



AIMING FOR  
**50♀ | 50♂**  
BY 2020

# EURIMAGES

STRATEGY  
FOR GENDER EQUALITY  
IN THE FILM INDUSTRY

eurimages

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE





# What is Eurimages?

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— Eurimages was set up in 1989 as a cultural support fund of the Council of Europe. Of the 47 member states of the Organisation, 38 currently participate in Eurimages, plus Canada as an associate member. From 1 October 2019, Argentina is also an associate member.

— The Fund promotes the audiovisual industry by providing financial support to feature-length fiction, animation and documentary films produced in member states. In doing so, it encourages co-operation between professionals who are established in different Eurimages countries.

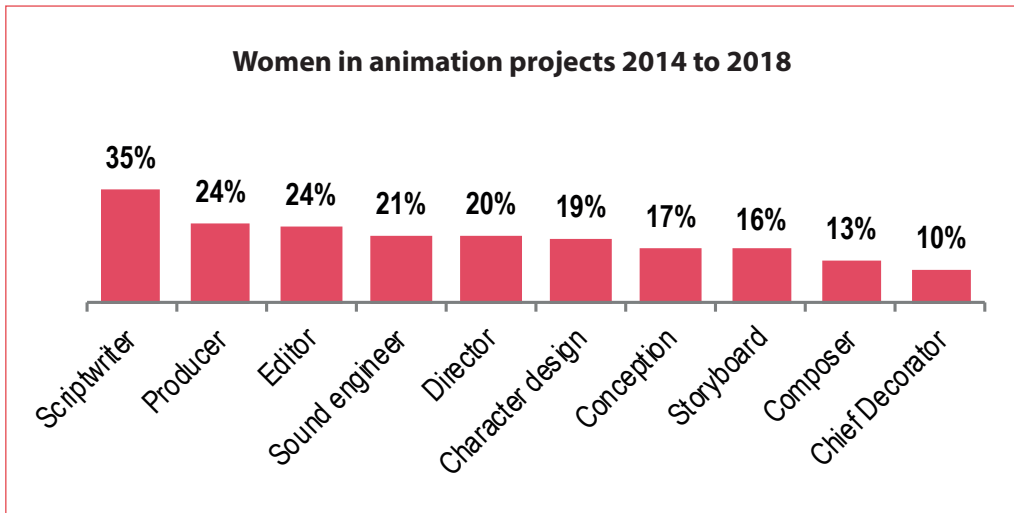
## WHY DOES GENDER EQUALITY MATTER TO EURIMAGES?

As part of the Council of Europe, a pan-European organisation which aims to safeguard human rights and democracy, Eurimages takes a special interest in the question of gender equality in the film industry.

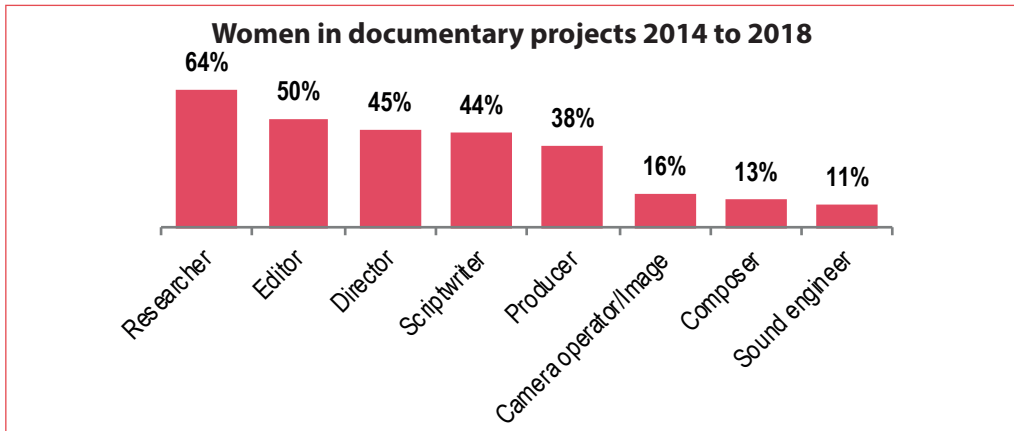
Since 2012, the Fund has collected data on the gender of the holders of key positions in the films submitted to it for funding. The results of this research clearly demonstrate that there is **under-representation of women in the main film production functions.**

