention will be given by Jordan McGarry (Vimeo); One of the assignments will be to produce a short trailer for online broadcasting using Distrify's platform to accompany the crowd-funding campaign - this will be produced based on training in workshop 1 to ensure maximum online exposure and brand recognition of the project from an early stage in production.
4. Successful deployment of online film marketing techniques to be taught by Kobi Shely, including the creation of powerful trailers, development of a viral campaigning strategy, education on SEO (Search Engine Optimization), content creation, social media marketing, influencers, video and visual marketing, mobile distribution tools, data analysis and optimisation; this will impact directly on the success of the crowd-funding campaign. Assignments will be given on this between workshops 1 and 2.
5. Project branding to ensure maximum impact of the project to be delivered by Kobi Shely and other experts; assignments will be given on this between workshops one and two.
6. Development of a financing plan to take into account sales for VOD and income from pre-sales through clips, telecoms distribution and adverts as well as sponsorship from brands and product placements; this will be assessed by an audiovisual accountant and will be assessed at the start in workshop 1 and in much closer detail during the final workshop.
7. Preparing financing plans to combine public and private financing will also be taught throughout the course delivered by experts including Gavin Humphries (Quark Films) and Claire Mundell (Synchronicity Films); at the end the business plan including the financing plan must be completed and assessed in order to secure free online distribution of the project.

8. Understanding the legal implications of planning for multiple revenue streams and studying of template contracts to fully protect producers; **sample contracts will be given to participants which they will be able to use in their everyday work and legal training will be delivered by a legal expert Alessia Sonaglioni.**
9. Acquiring pitching skills targeted at commercial brands and networks by Ido Abram, and techniques for closing a deal with them by Kobi Shely and Andy Green. **Workshop 2 will start with specific pitching and negotiation techniques training targeted at securing commercial sponsorships and partners and this will be assessed by evaluation of a pitching assignment by the tutor delivering this training.**
10. Reaching out to wide audiences via online distribution - Distrify would be able to offer completed successful projects online distribution using their platform and accompanying marketing support. **Workshop 3 will focus on ensuring that projects reach the widest audiences possible via diverse distribution platforms. Tutors will encourage participants to have theatrical, online, VOD and telephony release and those projects which successfully meet the online distributors' selection criteria, linked to work carried out over the course duration, will be released online by that company and have ongoing marketing support.**

The logic behind this training programme is to accompany producers with a project and with a desire to exploit new technologies in an innovative and up-to-date manner, through training in initial social marketing strategizing, branding and crowd-funding for their project (**Workshop 1**), specifically relevant negotiation and pitching in order to acquire the skillsets necessary to secure product placement and other deals which can later feed into the multiple revenue stream, e.g. online distribution of the film (**Workshop 2**), and devising strategies for multiple media distribution of their projects (smartphones, VOD, traditional theatrical release, etc.), securing contracts for digital distribution and follow-on marketing support and credible business plans for multiple revenue stream income from projects (**Workshop 3**).

The target group:

This consists of medium to high-level experienced female and male European and two or three non-European producers with a new project, which they are starting to develop (pre-production phase). Where possible, participants will already have crowd-funded for a 60-minute plus film project (feature or documentary) leading to completion of the film with distribution (online, theatrical or festival) and/or can show in

their applications demonstrable interest in online film marketing techniques and digital distribution. Participants must demonstrate that they are keen to use new technologies in the financing and overall production of their new project and they must be prepared to commit not only to attending the workshops but also to completing monthly assignments between the courses. They must also be able to work in English as the teaching will all be carried out in English.

The group will be made up of no more than 15 participants. Participants must be willing to use digital distribution opportunities to reach new audiences, for example young people who are more interested in new media applications such as smartphones than traditional territorial broadcasters or cinema attendance, and to build new business models in line with developments in the industry which see traditional financing plans and distribution techniques weakened in the face of powerful online distribution. It is clear that for producers in countries where it is difficult to raise financing the course will be extremely valuable. However, even for countries which have substantial public support and available MGs for broadcasting and theatrical distribution, such as the Nordic territories, the course will still be extremely useful in allowing producers to reach wider audiences and make new business models allowing different possible revenue streams and greater attention to audience reach.

Our ambition is that participants will become leading advocates for and experts in all of the skillsets that they will acquire on the course. The fact of having already successfully completed a crowd-funding campaign or at least showing keen interest in the subject area means that they are committed to trying out this methodology with success. Once they have completed the course they will be able to act as multipliers and encourage other European producers to follow suit and become more open to the use of new technologies in producing their film content hopefully thereby contributing to rendering the European film industry more competitive.

