

MEDIA



Creative Europe

male gender human
Supporting
equal women
girl **Gender** equality
people men
Balance
fair work
female

Equality between women and men is a fundamental EU value, an EU objective and a driver of economic growth. Creative industries, and in particular the media, have a considerable influence on our beliefs, values and perception of gender issues.

Several studies have shown a close link between women's image in the media on the one hand and their underrepresentation in the media sector on the other.

Today, in Europe, **only one film in five is directed by a woman (21%), which means that the vast majority of the funding resources (namely 84%) go into films that are NOT directed by a woman¹.**

Against this backdrop, it is clear that the European audiovisual industry needs more female filmmakers and scriptwriters, and more female perspectives at all levels.

The Commission has recognised the strategic importance of gender diversity to sustain a rich, highly creative audiovisual industry as well as more open, inclusive and competitive societies. Therefore, the Commission is fully committed to bringing gender equality issues to the fore through a number of measures, some of which are already in place.

In particular, the European Commission has drawn up a declaration² to encourage companies to adopt a hands-on approach to closing the digital gender divide in skills, inception of technologies, and access and career opportunities. In addition, the European Commissioner for Digital Economy and Society has put in place a strategy³ striving to encourage and empower women to play a more active role in the digital age.

Creative Europe MEDIA has also included gender balance in its agenda/programme. It supports initiatives such as the "Women Pioneers in European Cinema" project initiated by EWA (the European Women's Audiovisual Network), and gender balance participation in the MEDIA programme is now being measured and monitored. The results show that, overall, MEDIA compares favourably with wider trends, but more needs to be done.


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- 1 <https://www.ewawomen.com/gender-inequality-in-the-film-industry-2/>
- 2 https://ec.europa.eu/newsroom/dae/document.cfm?doc_id=52998
- 3 <https://ec.europa.eu/digital-single-market/en/women-ict>

PROMISING TRENDS



In the recent years,
more than 50%
of participants in MEDIA
training programmes
were **women**.

In 2018,
41% 
of the **participants**
on the MEDIA stands
at the six main film markets
were **women**.



When looking at the **Heads of Industry**
and Managing Directors of the MEDIA
supported co-production markets in 2018,
we see **an equal number**
of men and women.

As regards the emerging
talents¹ supported by MEDIA,
the gap between **men**
and **women** is
narrower than
in other activity categories.



BUT

Between 2014 and 2018,
globally speaking concerning
all the MEDIA actions, only
30% of applicants were
women vs **70%** of men.

When we come to the support for
the selective distribution for groupings
of distributors releasing non-national
films, we see that in 2018,
out of **19** selected films,
only **2** were directed by women.

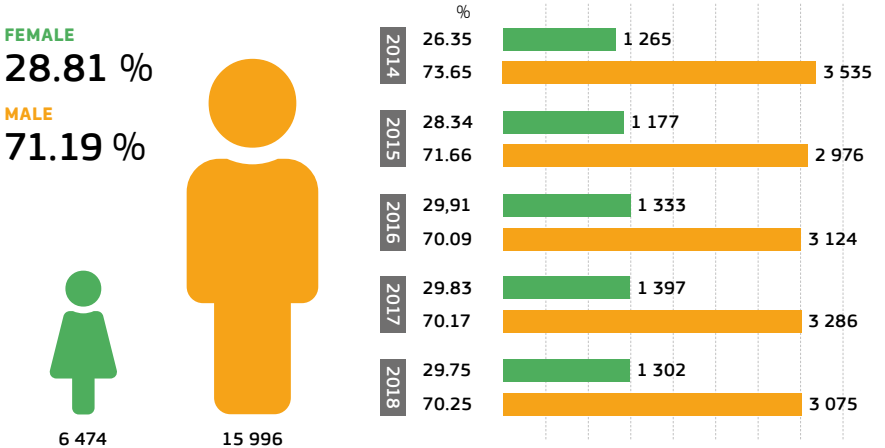
Thus, in some parts of MEDIA there is a good gender balance whereas in other parts it is weaker. This shows that MEDIA provides some answers to shortcomings and does support change but there is still a lot to do and improve.

