



**Study on Industry-led Good Practices related to  
Gender Diversity in the European Audiovisual Sector**

**Report with recommendations**

**ERGA SG 4**

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## INTRODUCTION

### 1.1 OBJECTIVES OF THE SUBGROUP “GENDER DIVERSITY”

This report sets out the conclusions of the ERGA working group on gender diversity. It is articulated around the following two objectives: first, to produce a report on existing industry-led practices to ensure a fair representation of genders both on and off-screen, and, second, to develop non legally binding recommendations on good practices, including common indicators of gender equality allowing for the analysis of the efficiency of the reported initiatives.

The ERGA subgroup on gender diversity was established to increase knowledge of NRAs practices implementing AVSMD provisions aimed to fight gender discrimination and measures taken to promote gender diversity in the audio-visual industry. The goal was to develop a framework allowing to foster implementation of good industry-led practices and initiatives as well as to gather indicators on gender equality. The first step in achieving these goals was the dissemination of a questionnaire to ERGA members.

The questionnaire was built on the ground of EPRA’s work and the issues raised in the Recommendation on Gender Equality in the Audio-visual sector which has been adopted by the Council of Europe<sup>1</sup>.

The recent [EPRA](#) background paper provided an overview of main issues related to gender representation in broadcasting. This report highlighted several initiatives by regulators and industry stakeholders aiming for a better gender balance. Main conclusions of this survey indicated a general perception of a lack of women represented on screen, as well as their stereotypical representation. Off-screen representation, on the other hand, seems currently less investigated by the regulators. The paper concluded that a multi-stakeholder approach is necessary for the gender equality policies to be effective.

The importance of the relationship between on-screen and off-screen representation, as well as media literacy must also be acknowledged<sup>2</sup>. The ERGA working group was convinced that a cross-industry, multi-factors and multi-stakeholders approach will most certainly bring the most effective results.

Therefore, further to the conclusions of the EPRA report as well as the recommendation on Gender Equality in Audio-visual sector issued by the Council of Europe, the questionnaire’s main objective was two-fold: first, to collect and share existing good practices that have already been implemented by different stakeholders on all levels of audio-visual industry to ensure a fair representation of genders both on and off-screen; second, to collect gender equality indicators used by the various European regulatory authorities to monitor the evolution of gender balance and to develop common indicators.

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<sup>1</sup> Recommendation CM/Rec(2017)9 of the Committee of Ministers to member States on gender equality in the audiovisual sector: [https://search.coe.int/cm/Pages/result\\_details.aspx?ObjectID=09000016807509e6](https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016807509e6)

<sup>2</sup> « Achieving greater diversity in broadcasting – special focus on gender; Benefits and best practice approaches” Comparative background paper, EPRA, 4/09/2018

## 1.2 “GENDER DIVERSITY” AND “GOOD PRACTICES”: CONCEPTS AND DEFINITIONS

The *Council of Europe Convention on preventing and combating violence against women and domestic violence* (The Istanbul convention<sup>3</sup>) defines gender in Article 3c as “socially constructed roles, behaviors, activities and attributes that a given society considers appropriate for women and men”. Thus, the concept of gender is intrinsically linked to the concept of stereotypes and representations each society develops on masculinity and femininity. Consequently, the issue of gender diversity and gender inclusion concern people whose identities are fluid regarding the socially constructed representations of masculinity and femininity.

Gender balance and positions of women and men were the main focus of this questionnaire. Nevertheless, to ensure the compliance with the notion of gender, it includes information regarding gender-variant or gender non-conforming people if the respondents were in the possession of the information.

The objective is to collect and share existing “good practices”: a good practice in the context of this report is an initiative improving, or likely to improve, gender diversity and balanced gender representation, considering the declared aim or, considering the demonstrated results of that initiative.

## 1.3. STRUCTURE AND SCOPE OF THE QUESTIONNAIRE

The questionnaire targeted both on-screen and off-screen initiatives. Only initiatives implemented on the territory of the NRA that the NRA had knowledge of were reported. Only initiatives existing on the NRA’s territory were mentioned.

The aim was to gather practices implemented by stakeholders on all levels of audio-visual industry. Observing initiatives on all levels of the value chain of audio-visual production was deemed essential for the following reasons. First, limiting the survey to AVMS providers could have induced a risk of overseeing effective or original initiatives implemented by relevant stakeholders of the same industry (content producers, professional organisations etc). Moreover, the audio-visual industry, to a certain extent, has always been interconnected to a wider ecosystem. Currently, this is an increasing trend, as illustrated by the development of tools in the field of television which are potentially applicable to film production and vice versa, as well as general media convergence. This approach is equally consistent with the general objective of raising awareness on all levels of the industry.

Regarding the type of media and branches of the industry the questionnaire related to and ERGA’s remit being confined to the media targeted in the directive, the main objective was to analyze content and actions in the audiovisual industry on the following levels:

- ◆ Audiovisual media services, mainly Television and video on demand services were undoubtedly the main subject of the survey.
- ◆ Film industry being one of the main content providers for AVMS services, thus initiatives in this industry have been included.
- ◆ Advertising industry has an important impact on the perception of genders and has been included in the remit of the questionnaire.
- ◆ On-line platforms: as video-sharing platforms have recently been included in the scope of the AVMSD, if the NRA’s were aware of initiatives related to gender equality within this type of service, they had the possibility to include these initiatives in the answers to the questionnaire.

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<sup>3</sup> <https://www.coe.int/fr/web/conventions/full-list/-/conventions/rms/090000168008482e>

- ♦ Radio services: radio is not in the material scope of the AVMSD competence and thus not specifically in the remit of ERGA. Nevertheless, the radio industry does interconnect with screen industries and remains a male-dominated field. If the NRAs were aware of initiatives to tackle the lack of gender balance in the industry, they had the possibility to include them in the questionnaire.

#### 1.4. METHODOLOGICAL LIMITS AND SAFEGUARDS

The working group aimed to produce a report encompassing various practices implemented by the industry, including recommendations. The objectives of this report are first to share good practices, second to relay the plurality of methods aiming to improve gender equality and diversity by adopting a qualitative approach and focusing on practical diversified examples, initiatives and methods. The report does not develop statistical analysis on the subject nor provide for an exhaustive list of existing initiatives at European level as the goal is not to offer a quantitative analysis of gender balance as regards on/off screen representation, nor the conception of new strategies.

It is important to state that the questionnaire was built on delivering existing practices that respondents were able to gather information about. If no initiatives exist or if the respondents did not possess knowledge about the practices, the NRA's were obviously under no obligation to answer the question and could answer "don't know". Such a response does not mean that the initiatives in the field do not exist.

The examples developed in this report are intended to relay the plurality of existing methods for achieving better gender equality and to disseminate a maximum number of positive standards. As a result, the examples presented below represent only a part of the many initiatives shared by the respondents to the questionnaire. More elements have been shared by the respondents. The examples were selected in order to show the diversity of elements and initiatives and their aptitude to illustrate the typologies that were developed in the questionnaires. An exhaustive list containing all the initiatives shared by the respondents is annexed to the report.

The main purpose of the report and the initiatives mentioned is to inspire the industry, public authorities and NRAs. Nevertheless, it is essential to consider the fact that the reported initiatives were not all developed and/or controlled and/or validated by the NRA's. From the beginning of the Subgroups' work NRA's were invited to communicate initiatives from the entire audiovisual industry and not to limit the study to the audiovisual media services in their material scope of competence.

#### 1.5. ANSWERS TO THE QUESTIONNAIRE

Seventeen National Regulatory Authorities (NRA) from the following countries answered the questionnaire: France, Sweden, Greece, Italy, Cyprus, Slovenia, the Netherlands, Hungary, Spain, Slovakia, Denmark, Croatia, United Kingdom, Poland, Ireland, Portugal, French-speaking Belgium.

To elaborate their answer, the NRA's gathered information from the audiovisual media services annual reports, disseminated the questionnaire into media industry stakeholders or relied on knowledge about legislation or policymakers' action plans. The volume of NRA's answers to the questionnaire and, more specifically, the volume of "yes" answers (confirming the existence of such initiative exists in the NRA's scope of regulation) differs strongly from one NRA to another. While some NRAs are focusing on their material scope of competence by reporting exclusively on initiatives from audiovisual media services, the other one extends their answer to the entire audiovisual production-broadcasting chain:

advertising, communication and cinematographic industry, content producers, etc. Finally, some NRAs develop initiatives from civil society.

NRAs had to indicate whether they are aware of initiatives aiming at achieving a balanced gender representation implemented by stakeholders established in their territory. The questionnaire was divided in three parts: on-screen initiatives, off-screen initiatives and cross-cutting initiatives, each being divided into subsections. NRA could answer with "yes" (confirming the existence of such an initiative in the NRA's territory), "no" (stating the absence of such initiatives), or "do not know" (in the case where they don't have knowledge of the existence of any initiative). After analyzing the number of "yes", "no" or "do not know" by NRA/country, it appears that different subcategories of off-screen initiatives are a little more frequently mentioned than the on-screen initiatives: there are indeed 106 mentions of "on-screen" initiatives for 117 mentions of "off-screen initiatives". On the other hand, there are fewer mentions for cross-cutting initiatives: 41 initiatives.

**1. ANALYSIS OF INDUSTRY-LED GOOD PRACTICES**

**1.1. ON-SCREEN:**

**1.1.1. ANALYSIS OF THE DATA – MAIN INSIGHTS**

The analysis of the results by country/NRA shows that initiatives regarding the presence of female, gender-variant and male participants and characters in programming represent the majority of on-screen responses: 49 times the NRAs mentioned initiatives regarding the presence of female, gender-variant and male participants and characters in programming out of a total of 108 on-screen initiatives (45%). It should be noted that 17 NRAs submitted a full questionnaire, providing for various levels of details in their answers. The data was processed according to the following categorization of initiatives:

- 1.1.2. Initiatives regarding the presence of female, gender-variant and male participants and characters in programming
- 1.1.3. Initiatives regarding analysis of gender balance on screen
- 1.1.4. Initiatives related to strengthening a structural approach, initiating a collective effort and developing a dialogue.

Initiatives regarding the presence of female, gender-variant and male participants and characters in programming are distributed as follows:

Type of initiative	Number of 'yes' reported
<ul style="list-style-type: none"> <li>• Initiatives regarding representation of women and gender-variant people on screen in important media roles: Journalists, Experts</li> </ul>	14/17
<ul style="list-style-type: none"> <li>• Initiatives ensuring a balanced gender representation regarding acquisition and programming strategies</li> </ul>	8/17
<ul style="list-style-type: none"> <li>• Initiatives to publicize gender variant persons' contributions to the society and present positive gender variant role models such as artists, opinion leaders, sportspersons or politicians</li> </ul>	2/17
<ul style="list-style-type: none"> <li>• Programs focused on gender equality and deconstruction of stereotypes as a primary goal.</li> </ul>	9/17

<ul style="list-style-type: none"> <li>• Manuals, « toolboxes » and educational resources available for media professionals encompassing recommendations which allow deconstructing stereotyped gender representation such as: <ul style="list-style-type: none"> <li>○ Workshops, trainings, seminars by scholars specialized in media and gender studies</li> <li>○ Writing of « gender-neutral » characters to escape unconscious bias (i.e. nurse = woman, truck driver = man, lesbian = truck driver, gay man = dance instructor).</li> </ul> </li> </ul>	<b>8/17</b>
<ul style="list-style-type: none"> <li>• Initiatives in program development in both scripted and unscripted content such as: <ul style="list-style-type: none"> <li>○ Initiatives regarding the representation of female and gender-variant fictional character on screen</li> <li>○ Initiatives regarding the representation of non-stereotyped female and male characters, gender-variant (non-binary characters, LGBT characters), initiatives to deconstruct binary representation of men and women <ul style="list-style-type: none"> <li>▪ Mixed gender writer teams to allow a more inclusive writing process resulting in a more diverse on-screen representation.</li> <li>▪ Encourage dialogue between writers and civil society</li> </ul> </li> <li>○ Initiatives for non-stereotyped representation in children's content</li> </ul> </li> </ul>	<b>5/17</b>
<ul style="list-style-type: none"> <li>• Other</li> </ul>	<b>3/17</b>

Initiatives regarding analysis of gender balance on screen:

While initiatives regarding the presence of female, gender-variant and male participants and characters in programming account for the vast majority of responses, initiatives regarding the analysis of gender balance are less well documented : 31 times the NRA's mentioned these initiatives out of a total of 108 on-screen initiatives (28%). It should also be noted that this category contains the highest share of negative responses (45%).

Initiatives regarding the analysis of gender balance on screen are distributed as follows:

<b>Type of initiative</b>	<b>Number of 'yes' reported</b>
<ul style="list-style-type: none"> <li>• Program monitoring</li> </ul>	<b>11/17</b>
<ul style="list-style-type: none"> <li>• Data gathering (monitoring impact of measures and evolution of gender balance), analysis and publication of studies resulting from the data</li> </ul>	<b>10/17</b>
<ul style="list-style-type: none"> <li>• Data analysis</li> </ul>	<b>8/17</b>
<ul style="list-style-type: none"> <li>• Other</li> </ul>	<b>2/17</b>

Initiatives aimed at strengthening a structural approach, initiating dialogue and collective effort.

Only 28 times the NRA's mentioned initiatives related to strengthening a structural approach, initiating a collective effort and developing a dialogue out of a total of 108 on-screen initiatives (26%). On the other hand, unlike the previous category, it would appear that this low share of positive responses is due more to a lack of information about the nature of these initiatives than to a lack of initiatives *per se*. Indeed, out of 29 negative responses, only 7 are included in this category of initiatives (24%).

<b>Type of initiative</b>	<b>Number of 'yes' reported</b>
<ul style="list-style-type: none"> <li>• Collaborations with civil society, Professional organizations, Universities, film and media schools.</li> </ul>	<b>12/17</b>

• Charters related to gender representation in broadcasting as regards on screen.	<b>5/17</b>
• Mentoring programs	<b>10/17</b>
• Other	<b>1/17</b>

On a quantitative level, the data provided helps to identify areas where numerous initiatives were developed by the industry:

- ✓ A large majority of members reported about programs (films, TV series, one-off programme, etc.) dealing with gender balance issues (gender stereotypes, violence against women, etc.);
- ✓ A lot of initiatives consist of setting up internal awareness campaigns and training as well as public events which are dedicated to these issues;
- ✓ Several NRAs also reported about industry initiatives aiming at developing technical solutions, such as database of female journalists and/or experts.

Audio-visual sector is nevertheless lagging behind in certain areas:

- ✓ Only few media service providers in Europe have to comply with quantitative commitments regarding the presence of women on-screen;
- ✓ There are no commitments with respect to the qualitative representation of women on-screen;
- ✓ Only few media service providers carry out quantitative or qualitative studies to assess the actual presence of women in TV programs.

### 2.1.2. INITIATIVE-BASED ANALYSIS

Regarding on-screen initiatives, 129 examples were reported in the questionnaire. They are distributed as follows:

- ♦ Initiatives regarding the presence of female, gender-variant and male participants and characters in programming: 66 examples/items (51%);
- ♦ Initiatives regarding analysis of gender balance on screen: 28 examples/items (22%);
- ♦ Initiatives related to strengthening a structural approach, initiating a collective effort and developing a dialogue: 35 examples/items (27%).

### 2.1.3. EXAMPLES

Initiatives: presence of female, gender-variant and male participants and characters in programming

#### Important media roles

Among initiatives regarding a balanced representation of genders in important media roles, particular attention is paid to the media role of expert. In order to promote female experts in audiovisual media, the respondent share a variety of practices, ranging from quantitative commitment to database and/or other technical tools.