We will ensure that there is balanced representation in the group for participants from all backgrounds, and ensure good gender balance and good diversity of ethnic backgrounds where possible. We will also ensure that a large majority of the participants are of a nationality which is not the nationality of the applicant organization, namely French. We will aim to have two places for producers from each of the locations where the course is taking place (Scotland, Netherlands, and Spain) and are in discussions with local/national and regional funds to ensure that ideal participants are identified and encouraged to apply.

Schedule

The course will be advertised from February 2015 and applications will be open from then until mid-March 2015. Selected participants will be invited to an online interview mid-end March 2015 and will be informed about whether or not their applications have been successful by **3 April 2015**. Two participants will be offered a scholarship to cover the course fees on application; these are intended for participants who would not be able to attend the course without some financial help, but otherwise are the strongest according to the tutors assessing applications.

Our training team

Our three selected course tutors are **Emily Best**, from **Seed&Spark**; **Andy Green** from **Distrify** and **Kobi Shely** from **Distrify**. They have been selected because they all have a positive, engaging teaching manner and practical experience both working as producers and as experts in new technologies and films. Andy Green and Kobi Shely both taught at the EWA Network/Zeyno Films training course in Istanbul from 25-27 April 2014 and their contributions were warmly received by participants and testimonials illustrate how useful their training was found to be by participants. Andy and Kobi have both taught at many other workshops in Europe and internationally.

Andy Green has 10 years' experience as a film producer and editor, including a strong background in the advertising industry. He worked on several Cannes Media Lion winning campaigns for the world's top commercials agencies. Andy was selected for "Features Scotland" - the Scottish Government-sponsored expo of up-and-coming film producers. He has worked across film finance, production, distribution and marketing, and draws on this experience to ensure clients of all sizes get what they need from Distrify. As the CEO of Distrify, Andy oversees marketing, sales and client relationships. If you don't understand all this new stuff about online distribution, spend a half-hour with Andy and you'll not only be an expert, you'll be inspired to take on the world.

With a unique mix background in film, technology, and marketing, **Kobi Shely** is a leading online film marketing specialist veteran. Kobi works with content owners, and film producers to reach their target audience through new ad network, mobile marketing, publisher integrations, and working closely with strategic partners. He is currently running marketing campaigns for Distrify. Kobi heads a leadership team that help filmmakers to market and distribute their films through social media, mobile and influencers. Kobi's experience with online film marketing started back at 2007 with a movie he produced and directed

on Apple fanboy culture. The movie made the top selling list on leading streaming platforms such as iTunes and Hulu, and aired on CNBC. Since 2007 he's been writing and speaking on the state of digital filmmaking distribution and marketing. Among his clients: Wolfe Media, Scottish Documentary Institute, ThinkJam, IDFA, Raindance, UK Jewish Film Festival, Metro US, The Guardian, Mirror, Butterfly Media. His full profile can be accessed on LinkedIn (https://www.linkedin.com/profile/view?id=86493918&locale=en_US&trk=tyah&trkInfo=tarId%3A1400823763152%2Ctas%3Akobi%20%2Cidx%3A3-1-7).

Emily Best founded Seed&Spark to make a contribution to the truly independent community in which she would like to make moving pictures. In 2011, she had the great fortune of producing her first feature with a remarkable group of women. The spirit, the community and the challenges of that project, *Like the Water*, inspired Seed&Spark. Emily was named one of the 2013 Indiewire Influencers, dedicated to 40 people and companies who are asking the big questions about what the independent film industry is today (and why) and, more importantly, what it will become. With Seed&Spark's Director of Crowd-funding Erica Anderson, Emily is touring film and tech festivals around the world with a new curriculum for a sustainable filmmaking career, "Crowd-funding to Build an Audience".

The selection of Glasgow-based Andy Green, Tel Aviv-based Kobi Shely and New York-based Emily Best is also linked to their expertise both within and outside of Europe. We feel that this global vision will help them share wide skillsets with participants and inspire participants to fully embrace all of the new technologies available to make their projects as competitive as possible. They have all worked as producers and as experts in new online marketing techniques which means they will understand problems producers are facing and should be able to successfully address them.