## THE ROLE OF WOMEN IN PROJECTS SUBMITTED TO EURIMAGES – RESEARCH FINDINGS

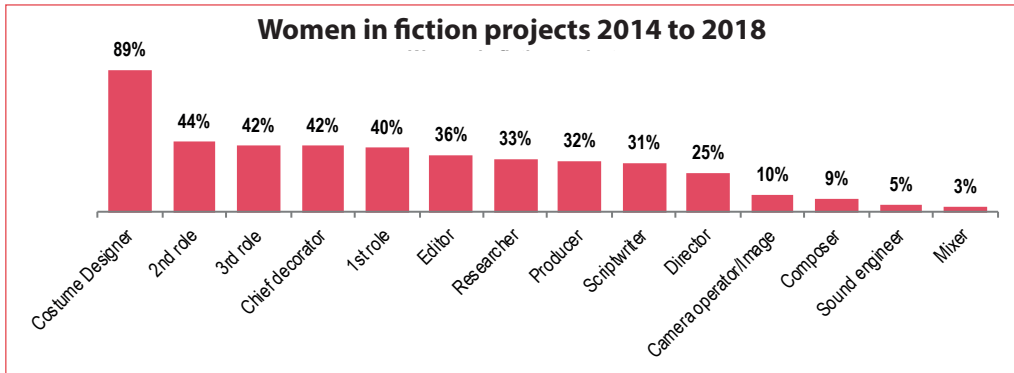
From 2014-2018, the average participation by women across the main production functions was **just 31%**, with varying rates for animation (24%), documentary projects (38%) and fiction (32%). Some 4,153 women were counted among a total of 13,216 people working on 886 film co-production projects.



Source: Eurimages database. Basis: projects submitted to the Fund and eligible for support



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These figures confirm what other studies have shown, that jobs **appear to be associated with a particular gender**. Thus, the share of women in the different functions shows that they are more present in the fields traditionally considered female, such as costume design and research, and very little in professions classified as more technical, such as those dealing with sound, music and image.

Although the participation of women in the five principal creative functions has registered progress since 2012, it still only represented 30% overall across all projects in 2018.

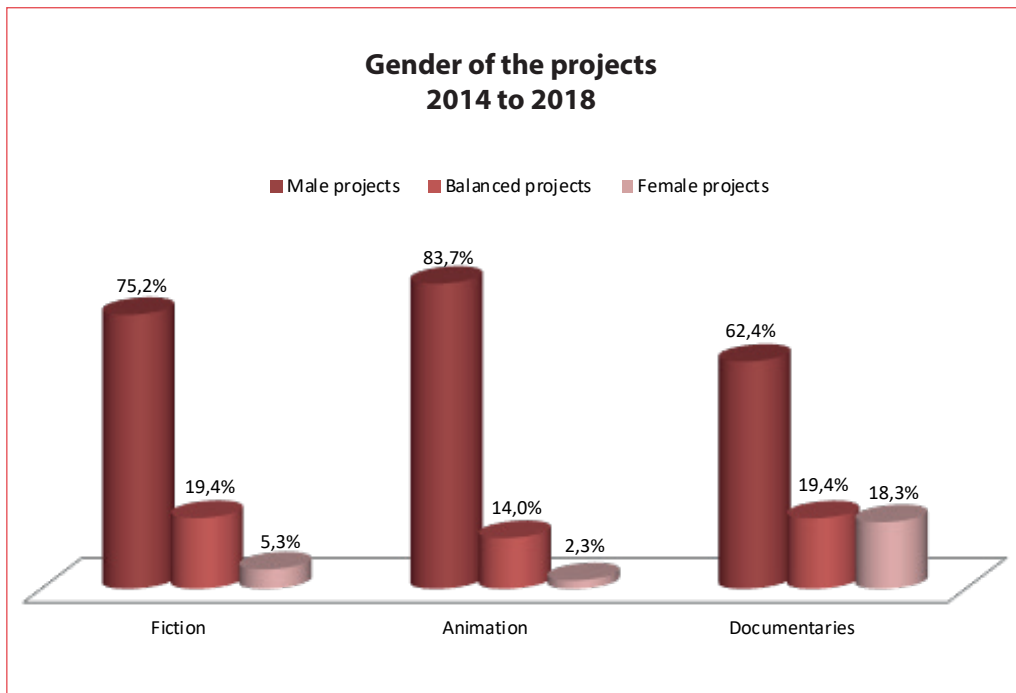
### AVERAGE PARTICIPATION BY WOMEN ACROSS FIVE KEY CREATIVE POSTS, IN ELIGIBLE EURIMAGES PROJECTS (FICTION, DOCUMENTARY AND ANIMATION):

