

FIA - International Federation of Actors

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

1. Equal Opportunity Plans in film, TV and performing arts companies and organisations In many countries in Europe so-called Equal Opportunity Plans or specifically Gender Equality Plans are established at company level. They aim to create greater equality between men and women at the workplace level. Often they are part of the national legislation to implement EU directives on equality. Across Europe the nature and content of equality plans varies. In most countries in Europe the majority of gender equality plans are the result of 'top-down' public policies and legislation. In some countries they are effectively applied in establishments and companies for film, and the performing arts, and in broadcasting companies. In Sweden, under legislation on equal opportunities, every three years each employer with more than twenty-five employees has to set up an equal opportunity plan describing the employers' efforts to promote equality as regards working conditions, recruitment, parenthood and gainful employment, sexual harassment and gender-related harassment. In Sweden, these Equal Opportunity Plans are effectively in place in every theatre, film production company, broadcaster, art school, and drama academy which employs more than twenty-five people. Similar provisions exist in Finland, where workplace equality plans must be developed for every organisation and company employing more than 30 people. At least in all Swedish speaking theatres in Finland these plans are in place and implemented. Several countries in Europe limit the obligation to public employers. In Belgium, for example, all public sector employers are obliged to draw up equality/positive action plans. In Denmark, every second year, ministries, councils, state institutions and state-owned companies must draw up a report on their equality work. However this concerns only those institutions and companies with more than 50 employees. In Spain, all public companies and local governments have to set up Equal Opportunity Plans if they have more than 250 employees. However, Spanish legislation encourages all companies to set up Equal Opportunity Plans.

In other countries in Europe, legislators impose more general obligations on employers to promote gender equality. In Norway, for example, companies have to report on equality activities in their annual reports. In many countries in Europe, however, no such obligation exists, not even for the public sector or companies and establishments who are financed by public authorities. In several countries there are also legislative frameworks for gender equality plans in private sector workplaces, but these remain essentially voluntary and are not widespread in the field of performing arts, TV and film.

2. BELGIUM Recommendations on the presence and representation of women in broadcasting services In March 2006, in the French speaking community in Belgium, the ministers in charge of audiovisual and equal opportunities invited the advisory committee of the Audiovisual Council (CSA) to give an opinion and recommendations on the presence and representation of women in the media and on how to treat information on cases of violence perpetrated against women. The advisory committee convened a working group including women and men working in different sectors of the media, academics and also representatives from the women's and feminist movement and members of the Office for Equal Opportunities of the French-speaking Community of Belgium. As a result of this cooperation an opinion of the advisory committee was adopted in July 2006, entitled "Equality, multiculturalism and social inclusion - presence and representation of women in broadcasting services" 15. Although this opinion is not binding for broadcasting services of the Frenchspeaking community, it nonetheless indicates clear guidelines for audiovisual service providers and their programme editors on how to ensure an increased presence of women in broadcasting services, how to represent and portray women and also how to deal with cases of violence against women. Amongst others, the advisory committee recommends that broadcasters comply with the European Broadcasting Union (EBU) charter for equality of opportunity for women in radio and TV or to incorporate it in the drafting of their internal code of ethics. Broadcasting service providers are also invited to promote a balanced presence of women and men in bodies and positions

of responsibility and to ensure the implementation of existing laws on working time and equal conditions for men and women as regards promotion and salary. The advisory committee further recommends to broadcasters to promote a balanced picture of the diversity of roles and functions of women and men throughout their programming, including for their own productions, co-productions and for commissioned work. Broadcasters are reminded of their responsibility towards society and the audience, and in their choice of programmes and advertisements they must be vigilant with respect to sexist stereotypes inciting discrimination and violation of human dignity. Special attention should also be given to programmes for children (entertainment, cartoons, games, and advertisements) and broadcasters are called upon to select programmes that do not transmit sexist stereotypes.

