



QUALITATIVE STUDY ON THE PLACE OF FEMALE DIRECTORS IN EUROPE

UPDATE - 2023

IN COLLABORATION WITH:



WITH THE SUPPORT OF THE LAB FOUNDING BENEFACTOR:

FONDATION
Sisley-d'Ornano

IN PARTNERSHIP WITH:

Soutenu par



Le Collectif 50/50

LES ARCS
FILM FESTIVAL

INTRODUCTION TO THE LAB STUDY

This study was made by the **Lab Femmes de Cinéma**. This is its seventh and this is its eighth update.

Let us recall first and foremost the global context in which this study was realised: today, on average in Europe, only **one out of four directors are women**. Different studies show that women in cinema are still, on average, underpaid, given fewer grants, and are less programmed than their male counterparts, and female characters are still often stereotyped. Cinema plays an important role in shaping our collective imagination: **it participates in the construction of society at the same time it reflects it**.

If women are underrepresented and discriminated against in cinema, it is in part because of the **gender stereotypes and structural exclusion mechanisms that are still in place**. In order to overcome these two barriers, we know that there is in-depth work that has to be done. We must deconstruct the stereotypes and shine more light on women filmmakers. We must also **put in place more proactive structural movements**. This study aims to detail and present the policies and measures adopted to improve on the persisting inequalities, and to promote the place of women and marginalised people in cinema in every European country.

It is within this context that since 2016 the association **Révélation Culturelles** realises an annual study on the place of female directors within European cinema. Since 2020, we rely on the statistics given by our partner **European Audiovisual Observatory (EAO)**. We therefore focus on purely data-driven work.

We are also in collaboration with the **European Film Agency Directors Association (EFAD)**, the association that brings together national film and audiovisual agencies from European countries. The EFAD¹ put us in touch with the national cinema agencies of its member states and who re-read this study before sharing it with its members. The French Ministry of Culture has also been supporting us since 2022, and the French CNC since 2023.

¹ EFAD membership covers the European Union countries as well as Iceland, Norway, the Republic of North Macedonia, Montenegro, Serbia, Switzerland, the United Kingdom, Ukraine and Bosnia and Herzegovina.

This study is **an example of European collaboration** on subjects that need regular monitoring. Indeed, it is crucial that we examine, every year, countries' numbers and policies to measure whether change does indeed take place in the sector. Naturally, we must consider the **double temporality** between:

- Our qualitative study which examines measures that will affect the statistics in the coming years;
- The quantitative study by the EAO which pertains to a period that has ended and whose statistics are the result of measures previously put in place.

With this study, we wish to contribute to the movement that aims **to raise awareness** for the place of women in cinematographic creation sectors. By annually contacting different European film institutes we are also encouraging them **to evaluate in concrete terms the measures they put in place to promote equality** while adopting a reflexive look onto their own policies, by comparing them to those that already exist in Europe.

This study pertains to about **thirty European countries**. To each of these countries, we sent a certain number of questions to different film institutes (see methodological point). The information presented in this study is formed either from their answers or, for the countries who declined our questions, from a summary of the data we collected from their institutional websites.

We must note that the measures adopted by countries are not always comparable due to the countries' economic, political, social, and cultural differences. Furthermore, cinema does not necessarily have the same importance in each of the countries studied.

By presenting a synthesis of all the policies aimed at inclusion in Europe, we are able every year, thanks to this study, to catalog the measures that are experimented with which aim to try and increase opportunities and inclusion in cinema. It is therefore as much an annual assessment as it is a collection of good practices.

Our goal is for this study to be seen by as many people as possible, so do not hesitate to share it and use its data. We simply request that you cite your source (*Study of the Lab Femmes de Cinéma*) and that you notify us at contact@femmesdecinema.org.

ABOUT THE “LAB FEMMES DE CINÉMA”

Created in 2017 as part of the association Révélation Culturelles, **Le Lab Femmes de Cinéma** is a think tank that works on the themes of parity and diversity, in the cinema and audiovisual sector. Its ambition is to bring out ideas, to raise awareness, to propose actions and to 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 professionals from the entire audiovisual chain. These workshops are led using collective intelligence methods to bring out concrete ideas. To date, nearly 400 people from all over the European Union have participated in one of our workshops;
- **Masterclasses** and a **podcast**, to highlight particularly emblematic women in cinema, who can serve as models in which to project oneself;
- And finally, **this study** on the place of European women filmmakers, updated and completed each year, to follow the evolution of the policies implemented by the different countries and their consequences on the place of women filmmakers in Europe. Since 2020, the European Audiovisual Observatory (EAO) ensure the statistical follow-up.

In addition to these three axes, we also carry out other actions throughout the year:

- We share a press selection on parity and gender in the audiovisual sector every other Friday,
- We produce summary notes on specific themes, such as the summary note on parity and gender in the world of series.

We are also more and more solicited to be active in different festivals. In addition to **Les Arcs Film Festival**, we are also partners of **CANNESERIES** and the festival **Sœurs Jumelles** (Rochefort), **Nouvelles Vagues** (Biarritz). We also plan to be present in 2024 at the **Anancy animation festival**, alongside and at the request of the association Les Femmes s'Animent, as well as in **Cannes** where we are present and active every year, to generate meetings and discussions on those themes that are important to us.

The Lab has a double specificity: its European dimension and an approach focused on "collective intelligence". 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 diversity in the audiovisual industry - and to see how this bears fruit.

The **Sisley d'Ornano Foundation** is its founding sponsor, **Studio Canal**, **Les Arcs Film Festival**, **the French Ministry of Culture**, **the CNC** (Centre National du Cinéma et de l'image animée), **Audiens**, **TITRA FILM** and **the Collectif 5050** are its partners.

TABLE OF CONTENTS

INTRODUCTION TO THE LAB STUDY	1
ABOUT THE “LAB FEMMES DE CINÉMA”	3
TABLE OF CONTENTS	4
INFOGRAPHIC	5
SYNTHESIS OF THE STUDY	6
I –TYPES OF POLICIES TO FIGHT GENDER INEQUALITIES IN EUROPEAN CINEMA	13
A - SEMANTIC DETAILS AND RECALL OF THE REGULATIONS.....	13
B - INTENTIONS.....	15
C - POLICIES.....	15
1. HORIZONTAL APPROACH: THE GENDER MAINSTREAMING.....	16
2. POSITIVE ACTION.....	16
3. AWARENESS/VISIBILITY/INFORMATION.....	18
4. FIGHTING ALL FORMS OF VIOLENCE.....	19
5. THE BIAS.....	19
D - SUMMARY TABLE	20
E - THE EUROPEAN COMMISSION'S COMMITMENT TO PARITY AND GENDER DIVERSITY IN BROADCASTING.....	21
1. THE EUROPEAN COMMISSION'S COMMITMENT TO PARITY AND DIVERSITY IN THE AUDIOVISUAL INDUSTRY.....	21
2. MAPPING DIVERSITY AND INCLUSION.....	22
II – POLICIES TO COMBAT GENDER INEQUALITIES IN CINEMA BY EUROPEAN COUNTRIES	23
A - METHODOLOGICAL POINT.....	23
1. METHODOLOGY OF THE QUALITATIVE PART - THE LAB.....	23
2. METHODOLOGY OF THE QUANTITATIVE PART - THE EAO.....	24
B – LIST OF POLICIES IMPLEMENTED BY COUNTRY	25
APPENDICES	81
SOURCES	87

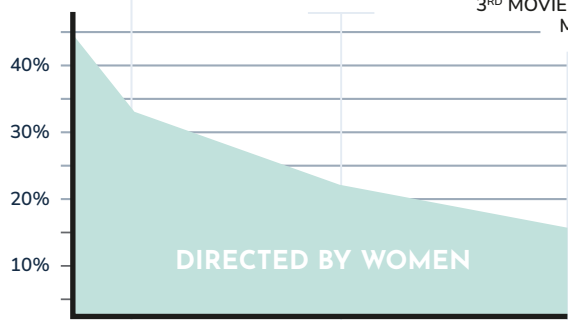
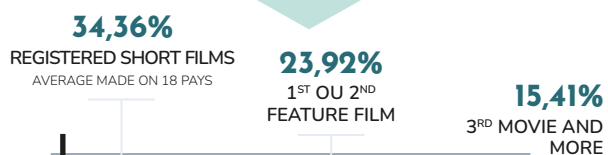
KEY FIGURES OF THE PLACE OF WOMEN DIRECTOR IN EUROPEAN CINEMA

DATA PROVIDED BY THE LAB

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



50% OF GRADUATE STUDENTS FROM FILM SCHOOL ARE WOMEN



1 IN 3 PEOPLE IS A WOMAN



1 IN 4 PEOPLE IS A WOMAN



1 IN 6 PEOPLE IS A WOMAN

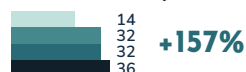


Women, who make up 50% of film school students, are gradually being driven out of the industry. They face a number of discriminatory barriers that make it harder for them to establish themselves in the industry over the long term.

COMPARAISON OF THE RESULTS OF THE LAB STUDY 2020-2023

NUMBER OF COUNTRIES THAT HAVE :

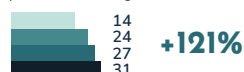
Answered our study



Implemented incentive policies



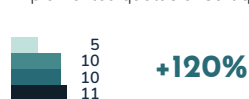
Achieved or planned at least one production of gendered data



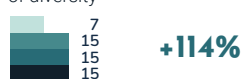
Implemented measures to fight gender-based violence



Implemented quotas or soft quotas



An objective of global research of diversity



2020 2021 2022 2023

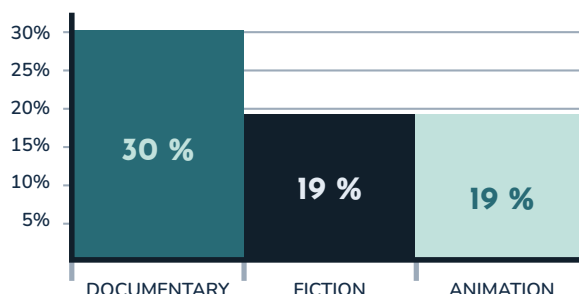
The significant increase in the number of countries responding to our requests means that the themes of parity and gender diversity are:

- addressed politically each year by a greater number of countries,
- addressed in greater depth by those who had begun working on these subjects earlier.

DATA PROVIDED BY THE EAO

THE PROPORTION OF WOMEN FILMMAKERS DIRECTING FEATURE FILM IN EUROPE

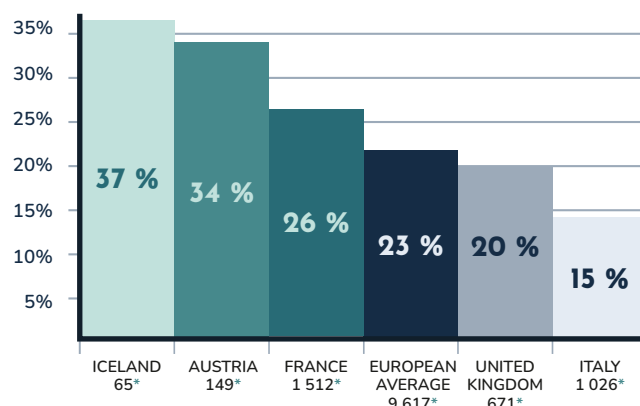
2018-2022 - Figures provided by the EAO



Women directors are proportionally more present in documentary films, where the average film budget is much lower than the average budget for animated or fiction films. Beyond the question of the share of women directors in Europe, there is also the question of the low share of total budgets allocated to them.

SHARE OF FILMS BY WOMEN DIRECTOR

2018-2022 - Figures provided by the EAO



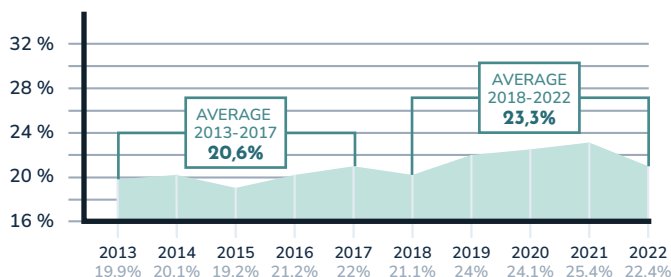
*number of feature films produced between 2018 and 2023

The countries with the best statistics are those that adopted the most ambitious and multidisciplinary policies to promote greater equality in cinema some years ago, but the best statistics are still a long way from parity.

EVOLUTION OF THE SHARE OF FILMS BY WOMEN DIRECTORS*

2013-2022 - Figures provided by the EAO

* including co-productions including at least one woman director



Between 2013 and 2022, the European average for the share of films by female directors rose from 19.9% to 22.4%: if statistics continue to evolve at this rate, we'll have to wait until... 2080 to reach parity.

SYNTHESIS OF THE STUDY

Growing participation in an increasingly recognised study

This year, we contacted 37 countries², 36 of which responded to our questions. This is an increasing response rate, in line with recent years (32 responses in 2022 and 2021, 14 in 2020). In 2023, only Albania³ did not respond to our requests.

Responding to our requests enables the various institutes to take a reflective look at their own measures to promote parity. The majority of the Centres contacted recognise the importance of this study (70% say it is "very useful" or "extremely useful").

Countries committed to parity and taking action

In 2023, the vast majority of European countries are committed, at various levels, to parity in the film industry: only 5 countries have not introduced or do not plan to introduce measures to promote parity in their industry (Bosnia and Herzegovina, Bulgaria, Serbia, Slovakia and Ukraine⁴).

A total of 35 countries have introduced or plan to introduce measures to promote parity. Among them are those that have been involved in these issues for a long time, continuing and deepening their work over the long term (like Austria, Denmark, Iceland, Norway, Sweden, etc.) and those that have joined the movement more recently. No fewer than 10 countries have launched, or plan to launch in the next few years, their first collection of gendered data. Collecting data is one of the first steps towards quantifying inequalities in the sector, and therefore a form of awareness-raising that generally leads to declarations of intent and the implementation of measures to promote gender diversity in the industry.

Several highlights emerge from our 2023 study

- Some of the major trends are a continuation of our 2022 study:
 - integrating parity into an overall search for gender diversity ;
 - combating sexist and sexual violence;
- Some of these trends are of interest to a growing number of institutes:
 - supporting parenthood ;
 - Raising awareness of the need for support, right from the application stage;
- Finally, we note the rise of new trends:
 - developing support for women filmmakers throughout their careers;
 - working on representation and combating unconscious bias, particularly among members of the institutes' selection committees.

² This represents a total of 38 national funds contacted, of which 37 responded.

³ The Albanian National Center of Cinematography is not a member of EFAD.

⁴ Ukraine is an exception here, given its current situation. Our contact informs us that the institute wishes to work on these issues of inclusion as soon as the political context allows it.

Before presenting the highlights of this 2023 study in detail, one fact remains fairly constant from year to year: **the reluctance of countries to implement quotas**. Indeed, 11 institutes have introduced moderate quotas, i.e. favouring films directed by women for films of equal quality, 3 countries have implemented hybrid quotas (Austria, Norway and the UK), but only Spain has introduced quotas for film financing.

Focus on Spain: since 2020, **a share of the total grants budget must be given to projects by female directors**. These quotas differ according to the type of funding granted by the Instituto de la Cinematografía y de las Artes Audiovisuales. Since 2022:

- 35% of the total "general aid" budget is reserved for projects by women directors;
- 40% of the total "selective aid" budget is allocated to projects by women directors.

This particularly ambitious and unprecedented measure should have a significant impact on the average share of films by women directors in Spain over the coming years. For more information, see the section of the study dedicated to Spain.

INTEGRATING PARITY INTO A GLOBAL SEARCH FOR DIVERSITY

- At an international level, 2022 marked the launch of the call for applications for the "New Dawn" funding project, an initiative that will be renewed in 2023. This is a pan-European fund which groups together 10 national public funds, including 9 European ones, with the aim of promoting a more inclusive cinematographic landscape to enable a greater diversity of perspectives and stories to be told;

Focus on New Dawn : announced in 2021 and launched in May 2022 at the Cannes Film Festival, several funds have set up a joint initiative, called **New Dawn**⁵, to promote **a more inclusive film landscape**, thereby enabling greater diversity in the perspectives and stories told. Launched at the initiative of the Netherlands and Sweden, the Netherlands Film Fund coordinates this fund.

This **pan-European fund** supports feature-length fiction and documentary projects that have already received financing. **The fund has a budget of 1,000,000 euros**. Financial support for selected documentaries is **100,000 euros**, and **200,000 euros** for fiction projects selected by the fund. Throughout the year, teams working on selected projects will also benefit from events organised by the fund, **designed to promote international networking**. The fund includes 9 European funds, as well as Canada, which will join the initiative in 2022.

⁵ The countries whose public funds are participating in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Canada (Telefilm Canada), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). For full details visit the New Dawn website. <https://newdawn.film/>

- At a national level, new action plans mark a strong political commitment to more global inclusion. 15 countries now have a target for gender diversity. This is notably the case in Germany (new funding law including a diversity aspect - 2022), France (obtaining the "Equality and Diversity" label - 2022), Walloon Belgium (introduction of a "diversity sheet" for grant applicants - 2022; widening of soft quotas, with the Centre no longer giving preference only to films by female directors, but "the dossier bringing more diversity" - 2023). In addition, Flemish Belgium, Finland, Norway, and Switzerland have announced that they are working on introducing a gender diversity criterion in their next action plans.

Focus on the UK: in 2016, the British Film Institute adopted the Diversity Standards. They are regularly updated: in 2023, the Diversity Standards were reworked by experts to include more inclusive language, and a fifth standard was added. Films seeking financial support from Lottery Funding, a fund attached to the BFI, must now comply with diversity criteria (relating to gender, race, age, and disability) both in front of and behind the camera. This means that filmmakers' projects must demonstrate a commitment to inclusion and meet at least two of the five diversity standards to be supported.

COMBATING GENDER-BASED AND SEXUAL VIOLENCE

6 years after the start of the #MeToo movement launched in the film world, the Institutes are continuing and deepening their measures to combat sexist and sexual violence (SGBV) in particular and all types of violence in general. 16 countries are committed to this theme in 2023, compared with 12 countries in 2021.

In recent years, the Centres have taken a particular interest in violence committed on film sets and have encouraged film crews to call on the services of intimacy coordinators when shooting intimate scenes. This is the case in Finland (with the publication of guidelines - 2021), Germany (conferences - 2023), the United Kingdom (funding for the training of an access coordinator to ensure the well-being of everyone on film - 2023), Luxembourg (workshops to identify and combat harassment and violence on film sets - 2024) and Cyprus (funding for workshops on filming intimate scenes - 2024). This profession, which originated in the world of series, is increasingly being promoted in the film industry. To date, however, there is no obligation anywhere to call on the services of an intimacy coordinator.

Focus on France: the CNC is one of the institutes doing the most to combat sexist and sexual violence, notably through two particularly ambitious measures:

- Conditional aids: since the beginning of 2021, the CNC has made its aid conditional on compliance by the companies (production, distribution, sales...) that apply for it, with specific obligations in terms of preventing and detecting sexual harassment. This includes compulsory training and certification of the company's legal manager. This conditionality is applied year after year to a

growing number of professionals: since January 2023, cinema operators have also been affected;

- The introduction of an insurance clause in all filming insurance contracts covering the risk of "harassment". This is a flagship action in the fight against SGBV, covering the cost of suspending filming following a complaint of harassment, assault or gender-based violence for 5 days, up to a maximum of 500,000 euros. The aim is to enable victims to speak out and report acts of violence without having to worry about wasting production time and money (from the end of 2021).

SUPPORTING PARENTHOOD

A number of centres are beginning to introduce incentive policies to support people with children working in film. These policies are not explicitly linked to gender, but in fact studies show that having children puts women at a greater disadvantage in the world of work: helping parents actually leads to greater equality in creative conditions between women and men.

6 countries are now committed to this theme, and the measures put in place take various forms: While some countries began adopting measures along these lines several years ago (Germany since 2016 and Switzerland since 2019), the movement gathered pace in 2022 with Austria, Croatia and Slovenia also introducing this type of incentive. This year, Montenegro has informed us that it is working on including childcare costs in the budgets eligible for support.

