



# Are you ready for change? Gender & Diversity Tools!





# Are you ready for change? Gender & Diversity Tools!

Inspire, exchange, share! We are delighted to present you the CineRegio Gender Equality & Diversity report – offering spotlight on Gender and Diversity tools and practices taken by members of CineRegio – the network of 49 regional film funds.

Models and methods vary from region to region. Regional film funds are quite diverse in terms of objectives, mandate and financing which leads to different needs. However, we are advocates of the belief that sharing tools and practices already implemented is essential as we embrace this important learning curve.

We have structured the report according to different approaches & tools that can be implemented to improve diversity. Starting with the basic service of providing general information on the fund's website; moving to the more complex task of collecting and monitoring data and making it mandatory to submit diversity checklists when applying for funding; followed by initiatives offering training and networks which are often closely intertwined; and last but not least we will share tools for decision making processes.

We therefore encourage you to read through these case studies and be inspired by approaches which fit the structure of your film & AV fund. With each example also comes a contact person who is happy to provide you with further insights and to exchange knowledge making efficient use of your resources and ideas.

The figures available to us today show that gender imbalance exists in projects supported by public film & AV funds. And at this year Cannes Main Competition lineup only 4 of 24 films are directed by women. Only one woman, Jane Campion, has ever won the Palme d'Or. This is a reminder to us all that the gender imbalance is for real.

We know that we can do better, and as public film & AV funds we are obliged to introduce policy tools to ensure progress. CineRegio and its members cannot revolutionize the whole film & AV industry – but we can enforce better policies in our regions. **Small actions do matter – it leads to change.** The “build-measure-learn” approach applied by the CineRegio members have proved to be effective and the sharing of knowledge cross territories brings us faster to the next level.

Thank you to all of you who have taken the time to share your approach: MOIN Film Fund (DE), IDM Südtirol (IT), Flanders Audiovisual Fund (BE), Wallimage (BE), Screen.brussels fund (BE), Vienna Film Fund (AU), Film i Skåne (SE), ICEC/Catalonia (ES), Cinéforum (CH), Zürich Film Fund (CH) and Film London (UK). And, our gratitude to Anne Schultka & Elisabeth Wenk for producing the report.

Let's collectively empower and contribute to **SDG 5 Gender Equality** and to the overall **Universal Declaration of Human Rights** (UDHR) adopted by the United Nations General Assembly in 1948 stating that “*everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits*” ... “*without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status*”. Film is a powerful medium that reflects and shape society and culture. Respect for human rights, including gender equality & inclusion, is a pre-requisite for the creation and distribution of diverse cultural expressions.



Charlotte Appelgren  
General-Secretary  
CineRegio AISBL  
Brussels, July 2021



# 1. Providing general information

## 1.1. Flanders Audiovisual Fund

The Flanders Audiovisual Fund shares their approach to diversity within the film and media fund on their homepage. They clarify their focus lies on ethnic-cultural background, sexual orientation and living with disability. With every application the fund considers how the project can cater diversity. They however don't impose specific rules or quotas.

For the coming years, VAF is considering the possibility of taking further steps concerning gender and inclusion. More information will be available later in 2021.

To help applicants integrate aspects of diversity in their project, the fund provides general information and questions to ask yourself in terms of cast, crew as well as for the audience.

For evaluation of a project in general they refer to the Bechdel-test and also share the following questions:

- How is diversity represented in the leading and supporting roles?
- Are there elements in the backstory of characters with influence on the story that acknowledge diversity?
- Are the dialogues and characters not too stereotypical?
- Is the project placed within an environment that displays diversity?
- Is there diversity in the topic and storyline?

Coming to the cast especially, reflecting the society is emphasized which goes for leading and supporting roles as well as for extras. Indications are also made when it comes to non-fiction formats and their characters like experts.



Flanders Audiovisual Fund

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Flanders Audiovisual Fund supports audiovisual production in, as well as international co-productions with Flanders. The Fund was set up by the Flanders government in 2002 and is headquartered in Brussels. It provides financial support for audiovisual productions, promotes these in Flanders as well as abroad, grants scholarships, finances professional training and supports/organizes workshops as well as carries out surveys. In 2020, their budget was approximately 38 m €.

