



**QUALITATIVE STUDY ON THE PLACE OF
FEMALE DIRECTORS IN EUROPE**

Update - 2021

In collaboration with:



With the support of the Lab founding benefactor:

F O N D A T I O N
Sisley-d'Ornano

In partnership with:



A WORD FROM THE LAB

This study is produced by the “Women in Cinema” Lab.

Updated for the sixth time, in order to question and monitor women directors’ position over time and the evolution of policies in their favour in the different European countries.

In Europe today, **only one out of five filmmakers is a woman**. Moreover, and this fact emerges in every study produced on this issue: on average and even today, women are **less paid, less subsidized, less programmed than men, and female characters are still too often poor or stereotypical**. However, cinema is a powerful influential sphere and participates in the construction of society at the same time as it reflects it.

Thus, we are convinced that a fairer representation of diversity at every level of the creative process could have an impact on the whole society.

In this context, the Révélations Culturelles association decided in 2016 to produce a study in order to identify **the position of female directors** from the new generation in European cinema. We have been updating it every year since 2017. In this way, we want to commit to long-term work, which goes beyond a simple one-time observation.

We approached the **European Audiovisual Observatory (EAO)** to collaborate **on the quantitative part of our study** because our figures were similar and overlapped. This is why it seemed more relevant to continue to conduct qualitative work, while relying on the quantitative data produced by the Observatory. We are also ensuring that our two studies are released at the same time.

In this year 2021, we have also cooperated with the **European Film Agency Directors Association (EFAD)** which has put us in contact with the national agencies of all its member countries and has taken the time to review this study. It will distribute it to its members.

This concomitant release of the Lab's qualitative study, which accompanies the EAO's quantitative study, in relation with the EFAD, is an example of **European cooperation** on subjects where no competition is possible and where the awareness of monitoring these subjects year after year now seems real. The idea is to establish this double collaboration over time.

We are of course keeping in mind the difference in temporality between :

- our qualitative study, which deals with measures that have mostly just been taken and will have statistical consequences in the coming months/years
- the EAO's quantitative study, which always relates to a past period and is the numerical consequence of measures adopted earlier.

Nevertheless, we still feel it is crucial to monitor both figures and policies year after year to see if real changes are taking place in this field. It is also important to see which elements accelerate these changes and which ones slow them down, and to what extent the policies implemented by European film institutes contribute to them.

More generally, we wish to participate in the movement to raise awareness of the problem of the place of women in film creation by inviting, year after year, the different countries to publish the measures taken to achieve greater equality while inspiring each other.

This study covers 32 European countries. To this end, we sent a certain number of questions (see Methodological) to all the film offices of the 32 European countries. The pieces of information presented below include either the answers we received to our questions; or synthesize data that we went to look for on the institutional websites of countries that didn't answer our questions.

However, these countries are not comparable due to their economic, political, social and cultural differences. Likewise, the film industry does not have the same extent, neither politically or economically, in every studied country.

This study, by presenting the synthesis of all the inclusive policies carried out in Europe, gives us a vision, each year at the same period, of a catalog of the measures which are tested to make a reality out of equal opportunities and inclusion in cinema. It is therefore an annual report as much as an inspiration book.

This study is intended to be diffused as widely as possible, so do not hesitate to pass it on, to use it and to spread its data. We simply ask that you cite your source (mention: *Study published by the Lab Femmes de Cinéma*) and notify us at contact@femmesdecinema.com.

ABOUT THE “WOMEN IN CINEMA” LAB

The “Women in Cinema” Lab is a unique place for thought and development on the place of women directors in European cinema.

Created in 2017 as part of the association Révélations Culturelles, the “Women in Cinema” Lab is a think tank and a place for meetings and exchanges between women and men representing the entire cinema chain and mobilised by the challenge represented by the place of women directors in European cinema. Its ambition is to bring out ideas, to suggest actions, stimulate experimentation and to shake things up when it comes to gender inequality in the audiovisual sector.

The Lab is based on 3 pillars:

- **Workshops** (6 per year on average) bringing together women and men from the entire cinema chain, led using collective intelligence methods, to bring out concrete ideas. To date, nearly 400 people from all over Europe have participated in one of our workshops.
- **Masterclasses, and podcasts** launched in 2021, to highlight particularly emblematic women in the film industry, who can serve as role models.
- And finally, **this study on the place of European women directors**, updated and completed each year, to follow the evolution of the policies implemented by the different countries and their long-term consequences on the place of women filmmakers in Europe, in parallel and concomitantly with the figures published by the European Audiovisual Observatory (as of 2020), which ensure the statistical follow-up.

The Lab has a double specificity: its European dimension and an approach focused on "collective intelligence", i.e. the ability of a group of people to develop and act together through the power of the connection. The intention of the Lab is to plant the seed of awareness, on issues related to the place of women and more generally on the theme of equal opportunities in cinema - and see how it pays off.

The Sisley d'Ornano Foundation is its founding sponsor, StudioCanal, ELLE magazine, Les Arcs Film Festival and Collectif 5050 its partners.

<http://femmesdecinema.org/>

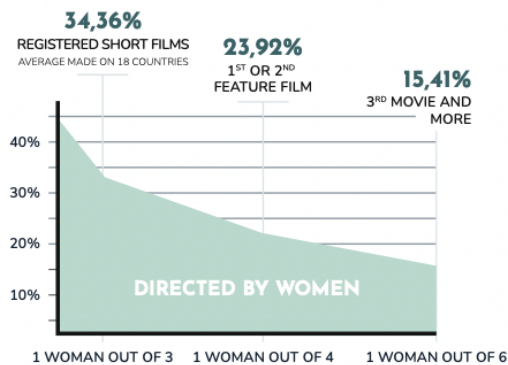
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KEY FIGURES OF THE PLACE OF WOMEN DIRECTORS IN EUROPEAN CINEMA

DATA PROVIDED BY THE LAB

REMINDER OF THE FIGURES OF THE 2019 STUDY PUBLISHED BY THE LAB



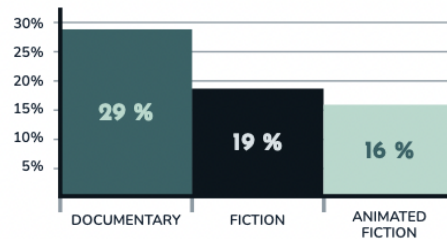
COMPARISON OF THE RESULTS OF THE LAB STUDY 2020-2021

NUMBER OF COUNTRIES THAT HAVE	2020	2021	% of increase
Responded to our study	14	32	+129 %
Realised at least one study with gender oriented figures	14	24	+71 %
Implemented quotas or moderate quotas	5	10	+100 %
Implemented incentive policies	12	17	+42 %
Implemented measures to fight gender-based and sexual violence	5	11	+120 %
Implemented inclusive policies beyond gender	7	15	+114 %

FIGURES PROVIDED BY THE EAO

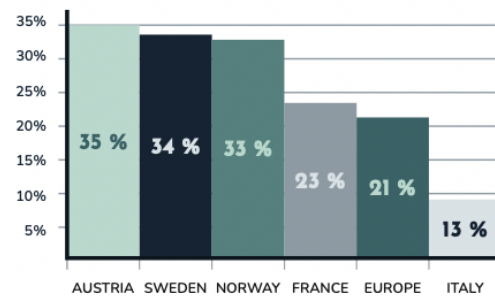
THE PROPORTION OF WOMEN FILMMAKER DIRECTING FEATURE FILM IN EUROPE

2016-2020 - Figures provided by the EAO



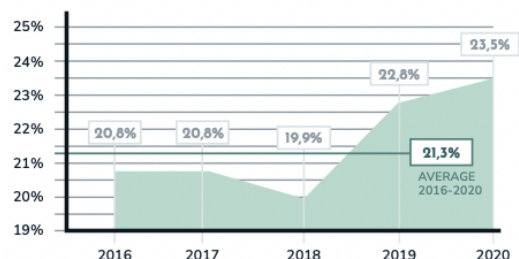
SHARE OF FILMS BY WOMEN DIRECTORS

2016-2020 (EXTRACTS) - Figures provided by the EAO



EVOLUTION OF THE SHARE OF FILMS BY WOMEN DIRECTORS

2016-2020 - Figures provided by the EAO



OVERVIEW OF THE STUDY

THE NUMBER OF COUNTRIES ADOPTING MEASURES TO PROMOTE GENDER EQUALITY IN FILM IS GROWING

Our study shows that the year 2021 seems to be marked by **a growing awareness of the importance of gender issues in the film industry**. This awareness can be observed in two ways: firstly, the number of countries that responded to our study has more than doubled in one year (14 country responses in 2020, 32 responses in 2021), and secondly, almost all the countries that responded to us have adopted at least one measure relating to gender issues. To give just one example, let's take Greece, which answered last year that it had not put in place any specific gender-related measure. This year it is producing gendered statistical data, in parallel with the adoption of two programmes with the objective of increasing the number of women in key positions.

COUNTRIES THAT HAVE NOT ADOPTED ANY MEASURES ON GENDER ISSUES ARE NOW IN THE MINORITY

7 countries (Bulgaria, Estonia, Hungary, Latvia, Romania, Slovakia and Serbia) declared that they have not taken any measures so far, considering that gender equality is not an issue for their industries. 6 other countries (Armenia, Cyprus, Republic of North Macedonia, Malta, Russia and Turkey) did not respond to our questions and do not mention on their websites any information about their inclusive and equality policies.

THE BEST "RECIPE": A VARIETY OF MEASURES OVER TIME

Over time, it has been confirmed that the countries that have adopted various measures for better equality in the cinema several years ago are the best performers. Not surprisingly, these are the northern countries, such as Norway and Sweden, but also the Netherlands and Denmark. This is partly due to cultural elements, in addition to ambitious policies, adopted several years ago, with very varied objectives and a broad spectrum. We can also mention Austria and Switzerland, which have also adopted strong measures for several years. These countries are generally those that have adopted the most ambitious and multidisciplinary policies: subsidies linked to the production of gender-related data, objectives, charters, information and training, etc.

COUNTRIES JOINING OR ACCELERATING THE MOVEMENT

A number of countries stand out as having made a very strong increase in the number of recent measures taken in favour of greater equality. This is the case in Germany, Spain, Greece, Ireland, Iceland and the United Kingdom. We can mention in particular Spain, which has just put in place a set of measures including quotas on the financing of films directed by women, or Iceland, which as of this year requires all grant applications to indicate the name and gender of the people in the team holding creative positions.

INCREASED RESEARCH AND PUBLICATION OF GENDER-ORIENTED DATA

This year, 24 countries have implemented at least one statistical study that produces gendered data on the film sector, such as the percentage of women in a given film crew, or in the film industry in general. This is 10 more countries (Germany, Greece, Ireland, Iceland, Italy, Latvia, Luxembourg, Montenegro, Poland, Slovenia) than the 14 from last year (Austria, Belgium, Croatia, Denmark, Spain, Finland, France, Norway, Netherlands, Portugal, Czech Republic, United Kingdom, Sweden, Switzerland).

In most cases, it is the institutes themselves that produce these gendered databases: this allows for a better understanding of the extent of gender disparity and for concrete figures to set targets. Countries traditionally very involved in gender equality policies tend to produce more detailed studies, like Finland, which in 2021 will produce statistics on all under-represented groups in Finnish cinema in front of and behind the camera.

INCREASINGLY GENDER-BALANCED INSTITUTES AND SELECTION COMMITTEES

A final major trend shared by many countries is to correct the under-representation of women in the selection committees of the Institutes. This is a key trend, as selection committees choose which projects to fund and which directors to support.

THE MULTIPLICATION OF INCENTIVE POLICIES

By incentive policy, we mean all measures aimed at supporting projects led by women, in the form of mentoring programmes, bonuses, childcare facilities, scales where the gender composition of teams is taken into account, etc.

Last year, we identified 12 countries (Austria, Denmark, France, Germany, Ireland, Italy, Luxembourg, Norway, Portugal, Spain, Sweden and Switzerland) that have implemented incentive policies. In 2021, 5 more countries (Belgium, Finland, Greece, Iceland and Slovenia) report having such policies in place. In total, 17 countries are implementing this type of policy, i.e. more than half of the countries that replied to us: this is therefore one of the major trends for 2021.

Since fewer women are applying for funding for their projects, the first **objective of the Institutes is to increase the number of applications from women directors**. However, while there are more and more measures to promote the accession of women to key positions, few measures address girl's education, which is one of the roots of the problem.

UNAPPEALING QUOTA POLICIES

In this study, we distinguish between two types of quotas:

« Moderate quotas », which consist in favouring the female project when two equivalent projects are in direct competition, one being directed by a man and the other by a woman. 10 countries have adopted this type of quota: Albania, Austria, Belgium, Denmark, Greece, Luxembourg, Montenegro, Norway, Spain and Switzerland.

Quotas in film funding, where a share of the total budget of the grants must be given to projects led by women directors. These quotas are still very much a minority, as only Norway, and since 2021 Spain, use them.

DEVELOPMENT OF MEASURES TO COMBAT GENDER-ORIENTED AND SEXUAL VIOLENCE

While only five countries (Finland, France, Lithuania, Switzerland and the United Kingdom) had specific measures in place to address sexual harassment and gender-based violence in 2020, this year the issue seems to be becoming increasingly central to the fight against discrimination, with 6 new countries (Croatia, Denmark, Italy, Norway, the Netherlands and Poland) having introduced specific measures on this issue. A total of 11 countries now offer training or documentation on anti-harassment and anti-violence.

BROADENING INCLUSIVE POLICIES BEYOND GENDER

In 2020, 7 countries (Belgium, Denmark, France, Norway, the Netherlands, Sweden and the United Kingdom) were developing or planning to develop inclusive policies beyond gender. This year, 8 new countries (Germany, Spain, Finland, Ireland, Iceland, Lithuania, Luxembourg and Portugal) have declared to take into account - in their current or future measures - all under-represented and discriminated groups in society (such as disability, sexual orientation, social class, ethnic origin...). To date, 15 countries have put in place measures **to promote diversity in the broadest possible sense**.

A European example of collaboration on this theme could be « New Dawn »¹, the new international fund launched in Cannes 2021 at the initiative of the Netherlands Film Fund (NFI) and the Swedish Film Institute (SFI). Its objective is to provide production funding for groups of filmmakers that have traditionally found it hard to get financing for their projects.

