
WOMEN IN the media



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GOOD PRACTICES GUIDE



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ARTE URBANA
collectif



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The project

The Women in the Media (WOMED) project supports women entrepreneurs in the creative industries, particularly women writers, directors and producers in the television and film sector. It provides an overview of the situation of women in these two sectors, online training modules and a resource platform to support the creation of new businesses and the development of their professional activities.

This project is about:

- Mapping the actual needs of women in these professions in terms of information, training and support.
- Reaching around 2,000 women on a European scale through the platform and its various tools.
- To inform, train and accompany this public in the development of its professional activities and in entrepreneurship in the cinema and audiovisual sectors.



THE PARTNERS

This good practices guide has been produced by all project partners.



Le LABA



EESTI People to people



FilmWorks Trust / EU15 Limited



Arte Urbana Collectif



Business & professional Women CR Z.S



Karpos, Center For Education
And Intercultural Communication

In partnership with Sonia Moumen - Le Nouveau Studio

TARGET AUDIENCE

The target audience is female producers and writers-directors in training or working in the television and film sectors at European level, whatever their age or level of experience.

The backgrounds of the women concerned can be extremely varied, ranging from complete beginners to experienced women, and their expectations are extremely varied.

WOMEN'S CHALLENGES

The study set up by WOMED made it possible to verify that women face particular difficulties including :

- Access to information.
- Access to networks.
- The transition from theoretical training (schools or universities) to practice.
- Access to the labour market.
- The feeling of not feeling legitimate (glass ceiling).
- Forms of sexism in a still male professional world.
- The difficulty of reconciling private and professional life in sectors of activity where the pace of work can be intense, irregular and require a great deal of travel.
- The strong competition within these professions and sectors of activity "many conscripts but few elected officials".

FIELDS COVERED

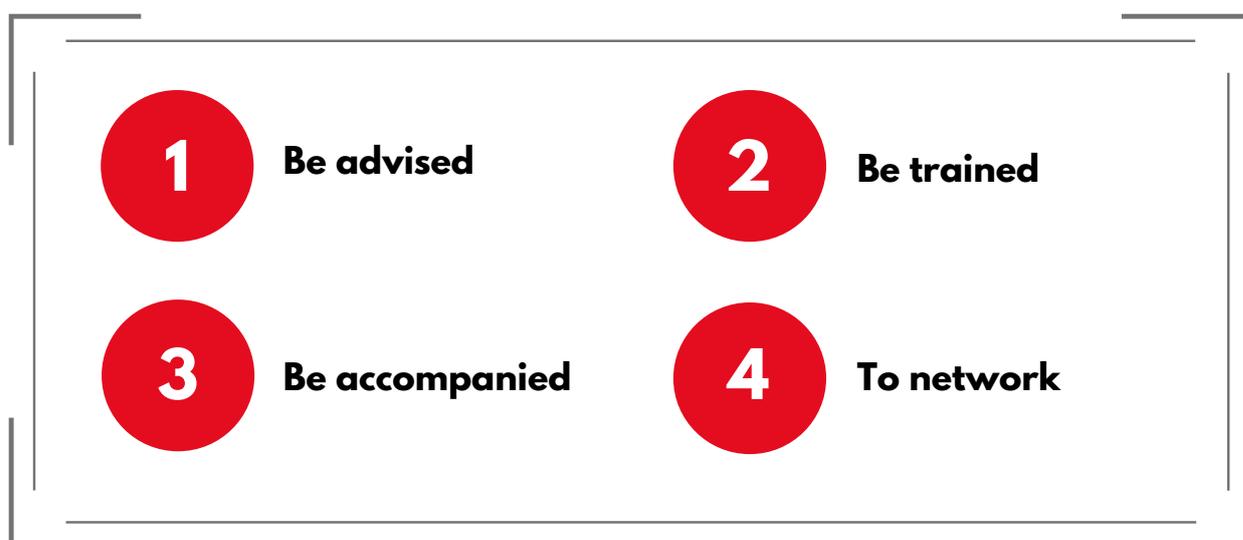
	In television	In cinema
Production	Documentary Fiction Series	Documentary Fiction
Writing / Directing	Documentary Fiction Series	Documentary Fiction

AIMS OF THE GOOD PRACTICES GUIDE

One of the aims of this good practices guide is to highlight information, training and support schemes for entrepreneurship in order to meet the specific needs of women author-directors and producers in the film and television sectors, whatever their age, initial training or career path.

It will make possible to :

- Facilitate the creation of production or write-direction projects in documentaries, fiction and series for cinema and television.
- Better identify the obstacles to project development and entrepreneurship when you are a woman.
- Have a better knowledge of the history of cinema and television through the prism of successful women (from pioneers to today).
- Help legitimize the status of women producers and writer-directors.
- Set up training and support for the creation of film and audiovisual projects and for entrepreneurship.
- Strengthen the commitment of women within professional networks.
- Strengthen the visibility of women, their productions and achievements.
- Consolidate the impact of project presentations for a better canvassing of professionals (producers, broadcasters, distributors, financiers).

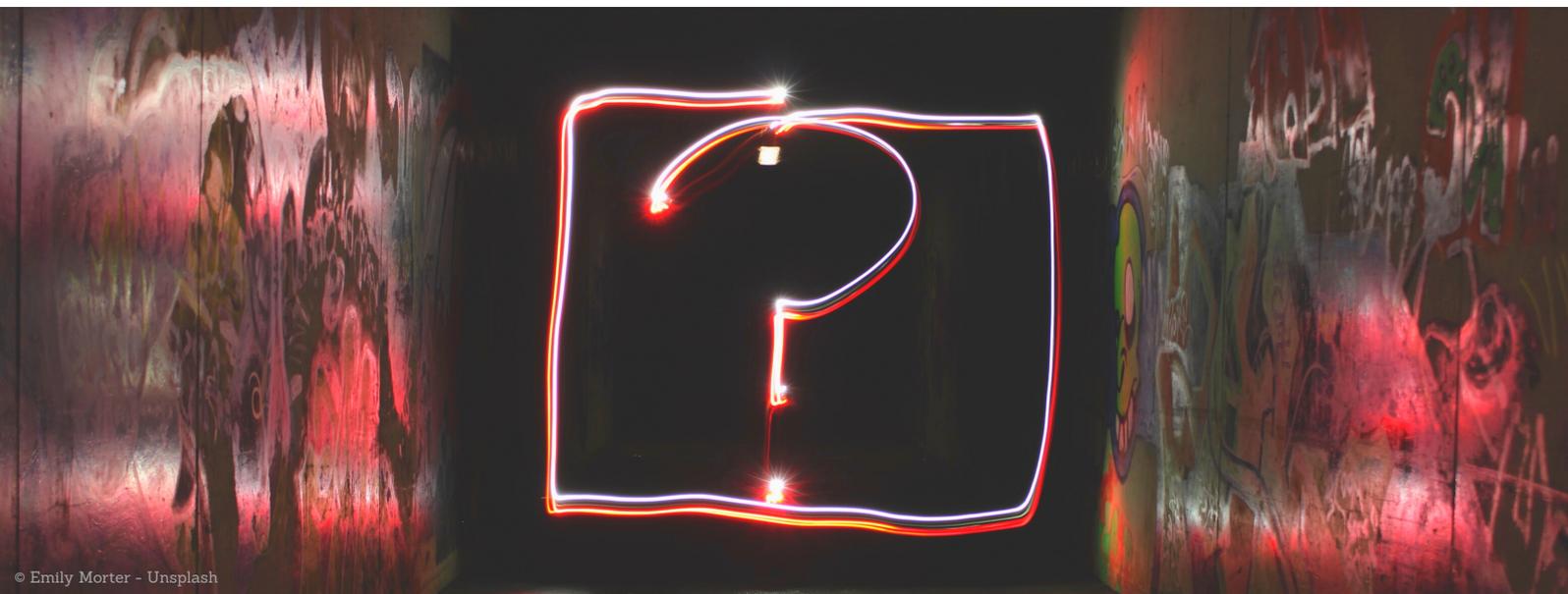


Be advised

One of the first difficulties encountered by women involved or wishing to become involved in production or directing in the film and television sectors is access to information, particularly as regards gender equality. Being informed of their rights, of the existence of local, national or European initiatives, of the activity of dedicated organisations, networks or festivals, etc. are all ways of breaking the feeling of isolation and fighting against the glass ceiling.

The BE ADVISED section of the platform could include several entries:

- What does the law say about M/F equality?
- The state of play on M/F equality
- Fighting discrimination on a daily basis
- Structures and organizations
- Events, Festivals and Broadcasters
- Bibliography & Filmography
- History of cinema and television through the prism of women



WHAT DOES THE M/F LEGISLATION SAY?

Legislation in force in Europe

CZECH REPUBLIC

The Government Strategy for Gender Equality

The Government Strategy for Gender Equality in the Czech Republic for 2014–2020 is a strategic document that forms the framework for the implementation of gender equality policy in the Czech Republic.

The Government Council for Equal Opportunities for Women and Men

In 2001, the Government Council for Equal Opportunities for Women and Men was established. It is a permanent advisory body to the Government of the Czech Republic on gender issues. The Council is an important body that determines the context of gender equality in the Czech Republic.

In recent years, no effective measures have been taken in the Czech Republic to strengthen gender equality, and unfortunately the results are very visible. The evaluation of the Global gender gap 2020 clearly shows that the Czech Republic fell from 53rd place in 2006 to 78th place, while in economic participation it is even 52nd place to 87th place from 153 countries evaluated.

UNITED KINGDOM

It is against the law in the UK to discriminate against anyone in work, because of 'protected characteristics' including gender. The most recent legislation covering this is the Equality Act 2010, which built upon changes brought to gender equality in the 1970s with the Equal Pay Act 1970 and the Sex Discrimination Act 1975. Since 2017, all employers in Great Britain with more than 250 staff are required by law to publish their gender pay gap figures annually.

ESTONIA

The Gender Equality Act

The Gender Equality Act consolidated was the last act before Estonia joined EU in 2004. The draft of the law met lots of opposition and the legislative procedure was painfully long and difficult.

The current situation in the labour market in Estonia reflects precisely the stereotype-based decisions among members of society. Seeing as men and women are engaged in different fields of activity. Women are the majority in fields that are considered important but which are not highly valued (social affairs, healthcare, and education). Men dominate in fields such as construction, energetics, and transport. Men and women have applied in different levels as well (vertical segregation). None of the presidents of either executive boards or highest decision-making bodies are women. Causes for this have to be looked for among general stereotyped attitudes.

Website: <https://www.riigiteataja.ee/en/eli/ee/Riigikogu/act/530102013038/>

GREECE

General Secretariat for Gender Equality

It's a subcommittee of the Ministry for Work and Social Affairs, that deals directly with those issues.

Since April 2019, the General Secretariat for Equality implements a 2 year program "Empowering the abilities of women candidates for public office and representatives of media for their participation in the public discourse in Greece-GENDER PUBLIC DEBATE" which aims at the awareness and the training of media professionals in using non-sexist practices concerning gender issues and sexual orientation as well as empowering women in public discourse, in the media and their participation in decision centers in the country. Part of the project are workshops and training aimed at women politicians, journalists, student journalists and bloggers and they plan to publish two guides. The contribution of the the General Secretariat for Equality in promoting equality in media concerns the recent legal framework with the law 4604/2019 (A'50) for the the promotion of equality in action, prevention and fighting gender violence. Especially in the article 24, there is a special mention of the need of promotion of non-sexist and stereotypical images of the genders in newspapers and the press as a whole, in advertising and it regulates issues of function and ethics under the point of view of gender and the regulation of all radio and television media.

Website: <http://www.isotita.gr/en/purpose-and-objectives/>

National Action Plan for Gender Equality

There is legislation about the gender discrimination in the workplace, paid maternity leave etc. In March 2019 it was voted as part of the law for promoting essential gender equality, prevention and battling gender violence - Provisions for citizenship - Provisions concerning local elections - Other provisions' to integrate the aspect of gender in administrative documents but also the obligation of the Media to not reproduce sexist stereotypes and language.

An action plan has been put in place for the period 2016-2020.

Research Centre for Gender Equality

The Research Centre for Gender Equality (KETHI), that was founded on 1994 having a dual focus both on conducting social research on gender equality issues and also using this knowledge, to propose and implement specific policies, practices and actions to promote gender equality.

