

# **Council of Europe Ad Hoc Working Group on Gender Equality in the Audio-visual sector**

## **Report for EPRA Secretariat**

### **1. Background**

Under the supervision of the Steering Committee for Culture, Cultural Heritage and Landscape of the Council of Europe (CDCPP), a Working Group for Gender Equality in the Audio-visual sector (CPP-ESA) was convened and tasked with the drafting of a recommendation on gender equality in the audio-visual sector. The Working Group was asked to submit its final draft to the CDCPP, which will transmit it to the Committee of Ministers for adoption. It is anticipated that this will take place towards the end of 2017.

In Autumn 2016, the Secretariat of the European Platform of Regulatory Authorities (EPRA) was invited by the Council of Europe to nominate an expert in the field of gender equality in the audio-visual sector who would attend two CPP-ESA meetings and participate in the drafting of a Recommendation in this area.

Whereas it was unfortunately not possible for EPRA to be represented by a member of the EPRA Executive Board or the EPRA Secretariat owing to conflicting commitments, it was decided to nominate a delegate from one of the member authorities to participate as an expert.

Stephanie Comey is a Senior Manager at the Broadcasting Authority of Ireland (BAI). She is leading the Sectoral (industry) training and development function in the BAI. Stephanie has been involved in a number of initiatives related to gender equality in the audio-visual sector in Ireland and she has a keen interest in the topic. She was nominated by EPRA and attended both meetings.

The meetings were scheduled in December 2016 in Paris, and in March 2017 in Strasbourg. The BAI kindly agreed to cover Stephanie's costs on both occasions.

The make-up of both meetings was as follows:

- All Member States were entitled to appoint a representative with expertise in the field of gender equality in the audio-visual sector and knowledge of cinematographic co-production.
- Additionally, participants without a right to vote were also invited from the Parliamentary Assembly of the Council of Europe, the European Courts of Human Rights, Eurimages, the Gender Equality Commission, the Conference of INGOs of the Council of Europe, the European Union and observer States to the Council of Europe.
- Finally, observers were invited from non-governmental organisations and civil society bodies working in the area as well as representatives from Kazakhstan and Belarus. It is in this final category that Stephanie Comey attended the meeting.

In total, there were between 20 and 25 attendees at both meetings, excluding the Secretariat.

Attendees comprised representatives from film and television agencies, broadcasters, regulators, journalists and public servants. A full list of attendees is attached in Appendix One for reference, though it should be noted that this is a list of invited parties, but not all named individuals attended the meetings.

## **2. Meeting 1**

This meeting was held in Paris in early December 2016. The Working Group proceeded first to select a Chair and a Vice-Chair. Ms Rachel Schmid was nominated Chair. Ms Schmid is a Swiss freelance film and script consultant. Ms Iris Zappe-Heller was selected as Vice-Chair. Ms Zappe-Heller works with the Austrian Film Institute.

The principal aim of the first meeting was to get consensus on the scope of the Recommendation to be drafted, as well as outline commonalities of issues faced by the various members regarding gender equality in the audio-visual sector.

The working group identified that the issue of women's representation and participation in the creative industries is multi-factorial. Some factors include:

- Access to the creative industries: traditionally, internships in the creative industries are unpaid which makes it difficult for people from less socially privileged backgrounds to access work/training in the creative industries.
- For women, these issues can be compounded with childcare requirements, and the high cost of same
- Issues of hate speech and harassment are well documented (e.g. GamerGate) for women venturing in what can be seen as traditionally male roles
- Issues of storytelling: if decision-makers are male, it may be difficult for females to get their story funded/produced as these are perceived of lower quality or niche.

It should be noted that the points above are simply a broad summary of a few of the identified barriers to women's participation in the audio-visual sector. Some members may recognise all, some or none of the above.

It was agreed at the end of the meeting that the draft recommendation and associated draft set of measures for implementation and associated performance indicators would take into account these factors and incorporate these key issues into the recommendation.