A diverse group of scriptwriters is accentuated in a paragraph about the composition of the crew. Especially women, young people and people from different cultural and ethical background are still underrepresented. Attention is supposed to also be given to the technical crew.

Referring to the fact that a large proportion of the public is not reached and minorities can often not identify with the projects, the fund alerts to keep the audience in mind. They advise to investigate alternative distribution and marketing strategies.

The fund also links to the Represent checklist on how to make ones project more inclusive as well as information on the Neropa method about neutral roles in scripts.

## 2. Collecting and monitoring data

### 2.1. Zürich Film Fund and Cinéforum

For the funding period 2016 to 2020, the Swiss Federal Office of Culture (FOC) has set itself the goals of achieving gender balance in selective film funding and implementing the standardised recording of gender data. All Swiss film funds, national and regional are obliged to contribute to the data collection. For this purpose, the FOC has been providing a special document (See third document in the section "Further Information" on the bottom of this site: [www.bak.admin.ch/bak/de/home/kulturschaffen/film1/filmfoerderung/gender-filmfoerderung.html](http://www.bak.admin.ch/bak/de/home/kulturschaffen/film1/filmfoerderung/gender-filmfoerderung.html)) with practical advice on the data collection in general and an Excel form "Gender Map" to be filled in by producers since 2017.

A table in the FOC document shows which data must be recorded when, how and by whom. At each stage of the funding process, the following data must be recorded by the funding institution:

- Basic data of the project:  
ISAN number of the film, title, previous title, type of work (feature film, ...), recognition as a Swiss film or co-production, genre, primary exploitation, feature-length or short film
- Information on the participating companies and persons involved:  
Production companies, direction, script
- Information on the awarding of the funding:  
Application date, first or second submission, funding type, funding decision, gender distribution of the commission, budget amount, Swiss funding share, requested funding amount, approved funding amount, date of first tranche, date of final settlement
- Information on the budget and funding:  
Information on the production costs and financing of feature-length films is also evaluated



ZÜRCHER  
FILMSTIFTUNG

Zürich Film Fund

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Zürich Film Fund has an annual business volume of about 12 m €. Their focus lies on assisting script development, production and marketing. There are no restrictions regarding the format (fiction, non-fiction/documentaries, shorts, series, VR, animations etc.).

**CINÉFORUM**

Cinéforum

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Cinéforum – Fondation romande pour le cinéma was created in May 2011 by the Cantons of Fribourg, Geneva, Jura, Neuchâtel, Valais and Vaud as well as the City of Geneva and Lausanne. The annual budget of approximately 9,3 m € is currently funded via public grants (68 %) and lottery funds from the Loterie Romande (32 %).



gender-specifically within the framework of the statistics on financing plans. No extra data need to be collected.

Producers, on the other hand, must provide the following data within the "Gender Map" Excel form when submitting the final invoice for the production subsidy or when requesting a certificate of origin or recognition of a co-production from the FOC:

- General information on the film
- Gender and diversity information on the film content
- Gender and diversity information on the crew (main and management functions)

Data collected by the funding institutions are stored by the respective fund for the time being. Information from producers, on the other hand, is collected centrally by the FOC. The goal is to transfer all data to a central database in the future.

Until November 2020, "Gender Maps" for around 400 publicly funded long and short films have been collected. On this basis, the FOC has evaluated data of 203 feature-length films that were first screened in Swiss cinemas between 2017 and 2019 as part of an interim evaluation.

Further information to Gender Map:  
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# 3. Training and Networks

## 3.1. Pure Fiction *Film i Skåne*

Film i Skåne started a programme for emerging female directors called Pure Fiction in 2013 as a collaboration with Boost-Hbg and Film Stockholm/Filmbasen. Three rounds took place until 2016. The funds objective with the programme was to influence, raise and promote gender equality in Swedish film and to deepen and innovate its own work with talent development.

The push to start the programme came from the opportunity of an initiative on gender equality in film and a support from the Swedish Film Institute called “Young Women’s Filmmaking”. Film i Skåne saw that gender equality was weakest when it came to feature-length fiction and decided to create an in-depth programme for debut female directors.