Website: <https://kethi.gr/>

FRANCE

High Council for Equality between Women and Men

It was set up in 2013 and is responsible, inter alia, for ensuring consultation, leading public debate on the main thrusts of women's rights and equality and producing an annual report on the situation of sexism in France.

Website: <http://haut-conseil-egalite.gouv.fr>

In 2018, it published the document *Inequalities between women and men in the arts and culture Act II: after 10 years of observations, time for action* by the High Council for Equality with this introductory text :

« The Weinstein case and the wave of denunciations of sexist and sexual violence have shed a harsh light on the specific difficulties faced by women artists and the systemic inequalities between women and men in the field of culture. If this sector is certainly no exception, the fact remains that recent events - which followed recurrent polemics for more than 5 years (designation of Polanski as president of the Césars in 2017, denunciations against David Hamilton in 2016, selection without women at the Angoulême festival in 2016, selection and composition of the jury of the Cannes festival since 2012, Orelsan trial in 2013, recurrent polemics around Bertrand Cantat, etc.) - have not changed this situation.) - call for determined action to curb gender-based violence and inequalities between women and men. The Ministry of Culture has a key role to play in raising awareness of this issue and in the actions that must follow from it. »

Equality in the workplace

In France, equal treatment between women and men in the workplace implies the respect of several principles by the employer:

- prohibition of discrimination in hiring,
- lack of differentiation in terms of remuneration and career development,
- obligations vis-à-vis staff representatives (provision of information on professional equality in the economic and social database, negotiation),
- informing employees and job applicants and implementing measures to prevent sexual harassment in the company.

Civil and criminal remedies and sanctions are provided for in the event of non-compliance with gender equality.

Companies with at least 50 employees are also subject to penalties to be paid by the employer, which may be implemented either when they are not covered by an agreement or, failing that, by an action plan on gender equality in the workplace, or when they have not published their "Equality Index" or have not implemented measures to eliminate the pay gaps observed between women and men.

Website: <https://travail-emploi.gouv.fr/droit-du-travail/egalite-professionnelle-discrimination-et-harcelement>

Major public consultation Economy / Equality between men and women

On Tuesday 4 December 2019, Bruno Le Maire, Minister of the Economy and Marlène Schiappa, Secretary of State for Gender Equality, launched a major public consultation on gender equality in the economy at Bercy, with a view to a draft law in 2020:

Cultural, social, psychological, the fight for gender equality is also an economic matter. It is to take part in it that the Ministry of Economy and Finance launched, Tuesday, December 4, 2019, a major public consultation during a morning conference called "*Acting together for gender equality in the economy*". Present at this event, an audience composed mainly of women entrepreneurs, consultants, freelancers, executives from the private sector and associations.

According to Bruno Le Maire, five major subjects are at the heart of the future reform: the professional environment, education and access to selective studies, parental leave, quotas in management committees (Comex) and female entrepreneurship. On these last two points, a note distributed to the participants mentions several government proposals: training entrepreneurship support networks and investors in gender bias is one of the avenues being considered. This measure responds to one of the first dissatisfactions of women entrepreneurs today. "*We will mobilize the banks and financial institutions on this subject as well,*" added the Minister of the Economy on this aspect.

BULGARIA

The principle of equality is enshrined in the Constitution of the Republic of Bulgaria. Article 6(2) of the Constitution states that “All citizens are equal before the law. No restrictions on rights or privileges based on race, nationality, ethnicity, gender, origin, religion, education, beliefs, political affiliation, personal or social status or property are allowed.” Bulgaria adopted the Law on Equality between Women and Men in 2016. It also adopted the National Strategy for Promoting the Equality of Women and Men 2016-2020 – a key policy document in the field of gender equality. The Strategy promotes a dual approach to gender equality by including a gender perspective in all policies and all levels.

In the media sector, there are no official proactive policies or measures directed towards information or awareness building on the topic. According to the study *Women film directors in the Bulgarian cinema for the period 2005 - 2017*, 91 feature films were completed with the financial support of the Executive Agency “National Film Centre”. Of these, 76 were made by men and only 15 - by women. However we can conclude that in the country there is strong feminist figures in the film industry aiming to modernize it.

STATE OF PLAY OF EQUALITY M/F

Rinio Dragasaki, director (Greece)

« I never felt that because I am a woman, I had less opportunities to make a film. So, a female filmmaker I feel completely equal with a male filmmaker. We are facing the same difficulties, we have to overcome the same problems, we will be judged as severely by the critics and spectators alike when they see our films. I cannot say however that it is the same in the workspace and especially when it comes to assignments. »

Delphine Gleize, director (France)

« It's hard whether you're a man or a woman. Nothing ever goes as planned. It's a long-winded job. We hope to reach the mysterious island, but we don't know when we'll get there, in what condition we'll get there and if there'll be food. It's very violent to make a film... »

« I've never suffered from being a woman and making movies. I never thought it was hard to be a woman in this business. »

EU-wide

Report on gender equality in the media sector in the EU

By European Parliament, 2018.

Access: https://www.europarl.europa.eu/doceo/document/A-8-2018-0031_EN.html

Parity Among Film Critics in Europe

By Collectif 50/50, 2019.

Access: http://collectif5050.com/docs/Parity_Among_Film_Critics.pdf

Efarn research Highlights 2018

By European Audiovisual Observatory

Access: <https://www.obs.coe.int/en/web/observatoire/home>

Where are the women directors?

By European Women's Audiovisual Network. Report on gender equality for directors in the European film industry 2006-2013

Access: https://www.ewawomen.com/wp-content/uploads/2018/09/Complete-report_compressed.pdf

Good practices guide

By FIA - International Federation of Actors, 2010. To combat gender stereotypes and promote equal opportunities in the film, television and theatre sectors in Europe.

Access: http://www.fia-actors.com/uploads/Engendering_EN.pdf

National wide

CZECH REPUBLIC

The case of festivals

For festivals smaller than Cannes, it is not possible to maintain a balanced number of competition films from directors. Not all festivals have the same entry conditions, measuring them with each other and imposing quotas on the number of female films would currently be at the expense of quality

The selection of prestigious European shows still reflects the fact that only a small percentage of films directed by women are produced. There were three women in the Cannes main competition this year. Only one last year in Venice... Karlovy Vary therefore prefers art quality and dramaturgical freedom this year and in the future. The result is still 44 feature films directed by women, more than a quarter.

Article: <https://archiv.ihned.cz/c1-66182940-umeni-a-pohlavi-v-karlovyeh-varech>

ESTONIA

Data from the European Institute for Gender Equality (EIGE)

Estonia is in the bottom group of EU countries when it comes to indicators of gender equality. If the average gender equality index for European Union member states was 67.4 points out of a possible 100 in 2019, Estonia's score was 69.8.

The index considers labor market position, financial situation, education, use of time, power resources and health of men and women. A Eurostat overview of gender salary differences still has Estonia in last place in Europe. The difference between the salaries of men and women in companies with more than 10 employees was 22,7% in 2018, while the European Union average came to 14,8%. Throughout the largest companies in Europe, women hold just 11 percent of seats on boards of directors. In Estonia, it is 6%.

Article: <https://news.err.ee/98113/gender-equality-in-estonia>

Article: <https://news.err.ee/1061276/estonia-lags-europe-in-terms-of-gender-equality>

Gender Equality Monitoring 2009

Only 50% of Estonians agreed with the statement that the inclusion of women to leadership positions would be beneficial to organizations. More than a third of the respondents (38%) completely disagreed with that statement.

Gender Equality and Inequality: Attitudes and Situation in Estonia in 2009, Policy analysis series of the Ministry of Social Affairs, 3/2010.

GREECE

Research Center for Gender Equality

In 2018, the Research Center for Gender Equality published a guide for media with the goal of elimination of sexism and gender discrimination. In the guide after some research on how women are represented and talked about in greek media, they have a section of suggestions of how people who work in the media could eliminate sexist tropes in terms of language and representation.

Hellenic Film Academy

The Hellenic Film Academy (HFA) was founded in 2009 in order to gather under the same roof all the film people of Greece who consistently and in duration shape the country's "filmscape". The HFA's primary focus is to hold the Annual National Film Awards. The HFA has 530 members and 150 are women (30%).

Most of the women work in these professions: production, directors, actors, set designers, costume designers and make up artists. In other professions : music, sound, editing, DOP and post production there are very few.

In order to be a member of the academy, people either need to have won a film award either to have worked in a certain number of films. The HFA concludes that women haven't had the access to the job market that would permit them to reach the position of a head of department in a film production.

In their board they have 30% of women as members (2 out of 7), and in their 11 years of their existence they have had one woman president of the board.

In the Hellenic Film Academy Awards there is one woman director that has been awarded and one feature length film with the best film award directed by a woman. In the producing, and first feature awards as well as the short film and documentary categories there seems to be more women nominees and winners.

Website: <https://hellenicfilmacademy.gr/en/>

FRANCE

The place of women in the film and audiovisual industry

By CNC, 2017. This study highlights the evolution of the place of women in the film and audiovisual sectors between 2008 and 2017. It analyzes the number of women working at the CNC, in filmmaking and in the various professions of film and audiovisual production.

Access: https://www.cnc.fr/professionnels/etudes-et-rapports/etudes-prospectives/la-place-des-femmes-dans-lindustrie-cinematographique-et-audiovisuelle_951200

Parity behind the camera

By Collectif 50/50. First study concerning the figures on directors. Over the last ten years of the study, of the 2066 films made (fiction, documentaries, animation), only 20% were made by women. Women directors represent about 23% of the profession.

Access: <http://collectif5050.com/etude/parite>

1946-2018 - The place of women in the Cannes Film Festival competition

By Collectif 50/50. Comparative study. The place of women has never exceeded 20% even if it has been increasing in recent years.

Access: <http://collectif5050.com/etude/cannes>

The place of women in animated cinema

By the 50/50 collective. Strong disparity between women and men in the animation sector, particularly in terms of salaries. The study also points out that 39% of animated shorts were made by women between 2009 and 2017 and only 8% of feature films between 2003 and 2017 with some "white" years, i.e. without any animated feature films made by women.

Access: <http://collectif5050.com/etude/animation>

CNC Study

In *Les synthèses du CNC n°10*, the Centre National de la Cinématographie is carrying out an inventory for the year 2019 of films made by women. This study shows an improvement even if parity is far from being achieved.

Access: https://www.cnc.fr/professionnels/etudes-et-rapports/synthese/les-syntheses-du-cnc-n10--les-films-realises-par-des-femmes_1135675

Focus on Brigitte Rollet, researcher

Brigitte Rollet is a specialist in gender and sexuality issues on the big and small screen. She is a researcher at the Centre for the Cultural History of Contemporary Societies and a teacher at Sciences-Po. She is the author of several books, including *Jacqueline Audry. La femme à la caméra* (PUR, 2015) and *Femmes et cinéma. Sois belle et tais-toi* (Belin, 2017), as well as the report on France for the EWA survey on women directors in Europe.

UNITED KINGDOM

Who is calling the shots?

By the Directors UK, 2018. This report and the Diamond Report 2020, examining Gender Equality in the Media Industry, explain :

- Only 24.31 percent of Television Episodes are directed by Women Directors.
- Women make up 47% of the working population but only 26.2% are within a senior creative role.
- Researchers have shown that in the most popular TV programmes across three genres and four channels, men outnumber women by a ratio of almost 6:4.

Access: <https://bit.ly/2XKcAIF>

BULGARIA

Meeting between Eurimages delegates and Bulgarian representatives on "Equality of employment and pay in the audiovisual industry"

October 2018, Sofia.

First of its kind meeting on this topic was held in the Bulgarian National Film Center. Jana Karaivanova, executive director of the center, led the discussion. The film directors Adela Peeva and Ralitsa Petrova and the producer Martichka Bozhilova shared what problems they encounter in their work, the economist Dr. Diana Andreeva informed the audience about the employment and the pay gap between men and women in the audiovisual sector, and the social psychologist Dr. Galina Markova presented also a specific point of view on the topic. Eurimages presented their position and activities in this field, as well as their strategy to achieve a balance in order to support equality for projects of women and male directors by 2020. The idea is this strategy to be extended to achieving equality in the work place – people who are involved in front of and behind the camera in the film industry.