A DISTINCT TEMPORALITY BETWEEN THE POLICIES ADOPTED AND THE STATISTICS

Finally, it is important to remember that this Lab study consists of a census of the policies and initiatives taken by the States to favour parity in the cinema, which makes it an exclusively qualitative study. The statistics mentioned at the beginning of each chapter on a country come from the study published by our partner the European Audiovisual Observatory. It is important to bear in mind that while the policies adopted necessarily have consequences on the statistics aimed at measuring the place of women in each country, these consequences are not immediate. **The temporality of the study is therefore twofold**, between on the one hand figures that reflect the impact of measures taken a number of years ago, and on the other hand measures and policies taken this year, the consequences of which will be measurable later.

¹ <https://www.cineuropa.org/en/newsdetail/407652/>

I –TYPES OF POLICIES TO FIGHT GENDER INEQUALITIES IN EUROPEAN CINEMA

A - SEMANTIC DETAILS AND RECALL OF THE REGULATIONS

There are several levels of analysis to distinguish: first there is domination and inequality, then discrimination and exclusion. De facto, the second ones derive from the first ones. With this double analysis, we understand that a seeming lack of discrimination does not exclude unequal situations. Before mentioning the different types of policies that can be put in place, it is important to remember a few points.

ABOUT DISCRIMINATION

Article 1 of the Convention adopted in 1979 by the United Nations General Assembly on the Elimination of All Forms of Discrimination against Women² defines discrimination as *"any distinction, exclusion or restriction based on sex which has the effect or the aim of compromising or destroying the recognition, enjoyment or exercise by women, whatever their marital status, on basis of equality between men and women, human rights and fundamental freedoms in the economic, social, cultural and civil political fields or in any other field"*.

There are two forms of discrimination :

Directive 2006/54/EC of the European Parliament and of the Council of July 5, 2006 gives the following definitions in Article 2:

→ **"direct discrimination"**: the situation in which one person is treated less favorably because of their gender than another is, has been or would be treated in a comparable situation

→ **"indirect discrimination"**: the situation in which an apparently neutral provision, criterion or practice would particularly disadvantage people of one sex over people of the other sex, unless such provision, criterion or practice is objectively justified by a legitimate aim and that the means to achieve this aim are appropriate and necessary.

It is also important to note that bullying and sexual harassment are considered forms of discrimination. Directive 2006/54/EC of July 5, 2006 indicates that: *"harassment and sexual harassment are contrary to the principle of equality between women and men and constitute discrimination"*.

THE EUROPEAN UNION'S RECOMMENDATIONS CONCERNING POLICIES TO FIGHT WOMEN/MEN INEQUALITIES:

- **Recommendation 84/635/EEC of 13 December 1984 on positive action in favor of women** invites member states to:

1) *Adopt a positive action policy designed to eliminate existing inequalities affecting women in working life and to promote a better balance between the sexes in employment, comprising appropriate general and specific measures, within the framework of national policies and practices, while fully respecting the spheres of competence of the two sides of industry, in order:*

² <https://www.ohchr.org/en/professionalinterest/pages/cedaw.aspx>

a) To eliminate or counteract the prejudicial effects on women in employment or seeking employment which arise from existing attitudes, behavior and structures based on the idea of a traditional division of roles in society between men and women;

[...]

4) To take steps to ensure that positive action includes as far as possible actions focusing on the following aspects:

- informing and increasing the awareness of both general public and the working world of the need to promote equality of opportunity for working women,*
- respect for the dignity of women in the workplace,*
- qualitative and quantitative studies and analyses of the position of women on the labor market,*
- diversification of vocational choice, and more relevant vocational skills, particularly through appropriate vocational training, including the implementation of supporting measures and suitable teaching methods,*
- encouraging female candidates and the recruitment and promotion of women in sectors and professions and at levels where they are underrepresented, particularly as regards positions of responsibility*

[...]

5) To ensure that the actions and measures described in points 1 to 4 are made known to the public and to the working world, especially to potential beneficiaries, by all appropriate means and as extensively as possible.

[...]

9) To make appropriate arrangements to gather information on measures taken by public and private bodies, and to follow up and evaluate such measures

● **Recommendation CM/Rec (2017) of the Committee of Ministers to member States on gender equality in the audiovisual sector³** indicates:

“The audiovisual sector is well placed to shape and influence perceptions, ideas, attitudes and behavior prevalent in society. It reflects the reality of women and men, in all their diversity. Audiovisual content can either hinder or hasten structural change towards gender equality. Gender inequalities in society are reproduced in audiovisual content, but also within the audiovisual sector, notably women’s under-representation in the different professions and in decision making. Furthermore, women who are audiovisual professionals are more likely to encounter pay inequalities, the “glass ceiling” and precarious employment conditions. There is also a significant under-representation of women in the creative, technical and executive branches of all levels of the industry;

The audiovisual sector serves all members of society. This calls for particular attention to gender equality both in terms of participation and access to the sector and in terms of content and the manner in which women are treated and portrayed, particularly in line with the request to Parties to the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence

³ https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016807509e6

(CETS No. 210) to encourage the information and communication technology sector and the media to enhance respect for the dignity of women as provided for in its Article 17”.

B - INTENTIONS

Statements of intent are important. They can take the form of a statement of objectives, charter or recommendations. They generally make it possible to support the implementation of binding measures and to establish a frame of reference in which policies fit. Even if these are non-binding measures, they have the value of a commitment and allow the institutes to take a clear position on certain subjects.

However, it is necessary to distinguish awareness policies, positive action, "gender mainstreaming" measures, from declarations of intent in order to measure the level of commitment of each structure, which will inevitably produce distinct results.

TYPES OF MEASURES			EXAMPLES
Intentions	Statement of objectives		
	Recommendations		
	Charter		
Horizontal policies	Gender mainstreaming (consideration of the “gender equality” dimension in all policies and activities, at the planning, implementation, monitoring and evaluation stage)		<i>Production of gendered data / inclusive criteria for the allocation of funds</i>
Specific policies	Positive action	Regulatory policies	<i>Quotas / prioritization of projects</i>
		Promotion policies	<i>Support / mentoring / bonus / provision of childcare facilities</i>
	Awareness/visibility/information		<i>Special female director awards / creation of a gender equality section on websites</i>
	Fight against violence		<i>Prevention campaign / trainings / setting up referents on film sets</i>

C - POLICIES

There isn't a strict ranking of the policies put in place regarding inclusion. However, while practices vary depending on the country and their legislation, we observe similar patterns driven by the European Union, which can be classified.

There are therefore several ways of conceiving policies to fight gender inequalities in the film industry; in this case, it is most generally driven by the national film institutes. In all cases, it is essential to measure the situation and to quantify it. **To us, the following questions seem essential:**

- Are the dossier evaluation committees joint?
- How many women apply to the Institut ?
- What is the rate of projects supported by female directors?
- Are the subsidies given higher/lower than those awarded to their male colleagues?
- What types of projects are most often presented by female directors? (documentary, fiction film/feature/short film)
- For what types of projects do they get grants most often?
- During the projects supported by the institute, have the directors been confronted with violence? Which types? How often ?

From the answers to these non-exhaustive questions, it is possible to measure inequalities and locate discrimination in order to put in place several types of policies.

1. HORIZONTAL APPROACH: THE GENDER MAINSTREAMING

We can define this approach as a consideration of “the ‘gender equality’ dimension in all policies and activities, at the planning, implementation, monitoring and evaluation stage”⁴.

Examples:

- Develop a gender axis in the structure's annual activity report in order to monitor the specific impact of the equality policies put in place on women.
- Put in place criteria for the evaluation and selection of grant applications by including an inclusive approach or specific criteria (if the project is made up of more than 60% of women, if the representations of the characters defy gender stereotypes, etc.)

2. POSITIVE ACTION

About “positive discrimination”

The term "positive discrimination" is characteristic of a French problematic relationship with discrimination. François Dubet speaks of a "*French malaise with regard to discrimination*".

Indeed, the process of positive discrimination is to take proactive action, aimed at rectifying the inequalities experienced by certain groups of individuals. In fact, applying egalitarian measures in an unequal situation perpetuates inequalities.

Actions taken as part of a “positive discrimination” or inequality correction process are in principle temporary. We speak - more correctly - of affirmative action in English, or "positive action", terms that could replace the misleading expression of positive discrimination. The ultimate end of affirmative action is to establish a situation where it no longer has a reason to exist. The intention is therefore not to discriminate "in the other direction" but to correct an unequal situation.

⁴ trad from *Du gender mainstreaming au paritarisme : genèse d'un concept controversé*, Réjane Sénac-Slawinski, L'Harmattan | « Cahiers du Genre », 2008/1 n° 44 | pages 27 to 47

In European Union and international law, what we call "positive discrimination" cannot be legally established as discrimination:

- **The Marschall (CJEU) judgment of November 11th, 1997 (case C-409/95)**⁵ indicates that *"favors female candidates in sectors of activity where women are less numerous than men ("positive discrimination"), as long as the advantage is not automatic and that male candidates are guaranteed an examination without an a priori exclusion of their candidacy"*.
- The **Judgment of the Court (October 25th, 1988), Commission / France, 312/86**⁶, precises that Article 2 § 4 of Council Directive 76/207 / EEC (February 9th, 1976) on the implementation of the principle of equal treatment between men and women with regard to access to employment, professional training and promotion and working conditions has the specific aims at: *"allow[ing] measures which, although discriminatory in appearance, are in fact intended to eliminate or reduce actual instances of inequality which may exist in the reality of social life"*.
- The **Kalanke judgment of October 17th, 1995**⁷ also states that Article 2(1) and (4) of Council Directive 76/207: *"thus permit national measures relating to access to employment, including promotion, which give a specific advantage to women with a view to improving their ability to compete on the labour market and to pursue a career on an equal footing with men"*.
- **Article 4 §1 of CEDAW (1979)**⁸ also indicates that *"Adoption by States Parties of temporary special measures aimed at accelerating de facto equality between men and women shall not be considered discrimination as defined in the present Convention, but shall in no way lead to the maintenance of unequal or separate standards; these measures shall be discontinued when the objectives of equality of opportunity and treatment have been achieved"*.
- **Recommendation 84/635/EEC of December 13th, 1984**⁹ on the promotion of positive action for women goes even further as it states that *"Whereas existing legal provisions on equal treatment, which are designed to afford rights to individuals, are inadequate for the elimination of all existing inequalities unless parallel action is taken by governments, both sides of industry and other bodies concerned, to counteract the prejudicial effects on women in employment which arise from social attitudes, behavior and structures"*.

Positive action measures can generally take two forms. Given the low number of female directors, it may firstly be a question of balancing the distribution of funding.

Examples:

- Set up quotas for films financed by film institutes, that is to say dedicate a part of the total budget specifically to the financing of projects led by female directors.

⁵ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A61995CJ0409>

⁶ https://eur-lex.europa.eu/resource.html?uri=cellar:be18ec45-d47e-4557-9e33-cfb510c6a337.0001.06/DOC_1&format=PDF

⁷ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A61993CJ0450>

⁸ <https://www.ohchr.org/EN/ProfessionalInterest/Pages/CEDAW.aspx>

⁹ <https://eur-lex.europa.eu/legal-content/FR/ALL/?uri=CELEX%3A31984H0635>

But it can also be an incentive or supporting measures, in film institutes or in film schools.

Examples:

- Set up bonuses (financial or other) if the project is composed of at least 50% women.
- Set up mentoring programs to encourage female students to apply to film schools.
- Set up programs for women with writing workshops, artist residencies.

3. AWARENESS/VISIBILITY/INFORMATION

As mentioned above, it is necessary to increase the visibility of female directors, given their low representation within the profession of director. Here, visibility can be understood in several ways. The first one is the visibility of the projects carried by the female movie makers themselves, but it is also the visibility of the possibilities open to the women directing. Therefore, it seems important and complementary for the positive action measures to adopt information campaigns in order to promote the existence of specific policies led by the Institutes and to inform their potential beneficiaries.

It is also a matter of being transparent about the policies pursued towards the public targeted by them. Raising the awareness of the targeted public but also of partners, institutes and their members is also necessary since the policies promoted by the institutes must be the subject of a consensus in order to be applied and respected.

Examples:

- Set up special events to highlight the work of female directors.
- Set up communication elements to facilitate the transmission of information about the policies pursued by the Institutes: creation of a page dedicated to inclusion and the fight against discrimination on the Institute's website.

4. FIGHTING ALL FORMS OF VIOLENCE

As mentioned earlier, gender-based and sexual violence can occur during (and throughout) the creative process. It is important not to underestimate either their frequency or their impact on the individual victims of this violence but also on the work environment in which they intervene. To fight against these forms of discrimination, several additional actions can be taken, both in terms of awareness and prevention and in terms of the penalties incurred.

Examples:

- Set up trainings.
- Set up referents to fight harassment, gender-based and sexual violence on film sets.
- Award grants to a project only if it includes a protective device on sexual harassment.

5. THE WAYS

The question here is not about discussing the usefulness of positive action, as long as it is a question of measures. These measures are intended to remain temporary and therefore have no other interest than the one of remedying the gap which persists between the future possibilities of female directors and those of male directors. It is, however, important to discuss what could hamper its effectiveness.

- The first mistake would consist in **carrying out positive action policies in a bureaucratic manner** by emptying them of their political dimension *"and reducing them to a series of needs or gaps arising from administrative decisions which will focus on the question of distribution of the resources."*¹⁰ In fact, this mistake stems from the existing tension between the desire not to appear "militant" from an institutional point of view and the collective responsibility of public institutions to restore a certain level of equality of opportunity.
- The second mistake would be to **base positive action measures by essentializing the experience lived by women and ignoring their differences**. Indeed, there are multiple factors (social class, ethnicity, disability, religion, sexual orientation, etc.) that will make the journey for some women much more complex. The anti-racist collective Piment deplores the use of the term diversity precisely for its "including" effects: "because of this 'non-definition' of diversity, which is intended to be broad and inclusive, it happens that the main beneficiaries of these policies are white women."¹¹
- The third mistake would be **to take specific isolated measures**. In fact, it is just as important to combine policies of information, of training on stereotypes, policies to encourage women to join positions far from what patriarchal society allows them to imagine (particularly in terms of responsibility), than to put in place binding positive action policies (for instance quotas). Indeed, "before talking about diversity, it is essential to create an environment ready to welcome it."¹²
- Finally, the last mistake would be to **consider the arrival of women directors as "advantageous" or "useful" for cinematographic creation**. To this end, Christine Delphy indicates "women must be treated as equal to men who are not asked to be feminists, and be able to access these positions without having higher demands on them, which is the classic form of discrimination: they should 'deserve' what others automatically have."¹³

¹⁰ trad from *Diversity mainstreaming : dépasser les approches technocratiques et d'addition des inégalités*, Judith Squires, L'Harmattan, Cahiers du Genre, 2008/1 n° 44, pages 73 to 94

¹¹ trad from Collectif Piment, *Le dérangeur – petit lexique en voie de décolonisation*, éditions hors D'atteinte, 2020, p 66

¹² Ibid p.68

¹³ trad from *Classer dominer, qui sont les autres ?*, DELPHY Christine, La fabrique éditions 2008, p 63

II – POLICIES TO FIGHT GENDER INEQUALITIES IN CINEMA BY EUROPEAN COUNTRIES

A – METHODOLOGICAL POINT

1. METHODOLOGY OF THE QUALITATIVE PART - THE LAB

We sent the following list of questions to the following **38 countries**: Albania, Armenia, Austria, Belgium, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Macedonia, Malta, Montenegro, Netherlands, Norway, Poland, Portugal, Romania, Russia, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey and the United Kingdom. **32 countries responded**. For the other 6, we looked for the answers to our questions on the country's institutional websites.

