Achieving gender equality and promoting diversity
in the European Audiovisual sector

GOOD PRACTICE HANDBOOK

Author: Daphne Tepper, Projects Director, UNI Europa – Media, Entertainment & Arts

Contributors: the project partners - Association of Commercial Television in Europe (ACT), Association of European Radios (AER), European Broadcasting Union (EBU), European Audiovisual Production Association (CEPI), European Federation of Journalists (EFJ), International Federation of Actors (FIA), International Federation of Film Producers Associations (FIAPF), International Federation of Musicians (FIM), UNI Europa – Media, Entertainment & Arts (EURO-MEI)

Illustrations: Yasmine Gateau

Graphic design: Laurence Dierickx

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1. Introduction

In 2009 the social partners (management and labour) of the EU Audiovisual Social Dialogue Committee adopted an Equal Opportunities Statement and, in 2011, a Framework of Actions on gender equality.

The objective of the Framework of Actions is to support organisations in the European audiovisual sector to develop their practices with a view to enhancing gender equality.

It puts forward joint considerations and recommendations for actions in five key areas:

- GENDER PORTRAYAL
- EQUALITY OF PAY
- EQUALITY IN DECISION MAKING
- GENDER ROLES IN THE WORKPLACE
- RECONCILIATION OF WORK AND PRIVATE LIFE

The EU Audiovisual Social Dialogue Committee is composed of workers' and employers' representative organisations in the radio, television and film industry:

Association of Commercial Television in Europe (ACT)
Association of European Radios (AER)
European Broadcasting Union (EBU)
European Audiovisual Production Association (CEPI)
European Federation of Journalists (EFJ)
International Federation of Actors (FIA)
International Federation of Film Producers Associations (FIAPF)
International Federation of Musicians (FIM)
UNI Europa – Media, Entertainment & Arts (EURO-MEI)

In June 2016, as a follow up to the adoption of the Framework of Actions, the social partners decided to launch a study to evaluate the progress made towards gender equality in the sector, but also to explore the broader issue of diversity.

Among the questions raised since 2011, the ones below were highlighted:

- Has the presence of women on our screens, as well as behind screens and sets, been improved?
- Are our organisations fairer to women in terms of pay, opportunities and career prospects?
- Do television, radio and film productions reflect our European societies?
- Do audiovisual productions benefit from the contributions of the diverse talents that make up our societies?
- What has been put in place to combat discrimination, and promote equality, inclusion and diversity in our organisations and workplaces?
- What is working and what is missing? How could we go further and what support is needed?

Following on from these set up questions, a mapping exercise was launched, with the support of the European Commission[1], in the first months of 2018.

The research was undertaken in three phases. It started with **a literature review** on the topic of gender equality and diversity in the audiovisual sector, and was followed by **an online survey** that was sent out to all members of the European social partners.

Forty-four responses were received, from all types of organisation making up the partnership (public and private broadcasters, independent producers, and trade unions representing on-screen and off-screen professionals). They came from seventeen EU countries and four non-EU countries. Responses were then collated and analysed.

Further to the survey, fifty-one **qualitative interviews** were then held during study visits in Austria, France, Spain, Sweden and the United Kingdom, and over the phone with organisations from Belgium and Germany.

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1 A project supported by the European Union through the call for proposals VP/2017/001 of the Directorate-General for Employment, Social Affairs and Inclusion (project VS/2017/0362 entitled 'Monitoring of the implementation of the Framework of Action on Gender Equality and mapping initiatives to promote diversity in the European audiovisual sector')

Thanks to the information collected, a general picture of the situation in the audiovisual sector could be drawn. It presents an important number of best practices from across Europe, but also highlights some clear limits such as the lack of relevant data on women representation in the audiovisual workforce and on screen in many European countries.

It is worth noting that this mapping exercise has been implemented in the context of the European social dialogue for the very purpose of informing and enriching the dialogue between European social partners on these specific matters. The present report is not meant to provide an exhaustive study of the situation relating to gender equality and diversity in the audiovisual sector across Europe. It should rather be considered as an attempt by key stakeholders in the industry to consult and brainstorm on the state-of-play in different EU countries, and to identify good practices that could help to improve the situation in the future.

2. The general context

2.1. Global and European statistics

'To achieve gender equality and empower all women and girls' is the fifth of the seventeen Sustainable Development Goals (SDGs) adopted by the UN Member States in 2015. UN Member States set out a 15-year plan to achieve those goals by 2030[2].

As stated in the 2019 SDGs Progress report, '*the world is a better place for women today than it was in the past; [...] more women are serving in parliament and positions of leadership; and laws are being reformed to advance gender equality*'. However, and despite those gains, much remains to be done to offer equal opportunities to women and men across the globe, but also in Europe.

The challenges and resistances to gender equality affect all sectors of our economies in similar ways. When addressing gender inequality in the European audiovisual sector it is therefore important to be reminded of the bigger picture, of the progress achieved so far, as well as what are the key elements explaining the resistances still at play in workplaces, but also at homes and in societies at large.

SOME GLOBAL STATISTICS

In March 2019 a publication[3] from the International Labour Organisation (ILO) highlighted that, **despite the fact that women make up almost half of the world population, they represent only 39% of the workforce and 27% of managerial positions.**

2 To know more about the Sustainable Development Goals, go to: https://www.un.org/sustainabledevelopment/

3 A quantum leap for gender equality: for a better future of work for all, International Labour Office, Geneva: ILO, March 2019

Unpaid care work is still the main reason why women remain outside the labour force: "*Between 1997 and 2012, the time that women devoted to housework and caregiving diminished by only 15 minutes per day, while for men it increased by just eight minutes per day. At this pace, it is estimated that the gender gap in time spent in unpaid care work would not be closed until 2228*", says the same ILO report.

The report also highlights the fact that **the gender wage gap is an average of 20 per cent throughout the world** across all sectors of the economy.

SOME EUROPEAN STATISTICS

In Europe, in 2017, the employment rate for men stood at 77.9 % compared to 66.4 % for women. The **gender employment gap** was therefore of **11.5 percentage points**; a figure that remained the same in the last three years[4].

There is a also a **gender gap in unpaid care work in all EU Member States**, even though it varies from six to eight hours in the Nordic countries to over fifteen hours in Austria, Croatia, Cyprus, Greece, Italy, Malta and Slovenia[5]. While 70% of children under the age of 3 participate in childcare in Denmark, this figure is less than 15% in Bulgaria, Czech Republic, Greece, Poland and Slovakia[6].

Across the EU, women earn, on average, 16% less than men. This is a result of many factors: women are concentrated in lower level and lower paid jobs, they take longer career breaks, and are more likely to choose part-time work to reconcile work and care responsibilities.

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4 2019 Report on equality between women and men in the EU, Luxembourg: Publications Office of the European Union, 2019

5 Striking a balance: Reconciling work and life in the EU, Eurofound, Luxembourg: Publications Office of the European Union, 2018

6 Report from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the development of childcare facilities for young children with a view to increase female labour participation, strike a work-life balance for working parents and bring about sustainable and inclusive growth in Europe (the "Barcelona objectives"), European Union, 2018

As a consequence, **women's pensions** end up being **37% less than men's**[7].

Since the launch of monitoring of the gender pay gap in the EU, it has remained practically unchanged, decreasing from 16.6% in 2014 to 16% in 2017[8].

Women make up 50% of the bottom one per cent of wage earners in Belgium, but only about 26% of the top one per cent. In France, these figures are 40% versus 23%, in Poland 46% versus 26%, in Finland 61% versus 24% and in the UK 51% versus 17%[9].

In the EU-28, managers are on average twice more likely to be male.

The proportion of **women on the boards** of the largest publicly listed companies registered in the EU Member States reached **26.7 %** in October 2018. With 44 % of its board members being women, France is the only EU Member State with at least 40 % of each gender at board level. In Italy, Sweden, Finland, and Germany, women account for at least one third of board members. In just under half of Member States (12), men still outnumber women by at least 4 to 1 (i.e. < 20 % women). In Malta, Greece and Estonia, women account for less than 10 % of board members[10].

In 2019 a survey[11] conducted by IFOP for Fondation Jean Jaurès and the Foundation for European Progressive Studies in the five biggest countries of the European Union (France, Germany, Italy, Spain, United Kingdom) aimed at measuring the extent of **gender-based or sexual violence suffered by European women at their workplaces**. The survey was carried out in April 2019 among a representative sample of 5,026 women aged 18 and above. According to the results of this survey a majority of European women (60%) report that they have been victims of at least one form of sexist or sexual violence during their careers.

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7 Tackling the gender pay gap: not without a better work-life balance - Research note, European Institute for Gender Equality (EIGE), May 2019

8 2019 Report on equality between women and men in the EU, European Union, 2019

9 Global Wage Report 2018/19: What lies behind gender pay gaps, International Labour Office – Geneva: ILO, 2018

10 2019 Report on equality between women and men in the EU, Luxembourg: Publications Office of the European Union, 2019

11 European Observatory in Sexism and Sexual Harassment at Work, Report by IFOP for Fondation Jean Jaurès and the Foundation for European Progressive Studies, 30 September 2019

2.2. EU legislative framework and other international instruments

The European Union promotes equality between men and women. It is stated in articles 2 and 3(3) of the Treaty on European Union (TEU) and is also enshrined in Article 21 of the Charter of Fundamental Rights.

The principle that men and women should receive equal pay for equal work has been enshrined in the European Treaties since 1957. It today appears in article 157 of the Treaty on the Functioning of the European Union (TFEU). Article 153 of that same treaty allows the EU to act in the wider area of equal opportunities and equal treatment in matters of employment and occupation, and within this framework Article 157 authorises positive action to empower women. In addition, Article 19 enables the adoption of legislation to combat all forms of discrimination, including gender-based discrimination.

Since the first Council directive on 'equal pay for men and women' in 1975 (75/117/EEC), several directives of the European Parliament and of the Council have been enacted to prohibit gender-based discrimination and require equal treatment of women and men.

Some of the Directives currently in force concern equal opportunities and equal treatment in employment and occupation (2006/54/EC), equal treatment in the sphere of self-employment (2010/41/EU), or equal treatment in matters of social security (79/7/EEC)[12].

Sexual harassment is defined by a 2018 UN Women report[13] '*as a human rights violation of gender-based discrimination, regardless of sex, in a context of unequal power relations such as a workplace and/or gender hierarchy*". Sexual harassment is not the topic of a specific EU-wide legislation but it is at the centre of several Directives.

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12 Gender equality in the media sector - research paper requested by the European Parliament's Committee on Women's Rights and Gender Equality and commissioned, overseen and published by the Policy Department for Citizen's Rights and Constitutional Affairs, Opcit Research, January 2018

13 Towards an end to sexual harassment: the urgency and nature of change in the era of #metoo, UN Women, 2018

The 2006 Directive on the implementation of the principle of equal opportunities and equal treatment of men and women in matters of employment and occupation[14], for example, defines direct and indirect discrimination, harassment and sexual harassment. It also encourages employers to take preventive measures to combat sexual harassment.

Since 2011 and the adoption of the Framework of Actions on Gender equality by the social partners of the European Audiovisual sector, different initiatives were taken by the EU to address key structural inequalities between women and men.

The **gender pay gap** has been the object of the European institutions' attention for many years.

In 2014, the European Commission adopted a Recommendation on strengthening the principle of equal pay between women and men through transparency (2014/124/EU). It introduced a set of concrete measures, with a focus on pay reporting, pay audits, collective bargaining and the right of employees to request information. Pay transparency can help to reveal potential gender bias or discrimination in the pay structures at company, sector or economy level, and contributes to raising overall awareness and better comprehension of the root causes of the gender pay gap.

In 2017, the Commission issued a report on the implementation of the Pay Transparency Recommendation in Member States. It found that only 11 Member States had legislation on pay transparency in place, and that only Sweden had all four key measures implemented in its national legal framework[15].