STRUCTURES AND ORGANIZATIONS THAT STRUGGLE

European and international wide

European Women's Audiovisual Network

Through their activities, EWA aims to :

- Promote greater gender equality for women audiovisual professionals in terms of access to and opportunities for employment and funding throughout Europe
- Create a strong community of women audiovisual professionals who share their experience and provide mutual support
- Promote the visibility of female-driven audiovisual content in general and of EWA Network members in particular.

The European Women's Audiovisual Network supports women working in the European film industry. Through networking opportunities, career boosting programs, research and advocacy, and further member benefits, we encourage the professional development of women in the audiovisual sector. Through their Blog we promote the visibility of female-driven audiovisual content in general and of EWA Network members in particular.

Site: <https://www.ewawomen.com/>

Women in Film & Television International

Women In Film & Television International (WIFTI) is a global network comprised of nearly 40 Women in Film chapters worldwide with more than 10 000 members, dedicated to advancing professional development and achievement for women working in all areas of film, video, and other screen-based media.

The first WIF network (Women in Film LA) was established in Los Angeles in the 70's as a reaction to male dominance in the film industry. Today, there are around 50 WIFT and WIFT-partner chapters on six continents – all working for the same goal: gender balance in the industry.

WIFTI was established as the global network connecting all others to speak with one common voice. The strength of WIFTI is based on the strength coming from every member of every chapter all around the world. The three pillars that inspire the work of WIFTI are: CONNECTION – KNOWLEDGE – VISIBILITY

Website: <https://www.wifv.org/partners/women-in-film-television-international/>

EAVE - European Audiovisual Entrepreneurs

European Audiovisual Entrepreneurs, is a professional training, project development and networking organization for audiovisual producers.

Working with a worldwide network of partners we are involved in programmes for producers in Europe, Russia, Latin America, the Arab world, Asia and Africa.

Founded in 1988, our objectives are to provide professional training opportunities and to bring producers from different regions of the world together with the aim of facilitating co-production relationships. We believe that the support of independent voices, creative imagination and culturally driven companies within the global media industries is an urgent necessity in the 21st century. Through our work we aim to contribute towards the creation of strong networks of producers and to encourage the exchange of knowledge and skills which will strengthen independent production across the world.

Website: <https://eave.org>

National wide

UNITED KINGDOM

PACT

PACT is the UK's trade association representing the commercial interests of UK independent television, film, digital, children's and animation media companies.

Website : <https://www.pact.co.uk/>

Directors UK

The professional association of UK screen directors.

Website : <https://www.directors.uk.com/>

Women in Film and Television UK

The Leading Membership Organisation for Women Working in Creative Media

Website: <https://wftv.org.uk/>

BELGIUM**Elles tournent**

"Turn, ladies! " said in 1914 Alice Guy Blaché, pioneer of cinema. A century later, women directors continue to enrich our vision of the world. They resist, invent, break stereotypes. And their films, full of humour, fury or impertinence, make us discover other realities, other truths.

Elles Tournent promotes and values the work of women in the artistic and cultural world in general and the audiovisual and multimedia sector in particular. To this end, the association develops activities such as the creation and animation of socio-cultural events, festivals, exhibitions, workshops, conferences, artistic performances.

Elles Tournent aims to be an intersectional and inclusive platform of exchange that recognizes and defends a wide variety of experiences and identities. The festival invites women filmmakers to submit their films.

Website: <https://ellestournent-damesdraaien.org>

CZECH REPUBLIC**Dok.incubator**

Founded by woman Andrea Prenghyova, graduated of Documentary Film Directing at FAMU Prague. It is an international documentary rough cut workshop for editors, directors and producers. The workshop provides 6 months of individual tutoring by world class editors, producers, marketing experts and distributors.

Website: <https://dokincubator.net>

Women's Memories

Long-term international project, initiated and coordinated by Gender Studies, o.p.s. in Prague, founded by woman filmmaker Pavla Frýdlová.

Website : <http://www.womensmemory.net/english/>

Charles University, Faculté d'Humanités, Département d'Études de Genre

One of the specific strengths and an internationally recognized expertise of the Gender Studies program is the emphasis put on analysis and reflection of post-socialist experiences, gender structuring of the late-socialist Czechoslovak society, and "East European" societies in general.

Site : <https://fhs.cuni.cz/FHSENG-707.html>

ESTONIA

ENUT - Eesti Naisuurimus-ja Teabekeskus

Eesti Naisuurimus-ja Teabekeskus / The Estonian Women's Studies and Resource Centre is a grassroots, non-profit, non-governmental organization open to the public. It was registered in April, 1997. The Centre, located at the Tallinn University, is the first women's resource centre in Estonia and it includes a specialized library on women's and gender issues. The partner Eesti People to People is member of ENUT.

Website: <https://enut.ee/en/welcome/>

AKÜ - Estonian Roundtable for Development Cooperation

Independent nonprofit coalition of non-governmental organisations that work in the field of development cooperation, global citizenship education or sustainable development.

Website: <https://www.terveilm.ee/leht/>

Feministarium / NGO Oma Tuba

Feminist organisation in Estonia which is using the tools of communication, cultural practice and grassroots activism methods in order to address issues related to the social position of women, sexual and gender minorities, and to achieve positive changes in Estonian society.

Website: <https://omatuba.wordpress.com/in-english/>

FRANCE

Collectif 50/50

Collectif 50/50 is fighting for equality, parity and diversity in the French film and audiovisual industry. The Collective develops actions and tools to accelerate change in the industry, from raising collective awareness on these issues to the implementation of concrete measures.

Cinema promotes a certain vision of the world, a certain way of life and human relationships. It is therefore essential that the plurality of our society be better represented so that the renewal of creation can take place in depth.

An example of concrete initiatives: the creation of a charter on equality to be signed by film festivals.

Website: <http://collectif5050.com/en>

HF Auvergne-Rhône-Alpes

Since 2008, HF Rhône-Alpes has the following missions:

- Identify inequalities between men and women in the cultural sector (governance, production, dissemination, visibility, financial means, networks, training...); gather and disseminate statistics.
- Mobilize, challenge and meet with public authorities, institutions and professionals
- Supporting the managers of cultural structures in the reflection and implementation of levers for more equality.
- Organize round tables, conferences and other opportunities to meet and reflect with cultural professionals.

Website: www.hfauvergnerhonealpes.org

GREECE

Diotima

While it is not centered on media specifically, The Centre for Research on Women's Issues (CRWI) Diotima is a non-profit, non-governmental women's organization. It was established at the end of the 80s through an initiative of a group of women from different academic backgrounds and aiming at systematically highlighting discriminations against women on all levels of social, political and economic life.

Website: <https://diotima.org.gr/>

This is not a feminist project

"This is not a feminist project", started in 2017, is a cultural initiative that explores, documents, presents and links the history of the feminist movement in Greece with the contemporary women's experience. Its purpose is to highlight neglected stories and memories of the past and to reinforce multiple voices in the present, in order to overthrow deep-rooted stereotypes and dominant narratives. The people behind the initiative are active in digital and public spaces, with an interest in studying and utilizing archives, producing and curating audiovisual and artistic works, collaborating with artists and creators, as well as in providing space for the open engagement, networking and interaction of different communities.

Website: <https://notafeministproject.gr/>

WIFT Greece

WIFT GR is a professional association adherent to a global network which was founded in 1973 and which is currently counting 40 regional chapters worldwide. More than 13.000 WIFT members are working together towards a common goal ; to support and promote the careers and achievements of women who work in the film and television industries, along with the rest of audiovisual media.

WIFT GR members have direct access to a wide range of networking services, job opportunities, training programs, consulting services and financing sources aimed at the completion of film productions.

WIFT GR is a platform that facilitates networking among women professionals and illuminates their artistic achievements.

Actions :

- 50/50 Equality in Cinema Festival
- The provocative charm of women's gaze festival at the Greek Film Archive (started 2019)
- The Award WIFT GR during the Thessaloniki International Film Festival & Thessaloniki International Documentary Film Festival which is awarded to a woman filmmaker who promotes non-stereotypical views on gender.
- Creation of video spots on online harassment and currently working on an international spot.
- They participated in a committee which updated the law in gender equality in 2018. They always try to promote the 50/50 initiative in meetings with each pertinent minister.

They work with a lot of feminist organizations in Greece and abroad.

Website: <https://wift.gr/>

BULGARIA**Activist 38**

Activist 38 was established in 2008 after Vesela Kazakova and Mina Mileva produced the independent film Because of her. Mina graduated animated film directing in "LA CAMBRE" Brussels and Bulgarian National Film and Theatre Academy (NATFA) and had worked in London since 1996. Vesela Kazakova is a multiple award-winning actress.

Mina and Vesela's fictional debut – MEDIA and Ile de France supported film Cat in the Wall (2019) deals with East European migrants in London. It premiered at Locarno's International Competition in 2019 and received FIPRESCI Award Competition at the 35st Warsaw Film Festival and Award for Best Bulgarian Debut at Golden Rose.

The company Activist38 is attracted to projects with strong political and social engagement as well as a hybrid form and mix between the genres. Activist 38 is strongly present at international festival markets such as Sunny Side of the Doc at La Rochelle, East European Forum in Jihlava, Zagreb Dox, Dok Leipzig, One world festival in Prague, Baltic Sea Forum, Share Your Slate at Berlinale, Producers network in Cannes and Sofia Meetings amongst others.

Website: <http://www.activist38.com>

Bulgarian Fund for Women (BFW)

Bulgarian Fund for Women (BFW) is the only local donor in Bulgaria that raises funds and give grants to local NGOs working to advance women's and girls' rights, eliminate gender stereotypes, gender-based violence and discrimination, achieve gender equality in all spheres of life and make a social change. The organization supports and empower local NGOs working on gender issues and empower girls and women by involving them in their network and making them active participants and drivers of the social change.

Website: <https://bgfundforwomen.org/en/>

EVENTS, FESTIVALS AND DIFFUSERS

Events, festivals and diffusers that give visibility to works by women.

Lists of events in EU and in partner countries

AUSTRIA

Tricky Women/Tricky Realities - Vienna

Tricky Women/Tricky Realities declared aim is to confront the world with the unlimited aesthetics of animation films made by female artists from around the world. Besides the competition the festival shows themed programs and retrospectives, historical curiosities and contemporary productions. The goal of creating a pool of international acknowledged experts is reached by now. Each year we give an overview about the latest trends and developments. Over the years a dense network emerged which reaches from Vienna over Moscow and Beijing to Montreal.

Website: <https://www.trickywomen.at/en>

BELGIUM

Elles Tournent Women Film Festival - Brussels

Four days of films made by women. The yearly place to be for movie lovers! Elles Tournent promotes and enhances the work of women in the arts and cultural world in general and particularly in the audiovisual and media sectors. To this end, the association develops activities such as the creation and animation of socio-cultural events, festivals, exhibitions, workshops, conferences and artistic performances.

Website: <https://ellestournent-damesdraaien.org/>

CZECH REPUBLIC

Festival Women to Women

In winter 2020 Festival Women to Women, (and Courageous Men) in the local theatre Divadlo Bolka Polívky in Brno, screening of films with strong female heroines. A series of debates on interesting women, entrepreneurship, ambitions and lifestyles

Tracing New Queer Cinema

During Summer Film School in Uherské Hradiště, projection of movies reflected the changing perceptions of sex and gender identity.

Website: <https://en.lfs.cz/tracing-new-queer-cinema/>

ESTONIA

A Tallinn Black Nights Film Festival

Participants explored the ongoing debate around the lack of women directors in the international film industry.

Article: <https://www.screendaily.com/news/film-festival-gender-policies-in-the-spotlight-at-tallinn-black-nights/5134922.article>

#NaistEST

Hashtag that gathers several initiatives into a large campaign in favor of equality of rights between men and women in Estonia.

Website: <https://www.ife.ee/en/naistest-documentary/3/>

FRANCE

Signatory festival of the 50/50 Charter

After its initial signature at the 2018 Cannes Film Festival, presentation of a first assessment of the 5050x2020 Charter for Parity and Diversity in Film Festivals: festivals around the world make a commitment.

Website: <http://collectif5050.com/fr>

Film de Femmes - Paris

By taking the initiative to promote a cinema made by women, the Festival chooses to fight against censorship, self-censorship, and to open a door for film professionals on the distribution and financing circuits. By being open to the whole world, it probes both the evolution of creation and that of the place of women in the cinema professions.