The projects of chosen participants have been developed with supervision and in close collaboration with a network and the industry. The filmmakers developed their individual fiction projects in cooperation with each other, with their region, and with selected representatives of and consultants from the industry. The objective has been to develop and strengthen the filmmakers, as well as to develop projects which, by the end of the programme, all rest on a solid foundation. The aim was also to build long-term relationships and networks for future productions, with the vision to transform Swedish film.

Pure Fiction was an in-depth programme, with a relatively high budget and required quite a lot of effort from an organisational point of view. Added to this, the “Young Women’s Filmmaking” support was limited to a certain number of years. In 2016 the programme came to a stop.

To conclude Pure Fiction, Film i Skåne organised a conference to bring together all past participants to look back at the programme. During 3 days, the 19 directors came together for

### film i skåne

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Film i Skåne

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Film i Skåne is a regional fund supporting film and video with the task of promoting all aspects of films. The fund is commissioned and financed by the Region of Skåne and the Swedish Film Institute. Film i Skåne has been in operation since 1995. In 2020, their budget was approximately 3,4 m €.

group conversations, mini-masterclasses and selected sessions with invited guests. The aim was to exchange knowledge and experiences in depth and lay the foundations for an analysis, which can provide keys to the needs, challenges and opportunities for the future.

In total, 120 female directors applied to the programme and many female filmmakers in earlier stages of their careers have expressed that one of their goals has been to apply to Pure Fiction. The Norwegian Film Institute, using Pure Fiction as a model, has subsequently carried out a similar initiative and many other European colleagues have been inspired by the programme and created similar projects. Also Film i Skåne itself reverted to methods and lessons learned from Pure Fiction and has usefully applied them to other development programmes, such as STHLM Debut and Producing People (see next chapter).





## 3.2. Producing People

### *Film i Skåne*

Film i Skåne developed this programme around 2016 when they noticed that there was a shortage of producers in the region. Many directors were forced to look for producers outside Skåne to help them with their projects. At the same time the fund knew about talented producers in the region that were just starting out in the industry. Additionally, data obtained by the fund's digital platform showed that the equality among the producers in Skåne was poor and male producers dominated the industry. This is where Producing People came into the picture.

Producing People is a 2-year in-depth programme for upcoming producers. The project focuses on empowering producers in their professional role, deepening and expanding their skills and building long-term and sustainable networks regionally, nationally and internationally.

The programme focuses on individuals and not projects, consists of four producers who meet each other and the process leaders regularly during the programme period. They work according to a co-learning model and are responsible for their own skills development together with the group and the process leaders.

Co-learning, deep sharing of knowledge, network and experiences, has become the biggest focus of the programme. The participants share knowledge and experiences with each other during the group sessions, they give masterclasses and workshops to each other (within their area of expertise) and they recommend and plan workshops and seminars with experts individually and within the group.

The participants are given a personal scholarship of 5.000 € and financial resources of 2.000 € that they can spend on skills development, travel, consultants, premises or booking and participation fees for national and international networks and forums.

Producing People #1 took place 2016–2018. Four regional producers were handpicked and since there was a need to strengthen gender equality at the time, female producers were chosen. When it was time for the second round, the call was opened for everyone. Producing People #2 started in August 2018 and finished in October 2020.

**film i skåne**

part of business region skåne

Film i Skåne

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Film i Skåne is a regional fund supporting film and video with the task of promoting all aspects of films. The fund is commissioned and financed by the Region of Skåne and the Swedish Film Institute. Film i Skåne has been in operation since 1995. In 2020, their budget was approximately 3,4 m €.

### 3.3. Equal Access Network *Film London*

Film London established the Equal Access Network (EAN) in 2018 to provide a link between untapped under-represented talent and the companies or productions that are looking to recruit.

The network is aimed at new entrants, returners and mid-level professionals in the film and TV industry as well as those who are looking to make a career change. It helps members find jobs, placements and traineeship with the intention to kick-off a successful career.

