



## **50/50 by 2020 – Are we there & what is next?**

### **Perspectives for gender equality in the European Audiovisual sector beyond 2020**

*An online event - Friday 11 December from 11:00 till 13:00*

[To register, go here](#)

The campaign '50/50 by 2020' was launched by the Swedish Film Institute at the Cannes Film Festival in 2016. Highlighting the still blatant underrepresentation of women in front and behind the cameras, the 50/50x2020 target offered a clear horizon for actions and mobilised industry stakeholders in many European countries and beyond.

As the year 2020 draws to a close, and amid an unprecedented world crisis that dramatically impacts the audiovisual industry, how far have we progressed in the field of gender equality and what are the perspectives for actions? Are equality and non-discrimination still high enough on the agendas? Do we need new targets?

This online event aims at taking stock of the situation on the ground through the testimonies of film & tv professionals, and then at discussing future commitments and strategies with EU policymakers and key sector organisations.

This meeting is co-organised by EWA network (European Women's Audiovisual Network) and EURO-MEI (UNI Europa - Media, Entertainment & Arts) in partnership with EFAD (European Film Agency Directors Association) and Cineuropa.

It will be held on zoom on Friday 11 December from 11:00 till 13:00.  
Simultaneous translation in English, French and Spanish will be available.

It is a public meeting, accessible upon registration only. [To register, go here](#)

If you have any questions please write to:

[tamara@ewawomen.com](mailto:tamara@ewawomen.com)

[daphne.teper@uniglobalunion.org](mailto:daphne.teper@uniglobalunion.org)

or [secretariat@europeanfilmagencies.eu](mailto:secretariat@europeanfilmagencies.eu)

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#### Meeting agenda

11:00 Welcome words

Opening words by Ms. Graça Fonseca, Minister of Culture of Portugal

11:15 Equality on and off screen in the European audiovisual sector: the state-of-play

- Neasa Hardiman – Director, Ireland
- Sevdije Kastrati – Director of Photography, Kosovo
- Jonas Dornbach – Producer, Germany
- Dea Kulumbegashvili – Director, Georgia
- Geoffroy Grison - Script consultant & screenwriter, France

Moderated by Tamara Tatishvili, Strategy & Partnerships Manager, EWA network

12:05 Equality on and off screen in the European audiovisual sector: what action plan for 2021 onwards

- Anna Serner, CEO of the Swedish Film Institute and Chair of the EFAD Gender & Inclusion Working Group
- Roberto Olla, Executive Director, Eurimages
- Pauline Durand-Vialle, Chief Executive, Federation of European Film Directors
- Karim Ibourki, Chairman of the Belgian CSA and Vice-President of ERGA (European Regulators Group for Audiovisual Media Services)
- Sarah Brunet, Policy officer, DG CNECT, European Commission

Moderated by Daphne Tepper, Director, EURO-MEI

13:00 Meeting ends



**Graça Fonseca** was born in Lisbon in 1971. Her life is closely linked to the capital city of Portugal. She graduated at University of Lisbon School of Law and got there her Ph.D. in Sociology by the ISCTE. Her Master's Degree is from the University of Coimbra Faculty of Economics. Her academic curriculum also presents her as a

Researcher at the University of Coimbra's Social Studies Center.

Executive office is not a novelty for Graça Fonseca. She was chief of staff of the Justice Secretary of State and Internal Affairs Minister between 2005 and 2008. She was also Assistant Director at the Planning and Legislative Policy Office of the Justice Ministry in the early 2000's.

### **Roundtable 1: Equality on and off screen in the European audiovisual sector: the state-of-play**



**Neasa Hardiman** is a BAFTA-winning Director and Writer for film and television. She is currently completing the new Netflix international spy thriller Hit And Run.

Neasa was awarded a BAFTA in 2017 for directing gritty television drama Happy Valley (BBC / Netflix), before directing the finale of Marvel feminist noir Jessica Jones (Marvel / Netflix), and conjuring the jazz-fueled 1920s

New York of Zelda and F. Scott Fitzgerald in Z: The Beginning of Everything (Killer Films / Amazon).

Born in Dublin, Neasa holds a PhD in Film Theory from Trinity College, and a Masters degree from National College of Art and Design Ireland, including scholarship-based work at the Universität der Künste Berlin. Neasa speaks fluent German and lives in her native Dublin.



Born in 1986, **Dea Kulumbegashvili** is Georgian writer/director based in Tbilisi. Her debut short film *Invisible Spaces* was nominated for a Palme d'Or du Court M trage at the Cannes Film Festival in 2014. It was also the first film from independent Georgia to be part of the Official Competition at the Cannes Film Festival.

Her debut feature, *Beginning*, was invited to be part of the Official Selection at the 2020 Cannes Film Festival as well as the San Sebastian Film Festival's main competition [where it earned a historical win taking home four awards for Best Film, Best Director, Best Screenplay & Best Actress], the 2020 Toronto International Film Festival [where it won the FIPRESCI Award], the main slate of the New York Film Festival or the Busan International Film Festival. *Beginning*

was just selected to represent the country of Georgia for the International Feature Film Oscar run.



**Sevdije Kastrati** is the first female cinematographer from her home country, Kosovo.

She lives in Los Angeles, CA and works between Los Angeles and Kosovo. Growing up in a patriarchal society, the only role models were women doctors, teachers. Sevdije dreamed of becoming a gynecologist, and enrolled in medical high school. But the war

broke out in Kosovo in 1999. Sevdije was 15 years old and experienced the loss of her mother, Ajshe, and her sister, Luljeta. Shortly after that tragedy, she was introduced to filmmaking and found the camera to be a vital tool for telling important stories. Since then, Sevdije has chosen to work on numerous projects in which human rights are integral. Giving a voice to those who might otherwise not have one is the leading force of her choice of work.