Focus on Austria: since 2022, the Austrian Film Institute has been working in two ways to support young parents working in the industry. The Centre :

- Encourages the introduction of "job splitting" aimed at improving working conditions for people with children. This enables several people to share tasks, or even a job, and work closely together to reduce working hours for each individual;
- Childcare costs are now eligible for funding from the Institute.

ASKING QUESTIONS ABOUT PARITY IN FUNDING APPLICATIONS

A number of Centres are now using funding application dossiers as a tool to promote parity and gender diversity in industry. This is the case in 13 countries, including 6 since 2022/2023. The application packs are used by some institutes to:

- Collect gendered data in a simple and effective way, as has recently been the case in Norway (funding applicants can fill in the application form). This has recently been the case in Norway (funding applicants have the option of completing personal data on gender, racial identity, age, sexual orientation and social class - 2022); in Sweden (national insurance numbers are requested from people in key positions such as director, scriptwriter and producer - 2023); in France (funding is conditional on the submission of data on the number of men and women in key positions in the production of the work - 2023) and soon in Croatia (compulsory form to be completed by producers of feature films receiving funding - 2023). producers of

feature films financed by the Centre in order to receive the third installment: producers must list the various members of the film crew, indicating the gender of each person in the various positions);

- Raising awareness of these issues among funding applicants through compulsory or optional questions on funding application forms, as is the case in Belgium (compulsory diversity sheet inviting project promoters to reflect on diversity in front of and behind the camera - 2022; possibility of providing the name of a contact person in the event of harassment - 2023) and soon in Cyprus (optional question on the way in which the production intends to promote gender equality and co-education in front of and behind the camera).

Focus on Denmark: since 2020, with the aim of raising awareness and encouraging film professionals, the Danish Film Institute has created a new document to be completed by all producers applying for support. Producers are now required to provide information on:

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

DEVELOPING CAREER SUPPORT FOR WOMEN FILMMAKERS

Among the incentive policies designed to help, support, and encourage women filmmakers, in recent years we have noticed that the institutes are placing particular emphasis on support: mentoring, special training for taking up a position of high responsibility, leadership training, networking events, etc. To help women combat their imposter syndrome, encourage networking, and help them climb the career ladder more quickly, 10 countries, including 7 from 2022 - 2023, are introducing this type of support measure.

In recent years, this has been the case in Germany (mentoring programmes for women filmmakers - 2022); Spain (additional grants for a mentoring programme - 2022); Norway (funding for courses and training for young people from minority backgrounds to encourage and help them to apply for film courses - 2022); the United Kingdom (creation of "Celebrating Black Women in International Film," a programme of events aimed at supporting black filmmakers to help them develop new links and partnerships - 2023); Belgium (training and empowerment programme open to producers and directors as well as non-binary people - 2023); Austria (creation of the Tandem training programme - 2023).

Focus on Belgium: in 2023, the Vlaams Audiovisueel Fonds (VAF) created a training and empowerment programme, Leiderschap en Eigenheid in Film. The programme is open to women producers, directors, and non-binary people. It consists of a series of modules on topics such as inclusive leadership, communication skills, and networking. The aim is to support and accelerate the careers of people subject to discrimination in the sector by giving them access to practical tools. VAF also offers childcare services for participants in the programme.

WORKING ON UNCONSCIOUS BIAS AND REPRESENTATION

Finally, one of the trends that seems to stand out this year is the work being done by the centres to deconstruct unconscious biases (in front of and behind the camera) and to raise awareness of the importance of representation (in front of the camera). Narratives and the stories they tell shape our collective imagination: to combat stereotypes - which are often unconscious - several centres have decided to train decision-makers and selection committee members in the importance of the images conveyed by the films they support. 10 countries are implementing this type of initiative, including 3 since 2023 and 1 in progress.

Among the countries involved in this approach are Belgium (training on unconscious stereotypes for its employees, its board of directors and members of selection committees - 2023); Germany (diversity awareness workshops for members of grant allocation committees and for its employees - 2023); the United Kingdom (compulsory training to combat racism in the industry - 2023) and Luxembourg (workshops to raise awareness of unconscious prejudice and inclusion for its employees - 2023). s - 2023); the United Kingdom (compulsory training to combat racism in the industry - 2023) and soon Luxembourg (workshops to raise awareness of unconscious prejudice and inclusion for producers and industry professionals - 2024) as well as Cyprus (a. The project team in question will then have to prove its involvement to the committee and the efforts made on the gender issue in order to move on to the next stage of funding).

Focus on Iceland : as part of their internal procedures, the Icelandic Film Centre's consultants are instructed, when reading and evaluating script projects, to consider the criteria defined in the Bechdel-Wallace test and to check whether the creative content of the applications favours multidimensional female characters.

A DISTINCT TEMPORALITY BETWEEN THE POLICIES ADOPTED AND THE STATISTICS

Finally, it should be remembered that this study consists of an inventory of the policies and initiatives taken by States to promote parity in the film industry, which makes it an exclusively qualitative study. The statistics mentioned at the beginning of each country chapter come from the study published by our partner, the European Audiovisual Observatory (EAO). Although we note that more and more countries are committing themselves to these issues of parity and gender diversity, and that more of them are putting policies in place, the effects of these measures are not immediate. The timeframe of the study is therefore twofold, between figures that reflect the impact of measures taken a number of years ago, and measures and policies taken this year, the consequences of which will be measurable later.

Since we know that there can be no real progress on these issues without ambitious policies, we will continue this work of collecting data year after year, to contribute at our level to encouraging countries to take a reflective look at their own measures and be open to the innovative practices of other countries.

Focus on the EAO statistics: on the statistical side, figures from the European Audiovisual Observatory show an increase in the share of films by female directors on average across Europe, but this progress is very slow and far from linear: some years see a decline in the share of films by female directors, as in 2018 and 2022.

The European average for 2018 - 2022 is 23% (compared with 22.4% for 2017 - 2021 and 21.3% for 2016 - 2020).

To look at the statistics over a longer period, between 2013 and 2022 the European average for the share of films by female directors rose from 19.9% to 22.4%: if the statistics continue to evolve at this rate, we'll have to wait until... 2080 to reach parity.

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 Women⁶ 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*".

⁶ <https://www.ohchr.org/en/professionalinterest/pages/cedaw.aspx>

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:*

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 sector**⁷ 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 (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.

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:**

⁷ https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016807509e6

- 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”⁸.

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

⁸ 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

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.

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)**⁹ 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**¹⁰, 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**¹¹ 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)**¹² 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**¹³ 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*

⁹ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A61995CJ0409>

¹⁰ https://eur-lex.europa.eu/resource.html?uri=cellar:be18ec45-d47e-4557-9e33-cfb510c6a337.0001.06/DOC_1&format=PDF

¹¹ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A61993CJ0450>

¹² <https://www.ohchr.org/EN/ProfessionalInterest/Pages/CEDAW.aspx>

¹³ <https://eur-lex.europa.eu/legal-content/FR/ALL/?uri=CELEX%3A31984H0635>

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.

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 BIAS

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."*¹⁴ 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."¹⁵
- 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

¹⁴ 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

¹⁵ trad from Collectif Piment, *Le dérangeur – petit lexique en voie de décolonisation*, éditions hors D'atteinte, 2020, p 66

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." ¹⁶

- 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."¹⁷

D - SUMMARY TABLE

Summary table: Types of measures and policies

TYPES OF MEASURES		EXAMPLES	
Intentions	Statement of objectives		
	Recommendations		
	Charters		
Horizontal policies	Gender Mainstreaming		
Specific policies	Positive action	Regulatory policies	Quotas / prioritisation of projects
		Incentive policies	Support / mentoring / bonuses / childcare facilities
	Awareness Visibility Information		Special prize for women directors / creation of a "gender equality" section on the Centre's website
	Fight against violence		Prevention campaigns / training / setting up a harassment referent on shoots

¹⁶ Ibid p.68

¹⁷ trad from *Classer dominer, qui sont les autres ?*, DELPHY Christine, La fabrique éditions 2008, p 63

E - THE EUROPEAN COMMISSION'S COMMITMENT TO PARITY AND GENDER DIVERSITY IN BROADCASTING

1. THE EUROPEAN COMMISSION'S COMMITMENT TO PARITY AND DIVERSITY IN THE AUDIOVISUAL INDUSTRY

The European Commission has a strong commitment to gender equality in the audio-visual sector¹⁸

For over 30 years, the MEDIA¹⁹ section of the Creative Europe program has been helping to launch and disseminate projects with a European dimension and international potential beyond national and European borders. Its funding actions support audiovisual works, including films, TV series, documentaries, video games and immersive content, as well as cinemas, festivals, video-on-demand services and industrial markets. It also helps to stimulate European talent through training programs, and contributes to the conquest of new audiences and film education.

In this context, since 2018 the Commission has been implementing a global strategy to promote the place of women in the sector and improve parity.

- Thus, the first step was to collect statistics by funding the European Audiovisual Observatory's studies on the subject, as well as obtaining the proportions of women accessing the various MEDIA schemes to get a precise overview of the situation. The second stage consisted in maintaining a dialogue with the representatives of the sector's professional organisations, in order to fine-tune needs and coordinate joint actions.
- The launch of the new MEDIA 2021-2027 program marks an important turning point with the introduction of a diversity criterion in all MEDIA support schemes, i.e. operating across the entire value chain. Project sponsors must now declare their diversity strategies (whether they relate to their projects or to the company), enabling them to obtain a score from 0 to 5 during the evaluation committee, depending on the efforts made.
- The Commission also launched the CharactHer awareness campaign in 2021 in partnership with the Collectif 50/50. It featured portraits of European women working in a variety of professions in the sector. The main objectives were to combat stereotypes while promoting little-known jobs, and to encourage young women to pursue careers in professions traditionally considered "masculine". The campaign was far-reaching, with a particular focus on young people, and included partnerships with film schools across Europe.

¹⁸ <https://digital-strategy.ec.europa.eu/fr/news/gender-balance-diversity-and-inclusiveness-media-and-audiovisual-sectors>

¹⁹ Mesures pour encourager le développement de l'industrie audiovisuelle (measures put in place to encourage the development of the audio-visual industry)

2. MAPPING DIVERSITY AND INCLUSION

Together with Eurimages, our partner EFAD has collected data on measures to promote gender diversity on a European scale in all the member countries of these two institutions. The information presented in this mapping focuses mainly on film funding measures, festivals and associations. The mapping focuses on current measures to promote diversity and inclusion in the film and audiovisual sectors, with the aim of highlighting the need for more ambitious action in these areas. This diversity and inclusion map is updated regularly and available [here](#).

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

A - METHODOLOGICAL POINT

1. METHODOLOGY OF THE QUALITATIVE PART - THE LAB

We have sent the list of questions below to the following 37 countries²⁰: Albania, Germany, Austria, Belgium, Bosnia - Herzegovina, Bulgaria, Cyprus, Croatia, Denmark, Spain, Estonia, Finland, France, Greece, Hungary, Ireland, Iceland, Italy, Latvia, Lithuania, Luxembourg, Macedonia, Malta, Montenegro, Norway, Netherlands, Poland, Portugal, Czech Republic, Romania, United Kingdom, Serbia, Slovakia, Slovenia, Sweden, Switzerland, Ukraine. 36 countries responded to us. For Albania, we used the answers of previous years and went looking for additional information on the country's institutional website.

This year, we chose not to contact Russia, which is not part of this study.

In 2023, we asked the various institutes the following questions:

1. Monitoring - Have you noticed any changes in the effectiveness of the measures taken by your institution in recent years?
2. Policies in place - for each type of measure (Declaration of intentions; horizontal approach of "gender mainstreaming"; positive actions; encouragement policies; awareness, visibility, information policies; policies to combat all forms of violence) we asked two questions:
 - a. Since last year, has your film institute implemented - or planned to implement - this type of measure?
 - b. If so, could you please provide the action(s) discussed and the implementation date?

²⁰ This represents a total of 38 national funds contacted, of which 37 responded.

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 2018 and 2022. These figures are from our partner the EAO.

The European average over this period is 23%.

- 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.
- The average share of women per film is calculated based on the total number of professionals involved in the production of each feature film.

For the first time this year, we are also including the number of the feature films produced for each country over the period 2018-2022. It should be noted that these figures do not necessarily correspond to the official production statistics for each country, but refer to the sample used for the study, which comes from the OAS LUMIERE database.

B – LIST OF POLICIES IMPLEMENTED BY COUNTRY

ALBANIA

We have no representative figures for the percentage of women directors in Albania.

This year, the Albanian National Center of Cinematography (ANCC) did not respond to our requests, hence some information may be missing: this paragraph is a summary of the Center's responses from previous years as well as information found on their website this year.

Application of European policies

The Albanian National Center of Cinematography (ANCC) finances about 30 films a year. Such a small cinematographic industry makes it complicated to publish relevant statistics. Its president did specify that they are working on a compilation of data that includes statistics from cinema and television. It appears complicated however because such a task has never been undertaken nor supported before in Albania.

As a governmental institution, the ANCC adheres to both **Albanian governmental policies** on gender equality, and to **European initiatives**. Indeed, the Albanian centre applies the **EURIMAGES rule** according to which, between two projects that have received the same number of points from the jury, if one is submitted by a woman and the other by a man, it is automatically the woman who will benefit from ANCC funding.

Internal awareness but no institutional measures

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

AUSTRIA

% of films directed by women: 34% (average 2018-2022)

Number of films produced over the period: 149

A policy that integrates gender equality across the board

The Austrian Film Institute (AFI) is committed to a cross-cutting policy of integrating gender equality into all its activities, known as "**gender mainstreaming**"²¹, particularly in the funding process that takes gender into account for budgeting.

Since 2019 the AFI decision-making committee, called the supervisory board, **has reached parity among its board members.**

A bonus that is bearing its fruits

In 2018, AFI commissioned a **study by** the Department of Sociology at the University of Vienna **from 2012-2016** to gain insight into the film landscape and its pitfalls for improving the situation of women. Following the conclusions of this report, the Austrian institute launched the **Gender Incentive**, an endowment for new projects worth **30 000€** conditioned **by a points system linked to the presence of women in key positions.** In 2022, 12 projects benefited from Gender incentive, each triggering additional funding of 30 000 € for new projects, while 13 new projects benefited from funds previously received thanks to the Gender Incentive and reinvested by production in the development of these 13 films. In the case of artistic and economic success, this measure is also accompanied by a 10% bonus, from which two films benefited in 2019, five in 2020, four in 2021, none in 2022 and five in 2023.

In order to take a closer look at the content of the works, the second **report on gender** in Austrian cinema was released in autumn 2021²². This report looks at funding statistics, industry data, and quantitative screen data. Thus, on the **financing side**, "the more money there is, the fewer women there are." The figures are improving, but very slowly: they still only represent 25% of the total funding budget between 2017 and 2019. **As far as the industry is concerned**, the more powerful departments (production, directing, and screenwriting) are still dominated by men. **However, in 9 of the 10 departments concerned by the Gender Incentive, the study quantifies a notable progression in the place of women:** there are twice as many female producers as at the launch of the grant, that represents plus 7.2 points female directors and plus 6 points female screenwriters. Finally, women filmmakers are more present at the beginning of their careers: female-driven films made up 35% of all debut films, while their share dropped to 25% among those films by established directors. **The qualitative part of the study** shows that films with mainly women in production, directing and script writing "give a more complete picture of society." Between 2012 and 2019, female-driven films have 57% female leads,

²¹ The institute incorporates a gender perspective into all its decisions.

²² <https://filminstitut.at/institut/gender/gender-report>

compared to 44% for male-driven films. Only 50% of male-led films pass the Bechdel test, while 84% of female-led films pass the test. Finally, women-driven films show more diversity on screen, while none of the male-led films are described as “inclusive.”

Finally, AFI tells claims to support gender equality in international organisations through the EURIMAGES **working group** which it chairs and whose members have adopted the *Gender Strategy* for 2021-23.

The introduction of a new action plan based on hybrid quotas

Since 2021, in order to improve the proportion of women filmmakers, **a quota system** has been introduced **in the Institute's guidelines**, with the aim of **gradually moving towards an equal distribution of funding by 2024**. These are hybrid quotas that are **compulsory but flexible**: if the target set is not reached within 6 months, there are no penalties: the department simply has to report the situation to the Supervisory board, which then deals with the situation on a case-by-case basis. The Institute's objective was to have a minimum of 35% of the funding allocated to women's projects in 2021 and 2022. In 2023, this target is set at 40% and will be 50% in 2024. The funding decision is based firstly on an assessment of the project's qualitative content (artistic and commercial). For the second selection phase, the Commission takes into account gender equality in the project teams proposed (gender budgeting). Once a project has been selected, the Commission ensures that the funds are distributed as evenly as possible between the men and women in the team over a relevant observation period. By 2024, gender equality should be achieved, with a ratio of men to women of 50% of all funds allocated, with an acceptable margin of fluctuation of 5%.

According to our contact, this action plan is beginning to bear fruit: in 2021, in the first year of implementation of "Gender Budgeting," the AFI's objectives were achieved. In 2022 according to AFI's funding guidelines, the share of women has reached the target value of 35% in the three funding areas: as published in AFI's annual reports, the share of women is 41% in script development funding (50% in 2021), 44% in project development funding (38% in 2021) and 39% in production funding (38% in 2021)

Targeted and long-term actions

The AFI accompanies its financial measures with various actions aimed at promoting the place of women in the film industry. These initiatives are renewed and completed each year, thus demonstrating the proactive nature of AFI's long-term gender mainstreaming work.

These include:

- The organisation of the **"If She Can See It, She Can Be It" screenplay competition**, featuring female characters who go against gender stereotypes. The 7th edition takes place between 2022 and 2023 on the theme of diversity.
- Monthly publications on their website of interviews of women directors²³ funded by the AFI;

²³ <https://filminstitut.at/film/interviews>

- The promotion of "job splitting" to improve working conditions for people with children. This involves sharing tasks between several people to allow for an individual reduction in working time;
- Since 2022, childcare costs are eligible for AFI funding;
- The inclusion of a code of ethics²⁴ in the contracts between AFI and the crews of films receiving financial support from the Institute. This code defines the rules to be followed in terms of non-discrimination, the fight against all forms of violence and vigilance on these issues;
- The creation of the Tandem training programme²⁵, aimed at women taking up a job as head of a department for the first time: a "junior" head of department is trained by a "senior" head of department chosen by her, who is paid for the expertise she brings to her counterpart. In the course of 2022, new incentives are being developed:

In 2023, the AFI will produce :

- A third report on gender in Austrian cinema,
- A second study on racism in Austrian cinema,
- The fourth edition of ProPro - Producers Program for Women²⁶, a one-week mentoring programme for female producers aimed at promoting and strengthening the position of women in the film industry.

BELGIUM

% of films directed by women: 27% (average 2018-2022)

Number of films produced over the period: 230

In Belgium, there are two national funds: **the Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles** on the French-speaking side, and the **Vlaams Audiovisueel Fonds** on the Flemish side.

On the French-speaking side, measures to achieve parity in project funding

In 2020, we saw that the *Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie Bruxelles* (CCA) had set itself the challenge of working to get more women to submit projects. To do this:

- Since 2016, the **CCA has been giving preference - for equal quality of the application - to films made by women**. This year, our contact has informed us that the CCA includes goals of equality inside a global search for diversity, meaning that from 2023, the application that “brings forth the most diversity is prioritised;”

²⁴ <https://filminstitut.at/code-of-ethics>

²⁵ <https://www.fc-gloria.at/projekte/tandem/>

²⁶ <http://propro.filminstitut.at/>

- Since 2019, the centre has ensured **the parity of the Film Selection Committee**. In 2023, all the CCA's internal juries (committees, calls for projects, and recruitment panels) will have equal representation;
- In 2022, **all CCA actions and their budgetary impact** (neutral, positive or negative) **are analysed from a gender perspective**. This data is collected by a dedicated unit. However, only the unit in question has access to this data and our contact was therefore unable to share it with us.