In Sweden annual pay audits are required for all companies with at least 10 employees and, for companies with more than 25 employees, there is an obligation to prepare action plans to tackle unjustified pay gaps.

In some EU countries, pay transparency legislation applies solely to relatively large enterprises (e.g. companies with more than 150 employees in Austria and 200 employees in Germany).

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14 Directive 2006/54/EC of the European Parliament and of the Council of 5 July 2006 on the implementation of the principle of equal opportunities and equal treatment of men and women in matters of employment and occupation (recast)

15 Tackling the gender pay gap: not without a better work-life balance - Research note, European Institute for Gender Equality (EIGE), May 2019

In Denmark, although the company size requirement is low (35 employees), only those enterprises with at least 10 employees of each gender employed within the same work function are required to report pay data.

In 2017, five Member States (Belgium, Finland, France, Germany and Sweden) had legislative provisions requesting social partners to discuss equal pay matters in collective bargaining settings. In Belgium, for example, the law mandates a discussion of measures to tackle the gender pay gap at sectoral level collective bargaining agreements[16].

In the field of the **reconciliation of professional and private life**, the Work-life Balance Directive[17] entered into force in August 2019. Member States now have till June 2022 to transpose the directive in their national laws. Measures under the directive concern paternity leave (fathers must be able to take at least 10 working and compensated days of paternity leave around the time of birth of their child), parental leave (two out of the four months of parental leave become non-transferable between parents and should be compensated), carers' leave[18] and flexible working arrangements for carers and working parents of children up to eight years old.

Gender equality is a stated priority of the new European Commission led by President Ursula von der Leyen and in place since the 1st of December 2019. **The EU Gender Equality Strategy 2020-2025**[19] was launched in March 2020. As one of the first deliverables of the Strategy, the Commission will propose binding pay transparency measures by the end of 2020. The Strategy also includes "*targeted measures to combat gender-based violence and challenge gender stereotypes; boost women's economic empowerment and ensure equal opportunities in the labour market, and give both women and men the opportunity to lead and participate in all sectors of the economy and in political life*".

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16 What policies tackle the gender pay gap? European Institute for Gender Equality, 2018

17 Directive of the European Parliament and of the Council on work-life balance for parents and carers and repealing Council Directive 2010/18/EU, 24 May 2019

18 In the context of this directive, carers' leave means: *"leave from work for workers in order to provide personal care or support to a relative, or to a person who lives in the same household as the worker, and who is in need of significant care or support for a serious medical reason, as defined by each Member State"*

19 Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions 'A Union of Equality: Gender Equality Strategy 2020-2025', COM/2020/152 final

Beyond the European Union, several additional international instruments have been adopted recently in the field of gender equality and the prevention of gender-based violence.

In March 2019 the **Council of Europe**'s Committee of Ministers adopted a **recommendation to stop sexism**[20], which stresses that sexism is a manifestation of 'historically unequal power relations' between women and men, which leads to discrimination and prevents the full advancement of women in society. In addition to proposing an internationally agreed definition of sexism, the recommendation puts forward a comprehensive list of measures and highlight some of the areas where sexism occurs, from advertising and media, to employment, the justice sector, education and sport. It requests that Member States monitor progress in implementing its guidelines and inform the Council of Europe's Gender Equality Commission of measures taken and progress achieved.

The **Violence and Harassment Convention**[21] was adopted in June 2019 by the International Labour Organisation (ILO) and is now open for ratification by the ILO Member States. Under the Convention ratifying Member States must equip themselves with the appropriate judicial means to prohibit and sanction violence and harassment at work. The Convention also requests from Member States to ask employers to adopt, after consultation with employees and their representatives, a policy addressing all forms of violence and harassment and identifying those sectors, occupations and work arrangements in which workers are more at risk of violence.

20 Recommendation CM/Rec(2019)1 of the Committee of Ministers to Member States on preventing and combating sexism, Adopted by the Committee of Ministers of the Council of Europe on 27 March 2019

21 ILO Violence and Harassment Convention, adopted in June 2019

2.3. Promoting diversity

As described above, the principle of equality has been an element of the foundations of the European Union from its early days, and it was first developed in the context of gender equality. It was not until the Treaty of Amsterdam of 1997 that the EU introduced a specific power to combat discrimination on a wide range of grounds: sex, racial or ethnic origin, religion or belief, disability, age or sexual orientation.

In 2000 two EU Council directives were adopted to flesh out those principles.

The Racial Equality Directive[22] requires Member States to prohibit certain forms of discrimination, namely direct and indirect discrimination, harassment and instructions to discriminate, on the grounds of racial or ethnic origin. It covers a wide range of areas: employment, self-employment and occupation, as well as vocational training, social protection including social security and healthcare, social advantages, education and access to and supply of goods and services available to the public, including housing.

The Employment Equality Directive[23] is limited to protection in employment and occupation as well as vocational training and prohibits direct and indirect discrimination as well as harassment and instructions to discriminate, on the grounds of religion or belief, age, sexual orientation and disability.

Comprehensive **definitions of the grounds of discrimination** do not exist at EU level. Court rulings, national and European, often had to clarify definitions. In particular, the types of ethnic and religious diversity challenges faced by different European societies vary from country to country.

Exceptions to the principle of non-discrimination and **positive action** are allowed in certain circumstances by the EU directives, as measures necessary to ensure 'full equality in practice'.

22 Council Directive 2000/43/EC of 29 June 2000 implementing the principle of equal treatment between persons irrespective of racial or ethnic origin

23 Council Directive 2000/78/EC of 27 November 2000 establishing a general framework for equal treatment in employment and occupation

In Finland, for example, the Non-Discrimination Act obliges all public authorities as well as private organisations using public power or performing public administrative tasks, providers of education and employers who employ more than 30 employees, to take steps to foster equality.

In Lithuania, the Labour Code, which entered into force in 2017, introduced an obligation on public and private entities that employ more than 50 employees to adopt measures for promoting equality policies in the workplace.

Disability is the ground for which the most positive action measures are already in place in different EU countries[24].

24 A comparative analysis of non-discrimination law in Europe 2018, European network of legal experts in gender equality and non-discrimination, Directorate-General for Justice and Consumers, European Commission, November 2018

3. Gender equality and diversity in the European audiovisual sector: what we know

3.1. Sector initiatives

Within the legal context outlined above, audiovisual stakeholders have different types of legal obligations - relating to gender equality and diversity - depending on their statute (public or private entity, employer, social partner, etc.), their size, their country of operation, etc.

Some audiovisual stakeholders may also have additional obligations linked to a public mandate, a broadcasting license or because they benefit from public funds.

In addition, gender equality recommendations and/or strategies have increasingly been adopted in the sector in the last years. Here is a brief presentation of some key documents and initiatives.

The **Framework of Actions on Gender Equality**[25] in the Audiovisual Sector in Europe was adopted by the social partners of the EU Audiovisual Sectoral Social Dialogue Committee in October 2011.

It recognises the complexity of the causes of gender inequalities in the workplace, entrenched within gender divisions which exist within families and society as a whole, as well as the specificity of the audiovisual product and its ability to influence and change family life and culture.

25 Framework of Actions on Gender Equality, EU Audiovisual Sectoral Social Dialogue Committee, approved and adopted on 27 October 2011 by the organisations member of the Committee: Association of Commercial Television in Europe (ACT); Association of European Radios (AER); European Broadcasting Union (EBU); European Audiovisual Production association (CEPI); European Federation of Journalists (EFJ); International Federation of Actors (FIA); International Federation of Film Producers Associations (FIAPF); International Federation of Musicians (FIM); UNI Europa – Media, Entertainment & Arts (EURO-MEI)

On those premises the Framework of Actions makes observations and recommendations for:

- *Improving gender portrayal:* such as awareness raising, training and information provision on gender equality; the mainstreaming of a gender-sensitive approach to gender portrayal; the adoption of Gender Equality Plans, Charters and Codes of Conduct and gender-sensitive indicators; etc.

- *Addressing gender roles at work:* such as job profiles, and recruitment, selection and promotion processes that are gender neutral; partnerships with education to increase the number of women in occupations where they are under-represented; etc.

- *Achieving equal pay:* such as awareness raising actions among companies and workers on equal pay; the review and possible adaptation of human resources policies and procedures; the inclusion of equal pay clauses in collective negotiations; etc.

- *Achieving equality in decision making:* such as gender aware training for recruiters, those responsible for making promotion decisions and line managers; gender aware mentoring opportunities for non-executive staff; etc.

- *Reconciling Work and Personal Life:* such as reviewing business and employee requirements in terms of meeting customer needs, employee satisfaction and ensuring compatibility with relevant legislation; developing success measures, including productivity indices, labour turnover, sickness and absence rates; raising awareness to encourage men to equally share leave periods; etc.

A Framework of Actions is one of the formal outcomes of the work of EU social dialogue committees. It is classified as a "process-oriented text" which means it must be followed up, and progress in implementing it must be regularly assessed. The present publication is the output of a follow up exercise launched by the social partners in 2018.

At the level of the Council of Europe (CoE), the Committee of Ministers adopted in September 2017 a **Recommendation on Gender Equality in the Audiovisual Sector**[26].

26 Recommendation CM/Rec(2017) of the Committee of Ministers to Member States on gender equality in the audiovisual sector, adopted by the Committee of Ministers of the Council of Europe on 27 September 2017

The Recommendation invites Member States of the CoE to: (1) review their legislation and policies; (2) collect, monitor and publish data; (3) support research; (4) encourage the ongoing development of media literacy; and (5) enhance accountability processes. It also provides details on how to carry out these objectives, as well as monitoring methods and performance indicators to assist all stakeholders in the audiovisual sector in collecting sex-disaggregated data and in taking coherent action on their findings. It also encourages Member States to monitor results on a five-year basis.

Eurimages, the cultural support fund of the Council of Europe, also has a **gender equality strategy**[27] which aims at the equal distribution of its co-production funding between women and men by the year 2020. Eurimages collects information about the gender of those applying for support (all gendered roles must be identified during the application process) and runs a number of awareness raising actions on the topic of equality.

The **European Film Agency Directors Association** (EFAD), which brings together 35 film and audiovisual agencies, public funding bodies from 34 European countries, has set up in 2017 a **Gender Working Group**[28]. Chaired by Anna Serner, CEO of the Swedish Film Institute, the group aims at collecting and sharing best practices, at liaising with the European institutions and other stakeholders, and at contributing to European-wide sector discussions on equality.

National film funding agencies across Europe are indeed increasingly collecting and publishing information on the gender distribution of their funding. Several agencies have also put strategies in place to correct gender imbalances in the sector and to prevent violence and sexual harassment. Those strategies will be detailed later on in this report.

Finally EPRA, the **European Platform of Regulatory Authorities**, has also focused its attention on gender equality and diversity issues in the last years. EPRA brings together 53 broadcasting regulatory authorities from 47 countries. In 2018 its members decided to include in the work programme of the organisation an exchange of information on the practical ways to encourage a better representation of society on-screen and off-screen, including both the perspective of gender representation and of social, cultural and ethnic minorities.

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27 Gender equality strategy (2018-2020): Aiming for 50/50 by 2020, Eurimages, Council of Europe

28 To know more: https://europeanfilmagencies.eu/members-partners/working-groups/gender

In September 2018 EPRA published a report[29] that provides an overview of the different roles and approaches adopted by national audiovisual regulatory authorities in promoting greater gender representation and portrayal both on- and off-screen. If some regulators have legal obligations and powers which require them to achieve a more equal gender balance on screen, the topic of off-screen representation has so far not had the same level of recognition.

The report recommends further actions for the collection of more regular and comprehensive data but also '*raises the question as to whether it is desirable to increase the regulators' statutory competences to ensure a more formal role in achieving greater gender representation in the broadcasting organisations under their jurisdiction, as well as in the content available to European audiences*'.

