



**Federation of European  
Screen Directors**  
Fédération Européenne des  
Réalisateurs de l'Audiovisuel

**EFAD** European  
Film  
Agencies

# Breaking the 26% Glass Ceiling: Advancing Gender Parity for Women Filmmakers in Europe

A conference organised by the  
**Federation of European Screen Directors**  
In partnership with the **European Film Agencies**

**Friday 14 February 2025**  
**10:00 - 14:00**

Felleshus Auditorium  
Rauchstraße 1,  
10787 Berlin

**RSVP at** <https://tinyurl.com/6cwckdum>



9:30	Doors open
10:00	<p>Opening speeches</p> <ul style="list-style-type: none"> <li>• <b>Bill Anderson</b>, Chair of the board, FERA</li> <li>• <b>Kjersti Mo</b>, CEO, Norwegian Film Institute; Vice President, EFAD</li> </ul>
10:05	<p>Keynote</p> <ul style="list-style-type: none"> <li>• <b>Sabine Verheyen</b>, First Vice-President of the European Parliament responsible for LUX – The European Audience Film Award</li> </ul>
10:15	<p>European Audiovisual Observatory Presentation</p> <ul style="list-style-type: none"> <li>• <b>Manuel Fioroni</b>, Film Analyst, European Audiovisual Observatory</li> </ul>
10:30	<p>Panel discussion followed by a Q&amp;A</p> <ul style="list-style-type: none"> <li>• <b>Katleen Goossens</b>, Producer, Bulletproof Cupid; European Women's Audiovisual (EWA) Network member and mentor for emerging female producers</li> <li>• <b>Emma Rafowicz</b>, Member of the European Parliament (S&amp;D Group, France), Vice Chair of the Committee on Culture and Education, Member of the Committee on Women's Rights and Gender Equality</li> <li>• <b>Daphné Tepper</b>, Policy Director, Media, Entertainment &amp; Arts sector of UNI Global Union</li> <li>• <b>Enrico Vannucci</b>, Deputy Executive Director, Eurimages – Council of Europe</li> <li>• <b>Iris Zappe-Heller</b>, Deputy Director, Austrian Film Institute; EFAD Gender &amp; Inclusion Working Group Chairwoman</li> </ul> <p>Q&amp;A with <b>European Parliament delegation</b>. Moderated by <b>Pauline Durand-Vialle</b>, CEO, FERA</p>
11:45	Break
12:00	<p>Directors in Dialogue</p> <ul style="list-style-type: none"> <li>• <b>Vibeke Løkkeberg</b> and <b>Tonje Kristiansen</b>, an on-stage conversation to reflect on 50 years of gender imbalance, following a short excerpt from the 1973 film The Long Road to the Director's Chair.</li> </ul> <p>Introduced by <b>Elisabeth O. Sjaastad</b>, President Norwegian Filmmakers' Association, board member, FERA</p>
12:50	<p>Conclusions</p> <ul style="list-style-type: none"> <li>• <b>Bill Anderson</b>, Chair of the board, FERA</li> </ul> <p>Closing words</p> <ul style="list-style-type: none"> <li>• <b>Else Kveinen</b>, Counsellor for Press and Culture, Royal Norwegian Embassy in Berlin</li> </ul>
13:00	Networking lunch kindly offered by the Royal Norwegian Embassy in Berlin
14:00	End of conference

## The ongoing struggle for gender equality in filmmaking

After more than a decade of compiling statistics on gender balance, figures from the European Audiovisual Observatory (EAO) show that the share of women film directors in European feature films has never surpassed 26%.

**At the release of a related EAO report back in 2022, Hollywood Reporter wrote: “Given the very public efforts in Europe to achieve 50/50 parity among filmmakers, the report’s figures are sobering and should give ammunition to those calling for more activist measures, including gender quotas for film financing”.**

This is still the case two years on. At the same time the issue is not only the number of films directed by women but also a stark difference in the budgets their films are afforded. Even in a progressive country like Norway, 2023 figures show that on average, men directed feature films with budgets roughly twice the size of their women counterparts.

Also, a 2019 study shows that at the peak of their career – between the age of 45 and 54 – women film directors earn 37% less than their male counterparts.

The summer of 2023 marked a watershed moment: Greta Gerwig's “Barbie” became the highest-earning live-action movie worldwide directed by a woman, and Gerwig the first solo woman director with a \$1-billion movie.

“Barbie” hitting the billion-dollar mark “solidifies the notion that the opportunities afforded to a diverse array of filmmaking voices is not only good for the creative process but represents a solid business practice that can have a profound impact on the culture and moviemaking decisions moving forward,” Paul Dergarabedian, senior media analyst at Comscore told The Times.

Will this achievement make a difference on an international level or simply prove to be an exception to the rule?

Hollywood A-list actresses such as Cate Blanchett and Nicole Kidman have in the past year and as recently as the Venice Film Festival expressed a determination to work with women filmmakers and contribute to initiatives that seek to improve their opportunities and get their voices heard.

## Bridging the past and the present – a conversation between two generations of women filmmakers

In 1973, Arsenal cinema in Berlin organised the First International Women's Film Seminar. Vibeke Løkkeberg, a 28-year-old Norwegian former model and actress turned filmmaker was invited to screen her film "Abort" (Abortion). She also brought along a camera team and documented this historic event. The footage was discovered in 2019 in the Norwegian National Library, as Løkkeberg never completed her documentary film. Løkkeberg would go on to become one of the most controversial film directors in Norway. Her feature film "Hud" (Skin) was invited to A Certain Regard at the Cannes film festival in 1987, a rare achievement for a Norwegian film, but back home she was vilified in the press and public opinion for her insisting authorial vision and contentious subject matters.

Løkkeberg has two daughters with her late producer husband Terje Kristiansen, who have both become filmmakers in their own right. Tonje Kristiansen, a documentary filmmaker and founder of a female speaker series called Her Platform in Los Angeles, was inspired by her mother's archival material and the perspective it offered of her as a young woman.



Pictures from: The Long Road to the Director's Chair