*Quantitative commitments:* French public service broadcasters (France Télévisions, Radio France and France Médias Monde) made quantitative commitments regarding the representation of women in TV programs (overall and by role or category: women anchors, journalists, experts, political guests, other speakers). These TV channels have the highest share of women in their TV programs on the French audiovisual market. BBC (UK) developed a “Content Diversity and Inclusion Commissioning Guidelines”, providing guidelines to BBC’s partners in order to allow the broadcaster to reach its 2020 goals regarding representation of ethnic minorities, women, LGBTQI persons and disable persons. The guide defines

quantitative objectives to achieve diversity goals in 5 of each of diversity categories, both in on and off-screen categories: portrayal, casting, production teams, entry-level positions and senior editorial roles.

*Databases and other technical tools:* Several members reported about initiatives aiming to co-develop (sometimes together with feminist/professional associations' databases. The data collected are used in order to more easily identify female speakers. In France, France Télévisions has pledged to reach 50% representation of women experts by the year 2020. In that respect, a free database listing more than 1000 expert profiles has been set up in association with Radio France. A database has also been set up in French-speaking Belgium: Expertalia. This Belgian data base is a tool created by the Association of Professional Journalists of the Wallonia-Brussels Federation whose ambition is to ensure greater gender equality and ethnic diversity in information. Expertalia is an online database of women experts and experts from diverse ethnic origins (both men and women).

#### Financing of films and TV programs, acquisition and programming strategies:

In France, the *Centre National du Cinéma et de l'image animée* (national film agency) set up a bonus system in which film/TV producers gets an extra grant if women hold key positions (director, sound operator director, costume director, etc.) in the production team. In Sweden, Women in Film and Television and postproduction "Chimney" developed initiative "Ten percent for fifty/fifty", where the postproduction company offers a 10% reduction for projects achieving gender balance.

The Spanish branch of Mediaset produced and aired the program "De mayor quiero ser..." (When I grow up I want to be...) which aims at empowering young girls. The program is made of interviews of women being successful in various fields such as sports or writing careers. Its intended purpose is to demonstrate that obstacles for equality can be overcome. In general, Spanish broadcasters consider the deconstruction of gender stereotypes in programming by offering content with female superheroes and empowering women and girls in general through strong characters and un-stereotyped storylines. The Portuguese public service broadcaster RPT also pays specific attention to un-stereotyped gender representation and representation of LGBT and gender-variant people with a focus on children programs. Creators are expressly encouraged to include gender parity and diversity in the content developed for the RPT. Advocates for gender equality and activist fighting against prejudice are given specific prominence during daytime programming. RPT was awarded the Rainbow Prize by ILGA for the representation of LGBT community it offered in its content as a public service broadcaster. In French-speaking Belgium, the web-series "La théorie du Y" has been produced by the French-speaking public service broadcaster RTBF; it addresses bisexuality and the stereotypes which are associated with it.

#### Initiatives regarding analysis of gender balance on-screen:

##### Monitoring and data gathering:

It was reported that only few broadcasters routinely carry out studies on the representation of women on-screen. In Italy or in France, certain public and private broadcasters' partner with research/survey centres on qualitative and quantitative aspects assess the extent to which their own programs convey typical stereotypes about women. Italian RAI's management contract defines the obligations regarding the monitoring of representation of women in broadcaster's programming. RAI developed a monitoring method analysis two aspects: programming content and its perception by the public. Croatian PSB HRT submits a yearly report to the gender Equality Ombudsperson on the proportion of programs aiming at ensuring gender equality and deconstructing stereotypes.

Civil society-initiated monitoring activities are quite developed in various members of the European Union: in Poland, the Observatory of gender on (in)equality monitors gender-based discrimination in media and examines the role of media regarding promotion of equality expressions, specifically those emanating from civil society. In Slovenia, various institutes and web portals analyse media content, such as *Metina lista* portal that published a monthly analysis on quantitative representation of women in media.

In the UK, broadcasters (such as the BBC, Channel 4, Channel 5 and Sky) are using the so-called Diamond project to collect data and analyse diversity in programming. This project is managed by Creative Diversity Network on behalf of the broadcasters. In Sweden, SVT conducts an annual measurement and analysis of gender representation in different groups and positions, while developing a tool allowing to keep track of representation of women and men. One of the examples of the efficiency of this monitoring is revealed for instance in an interview of an expert in gender parity which was conducted by a local television newsroom in the northern part of Sweden. SVT also developed a digital tool measuring gender representation in sports programs. Thanks to the success of this approach, SVT's sport channel gained reputation as world's best sport channel.

#### Initiatives aiming to strengthen a structural approach:

##### Charter and codes of conduct:

Several members reported initiatives led by stakeholders from various backgrounds, including but not limited to, broadcasters. It is the case in France where the CSA played a pivotal role when signing a charter to fight against stereotypes in advertising programs. The charter was signed by a broad range of stakeholders; it includes a toolkit of good practices on how to improve the representation of women in commercial communications. In Belgium, the Belgian Union of Advertisers has recently released a charter which is promoting gender equality, diversity and inclusion in advertising. The charter invites the advertising sector to question itself about the social representations it conveys. It recommends to go beyond stereotyped representation. It offers concrete tips to work towards more gender equality and diversity not only in advertising campaigns, but also in the structure of creative teams. This charter is the result of a constructive dialogue between the CSA and the advertising sector. A similar initiative was developed in Portugal with the launch of the "Guide to responsible Representation of gender in Advertising", aimed at raising the marketing and advertising professionals' awareness on the importance of not perpetuating gender stereotypes. The initiative was developed by APAN (the Portuguese association of Advertisers).

##### Workshops, events, seminars:

A significant proportion of respondents also reported conferences, seminars and workshops dealing with these issues in their countries. Festivals were amongst the most reported initiatives offering visibility to un-stereotyped content and women, LGBTQI and gender-variant persons. Debates, workshops and editorial projects were also reported. For instance, the APAN (the Portuguese association of advertisers) is participating in debates on gender equality broadcasted on television. The Faculty of Law of Comenius university in Bratislava, Slovakia, held a conference on issues related to presence of women in media sphere, on subjects related to gender equality, influence of women journalists, and female role models.

## 2.2. OFF SCREEN:

### 2.2.2. GENERAL TRENDS

Regarding off-screen initiatives the questionnaire was divided into three parts: part 1 - Management and corporate initiatives ; part 2- Creative and technical departments; part 3 - Specific Initiatives by Funding bodies (Film Agencies, European, national, regional audiovisual funds such as creative Europe, Eurimages) and decision-making bodies.

The analysis of the results by country/NRA shows that corporate and management initiatives represent most of the off-screen responses: 77 corporate & management initiative were mentioned by the NRAs, out of a total of 117 off-screen initiatives.

Management & corporate initiatives are distributed as follows:

Type of initiative	Number of "yes" answers
<ul style="list-style-type: none"> <li>• Initiatives regarding gender equality in human resources policy:                             <ul style="list-style-type: none"> <li>○ Implementing diversity department / diversity management</li> <li>○ Initiatives to tackle gender imbalance in human resources in various departments, gender-neutral hiring practices such as use of gender-neutralized résumés during hiring process.</li> </ul> </li> </ul>	<b>11/17</b>
<ul style="list-style-type: none"> <li>• Initiative to deconstruct gender bias: conferences, trainings, seminars, educational resources</li> </ul>	<b>8/17</b>
<ul style="list-style-type: none"> <li>• Initiative to increase gender diversity in management / executive positions:                             <ul style="list-style-type: none"> <li>○ "Affirmative action" type programs, quotas</li> <li>○ Specific support allowing female career development</li> <li>○ Equal pay policies</li> </ul> </li> </ul>	<b>11/17</b>
<ul style="list-style-type: none"> <li>• Initiatives related to career-management, training and personal/professional development for female and gender variant employees</li> </ul>	<b>7/17</b>
<ul style="list-style-type: none"> <li>• Initiatives regarding family-friendly policies in the workplace (childcare)</li> </ul>	<b>8/17</b>
<ul style="list-style-type: none"> <li>• Databases of female and gender variant professionals and experts</li> </ul>	<b>7/17</b>
<ul style="list-style-type: none"> <li>• Initiatives to prevent harassment / deal with harassment situations: seminars, trainings, education resources</li> </ul>	<b>10/17</b>
<ul style="list-style-type: none"> <li>• Initiatives to prevent and fight gender-based discrimination: seminars, trainings, education resources</li> </ul>	<b>7/17</b>
<ul style="list-style-type: none"> <li>• Initiatives to combat gender-based violence / manage violence situations / victim help unit / educational unit related to violence</li> </ul>	<b>5/17</b>
<ul style="list-style-type: none"> <li>• Other</li> </ul>	<b>3/17</b>

Three types of initiatives are the most frequently mentioned (reported by more than 10 NRAs):

- ♦ Initiatives regarding gender equality in human resources policy: mentioned by 11 NRAs and cover HR policies in general.
- ♦ Initiative to increase gender diversity in management / executive positions: mentioned by 11 NRAs.

- ♦ Initiatives to prevent harassment / deal with harassment situations: mentioned by 10 NRAs.

Consequently, the classification of the above-mentioned initiatives demonstrates the following results:

- ♦ Career related initiatives (gender equality in human resources; career management and personal / professional development; gender diversity in management and executive functions) are reported 29 times.
- ♦ Initiatives related to harassment, gender discrimination, gender violence and victim support are reported 22 times.

These initiatives constitute two major sets of measures aimed at improving gender equality/diversity in the audiovisual media as reported by NRAs. The private and professional life balance, on the one hand, and training measures, such as those aimed at deconstructing stereotypes and unconscious bias, are less reported by NRAs.

While corporate and management initiatives account for most of the off-screen responses, a minority of respondents shared information relating to initiatives originating from both creative & technical departments and funding agencies. The first category was mentioned 20 times and the second one 20 times as well.

Creative & technical departments related initiatives are distributed as follows:

Type of initiative	Number of "yes" answers
• Awareness raising initiatives	<b>5/17</b>
• Initiatives to combat gender bias implemented in: <ul style="list-style-type: none"> <li>○ Film schools (gender-balanced educational bodies, representation studies, gender studies applied to film classes)</li> <li>○ Networks (workshops on gender bias, gender studies analysis applied to network environment)</li> <li>○ On set (educational initiatives, anti-harassment initiatives)</li> </ul>	<b>1/17</b>
• Initiative to increase gender diversity in technical positions (crew) such as: <ul style="list-style-type: none"> <li>○ "Affirmative action" type program</li> <li>○ Quotas</li> <li>○ Obligations to ensure a proportion of women as head of department (technical, other than costume and makeup)</li> </ul>	<b>3/17</b>
• Initiatives to increase gender diversity in writing room	<b>2/17</b>
• Initiatives for career management for female and gender-variant professionals	<b>1/17</b>
• Initiatives regarding family-friendly policies in the workplace / on set	<b>1/17</b>
• Initiatives to combat gender-based violence / manage violence situations / victim help unit / educational unit related to violence	<b>2/17</b>
• Initiatives to prevent harassment / deal with harassment situations specifically adapted to set/shooting conditions (sexual harassment, gender expression harassment, sexism, ...)	<b>4/17</b>
• Other	<b>1/17</b>

Details on 20 references regarding initiatives originating from creative and technical departments:

- 5 NRAs mention awareness raising initiatives;

- 4 NRAs refer to initiatives to prevent harassment / deal with harassment situations specifically adapted to set or shooting conditions and 2 NRA mention initiatives to combat gender-based violence or manage violence situations;
- 3 NRAs refer to initiatives to increase gender diversity in technical positions (crew);
- The other initiatives are less frequently mentioned.

Film funding and decision-making bodies' initiatives are distributed as follows:

Type of initiative	Number of "yes" answers
<ul style="list-style-type: none"> <li>• Initiatives ensuring gender balance in calls for tenders, funding schemes etc. such as diversity of heads of departments for the work to be funded</li> </ul>	<b>4/17</b>
<ul style="list-style-type: none"> <li>• Initiatives Ensuring gender diversity in selection panels / committees</li> </ul>	<b>2/17</b>
<ul style="list-style-type: none"> <li>• Research on and monitoring of balanced representations of genders in technical positions</li> </ul>	<b>3/17</b>
<ul style="list-style-type: none"> <li>• Encouraging diversification of technical crew by allowing points in funding schemes for diverse crews. (encouraging gender diverse employment in sound, grip, etc)</li> </ul>	<b>4/17</b>
<ul style="list-style-type: none"> <li>• Statistics on public funding of projects by genders: Analysis of possible gender gaps                             <ul style="list-style-type: none"> <li>○ Number of projects financed,</li> <li>○ Amounts per project,</li> <li>○ First/second/third work...</li> </ul> </li> </ul>	<b>5/17</b>
<ul style="list-style-type: none"> <li>• Other</li> </ul>	<b>2/17</b>

Details on 20 references regarding organizations which are specifically financing films and audiovisual creation (Film Agencies, European, national, regional audiovisual funds, ...):

- ♦ 5 NRAs are mentioning measures aiming to gather statistics on gender equality.
- ♦ 4 NRAs are mentioning initiatives ensuring gender balance in calls for tenders, funding schemes etc.
- ♦ 4 other Regulators are mentioning initiatives which are encouraging the diversification of technical crew.
- ♦ The other initiatives are less frequently mentioned.

Initiatives related to film industry, content creation and technical positions are mentioned by fewer NRAs. Nevertheless, when this type of initiatives is reported, the developed examples are of great quality and denote inspiring projects. For this reason, the analysis of these initiatives seems to convey a more detailed overview.

### 2.2.3. INITIATIVES ANALYSIS by categories

Regarding off-screen initiatives, **204 examples** were reported in the questionnaire. They are distributed as follows: Management & corporate initiatives - 168 examples/items; Initiatives related to creative and technical departments - 26 examples/items; Specific initiative by film funding bodies and decision-making bodies - 10 examples/items.

Management and corporate initiatives are the most reported category in the questionnaire, the amount of the former being almost 5 times more frequent than initiatives related to creative and technical departments and funding and public bodies together.

## Management & corporate initiatives: 168 initiatives reported

### Type of media / branch of the industry:

**A**s stated earlier, the questionnaire aimed to collect practices of stakeholders from the entire production-broadcasting audiovisual chain. Corporate and management initiatives are distributed as follows in the audiovisual production chain:

- ♦ 77 are implemented by private audiovisual media (televisions, radios, platforms);
- ♦ 53 by public audiovisual media;
- ♦ 11 by companies in the advertising and communication sector;
- ♦ 6 by public agencies or funds financing the audiovisual sector;
- ♦ 5 by the film industry or professional organizations;

The remaining 16 initiatives belong to other types of companies or organizations.

### Action field

**The** analysis of the field of initiatives aiming to enhance gender balance in the management sphere is essential: 7 levels of action were identified during the analysis of the initiatives shared by the respondents:

- ♦ The 1<sup>st</sup> field of action is **cross-cutting**, covering initiatives such as action plans, strategic politics, guidelines, codes of practices regarding equality and/or diversity departments. These cross-cutting strategies concern either various management phases, or representations of diversity on screen or both. 30/168 initiatives are to be classified in this category. A certain number of these guidelines and codes of practices are developed for production partners of the audiovisual media services, defining what type of content production is expected from them. Some of the initiatives correspond to legal obligations while others develop social responsibility of companies with the aim to strengthen their potential for commercial success.
- ♦ The 2<sup>nd</sup> field concerns **career management** – 51/168. These initiatives focus on career stepstones such as recruitment, access to executive and management positions, career development, being a parent. The most frequently mentioned are initiatives regarding women access to executive and management positions (25/51). These are followed by measures related specifically to career development (12/51), parenting scheme and recruitment of new employees. Finally, 10 out of 51 examples relate to cross-cutting career management measures, they concern several featured career steps. A wide variety of tools were reported: quantitative objectives, coaching sessions, mentoring, career development programs, workshops, networking, reports and gender-based statistics in HR department.
- ♦ The 3<sup>rd</sup> field is related to the **work-life balance** (26 initiatives). Structural organization of these initiatives varies and can range from daycare to informal arrangements, homeworking, parental leave to parental networks and guides aimed at parents. Some of these initiatives are formalized by specific policies.
- ♦ The 4<sup>th</sup> field concerns **education and courses for human resources** aiming to deconstruct unconscious bias and raise consciousness: workshops, course modules, masterclasses, events or even academies (22 initiatives). Certain examples are specifically intended for recruiters.
- ♦ The 5<sup>th</sup> field concerns **work environment** – most often, regarding strategies preventing and fighting harassment and gender violence. Various types of tools have been reported: charters, regulations, person of trust, hotline, alert systems, workshops, witnessing platforms, seminars etc. (21 initiatives).
- ♦ The 6<sup>th</sup> field concerns **pay gap**. 17 initiatives were shared regarding the differences in remuneration and the ways to address this issue. Most often, these initiatives are related to

the production of monitoring and report on the evolution of the pay gap and inequalities. Sometimes, these initiatives correspond to a legal obligation.