3.2. Global and European data

To understand the state of play, identify the issue at stake and design targeted interventions to improve gender equality, collecting gender statistics is key.

In the audiovisual sector several initiatives have been taken at global and European levels in the last years to collect gender data and to encourage stakeholders to act for enhanced gender equality.

In this report, several good practices highlight the importance of data collection to monitor progress, as well as the positive results that can be achieved when a situation is fully understood and when targeted action is implemented to match a specific context.

However European-level gender data collection in the audiovisual sector would gain in improving further. In most cases the available data available so far focuses on some occupations only and is irregularly collected. Yet it makes visible some important imbalances that have to be addressed, in line with the global gender statistics presented in the previous chapters.

When developing the collection of equality and diversity data in the years to come it will be crucial to make sure it is collected in full compliance with the legal framework protecting personal data.

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29 Achieving Greater Diversity in Broadcasting - special focus on Gender; benefits and best practice approaches, Comparative background paper drafted by Jessica Jones (Ofcom, UK), EPRA, September 2018

IN THE MEDIA/BROADCASTING SECTOR

At global level, in 2015, 24% of the persons heard, read about or seen in newspaper, television and radio news were women, exactly as in 2010[30]. Women are particularly under-represented in what is often considered as the 'most prestigious' category of news reporting: politics and government.

Women are also under-represented in decision-making roles in European media industries. In 2012, 16% of Chief Executive Officers (CEOs) of media organisations were women. The same year women made up 25% of board members and the proportion of women across all decision-making roles was 30%[31]. While waiting for more recent statistics from the commercial sector, we can however say that the proportion of women among Director Generals of public service media in EU countries is higher and doubled over the past four years: from 15% in 2015 to 31% in 2019[32].

In 2014 Demos, a UK think tank, estimated that women journalists receive three times as many abusive comments on Twitter as their male counterparts; journalism being the only category studied - next to celebrities, politicians and musicians - where women received more abuse than men[33].

In 2017, the International Federation of Journalists published the results of a survey of almost 400 women journalists in 50 countries. It revealed that 48% had suffered gender-based violence in their work and that 44% had suffered online abuse[34].

A 2018 survey conducted online by the International Women's Media Foundation showed that nearly two-thirds of women respondents identifying as media workers had been threatened or harassed online at least once[35].

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30 Who makes the news - Global Media Monitoring Project 2015, coordinated by the World Association for Christian Communication, November 2015

31 Review of the implementation of the Beijing Platform for Action in the EU Member States: Women and the Media — Advancing gender equality in decision-making in media organisations, European Institute for gender equality: main findings, European Union, 2013

32 EBU's Media Intelligence Service - Gender Equality and PSM Report, March 2019

33 Demos: Male celebrities receive more abuse on Twitter than women, August 2014

34 2017 survey on gender-based violence, International Federation of Journalists

35 Attacks and Harassment - The Impact on Female Journalists and Their Reporting, International Women's Media Foundation and Troll-Busters.com, 2018

IN FILM AND TV PRODUCTION

In the Film & TV production sector, important steps have been taken in the last years to collect European-level gender statistics, most often spearheaded by non-governmental organisations dedicated to promote gender equality.

In parallel, an increasing number of national film funding bodies have started to produce regular reports on the gender distribution of their own funding. Yet those statistics still concern in most cases a limited number of positions only, namely the ones of directors, producers and screenwriters.

The European Women's Audiovisual Network (EWA) found that over the period 2006-2013 the overall proportion of female directors working in the European industry was less than one-quarter (24%) while women represented almost half of directors graduating from film schools (44%)[36]. The EWA study also demonstrated that most funding went to men (84%) during the period and that women directors directed mostly low budget productions[37].

Another study ran by Lab Femmes de Cinéma highlights the percentage of films directed by women over the period 2012 to 2018 in different European countries. Sweden leads with 30.35%, followed by the Netherlands (29.50%), Norway (28.66%), Austria (26.15%), and Finland (25.91%). Over the same period, Italy (9.91%) and the United Kingdom (12.09%) are among the European countries that present the lowest rates of women directors[38].

Finally, it is important to note that in 2019 the Creative Europe MEDIA programme of the European Union has started implementing a dedicated agenda on gender issue in close cooperation with audiovisual stakeholders.

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36 Such a gap between education attainment levels and employment levels exist in other sectors and has also been highlighted at cross-sector levels in the EU. In 2017 45% of women attained tertiary education for 35% of men while employment rates remain favourable to men (11% employment gap in 2017).
Source: Gender Statistics, Eurostat

37 Where are the Women Directors? Report on gender equality for directors in the European film industry 2006-2013, European Women's Audiovisual Network, 2016

38 Dynamic study of European female filmmakers, Update 2019, English summary, Le Lab Femmes de Cinéma, November 2019

It published for the first time gender-disaggregated data of its financial support. Between 2014 and 2018, 30% of applicants were women, with a success rate of 52,12 %. More than 50% of participants in MEDIA training programmes were women but, when it comes to the distribution of selected non-national films, in 2018, out of 19 films selected, only 2 were directed by women[39].

3.3. National data

National statistics on the presence of women in the audiovisual sector are available in a limited number of European countries only. The systematic and regular collection of data is however increasingly being associated to the roll out of equality strategies and positive evolutions should become more visible in the years to come.

IN THE MEDIA/BROADCASTING SECTOR

In French-speaking Belgium (Fédération Wallonie-Bruxelles), women make up 35% of the journalist profession. Within the young workforce, there is a quasi-parity and then for those over 30 years old, the gap widens. Over 40 years old, the presence of women declines strongly and in the age group older than 55 years, women represent only 20% of the workforce.

Women have higher education attainments than men in all age groups but are underrepresented in hierarchical positions[40].

In France, a general study of the cultural and creative industries (covering broadcasting and film, but also live performance, visual arts, publishing, advertisement and video games) published in 2018 has shown that cultural occupations have become more gender balanced in the last decade: from a bit over 30% of women in 1991 versus 43% in 2015. The proportion of women in employment is however still below the general average of 48% in the active French population.

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39 Media Creative Europe Supporting Gender Balance brochure:
https://ec.europa.eu/digital-single-market/en/news/media-brings-gender-fore

40 Être femme et journaliste en Belgique francophone, Laboratoire des pratiques et identités journalistiques (LaPIJ), ReSIC, Université libre de Bruxelles et Université de Mons, with the support of the professional Journalists Association, December 2018

As regards management positions only a third of publicly funded cultural institutions are directed by women. The audiovisual sector and the media are however noteworthy exceptions with 80% of the management positions in public service media being held by women[41].

In the journalist population, amongst the 35 000 owners of press cards in France in 2018, 47% were women. They however counted for only 38% of editors-in-chief, 22% of reporter photographers and 26% of publication directors, while being overrepresented in the occupations of editorial secretaries (64 %), producers or directors (58 %)[42].

In the United Kingdom, OfCom (the regulator for the communications services) regularly publishes reports on the television and radio sectors.

In television women made up 45% of the UK TV employees in 2018/2019, down from 47% in 2016 and short of the 47% of women represented across the national labour market. There has however, been a slight increase since 2017/2018 in the proportion of women occupying senior management roles – from 41% to 42%[43].

In radio although representation of women is slightly higher than the UK labour market (51% v 47%), women continue to be underrepresented at senior levels as men still make up a greater proportion of senior (63%) and mid/junior management roles (54%)[44].

41 L'économie mosaïque - 3e Panorama des Industries Culturelles et Créatives en France, Ernst & Young Advisory, November 2019

42 Observatoire de l'égalité entre femmes et hommes dans la culture et la communication 2019, Ministère de la Culture - Département des études, de la prospective et des statistiques, March 2019

43 Diversity and equal opportunities in television - Monitoring report on the UK-based broadcasting industry, OfCom, September 2019

44 Diversity and equal opportunities in radio - Monitoring report on the UK radio industry, OfCom, July 2019

IN FILM AND TV PRODUCTION

In Germany, a study on Gender and Film was published by the German Federal Film Board (FFA) for the first time in 2017. The study showed that 42% of producers, 40% of screenwriters and 28% of feature films directors are women, while the proportion of women at film schools averages 40%[45].

Another study highlighted that in fictional TV productions, the proportion of women in the director's chair is at 14% and 23% of the scriptwriters are women[46].

A third study commissioned in partnership by public and private television broadcasters and film funding boards, published in the summer of 2017, looked at gender representation in German film and television productions. Based on a detailed analysis of over 3500 hours of television programmes it showed that women are clearly underrepresented on German screens. On television, there are two men shown for every woman and a third of all general audience programs shown by the networks include no female protagonists at all[47].

In the United Kingdom, Directors UK published in 2016 a study that showed that between 2005 and 2014, just 13.6% of working film directors were women and that during this 10-years period the percentage of UK films directed by women increased by only 0.6%. The study also showed that, as budgets rise, fewer female directors are hired (16.1% of films budgeted under £500,000 have a woman director; a number that drops to 3.3% of films budgeted over £30 million). The same study highlighted that in UK film productions only two out of the nine key creative roles had above 50% female representation. For example, 25.7% of producers of UK films were women while women accounted for 14.6% of screenwriters. The transportation, sound, and camera departments had under 10% women crew members. Only casting, make-up, and costume departments have a majority of women crew.

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45 GENDER UND FILM - Rahmenbedingungen und Ursachen der Geschlechterverteilung von Filmschaffenden in Schlüsselpositionen in Deutschland, FFA, 2017

46 Gender und Fernsehfilm - Eine Studie der Universität Rostock und des Fraunhofer-Instituts im Auftrag von ARD und ZDF, 2017

47 Audiovisuelle Diversität? Geschlechterdarstellungen in Film und Fernsehen in Deutschland, Institut für Medienforschung, Philosophische Fakultät, Universität Rostock, July 2017

According to this study 30.9% of crew working on female-directed films are women, compared with 24.1% of crew on male-directed films. In the UK women account for roughly half of all film students. For each specialism, women are better represented in UK film degree courses than within crew employment in the UK film industry[48].

Since 2017 the British Film Institute has adopted a 50% gender equality targets for who they fund and who they employ. In respect of female directors, for 2017/2018, 39% of BFI funded productions were directed by women.

In television, another study published by Directors UK in 2018 found that 25% of episodes broadcasted on BBC, ITV, Channel 4 and Channel 5 during the 2013-2016 period have been directed by women. During this period, the percentage of programmes directed by women has decreased by 2.98% [49].

In French-speaking Belgium (Fédération Wallonie-Bruxelles), audiovisual productions that received public funding between 2010 and 2015 had 74.5% male directors and 71% male screenwriters while, in film schools, there were 45% of men studying direction and 38% studying screenwriting[50].

In France, between 2008 and 2017, 23.3% of feature films supported by the French film funding body (CNC - Centre national du cinéma et de l'image animée) were directed by women (27% in 2017 against 20.8% in 2018). The budget of those films is on average 37.1% less important than the films directed by men. The average distribution costs of films directed by women are 34.4% less important than the ones directed by men.

Over the 2009-2016 period, an analysis of occupations by gender clearly reveals 'masculine' and 'feminine' professions. Occupations predominantly held by women are those of "script / assistant script" (95.3%), "costume designer / dresser" (88.1%) and "hairdresser - makeup artist » (74.4%).

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48 Cut out of the Picture - A study of gender inequality amongst film directors in the UK film industry, Directors UK, May 2016

49 Who is calling the Shots – Gender inequality among screen directors working in UK Television, Directors UK, August 2018

50 DERRIÈRE L'ÉCRAN : OÙ SONT LES FEMMES ? Les femmes dans l'industrie cinématographique en FWB 2010-2015, Engender et Elles tournent, 2016

On another hand, the share of women in the technical professions is extremely low (4.7% of women "machinist", 5.3% of women "electricians ", 5.6% of women "ripper").

