

Eurimages First Diversity and Inclusion Strategy 2022/2024

1. Introduction

As an entity of the Council of Europe, the Eurimages Fund organises its activities based on the following fundamental values:

- freedom of artistic expression
- cultural diversity and co-operation
- equality, diversity, inclusion and pluralism
- fostering creativity and nurturing talent
- sustainability
- transparency and neutrality
- adaptability

Eurimages is committed to promoting diversity, inclusion, and gender equality in its activities and in the film industry. This is in line with the principles of equality and cultural diversity and the need to ensure that the industry and the content on offer are representative of society. Eurimages has already adopted three successive strategies on gender equality, the current strategy running from 2021 to 2023.¹

Diversity and inclusion can be defined as:

- equal on-screen and off-screen representation of diversity in society;
- equal treatment in access to material resources and peer recognition in the film industry;
- and accessibility of content to a diverse audience.

They also designate the actions undertaken to reach these aims.

The European and national legal frameworks on equal treatment and non-discrimination are central for reaching and upholding diversity and inclusion in the film industry. The European Convention on Human Rights (Article 14 and Protocol No. 12) prohibits discrimination on multiple grounds: “sex, race, colour, language, religion, political or other opinion, national or social origin, association with a national minority, property, birth or other status”. The case law of the European Court of Human Rights has clarified that under “other status”, age, disability, sexual orientation and gender identity are also prohibited grounds of discrimination.² These protected grounds denote different individual identities and reflect the

¹ Resolution CM/Res(2020)8 (9 September 2020) of the Committee of Ministers amending Resolution Res(88)15 setting up a European Support Fund for the Co-production and Distribution of Creative Cinematographic and Audiovisual Works (“Eurimages”); Recommendation CM/Rec(2017)9 (27 September 2017) of the Committee of Ministers to member States on gender equality in the audiovisual sector; and Eurimages Gender Equality Strategy 2021-2023.

² European Union Agency for Fundamental Rights and Council of Europe, *Handbook on European non-discrimination law*, 2018.

diversity of society and its population. The film industry should be inclusive of such identities and their individual intersectional combinations.

Expanding research on diversity and inclusion in the film and audiovisual industries demonstrates current inequalities among people belonging to minorities and disadvantaged groups.³ This includes data on both on-screen and off-screen representation as well as on stereotypical portrayal of minorities. Research also highlights discrimination experienced on several grounds simultaneously. The situation in the film industry reflects wider inequalities, discrimination and racism in society underscoring the need for comprehensive efforts to combat discrimination, including the implementation of national equal treatment legislation in the employment and other sectors.⁴

2. Current measures in the film industry

There is growing awareness of the need to address inequalities in the film industry. The Eurimages strategy draws on and is inspired by measures already carried out by many national film institutes, film festivals and other organisations and industry bodies to promote diversity and inclusion. Such initiatives can be divided into five major categories.

1) *Diversity standards or requirements* stipulate conditions for film projects' on-screen and off-screen representation, professional outreach, or audience accessibility usually in the context of funding applications. Such requirements aim to institutionalise diversity as a selection criterion among others.⁵

2) *Diversity incentives* are measures which encourage professionals and institutions to promote diversity and inclusion. They include special funding allocations or awards to promote on-screen representation of underrepresented groups, off-screen diversity, or

³ CAMEo Research Institute for Cultural and Media Economies, *Workforce Diversity in the UK Screen Sector Evidence Review*, University of Leicester, 2018; Danish Film Institute, *Study of Ethnic Diversity in Danish Film*, 2018; European Audiovisual Observatory, *Diversity and inclusion in the European audiovisual sector*, 2021; French Conseil Supérieur de l'Audiovisuel, *Baromètre de la représentation de la société française, Vague 2020*, June 2021; German, Austrian and Swiss survey "Vielfalt im Film" – website: <https://vielfaltimfilm.de/>; Norwegian Film Institute, *Mangfold på lerretet 2013-2020*; Nwonka C. J., *Race and Ethnicity in the UK Film Industry: an analysis of the BFI Diversity Standards*, LSE, 2020; Swedish Film Institute, *Which Women? Gender Equality Report 2019-2020*; and Université Catholique de Louvain, *La diversité dans les films belges en 2019*, 2019.