GENDER EQUALITY POLICIES

1. Have you noticed any changes in the effectiveness of the measures taken by your institution in recent years?
2. Have you implemented additional actions/policies for gender equality (concerning gender parity, equal opportunity, fight against sexual violence and/or gender stereotypes etc...) ? If you have, which kind of policy has been implemented ?
3. Has your film institute planned new lines of actions/policies for gender equality? If so, could you please explain to us what kind of actions you will implement and when?
4. In the frame of equality policy, what are the new challenges according to your film institute ?

STATISTICS

5. Does your film institute produce annual reports or gender-based statistics (e.g. number of women applying for subsidies compared to men, average of the subsidies allocated to men compared to that allocated to women, etc...)? If so, can you comment on their evolution over the last year?
6. Does your film institute produce statistics to assess the efficiency of your gender equality policies ?

2. METHODOLOGY OF THE QUANTITATIVE PART - THE EAO

The percentages at the top of the paragraph of each country are the weighted share of feature films directed by women between 2016 and 2020. These figures are from our partner the EAO.

The European average over this period is 21.30%.

- The quantitative analysis draws on data from the European Audiovisual Observatory's LUMIERE database, which collates annual admissions to theatrically released films from a wide variety of sources, including national film agencies and statistics offices.
- The study sample includes European feature films produced between 2016 and 2020 and released in cinemas in Europe during the same time period. The dataset only includes films

for which it was possible to track at least one commercial theatrical screening in one of the European markets covered in the LUMIERE database. Please note that the annual number of films produced in a given country as it appears in LUMIERE may differ from official production figures, since the database only includes films that have been commercially released. For time series, the year of production has been chosen as an indicator instead of the release years.

- The analysis only includes feature-length films, leaving out compilations of short films and event cinema screenings. In the analysis, animated feature films are considered separately from live-action fiction films.
- The gender of each director and screenwriter was identified and tagged by the European Audiovisual Observatory.

B – LIST OF POLICIES IMPLEMENTED BY COUNTRY

ALBANIA

We have no representative figures on the % of female directors in Albania

Implementation of European policies

The Albanian National Center of Cinematography (ANCC) finances about 30 films per year. Such a small film industry makes it difficult to publish relevant statistics. Nevertheless, its president tells us that they are working on the subject to compile data on cinema and television. However, this is a difficult task as no institutional support or work has been done on this subject in Albania.

As a governmental institution, the ANCC adheres - on the one hand - to Albanian governmental policies on gender equality, as well as to European initiatives. On the other hand, the ANCC develops its own policy to encourage women filmmakers, their employment and financial support for their projects. Thus, gender and sexual orientation discrimination are prohibited in the study of applications and the selection of projects. Furthermore, the Albanian centre applies the Eurimages rule that, between two projects that have received the same number of points from the jury, if one is by a woman and the other by a man, the woman will automatically receive the ANCC funding.

For information, our contact tells us that 80% of ANCC employees are women and that the issue of gender equality is - for the centre - a duty and a permanent objective applied in all their daily activities. In the framework of the European 50/50 by 2020 initiative, ANCC's latest recruitments were all women.

However, the ANCC believes that gender equality is not a challenge for Albanian filmmaking as - according to their statement - the professional teams working on the shoots are almost equal.

ARMENIA

We have no representative figures on the % of female directors in Armenia

The National Cinema Center of Armenia did not respond to our questions and we could not find any information on the subject of equal opportunities on their institutional website.

AUSTRIA

% of films by female directors: 35.00% (average 2016- 2020)

Successful grassroots initiatives

The Austrian Film Institute (AFI) is committed to a policy of gender mainstreaming, i.e. the integration of a gender perspective when making every decision and especially in the financial process through gender budgeting. It is also a matter of taking gender into account when forming a committee and deploying a system of support for realisation or production. Since 2017, the institute's new decision-making committee has declared that it wants to achieve the goal of parity in all its departments, as well as in all its funding sections.

In 2018, the AFI commissioned a study by the Department of Sociology at the University of Vienna from 2012 to 2016 to gain insight into the film landscape for improving the situation of women. Following the conclusions of this report, the Austrian institute launched the Gender Incentive, an endowment for new projects of €30,000 conditioned by a points system linked to the presence of women in key positions. This measure is also accompanied by a 10% bonus for artistic and economic success, of which five films benefited in 2020 compared to only two in the previous year. In total, from 2017 to 2021, 57 projects have benefitted from this measure, generating over EUR 1.8 Mio. Nearly EUR 900.000 have already been reinvested in 45 new female driven projects.

In order to take a closer look at the content of the works, the second report on the genre in Austrian cinema has been published in fall 2021¹⁴ and covers the period 2017-2019. This report will look at funding statistics, industry data, quantitative screen data as well as development comparing data from both reports. It also includes a qualitative content analysis of a selection of 12 films chosen according to their percentage of female or male representation in key positions.

In 2020, the AFI is funding for the fifth time the "If she can see it, she can be it" screenwriting competition focusing on female characters beyond the clichés with this year a mandatory genre: comedy. For each application for script development or production support, the AFI selection committee receives reports analysing the project through a gender and diversity lens. The 6th edition from 2021/22 has a new genre : Heimatfilm (sentimental film in a regional setting), a very popular and quite cheesy genre in the 50-70, looking for new and modern interpretation.

In addition, in order to give women filmmakers greater visibility, the AFI publishes interviews with funded women directors on its website¹⁵.

The AFI also hosts the ProPro (Producers Program for Women) initiative, a week-long mentoring programme for female producers aimed at strengthening the position of women in the film industry. Held every two years, the third edition took place in 2019, the fourth edition will take place in 2022.

The Austrian Film Institute also supports gender equality in international bodies through the EURIMAGES working group which it chairs and whose members have adopted the Gender Strategy for 2021-23¹⁶.

Finally, since July 2021, a system of soft quota is implemented in the guidelines, foreseeing to get to step by step to equal gender budgeting until 2024; this system follows the Swedish Model and therefore takes into consideration the three key departments directing, scriptwriting and producing.

Gender statistics analysed for a new action plan

AFI is inspired by the Swedish system to publish gender statistics in its annual activity report. The latest publications show a stagnation of applications from women: 38% in scenario development, 34% in project development and 28% in project support. In the end, 44% of women received support for script development (+8 points) and 40% for project support (+13 points). However, there is a decrease in the number of women supported in project development from 41% in 2019 to 33% in 2020.

¹⁴ study not available at time of writing

¹⁵ <https://filminstitut.at/en>

¹⁶ <https://rm.coe.int/3rd-gender-equality-strategy/1680a0b254>

As of 1 July 2021, the Austrian Institute brought into force new guidelines aimed at achieving gender parity in production, development, and screenwriting by 2024. These new guidelines will be accompanied by third-party measures such as childcare schemes on film sets. The funding decision is based on the assessment of the project's qualitative content (artistic and commercial). The second selection phase is based on impact budgeting principles: the Commission will take into account gender equality in the teams of the proposed projects ("gender budgeting"). In fact, following a step by step system till 2024, for applications for funding in the areas of script development, directing and production, the distribution of funds will have to be parity between men and women in the various script writing, directing and production positions. Once a project has been selected, the Commission will ensure that the funds are distributed as evenly as possible among the female and male members of the team over a relevant observation period. In 2024, gender equality must be achieved, with a ratio of men to women of 50% of the total funds allocated, a 5% fluctuation margin will be allowed. These new guidelines will be accompanied by third-party measures such as childcare schemes on film sets.

BELGIUM

% of films by female directors: 24.40% (average 2016- 2020)

An affirmative action policy without quotas in Wallonia

In 2020, we saw that the Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie (CCA) had set itself the challenge of working to ensure that women submit more projects. Since 2016, the CCA has been giving priority to films made by women, with the same quality of application. For the first time this year, the Belgian CCA has managed to support applications for scriptwriting support (37% female applicants) and for directing support (35% female applicants) in an absolutely equal manner. Thus, the selection rates of applications were 21% for male directors and 39% for female directors. Compared to 2019, the centre also reports a very clear increase of 9 to 10 points in the number of applications submitted by women in feature films for directing and writing. In short films, the increase concerns each profession from writing to directing to producing. Finally, in documentaries, after the highest percentages in 2019 for the three professions, only the production profession increased by 2 points, while the others decreased significantly (-5 to -6 points).

As for the composition of the members of the Film Selection Committee who sat in 2019, there was an almost balanced distribution between women (47%) and men (53%). However, this can be qualified by niche, with a female predominance in feature films (57%) but a male predominance in short films (73%) and documentaries (56%).

In September 2020, during the BRIFF (Brussels International Film Festival), the CCA was also a partner in the PiTCH initiative, which aims to put film writers in contact with potential partners for their feature-length fiction film project (producers, broadcasters, sales agents, distributors, etc.) during a pitching session. Particular attention was paid to the respect of parity and the diversity of authors, without imposing quotas in the selection of projects or candidates. Thus, of the 19 projects selected, 47% were led or co-lead by women. The initiative should be repeated this year, according to the BRIFF website.

The CCA takes up the fight against gender stereotypes

This year, an academic study¹⁷ analysing the films nominated for the 2019 Magritte du cinéma from the perspective of gender and diversity was also conducted in Belgium. Led by Sarah Sepulchre, professor at UCLouvain and member of the Interdisciplinary Research Group on Cultures and Arts in Movement, this analysis established several findings: while certain categories of the population are found in the image in quantitative adequacy with what is observed in the population (e.g.: 49% of the characters are female in the films nominated for the Magritte 2019), other categories are almost absent from the screen. This is the case, for example, of non-heterosexuals, senior citizens (19% of the Belgian population) or people in precarious situations (16% of the population). In addition to these quantitative aspects, the analysis of the films nominated for the Magritte 2019 highlights the presence of many stereotypes in Belgian cinema. This concerns different categories of the population: women, young people, social classes, the Arab population, disabled people, etc. For example, characters with mental disorders are systematically portrayed by women. Furthermore, female characters are often the object of men's gaze, and their bodies are sensualised in contrast to their male counterparts. These observations are all the more striking if we analyse fiction films separately from documentaries. In fact, documentaries propose to show on screen people with more diverse ethnic origins and a less privileged social world. In fiction films, it is by analysing the secondary characters separately from the main characters that we can find a little more diversity.

In addition, the CCA organised two videoconferences this year that allowed several hundred participants to become more aware of diversity and gender issues in film writing, directing and production. The speaker, Iris Brey, a specialist in gender stereotypes, analysed three Belgian films from a diversity perspective: *Filles de joie* by Frédéric Fonteyne and Anne Paolicevich; *Lola vers la mer* by Laurent Micheli; *Losers Révolution* by Thomas Ancora and Grégory Beghin.

Since 2020, the CCA has also been working on setting up training sessions on gender-aware reading of scripts for the members of its advance payment committees. This day of awareness-raising on potential or apparent gender and diversity stereotypes in writing, directing and script reading should be organised in the autumn of 2021, in the form of workshops and plenary sessions aimed at writers and directors. Knowing that many of them are also members of the Film Commission, they will be able to make use of their knowledge to carefully read the projects submitted to the Commission but also in the way they write, direct and produce their own projects.

In addition, in the coming months, the Belgian centre wishes to tackle the issue of gender by broadening it to an approach on the global issue of diversity via the development of a Diversity Plan aimed in particular at precarious audiences or those from minority communities.

Finally, according to our contact at the Belgian Film and Audiovisual Centre, the new challenge for gender equality policies in 2021 is to have budgets and resources dedicated to this goal, given the health and economic crises of the last few months.

On the Flemish side, the Vlaams Audiovisueel Fonds is watching out

In 2020, the Vlaams Audiovisueel Fonds (VAF) announced the first phase of its action plan on gender and inclusion and devoted an entire chapter to gender issues in its annual report¹⁸. The data published was for the period 2018 - 2020. It can be observed that in 2020 the selection rate of projects led by women was globally equivalent to the rate of applications in fiction (26%) and

¹⁷ Full study [here](#)

¹⁸ https://www.vaf.be/sites/vaf/files/jaarverslagen/jv_2020_onl_2.pdf

animation (24%) but quite higher in documentaries (39% of applicants for 47% of supported projects).

According to the VAF, the selection committees and juries have equal representation and great attention is paid to the cultural and ethnic diversity of its members. This attention is also reflected in the choice of coaches and workshop leaders in the field of talent development, but also in the panels and speakers at VAF masterclasses and conferences.

The diversity approach is questioned for each application and the Flemish fund has been collecting data on the gender and age of all persons involved in a project application since 2015. In addition, the VAF actively asks for the involvement of scriptwriters from underrepresented categories (women, young people, cultural and/or ethnic minorities) in the writing teams of TV series.

In addition, a criterion for funding projects was recently introduced: each list of 3 projects must now contain at least one project involving a female writer and/or director. Lists of 4 or 5 projects must contain at least 2, while the participation of first-time directors and/or directors from a different cultural background is also encouraged, but it is not known to what extent.

BULGARIA

% of films by female directors: 17.20% (average 2016- 2020)

According to the Bulgarian Film Industry Act, the Bulgarian National Film Centre does not collect statistical data for gender themes and studies.

The centre did not inform us of any measures in place or plans to promote equal opportunities.

CROATIA

% of films by female directors: 25.20% (average 2016- 2020)

Croatia lays the foundations for future action

The Croatian Audiovisual Centre (HAVC) plans to include gender equality in the *National Program* defining the centre's priorities for the next four years. This is a high-level policy document with annual progress reports and therefore good news for gender equality in the audiovisual sector in Croatia. In addition, the centre tells us that it is actively involved in discussions at the European level, which should also inspire it to define its own future course of action.