For a very large majority of the professions in film production, the average hourly wages of women appear to be lower than those of men. For certain occupational categories, the differences are particularly marked. The average salary of a female director of feature film is 42.3% lower than that of a male director. This wage difference is also particularly marked for production occupations, with the average hourly wage for women being 38.9% lower than that of men.

Women represent 42% of the workforce of audiovisual production in France. Occupations are, similarly to film production, marked as mostly 'feminine' or 'masculine' but the overall gender pay gap is less important than in film production. Some professional categories do however stand out as most unequal in terms of remuneration such as the occupation of director (-30,7% for women) or producer (-15,7%)[51].

51 La place des femmes dans l'industrie cinématographique et audiovisuelle – les études du CNC, Direction des études, des statistiques et de la prospective du CNC et le Service Pilotage & Statistiques d'Audiens, mars 2019

4. Achieving equality: good practices from across Europe

4.1. Devising strategies, setting targets, elaborating indicators and monitoring progress

Our mapping exercise demonstrated that long-term impact and structural change happened in organisations that have implemented gender equality strategies in a consistent way, backed with the relevant human and financial resources, and with the unconditional support of the leadership.

Gender equality strategies without targets or gender equality targets without monitoring have proven of poor effect. They can even be counter-productive if the efforts put into their elaboration are seen as 'ticking a box': '*We have adopted a gender equality plan, our work for equality is done*'.

a) The Labels 'Professional Equality' and 'Diversity' in France

The Label 'Professional Equality between women and men' was created in 2004 to promote equality and fair representation in French workplaces. Four years later a second label was created, dedicated this time to 'Diversity' in the area of Human Resources Management and in relations with suppliers, partners and customers or users of French public and private organisations.

Awarded by AFNOR Certification[52], an independent body, the labels recognise and promote good recruitment and professional practices that enhance professional equality between women and men and diversity in the workplace. Organisations can apply for the award of one or of the other but, since 2015, both labels can also be awarded jointly at the end of a single evaluation process (but with two distinct labellisation committees).

52 For more information about AFNOR and the labels (in French):
https://certification.afnor.org/ressources-humaines/alliance-label-diversite-label-egalite-professionnelle

Three hundred public and private organisations in France have been awarded to date one or the two labels: public and private broadcasters - such as France Télévisions, Radio France or TF1 - but also large-scale businesses from other economic sectors (Areva, PSA, Vinci, SFR, Veolia, Macif, Axa France...) and, in the public sector, ministries, cities and local authorities. The duration of the validity of a label is four years, with an intermediary follow up after two years.

Obtaining the label is a demanding endeavour that mobilises important resources within an organisation. To obtain and keep a label, a company has to set indicators, collect information from its internal departments, and consolidate quantitative and qualitative reports on a regular basis.

To be awarded the 'Professional Equality' label, an organisation must demonstrate actions and provide information on:

- statistics about the workforce, accompanied by a qualitative analysis of the state-of-play and a risk assessment;
- definition and implementation of the equality policy (formalisation of the commitment of the competent authority, responsibilities and authorities, agreement and involvement of trade unions, preparation of the action plans, allocation of the necessary resources, implementation and monitoring of the action plans by the management);
- creation and management of a hotline;
- internal communication, awareness raising actions (fight against prejudices), training;
- integration of equality targets in the management of human resources and in the governance of the organisation;
- external communications;
- monitoring and action lines for the improvement of the policy.

TF1 was the first broadcaster in France to obtain the diversity label in 2010[53]. Radio France was the first public service broadcaster to obtain the 'Diversity' label in 2013. France Télévisions, after having signed its first internal agreement with trade unions on the topic of gender equality in 2007, received the diversity label in 2014 and applied and was awarded the professional equality label for the first time in 2018[54].

53 To know more: https://tf1.isivalue.com/fr/nos-enjeux-rse/entreprise/egalite-des-chances/

54 To know more: www.francetelevisions.fr/groupe/nos-engagements/nos-engagements-societaux-169

b) The actions of CANAL+ Group in France and of ITV in the UK

In March 2019 CANAL+ Group signed the Charter of the Association "For women in the media"[55] and thus openly engaged in the promotion of gender equality and the fight against harassment and sexist behaviour.

This Charter[56], supported by the Ministry of Culture and the Secretary of State responsible for equality between women and men and the fight against discrimination, was signed overall in 2019 by 18 representatives of major media companies[57] (radios, televisions, production houses and audiovisual agencies) and by 58 additional organisations from the media but also from the world of music in January 2020[58]. By signing the Charter, companies commit to inform and educate their employees about sexual harassment, to set up a 'listening' contact point and to share good practices with the other signatories of the Charter.

Within the CANAL+ Group, various actions have been implemented to combat sexism, discrimination and harassment:

- creation of a new harassment alert procedure;
- training of a hundred of managers and human resources collaborators to react to situations of harassment and ordinary sexism (with the aim of eventually training all of the group's managers);
- mobilisation of the talents of the group in the service of the cause through awareness videos dedicated to ordinary sexism;
- allocation of a large part of the envelope dedicated to the 2019 annual increases to make up for unjustified wage inequalities, allowing the gap to be reduced by 2 points.

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55 To visit the website of the Association 'Pour les Femmes dans les médias': http://www.pfdmedia.fr/

56 To read the text of the Charter (in French): www.pfdmedia.fr/wp-content/uploads/2019/06/Charte-PFDM.pdf

57 TV5 Monde, Mediawan, ARTE, France Télévisions, Havas Worldwide, Disney Channel EMEA & Disney TV France, Newen, Europe 1, OCS, Groupe TF1, Groupe Canal+, NRJ group, France Médias Monde, Groupe M6, Lagardère Active, INA, Radio France, NextRadioTV

58 To consult the list of signatories of January 2020: www.culture.gouv.fr/Presse/Communiques-de-presse/Signature-de-la-Charte-Pour-les-femmes-dans-les-medias-pour-la-deuxieme-annee-consecutive-au-ministere-de-la-Culture

In order to ensure a better representation of women in its contents and its professions, another essential theme of the Charter, CANAL + Group has launched, among other actions:

- a charter committing the original productions ('Créations Originales') to professional equality between women and men, but also to a representation of diversity without stereotypes (in 2020 this charter will be extended to STUDIOCANAL, programs and the Canal Brand Factory);
- a program called Talent Boost'Her dedicated to the women of the Group.

In 2019, Canal+ Group also worked for an increased presence of women in front and behind the camera with, for example, five STUDIOCANAL series directed by women.

On the issue of diversity, CANAL+ Group has defined 4 additional lines of action: health (including disability), LGBT+, generational diversity (under 30, over 50) and mixed origins (social, cultural, geographic and / or ethnic).

Each pillar translates into concrete actions guided by priority strands:

- exemplarity of internal and HR processes and fight against discrimination;
- awareness of managers and employees, and visibility of minorities / diversity;
- positive impacts on the ecosystem (via the production of contents or by engaging employees in external initiatives).

ITV, the British commercial television network, adopted both gender equality and diversity targets[59].

By 2022 it aims at reaching:

- 30% women on its board, 50% women in its senior leadership team, 50% women in its workforce and 50% women on screen;
- 10% 'Black, Asian and minority ethnic' representatives (BAME) on its board, 15% BAME managers, 15% BAME in its workforce, and 15% BAME on screen;
- 8% managers and 8% workforce with declared disability, 15% disability on screen;
- 6.5% LGBT+[60] in its workforce.

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59 To know more about ITV's social purpose goals: www.itvplc.com/socialpurpose/diverse-creativity

60 Lesbian, Gay, Bisexual, Transgender/Transsexual plus (the "plus" is inclusive of other groups, such as asexual, intersex, queer, questioning, etc.)

In addition to the action plan and tools adopted internally to achieve those goals, ITV drafted Commissioning commitments[61] that independent producers are asked to acknowledge and report on when being awarded contracts. Those commitments include statements on the policy and guidelines in place regarding adherence to the UK Equality Act 2010 and on the respect of the UK and/or London Living Wage.

They also ask production partners to commit to a minimum of two production promises regarding off-screen diversity to be chosen from the following list:

- Employ someone from an under-represented group in a senior role (Producer level or above).
- Employ a production team/crew that is representative and inclusive in line with labour workforce estimates.
- Provide a career development opportunity or an opportunity for someone from an under-represented group to step up to a more senior role.
- Employ at least one paid trainee, intern or apprentice from an under-represented group.
- If Producers believe their production improves diversity and inclusion behind the screen in a different but measurable way, they can also state it ("*We don't want you tick boxes for the sake of it*").

In 2018 ITV has also supported the creation by Saskia Schuster, ITV's Controller of Comedy, of the project Comedy 50:50[62], an initiative designed to address gender imbalance in comedy. It offers a database of over 500 female writers for use across the industry, and holds regular events with talks and panel discussions, focused networking and introductory meetings between writers, producers and agents. Comedy 50:50 has also launched a mentoring scheme, together with ScreenSkills, the industry-led skills body for the UK's screen-based creative industries.

In line with this initiative ITV's comedy commissioning terms now state that all commissions must have male and female writers within the writing team. In returning scripted commissions the production must demonstrate best endeavours to include female writers in the writing room[63].

61 To know more about ITV's Commissioning guidelines:
www.itv.com/commissioning/guidelines/social-partnership

62 To know more about the Comedy 50:50 initiative:
https://comedy5050.com/

63 To know more: https://www.itvplc.com/socialpurpose/news/2019/itv-comedy-to-only-commision-shows-with-gender-balanced-writings-teams

c) The Spanish 'equality plans'

From 2004-2008, gender equality policies in Spain experienced considerable progress. Important laws were adopted during this period, such as: on gender violence (Law 1/2004), on gender equality in employment, political and economic decision-making and gender mainstreaming (Law 3/2007), and on public care for dependent people (Law 39/2006).

The Equality Law 3/2007 prescribed the mandatory adoption of equality plans at the governmental level but also for private companies with more than 250 employees. A step forward was taken in 2011 when a resolution regulated economic incentives to companies with less than 250 employees that voluntarily negotiated and implemented an equality plan. In 2017 legislative amendments extended the obligation to all companies with more than 50 employees[64].

The Equality Plans must be negotiated with representatives of the workers and include different sections that cover three key areas: a state-of play, an action plan, and a monitoring system. The Equality Plans also have to address issues such as the selection and hiring process, work conditions and the prevention of sexual harassment.

Media Pro, the global production group, is preparing for the elaboration and adoption of Equality Plans in its companies that count more than 50 employees; all plans developed under the general guideline of the Group's Diversity Plan, created in 2019. Under the supervision of the Director for equality & diversity, and in close cooperation with the Diversity Committee of the Group, that includes members of the Board of Directors, this plan covers a series of actions in the field of recruitment, training, the promotion of women and the reduction of the gender pay gap. Diversity officers are also being appointed in the different workplaces of the group and protocols adopted for the prevention and detection of violence and harassment.

In 2019 the Diversity & Equality team of Mediapro has published its first Help Guide for the women collaborators at Mediapro victim of gender-based violence, providing them with psychological, legal and economic help to deal with their situation.

64 Spanish Cabinet cracks down on gender discrimination in the workplace, El Pais, 4 March 2019

Mediapro has also managed to reduce the gender pay gap by 1.83 percentage points, placing itself below the average in Spain (its current gap is less than 10%, compared to 14.20 % in Spain). The presence of women in the Group has also been improved during the last year by almost 1 percentage point, with currently 34% of female presence.

The Equality plan[65] of the Spanish public broadcaster RTVE was evaluated in 2017 for the period 2012-2016. Improvements were measured, such as an increase in the number of women in management (from 27.1% in 2017 to 37.28% in 2019) but progress still had to be achieved in key areas such as the gender pay gap or the need for the company as a whole to own the gender equality objectives.

On the basis of this assessment, new actions were launched by the newly created 'Direction of Labour Wellbeing, Equality and Diversity', such as workshops on unconscious bias and inclusive leadership, the promotion of women's talents through an accelerator platform and dedicated training sessions, the use of inclusive language in internal communication, staff surveys about conciliation of work and private life and the publication of a dedicated guide on the topic.