The EWA Network team's director is **Francine Raveney** and the project manager is **Aurélie Grenet**. Francine is currently Director of the EWA Network (www.ewawomen.com) and is also working as an associate producer on an upcoming documentary on John Berger by Spanish director Isabel Coixet and on a genre horror feature developed from an original comic novel by Gigi Simeoni, *Stria*. An expert in European co-productions, and a part-time project manager at the Eurimages co-production fund, Francine regularly teaches at film schools, eg Sheffield Hallam, UK, and acts as a project consultant. She studied French and English at the Queen's College, Oxford University, followed by a Master of Studies in gender studies, has worked in communication and is

committed to promoting effective communication and cultural diversity in the audiovisual sector. She has a nurturing approach to training and a lot of energy to make sure that ideas for projects become a reality, whilst she was working at Eurimages Francine was responsible for coaching first-time directors and producers making their first funding applications. Aurélie Grenet is currently working at the Geneva Film Festival and has had experience in gender equality training for the Armed Forces in Africa via a Geneva-based NGO. She studied at Sciences Po in Strasbourg amongst others and is a bilingual training project organiser. Her organisational skills are of the highest order and she always remains calm, which will allow her to handle unforeseen circumstances effectively throughout the training period to the benefit of participants.

Both Francine and Aurélie have positive energetic approaches to training and will be constantly checking that participants are happy with and fully participating in the course and, more importantly, that all are being given attention, even those who may be more quieter, in order to ensure that all participants get maximum benefit from the course. In addition to organising workshops, Aurélie will also be responsible for drafting the course report, as she did for the first Pitcher Perfect training course in Barcelona in 2013 and for the ongoing course assessment. She will be tasked with identifying the best value and most suitable hotels and conference rooms and ensuring that all of the schedules are prepared correctly - ie pre-planning and during workshop organisation. She has already had direct experience of this when organising training courses in Africa.

EWA Network believes that having nurturing and inspiring tutors with apposite skillset knowledge as well as a strong management support team will be crucial in ensuring the successful delivery of the course objectives. Francine Raveney will be sitting in on most of the classes, presentations and workshops and will be ensuring that all participants interact in workshops; she will intervene where necessary to make sure that no participant is left out. Aurélie will especially focus on the smooth running of the workshops and successful delivery of the online coaching session as well as the drafting of the final course report. All tutors will be designated 5 participants for whom they will deliver the feedback on the inter-workshop assignments. This will help nurture a closer bond between participant and their designated tutor even though they will attend all workshop masterclasses, presentations, workshops and case studies as part of a group of 15.

Our experts are all experienced practitioners and trainers, who will be able to deliver engaging and informative courses in the confines of the

designated presentation times.

Gavin Humphries is an experienced producer who owns and runs the company Quark Films, which specialises in art house documentaries, features and shorts (<http://quarkfilms.com>) and whose short film *The Curse* by Fyzal Boulifa won the Quinzaine des réalisteurs section of Cannes film festival in 2012 for short films. For his documentary *The Real Social Network* on the increase in student tuition fees in the UK, Gavin successfully ran a crowd-funding campaign which allowed him to raise money for production and gain audiences and project support. He is a committed trainer and has taught internationally including at NisiMasa, Luxembourg, Cartagena, Cannes film festival and many more. He was an expert for EWA Network's first Pitcher Perfect course in Barcelona in October 2013 and his insightful comments and generous feedback were greatly appreciated by participants. Here is a link to his LinkedIn page: https://www.linkedin.com/profile/view?id=118895781&locale=en_US&trk=tyah&trkInfo=tarId%3A1400797194540%2Ctas%3Agavin%20hump%2Cidx%3A1-1-1

Ido Abram is the former Director of the Binger FilmLab in Amsterdam, former Director of CineMart (International Film Festival Rotterdam), former Press Officer at Cinemien Film & Video Distributie and previously Responsible for Marketing & Communication at the Netherlands Film Festival. He is currently director of Presentation & Communication at the EYE Film Institute Netherlands, and is an internationally acclaimed pitching expert. Ido is extremely supportive of new technologies and their input in film and his lively and engaging pitching teaching will help ensure that participants are able to engage with commercial brands successfully. He is extremely well connected in the industry. His presence as a course tutor will further ensure that participants are well-connected in the industry as he will be able to make a lot of bridges between industry experts. Here is a link to him discussing this institute: <https://www.youtube.com/watch?v=bCK6JhIb5No>

Alessia Sonaglioni is a founding member of EWA Network, a trained lawyer, a certified coach, and an expert on writing and film finance. She has already taught on each of these skillset areas, including during EWA Network's Pitcher Perfect training course in Barcelona, 2013. Alessia has worked in private practice in Italy and France and her high-level training skills will ensure that she successfully delivers content to participants on the subject area of legal pitfalls and commercial brands. Her insider knowledge of the Eurimages film fund will also provide a useful insight for participants.