In addition, the HAVC has established an informal working group to address concerns about gender-based abuse. This group, composed mainly of women active in the Croatian film sector, is expected to broaden its participation soon to reflect a better gender balance. The group is tasked with examining all aspects of the issue and is expected to make concrete recommendations, including the creation of a single anonymous point of contact for reporting abusive behaviour, as well as the provision of advice and workshops for all professional bodies.

In order to best implement an effective equality policy in the future, the Croatian Centre has also commissioned a study on gender balance which will - once completed - provide a baseline for any further actions or statistical production that may be undertaken. This study, led by three female authors, will be published in July 2021¹⁹. Its quantitative dimension covers all films receiving HAVC funding since its inception, while its qualitative part consists of anonymous responses from women and men in the sector to a series of questions. Without prejudging the conclusions of the study, one of the answers to the under-representation of women in Croatian cinema is likely to be the emergence of new generations of female directors and production managers. This would help to achieve a better gender balance in the projects submitted to HAVC for funding.

Finally, although HAVC has not yet implemented formal prescriptive gender equality policies, informal gender advice is routinely given to the artistic advisors reviewing and selecting projects. The HAVC has also ensured gender balance in the selection of its artistic advisors. Out of a total of thirteen, eight are women, including two of the three advisors for feature films.

CYPRUS

% of films by female directors: 22.20% (average 2016- 2020)

The Cypriot Ministry of Education and Culture did not answer our questions and we could not find any information on the subject of equal opportunities on their institutional website.

CZECH REPUBLIC

% of films by female directors: 24.70% (average 2016- 2020)

Implementation of statistical tools

In 2020, we saw that the Czech Film Center (CFC) produced its own statistics on funded and non-funded films in order to calculate the success rate of projects according to genre. The latest statistics show that male filmmakers have quantitatively always, and without exception, more films financed and supported by the fund. Furthermore, we note that although parity is clearly more balanced in the key positions of the documentary and animation film teams, fiction feature films are still predominantly male.

On the other hand, the institute told us that in the grants actually provided, the proportion of female directors is increasing slightly. This is still the case this year according to our contact, but we do not have the figures - reserved for internal use - to illustrate this statement.

Obstacles to the introduction of inclusive policies

Although the Council of the CFC, whose members decide on the awarding of grants, expressed for the first time in 2019 its support for the principle of equal opportunities for applicants potentially subject to discrimination (gender, ethnicity, etc.), the Czech Republic has not adopted specific policies towards women filmmakers.

According to our contact at the CFC - there are several reasons for this.

¹⁹ study not available at time of writing

Firstly, the decision-making process of the CFC is defined by Czech legislation in such a way that it is currently impossible to grant bonuses to applicants who meet certain equality measures. Therefore, the first and foremost obstacle of the CFC is its national legislation which prevents any form of official recognition.

Furthermore, as the CFC is rooted in a small film industry, its resources are limited. Thus, creating a special appeal to support women directors would diminish other areas of support, which are already underfunded according to our contact.

Finally, the socio-cultural barrier is also mentioned, with a general rejection of all types of quotas as unfair in the Czech Republic.

DENMARK

% of films by female directors: 25.90% (average 2016- 2020)

An action plan opting for gender mainstreaming

In 2020, we saw that the DFI aimed to achieve gender equality without using quotas and with the support of as many partners as possible from the film industry.

As early as December 2016, the DFI put in place an action plan²⁰ with the objective of having, in the long term, 50% men and 50% women applying for funding.

To achieve this, the Institute decided to implement :

- a gender mainstreaming policy, i.e. the integration of gender perspectives in all divisions of the Institute and the prioritisation of funding for projects that contribute to challenging stereotypes
- a regular dialogue forum with the main Danish professional organisations where new initiatives are discussed (e.g. qualitative analyses, mentoring programmes, charter).
- Statistical monitoring to produce and publish gender data on a regular basis.

Awareness raising at all levels

Since the beginning of 2020, with the aim of raising awareness and encouraging film professionals, the Danish Film Institute (DFI) has set up a report for all producers requesting support for the production of a film.

Thus, producers must now provide :

- the gender composition of the technical, creative and casting teams
- the salary distribution of the teams and the percentage of the pay gap;
- the number of dialogues - based on the final script - for each member of the cast, with regard to gender.

The DFI also conducts an awareness-raising policy - via training and workshops - for its employees and committee members involved in the distribution of support and funding. As part of this awareness-raising policy, the DFI published a report in 2018, intended for screenwriters, to provide advice on how to combat gender stereotypes in scripts.

²⁰ https://www.dfi.dk/files/docs/2019-09/KOENSBALANCE_dec_19_UK.pdf

Looking in detail at gender statistics

The DFI aims to achieve parity in applications for funding. In fact, they seek to increase the number of women directors in all categories where the number of female applicants is less than 50% the total number of applicants. Our contact at the Danish institute also shared with us some highlights from their latest report published last April:

- The DFI has the specificity of having two commissions. On the one hand, the Market Scheme concentrates on popular films with the potential to appeal to a wide audience and on the other hand, the Film Commissioner Scheme is more interested in more confidential art house cinema. Of the feature film projects receiving production support under the Film Commissioner Scheme in 2020: 46% are directed by women and 50% have a female producer. Under the Market Scheme, however, the trend is not as positive: only 14% of the selected projects are by women directors.
- In the New Danish Screen programme, which provides funding for the development and production of experimental feature films, there is a slight predominance of female directors, producers and scriptwriters (around 60%).
- Amongst documentaries, there is a gender balance in terms of directing and a predominance of women in production.
- The gender distribution among the actors in the films completed this year also remains balanced, both for feature films and documentaries.

Future lines of action

Finally, the Danish Institute reports that it is constantly developing new initiatives to improve gender equality and is actively involved in initiatives to combat sexual harassment in culture and film. The DFI's aim is to eventually be a true representative of Danish society in terms of gender and diversity. In this sense, its main challenge for the coming years is to increase the number of applications for funding from women.

ESTONIA

% of films by female directors: 24.80% (average 2016- 2020)

No policy, no statistics

The Estonian Film Institute (EFI) has no specific gender equality measures in place and does not publish any gender-disaggregated data although statistics exist internally. Thus - according to Fact & Figures 2021 - of the 29 Estonian films released between 2019 and 2020, only three are directed by women.

However, the EFI told us that it is scrupulous about ensuring parity in the commissions which allocate institutional funding. In addition, the EFI has more female employees than male. Finally, our contact told us that EFI, the Baltic Film and Media School and the Tallinn Black Nights Festival - three pillars of the Estonian audiovisual sector - are all run by women.

FINLAND

% of films by female directors: 31.10% (average 2016- 2020)

Effective and increasingly inclusive policies

In 2020, we saw that the Finnish Film Foundation (FFF) has a strong commitment to gender equality. The Finnish foundation has set up two programmes consisting of training, guides, statistics and better communication on inclusion issues.

One of the highlights was the publication in June 2020 of a study on employment and discrimination in the film industry showing that many women still face gender discrimination in the workplace and find it particularly difficult to get a job in technical departments.

Based on the results of this study, a working group with trade unions and organisations in the Finnish film industry was established, in order to come up with an action plan to address the disparities in treatment between women and men. However, due to the health crisis, this group has not yet been able to meet to start the work. Finally, the FFF will publish guidelines for the filming of intimate scenes in the summer of 2021, encouraging the use of an intimacy coordinator.

The FFF is satisfied with its current policies, which show very good results, and intends to keep its actions in force. Our contact also indicates that any new policy will most likely focus on inclusion and diversity on a wider scale. Indeed, the FFF is moving from parity to a more inclusive strategy that addresses the needs of all under-represented groups in the film industry. This includes collecting more detailed data on representation behind and in front of the camera, working with organisations and programmes that support immigrants and people with disabilities within the industry, and a series of articles on diversity from different perspectives²¹. Thus, the FFF's main challenge for the future is equal opportunities in all departments of the production and greater inclusion in all positions that make up a film crew.

Finally, over the last three years, the average share of films directed by women (out of all films receiving production funding) has increased to an average of 45% in 2020, compared to 29% ten years ago. For screenwriters, the proportion of women has increased from 36% in 2011 to 48% today. In terms of production, 42% of producers are women this year compared to 28% ten years ago.

FRANCE

% of films by female directors: 23.40% (average 2016- 2020)

Last year, we saw that the Centre National du Cinéma et de l'Image Animée (CNC) had announced a strengthening of its commitment²² on the occasion of the second *Assises pour la parité, l'égalité et la diversité*, co-organised with the 50/50 collective in November 2019.

²¹ <https://www.ses.fi/en/category/diversity-in-the-film-industry/>

²²

https://www.cnc.fr/professionnels/actualites/le-cnc-renforce-son-engagement-pour-la-parite-legalite-et-la-diversite-dans-le-cinema-et-laudiovisuel-francais_1083680

Internally, the CNC has applied for the double label Diversity and Professional Equality awarded by Afnor Certification²³. This label indicates the effective and voluntary commitment of an organisation to promote diversity / professional equality by preventing discrimination. In 2020, a questionnaire was also sent to all its employees to assess perceptions of discrimination. The CNC is also committed to image education and selection committees are made aware of the need to pay particular attention to the representation of women in projects.

Training focus on prevention and detection of sexual harassment

Despite the health crisis, since January 1, 2021, the CNC's subsidies are conditional on the compliance of the companies requesting them with specific obligations in terms of prevention and detection of sexual harassment. The inclusion of this conditionality in the CNC's General Aid Regulations was made at the Board of Directors meeting of October 2020, to come into action on 1 January 2021. In order to enable companies to meet their obligations, the CNC has decided to finance specific training sessions for employers in the film, audiovisual and video game industries, to assist them in the prevention and detection of inappropriate behaviour at all stages of the production and distribution of works: on location, in the studios, during promotion...

The organisation providing this training was chosen following a public procurement procedure: it is the European Association against Violence towards Women at Work (AVFT). This organisation, founded in 1985, is specialised and recognised for its action in the fight against gender discrimination and gender-based and sexual violence in the workplace.

The training courses have been held at the CNC since October 2020. They include two parts: a face-to-face session which deals with four essential themes (specific issues in the sectors concerned, legal framework of violence, burden of proof in this matter and employer's responsibility) and an e-learning session, structured around a question and answer exchange. If successful, the now trained professionals receive a certificate attesting to the completion of their course. As of 1 May 2021, 593 professionals and 80 CNC agents have completed the training.

It should be noted that in addition to these training sessions, the CNC has joined the creation by the Ministry of Culture, on the initiative of the FESAC (the federation of live performance, music, audiovisual and film companies in France), of a psychological and legal helpline for cultural professionals who have been victims of sexual and gender-based violence and harassment. This listening unit, operated by Audiens, is completed by a dedicated medical consultation at the Bergère Health Centre. This entire system has been operational since 15 June 2020. In addition, for each request for assistance, the producer responsible for the applicant must fill out a form in which they detail the measures they had put in place to meet their legal obligations (provided for in the Labour Code) in terms of preventing and fighting sexual harassment. This is a time for everyone to consider whether the measures put in place are relevant to their activity and organisation. This is an important time to implement a real policy of prevention and handling of complaints. There are many exchanges with the CNC teams.

The issue of parity is now a condition for CNC support to festivals and in agreements with the regions

²³ Afnor Certification is a French company that delivers, upon audit or evaluation, signs of confidence in the voluntary field as well as in the regulatory field.

This includes the parity of the presidencies and members of all the committees. The 52 active commissions in December 2020 at the CNC are composed of 1,141 members. In 2020, parity is once again respected in their composition with 51% women. The composition of the allocation board is therefore strictly equal in terms of both their chairmen and members.

Parity is also established within the various regional decision-making bodies as well as in the juries of festivals and schools. Indeed, in the framework of the agreements signed with the regions, the CNC now systematically includes a section devoted to gender equality. Negotiations for the 2020-2022 agreements include parity in the committees that select films supported by the regions, and special attention is required for women in front of and behind the camera. The CNC's support to festivals has been conditional on their signing a certain number of commitments, listed in the 50/50 collective charter.

In addition, in the framework of automatic aid, the CNC has introduced the parity bonus: since 1 January 2019, a bonus is granted to artistic film crews that have at least as many women as men in their main management positions. The aim is to encourage the employment of women in key positions in film production by awarding a 15% bonus to eligible films mobilising their automatic support. In 2020, a quarter (25.3%) of French-initiated films approved by the CNC are eligible for the parity bonus, compared to 22% in 2019.

An intergovernmental charter to fight against stereotypes

According to our contacts at the CNC, the fight against stereotypes is now the next project.

At the initiative of the Ministry of Equality between Women and Men, Diversity and Equal Opportunities and the Ministry of Culture, the CNC has participated in the creation and dissemination of the charter "10 commitments of the cultural and creative industries in favour of equality". The charter is presented during the Generation Equality Forum which takes place from June 30th to July 2nd 2021. This charter aims to fight sexist representations and to participate in the prevention of sexual and sexist violence in the cultural and creative industries. It is open to any type of organisation, public, private or non-profit, active in the cultural and creative industries. It is structured around five objectives and ten commitments.

Around one hundred companies and international networks have been identified, and the Ministry of European and Foreign Affairs has also drawn up a list of 36 countries in which cultural and creative industries are a priority, which will be recipients of the draft charter. The three ministers, Roselyne Bachelot (Minister of Culture), Elisabeth Moreno (Minister in charge of Equality between Women and Men, Diversity and Equal Opportunities) and Jean-Yves Le Drian (Minister of Europe and Foreign Affairs) have also signed a joint letter to present the text of the Charter to them.

In this context, the CNC will make new announcements regarding the conditions of insurance coverage for filming.

Image education and rehabilitation of female artists heritage

The challenges of image education are essential for opening up awareness and training the citizens of tomorrow. The proportion of films directed by women is gradually increasing in all the catalogues of the school system: school, college, high school students and apprentices at the cinema, which includes 300 films. 100 films in each of the catalogues, of which only 10% are directed by women. Each year, the 2,045 cinemas welcome 1.85 million pupils, i.e. 14.9% of the 12.4 million pupils in France, within the framework of image education schemes.

Over the next 4 years, 20 additional films directed by women will be added to the entire catalogue, i.e. 5 films per year. By 2024, more than 50 films directed by women will be available in these school

systems. In addition, special attention will be paid to the educational materials that accompany the work around the works, so as to analyse the representations of women.

The CNC is in the process of developing the value of women's work in cinema through its film heritage, with particular attention to the restoration and digitisation of their films. In 2020, out of 64 files supported, only 3 films were directed by women, i.e. barely 5% of the files. The low share of restored and digitised films made by women is explained - according to our contacts at the CNC - mainly by the fact that few films produced before the 2000s were made by women....