- ♦ The 7<sup>th</sup> field concerns **communication strategies**, where the company will express support to organizations fighting for diversity, equality and gender balance.

#### Type of inequalities addressed

**T**he initiatives aim to fight, prevent or correct different types of inequality or discrimination: vertical segregation (glass ceiling) and horizontal segregation (profession versus gender) parental penalization, pay gap, harassment and gender violence, bias and stereotypes.

Management and corporate initiatives aim to fight first and foremost transversally against several types of inequality or discrimination (40/168). Then, glass ceiling (33/168) and parenting penalization (28/168) are the most frequently inequalities targeted by HR measures. Harassment and gender-based violence are specifically targeted by 23/168 examples. Among gender inequalities that are the least addressed by the initiatives (less than 20 examples per category), we observe gender pay gap, stereotypes and unconscious bias faced by women and gender-variant people, horizontal segregation and other types of inequalities.

To fight or correct these inequalities, management actions take place in different fields: increase diversity/gender balance from a quantitative point of view, develop new qualitative measures of career management, deconstruct the staff's bias or raise awareness, develop a policy prevention (eg. harassment, gender-based violence), conduct research or analyze internals' data to monitor the evolutions. A variety of tools supports these actions.

#### Examples of industry-led practices regarding management and corporate initiatives

##### Gender equality in human resources:

**H**uman resources policies aimed at improving gender equality and/or diversity are most frequently based on action plans, strategic policies, guidelines, codes of practices. A department or unit of the HR department is sometimes dedicated to this issue. In some cases, the objectives defined in these action plans are formulated in rather general terms. In other cases, they are extremely precise with quotas or quantitative targets. Some action plans come under legal obligations, especially when it comes to public service broadcasters. On the other hand, additional measures, most often those of private companies, accompany the strategic position of the latter. Ethical and commercial issues interconnect in a context where gender identities are being questioned.

Example of initiatives related to gender equality in human resources policy were reported by 11 NRA's: Denmark, Italy, Ireland, French-speaking Belgium, France, Hungary, Netherlands, Portugal, Sweden, Spain, United Kingdom. These initiatives are very diverse, ranging from the most to the least formalized. Some of them concern a specific career stage, while others have a more cross-cutting action.

In the UK, the BBC, ITV, Channel 4, Channel 5 and Viacom have established their commitment regarding gender equality and diversity in Charters, Strategies, Statements and Guidelines. These elements define precise or quantified goals. Additional guidelines and codes of practices are occasionally addressed to production partners and content suppliers. They explain the broadcaster's commitments and give directions to partners in order to meet the objectives. For example, the BBC's "Content Diversity & Inclusion Commissioning Guidelines", set up BBC's quantified targets for workforce and on-screen portrayal regarding gender, disability, ethnic diversity and sexual orientation. It specifies the BBC's requests to achieve these objectives and gives guidelines to ensure that anyone contributing to content production shares its values and commitments.

In Ireland, the main Irish public service broadcaster RTÉ published last year its Diversity and Inclusion (D&I) Strategy. The Strategy includes a commitment “to fully integrate D&I into our workplace policies to ensure that they are fully inclusive and supportive”. This includes commitment to revise recruitment and selection strategies, enhancing policies and practices for working parents and caregivers, among others.

In Denmark, the Danish Broadcasting Corporation implemented a diversity department working on the achievement of equality and diversity across the company. In Sweden, according to the Policy for equality of Sveriges Television, the entire Swedish population should be reflected in both the television programs and amongst the company employees.

In France, M6 group endeavors to guarantee equal treatment in recruitment for men and women in their action plan. All recruiters of the group followed a course on non-discrimination in employment process and during interviews. Various action plans are implemented through the group, relating to recruitment, career development, education, work/life balance and remuneration. France Televisions signed a 3-year agreement in favor of professional equality in December 2017. Its ambition is to achieve more gender diversity in certain professional categories and in management teams. It also recommends measures related to work – life balance.

In French-speaking Belgium, according to the management contract of the public service broadcaster RTBF (art. 63), it “ensures the absence of any discrimination in its management of human resources and implements a diversity plan within its staff which includes the promotion of equality between women and men, both for recruitment and for career management”. These provisions formulate rather general objectives. In accordance with the art 63 of management contract the public service broadcaster has developed an Action plan for gender equality and diversity in its workforce. In the framework of radio services, the private broadcasters NRJ and Nostalgie have set up Diversity plans. The plans have been approved by the Brussels agency for employment. Two years later, if the action plan is positively evaluated, the companies could obtain the “Diversity label”.

In the Netherlands, the Dutch public broadcaster (NPO) and the Dutch government achieved agreements on qualitative and quantitative objectives. The agreements are based on the Media Act and policy plans. In this agreement NPO affirms its engagement to improve diversity, and balanced presence of women, both on- and off-screen.

In Italy, the analysis of the questionnaire demonstrates that some companies recognize inclusion as a corporate value, this involves inclusion of women in the workplace. Some companies include women associations in order to promote employees identifying themselves as female. Their goal is to push the business to be more inclusive for women and to ensure that all female employees have a sense of community, a connection to the workplace, and feel included in all aspects of the business.

In Spain, the public service broadcaster CRTVE mentions permanent Commission of Equality Observatory of CRTVE, while ATRESMEDIA relates a Plan of Equity which contains family-friendly measures and MEDIASET an Equality Plan up to 2021 which is annually revised.

In Portugal, stakeholders are undertaking initiatives throughout the whole production-broadcasting audiovisual chain. The news agency Lusa – Agência de Notícias de Portugal – has drawn up a plan for equality between men and women, which includes defining strategic guidelines and conducting internal diagnosis, producing a report on remuneration or joining iGEN Forum (Forum for Gender Equality). The communication operator MEO – Serviços de Comunicações e Multimédia – has an integrated area in Human Resources that manages the topic of gender equality and diversity. Moreover, a joint statement with social partners in the telecommunication sectors was signed on the dimension of gender equality and the EU 2020 strategy. The NOS Group – which includes NOS Comunicações, NOS Açores

Comunicações, NOS Madeira Comunicações, NOS Lusomundo TV, NOSPUB, Publicidade e Conteúdos - set up a Plan for Gender Equality in 2019-2021. This plan develops a set of actions related to the theme. Finally, the Television Broadcaster RTP – Rádio e Televisão de Portugal – mentions several initiatives such as establishing partnership with the Professional women network in order to empower women, correcting gender biases in the recruitment and selection phases or being part of iGEN – Business for Equality forum.

In Greece, according to article 21 of the Law on Substantive Gender Equality and on combating gender-based violence 4604/2019 –the General Secretary of Equality congratulates the societies, in the public and private sector, by awarding a Sign-prize, for adopting measures that contribute to equal remuneration, equal participation to the managerial posts, to the professional evolution, respect of the dispositions concerning the protection of women in professional areas, application of innovative methods of non-discrimination etc.

#### Initiatives on gender equality in management and executive positions & initiatives related to career-management

Initiatives on gender equality in management and executive positions were reported by 11 NRA's: French-speaking Belgium, Denmark, France, Italy, Ireland, Netherlands, Portugal, Slovakia, Spain, Sweden, United Kingdom. Regarding initiatives related to career-management, training and personal/professional development for female and gender variant employees, these were reported by 7 NRAs in French-speaking Belgium, Denmark, France, Italy, Ireland, Portugal and United Kingdom. As these two types of initiatives can overlap, a joint analysis will be presented: Corporate actions related to career management and access to executive positions can be classified into four categories:

- Quantified objectives vs general commitment to promote gender equality;
- Leadership and career development programs;
- Equal pay policies and monitoring/diagnosis;
- Practical tools such as: trainings, mentoring, networks, platforms.

Certain AVMS or institutions have quantified targets regarding the proportion of men and women to be reached in management or executive positions. Generally, these objectives correspond to a legal obligation, especially for public service broadcasters or public agencies. In Ireland The BAI and Screen Ireland are public sector agencies and, as such, they are bound by public service standards which include gender parity in management boards (60/40 either way). In Denmark, the Danish Broadcasting Corporation has also quantified objectives: the underrepresented gender must represent at least 40% of the global proportion of managers. This objective is monitored in the annual report of the corporation. Meanwhile the broadcaster TV 2 is aligned with the *Danish Business Authority's recommendation* that 2 out of 6 AGM elected board members should be females. TV 2 aims to have an equal representation of gender across the organisation as a whole, but there is no formalized policy in this regard. In Spain CRTVE has a Quotas Policy to reach a 20% female presence in management committees.

Occasionally, it is the corporate group that has developed gender equality commitments or legal requirements to be met by virtue of their size or status. For example, in Portugal, The Media Capital Group (owner of TVI – Televisão Independente) as a listed company, endorsed, under Council of Ministers Resolution No. 11-A / 2015 the commitment to promote gender equality at the level of boards. Moreover, in compliance with good corporate governance practices, and in accordance with the recommendations of the Securities and Exchange Commission, the Media Capital Group also ensures gender diversity in its committees and management bodies. In Belgium, the international company to which Cobelfra and INADÍ belong – i.e. companies that broadcast the radio services Contact and Bel RTL - published in March 2018 their internal policy as regards diversity- the Objectives of diversity: namely the search for an equal representation of gender in the managerial functions. The first step towards this

goal is to increase the proportion of women in senior management and management to reach the 30% threshold by 2025.

Another field of action to foster gender equality in management and executive positions or to develop women's career are the leadership or career development programs/trainings. Such programs are mentioned in the UK (BBC, Sky, STV, CNBC, Channel 4), Spain (CRTVE, ATRESMEDIA) or Italy (RAI). For example, Channel 4 "Rise Programme" are series of five peer learning sessions intended for women, with the aim of increasing self-awareness and quality of conversations surrounding personal leadership. It is powered by Shine for Women. In Spain, ATRESMEDIA set up the Project PROMOCIONA, with the goal of fostering women to executive positions. In Italy, Rai is going to launch a training project named "LeaderShe", that aims to promote the leadership skills of female professionals.

In the Netherlands, Denmark, Ireland, UK and Portugal, equal pay receives specific attention: the Dutch public service broadcaster NPO enquired on the gender pay gap in the organization. In Denmark, gender pay gap is monitored every year within the Danish Broadcaster. In Ireland, there are equal pay policies across the public service. In the UK, companies of more than 250 employees must be transparent regarding their performances in relation to equal remuneration. In Portugal the communication operator MEO – Serviços de Comunicações e Multimédia – states that it develops a diagnosis of gender inequalities as regards the level of remuneration.

A certain amount of initiatives on gender equality in management and executive positions are part of more general action plans that are defined by public policies. This is the case in Slovakia: the ministry of Work Social Affairs and Family established an action plan 2014-2019 that must reduce disparities in the participation of men and women in decision-making positions. These objectives must be reached through self-regulatory measures for companies that will improve gender balance in management, accompanied by objectives and deadlines.

#### Initiatives regarding family-friendly policies in the workplace

**I**nitiatives regarding family-friendly policies in the workplace were specifically reported by 8 NRAs in French-speaking Belgium, France, Hungary, Ireland, Portugal, Spain and United Kingdom. These initiatives are structured around four types of industry-led practices:

- ◆ Flexible working arrangement: from informal arrangement to strictly formalized scheme;
- ◆ "Career returners" programs, for example return to work programme after maternity leave or career break;
- ◆ Professional structures available to parents, such as nurseries, or protocols with educational structures/nurseries;
- ◆ Access to knowledge: such as parenting guide, parental networks, websites and forums that provides parents with resources.

Flexible working arrangement were reported in nearly every above-mentioned member state. In Denmark, TV 2 has family friendly policies including an expanded parental leave for both parents, flexible working hours, possibility of unpaid leave, and child's first sick day with pay. In Ireland, Public service agencies such as the BAI, Screen Ireland, or public service broadcasters such as RTÉ and TG4 have various family friendly policies in place including extensive maternity leave, paternity leave, parental and career leave. In Spain, The ATRESMEDIA plan of equity contains family-friendly measures such as flexible schedule, telecommuting or summer schedule. The Altice Group in Portugal, which includes the operator MEO – Serviços de Comunicações e Multimédia – defined a specific parental regime with a "child care scheme" which allows justified absence with remuneration for family assistance in case of illness or accident and a "parenting scheme" allowing two days per month of paid leave to provide assistance to a child under one year of age.

Finally, some companies develop “Career returners” programs or workshops in order to foster return to work after a career break. In the UK, ITV has a “Maternity returner workshops” (those about to go on, or coming back from, maternity leave and their managers) and a “Career Returners Programme” (“for people who have taken a career break and want to get back to doing what they really love”). STV is developing a “Back to Business” programme, which aims to support colleagues returning to workplace after a voluntary career break to care for children and dependants. In the same way in Ireland, there are various ‘return to work’ training programs for women in the audiovisual media services and public sector when they return to the workplace after a maternity leave.

#### Initiatives related to harassment, gender discrimination, gender violence and victim support

**I**nitiatives to prevent harassment or deal with harassment situations were reported by 10 NRAs; initiatives to prevent and fight gender-based discrimination by 7 NRAs and initiatives to combat gender-based violence or manage violence situations through setting up notably victim help units or educational units by 5 NRAs. Initiatives in this area are divided into four categories:

- charters/set of principles/codes of conduct;
- person of trust, prevention advisor, advisor service;
- hotline, alert systems, channel for complaints, witnessing platforms;
- workshops, seminars, courses.

Regarding alert systems and “witness” platforms: TV 2 in Denmark has established a whistleblower scheme where abusive behavior and violations can be reported anonymously. It deals, among others, with potential cases of violence, discrimination and harassment. In Portugal TVI has implemented a policy of communication of irregularities allegedly occurring within the company. According to the company it allows any person or entity, which includes all employees, to report any irregular practices allegedly occurred, directly and confidentially. In Spain ATRESMEDIA set up a channel for complaints and prevention of harassment. In France, France Televisions posted on its Intranet the “Guide du défenseur des droits” to take action against discrimination related to sexual orientation and gender identity in employment. In that respect, a platform of testimonies of homophobic discrimination has been set up by France TV Education. In Italy, all employees of RAI have access to microlearning courses, of which 8 focus on diversity management issues including some indications on handling gender-based discrimination.

Several measures reported in this area are more specifically aimed at the cinema and the performing arts. In Sweden, the Swedish Association for the Performing Arts and the Swedish Union for the Performing Arts and Film (a trade union) have decided to appoint a Commission against harassment in the performing arts. The task of the Commission has been to analyze the underlying factors of the culture of silence in the field of the performing arts and to propose measures to break this cycle (see below). In the UK, the British Film Institute, in partnership with the British Academy of Film and Television, has developed a “Set of Principles to tackle and prevent bullying and harassment in the screen industries” and Guidance in this area. In Denmark, the Danish Film Institute is participating actively in a joint force across the film and theater industries to prevent sexual harassment and ensure a healthy mental working environment and a safe power balance at the workplace. This has resulted in the creation of a counseling service for abused and abusers, the elaboration of a code of conduct and the organisation of several information meetings.