## **3. Meeting 2**

This meeting was held in Strasbourg on the 30<sup>th</sup> and 31<sup>st</sup> March 2017. It convenes the vast majority of the attendees from the previous meeting. The aim of this meeting was to split the group into three distinct working groups in order to finalise the opening legal text, the measures for Implementation and the Monitoring methods and performance indicators.

Stephanie participated in the third working group as it was felt that this was more relevant to the work of broadcasting regulators.

The Working Group reconvened at the end of the second day in order to finalise and agree the wording of the recommendation.

Once this was completed, the document was passed on to the legal teams of the Council of Europe to ensure its legality.

#### **4. Final Recommendations**

The final recommendation is attached in Appendix Two.

It is now planned for this document to be discussed by the Steering Committee for Culture, Cultural Heritage and Landscape of the Council of Europe (CDCPP) at their May meeting prior to it being transmitted to the Committee of Ministers for adoption. This is currently anticipated for the end of 2017.

#### **5. Potential areas of focus for regulators**

The Draft Recommendation contains a number of responsibilities ascribed to broadcasting regulators, as can be seen in more detail in the full document in Appendix Two.

Areas which may be of particular interest to regulatory authorities are briefly summarised below:

- A recommendation that government of member States *'encourage the relevant audio-visual sector organisations (including public and private financing bodies, sectoral employers, trade unions and professional organisations, training and education providers and industry professionals, as well as the relevant regulatory authorities) to prepare, or revise, regulatory and self-regulatory strategies, collective bargaining agreements, and codes of conduct or other frameworks for implementation taking into account a gender equality perspective'* (p. 4 of Draft Recommendation).
- Additionally, the Draft Recommendation provides a set of guidelines to improve gender equality in the audio-visual sector through the adoption of legislation, regulations and policies. Specifically, *'national, supranational and regional bodies are to be encouraged to adopt self-regulatory measures, internal codes of conduct/ethics and internal supervision, and develop standards that promote gender equality'*. An edited list of these measures is presented below:
  - Ensuring equal access to the audio-visual sector
  - Ensuring the balanced participation of women in management posts, in bodies with an advisory, regulatory or internal supervisory role, and generally in the decision-making process
  - Fostering gender equality awareness
  - Supporting and promoting good practices through social dialogue and through the development of networks and partnerships between different audio-visual sector stakeholders to further gender equality in their various activities
  - Supporting and promoting the development of family-friendly policies
- Finally, the Draft Recommendation in its own Appendix Two offers a set of monitoring methods and performance indicators in order to assess the progress of any initiative on gender.
  - For monitoring methods, regulatory authorities are invited to *'contribute to the collection of data, commit to the publications of these data and adopt measures to*

*achieve gender equality and visibility for women based on the findings'. Furthermore, 'all commissioning bodies, policy-making boards, selection panels and juries are to be made aware of gender bias and be composed on the basis of gender parity'*

- Performance indicators pertinent to broadcasting regulatory authorities include on-screen and off-screen indicators to assess gender disparities in the sector. For regulatory authorities, it would appear that the off-screen indicators are the most relevant and focus on organisational structures in the audio-visual sector such as ownership and control of the media, senior management positions, and supervisory and management boards.

**Submitted for consideration,**

**Stephanie Comey**

Senior Manager

Broadcasting Authority of Ireland

2<sup>nd</sup> May 2017

## **Appendix One**

- List of attendees – Meeting 1 – Paris, December 2016
- List of attendees – Meeting 2 – Strasbourg, March 2017



## AD HOC WORKING GROUP ON GENDER EQUALITY IN THE AUDIOVISUAL SECTOR (CPP-ESA)

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(Room CC24, OECD Conference Centre, Paris, 1-2 December 2016)

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## AD HOC WORKING GROUP ON GENDER EQUALITY IN THE AUDIOVISUAL SECTOR (CPP-ESA)

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(Room G5, Agora Building, Strasbourg, 30-31 March 2017)

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## Appendix Two



Strasbourg, 28 April 2017

CDCPP(2017)16  
Item 7 of the agenda  
**Restricted**

**STEERING COMMITTEE  
FOR CULTURE, HERITAGE AND LANDSCAPE  
(CDCPP)**

**EURIMAGES - DRAFT RECOMMENDATION ON  
GENDER EQUALITY IN THE AUDIOVISUAL SECTOR**

**For action**

Secretariat Memorandum  
prepared by the  
Directorate of Democratic Governance  
Culture, Nature and Heritage Department