More and more statistics

The CNC's Directorate of Studies, Statistics and Forecasting continues to develop gender indicators in most of its publications²⁴. In 2020, 13 studies, summaries and reports included gendered indicators according to different approaches (employment, production, audiences, consumption).

In March 2021, an update of the study dedicated to the place of women in the film and audiovisual industries²⁵ was also put online on the CNC website. It includes an analysis of the number of women with projects submitted and supported by the CNC. A summary dedicated to employment in the regions²⁶ in the film and audiovisual sectors was also recently published, and presents a breakdown of employment by region according to the gender of the workforce.

GERMANY

% of films by female directors: 29.30% (average 2016- 2020)

Ambitious new law for 2022

At the German Federal Film Board (FFA), two major policy changes regarding gender equality will be announced soon with the adoption of the new Film Financing Act, which will be implemented from 1 January 2022.

Adoption of two structural gender equality measures:

First of all, the FFA's Director General or one of their deputies must now be a woman. For the time being, this is already the case as the deputy director general and head of funding is a woman. However, it is an important political sign that this practice is now enshrined in law. In addition, gender equality will now be prescribed for appointments to the executive committee and the board of directors.

Furthermore, the new German law explicitly takes into account the topic of diversity: *"In addition to gender equality, the FFA must now also expressly work towards taking into account the concerns of people with disabilities and concerns of diversity"*. In particular, this regulation gives the Management

²⁴ <https://www.cnc.fr/professionnels/etudes-et-rapports>

²⁵

https://www.cnc.fr/professionnels/etudes-et-rapports/etudes-prospectives/la-place-des-femmes-dans-lindustrie-cinematographique-et-audiovisuelle--mars-2021_141222

²⁶

<https://www.cnc.fr/documents/36995/151799/Synth%C3%A8se+du+CNC+N%C2%B017+-+L%27emploi+en+r%C3%A9gions+-+Mai+2021.pdf/e5d92843-aff1-aafd-8a5b-2b7f0a918e8e>

Board the possibility to work further on measures to promote diversity and inclusion within its policy competence. In this sense, the FFA plans to organize a diversity awareness workshop for the funding committee pool.

It is also worth noting that the FFA participated in the Dialogue Forums against Sexism, a ministerial initiative in cooperation with the organisation EAF Berlin. The aim was to exchange knowledge and good practices to prevent sexism and to develop recommendations for action in the fields of culture, media and public space. The FFA participated in the working group "Culture and Media" and contributed to the formulation of recommendations for action.

A study measuring the overrepresentation of men in the audiovisual sector and the persistence of gender stereotypes

In 2017, the institute commissioned a study on the gender distribution of the educational system and audiovisual professionals in Germany²⁷. Its main findings are that men are often overrepresented in German broadcasting and that gender stereotypes are a barrier for women in certain professions. Male alumni are also better represented in the labour market than their female counterparts.

The study identifies two main barriers to gender equality in the audiovisual sector: stereotypical prejudices and structural exclusion mechanisms. In response to the first, the study calls for the identification and the drawing of attention to these stereotypes in order to deconstruct them, while the second barrier needs to be addressed with real structural impulses.

This year, the FFA is also supporting a new study "Audiovisual Diversity", which focuses on gender representation in German film and television productions. This study will be published in autumn 2021.

Annual brochure to monitor the development of the figures

The FFA publishes an annual brochure²⁸ which shows, among other things, the gender breakdown of funding and applications in the areas of writing, directing and production for the entire funding year.

One of the things we can observe is that projects funded by the FFA and directed by women often have a lower budget. The study explains this by known factors such as the labelling effect: some women directors tend to ask for less budget, thinking that they will not be financed if their request for financing is too high, so they favour more financially accessible projects to have a better chance of receiving support. Professional disadvantages also arise for women as they are more frequently associated with less commercially successful genres. Furthermore, there is women's aversion - real or supposed - to risk, and more globally to all persistent gender stereotypes. Thus, women are rarely entrusted with large budgets. In Germany, the average budget for a film made by a woman is 3.8 million euros, while on average their male counterparts receive 2 million more.

This structural problem will have to be addressed in the future in a comprehensive and cross-sectoral way, according to the FFA's person contacted.

²⁷ <https://www.ffa.de/marktforschung-und-statistik-1.html?highlight=gender>

²⁸ <https://www.ffa.de/ffa-overview-1.html>

GREECE

% of films by female directors: 15.20% (average 2016- 2020)

Greek Film Center launches its first actions

Last year, the Greek Film Center (GFC) told us that it was not taking any action or producing any data specifically referring to gender. The situation has changed and the GFC is now planning to conduct research and statistical analyses on gender during 2021.

In addition, the GFC has introduced two programmes with specific provisions for ensuring a gender balance policy.

On the one hand, the Location Scouting Support Program, in force since April 2021, according to which the presence of women in the main departments is scrupulously taken into account in the criteria when evaluating projects.

On the other hand, since May 2021, the GFC supports already funded short film projects with an additional grant of €3,000 when at least eight of the following positions are held by women: director, assistant director, scriptwriter, producer, production manager, director of photography, camera assistant, grip, production design, costume design, sound recording, sound design, music, editing and colour grading.

In addition, since June 2021 the Greek Film Centre is monitoring the gender of directors in all its schemes, in an effort to encourage projects where the majority of the leads are women and hoping to succeed a more gender balanced conditions for grants.

HUNGARY

% of films by female directors: 23.10% (average 2016- 2020)

Internal provisions

The Hungarian National Film Institute (NFI) does not produce any statistics and does not plan any actions related to gender.

However, it has already set up an ethics committee and a whistleblowing system.

The internal regulations also allow stakeholders (including employees) to report concerns, so that the institute can become aware of and address wrongdoing. The prohibition of harassment and discrimination in employment are also specified in the internal regulations.

Finally, according to our contact, the NFI's training department strives - especially in the awarding of its grants - to promote women in the industry. In addition, the NFI also ensures that panels and speakers at its conferences are gender balanced.

ICELAND

% of films by female directors: 25.40% (average 2016- 2020)

Gender balance conditions for grants

In its application systems as well as in its internal evaluation guidelines by film consultants, the Icelandic Film Center (IFC) has placed a strong emphasis on gender issues. When applying for support, applicants are asked, among other things, to indicate the names and genders of all persons in creative positions in the team. If their project is supported, they must submit the actual list compared to the one originally planned, at the latest when submitting the final accounts to receive the final payment (in order to minimise tricks in the application process). This allows the Icelandic film community as a whole to have a more accurate idea of professional participation by gender to be able to rapidly amend the situation and so that imbalances can be addressed more speedily.

Bechdel for female characters

As part of internal procedures, IFC consultants are instructed, when reading and evaluating projects, to take into account the criteria set out in the Bechdel test and to check whether the creative content of applications favours multidimensional female characters in balanced numbers. Applicants are also encouraged to apply these same criteria to the content of their work.

In addition, the IFC produces annual data on grant applications and success rates by gender, mainly in Icelandic but also in English for key outcomes²⁹.

Gendered bonuses and the fight against the gender application gap through role models

As in many industries, the IFC receives far fewer applications from women - partly because of inequalities at the training stage - and needs to find new ways to encourage them. Part of the problem is that women filmmakers lack visibility as role models for young people. This year, the IFC has funded for the first time to encourage film literacy and sees this as a very important tool to inspire girls and young women through the exposure of female filmmakers.

The IFC has also proposed legislation to the Ministry that would allow projects to receive a 20% higher grant if at least one of the key positions is held by a woman: script, direction, lead/executive producer. This proposal, supported by women in the industry as well as the Film Council (an advisory body to the Minister), is under discussion at the Ministry and has not yet been adopted.

New film policy to be in place by the end of the year

This new policy³⁰ from the Ministry of Education, Science and Culture sets out the guidelines for Icelandic action until 2030.

There are several entries that directly address inclusion and gender equality:

- Strengthening the funding system to support a more diverse range of films and greater equality of opportunity.

The financial contribution to the IFC will be increased, with a particular focus on screenwriting as well as on greater diversity in project development and production and material for young audiences. This increase in funding for the IFC includes the promotion of gender equality in filmmaking.

- Strengthening and coordinating the support regime to stimulate the growth of the film industry.

²⁹ <http://www.icelandicfilmcentre.is/facts-and-figures/gender-equality/>

³⁰ <http://www.icelandicfilmcentre.is/media/skjol/200826-Film-Policy-Iceland-English-version.pdf>

Women's participation in filmmaking should be promoted through measures to encourage the enrolment of women at all levels of education.

- Improved economic indicators and availability of gender statistics

An information website - or data dashboard - should be developed to provide statistics and key performance indicators for the sector, as appropriate. Key figures on turnover, production, income, number of enterprises and export earnings, all broken down by gender, will be published and updated regularly. The aim of the scoreboard is to improve understanding of the economic impact and profitability of the Icelandic film industry.

IRELAND

% of films by female directors: 18.40% (average 2016- 2020)

An action plan and specific initiatives for female talent

As we have reported in previous editions of this study, in 2015 Screen Ireland adopted a six-point plan to encourage more women to apply for funding, which includes:

1. Collecting, publish and monitoring data on gender inequality;
2. Engaging with production companies and industry representative organisations to raise awareness of gender inequality and working with them on education and training initiatives highlighting unconscious bias in creative decision making;
3. Improving the skills and capacities of creatives in relation to diversity and equality issues;
4. Continuing to train and mentor initiatives through Screen Training Ireland;
5. Supporting initiatives in schools and higher education to promote equality in Irish culture.
6. Working with project funding partners to promote gender equality and diversity in publicly funded film content.

This year, in order to continue and deepen this action plan, our contacts at Screen Ireland shared with us a number of gender-focused funding initiatives adopted within their institution:

- POV³¹: A funding and training programme exclusively for female talent.
- Enhanced production funding for women's feature films³².
- Focus on the development of women-initiated feature films.
- Promotion and dialogue focused on female talent.
- Appointment by the Screen Ireland Board of a new Gender and Diversity Sub-Committee which will consult with external bodies. The sub-committee will establish standing policies and guidelines for the application process and funding arrangements and be responsible for their implementation and enforcement.

These direct funding initiatives aim to encourage and support more female applicants and to support female talent.

Tracking statistics

³¹ https://www.screenireland.ie/images/uploads/general/POV_Guidelines_APPROVED.pdf

³² <https://www.screenireland.ie/gender-and-diversity/ifb-gender-statistics/enhanced-production-funding-for-female-talent-other-funding-schemes/>

Screen Ireland also publishes an annual review of the number of applications for funding that include a gender dimension³³.

Of the applications for projects in development for 2019, 18% are female applicants and 25% are female supported, in scripted projects the figures rise from 33% female applicants to 37% female supported and in production 47% female applicants and 55% female supported.

In terms of grant applications for projects in production in the same year, female directors represent 27% of the winners (+6 points compared to the proportion of female applicants), female scriptwriters 43% (+5 points) and female producers 69% (+13 points).

In terms of evolution of the figures, Screen Ireland has also published a report entitled "*Gender Breakdown - Projects Produced 2015/6 and 2019*"³⁴ highlighting the evolutions in the projects produced in 2015/2016 and 2019. It shows that between 2015 and 2019, the proportion of female directors has increased from 10% to 38% in the projects produced. The proportion of female screenwriters rose from 27% to 43% and the proportion of female producers from 63% to 69%.

ITALY

% of films by female directors: 12.70% (average 2016- 2020)

A law to favour women filmmakers... with no effects so far.

Since 2016, a new film law has been passed in Italy. It aims at reforming the whole system of financial support granted in the audiovisual sector. These decrees include measures in favour of productions made by women (cinema, television, web). In particular, a points system will be introduced to reward projects whose creative team is mainly composed of women, especially if a female director is involved.

Even if - since the application of the new system - the Italian Ministry of Culture has noticed an increase in applications for films directed by women compared to the previous system, there has been no increase in the number of female directors since 2017, which remains very low and stable. The challenge for the Ministry is therefore now to increase the representation of female voices, mainly in the field of filmmaking.

Raising awareness through a specific call for projects

In addition to encouraging projects where the majority of the leads are women and monitoring the gender of scriptwriters in all its schemes, the Italian Ministry of Culture has recently set up a call for projects on the theme of violence against women. This call is the only one in which parity between male and female directors has been achieved.

Statistics to monitor non-evolution

The Italian Ministry of Culture is outsourcing a report on the impact of this 2016 law³⁵. In this report, the gender of directors as well as representatives of companies benefiting from their support programmes (including exhibitors and event organisers) is monitored. Our interviewee indicated that

³³ <https://www.screenireland.ie/about/research-data/> (*Gender Statistics's* section)

³⁴

https://www.screenireland.ie/images/uploads/general/Gender_Breakdown_-_Projects_Produced_2015-6_and_2019.pdf

³⁵ <http://www.cinema.beniculturali.it/uploads/VI/2021/valutazione-impatto-legge-220-2016-anno-2019.pdf>

she continues to see a gender imbalance that becomes more pronounced the closer one gets to the market (especially in distribution).

LATVIA

% of films by female directors: 26.80% (average 2016- 2020)

Our contact at the National Film Centre of Latvia (NFCL) informed us that the situation was unchanged from last year and that the centre had not adopted any measures related to gender equality. In fact, according to our interlocutor, the issue is, in a way, "minor" in small countries and small industries because the competition between professionals is not as strong. She also reminds us that the Latvian centre is headed by a woman - Dita Rietuma - as is the position of deputy and production manager. In addition, two thirds of the experts allocating funds to film projects are women.

Gender statistics

This year, however, the NFCL analysed the percentage of men and women in key positions in feature films and animation released in the last six years. The percentage of male professionals is higher overall, however, the figures are almost equal in production, which means that female producers also surround themselves with more men.

The Latvian centre has also carried out a study comparing the statistics of applications and projects funded in the film production funding competition. It shows that for both fiction and documentary films, women are statistically winners when comparing applications to selected projects. In fiction, the 28% of female applicants represent 75% of the selected projects and 67% of the total budget allocated. In documentaries, 37% of the applicants represent 50% of the supported projects and 53% of the total budget allocated. Finally, in animation, the figures are less encouraging with 50% of female candidates for only 33% of the selected projects and 0.7% of the total budget allocated.

LITHUANIA

% of films by female directors: 16.90% (average 2016- 2020)

Comprehensive action against sexual harassment

In 2019, the Lithuanian Film Center (LFC) conducted a project for the prevention of sexual harassment in the film industry. This project took the form of a survey and a workshop after which recommendations for action were forwarded to the Lithuanian Film Center. In addition, with the help of specialists, training sessions are ongoing on the identification of sexual harassment and possible prevention methods for establishing a creative and working environment intolerant of sexual harassment.