Quantifying and qualifying discrimination to raise awareness

The CCA seeks to raise awareness among the general public as well as professionals in the sector through actions that take different forms:

- Annual statistical monitoring: this report analyses the gendered evolution of the applications submitted to and selected by the Film Commission. For several years, it has been summarised in the *Bilan du Centre du Cinéma* ;
- **The publication of university studies²⁷**:
 - o in 2020 and then in 2022, two university studies analysing the films selected for the *Magritte du cinéma* from 2018 to 2020 were financed by the Centre. Directed by Sarah Sepulchre, several findings are established: **parity is achieved among the characters** represented on screen but it is **far from being achieved on the side of the creative teams** (two-thirds of the films studied were scripted and directed by men only). Moreover, **the characters are not very mixed**: only the secondary characters have plural profiles, while the main characters are mostly white, able-bodied, and heterosexual.
 - o In 2023, the CCA collaborated on and financed a study of the last 10 years of the franco-belgian cinematographic sectors. This study, realised by the association "*Elles Font des Films*"²⁸ and the researcher Sarah Sepulchre, has 2 parts; comprehensive gender statistics and an analysis of the representations conveyed in fiction and documentaries produced in the Wallonia-Brussels Federation. The figures were presented in June 2023²⁹.
- The implementation in 2021 of **a day to raise awareness of gender stereotypes and diversity in writing**, directing, and reading scripts. Throughout the day, workshops and plenary sessions will be held for writers and directors who have received funding from the centre;
- The organisation of conferences on gender issues, the recordings of which are available on the **CCA website**³⁰;

²⁷ Discover the CCA's diversity studies here: <https://audiovisuel.cfwb.be/ressources/publications/etudes/>

²⁸ <http://ellesfontdesfilms.be/#manifeste>

²⁹

[https://www.cinefemme.be/news/juin-2023-devant-et-derriere-la-camera-elles-font-des-films-etude-des.html#:~:text=Elles%20sont%20%C3%A0%20la%20t%C3%AAt%C3%A9.CCA%20\(70%20films%20analys%C3%A9s\)](https://www.cinefemme.be/news/juin-2023-devant-et-derriere-la-camera-elles-font-des-films-etude-des.html#:~:text=Elles%20sont%20%C3%A0%20la%20t%C3%AAt%C3%A9.CCA%20(70%20films%20analys%C3%A9s))

³⁰

<https://audiovisuel.cfwb.be/actualite/news/replay-conference-representation-de-la-decolonisation-et-du-racisme-a-lecran/>

- The launch in autumn 2022 of **training courses for film crews on location to combat sexist and sexual violence**. The goal of these courses is to prevent and provide the keys to taking action against sexist and sexual violence in the audiovisual sector, and more specifically on film sets. This training, which is not compulsory, is mainly attended by producers, professionals in the sector, and people wishing to become harassment referents. 289 people were trained in 2022, and the course will be repeated in 2023 to reach as many industry professionals as possible.

Increasingly inclusive measures

The CCA is a partner in an initiative to promote gender diversity among Belgian film-makers since 2020, as part of the BRIFF (Brussels International Film Festival), the PiTCH initiative has been putting film writers in touch with potential partners for their feature-length fiction film project (producers, broadcasters, sellers, distributors, etc.) during a pitching session.

The CCA wants to address the gender issue by broadening it to include diversity through the implementation of its **Diversity Plan, adopted in 2021**³¹. This Plan foresees in particular :

- The introduction, from the second quarter of 2022 onwards, of a **diversity sheet** in the applications for development and production aid, which aims to invite "project leaders to reflect on diversity and inclusion in front of and behind the camera, as well as on the means necessary to reach an audience that is more representative of society";
- The organisation of a **coaching session for the winners of writing grants for feature-length fiction films**: all winners are able to obtain an individual awareness-raising session on the theme of representation. This session, which is not compulsory, aims to raise awareness among those who will make the cinema of tomorrow.

These actions initiated in 2022 are to be pursued in 2023.

Finally, it is within this framework of promoting diversity that the CCA is part of the **New Dawn**³² project alongside nine other funds.

Finally, the CCA is introducing financial support for non-professionals in the sector wishing to follow a training course in the film industry. This bursary is aimed at disadvantaged people or those from minority communities and will be available from July 2023.

³¹ <https://audiovisuel.cfwb.be/diversite/>

³² The countries whose public funds are participating in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Canada (Telefilm Canada), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). For full details visit the New Dawn website <https://newdawn.film/>

On the Flemish side, the Vlaams Audiovisueel Fonds is developing an ambitious action plan for inclusion

In 2020, the Vlaams Audiovisueel Fonds (VAF) announced **the first phase of its action plan on gender and inclusion**. Since then, an entire chapter of its annual report is dedicated to gender issues³³. The selection committees for the funding commissions are made up of equal numbers of men and women, 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, as well as in the panels and speakers at VAF masterclasses and conferences.

Continuing to collect as much gendered data as possible

Since 2015, the Flemish fund has been **collecting data** on the gender and age of all persons involved in a grant application. The fund is committed to passing on this data to **external research institutes** to support studies on Flemish cinema. The Center will organise a large-scale campaign to update the personal information of all contacts in their internal database. At the same time, they are linking a non-mandatory baseline measurement around inclusion and communication to this campaign. Initially with the aim of obtaining as realistic a picture as possible of the demographic composition and areas of interest of applicants. This will allow the Center to refine their policies around both topics. The Center will communicate about the timing and method of this campaign later.

In 2022, the VAF told us that the Centre would like to launch (or subcontract to a university) a research project on the people in positions of power in the audiovisual industry, with the aim of studying the typical profiles of producers, programmers, distributors, purchasing managers, etc. Our contact told us that to date, however, the project has not yet been launched.

Increasing awareness of these issues

In order to raise awareness on these issues, the Flemish fund implements measures aimed at film professionals and others aimed at the general public:

- Co-organisation in 2021 of a half-day event dedicated to raising awareness of all forms of violence. The event included training on filming intimate scenes, with a coach sharing advice and best practice;
- To raise awareness of the need to combat gender-based and sexual violence, the name of a person to contact in the event of harassment can be included in the application for funding from the Centre;
- The VAF website was updated in 2022 to include a **page dedicated to inclusion**³⁴. This page is regularly updated with advice, tools, information, studies, useful numbers for victims or witnesses of transgressive behaviour, etc. The fund will be putting in place a communication plan to ensure that the content of the site is regularly updated and publicised. The website includes advice.

³³ <https://www.vaf.be/files/Jaarverslagen/VAF-JV-2022-inclusie.pdf>

³⁴ <https://www.vaf.be/voor-de-sector/inclusie>

Development of incentive policies for women in film

In 2020, the fund launched an incentive programme for women in film. Following very positive feedback on this measure, VAF intends to increase specific actions from 2023 onwards:

- In October 2022, the VAF introduced an impulse grant for gender. Through this grant, VAF encourages producers to work more with female talent. A producer who can demonstrate after completing a project, based on objective criteria, that opportunities have been given to women, will be eligible for automatic support from the impulse grant for its next project³⁵. This aid can range from 5 000€ to 25 000€ depending on the type of film supported and its duration;
- In 2023, the VAF created a training and empowerment programme: the *Leiderschap en Eigenheid in Film* (LEF). This programme is open to women producers, directors, and non-binary people. The programme consists of a series of modules on topics such as inclusive leadership, communication skills and networking. The aim is to support and accelerate the careers of people subject to discrimination in the sector by giving them access to practical tools. VAF offers childcare services for participants in the programme.

Increasingly intersectional policies

In 2022, the VAF launched a **global action plan for inclusion** and communicated its objectives and the actions under development. The VAF aims to extend these actions of encouragement to **all people subject to discrimination**, and the fund is already putting in place a number of measures along these lines:

- Participation in the introduction in 2022 of a call for projects for **the creation of fiction mini-series**, where the inclusive approach is an important evaluation criterion in the selection of projects;
- Since the beginning of 2022, applicants for film, media, or video game grants must now add an "**inclusion**" section to their application. This section is largely taken into account in the selection of projects. The creators of the video games selected then **receive personal guidance from experts** during the implementation of their inclusion process;
- Since May 2022, VAF is part of the **transnational New Dawn fund**, which explicitly focuses on inclusion³⁶;
- The VAF has set up training on unconscious stereotypes for its employees, its board of directors and the members of its selection committees. This training tackles the issue of gender through an intersectional prism and will be repeated in 2024.

³⁵ <https://www.vaf.be/voor-de-sector/inclusie/impulspremie-voor-gender>

³⁶ The countries whose public funds are participating in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Canada (Telefilm Canada), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). For full details visit the New Dawn website. <https://newdawn.film/>

BOSNIA AND HERZEGOVINA

% of films directed by women: 14% (average 2018-2022)

Number of films produced over the period: 14

Bosnia and Herzegovina has been a member of EFAD since 2022, and as of this year we are including it in our study of the place of women directors in Europe.

No measures and no statistics in place

The Cinematography Foundation Sarajevo has not informed us of any measures in place or planned to promote gender equality. Our contact tells us that they collect data on the gender of people in key positions in funded films, but these statistics are currently neither analysed nor published. The Fund currently has a temporary Managing Board that has just been set up, and our contact believes that the subject of implementing measures could be discussed in 2024.

The low number of films produced annually partly explains the significant fluctuations in the share of films directed by women from one period to the next, indeed the share of films by female directors averaged 31% over the period 2013-2017, compared to 14% over the period 2018-2022. Furthermore, while the proportion of films made by female directors in Bosnia and Herzegovina is far from the European average, in the other professions studied by the European Audiovisual Observatory, the proportion of women is close to the European average. Over the 2018 - 2022 period, there are 31% female producers (European average of 32%), 10% female cinematographers (European average of 10%) and 10% female editors (European average of 11%).

Our contact tells us that, in his opinion, there should be a European fund to support gender equality programs in countries where film centers, due to very limited budgets, are unable to carry them out themselves. An awareness-raising program for members of the film center should also be set up.

BULGARIA

% of films directed by women: 14% (average 2018-2022)

Number of films produced over the period: 89

No measures and no statistics in place

This year again, the Bulgarian National Centre of Cinema (CNC) told us that it **did not collect data pertaining to gender**. The centre did not inform us of any measure put in place to promote equal opportunities.

Our contact at the Bulgarian CNC informed us of a website³⁷ that was coordinated by the City of Sofia that is partnered with the Institute of Culture and the Bulgarian Ministry of Foreign affairs. **This website presents the place of women in Bulgarian cinema** and showcases about 30 female directors. Some statistics are provided: we learn that between 2005 and 2017, female directors represented 17,90% of grant requests to the Bulgarian CNC. During this same period, 16,5% of the films that were co-funded by the Centre were directed by women. However, this website is not attached to the Bulgarian CNC and there is no link from one website to the other.

This year, the Bulgarian CNC ordered a study on Gender Equality to a researcher, the results were presented in the Sofia Meetings industry event in the frames of the Sofia International Film Festival in March, 2023. This is a survey of industry professionals on gender equality in the industry and the measures they would like to see implemented within the industry to promote parity. Among those surveyed, we note the following:

- 77% of women and 32% of men perceive discrimination in the film industry;
- 71% of women and 27% of men feel that parenthood has made it more difficult to achieve professional success;
- The most popular measure among women to encourage women to enter the industry is to highlight successful filmmakers in film schools (64% of women);
- The most popular measure among women to support women in the industry is to increase support for first and second films (66% of women);
- Only 21% of women and no men think that national funding quotas could support the careers of women filmmakers.

CROATIA

% of films directed by women: 20% (average 2018-2022)

Number of films produced over the period: 68

Croatia lays the groundwork for future action

The Croatian Audio-visual Centre (HAVC) has told us that it plans to include gender equality in the National Programme that defines the Centre's priorities for the next four years. This is a high-level policy document with annual progress reports and good news for gender equality in the audio-visual sector in Croatia. This programme is in the final stages of adoption and was supposed to be in place. Following administrative complications, our contact informs us that its adoption has been delayed and will now take place at the end of the year, or even at the beginning of 2024.

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 expand its membership soon to reflect a better gender balance. It

³⁷ <https://jeni-bg-kino.com/en/>

is expected to make concrete recommendations, including the creation of a single anonymous contact point for reporting abusive behaviour, as well as the provision of advice and workshops for all professional bodies. However, one year after its formation, the group has not yet made any recommendations but has started to develop partnerships with relevant NGOs and the Academy of Dramatic Arts.

The HAVC also pays attention to **gender balance in the selection of its board members and artistic advisors**: when parity is achieved, the centre sees a better dynamic in decision-making and a greater diversity of views. Out of a total of fourteen advisors, six are women.³⁸ Our contact told us that the HAVC encourages its advisers to be particularly attentive to diversity in the broadest sense of the term when they assess projects (taking into account the diversity of the themes addressed, parity among directors, the diversity of ages and backgrounds of the people involved in the production, etc.). Finally, the centre's management team is now made up of equal numbers of men and women, following the recruitment in 2022 of a woman to the position of Deputy Director General of the HAVC.

Gendered data collection with financial implications

In 2022, the Croatian Centre told us that it had commissioned a **study on gender balance**, which will provide a baseline for all future actions and statistics.

In 2023, the HAVC is working on the introduction of a **form** that must be completed by producers of feature films financed by the Centre before receiving the third instalment from the Centre. Producers will have to list the various members of the film crew, indicating the gender of each person in the various positions. The aim is to obtain comprehensive statistics on the gender imbalances in the various film professions in the films supported.

The introduction of the first incentive policies

To promote the visibility of women filmmakers, our contact informs us that every March, the Centre funds and co-organises events to highlight the work of women filmmakers.

In 2022, the Centre applied its first incentive measures on the theme of gender:

- on the one hand, the cost of providing **childcare** facilities for teams is now eligible when applying for financial support for a project;
- secondly, the HAVC financed the Ponta Lopud Film Festival, which focused **on women working in the film industry and in particular on "camerawomen"** from Croatia and South-East Europe, where theoretical and practical workshops were organised.

³⁸ Our contact tells us that the main difficulty in hiring artistic advisers is the legal prohibition on applying for financial support for a film while carrying out their duties, due to potential conflicts of interest. As many people working in the film industry have a concrete film project and want to apply for a grant, it is difficult to find available professionals who are willing to take on this task. This problem affects all workers, but given that the Croatian film sector is statistically more male-dominated, it is more difficult for the centre to find available female artistic advisers.

CYPRUS

We have no representative figures for the percentage of women directors in Cyprus.

Monitoring gender statistics

The Ministry of Culture collects gendered data to gain an in-depth understanding of the gendered distribution of positions of power and the specific needs of the Cypriot film industry to enable greater inclusion. By 2022, in films funded by the Ministry :

- 17% of films were directed or co-directed by a woman,
- 26% of people working on shoots are women,
- 25% of post-production supervisors are women,
- 50% of the main characters and 41% of the secondary characters are women.

With regard to the statistics, our interviewee points out that it is important to bear in mind that the Cypriot film industry is a small one, so the statistics are highly volatile from one year to the next. The Ministry informs us that it takes gender issues very seriously and is actively working to make the Cypriot film industry more inclusive and gender-balanced.

First steps towards measures being put in place?

The Ministry tells us that it is actively working on **various ways of promoting gender equality** in order to catch up with the major European funding funds. Particular attention is being drawn to the selection committee attached to the Ministry: this committee is made up of 6 women and 3 men. It is the only public committee empowered to select the film projects that will receive financial support.

Since then, the Ministry has announced its first declarations of intent to promote parity:

- It is committed **to promoting women's education**;
- When the Ministry participates in pan-European and international events, it intends to **promote Cypriot women filmmakers**. As part of the "Producers on The Move"³⁹ initiative, for example, the Ministry has appointed producer and director Stelana Kliris.

According to our contact, the Cypriot Deputy Ministry of Culture plans to introduce in the coming years:

- Funding application forms that include an optional question on how the production intends to promote gender equality, diversity and inclusion both in front of and behind the camera;
- When the selection committee considers that a project in development needs it, a gender expert will be able to help and advise the teams. The project in question will then have to prove to the committee its involvement and the efforts made on the gender issue in order to move on to the next stage of funding (production funding);

³⁹ https://www.efp-online.com/en/project_networking/producers_on_the_move.php

- A workshop on directing intimate scenes will be funded by the Ministry and implemented by the Cypriot Directors Guild.

Cypriot festivals are aware of parity and gender balance

Our contact tells us that most state-funded festivals are making **an ongoing effort to ensure a certain parity and mix** in their internal teams and also in the teams of films selected, particularly at the International Short Film Festival of Cyprus, the Cyprus Film Days festivals and the Lemesos International Documentary Festival.

Conferences and events are organised to highlight women directors and inclusive themes. For example, during the Lemesos International Documentary Festival in 2023, a round table entitled "What will the neighbours say" was organised to discuss the lack of representation of lesbians in Cypriot cinema. During the Cyprus Film Days International Festival an event highlighted the work of director Julie Bertuccelli, and specifically her career as a woman filmmaker.

CZECH REPUBLIC

% of films directed by women: 24% (average 2018-2022)

Number of films produced over the period: 290

Implementation of statistical tools

Since 2020, we have seen that the Czech Film Fund (CFF) produces **statistics** on films financed and not financed in its selective support scheme in order to calculate the success rate of projects according to the gender of the director. A section of fund's annual "Facts and Figures"⁴⁰ report is dedicated to gendered statistics in the key positions of scriptwriting, directing, and production.

These statistics show that, in quantitative terms, there are always more films financed and supported by the fund for male directors than for female directors. Our contact points out that this is due in particular to the significant difference between the number of applications submitted by male and female directors: in 2021 and 2022, female filmmakers will account for only 25% of the projects submitted to the CFF. This is an increase, but still a long way from parity.

Obstacles to the introduction of inclusive policies

Although the CFF Board, whose members decide on the awarding of grants, expressed its **support for the idea of equal opportunities** for applicants subject to discrimination for the first time in 2019 (gender, racial minorities, etc.), the **Czech Republic has not adopted any specific policies** aimed at women filmmakers.

⁴⁰ <https://www.filmcenter.cz/en/film-industry/facts-figures>

According to our contact at the CFF - this is justified in several ways:

- Czech legislation does not allow bonuses to be given to candidates based on identity criteria (e.g. bonuses to women in the sector). Thus, the CFF cannot implement such a policy internally;
- Furthermore, the CFF is rooted in a small film industry, and its resources are limited. Creating a special category to support women directors would diminish other areas of support, which are already underfunded according to our contact;
- Finally, the sociocultural barrier is also mentioned, with a general rejection of all types of quotas as unfair in the Czech Republic.

DENMARK

% of films directed by women: 29% (average 2018-2022)

Number of films produced over the period: 182

Using gender mainstreaming as an action plan

From December 2016, the DFI put an action plan into place that's objective was, *in fine*, to have 50% of men and 50% of women asking for grants. To do this, the institute decided to put in place:

- **Gender mainstreaming policies**, meaning the integration of gender perspectives in all decisions made by the institute as well as prioritisation in funding for projects that put gender stereotypes into question;
- A regular **dialogue forum** that regroups the main female Danish organisation professionals, during which new initiatives are discussed (ex: qualitative analyses, mentoring programmes, charts...);
- **Statistical monitoring** to produce and publish gender data on a regular basis.

Raising awareness on every level

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

Since 2020, in order to raise awareness and encourage film professionals, the DFI has created a new document to be filled in by all producers applying for support. 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** for each cast member, regarding gender.

In 2022, the DFI participated in an event to prevent and **combat gender-based violence and sexual** violence in the audio-visual sector.⁴¹ This event, called "A Line in the sand," brought together 13 organisations from the film, television, and performing arts. Together they developed a list of guidelines for professionals in the sector, including recommendations for victims. The participants also encouraged industry professionals to print out these recommendations and post them in various workplaces (on film sets, backstage, in the actors' make-up areas, etc.).

Looking in detail at gender statistics

The DFI aims to achieve parity in funding applications. In fact, the DFI keeps a close eye on **gender statistics** through the publication of an annual study on gender in Danish film⁴² and the updating of the gender section in the "Fact and Figures"⁴³ document that presents the Centre's annual review. This year's findings are as follows:

- In 2022, **50% of leading roles** in feature films will be played by women (43% in 2020, 58% in 2021);
- Changes in the proportion of women directors on DFI funding committees:
 - The *Film Commissioner Scheme* focuses on arthouse cinema. In 2020, the proportion of supported projects directed by women was 46%, rising to 50% for the first time in 2021. In 2022, with the proportion of applications from female directors having fallen sharply, this figure dropped to **23%**.
 - The *Market Scheme* focuses on popular films with the potential to appeal to a wide audience. Projects by female directors represented only 14% of the projects selected in 2020. In 2021, there was a real increase: they represented **30% of the supported projects**. However, **in 2022 no projects by female directors were supported**.
 - Under the *New Danish Screen* programme, which allocates funds to the development and production of experimental feature films, the proportion of projects by female directors supported is 63% in 2020, 33% in 2021 and 60% in 2022. In writing, projects by female scriptwriters accounted for 56% in 2020, 0% in 2021 and 38% in 2022.