Website: <https://filmsdefemmes.com/>

Paris International Lesbian and Feminist Film Festival

The fight against lesbophobia is not the only objective of the festival nor of its organisers. We also want to bring great lesbian films to the public eye. The desire to organise a festival grew out of discontent and frustration with the Women's Film Festival at Créteil: despite the fact that the lesbian film always won the People's Choice Award at Créteil, hardly any space was given to lesbian films and lesbian festival goers.

Website: <https://www.cineffable.fr/fr/edito.htm>

GERMANY

Internationales Frauen Film Festival Dortmund | Köln

Unique in Germany, the Dortmund | Cologne International Women's Film Festival provides a perfect platform for the presentation of the latest developments and trends as they relate to women working in all areas of film production. Not just women directors but women cinematographers, film-music composers and other women film-makers are given an unrivaled opportunity to showcase their latest work. The festival is open to all genres and styles. It takes place once a year, with the location alternating between two major and culturally important cities Cologne and Dortmund. The structures there that have organically grown over the last thirty years will guarantee that the tradition of expertly presenting the work of women involved in film production will be continued. The Festival is a forum for networking activities, sharing experience and training opportunities. Questions on gender equity, diversity, production conditions, the role of international women's film networks etc. regularly come under the spotlight.

Website: <https://www.frauenfilmfestival.eu/index.php?id=2>

Berlin Feminist Film Week

The Berlin Feminist Film Week is a feminist film festival founded in 2014 in Berlin, Germany. Since then, we annually dedicate a week in March to feminist film experiences with a focus on intersectional perspectives as well as host one-off events throughout the year. The mission of the Berlin Feminist Film Week is to inspire, entertain and most importantly, pay tribute to all wonderfully talented, inspiring filmmakers out there who challenge the hegemony of white cis-male filmmakers. We seek to increase visibility for all femtastic filmmakers out there and highlight films with interesting, complex female, LGBTQI and PoC characters and films which challenge existing gender norms. The BFFW accepts films from all genres and screens a mix of fiction and documentary short and feature films from all around the world, as well as hosts panels, workshops and talks on feminist topics and filmmaking. Our festival takes place around International Women's Day.

Website: <https://berlinfeministfilmweek.com/>

Remake. Frankfurt Women's Film Days

In November 2018, the Kinothek Asta Nielsen in Frankfurt am Main presented the inaugural edition of Remake. Frankfurt Women's Film Days. "Remake" refers to the connection with history that characterises all the Kinothek's work: films spanning more than a hundred years emerge anew in the perception of viewers when they are shown today. Films exist only in their screening, so that the presentation of films is itself a form of film-making, a re-make. The formal structure of Remake corresponds to the content, whereby various epochs and genres are woven together in the programme. Topics such as women and gender relations in film, or aspects of queer cinema, come to light through their interconnection with other social phenomena, as with women's emancipation in the context of migration, colonialism, or racism. Each edition of the Frankfurt Women's Film Days originates in contextual links and expands in a variety of programmes.

Website: <https://www.remake-festival.de/en/remake/about-the-festival/>

Freiburger Lesben Filmtage

The Freiburg Lesbian Film Days is a lesbian centered film festival hosted in Freiberg, Germany and screens multiple films in it's competitions from all over the world.

Website: <http://www.freiburger-lesbenfilmtage.de/>

50/50: Gender Equality also in Cinema

Organized by the WIFT GR. The festival every year picks a subject that has to do with the representation of women in film as well as bringing to the forefront women filmmakers. For its 2019 edition it was hosted within the Thessaloniki International Film Festival and its theme was: the female creator and the themes present in her work.

Website: <https://wift.gr/event/wift-gr-3rd-womens-film-festival/?lang=en>

The Provocative Charm of Women's Gaze

WIFT GR, in collaboration with the Greek Film Archive, organized a series of screenings of films offering subversive points of view and unconventional perceptions of gender. After each screening, an open discussion follows, led by members of WIFT GR.

Gender and Cinema workshop for teenagers in the Cinema Museum of Thessaloniki

Using as a pretext the provision in the official school curriculum to include gender discussion in the literature course and the writing course in high school, the educators/ curators of the museum designed workshops called Gender on Screen (for 15-17 year old students). The goal of the workshops is for the students through excerpts of films to study the representation of women, of equality and the continuous presence of the female gender. The workshop was done in 3 steps, at first the students got to know the films that they would study and further research the socioeconomical context of each film by using also the audiovisual archive of the museum. The second step was using their research and learning more about the cinematic language to analyze parts of the film and critically think on them and discuss the actions taken by the heroines and heroes they seen on screen. The third step is film production. The students produce short films based on the heroines of the films they saw and they reimagine them in our current times.

The workshop started in 2012 and every year they have approximately 20 classes who participate.

« The educator that is responsible for the project has told us that without having any official data she has noticed that during the production phase: Girls would prefer in larger percentages to have roles behind the camera, however the girls that took the acting roles for the scenes afterwards asked how they could become actors. The behind-the-scenes roles that they mostly worked on was directing, operating the camera and make up and not so much in production or editing. »

ITALY

Festival Internazionale Cinema E Donne

The Florence Film and Women Festival was born in the late seventies, and as in the glorious tradition of Italian film clubs, it expresses an audience that procures films that it would never otherwise see. These are young and very young women who open free radios, organize conferences on the writings of the past and the contemporary literary panorama, reconstruct the traces of women's life and culture that official history does not contemplate.

Website: <http://www.iwfffirenze.it/>

SPAIN

Mostra Internacional Films de Dones - Barcelona

Created in June 1993 with the aim of promoting films directed by women and giving visibility to women's audiovisual culture. Thus, the festival has projected the filmographies of women from all over the world, highlighting the importance of women's contribution to the development of audiovisual creation.

Website: <https://www.mostrafilmsdones.cat/>

UNITED KINGDOM

London Feminist Film Festival

The London Feminist Film Festival is an independent festival set up in 2012, which celebrates feminist films past and present from international women directors.

We aim to support women filmmakers in the male-dominated film industry, to get women's stories out there, and to inspire feminist discussion and activism.

At our annual festival, as well as at one-off screenings throughout the year, we screen films that deal with feminist issues and/or that show a feminist representation of women.

Website: <https://londonfeministfilmfestival.com/>

Image Of Black Women Film Festival

IBW Film festival UK is the continuity of Images of Black Women Film Festival in the United Kingdom. Groundbreaking, unique, rare: Images of Black Women festival, 3 days of pure and real delight. IBW is a platform to promote the Black Diaspora cinema with a focus on African descent women: film director, producer, actresses, etc.

Website: <http://www.imagesofblackwomen.com/>

Underwire Film Festival

Underwire is the UK's only film festival celebrating female filmmaking talent across the crafts. It was founded in 2010 by Gabriella Apicella and Gemma Mitchell to address gender imbalance in film and change the industry from the inside out. The festival has awarded training and mentoring opportunities to over 50 filmmakers, and has screened over 300 films.

Website: <http://www.underwirefestival.com/>

Creative Diversity Network

The major UK broadcasters have joined together to promote gender equality in the media sector. BBC, ITV, Channel 4, Channel 5/Viacom, Sky – S4C, BAFTA, ITN, Turner Broadcasting along with Pact, Creative Skillset and Media Trust have formed the Creative Diversity Network, a non-profit organization seeking to ensure that the UK television industry delivers in and around diversity and to redress underrepresentation of identified groups in the UK television industry.

Website: <https://creativediversitynetwork.com/>

SWEDEN

CARLA - Carl International Film Festival, Karlskrona

Guided by the Swedish Film Institute's goal of "50/50 by 2020" and its subsequent adoption in different countries, Carla 2020 will bring together 150-200 opinion leaders to create a more gender-balanced industry in the world after 2020. Film professionals, researchers, government officials, representatives from film schools, directors of studios and broadcasters, financiers, journalists and activists will come together to analyse the progress made to date on gender parity, set targets and create new solutions to close the gender gap. Through a "global to local" approach, Carla 2020 will connect participating countries with current research and best practices as well as innovative initiatives. This event will enable participants to acquire new tools and strategies to implement in their home countries.

Website: <https://www.carla2020.se/>

Panorama of films directed by Bulgarian female directors – “A special look” - Sofia

Initiated and organized by the director and producer Adela Peeva, this panorama aims to present to the audience female authors of all generations - from the first women directors in Bulgarian cinema to the youngest, who recently made their debut.

Among the films presented are: *Glory* by Kristina Grozeva and Petar Valchanov, *Thirst* by Svetla Tsotsorkova, *Monkeys in Winter* by Milena Andonova, *Radiogramofon* by Rouzie Hassanova, *Voevoda* by Zornitsa Sofia, *Godless* by Ralitsa Petrova, *Viktoria* by Maya Vitkova, *Zhaleika* by Elitsa Petkova, *The Prosecutor, the Defender, the Father and His Son* by Igljika Trifonova etc.

Presentation: <https://www.youtube.com/watch?v=JEHp5ccbC9U>

Meetings of Young European Cinema - Sofia

Meetings of Young European Cinema in Sofia is a festival, dedicated to the young European creation. Initiated by three women (Ralitsa Assenova, Camille Baduel and Léna Rouxel), the platform aims to support the presence of high quality contemporary cinema in Bulgaria through various activities: screening of European films, master classes, professional workshops, cinema education for youth. The festival has started in 2014 and it has had six editions so far. The work of many European female directors was presented to the audience through the years, most of the time for the first time in Bulgaria: Chantal Akerman, Lotte Reiniger, Justine Triet, Marie Amachoukeli, Claire Burger, Inès Loizillon, Caroline Poggi, Leyla Bouzid, Joanna Grudzinska, Alice Diop, Emmanuelle Bercot, Alice Guimarães, Mónica Santos, Filipa Reis, Leonor Noivo, Maya Kosa, Elitza Georgieva, Elitsa Petkova, Kristina Grozeva, Radost Neykova, Zeynep Koprulu among others.

Website: <http://youngcinemasofia.eu/>

Programmes: <http://www.arteurbanacollectif.com/meetings-of-young-european-cinema.html>

BIBLIOGRAPHY & FILMOGRAPHY

Books & Studies

A HISTORICAL (AND EUROPEAN) VISION OF WOMEN AND CINEMA

Under the leadership of Brigitte Rollet, researcher, an important historical work has been carried out on the history and place of women in cinema.

A very complete temporal frieze, from 1890 to the present day, is to be discovered on the site of the Université populaire des images :

<https://interne.ciclic.fr/misterfrise/frises/caf-pe.html>

Brigitte Rollet

« Where are the women in film history? Creatures fantasized to feed a dream industry, we see them mostly in front of the camera. Yet many of them worked behind or alongside the camera, behind the scenes of a nascent technique that was not yet called an art, and in positions that today we would never have imagined they had been entrusted with in the past.

If the collective memory has often forgotten them, it is perhaps because the official history of cinema has regularly obscured their names, their works and their practices. And yet, undoubtedly a novelty in the contribution of women to an art, they have worked for its development from the very beginning, inventing as they discovered, exploring almost virgin ground, learning "on the job", passing from a function that was said to be "feminine" to another that was less so, being in turn actress, screenwriter, producer or director.

It is this still little-known history that this panorama proposes to retrace, without mentioning all the names of those who made it, but by tackling, starting from a patronymic or a film, an institution or a movement, the importance and variety of women's contributions to cinema, the obstacles and reticence that they knew and still encounter, but also their progress towards greater equality and recognition. »

CZECH REPUBLIC

I can't live differently Otká Bednařová

I can't live differently Otká Bednařová is focused on the defense of civil rights and justice. The author Jarmila Cysařová was a journalist and documentary filmmaker with strong life principles. Publié par Radioservis 2010.

War in the Memory of Women

Interviews collected as part of the "Memory of Women" project became the basis of the documentary film *War in the Memory of Women*, filmed by Czech Television in cooperation with Gender Studies. Stories of six women, five Czechs and one Sudeten German, were broadcast 2005. This film can be considered as the first summary of women's war experience in our country.

BULGARIA

Women film directors in the Bulgarian cinema

Special website created by the director and producer Adela Peeva, aiming to present the Bulgarian female film directors to the large audience. 29 women directors are included: you can find some video interviews with them and discover the filmographies and the experiences of these inspiring and powerful female professionals.

Website: <https://jeni-bg-kino.com/en/>

FemGems in the Arts

Monthly written series that presents inspiring and talented women with artistic professions. The portraits reveal their personalities, ideas and approaches towards work and life. The series have a special focus on young Bulgarian female filmmakers and artists in order to help them reach larger international audience.