The EAN doesn't only provide contacts but also a number of initiatives as for example: an on-going series of free masterclasses gives insights into some high-end productions like *Fleabag*, *The End of the Fucking World* and *Isle of Dogs*. An annual *New Entrants Course* covers everything from development to post-production. Internship/returnship schemes give access to online resources as well as tailored career advice, one-to-one feedback on application documents and mock-interview sessions for training purposes.

Furthermore, the EAN runs specialized programmes and schemes to support underrepresented talent in the industry. One of them is a cooperation with UKTV for its All Voices initiative offering members of the network to work in paid, full-time roles on UKTV original productions. The programme offers the opportunity to work on multiple projects to gain experience and help build a network of contacts.

*Breaking the Glass Ceiling* is another initiative which is aimed at black, Asian and minority ethnic mid-level professionals. The leadership programme benefits professionals who committed to developing an inclusive leadership style. The aim is not only to accelerate the participants careers but to provide them with skills to support and develop others. They are each paired with a leading industry mentor as well as a new entrant mentee from the EAN.

*Return to Work in Post & VFX* is an incentive for parents and others whose careers have been on hold for some time. This programme is also joined by partners from other regions including Screen Yorkshire, Creative England, Film Wales and Northern Ireland Screen. Participants are provided with soft skills training, continued support and a new network. They are placed in part-time, fully paid returnships and matched with a mentor.

Alongside running various programmes and initiatives, the Equal Access Network is daily placing individuals into bespoke industry placements. The respected reputation of Film London within the screen industries, attracts a variety of studios, production companies and content producers interested in recruiting diverse talent from the Equal Access Network.



Film London

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Film London is the capital's film and media agency. Funded by the UK Film Council and the London Development Agency, it supports the growth and development of all the screen industries based in the city – film, television, video, commercials and new interactive media. Their aim is to sustain, promote and develop London as a major international film-making and film cultural capital. In 2020, their budget was approximately 7 m €.



### 3.4. SERIES' WOMEN

#### *screen.brussels, Flanders Audiovisual Fund, Wallimage*

Organised by Erich Pommer Institut (EPI), SERIES' WOMEN is the first career enhancement programme for female producers in the European drama series industry. Among several other partners are the three Belgian Cine Regio members screen.brussels, Flanders Audiovisual Fund and Wallimage. The programme's first cycle starts in April 2021 with an application deadline until the beginning of February.

It combines curated mentoring and coaching with state-of-the-art training opportunities and offers direct access to decision makers and top industry players as well as exclusive pitching and networking opportunities at Series Mania Forum 2021.

The programme is structured along four modules – two of them as 3–4 days online workshop phases, one of them self-studying with 1:1 coaching and mentoring, and the last one market attendance at Series Mania. Here the participants will be able to experience the forum as delegates and also gain the opportunity to give visibility to their project as part of the pitching. On top of that participation at EPI's many online courses on offer are included in the self-study module, e.g. negotiation, networking, pitching.

Female producers with at least 5–10 years of experience in the audiovisual industry can apply for the programme. They need to have at least one long-running or limited drama series project in development. The applications are reviewed by a designated committee which includes the programme's partners. The committee chooses 15 participants.

The current regular participation fee is 3.500€ with different scholarship options. Since the three regional funds from Belgium support the Series Women programme two Belgian participants are selected, one Flemish and one French speaking producer. With this support it leaves a contribution of 490€ to be paid by the eligible participants.

**screen.brussels** 

screen.brussels

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screen.brussels fund is the audio-visual economic fund for the Brussels-Capital Region. They have an annual budget of 3 m € to invest in audiovisual productions. Feature film, tv series, animated feature film, animated series, documentary, webseries and special format (VR, 360°, 180° ... ) are eligible.



Flanders Audiovisual Fund

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See chapter 1.



Wallimage

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It's an economic fund with 3 departments. Firstly, the film commission which offers free services for shootings. Secondly, the coproduction fund investing 6,5 m €/year in Belgian and international co-productions (feature & animation films, series, documentaries, VR/AR and TV formats). It finances between 20 to 25 % of Walloon audiovisual spends. The fund and the tax-shelter can be combined to finance between 60 to 65% of these Walloon expenditures. And thirdly, the investment fund dedicated to AV companies (film industry, AV technology solutions, gaming, digital creative agencies dedicated).