| EVOLUTION                 | 2012<br>148 projects |            |              | 2018<br>211 projects |            |              |
|---------------------------|----------------------|------------|--------------|----------------------|------------|--------------|
|                           | Women and men        | Women      | % (of women) | Women and men        | Women      | % (of women) |
| Director                  | 150                  | 26         | 17%          | 227                  | 65         | 29%          |
| Producer                  | 374                  | 103        | 28%          | 523                  | 169        | 32%          |
| Scriptwriter              | 237                  | 55         | 23%          | 341                  | 118        | 35%          |
| Editor                    | 136                  | 50         | 37%          | 208                  | 69         | 33%          |
| Camera operator/<br>Image | 138                  | 4          | 3%           | 194                  | 29         | 15%          |
| <b>Total</b>              | <b>1035</b>          | <b>238</b> | <b>23%</b>   | <b>1493</b>          | <b>450</b> | <b>30%</b>   |

Source: Eurimages database. Basis: projects submitted to the Fund and eligible for support

## GENDER OF THE PROJECTS

Individual projects submitted to Eurimages were also categorised by their **gender**, that is the proportions of women and men involved in a specific production. The project is “male” or “female” when 60% or more of the job roles are held by men or women. It is “balanced” when the distribution of the roles among men and women is between 40% and 60%. Again, the findings, based on the 886 eligible projects applying for Eurimages support between 2014 and 2018, showed that very few projects could be considered “female”.



Source: Eurimages database. Basis: projects submitted to the Fund and eligible for support

## WHAT ARE THE NEXT STEPS?

■ As shown by the figures in this brochure, gender imbalance is a dramatic reality. In light of this, Eurimages adopted in October 2017 a comprehensive **Strategy to promote gender equality** in the European film industry entitled “Aiming for 50/50 by 2020”.

■ This strategy is in line with the **Sarajevo Declaration** of 14 August 2015, by which Council of Europe member states affirmed the need to reduce inequalities between women and men in the European audiovisual sector.

■ It is also in line with the principles affirmed by the Committee of Ministers of the Council of Europe in its 2009 declaration on **making gender equality a reality** which states that gender equality is “an integral part of human rights and a fundamental criterion of democracy”.

## RECOMMENDATION

■ A landmark **Council of Europe Recommendation on gender equality in the audiovisual sector** was adopted in September 2017 by the Committee of Ministers.

■ This recommendation invites governments of Council of Europe member states to:

- ▶ review their legislation and policies;
- ▶ collect, monitor and publish data;
- ▶ support research;
- ▶ encourage the ongoing development of media literacy; and
- ▶ enhance the accountability processes.

■ It also contains a detailed series of monitoring methods and performance indicators to assist all sectors of the audiovisual industry in collecting data and taking coherent action on their findings.





*CPP-ESA Recommendation Working Group – March 2017*

## **EURIMAGES GENDER EQUALITY STRATEGY IN THE EUROPEAN FILM INDUSTRY**

Through the “Aiming for 50/50 by 2020” strategy, Eurimages underlines its firm commitment to achieving greater equality in the film industry, by taking action within the Fund, but also by encouraging other film funders at national and regional levels to take this dimension into account. In addition, Eurimages will involve and mobilise civil society organisations active in the film sector, building on their experience and knowledge.