#### Creative and technical department. Work conditions and specific needs

**A** less important number of NRAs shared information regarding initiatives related to work conditions and specific needs of creative and technical teams. Nevertheless, the shared initiatives offer a rich overview of global gender diversity approaches ranging from industry

standards to career management to harassment prevention. A total of 26 initiatives has been reported. Most of the initiatives have been developed in the United Kingdom, Ireland, Sweden and Denmark, with a few examples from Belgium, Portugal and Croatia. Most of the initiatives are implemented by various representatives of the film industry. However, audiovisual media services implementing a diversity/gender balance strategy seem to influence all levels of the media production through a global action plan.

Initiatives are separated in 9 sub-categories: 6 of these categories' present examples of initiatives and 3 were left empty by all the respondents. Nevertheless, after the responses were analyzed, several cross-cutting initiatives can include the answers of the 3 categories that were not addressed in the responses.

#### Awareness raising initiatives:

The type of initiatives appears to be dependent on its origin: indeed, civil society and organizations of women / diverse professionals develop a number of awareness-raising initiatives, as it appears to be in Belgium by *Elles Tournent*, a Women's film festival, and *Elles font des films*, an informal association of women directors implementing lobbying actions, collect data and reports on the reality of gender misbalance in the Belgian film industry.

In Sweden, *Nordic Women In film* intends to disseminate knowledge on women's professional contribution to the film industry. Indeed, acknowledging the importance of improving gender balance in audiovisual industry equally depends on the dissemination of the information on the contribution that women made to the industry. The Swedish branch of Women in Film and Television International developed a collaboration with Herflix, an online distributor for films made by women with mission to promote the work of women filmmakers.

Various types of awards have been created to enhance visibility of either gender diverse projects and programs or initiatives committed to gender equality. These initiatives are implemented by public and private audiovisual media services as well as relevant public bodies. Danish, Italian, Portuguese and Spanish broadcasters are involved in the organization of awards ceremonies which are contributing to shed light on content and initiatives promoting and rewarding projects in favour of gender equality such as: Diversity Media Award (It), Rainbow Award (Dk), Blog of the Year Award (Pt), Otra Mirada Awards with San Sebastian Festival (Es).

In Belgium, the Institute for Gender Equality, an independent public institution which is responsible for guaranteeing and promoting the equality of women and men has awarded a prize to 30 "equality and diversity Ambassadors" for the Institute's 15-year anniversary. The ambassadors are people and organizations who have worked to advance equality between women and men in the past or are currently working towards this goal.

An interesting initiative exists in Slovenia: in collaboration with Red Dawns (feminist and queer film festival), the Slovenian internet portal SPOL created an anti-award **Bodeča neža "award"** (Bodeča neža=Carlina acaulis/carline thistle flower) for media statements that attack, humiliate and insult others on the basis of gender, sexual orientation and/or gender identity.

An important number of festivals dedicated to the creation and the artistic practice of women and LGBT communities, often in the same venue, is organized by some member states. These events are most frequently initiated by civil society, representatives of communities that are underrepresented, and in certain cases supported by various public bodies.

Two types of festivals have been reported: Fist, general events that have specific gender-diversity actions or projects (such as 50/50 at Cannes Film festival), Festival of Tolerance in Zagreb, fostering critical thinking and creation of tolerant society and warning on discrimination issues with gender equality as one of the goals or Subversive festival where feminism holds an important part of the agenda.

The second type of festival is specific diversity-oriented events organized, for example, by feminist activists with the goal of creating visibility and raising consciousness. "Elles tournent" and "Pink Screens" are examples of this type of initiatives in Belgium, offering visibility to female and gender variant professionals and films. The VOX Feminae festival in Zagreb celebrates women's creativity through various means of expression. The SMOQUA festival, initiated by lesbian organization and organization defending the rights of female citizens, is a festival dedicated to queer and feminist culture, with the goal of raising public awareness on these issues and deconstructing stereotypes. An interesting web project, "5 to 95", enables to review docu-stories on women in Croatia in 21<sup>st</sup> century, in a juncture of film and internet media. Slovenia holds the oldest LGBT film festival in Europe, organized since 1984, as well as Red Dawns International Feminist and Queer festival. In Sweden, Stockholm Feminist Film festival is the largest one for women's films in Scandinavia. In Portugal, Tv Cine and TV Series support international festivals of queer cinema in Lisbon and Porto, with initiatives to promote and display on air productions that reflect the transversal reality of queer cinematography. Most of the festivals also host a variety of panels addressing gender equality, female and LGBTQI representation in film, masterclasses, workshops, performances, installations, exposition and more.

Two aspects appear essential in awareness-raising: collection and sharing of data on gender balance in the industry and ensuring visibility and prominence of works made by female professionals.

#### Initiatives to combat gender bias In Film Schools, networks, on set

**D**espite not being specifically categorized by the respondent as such, Teaterforbundet SFI & SFTVP initiative combatting harassment equally includes workshops on work conditions and discrimination prevention in film schools – equally working on gender stereotypes leading to discrimination situations.

A specific initiative regarding involvement of young women in Screen industries is held annually in Ireland: The National Film School (Institute of Art, Design and Technology) hosts annually a Film & TV Masterclass for Young Women. This gathers young secondary school students aged 14+ to get an inside look at all aspects of working in Film & TV. The masterclasses are hosted in partnership with Young Irish Film Makers and funded by the local County Council's Arts Office. The Masterclasses are presented by leading industry experts and introduce the participants to storytelling and scriptwriting, directing and producing, filming and cinematography and Post-Production: sound design and editing.

#### Career management and increasing gender diversity in creative and technical positions

##### Networks, workshops and mentoring

**W**omen professionals in all branches of audiovisual industry gather and organize through Europe and the world to develop networks, create mentoring systems and lobby for a more equal industry. Film and Television, Radio, Advertising and Communication, Journalism are the fields with strong international women networks and developed national branches: Women in Film and Television is present in the UK, Ireland and Sweden. They are a voluntary body run by screen industries professionals representing creative, but also business and technical divisions of the industry. WIFT Sweden organize meetings on a regular basis to create networking and mentoring events and opportunities, hosting seminars and social events. Its UK branch has a mentoring scheme for women already established in creative, craft, technical or business roles who have at least seven years' experience

in the industry. WIFT Ireland also organize mentoring projects on both long and short term for women at various stages of their career. UK and Ireland also reported Women in radio and Women on Air initiatives, networking supporting advancement of women in the Radio industry.

In Poland, Polish Female Filmmakers organization and Women in Film advocate and raise awareness on the lack of women in the industry and advance careers of women working in screen industries to achieve parity and transform culture. Swedish Equalisters (Rättviseförmedlingen), an initiative that ceased to exist in February 2019, society by fighting the self-perpetuating cycle of underrepresentation. Irish Animation Skillnet, (the training body for the animation sector in Ireland) also provides mentorship to women seeking to progress their careers in the animation sector – a sector currently still showing a strong gender imbalance. YouTube organized in France a creation residency “Elles font Youtube” for female content creators offering 3 days training and 15K€ for the development of a project.

Women in Journalism and media networks are equally present, for instance Stichting Vrouw & Media in the Netherlands, bringing female journalist in contact with each other and offering mentoring program for professional development, or the UK’s Women in Journalism, networking, campaigning and training organisation, providing guidance and support for women working in print, broadcast and online media at every stage of their careers.

#### Initiatives to increase gender diversity in Technical careers

Several initiatives reported by two member states concern the development of opportunities for female professionals in technical careers ( cinematography, sound, other, technology). The programs are initiated by the industry players (broadcasters, both public and private) in the UK and by the NRA in Ireland (BAI). The industry developed a Tech Talent Charter which is setting goals to promote development, growth and retention of women in technology sector. It is also encouraging practices supporting attraction, recruitment and retention practices designed to increase diversity in the workforce, and to define a timetable and strategy relevant for each organization – as each organization is not situated on the same level regarding diversity.

Audiovisual media services offer education schemes and scholarships allowing access for women to tech education and project development. Workshops on the state of play of women positions in technical production followed by development of practical tools and outreach project to inspire change were organized by BBC radio. BAI, in the Sound and Vision Scheme, is linking tranches of funding to the submission of information regarding gender balance in important creative and technical roles and the effective implementation of gender balance in these roles.

It is equally reported that the simple fact of collecting information on gender balance did have a positive impact on gender breakdown in creative and technical teams. BFI Diversity Standards developed specific criteria regarding the different type of positions that must be occupied by representatives of under-represented groups. These standards encourage equal opportunity strategies and address underrepresentation of certain categories of professionals in the screen industries. They can be used as a flexible framework for different branches of the industry but are a contractual requirement for BFI funding.

Ensuring access of gender diverse professionals and developing incentives (especially financial incentives such as funding or tax incentives) to promote a diversity of projects does seem to be the type of actions ensuring effective improvement in gender diversity. Establishing clear targets that must be reached (not quota obligations) allows ensuring a fair distribution of positions.

### Initiatives to Increase gender diversity in writing room

Two types of initiatives were reported: 1) general programs for professionals without important writing credits, where gender parity is either considered as an obligation for the workshop or a target; 2) specific schemes developed for female professionals expected to fulfilling themselves in a specific field. Screen Ireland implemented a gender parity policy for development of projects in writing rooms and BAI implemented a mentoring program for writers where gender parity was a requirement for the selection of the projects. BBC and Channel 4 have specific initiatives to foster new talent and gender (and general) diversity analysis are an integral part of the projects. ITV's controller of comedy, after becoming aware of a serious lack of female professionals in comedy, launched a specific scheme to address the gender imbalance, specifically directed to writers. The public service broadcaster RTBF has created "Series Fund Workshops" in the context of project development of its "Series Fund". This workshop was designed for writers, creators and producers of the series supported by the fund. In this context, a seminar was dedicated to gender stereotypes and unconscious bias in fictional character development. It was conducted by a media scholar from the UCL university, specialized in gender studies and serial fiction.

Thus, two approaches that will potentially have a positive impact on gender balance in the industry are:

- ♦ Identifying fields of the industry showing specific imbalance, such as comedy in the example, and developing specific programs for women writers in those fields (comedy, but also, for instance, science fiction)
- ♦ Taking gender balance into account at all stages of writing and development: when launching workshops and calls for tenders, ensuring gender parity and diversity, ensuring gender balance during commissioning and allocating funds etc.

### Career management for female & gender variant professionals

Only one initiative was specifically reported as career management for writers and directors, nevertheless a number of mentoring initiatives reported in the chapter 1.3 do have a goal of career management. The specificity of Boost Camps by Belgian producer Diana Elbaum is that the workshop does not only offer screenwriting classes but also a course on communication, marketing and promotion of project and final film. The program consists in a writing workshop and a communication and marketing workshop for female film directors. Two sessions for 6 directors per session took place until now, including 2 script workshops, 1 pitching coaching session, 1 marketing and promotion session

No initiatives regarding career management for crew members were reported.

### Family Friendly policies on set/workplace

No specific initiatives were reported in this chapter but the BFI diversity standards scheme mentions primary caregivers (children, elderly) as one of the protected categories that may require specific arrangement and request to list possible specific arrangement developed for this category, including return-ships, training, job-share, on-set childcare and flexibility.

### Initiatives to prevent Gender-based violence or set victim support unit

No specific initiatives were reported

### Initiatives to prevent harassment

One regulator shared a civil society originated initiative that deserves utmost attention (CSA BE): a group of young female audiovisual professionals manages a Tumblr account sharing personal experiences of harassment and discrimination of women film and television professionals. The creators must remain anonymous because of the violent backlash against the project, nevertheless the success of the project is starting to make an impact in the Belgian film industry.

In Sweden, Swedish radio developed an education scheme and employee survey on sexual and other forms of harassment. Swedish union for performing arts developed different educational workshops: one destined to CEO's and producers destined to prevent sexual harassment and training courses in film schools on work environment and discrimination, risk assessment and psychosocial work environment. In general, the industry works on the deconstruction of the "culture of silence". Swedish Performing Arts Association and Swedish Union for Performing Arts and Film (a trade union) decided to appoint a Commission against harassment in the performing arts. The task of the Commission has been to review and analyse the factors underlying the culture of silence in the field of performing arts, and to propose measures to break this cycle. The Commission was also tasked with proposing measures to create long-term changes in attitudes that will lead to a complete halt to all forms of harassment. The Commissions work resulted in a report: "*Ett tillfälle att ta vara på för att skapa förändring*", "*An opportunity to take advantage creating change*". In Spain, Atresmedia implemented a channel for complaints and prevention of harassment. Belgian Radio broadcaster Cobelfra developed an advisor system allowing to access counselling on psycho-social risks related to work environment.

Workshops and educational schemes as well as information projects on the discrimination situations and harassment of female professionals should be developed together to ensure that, first, the problem is known and second, strategies are developed to fight it.

### Other

In Belgium, a global research on the place of female professionals in film industry was carried out by *Elles tournent* film festival and the civil association "*Egender*"; It carried out in depth data analysis related to the proportion of women in film schools, on projects and on film sets, taking into account the amount of financing that female-led projects receive and the general gender balance in the allocation of public funds.

### Funding & public bodies, NRAs, agencies

NRA and funding bodies are on the frontline of developing practical tools and programs that have the possibility to ensure real impact on gender diversity in the screen industries. Three main types of actions and strategies are implemented by public and funding bodies that have a specific positive impact on gender balance in creative and/or technical departments.

The first one concerns general data gathering and statistics on creative and technical roles by gender (directors, producers, director of photography, editor, etc.) attached to the applications for public funding under the schemes, and statistics on public funding allocation by gender of project leader (directors, producers, writers) allowing to analyze the manners in which projects are funded. BAI and Screen Ireland collect data on creative roles attached to applications, as does British Film Institute. The Danish film institute is imposing on producers applying for public funding an obligation to declare a) the gender of the members of the creative team, cast members and crew, b) the salary by gender both on and off screen (%), c) the gender-share of words in final draft of script. The Swedish Film Institute

(SFI) produces gender-disaggregated statistics about directors, screenwriters and producers for the films that have received production support from the beginning of the year and even the current decision meeting. The Film Institute also compiles these statistics annually. Every year, the Film Institute also produces gender-disaggregated statistics on corresponding functions behind the Swedish films that have had a premiere at the cinemas during the year and statistics on the gender distribution among main roles. SFI also issues a Gender Equality Report analysing budgets for female filmmakers, and conditions they face, in production, funding and distribution, in view of analysing structural differences between conditions that men and women are confronted with. The report also includes cast members to analyse stereotyped casting and financial conditions.

The Slovenian Film Centre issued a study on Gender equality. The Dutch Film Fund provides statistics on gender of producers, directors and writers of projects that received public funding. In Slovakia, the Slovak Audiovisual Film fund found that female beneficiaries of Commission for Project Development and Scenario Development represented 36%, and this proportion dropped to 18% when funding by Commission for Film Production granting higher budget was analysed. Croatian Film Director's Guild analysed data from 1990 to 2018, monitoring gender gaps through almost 3 decades, showing a significant lack of women in technical positions, with the slowest growing shares in camera departments and film music writers. 13 out of 75 feature debuts appeared to be directed by women. This type of analysis allows to give a precise and clear overview of gender gaps in the industry.

The second type of action, somewhat a consequence of the analysis demonstrated in the first part of this analysis, concerns financial incentives linked to the proportion of female and gender variant professionals in the roles that are subject to horizontal segregation. BAI's requires successful applicants to submit information on the creative roles after the completion of the project to receive the funding shares linked to the roles in question. Swedish films institute implemented the Film Agreement since 2013, introducing a 50/50 funding objective by the end of the agreement in 2016. In 2016, a new action plan of gender equality in film production in front of and behind the camera was adopted. Croatian NRA for audio-visual media stimulates production and broadcasting of audiovisual and radio programs which are of public interest through the Fund for the Promotion of Pluralism and Diversity of Electronic Media, allocating resources to programs and content contributing to the development of the awareness of gender equality, amongst other constitutional values.