Sevdije's work includes narrative feature films, documentaries, shorts and TV series. Her films have been screened at the Sundance Film Festival, AFI Fest, the Tribeca Film Festival, Toronto International Film Festival, San Sebastian Film Festival, Sarajevo Film Festival, ZagrebDox and others.



**Jonas Dornbach** grew up in Perugia, Italy. From 2002 to 2009, he was managing director of his own company, Kinoherz. He completed his studies at the German Film and Television Academy Berlin (dfffb) with the feature film "Auf Nummer Sicher?" directed by David Dietl in 2006. The film was awarded the 2008 Studio Hamburg Prize in the category Best Feature Film.

He has been a permanent producer at Komplizen Film since 2010 as well as a partner and managing director since 2014. Among many other films, he produced "Tabu" by Miguel Gomes, a co-production that won the Alfred Bauer Prize and the FIPRESCI Prize in the Berlinale Competition 2012, "Toni Erdmann" by Maren Ade, which celebrated its premiere in the Cannes Competition 2016, won 5 European and 6 German Film Awards and was nominated for a Golden Globe, César, BAFTA and Oscar for Best Foreign Language Film, "Western" by Valeska Grisebach, which premiered in the section Un Certain Regard in Cannes 2017, "A Fantastic Woman" by Sebastián Lelio, a co-production which won the Oscar for Best Foreign Language Film in 2018. "Synonymes" by Nadav Lapid a co-production which won the Golden Bear at the Berlinale 2019. "Skylines" created by Dennis Schanz a Netflix Original Series 2019.

Jonas Dornbach is a member of the ACE and EAVE networks as well as the German, British and European Film Academies.



**Geoffroy Grison** graduated with a Master's degree in Classical Literature from the Université de Strasbourg and had early experience as a stage actor. He started working at ARTE's drama department as assistant and script advisor of Pierre Chevalier, the TV channel's inspiring commissioning editor, before moving to producing and screenwriting.

His first feature, The Shade directed by Raphael Nadjari, was shot in New York in 1998, starring indie figure Richard Edson (Stranger than Paradise) : a nobudget independent production based on a novel by Fyodor Dostoevsky, that was ultimately selected in Cannes Film Festival Un Certain Regard. Geoffroy teamed up with Nadjari on five additional features as screenwriter or producer, in the United States and in Israel. He also produced in France The Vanishing Point directed by Laurent de Bartillat (Rome competition 2007), The Killer Queen directed by Rodolphe Tissot (ARTE), and the first feature of Bulgarian director Konstantin Bojanov, Ave, selected in Cannes Critic's Week in 2011.

He participated in various European writing labs, where he shared his experience both as a screenwriter and a producer. In 2018, he founded and headed the Talent Village Program at Les Arcs Film Festival, and he recently supervised the Bucharest based FemArt Program for emerging female Romanian directors as main tutor in October 2020.



## Roundtable 2: Equality on and off screen in the European audiovisual sector: what action plan for 2021 onwards



**Anna Serner** is the CEO of the Swedish Film Institute. Before taking office in 2011, Anna Serner was CEO of the Advertising Association of Sweden, and Managing Director of the Swedish Media Publishers' Association, where she was active in public debate on freedom of speech and the media's role in society. She also has a wide experience of board level appointments and has served as an expert on several Swedish government commissions, including one on copyright issues. For the last 20 years she has given lectures and seminars on law, advertising, creativity and management.

Anna Serner's tenure at the Swedish Film Institute is distinguished by her work for gender equality. She has been a driving force behind several initiatives such as "50/50 by 2020" at the 2016 Cannes Film Festival, the "50/50 by 2020 – Global Reach" seminar at the 2017 Cannes Film Market, and in 2018, with support from the **Cannes Film Festival**, the Swedish Film Institute arranged "Take Two: Next moves for #MeToo". With a total of five Ministers of Culture from different countries attending, the event marked a meaningful shift at an international level for equality in the film industry.



**Roberto Olla** is the Executive Director of Eurimages, the Council of Europe's film fund. A lawyer by training, he holds a Ph.D. in entertainment law from the European University Institute of Florence. Roberto joined Eurimages in January 2002 as a project manager and in 2008 became its Executive Director. Before this, he was a researcher in media law, worked for the MEDIA Programme of the European Union and was a legal adviser

on audio-visual matters to the European Commission in Brussels.



Originally from Paris, France, **Pauline Durand-Vialle** has worked in film distribution and international sales. She joined FERA from her previous position as Deputy Manager in charge of European Affairs at La Société des réalisateurs de films (SRF), where she worked for five years. She is the Chief Executive of FERA since February 2014.



**Karim Ibourki** is the Chairperson of the Belgian CSA and he currently holds the Vice Presidency of the European Regulators Group for Audiovisual Media Services (ERGA).

A graduate in Law, Journalism and Political Science he was Spokesperson of the Federal Minister for Health and Social Affairs in 2016-2017, Deputy Chief of Staff of the Cabinet of the Minister President of the Walloon Region in 2007-2012, Chief of Staff of the Cabinet of

the Minister President of the Wallonia-Brussels Federation in 2012-2015 and, in 2016-2017, the Government Commissioner for Higher Education establishments.



**Sarah Brunet** has joined the European Commission two years ago at the DG of communication networks, content and technologies (DG Connect) and puts her expertise at the service of the MEDIA program, the financial support program for the European audiovisual sector. Previously she used to be 8 years at the French Ministry of Culture as the deputy head of the Cultural Industries Funding Office, and before responsible for grants at SPPF (collective management company for the rights of music independent labels) and at ADAMI (collective management company of rights for performers).