In all government funding agreements signed by the LFC, a new clause has been added, which commits the film project manager. On the LFC website a section entitled "A safe environment without sexual harassment" has also been created. Its aim is to systematise information on sexual harassment, its spread and its prevention for employees in the industry. This section also provides victims with information on where to seek help, examples of good practice and encourages film companies to take responsibility in this regard. Since our last contact last year, the LFC has received several requests to continue its workshops and expand its training programme. It seems that this

training encourages discussions on this topic in Lithuania. Therefore, new workshops will be organised this year.

Plans for further action

In addition, the LFC will soon cooperate in an international project on the analysis of social (gender, ethnicity, diversity) and democratic values on digital film and television platforms, with Sweden, Norway, Spain and France.

Finally, according to our contact, the next challenges for the LFC are the gender pay gap and ensuring a safe and equal environment for all in every film production company in Lithuania.

LUXEMBOURG

% of films by female directors: 13.00% (average 2016- 2020)

Establishment of a fund to support women directors with Screen Ireland

In 2020, we learned that the Film Fund Luxembourg (FFL), in conjunction with Screen Ireland, had set up a fund to address the disparities in gender distribution within the Luxembourg and Irish film industries. The total budget of this economic aid was one hundred and twenty thousand euros for the pilot year (2019). The FFL and Screen Ireland supported three women's projects out of the five submitted that year. The initiative is still too new to see any changes. However, according to our contact, following the introduction of this measure, the FFL has seen an increased interest and awareness of the issue.

In addition, the FFL is a partner in the Diversity International Production Fund, initiated by Anna Serner of the Swedish Film Institute and Bero Beyer of the Netherlands Film Fund. The project is currently in the development phase and will be implemented in early 2022.

At the national level, the FFL is also considering with its local channel RTL Luxembourg, to launch a call for projects for series (fiction/animation) in development that would pay particular attention to diversity, parity and inclusion.

A regulatory policy is being put in place

While the FFL regularly encourages producers to submit more projects written and/or directed by women, the FFL Selection Committee decided in January 2020 that in direct competition, for two projects of equal quality, "a project submitted by a female director takes precedence over that of a male director".

Furthermore, Luxembourg regulations currently limit the number of projects a producer or production company can submit per calendar year (to be verified). According to our interlocutor, the FFL is currently adjusting its rules and considering allowing a higher number of projects when they are carried by women.

Finally, as Luxembourg is the country of co-production, the FFL aims above all to increase the number of co-productions made by women who apply for FFL support. This objective must therefore be part of a cross-border effort involving the different co-production countries.

Furthermore, according to our interviewee, the visibility and representation of all women working behind the camera, beyond female directors, should be improved.

First national statistics expected by the end of the year

The FFL is working with a national association of women producers on a gender-based statistics project. The figures are being analysed and prepared but have not yet been published. An event to present the study is planned for the end of the year, in the framework of an event initiated by the Filmbüro Saarland.

In addition, the new electronic project submission platform of the FFL, in place since mid-2020, allows the collection of certain data on the gender of the applicants (applicant, filmmaker, etc.) at the time of submission of the projects, which will be very useful for the compilation of more comprehensive statistics.

MACEDONIA

% of films by female directors: 10.00% (average 2016- 2020)

The North Macedonia Film Agency did not answer our questions and we could not find any information on the subject of equal opportunities on their institutional website.

MALTA

We do not have figures on the % of female directors in Malta

The Malta Film Commission did not answer our questions and we could not find any information on the subject of equal opportunities on their institutional website.

MONTENEGRO

We have no representative figures on the % of female directors in Montenegro

A declarative will to commit to more equality

In Montenegro, the importance of gender equality is recognised in the National Programme for the Development of Montenegrin Cinematography 2018 - 2023, which states that all actions should be taken to improve the position of women in the Montenegrin film industry, both in front of and behind the camera.

In 2019, the Film Centre of Montenegro (FCM), in collaboration with the Faculty of Drama, conducted a study on gender equality in the Montenegrin film industry. This study will soon be followed by a second one which will seek to identify the representation of women in contemporary Montenegrin cinema. In addition, although the GCF collects gender-disaggregated data, the Centre keeps it for internal use.

In the calls for co-financing of projects, the CMF has also introduced special criterion giving priority to projects with female screenwriters.

The GCF is also waiting for a budget to organise a special call for the co-financing of film projects directed by women or dedicated to women.

Finally, the GCF communicates its wish that women and men be equally represented as decision-makers or experts in the process of allocating funds for projects. However, the GCF study shows that this is not yet the case in practice: the fund allocation committees in Montenegro are not yet equal: 70% men against 30% women at the GCF and 83% against 17% at the Ministry of Culture.

NETHERLANDS

% of films by female directors: 31.00% (average 2016- 2020)

A Diversity and Inclusion strategy with a gender dimension

At the Netherlands Film Fund (NFF), gender equality is an integral part of the diversity and inclusion strategy. Thus the NFF's aim is to include all dimensions of diversity in policies and decisions, as well as within their institution itself.

The NFF's diversity and inclusion policy includes many actions:

- Since 2017, an assessment on the contribution to diversity of projects applying for grants as well as the inclusion and diversity criterion in the allocation of grants and feedback to applicants on this by committee members are in place.
- Diversification of the committees that analyse the projects. Currently 4 out of 9 consultants are women and 3 out of 9 have a bicultural background;
- Organisation of training courses on unconscious bias;
- Financial support for the national hotline dealing with unwanted and inappropriate behaviour in the performing arts, film and television sector.
- Collaboration with Colourful People, a diversity-focused recruitment team specialising in the recruitment of decision-making positions.
- Targeted contributions to diversity activities including a partnership with the Anti-Racist Task Force for European Cinema (ARTEF).
- Creation of an internal steering group in January 2021 to coordinate activities and actions at policy, financial and organisational levels. Currently, at all three levels, concrete actions are being implemented in collaboration with different divisions of the NFF. These include revising the language used in all communications, establishing criteria and monitoring and evaluation procedures to check the concept of diversity and inclusion, organising discussions on the subject for the whole NFF, identifying possible blind spots within the organisation and creating a safe space for exchange on the subject.

Sustainable statistics and encouraging figures

The NFF publishes the ratio of women to men directors, scriptwriters and producers in its annual report. In 2020, 36.8% of funded projects were directed by women, while 41.4% had a female producer and 42.4% a female screenwriter.

New action lines under development for the period 2021-2024

The fund works on 4-year policy cycles, so the next lines of action will be considered during 2021. In this sense, our contact at the NFF indicates several future lines of action related to diversity and inclusion:

- New support programmes are being developed, focusing on underrepresented groups in the film sector and/or in society.
- A Diversity & Inclusion database for the Dutch film sector is currently being developed in collaboration with several external organisations, funded and supported by the Film Fund.
- The NFF is supporting - financially but also through the provision of data and contacts - a research project by Vrouwen in beeld (translated: Women in the picture) assessing the representation of women in the Dutch audiovisual sector.
- A European Diversity & Inclusion support programme is also being developed in collaboration with other European film funds and agencies.
- In its last policy period 2017-2020, the NFF did not set requirements for grant applicants (quotas) or create incentives to promote diversity in crews and productions. For the period 2021-2024, the NFF will explore how to further stimulate this.

In the context of this future perspective, our contact at the NFF points to the main challenges regarding inclusion and diversity that the NFF will have to face. On the one hand, the challenge of fair remuneration for all professionals in the Dutch film sector.

On the other hand, the implementation of real equality in terms of diversity and inclusion in front of and behind the camera. And finally, the agreement of full support from the film sector, which is necessary to collectively make changes.

NORWAY

% of films by female directors: 32.80% (average 2016- 2020)

A multifaceted and ambitious five-year action plan that is bearing fruit

In order to achieve its gender goal, the Norwegian Film Institute (NFI) has been developing an effective five-year action plan for inclusion and representation in Norwegian film and film culture since 2019 entitled *Relevance. Audience. Sustainability* with five major objectives:

1. To transform the Institute into an open, accessible, fair and inclusive organisation;
2. To ensure that Norwegian films reflect society in such a way that different social groups feel represented;
3. To ensure that films reach all levels of society by stimulating inclusive distribution;
4. To encourage wider recruitment with targeted talent development;
5. To ensure that more social classes are reached.

Thus, in order to achieve its objectives, the NFI has developed several specific actions:

- To make the award of grants conditional on diversity standards, i.e. requirements for inclusion and representation on screen, behind the camera and in audience development.
- To implement a diversity mainstreaming policy, i.e. make diversity a priority criterion in all programmes and in the evaluation of projects.
- To maintain moderate positive action measures, i.e. gender quotas, and continue to aim for 50/50 in the allocation of grants.

- To establish a development programme for filmmakers from under-represented groups. This programme will be modelled on the UP filmmaker development programme (2018/2019), which the NFI has created in collaboration with Talent Norway. Through UP, 12 directors and producers are offered scholarships, professional workshops, process meetings, coaching and funding.
- To continue to produce data: an annual gender balance report, a separate diversity report and audience mapping, to examine whether Norwegian film reaches and is perceived as relevant by different groups in Norwegian society.
- To develop a joint strategy with the regional film centres, the Sámi Film Institute and Talent Norway for the recruitment of talent from underrepresented groups.
- To organise courses and seminars on unconscious bias and discrimination in the world of work, on issues of inclusion and representation.
- To maintain existing measures on reporting and prevention of harassment.

Our contact at the NFI tells us that the plan has been delayed due in part to the health situation, so the mid-term evaluation scheduled for 2021 has not yet been conducted. However, most of the measures described above have now been launched and very good results have been observed with regard to gender equality.

In addition to the measures in the action plan, the NFI established a Diversity Ombudsman in 2020, which, among other things, helps to ensure that diversity and inclusion are an integral part of the NFI's activities. To ensure better dialogue with under-represented groups and to ensure that the NFI's overall inclusion work and the various inclusion measures are accurate and targeted, the institute has also established a regularly consulted reference group. In addition, on a day-to-day basis, the NFI pays particular attention to the selection of its lecturers, suppliers, consultants and service providers. It develops a strategy to diversify its workforce, implements training to combat stereotyping, maintains a safe working environment and prevents violence, in particular sexual harassment or other criminal behaviour. This last point is a requirement for funding recipients.

Encouraging statistics

The NFI's goal is to achieve a permanent 50/50 split between men and women receiving development and production support. After achieving this target in 2018, the proportion of women among NFI production grant recipients was above 50% for the first time in 2019 for a total of 52%. In 2020, however, the proportion of women decreased to 46%. This is also reflected in the proportion of female grant applicants (41% in 2020). According to the NFI, this is not due to structural changes in the sector, but rather to natural variations from year to year. However, the NFI is closely monitoring this development - and is keeping a close eye on it.

Challenges for the future

According to our contact at the NFI, there are two major challenges in the future work on gender equality and diversity.

On the one hand, there is the challenge of diversity, knowledge and skills in decision-making positions. Indeed, the grasp of diversity issues is still too weak, both in the film industry and in the film bureaucracy, and there is a need to develop the sector in this respect in the coming years.

On the other hand, it is necessary to measure diversity in order to monitor developments in this area and to be able to assess how successful institutions are in creating a more diverse film industry. However, measuring diversity on a creative level is a challenge, especially as constructing good categories (of gender, ethnicity, age, sexual orientation, class...) is not an easy task, as there are no fixed definitions of what they should include. In addition, any processing of personal data must have

a legal basis in order to comply with Norwegian law. For example, the NFI is currently working on methods to measure diversity in its grant management.

POLAND

% of films by female directors: 19.60% (average 2016- 2020)

A more equal institute

Last year, we saw that five public debates had been held during Polish film festivals since 2015 and that these had led the Polish Film Institute (PFI) to impose a certain percentage of women among the expert committees responsible for awarding or not awarding grants to film projects. Thus, for the past three years, at least 50% of the members of the selection committees advising the PFI's Director General on decisions regarding film projects have been women. In addition, now at least 35% of the experts must be women and at least one woman on the expert panels (usually composed of three members). Finally, according to our contact at the PFI, almost all management positions at the institute are held by women.

Encouraging measures

Our contact at the PFI indicates that since 2020, meetings covering a number of issues, including equality issues, have been organised as part of a dialogue with representatives of the Polish film industry.

One of the elements resulting from this forum is the ongoing work on good practice in the film industry. The aim of the code is to combat violence and bullying, and to ensure equality on the set and throughout the work on the film. The recommendations of the representatives include the creation of a place where women can get free legal and psychological assistance.

In addition, the PFI has also developed its research area and introduced a requirement for producers to include reports on equality issues in agreements submitted to the PFI at the end of a film's development.

Finally, the PFI plans to complete its statistical study on the issue of women's participation in film production for the last five years by the end of the year and will therefore have accurate figures available next year.

PORTUGAL

% of films by female directors: 19.60% (average 2016- 2020)

Points system, bonuses, statistics and a jury moving towards parity

Since 2018, the Portuguese Film and Audiovisual Institute (ICA) has implemented a scale system to prioritise films by female directors and their funding.

In the screenwriting and project development support programmes, the ICA also grants a 10% bonus for projects with at least 50% female authors. Since its introduction in 2018, 14.9% of the applications submitted to the ICA were eligible for this bonus. In the end, 5 of the 34 projects supported by the ICA obtained this bonus, i.e. 14.7% of the projects. Furthermore, we note that the

ICA tends increasingly towards gender equality in the composition of its jury members deciding on projects receiving financial support. Thus, there have been improvements each year, culminating in 2021 with 41.4% of women members of the jury, which is 8 points more than in 2018.

The ICA also produces gender-disaggregated statistics on the percentage of female directors applying for writing grants, the composition of commissioning juries and the number of female directors distributed to cinemas.

Our contact at the ICA also informed us that they are currently planning their funding programmes for 2022, looking at ways to promote not only gender equality, but also diversity and inclusion in Portuguese film and audiovisual.

ROMANIA

% of films by female directors: 18.40% (average 2016- 2020)

No politics, no statistics and no records

To date, the Romanian Film Center (RFC) has no plans to implement a gender policy to develop parity in film.

However, it is noted that

- that the staff of the institution is composed of more than 50% women.
- a debate on equal opportunities in the Romanian film industry was organised during a Eurimages Committee meeting in March 2019. On this occasion, gender statistics covering the period 2007-2017 were presented by the RFC. However, our contact tells us that the RFC is not in a position to continue producing these statistics.
- there is a very strong evolution in the proportion of female directors in 2018, which we cannot explain rationally.

Furthermore, as far as the funding of projects is concerned, the selection committee's decisions are made without knowledge of the gender of the talent, whether it is for directing, writing or producing. Thus, the selection is made without gender bias.