⁴ See, for example, frequent European surveys on discrimination carried out by the European Union Fundamental Rights Agency, website: fra.europa.eu/en/themes/equality-non-discrimination-and-racism; and the reports and recommendations of the European Commission against Racism and Intolerance, website: www.coe.int/en/web/european-commission-against-racism-and-intolerance/home.

⁵ Examples: British Film Institute Diversity Standards, Norwegian Film Institute Diversity Standards (part of Action Plan for Inclusion and Diversity), Diversity Checklists of the Film Fund Hamburg Schleswig-Holstein, and Austrian and Spanish mandatory requirements for subtitling and audio-description to improve accessibility.

audience accessibility to content.⁶ Institutional inclusion targets, codes of conduct, industry pledges and diversity recruitment tools are further incentive measures.⁷

3) *Initiatives to raise awareness of diversity* include diversity and inclusion campaigns, programmes, conferences, and training.⁸

4) *Diversity data collection and research* help grasp the benefits of diversity and inclusion and provide the basis for measuring inequalities and progress achieved.⁹

5) *Inclusive outreach* aims at talent development of disadvantaged professionals, equal opportunities to study and audience inclusion through positive compensatory measures.¹⁰

3. Strategy

3.1 Objectives

The diversity and inclusion strategy has a dual purpose: take action within Eurimages and encourage further measures by the relevant international, national and regional bodies. It also aims to involve and mobilise civil society organisations active in the film sector. Finally, it seeks to lay the foundations for fruitful co-operation with stakeholders, including film festivals, schools and institutions, data monitoring bodies, experts, NGOs and other associations working to promote diversity and inclusion.

Eurimages could:

- 1. Raise awareness about inequalities in on-screen and off-screen representation of people with minority identities in the film industry and in their access to material resources and peer recognition.**
- 2. Increase the visibility of the best-practice work and measures carried out by national and international bodies and Eurimages to promote diversity, inclusion and audience accessibility.**

⁶ Examples: French Diversity Image Fund, World Cinema Fund at the Berlinale, DDA Spotlight Award at the Tallinn Black Nights Festival, Spanish funding incentives to support people with disabilities as film directors (Royal Decree 1090/2020), and Swedish Film Institute grants for subtitling and audio-description to promote accessibility.

⁷ Examples: British Film Institute Inclusion Targets for staff and clients, Canada Telefilm's inclusion targets for recruitment (part of Equity and Representation Action Plan), Dutch Diversity & Inclusion Code for the cultural and creative sector, the Canadian Producers' Pledge to fight racism, and diversity recruitment platforms "People of film" in Sweden and "bible 50/50" in France.

⁸ Examples: Anti-Racism Task Force for European Film (ARTEF), the Berlinale European Film Market's diversity and inclusion programme, and the events organised by the French "Collectif 50/50".

⁹ Examples: see footnote 3.

¹⁰ Examples: Norwegian Film Institute's and Danish Film Institute's diversity talent development and mentoring programmes, the equal opportunities programme of the French Film School La Fémis, and the Danish Film Institute's Children and Youth Unit for creating inclusive and participative programmes for young audiences.

3. **Promote diversity and inclusion in the industry by attracting and showcasing more inclusive film projects.**
4. **Develop and share findings about diversity data monitoring and research.**
5. **Sponsor and offer patronage to diversity and inclusion initiatives.**
6. **Mainstream diversity and inclusion across the Fund and its decision-making.**

3.2 Possible measures and actions

Eurimages aims to implement the following initial measures and activities to promote diversity and inclusion within Eurimages and in the film industry:

- Prepare a specific thematic webpage on diversity and inclusion as part of the Eurimages website to highlight activities and research on diversity, inclusion, and discrimination.
- Develop and apply diversity and inclusion reporting formats for projects applying for Eurimages co-production support (e.g. diversity self-reports, checklists, diversity standards or requirements for audience accessibility) and means to promote and showcase such projects.
- Carry out a public call for sponsorship proposals for activities promoting diversity and inclusion.
- Identify barriers to inclusion within Eurimages and opportunities for improving the accessibility and inclusion of Eurimages procedures, communication, and language use.
- Provide diversity and inclusion training and resources to Eurimages decision-making bodies, experts, and staff.
- Develop inclusive approaches for outreach to film schools, civil society, and film festivals.
- Explore and make known diversity and inclusion data collection methodologies which respect relevant legal frameworks for data protection.