The third type of action concerns development of structured plan and initiatives ensuring balanced distribution of funding, but also general awareness and annual strategy plans with actions such as ensuring gender balance in selection committees allocating funding's or training board members and members of committees on unconscious gender bias. The Danish film institute actively promotes equality between men and women as well as diversity in general in Danish cinema through a strategy and action plan, implementing both a balanced committee repartition and a mandatory 6-month length trainings on unconscious bias for both commissioners and producers. BAI and Screen Ireland ensure that its selection committees are equally balanced in gender representation and implement gender blind reading.

#### Charter and structured dialogue

**D**enmark, Belgium, Slovakia and France reported the existence of Charters which are co-signed with industry representatives aiming to improve either gender equality, gender representation or fight against harassment in different fields of screen industries. Those charters are quite frequently a result of a constructive dialogue between a relevant public body, the industry and civil society (NRA, Ministry, Women organizations). The Belgian Union of Advertisers released a charter designed to foster gender equality, diversity and inclusion in advertising, offering precise tools to develop equality, diversity and inclusion on and off screen. The Slovakian gender Equality Action Plan and National strategy for gender equality determines specific aims to ensure gender

equality. In France, 18 media organizations signed a Charter of Good conduct against Sexual Harassment and Sexist Behavior, and Lagardere Group officially endorsed the "Women's Empowerment Principles" of the United Nations.

As for the structured dialogue, the WIFTI-Women In Film and Television International association organizes series of live and online talks on gender balance in the film industry with scholars from all over the world, showcasing leading researchers in dynamic, inclusive and fun talks to root the gender conversation in societies. The aim is to bring important discussions that academia leads out of the lecture theaters and to spark a discussion and to find solutions on how to make the film industry more gender balanced. Irish National Women Council and Dublin City University co-authored a research report on Women's Voices on Irish Radio, outlining the dearth of women's voices either as presenter or as expert contributors in news and current affairs programs on Irish radio. This report led to significant changes to redress the balance for news and current affairs.

## ANALYSIS OF GENDER EQUALITY INDICATORS

*The analysis is based on NRAs answers to Chapter 2 of the Questionnaire on Gender Diversity and on the indicators of the Council of Europe. The goal is to analyse and measure the impact of the initiatives implemented by NRAs to increase gender balance and equal representation by the stakeholders.*

## INTRODUCTION

The analysis of gender balance is often interconnected with other missions of NRAs, and is rarely an isolated task. A gender-related insight is complex and includes several aspects that can be analysed quantitatively or qualitatively. It is possible to presume that most part of NRAs' activities are related to *on screen* rather than *off screen* indicators.

Moreover, many of the studies concern themes related to the gender equality, such as treatment of gender violence in news or presence of stereotyped female characters in commercial communications and entertainment programs.

This chapter highlights the best existing practices among the NRAs, starting from the off screen and on-screen performance indicators developed by the Committee of Ministers of the Council of Europe and reported in the Recommendation on gender equality in the audio-visual sector.

The responses on gender equality indicators used by the various European regulatory authorities have been analysed. The answers were compared with the indicators of the Council of Europe (in the annexed excel file a summary table shows exhaustive results). Please note that indicators have been categorised as falling either in Phase I or Phase II categories and Phase I indicators are to be implemented as a priority.

The analysis of the indicators is supplemented by a quantitative pointer (how many countries have indicators of this type, ie how much it is "common") and a geographical direction, if any.

## 1.1. OFF-SCREEN INDICATORS

The off-screen indicators are less developed, despite the fact that in certain cases gender analysis could benefit from the general mood, not specifically related to audiovisual market (i.e. gender quotas in boards). The most advanced are the Northern NRAs.

Referring to the question of the questionnaire *"Have you conducted any research in your country on the representation of women and/or gender-variant/gender-nonconforming people off screen (in the media industry)?"*, nine NRAs replied in the negative to this question, only five out of seventeen conducted researches and three did not reply. An interesting example is the French Law No. 2018-771 for the freedom to choose one's professional future; it introduces an obligation of result for the companies, especially regarding equal pay. The companies with more than 1000 employees must establish an "index" according to a mandatory methodology based on five indicators: 1) number of women in the top 10 earnings, 2) percentage of employees receiving bonuses in the year of returning from maternity leave, 3) possible increases during the period of parental leave, 4) difference of the promotion rate between women and men, 5) difference in rate of individual salary increases and pay gap between women and men at equal positions and comparable ages.

The first Phase I category related to off screen indicator concerns the "Organisational structures in the audiovisual sector". The Belgian Authority is the only one that is currently studying gender equality in audiovisual professions and human resources of audiovisual media services. The aim is to focus on the professional trajectories of women and men, to observe distribution of genders in audiovisual professions as well as in high-level management positions. The objective of the research is to understand the possible obstacles encountered during career paths and to develop a set of actions, levers and/or tools for improving gender equality in audiovisual media services. The off-screen indicators indicated are: overall distribution of the workforce by gender, breakdown of recent recruitments by gender, breakdown of types of personnel contracts by gender, breakdown of staff occupation rates (full time, part time...) by gender, distribution of the hierarchy by gender, breakdown of types of profession/function (creative, commercial, technical, administrative...) by gender, analysis of professional evolution by gender.

No initiatives of any NRA stand out on the composition of funding commissions, festival juries, etc.

There is no existing indicator on "Production and financing decisions" despite these kind of decisions belong to Phase I indicators, in particular when two different NRAs (see below) link some funding to gender balance.

No NRAs but the Dutch public broadcaster has investigated in 2018 whether men and women within the organization are receiving equal pay for equal work

The most common off-screen indicators concern Content Creation. Specifically, three NRAs pay attention to the journalists, as this category has an important impact on the evolution of the society. Journalists are particularly relevant for the manifestation of thought and for the construction of public opinion and they could help in deconstruct unconscious bias and stereotypes and awareness raising. The media represent a filter through which information is disseminated and points of view and ideas are affirmed, with a decisive effect on the system of values founding the community. In this context it is important to underline that any distortions that should characterize the information system are able to determine conditioning on the whole society. A first measure to promote effective equality is to conduct a systematic survey giving a realistic overview of the respect for gender equality, in order to raise awareness and promote the spread of the culture of non-discrimination. Along these lines, the Italian Authority has set a monitoring action on gender issues in the information sector within the Observatory

on Journalism that, from this year, is also settled in National Action Plan Business and Human Rights (PAN) 2016-20121.

Two NRAs linked the funding and financing to the gender balance in key creative roles and in film production crews. The Belgian Authority, in the study highlighted above, disclose also creative and technical staff.

No Authority shows indicators related to the third point 3. "*Visibility, availability and performance*", neither referring to Phase I (Festivals and awards (national and international) by gender of the key content creator), neither to Phase II (Availability of content by gender of the key content creator, Commercial performance by gender of the key content creator, Critics and reviewers of audiovisual content by gender).

As regards the "*Teaching and training in the audiovisual sector*" indicator, in the questionnaires analysed there is no specific remark to report. Hungary stands out for the Government Decision No. 1004/2010. (I. 21) which sets out the strategy for fostering the equality of men and women and provides a list of objectives among which "*fostering the development of programme series that facilitate the spread of general knowledge on equality of men and women in society*" and "*the revision of the curriculum of the media subject in public education*". To achieve the above-mentioned objectives, the strategy sets out specific indicators among which the number of public schools interested in this topic, willing to participate in a pilot-project and the number of students participating in a pilot-project.

## 1.2 ON-SCREEN INDICATORS

Considering the non-homogeneity of the answers given to the questionnaire by the different Member States, and the different level of accuracy in the answers, it was quite complicated to compare different member states experiences.

Anyway, it is possible to assume that most Member States are conducting quantitative research, even though they are not always periodic, aimed at analysing gender equality in television programs, monitoring specifically the proportion of presence, and of roles covered by women. Another assumption that can be made is that most part of monitored activities concerns mainly news and current affairs, sports, advertising, fiction, entertainment, cross-cutting TV genre analysis.

With this regard, the experiences of the Belgian and Croatian NRAs deserve to be mentioned. Specifically, the Belgian NRA analyses quantitative proportion of participants by gender in all programs with indication of role (I.E. journalism sector: main presenter / reporter vs secondary presenter / reporter) and analyses the proportion of participants by gender in relation to the type of information: local, national, international. Concerning Commercial communication, the Belgian study analyses proportion of participants by gender in each category of products advertised. On this matter, the Belgian study takes into account specific categories such as age, perceived ethnicity, socio-professional status, type of occupation portrayed, proportion of stereotypical and non-stereotypical portrayal of genders and other technical aspects ("on screen voice" or "voiceover" by gender). Monitoring activities concerning fiction take into account the proportion of characters by gender, and the functional role by the script (main character/supporting role). Other indicators are age, relationship status, sexual orientation, parenting status, socio-professional category, place of living, language/speaking character and Bechdel-Wallace test for fiction. Following a similar approach, the French CSA has developed a serie of qualitative indicators relating to the representation of women in TV commercial communications. Advertisements are scrutinized with the aim to detect recurring gender bias. More particularly, the French CSA is paying attention to the following questions: What type of products are advertised in spots featuring women (as

main character(s), as secondary character(s))? Are the male and female characters partially naked? Are the female characters filmed in such a way as to emphasize their sexual characteristics? Etc.

Croatia extends monitoring activities to sport, as other Member states do. Specifically, monitoring activities on sport consider the proportion of the length of the news items dedicated to each sport and specifically to men's and women's sports, and the proportion of speaking time for men and for women (including news professionals and talk shows panellist's speech).

As regard *media literacy* indicator, the results of our compared analysis highlight that the relation between gender and media literacy is not clear. Hungary introduced a revised media education curriculum at school, this is an important step to enhance literacy on gender balance issue in educational system. With this regards, we should also consider that usually, in every Member State, media literacy is a shared competence with the Ministry of Education.

Many NRAs are conducting studies related to themes next to the gender balance issues such as gender violence treatment in news or presence of stereotyped female characters even in commercial communications and entertainment programs, even though these themes are not included in indicators by Council of Europe. For example, in Spain, the CNMC has participated in a study about gender violence treatment in News in the context of the Mediterranean Regulatory Authorities Network working group.

Referring to the question of the questionnaire "*Have you conducted research or monitoring in your country on the representation (quantitative) or portrayal (qualitative) of genders on screen*", ten NRAs have responded positively. The Belgian CSA, for example, has conducted several studies on the representation and portrayal of men, women and gender-variant people in television programs. Indicators have been developed for each type of programs TV genres (fiction, advertising...) or for cross-cutting TV genre analysis. The Hungarian Authority produced a study from 2016 about "*Women's representation in media*". The research was based on a public opinion survey, which had a qualitative and a quantitative part. In the quantitative part, a representative sample of the national population was used; the sample consisted of respondents above the age of 18. The CAPI methodology was used to conduct the survey. The qualitative part was conducted through data collection from four distinct focus groups. Subjects of the focus conversations were viewers of the Hungarian "Among Friends" (Barátok Közt) series. Likewise, the Portuguese Regulatory Authority for the Media produced several reports that include the analysis of gender diversity. Most of the reports are focussing on television information broadcasted by free to air channels.

The analysis of the questionnaires outlines an increasing attention in the context of gender policy. This is an important evidence because it presupposes to open the space for dialogue and to adopt a more balanced approach. The analysis of the specific indicator "*Gender and audiovisual policy*" concerns involvement of two different actors: Governments and NRAs.

In the case of Greece, Belgium and Hungary, we point out government initiatives. In Greece, for example, the most recent legal initiative concern the new Law on Substantive Gender Equality and on combating gender-based violence 4604/2019 initiated by the Ministry of Interior. The specific law constitutes an integral legal framework on gender equality and elimination of discriminations against women. In the fields of mass media and advertisement, special provisions are activated against gender stereotypes and discriminations: Article 26 contains special reference to the need of a non-sexist and non-stereotyped image of women and men through print and electronic media and through advertising. As regards "*Gender and audiovisual policy*" implemented by authorities, Italy represents specific case. AGCOM's decisions regard fair representation of the image of women in information and entertainment programs, even if they do not include specific indicators, they are just based on content analysis (Agcom decision n. 442/17/CONS; Agcom decision n. 157/19/CONS; Agcom guidelines n. 424/16/CONS). Other initiatives that may bring positive results are:

ERGA SG 4 - Gender diversity  
Report with recommendations

- a. European funding to finance production by gender of key content creator
- b. Award European prizes based on the Bechdel-Wallace test criteria for fiction works (at least two women who have a conversation about something other than a man)
- c. Establishing a rule to ensure equal pay for equal work for men and women

## 2. RECOMMENDATION ON GOOD PRACTICES AND COMMON INDICATORS

### 2.1. RECOMMENDATIONS

*The following recommendations are based on the analysis of the questionnaires.*

#### On-screen:

#### **A**udiovisual media services providers

- Encourage service providers to determine key performance indicators to measure progress in the presence of women in key roles in TV programs (e.g. experts, political guests), paying attention to peak viewing times. This approach is likely to make the in-house staff feel more responsible if the objectives are clearly set out and implemented over a specific timeframe
- Encourage AVMS providers to adopt specific targets related to gender diverse representation in important media roles, such as experts, journalists and anchors
- Encourage service providers to carry out (or to order to research institutes) studies on the representation of women in their TV programs. Implement specific periodic monitoring activity on visibility of men and women in television programs starting from common indicators.
- Support awareness-raising initiatives and campaigns against gender stereotypes, discrimination, gender violence, harassment in programming:
  - ✓ Encourage development of programs offering visibility to female professionals
  - ✓ Encourage development of programs created by female professionals
  - ✓ Encourage development of a labelling system to reward programs a) promoting gender equality, therefore contributing to fight against stereotypes and gender bias, as well as violence against women; and b) giving women key roles in the production team. ERGA SG4 could develop recommendations on the criteria which may be considered by service providers for the purpose of this labelling system;
- Taking gender balance into account during all stages of writing, development and production workshops, calls for tenders, commissioning

#### **I**ndustry:

- Encourage advertising industry to develop charters aiming to attain diverse and inclusive representation and to commit to produce un-stereotyped advertising.
- Encourage production companies to work for diverse and inclusive representation

#### **E**RGAs and NRA's

- ERGA could co-organise, in collaboration with the National Regulatory Authorities, an annual multi-stakeholder forum bringing together a broad range of perspectives (broadcasters, NRAs, NGOs, academia, etc.) to exchange best practices arising from relevant case studies and develop partnerships on a pan-European level
- Develop further indicators to analyse stereotypes, gender violence treatment, equality of gender in sports and in commercial communications. Specifically, the topic concerning the media treatment of gender violence in news and current affairs programs is particularly significant, due to the capacity of the information system to influence the formation of public opinion. Qualitative research/studies could be enhanced on the analysis of journalistic speech

- Enhance media literacy activities to raise awareness on gender equality if media literacy is in the material scope of competence.

## **O**ther Public authorities:

- Encourage public authorities to set specific targets related to on-screen representation of genders in audiovisual legislation to ensure gender equality in AVMS
- Support and implement data gathering and monitoring of programming related to gender representation on screen
- Creating incentives for service providers to develop 'women experts' databases. The implementation of such a tool requires calling on the participation of a broad range of players: broadcasters, academia, policymakers, journalists, etc. This subgroup could put forward suggestions on the key requirements to develop such a tool;

## **Off-screen:**

## **A**udiovisual Media Services

*Management and corporate initiatives & Creative and technical department. Work conditions and specific needs*

### To ensure awareness raising:

- Data gathering: Collect and share of data on gender balance in the industry. Monitoring the gender balance, at least in boards and management, through a simple questionnaire to make light of the actual situation. Develop gender-related statistics in human resources to analyse and reduce possible horizontal segregation as well as situations of glass ceiling
- Information distribution: Ensure visibility and prominence of works made by female professionals.