Future lines of action

Finally, the Danish Institute reports that it is constantly developing new initiatives to improve gender equality and actively participate in the fight against sexual harassment in culture and film. The DFI's goal is to be a true representative of Danish society in terms of **gender and diversity**. Its main challenge for the coming years is to increase the number of applications for funding from women.

⁴¹ <https://www.danskeater.org/strategi-initiativer/contentitem-30>

⁴² <https://www.dfi.dk/omdfi/publikationer/koen-i-dansk-film-2012-2021>

⁴³ https://www.dfi.dk/files/docs/2022-07/Facts%20and%20Figures%202022_DanishFilmInstitute.pdf

ESTONIA

% of films directed by women: 24% (average 2018-2022)

Number of films produced over the period: 108

Towards the introduction of initial measures?

Until now, the Estonian Film Institute (EFI) had told us that it has been scrupulous about ensuring parity in the committees allocating institutional funding but had not introduced any specific measures to promote gender equality. This year, our contact tells us that as part of the EFI's development plan, the institute is working on the publication, in 2024, of declarations of intent on parity and diversity. The institute also plans to publish gendered statistics on funding applications for the first time.

To raise the profile of the work of women filmmakers, this year the Institute organised a retrospective to mark the 100th birthday of Leida Laius, one of the country's leading female directors: the digitised films were shown in cinemas across the country, as well as online and on television.

Finally, in 2024, the institute plans to introduce **its very first incentive policy** by creating a grant for an Estonian female director.

FINLAND

% of films directed by women: 33% (average 2018-2022)

Number of films produced over the period: 195

A long-standing and deep-rooted commitment

We have seen in previous years that the Finnish Film Foundation (FFF) has a deep **commitment** to gender equality. The Finnish foundation has set up two programmes consisting of **training courses, guides, statistics** and extensive **communication** around issues of inclusion.

In 2020, the FFF published a **study on employment and discrimination in the film industry**, showing that many women still suffer gender discrimination in the workplace and find it particularly difficult to get a job in the so-called technical professions.

The Centre is working on the publication of a tool for professionals in the sector, in partnership with Women in Film & Television Finland and the main public funding bodies. The toolkit will be published in the autumn and will cover a range of topics: it will present a series of good practices ranging from egalitarian recruitment methods and issues of representation to the prevention of all types of harassment and the use of privacy

coordinators. In 2021, the FFF also published guidelines for filming intimate scenes, encouraging the use of an **intimacy coordinator**⁴⁴.

...based on accurate statistics

In its annual Facts & Figures report⁴⁵, the FFF devotes **a section to gender equality** in project funding. It shows that in 2022, the proportion of films by female directors financed by the FFF will be 37.5%, down 6.5 points in 2021. Our interviewee emphasised that in departments where the proportion of applications from men and women is close to 50%, parity is achieved in the funding granted by the Institute. A very clear example is the department for applications for scriptwriting support: in 2010, 30% of applications were made by women and they represented 30% of the projects supported; in 2021, 42% of applications were made by women and they represented 50.6% of the projects funded by the FFF.

Increasingly inclusive measures

The FFF is satisfied with its current policies, which show very good results, and intends to keep up its actions. Our contact also tells us that any new policy will most likely focus on **inclusion and diversity** on a larger 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 detailed data** on representation behind and in front of the camera, **working with organisations and programmes** that support immigrants and people with disabilities in the industry, and **publishing a series of articles on diversity**⁴⁶.

It is with this in mind that the FFF is also participating in the "**New Dawn**" project launched in May 2022. New Dawn is an international film production fund that brings together ten film funds⁴⁷, including nine European, wishing to promote a more inclusive film landscape and thus enable a real diversity of storytelling.

⁴⁴ <https://www.ses.fi/wp-content/uploads/2021/09/Laheisyyskoreografin-kanssa-tyoskentely-ENGL.pdf>

⁴⁵ <https://www.ses.fi/wp-content/uploads/2023/05/SES-Elokuvavuosi-FactsFigures-2022.pdf>

⁴⁶ <https://www.ses.fi/en/category/diversity-in-the-film-industry/>

⁴⁷ The countries whose public funds are taking part in this initiative are Belgium (*Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds*), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese film and audiovisual Institute) and Sweden (Swedish Film Institute). For full details visit the New Dawn website: <https://newdawn.film/>

FRANCE

% of films directed by women: 26% (average 2018-2022)

Number of films produced over the period: 1512

The *Centre National du Cinéma et de l'Image Animée* (CNC) announced a reinforcement of its commitment to parity in 2019 and during the second ***Assises pour la parité, l'égalité et la diversité, co-organised with the Collectif 50/50***⁴⁸. Since then, the Centre has implemented a number of measures and policies aimed at promoting the place of women in the film industry, taking proactive action ranging from the introduction of a parity bonus to the conditioning of aid and compliance with commitments to combat and prevent sexist and sexual violence.

In the wake of these strong commitments to parity and gender equality, the CNC was awarded **the double label Diversity and Equality** by AFNOR Certification in 2021⁴⁹. This label is the mark of the Centre's effective and voluntary commitment to promote diversity and professional equality by preventing discrimination.

An internal commitment to parity and the conditioning of festival grants

The CNC is committed to parity at different levels:

- Internally, the CNC is committed to **parity in the presidency and membership of all its commissions**. At the end of 2020, 51% of the CNC's 52 funding committees were made up of women;
- Towards the **decision-making bodies in the regions**: 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 requested for women in front of and behind the camera;
- With regard to **festival and school juries**: since 2019, the CNC has been encouraging the respect of parity on juries. The CNC also ensures that public film schools, La Fémis and Louis Lumière, have equal numbers of women and men in their classes.

The implementation of the "parity bonus"

In 2019, the CNC introduced a parity bonus as part of its automatic grants. Developed in collaboration with the Collectif 50/50, this 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**.

⁴⁸

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

⁴⁹ Afnor Certification is a company that delivers, by audit or assessment, signs of confidence in both the voluntary and regulatory fields. ([Source](#))

In 2019, 1/4 of the films supported by the CNC benefited from this bonus, in 2020 and 2021, 1/3 of the films financed obtained the parity bonus, which proves the particularly incentive nature of this measure.

At the end of 2022, the CNC made several adjustments to this bonus:

- The position of women composer has been included in the scale for calculating the parity bonus;
- Sound post-production positions (sound editor and mixer) are now included in the calculation scale;
- The term "producer" is added to "legal representative" to reflect the role of the producer, who represents the production company, develops projects and seeks financing;
- The creation of two separate scales for the animation sector: one for 2D and another for 3D.

Focus on the parity bonus

In 2021 and 2022, **1/3 of films supported by the CNC benefited from this bonus** (31.3% in 2021 and 33.7% in 2022). These figures represent an increase over time: this bonus concerned **1/4 of films in 2020 and 1/5 in 2019**. This trend is indicative of the particularly attractive nature of this measure.

In 2022, teams working on fiction films will on average have higher parity (35.6% of fiction films eligible for the parity bonus) than those working on documentaries (28.6% of eligible documentaries) and animated films (16.7% of eligible animated films).

The majority of films benefiting from the bonus are directed or co-directed by women (77% in 2022).

The average cost of films eligible for the parity bonus in 2022 is 3.14 million euros, slightly less than the average for a French-initiated film (4.40 million euros), but a significant increase on 2021 (2.83 million euros in 2021).

Increasing awareness through the promotion of heritage

Within the **framework of image education schemes**, each year 2045 cinemas welcome 15% of students studying in France. The entire catalogue of school programmes (school, college, high school, and apprentices in the cinema) includes 300 films. In **2018-2019**, 15 films, i.e. less than 5% of the films presented were directed by women. In 2021, the CNC set a target of 50 films in all catalogues by 2024. The CNC has begun to increase the number of films by women directors, which now represent 19% of the total number of films shown. Our contact has informed us that the CNC intends to continue highlighting films by women directors in school programmes.

Moreover, in 2020-2021 and 2021-2022, the CNC carried out major work on **gender equality in the content of educational resources**. For each film, the CNC considers whether it is appropriate to address the issue of parity. **80% of the educational documentation develops this theme** and nearly 50% of the educational videos consider the question of parity.

As well as educating schoolchildren, the CNC is working to promote the work of women in cinema through its film heritage, paying particular attention to restoring and digitising films. In 2022, 5 films directed by women will be added to the 100 films by women directors restored by the CNC.

Finally, to further this visibility work, the CNC provides financial support to associations that promote gender equality, such as the Créteil International Women's Film Festival, the Simone de Beauvoir Centre, Femmes & Cinéma, Les Femmes s'Animent, Pour les Femmes Dans les Médias, the Collectif 50/50, Women in Games, and the Lab Femmes de Cinéma.

An intergovernmental charter to fight stereotypes

According to our contacts, the fight against stereotypes is now the CNC's 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 Cultural and Creative Industries in favour of equality."** Presented in 2021 during the Generation Equality Forum, it aims **to fight against 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 industries. It is structured around five objectives and ten commitments, including work on collecting gendered data on women in the film industry. Around one hundred companies and international networks have been identified for participation in this event and the Ministry of European and Foreign Affairs has also drawn up a list of 36 countries in which the cultural and creative industries are a priority area, which are also recipients of the draft charter.

An active fight against gender-based violence and sexual violence

The CNC is implementing a series of actions to fight against gender-based violence and sexual violence (GBV) in the film industry:

- In 2020, the CNC joined the creation by the Ministry of Culture of a **psychological and legal hotline** for cultural professionals who are victims of violence, harassment, or SGBV. This listening unit, operated by Audiens, is completed by a dedicated medical consultation at the Bergère Health Centre;
- For each application for financial assistance to the CNC, the applicant must fill out a **form** in which they details the measures they have put in place to meet their legal obligations, as provided for by the Labour Code, in terms of **prevention and the fight against sexual harassment**;
- In January 2021, the CNC made its **aid** conditional on compliance with **specific obligations** (to be respected by companies (production, distribution, sales, etc.) that

applied for the aid) **in terms of prevention and detection of sexual harassment**, including the implementation of an information system in the workplace, the appointment of a harassment referent for structures with more than 250 employees, and the provision of an alert and listening unit.

- This aid is also conditional on the company's legal manager completing a **dedicated training** course and obtaining certification. They aim to support the actors of the sector in the prevention of inappropriate behaviour at all stages of the production and distribution of works (on location, in the studios, during promotion...). Training is provided at the CNC by **AVFT** (European Association against Violence against Women at Work), an organisation founded in 1985 and specialised in the fight against gender discrimination and VAW at work. To date, 2700 professionals have obtained a certificate attesting that they have completed this training. This measure was announced in 2019 during the Assises du Collectif 5050.
- As of 1 January 2023, the completion of this training will be a condition for obtaining CNC subsidies for **cinema operators**. In total, and at the time of publication of this study, more than 5200 professionals, producers, and exhibitors enrolled in or had already completed CNC training.
- The CNC has encouraged MAIF and AREAS to introduce an **insurance clause** in all filming insurance contracts **covering the risk of "harassment."** This clause, applicable since 1 July 2021, is free of charge and applies to all new filming insurance contracts as well as to all current contracts between film crews and one of its insurers. This is a flagship action in the fight against SGBV **which covers the costs of suspending filming following a complaint of harassment, assault, or gender-based violence** for 5 days and up to a maximum of 500,000 euros. The aim is to enable victims to speak out and report violence without the fear of losing time and money for the production. By December 2022, 450 works had benefited from this clause. To date, no incidents of harassment have been reported in this context.

More and more statistics to qualify and quantify the industry's evolution

The CNC introduced gendered monitoring indicators in 2014. From 2023, all selective and automatic audiovisual support will also be conditional on the submission of data on the number of men and women occupying key positions in the production of the work. This will enable the CNC to facilitate the collection of accurate gendered data while raising awareness among producers applying for support from the Centre.

Finally, the CNC's Department of Studies, Statistics and Forecasting continues to develop gender indicators in most of its publications. Studies, summaries, and reviews report on gendered indicators using different approaches (employment, production, audiences, consumption). The following studies have been published:

- The CNC 2022 report which includes a section dedicated to gender equality issues⁵⁰;

50

<https://www.cnc.fr/documents/36995/153434/Bilan+2022+du+CNC.pdf/70f30016-66c4-bff1-229d-b855ebf4f295?t=1684241443764>

- Parity: CNC actions and 2022 review⁵¹;
- French-initiated films directed by women in 2022⁵²;
- Gender Equality Observatory | Key figures⁵³;
- Audiovisual works supported between 2016 and 2020 directed and written by women⁵⁴.

GERMANY

% of films directed by women: 32% (average 2018-2022)

Number of films produced over the period: 822

A new and ambitious law since 2022

On the German Federal Film Board (FFA), the **new law on financing in film** – the Film Financing act (FFG) – is in place since 1 January 2022. It includes three major changes in policy regarding gender equality.

- **The general director of the FFA or one of their deputies has to be a woman.** This is already the case, however, it is an important political sign that this practice is now enshrined in law (Article 15).
- Gender equality is mandated for **executive committee nominations and the management board** (article 12).
- The new German law explicitly takes into account situations of **diversity and disability**. This law gives the board of directors the possibility to work further on measures that promote diversity and inclusion within its policy competence. In this sense, the FFA plans to organise a diversity awareness workshop for the members of the Grant Committee (Article 2 of the FFG). It is within this context that in 2023 the FFA launched **awareness-raising workshops** for the members of the aid attribution commissions and their employees.

In addition, Article 2 of the FFG defines the missions of the FFA. As part of these missions, the FFA must work to promote gender equality, diversity, and inclusion. In this context, the FFA may financially support industry initiatives that pursue these goals, such as **mentoring programs for women filmmakers**. Internally, the FFA is planning to organise diversity awareness workshops for members of the granting committees, like for instance, supporting them financially:

- **Mentoring programmes** for women filmmakers;
- **Conferences** on the theme of intimacy coordinators;
- **Studies** on the subject;
- **Observation programmes** of different jobs in the sector for under-represented groups;

⁵¹ https://www.cnc.fr/a-propos-du-cnc/etudes-et-rapports/bilans/parite-bilan-2022-des-engagements-du-cnc_1857285

⁵² https://www.cnc.fr/professionnels/etudes-et-rapports/etudes-prospectives/les-films-dinitiative-francaise-realises-par-des-femmes-en-2022_1921904

⁵³ https://www.cnc.fr/professionnels/etudes-et-rapports/etudes-prospectives/observatoire-de-legalite-femmes-hommes-chiffres-cles_1907308

⁵⁴ https://www.cnc.fr/professionnels/etudes-et-rapports/synthese/synthese-n22-les-films-dinitiative-francaise-realises-par-des-femmes-en-2021_1709782

These actions are numerous and aim to complete measures already in place: let us recall that **since 2018**, producers are permitted to include **costs that cover childcare in budgets that qualify for support** (even if this measure is in actual fact used very little, it still exists in 2023).

Financing of studies on gender parity in audio-visual sectors

Our contact informed us that the FFA finances different studies on the topics of gender and diversity in German audio-visual fields. In 2017, the FFA commissioned a **study on the gendered distribution of the education system and professionals in the audio-visual fields** in Germany⁵⁵. Its main conclusions were that men were overrepresented in German audio-visual fields and that gender stereotypes constitute an obstacle for women in some professions. The study denounces two main barriers to gender equality in audio-visual sectors: **prejudice based on stereotypes and structural exclusion mechanisms**. To respond to the first barrier, the study itself prompts people to identify and draw attention to these stereotypes to deconstruct them. More concrete action would be needed to break down the structural exclusion mechanisms.

In 2022, the FFA participated in the financing of the study "**Visibility and Diversity**"⁵⁶. The main conclusion is that female characters, **although increasingly numerous on screen, are far less diverse than their male counterparts**. Women are consistently portrayed as thin, young, and romantically linked to men, while male protagonists have more diverse bodies, are of varying ages, and are valued on screen more for their work than for their marital status. This disparity is also found behind the camera where there are fewer female directors and screenwriters than men. This study shows that 90% of films directed by women pass the Bechdel test and feature a much wider range of female characters.

Multi-faceted and increasingly inclusive awareness-raising

In order to raise awareness on issues of parity and gender diversity, the FFA is implementing various actions, including:

- The annual publication of a **brochure**⁵⁷ indicating, in particular, the breakdown by gender of funding applications and funding granted in the fields of writing, directing, and production;
- The creation of a **page on the FFA** website dedicated to the measures already implemented to improve gender equality and diversity in the audio-visual sector⁵⁸. It includes articles, statistics but also the different events in which the FFA is involved.
- Participation in **Dialogue Forums against Sexism**, a ministerial initiative in cooperation with EAF Berlin. The objectives were on one hand to promote the exchange of knowledge and good practices to prevent sexism and on the other

⁵⁵ <https://www.ffa.de/marktforschung-und-statistik-1.html?highlight=gender>

⁵⁶ https://www.ffa.de/aid=1365.html?newsdetail=20220208-937_frauen-auf-der-leinwand-jung-schlank-und-partnerin&highlight=frau

⁵⁷ <https://www.ffa.de/ffa-overview-1.html>

⁵⁸ <https://www.ffa.de/fokus-gender-1.html>

hand to encourage recommendations for actions in the fields of culture, media and public space.

- The participation of the FFA in **work groups** at national (with the German regional film funds) and European level (EFAD working group on gender and inclusion) in order to exchange information and benefit from good practices in the field of gender and diversity. A workgroup is currently looking for solutions to improve working conditions and combat gender based and sexual violence on film sets.

In general, the FFA's policies tend to be increasingly intersectional, and consider questions of diversity more and more.

GREECE

% of films directed by women: 16% (average 2018-2022)

Number of films produced over the period: 70

The Greek Film Centre takes its first steps

In 2020, the Greek Film Centre (GFC) told us they took no measures and published no data regarding gender in the film industry. Everything changed in 2021 when the GFC put in place several different measures and started researching and **analysing statistics** related to the gender of those asking the institute for funding.

Initial measures to develop parity

In 2021, the GFC introduced two programmes with specific provisions for a gender balance policy:

- Firstly, **the Location Scouting Support Program**, in force since April 2021, according to which the presence of women in the main departments is scrupulously considered among the criteria for evaluating projects;
- Secondly, the GFC supports short film projects already funded 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 2022, 8 short films applied for and received this additional grant.

Initial statistics to be closely monitored

Our contact sent us gender statistics for last year: between June 2022 and June 2023, 36.50% of screenplay grant applications were made by women, who accounted for 35.70% of director applications and 47.20% of production applications. These figures are broadly similar to those reported in 2022, although there has been a marked increase in projects by female producers (40% of applications between June 2021 and June 2022). The Centre is currently collecting data broken down by gender, but it is not yet included in the annual report published on their website.

HUNGARY

% of films directed by women: 23% (average 2018-2022)

Number of films produced over the period: 155

Internal dispositions but no policies

The Hungarian National Film Institute (NFI) does not produce statistics and has no action plan relative to gender.

However, the **internal regulations of the institute** prohibit discrimination and harassment and encourage its partners to raise issues of sexual or sexist violence. In 2020 the institute an **alarm system** alongside the creation of an **ethics committee** in service of its employees, clients, and partners. This system allows people to “report any worries, to ask advice, or report violations” in a confidential manor. For every alert, an independent enquiry is launched by the ethics committee. This system is not specific to sexist and sexual violence but these can be reported this way.

In 2021, our contact also told us that the NFI's training department makes every effort - particularly in the allocation of its grants - to highlight women in industry. The NFI has also told us that it takes care to ensure parity between speakers at conferences and panels organised by the Institute.

ICELAND

% of films directed by women: 37% (average 2018-2022)

Number of films produced over the period: 65

Working internally to achieve gender parity...