James Veenhoff, Fronteer Strategy (<http://www.fronteerstrategy.com>), is the inventor of Denim Days in the Netherlands and is an expert

marketing consultant on brands and film. He has an engaging style and is highly thought-provoking in delivery of presentations. Having worked as a financial analyst for many brands, including Tommy Hilfiger Europe and Pepe Jeans Europe, in addition to his expertise in brand architecture and communication strategy as a consultant at Auberon Growth Strategy Consultants, James will be able to offer producers an insight into how brands can work for their projects. James' insights will be highly relevant for creating a bridge from brand to product which can have lasting impact.

Moving on to Workshop 3, EWA Network member **Kristin Ulseth**, from Maipo films, is a Norwegian producer who has recently managed to produce a cross-media product related to the children's fictional character "Alfie Atkins". Kristen, a former graduate of EAVE, successfully combined simultaneous release of a TV series (with countless pre-sales), app., children's video game and a feature film all for an animation. Here is a link to the trailer of the feature: <http://www.trustnordisk.com/film/2013-hocus-pocus-alfie-atkins> Kristin's experience will hopefully inspire participants that it is possible to do everything at once to make cross-media projects successful! In addition to a case study on "Alfie Atkins", Kristin will deliver from first-hand knowledge a masterclass on multiple revenue streams for future films.

We feel sure that this mixture of dynamic, qualified and committed tutors, experts, decision makers and project team will allow participants to have access to a useful, thought-provoking and enjoyable training course with energetic specialists in their field who regularly train, who are recognised industry experts and who enjoy helping promote diversity of content through smart use of new technologies.

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

I. Project Profile

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

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

Duration of project: November 2014 - October 2015

Stage 1 - Production of national reports and qualitative survey: November 2014 - April 2015

Stage 2 - Presentation of first findings: May 2015, Cannes Film Festival (TBC)

Stage 3 - Drafting of final report and dissemination June - October 2015

If possible we will report on the first findings of the study at **Cannes 2015** and then after the final report has been drafted it will be disseminated through a series of national events from September 2015 onwards, including at key festivals, e.g. **Venice Film Festival** and the **London Film Festival**.

Sector: Gender equality in the European film sector

Implementing organisation: European Women’s Audiovisual Network (EWA Network)

Partner organisations and contact persons:

European Audiovisual Observatory	Julio Talavera, Analyst	Advised on project and participated in Berlin 2014 workshop. Responsible for the Observatory’s gender equality in film in Europe research report released in September 2014.
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Federation of European Film Directors (FERA)	Pauline Durand-Vialle, CEO	<p>FERA recently adopted the decision to lobby for the EU to set targets for the numbers of female directors. They lobbied for the drafting of the above-mentioned report and jointly organised an awareness-raising dinner with EWA in Strasbourg, December 2013. FERA is in contact with the collecting agencies for directors throughout Europe and will be able to national researchers access data pertaining to residuals.</p>
Directors UK	Beryl Richards, Vice-Chair	<p>Directors UK have released a research report for the UK (2014) on gender inequality amongst directors of TV programmes and will be able to help in terms of accessing data on directors in the UK industry.</p>
CNC France	Benoit Danard, Directeur des Etudes, des Statistiques et de la Prospective Louis Gauthier, Chargé d'études international and Fanny Beuré, Chargée d'études	<p>France has recently published an important piece of research "<i>La place des femmes dans l'industrie cinématographique</i>" and has a strong research team, which will be working with EWA Network on this research project.</p>
Croatian Audiovisual Centre (HAVC)	Sanja Ravlic, Head of Co-productions	<p>Sanja Ravlic is President of the Eurimages gender equality working group and is also EWA's ambassador for Croatia.</p>

<p>Österreichischen Filminstitutes (Austria)</p>	<p>Roland Teichmann, CEO and Iris Zappe-Heller, Deputy CEO</p>	<p>Iris Zappe-Heller is a member of the Eurimages gender equality working group and is EWA's ambassador for Austria.</p>
<p>Ministero dei Beni e delle Attività Culturali, Direzione Generale Cinema (Italy)</p>	<p>Iole Maria Giannattasio, Research Unit Co-ordinator</p>	<p>Italy will present preliminary findings on Tuesday 9 December 2014 at Eurimages gender equality presentation in Torino, which is the follow-on event after the October 13 gender equality meeting in Strasbourg organised jointly by Eurimages and EWA.</p>
<p>Swedish Film Institute</p>	<p>Anna Serner, CEO and Johan Froberg, Head of Research and Statistics</p>	<p>The SFI has a long tradition in analysing gender data and they have carried out such research and mapping for many years. It is recommended that the Swedish methodological approach to this issue be used where there is no methodology in place in a given country. Indicators from the SFI to be used as the standard for the purposes of this report where possible, especially in those countries where these indicators are being introduced.</p>
<p>Spanish Film Fund (ICAA)/ University of Granada (GEMMA programme)</p>	<p>Lorena Gomez, General Director Dr Adelina Sanchez Espinosa, GEMMA programme</p>	<p>Ms Gomez is a strong supporter of the EWA project. Dr Sanchez Espinosa runs the GEMMA programme, gender equality masters at transnational level and is an expert on multi-country gender equality projects.</p>