### To ensure gender equality in human resources policy:

- Addressing gender pay gap: Information regarding gender balance and equal pay is not easily available, thus implementing regular monitoring of remuneration, data gathering and sharing of information with the general public, professionals and relevant public bodies is an essential step to address the issue.
- Develop gender-related statistics in human resources in order to analyze and counteract possible horizontal segregation as well as situations of glass ceiling.

### To ensure gender diversity in management:

- Establish precise targets related to the presence of women in management positions to ensure efficient achievement of gender balance. This equally applies to management as well as creative and technical departments.

### To ensure deconstruction of gender stereotypes and gender bias.

- Generalize workshop on deconstruction of gender bias & stereotypes. Particular attention should be paid to training of recruiters on gender bias and stereotypes, as these categories of professionals have an important impact on the evolution of the workforce.

### To ensure prevention of gender-based violence and harassment:

- Support and formalize initiatives to prevent and combat situations of harassment and gender-based violence, such as workshop, hotlines, support systems etc.

- Develop workshops and educational schemes as well as information projects on the discrimination and harassment situations of female & gender diverse professionals to ensure that the problem is first, known and second, strategies are developed to fight it.

To ensure work/life balance strategies:

- Support/develop policies that allow work/family life balance for men and women: homeworking and flexible hours, establishing on-site childcare when possible,
- Support measures/policies that allow fathers to be/become involved in parenting to support women's careers such as paternity leave

Ensuring access of gender diverse professionals to technical & creative positions to prevent horizontal segregation

- Establishing clear targets that must be reached to ensure fair distribution of positions.
- Identifying fields of the industry showing specific imbalance, such as proportion of female writers in comedy, and developing specific programs for women professionals in those fields (comedy writers, but also, for instance, science fiction, or sound engineers)
- Taking gender balance into account during all stages of writing, development and production workshops, calls for tenders, commissioning

To ensure gender balance through commissioning and development:

- Ensuring gender parity & equality during commissioning and allocating funds
- Ensuring gender parity in decision-making teams such as commissioners and producers, program directors etc.

Work conditions arrangements:

- Certain categories of professional may require those arrangements. List categories of professionals and types of arrangements applicable to specific conditions of audiovisual work.

Actions for Film schools, journalist and advertising & marketing educational institutions.

- These institutions prepare future professionals thus it is necessary to develop collaborations with educational institutions, the industry and the public bodies.

To ensure mentoring and networking:

- Encourage development of networking and mentoring initiatives is essential.

## **F**unding bodies

*Specific recommendations for funding bodies (film agencies, audiovisual funds)*

To ensure gender balance in calls for tenders and funding schemes:

- Gather specific data on each category of funding and each professional category in relation to gender balance and diversity.
- Develop incentives (especially financial incentives such as funding or tax incentives) to ensure diverse projects.
- Link shares of funding or creating a complementary fund rewarding projects, or any other type of financial incentive implementing gender balance in all type of positions, encouraging diversification of technical crews, did bring positive results.

To ensure gender balance in funding bodies:

- Ensuring gender diversity in selection panels.
- Developing mandatory courses on unconscious bias for members of panels, producers and commissioners to allow a more diverse and open analysis of projects.

To develop statistical research:

- Implement data gathering and monitoring of funding amounts and technical & creative position to identify gaps and monitor progress. Implement mandatory declarations for producers applying for funds. Implement regular statistics (annual), detailed and easily consultable for the public and professionals. Monitoring key content creators by gender in order to ensure gender parity and diversity.

**N** **RAs & other public bodies**  
*Specific recommendations for NRA's and public authorities (in accordance with respective jurisdiction):*

Set targets:

- Encourage public authorities to set specific targets in audiovisual legislation in terms of gender equality in AVMS

Ensure evaluation of measures

- Ensure that evaluations of the achievement of measures and action plans are carried out by relevant bodies (industry stakeholders or public institutions, as appropriate in a relevant setting)

Awareness raising:

- Support awareness-raising initiatives and campaigns against gender stereotypes, discrimination, gender violence, harassment in the audiovisual sector
- Ensure public support (financial, communication, etc) to festivals, awards and other initiatives from the civil society, help to ensure prominence of works created by female and gender-diverse professionals and allow the public to access a different discourse and representation.
- Public support to initiatives highlighting harassment and initiatives existing to fight it.

Global approach

- Develop measures addressed to the entire audiovisual production-broadcasting chain and increase synergies between all stakeholders regarding gender equality

Quantify and perpetuate measures:

- Develop qualitative and quantitative analysis on representation of gender on/off-screen and ensure sustainability of this type of analysis by allocating funding to gender diversity studies in screen industries sectors.

Develop charters:

- Ensure effective implementation of charters. In this effect, monitoring by relevant authorities will allow that charters are efficient in practice.

Develop mentoring and networking:

- Encouraging development of networking and mentoring initiatives is essential.

## 2.2. COMMON GENDER EQUALITY INDICATORS

This section is setting out common gender equality indicators. These indicators are aimed at NRAs wishing to pursue or develop research and studies on gender equality on-screen and off-screen in the audiovisual industry. The development of common indicators makes it possible to increase synergies between regulatory authorities. These shared indicators can become the cornerstone of the development of common methodologies, to ensure comparison of data over time and between different countries regarding gender issues. These indicators can also be used by the AVMS for self-evaluation. Finally, certain indicators are aimed at funding bodies who would like to develop studies/statistics on the allocation of public funds by gender or even link the allocation to gendered criteria.

It is possible to select certain on-screen indicators that are common to many authorities and develop a set of additional indicators to suggest a specific, constant, harmonised monitoring activities in every country.

### 2.2.1. ON SCREEN INDICATORS

*On-screen indicators aimed at NRAs and AVMS providers*

Representation by gender in content, distinguished by genre

*(news and current affairs, fiction, entertainment, sport, cross-cutting TV genre.)*

Cross-cutting TV genre analysis indicators:

Proportion of participants by gender in all programs

Proportion of participants by gender in every programme genre: fiction, information, magazine-documentary, entertainment, sport...

Proportion of participants by gender in every media role: journalist, spokesperson, expert, vox populi, game contestant, fiction character...

Length of contribution by gender

Proportion of participants by gender in relation to the type of information: local, national, international

Proportion of participants by gender in every topic (politics, economics, lifestyle...)

Proportion by gender of participants whose identity markers are indicated (name, surname, occupation)

Fiction / scripted indicators:

Proportion of characters by gender

Proportion of type of characters (importance in the script) by gender

Gender of main character

Gender of supporting characters

Features of characters by gender: age, relationship status, sexual orientation, parenting status, socio-professional category, behavioral characteristics, ...

Actions in the script by gender

Female / male character or female / male reference in the title

Perception of the main character (victim, perpetrator, active, passive, ...)

Sexualization of male or female bodies

In case of main female character: is their main storyline serving the male characters storyline or is it independent?

Proportion of stereotyped / non-stereotyped male, female and gender-variant people.

Advertising analysis indicators:

Proportion by gender of participants in advertising

Proportion of participants by gender in voiceovers

Proportion of participants by gender in "on-screen" voices  
Proportion of participants by gender in each category of products advertised  
Proportion of participants by gender in each age category  
Proportion of participants by gender in each socio-professional category  
Proportion of participants by gender related to the type of occupation portrayed  
Proportion of stereotypical and non-stereotypical portrayal of genders  
Types of stereotypes portrayed by gender

Considering the experience of Spain, and other several Member States, we highlight most common indicators used in treatment of gender violence:

Proportion of length and number of news items dedicated to gender violence;  
Headlines related to gender violence news;  
Type of gender violence discussed (aggressions, sexual exploitation, other forms of gender-based discrimination, etc.);  
Spectacularizing elements;  
Duration of speaking time by affected people, by experts and professionals and by third parties;  
Respect for the privacy of those affected.

### **2.2.2. OFF SCREEN INDICATORS**

*Off-screen indicators aimed at NRAs and AVMS providers*

Key content creators by gender. Specifically, proportion by gender of participants in:

- Producer
- Director
- Scriptwriter
- Programme editor
- Journalist, distinguishing: distribution by income, role (coordinator/ main presenter / reporter vs secondary presenter) in relation to the type of information: local, national, international, in each information subject and activities, critical issues about gender

Proportion by gender of projects funded and proportion of gender in relation to the amount of funding

Proportion by gender of professionals in each professional category

Gendered analysis of organisational structures in the audio-visual sector, regarding boards and management. Specifically, proportion by gender of participants in:

- Boards
- Upper and middle management
- Commissioners (also in funding)
- Festival juries/artistic directors/...

Gendered analysis of salary related to each organisational structures position (monitoring gender pay gap)

Gendered analysis of the workforce of organisational structures in the audiovisual sector, in particular:

- overall distribution of the workforce by gender
- breakdown of recent recruitments by gender
- breakdown of types of personnel contracts by gender
- breakdown of staff occupation rates (full time, part time...) by gender
- breakdown of types of profession/function (creative, commercial, technical, administrative...) by gender

Proportion by gender of parent who use/benefit from flexible work infrastructure

Proportion by department of implementation of flexible work infrastructure and childcare facilities

Number of initiatives against harassment and visibility of these initiatives: communications, visibility in the media (number of mentions and appearances), number of mentions in official communications

Number of AVMS implementing diversity measures, number of diversity measures per AVMS, type of diversity measures implemented by the AVMS , ...

Off-screen indicators aimed at funding bodies:

Proportion by gender of directors, writers, producers, representatives of technical professions per funded project (development, production, distribution stages)

Proportion by gender of projects funded and proportion of gender in relation to the amount of funding allocated to the project

Proportion by gender of commission members

Proportion by gender of producers, director and head of units (director of photography, sound engineer, editor) of works that received awards (national award schemes)

Proportion by gender of beneficiaries of public projects for young professionals in technology and media sectors

Number of quantitative and qualitative analysis implemented by various industry stakeholders and evolution of proportion by gender in each analysis year after year.

## ANNEX: LIST OF INITIATIVES REPORTED BY COUNTRY

### BELGIUM:

#### On-screen / on-air

- Association of Professional Journalists of the Wallonia-Brussels Federation: Expertalia online database of women experts and experts from ethnic diversity (men and women).
- RTBF media coaching in the framework of Expertalia
- RTBF promotes "inclusive diversity" in its programs
- RTBF: webseries "La théorie du Y" analyses representation of bisexuality and connected stereotypes
- 4th Cultural meeting - RTBF whose exchanges allowed the development of a charter to promote diversity in the field of culture
- RTBF "Series Fund Workshops": workshop dedicated to gender stereotypes and unconscious bias in the development of fictional characters
- BX1 "C'était mieux maintenant": episodes dedicated to the LGBT persons, transgender identities
- BX1 programs in partnership with civil society's organizations (Conseil des Femmes, Transkids, ...)
- UniversCiné Belgium: categories « women filmmakers » and "LGBT" in the catalogue
- Several media services providers (RTBF, VRT) monitor gender balance in own content
- Alter Egales: participatory assembly for women's rights under the aegis of the Wallonia-Brussels Federation Minister of Women's Rights. A commission was dedicated to "media treatment of violence against women"
- RTBF participation in the Subcommittee "Media Treatment of Violence Against Women" of the Alter Egales Assembly
- Association of Professional Journalists of the Wallonia-Brussels Federation: recommendations for the journalistic treatment of violence against women

#### Off-screen

- RTBF: In accordance with the art 63 of its management contract the public service broadcaster has developed an Action plan for gender equality and diversity in its workforce
- RTBF Academy: "inclusive diversity" workshops designed for the workforce
- RTBF: "Babymédia" nursery
- Private radio services NRJ and Nostalgie implemented "Team Diversity" to prepare Diversity plans, with the aim to obtain Brussels agency for employment's "Diversity label"
- The parent company of Cobelfra and INADI (companies that broadcast the radio services Contact and Bel RTL) developed "Diversity objectives", to ensure, amongst others, equal representation of gender in the managerial functions
- Boost Camps: An initiative by Belgian producer Diana Elbaum, positioning itself as a mentoring program, a writing workshop and a communication and marketing workshop for female film directors
- "Elles tournent": Film festival and women in film association, lobbying to increase female presence in film.
- Elles font des films": An initiative by Belgian female directors to raise awareness regarding the lack of women in the film industry and lack of funding female-led projects.
- Paye ton tournage": Participative tumblr page shedding light on sexual harassment and other expressions of sexism on film and television sets experienced by female professionals.
- "Engender" and "Elles tournent" association's study "Behind the screen ... Where are the women?"
- The Cinema and Audiovisual Center reports taking into account gender equality and deconstruction of stereotypes when analyzing film projects.

### Cross-cutting

- The Institute for Gender Equality has awarded a prize to 30 "equality and diversity Ambassadors" for the Institute's 15-year anniversary
- On the initiative of the Belgian CSA and the Center for Cinema and Audiovisual, with the support of the Wallonia-Brussels Federation, the "TV Plan" aimed to keep French speaking producers informed of the trends and opportunities of the international format. A workshop was dedicated to the subject of "Diversity as a business opportunity".
- The Belgian Union of Advertisers charter's "Unstereotype Communication": it is designed to promote gender equality, diversity and inclusion in advertising. The charter is the result of a constructive dialogue between the CSA and the advertising sector.

## **CROATIA:**

### On-screen

- Programming obligations of the Public Service broadcaster HRT including the commitment to produce programs intended to ensure gender balance
- HTR Academy project: workshops, e-learning platform with a module on gender equality
- HTR: Yearly report to Gender Equality Ombudsperson on programs focused on Gender Equality.
- HTR Academy project: mentoring programs for employees

### Off-screen

- HRT workshop on stereotypes deconstruction
- HRT: internal Code of Conduct for the Protection of Dignity of Employees
- Croatian NRA (AEM): Fund for promotion of Pluralism and Diversity of Electronic Media
- Croatian film directors guild: statistics on public funding by gender

### Cross-cutting

- Festivals: Queer Zagreb, Festival of Tolerance, The Subversive Festival, The Vox Feminae festival, the Smoqua festival, From 5 to 95

## **CYPRUS**

### Cross-cutting

- Offers Woman of the Year and man of the Year award

## **DENMARK**

### On-screen

Danish Film Institute:

- Focus ON and dialogue regarding gender representation in front and behind the camera
- Combating gender stereotypes in collaboration with scriptwriters' union
- Mentoring programs for women and diverse professionals
- Mandatory 6-month course on unconscious bias
- Mandatory self-declaration by producers on gender proportion in production teams when applying for funding
- Yearly gender statistics and data analysis
- Prevention of sexual harassment, ensuring healthy environment and safe power balance at the workplace. Counseling service.

DR

- Department of Diversity editorial focus, including on gender, regarding all types of content

- Department of Diversity work on deconstructing stereotypes
- Department of Diversity workshops in editorial teams
- Diversity pool – economic support for projects working with diversity.
- Data gathering and program monitoring, research and analysis on gender and diversity
- Cooperation with universities, experts and educational institutions

#### TV2

- Obligation to reflect Danish society in programs, awareness in ensuring gender balance, securing gender equality, challenge stereotypes
- Participation in the “Dialogforum” at DFI

#### Off-screen:

##### Danish Film Institute

- Strategy and Action plan for Diversity 2019-23
- Focus on gender representation during recruitment
- Member of “From #MeToo to #WeDo

##### DR

- DR School supporting UN world goals on gender equality
- Gender integration in recruitment for management positions and equal opportunities

#### integration

- Work-life balance development
- Balanced gender distribution in management in DR’s policy and ensuring proportion of underrepresented gender in the Board (40%)
- Equal pay policies: analysis of gender pay gap and implementing strategies to reduce gender pay gap.