In November 2017, as one of the follow up actions of the 'State Pact Against Gender Violence'[66], RTVE also set up a Gender Equality Observatory focusing on women representation on screen (television) and on air (radio).

d) The equality targets set by the Swedish Film Institute

Promoting equality in the Swedish film industry has been part of the Swedish Film Institute's mandate since 2000. Clear equality targets were introduced for the first time in the 2006 'Film agreement': production funding distributed by the Film Institute had to be distributed fairly between men and women in key positions (producer, director and scriptwriter); at least 40% of the funds had to be distributed to productions led by women professionals in those key positions.

In the years that followed, progress was however too slow and, in 2013, the Institute reaffirmed its ambition to attain the stated objectives: it threatened to use quotas if the targets were not attained by 2016.

65 To know more about the RTVE's Equality Plan: http://bit.ly/2PGuisj

66 To read the Pact (in Spanish), go to: www.violenciagenero.igualdad.mpr.gob.es/pactoEstado/home.htm

The Film Institute also adopted an action plan on gender equality aimed at countering some of the arguments often used to fight back positive actions for gender equality:

- '*There are no competent women*': the Film Institute created the website Nordic Women in Film[67] to make more visible the work of women professionals in the regional film industry;
- '*Women filmmakers do not have enough experience*': the Film Institute launched a programme for women directors aimed at raising their awareness about gender structures and at strengthening their networks;
- '*Not that many women want to be directors*': the Film Institute partnered with schools to identify the main challenges slowing down the careers of women professionals;
- '*Counting decreases quality*': • the Film Institute set up 'quality indicators' (participation in festivals, critical reviews, box office) that demonstrated that the quality of the movies supported after 2013 did not decrease;
- '*The industry does not want to change*': the Film institute launched research and studies to understand the power dynamics in the sector.

When implementing this new action plan, counting became central as the staff members deciding on the attribution of subsidies had to keep track and justify their funding decisions in line with a new set of criteria demonstrating the 'quality' of a project (originality, pertinence of the topic, craftmanship).

In 2015 the Film Institute had reached a balance in the distribution of its funds between male and female directors[68].

In 2016 a new action plan[69] was adopted with renewed objectives, such as the increase of the number of women in key positions in large-scale productions and the collection of even more detailed gender statistics for the projects supported by the Institute.

In 2018 the Film Institute published its second Gender equality report entitled the Money Issue[70].

67 To visit the website 'Nordic Women in Film', go to www.nordicwomeninfilm.com

68 Looking back and moving forward - Gender Equality Report 2017, Swedish Film Institute

69 Goal 2020: Gender equality in film production, in front of and behind the camera, Swedish Film Institute, 2016

70 The Money Issue Gender Equality Report 2018, Swedish Film Institute

The report highlighted a decline of the proportion of women directors and women screenwriters in the films supported in 2017 compared to 2016; a fall back which raised several questions: Over what period should progress be studied? Are step backs contextual or do they demonstrate deeper resistance? The report also stressed the still very large budget gap between projects created by men and by women.

e) The equality strategy of the ORF in Austria

The federal law regulating the Austrian public broadcasting services (ORF) makes it mandatory for the ORF to actively promote equality within the company and diversity on screen.

In 2011 the ORF investigated the position of women in its organisation and found a widespread gender imbalance. While women made up 42% of its workforce, they were concentrated in programme-making and strongly under-represented in technical positions. In higher management they were extremely thin on the ground, with only 11% of regional studio directors and 22% of central heads of department. There were no women at all on the executive board. They made up however two-thirds of part-time employees.

To address this situation, the ORF adopted in 2012 a gender equality plan[71]. It aimed to promote gender equality and women's careers, to abolish existing discriminations, to enable reconciliation of family and work for women and men, to achieve a share of 45% of women in those areas where women are under-represented, and to increase women's share in technical professions. Since 2012 the plan's implementation is monitored every year. Intermediary targets are negotiated every two years with the direction. In 2018 there were 32% of women in leading positions (24% in higher posts); an increase of about 10% in 10 years.

Across the different departments of the ORF, 6 equal opportunity officers have been appointed. They work 30% on their 'regular job' and 70% on the equality portfolio. They respond directly to the direction but remain 'physically' in their original departments. An Equality Commission, made of those officers as well as representatives of the ORF management and of the unions, steer the work on the topic of gender equality. The Commission meet on average every two months. The Equality Commission also hear the cases of alleged sexual harassment.

71 To download the 2012 ORF's Equality Plan (in German):
https://zukunft.orf.at/rte/upload/texte/2013/recht_grundlagen/en_gleichstellungsplan.pdf

The ORF organises 'gender competences' seminars for all employees in leadership positions. When recruiting for high level positions and if not enough women candidacies are received, the deadline can be postponed for two weeks and potential women candidates are approached and encouraged to apply. The ORF is currently looking at the gender balance in the external productions it commissions and on ways to improve this balance in the future.

4.2. Raising awareness, offering training, and committing organisations and people to change

For the audiovisual sector to achieve sustainable change within its own structures but also through the images it shows and the stories it tells, it is important to make visible and understandable the structural discrimination that still persist between women and men in families, workplaces and societies.

a) The Dutch coalition 'Creating images in the Media'

The Coalition 'Beeldvorming in de Media'[72] ('Creating images in the Media') was launched in 2017 by the association WOMEN, the public broadcaster NPO, RTL Nederland and VICE Benelux with the support of the Dutch Ministry of Education, Culture and Science.

The objective of the coalition was to combat stereotyping and to promote awareness about prejudice. It concerned (un)conscious prejudices about women and men, but also about age, sexual orientation, ethnicity and socio-economic status. The coalition partners worked on more inclusiveness both in reporting and at the organisational level.

72 To know more about the coalition 'Beeldvorming in de Media' (in Dutch): www.womeninc.nl/thema/beeldvorming-kennisbank/over-beeldvorming/coalitie-beeldvorming-in-de-media/

Based on the observations and recommendations put forward by the study 'Beperkt Zicht'[73] (Limited Visibility) about men and women representation in the media, the partners of the coalition launched several pilot actions pursuing the same goals but adapted to their internal structures and ways of working.

Between September 2017 and June 2019, the coalition met regularly to discuss the progress of the pilots and share experiences on successes and challenges. WOMEN Inc. also organised experts' meetings, as well as awareness raising events and master classes for media professionals.

b) The 'Eyes Half Shut' campaign of BECTU in the UK

In October 2017 BECTU, the UK's media and entertainment trade union, published 'Eyes Half Shut – A Report on long hours and productivity in the UK film and TV industry'[74].

This report, based on a survey of 476 respondents working mostly in film commercials and TV drama, highlighted the difficult working conditions in the sector. It underlined the widespread overtime and irregular hours, and their knock-on effect on family life and tiredness. The report also demonstrated that long hours and the cumulative impact on personal and family life was turning people away from the industry, particularly women with nearly two thirds of women surveyed saying that they did not expect to be working in the industry in the long term. The report finally highlighted how long hours could create an environment where bullying takes place.

The 'Eyes Half Shut' campaign[75] is calling for all parts of the UK industry to come together to form a commission dedicated to reducing the industry's reliance on a long hour working culture. It also developed targeted actions addressing specific aspects of long-hours working, including short term physical health risks, damage to family, physical dangers driving / working with heavy equipment, management issues – productivity etc., equality – particularly issues affecting women, and bullying resulting from long hours.

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73 Beperkt zicht – De rol van mediamakers in beeldvorming: Een stand van zaken, WOMEN Inc. 2017

74 Eyes Half Shut – A Report on long hours and productivity in the UK film and TV industry, Paul Evans and Jonathan Green, BECTU

75 To know more about BECTU's Eyes Half Shut campaign: https://bectu.org.uk/get-involved/eyes-half-shut/

c) The Film Festivals' Equality pledge (50/50 by 2020)

In May 2018 several actions demanding equality between men and women in the film industry took place during the Cannes Film festival. Led by the collective '50/50 for 2020' those actions aimed in priority at an equal representation of men and women on boards and selections committees of festivals and public institutions, as well as at the collection of gender statistics to raise awareness and quantify evolutions over time.

On the 14th of May 2018 the Festival de Cannes was the first signatory of a gender equality pledge. Through this pledge, it committed to '*compiling statistics according to gender, especially those regarding the number of films submitted to selection, to making visible the list of the members of selection committees and to committing to a transformation schedule of the executive bodies of the festival to reach parity in the current mandate period of these bodies*'. In the last year, 112 festivals signed the pledge, including 93 in Europe and 11 in the Americas[76].

In September 2018 and in November 2019, the collective '50/50 for 2020' also organised in partnership with the French film funding agency, the Centre National du Cinéma et de l'Image animée (CNC), formal encounters on the topic of equality. In 2018 the CNC announced gender equality measures in the field of film production[77]:

- The experimentation since the 1st of January of 2019 of a 15% bonus for films whose main positions respect parity;
- An equal number of women and men in its selection committees, including in the chairing of those committees;
- The compulsory inclusion of statistics relating to the technical teams and the payroll in the accreditation files of the projects it supports, and the systematic collection of those statistics;
- The parity of the juries of film schools and of the festivals that receive support from the CNC;
- The elaboration of a 'Charter of good practices' for film companies (addressing access to responsibilities, salaries, and the fight against harassment);
- The inclusion of quality measures in its agreements with local authorities;
- The showcase of heritage films made by women (through restoration, digitisation, etc.);
- The inclusion of films made by women in the educational programs it supports.

76 To consult the full list of signatories, go to: http://collectif5050.com/en/the-festivals

77 To know more (in French): www.cnc.fr/professionnels/actualites/le-cnc-sengage-pour-la-parite-legalite-et-la-diversite-femmeshommes-dans-le-cinema-francais_865514

In October 2019 the CNC declared that 29 movies (1 out of 5 of the films produced) had benefited from the 15% bonus.

In November 2019, new measures were announced concerning, this time, mostly the fight against sexual harassment. In the future, all CNC subsidies '*will be conditioned to the respect, by the company that requests it, of precise obligations in matters of prevention and detection of sexual harassment*'[78].

Consultations with professional organisations have been launched to implement this measure. Training sessions for employers of the audiovisual and film production sectors will be organised to accompany them in the development of actions aimed at preventing inappropriate behaviours in film schools, on sets, in studios and during the promotion of a movie.

Simultaneously, the Collective 50/50 launched a new 'Charter for Inclusion in film and audiovisual production'[79]. It is proposed for endorsement by all sector professionals and commits signatories to a series of concrete actions to promote inclusions and diversity (understood in all its dimensions: cultural, ethnic and social, as well as of gender). When a production has implemented and respected the principles of the charter, it will be allowed to use the Collective 50/50 logo in its credits. Signatories commit to regularly evaluate progress and the correct implementation of the charter.

At the 2019 Cannes Film Festival the European Commission launched the first edition of the 'Women on the Move' Day[80]. Aimed at bringing the European institutions, private and public organisations and stakeholders from the audiovisual sector together, it illustrates the commitment of the Commission to continue working on the issue of gender balance within the film industry in the years to come.

78 To know more (in French): www.cnc.fr/professionnels/actualites/le-cnc-renforce-son-engagement-pour-la-parite-legalite-et-la-diversite-dans-le-cinema-et-laudiovisuel-francais_1083680

79 Charte pour l'inclusion dans le cinéma et l'audiovisuel, Collectif 50/50

80 To know more about the 'Women on the Move' day, go to: https://ec.europa.eu/digital-single-market/en/news/european-commission-launches-first-women-move-day

d) The 'Art of Balance', an initiative of the Norwegian cultural sector

'The Art of Balance: For equality and diversity in the arts'[81] is a Norwegian partnership of more than 80 organisations, companies, festivals and other arts and culture institutions that engage in promoting gender equality and diversity in the arts.