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1 This refers to directors and scriptwriters working on short films

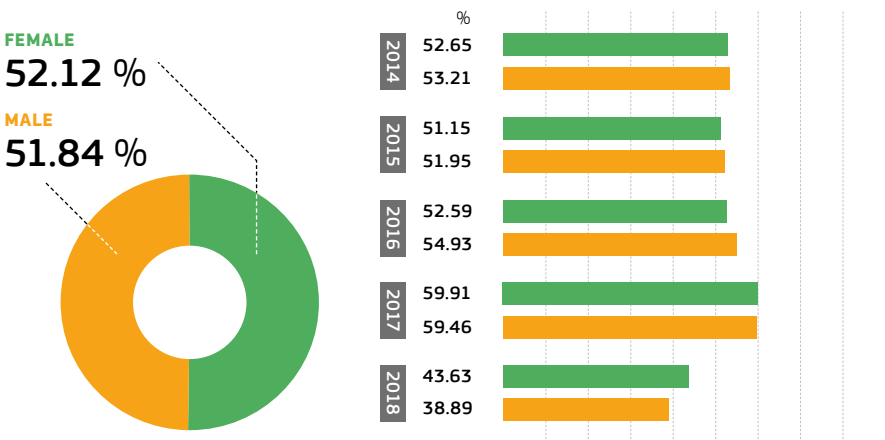
WHAT MEDIA DATA TELLS US

GENDER BALANCE AT A GLANCE

GENDER BALANCE OF MEDIA APPLICANTS 2014-2018

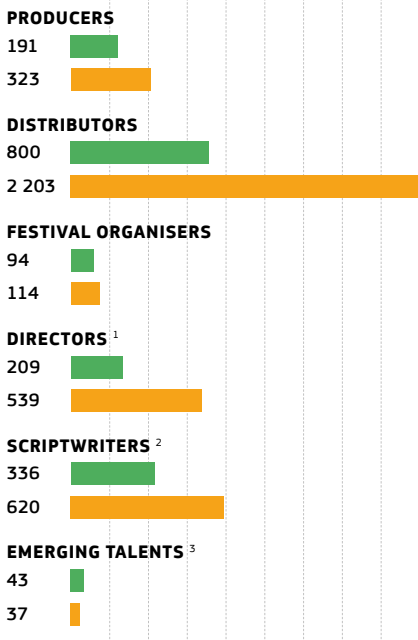


SUCCESS RATE BY GENDER 2014-2018

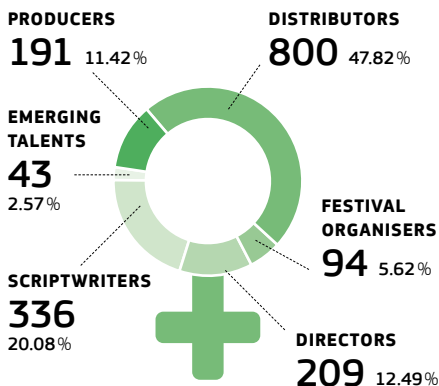


* The success rate of submitted projects, including those featuring female applicants, show that there is no negative gender bias in the selection process

GENDER BALANCE OF MEDIA-SUPPORTED PROFESSIONALS PER ACTIVITY 2017-2018



WOMEN SUPPORTED BY MEDIA PER ACTIVITY 2017-2018



“ The pan-European system of training programmes created by MEDIA has been incredibly important for my professional career – from the practical learning to the network and friends and collaborators, it essentially provided me with a roadmap through the European audiovisual landscape, and for this I am incredibly grateful. It also opened the doors to the industry for me when I was starting out, because it sets in place relationships where young and first-time filmmakers can easily access their more experienced colleagues which made me feel like a welcome member of the community. ”

MILA TURAJLIC

Serbian Filmmaker, Director of MEDIA-supported film “The Other Side of Everything”

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- 1 This refers to directors working on film and/or TV projects
 - 2 This refers to scriptwriters working on film and/or TV projects
 - 3 This refers to directors and scriptwriters working on short films

TOWARDS GENDER EQUALITY

Creative Europe MEDIA is committed to doing more on gender and has outlined actions it can take as part of its strategy to facilitate and increase the participation of women in the audiovisual sector.

The actions will focus on the following areas:

- Supporting and encouraging women filmmakers, as well as the distribution and visibility of their films;
- Strengthening collaboration with national and international funds and institutions, notably Eurimages and the European Audiovisual Observatory, to exchange data and good practices, and ensure that a wider range of stories are created, funded, distributed and promoted;
- Fostering women's empowerment, for example by supporting mentoring activities for women professionals in collaboration with professional networks and platforms;
- Gender equality will be a priority of the future Creative Europe Programme after 2020: MEDIA will contribute to gender equality in the audiovisual sector, including through studies, mentoring, training and networking activities.

About Creative Europe MEDIA

Creative Europe MEDIA supports the European audiovisual sector, including the film, documentary, TV and videogames industries. It provides funding for the development, promotion and distribution of European works within Europe and beyond; invests in the training of

professionals in the field; and helps companies from the cultural and creative sectors get access to finance via the Guarantee Facility mechanism. Each year, Creative Europe MEDIA supports around 2 000 European projects.

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