Website: <https://medium.com/femgems>

Podcasts: <https://www.femgems.club/>

UNITED KINGDOM

Diamond Reports - Creative Diversity Network

Access: <https://creativitydiversitynetwork.com/diamond/diamond-reports/>

Gender aspects of media tabloidization process in Estonia

By Barbi Pilvre, 2009. The increase of women's representation is not the result of the growing importance of the role of women in the economic or political life in Estonia. Women's portraits since 1995 can be explained mainly by the processes such as commercialization, tabloidization and personalization, which bring more "soft" human interest themes and female characters into media content.

Media representation of women in the context of Estonian journalist culture and society

By Barbi Pilvre, 2011. Barbi Pilvre did not find people in Estonian media who complain about gender issues during her PhD research. Women-journalists agree with the fact, that men's salaries are 20% higher in media sector than women's. Estonian society and media organisations do not feel necessity to have more women in media.

Gender Equality and the Media. A Challenge for Europe

By Ruta Pels. From Background Work to Decision-Making in the book *Gender Equality and the Media. A Challenge for Europe*. Edited by Karen Ross and Claudia Padovani. 2017, pages 98-99.

EIGE study

The results of survey made in Estonia in 2012 in the frame of EIGE study show that there were no women on the top of the decision-making level in any of the organisations surveyed in Estonia, but there were more women being promoted to the executive management level. For the combined public service broadcaster, the most significant decisions are taken by the Board of Directors where all four directors are men, but on the executive editors' level on ETV and Eesti Raadio on ETV1, ETV2, Vikkerraadio, Klassikaraadio, Raadio 2, Raadio 4 and Raadio Tallinn all are women as has been the case for the past 10 years. Turning to representation and the media monitoring phase of the project, women were found to be in a minority in all of the main functions of TV programmes: news anchors, programme leaders, debate moderators, game leaders and interviewees.

FRANCE

Femmes et cinéma. Sois belle et tais-toi

In her latest book, published in early 2017, researcher Brigitte Rollet looks at the stages, developments, figures and key moments in the history of amnesic cinema, in which women are nonetheless part of the story and a present in which they most often remain on the margins. Although they have worked in the cinema since its invention, their place in the industry is still not legitimate, both abroad and in France, and certain positions, roles and genres in the film industry remain male bastions. At the same time on the screens, stereotypes from another age reinforce archaic views of women, men and gender relations.
Belin, Egale à égal collection, February 2017.

Additional bibliography

- Françoise Aude, *Ciné-modèles, cinéma d'elles : situations de femmes dans le cinéma français, 1956-1979*, L'Âge d'homme, 1981.
- Émile Breton, *Femmes d'images*, Messidor, 1984.
- Charles Ford, *Femmes cinéastes, le triomphe de la volonté*, Denoël, 1972.
- Paule Lejeune, *Le Cinéma des femmes*, Atlas L'Herminier, 1987.

GREECE

Images of gender, through the greek cinema of the 60s: Gender and sexuality in romantic comedies (1957-1965)

By Yvonne-Alexia Kosma. Yvonne Kosma was born in Berlin. She is a cultural sociologist. Since 2008, she teaches at the departments of Early Education and History, Archaeology, and Social Anthropology of the University of Thessalia as well as at the department of Film at the university of Thessaloniki. Her scientific interests are film and literature theory, popular culture, gender studies, social theory.

Access: <http://repository.edulll.gr/edulll/handle/10795/1382>

Cinema lab

Very interesting historical document which shows how much has changed and how much hasn't. It is one of the editions of the film magazine ΦΙΛΜ from 1979 that was dedicated to women in greek cinema. Within the edition, that is now digitized you can see the list of women directors and producers starting with Maria Plyta the first woman director who did her first film in 1950, Τα αρραβωνιάσματα (The Engagement).

I have to say that these women besides people who are invested in cinema, in my view, are not known to the wider public and have not been exposed to them enough. In an interesting passage (pp. 133-135), the documentarian Alida Dimitriou writes about women in Greek cinema and says that up to that time (1979) we can see women directors & producers but no women in the crew, which has not changed much even today. She goes on to explain the societal reasons and the roles that are assigned to women since birth which explains this lack of representation in that field.

Access: <http://cinemalab.eu.org/>

Films & Documentaries

BULGARIA

Binka: to tell a story about silence

By Elka Nikolova. Portrait of Bulgaria's first feature female film director Binka Zhelyazkova (1923-2011) and her extraordinary life in cinema. In the span of 40 years in film, Binka Zhelyazkova faced disappointment over communism, censorship, banned films and long periods of silence, but nevertheless her pictures reached audiences far beyond Bulgaria at such renowned film festivals as these held in Cannes and Moscow. By following into her footsteps, the director seeks to rediscover her own roots and to give a voice to this exceptional woman and filmmaker.

FRANCE

Sois belle et tais-toi

By Delphine Seyrig, 1981. At the end of the 1970s, actress Delphine Seyrig (*Peau d'Âne*, *Baisers volés*), known for her very feminist stance, launched into the making of this documentary for which she questioned some twenty actresses or directors about sexism in the film industry. Jane Fonda tells the story of how she was asked to break her jaw in order to have her cheeks slashed or her breasts reshaped. The film has aged a little but remains an important moment in the history of French feminism.

Cinéma au féminin pluri(elles)

By Patrick Fabre, 2019. A very well-documented and at the same time intimate choral testimony, through which the workings of the inequalities at work in the film industry unfold.

Article: <https://bit.ly/2XN7JGX>

Pygmalionnes

By Quentin Delcourt, 2019. Actresses, directors, producers, scriptwriters, chief operators, artists' agents, cinema operators, etc., they are all PYGMALIONNES. Whether they are in front of or behind the camera, at the dawn of film projects or responsible for their theatrical distribution, 11 inspiring women of contemporary French cinema speak candidly about their experience of a fascinating industry that is a true reflection of a society in motion.

USA

Miss Representation

De Jennifer Siebel Newsom, 2011. This documentary by American actress Jennifer Siebel looks at how women are (poorly) portrayed on screens, what this says about our societies, and how this influences our view of women.

Available on Netflix.

UNITED KINGDOM

Women Make Film: A New Road Movie Through Cinema

By Mark Cousins, 2018. Many years in the making, this bold follow-up to Mark Cousins' *The Story of Film* uses hundreds of film clips to show how movies are made. Comprised of 40 chapters, it asks questions like how a great opening shot is done, how to frame an image, how to introduce a character, how to film sex, dance and death, how work and love are portrayed in cinema, and how the genres of comedy, melodrama and sci-fi work. Uniquely, all these questions are answered using only clips from films directed by women. The famous female directors are included, but so are scores of forgotten women from every period in film history and every continent. *Women Making Film* is a revealing eye-opener, a celebration of the art and craft of cinema, and a j'accuse to film history.

Women Make Film is an epic documentary on the history of cinema as seen only through the eyes of women directors. A 14-hour journey, divided into 40 chapters, with narrators Tilda Swinton, Jane Fonda, Debra Winger, Adjoa Andoh, Kerry Fox, Thandie Newton and Sharmila Tagore.

PORTRAITS OF WOMEN

Pioneering women

Alice Guy (1873-1968) - France

With her film *La Fée aux Choux* (1896), Alice Guy was the first director in cinema history, at the age of 23. Interested in the craft of animated photography, she managed to convince her employer Léon Gaumont to let her shoot a "comical" film outside her work hours. Impressed by the success of the film, Léon Gaumont handed her there in a specialized fiction unit, where she directed over 200 films from 1896 to 1907. In 1910, after having moved to the United States, she became the first woman to found a production company, the Solax Film Co.

Book: Alice Guy-Blaché, *Autobiographie d'une pionnière*, Musidora-Denoël, 1976.

Article: https://www.cnc.fr/cinema/actualites/alice-guy-premiere-realisatrice-de-fiction_881163

Germaine Dulac (1882-1942) - France

Journalist, film theorist, director, producer, feminist... Germaine Dulac was a passionate, committed woman who loved all forms of artistic expression. She was above all one of the first in France to consider emerging cinema as an art form in its own right, to which she devoted herself as early as 1916.

She shot her first film, *Les sœurs ennemies*, in 1915, and was immediately noticed for her intimate sensitivity and the quality of her images. At the same time, she founded the production company DH Films with her husband, the novelist Albert Dulac, and her friend, the novelist Irène Hillel-Erlanger, who became her screenwriter. She multiplies the shootings and the films. In her search for "pure cinema", Germaine Dulac uses blurring, superimpositions and various technical processes that impose an aesthetic that now takes precedence over narrative and acting. Representing what is sometimes called "impressionist" cinema, she multiplies image distortions, virtuoso camera movements and editing effects to legitimize cinema as an art form in its own right.

Article: https://www.cnc.fr/cinema/actualites/germaine-dulac-figure-majeure-de-lavantgarde-cinematographique_881170

« I loved the cinema. I followed its development with passionate interest. It seemed to me that if I was given the opportunity to study and apply the means available to me in this brand new art form, I would be able to express my artistic ideal. »

Elvira Notari (1875-1946) - Italy

As the first Italian women director of silent cinema, Elvira Notari directed and wrote over 60 films during her career. Her main artistic focus was working-class Naples, building the foundations for cinematographic neorealism. In her films, she cast family members and friends and even took on the role of typical Neapolitan characters herself. Much like her peers, the rise of fascism complicated her career path, her neorealist film *Senza pietà* being censored by the regime.

Esther Choub (1894-1959) - Russia

In three films made in 1927-1928 — *Le Grand Chemin*, *La Chute de la dynastie Romanov* et *La Russie de Nikolai II et Léon Tolstoï* —, Esther (or Esfir) Choub became the pioneer of the film entirely composed of pre-existing shots.

Article: <https://upopi.ciclic.fr/analyser/le-cinema-la-loupe/une-pionniere-esther-choub>

Lotte Reiniger (1899-1981) - Germany

Lotte Reiniger was the inventor of silhouette animation, a technique she used to make one of the first animated feature films in Europe, *The Adventures of Prince Ahmed*, in 1926. Inspiring such renowned filmmakers as Walt Disney for *Fantasia*, Michel Ocelot for *Princes and Princesses*, and Ben Hibonin in his animated film *The Tale of the Three Brothers* (in *Harry Potter and the Deathly Hallows - Part 1*), Lotte Reiniger made more than 40 animated silhouette films until her death at the age of 82.

Maria Plyta (1915-2006) - Greece

Maria Plyta (1915–2006) was a Greek screenwriter and film director. She was the first woman director in Greece and is known for her films *The engagement* (1950), *Vaftistikos* (1952), *The She-Wolf* (1951) etc. Her films were of great commercial success and she is considered one of the most important personalities of cinema after the war and was part of the directors that defined the language of cinema of the time.

Jill Craigie (1911-1999) - United Kingdom

One of the earliest UK documentary film-makers, who joined the BAFTA Council in the 1950s. A screenwriter, filmmaker and feminist she captured life during World War II and subsequent poverty, and campaigned for gender equality in all aspects of British life.

Ida Lupino (1914 or 1918-1995) - United Kingdom

A London born filmmaker who became one of Hollywood's most prolific directors during the 40s and 50s at a time when there were no other women film directors.

Věra Chytilová (1929-2014) - Czech republic

Věra Chytilová was a Czech film director, pedagogue. Criticism ranks her among the personalities of the so-called Czech New Wave, who established itself among the strong male personalities in the 1960s. In 2000 she won the Czech Lion Award for her long-term art contribution to Czech film.

Binka Zhelyazkova (1923-2011) - Bulgaria

Binka Zhelyazkova is an emblematic Bulgarian cinema director, the first Bulgarian woman to direct a feature film and one of the few women worldwide to direct feature films in the 1950s.

Her film *The Tied Up Balloon* (1967) was shown in Montreal at the Expo '67 and was sold to distributors from US and Europe. Unfortunately, the Bulgarian communist state banned the film and the audience could not meet this unique piece of Eastern European cinema at the time.

While her artistic work was received with great interest in Montreal, Cannes, Berlin, Moscow, Karlovy Vary, where she presented her films and received awards for them, in Bulgaria the attitude towards her and her films was more than unfavorable. The state censored many of her films but she never accepted the political compromises within her diagnosis of the society expressed on the screen. Her feminist film *The Last Word* was selected into the Cannes Film Festival (1974), along with films by Pier Paolo Pasolini, Reiner Werner Fassbinder, Karlos Saura, etc.