The Icelandic Film Centre (IFC) emphasises gender issues in its application systems as well as in its internal evaluation guidelines:

- When applying for support, applicants are asked **to indicate the names and gender of all persons in creative positions**. If their project is supported, **in order to receive the final payment**, they must send the Centre the actual list of the gender breakdown of the creative team, so as to minimise dishonesty in the application process. This allows film professionals to have a clearer picture of the gender distribution of workers and to be able to address imbalances more quickly;

- As part of the internal procedures, IFC consultants are instructed to take into account the criteria **set out in the Bechdel-Wallace test**⁵⁹ when reading and evaluating screenplay proposals, and to check whether the creative content of the applications favours multidimensional female characters;
- The IFC tracks **gendered statistics** on grant applications and supported projects (in writing, directing and production) on an annual basis and publishes the success rate by gender on their website⁶⁰.

... in particular through a new film policy

This policy⁶¹ from the Ministry of Education, Science and Culture defines the guidelines for the IFC's action until 2030. On the themes of parity and inclusion, we can note that:

- The IFC's budget will be increased so that the fund supports more projects at the scriptwriting stage, as well as a greater diversity of projects. The fund will seek **to support these projects on a parity basis**;
- Work will be done to **value the role of women in filmmaking**, particularly through the education of women by encouraging them to work in this sector;
- **Monitoring of gender statistics**: an information website, or dashboard, should be developed to provide statistics and key performance indicators for the sector. For example, statistics on turnover, income and export earnings should all be broken down by gender and published and updated regularly.

However, in 2023, following a change in management last year, our contact informs us that these measures are currently being evaluated and have not yet been implemented, so for the moment we are at the intention stage.

In addition, the IFC has also proposed legislation to the Ministry allowing for a 20% higher subsidy if at least one of the key positions (script, direction, production) is held by a woman. This proposal is under discussion at the Ministry but has not yet been adopted.

⁵⁹ For a film to pass the Bechdel-Wallace test, it has to have two named female characters who talk to each other about something other than a man.

<https://www.radiofrance.fr/franceculture/le-test-de-bechdel-wallace-cinema-label-feministe-1222203>

⁶⁰ <http://www.icelandicfilmcentre.is/facts-and-figures/gender-equality/>

⁶¹ <http://www.icelandicfilmcentre.is/media/skjol/200826-Film-Policy-Iceland-English-version.pdf>

IRELAND

% of films directed by women: 23% (average 2018-2022)

Number of films produced over the period: 100

An action plan and specific initiatives for female talent

In 2015, Screen Ireland adopted a **six-point plan** to encourage more women to apply for funding:

- **Collect**, publish and track data on gender inequality;
- **Raise awareness** of gender inequality among production companies and industry representative organizations, collaborate with them on training initiatives highlighting unconscious bias in creative decision making;
- **Train** those in creative positions on diversity and equality issues;
- Continue training and mentoring initiatives through Screen Training Ireland;
- Support schools and higher education initiatives to promote equality in Irish culture;
- Work with project funding partners to promote gender equality and diversity in publicly funded film content.

In 2021, to deepen and give a new dimension to this action plan, our interlocutor from Screen Ireland shared with us several funding initiatives adopted by their institution to encourage and support more female applications and female talent:

- **POV⁶², a funding and training program** exclusively for female talent;
- **Enhanced production funding** for women's feature films⁶³;
- Focus on the development of women-initiated feature films;
- **Promotion and exchange** focused on female talent;
- Appointment by the Screen Ireland Board of Directors of a new Gender Equality and Diversity Sub-Committee that will consult with external bodies to establish standing policies and guidelines for the application process and funding arrangements. The subcommittee will also be responsible for their implementation and enforcement.

In 2022, to promote more diversity and gender in the industry, Screen Ireland is participating in the pan-European New Dawn initiative⁶⁴.

As a continuation of earlier measures, increasing the visibility of creative talent in the film industry has been made a priority in the Screen Ireland strategic plan for 2021-2023. Screen Ireland's 2022 Sustainability Plan specifically includes actions and targets that aim to accelerate equal opportunities for all and promote an inclusive workplace culture. As part of

⁶² https://www.screenireland.ie/images/uploads/general/POV_Guidelines_APPROVED.pdf

⁶³

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

⁶⁴ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

this, Screen Ireland will develop a **new diversity & inclusion plan**, including gender equality measures, to build on progress made in the previous Six Point Plan on Gender Equality, **new initiatives will be announced in 2024**.

New measures to address violence in the sector

A major new feature of 2022 is the introduction of two free, online training courses for professionals in the sector, as part of the government's "Safe To Create" program⁶⁵. The themes of these trainings are :

- **Anti-bullying and harassment** in the arts and creative sectors⁶⁶;
- The **fight against unconscious prejudices**⁶⁷.

Annual monitoring of statistics

Screen Ireland also publishes annual statistics on funding applications, including gender breakdowns⁶⁸. In terms of evolution of the figures, Screen Ireland has also published a report entitled "*Gender Breakdown - Projects Produced 2015/6 and 2019*" highlighting the evolutions in the projects produced in 2015/2016 and in 2019. It can be seen 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 has increased from 27% to 43% and that of female producers from 63% to 69%.

In 2022, female creatives were represented in at least one of the writer or director roles for 50% of development funding grants and 52% of production funding grants. 45% of production funding grants had female writers, and 34% had female directors in 2022. While gender equality in each role is yet to be achieved, the figures represent a consistent improvement up from 14% and 20% respectively in 2017.

Development funding has also seen an increase in female participation in creative roles. In 2022 46% of funding grants had female writers and 26% had female directors, up from 34% and 20% respectively in 2017.

ITALY

% of films directed by women: 15% (average 2018-2022)

Number of films produced over the period: 1026

A law to favour women in cinema...

Since 2016, a new film law has been adopted in Italy. It aims to reform the entire system of financial support granted in the audiovisual sector. Its decrees include measures in favour of productions made by women (cinema, television, web) with, in particular, a **points system**

⁶⁵ www.safetocreate.ie

⁶⁶ <https://www.screenireland.ie/courses/tackling-bullying-and-harassment-in-the-arts-and-creative-sectors>.

⁶⁷ <https://www.screenireland.ie/courses/addressing-unconscious-bias-basic-awareness-for-the-arts-and-creative-sectors>

⁶⁸ <https://www.screenireland.ie/industry-insights/screenireland-data> (section *Gender Statistics*)

valuing projects whose **creative team** is mainly made up of women, especially if a female director is attached to it. Since 2021, this points system has been extended, and no longer focuses solely on the composition of creative teams, but also values **technical teams** composed mainly of women.

... followed by statistics that have not improved

Since the introduction of this system, the Italian Ministry of Culture has noted an increase in applications for support for films by women directors compared with the previous system, but there has only been a slight increase in the proportion of films directed by women: between 2019 and 2022 in documentary filmmaking, women will have risen from 17% to 25% of directors, and from 11% to 13% in feature-length fiction films. This year, our contact informs us that the Italian Ministry of Culture generates gendered statistical data solely on the share of female directors and does not collect figures on the gendered distribution of other film professions.

The Italian Ministry of Culture contracts out **a report on the impact of this 2016 law**⁶⁹, which is updated annually. In this report, the gender of the directors and representatives of the companies benefiting from their support programmes is monitored. In 2021, our contact told us that he continued to observe a **gender imbalance**, which became more pronounced the closer you got to the market (especially in distribution). We were also told that the statistics put in place are still strictly binary: there are **no official figures for non-binary people** in these key positions in the film industry.

Increasing awareness of gender issues

During the year 2021, various actions were implemented to raise awareness of gender issues:

- At the beginning of 2021, the Ministry organised **a call for projects on the theme of violence against women**. This call for projects is the only one in which parity between male and female directors has been achieved;
- The Ministry of Culture created **an Observatory for Gender Equality**⁷⁰ which aims to raise awareness of gender issues in the cultural industries as a whole, by listing good practices to be followed or by promoting specialised training.

In 2023, however, our contact informs us that the Ministry of Culture has still not adopted an intersectional prism in the implementation of its inclusive measures.

⁶⁹ <https://cinema.cultura.gov.it/comunicazione/eventi-e-pubblicazioni/valutazione-di-impatto/>

⁷⁰ <https://www.beniculturali.it/osservatorio-per-la-parita-di-genere>

LATVIA

% of films directed by women: 30% (average 2018-2022)

Number of films produced over the period: 110

No measures and no policies

Our contact at the National Film Centre of Latvia (NFCL) informs us that this year again **the Centre has not adopted any measures related to gender equality**. However, let us note that:

- The gender issue is, in a way, "minor" in small industries because the competition between professionals is relatively low;
- Of the thirteen Latvian fiction films **released in theatres** between 2020 and 2021, only 4 were directed or co-directed by women⁷¹;
- The Centre notes a progression in the support given to films by women directors: of the 4 fiction projects **supported** in 2021, 3 were indeed directed by women;
- Since 2022, 100% of the NFCL's employees are women.

Some statistics on gender in Latvian cinema (data from 2021)

The NFCL analysed **the percentage of men and women in key positions in fiction and animation feature films** released in the previous six years. The percentage of male professionals is higher overall, however, the numbers are almost equal in **production**, meaning that female producers are also surrounding themselves with more men.

To date, the Centre has no plans to update these studies or to produce new figures.

LITHUANIA

% of films directed by women: 22% (average 2018-2022)

Number of films produced over the period: 80

Recommendations to combat gender-based and sexual violence

The Lithuanian Film Centre (LFC) has published recommendations on its website to guarantee equality and non-discrimination for people working on projects funded by the centre⁷².

⁷¹ <https://www.nkc.gov.lv/en/media/14461/download>

⁷²

<https://www.lkc.lt/finansavimas/lygybes-ir-nediskriminavimo-uztikrinimo-rekomendacijos-lietuvos-kino-centro-prie-kulturos-ministerijos-finansuotu-projektu-ir-veiklu-vykdytojams>

There is also a section entitled "A safe environment without sexual harassment,"⁷³ the aim of which is to **share information on sexual harassment and its prevention** for the industry's employees. This section provides victims with information on where to seek help, examples of good practice and encourages film companies to take responsibility in this area.

The Lithuanian Film Centre also funds events such as training to raise awareness and combat gender-based and sexual violence.

International collaborations

In 2021, the Lithuanian Film Centre became a partner of the European Women's Audiovisual Network (EWA). The LFC supports the presence of Lithuanian professionals in this network, as well as initiatives organised by EWA in Lithuania. The aim of this partnership is to encourage the development of initiatives aimed at strengthening the presence of women in the Lithuanian film industry, in particular through round tables, mentoring programmes, networking opportunities, etc. As part of this awareness-raising work, the LFC shares a range of information on gender equality on its website and social networks, including news from Women In Film and information on the women's mentoring programme organised by Lithuanian Shorts...

This year, the LFC is taking part in an international project to analyse data relating to gender and diversity, in collaboration with Sweden and Norway. This international data collection programme called 'DIGISCREENS'⁷⁴ (Democratic Identities and Values on European Screens) examines the representation of gender in films and television series. This data collection began in 2022 and is due to continue until 2025.

Finally, according to our contact, the main challenges facing the LFC are the gender pay gap and guaranteeing a safe and equal environment for everyone in every film production company in Lithuania.

LUXEMBOURG

% of films directed by women: 17% (average 2018-2022)

Number of films produced over the period: 40

A regulatory policy to support films by women directors

The Film Fund Luxembourg (FFL) encourages producers to submit more projects written and/or directed by women. Consequently, since January 2020, the FFL Selection Committee has implemented what we call "soft quotas": in a situation of direct competition

⁷³ <https://www.lkc.lt/apie-mus/saugi-aplinka-kino-industrijoje/geroji-kino-industrijos-praktika>

⁷⁴ <https://www.uib.no/en/digiscreens>

between two projects of equal quality, "**a project submitted by a female director takes precedence over that of a male director**".

In addition, Luxembourg regulations limit the number of projects that a producer or production company is allowed to submit per submission deadline. The FFL is considering allowing a higher number of projects to be submitted when they are led by women.

Cross-border support funds

As Luxembourg is a country **known** for its high number of co-productions, the FFL's main objective is to increase the number of co-productions made by women that apply for FFL support. This objective must therefore be part of a **cross-border effort** involving the different co-producing countries.

In 2019, the FFL, in conjunction with Screen Ireland, has set up a fund to address gender disparities within the Luxembourg and Irish film industries. The fund aims to support projects written or directed by women or non-binary filmmakers. The FFL and Screen Ireland supported three projects by women directors out of the five submitted that year. This year, our contact informs us that a second call for projects has been launched, and we should know the beneficiaries of this support next year.

Since the beginning of 2021, the FFL has been a partner in the New Dawn co-production fund alongside 9 other public funds⁷⁵. This initiative aims to open the film industry to new voices and more diverse perspectives.

The FFL also seeks to promote diversity at national level: it is currently working with local Luxembourg broadcaster RTL Lëtzebuerg to launch a call for projects for series (fiction/animation) in development that would pay special attention to diversity, parity, and inclusion.

New actions planned for 2024: setting up workshops and collecting gendered statistics

The **FFL's electronic project submission platform**, which has been in place since mid-2020, makes it possible to collect certain types of data on the gender of applicants at the time of project submission (applicant, film maker, etc.) This data will be very useful for establishing more complete statistics.

Since 2021, the FFL has been 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 early 2024.

⁷⁵ The countries whose public funds take part in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). Find all the information in the box on page 27 or on the New Dawn website <https://newdawn.film/>

Finally, the Fund aims to set up a number of workshops for producers and industry professionals from 2024 onwards:

- Workshops to raise awareness of unconscious bias, on the topic of inclusion and of representation;
- Workshops to identify and combat harassment and violence on film sets.

MALTA

We have no representative figures for the percentage of women directors in Malta.

A strong commitment to counter discrimination in employment

Our contact informs us that **discrimination** on the basis of gender, disability, sexual orientation, social class, or ethnic origin is **prohibited in the Commission's recruitment process and in the selection of projects** in the context of grant applications. Only the quality and experience of the teams are considered: gender should not influence any decision.

The development of gender statistics...

The MFC pays particular attention to the number of women in the industry and in particular to the share of people applying for cash rebates. However, to date, the institute does not have an exact idea of the percentage of women in the different positions in the film chain. In order to overcome this lack of statistics, **a new digital system will be put in place to quantify and monitor the number of women** in all funding departments and in all positions in the film industry. This year, our contact told us about the difficulty this represents, given that a "very small team" works for the MFC, making it difficult to carry out national studies.

...from which specific policies will - perhaps - follow

Once the Institute has a clearer picture of the numbers and gender disparities in the film industry, measures may be taken to ensure better parity in the different funding sections. Indeed, the Institute's new action plan, **Vision 2030**, which will be implemented from 2023 onwards, **could include a gender dimension** if this proves necessary in light of the figures obtained through statistical monitoring. This document will be the centre's roadmap for the coming years. It will be put out to public consultation and published in the last quarter of 2023.

This year, our contact also informed us that they had organised a round table on 'labour standards' in the film industry, an event which dealt in particular with the themes of gender, inclusion and diversity. The MFC plans to organise other similar events in the coming years.

It should be noted that the Maltese film industry is still young and that, according to our interviewee, the number of projects directed by female producers, directors, and scriptwriters is "quite correct."

MONTENEGRO

We have no representative figures for the percentage of women directors in Montenegro.

A willingness to commit to more equality

The importance of gender equality is recognised in the **National Programme for the Development of Montenegrin Cinematography 2018 - 2023**, which stipulates that all actions of the Film Centre of Montenegro (FCM) should be undertaken in order to improve the place of women in the film industry in front of and behind the camera.

In previous years we noted:

- The publication in 2019 of a study, in partnership with the Faculty of Drama, **on gender equality** in the Montenegrin film industry;
- **The collection of gender-disaggregated data**. However, the Centre keeps this data for internal use;
- The introduction of a special criterion giving **priority to projects with female scriptwriters** for co-financing applications;
- A stated intention in 2021 to achieve parity between decision-makers and experts in the funding allocation committees. This parity was far from being achieved in 2020, when these committees were made up of 70% men and 30% women. In 2022, our contact informs us that **parity has now been achieved**.

Once again this year, our interviewee tells us that Montenegro is in **an unstable political situation**. On one hand, it is difficult for the FCM to establish lasting relations with the Ministry of Culture, given that its members change regularly, and on the other, the government allocates the FCM a very variable budget from one year to the next. This instability represents a real obstacle for the centre: various projects are planned to promote parity, but these measures are currently frozen.

For the coming months the centre is planning:

- At the end of 2023, a study will be carried out into the representation of women in Montenegrin cinema;
- The organisation of a specific call for projects for films directed by women;
- To launch the National Programme for the Development of Montenegrin Cinematography 2023 - 2028, in which new measures will be put in place to promote parity;
- To include the costs of childcare on film sets in the budgets eligible for support.

NORTH MACEDONIA

% of films directed by women: 16% (average 2018-2022)

Number of films produced over the period: 34

Signing a charter and collecting gender statistics

Between 2016 and 2019, the North Macedonia Film Agency began to raise awareness by organising round tables on parity in front of and behind the camera. However, it was in 2021, with the signing of the inter-governmental Charter of Commitment to Gender Equality initiated by France at the *Génération Égalité Forum*, that the Institute made its first commitments. The aim of this forum was to set out new concrete commitments to gender equality in the audiovisual sector. It is in this context that the Macedonian Centre has undertaken to collect statistics on the place of women in the film industry in North Macedonia over the period 2021-2025, in order to quantify changes in the place of women in the film industry.

In addition to the signing of this charter and the production of gendered statistics in the coming years, the Centre's annual review, **Facts and Figures**, has included an entire section dedicated to gender since 2021⁷⁶. In **Facts and Figures 2022**⁷⁷ we find:

- Precise statistics on the proportion of Macedonian films released between 2015 and 2022 that were directed, scripted or produced by women. Note that only two of the ten films released in cinemas in 2020 and 2022 were directed by a woman;
- Statistics on the employees of the North Macedonia Film Agency. It should be noted that the Agency's Board of Directors is made up of 4 men and one woman, as is the Board of Experts which implements measures to promote the film industry. However, 91% of the employees of the North Macedonia Film Agency are women.

Our contact tells us that in the coming years, the North Macedonia Film Agency would like to collect more precise data by studying more data, for example on the proportion of women in film schools, the proportion of directors selected for Macedonian festivals, or the proportion of women who win prizes at these festivals...

A first visibility campaign that will be further developed in the years to come

In 2021, the Centre set up a **visibility campaign** on its social networks to promote the work of 8 particularly emblematic Macedonian female filmmakers and to create inspirational female role models for future generations. Every week for two months, a female filmmaker was featured through various posts on the Agency's social networks, including photos, videos, trailers of films she worked on and an interview.

⁷⁶ <http://filmfund.gov.mk/wp-content/uploads/2022/03/FactsFigures-Web-2021.pdf>

⁷⁷

http://filmfund.gov.mk/wp-content/uploads/2023/04/Broshura-AGENCIJA-ZA-FILM-FAKTI-I-BROJKI-2022_web.pdf

NORWAY

% of films directed by women: 36% (average 2018-2022)

Number of films produced over the period: 260

A multifaceted and ambitious action plan

Since 2019, the Norwegian Film Institute (NFI) has been developing a five-year action plan for inclusion, representation in film and Norwegian film culture, entitled Relevance. Audience. Sustainability and comprising 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. Stimulate **inclusive distribution** so that films reach all levels of society;
4. Encourage **wider recruitment** with targeted talent development;
5. To reach out to more **social classes**.

The NFI's objective of parity is therefore part of a quest for gender diversity. The institute is adopting a policy of full and intersectional inclusion. With the five-year plan coming to an end this year, our contacts tell us that the Institute is currently assessing the impact of its actions and adjusting the measures put in place for the next action plan.

In order to achieve its objectives, the NFI is:

- Implementing a diversity mainstreaming policy, i.e. making diversity a priority criterion in all programmes and in the evaluation of projects;
- Conditioning the award of grants on **diversity standards**, i.e. requirements for inclusion and representation on screen, behind the camera and in audience development;
- Producing accurate data: an annual report on gender balance is published by the Institute;
- Measuring diversity: one of the major challenges announced by our contacts in 2021 was to monitor developments in the sector in terms of diversity so as to assess whether institutions are succeeding in creating a more inclusive film industry. Since January 2022, a data collection system has been in place: people applying for support from the Institute can, if they wish, fill in their personal details with precision (gender, racial identity, age, sexual orientation, social class, etc.). The data collected is anonymised in accordance with the GDPR and is used for statistical purposes. The first data was published in May 2023;
- Promotes gender diversity internally: according to our contacts, there is still too little understanding of diversity issues, both in the film industry and in the film bureaucracy. The Centre is therefore working to promote greater inclusion in decision-making and strategic positions. To date, 3 of the 6 people occupying decision-making positions in the various commissions are from minority backgrounds;

- Creation of a regularly consulted **reference group** to ensure dialogue with under-represented groups and to ensure that the NFI's overall inclusion work and the various inclusion measures are accurate and targeted.