RUSSIA

% of films by female directors: 20.00% (average 2016- 2020)

Russia did not respond to our questions and we could not find any information on the subject of equal opportunities on their institutional website.

SERBIA

We have no representative figures on the % of female directors in Serbia

No policy or statistics

The Film Center Serbia does not have any specific measures in place for gender equality and does not publish any gender-disaggregated data.

SLOVAKIA

% of films by female directors: 17.40% (average 2016- 2020)

No policy or statistics

The Slovak Film Institute (SFI) has no specific measures in place for gender equality and does not publish any gender-disaggregated data. However, this is presented to us as related to the fact that the Slovak institute is not a funding body and 'only' promotes Slovak cinema and filmmakers.

The institute nevertheless insists that it is constantly working to highlight projects by women and to cooperate with European Film Promotion (EFP) and international film festival initiatives promoting gender equality.

SLOVENIA

% of films by female directors: 8.00% (average 2016- 2020)

First steps towards gender equality

The Slovenian Film Center (SFC) introduced a gender dimension to its policy during 2018 by commissioning a study on the presence of female directors in the period 1995-2017. The study was presented for the first time at the event entitled "*Women in Film: A Gender Issue*" as part of the twentieth documentary film festival held in March 2018 in Ljubljana.

In addition, the SFC has introduced more parity in the composition of its selection committees (at least one woman out of three members) and is raising awareness of unconscious biases among its members. To this end, application forms have also been improved with requirements to specify the gender of people in key positions in the film crew and cast.

Closely monitored statistics

Each year, the SFC assesses applications and projects supported within its programmes according to gender at the level of director, production and script. The results of the evaluation are included in the SFC's annual report³⁶. Overall, since 2017, the percentage of female directors in feature films has increased from 12.7% in 2017 to 16% in 2020. Furthermore, Slovenian trends over the last four years show that more female directors are applying for their first film. This is encouraging information for the future, indicating the emergence of more female directors, but it may also be an indicator of the difficulty for female directors to establish themselves on a long-term basis after their first film. In the last four years, only 8 women directors have applied for the feature film programme, which represents only 10% of the projects submitted. Only two feature films (8%) directed by women were selected. In the first feature film programme, on the other hand, there are more female directors with 4 feature films in the last four years, representing 58% of the first films selected.

³⁶

https://www.film-center.si/media/uploads/froala_editor/files/SFC%20katalog%202018_F&F_AEsQhHj.pdf

Despite a large male dominance in the production and scriptwriting fields, our contact at the SFC tells us that female producers and scriptwriters have better success rates in the selection programmes and competitions than their male counterparts.

Ambitious goals for the future

In line with the SFC's strategy for the period 2020-2024, the centre will examine possible measures and incentives to establish a level playing field for filmmaking, regardless of gender. One of the first steps towards equal creative conditions is specific support for filmmakers who are parents or will become parents. The Slovenian centre will therefore endeavour to include, among the eligible costs of supported projects, those that facilitate the working conditions of filmmakers with young children. The objective of the SFC in the strategic period 2020-2024 is to have a higher percentage of projects by women filmmakers in the field of feature films, first films, short films, script development and project development. However, this is necessarily linked to the share of projects submitted by women which itself depends on a stimulating production environment for women filmmakers.

The challenges are to

- raising awareness of gender equality among filmmakers and the public
- supporting and producing projects that encourage women's creativity in filmmaking,
- promoting actions to prevent gender-based violence and gender stereotypes.

SPAIN

% of films by female directors: 17.70% (average 2016- 2020)

Action on all fronts

In Spain, Article 40 of the Ley del Cine of 28 December 2007 provides for parity in the representation of women and men on the selection and funding committees of the Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA). In the article 19, ICAA is given the mission to put in place measures to promote gender equality in original audiovisual productions. Article 25 and its scale of points also stipulates that the commissions awarding grants must take into consideration the parity in the representation of women and men among directors and scriptwriters. In this respect, the presence of women in the technical team and in the direction of the film allows additional points to be awarded.

Since 2011, we also saw that the ICAA had set up a certification system with the label "specially recommended for the promotion of gender equality" as well as a database showing the grants awarded to different projects, according to the gender of the director.

This desire to put gender equality at the heart of the current production of Spanish films is concretely reflected in the level of financial support allocated to projects led by female directors.

On the one hand, Spain has established **quotas on funding for films made by women**. In ICAA's general support of feature films, the part of the annual budget reserved for projects led by women represents at least 20% of the total budget for 2020, 25% for 2021 and it will be at least 35% of the budget for 2022. In selected feature films, as well as for short films, this share of the minimum budget allocated to projects by female directors already amounts to 35% of the total aid budget. Films made by women only are qualified by national regulations as "difficult projects", so they receive up to 75% in financial assistance.

The tax incentive is another means put in place to take concrete action for more gender equality behind the camera: since 2020 the amount of tax deduction which was at most 50% of the total production cost of a film can be increased up to 75% for productions that include a female director.

This year, the ICAA has introduced gender criteria in other support lines. For the first time, in 2021, support to film festivals will take into account the participation of women in the organisation and selection of women's projects. Similarly, distribution support will give extra points in 2021 for the distribution of films made by women.

In terms of statistics this year, 44% of the selective support for feature film production was awarded to women directors. It is also noted that 39% of the 41 projects supported in 2020 had a female screenwriter. As for general production aid, there has been a steady increase in the number of female filmmakers benefiting over the last four years, with the rate rising from 8% in 2017 to 34% today. The same is true for screenwriters - apart from a peak of 46% of scripts written by women in 2018 - from 16% female authors in 2017 to 26% today. The ICAA also contributes to the annual reports of CIMA (Asociación de Mujeres Cineastas y de Medios Audiovisuales) on the situation of women in the audiovisual sector³⁷.

The next challenges for the ICAA in terms of gender equality lie firstly in maintaining current policies and secondly in producing even more comprehensive data reports to monitor these actions more closely. Finally, intersectionality and diversity are also important issues for the ICAA and it is hoped that this will be further developed in the future. Given the ambition of the measures adopted by the ICAA, we await the new figures to see if its policies begin to bear fruit.

SWEDEN

% of films by female directors: 33.60% (average 2016- 2020)

A cross-cutting action anchored since 2013

The gender equality perspective permeates everything that is done at the Swedish Film Institute (SFI): from production funding to the selection of films to be promoted from the archives to the recruitment of staff. One of the SFI's goals is to lay the foundations for gender equality in film production, a task that can only be advanced through concrete action plans.

Thus, so far, the SFI has put in place :

- A website to combat the invisibilisation of Nordic women directors, in collaboration with five other film institutes: Nordic Women in Film.
- The Moviement mentoring programme launched in 2013.
- Initiatives to develop young women's interest in film: highlighting role models, setting up training, competitions, regional talent hunts and film camps.
- An initiative to promote female screenwriters launched in 2019. Of the ten projects in the first phase, four received additional support in 2020 to continue their work. This spring, all four projects presented versions of their scripts ready for possible work with production and direction. The outcome will be followed up in 2021.
- A research project to study the structures of the film industry.

³⁷ <https://cimamujerescineastas.es/informes/>

- Qualitative studies on the types of films women have the opportunity to work on (budget, type of production, etc.).
- A page entirely dedicated to its gender equality policy on its website.

According to our interviewee, the next challenges for the SFI are to broaden their work on gender equality to include an intersectional perspective where racism and other grounds of discrimination are clearly included.

Detailed annual statistics

The Facts and Figures 2020 document³⁸ contains seven pages of statistics broken down by gender. They show, among other things, that the share of SFI-funded feature films directed by a woman is 64%, 6 points higher than in 2019. The SFI's action is even more visible when comparing this figure to the fact that only 25% of all feature films released in Sweden in 2020 were directed by a woman, even though this year there has been a higher proportion of women in the positions of screenwriter and director in Swedish feature films, compared to 2019.

The facts and figures document also shows the percentage of films that pass the Bechdel test, the percentage of those written and produced by women or that contain a female lead.

In addition, in 2020, the IFC published a new report on gender equality: *Which Women? Gender Equality Report 2019/2020*³⁹, which is a qualitative study that examines how age and race affect the working conditions of women in the Swedish film and television industry. The report states that the industry risks losing relevant talent and missing out on important stories by continuing to reproduce stereotypical social images. The SFI therefore concludes that diversity and representation have untapped potential in Swedish film, both commercially and qualitatively.

SWITZERLAND

% of films by female directors: 25.90% (average 2016- 2020)

Commitments and objectives of the Swiss Federal Office of Culture

Since 2015, the Federal Office of Culture (FOC) has committed to several measures to implement cultural diversity. These include:

- To make a systematic, comprehensive, annual and sustainable survey of data concerning the gender distribution of financial support.
- To analyse this data, to develop equality tools for the Swiss film industry with the participation of national and international specialists and to adopt special measures to promote films made by women.

Thus, as seen last year, the FOC has set itself the following target in the 2016-2020 funding regime for Swiss film creation:

³⁸

https://www.filminstitutet.se/contentassets/9542cd3b55da496b971c120f847c3c4e/filmaret-i-siffror_2020_highres.pdf

³⁹

<https://www.filminstitutet.se/globalassets/2.-fa-kunskap-om-film/analys-och-statistik/publications/other-publications/which-women---gender-equality-report-19-20.pdf>

The proportion of men and women that appears in the applications submitted must be reflected in a balanced way in the projects supported.

In order to achieve this goal, applications from female authors will be given equal priority in scriptwriting support and project development support.

In the case of directing and post-production support, films made by women may be given preference, if of equal quality.

The FOC claims to have achieved its objectives since 2016: the proportion of projects supported with women directors or screenwriters corresponds to the proportion of projects submitted in the selective grants.

In addition - the main challenge for the near future according to them - the FOC is committed to ensuring equal pay with the professional associations. Thus, producers receiving funding from the FOC must now sign a declaration in which they confirm that they have put in place equal pay measures within their structure, as well as measures against sexual harassment.

The OFC has also made the cost of care services for children and other dependents eligible for production budgets.

Production of annual gender-disaggregated statistics

The FOC produces gender-disaggregated statistics within its annual activity report⁴⁰. For example, in 2019, 31% of the applications submitted were submitted by a female director for 38% of the projects supported but with only 25% of the financial resources allocated.

In September 2020, the FOC also published the report *Gender map resultate 2017-2019*⁴¹, which deals in particular with the gender distribution of the film teams of Swiss films. Thus, it can be observed that some 35% of Swiss feature films are produced by women, while almost 30% of films are directed by a woman. Similarly, about one third of the screenplays were written by a woman.

Finally, in August 2021, the FOC will publish a comprehensive study on gender equality in the Swiss film industry. The effectiveness of these gender equality measures and recommendations for further measures will also be analysed in this study.

TURKEY

% of films by female directors: 9.40% (average 2016- 2020)

Sinematurk did not respond to our questions and we could not find any information on the topic of equal opportunities on their institutional website.

⁴⁰ <https://urlz.fr/fXiM>

⁴¹ <https://urlz.fr/fXju>

UNITED KINGDOM

% of films by female directors: 16.90% (average 2016- 2020)

The British Film Institute's (BFI) targets are based on the proportion of the UK's working age population - and therefore aim, by 2022 to:

- Fund as many projects by male directors as by female directors.
- Fund 20% of projects by people who identify as racial minorities.
- Fund 12% of projects by people with disabilities.
- Fund 10% of projects by people who identify as LGBTI+.

The Diversity Standards policy

The Diversity Standards⁴² adopted in 2016 remains the flagship policy of the British Film Institute, as - according to our contact - they encompass and address all areas of diversity and inclusion. Indeed, the BFI believes in embedding holistic, long-term policies that are monitored, adjusted and modified over time.

As a reminder, here are the standards included in the Diversity Standards programme:

- Standard A "Representation, Themes and Narratives on Screen" addressing these themes as well as challenging stereotypes on film.
- Standard B "Creative Direction and Project Team" addressing inclusion in the composition of project teams particularly in key positions.
- Standard C "Industry Access and Opportunities" encouraging training, job sharing, promotions, first jobs and mentoring.
- Standard D "Audience Development" examining how films meet the needs of audiences in underserved areas.

Firstly, it should be remembered that - as seen last year - films seeking funding from Lottery Funding (part of the BFI) must now meet diversity criteria (relating to gender, race, age and disability) in front of and behind the camera. This means that directors' projects must demonstrate a commitment to inclusion and meet at least two of the four diversity standards.

The BFI's diversity standards have also inspired those created by the Academy of Motion Picture Arts and Science (AMPAS) in 2020⁴³. The British Academy of Film and Television Arts (BAFTA) has increased the use of the standards in its awards in 2021, and its winners were very representative this year.

The BFI continues to monitor the effectiveness of this policy by conducting a full review of the standards this year as well as continuing to report on the data collected annually⁴⁴. According to our interviewee, the latest BFI report (to be published shortly) shows considerable progress in the

⁴²

<https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-diversity-standards-initial-findings-production-june-2016-march-2019-v1.pdf>

⁴³

<https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-diversity-standards-initial-findings-production-june-2016-march-2019-v1.pdf>

⁴⁴ <https://www.bfi.org.uk/industry-data-insights/reports/bfi-diversity-standards-initial-findings>

representation of women across the standards, far more than any other under-represented group. In addition, the BFI continues to meet or exceed its gender funding targets for writers, producers and directors.

As with much equality, diversity and inclusion work, it can be difficult to assess the impact of these measures on the industry as a whole, but the BFI is optimistic about the level of commitment and uptake of its policies and continues to monitor progress through its data output.

A strong policy on harassment prevention

Another substantive policy of the BFI is its guidelines on combating sexual harassment and racism.

As seen last year, the BFI has also put in place two documents to combat all types of violence and harassment. Firstly, a set of principles to combat and prevent bullying and harassment in the audiovisual sector⁴⁵, and secondly, a practical guide on the applied subject in the workplace.

A parallel gender mainstreaming policy

Overall, the BFI requires that its partners (Film London, Creative Scotland, Northern Ireland Screen, Cymru Wales, etc.) also be invested in issues of inclusion in the industry.

The BFI has also partnered with Raising Films, an organisation supporting women with caring responsibilities in the film industry, to produce a report on the disproportionate impact of Covid-19 on mothers and carers in the sector.

The Step Up programme, which places and promotes under-represented talent in BFI-supported films, is also an initiative worth highlighting here. It includes a specific scheme for women in technological roles in this year's class.

Finally, we should mention the existence of the BFI's database: BFI Filmography⁴⁶, which is organised in such a way as to make it possible to carry out searches based on gender. As a result, thanks to a census, it is possible to find out the gender of every actor and member of the technical team for each British film. The film is then rated overall on its respect for gender diversity.