In the 1980s Binka Zhelyazkova became the director of the Bulgarian section of Women in Film, an organization created in 1989 after the international women in film conference, KIWI, in Tbilisi, Georgia.

Agnès Varda (1928 - 2019) - France

Photographer, visual artist and director, she shot her first film in 1954: *La Pointe courte*. In 1961, she directed *Cléo de 5 à 7* which was a real success and sealed her destiny as a filmmaker. In the 1970s, she went to Los Angeles several times and shot two documentaries there. Agnès Varda is an eclectic filmmaker who likes to mix documentary and fiction genres, feature-length films and shorts. She won the Golden Lion in Venice in 1985 for her film *Sans toit ni loi*.

On the death of her husband Jacques Demy in 1990, she made a film in homage to *Jacquot de Nantes*. Then in 2000, the filmmaker returned to the public eye with a documentary film *Les Glaneurs et la Glaneuse*. Since 2006, Agnès Varda has also been active as a visual artist by proposing installations in various contemporary art exhibitions.

In 2008, she released as a self-portrait the feature-length film *Les Plages d'Agnès* which received the César for best documentary film. At the 2015 Cannes Film Festival, she was awarded the Palme d'honneur. And at the end of 2017, she receives an Oscar d'honneur. She marked the New Wave and is the first woman (director) in the history of world cinema to achieve such recognition.

She has always fought for women.

Article : https://www.lemonde.fr/culture/article/2019/03/29/la-realisatrice-agnes-var-da-pionniere-de-la-nouvelle-vague-est-morte_5443036_3246.html

1977 : "Being a man's job doesn't mean anything."

1978 : "It's rare for them to be entrusted with big movies."

1997 : "The problem for women is waking up."

2003 : "Women don't care about power..."

Women of today

GERMANY

Maren Ade

It is one of the major standard bearers of the new German New Wave. A shrewd producer, she has allowed many of her compatriots (her partner Ulrich Köhler with *In the room*, Valeska Grisebach with *Western...*) and great international talents such as Miguel Gomes (*Taboo*) or Sebastian Lelio (*A Fantastic Woman*) to blossom. And as a director, after seeing her first two films, *Der Wald vor lauter Bäumen* and *Everyone else*, which won awards at Sundance and Berlin respectively, she has excited Cannes in 2016 with *Toni Erdmann*.

CZECH REPUBLIC

Zora Cejnková

Zora Cejnková is a dynamic authorial personality with an interest in current issues, writer and documentary film director, she wrote and implemented a new format *Holidays in the Protectorate*, for which she received the Eurovision Creative Forum Berlin 2015 award.

Helena Třeštková

Helena Třeštková is a Czech film director and pedagogue. Most of her work consists of documentary films formed the so-called time-lapse method over many years. In July 2019 she became a member of the American Academy of Motion Picture Arts and Sciences, which annually awards Oscar awards.

ESTONIA

Tiina Lokk

Since 1997, Tiina Lokk has been the director of the Tallinn Black Nights Film Festival, and later became a member of the European Film Academy. She also has been a member of the editorial board, screenwriter and art council of Tallinn film for a decade before being a freelance journalist. She founded and directed the movie label FilmaMAX. She has been a lecturer in the Estonian Academy of Music and Theater and the Estonian Academy of Arts teaching film history, film scripts and management of cultural projects and a professor of scriptwriting at the Baltic Film and Media School. In 2012, the Tallinn University senate elected Lokk as Professor of Film and Art at the Baltic Film and Media School. She was a member of the Estonian Parliament Riigikogu from 2012 to 2015.

Website: <https://poff.ee/en/>

Edith Sepp

CEO of the Estonian Film Institute, member of the European Documentary Network and President of the Film New Europe Association. She was elected in 2019 as vice-president of the European Film Agency Directors (EFAD) for a two-year term.

Site EFI: <https://www.filmi.ee/>

FRANCE

Houda Benyamina

The whole world discovered her at the closing ceremony in Cannes with her fiery speech to celebrate the Caméra d'Or 2016 award for *Divines*, a portrait of a Rastignac woman who shatters all clichés about the suburbs. For her, cinema is a combat sport, a political as well as an artistic gesture. A way to tell the story of a world little or not looked at with the energy of the self-taught that she is, trained on the job within the association Mille Visages that she created in 2006 to democratize the seventh art.

Julia Ducournau

She caused a series of fainting spells at the Toronto festival. M. Night Shyamalan and David Cronenberg celebrated her work. *Grave*, the first steps in the feature film by this FEMIS and Columbia University graduate, made a lasting impression. In one film, with the story of this vegetarian student suddenly invaded by cravings for human flesh, she has restored the reputation of French-style fantasy cinema.

Deniz Gamze Ergüven (France / Turkey)

Daughter of a Turkish diplomat who grew up between Ankara, Paris and the United States, she found with *Mustang* the right tone to tell the story of the return to pure conservatism in a part of her native country. A strong political gesture, an ode to women's struggle against the forbidden, bathed in a lightness and visual beauty that envelops. Discovered at Cannes and quadruple Cesarized, the film was selected to represent France at the Oscars and opened the door to an international career with *Kings*, where she revisits the post-verdict riots of the Rodney King affair in Los Angeles in 1992.

Mia Hansen-Love

A filmmaker of the intimate, she plunges in each film into the two themes around which she has so far built her work: youth (*Un amour de jeunesse*, *Eden*) and family relationships (*Tout est pardonné*, *Le père de mes enfants* and *L'avenir*, which won an award for its direction in Berlin). Cerebral but never stifling, his cinema loses nothing of its acuity when he flies to more exotic destinations such as India with the very recent *Maya*.

Léa Mysius

As a screenwriter, she began a collaboration with Arnaud Depleschin in *Les Fantômes d'Ismaël* that continued with the much-anticipated *Roubaix, une lumière* while working on *Samouni road*, Stefano Savona's documentary on Gaza, *Oeil d'or* 2018 in Cannes. And her first steps behind the camera for *Ava* in 2017 revealed a filmmaker as comfortable with images as she is with words.

Céline Sciamma

Screenwriter as comfortable in the world of André Téchiné (*Quand on a 17 ans*) as in the world of animation (*Ma Vie de Courgette*), she is also and above all a filmmaker who brilliantly tells the story of today's French youth. Whether she watches the first signs of desire in *Naissance des pieuvres*, a little girl pretending to be a boy in *Tomboy*, or young girls from the neighbourhood seeking emancipation in *Bande de filles*, her pertinent look always makes us fall in love with her characters.

Rebecca Zlotowski

With a degree in modern literature and a diploma from FEMIS in the scriptwriting section, she likes to film predominantly masculine worlds - the world of motorcycling in *Belle Epine*, the daily life of a nuclear power station in *Grand Central* - transcending any notion of gender. In an intelligent fight against a feminine cinema that should necessarily be sensitive, maternal or hysterical, her works burn with an infinite romanticism that unfolds especially in *Planetarium*, a portrait of the greatest industry of illusion: the seventh art.

GREECE

Alida Dimitriou – Documentariste

Alida Dimitriou was born in Athens in 1933 and studied film directing at Stavrakos School. Parallel to organising film screenings between 1970 and 1975, she took part in short film seminars, and wrote and translated in film magazines. She is authored the book *Short Films Filmography (1939-1979)* and she published the *Short Films Lexicon* in 1992. She directed more than 50 documentaries. In 2008 she won the Audience Award of the Thessaloniki International Film Festival for the film *Birds in the Mire*. Her trilogy, *Birds in the Mire*, *Life on the Rocks* and *The Girls of the Rain*, which was greatly loved by the audiences of the Thessaloniki Film Festival, highlighted the feistiness and strength of the female soul via personal accounts and evidence.

Focus on her trilogy: *Birds in the Mire*, *Life on the Rocks* and *The Girls of the Rain*

A trilogy of documentaries that is around the struggle of women during three major historical points in Greek history. It shows women's stories that are often neglected from the mainstream historical narrative and the large public is not aware of them at all.

Birds in the Mire talks about the women in the resistance during the Nazi occupation in Greece.

Life on the Rocks tells the story of women who fought during the civil war in Greece as part of the Democratic Army and afterwards they were arrested and sent in exile. The last film of the trilogy is *The Girls of the Rain* where women who fought against the junta of colonels in Greece, narrates their struggle, their torture and their exile.

Athina Rachil Tsagkari

Her first experience working in film was with a small role in Richard Linklater's 1991 film *Slacker*.

She later served as the projection designer and video director on the creative team headed by Dimitris Papaioannou that designed the opening and closing ceremonies of the 2004 Summer Olympics in Athens.

Her first feature, *The Slow Business of Going* (2000), premiered at the Thessaloniki International Film Festival in 2000 and won best film at the New York Underground Film Festival in 2002. Her second feature as a director, *Attenberg*, premiered in the main competition at the 67th Venice International Film Festival in 2010, where it won the Coppa Volpi Award for Best Actress for its protagonist, Ariane Labed. The film was Greece's official entry for Best Foreign Language Film at the 84th Academy Awards.

In March 2014 she finished shooting her third feature film *Chevalier* (2015) — a buddy comedy set on a yacht in the Aegean Sea — premiered at the Locarno Film Festival. It won the Best Film prize in official competition at the BFI-London Film Festival 2015. It also received a Best Actor prize for its all-male ensemble cast, and a Jury Special Mention for directing, from the Sarajevo IFF. It had its North American premiere at the Toronto IFF, followed by the New York Film Festival to critical acclaim.

She served as a creative advisor at the Sundance Feature Film Program Directing Lab and at the Sundance Istanbul and Jordan screenwriter labs.

In 2013, she was a member of the jury at the 63rd Berlin International Film Festival. In 2017 she was on the World Dramatic Jury at the Sundance Film Festival and on the Cinéfondation and Short Films Jury at the Cannes Film Festival.

She is the producer of some of Yorgos Lanthimos' films and his frequent collaborator, and has produced 12 features amongst them *Before Midnight* by Richard Linklater. She currently produces the BBC show *Trigonometry*.

ITALY

Alice Rohrwacher

Her three feature films – *Corpo Celeste*, *Les Merveilles* (Grand Prix in Cannes en 2017) et *Heureux comme Lazzaro* (Prize for the screenplay on the Croisette in 2018) intertwine Christian superstitions and pagan rites. And her stunningly beautiful images (she shoots in 35 mm) tell the story of today's Italy. A political cinema in which each shot resembles a painting.

ROMANIA

Adina Pintilie

With *Touch me not*, she walked the blurred line between documentary and fiction by following the journey of a woman and two men seeking to tame their intimacy and sexuality. A complex subject that she tackles with sincerity and without the shadow of a gratuitous provocation. A sensory work that divided the 2018 Berlin Film Festival from which she nevertheless came away with the Golden Bear and the Best Debut Film Award.

UNITED KINGDOM

Andrea Arnold

This British woman has established herself as a worthy heir to Ken Loach with her first two feature films, *Red road* and *Fish tank*. Two Cannes Jury Prizes reward the strength of this never caricatural social cinema. She then changes register by attacking *Wuthering Heights* before crossing the Atlantic to scrutinize deep America with *American honey*. The portrait of a group of outcasts that will earn her her third Jury Prize on the Croisette.

BULGARIA

Ralitza Petrova

Ralitza Petrova studied film and video art at University of the Arts London, and later fiction directing at the UK's National Film and Television School (NFTS). Her shorts have won wide acclaim at the film festival circuit, including Cannes, Berlin and Locarno, as well as on numerous art platforms, such as Tate Modern and the Centre Pompidou. In 2016, her feature debut *Godless* premiered at Locarno Film Festival, where it won four awards, amongst them the Golden Leopard for Best Film. Since, the film has won 27 awards, and has been nominated for European Discovery 2017 – Prix FIPRESCI by the European Film Academy. Ralitza Petrova is a fellow of the DAAD Artist-in-Berlin Program 2019, where she developed her next feature film.

She is an alumna of TorinoFilmLab, Le Groupe Ouest, and a member of the European Film Academy and Women in Film Los Angeles.