#### TV2

- Diversity and recruitment policy for management positions. Yearly detailed report on gender representation.
- Danish business authority recommendation alignment to ensure at least 2 out of 6 women as Elected boards members
- Whistleblower scheme for abusive behavior
- Viewers editors responding to viewers complaints
- Career management perspectives for employees for all departments
- Family friendly policies
- Dialogue with production compagnies on gender diversity and working conditions on sets.
- Signed “Charter for flere kvinder I lederse”

## **FRANCE**

#### On-screen

- France Television: goal to achieve 50% of female experts represented on screen by 2020. Development of a database of female experts.
- Radio France: commitment to increase presence of women on air by 5% per year
- France Medias Monde: quantitative commitments to ensure sufficient presence of women on screen.
- Deliberation 2015-2 ensures that broadcasters offer programs contributing to deconstruct gender stereotypes and fights violence against women.
- TF1 Group organized “Expertes à la une » (Women experts at the forefront) event, “Tous avec nos championnes” event (Everyone with our female champions) on representation of women in sports.
- Radio France give a prominent place to its mediator who shares the messages from the audience with the production teams every week in order to improve representation of women on air.
- TF1 ordered a study in 2016 on representation of women in news segments of its programs. The results of the study were presented to the CSA.

- Television groups airing reality TV programs have obligations related to representation of women in these types of programs.
- A charter with the aim to fight gender, sexist and sexual stereotypes was developed in collaboration with the industry and the CSA. The latter also issued a study on representation of women in television advertising.

#### Off-screen

- France Television agreement to achieve more gender equality in a 3 year period in certain professions
- France Television signed a charter with LGBT associations and participated in a national consultation on the LGBT issues in the workplace. A platform on homophobic discrimination has been developed by the broadcaster.
- M6 group implemented a Gender Equality Action Plan.
- Lagardere group developed LL group to support its commitment in favor of gender equality and joined the fight against every day sexism with the #StOpe initiative. The group also partnered with Digital Ladies and Allies and signed the charter of Good Conduct against Sexual Harassment and Sexist behavior.
- Radio France made a study on the career evolution of men and women to better understand obstacles and effective tools. A counselling system was implemented to face discrimination situations.
- Radio France published a guide on parental rights for their employers.
- 18 French media groups and advertisers signed a charter "For women in media" at the Ministry of Culture against sexism and sexual harassment.

### **GREECE**

#### Off-screen

- Law on Substantive Gender Equality and on combating gender-based violence 4604/2019 initiated by the Ministry of Interior. The specific law constitutes an integral legal framework on gender equality and elimination of discriminations against women

### **HUNGARY**

- Government decision no 1004/2010 sets out Strategy for Fostering Equality of Men and Women and provides a list of goals and objectives to be achieved between 2010 and 2021 – point 5.2 of the Strategy aims to eliminate gender-based stereotypes through media.
- The Strategy (Section 6.2.) also evaluates the role of gender stereotypes represented within media programmes, emphasising the need to adequately utilize modern info communications technologies and media monitoring in safeguarding gender equality. When evaluating the current Hungarian gender equality landscape (Chapter IV), the Strategy also highlights the importance of a future gender focused revision of media literacy policies, especially in the field of public education.

### **IRELAND**

#### On-screen

- Women ON AIR: volunteer-based initiative aiming to create maintain and promote a database of women experts in various fields, offer training and mentoring to women professionals. Funded by Broadcasting Authority.
- Women for Election: offer training, including media, to women wanting to stand for election. Non-profit

- Women's stories : in the contexts of BAI's Sound and Vision Scheme, a particular focus was put on genres telling women's stories

#### Off-screen

- RTE, Irish PSB, Published a Diversity and Inclusion Strategy to ensure fair and authentic representation of gender, age, social experience, sexual orientation, race, ethnicity, disability, family status, religious beliefs and membership of the Traveler community: goals – 50/50 gender balance, enhance workplace practices, commissioning procedures etc.
- BAI & Screen Ireland are bound by public service standards including gender parity on boards (60/40). Equal pay policies implemented across the public service.
- A number of actors implement "return to work" programs for women
- Animation Skillnet: return to work program and mentoring program for women professional to develop career in animation.
- BAI, Screen Ireland, PBS (RTE, TG4) implement family friendly policies. RTE provides crèche services.
- Harassment prevention: Most public bodies and services implement Dignity at Work policy (+ training, workshops, support mechanism for victims)
- BAI: data collection on gender in creative roles attached to applications for funding under Sound and Vision Scheme. Funding is linked to gender parity. BAI also collects statistics on gender and funding and currently plans to address the issue
- Screen Ireland: 6-point action plan includes collection of data on gender breakdown, its analysis and publishing.
- Screen Ireland: gender parity policy for the support of developing projects in writing room.
- BAI: Big Stories for Small Screen project – mentoring program with requirement of gender parity.
- Gender parity is ensured in selection panels of BAI and Screen Ireland, who also use gender blind reading.

#### Cross-cutting

- Women in Film and Television Ireland promote greater representation of women on screen and behind the camera. Also organize mentoring and networking projects.
- National Film School hosts annually a Film and TV masterclass for Young Women for young secondary school students (14+)
- National Women's Council and Dublin City University co-authored a research report on Women's Voices on Irish Radio.
- National Strategy for Women and Girls 2017-2020 setting a series of actions promotion women's equality in workplace, politics, sports and arts.

## **ITALY**

#### On-screen

- RAI: attention to gender balance in TV fiction, deriving both from the management contract and company values. Both own production and acquisition strategies implement gender analysis and aim for gender balance.
- RAI developed training courses to increase degree of awareness
- Order of Italian Journalists promotes compulsory courses concerning narration of violence and gender discrimination.
- Mixed gender writers' teams in television companies in Italy
- AGEMI project: collecting international good practices in a database
- RAI develops research on representation of women onscreen and is equipped with a system of monitoring of programming based on 3 generalist TV networks.
- Survey on the perception by the public of the representation of female figures, carried out by Rai and Qualitel survey.

- Permanent observatory by OP Working Group of the national order of Journalists monitoring cases of use of sexist and discriminatory language against women.
- RAI has the obligation to gather data on gender balance and monitor programs to contribute to a greater awareness by the public opinion of importance of gender related issues.

#### Off-screen

- Women associations exist in certain companies to promote inclusion of women in the workplace.
- Certain companies implement flexible working hours, flexible vacation policies and unlimited parental leave for both men and women.
- Rai is about to implement the "LeaderShe" project aiming to foster leadership skills of female professionals.
- Rai organizes seminar on harassment prevention in the workplace.
- Rai implemented microlearning courses with a module on gender.
- A company implements training initiatives delivered by production HR to the cast, crew and writing teams.

### **NEDERLANDS**

#### On-screen

- Coalition representation in the Media led by Woman Inc and PSB NPO, RTL Nederland's and Vice Benelux to combat discrimination and stereotyping of women.
- Performance agreement between the Dutch PSB NPO and the Dutch government aims to improve diversity and gender balance.
- Unconscious Bias project in the context of performance agreement.

#### Off-screen

- Stichting Vrouw & Media (Foundation Women and Media), network for women in journalism, including a mentoring and networking programs.
- Dutch Media Authority will conduct quantitative content analysis on representation of women.
- Nederlands Film Fund provides statistics on gender in production (directors, writers, producers)
- Investigation by NPO (public service broadcaster) on gender pay gap in media in 2018

### **POLAND**

#### On-screen

- Observatory of gender (in)equality in media
- Congress of women

#### Off-screen

- Polish Female Filmmakers Organization
- Women in Film professional organization of lobbying for women representation but also offering mentoring and networking

### **PORTUGAL**

#### On-screen

- APAN: Guide to responsible representation of Gender in Advertising" to sensitize market and professionals
- Cofina Media SGPS: pluralistic at gender level, reports existence of male and female pivots in informative programs

- Dreamia Serviços de Televisao: particular attention to represent gender and people with specific needs in children's programs. "School of Panda": attention to balanced gender representation
- RTP (PSB): partner of Portuguese Queer Film Festival. Supported the production of first Portuguese LGBT series.
- RTP (PSB): Attention to gender balance in children's programs.
- RTP (PSB): Encourages creators to ensure gender balance and diversity in proposed programs. Guests in programs represent those who fight against injustice, prejudice and advocate for equality.
- RTP (PSB): awarded Rainbow Prize by ILGA for content displayed on its services.
- NOS Comunicações: weekly program "Curtas à Quartas » giving voice to professionals involved in production of short films, ensuring visibility to gender balance
- Number of broadcasters' report ensuring in their programming content aiming to deconstruct gender stereotypes and represent strong female characters, both in fiction and non-fiction.
- APAN: participation in debate on gender equality
- NOS Comunicações: support international queer film festivals in Lisbon and Porto, promote and display production reflecting the reality of queer cinematography.
- RTP (PSB): launch of On My Street collection intended to stimulate commitment to accepting difference and ensuring equality, in children's literature.
- TVI – Media Capital group: partnership with school and universities for equality
- TVI – Media Capital group: continued participation in iGen Forum, promoting gender equality principles.

#### Off-screen

- Cinemundo: concerns to increase gender diversity by hiring women to key positions in the company.
- Lusa: signed gender equality commitment with Commission for Equality in Work and Employment, with purpose of joining IGen forum.
- Lusa: Published its strategic guidelines for gender equality.
- Lusa: conducted an internal diagnosis on gender balance, a report on gender pay gap and is preparing a plan for equality between Men and Women.
- MEO: Human resources have an integrated area managing gender equality and implement various measures to promote gender equality.
- NOS Comunicações: Sustainability policy and code of ethics establish the commitment to create a work environment promoting diversity, respect for individual rights, non-discrimination, in particular in situations of recruitment and promotion, establish a set of guiding principles and acts in conjunction with other policy instruments, and a Plan for gender Equality 2019-2021, examines the possibility to develop an autonomous diversity policy and prepares a study on the role of women in Portugal.
- NOWO: implements in its codes of ethics promotion diversity and gender diversity.
- RTB (PSB): participation in working groups on gender equality and non-discrimination, implementation of good practices on non-discrimination and work/life balance, protocols promotion participation of women in labor market
- RTB (PSB): report on gender equality, citizenship and non – discrimination containing management indicators regarding gender gap in human resources. Human resources management is attentive to the correction of gender biases in recruitment and selection panels.
- RTB (PSB): Part of Igen Business for equality forum. Partnership with Professional Women Network
- TVI – Media Capital group: implements career management system based on equal opportunity principles, regardless of gender and equitable policy of promotion of diversity.
- Lusa: internal working group to ensure compliance with the objectives and to promote good practices with the Agency regarding gender equality. Part of IGen task force. Workshop on awareness raising and creation of new news service on gender equality 2018.
- MEO: Is developing a course on unconscious bias to later integrate the results in other trainings.
- TVI – Media Capital group: recent workshop on unconscious bias amongst other trainings.

- MEO: develops a diagnosis of wage inequalities based on gender
- TVI – Media Capital group: Commitment to promote gender equality in composition of boards, committees and management boards.
- TVI – Media Capital group: incentive mechanisms for career advancement of women employees through provision of specific trainings.
- Cinemundo: informal measures to ensure work life balance for employees
- Lusa: measures to ensure work life balance for employees
- MEO: childcare system, parenting scheme with extra leave, protocols with nurseries and day care centers., guide to better work/life balance, flexible working hours, teleworking and part time work to help with work life balance.
- MEO: gendered statistics on human resources: recruitment, promotion, progression, personal development
- MEO: eLearning training for harassment prevention, including reporting and denouncing
- MEO: member of IGen and other forums promoting gender equality, develops gender integration trainings, supports social inclusion and equal opportunities
- MEO: promotes internal and external initiatives in the scope of the campaign against domestic violence.
- TVI: policy of communication of irregularities allegedly occurring within company
- RTP (PSB): creation of Gentle movement in children's programs to combat gender-based violence and bullying
- TVI – Media Capital Group: part of Igen Business forum for gender equality.
- TVI – Media Capital Group: blog of the year award always ensures parity
- Government implements legislation on balanced representation of women and men in boards and supervision bodies and a National Strategy for Equality and Non-Discrimination.

## **SLOVAKIA**

### On-screen

- Data gathering on female and male journalists in written press by newton media
- EsFem analysis, data gathering, gender equality activities and plans, gender mainstreaming, studies for example on representation of women over 45 in printed media
- Gender Equality Action Plan by the Ministry of labor, Social Affairs and Family.
- Moznost' Vol'by actions: study Gender (in)sensitivity in Slovakia and the role of media in this issue
- Citizen Democracy and Accountability NGO monitoring media in relation to (anti)discrimination
- Conference on Women in Media at the Comenius University in Bratislava

### Off-screen

- Gender Equality Action Plan by the Ministry of labor, Social Affairs and Family: objectives regarding gender diversity, research on obstacle women face, educational and informational activities on women's representation. Statistic survey.
- Slovak audiovisual fund statistics on gender balance in funding
- Gender equality and human rights workshop when drafting National strategy on gender equality.

## **SLOVENIA**

### On-screen

- Metina lista web portal publishing analysis of quantitative representation of women in media
- Portal spol.si focuses on gender representation: treatment of gender inequalities, sexism and reproduction of stereotypes. Media gender project in 2018.

- Motovila center for the promotion of cooperation in cultural and creative sectors published article on Slovenian female filmmakers
- "Media Watch" project & "Media and Gender: Structures and practices of inequality" publication by The Peace Institute and faculty of Social Sciences

#### Off-screen

- Study by Slovenian film center: Facts and figures: gender equality. Public consultation: Women in film sector.

#### Cross cutting

- International festival of contemporary arts – City of Women highlights female artists and authors
- Slovenian LGBT Film Festival – the oldest in Europe.
- Bodeca Neza anti-award for discriminatory media comments

## **SPAIN**

#### On-screen

- CRTVE: programs focused on gender equality and deconstruction of stereotypes. Representation of women increased by 16%. Radio programs: increasing representation of women by 30%
- CRTVE: workshops on inclusive language and more inclusive writing process resulting in a diverse on-screen representation. Non-stereotyped representation in children's content
- Equality portal by Informative Management
- Antenna 3: programs focused on gender equality and deconstruction of stereotypes and use of "Deontological codes"
- Mediaset: programs focused on gender equality and deconstruction of stereotypes and use of "Deontological codes", content for children targeting gender parity, content empowering young girls and women, defending social equality.
- Mediaset: campaign #ellasmInspiran

#### Off-screen

- CRTVE: collaboration with feminist organizations, secretary of state for equality, institute of women, observatory of equality
- CRTVE: quotas to achieve 20% of women in management committees, 10% in assistant directors positions;
- CRTVE: "Hazte visible" to identify female talent, "Sheleader" platform to foster women talent,
- CRTE: Nursery; Commission for Equality observatory, Welfare area; Collective Agreement, Focus group;
- CRTVE: Workshops on unconscious bias, Courses "Awareness raising on equal opportunities", "Equal opportunities in the field of Employment".
- Atresmedia: following "Codes of Good practices in presence of women"
- Atresmedia: Project Promociona – foster women to directive posts
- Atresmedia: equity plan
- Atresmedia: prevention of harassment and complaints procedure.
- Mediaset: 30% goal of female presence achieved
- Mediaset: Equality plan
- Mediaset: VII Equality plan and psychosocial risk management and harassment procedure
- Mediaset: Included in Equileap gender Equality Global report and Ranking

## **SWEDEN**

#### On-screen

- SVT: Swedish public broadcaster must conduct all activities based on gender equality and diversity perspective. The broadcaster submits an annual report on the issue. They challenge stereotypes, reflect various perspectives and ensure even gender distribution of positions.
- SVT implements a Policy for Equality. A tool was developed to keep track of representation of women and men.
- A digital measuring tool has been implemented by SVT specifically for the Sports Channel.
- Swedish radio works on educational program on sexual harassment.
- SR strives towards 50/50 representation between male and female artists on radio.
- UR tries to ensure in every project that gender equality and diversity are starting points. They also work on deconstruction of stereotypes.
- UR measures gender diversity on screen twice a year with the use of “synthetic weeks”
- Swedish performing arts association and Swedish union for performing arts and film appointed a Commission against the harassment in the performing arts.
- Global Media Monitoring project: a survey of women and men in news media, conducted every fifth year since 1995.