British Film Institute	Vivienne Avery Head of Research and Statistics Unit	The BFI has a policy to promote greater cultural diversity in UK film. The recent “Succès de plume” report is essential background reading for the research and the Head of Research and Statistics Unit has been in close contact since May 2014.
EWA	Holly Aylett, Senior Research Fellow, Global Policy Institute, Director UK Coalition for Cultural Diversity Francine Raveney, EWA Director/ Research Project Director	Ms Aylett is the Senior Research Expert who will be responsible at the final stage in the report process for drafting and drawing conclusions and recommendations. Ms Raveney will be liaising with all of the country researchers to ensure that they are on schedule for the panel event in May 2015 and the report release in September 2015.

Project definitions:

Period of analysis: start 2006 - end 2013

Subject focus: Monitoring gender inequality in film and suggesting best practice measures to improve gender equality in direction capacity - from film school through to industry representation.

Area of subject matter for industry section: directing of films of over 60 minutes (features and documentaries) intended for theatrical release.²

II. Project objectives

The aim of the project is to contribute to raising awareness on the issue of gender inequality in the European film sector and to support the case for urgent action as well as to propose best practice measures.

² It is understood that in some countries such as the UK there is very limited theatrical release of art-house documentaries, which are usually shown on public TV channels. If appropriate to your country please comment on extension of this remit to include documentaries shown on public TV.

Given the vast amount of work and current absence of data in Europe, this report begins by looking at the situation through a selection of countries with diverse socio-political contexts, of different sizes and in different geographical regions.

The main objectives of the project are to:

- Build knowledge and increase understanding of existing data gathering and monitoring processes on gender equality in the European audiovisual sector at film school and industry level;
- Analyse existing data (and where not available try to access data) on the evolution of female writers and directors in the industry, by looking at participation of both sexes in principle film schools and subsequent performance in national industry as presented in national public funding data
- Assess the impact of pro-equality measures and positive discrimination strategies at national level to substantiate information pertaining to examples of best practice;
- Strengthen the capacity of relevant national institutions to gather and monitor gender equality in the audiovisual sector;
- Prepare conclusions and recommendations, which can be used to improve gender balance at pan-European and national levels for female writers and directors and suggest **best practice measures** which can be adopted by film funds and other public bodies.

III. Research context

Film is a powerful medium and the lack of an equal number of women in creative roles directly affects European society. The audiovisual sector is more than a workplace or an industry; creative products have a cultural as well as an economic impact, and film and broadcasting play a critical role in achieving social cohesion. The content produced by the audiovisual sector should therefore serve to both reflect society and foster the fundamental principles of equality and freedom of expression.

In an industry that is rapidly changing, gender imbalance will also affect the future of European competitiveness. The digital shift in production and distribution models has increased the necessity of reaching new audiences. A recent report by the BFI on scriptwriters and directors³ has shown that movies written and directed by women can be more profitable than those written by men - this is a line of research that this

³ BFI report, "*Succès de plume? Female Screenwriters and Directors of UK Films*", 2010-2012.

report will consider. Women directors tell stories that have not been heard before and thus attract new audiences.

Despite the European Union's (EU) commitment to equality⁴ and diversity of cultural expression⁵ there exists no coherent strategy for monitoring gender equality or for carrying out evidence-based research in the audiovisual sector at pan-European level.

Several countries are tackling the challenge of monitoring at national level and a few have successfully implemented gender policies, including Sweden and Norway. However, a preliminary scoping exercise conducted by EWA shows that strategies for dealing with the issue at national government level are rare, even in the richer European states, and there is little consensus on approach.

EWA's research project recognises that without coherent data to evidence the position of women in the film industry, governments cannot develop effective policy whether at national or European regional level. There is therefore an urgent need to establish a comprehensive and systematic approach to gathering data on gender equality in the European audiovisual sector.

This preliminary research aims to reveal what currently exists in a sample of countries selected to represent best practice and/or regional diversity. The resulting report will provide a basic analysis essential for the EU to address this issue, and to move towards harmonising EU policy at national level for achieving gender equality in this important and influential industry through best practice recommendations.