3.3 Implementation

This strategy will be implemented under the responsibility of the Eurimages Board of Management by its **Gender Equality and Diversity Working Group**. It will report on its activities to the Board of Management and its Executive Committee and request approval for new initiatives, along with any related budget estimate. The working group will ensure the visibility of its work on diversity and inclusion drawing on a thematic webpage and social media, and presence on panels and at networking events.

3.4 Partnerships

Several national funds and supranational bodies (including the European Audiovisual Observatory, the European Film Agency Directors Association (EFAD) and the European Film

Agency Research Network (EFARN)) are working on issues and standards related to diversity and inclusion. This provides a sound basis for partnerships, co-operation and exchange of knowledge enabling the identification of opportunities for joint action and complementarity. Eurimages will endeavour to work where possible with other organisations and will also strive to involve and mobilise representative civil society organisations, building on their experience and specialist knowledge.

Annex I – Action Plan

A two-year strategy with the possible aim to combine the Gender and D&I strategies together from 2024 onwards

Action area	Initiatives	Explanation
<p>1. Raise awareness about inequalities in on-screen and off-screen representations of minorities</p>	<p><i>a) Within the Fund:</i></p> <p>Initiatives from 2023:</p> <ul style="list-style-type: none"> - Inviting producers explicitly to supply information on their previous work and/or the project, highlighting their work including minorities. It could be done by developing and applying diversity and inclusion reporting formats for projects applying for Eurimages co-production support (e.g. diversity self-reports, checklists, diversity standards or requirements for audience accessibility). - Providing resources to the expert regarding content sensitivity / unconscious bias (eg. Checklist) <p><i>b) Communication strategy:</i></p>	<p>non-mandatory but offering the opportunity to underline the diversity and inclusion aspects of companies applying and to raise awareness of these aspects in the script. It could come in several forms (eg. added on producer’s note, a diversity report,...)</p> <p>To underline the diversity and inclusion aspects of projects applying to the co-production fund as a guideline for experts (using an already existing content or creating one ourselves).</p> <p>Prepare a D&I tab on the website and gather articles, research, interviews,</p>

	<ul style="list-style-type: none"> - Increase the visibility of the best-practice work and measures carried out by national and international bodies and Eurimages to promote diversity, inclusion, and audience accessibility. 	news, and opportunities as primary contents.
2. Sponsorship	wider range of sponsorship and patronage for diversity and inclusion-based initiatives to be invited in response to a call every two years; corresponding budgetary allocation must be set aside;	Support for 2 years to guarantee a certain amount of continuity like the Gender and Promotion sponsorship's programs. Diversity and Inclusion could be first included in the call for sponsorships of the Gender Equality one. And be separated later.
3. Data monitoring	Explore and make known diversity and inclusion data collection methodologies which respect to relevant legal frameworks for data protection.	The several types of data collection in different countries could be shared on the website
4. Mainstreaming diversity and inclusion	<p>Identify barriers to inclusion within Eurimages and opportunities for improving the accessibility and inclusion of Eurimages procedures, communication, and language use.</p> <ul style="list-style-type: none"> - providing a diversity and inclusion training and resources to Eurimages decision-making bodies and experts. 	e.g. accessibility to the website and documents to people with visual disabilities, languages

	<ul style="list-style-type: none">- develop inclusive approaches for outreach to film schools, civil society, and film festivals (eg. Lab project, other groups)	<p>The staff already followed a Gender & Diversity training, and the Board followed the experts' presentations in 2021. It could then also be provided to experts and decision-making bodies.</p> <p>To be discussed furthermore</p>
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