Wallimage has also a quite new fund called WALLIMPACT, launched in 2021, to finance the development phase of AV projects.



### 3.5. Dones Visuals

## *Catalan Institute for Cultural Companies*

Dones Visuals was established in 2017 as the Promoting Association of Women Filmmakers and Audiovisual Media of Catalonia. Their aim is to defend, promote and positively influence the presence of women in the audiovisual sector. The association is supported by the Institut Català de les Empreses Culturals (ICEC) and brings together female professionals from the sector. They work with the objective of reversing the situation of historical inequality, and with the certainty that audiovisual works will not achieve their highest quality until the perspectives and practices of women are incorporated.

Their action plan consists of several programmes aimed at promoting more presence of women in the audiovisual field. They offer advice and support for filmmakers and, at the same time, space to make a qualitative leap in developing projects.

*Acció Viver* is aimed at directors and screenwriters with a fiction and/or documentary feature film project in development. The programme selects 6 projects and is structured around two retreats to work on the script. The retreats take place in a natural environment that fosters creativity and creates a community among the creators. In a third phase, the filmmakers take part in a professional meeting with the industry within the framework of the D'A Film Festival Barcelona.

*Acció Curts* offers advice, training and a pitching programme where the creators of 12 short film projects have the opportunity to introduce themselves to the industry, present their proposals and thus open up connections and synergies with professionals and agents in the sector.

*Acció Producció* provides accompaniment and advice to emerging producers by different professionals from the sector with long experience in the industry. It offers a physical space for co-creation, in the form of an incubator, in which participants can develop new projects and/or new companies.

*Acció Decap* grants financial supports to directors of photography, sound engineers, editors, composers and special effects editors. At their suggestion, they can develop specific activities: workshops, visits to specialised international companies, training, etc. The aim is for them to take advantage of training in their field.

*Acció Estudi* is a research project within the funds actions plan. It aims to collect an intersectional and semantic database on the place of women in audiovisuals in Catalonia.

*Acció Directori* offers a search engine for professionals in the audiovisual sector. It gives visibility to female talent in all trades related to film and audiovisuals, both established professionals and young up-and-coming talents.

**ic** **EC** Institut Català de les  
Empreses Culturals

Catalan Institute for Cultural Companies  
(ICEC)

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The Catalan Institute for Cultural Companies (ICEC) is a public institution of the Government of Catalonia's Ministry of Culture that looks after the development and the consolidation of the Catalan creative sectors as an uplift for its professionalization. ICEC advises and accompanies Catalan companies in their development process in several sectors such as: music, performing arts, visual arts, audio-visual, books and digital culture. It supports the film and audio-visual industry through the film fund. In 2020, they supported the industry with approximately 18,7 m €.



# 4. Tools for decision making processes

## 4.1. Points for female participation *Vienna Film Fund*

Filmfonds Wien has a practical and hands-on approach to gender diversity in its television/streaming support scheme. A cultural test is part of the application process as well as of the decision-making process: the eligibility criteria for documentaries, feature films as well as series are checked on the basis of a point scheme.

The test also checks for the participation of female filmmakers in the project. Additional points up to a maximum of 9 are given for the participation of women as producer, director and script writer.

The maximum funding can only be awarded to TV-projects with a female participation in at least one of those 3 departments.

Furthermore, Filmfonds Wien also has a chapter on its landing page [www.filmfonds-wien.at](http://www.filmfonds-wien.at) dedicated to gender statistics.

The statistics collected are included in the fund's annual report as well as in the press releases published after each selection committee. The gender statistics are also included in the annual culture report published by the City of Vienna.

**FILM  
FONDS  
WIEN**

Vienna Film Fund

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Filmfonds Wien (Vienna Film Fund) is Austria's largest regional film fund. Its mission is to strengthen and to consolidate Vienna as a city of international film and television production and to contribute to Europe's cultural diversity. The City of Vienna provides the fund's annual budget of currently 11,5 m €. Filmfonds Wien supports the development and production of theatrical as well as television/streaming projects and distribution.