EWA will be working in collaboration with key pan-European organisations, including the European Audiovisual Observatory, the European Coalitions for Cultural Diversity (ECCD), the Global Policy Institute (GPI) and the Federation of European Film Directors (FERA). The network will also be working with the support of the national film institutes in the countries taking part in the research and the co-operation of several universities.

⁴ The EU has defined its priorities with regard to gender equality, women's empowerment and the protection of human rights of women including in its *Guidelines on violence against women and combating all forms of discrimination against them* (2008), the *EU Plan of action on gender equality and women's empowerment in development, 2010-2015* (2010), the *Comprehensive approach to the EU implementation of UN security council resolutions 1325 and 1820 on women, peace and security* (2008).

The European Consensus on Development highlights the importance of gender equality in the development process as an essential factor in strengthening the impact and sustainability of EU development co-operation.

⁵ The European Union and all member states have ratified Unesco's *Convention on the Protection and the Promotion of the Diversity of Cultural Expression*, 2005.

VI. Background documentation

A number of important research reports have been/are being disseminated at the moment as the subject of gender equality in film in Europe becomes increasingly topical in Europe. These reports will inform the manner in which the research is carried out and will be essential background reading for all of those involved with the research project.

Key background documentation:

Arranz F, *La situación de las mujeres y hombres en el audiovisual español*, 2011.

Bhavnani R, *Barriers to Diversity in film - a research review*, City University and UK Film Council, 2007.

BFI: *Succès de plume? Female screenwriters and directors of UK films, 2010-2012*.

Cami-Vela, Maria, *Women behind the camera*, Ocho y Medio, 2005.

CNC: *la place des femmes dans l'industrie cinématographique et audiovisuelle*, March 2014.

<http://www.ewawomen.com/uploads/files/laplacedesfemmesdansl-industriecinematographiqueetaudiovisuelle.pdf>

European Audiovisual Observatory - *Female directors in European films. State of play and evolution between 2003 and 2012*, October 2014.

FIA, *Handbook of good practices to combat gender stereotypes and promote equal opportunities in film, television and theatre in Europe*, July 2010

Norwegian Film Institute's methodology for analysing gender in film, March 2013 (available at www.ewawomen.com site)

NFI, *The figures speak for themselves*

NFI, *Start using all talents*, 2010.

Rogers S, *Writing British Films - who writes British films and how they are recruited*, Royal Holloway and UK film Council, 2007

Sinclair A, Pollard E and Wolfe H, *Scoping study into the lack of women screenwriters in the UK*, Institute of Employment Studies (IES) and UK Film Council, 2006

Smith SL et al, *Gender inequality in 500 popular films: examining on-screen portrayals and behind-the-scenes employment patterns in motion pictures released between 2007-2012*, Annenberg School for Communication and Journalism, University of Southern California, 2013
Statistical yearbook 2013, British Film Institute, 2013

Statistical yearbook 2008, UK Film Council, 2008

Swedish facts and figures: 2012- http://www.ewawomen.com/uploads/files/factsandfigures2012_sfi.pdf

Swedish Film Institute gender equality data:

<http://www.sfi.se/en-GB/Statistics/Gender-equality/Production-funding-2011/>

<http://www.sfi.se/en-GB/Statistics/Gender-equality/Feature-length-films-with-theatrical-release-in-2011/>

<http://www.sfi.se/en-GB/Statistics/Gender-equality/Feature-length-films-with-theatrical-release-2006-2011-/>

Women in Film and TV UK, *Why her?*, 2010.

The reading list will be extended during the course of the research, with input from all parties.

V. Timeline

STAGE 1 - PRODUCTION OF NATIONAL REPORTS NOVEMBER 2014 - APRIL 2015	
<p>Researchers/research teams in participating countries working to elaborate reports as per their country's situation (quantitative). The Project Coordinator will link with all researchers to make sure they are on target and clarify any queries bringing them to the Senior International Expert.</p>	
Research timeline	
November 2014-end February 2015	<p>Data gathering. Deadlines for submitting updated work to Francine Raveney: 10 December, 21 January 2015 and 16 February 2015.</p> <p>Following this feedback will be given to national researchers.</p>
5-6 March 2015	<p>Two-day workshop to be held in London, UK, to:</p> <ol style="list-style-type: none"> 1. Discuss preliminary findings and any improvements to be made to research methodology; 2. Finalise national quantitative research and discuss next qualitative research stage.
March - Mid-April 2015	Data gathering (qualitative research)
STAGE 2 - PRESENTATION OF FIRST FINDINGS MAY 2015 - CANNES FILM FESTIVAL	
27-28 April 2015 (Date + Location TBC)	<p>Two-day workshop to be held in Vienna, Austria, to:</p> <ol style="list-style-type: none"> 1. Present and discuss national reports 2. Define and adjust methodology and structure of the final report
May 2015	Presentation of reports preliminary findings