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### **Action required**

Pursuant to approval by the Ministers' Deputies at their 1266<sup>th</sup> meeting of the Terms of Reference of the CPP-ESA sub-committee, and subsequent to the two CPP-ESA meetings of December 2016 and March 2017, the CDCPP is invited to approve the draft recommendation below on gender equality in the audiovisual sector, as prepared by the CPP-ESA and prior to its being sent for approval by the Committee of Ministers.



**Draft Recommendation CM/Rec (2017) xxx  
of the Committee of Ministers to member States  
on gender equality in the audiovisual sector**

*(Adopted by the Committee of Ministers on [...] at the [...] meeting of the Ministers' Deputies)*

Committee of Ministers, under the terms of Article 15.b of the Statute of the Council of Europe,  
Noting the following:

Gender equality is a necessary condition for the full enjoyment of human rights as secured by the Convention for the Protection of Human Rights and Fundamental Freedoms (ETS No. 5) and its Protocols.

Genuine democracy requires the equal participation of women and men in society. Democracy and gender equality are interdependent and mutually reinforcing. The inclusion of women and men, with respect for equal rights and opportunities, is an essential condition for democratic governance and sound decision-making. Gender equality means equal visibility, empowerment, responsibility and participation of both women and men in all spheres of life.

Gender equality is a prerequisite for the achievement of social justice. This is not of interest to women only, as it concerns society as a whole. The Council of Europe has accorded much importance to these matters over the last few decades, as shown, *inter alia*, by the Committee of Ministers' Declaration on Equality of Women and Men adopted on 16 November 1988 at its 83<sup>rd</sup> session and Committee of Ministers' Declaration on Making Gender Equality a Reality adopted on 12 May 2009 at its 119th Session.

Measures for the effective implementation of standards can contribute to gender equality and combat gender inequality. The Council of Europe has adopted a number of standards and instruments promoting gender equality (see Appendix IV), including the "Council of Europe Gender Equality Strategy 2014-2017", which sets forth the following strategic objectives:

- combating gender stereotypes and sexism;
- preventing and combating violence against women;
- guaranteeing equal access of women to justice;
- achieving balanced participation of women and men in political and public decision-making;
- achieving gender mainstreaming in all policies and measures.

In addition, Article 4 of the revised European Social Charter (ETS No.163) recognises the right of men and women workers to equal pay for work of equal value.

The audiovisual sector, which includes but is not limited to cinema, broadcasting, digital media and video games, has a particular role to play in relation to the achievement of these objectives. In the audiovisual sector, freedom of expression and gender equality are intrinsically interrelated; the exercise of freedom of expression can advance gender equality.

The audiovisual sector is well placed to shape and influence society's perceptions, ideas, attitudes and behaviour. It reflects the reality of women and men, in all their diversity. Audiovisual content can either hinder or hasten structural change towards gender equality. Gender inequalities in society are reproduced in audiovisual content, but also within the audiovisual sector, notably women's under-representation in the different professions and in decision-making. Furthermore, women, as audiovisual professionals, are more likely to encounter pay inequalities, the "glass ceiling" and precarious employment conditions. There is also a significant under-representation of women in the creative, technical and executive branches of all levels of the industry.

The audiovisual sector serves all members of society. This calls for particular attention to gender equality both in terms of participation and access to the sector and in terms of content and the manner in which women are treated and portrayed, in line notably with the request to Parties to the Convention on preventing and combating violence against women and domestic violence (CETS No. 210) to encourage the information and communication technology sector and the media to enhance respect for the dignity of women as provided in its Article 17.

The Council of Europe is committed to combating gender inequality in the audiovisual sector as stated in the Declaration on Gender Equality in the European Audiovisual Industry, adopted at the Conference "Women in today's European film industry: gender matters. Can we do better?" held in Sarajevo on 14 August 2015 and as reflected in numerous national policy statements

Recognising the need to integrate a gender equality perspective in the audiovisual sector,

**Recommends that the governments of member States:**

1. adopt policies to promote gender equality in the audiovisual sector as a fundamental principle of its activities and in those of its institutional organisations, taking duly into account the guidelines as provided in Appendix I;
2. encourage European, national and regional film funds, public and commercial broadcasters and other key stakeholders in the audiovisual sector to monitor the situation with regards to gender equality, drawing on monitoring methods and performance indicators such as those proposed in Appendix II;
3. encourage European supranational film and audiovisual funds, such as Eurimages and Creative Europe, as well as broadcasters and other key audiovisual sector stakeholders, to address gender equality issues in all their policies, measures and support programmes, such as training, production, distribution, festivals as well as media literacy initiatives;
- 4 encourage the relevant audiovisual sector organisations (including public and private financing bodies, sectoral employers, trade unions and professional organisations, training and education providers and industry professionals, as well as the relevant regulatory authorities) to prepare, or revise, regulatory and self-regulatory strategies, collective bargaining agreements, and codes of conduct or other frameworks for implementation taking into account a gender equality perspective;

5. disseminate this recommendation together with its appendices and raise awareness among the relevant stakeholders and those active in the audiovisual sector, in particular about the central role of gender equality as an enabling factor for fully-functioning democracy and the full enjoyment of human rights;

6. monitor and evaluate progress in achieving gender equality in the audiovisual sector, and report on a five-year basis to the Committee of Ministers on the measures taken and progress made in implementing this Recommendation.

## **Appendix I – Guidelines to improve gender equality in the audiovisual sector: measures for implementation**

### **Context**

Research on gender equality in the European audiovisual sector<sup>1</sup> has identified several barriers preventing women from working in the industry on equal terms with men:

1. Lack of awareness of the prevalence of gender inequality.
2. Conscious and unconscious gender bias at all levels of the industry.
3. Lack of willingness to invest in financially ambitious female-created content.
4. Unequal distribution between women and men of funding for audiovisual content.
5. Unequal investment on the part of equity investors.
6. Unbalanced support for the dissemination of female-created content.
7. Low representation of women on commissioning and funding panels, as well as on supervisory and executive bodies.
8. Unequal pay between women and men.
9. Failure to support parents and carers, and non-reconciliation of work/life balance in the sector.
10. Unequal access to employment opportunities between women and men.

Despite these barriers women make a significant contribution in the audiovisual sector. In the film sector, for example, even given the lower number of films directed by women, research shows that often a higher proportion of female-directed films participate both in national and international festivals and that female-directed films win proportionately more awards than films directed by men. Female-directed films are nonetheless significantly under-represented at A-list festivals.

Research<sup>2</sup> and sectoral reporting<sup>3</sup> highlights that in television, scripted shows with strong female leads are increasingly prominent on TV schedules and on on-line platforms and have enjoyed great commercial success. Across genres as diverse as fantasy, crime, hospital and family dramas, female protagonists, often developed by female scriptwriters, have enjoyed huge popularity with audiences and reflect the appetite for diversity in television casting and portrayal.

In terms of women as video game consumers, a recent study found that 44% of women in Europe play video games, demonstrating that women are a massive games audience - and an increasingly dedicated one; in 2012 women spent, on average, 3 hours per week playing mobile/tablet games; by 2016 this had risen to 4.6 hours.<sup>4</sup> This is indicative of an untapped market for female-driven content.

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<sup>1</sup> See “Where are the women directors? Report on gender equality for directors in the European film industry from 2006-2013” by the European Women’s Audiovisual Network (EWA), 2016.

<sup>2</sup> [http://c.ymcdn.com/sites/www.producersguild.org/resource/resmgr/WIN/ms\\_factor\\_090115\\_01.pdf](http://c.ymcdn.com/sites/www.producersguild.org/resource/resmgr/WIN/ms_factor_090115_01.pdf)

<sup>3</sup> <http://variety.com/2016/tv/global/tv-female-leads-the-crown-victoria-fleabag-1201889289/>

<sup>4</sup> See: [http://www.isfe.eu/sites/isfe.eu/files/attachments/ipsos\\_connect\\_gaming\\_feb\\_17.pdf](http://www.isfe.eu/sites/isfe.eu/files/attachments/ipsos_connect_gaming_feb_17.pdf) Interactive Software Federation of Europe/Ipsos Connect research, found here: <http://www.isfe.eu/industry-facts/statistics>

Having more female-created audiovisual content would impact positively on the portrayal of women and men, promote equality and encourage fairness in our society. Furthermore, one of the most important ways to encourage women to create audiovisual content is by ensuring greater visibility of their works on television, cinema screens and on digital media platforms.

There is broad support among member States for policy change including measures to:

- a. Address the under-representation of women in the industry.
- b. Improve a gender balanced distribution of public funds.
- c. Achieve equal representation of women and men and greater awareness on commissioning boards, in juries, in decision-making positions and selection groups for festivals.
- d. Introduce incentives for producers to support female creatives.
- e. Introduce incentives for distributors to support female-created content.

The governments of member States are invited to examine the following measures to support the implementation of the recommendation:

### ***I. Review legislation, regulations and policies***

1. Unless they already have one in place, member States are to adopt an appropriate legal framework intended to ensure respect for the principle of human dignity and the prohibition of all discrimination on grounds of sex, as well as of incitement to hatred and to any form of gender-based violence within the audiovisual sector.

2. Member States are to ensure, through appropriate means, that key figures in the audiovisual sector observe gender equality principles in their decision-making and practice.

3. National, supranational and regional bodies are to be encouraged to adopt self-regulatory measures, internal codes of conduct/ethics and internal supervision, and develop standards that promote gender equality, in order to promote a consistent internal policy and working conditions aimed at:

- a. ensuring equal access to, and representation in, the audiovisual sector for women and men;
- b. ensuring the balanced participation of women and men in management posts, in bodies with an advisory, regulatory or internal supervisory role, and generally in the decision-making process;
- c. fostering gender equality awareness (e.g. training on unconscious bias, gender mainstreaming initiatives);
- d. supporting awareness-raising initiatives and campaigns on combating gender stereotypes, including hate speech and sexism in the audiovisual sector;
- e. promoting a non-stereotypical image, and avoiding sexist advertising, language and content which could lead to discrimination on grounds of sex, incitement to hatred and gender-based violence;

- f. supporting and promoting good practices through social dialogue and through the development of networks and partnerships between different audiovisual sector stakeholders to further gender equality in their various activities;
- g. supporting and promoting the development of workplace policies that allow for reconciliation of work and family life (e.g. access to appropriate childcare);
- h. including an assessment of the implementation of gender equality policy in the audiovisual sector in their annual reports.

## ***II. Collect, monitor and publish data***

1. Adopt monitoring methods and performance indicators such as those set out in Appendix II.
2. Monitor on a yearly basis the situation regarding gender equality in the audiovisual sector at national level, based on the above-mentioned indicators.
3. Highlight causal relationships using qualitative analysis of the data.

## ***III. Support research***

1. Promote active research on gender equality in the audiovisual sector, particularly relating to access, representation, participation and working conditions in the sector, and regularly publicise the outcomes of such initiatives.
2. Support active research from a gender equality perspective on the audiovisual sector, and organise debates with a view to improving policy and legislation.
3. Promote research on the impact of the audiovisual sector in the shaping of values, attitudes, needs and interests of women and men.
4. Encourage co-operation initiatives for research networks and partnerships, for example bringing together academic institutions, NGOs and other bodies.

## ***IV. Encourage the ongoing development of media literacy***

1. Promote gender-sensitive media literacy for the younger generations, prepare young people to approach different forms of audiovisual content responsibly and enable them to acquire a critical view of representations of women and men and to decode sexist stereotypes.
2. Enhance the gender equality perspective in media literacy programmes for young people as a means of ensuring a broad human rights education and active involvement in the democratic processes.

3. Develop specific media literacy awareness-raising tools through and about audiovisual works for adults, including parents and teachers, as important factors for developing gender education and active citizenship.

4. Raise the awareness and strengthen the capacities of audiovisual professionals and students by offering regular educational and vocational training programmes geared to the acquisition of in-depth knowledge of gender equality and its crucial role in a democratic society.

5. Incorporate a gender equality perspective in curricula pertaining to the audiovisual sector and continuous training.

#### ***V. Enhance the accountability processes***

1. Raise awareness of the complaints procedure mechanisms which citizens can use in relation to audiovisual content which they consider contrary to gender equality.

2. Support non-governmental organisations, associations, academia, individuals, and other relevant stakeholders in their defending gender equality by bringing their concerns to self-regulatory bodies or other specialised bodies (e.g. ethical commissions, anti-discrimination commissions).

3. Encourage the updating of existing accountability mechanisms and their effective use in cases of violation of gender equality in the audiovisual sector.

4. Facilitate the establishment of new mechanisms for accountability and civic responsibility on gender equality, for example, fora for public debate and platforms opened online and offline, making direct exchanges possible between citizens.

## Appendix II – Recommended monitoring methods and performance indicators

### Monitoring methods

*In addition to the points set out above, member States are to encourage the following bodies to monitor gender equality in the European audiovisual sector:*

1. Supranational, national and regional audiovisual institutes, funds, agencies, festivals, public service broadcasters and regulatory authorities, need to contribute to the collection of data, commit to the publication of these data and adopt measures to achieve gender equality and visibility for women based on the findings.
2. European organisations representing public sector bodies (such as the European Broadcasting Union (EBU), European Film Agency Directors (EFADs) and Cine-Regio) and other industry representative organisations are recommended to:
  - a. adopt a common approach to gathering quantitative and qualitative data on gender equality;
  - b. achieve this through agreed common indicators as set out below, using standardised sets of data;
  - c. commit to the publication of these data on a regular basis in order to track trends and progress;
  - d. encourage their members to adopt the same indicators and monitor and publish these data on a regular basis in order to track trends and progress.
3. European organisations representing the commercial audiovisual sector (such as associations representing commercial broadcasting, digital media platforms and video game publishers) are encouraged to adopt the methods above.
4. The European social partners in the audiovisual sector, including the European Federation of Journalists, and social partners from the EU Audiovisual sectoral Social Dialogue Committee, are invited to continue to monitor the progress made under the European framework of actions on gender equality in the audiovisual sector which they adopted in 2011.
5. All commissioning bodies, policy-making boards, selection panels and juries are to be made aware of gender bias and be composed on the basis of gender parity.
6. Educational and academic institutions in the audiovisual sector are to maintain and monitor statistics on gender equality regarding applicants as well as graduates; they are recommended to ensure gender equality amongst teaching staff, and ensure greater visibility for women in all curricula and source materials.



## Performance Indicators

Indicators to measure gender equality should cover multiple dimensions.

1. Organisational structures in the audiovisual sector:
  - a. Decision-makers by gender
    - i. Board membership
    - ii. Other decision-making positions
    - iii. Other levels of the industry
  - b. Production and financing decisions by gender
    - i. Funding and commissioning
    - ii. Production budgets
    - iii. Pay structures
  - c. Labour rights and equal pay
2. Content creation:
  - a. Key content creators
  - b. Additional content creators
  - c. Technical crew
  - d. Performers
  - e. Others
3. Visibility, availability and performance of content:
  - a. Festivals and awards
  - b. Availability of content
  - c. Commercial performance of content
  - d. Critics and reviewers of audiovisual content
4. Content on-screen:
  - a. Genre (e.g. action/comedy, etc.) by gender of the lead content creator
  - b. Representation by gender
    - i. Key protagonists
    - ii. Secondary and supporting roles
5. Teaching and training:
  - a. Gender courses in educational and academic establishments providing audiovisual education
  - b. Training of audiovisual professionals including continuous professional development.
6. Media literacy:
  - a. Access, use and understanding of audiovisual content
7. Gender and audiovisual policy:
  - a. Existence of laws, regulations, policies, programmes and codes of ethics for gender equality in and through the audiovisual sector

The following off-screen and on-screen performance indicators are based on indicators originally developed by Eurimages - the European Cinema Support Fund - for use in the European film industry. All branches of the audiovisual sector are invited to develop equivalent indicators applicable to their branch.