On average the fund supports around 50 to 60 productions a year, half of them theatrical, half of them television. Two thirds of the budget (approx. 7 m €) go towards theatrical production. About 2,5 m € are invested in television/streaming projects (series, documentaries and fiction).





## 4.2. Diversity Checklist *MOIN Film Fund*

Late summer 2019, MOIN Film Fund Hamburg Schleswig-Holstein started to define diversity as one of their key topics. In a first step, they set off to assemble juries in a way that was not only diverse in terms of gender. On top of that they reached out to other institutions like the University of Rostock to develop a tool to positively influence diversity within applications. In June 2020 the fund introduced the Diversity Checklist to their application process with the aim to help break down prejudices against marginalised groups in our society and promote a natural togetherness – without touching on artistic freedom or labour law issues.

The checklist is part of the online application system and available for the following schemes so far: development of feature films and fictional series as well as production and for feature film distribution. Therefore, applicants for those schemes are now obliged to answer the developed questionnaire to monitor the diversity of their project on screen and off screen. In this way, they are encouraged to consciously deal with and to critically examine their own actions.

Depending on how advanced the process of the project is, the amount of questions on the checklist varies. Projects applying for development funding therefore need to provide less information. Basic questions have to be answered in each version of the checklist. These include among others: Do we see people with disabilities in the film project? How many women are involved in the project in leading positions? Are there people of colour in the team? And if not: why not? The checklist also asks about themes related to diversity that are dealt with in the story.

Another common denominator are the statistics and definitions that are provided at the end of each version of the checklist as footnotes. They provide information on the number of people with migration background, people that count themselves as part of the LGBTQ+ community, people with severe disabilities and people at risk of poverty and social exclusion.

MOIN Film Fund is well aware that this checklist can only be a start and has to be seen complimentary to other measures. Therefore, they remain in dialogue with the industry to continuously adapt the list as well as developing further actions. With this in mind, diverse selection committees were introduced in the first half of 2020.

**MOIN** Film Fund  
Hamburg  
Schleswig-Holstein

MOIN Film Fund Hamburg  
Schleswig-Holstein

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Moin Film Fund provides subsidies for low- and high-budget feature films, for TV productions of exceptional quality and high end series and as well as short film and immersive media projects. It offers assistance in all stages of the production and the exploitation of films, i.e. screenplays, production, distribution, world sales, and festival presentation. Four committees decide on the allocation of the means of around 15 m €/year, which are given mainly as conditionally repayable loans.



## 4.3. Funding Guidelines

### IDM

Starting in 2021 IDM Film Fund & Commission take their first step towards more diversity in film and series productions with the anchoring of the guideline of "gender mainstreaming" as one of six selection criteria for film projects to be funded. IDM Fund will mainly support those productions, promoting equal opportunities in the film industry by balancing the involvement of male and female professionals, in particular in management positions in areas such as production, scriptwriting, directing, acting, cinematography, editing, production design and soundtrack.

In addition, it has already been implemented that the expert panel deciding on the applications for funding, consists of six to a maximum of fourteen independent industry experts and, as far as possible, is composed equally of women and men.

During the commission meeting, data about every project, among other parameters with attention to a balanced team composition, will be discussed by the experts in order to raise awareness about the topic and avoid unconscious biases during the decision making process. All information related to this topic must be included in the application documents.

Another step towards equal opportunities is the anchoring of childcare in the guidelines for cost recognition. Thus, costs for on-set childcare can be recognised if the caring structure is located in South Tyrol or the service is provided by a person with South Tyrol effect.

Each year in the funding report, equal opportunities in the sense of the above-mentioned points will also be addressed. In this context, the experience of competent bodies will be drawn upon. There is already an exchange with the European Audiovisual Observatory and EWA European Women's Audiovisual Network.



IDM Südtirol – Alto Adige

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IDM Südtirol – Alto Adige areas of responsibility include the promotion of film in the province, providing production and location services for projects that will be filmed in South Tyrol, promotion of South Tyrol as a film location and the development of the local audio-visual industry. With the funds made available by the province of South Tyrol, IDM manages one of the most important regional development funds in Italy. One criterion for the awarding of funds is the economic territorial effect: it must be at least 150% of the requested funding. In 2020, their budget was approximately 5 m €.

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