The strategy’s overall goal is to reduce gender inequality in the film industry and to promote the role of women in front of and behind the camera. The measures to be taken and actions to be implemented will be based on the following three strategic objectives:

- ▶ mainstreaming a gender equality approach in all policies and measures, taking account of the gender dimension;
- ▶ combating gender stereotypes and sexism in the way women are portrayed in films, by making film-makers aware of this issue;
- ▶ preventing and combating violence against women, by raising awareness of the fact that showing a degraded image of women in films can encourage violence, and by enhancing respect for their dignity.

## WHAT CONCRETE MEASURES IS THE FUND TAKING?

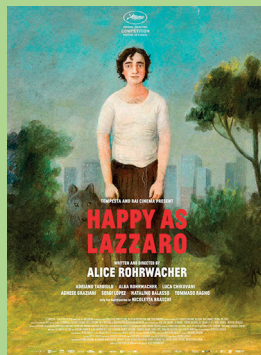
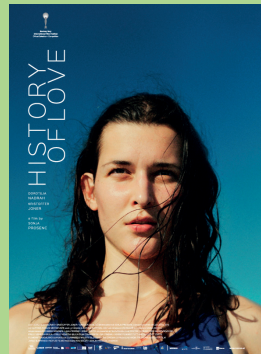
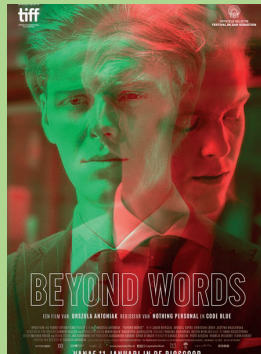
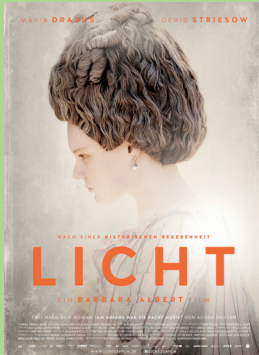
- Eurimages is assessing disparities and analysing the causes and factors leading to the marginalisation of women in various sectors of the film industry.
- It is encouraging its member states to adopt equality policies aimed at promoting women in the film industry and improving their access to public funding.
- It is also highlighting the work of female film-makers and raising awareness of the status of women, both as regards on-screen representation and in professional terms by:
  - ▶ offering the Audentia Award, a Best Female Director Prize worth €30 000, which is awarded at a different international film festival each year: Istanbul Film Festival (2016), Locarno Film Festival (2017), Toronto International Film Festival (2018) and Göteborg Film Festival (2019). The 2016 award winner was Anca Damian with “Magic Mountain”, the 2017 award winner was Valérie Massadian with “Milla”, the 2018 award winner was Aäläm-Wärqe Davidian with “Fig Tree” and the 2019 award winner was Mia Engberg with her film “Lucky One”;
  - ▶ organising quarterly master classes – these are held throughout Europe and guest film-makers are invited to share their experiences;
  - ▶ encouraging producers who send applications to the Fund to think about gender balance by asking them to indicate the gender composition of their full cast and crew;
  - ▶ sensitising film-makers about representation of gender identities on screen;
  - ▶ identifying future areas of study and proposing additional measures to strengthen member states’ commitment to a gender equality policy in the film industry.

## HOW DOES EURIMAGES SHARE ITS KNOW-HOW?

- The Fund regularly presents its statistics, findings and working methodologies at conferences, during film festivals and to other national and regional film funds to encourage the development of strategies to redress under-representation in their countries or regions.

## WHERE CAN I FIND OUT MORE?

- ▶ <http://www.coe.int/en/web/eurimages/gender-equality>
- ▶ Facebook/eurimages
- ▶ Contact us: [eurimages@coe.int](mailto:eurimages@coe.int)



**[www.coe.int](http://www.coe.int)**

The Council of Europe is the continent's leading human rights organisation. It comprises 47 member states, including all members of the European Union. All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The European Court of Human Rights oversees the implementation of the Convention in the member states.