Hybrid quotas to achieve parity

For a number of years now, the Institute has been implementing moderate positive action measures, in this case hybrid quotas aimed at achieving parity in the allocation of grants in all funding sections. To achieve this, a distinction must be made between :

- The Market Scheme, which corresponds to projects with large budgets, aimed at a wide audience and which will attract a large number of cinema admissions. By reading the projects, a committee of three experts estimates the number of admissions for each project. When two projects, one submitted by a director and the other by a female director, have a similar estimated number of admissions - to within 50,000 - the committee selects the project submitted by a female director;
- In the other funding sections, if the quality of a project submitted by a man is equal to that of a project submitted by a woman, the NFI will support the project submitted by a woman.

Policies to encourage gender diversity

To encourage gender diversity, the NFI :

- Has been running the "UP" development programme for filmmakers from under-represented groups since 2018. Since 2018, thanks to the UP programme, directors and producers have been offered grants, professional development workshops, personalised coaching and funding. 12 female filmmakers benefited from the UP 1 programme, and 12 minority filmmakers benefited from the UP 2 programme. Next year, the UP 3 programme will be aimed at 8 women video game programmers;
- In collaboration with the seven regional Norwegian Film Centres, is behind the "International Indigenous Film Summit." This consists of a project competition, at the end of which two short fiction films and one short documentary are supported. The aim is to showcase filmmakers from different backgrounds, including indigenous Norwegians;
- Funds courses and training for young filmmakers or aspiring filmmakers from minority backgrounds to encourage and help them apply for film training. The NFI does not run courses itself but has funded this project in 2022 and 2023.

Combating sexist and sexual stereotypes and violence

Every year, the Institute maintains the measures in place to report and prevent harassment. In particular, training to combat gender-based and sexual violence is compulsory for all recipients of NFI funding.

Finally, the NFI provides training to combat stereotypes, unconscious bias and discrimination, and to prevent violence, in particular sexual harassment.

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 to a total of 52%. In 2020, however, the proportion of women decreased to 46%; this is also reflected in the proportion of women 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 Institute is closely monitoring this development and annually tracks **the share of women in key positions (producer, director, scriptwriter)** among projects that have received NFI funding. Of all the projects supported in 2021, women represent 51% of producers, 45% of directors and 44% of screenwriters. For feature films only, women represent 56% of documentary directors and 36% of fiction directors.

THE NETHERLANDS

% of films directed by women: 29% (average 2018-2022)

Number of films produced over the period: 319

A diversity and inclusion strategy that accounts for gender

In the Netherlands Film Fund (NFF), gender equality is an integral part of the **diversity and inclusion strategy**. The NFF's goal is to include all dimensions of diversity in their policies and funds, as well as in the institution itself.

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

- **Assessment of the contribution to the diversity of projects applying for a grant:** since 2017 the NFF takes into account criteria related to inclusion in the selection of projects and gives feedback to applicants on their inclusion strategy;
- **Diversity in the composition of the committees that analyse the projects:** currently, 4 out of 10 consultants are women and 6 have a bicultural background;
- **Organisation of training** on unconscious bias and positionality;
- **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 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 piloting group:** since January 2021, this group coordinates activities and actions at political, financial, and organisational levels of the fund, while raising awareness of inclusion issues among management. This group has worked on revising the language used in all the fund's communications; establishing criteria, monitoring and evaluation procedures to monitor diversity and inclusion;

organising discussions on the subject with all NFF members and creating a safe space to exchange on this topic.

Persistent statistics and encouraging figures

In its annual report, the NFF publishes the share of women, men and non-binary people in the production, direction and scriptwriting of films supported by the fund, as well as the share of the allocated budget broken down by gender. In 2022⁷⁸, 40.9% of projects funded were directed by women (42,2% in 2021), 40.0% had a female producer (44.6% in 2021) and 40.3% a female scriptwriter (43% in 2021). In this annual report, we can in fact read that "we see a slight negative fluctuation for all three of these professions, and still do not achieve a 50% male/female balance.."

New action lines under development for the period 2021-2024

The fund works on 4-year policy cycles, so new action lines of this new strategic plan on gender and inclusion have started in 2021⁷⁹. In this sense, our contact at the NFF points to several future lines on diversity issues:

- In its last policy period **2017-2020**, the NFF had not set requirements for grant applicants (quotas) or created incentives to promote diversity in crews and productions. For the period 2021-2024, the NFF is **exploring the possibility of introducing incentive policies**;
- **The development of new support programmes focusing** on under-represented groups in the film sector and/or in society;
- The **development of a *Diversity and Inclusion*** database in the Dutch film sector. To this end, the NFF collaborates with and funds several external organisations;
- **Financial and operational support** (through sharing of data and contacts) **to the research project *Vrouwen in beeld***⁸⁰ (Women in the picture) assessing the representation of women in the Dutch audiovisual sector;
- **Mainstreaming gender and diversity in all their policy and financial instruments**;
- **Monitoring the evolution of measures** through data collection;
- **Working on internal HR policies** to make them more inclusive ;
- **Participation and coordination of the New Dawn initiative**: since May 2021 this initiative - set up notably on the initiative of the Netherlands and of Sweden - is financed by 10 public funds⁸¹ that aim to open the film industry to new and more diverse voices and perspectives. The Netherlands Film Fund coordinates this fund.

As far as the centre's next steps are concerned, our contact at the NFF told us that they are also seeking to promote **fair pay** for all professionals in the film industry.

⁷⁸ https://assets.filmfonds.nl/FFF-2023_V12DEF.pdf

⁷⁹ <https://www.filmfonds.nl/page/8712/policy-plan-2021-2024>

⁸⁰ <https://www.vrouweninbeeld.nl>

⁸¹ The countries whose public funds are participating in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Canada (Telefilm Canada), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). For full details visit the New Dawn website <https://newdawn.film/>

POLAND

% of films directed by women: 19% (average 2018-2022)

Number of films produced over the period: 275

A more equal Institute

In 2020 we saw that five public debates had been organised during Polish film festivals since 2015 and that this had helped convince the Polish Film Institute (PFI) **to impose a certain percentage of women among the expert committees** in charge of awarding or not the grants to film projects. Thus, for the past three years, at least 50% of the members of the selection committees advising the general director of the PFI must be women, at least 35% of the experts must be women and at least one of the three members of the expert committee must be a woman. Finally, according to our contact at PFI, almost all of the institute's leadership positions are held by women.

Recommendations and publication of statistics

On the one hand, our contact at the PFI tells us that since 2020, meetings covering a number of issues, including equality, have been organised as part of a dialogue with representatives of the Polish film industry. One of the outcomes of these meetings is to put in place ways of **combating violence and bullying** and guaranteeing equality on film sets, from the beginning to the end of the film-making process. Recommendations include the creation of a place where women can obtain free legal and psychological assistance.

The PFI has also developed its research sector 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.

In 2023, the PFI published a study on the development of parity in Polish cinema over the period 2017 - 2022⁸². This study is based on research carried out by the BoxOffice Lab and presents a set of gendered data: of all the Polish films released in cinemas over this period, the share of films by female directors is only 20% on average (23% in 2017, 27% in 2022). The report also includes data on the gendered distribution of the various professions in the industry, the proportion of Polish women directors who have won prizes at national and international festivals, and statistics on the low presence of women in front of the camera. In fact, over this period they have had three times less screen time than the male characters...

⁸² https://pisf.pl/wp-content/uploads/2023/02/rownezanse_raport_PL-EN_9-12-1.pdf

PORTUGAL

% of films directed by women: 25% (average 2018-2022)

Number of films produced over the period: 179

A points system, a bonus, and an increasingly equal jury

Since 2018, the Portuguese Film and Audio-visual Institute (ICA) implemented a **scale to prioritise films by women 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 writers. Since its introduction in 2018, 14.9% of the applications submitted to the ICA were eligible for this bonus. Of the 34 projects supported by the Institute, 5 obtained this bonus, i.e. 14.7% of the projects funded. Furthermore, we note that the ICA has achieved parity in the **composition of the members of its jury** awarding financial grants: we have seen a yearly improvement in the share of women, progressively increasing from 39% of the jury members in 2018, to 51.9% in 2022.

Accurate statistics to monitor the evolution of these measures

The ICA produces annual **statistics broken down by gender**. These include the percentage of women directors supported by ICA grants, the gender composition of the Institute's juries and commissions, and the number of films by women directors distributed in cinemas. In 2022, there will be a slight drop in the proportion of films by female directors receiving production aid in the animation (47.8% in 2022 compared with 50% in 2021) and documentary (22.6% in 2022 compared with 30% in 2021) sectors. However, there will be an increase in the number of feature-length fiction films: from 13.3% of films by female directors supported in 2021 to 25.9% in 2022.

Towards inclusive funding beyond gender

In 2021 the ICA told us it was looking at ways to promote not only gender equality but also **diversity and inclusion**. The ICA is one of ten funds⁸³ participating in the **New Dawn** initiative, launched in May 2022. The aim of this pan-European fund is to finance projects with a real diversity of perspectives and stories told in order to promote a more inclusive and diverse film landscape.

⁸³ The countries whose public funds are participating in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Canada (Telefilm Canada), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). For full details visit the New Dawn website <https://newdawn.film/>

ROMANIA

% of films directed by women: 20% (average 2018-2022)

Number of films produced over the period: 144

No policies and no files concerning gender

This year, our contact told us that the Romanian Film Centre (RFC) is a film fund that is not authorised to adopt political measures. At present, there is no organisation in Romania that deals with this political aspect for the film sector.

Our contact told us that over 50% of RFC employees are women and that the Institute's statistics department is currently collecting data on the gender of aid recipients since 2022.

With regard to project funding, our contact in 2022 told us that the selection committee's decisions are taken without knowledge of the gender of the people writing, directing and producing, to avoid bias.

SERBIA

We have no representative figures for the percentage of women directors in Serbia.

No policies and no statistics

This year again, our contact at the Film Centre Serbia informs us that the Centre has not put in place any specific measures for gender equality and does not publish any gender-disaggregated data.

In 2022 our contact told us that they cover travel costs (airfare, accommodation, accreditation, training fees) for women filmmakers to wanting to attend women-only events such as the CIRCLE Women Doc Accelerator or the European Audiovisual Entrepreneurs training program.

SLOVAKIA

% of films directed by women: 24% (average 2018-2022)

Number of films produced over the period: 98

No policy, no publication of statistics

This year we contacted the Slovak Audiovisual Fund (SFC) for the first time. Our contact informed us that, to date, the fund has no plans to collect gender-disaggregated data and has not put in place any measures to promote gender equality.

As we do every year, we also contacted the Slovak Film Institute (SFI). This film institute is dedicated exclusively to promoting Slovak cinema and Slovak filmmakers.

The institute nevertheless insists that it is constantly working on the **promotion of women's projects** and on cooperation with the initiatives of the European Film Promotion (EFP). In their discussions with film festivals and film event organisers, they ask that they pay attention to gender balance.

The institute intends to implement its first concrete measure to highlight women in cinema. In their annual catalogue of Slovak films released in cinemas, it is specified on the catalogue whether it is a "first film" or a "second film." In an effort to raise the profile of women filmmakers, the **institute plans to indicate "film by a woman director"** when it has been directed by a woman.

Finally, our contact tells us that he took part in the qualitative study of the European Audiovisual Observatory. These statistics are not published by the institute but they were communicated to us: of the Slovak films released in 2021, **feature films by female directors** are 9 and represent **60% of the films released** that year, however, these films only represent **21% of the total budget** of films produced in 2021.

SLOVENIA

% of films directed by women: 18% (average 2018-2022)

Number of films produced over the period: 44

Growing awareness

The Slovenian Film Centre (SFC) introduced a gender dimension to its policy in 2018 by commissioning a **study on the presence of female directors between 1995-2017**.

Moreover, 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 bias. 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.

It is with this logic in mind that at the end of 2021 the SFC co-organised with the Slovenian Directors Guild and the Ljubljana International Film Festival **an event on the place of women in the film industry.** The objectives of the "**Women on the Go**"⁸⁴ event were to raise awareness on the issue of gender equality, to present the latest developments in SFC support for women's films and to promote women's film projects in the pipeline.

Closely monitored statistics

Each year, the FCS evaluates the applications and projects supported within its programmes according to gender at the **directorial, production and script levels.** The results of the assessment are included in the SFC's annual report⁸⁵.

Since 2018, more and more female directors are applying for their **first film:** in the framework of the First Feature Film Support Programme, feature films by female directors represent 58% of the first films selected. As for the second or more films, women represent only 10% of the projects submitted and 8% of projects that are supported. The increase in funding for first-time female directors is encouraging information for the future, indicating the emergence of a new generation of female directors, but it may also indicate the difficulty for women directors to establish themselves in the long term after their first film.

Our contact tells us that the year 2022 marks a break with the steady increase in the number of first films supported by the Centre: no first feature film by a director, male or female, was supported by the Centre that year.

Goals for the coming years

In line with the SFC's strategy for the period 2020-2024, the centre is now examining possible measures and incentives to establish equal conditions of access to achievement for all:

- The Centre's objective over this period is to achieve a **higher percentage of projects by women filmmakers** in the field of first films, shorts, features, script development and project development. This objective is necessarily linked to the share of projects submitted by women that can be encouraged by a stimulating production environment for them;
- One of the first steps towards equal creative conditions is the establishment of **special support for filmmakers who are parents or will become parents.** The Slovenian centre will endeavour to include initiatives that facilitate the working conditions of filmmakers with young children and include them in the costs of supported projects.

⁸⁴ <https://www.film-center.si/en/news/8118/women-on-the-go/>

⁸⁵ https://www.film-center.si/media/uploads/froala_editor/files/SFC%20katalog%202018_F&F_AEsQhHj.pdf

According to the SFC, the challenges are to:

- **Raise awareness** of gender equality among filmmakers and the public;
- **Support projects** by women filmmakers;
- Promote actions to **prevent gender-based violence and gender stereotypes**.

SPAIN

% of films directed by women: 20% (average 2018-2022)

Number of films produced over the period: 918

Long-term objectives and guidelines

Since 2007, the *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA) has regularly reaffirmed its objectives in terms of gender equality and has put in place concrete measures to achieve them:

- In 2007, Article 19 of the **Ley del Cine** mandates the ICAA to put in place measures to promote gender equality in original audio-visual productions. Article 25 **and all its points** stipulate that the commissions awarding the grants must take into consideration parity: as such, the presence of women in the technical and directing team allows for **additional points** to be awarded. In addition, the second provision of the Ley Del Cine provides **parity in the ICAA's selection and funding committees**.
- Since 2011, the ICAA has implemented a certification system with **the label "specifically recommended for the promotion of gender equality"** as well as a database indicating the grants awarded to different projects, according to the gender of the person directing.
- In 2022, ICAA **reaffirmed its gender equality objectives by signing a declaration of intent**⁸⁶ in which the institute commits itself, along with the other member states, to "work together to develop and implement objectives and actions in favour of gender equality for women and for people [discriminated against] for their sexual orientation or gender identity";
- Finally, the draft of a **new Spanish film law** is currently being prepared⁸⁷. According to our information, gender will be addressed in a **transversal way** throughout the text. The draft law will include gender equality as one of its objectives, with benefits for women-led projects, such as budget quotas, extra points in funding programmes and extra points in "screening quotas"⁸⁸. Under this law, at least 35% of the ICAA's total production budget will have to be allocated to projects by women directors. In practice, this is already the case, according to our contact, but this law would make

⁸⁶ At the Conference of Ibero-American Audiovisual and Cinematographic Authorities (ICAA)

⁸⁷ <https://www.culturaydeporte.gob.es/en/actualidad/2022/12/221227-cmin-ley-cine.htm>

⁸⁸ Screening quotas" imply that 20% of the films shown in cinemas in Spain must be European or Ibero-American. This preliminary draft proposes that European or Ibero-American films made solely by women should count twice as much towards the quotas, which would mean that programmers would be encouraged to select more of them.

it a legal obligation. Our contact tells us that the calling of general elections in Spain for July 2023 has meant the suspension of all laws currently being drafted. This is likely to delay the adoption of this new law on Spanish cinema.

This desire to place gender equality at the heart of current Spanish film production can be seen very concretely in the **financial support** allocated to projects by female directors.

Quotas that are bearing fruit

In 2020, Spain introduced **quotas on funding for films directed by women**. These quotas differ according to the type of funding granted by the ICAA:

- **"General aid"** is granted to films selected on "objective criteria" such as the economic and financial viability of the project, its innovative nature or the socio-economic impact of the investments made in Spain. The share of the annual budget reserved for projects by women was to represent at least 20% of the total general aid budget by 2020. This figure has increased to **25% in 2021** and to **35% of the total budget** in 2022.
- The **"selective grants"** support independent production companies on projects with a particular cinematographic, cultural, or social value; on documentaries; on experimental films or on projects by filmmakers who are new to the industry. The share of the minimum budget allocated to projects by female directors for selectively supported feature films and selected short films amounted to **35% of the total funding budget in 2021** and increased to **40% of the total budget** in 2022.

Incentives to promote women in the sector

Financing is one of the key levers of action for Spanish cinema. Quotas are part of this strategy, but it is more global and also includes other incentives:

- **Tax incentive:** since 2020 the amount of tax deduction, which was a maximum of 50% of the total production cost of a film, can be increased to **75%** for productions that only include female directors;
- **Distribution aid:** this gives extra points for the distribution of films classified by national regulations as "difficult projects," which include films made exclusively by women;
- **Financial support for festivals considering the place of women:** since 2021, the ICAA has taken into account the participation of women in the organisation and the presence of women at the origin of selected projects.
- **A new grants programme:** this programme, introduced in 2022 by the ICAA, includes gender criteria in the evaluation of applications. It awards extra points for a balanced representation of women and men in the project team. In 2023, the ICAA extended its points system by adding a list of professions for documentary films: previously there were only lists of professions for fiction films and for animated films;
- **Control improvement:** monitoring and follow-ups are then carried out during the project and aid implementation;
- **Women's works are included in the Spanish Recovery Plan:** since 2022, works by women have been included in the Spanish Recovery Plan, which aims to reduce

gender inequalities. Films by women are therefore also supported by the European Recovery Fund (PRTR);

- **Additional grants for a mentoring programme:** in 2022, the ICAA increased its grant to CIMA (*Asociación de Mujeres Cineastas y de Medios Audiovisuales*) to finance activities including its annual reports on the situation of women in the audiovisual sector. This grant now amounts to 100 000€. In addition to this financial support, the ICAA also contributes to CIMA's mentoring program.

Communicating the place of women in industry

The ICAA focuses on highlighting women working in the industry:

- The government has been celebrating Spanish Cinema Day on 6 October since 2021. The ICAA takes advantage of this event each year to highlight women filmmakers, and last year produced and broadcast the advert "The Time of our Women filmmakers"⁸⁹;
- In 2022, the ICAA launched a marketing campaign entitled "They make Spanish cinema" as part of the "This is Spanish cinema"⁹⁰ programme. This is a spot dedicated to films made by women, with the aim of highlighting the key role played by women filmmakers in recent years;
- In 2022, the ICAA will also have a **page dedicated to "sustainability and equality"** on their website⁹¹, featuring news from Spanish cinema and the Institute on gender and sustainable development issues;
- The **Spanish Film Library** has stepped up its efforts to highlight the productions and role of Spanish women directors in the country's cinematographic and audiovisual heritage. By 2020, it had committed to increasing the proportion of films by women directors by 1%. By 2021, 18% of the film library's programmes will be films by women directors, an increase of 3.5%.
- The ICAA finances and promotes a **podcast** on Spanish cinema, Spanish Screenings⁹², one episode of which was devoted entirely to the subject of parity in the sector.