**STAGE 3 - DRAFTING OF FINAL REPORT
AND DISSEMINATION (JUNE - SEPTEMBER 2015)**

June - start September 2015	Compilation and analysis of final country data. Review workshop with national institutes and other partners. Drafting of final report by Senior International Expert
September 2015	<p>Dissemination through a series of national events from September 2015 onwards, including (to be confirmed) Venice Film Festival and London Film Festival and also at a national event in Vienna, Austria.</p> <p>Further analysis will also be carried out at this stage to see whether or not any specific policies have been set in motion since the start of the research at government or film fund or film school level, which may impact differently on the results.</p>

VI. Project Team

Post	Role	Contact details
Senior Research Expert	<p>Project development at all stages. Supporting data gathering by national researcher in the UK. She will take responsibility for the overall editing and analysing of the data, where necessary to complete knowledge gaps. On basis of national reports she will draft national and general recommendations, which can be used especially by governments and public funds as a point of reference. Responsibility for overall drafting of the final full report and contributing to dissemination and monitoring strategy.</p>	Holly Aylett , Senior Research Fellow, Global Policy Institute, London, UK and Director UK Coalition for Cultural Diversity

<p>Project Director</p>	<p>The Project Director will liaise with national researchers, to ensure that they are on schedule for delivering results on a monthly basis and on time. She will be instrumental in setting in motion the report, including drafting the methodology, timeline and budget and bringing into contact all of the key partners. She will organise workshops and meetings and manage the overall project delivery.</p>	<p>Francine Raveney EWA Research Project Director, Strasbourg, France</p>
<p>National country researchers</p>	<p>The country researchers will be responsible for completing the information/required data for their particular country. They will also attend 2 review workshops, which will provide the opportunity to reflect on data gathered.</p> <p>They will be involved in managing qualitative and quantitative research via questionnaires and identifying who at their national level should be interviewed via the questionnaires.</p> <p>Throughout the research they will note down what they have identified as obstacles to gender equality and recommendations for improving the situation at both national and pan-European level. They will remain available for any questions which the Senior Research Expert may have whilst editing the final report.</p>	<p>Austria: Iris Zappe-Heller Croatia: Sanja Ravlic France: Fanny Beuré Italy: Iole Maria Giannattasio Spain: Adelina Sanchez Espinosa Sweden: Johan Froberg and Torkel Stal UK: Annie Watson, Sheffield Hallam University</p>

Appendix 4 - EWA's team, ambassadors, bureau and special advisors *as at end December 2014*

Team	Post	Location	Contact details
Francine Raveney	Director Project Manager: Research	Strasbourg, Barcelona	Francineraveney27@gmail.com
Alexia Muinos Ruiz	Deputy Director, Web	Barcelona	alexiamuin@gmail.com
Aurélie Grenet	Project Manager Training	Geneva, Strasbourg	Aureliegrenet44@gmail.com
Patricia Molina Comas	Project manager: Outreach	Strasbourg	pmolina.com@gmail.com
Holly Aylett	Supervisor Research	London	ayletth@gmail.com
Sarah Hurtes	Communications Officer	Lyon, Mauritius	sarahurtes@gmail.com
Suzan Guverte	Support for training in Turkey and outreach work	Istanbul	sguverte@gmail.com
Cecilia Johnson Ferguson	Assistance with interviews and comm.	Paris	cecilia.johnsonferguson@gmail.com
Honorary President	Isabel Coixet	New York/ Barcelona	
Bureau	Title	Location	Contact details
Isabel de Ocampo	Executive President	Madrid	isabeldeocampo@gmail.com