Their objective is to share knowledge, experiences and ideas on how to bring progress in the field of gender balance and diversity, specifically through challenging structural inequalities, stereotypes and prejudices.

The platform was established in 2009, at the initiative of key institutions in the Norwegian music business. It collects statistics, raises awareness and developed tools such as guidelines for handling sexual harassment or a helpline launched in January 2018 for people who have been exposed to or witnessed sexual harassment in cultural life. The organisation also received funding from the Ministry of Culture to develop guidance and training for safe and inclusive organisations in the cultural field.

4.3. Public funding and public service organisations: supporting the change

The use of public funding to achieve a better gender balance in the European audiovisual sector can be a powerful and virtuous tool. It can encourage the sector to transform some of the traditional patterns that lead to imbalances.

a) Film funding agencies taking actions

National and regional film bodies are important agents of film financing in Europe. Many have been taking actions to promote a fairer distribution of their funding between female and male professionals.

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81 To know more about 'The Art of Balance', go to: https://balansekunstprosjektet.no/about-balansekunst

Different sets of initiatives have indeed been implemented across Europe:

- Equal representation of women and men on selection committees (in Austria, France, Germany, Spain, Sweden, etc.) and sometimes the training of the committee members on gender equality related issues and unconscious bias (in Austria, Denmark, Sweden, etc.);
- The collection and publication of gender statistics about projects supported (in at least 13 countries);
- The use of gender as an assessment criterion for public funding (in Italy, Spain and the United Kingdom);
- Gender bonuses in automatic production support (in Austria, France and Ireland)[82].

Some agencies have also created specific schemes for women, such as the Co-Development Fund for Female Filmmakers jointly run by Fís Éireann/Screen Ireland and Film Fund Luxemburg[83].

In addition to the French and Swedish cases already mentioned above, here are some additional good practices developed by film funding bodies across Europe.

In Denmark, the Film Institute[84] has worked with the film industry's organisations since 2016 to improve the gender balance in Danish film. Among other things, a qualitative study has been launched to examine why fewer women than men get the opportunity to direct their first feature after graduating from the National Film School of Denmark. A voluntary self-reporting form has also been devised for production companies to indicate the gender representation in completed productions.

Several initiatives have also been launched to raise awareness of gender stereotypes in Danish films and TV series. In one notable case, the Danish Playwrights' and Screenwriters' Guild (Danske Dramatikere) got the public's attention with ManusFestet[85], a satirical guide pointing out 40 gender clichés in Danish films and TV series.

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82 Yearbook 2018/2019 – Key trends, European Audiovisual Observatory

83 To know more:
www.screenireland.ie/news/ireland-luxembourg-launch-new-female-driven-development-fund

84 To know more, visit the website of the Danish Film Institute:
www.dfi.dk/en/english/about-dfi/enhanced-diversity-efforts

85 To read the document, go to: http://bit.ly/2VCBnhl

The Danish Film Institute works on gender issues in-house as well, including training employees whose work involves the awarding of funds to recognise and understand unconscious patterns of behaviour.

In the United Kingdom, the British Film institute (BFI) stated: '*We seeks to reflect the public – in the films we fund, the programmes we support, the audiences who watch them, and the filmmakers, actors and crews who make them*'.

The BFI Diversity Standards[86] focus on gender as well as on disability, race, age and sexual orientation. They also seek to ensure that people from lower socio-economic groups are better represented. The Standards have been designed as an internal tool but also as a resource for the industry. Stakeholders are invited to adopt them, as already done by BAFTA, Film4 and BBC Films. Paramount were the first studios to adopt the BFI Diversity Standards.

The Standards can be used for feature films, online and broadcast television content, as well as by film festivals, distribution releases and film programmes. They are a contractual requirement for all BFI funding, including fiction and documentary films funded via the BFI's partners.

To achieve the Standards, projects – with few exceptions related to the types and sizes of the productions - must meet the criteria in at least two of the following four areas: A) on-screen representation, themes and narratives B) creative leadership & project team C) industry access & opportunities and D) audience development.

By challenging projects to meet the criteria, the Standards aim to encourage behavioural change and inspire project leaders to use more inclusive practices – both in creative content and recruitment.

The BFI have also had targets in place since 2017 (50% for gender) for who they fund and who they employ in relation to gender, race, D/deaf and disabled people and those who identify as LGBTQ+.

In respect of female directors, for 2017/2018, 39% of BFI funded productions were directed by women.

86 To know more about the BFI Diversity standards:
www.bfi.org.uk/supporting-uk-film/diversity-inclusion/bfi-diversity-standards

The BFI also have contractual clauses within their funding agreements to prevent bullying and harassment[87], which are widely recognized within the industry. Over 40 organisations including all the main unions have signed up to them.

In Austria, the Film Institute published in May 2018, in partnership with the Arts and Culture Division of the Austrian Federal Chancellery and Vienna University, the Austrian Film Gender report 2012-2016[88]. It shows the same levels of imbalances as in most other European countries: between 2012 and 2016, women occupied 34% of all examined staff posts but received only 29% of the funds.

The Austrian Film institute has been working on the topics of gender equality for several years already. It has a dedicated website[89] and has been producing statistics on how many women and men (direction, screenplay) have been receiving funding each year since 2011. Statistics have been more detailed since 2013 and, that same year, the selection committee of the Institute has received for the first time a gender equality training.

In 2015, the Institute launched ProPro - The Producers Programme for Women. The Programme focuses on building sustainable networks, leadership-skills training, pitching training, financing, etc. The Austrian Film Institute also supports IF SHE CAN BE IT, SHE CAN SEE IT - a screen-play competition awarding projects breaking through gender stereotypes.

Since 2016, the Institute uses the female and male Bechdel-Test in order to analyse the content of screenplays applying for production funding.

In 2017 the Gender Incentive became effective (30.000 Euro are given as an incentive on the next project development application if a project includes women in certain key positions). When requesting funding, projects have to make apparent the number of women involved in their teams.

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87 To know more about the 'Set of Principles and Guidance' to tackle bullying and harassment, go to: www.bfi.org.uk/about-bfi/policy-strategy/set-principles-screen-industry

88 Austrian Film Gender Report 2012-2016 – Key results, University of Vienna (Department of Sociology), commissioned by the Austrian Film Institute and the Austrian Federal Chancellery (Division II: Arts and Culture), May 2018 (English version: September 2019): www.film-gender-report.univie.ac.at/en/

89 To visit the gender equality website of the Austrian Film Institute, go to: https://equality.filminstitut.at/en/

The guidelines on equal opportunities of the Austrian federal support schemes managed by the Austrian Film Institute have recently been amended, with the support and expertise of industry representatives of female filmmakers. They now include a flexible, transparent and inclusive model with an ongoing evaluation to gradually reach a 50/50 allocation of the subsidies in several years. The measures are accompanied by a range of tools to adapt and steer the effects of the amendment.

Under the patronage of the Film Institute and of the Vienna Film Fund, the largest regional film fund, an initiative has also been launched for the development of 'inclusion riders' in audiovisual contracts[90]. Many Austrian production companies have already committed to it.

The Federal Ministry for Digital and Economic Affairs has finally financed and sponsored a competition entitled "Heldinnen in Serie"[91] ("Serial Heroines") for an enhanced visibility of women in science, technology and business in series (6 x EUR 20,000 grants plus mentoring for production development).

In Ireland, Fís Éireann/Screen Ireland has adopted in December 2015 a 'Six Point Plan on Gender Equality'.

The Plan foresees:

(1) the collection, publication and monitoring of data on gender inequality;
(2) education and training initiatives developed in partnership with the industry highlighting unconscious bias in creative decision making;
(3) skills and capacity building actions for creative decision makers in relation to diversity and equality issues;
(4) training and mentorship initiatives implemented through Screen Skills Ireland;
(5) education initiatives in schools and colleges and
(6) partnerships with other key organisations such as the public service broadcasters RTÉ and TG4 and the Broadcasting Authority of Ireland (BAI) Sound and Vision Scheme to promote gender equality and diversity in publicly funding screen content.

90 To know more about the Austrian initiative towards the development of 'inclusion riders', go to: http://filmfatal.at/

91 To know more, go to: https://www.filmstandort-austria.at/

As the actual number of funding applications with female writers and directors attached remained relatively low in the years that followed the adoption of the Plan, Screen Ireland launched a number of initiatives specifically targeted at incentivising female writers, directors and producers, such as a funding and training scheme aimed exclusively at female talent and an enhanced Production Funding for female initiated and driven feature films[92].

b) Public broadcasters championing equality practices

Public service media (PSM) organisations are other key players of the European audiovisual landscape. They have been addressing the issue of gender equality on and off screen for several years already, because of obligations stated in their public mandates, reporting requirements from a regulatory authority or their general public service ethos.

A study published by the European Broadcasting Union (EBU) in March 2019 highlighted that 40% of the PSM managers in Europe are female and that 24% of their Director Generals are women.

Even if 76% are still men, the number of female Director Generals has doubled in the last four years and is four times the average for all publicly-listed companies[93].

Many PSM organisations across Europe, such as in France or Austria as already outlined above, have gender equality plans that are regularly monitored and updated and that look at addressing issues such as equal opportunities, women representation in management positions, equal pay, work/life balance and protection from sexual harassment and discrimination.

In the Nordic countries, most of the public broadcasters have reached gender parity both at overall level and managerial level. SVT in Sweden now has 56% female managers while NRK (Norway), SR (Sweden) and YLE (Finland) have all surpassed the 50% mark[94].

92 To know more about the Gender & Diversity Policy of Fís Éireann/Screen Ireland, go to: www.screenireland.ie/about/gender

93 Gender equality and PSM, Media Intelligence Service, EBU, March 2019

94 Balance for Better, EBU website: www.ebu.ch/news/2019/03/balance-for-better

France Télévisions has adopted strict guidelines for its recruitment processes with targets to achieve gender balance in all job postings. Priority is given to the gender underrepresented at equal skills and qualifications levels. There is a systematic shortlisting of at least one applicant from the other gender and the hiring is automatically postponed if there are no application that fulfil this latest criteria.

In some European countries the role of public broadcasters as commissioners of audiovisual production is also being increasingly addressed in gender equality and diversity terms. In the UK the project Diamond collects diversity data on programmes commissioned by a partnership of both public and private broadcasters (BBC, ITV, Channel 4, Channel 5/Viacom and Sky)[95]. The project is carried out by the Creative Diversity Network that brings together independent producers, represented by Pact, and all public and private broadcasters in the UK. Two Diamond reports have already been published since the launch of the initiative, and an update was made available in June 2019.

At the BBC a Diversity and Inclusion Strategy 2016-2020[96] set on-air portrayal targets for disabled people, women, ethnic minorities, and LGBT people, as well as workforce targets. For externalized productions the BBC diversity commissioning code of practice[97] sets out the steps the BBC takes when commissioning content. The diversity commissioning guidelines[98] give instructions to suppliers when making content for the BBC.

The BBC has also improved its flexible working policies. For example, it provides training on flexible working to team leaders and launched a job-sharing register to enable people to find a suitable job-share partner to apply for vacancies together.

95 To know more about the project Diamond, go to: https://creativediversitynetwork.com/diamond/

96 Diversity and Inclusion Strategy 2016-2020, BBC

97 Diversity Code of Practice, BBC, 2018

98 BBC Content Diversity and Inclusion Commissioning - Guidelines Script to screen: Changing the face of TV together

The Irish Public Service Broadcaster, RTÉ, published a new Diversity and Inclusion Strategy in 2019[99]. It is a 10-year plan. RTÉ states that: "*RTÉ is determined to create relevant content that reflects the diversity of an ever-evolving nation and explores the differing experiences and realities of Ireland's people. To do this effectively, we will ensure that there is fair and authentic representation of gender, age, social experience, sexual orientation, race and ethnicity, disability, civil and family status, religious beliefs and membership of the Traveller community in our content and on our services. We recognise that the media has a powerful role*".