Website: <https://lim-lessismore.eu/tutors/>

Martichka Bozhilova

Martichka Bozhilova is a Bulgarian producer, co-founder of the production company Agitprop. Graduate in European Documentary Production from EURODOC Master Class, holder of European Diploma in Cultural Project Management and winner of the International Trailblazer Award at MIPDOC 2006, Cannes. Her films are mainly creative documentaries with an international potential and a strong author's style. Her filmography includes: *Georgi and the Butterflies* (IDFA winner), *The Mosquito Problem and other stories* (Cannes), *Corridor #8* (Berlinale), *Omelette* (Sundance), *The Boy Who Was a King* (Toronto IFF), *Love and Engineering* (Tribeca), *Touch Me Not* (Golden Bear Winner, Berlinale 2018).

Martichka is co-founder and director of Balkan Documentary Center, an initiative of the team behind Agitprop, with a focus on catalyzing the creation and distribution of critical minded documentaries and social campaigns in the Balkans.

Website Balkan Documentary Center: <http://bdcwebsite.com>

Website Agitprop: <http://www.agitprop.bg>

MEETING WITH TWO DIRECTORS

Delphine Gleize - France

At the age of forty, French director Delphine Gleize has built a successful career as a screenwriter and director. Moving from fiction to documentary, from writing to directing, she says she has never suffered from being a woman in the world of cinema. Storytelling.

At seventeen, Delphine Gleize wasn't particularly a cinephile. It must be said that at the end of the eighties in her little corner of northern France, opportunities to go to the cinema were rare and television at the time offered few opportunities for a demanding cinema.

Telling stories

It was later that his taste for cinema came to him, during his studies of classical and then modern literature. *« I told myself that's what I wanted to do: tell stories. »*



Her parents would prefer her to be a literature teacher but Delphine decides to try her hand at the Fémis, the prestigious French film school. *« It was the only free school »,* she explains, *« I didn't realize that it was extremely selective and that there were so many candidates ».* She succeeded and joined the screenwriting section. *« There were five of us. I thought, this is crazy, I'm going to do what I want to do. »*

In retrospect, she notes that *« without the Femis, I would never have made a movie. I didn't know anyone in the profession. I was told that in order to enter this field, I had to do internships, but for someone like me who had no network, doing internships meant nothing. »*

Don't wait to make movies

Today, when young people ask her for advice on how to get started in the cinema, Delphine advises them not to wait and make films. « *With digital, we don't have to wait months or years. If you want to make a film, you can do it. We have more freedom. It used to be much more complicated, much harder.* » However, she is quick to qualify her comments: « *Making a film is in any case something long and difficult, it's always a big hassle but also a great discovery.* »

« Deep down inside, I wanted to stage »

For the end of her studies, in 1998, Delphine wrote the screenplay of a short fiction film *Sale Battars* for which she hopes to find a director, but very quickly, she understands that in addition to having the soul of a screenwriter, she also has the soul of a director: « *I wanted to do the casting myself, direct actors, choose the sets, the costumes. The transition from scriptwriter to director happened very quickly, naturally. In my heart I wanted to direct.* » Her 25 minutes is a success and wins a significant number of awards, especially in festivals. She then directed two other short films: *Un château en Espagne* et *Les Méduses*.

Carnages, her first feature film marks a new turning point: she writes and directs her first feature film. A baroque, strange film with five stories that intertwine around the remains of a bull and for which Delphine gathers a high-profile European cast: Ángela Molina, Chiara Mastroianni, Clovis Cornillac, among others. This very personal film was presented at the Cannes Film Festival in the Un certain regard section in 2002. It was followed by two other dramas, *L'Homme qui rêvait d'un enfant* in 2007 et *La Permission de minuit* in 2011, all produced by Balthazar Productions.

« Whatever form it takes, it's always the same desire for a movie »

Writing and directing fiction films doesn't prevent Delphine from being interested in the documentary form « *whatever the form, it's always the same desire to make a film: to meet people and tell a story, to chew up reality and tell it in such a way that the viewer is taken on board.* » Fiction and documentary are different adventures but which she lives in the same way, that is to say intensely as in *Cavaliers seuls*, which she co-wrote with the great Jean Rochefort in 2010. The documentary focuses on the relationship between Marc Bertran de Balanda, an 80-year-old man in an electric wheelchair and former show-jumping champion, and his young student Edmond.

Beau joueur : the very male world of sport

More recently, Delphine Gleize directed *Beau joueur*, a documentary that follows a rugby team in its daily life for seven months. At the time, she was working on the script of a love story between an athlete and her coach. She is intrigued by Vincent Etcheto, Rowing Coach from Bayonne who had his team move up to TOP 14 a few months earlier. She leaves to meet him at a time when the team has just experienced seven consecutive defeats. *« I'm glued to what I see. Guys who are really badly off and still standing. That's what all my movies are about... I quit all my other projects to be with these losers for months. I did it all by myself, without a crew: the picture, the sound. They were the team. »* When it was pointed out to her that she was the only woman in a very masculine world, Delphine replied that she had always loved the rugby her father played as an amateur.

A great mutual respect

During the filming, she noticed the great respect of sportsmen and women for her work. *« There were thirty boys and there was never an inappropriate word or gesture. There was never any machismo. I think it has something to do with the world of rugby. There was a form of recognition on the part of the players, an immediate respect for my bravery. »* And to continue: *« Perhaps it is because I am a woman that I am not afraid of flesh, blood, bodies that suffer and trust in bodies that repair themselves. Women probably have a more direct relationship with flesh, with pain. The best war films are made by women, such as the American Kathryn Bigelow. »*

Reaching the Mysterious Island

When asked if it's complicated for a woman to produce projects like *Beau joueur*, Delphine doesn't hesitate for a second: *« It's hard whether you're a man or a woman. Nothing ever goes as planned. It's a long-short job. We hope to reach the mysterious island, but we don't know when we'll get there, in what condition we'll get there and if there'll be food. It's very violent to make a film. »*

« I've never suffered from being a woman and making movies. I never thought it was hard to be a woman in this business. »

« I make a movie every six years. It's my slowness. When a movie's over, I need to brood. I feel very mammalian. I take the time to digest it. »

« I have two children... You can't think that just having them babysat is enough to get ideas and be creative. As far as I'm concerned, I put the same conviction, the same attention to making children as I do to making films. »

Express biography

Delphine Gleize joined Fémis in 1994 in the Screenplay section, after studying literature. She then directed several short films: *Sale Battars*, *Un Château en Espagne*, *Les Méduses*. In 2002, her first feature film *Carnages* was presented in Cannes and sold in fifteen countries: Japan, United States, Great Britain, Spain... It was followed by *L'Homme qui rêvait d'un enfant* in 2005 and *La Permission de minuit* with Emmanuelle Devos and Vincent Lindon in 2011. On the documentary side, she directed *Cavaliers Seuls* in 2010 and *Beau Joueur* in 2019. At the same time, Delphine Gleize writes screenplays for directors such as Éric Lartigau (*La Famille Bélier* in 2014, *#Jesuislà* in 2020). She is also a member of the 50/50 collective which advocates parity in the film industry.

Among the women that Delphine Gleize admires or follows the work...

Agnès Varda, Claire Denis, Barbara Loden

« I discovered their films when I was a student at La Fémis. I thought they were brave. It reassured me to see that these women had made these films. I was impressed. Today there are many more women directors, which was not the case 25 years ago. »

Kathryn Bigelow

« The best war films are made by women, such as the American Kathryn Bigelow. »

Kelly Reichardt, Andrea Arnold

« They are women filmmakers, but they are above all filmmakers! »

Julia Ducourneau

« The younger generation. »

Rinio Dragasaki - Greece



© Sitges Film Festival

What made you decide to become a filmmaker?

Like many other things I have done in my life, instinct led me to that decision in a kind of a magical way. At film school I went directly after high school. I was 17,5 years old. At first, I did a little research, I had heard from a friend that there is this school (Stavrakos School for Film) and I wanted to attend the Set Design department, but when I arrived there, I understood immediately that I preferred filmmaking. In retrospect, I realize that my family played a big part in my decision,

although they were not completely on board at first, they supported my choice. That in 1998, for Greece anyhow, was not a given necessarily.

When you decided to become a filmmaker, were you inspired by another female director?

No, I didn't have as a role model neither a male nor a female director. I think what inspired me the most at first was that I have seen a lot of films from the age of 6 to 15 years old. I used to watch a lot of European films with my parents when we would go to the movies, but also many American films on video (late 80s- early 90s we had a video boom), and on TV also. The role models and the inspiration came afterwards when I was in film school and we were studying certain filmmakers and their work as a whole. Directors like Agnes Varda and all of her work, Lynn Ramsay (*Rat catcher, Morven Cellar*), Lucile Hadzihalilovic (*Innocence, Evolution*), Sofia Coppola and also I film that greatly inspired me was *Stories we tell* by Sarah Polley. Also going back in time, the particular cases of Ida Lupino (*Hitchhiker*) and Penny Marshall (*Awakenings, Big*).

You did your first short film in 2001, how did this come about and with what means did you manage to do it?

In 2001 I made my student film *Decibel*. Then we shot on film with cameras that were given to us by the school. However, the costs were large, to buy and develop film. I don't think my movie is great, but for me it was a defining experience because I saw in a micro-scale all the stages required to make a film. It is something that until you experience it you cannot fully understand it. I started with the idea of a 3day shoot that ended it up being a 7day shoot. I went over budget and didn't abide to my original planning, but I learnt. Same goes for editing. In film it is very important to have practical experience, in theory everybody says a lot of things.

If a filmmaker starts out now where would you suggest she looks for funding to do her first film?

Nowadays, with digital technology things are easier. If someone wants to do a professional short film, they can submit their script either to the Greek Film Center, or the Greek public television (ERT) for their program Microfilm. Nevertheless, they should know that there is a lot of competition. If a filmmaker is starting out it is better for her to experiment first on her own, with smaller in scale scripts for start, to see what is her narrative perspective, her editing preferences, how it is to direct an actor and to not be disappointed if her first attempt doesn't work, it is part of the process.

After your film *My dad, Lenin and Freddy* (2011) that screened in international festivals and channels and was nominated for several awards and won some of them, there is an almost 10-year gap until your first feature. Was that your choice? Or was it due to circumstances?

This was due to two reasons. The first one was that I didn't have a script ready, and I haven't decided on the idea that would be my first feature. So that took some time. The second reason was that I chose to do my first feature "the right way", the right way meaning professionally, meaning to find the funds needed for the specific script and at the same time all the collaborators to be paid accordingly. These two factors created the aforementioned delay. However, during these years I made another short documentary film, and I wrote a feature length script, so it was a creative delay in a way.

So, your first feature film comes out in 2020, *Cosmic Candy*, which is a Greek-French production, right? Can you talk about the process of finding funds for this film and how much time it took since writing the film until the shooting started?

Cosmic Candy, is a film that started with an idea from the screenwriter, Katerina Kaklamanis. Fenia Kosovitsa, our producer asked if I would be interested to direct. It was from the beginning a Greek-French production because of the professional and the friendly relationship of the Greek producer with the French co-producer- I have to say that the last 10 years the number of co-productions in Greece has risen, and Greek producers have had experiences and relationships with countries such as France, Germany, Italy but also countries in the Balkans, a lot of times a film ends up being a co-production because it is required in the script and other times, as in my case, without being part of the script. So in my case, we took advantage of this co-production in order to finish the post-production of the film (Mixing & Coloring) in labs in France.

The offer came in 2013 and back then we had a 12page treatment and not a full script yet. We spent some time with Katerina working on her idea and after participating in some script workshops we managed to have a finished script on October 2014. When we finished the draft, there was a "testing" period, meaning we sent it to different people to read, we saw what worked and what didn't. When we had the final draft ready, we submitted it for state funding (GFC, ERT) but also to the French Film Center (CNC), since we had French producers as well, finally we submitted it to Greek and French private funding that is in the film business. As expected, some approved it and some didn't. A real problem that my generation, and younger ones from what I can see, faces is that the Greek Film Center (for a variety of reasons), takes a lot of time to give an answer concerning funding for a film. In my case it took 2 years. That creates huge problems in production management and as a result the film production is delayed. Thus, under these circumstances it took me about a year and a half to write the script and 2 years to find the required funding. If someone chooses to do a low budget film with their friends, they might make it faster, it is a matter of choice and script as well.