Monitoring the impact of the measures and statistics

The ICAA closely monitors the proportion of women supported in its various production support schemes. It should be noted that in 2022, 41% **of general grants**⁹³ were awarded to female directors and 94.5% of projects supported included at least 40% women in their

⁸⁹ https://www.youtube.com/watch?v=T8Qflml2w_o

⁹⁰ <https://www.culturaydeporte.gob.es/actualidad/2021/03/210330-campana-cine.html>

⁹¹ <https://www.culturaydeporte.gob.es/cultura/areas/cine/sobre-el-icaa/espacio-sostenibilidad-igualdad.html>

⁹² <https://www.youtube.com/watch?v=g0cZ0kVTvAA>

⁹³

<https://www.culturaydeporte.gob.es/cultura/areas/cine/ayudas/actualizaciones-ayudas/2022/2proc-grales-lar-gos-proy.html>

technical teams. In terms of **selective funding**⁹⁴, 49% of the projects supported were directed by women, accounting for 49% of the total budget allocated, 54.4% of the projects had exclusively female scriptwriters and 77% of the projects supported were by female producers.

The next challenges for the CICA in terms of gender equality now lie in **maintaining the current policies** and in producing even more comprehensive data reports to monitor these actions more closely. In 2022, an instruction has been established for the **statistical monitoring of measures**: in a few years' time the Institute should have a precise method of monitoring the quantitative impact of the measures implemented. Finally, **the issues of intersectionality and diversity** are also important to the ICAA, which states that it wishes to devote more attention to them in the future.

This year, the ICAA has announced a series of measures designed to promote inclusion in the broadest sense, **particularly for people with disabilities**. To name just one measure, initiatives to ensure that a film is accessible to people with disabilities are eligible for ICAA funding. This includes in particular the inclusion of audio description, special subtitling systems or the inclusion of sign language. Funding can cover up to 50% of the film's distribution costs.

Given the ambition of the measures adopted by the ICAA, we await the new figures to see whether its policies will begin to bear fruit.

SWEDEN

% of films directed by women: 34% (average 2018-2022)

Number of films produced over the period: 189

Transversal actions anchored since 2013

A gender equality perspective permeates everything that is done at the Swedish Film Institute (SFI) and has for many years: from funding production to choosing films to promote from the archives to hiring staff.

Thus, to date, SFI has put in place:

- **A website** to fight the invisibilisation of Nordic women directors in collaboration with five other film institutes: *Nordic Women in Film*.
- The *Moviement mentoring program* launched in 2013;
- **Initiatives** to develop an interest in film **among young women**: highlighting “role models,” setting up training courses.
- An initiative to promote female screenwriters launched in 2019.

⁹⁴

<https://www.lamoncloa.gob.es/serviciosdeprensa/notasprensa/cultura/Paginas/2022/251122-ayudas-prtr-icaa.aspx>

- **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 website⁹⁵.

Detailed annual statistics

The Facts and Figures 2022⁹⁶ document contains 2 pages of gender statistics. They show that the proportion of feature-length fiction films financed by the SFI and directed by a woman is 50%, down 14 points compared to 2020 (64%) but up 27 points compared to 2021 (23%).

In 2020, the SFI published a report on gender equality: *Which Women? Gender Equality Report 2019/2020*⁹⁷; 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** is an untapped potential in Swedish film, both commercially and qualitatively.

In 2022, the SFI published a study entitled **406 Days - It's About Time**. The study, which was presented at the Cannes Film Festival and is available online⁹⁸, looks at the difference in the length of time it takes to make and produce SFI-funded films depending on the gender of the person behind the project. To reiterate some key data, this report shows that for **feature-length fiction films**, there is an average of **138 days** more between the submission of a funded film project and its theatrical release when directed by a woman than when directed by a man. When considering the person **who writes the screenplay**, this gap rises to **408 more** days of production for films scripted by women. Male directors and screenwriters therefore release films more often than female directors and screenwriters, they have larger audiences, they can deal with more subjects: this partly explains why there are more films by men in circulation than films by women. **For documentaries**, the trend is the opposite: for all key positions (directing, scriptwriting, production) men take longer to produce a documentary than women. However, the study shows a correlation between the budget of a documentary and the length of production: the higher the budget, the longer the documentaries take to be made.

This year, our contact has informed us that the Institute:

- now asks for the national insurance numbers of the people occupying key positions (director, scriptwriter, producer) in the films it supports. In this way, the Institute aims to study and understand the income and education pathways, as well as the origins, of the people occupying these positions.
- will launch a new study in 2024 or 2025. This will be an overall review of the theme of parity and diversity in the sector, looking at the different types of discrimination.

⁹⁵ <https://www.filminstitutet.se/en/about-us/swedish-film-institute/>

⁹⁶ <https://www.filminstitutet.se/contentassets/419b056ac76b4ec698ef1e88417e4d83/facts-and-figures-2022-pdf>

⁹⁷ <https://www.filminstitutet.se/globalassets/2-fa-kunskap-om-film/analys-och-statistik/publications/other-publications/which-women---gender-equality-report-19-20.pdf>

⁹⁸ <https://www.filminstitutet.se/en/about-us/swedish-film-institute/gender-equality/>

Towards the inclusion of an intersectional dimension

According to our contact, in a global sense, the next challenges for the SFI are to broaden their work on gender equality to include an intersectional perspective where racism and other grounds for discrimination are clearly included. In this sense, in 2022 the SFI was part of the **New Dawn transnational fund**⁹⁹, which focuses explicitly on inclusion and diversity.

SWITZERLAND

% of films directed by women: 29% (average 2018-2022)

Number of films produced over the period: 396

Commitments and objectives of the Swiss Federal Office of Culture

Since 2015, the Federal Office of Culture (FOC) has implemented several measures to promote cultural diversity:

- To regularly **collect data**, comprehensively, annually, and sustainably on the gender distribution of financial support;
- To **analyse this data** in order to **develop equality tools** for the Swiss film industry with the participation of national and international experts;
- Adopt special measures to **promote films made by women**.

Thus, we can read in the Swiss film promotion scheme the objective of the FOC: "The proportion of men and women that appear in the applications submitted must be reflected in a balanced way in the projects supported. In order to achieve this objective, **applications from female authors will be given equal priority** for scriptwriting and project development support. With regard to directing aid and post-production aid, films made by women may be given preference, if equal in quality. The OFC claims to have achieved its objectives since 2016: the proportion of projects supported by female directors or screenwriters corresponds to the proportion of projects submitted in the selective grants.

Specific actions to promote the position of women filmmakers

Since 2019, the OFC has been implementing specific measures to promote greater equity in Swiss cinema:

- The introduction in 2019 of a "**gender bonus**" for films co-produced by the OFC and for which the Swiss share of financing is in minority. The selection system is based on a score out of 100 points: after a year in which the support for female directors was less than 40%, **5 additional points are awarded to films directed by**

⁹⁹ The countries whose public funds are participating in this initiative are: Belgium (Centre du Cinéma et de l'Audiovisuel de Bruxelles-Wallonie and Vlaams Audiovisueel Fonds), Canada (Telefilm Canada), Finland (Finnish Film Foundation), Ireland (Screen Ireland), Luxembourg (Film Fund Luxembourg), Norway (Norwegian Film Institute), the Netherlands (Netherlands Film Fund), Portugal (Portuguese Film and Audiovisual Institute) and Sweden (Swedish Film Institute). For full details visit the New Dawn website. <https://newdawn.film/>

women. These 5 points are decisive when the decision to support a project or another depends on only a few points. The bonus has attracted projects by women since its inception. Even today, applications from women's projects are increasing, even in years when the bonus is not awarded;

- Producers receiving funding from the FOC must now **sign a declaration** confirming that they have **put in place equal pay measures and measures against sexual harassment in their organisation**;
- The OFC has made the **cost of care services for children and other dependants included in production budgets.**

Numerous statistical studies with encouraging results

The OFC produces **statistics broken down by gender** in its annual activity report¹⁰⁰. This year, among the selective grants awarded by the OFC, parity has been achieved between projects by women and those by men. In addition, the share of the budget allocated is strictly equal between films by women directors and films by men directors.

In 2020, the OFC published the **Gender Map 2017-2019**¹⁰¹ report on the gender distribution of Swiss film crews. In 2023, the OFC published a comparative update of this first publication: the **Gender Map 2020-2022** report¹⁰². It showed that most of the indicators had changed little or not at all in 3 years. The report does, however, note some significant increases: the proportion of women producers has risen from 34% to 42%, women screenwriters from 34% to 41%, and women documentary directors from 29% to 39%. In front of the camera, the proportion of female lead characters rose from 34% to 42%. The Gender Map, which will be updated again by the OFC, will take into account all professions and film categories, and will cover the period 2023 - 2025.

In 2021 the FOC published a **comprehensive study on gender equality** in the Swiss film industry¹⁰³. The effectiveness of these gender equality measures and **recommendations** for new measures are also analysed. In 2022, a **study on the position of female directors in the Swiss film industry between 2013 and 2021** was published¹⁰⁴. Gender data is accurately collected and closely monitored.

¹⁰⁰ <https://www.bak.admin.ch/bak/fr/home/creation-culturelle/cinema/statistiques-et-publications---cinema/rapport-annuel---cinema.html>

¹⁰¹ <https://urlz.fr/fXju>

¹⁰² [file:///Users/liseperottet/Downloads/Gender_Map_Resultate_2020-2022_DE%20\(2\).pdf](file:///Users/liseperottet/Downloads/Gender_Map_Resultate_2020-2022_DE%20(2).pdf)

¹⁰³

https://www.bak.admin.ch/dam/bak/de/dokumente/kulturschaffende-film/merkblatt_hinweis/b-gleichstellung-filmschaffen-schlussbericht-20210726-interface.pdf.download.pdf/B_Gleichstellung_Filmschaffen_Schlussbericht_2021_07_26_Interface.pdf

¹⁰⁴

https://www.bak.admin.ch/dam/bak/de/dokumente/kulturschaffende-film/merkblatt_hinweis/fact-sheet-gender-selektive-filmfoerderung.pdf.download.pdf/Factsheet_Gender_selektive_Filmfoerderung_2013-2022_DE.pdf

Towards the introduction of new measures

In 2022, our contact informed us that the measurement cycles last 4 years. In fact, new measures on gender will be taken in the next cycle of measures starting in 2025. A number of ideas are already being discussed, such as a bonus, specific measures to combat violence, potential regulatory policies, etc. However, nothing is yet official: the next series of measures is currently at the public consultation stage¹⁰⁵.

This year, our contact informs us that with regard to diversity in a broader sense, some regional funds have introduced specific measures. However, the OFC has no plans to introduce intersectional measures at national level.

With regard to the fight against gender-based and sexual violence, the OFC is currently **working on the creation of a network common to all cultural institutions** to provide access to legal advice and psychological support for victims in the cultural sector. This measure is still being developed, and it has not yet been decided which body will fund the creation of this network.

The Swiss broadcasting landscape will therefore change over the next few years, and we will be keeping a close eye on the introduction of new measures and how they evolve.

UKRAINE

We have no representative figures for the percentage of women directors in Ukraine.

As Ukraine has been a member of EFAD since 2022, we are including it in our study on the place of women directors in Europe from this year onwards. It's also a way for us to maintain a link with the country and show our support in these terrible times of war.

A geopolitical context that prevents the implementation of inclusive policies

Due to the ongoing war, our contact at the Ukrainian State Film Agency (USFA) informs us that no specific measures have yet been put in place to promote gender equality in the film industry.

However, the Ukrainian State Film Agency is taking measures and is looking for possibilities of attracting additional resources to ensure the functioning of the field of cinematography. Therefore, the work on the integration of European Union standards regarding inclusion in the legislation of Ukraine will continue after the introduction of effective mechanisms for the development of the film industry.

¹⁰⁵ https://fedlex.data.admin.ch/eli/dl/proj/2023/17/cons_1

UNITED KINGDOM

% of films directed by women: 20% (average 2018-2022)

Number of films produced over the period: 671

Targets for proportionality with the UK population

The British Film Institute's (BFI) targets are based on a search for **proportionality with the UK working-age population**. They apply not only to those directly employed by the BFI but also to those financially supported by the fund. Following further academic research, these targets will be updated from April 2023. Our contact clarified that this does not mean that the previous targets have been met, it is simply an update that is more representative of the targets that the BFI wishes to achieve.

From 2023 onwards, the objectives of the BFI will be to:

- Fund **as many projects by male and by female directors**;
- Fund **20% of projects** by people who identify as racial minorities;
- Fund **30% of projects** by people with disabilities (12% in the previous targets);
- Fund **18% of projects** by people identifying as LGBTI+ (10% in previous targets);
- Funding **39% of projects** by people **from low socio-economic backgrounds**. This category - social class - has been added and was not mentioned in the Institute's previous objective statements.

The "Diversity Standards" policy

The **Diversity Standards**¹⁰⁶ adopted in 2016 remain 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 consideration of a person's gender is done from a truly **intersectional perspective**. The BFI works on the integration of long-term holistic policies, monitored, adjusted, and modified over time. In 2023, the Diversity Standards were reworked by experts to include more inclusive language.

Here are the standards included in the **Diversity Standards** programme:

- Standard A "**Representation, Themes and Narratives on Screen**" addresses these themes and challenges stereotypes.
- Standard B "**Creative Leadership and Project Team**" addresses inclusion in the composition of project teams, particularly in key positions.
- Standard C "**Industry Access and Opportunities**" encourages training, job sharing, promotions, first jobs and mentoring.
- Standard D "**Audience Development**" looks at how films meet the needs of audiences in underserved areas.

¹⁰⁶

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

- Standard E: "**Access and accessibility.**" This is a new standard being developed in 2023. It covers the duty of care and inclusion on film sets, including accessibility for people with disabilities and the creation of safe spaces. For example, this includes the deployment of training for technical and creative teams so that transgender people can use the toilets that correspond to them without suffering discrimination.

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 directorial projects must demonstrate a commitment to inclusion and **meet at least two of the five diversity standards.**

The BFI's diversity standards also inspired those created by AMPAS (Academy of Motion Picture Arts and Science) in 2020¹⁰⁷. BAFTA (**British Academy of Film and Television Arts**) increased the use of the standards in its awards, which are now applied to the BAFTA Games Awards and the BAFTA Television Awards.

The BFI continues to **monitor the effectiveness of this policy** by conducting a comprehensive review of the standards year on year, as well as continuing to report on the **data collected annually**¹⁰⁸. According to our interviewee, the latest BFI report shows **considerable progress in the representation of women across the standards**, far more than any other under-represented group. The BFI continues to meet or exceed its gender funding targets for writers, producers, and directors. In the **2021-2022 fundings**, the Feature Film Development Fund supported 73% of female or non-binary screenwriters, they represent 54% of directors and 66% of producers. For the production fund, women and non-binary people represent 48% of screenwriters, 53% of directors and 58% of producers.

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 production.

Publishing multiple and accurate statistics

The BFI produces annual **statistics**¹⁰⁹ **broken down into four categories**: people with disabilities, people who identify as racial minorities, people who identify as women, and people who identify as sexual and/or gender minorities (LGBTI+). These statistics are based on the people employed, the types of positions, the films funded and the pay gap broken down.

The BFI is transparent and communicates these figures: a **whole page of their website is dedicated to inclusion issues**¹¹⁰. In addition to qualitative and quantitative statistics and

¹⁰⁷

<https://www.oscars.org/news/academy-establishes-representation-and-inclusion-standards-oscar-eligibility>

¹⁰⁸ <https://www.bfi.org.uk/industry-data-insights/reports/bfi-diversity-standards-initial-findings>

¹⁰⁹ <https://www.bfi.org.uk/inclusion-film-industry/diversity-inclusion-how-were-doing>

¹¹⁰ <https://www.bfi.org.uk/inclusion-film-industry>

reports, the BFI shares all its measures, objectives, and recommendations in terms of inclusion.

A policy that integrates gender equality across the board (gender mainstreaming)

The BFI has put in place a number of measures to ensure that gender equality is constantly at the centre of its actions:

- The BFI requires that its **partners** (Film London, Creative Scotland, Northern Ireland Screen, Cymru Wales...) also be invested in issues of inclusion in the industry;
- **Regular consultations with those directly affected** by these issues and **networking with those subject to discrimination working in the industry**. Throughout the year, collectives advise the BFI at meetings and events. For example, the BFI calls on groups of people with disabilities and the Soul Sisters group of non-white women working in the industry;
- The BFI's database, **BFI Filmography**¹¹¹, allows for gender-based searches. For each British film, it is possible to find out the gender of each member of the technical crew and the actors. The film is also rated on its respect for gender diversity.
- This year, the BFI has informed us that its employees must undergo mandatory training to combat racism in the industry.

A wide range of incentive policies

To encourage women and people subject to discrimination working in the sector, we note in particular :

- **A partnership with Raising Films**, an organisation supporting women with family responsibilities in the audiovisual industry, to produce a report on the impact of Covid-19 on mothers in the sector;
- The creation of the **Step-Up programme**, which places and promotes talent that is under-represented in films supported by the BFI. The class of 2022 included a call dedicated to women working in **technological professions**;
- The annual membership fee for 10 women filmmakers to the "Female Film Club" network. This network for women and non-binary people aims to connect professionals in the sector, provide training and share opportunities and good practice to help people who are subject to discrimination to find a lasting place in the industry;
- The creation of "Celebrating Black Women in International Film," a programme of events to support black filmmakers in developing new links and partnerships. As part of this programme, four black British women filmmakers seeking partners for current projects travelled to the Cannes Film Festival this year. The BFI also organised "Celebrating of Black Women Day," a networking and exchange event

¹¹¹ <https://filmography.bfi.org.uk>

which brought together over 100 black women filmmakers attending Cannes 2023 for the festival.

A strong harassment prevention policy

As we saw last year, the BFI has also produced two documents to **combat all types of violence and harassment**. The first is a set of principles to combat and prevent bullying and harassment in the audiovisual sector¹¹², followed by a practical guide on the subject applied in the workplace.

Since the beginning of 2023, the BFI has been encouraging all supported projects to **create a "safe space" on film sets**. Production teams can therefore benefit from additional funds dedicated to setting up and running this space. This is a place where people can ask for advice, find out about their legal rights, talk to each other, and stay away from any environment causing physical or psychological discomfort.

In addition, the BFI encourages supported films to take part in training courses run by **6th From The Spotlight**, which aims to help project promoters meet the requirements of the Diversity Standard and thus be eligible to apply for grants from the Institute. These programmes include training in the role of "**access coordinator**," who ensure the well-being of everyone on a film set.

Multiple 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 Black Lives Matter movement in 2020, there is some urgency to address the under-representation of black and Asian talent in the UK. There is also a heightened interest in regional representation due to government priorities in this area; the prevention of bullying and harassment and how people are treated on a film set.

The UK therefore appears to be one of the countries that has adopted the most ambitious and far-reaching inclusive policies. However, the fact that the proportion of women directors is changing only slowly reminds us of the **twofold time lag between the introduction of measures and the concrete, quantified impact that this can have on the industry**. So we'll be keeping a close eye on the figures over the coming years.