The strategy covers 4 areas:

(1) representing and reflecting the voice and diversity of Ireland;
(2) engaging and educating the workforce;
(3) fully integrating diversity & inclusion into workplace policies and practices;
(4) acting as a leader in championing diversity & inclusion and promoting strategies to address inequities in the creative and media industries.

Under each heading there are actions with delivery times proposed and Diversity & Inclusion champions assigned.

To support the development of the actions of its members and the sharing of good practices, the European Broadcasting Union (EBU) under the sponsorship of its President Tony Hall (BBC Director General) has set up in March 2019 a Gender Equality Steering Group. In December 2019, informed by the work of the group, the EBU published 'All things being equal: Gender Equality Guidelines from Public Service Media'[100].

The report makes recommendations for the design and implementation of gender-equal strategies in media organisations: '*from workplace data and staff feedback to diagnose the issues; effective workplace policy to support equality of opportunity; and enabling workplace culture through flexibility, leadership and behaviours to retain talent*'.

Recommendations are articulated in an actionable roadmap introduced by concrete examples of actions initiated by public broadcasters across Europe and illustrated with case studies.

99 Diversity and Inclusion Strategy, RTÉ, 2019

100 All things being equal: Gender Equality Guidelines from Public Service Media, European Broadcasting Union, December 2019

4.4. Combatting sexual harassment

In 2017 #metoo has shaken the industry and the world, highlighting once again the inequalities and unbalanced power structures between men and women in our societies and in our workplaces. It led to the launch of new initiatives and partnerships in the European audiovisual sector.

a) The 'Safe Spaces' campaign of Equity in the UK

In 2017 Equity, the UK union representing performers and creative practitioners, formed a working group "to figure out how to address the industry's sexual harassment crisis". The group wrote the Agenda for Change[101], a document that explains how everyone in the industry must work together to create a "culture shift". The Safe Spaces campaign[102] is one of the products of this report.

The Safe Spaces campaign seeks to give Equity's members the confidence to challenge and report inappropriate behaviour. To report incidents or concerns, union members can ring the Equity's Harassment Helpline.

Posters with the helpline phone number have been put up in workplaces, including rehearsal and casting spaces. Equity has also created a statement for a cast or crew member to read aloud at the beginning of a production's rehearsal period. By doing this, a company demonstrates its commitment to creating safe spaces "free of bullying and harassment".

FIA, the International Federation of Actors, published in January 2020 a manual to offer resources, inspirations and recommended practices to more performer unions across the globe[103]. This publication highlights the steps a union can take to combat sexual harassment and 'to guarantee workplaces that are free of any form of discrimination, harassment or retaliation'. The different steps outlined by the manual - from studies and surveys, to the elaboration of codes of conduct, the launch of campaigns, and the set-up of helplines, training programmes or intimacy policies – are illustrated by concrete examples from unions across the globe.

101 Agenda for Change report, Equity, 2017

102 To know more about the Safe Space campaign, go to: www.equity.org.uk/getting-involved/campaigns/safe-spaces/

103 Combatting Sexual Harassment: Resources, Inspirations and Recommended Practices among Performers Unions, International Federation of Actors, January 2020

b) Education programmes in Sweden

The Swedish Film Institute has been organising since 2018 an education programme on the prevention of violence and harassment. Teaterförbundet, the Swedish Union for Performing Arts and Film, has been invited to run one of the sessions of this programme.

The Swedish Film & TV Producers association has also developed since 2018 recurrent training programmes for their members, active in the fields of tv-drama, commercials and feature films and will continue to do so in 2020.

At the Swedish public broadcaster, SVT, anti-sexual harassment training has become mandatory for all management and new staff in 2018. SVT had previously offered such training for managers and staff, but it became mandatory in the wake of #metoo.

c) THEMIS, a joint sector platform in Germany

Launched in 2018, by a coalition of industry associations, employers' and workers' representatives, the Themis trust[104] is advising and assisting those affected by sexual harassment and violence in the film, television, and live performance industries. As a response to the specificities of the sector (often limited-term projects with no fixed business structures) it is offering an independent point of trust and expert knowledge of the industry. Themis receives financial support from the Federal Government Commissioner for Culture and the Media. During its first year of existence, Themis has provided legal and psychological advice to individuals affected by a range of actions - from verbal harassment to serious crimes such as rape. Themis has also assisted companies looking for information on dealing with complaints or preventive measures.

A similar sector-level initiative, named Mores[105], was launched in May 2018 in the Netherlands. It is the 'central, collective disclosure office for undesirable behaviour in the performing arts, film and television sectors'. The office and the confidential advisors who work for it are independent.

104 To know more about Themis, go to: https://themis-vertrauensstelle.de/

105 To know more about Mores, go to: https://mores.online/

The 'Film and Performing Arts Initiative'[106] fulfils similar missions in Denmark. It came about in the wake of #metoo, set up by a large group of sector stakeholders including unions, employers and educational bodies. It has created a helpline and developed an 'ethical code' and guidelines for the industry.

In April 2018, in the UK, a free of charge support line[107] was launched for anyone working in the film and television industry. It is run by the Film & TV Charity.

4.5. Step by step, changing the way we work

In addition to raising awareness, setting targets, monitoring progress, and correcting the power and representation unbalances, audiovisual stakeholders also have to change the way they work on a daily basis if they wish to achieve genuine and lasting change on the gender equality front.

a) Child-care initiatives at festivals

Parenting at Films Festivals[108] is a community of film professionals who want to make travelling to film festivals and markets with children and babies easier. Through its Facebook and WhatsApp groups, it offers a space for interested individuals to swap tips and advice. It also advocates to festivals for more family-friendly infrastructures and services, and works closely with festivals to implement solutions.

106 To know more about the 'Film and Performing Arts Initiative', go to:
http://filmogscenekunstinitiativet.dk/

107 To know more about the 24/7, Confidential Helpline run by the Film & TV Charity, go to:
https://filmtvcharity.org.uk/support/

108 To know more about Parenting at Film Festivals, go to:
http://bit.ly/2TvEogJ

The first major realisation of the group has been the offer at Cannes Film Festival in May 2019 of a package of services entitled 'Le Ballon Rouge, Where Children Are The New VIPS'.

The package included a family-friendly accreditation process (giving two additional badges for a nanny and baby free of charge); a dedicated kids' pavilion (with professional nannies available for up to six hours a day); a baby changing and breast-feeding corner; priority and easy access for parents with young children and strollers, and a 'Ballon Rouge baby VIP kit', containing a map and guide detailing family-oriented services in Cannes such as certified nannies for after-hours care.

The Marché du Film invested in the infrastructure for the project while Parenting at Film Festivals raised funds for the childcare service through an express crowdfunding campaign. More than 12 companies and institutions supported the initiative financially.

Since May 2019, other festivals developed or committed to offer similar services in the future such as Berlin (Berlinale Kindergarten), Venice, Toronto, or San Sebastian.

The initiatives in Cannes, Berlin and San Sebastian are developed under the same umbrella: THE RED BALLOON PROJECT. Funds are raised on a year-long basis with plans to expand.

In the UK, the organisation Raising Films[109] has been created '*to address one of the issues that prevents many female filmmakers from pursuing their careers, to enable filmmakers with families to keep working and feel supported during demanding times in their personal lives, and to challenge at a structural level the demands the film industry makes on all professionals*'.

In addition to publishing surveys and reports as well as industry checklists, the organisation has created the 'Raising Films ribbon' that is available to organisations when they develop specific activities such as:

- Building childcare/support for carers into the pre-production, production and/or post-production of film and TV projects.
- Acknowledging and financially supporting parents/carers when working away from home.
- Building the infrastructure to better support parents/carers working in film and TV.
- Offering flexible working/job-sharing as standard.
- Building awareness of the needs of parents and carers working in film and TV.

109 To know more about Raising Films, go to:
www.raisingfilms.com/

b) Websites and campaigns promoting women professionals

ONEofTHREE[110] is an initiative launched by the Swedish Film & TV Producers Association in 2014 with the objective of engaging more female directors in commercial filmmaking. In every pitch, the association wants to encourage the advertising agencies to include at least one woman director out of three suggested names. The website highlights the work of female directors with a link to their biographies.

ERA (Equal Representation for Actresses)[111] is a movement of actresses set up in 2015 in the UK by actresses Lizzie Berrington and Polly Kemp. In 2016 the ERA 50:50's campaign was launched with the aim to 'inspire British film, television and theatre to lead the way and implement equal gender balance on screen and stage across their drama and comedy slates by 2020'. In the last years over 200 high profile actresses, actors and industry leaders have worn the ERA campaign badge.

The BBC 50:50 Project[112] challenges BBC teams across the organisation to achieve 50% female contributors in news, current affairs and topical programmes. More than 500 teams including of thousand journalists and programme-makers at the BBC are involved across TV, radio and digital and from news, sport, factual, children's, science and music. In May 2019 a first report[113] was published highlighting the results of the initiative so far. In 2018 27% of the participating programmes recorded having at least 50% female contributors. This number increased three-fold to 74% by April 2019. The project raised interest in other media organisations, which led the BBC to share its methodology with other media organisations such as public broadcasters in Finland, Spain and Lithuania.

110 To consult the 'One of Three' website, go to: https://oneofthree.se/

111 To know more about ERA (Equal Representation for Actresses), go to: www.era5050.co.uk/

112 To know more about the BBC 50:50 Project, go to: www.bbc.com/aboutthebbc/reports/policies/5050

113 2019 Report, BBC 50:50 project, May 2019

The European Parliament has also been supporting the dissemination of film productions directed by women or portraying strong and inspiring female characters through its LUX Film Prize. Over the past 11 years, the prize has helped promote more than 100 films. In its 12 editions since its creation in 2007, the prize has been awarded to five women[114].

c) 10% for 50/50: a "gender incentive" for change

10% for 50/50[115] is an initiative of Women in Film and Television International (WIFTI) developed in partnership with the post-production company Chimney. It is a "gender incentive" for change - 10% for 50/50 – through which production companies get a 10 percent discount if the production they are looking services for is gender balanced. This means that, under the scheme, production, postproduction and facility houses and other service providers who have signed up offer a 10% rebate to projects that can demonstrate a gender balance. If the production needs services from more than one partner, it can apply for the discount with more than one company.

To define a 'gender balanced company', the initiative uses a point system (based on the Re-Frame program[116] started by WIF Los Angeles and The Sundance Institute) where the production needs to get at least 4 points within 8 categories. The production gets 1 point if anyone in the following categories is a woman, or 2 points if that woman is also a person of colour and/or identifies as LGBTQIA+: lead, co-lead, director, writer, producer, representation on screen, 50% female crew, female heads of departments.

114 To know more about the LUX Prize of the European Parliament, go to: https://luxprize.eu/

115 To know more about the '10% for 50/50' initiative: https://10percentfor5050.com/

116 To know more about the ReFrame program, go to: www.reframeproject.org/programs-1

d) The commitments of the German film schools

In February 2018 German film schools[117] presented a joint position paper entitled 'Together for Gender equality'[118]. The document addresses issues of gender justice in the "structure" of the schools (equal opportunities for all students, zero tolerance on gender violence and abuse, etc.) and in the educational programmes (gender sensitive approaches to the production of content, etc.). It also looks at the gender balance in the academic staff – including in management and executive positions.

In their statements, the signatories declare that '*as long as there is visible and verifiable gender inequality in the film industry, we have an obligation, as film schools in Germany, to promote young talented females in such a manner that that they can enter the industry on equal footing and maintain a successful position in the future*'.

Signatories also commit to several actions, such as:

- to adopt women's support plans and gender equality programs;
- to raise the ratio of women among new professorship appointments in order to achieve female professorship parity;
- to make gender parity a goal in the appointment of members of admissions commissions and appointment committees;
- to support staff research on gender and divesity-related topics;
- to create childcare facilities at all universities;
- to commit to a zero-tolerance principle in dealing with sexual violence and any form of discrimination;
- to develop an action plan for each university, with concrete objectives – with target figures and timeframes, financial and manpower resources
- to evaluate their achievements in 2020 through a documentation on the realisation of all pledged measures.