Plural challenges to be integrated without delay

According to our interviewee, the challenges of parity, diversity and inclusion are constant and ongoing, but in light of the resurgence of the Black Lives Matter movement last year, there is some pressure to address the under-representation of Black and Asian talent in the UK. There is also increased interest in regional representation due to government priorities in this area, as well as the prevention of bullying and harassment; leadership behaviours and the way people are treated on a stage.

Multiple and accurate statistics

The BFI produces statistics⁴⁷ each year broken down into four categories: people with disabilities, people who identify as racial minorities, people who identify as women, and people who identify as

⁴⁵

<https://www.bfi.org.uk/inclusion-film-industry/bullying-harassment-racism-prevention-screen-industries/set-principles>

⁴⁶ <https://filmography.bfi.org.uk>

⁴⁷ <https://www.bfi.org.uk/inclusion-film-industry/diversity-inclusion-how-were-doing>

sexual minorities (LGBTI+). These statistics are based on the people employed, the types of jobs, the films funded, and the pay gap broken down.

Thus, the UK appears to have adopted one of the most ambitious and far-reaching inclusive policies. The fact that the proportion of women directors remains unchanged is one of the great mysteries of this study, which we believe will be gradually resolved in the coming years.

APPENDICES

Appendix n°1 - Summary table : Types of policies by country

% of films by women directors	Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence	Non-intervention policy	No information available
N/A	Albania		x					x	
N/A	Armenia								x
35,0 %	Austria	x	x	x		x			
24,4 %	Belgium	x	x	x		x			
17,2 %	Bulgaria							x	
25,2 %	Croatia	x			x	x	x		
22,2 %	Cyprus								x
24,7 %	Czech Republic	x			x				
25,9 %	Denmark	x	x	x		x	x		
24,8 %	Estonia							x	
31,1 %	Finland	x			x	x	x		
23,4 %	France	x		x	x	x	x		
29,3 %	Germany	x		x	x	x			
15,2 %	Greece	x	x	x	x				
23,1 %	Hungary							x	
25,4 %	Iceland	x		x	x	x			
18,4 %	Ireland	x		x	x	x			
12,7 %	Italy			x	x		x		
26,8 %	Latvia				x			x	
16,9 %	Lithuania	x					x		
13,0 %	Luxembourg		x	x					
10,0 %	Macedonia								x
N/A	Malta								x
N/A	Montenegro	x	x		x				
31,0 %	Netherlands	x	x		x	x	x		
32,8 %	Norway	x	x	x	x	x	x		
19,6 %	Poland				x	x	x		
19,6 %	Portugal				x				
18,4 %	Romania							x	
20,0 %	Russia								x
N/A	Serbia							x	
17,4 %	Slovakia							x	
8,0 %	Slovenia	x		x	x				
17,7 %	Spain		x	x	x				
33,6 %	Sweden	x		x	x	x			
25,9 %	Switzerland	x	x	x	x		x		
9,4 %	Turkey								x
16,9 %	United Kingdom	x			x	x	x		

Appendix n°2 - Summary table : measures by country (1)

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Albania		<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the project proposals are of equal quality) 				
Austria	<ul style="list-style-type: none"> * Targeted parity in all departments and funding sections 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the project proposals are of equal quality) 	<ul style="list-style-type: none"> * Gender incentive (financial bonus through points system) * "Propro" mentoring programme * Childcare provided on film sets 	<ul style="list-style-type: none"> * Production of gender-oriented data * Taking gender into account when forming committees, and in budgetary processes 	<ul style="list-style-type: none"> * Web page dedicated to gender equality policies and dissemination of interviews with female directors 	
Belgium	<ul style="list-style-type: none"> * Encourage women to submit projects * Broaden analysis criteria to all minorities: Diversity Plan * Training in gender-sensitive script reading 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the project proposals are of equal quality) * Project funding criterion: for every 3 projects, at least one female writer and/or director 	<ul style="list-style-type: none"> * PITCH initiative 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Production of a university study on stereotypical representations in Belgian films * Training of the members of the new commission in the gendered reading of scripts * Organisation of videoconferences to raise awareness on gender and diversity issues in scriptwriting, production and directing 	
Croatia	<ul style="list-style-type: none"> * Introduction of gender equality in the National Programme. * Creation of a working group, with the aim of issuing recommendations, proposing workshops 			<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Production of brochures to promote female talent * Workshops and training are two objectives of the working group 	<ul style="list-style-type: none"> * In the tasks of the working group: create an anonymous contact point for reporting abusive behaviour
Czech Republic	<ul style="list-style-type: none"> * Committees deciding on the award of grants have expressed their support for the principle of equal opportunities 			<ul style="list-style-type: none"> * Production of gender-oriented data 		
Denmark	<ul style="list-style-type: none"> * Goal: Parity in funding applications * Drafting of a charter for greater cultural and ethnic diversity in Danish film * Regular dialogue forum 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the project proposals are of equal quality) 	<ul style="list-style-type: none"> * Mentoring programme * Special internship programme in production companies under development 	<ul style="list-style-type: none"> * Production of gender-oriented data * Integration of gender perspectives at all levels * Creation of a mandatory self-assessment grid for producers to indicate the gender composition of teams. * Financial prioritisation of projects that break down stereotypes 	<ul style="list-style-type: none"> * Creation of workshops for committee members and training for employees on unconscious bias and stereotypes * Production of reports for scriptwriters to give advice on how to combat stereotypes in scripts 	

Appendix n°3 - Summary table : measures by country (2)

Country	Intentions	Politiques régulatrices	Politiques d'encouragement	Gender mainstreaming	Sensibilisation/ visibilité	Lutte contre les violences
Finland	<ul style="list-style-type: none"> * Long-standing and deep commitment to the issue * Creation of a working group 			<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Training programmes, guides, statistics and better communication around inclusion issues. * Study and publication of articles on diversity from different perspectives 	<ul style="list-style-type: none"> * Programme to combat sexual harassment (training, guides, statistics, communication on the website)
France	<ul style="list-style-type: none"> * Parity in the chairmanship and membership of all commissions as well as in the juries of festivals and schools that the CNC supports * Charter 		<ul style="list-style-type: none"> * Financial bonus if the project includes an equal team 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Target to highlight female heritage: relative increase in the share of films made by women in all school catalogues 	<ul style="list-style-type: none"> * Training for employers in the film industry * Financial support conditional on compliance with obligations in terms of prevention and detection of sexual harassment
Germany	<ul style="list-style-type: none"> * Made recommendations on gender equality 		<ul style="list-style-type: none"> * Possibility of including childcare costs in budgets 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Diversity awareness workshop for the grant award committee 	
Greece		<ul style="list-style-type: none"> * Location Scouting Support Program 	<ul style="list-style-type: none"> * bonuses 	<ul style="list-style-type: none"> * Production of the first gender-oriented data in 2021 		
Iceland	<ul style="list-style-type: none"> * New policy defining Icelandic action until 2030 			<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Dedicated page on the website 	
Ireland	<ul style="list-style-type: none"> * Objective: increase the number of women submitting projects * 6-point action plan 		<ul style="list-style-type: none"> * Creation of a special fund dedicated to financing women's projects * Training and mentoring through Screen Training Ireland 	<ul style="list-style-type: none"> * Production of gender-oriented data * POV funding programme 	<ul style="list-style-type: none"> * Promotion and dialogue focused on female talent 	
Italy			<ul style="list-style-type: none"> * Creation of a points system to benefit projects with a predominantly female crew 	<ul style="list-style-type: none"> * Production of gender-oriented data 		<ul style="list-style-type: none"> * Call for projects to raise awareness of violence against women
Latvia				<ul style="list-style-type: none"> * Production of gender-oriented data 		
Lithuania	<ul style="list-style-type: none"> * Recommendations for filmmakers to ensure equality and non-discrimination 					<ul style="list-style-type: none"> * Project to combat sexual harassment (production of a survey, creation of a section on the website dedicated to prevention, setting up of training sessions)

Appendix n°4 - Summary table : measures by country (3)

Country	Intentions	Politiques régulatrices	Politiques d'encouragement	Gender mainstreaming	Sensibilisation/ visibilité	Lutte contre les violences
Luxembourg		* Moderate quotas (prioritisation of projects led by women when the project proposals are of equal quality)	* Creation of a special fund dedicated to funding women's projects	* Production of the first gender-oriented data in 2021		
Montenegro	* Declaration of objectives in the National Programme for the Development of Montenegrin Cinematography 2018 - 2023	* Special criterion giving priority to projects with female screenwriters		* Production of gender-oriented data		
Netherlands	* Include all dimensions of diversity in policies and decisions			* Production of gender-oriented data * Evaluation of projects on contribution to diversity * Diversification of committees and decision-making positions	* Organisation of training courses on unconscious bias	* Financial support for the national hotline dealing with unwanted and inappropriate behaviour
Norway	* Parity in 2020 * 5-year action plan	* Moderate quotas (prioritisation of projects led by women when the project proposals are of equal quality)	* Development programme for filmmakers from under-represented groups in society	* Production of gender-oriented data * Grant allocation conditioned by the respect of requirements of inclusion and representation * Establishment of diversity as a priority criterion in all programmes and in project evaluation * Requirement for producers to report on relevance * Attention to selection of service providers and diversity of teams	* Organisation of courses and seminars on unconscious bias and discrimination in the workplace	* Financial support for the national hotline dealing with unwanted and inappropriate behaviour
Poland				* Production of gender-oriented data	* Organisation of public debates during festivals	* Work on a code of good practice to combat violence and bullying
Portugal			* Points system (with extra points if the project is directed by a woman) * Bonus if projects have at least 50% female authors	* Production of gender-oriented data		
Slovenia	* Declared targets since 2018		* Specific support for parent filmmakers * Establishment of a points system that gives access to grants * Establishment of a label "specially recommended for the promotion of gender equality"	* Production of gender-oriented data		
Spain		* Quotas on the funding of films directed by women	* Higher tax deduction when the team includes at least one female director	* Production of gender-oriented data		

Appendix n°5 - Summary table : measures by country (4)

Country	Intentions	Politiques régulatrices	Politiques d'encouragement	Gender mainstreaming	Sensibilisation/ visibilité	Lutte contre les violences
Sweden	<ul style="list-style-type: none"> * Unquantified objectives to increase the number of women in charge of productions, increase their visibility and increase knowledge on gender and diversity * Film agreement regulation: grant 50% of production grants to women 		<ul style="list-style-type: none"> * "Moviement" mentoring programme * Creation of initiatives (competitions, training etc.) to develop an interest in film among young women 	<ul style="list-style-type: none"> * Production of gender-oriented data * Commissioning of specific qualitative studies 	<ul style="list-style-type: none"> * In collaboration with five Nordic institutes, a website was created to combat the invisibilisation of Nordic women directors * Section of the website dedicated to the Institute's gender equality policy 	
Switzerland	<ul style="list-style-type: none"> * Objective: the proportion of women and men in the projects supported must be equivalent to the project applications 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the project proposals are of equal quality) 	<ul style="list-style-type: none"> * Possibility of integrating the cost of childcare and other personnel into production budgets 	<ul style="list-style-type: none"> * Production of gender-oriented data 		<ul style="list-style-type: none"> * Obligation for producers to declare that they have put in place gender equality measures and measures to combat sexual harassment
United Kingdom	<ul style="list-style-type: none"> * Quantified goals to diversify funding allocation 			<ul style="list-style-type: none"> * Production of gender-oriented data and 3 other categories * Creation of a database to identify the gender of the crew members of each film * Implementation of Diversity Standards (to be followed by partners) 	<ul style="list-style-type: none"> * Section of the website dedicated to the Institute's gender equality policy 	<ul style="list-style-type: none"> * Creation of two documents to prevent and combat bullying and harassment: films that have received a financial aid from Lottery funding must read and respect them

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BY COUNTRY

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Allemagne

German Federal Film Board : <https://www.ffa.de/index.php?id=170>

Autriche

Austrian Film Institute : <https://www.filminstitut.at/en/>

Belgique – Wallonie

Centre du Cinéma et de l'Audiovisuel : <https://audiovisuel.cfwb.be>

Bulgarie

Bulgarian National Film Center : <https://www.nfc.bg/en/>

Chypre

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Croatie

Croatian Audiovisual Centre : <https://www.havc.hr/eng/>

Danemark

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Espagne

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Estonie

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Finlande

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France

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Grèce

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Hongrie

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Irlande

Screen Ireland : <https://www.screenireland.ie>

Islande

Icelandic Film Centre : <http://www.icelandicfilmcentre.is>

Italie

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Lituanie

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Luxembourg

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Macédoine

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Monténégro

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Norvège

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Slovénie

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Suède

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Suisse

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ACKNOWLEDGEMENTS

Study realized in 2016 by **Stéphanie Halfon**.

Updated :

- in 2017 and 2018 by **Flore Brabant**.
- In 2019 by **Valentine Bottaro** with the help of **Ilona Bachelier** and **Emma Pagès** for data collection.
- In 2020 by **Élise Pillet** with the help of **Emma Pagès**.
- In 2021 by **Solenn Touchard-Durmord** with the help of **Lise Perottet**.

On behalf of the **Révélation Culturelles association**, under the direction of **Fabienne Silvestre** and **Guillaume Calop**.

A special and heartfelt thank you to :

- **the EAO**, and in particular **Gilles Fontaine**, Head of the Market Information Department, and **Patrizia Simone**, Film Analyst.
- **the EFAD**, especially **Julie-Jeanne Regnault**, General Secretary.

Thank you to all the people who answered our questions and helped us in our research:

Andelija Andric, Kamen Balkanski, Kirsten Barslund, Jeanne Brunfaut, Lányi Eszter, An Feyfer, Grace Gannon, Iole Maria Giannattasio, Paulo Gonçalves, Laufey Guðjónsdóttir, Reetta Hautamäki, Mélanie Hoyes, Sanja Jovanović, Athena Kalkopoulou, Nerina T. Kocjančič, Carole Kremer, Eszter Lányi, Eduart Makri, Christopher P. Marcich, Jana Mikulevič, Ralitsa Nikolova, Live Nermoen, Ivan Piccon, Katharina Retzlaff, Dita Rietuma, Elisa Rodriguez Ortiz, Vitor Manuel Pinheiro, Louise Ryan, Markéta Šantrochová, Edith Sepp, Anna Serner, Pippa Shepherd, Jela Škerlak, Hampus Svensson, Aleksandra Świerczewska, Alex Trăilă, Miroslav Ulman, Jeroen van der Zalm et Iris Zappe-Heller.