112

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

APPENDICES

% de films de réalisatrices 2018-2022	Pays	Intentions	Politiques régulatrices	Politiques d'encouragement	Gender mainstreaming	Sensibilisation/ visibilité	Lutte contre les violences	Laissez-faire
/	Albanie	X	X					
32%	Allemagne	X		X	X	X	X	
34%	Autriche	X	X	X	X	X	X	
27%	Belgique (Wallonie)	X	X	X	X	X	X	
	Belgique (Flandre)	X		X	X	X	X	
/	Bosnie Herzégovine							
14%	Bulgarie							
/	Chypre	X			X	X	X	
20%	Croatie	X		X	X	X	X	
29%	Danemark	X	X		X	X	X	
20%	Espagne	X	X	X	X	X		
24%	Estonie	X		X	X	X		
33%	Finlande	X		X	X	X	X	
26%	France	X		X	X	X	X	
16%	Grèce	X		X	X			
23%	Hongrie						X	
23%	Irlande	X		X	X	X	X	
37%	Islande	X			X	X		
15%	Italie	X		X	X	X	X	
30%	Lettonie				X			
22%	Lituanie	X		X	X		X	
17%	Luxembourg		X	X	X	X	X	
16%	Macédoine du Nord	X		X	X	X		
/	Malte				X	X		
/	Monténégro	X	X	X	X			
34%	Norvège	X	X	X	X	X	X	
29%	Pays-Bas	X		X	X	X	X	
19%	Pologne				X	X	X	
25%	Portugal			X	X			
24%	République tchèque	X			X			
20%	Roumanie				X			
20%	Royaume-Uni	X	X	X	X	X	X	
/	Serbie							
24%	Slovaquie				X	X		
18%	Slovénie	X		X	X	X		
34%	Suède	X		X	X	X		
29%	Suisse	X	X	X	X		X	
/	Ukraine							

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Albania		* Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality)				
Austria	* Target parity in all departments and funding sections	* Hybrid allowances to achieve financial parity by 2024	* Gender Incentive * Job splitting and childcare * Screenwriting competition * "Prop'or" mentoring program * Tandem programme	* Production of gender-oriented data * Consideration of gender when forming committees and in budget processes	* Website page dedicated to gender equality policies and dissemination of interviews with female directors	* Code of ethics and training to fight violence
Belgium (Flanders)	* Launch of an action plan on gender and inclusion * Work underway on an inclusive directory to diversify sector profiles (2023)		* New Dawn * Inclusion Bonus * Empowerment Program for Women in Film (2023)	* Production of gender-disaggregated data * "Inclusion" section in the selection of talent development projects	* VAF website has a page dedicated to inclusion. * Training on unconscious stereotypes with an intersectional approach	* Event dedicated to the fight against all forms of violence * Possibility of including the name of a harassment referent in applications
Belgium (Wallonia)	* Encourage women to submit projects * Broaden the analysis criteria to include all minorities: Diversity Plan	* Moderate quotas (prioritisation of projects of equal quality)	* PITCH initiative * New Dawn	* Production of gender-oriented data	* Production of academic studies on stereotyping in Belgian films * Training of the members of the new commission in the gendered reading of scripts * Conferences on the theme of gender and diversity"	* Training: fight against violence
Bosnia and Herzegovina						
Bulgaria						
Croatia	* Introduction of gender equality in the National Program (2023) * Creation of a working group, with the objective of giving recommendations, proposing workshops		* Ability to include childcare costs in budgets * Workshops and training for camerawomen	* Production of gender-disaggregated data (in progress) * Form to be returned by producers of supported films	* Funding and organisation of events in March to promote women filmmakers * Conferences and round tables to showcase women directors	* As part of the task force's mandate: create an anonymous point of contact for reporting abusive behavior (in progress)
Cyprus	* Desire to promote women's education * Highlighting Cypriot women filmmakers			* Production of gender-oriented data	* Questionnaire for production on their strategy for promoting parity and gender diversity (not yet implemented)	* A workshop on intimacy awareness (not yet implemented)
Czech Republic	* Committees deciding on the award of grants have expressed their support for the principle of equal opportunities			* Production of gender-oriented data		

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/Visibility	Fight against violence
Denmark	<ul style="list-style-type: none"> * Goal: Parity in funding applications * Writing a charter for greater cultural and ethnic in Danish cinema * Dialogue forums 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality) 		<ul style="list-style-type: none"> * Production of gender-disaggregated data * Creation of a mandatory self-assessment grid for producers to indicate the gender composition of teams. * Financial prioritisation of projects that challenge stereotypes 	<ul style="list-style-type: none"> * Creating workshops for committee members and trainings for employees on unconscious bias and stereotyping * Produced reports for writers advising on how to combat 'tight stereotyping' in scripts 	<ul style="list-style-type: none"> * Participation in an event on the fight against sexual and gender based violence in the audiovisual sector. Writing of guidelines
Estonia	<ul style="list-style-type: none"> * Declaration of intent to be published in 2024 		<ul style="list-style-type: none"> * Grant planned for a female director in 2024 	<ul style="list-style-type: none"> * Production of gender-disaggregated data planned for 2024 	<ul style="list-style-type: none"> * Visibility campaign 	
Finland	<ul style="list-style-type: none"> * Long-standing and deep commitment to the issue 		<ul style="list-style-type: none"> * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Training programs, guides, statistics and better communication around inclusion issues * Study and publication of articles on diversity * Publication of a tool in 2023 to promote parity and gender diversity 	<ul style="list-style-type: none"> * Anti-sexual harassment program (training, guides, statistics, website communication) * Publication of guidelines for filming intimate scenes
France	<ul style="list-style-type: none"> * Parity in the presidency and membership of all commissions as well as in the juries of festivals and schools that the CNC supports * Charter * AFNOR Equality and Diversity Label 		<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"> * Highlight female heritage: relative increase in the share of films made by women in all school catalogues * Support for associations in the sector 	<ul style="list-style-type: none"> * Training for employers in the film industry * Financial support conditional on compliance with obligations regarding the prevention and detection of sexual harassment * Insurance clause covering the risk of "harassment"
Germany	<ul style="list-style-type: none"> * Working groups and recommendations on gender equality 		<ul style="list-style-type: none"> * Funding for mentoring programs. * Ability to include child care 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 awards Committee * Annual gender in Film Brochure * Dedicated inclusion webpage 	<ul style="list-style-type: none"> Working group on ways to combat sexual and gender-based violence on film sets
Greece	<ul style="list-style-type: none"> * Wants to achieve parity in grants 		<ul style="list-style-type: none"> * The Location Scouting Support Program * An additional bonus of €3,000 when at least eight of the key positions in a previously funded short film are held by women 	<ul style="list-style-type: none"> * Production of the first gender-oriented data in 2021 		
Hungary						<ul style="list-style-type: none"> * Ethics Committee and internal alert system at the Institute

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/Visibility	Fight against violence
Iceland	* New policy defining Icelandic action until 2030			* Production of gender-oriented data * Questionnaires to indicate the gender of all persons occupying creative positions	* Dedicated page on the website * Behind-the-scenes training for members of the Centre's selection committee	
Ireland	* Objective: increase the number of women submitting projects * 6-point action plan		* Creation of a special fund dedicated to financing women's projects * Training and mentoring through Screen Training Ireland	* Production of gender-oriented data * POV funding programme	* Promotion and dialogue focused on female talent	* Implementation of two free online trainings to fight against violence and prejudice
Italy	* Gender equality observatory raises awareness, lists good practices and promotes specialised training		* Creation of a points system to benefit projects with a predominantly female crew	* Production of gender-oriented data	* Seminar on equality and inclusion in the film industry at the Venice Film Festival	* Call for projects to raise awareness of violence against women
Latvia				* Production of gender-oriented data		
Lithuania	* Recommendations for filmmakers to ensure equality and non-discrimination		* Support for the EWA network	* Gendered data collection project (in progress 2022 - 2025)		* Creation of a section on the website dedicated to prevention, introduction of training courses, etc.
Luxembourg		* Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality)	* Creation d'un fonds spécial dédié au financement des projets de réalisatrices avec Screen Ireland * New Dawn	* Production of the first gender-oriented data in 2024	* Workshops on biases and stereotypes (2024)	* Workshops to help prevent and fight against sexual and gender-based violence (2024)
Malta				* Implementation of the first gendered statistics	* Organisation of a round table on the themes of gender, inclusion, and diversity	
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	* Possibility of including the cost of childcare services on film shoots in production budgets (measure not yet implemented).	* Production of gender-oriented data		
North Macedonia	* Signature of the inter-governmental charter of commitment to gender equality		* Networking event	* Publication in 2022 of the first gender statistics	* Organisation of round tables on the issue of women in the sector * Communication campaign around portraits of women filmmakers	

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Norway	<ul style="list-style-type: none"> * 5-year action plan (Relevance, Audience, Sustainability) * Aim for 50/50 in all grant awards 	<ul style="list-style-type: none"> * Quotas 	<ul style="list-style-type: none"> * Development programme for filmmakers from under-represented groups in society 	<ul style="list-style-type: none"> * Production of gender-oriented data * Grant allocation conditioned by the respect of requirements of inclusion and representation * Establishing diversity as a priority criterion in all programs and in the evaluation of projects 	<ul style="list-style-type: none"> * Organisation of courses and seminars on unconscious bias and discrimination in the workplace 	<ul style="list-style-type: none"> * Measures for reporting and prevention of harassment: mandatory training for funded projects
Poland				<ul style="list-style-type: none"> * Production of gender-oriented data 	<ul style="list-style-type: none"> * Organisation of public debates during festivals 	<ul style="list-style-type: none"> * Work on a code of good practice to combat violence and bullying
Portugal			<ul style="list-style-type: none"> * Points system (with extra points if the project is directed by a woman) * Bonus if projects have at least 50% female authors * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data 		
Romania				<ul style="list-style-type: none"> * Collection of gender-disaggregated data since 2022 		
Serbia						
Slovakia				<ul style="list-style-type: none"> * Participation in the production of gender-disaggregated data (OAS data) 	<ul style="list-style-type: none"> * Put in place a mention "film directed by a woman" in their catalog (measure not yet implemented to date) 	
Slovenia	<ul style="list-style-type: none"> * Declared targets since 2018 		<ul style="list-style-type: none"> * Specific support for parent filmmakers 	<ul style="list-style-type: none"> * Production of gender-disaggregated data * Application forms that include a requirement to specify the gender of individuals in key positions 	<ul style="list-style-type: none"> * Women on the Go" event to raise awareness on the theme of gender equality 	
Spain	<ul style="list-style-type: none"> * Ley Del Cine provides for parity in the selection and funding committees of the ICAA * Signing of a declaration of intent (CAAC) * New Spanish film law that will address gender equality in a transversal way 	<ul style="list-style-type: none"> * Quotas on the funding of films directed by women 	<ul style="list-style-type: none"> * Establishment of a points system that gives access to grants * Establishment of a label "specially recommended for the promotion of gender equality" * Greater tax deduction when the team includes a female director * Financial support from the European recovery funds 	<ul style="list-style-type: none"> * Production of gender-disaggregated data * Grant-making committees take gender into consideration 	<ul style="list-style-type: none"> * Visibility campaign * Page of the Institute's website dedicated to parity 	

Country	Intentions	Regulatory policies	Incentive policies	Gender mainstreaming	Awareness/visibility	Fight against violence
Sweden	<ul style="list-style-type: none"> * Objectives to increase the number of women in charge of productions, increase their visibility and increase knowledge on gender and diversity * Film-agreement regulation: 50% of production grants to women 		<ul style="list-style-type: none"> * Mentoring programme (competitions, training etc.) to develop an interest in film among young women * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data * Commissioning of specific qualitative studies 	<ul style="list-style-type: none"> * Creation in collaboration of a website to fight against the invisibilisation of Nordic women filmmakers * Section of the website dedicated to the institute's gender equality policy 	
Switzerland	<ul style="list-style-type: none"> * Objective: proportionality between applications from women and projects ultimately supported 	<ul style="list-style-type: none"> * Moderate quotas (prioritisation of projects led by women when the projects proposal are of equal quality) 	<ul style="list-style-type: none"> * "Gender bonus" implemented when less than 40% of films produced in the past year are directed by women * Possibility of integrating the cost of childcare and other services 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
The Netherlands	<ul style="list-style-type: none"> * Include all dimensions of diversity in decision-making policies; * Internal steering group that provides a guideline 		<ul style="list-style-type: none"> * New Dawn 	<ul style="list-style-type: none"> * Production of gender-oriented data * Evaluation of projects on contribution to diversity * Diversification of committees and decision-making positions 	<ul style="list-style-type: none"> * Organisation of training courses on unconscious bias 	<ul style="list-style-type: none"> * Financial support for the national hotline dealing with unwanted and inappropriate behaviour
Ukraine						
United Kingdom	<ul style="list-style-type: none"> * Quantified goals to diversify funding allocation 	<ul style="list-style-type: none"> * Hybrid quotas (indicative) * Diversity Standards 	<ul style="list-style-type: none"> * Financing of 10 subscriptions per year to the Female Film Club * Celebrating Black Women in International Film" initiative 	<ul style="list-style-type: none"> * Production of data broken down by genre and 3 other categories; * Diversity Standards 	<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 * Creation of a "safe space" on the sets of BFI-funded films

SOURCES

RESOURCES ON GENDER EQUALITY

- COFFIN Alice, « Le Génie Lesbien », Grasset, 2020
- DELPHY Christine, « Classer dominer, qui sont les autres ? » La fabrique éditions, 2008
- HAMON Francis, « Les discriminations saisies par le droit », L.G.D.J, 2016
- HOOKS bell, « Ne suis-je pas une femme », Cambourakis, 2015
- Lexie, « Une histoire de genres », Editions Marabout, 2021
- PEYTAVIN Lucile, « Le coût de la virilité », Éditions Anne Carrière, 2021
- SOLNIT Rebecca, « La mère de toutes les questions », éditions de L'olivier, 2019
- SÉNAC-SLAWINSKI Réjane, « Du gender mainstreaming au paritarisme : genèse d'un concept controversé », L'Harmattan | « Cahiers du Genre », 2008/1 n° 44 | pages 27 à 47
- SQUIRES Judith, Diversity mainstreaming : dépasser les approches technocratiques et d'addition des inégalités, L'Harmattan | « Cahiers du Genre », 2008/1 n° 44 |
- Collectif Piment, « Le dérangeur – petit lexique en voie de décolonisation », éditions hors D'atteinte, 2020

RESOURCES ON THE PLACE OF WOMEN IN CINEMA

- BREY Iris, « Le female gaze, une révolution à l'écran », éditions de L'olivier, Février 2020
- BASTIDE Lauren, « Présentes », Editions Points, 2020
- Collectif Noire n'est pas mon métier, « Noire n'est pas mon métier », Éditions du Seuil, 2018
- MURAT Laure, « Une révolution sexuelle ? Réflexions sur l'après-Weinstein », Editions stock, 2018
- ROLLET Brigitte, « Femmes et cinéma, sois belle et tais-toi ! », Editions Belin, 2017
- Étude du Lab femmes de cinéma : <https://femmesdecinema.org/etude/>

GENERAL

- European Audiovisual Observatory, Country guide, National overview [en ligne] : www.obs.coe.int/national-overview
- European Audiovisual Observatory, Female professionals in European film production, 2022 Edition [en ligne] : <https://rm.coe.int/female-professionals-in-european-film-production-2022-edition-p-simone/1680a886c5>
- European Audiovisual Observatory, Lumiere [en ligne] : <http://lumiere.obs.coe.int/web/search/>

REGULATIONS

- Arrêt Kalanke du 17 octobre 1995, <https://eur-lex.europa.eu/legal-content/FR/TXT/?uri=CELEX%3A61993CJ0450>
- Arrêt Marschall (CJUE) du 11 novembre 1997 (affaire C-409/95), <https://eur-lex.europa.eu/legal-content/FR/TXT/?uri=CELEX%3A61995CJ0409>
- Arrêt de la Cour (25 octobre 1988), Commission/France, 312/86, https://eur-lex.europa.eu/resource.html?uri=cellar:be18ec45-d47e-4557-9e33-cfb510c6a337.0001.06/DOC_1&format=PDF

Article 4 §1 de la CEDEF (1979),

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

Convention adoptée en 1979 par l'Assemblée générale des Nations Unies sur l'élimination de toutes les formes de discrimination à l'égard des femmes,

https://www.haut-conseillegalite.gouv.fr/IMG/pdf/convention_onu_1979-4.pdf

Directive 2006/54/CE du Parlement Européen et du Conseil du 5 juillet 2006,

<https://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:204:0023:0036:fr:PDF>

Recommandation 84/635/CEE du 13 décembre 1984 relative à l'action positive en faveur des femmes :

<https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:31984H0635:FR:HTML>

BY COUNTRY

Albania

Albanian Center of Cinematography : <http://nationalfilmcenter.gov.al>

Austria

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

Belgium - Wallonia

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

Bulgaria

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

Cyprus

Deputy Ministry of Culture of Cyprus : http://www.moec.gov.cy/en/cultural_services.html

Croatia

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

Czech Republic

Czech Film Center : <https://www.filmcenter.cz/en/home>

Denmark

Danish Film Institute. <https://www.dfi.dk/en>

Estonia

Estonian Film Institute : <https://filmi.ee>

Finland

Finnish Film Foundation : <https://ses.fi/en/>

France

Centre national du Cinéma et de l'image animée : <https://www.cnc.fr>

Germany

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

Greece

Greek Film Center : <http://www.gfc.gr/en/>

Hungary

National Film Institute Hungary : <https://nfi.hu/en>

Iceland

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

Ireland

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

Italy

Film Italia : <https://www.filmitalia.org>

Ministry of Cultural Heritage, Activities and Tourism (MIBACT) :

<http://www.cinema.beniculturali.it>

Latvia

National Film Center of Latvia : <http://nkc.gov.lv/en/>

Lithuania

Lithuanian Film Center : <http://www.lkc.lt/en/>

Luxembourg

Film Fund Luxembourg : <http://www.filmfund.lu>

Macedonia

North Macedonia Film Agency : http://filmfund.gov.mk/?page_id=17834&lang=en

Malta

Malta Film Commission : <https://maltafilmcommission.com>

Montenegro

Film Center of Montenegro : <http://fccg.me/en/>

Netherlands

Netherlands Film Fund : <https://www.filmfonds.nl/page/2902/welcome>

Norway

Norwegian Film Institute : <https://www.nfi.no/eng>

Poland

Polish Film Institute : <http://pisf.pl/en/>

Portugal

Instituto do cinema e Do Audiovisual : <https://www.ica-ip.pt/pt/>

Romania

Romanian Film Centre : http://cnc.gov.ro/?page_id=52968

Serbia

Film Center Serbia : <http://fcs.rs/eng/>

Slovakia

Slovak Film Institute : <http://www.sfu.sk/en/about-us/slovensky-filmovy-ustav>

Slovenia

Slovenian Film Center : <https://www.film-center.si/en/>

Spain

Instituto de la Cinematografía y de las Artes Audiovisuales.

<http://www.culturaydeporte.gob.es/cultura/areas/cine/inicio.html>

Sweden

The Swedish Film Institute : <https://www.filminstitutet.se/en/>

Switzerland

Office Fédéral de la Culture : <https://www.bak.admin.ch/bak/fr/home.html>

United Kingdom

British Film Institute : <https://www.bfi.org.uk>

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 **Iлона Bachelier** and **Emma Pagès** for data collection.
- In 2020 by **Élise Pillet** with the help of **Emma Pagès**.
- In 2021 by **Solenn Durmord** with the help of **Lise Perottet**.
- In 2022 and in 2023 by **Lise Perottet**,

On behalf of the **Révélation Cultures 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, and **Ariel Bianucci**, Policy and Communications Officer.
- Our partners : our founding sponsor, **the Sisley-d'Ornano Foundation**, **STUDIOCANAL**, the **Ministry of Culture**, the **CNC**, **Audiens**, **TITRA FILM** and **the Collectif 5050**;
- **Philippa Shepherd** for the translation of this 2023 study.
- The Trieste Film Festival, the Sevilla Film Festival, the European Film Forum Scanorama, the Cottbus Film Festival and the European Film Festival Palić which, as part of **the MIOB network**, translated the study of the Women of Cinema Lab 2023 into Italian, Spanish, Lithuanian, in German and Serbian to give it greater resonance on a European scale.

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

Andrić Anđelija, Barslund Kirsten, Bec Anastasia, Birgit Moldaschl, Brunet Sarah, Buchkovska Veronika, Bürcher Matthias, Džinić Ognjen, Gannon Grace, Gatta Maria Silvia, Gricar Nika, Hautamäki Reetta, Hilmarsdóttir Sigurrós, Honold Bérénice, Hoyes Mélanie, Jans Astrid, Jovanović Sanja, Jucytė Austė, Kalkopoulou Athena, Kremer Carole, Lányi Eszter, Lengálová Veronika, Loriga Renato, Mutic Nedin, Nerموen Live, Nikolova Ralitsa, Perez Pablo, Piccon Ivan, Pinheiro Vitor Manuel, Rietuma Dita, Roch Tran, Roic Dunja, Ronald Susan, Salu Viola, Šantrochová Markéta, Schröder Josefin, Smokonova Jana, Stefan Cristi, Strój Pola, Stylianou Danae, Teodorescu Ilinka, Thomas Leslie, Toullieux Agnès, Ulma Miroslav, Van der Zalm Jeroen, Vienne Michel, Zappe-Heller Iris.