Tell us about the idea and the inspiration behind the film

The first scene we had was that a woman wakes up from a very deep sleep because someone rings her doorbell in the middle of the night, stumbling she manages to go to the door and through the peephole she realizes it is a small child that knocks on her door persistently. This scene on its own, gives you the idea for the whole movie. It is about the awakening of Anna (the main character), from a deep sleep that she has put herself in. Around this character and how they choose to see life- like a colorful, synthetic ball that she cannot touch- the whole movie was built and all the ideas were born of how comic and tragic is at the same time that a small child reminds you that life can be cruel and beautiful at the same time.

In all the years you have worked in tv and film sets, have you seen the number of women in the crew to increase?

I have worked in film sets as an assistant director and as a director as well. There are positions in the crew that are never filled by women. Such as cinematographer, electrician, sound engineer, key grip etc., on the contrary for costume designer and makeup artist it is the other way around. Through the years that I have worked in film this hasn't changed I think, with the only exception the job of cinematographer. Nevertheless, what is interesting to me is that in the new generation of filmmakers I see many dynamic, talented female filmmakers

In many countries the last few years there is an effort to have the 50/50 initiative applied concerning the participation of women in film production but in the selection of international film festivals as well. In Greece up until now, there has not been such an initiative. Is it something that you would want, that you discuss with other filmmakers and people who work in the business or do you think there isn't even a discussion about it yet?

Even though I understand the need for such measures in some cases, I have to admit I am a little reluctant towards them. Meaning I don't like in general when something is imposed. I am for freedom and meritocracy. I am afraid that with a measure like that there is the possible danger in some cases, not to take decisions based on merit (meaning if someone is good at their job or which film is better, if such a thing exists) but based on quotas that need to be filled.

How and at which rate are expressed, in your opinion and according to your experiences, discriminations based on gender in this profession? Was it something that you experienced or observed that you could share with us?

I never felt that because I am a woman, I had less opportunities to make a film. So, as a female filmmaker I feel completely equal with a male filmmaker. We are facing the same difficulties, we have to overcome the same problems, we will be judged as severely by the critics and spectators alike when they see our films. I cannot say however that it is the same in the workspace and especially when it comes to assignments.

Would they trust so easily a very big production and a commercial film to a female filmmaker? In advertising where free market rules apply, why there are practically no women directors? As well as in TV the numbers are very low.

All the above for me show, that there is a problem deeply rooted in Greek society. It has to do with the way that men and women have been educated and grown up. So, on the one hand men have trouble accepting a woman in a position of power and women have trouble many times to demand this position for themselves. I think the discussion on the subject should start on that basis.

In the next 5 years what would you hope that would change in Greek cinema?

Greek cinema is in a period of redefining its relationship with the audience. Unfortunately, through the years and mostly in the 90s, this relationship was damaged and an unhealthy situation was created. Greek audience gradually stopped watching Greek films and they formed a specific opinion about them. The last decade however, has been very active, even though financially our country was not in a good state, a new generation of filmmakers found ways to make movies with very little means, and by using their friendly relationships in the inner circle of filmmakers. Those films got international recognition and traveled to the five corners of the world. However, the spectrum of Greek films was not very wide. On one hand the country produced art house films for a more cinephile audience and on the other hand commercial comedies that did well in the box office but looked and felt like an extension of a TV series. There was a large part of the audience that could not find the kind of film that they would want to see. However, this year's films didn't come from nowhere (2020 we had several Greek films come out, with critical praise and good box office results for Greek standards).

They are a product of endless work, intense thinking and multiple collaborations that are intensely worked on the last few years, from low paid directors, producers, actors and many many other professionals in the field. So this year we see many well made films for different tastes, that are equal to other European films. What I wish for the future, is for this work to be recognized and supported, so that Greek cinema can go off life support and find its relationship with the audience again and be able to grow -besides state funding that should exist- to be funded by its audience and the box office.

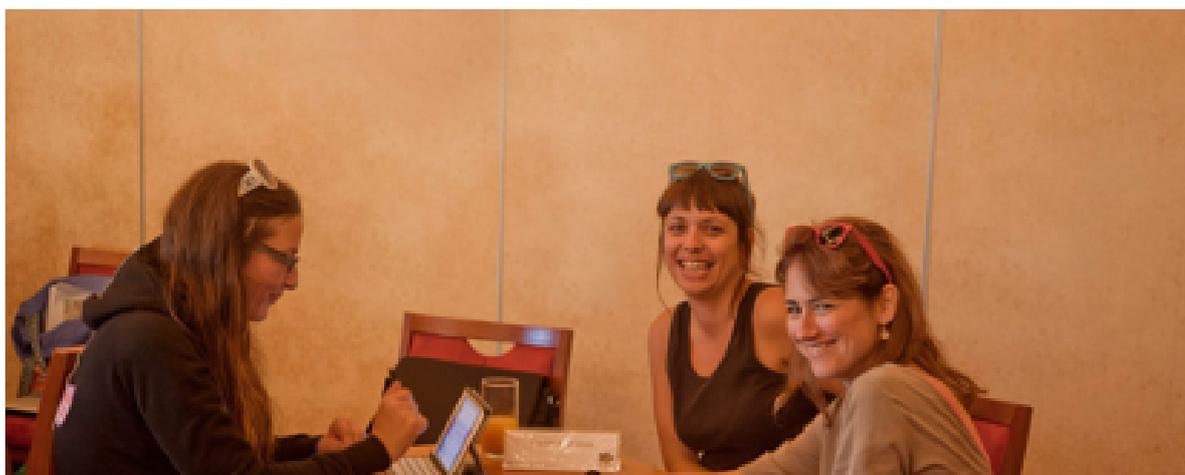
P.S.: All this before the pandemic, now we must also adjust to this new reality.

If you were to give an advice to young women that want to be professional filmmakers what would it be?

This field is magical. It is a wonderful feeling to be able to make a film from start to finish. However, whomever chooses to enter this field should know that it is a life choice that will never give you much security or a sense of balance, it will have a lot of ups and downs, a lot of frustration, moments of humiliation and moments of great vindication, recognition and creativity. It is a constant battle for everyone, male or female.

Can you talk about the film you are working on now?

I am working on developing a script for my next film called *Panhellenic* (*Panelinios*) that is between a mystery thriller and a fantasy film with some parts black comedy.



Short film *My dad, Lenin and Freddy* (2011) will be shortly in the on line platform Cinobo.

The feature film *Cosmic Candy* will be on the online platform Spamfilx starting September 2020

Short film *Courtyard* (2014)) can be seen on Vimeo : <https://vimeo.com/275571421>

Express biography

Rinio Dragasaki was born in 1980 and studied filmmaking in Athens and continued her studies on documentary in Barcelona. She has worked in the film and tv industry and has written and directed 4 short films and a feature film. In 2020 she was awarded the best director award for first feature in the Greek Film Academy Awards for her film *Cosmic Candy*.

Her short film, *My dad, Lenin and Freddy* was selected for several international festivals (Clemont-Ferrand, Sao Paulo, Chicago, Edinburgh and more). It won the award for best short film in the 2012 Greek Film Academy Awards and three more awards in the Drama International Short Film Festival. The film also screened in Canal + (France) and the SBS (Australia) channels.

Proavlio (Schoolyard) had its world premiere at the Berlin International Film festival, where it was a nominee for the Crystal Bear award, and one of the five best films of the year (2014) at Greek Film Academy Awards. The film was selected for many international film festivals (Guanajuato, Edinburgh, Dresden, Brest etc.) and was distinguished for its experimental style.

In 2019, Rinio Dragasaki took part in the exhibition of the artist Stefanos Rokos at the Benaki Museum in Athens with a short documentary *Stefanos Rokos: Nick Cave and the Bad Seeds/No More Shall We Part, 14 paintings, 17 years after*.

The Greek-French production *Cosmic Candy* (2020) is her first feature film, the script was chosen to participate at the Sundance If Istanbul Screenwriter's Lab. The film had its world premiere at the Fantastic Fest in Austin Texas in 2019. Now she is developing her second feature called *Panellinos*.

Be trained

The study carried out by WOMED on training needs showed a great heterogeneity of needs. This heterogeneity reflects the great diversity of the panel in terms of background, skills and ages.

However, some recurring themes have emerged, among them:

- A better understanding of how the labour market is structured.
- A need for a strategy in the search for financing and the setting up of productions.
- A need for support in setting up a project and more specifically in the preparation of a presentation file for a future production.
- Keys to fight against discrimination and for gender equality.

From a more pedagogical point of view, the study showed that expectations focus on:

- The strong need for connection between theory and practice.
- The mix of online tools and face-to-face courses.
- "Drawer" training based on short modules (2 hours) that can be extended for those with more time.
- Courses that are spread over a relatively short period of time (max. 1 month).
- Courses that include a significant amount of mentoring, personal support and networking.



THEMATIC LEADS TO BE DEVELOPED FOR TRAINING/MENTORING MODULES

Some recommendations for the design of O2 modules

- The examples given, the words of experts, testimonies, etc. presented in the training sessions must be egalitarian in the M/F distribution and include at least 50% women.
- The names of professions should be systematically feminised (when possible in the languages concerned).

PRODUCTION

- State of play of the production/broadcast chain in Europe and in WOMED's partner countries for television and cinema
- Draw up a provisional budget and seek public/private funding at regional, national and European level

PRODUCTION / DIFFUSION

Finding a diffuser: cinema, television, new broadcasters (Netflix-type platforms, web platforms, etc.) on a national and/or European scale

WRITING / DIRECTING

How to write and edit a film, series or documentary project in order to present it to a producer or diffuser

LABOR MARKET

Understanding the labour market in the film and audiovisual sectors in Europe and in the partner countries

GENDER EQUALITY

- State of play in Europe and in partner countries: what good practices should be adopted?
- History of European cinema through the prism of women: from pioneers to today's directors and producers

Some resource links

"Let's study with... women filmmakers." - Université populaire des images website
Introduction to film analysis based on a course by Laurence Moinereau: image, sound, shot, editing, etc. with excerpts from films by women including Germaine Dulac, Claire Denis and Kelly Reichardt.

Access: <https://upopi.ciclic.fr/apprendre/le-vocabulaire-de-l-analyse-filmique/etudions-avec-des-realisatrices>

Be accompanied

The study carried out by WOMED showed that almost 85% of the panel is interested in a platform offering a mentoring, tutoring or coaching system.

This accompaniment can take several forms:

- Via specialised support structures.
- Via mentoring integrated into the training modules.
- Via voluntary mentoring between users of the platform.

THEMATIC LEADS TO BE DEVELOPED FOR TRAINING/MENTORING MODULES

Voluntary mentoring between users of the platform

WOMED should encourage voluntary and volunteer mentoring between users of the platform. This form of mentoring will also respond to the need to "NETWORK". Each partner will identify one or two volunteers at the start.

Estonian woman director

« I am women filmmaker, did about 15 films and more than 6 factual serials, i produce in Russian language in Estonia. I am double minoraty - women Russian speaking filmmaker, but i am very successful in film and tv, i like my job. I can share my experience with young people. Diafilm.ee is my production house » - saljona@hotmail.com

To network

Delphine Gleize, director (France)

« If it wasn't for the Femis, I never would have made a movie. I didn't know anyone in the profession. I was told that in order to get into this field you had to do internships, but for someone like me who had no network, doing internships meant nothing. »

Rinio Dragasaki, director (Greece)

« If a filmmaker is starting out it is better for her to experiment first on her own, with smaller in scale scripts for start, to see what is her narrative perspective, her editing preferences, how it is to direct an actor and to not be disappointed if her first attempt doesn't work, it is part of the process »



THEMATIC LEADS TO BE DEVELOPED FOR TRAINING/MENTORING MODULES

The platform should allow each user to develop her network for :

- Know and share current projects, information on grants, residencies, calls for projects, training, etc..
- Propose their skills (search for jobs or internships) or search for skills (offer of jobs or internships).
- Present or discover achievements of the platform members through the possibility to view and interact.
- Meet and exchange during occasional formal meetings online or in real life.
- Be in contact with volunteer mentors.
- Offer the services of volunteer mentors.

This networking can take several forms:

- Via a directory of local, regional, national or European professional structures and organisations that occasionally organise events or act as a relay for professional events.
- Via the creation of a space dedicated to networking on the platform or on a social network such as Facebook in order to promote informal exchanges and inform each other.
- The presence of WOMED on some events to encourage networking.
- The visibility of the achievements of WOMED users through the creation of a dedicated space where users can showcase their work: files, films produced or made, etc..

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