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117 Deutsche Film- und Fernsehakademie Berlin (dffb, German Film and Television Academy Berlin), the Filmakademie Baden-Württemberg, the Filmuniversität Babelsberg KONRAD WOLF (Film University Babelsberg), the Hochschule für Fernsehen und Film München (HFF, University for Television and Film Munich), the internationale filmschule köln (ifs), and the Kunsthochschule für Medien Köln (KHM, Academy of Media Arts Cologne)

118 To download the position paper, go to:
https://rm.coe.int/together-for-gender-equality/168091d93e

La Fémis (Ecole Nationale Supérieure des Métiers de l'Image et du Son), the French state film school, also adopted in 2018 a document entitled 'Charte éthique égalité femmes-hommes'[119] (Ethical charter on the equality between women and men). The charter has been published with a practical guide aimed at better identifying and reacting to any acts of discrimination or harassment that could happen within the school.

The charter commits the school to:

- a parity within recruited students (on average over 3-year periods);
- gender parity in decision-making bodies and consultative committees by 2022;
- a fair gender repartition in admission committees;
- a gender balance in the pedagogical teams of each department;
- the regularly updating of the gender statistics of the school.

The Fémis has also started to organise regular information sessions on gender equality and the fight against discrimination and harassment for students and formal training sessions on those topics for the pedagogical and administrative teams. The school has also adopted a protocol to react to any acts of harassment within the school.

119 To read the text of the charter (in French):
www.femis.fr/charte-egalite-femmes-hommes

5. Promoting diversity: best practices from across Europe

5.1. Facing the facts, starting a conversation

When addressing the issue of the unbalanced representation of women and men and at the time of designing new strategies to address this unbalance, the opportunity arises to tackle other misrepresentations and increase diversity in the audiovisual sector (understood as ethnic, cultural, social diversity as well as diversity of religion, age, sexual orientation and disability).

Several strong and interesting actions are already being implemented in different EU countries to address this issue. The initiatives presented in this publication can serve as inspiration for further actions in other national contexts.

Indeed the audiovisual sector has room for improvement to reach a better representativeness of the societies in which it operates, as shown by a number of studies published in the last years on the composition of the audiovisual workforce or that have been monitoring diversity on screen[120].

120 See, for example, the report of Directors UK of September 2018 entitled 'Adjusting the Colour Balance – Black, Asian and minority ethnic representation among screen directors working in UK television', the BBC Equality Information report 2017/2018, the reports on ethnic, social and geographic diversity from the Danish Film Institute or the reports of the Observatory of Diversity set up by the 'Conseil Supérieur de l'Audiovisuel' in France (CSA, the audiovisual regulator)

5.2. Initiating actions and monitoring progress

a) Diversifying the entry paths into the industry

To diversify the profiles of the audiovisual workforce it is necessary to diversify the entry paths into the industry. To do so partnerships have been set up in different European countries between employers and educational institutions. New training programmes have been created requiring a more varied types of skills sets – applied, competence-based, etc. – and offering 'on the job' training opportunities.

In France, partnership programmes have been set up between the public broadcasters, France Télévisions and Radio France, and educational institutions to promote social diversity in the broadcasting workforce. Training that alternates workplace experience and classroom education for journalists is, for example, offered by the ESJ PRO school in Montpellier[121].

The CinéFabrique in Lyon is a dual education programme for film professionals made possible by a grouping of employers of the industry. During the third year of the curricula the grouping hires the students/apprentices and organises their rotation within the different companies making up the partnership, offering students an opportunity to gain experience of the entire film production value chain[122].

In the UK, ScreenSkills has launched an initiative to support black, Asian and minority ethnic (BAME) talent behind-the-camera in film. Make a Move: Film[123] is a programme that looks at empowering crew from under-represented ethnicities to overcome barriers to progression in their careers. It offers grant of £10,000 per candidate, with large-scale productions expected to invest in the beneficiary.

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121 To know more about the ESJ PRO education programme, associated to the Ecole Supérieure de Journalisme of Lille, go to: https://esj-pro.fr/devenir-journaliste-avec-esj-pro/se-former-en-alternance/egalite-des-chances-avec-radio-france-france-tv/

122 To know more about the CinéFabrique, go to: https://cinefabrique.fr/en/

123 To know more about ScreenSkills 'Make a Move:Film' programme, go to: http://bit.ly/3coylh4

The initiative, supported by the British Film Institute with National Lottery funds as part of its Future Film Skills strategy, is open to films that pay the maximum contribution of £55,000 into the ScreenSkills Film Skills Fund – to make sure that successful candidates get a chance to work on the biggest possible movies.

The initiative is modelled on the original and successful Make a Move scheme which has been run by ScreenSkills in the High-end TV sector for five years and has seen more than 330 individuals successfully move into more senior roles at all levels. The programme prioritises job roles identified by the industry as in demand, such as 1st assistant director, editor, line producer, production manager or production accountant.

b) Supporting the integration of disabled staff

Radio France, the French public radio broadcaster, has an ambitious diversity policy. It is framed by agreements negotiated with trade unions and driven by commitments linked to the diversity label that Radio France received for the first time in 2013 and that was renewed in 2018[124].

In 2018 Radio France signed a new three-year agreement for the professional integration and employment of people with disabilities. The agreement is structured around 7 topics and includes commitments in the fields of recruitment and integration (including the accessibility of workplaces), accompanying measures for the individuals and their teams, and the development of technical solutions adapted to the technological progress. This plan is backed by a budget that goes beyond the mandatory contribution set by law.

Initiatives in the field of disability are spearheaded by the Diversity and Equality Committee of the company, the Disability Mission (two staff members) and Diversity and Disability Referents who work in the different departments of the radio. In terms of concrete actions Radio France is training its staff in charge of recruitment on issues related to disability; it is proactive when searching for candidates; it develops partnerships with specialised organisations to identify candidates for internships; it organises awareness raising sessions for all the employees of the companies, as well as for co-workers and the management of the persons with disabilities hired; and it adapts working spaces both in terms of accessibility and in what relates to IT tools.

124 To know more about the diversity policy at Radio France, go to:
www.radiofrance.fr/diversite-et-egalite

In the last years the employment rate of disabled workers at Radio France has increased, rising to 5.82% on 31 December 2018.

In February 2018, Channel 4 in the UK published a guide to employing disabled people, especially tailored for the TV industry[125]. In November 2018, the BBC also published a report dedicated to 'Career Progression and Culture for disabled staff at the BBC'[126].

c) Establishing databases of experts to diversify profiles

Expertalia[127] is a database of experts (women, and men from diverse backgrounds) developed by the French-speaking Belgian Association of Professional Journalists. It aims at supporting journalists in the diversification of their sources and at giving more visibility to men and women that are normally underrepresented in the media. It is supported by the government (Fédération Wallonie-Bruxelles) and a media coaching partnership has also been developed in partnership with the Belgian public broadcaster RTBF which offers free media coaching for the women experts three times a year (120 experts have been already trained).

RTBF also organises lunch meetings between journalists and experts twice a year to create new connections. RTBF finally measures every three months the presence of women experts in radio and tv contents.

125 Employing Disabled Talent – A guide for the TV sector, Channel 4, February 2018

126 Reflecting the disability in the UK within the BBC workforce – Report on career progression and culture for disabled staff at the BBC, BBC, November 2018

127 To consult the Expertalia database, go to: www.expertalia.be/

d) Fighting LGBTI's discriminations

In Spain, the Journalist Association and the Social and Equality Policies Secretariat of the trade union FSC-CCOO, together with the National Federation of Lesbians, Gays, Transsexuals and Bisexuals have developed a guide[128] addressing the treatment of sexual and gender and family diversity in mass media. The guide is available in Spanish, English, French and Portuguese[129]. The guide aims to support media professionals in using the appropriate concepts when covering LGBTI's issues and in fighting the stereotypes and discrimination that are in general embedded in more traditional language.

The UK commercial broadcaster Sky has an active LGBT+@Sky employee network[130] that counts over 2000 members. The network '*provides support, advice and guidance for all LGBT+ colleagues and makes sure that Champions activate the diversity agenda to all corners of the country*'. The BBC also has a dedicated strategy for career progression and culture for LGBT employees[131] .

e) Designing customized diversity tools for our sector

Pact, the trade association representing the commercial interests of UK independent television, film, digital, children's and animation media companies - has a dedicated staff person working on diversity. Pact has also created a 'Diversity microsite'[132] where independent producers can access resources to support their diversity actions (explaining the legal context and the demands of the broadcasters; advising on how to monitor diversity within an organisation and on creating a diversity strategy, etc.). Pact also runs the Indie Diversity Training Scheme, a six-month paid scheme aimed specifically at entry-level diverse talent (both graduates and non-graduates)[133].

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128 Guia de buenas prácticas para el tratamiento de la diversidad sexual y de género en los medios de comunicación, Federación de Servicios a la Ciudadanía CCOO (FSC-CCOO) and Federación Estatal de Lesbianas, Gais, Transexuales y Bisexuales (FELGTB), second edition, 2019

129 To download the different linguistic versions of the guide, go here: http://bit.ly/2VEg9ji

130 To consult the website of the LGBT+@Sky employee network, go to: www.gaydio.co.uk/contact/proud-to-be/lgbt-sky/

131 LGBT culture and progression – A report on career progression and culture at the BBC, BBC, October 2018

132 Visit the Pact's Diversity site: http://diversity.pact.co.uk/

133 To know more about the Indie Diversity Training Scheme, go to: http://bit.ly/2TgPvLN

The End
PRODUCTION
DIRECTOR
CAMERA
DATE
SCENE
TAKE

6. Conclusions and the way forward

The social partners on the European Audiovisual Social Dialogue Committee are committed to fighting discrimination, to promoting equal opportunities and to advancing gender equality and diversity.

They demonstrated their commitment to those principles when adopting the Framework of Actions on Gender equality in 2011 and renewed this commitment when preparing the present publication.

In the years to come the social partners on the European Audiovisual Social Dialogue Committee will continue to promote actions in the field of gender equality and diversity together, with their members and all other sector stakeholders.

The range of actions that social partners and audiovisual stakeholders can take to improve gender equality and diversity is broad. From ambitious strategies and plans to smaller-scale initiatives that have a direct impact on the organisation of work.

The good practices presented in this report have proven their efficiency. The lessons learned from their implementation can serve as inspiration, if not reference, in other national contexts.

The high value of the regular production of statistics and qualitative analyses of the levels of representation of women and other under-represented groups on screens and in the audiovisual workforce has been demonstrated. It is particularly important to monitor developments and assess the impact of actions. Social partners and sector stakeholders, with the support of public institutions, have a joint interest to work together towards a more systematic approach to the collection of European-level gender data.

Specific tools and funds also need to be made available to audiovisual stakeholders to help them implement concrete initiatives that promote equality and diversity in their workplaces, on sets and in studios, and in relation to their audiences.

Promoting equal opportunities for women and men and supporting a broader inclusion of diverse profiles in audiovisual workforces and on screens is paramount to European values. There is a creative, societal and economic interest to have the audiovisual sector increasingly reflecting the realities of diverse and changing societies.

Achieving gender equality and promoting diversity can also offer a response to citizens' expectations, as calls are growing through our European societies for more equality, more diverse representations and zero-tolerance in relation to violence and harassment.

This report is the continuation of the 2011 Framework of Actions on Gender equality. The Framework of Actions and the present report are intended to provide guidance to social partners and sector stakeholders. They are living working tools that the European social partners will continue to use to address more issues, further develop joint policies and adapt their actions.

A publication prepared by the social partners
of the EU Audiovisual Social Dialogue Committee: