



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





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In the evolving landscape of the European film and AV industry, the CineRegio Gender Equality & Diversity Report once again emerges as a key document, guiding us through the achievements and aspirations of our collective journey towards inclusivity and our mission to European cultural diversity. We're proud to present this second edition, which not only reflects the commitment of our network of now 53 regional film and AV funds, but also highlights the transformative strategies they have implemented.

This report shows how diverse voices are increasingly resonating in harmony, with gender balance becoming a tangible reality. Every step, no matter how small, contributes to helping our vision of equality to become a reality.

The diverse models and methods of our members reveal a rich tapestry of initiatives - from the practical essentials, such as diversity checklists for funding applications, to innovative approaches, such as targeted training programmes and networks to create pathways for under-represented talent.

The exchange of case studies is a testament to our core belief in sharing knowledge as a concrete tool for progress. Our members, including Cinefórum (CH), Film London (UK), Vienna Film Fund (AU), Flanders Audiovisual Fund (BE), IDM Südtirol (IT), MDM Mitteldeutsche Medienförderung (DE), MOIN Film Fund (DE), Paris Region Film Fund (FR), Screen Scotland (UK), Viken Filmsenter (NO), Film i Väst (SE), Zineuskadi (ES) and Zürcher Filmstiftung (CH) have generously shared their insights, proving once again that collaboration is the key to harnessing our collective resources and ideas.

However, the road ahead is not without its challenges. It is not just about achieving equality in numbers, but ensuring that those numbers reflect a deeper commitment to fair representation. CineRegio and its members are architects of policy tools to ensure progress, embracing the 'build, measure, learn' approach that has already proven successful throughout our extensive European network.

We would like to thank Anne Schultka for her dedication in producing this report and all our members for their invaluable contributions. Together, we are at the forefront of not only advocating for, but actively shaping, a film and AV industry that is a mirror of the society it serves - diverse, inclusive and vibrant.

Join us in this celebration of diversity, not just as an ideal, but as a concrete expression of the Universal Declaration of Human Rights, which proclaims the right of everyone to participate freely in the cultural life of the community. We believe this report serves both as a reflection of where we are, and as a blueprint for the inclusive future we are committed to creating.



Charlotte Appelgren  
General-Secretary  
CineRegio AISBL  
Brussels, March 2024



# Legend of tags

To improve clarity and ease of navigation, this second edition of the report introduces a system of tags. These serve as quick reference markers that encapsulate the essence of each Fund's efforts and the areas they address. The tags are designed to help you identify the focus of each fund's report at a glance, allowing for a seamless reading experience.

## **Gender Balance**

Includes all initiatives aimed at achieving gender balance in funding, project development and committee composition.

## **Funding Equity**

For all references to the distribution of grants and financial support with a view to equality, whether it's gender, background or other aspects of diversity.

## **Training**

For all types of training programmes, workshops, masterclasses and development programmes aimed at improving skills and professional growth.

## **Industry Collaboration**

To identify efforts that involve partnerships with other organisations, institutions or industry veterans that result in the sharing of knowledge, resources or platforms.

## **Bias & Awareness**

For initiatives such as training, workshops or programmes that raise awareness of unconscious bias or promote conscious inclusion efforts.

## **Youth & Talent**

For initiatives that specifically target young professionals, emerging talent and mentorship opportunities.

## **Empowerment**

For programmes that specifically aim to empower underrepresented groups, such as women, non-binary individuals or marginalised communities.

## **Data & Reporting**

For activities that involve the collection, analysis and reporting of diversity and equality data.

## **Networking & Community**

For aspects of networking, community building and efforts that encourage the formation of professional relationships and support systems.

## **Inclusive Practices**

Refers to specific actions and policies implemented to ensure inclusivity within organisations and projects.

## **Outreach**

Includes public-facing initiatives such as awareness panels, promotional articles, interviews and all other efforts to engage with the industry and the public.





Recognising the multifaceted nature of diversity, from gender to socio-economic status and from geographical divisions to linguistic, religious and cultural variations, Cinéforum is deeply committed to reducing inequalities across the board.

By analysing statistics on diversity, particularly gender representation, Cinéforum has gained valuable insights. Its annual activity report and statistical brochures show that the proportion of films directed by women has stagnated at around 33% since the Fund's creation. Despite non-discriminatory selection procedures, the number of films submitted by women filmmakers is still far from achieving gender parity.

Focusing initially on areas where their data is most robust, the Fund looked at support for scriptwriting over the last decade. The results showed that the number of projects directed by female writers was significantly lower - around 30% - a figure that has remained largely constant over the years. In recognition of this glaring inequality, Cinéforum has taken decisive action.

As of 1 January 2023, Cinéforum introduced an incentive aimed at reducing gender inequality, particularly in the development phase of film projects. The initiative includes an increase in the rate of bonus support from 60% to 80% for projects directed by women, trans, non-binary or other gender minorities. Male auteurs will continue to receive a 60% rate. This change in policy, approved by the Fund's Council, will be subject to a first impact assessment two years after its launch. Depending on its effectiveness, Cinéforum reserves the right to increase or adjust the preferential rates.

Beyond statistics and incentives, Cinéforum has also ventured into public dialogues and collaborations. During the Locarno Film Festival 2023, it organised an awareness-raising panel entitled "Diversity and conditions on set". The panel not only presented gender statistics, but also facilitated discussions on harassment, working conditions and the integration of recent graduates into the industry. This event serves as a prelude to the more comprehensive "Diversity Conferences" planned for 2024 for the film and audiovisual community in French-speaking Switzerland.

## CINÉFORUM

Cinéforum

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Cinéforum - Fondation romande pour le cinéma was created in May 2011 by the Cantons of Fribourg, Geneva, Jura, Neuchâtel, Valais and Vaud, and the cities of Geneva and Lausanne. Its annual budget of around €11.4 million is currently financed by public subsidies (76%) and the Loterie Romande (24%).



# Paris Region Film Fund / Film Paris Region

Gender Balance

Training

Inclusive Practices

Outreach

Bias & Awareness

Film Paris Region is taking several steps in the field of diversity and inclusion, creating an ecosystem dedicated to the development of workplace practices and film content. One initiative that stands out is the "serious game" training involving all the employees of Choose Paris Region. This tool, developed by daesign, a Paris-based multimedia studio, was not specifically related to the cinema sector but provided invaluable insights into diversity and inclusion. It helped employees identify discriminatory practices, become aware of their own biases and learn about the legal implications. It also covered a wide range of discrimination criteria such as religious beliefs, sexual orientation and race.

At the same time, the organisation makes a concerted effort to integrate diversity and inclusion into its activities, including maintaining a gender-balanced selection committee and incorporating the theme into major events. At the Production Forum, an annual event held in Paris for film and audiovisual production professionals, at least 25% of the formats focus on diversity and inclusion issues, with an additional 25% dedicated to sustainability issues.

Communication also plays a key role in Film Paris Region's strategy. One of the most important interviews of 2023 was with Monia Aït El Hadj, France's first intimacy coordinator. She explained her role, which is to provide a secure framework for the actors and to facilitate dialogue between the parties involved in a production. She has lent her expertise to series such as "Marie Antoinette" on Canal +, financially supported by Paris Region Film Fund and "Emily in Paris" on Netflix, assisted by Film Paris Region with film commission services which is also the case for "Marie Antoinette". These series illustrate the commitment not only to diversifying the industry but also to creating a safer and more inclusive environment.

In compliance with French law, which since 2018 has required companies to publish an annual gender equality index aimed at reducing pay gaps, Film Paris Region has consistently scored exceptionally well, achieving a public score of 98/100 for both 2021 and 2022. This high score takes into account factors such as reducing the gender pay gap, ensuring proportional pay increases for women and men, facilitating pay increases for women returning from maternity leave and maintaining gender balance among the organisation's top earners. Beyond its own commitment to gender equality, Film Paris Region also actively supports its partners' diversity and inclusion initiatives, such as a psychological and legal helpline to combat sexual and gender-based violence set up by Audiens (audiens.org)



Film Paris Region

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Created in 2004 as the Paris Region Film Commission, Film Paris Region is now part of Choose Paris Region, the city's international attraction agency. Its mission is threefold: to engage the film industry through professional meetings, to promote Paris Region to national and international production companies in order to attract more projects, and to support production. With in-depth industry knowledge and strong regional connections, the organisation offers access to a variety of financing options, experienced producers, diverse locations, dedicated service providers and world-class technical teams and talent.



Paris Region Film Fund

The Paris Region Film & Audiovisual Fund is a key player in the French film industry, with more than a 100 cinematographic and audiovisual works supported every year, thanks to an annual budget of €22 million. It offers support for all phases of the production of a work and Paris Region is home to 400 production companies. In partnership with the Ile-de-France Regional Council and Film Paris Region, the Fund is committed to promoting diversity and inclusion within production & artistic creation in the region.



With the help of various measures, Filmfonds Wien pursues a practical and hands-on approach in order to live up to social diversity and to support its visibility.

In order to promote diversity, representation and gender equality, the Filmfonds Wien introduced a Code of Ethics in 2022. It lays down the principles, values and rules of professional conduct for funded projects. The funding recipients are contractually obliged to comply with the code.

In 2022, Filmfonds Wien began a three-year step-by-step plan to achieve a gender balance in theatrical film funding, which includes project development and production of theatrical films. These sections account for 70% of the total funding budget and their proportion of women is to be gradually adjusted to 50% by 2024 (2022: 35%, 2023: 40%). Gender budgeting is decisive for computations, calculated at the core department heads – director, script and production. This three-year plan is obligatory, as it was anchored in the guidelines of Filmfonds Wien.

Already in the first year, the measure has led to a positive effect, even beyond the intended funding sections.

In TV funding, the guidelines for increasing the proportion of women were already changed in 2015<sup>1</sup>: A cultural test based on a point scheme is part of the application process as well as the decision-making process. Among other things, the test checks the participation of women in the project. This tool helped to raise the share of women in the TV funding budget from 11% (2015) to 33% (2021/22).

Last but not least, the bodies and committees of Filmfonds Wien also have gender parity: In the fund's board the gender ratio is 50% each, as well as in the team and in the selection committee.

<sup>1</sup> See the 1st edition of this report from 2021.



Filmfonds Wien

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Filmfonds Wien is Austria's largest regional film fund. Its mission is to strengthen and consolidate Vienna as a city of international film and television production and to contribute to Europe's cultural diversity. The City of Vienna provides the fund with an annual budget of currently €11.5 million. Filmfonds Wien supports the development and production of theatrical as well as television/streaming projects and distribution. On average, the fund supports about 70 productions per year, half of them theatrical and half television/streaming. Two-thirds of the budget (approximately €8 million) goes to theatrical productions. Approximately €2.5 million is invested in television/streaming projects (series, documentaries and fiction).



Film i Väst has become a pioneering force in promoting gender equality and diversity within the film and TV production industry in Sweden and across Europe. Their collaboration with Greentime to develop the "Sustainable Film" digital tool is a testament to their commitment to sustainability in general, but also to the integration of social parameters, including gender and diversity issues.

The design of the tool, taking into account the social aspect of sustainability, has a direct impact on gender equality by requiring consideration of gender balance in management and departmental positions, as well as ensuring equal pay for all genders on and off set. The local community engagement facilitated by the tool resonates with equality and diversity as it promotes local talent and businesses, which often include underrepresented groups, thereby contributing to a more varied industry representation.

The emphasis on fair working conditions as part of the tool's criteria ensures compliance with collective agreements and safeguards against discrimination, which are essential to maintaining an equitable workplace where diverse talent can thrive. The tool's focus on creating a supportive working environment extends to the provision of safety representatives and action plans against harassment and bullying, fostering an inclusive and safe space for all individuals, regardless of gender or background.

Closely linked to the tool and in line with its thematic focus, Film i Väst also emphasises a close dialogue with its co-productions. Here, too, they draw attention to inclusion by promoting diverse perspectives in script reviews and leadership, actively preventing discrimination in hiring processes and thereby cultivating a more equitable and diverse film production environment.

Film i Väst has set a standard for the industry, as the tool has been adopted by other Swedish regions and institutions, including regional film funds and SVT, as well as Netflix, underlining the importance of the tool and Film i Väst's role as an innovator in the field. This widespread adoption promises to lead to progress in promoting gender equality and diversity, and illustrates Film i Väst's influential position in the landscape of European cinema.

By including gender equality and diversity, Film i Väst ensures that these crucial aspects of social sustainability are not overshadowed by the environmental components of sustainability, but rather are part of the bigger picture. Their approach underlines the intrinsic value of diversity and equality in fostering a vibrant and culturally rich European film industry.



Film i Väst

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Founded in 1992, Film i Väst has firmly established western Sweden as a film production powerhouse, co-producing over 1300 films. With a robust 2023 budget of approximately €12.3 million, funded by Västra Götalandsregionen and EU contributions, it's a beacon of cinematic excellence. This financial prowess complements their extensive support for feature films, documentaries, and talent development, alongside superior studio facilities and highly skilled crews, fostering both local and international film endeavors.





In 2018, Film London established its Equal Access Network (EAN). This aims to ensure that the screen sector workforce in London reflects the diverse profile of the capital city: the EAN provides a link between untapped talent from under-represented communities and companies or productions which are recruiting at different levels.

The EAN members range from new entrants to the sector who are looking for their first role to industry returners and mid-level professionals in film and TV, as well as those who are looking to make a career change. It helps many of its members find work, industry placements and traineeships and also to acquire new and relevant skills. The high regard in which the sector holds Film London attracts a variety of studios, production companies and content producers to seek assistance with the recruitment of diverse talent.

In addition to providing contacts and a professional network for its members, the EAN also runs a series of free masterclasses (which offers an insight into some high-end productions such as *Fleabag* and *The End of the Fucking World*), CV workshops and a number of projects. Examples include 'Return to Work' which has offered fully paid returnships in Post & VFX and High End TV to parents, carers and others whose career has been on hold (participants receive soft skills training, continued support and mentoring and access to a new network) and a partnership with the JobCentre Plus centres in six London boroughs to train JobCentre coaches on screen sector career opportunities and routes into the industry.

Another EAN venture is the prestigious 'Breaking the Glass Ceiling' (BTGC), a programme aimed at black, Asian and minority ethnic mid-level professionals who have committed to evolving an inclusive leadership style. BTGC not only helps participants to accelerate their own careers through professional development sessions, it also equips them with the skills to support others. Each participant is paired with both a senior industry mentor and a new entrant mentee from the EAN membership.

The EAN also runs partnership programmes with employers of all sizes. Since early 2022, it has been working with NBC Universal on paid traineeships in to various departments and roles on NBCU productions *Fast X* and *Wicked*. The selected trainees and other applicants to the programme also benefitted from a Set Etiquette course which was delivered by the EAN.

Ongoing cooperation with UKTV on its All Voices initiative offers EAN members an opportunity to work in paid, full-time roles on UKTV original productions. The fact that these involve multiple projects enables the members to gain varied experience and to build a network of valuable contacts.




Film London

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





The Production and Development Work Taster Scheme which was launched in 2018 by Film London and Two Brothers Pictures, provides new entrants with a 'taster' of in-house roles in development or production in TV, through two-day industry work placements with this established production company.

In early 2022, the EAN further expanded its work on skills and diversity when Film London joined the Creative Skills Academy (CSA), part of the Mayor of London's Skills Academy programme, with the Capital City College Group (CCCG), London Higher and Middlesex University. By enhancing collaboration between industry and education, the Academy aims to significantly increase the skills pipeline for all areas of the screen industries, as well as the diversity of the workforce. Through the CSA, the EAN has run a range of short courses in different areas (for example, costume & wardrobe, location management, art department, camera, and script development) as well as working with the other partners to raise trainees' awareness about different entry points to the industry and enhance their employability skills. The involvement of EAN 'alumni' (who are now working in the industry) as panellists and speakers on the courses helped to motivate potential new entrants.

In 2023, Film London worked with the National Film and Television School (NFTS) to be appointed by the British Film Institute (BFI) as one of its regional Skills Clusters. The Metro London Skills Cluster (MLSC) covers London, Buckinghamshire, Hertfordshire and Surrey and includes as core partners Film London, the NFTS, the above-named CSA partners and the Association of Colleges. The MLSC will address the twin challenges of the industry skills shortage and the pressing need to diversify the industry workforce on a larger scale and at a much more strategic level. It is working closely with industry partners to deliver an integrated programme of employability and skills training, mentoring and other measures to support the entry, progression and retention of diverse talent. The MLSC will also collaborate with other Skills Clusters across the UK.



Starting from 2021 IDM Film Commission Südtirol has taken its first step towards achieving more diversity in film and series productions. This has been accomplished following the guidelines of “gender mainstreaming”, which has been integrated as one of six selection criteria for film projects to be funded. IDM Fund will mainly support productions that promote equal opportunities in the film industry by balancing the involvement of professionals in management positions in areas such as production, scriptwriting, directing, acting, cinematography, editing, production design, and soundtrack.

In addition, a gender-balanced expert committee in charge of the evaluation of applications for funding has already been implemented. It consists of three to a maximum of twelve independent industry experts who are, as far as possible, equally distributed.

During the commission's meeting, data about each project - including parameters concerning the team's composition - will be discussed by the experts in order to raise awareness about the topic and avoid unconscious biases during the decision-making process. All available information related to this topic must be included in the application documents.

Another step towards equal opportunities is tackling childcare in the guidelines for cost recognition, thus, costs for on-set childcare will be recognized if the daycare structure is located in South Tyrol or if the service is provided by a person eligible for the South Tyrol effect.

Each year in the funding report, a focus on equal opportunities, as referred to in the previous points, will be addressed. In this context, the expertise of competent bodies will be drawn upon. For instance, an exchange with the European Audiovisual Observatory, and EWA, the European Women's Audiovisual Network, has already been established. Indeed, IDM has teamed up with them to promote its Script Lab, RACCONTI, which has resulted in ensuring a discounted fee for EWA members.

Finally, from 2024, IDM aims to reinforce its commitment to equal policies by adopting the gender budgeting approach in order to ensure that its fund is possibly equally allocated among female and male productions. Moreover, applicants must complete the Bechdel and Chavez Perez tests to avoid biased content.



IDM

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IDM Südtirol - Alto Adige's responsibilities include the promotion of film in the province and the provision of production and location services for projects to be filmed in South Tyrol, the promotion of South Tyrol as a film location and the development of the local audiovisual industry. With the funds provided by the Province of South Tyrol, IDM manages one of the most important regional development funds in Italy, around €4.5 million per year. One of the criteria for the allocation of funds is the economic territorial impact: it must be at least 150% of the requested funds.



In order to take into account the diversity of our society, the promotion of diversity is an important concern of the MDM. A special focus is put on gender equality and the empowerment of female filmmaking. For this reason, MDM has been collecting statistical data on the participation of women in the fields of directing, production and screenwriting in all funded film projects since 2019. Gender statistics are published both in press releases on the funded projects and in the annual activity report. Of the 92 projects that applied for production, project development or script development support in 2022 (of which 79 were funded), 48 involved a female producer (of which 42 were funded), 56 involved a female author (of which 50 were funded) and 47 involved a female director (of which 43 were funded). In total, approximately €11.5 million were granted for production support in 2022, out of which more than €7.2 million went to projects with female (co-)directors. This corresponds to a share of 62.6%.

As part of its support for training, MDM also promotes diversity and gender equality. In 2023, for example, it offered financial support to a regional female professional to train as an Intimacy Coordinator, a profession that is becoming increasingly important in the film industry.

In addition, MDM also promotes awareness of diversity and gender equality internally. As a general rule, the aim is to achieve gender parity in the composition of the committees, which is almost achieved in the second half of 2023. The MDM Supervisory Board is made up of four women and six men, while the Funding Jury has a predominance of female members, with six women and five men appointed. They all took part in a workshop titled "Recognising unconscious thought patterns in decision-making processes" organised by the German equality initiative ProQuote. The workshop raised awareness of diversity and the prevention of unconscious bias. Since 2022, MDM has established an internal working group that deals with interdisciplinary exchange on diversity, gender and inclusion, examines best practice examples and develops strategies for the fund. MDM has appointed a Diversity Officer in 2021 who oversees the process and reports directly to the CEO.



## Mitteldeutsche Medienförderung (MDM)

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Mitteldeutsche Medienförderung (MDM) supports culturally and economically promising films, series, new media productions and games of all genres from development through production to distribution and presentation. International co-productions are an important field of activity. In order to get funded, a producer from the region that comprises of the German federal states Saxony, Saxony-Anhalt and Thuringia has to be involved and at least the money received has to be spent in the region.





In February 2024, the German film industry is set to embark on an exciting venture as the OMNI Inclusion Data tool enters its pilot phase – a significant leap towards fostering diversity in German film crews. The initiative is led by MOIN Film Fund Hamburg Schleswig-Holstein, which, since late summer 2019, has been actively shaping diversity as a key focus.

MOIN Film Fund's journey began with the formation of diverse juries, moving on to the introduction of the mandatory "diversity checklists" in June 2020 for funding applications, encouraging critical reflections on projects in the context of diversity.

Recognising the need for accurate and up-to-date data on diversity within the industry, MOIN Film Fund initiated the development of OMNI Inclusion Data in 2022. This innovative tool aims to replace subjective impressions with concrete data, aligning with the principle of "with the industry, for the industry."

The work process began with a design sprint and an exchange with international pioneers in the field of diversity data. During the early development process, MOIN film fund teamed up with the Australian partners of The Everyone Project, who monitor diversity data in film in Australia.

In 2023 an advisory board representing broadcasters, streaming services, other regional film funds, associations and organisations from the German film industry was founded. Monthly meetings and working groups on the tool's various topics were held for six months.

OMNI's Mission is clear: gather data directly from cast & crew during film productions and make it transparent to the industry. There are 4 ways to participate in OMNI:

1. Film production companies can register with OMNI, subsequently enrolling each production and project.
2. Cast and crew members have the option to voluntarily fill out a 3-minute questionnaire, ensuring compliance with EU Data Protection laws.
3. Subscribers, including streamers, funds, or broadcasters, can invite their companies and projects, gaining access to aggregated data from all their projects.
4. The entire industry will receive regular updates through reports, ensuring widespread awareness.

OMNI's pilot phase is scientifically supported by the Film University Potsdam-Babelsberg in February 2024 – the full-scale industry launch is anticipated in 2025.

**MOIN** Film Fund  
Hamburg  
Schleswig-Holstein

MOIN Film Fund

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MOIN Film Fund Hamburg Schleswig-Holstein supports cinema films, high-end series and innovative audiovisual formats of all genres. With an annual budget of about €15 million MOIN provides financial support for all phases of the production process from script to screen.

MOIN Film Fund focuses on developing the regional audio-visual industries in Northern Germany and welcomes filmmakers from around the globe to shoot in its region between the North and Baltic Seas.



As part of Creative Scotland, Screen Scotland has embedded the organisation's Equality, Diversity and Inclusion (EDI) policy at its core, ensuring that these principles are integral to its programmes and structures. EDI is more than legal compliance; it's a commitment to fairness, cultural entitlement and the production of excellent art by breaking down barriers and championing Scotland's diverse cultures. This commitment translates into tangible actions such as widening access, participation and representation in the arts, reflecting the changing demographics and needs of Scottish society.

Screen Scotland has also adopted the BFI Diversity Standards and adapted them to the Scottish context through the Screen Scotland Pilot. This initiative, initially set up as a 12-month pilot and now extended for a further year to April 2024, is an integral part of funding applications for film development, production and festival screening programmes. It requires applicants to demonstrate compliance with at least one of four standards at the development stage and two at the production stage, with specific criteria tailored to Scotland's demographics and cultural landscape.

The BFI Diversity Standards focus on four key areas: on-screen representation (Standard A), creative leadership and project team (Standard B), industry access and opportunity (Standard C) and audience development (Standard D). Screen Scotland's pilot aims to ensure that these standards are not only met, but woven into the fabric of Scottish film culture. This includes gender balance, representation of minority groups, LGBTQIA+ and disabled people, both in front of and behind the camera, and audience composition, ensuring that the demographic make-up reflects Scotland's diverse society. This includes targeted efforts to engage under-represented groups through accessible programming, inclusive marketing and community outreach to create a film culture that reflects the full spectrum of diversity in society.

Screen Scotland also works to remove barriers and targets various demographic gaps through their funding and projects across Education, Skills and Training, Festivals and Audience Development, and the work delivered through the Screen Commission relating to location filming.

In conclusion, Screen Scotland's implementation of the EDI and the BFI Diversity Standards reflects a comprehensive and ongoing commitment to diversity and inclusion within the Scottish screen sector. Their efforts embrace the essence of cultural inclusivity and aim to create a screen industry that truly reflects the richness of Scotland's communities.

## SCREEN SCOTLAND SGRÌN ALBA

Screen Scotland

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Screen Scotland, part of Creative Scotland, is the driving force behind the development of Scotland's film and television industry. Funded by the Scottish Government and The National Lottery, it focuses on funding, strategic support and development. Its key initiatives include increasing the production of diverse Scottish film and television, providing specialist business support to screen companies and supporting employment through training. It also improves audience access to Scottish productions at home and abroad, upgrades screen infrastructure such as studios, and cultivates Scotland's global reputation for international productions supported by exceptional talent and locations.



# Flanders Audiovisual Fund (VAF)

Gender Balance

Training

Bias & Awareness

Empowerment

Data & Reporting

Outreach

Funding Equity

The Flanders Audiovisual Fund (VAF) has developed an action plan focused on fostering inclusivity, creating a culture where individuals are recognised and valued for their unique contributions, regardless of gender, background, ability, religion, sexual orientation, socioeconomic class, education and age. At the heart of VAF's approach is the careful integration of inclusivity into funding applications, ensuring that each is assessed for its commitment to fair representation and equal opportunity.

In its decision-making, VAF maintains a gender-balanced composition of its juries and committees as well as in the selection of participants and speakers for industry events, workshops and training programmes, promoting a wide range of voices and experiences. The fund also promotes transparency and accountability in its commitment to gender equality, through standardised annual reporting on the gender balance of applications and approvals.

The Fund organised an educational and interactive webinar on inclusivity with social psychologist Nina Blussé, aimed at increasing committee members', editors' and staff's understanding of unconscious bias. This training, which is an integral part of staff development on inclusivity, will be a recurring feature, especially as new committee rotations begin.

VAF also supports inclusivity by ensuring the participation of Belgian female professionals in prestigious international programmes, such as the "Series' Women" programme of the Erich Pommer Institute. In partnership with Mediarte, VAF has created a campaign that highlights diverse role models in the industry through a series of engaging short clips, with the aim of inspiring new talent.

In addition, the LEF - Leadership & Equity in Film empowerment programme exemplifies VAF's commitment to supporting semi-experienced female and non-binary directors and producers with professional development opportunities focused on inclusive leadership and networking. The programme includes specialist sessions and masterclasses, some of which are open to the wider industry.

Moreover, VAF sets governance expectations for public organisations that receive funding, requiring adherence to principles that promote gender balance and board diversity, ensuring that these values are reflected across the sector.

Finally, the Gender Inclusivity Impulse Premium acts as a financial catalyst, encouraging producers to hire female talent and driving a shift towards a more inclusive creative process. By the end of 2023 – beginning of 2024, VAF evaluates the effectiveness of these various initiatives to maintain a dynamic and responsive action plan that continues to champion inclusivity in the evolving audiovisual and gamelandscape.



Flanders Audiovisual Fund (VAF)

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





Viken Filmsenter in Norway is taking a multi-faceted approach to promoting equality and diversity in the film industry. The Centre aims to achieve gender balance in the distribution of its grants, aiming for a near 50/50 split or at least a 40/60 ratio, even if industry metrics for women in key roles fall short of these figures. The application forms also include sections for applicants to explain how their projects will promote diversity, whether in content or in the people behind and in front of the camera. This is in line with their ongoing dialogues with Balansekunst, an organisation committed to challenging structural inequalities and prejudices in the arts sector.

Viken Filmsenter is also implementing specific development programmes aimed at marginalised or underrepresented groups. One example is Veien videre, a script development programme for aspiring filmmakers from diverse backgrounds that will start in autumn 2023. The goal is to give them a fair chance to develop their idea into a script, and develop a proof of concept, or just try to film some scenes from their script. They will also be given the opportunity to meet established scriptwriters and directors, through guidance for their project as well as through workshops and lectures. By the end of this program the participants will have experience and knowledge to carry on becoming filmmakers at a professional level.

Another initiative that has been tried out, Oslo-monologene, worked with a local theatre and brought together 6 drama students and 6 directors from the Viken region. The actors presented self-written monologues, which the directors then visualised in short films. This kind of programme not only promotes diverse narratives, but also facilitates collaboration between young talent from different backgrounds, furthering Viken Filmsenter's agenda of inclusion.


A significant part of their efforts is also channelled through the Viken Ung label in collaboration with Mediefabrikken, which focuses on the development of young talent. The centre handles funds from the Ministry of Culture for programmes such as Regiprogram for unge kvinner. This directing programme for young women creates a supportive environment for the development of film storytelling skills. Through a series of four joint meetings over three months, participants engage in writing exercises, visual techniques and improvisation to turn their film ideas into tangible projects. The programme also provides equipment support, connects participants with professional photographers and helps build a film crew. Beyond skill development, the programme also emphasises networking, encouraging young female filmmakers to build useful relationships that can be carried forward into their professional lives.



Viken Filmsenter

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Viken Filmsenter is Norway's largest regional film centre, covering the south-eastern counties of Viken and Oslo. The centre specialises in the development and production of short films, documentaries and games, and is also open to international co-productions. To be eligible for funding, the project or key personnel must be based in the Viken or Oslo region. With an annual budget of approximately €0.8 million, Viken Filmsenter is a major player in shaping the region's audiovisual landscape.



Finally, a programme like Ulike Blikk provides a unique platform for aspiring filmmakers from diverse backgrounds. Over the course of four intensive all-day workshops, each filmmaker is not only given the space to refine their own vision, but also becomes a collaborative resource for others. A unique aspect of this programme is the interdependence it fosters; each participant not only directs their own project, but also contributes to at least one other film during the production phase. Financially supported by Viken Filmsenter with NOK 40,000 in production grants, and with logistical and equipment support from Mediefabrikken, Ulike Blikk is an example of how resource sharing and collaborative engagement can uplift an entire community of diverse filmmakers.



Zineuskadi is at the forefront of promoting gender equality and diversity in the Basque film industry. Recognising the disparity in which many women graduate in audiovisual studies but do not pursue a professional career, Zineuskadi provides financial support for two major projects: Aukera and Noka, both of which aim to professionalise women in the film sector.

Aukera is a mentorship programme for female filmmakers developing their first or second short film. Zineuskadi's efforts are aimed at creating opportunities for women, with the intention of partnering with more labs to increase the reach and impact of projects that may not have substantial production support. In this case, Zineuskadi awards one of the projects with the opportunity to travel to an international market to see first-hand what a professional pitching session is like, to have their first meetings, etc.

Noka, on the other hand, focuses on first feature films. Originally promoted by Zineuskadi, it is now run with the support of Tabakalera, but retains its roots in Zineuskadi's foundational work. The success of the programme is highlighted by Estibaliz Urresola's "20,000 Species of Bees". Noka is a mentorship programme supported by the Basque Government and coordinated by Tabakalera's Cinema and Audiovisual Department. Offering mentorship from established filmmakers such as Mar Coll, Maider Oleaga and Diana Toucedo, Noka aims to effectively integrate projects into the film market and industry, and recently succeeded in giving one of its awardees direct access to the Abycine festival. This 2024 Zineuskadi will also see the launch of a new NOKA Mentoring Lab focused on producers.

Reflecting its commitment to diversity, Zineuskadi also incentivises the inclusion of diverse voices and perspectives by awarding extra points in its funding calls to projects that meet specific diversity criteria. This approach increases the representation of marginalised voices within the film sector.

In addition, Zineuskadi supported the ZINEGOAK Film Festival's research into LGBTBIQ+ representation in Basque cinema, reflecting their commitment to promoting diversity in film narratives.

These initiatives by Zineuskadi underline their commitment to empowering women filmmakers and enriching the film industry with diverse perspectives and voices, contributing to a dynamic and inclusive cultural landscape.



## ZINEUSKADI

Zineuskadi

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Created by the Basque Government, Zineuskadi has been a strong supporter of the Basque audiovisual sector since 1981. Through initiatives such as interest-free loans and dedicated promotion of Basque language films, it's a cornerstone for the growth of the regional industry. In partnership with MEDIA Antena Euskal Herria, Zineuskadi not only supports the local sector, but also promotes European cinema, especially films in non-hegemonic languages, with a strong focus on cultural diversity and heritage preservation.





Zürcher Filmstiftung has been actively engaged in promoting gender equality and diversity in the Swiss film industry, reflecting a strategic alignment with the goals of the Swiss Federal Office of Culture (FOC). A key measure has been the adoption of standardised data collection tools, such as the "Gender Map" Excel form, which is designed to capture a wide range of data points that we introduced in the first edition of this report. The data collected ranged from basic project details and production participation to comprehensive financing and budget information, and served as the essential resource for the study "Gender Equality in Swiss Film Production" published by the FOC in 2021. This meticulous approach to data collection aims to foster a culture of transparency and accountability at all levels of film production and funding.

The inclusion of gender and diversity in a separate chapter in the annual report of the Zürcher Filmstiftung since 2016 reflects an important individual step in institutional accountability and transparency, alongside the national approach. Zürcher Filmstiftung has seen a positive trend in female-led projects, with a noticeable increase in funded projects with female authorship. The fluctuating figures, particularly in terms of production responsibility and allocation of funding to female producers, reflect an ongoing challenge that requires continued attention and action.

Another important measure is the introduction of a diversity checklist together with the German-language television channel SRF, inspired by the model first presented by MOIN Filmförderung Hamburg Schleswig-Holstein in the first edition of this report. This checklist, which is mandatory for applications from 2022 onwards, is more of an awareness-raising tool than a scoring mechanism. It assesses representation and diversity in various dimensions of film projects, both on and off screen, and promotes a more inclusive industry culture.

By systematically integrating gender and diversity considerations into its funding processes and project evaluations, Zürcher Filmstiftung not only complies with national mandates, but also actively interprets and applies them to meet regional needs. Their approach underscores the central role of regional film funds in not only implementing, but also contextualising and enriching national policies to promote an inclusive and equitable film industry.



**ZÜRCHER  
FILMSTIFTUNG**

Zürcher Filmstiftung

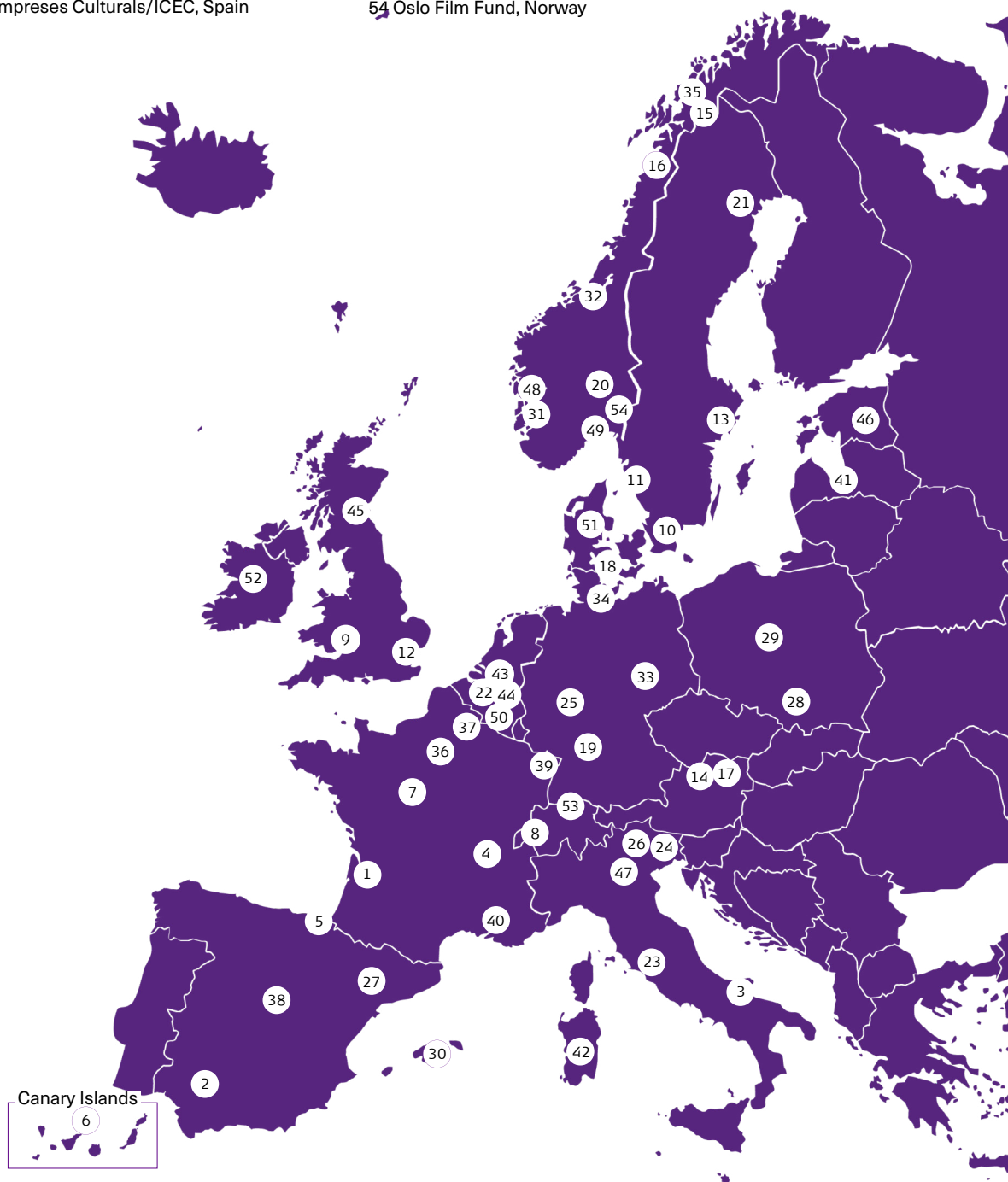
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Zürcher Filmstiftung has an annual business volume of about €12.5 million. Their focus lies on assisting script development, production and marketing. There are no restrictions regarding the format (fiction, non-fiction/documentaries, shorts, series, VR, animations etc. excluding games).

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- 50 Wallimage, Belgium
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- 52 WRAP Fund, Ireland
- 53 Zürcher Filmstiftung, Switzerland
- 54 Oslo Film Fund, Norway



**Published by:**

Cine Regio  
c/o VAF  
Bischoffsheimlaan 38  
BE-1000 Brussels

**Edited by:**

Anne Schultka  
Charlotte Appelgren

**Layout:**

Büro 222

**Development & Publication:**

2023 & 2024