#### Off-screen

- Equalisters networking project: nonprofit foundation (ended in Feb 2019) with the goal to develop equality in media. They helped companies to find competent diverse experts.
- Swedish Film institute has a strong tradition of working to ensure gender diversity in films with various programs through the years. More details can be found on the Film institute internet portal: [www.filminsitutet.se](http://www.filminsitutet.se)
- Swedish film institute organized event Take Two during Cannes film festival with focus on gender equality in film, the seminar “Closing the Gap”, seminar “50/50 by 2020 Global reach” and “Fiftyfifty by 2020”, event at Berlinale “Gender-gender and big budgets”
- WIFTI Sweden, Swedish chapter of Women in Film and television, is a women’s professional network counting more than 10K members internationally.
- Campaign “Ten percent for 50/50” by WIFTI Sweden and postproduction company Chimney
- A list film: campaign to raise awareness about representation in film
- Wifti Talks live in Malmo – series of live and online talks on gender balance.
- Wifti Channel and Herflix – online distributor of movies by women
- Nordic women in Film – knowledge bank and source of inspiration about women in Scandinavian film
- SMT radio – radio production company working from gender perspective
- Teaterförbundet for scen och film developed trainings and workshops to prevent sexual harassment in performing arts.
- Stockholm Feminist Film Festival.

## **UK**

#### On-screen

- BBC Academy’s Expert Women programme: media training and networking to get more women to make on-screen appearances.
- BBC Diversity & Inclusion Strategy 2016–2020 includes the BBC’s ambitions for 50% women on screen, on air, and in lead roles from drama to news by 2020.
- BBC Findings from 50:50 project challenged teams across the BBC to achieve 50% female contributors in English language news, current affairs and topical programs.
- BBC Gender Targets for 50:50 on-screen portrayal and uses the Career Path Framework to improve pay for women.
- BBC Open Newsroom invites 18-24-year-olds to get behind the scenes of a newsroom and get tips on getting on at the BBC.

- BBC Journalism Trainee Scheme a 10 month scheme of training and working alongside news teams in online and digital, radio and TV news. These placements will offer you hands-on experience involving researching, writing and broadcasting news
- ITV Diversity displays: In each ITV regional newsroom, there are boards displayed that show on-screen portrayal of diversity.
- ITV Diversity Panels: Diversity champions from across the UK also chair a viewer's diversity panel in their region.
- Viacom Diversity and Inclusion strategy includes on-screen and off-screen diversity and inclusion
- Channel 5 is publishing a new set of Diversity Commissioning Guidelines for the independent production companies it works with.
- Applying the Bechdel Test (a points-based gender analysis tool) to cinematic releases.
- The National union of Journalists (NUJ) is working with the Federation of Entertainment Unions on a joint campaign called Creating without Conflict.
- Women in TV Westminster event discussed findings from the Director's UK gender inequality report and the ERA 50:50 initiative, portrayal of women on screen and career progression including unconscious bias<sup>1</sup>.
- BBC Content Diversity & Inclusion Commissioning Guidelines gives direction to production partners to meet portrayal targets for 2020.
- BBC Diversity Commissioning Code of Practice formalises the actions that the BBC will take, when commissioning content, in respect of on-air portrayal and casting; workforce diversity of commissioning/production teams; expectations for content makers; key interventions and enablers; the support the BBC will offer to enable the development of the production sector in line with our diversity aims.
- BBC Diversity Development Fund and the Portrayal Fund aids in accelerating projects with diverse content.
- ITV Social Partnership Commissioning Commitments specifically 'People' including aims for inclusive programming.
- ITV Commissioner Programme partnership with Creative Diversity Network.
- Channel 4 360 Diversity Charter and 360 Diversity Charter 3 years on contains both on and off-screen checklists to define a diverse production and includes balanced gender representation.
- BFI 'three ticks' initiative ensures film productions represent UK diversity, incentivising producers to set exemplary diversity practice across their production
- Channel 4 Diversity in Advertising Award focuses on portrayal of women in advertising.
- ASA research and further guidance to help advertising practitioners depicting gender stereotypes likely to cause harm.
- Scene TV is an online platform which promotes diversity and challenges everyday perceptions, for those who are already working in TV or pursuing a career in the industry.
- Neropa is a system to encourage gender parity in theatre and TV casting is being launched into training for film, television, and indie production companies by the BFI and PACT.
- Project Diamond diversity monitoring project keeps track of performance for BBC, ITV, Channel 4, Channel 5 and Sky against diversity and inclusion goals.
- Ofcom Report on Representation and portrayal on BBC TV using monitoring found that representation of older women is felt restricted to a subset of roles and genres.
- Project Diamond diversity monitoring project gathers on-screen and off-screen data for BBC, ITV, Channel 4, Channel 5 and Sky against diversity and inclusion goals.
- Directors UK report Cut Out of the Picture a study of gender inequality among directors within the UK film industry.
- BFI gender data collection in BFI FILMOGRAPHY includes a number of different gender related data findings both on and off screen.
- Project Diamond diversity monitoring project keeps track of performance for BBC, ITV, Channel 4, Channel 5 and Sky against diversity and inclusion goals and provides data analysis.
- Women in Film & Television UK collection of Reports & Statistics includes reports on representation of women in various film genres, and their performance in box office.

- Channel 4 collaboration with the DIVERSE Festival brings together broadcasters, indies, talent, commissioners, and wider creative industry stakeholders to celebrate diversity and inclusion, share best practice and find collaborative solutions to the big future challenges.
- Channel 4 collaboration with the Annual Diversity Lecture from Imperial College London.
- Many advertising agencies are members of the Institute of Practitioners in Advertising (IPA), gender diversity initiative aiding industry.
- Creative Equals gender diversity initiative aiding the advertising industry by providing training, returnships, events etc.
- Wireless Group has had partnerships with local colleges, and with the Radio Academy, actively seeks to encourage and sponsor schemes which attract new talent into the industry.
- Viacom partners with Employer's Network for Equality & Inclusion, the Creative Diversity Network and Stonewall.
- QVC has an affiliation with the Women in Business Organisation
- Channel 4 offers mentoring and coaching schemes as part of their family friendly policy.
- Channel 5 arranges for senior females to mentor more junior female employees, securing inspirational external speakers.
- UKTV is looking to set up a mentoring scheme for senior women across different media organisations.
- CNBC/NBC have recently formed a Women in Leadership group which offers mentoring, role models and 'return to work' initiatives which aim to support women at every level.
- Women in Film & TV UK Mentoring scheme designed for women who have more than seven years' experience working in film, TV or digital production and are looking to take a significant step in their career.
- Women in Journalism Mentoring scheme consists of two; The first is for women already established in journalism, who are looking for more senior positions. The second scheme is for women who are in the earlier stages of journalism, looking for invaluable guidance and experience.

#### Off-screen

- BBC Content Diversity & Inclusion Commissioning Guidelines gives direction to production partners to meet portrayal targets for 2020.
- BBC Diversity Commissioning Code of Practice sets out the steps the BBC will take when commissioning content across all genres to ensure that it accurately represents, and authentically portrays the diverse communities of the whole of the UK.
- BBC Diversity & Inclusion Strategy 2016–2020 includes the BBC's ambitions for a gender balanced senior leadership team by 2020.
- BBC Supplier diversity and inclusion policy: It is a contractual requirement for all BBC Content suppliers to have a diversity and inclusion policy in place.
- Making the BBC a great workplace for women: a report on career progression and culture for gender equality at the BBC.
- ITV Commissioning Commitments Overview
- ITV Social Partnership Commissioning Commitments in 'People' includes aims for an inclusive workforce and culture.
- ITV Creating Change for Good – People lists ITV's commitments to inclusive workforce and inclusive culture.
- ITV Social Partnership Guidelines lists how ITV works in social partnerships towards inclusive workforce, programming and culture.
- Channel 4 360 Diversity Charter and 3600 Diversity Charter: Two Years On and 360 Diversity Charter 3 years on contains both on and off-screen checklists to define a diverse production and includes balanced gender representation.
- Channel 5 Diversity Policy: Commissioning Protocol is a series of specific commitments from the people who make programs for us

- Channel 5 uses gender balanced recruitment panels and gender balance is built into the terms and conditions of all recruitment agency contracts.
- Viacom Diversity & Inclusion Strategy a set of key targets and guidelines.
- Viacom Office of Global Inclusion mission statement to foster a culture of inclusiveness.
- PACT Indie Diversity Training Scheme trainees undertake a six-month placement with an independent production company,
- BFI Cut out of the Picture: Film fund targets of 50% female-directors for films backed by UK-based public funding bodies, by 2020
- BFI inclusion principles inclusion targets and diversity standards encourage equality of opportunity and tackle under-representation in the film industry, as we recognise inclusion fuels creativity and makes good business sense.
- Four Corners Film Training Programs offer a number of different training schemes committed to promoting gender equality of opportunity in film and TV.
- Global Diversity strategy launched in 2018 'Different – Will Set You Apart'
- Global Academy: supports the development of diverse new talent within the industry, including an apprenticeship scheme.
- Bauer Radio have formed a Diversity and Inclusion Forum to consider how opportunities at Bauer are created.
- The Bauer Academy delivers training programs and apprenticeships in the Accelerator programme.
- Bauer's European Social Funded project Making Creativity Work. It trained 1,275 individuals (65% BAME, 60% Female).
- Bauer also sits on the government's Apprenticeship Diversity Champions Network, which promotes apprenticeships and diversity amongst employers and encourages more people from underrepresented groups to consider apprenticeships.
- Wireless Group Management Foundations programme looking at equal opportunities and diversity issues
- Wireless Group Equal Opportunities statement states Wireless Groups commitment to providing equal opportunities to all employees and applicants
- Unconscious bias training: Global Radio, Wireless Group, BBC.
- Bauer Mandatory 'Code of Conduct' training for all managers within radio.
- UKRD Values-based training for all employees.
- Channel 4 inclusive hiring training.
- Women in TV Westminster event discussed findings from the Director's UK gender inequality report and the ERA 50:50 initiative, portrayal of women on screen and career progression including unconscious bias.
- BBC Sandy Chalmers Radio Development Programme a one year, radio-specific scheme focused on creative roles and the progression of women into senior positions.
- BBC Global News Women in Leadership programme; White Water delivered BBC Global News Ltd's first ever women's leadership programme.
- Sky Women in Leadership programme (II): aimed at helping women at mid-level management level prepare for leadership roles.
- STV Pathway a career development programme within STV News, designed to support and accelerate the development of high potential staff and create a pipeline of talent for succession.
- Immediate and STV stated a formal target for women in leadership in Ofcom's UK broadcasting industry report.
- Creative Diversity Network's Commissioner Development Programme joint partnership aimed at ensuring that television content and commissioning teams better reflect modern Britain.
- Women at the BBC exists to support career development, wellbeing and progression.
- "Making the BBC a great workplace for women": internal research in 2017/18, working on developing new plans for improving female career progression.

- BBC Global Women in News (GWiN), a networking and development group for BBC women working in news.
- ITV Women's network was created to continue the conversation and debate about diversity. Connecting, inspiring and developing women at all levels - it's a forum for everyone, not just women.
- ITV Plus 1 initiative, Sponsored by ITV CEO, Carolyn McCall, will help to reflect the makeup of society both on-screen and off-screen, and increase the diversity of our workforce.
- Channel 4 RISE programme: Women's development programme (powered by Shine for Women)
- Channel 4 Shine 4 Women runs career development workshops 'Shine' and 'Spice'.
- Channel 4 4Women employee network sponsored by executive member Sarah Rose.
- Viacom HERE employee resource group focused on women.
- Sky Women in Leadership programme sets departmental targets, executive champions, considers language used in job descriptions, insisting on gender balanced shortlists, formal sponsorship and development support for women and networking events.
- Discovery Women's Network (DWN) delivers programs and events that support, coach and empower women to discover their full potential.
- Flexible working arrangements policies: BBC, ITV, Channel 4
- ITV Enhanced maternity, paternity and shared parental pay.
- ITV Maternity returner workshops: those about to go on, or coming back from, maternity leave and their managers.
- ITV Career Returners Programme including permanent positions, fixed term positions, and returnships, which are fixed term positions of around 4-5 months with the likelihood of a permanent role at the end.
- Viacom The Parenthood employee resource group focused on working parents and families providing a flexible support network including shared parental leave.
- Discovery Family Forum aims to create an inclusive network promoting support and understanding for parents and care-givers.
- STV is developing a 'Back to Business' programme, which aims to support colleagues who have had a voluntary career break to care for children and dependants to return to the workplace.
- UKTV's 'Working Families Group' aims to support parents and carers within the business.
- Media Parents is a website which aims to pull short term regular job share/part time work in media into one place.
- Turner 'Breakthrough leadership training' to give high potential women executives career development advice and assistance.
- CNBC/NBC have recently formed a Women in Leadership group which offers mentoring, role models and 'return to work' initiatives which aim to support women at every level.
- ITV is planning to create a female comedy writer database as part of a drive to improve the gender balance in comedy and is backed by the Writers Guild, ERA 50:50, Funny Women and BAFTA
- The Film & TV Support Line is a free, 24/7 telephone line for everyone working in UK film, cinema and television run by the Film & Television Charity and supported by the BFI.
- BFI bullying and harassment prevention sets principles on zero tolerance and guidance for organisations.
- Global have signed the TechTalentCharter: an external industry initiative which aims to promote the development, growth and retention of women in technology.
- Sky Women in Technology & Engineering initiative aimed at increasing the number of women working across Sky's technology divisions. This includes
  - Sky Tech Scholars: Three young female technology entrepreneurs are each awarded a £25,000 scholarship, given a mentor and access to Sky's vast technology resources
  - Get into Tech: free 14-week evening course, targeted at women with little or no previous technical experience
  - Graduate scheme: gender balanced technology graduate intake
  - Sky runs a range of events so women working in technology at Sky can connect, be inspired and build their network.
  - BBC Women in Technical Production Programme which includes mentoring, training and sessions by inspirational speakers. (BBC News)

- BBC radio held a workshop of women in technical production roles explored what could be done to improve the culture and how to inspire the next generation. This resulted in a number of outreach projects including a gender diversity seminar.
- STV offers paid placements for women within its technology team as part of its partnership with Equate Scotland's Careerwise programme.
- Global is actively working with other Work180, a careers website that pre-screens employers to see how well they support women's careers, and Code First Girls, a multi-award-winning social enterprise which aims to increase diversity in the Technology sector
- Project Diamond (Diversity Analysis Monitoring Data). Diamond collects actual diversity data (across six protected characteristic groups), on contributors who have a role in making television, on or off-screen
- Channel 4 runs its annual 4Screenwriting scheme for promising talent
- BBC Writersroom works across the BBC's various scripted departments – including drama, comedy and CBBC – and helps find and develop new writers.
- ITV launched a new scheme, Comedy 50:50, led by Saskia Schuster, ITV's controller of comedy, in an effort to address the gender imbalance in comedy starting with writers

### 1.3 Cross-Cutting

- Women in Film and Television UK is the leading membership organization for women working in creative media in the UK and part of an international network of over 13,000 women.
- Women in Radio is an organization for the support and advancement of women in the radio industry
- Women in Advertising and Communications (WACL) currently consists of 160 of senior women from the fields of advertising and communications, marketing, media and associated trade bodies.
- Women in Journalism Network is a networking, campaigning and training organization, providing guidance and support for women working in print, broadcast and online media at every stage of their careers.
- Women in Film and Television UK Mentoring scheme aimed at women working in creative, craft, technical or business roles who have at least seven years' experience in the industry.
- Women in Journalism mentoring scheme(s) one for women already established in journalism looking for senior roles, and second for earlier stages looking for guidance and experience.