Zeynep Özbatur Atakan	Vice-President	Istanbul	zeynepozbatur@gmail.com
Paula Ortiz	Vice-President	Barcelona	paulaortizalvarez@hotmail.com
Isabel Castro	Treasurer	Strasbourg	isabel.castro@coe.int
Nicholas Raveney	Secretary	Strasbourg	nicholas.raveney@free.fr
Ambassadors	Job area	Location	Contact details
Iris Elezi	Director, University Lecturer	Tirana, Albania	iriselezi@gmail.com
Iris Zappe-Heller	Deputy CEO, Film Fund	Vienna, Austria	iris.zappe-heller@filminstitut.at
Laura Nunn	Assistant, Law firm	Brussels, Belgium	lauraknunn@gmail.com
Sanja Ravlic	Head of Co-productions, HAVC	Zagreb, Croatia	sanja.ravlic@havc.hr
Charlotte Silvera	Director	Paris, France	charlotte.silvera@online.fr
Anita Gerencser	Hungarian Cultural Centre, Berlin, producer	Hungary	agerencser@gmail.com
Ludovica Fales	Director	Italy (based between Rome and London)	ludovica.fales@gmail.com
Dogg Mosedottir	Director	Iceland	wift@wift.is
Alexandra Hoesdorff	Producer, Fund manager	Luxembourg	alexandra@dealproductions.com
Ana Godinho de Matos	Director, producer (documentaries)	Portugal (based London)	anagodinhomatos@yahoo.co.uk

Alexia Muinos Ruiz	Director	Spain	As above
Zeynep Özbatur Atakan	Producer	Istanbul, Turkey	As above
Amber d'Albert	Developer TV	London, UK	a.r.dalbert@gmail.com
Stefania Brunori	Marketing expert	UAE	(can be reached via AMR)
Missing EWA countries - i.e. no ambassador:			
Andorra	Armenia	Azerbaijan	Bosnia and Herzegovina
Bulgaria	Cyprus	Czech Republic	Estonia
Finland	Georgia	Germany	Greece
Ireland	Latvia	Liechtenstein	Malta
Republic of Moldova	Monaco	Montenegro	Netherlands
Norway	Poland	Romania	Russian Federation
San Marino	Serbia	Slovak Republic	Slovenia
Sweden	Switzerland	“the former Yugoslav Republic of Macedonia”	Ukraine
Special adviser	Area of expertise	Location	Contact details

Holly Aylett	Research, cultural diversity and filmmaking (documentaries) (Birkbeck, University London)	London	As above
Elin Erichsen	Training (NFI)	Oslo, Norway	elin.erichsen@nfi.no
Benja Stig Fagerland	SHEconomics	Copenhagen, Denmark	benja@benjastigfagerland.com
Dorota Ostrowska	Research (Birkbeck, London university)	London	ubwc156@mail.bbk.ac.uk
Colin Pons	Producer, Shellfield Hallam	Sheffield, UK	colin@studioofthenorth.co.uk
Jan Runge	UNIC	Brussels, Belgium	jrunge@unic-cinemas.org
Anna Serner	CEO, SFI	Stockholm, Sweden	
Aslihan Tekin	Advocacy expert	Brussels, Belgium	aslihan.tekin@kagider.org
Carole Tongue	former MEP, advisor on audiovisual policy	London, UK	tonguec@btinternet.com

Appendix 5 - Calendar of events 2015

Date	Activity	Location	Rep.
20 Jan.	AGM and Conference on “Social impact of representations of women in film”	Strasbourg, Médiathèque Olympe de Gouges	Bureau, Team, FR, AG, CS
5 Feb.	EWA’s Honorary President’s film to open the Berlinale	Berlin	ICoixet
7 Feb.	Joint conference with WFTV DE	Berlin	FR
9 Feb.	One-to-one coaching session between A. Sonaglioni and EWA members; Presentation of MRST4FF @ Ritz Carlton (Creative Europe/Media days); and dinner between members, team, bureau attending Berlin and available	Berlin	Bureau, team, ambassadors - any EWA members in Berlin
10 Feb.	Meeting with EFAD	Berlin	FR
12 Feb.	Networking event with Dortmund/Athena film festival	Berlin	Kate Brown and Anita Gerencser
5-6 March	EWA workshop two - Research	London	FR, HA, national research reps.
20-22 March	Business Strategies: production, distribution and marketing	Istanbul	FR, ZO and her team
23-27 March	Toulouse film festival/ co-prod market	Toulouse	TBC
April	Training on co-prods	Rome	AS

May	Cannes film festival: networking event; announcement of partnership re. film distribution with Distrify and possibly link to Kering/publication of some research data	Cannes	FR, AG and AMR + IC
June	Presentation at UNIC event	Barcelona	FR
26-28 June	W1 MRST4FF	Glasgow	AG, FR
August	Presentation of EWA at Locarno	Locarno	ZO, IC, AG
Sept.	San Sebastian Film Festival	San Sebastian	PO
Oct.	Rome film festival	Rome	LF, AMR
Oct.	Antalya Film Forum	Antalya	ZO, FR
Oct.	Valladolid Film Festival	Valladolid	IdO
23-25 October	W2 MRST4FF	Amsterdam	AG, AMR
November	Publication of research findings	Various festivals	HA, FR