Indicators have been categorised as either Phase I or Phase II indicators: Phase I indicators are to be implemented as a priority.

## I. Off-screen performance indicators

### 1. Organisational structures in the audiovisual sector

#### *Phase I*

#### 1.1 Decision-makers by gender

- 1.1.2 Audiovisual groups, companies and organisations
  - 1.1.2.1 Ownership and control
  - 1.1.2.2 Supervisory and executive boards
  - 1.1.2.3 Senior management positions
- 1.1.3 Funding and commissioning bodies
  - 1.1.3.1 Presidency of selection committees
  - 1.1.3.2 Composition of selection committees
  - 1.1.3.3 Commissioners
- 1.1.4 Distributors, publishers and sales agents
- 1.1.5 Programme controllers
- 1.1.6 Festivals
  - 1.1.6.1 Presidency of juries
  - 1.1.6.2 Artistic directors
  - 1.1.6.3 Composition of juries

#### 1.2 Production and financing decisions

##### *Phase I*

- 1.2.1 Funding and commissioning decisions by gender of key content creator
  - 1.2.1.1 Applications
  - 1.2.1.2 Projects funded
  - 1.2.1.3 Support granted
- 1.2.2 Production financing by gender of key content creator
  - 1.2.2.1 Size of budget

##### *Phase II*

- 1.2.2.2 Composition of production financing (public/private)
- 1.2.3 Pay structures (gender budgeting)

### 2. Content creation

#### *Phase I*

#### 2.1 Key content creators by gender

- 2.1.1 Producer
- 2.1.2 Director
- 2.1.3 Scriptwriter
- 2.1.4 Programme editor

#### *Phase II*

#### 2.2 Additional content creators by gender

- 2.2.1 Composer
- 2.2.2 Performers
- 2.2.3 Head of Department – cinematography
- 2.2.4 Head of Department – editing
- 2.2.5 Head of Department - production design
- 2.2.6 Head of Department – sound

- 2.2.7 Head of Department – costume
- 2.2.8 Head of Department – make-up
- 2.2.9 Head of Department – visual effects (VFX)
- 2.2.10 Journalist

### 3. Visibility, availability and performance

#### *Phase I*

#### **3.1 Festivals and awards (national and international) by gender of the key content creator**

- 3.1.1 Works in main competition
- 3.1.2 Works in other sections
- 3.1.3 Nominations in all categories
- 3.1.4 Awards in all categories

#### *Phase II*

#### **3.2 Availability of content by gender of the key content creator**

- 3.2.1 Theatrical release
- 3.2.2 Broadcasting scheduling
- 3.2.3 Prominence on on-demand platforms

#### **3.3 Commercial performance by gender of the key content creator**

- 3.3.1 Box office figures
- 3.3.2 Audience ratings
- 3.3.3 Downloads/views

#### **3.4 Critics and reviewers of audiovisual content by gender**

### 4. Teaching and training in the audiovisual sector

#### *Phase I*

#### **4.1 Staff and students in educational establishments by gender**

- 4.1.1 Candidates (applicants)
- 4.1.2 Students (accepted)
- 4.1.3 Graduates
- 4.1.4 Professors
- 4.1.5 Lecturers

#### *Phase II*

#### **4.2 Curricula**

- 4.2.1 Course content
- 4.2.2 Availability of courses dealing with gender and the audiovisual sector

## II On-screen performance indicators

### 5. Content

#### *Phase I*

#### 5.1 Genre

5.1.1 Genre (action/comedy, etc.) by gender of the key content creator

#### 5.2 Representation

5.2.1 Key protagonists by gender

#### *Phase II*

5.2.2 On-screen representation of protagonists

5.2.2.1 Age

5.2.2.2 Profession

5.2.2.3 Socio-economic status

...and other protected grounds of discrimination.

5.2.3 Presence and representation in non-fiction works

5.2.3.1 Gender of lead presenter

5.2.3.2 Gender of invited contributors

5.2.3.2.1.1 by topic

5.2.3.2.1.2 by length of contribution

5.2.3.3 Gender composition of expert panels

#### 5.3 Bechdel-Wallace test for fiction works

#### *Phase II*

5.3.1 Are there two named women in the film?

Speaking to each other (significant dialogue)?

Talking about something other than a man?

## Appendix III - Reference Instruments

*The purpose of this list of reference instruments is to guide member States in their implementation of measures to achieve greater gender equality in the audiovisual sector.*

### **Committee of Ministers of the Council of Europe**

The Convention for the Protection of Human Rights and Fundamental Freedoms (CETS No. 005)

Protocol No. 12 to the Convention for the Protection of Human Rights and Fundamental Freedoms (CETS No. 177)

The European Social Charter (revised) (CETS No. 163)

Council of Europe Convention on preventing and combating violence against women and domestic violence (CETS No. 210)

Recommendation Rec(84)17 on equality between women and men in the media

Recommendation Rec(90)4 on the elimination of sexism from language

Recommendation Rec(98)14 on gender mainstreaming

Recommendation CM/Rec(2003)3 on balanced participation of women and men in political and public decision making

Recommendation CM/Rec(2007)2 on media pluralism and diversity of media content

Recommendation CM/Rec(2007)3 on the remit of public service media in the information society

Recommendation CM/Rec(2007)11 on promoting freedom of expression and information in the new information and communications environment

Recommendation CM/Rec(2007)13 on gender mainstreaming in education

Recommendation CM/Rec(2007)16 on measures to promote the public service value of the Internet

Recommendation CM/Rec(2007)17 on gender equality standards and mechanisms

Declaration of the Committee of Ministers on the role of community media in promoting social cohesion and intercultural dialogue adopted by the Committee of Ministers on 11 February 2009 at the 1048th meeting of the Ministers' Deputies

Recommendation CM/Rec(2009)7 of the Committee of Ministers to member states on national film policies and the diversity of cultural expressions

Recommendation CM/Rec(2011)7 on a new notion of media

Recommendation CM/Rec(2012)1 on public service media governance

Declaration on public service media governance adopted by the Committee of Ministers on 15 February 2012 at the 1134th meeting of the Ministers' Deputies

Recommendation *CM/Rec(2013)1* on gender equality and media

Recommendation CM/Rec (2015)2 on gender mainstreaming in sport

### ***Parliamentary Assembly of the Council of Europe***

Resolution 1557 (2007) and Recommendation 1799 (2007) on the "Image of women in advertising"

Recommendation 1555 (2002) on the "Image of women in the media"

Resolution 1751 (2010) and Recommendation 1931 (2010) on "Combating sexist stereotypes in the media"

Recommendation 1899 (2010) on "Increasing women's representation in politics through the electoral system"

Resolution 1860 (2012) on "Advancing women's rights worldwide"

### **United Nations**

Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) (1981)

Beijing Platform for Action, Section J, Women and Media (United Nations Fourth World Conference – Beijing, September 1995)

Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 20 October 2005)

### **Other relevant documents**

"Bookmarks, a manual for combating hate speech through human rights education", Council of Europe, (Strasbourg, 2016) (nohatespeechmovement.org platform)

"Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations", European Women's Audiovisual Network, (Strasbourg, 2016) (www.ewawomen.com)

["Handbook on the implementation of Recommendation CM/Rec\(2013\)1 of the Committee of Ministers of the Council of Europe on gender equality and media"](#), (Strasbourg, 2014)

“Study: Encouraging the participation of the private sector and the media – [Article 17 of the Istanbul Convention](#)”, Council of Europe (Strasbourg, 2016)

“European Framework of Action on Gender Equality in the Audiovisual sector”, funded by the European Commission and adopted by the EU Audiovisual Sectoral Social Dialogue Committee (Brussels, 2011)

“The FIA Handbook of Good Practices to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Europe”, International Federation of Actors (Brussels, 2010) ([http://www.fia-actors.com/uploads/Engendering\\_EN.pdf](http://www.fia-actors.com/uploads/Engendering_EN.pdf))