3. DENMARK Social dialogue between trade unions and employers The Danish Actors Association (DSF, Dansk Skuespiller Forbund 16) arranges social dialogue meetings with employers' organisations in film, TV and theatre on a regular basis. These meetings seek to uncover existing problematic structures and practices as regards gender equality, and suggest possibilities for improvement. Many employers consider these meetings as helpful, given that they make them more aware about discriminatory structures and practices and identify ways of achieving gender equality.

4. IRELAND Irish Equity : lobbying for gender equality in public funding of the arts Irish Equity 16, an Irish trade union, which is part of SIPTU¹⁸, and which represents actors, theatre directors, stage and set designers in Ireland proposed in February 2010 that the Irish Arts Council ¹⁹ make a ruling or strong recommendation that they initially (and then to be carried forward to all funding bodies in Ireland) have gender equality as one of the criteria for funding. The aim is to have a fair proportion of public funding going to women-led companies and women-led projects that are telling women's stories. This policy was endorsed by Irish Equity's annual general meeting in June 2010.

5. NORWAY The road towards gender equality in film production In recent years, there has been growing interest in Norway relating to gender quality in the film sector. This is especially due to a survey carried out in 2006 concerning the representation of women in key positions in this sector. The survey is called The Figures Speak for Themselves (Tallenes tale) ²⁰ and was carried out at the initiative of the sector itself. The report shows serious gender disparities in key positions (directors, script-writers and producers) and the distribution of funding. In order to encourage and increase the proportion of women in leading positions in Norwegian film production, in 2006 the Norwegian Film Fund earmarked a special development budget (called Signatur K) for films that give priority to women. 2 million NOK were allocated for this project, which has since finished. To qualify for funding from this budget, the agreement provided that at least two of the key positions in a given film project must be held by women, and one of the leading roles should preferably be a woman. The public debate kicked off and efforts continued with the Norwegian Government declaring that from 2010 on the grants given by the Norwegian Film Institute to produce films must have at least 40% of female producers, directors and scriptwriters. However, as reality is still far from this objective, a new report was published in early 2010, entitled Start Using all the Talents (Ta Alle Talentene I Bruk!) ²¹. The report was prepared by Bransjerådet, an informal network regrouping the leaders of the guilds for actors, film workers, film directors and playwrights and the association of film and TV producers, who meets four times a year, in order to discuss issues of common concern and to speak with one voice with the government.

The report puts forward six major suggestions on how to achieve gender equality in film production in Norway. Proposals include targeted actions as regards public funding arrangements for scriptwriters, for project development, and for production. The report also proposes to postpone the distribution of public funding until there are enough good projects where both sexes are represented. Other proposals were for obligations to be imposed on public funding, whereby at least 40% of key positions (producer, script writer, director and main part) must be held by. The leading role (protagonist) should in this context be

considered as one of the key positions. The report finally calls for specific funding for female producers; it also suggests increasing over a five-year trial period the additional postproduction funding to 85% for films with female leading roles. Since the beginning of 2010 Bransjerådet has several times met the Ministry of Culture, which expressed its support for this initiative, and for many of the proposals put forward in the report. Several meetings are ongoing between members of Bransjerådet, the Norwegian Film Institute and the Ministry to achieve a binding agreement for the film sector in the coming months. 6. SPAIN Gender parity and gender equality in art funding Spanish legislation on equal opportunities between women and men imposes gender parity in senior positions and in the committees or juries evaluating grant applications in the field of dance, music and theatre. Gender parity has been achieved in the grant and funding committees and juries of INAEM (Instituto Nacional de las Artes Escénicas y de la Música, National Institute for Performing Arts and Music). At the same time, as regards the allocation of funding and grants for film by the Institute of Cinematography and Audiovisual Arts (ICAA) 22, a Spanish government order reinforces gender balance as a criterion for awarding funding. A proposal for funding can thus receive additional points if the applicant ensures a good gender balance in the technical filming team, if the film is directed by a woman who has never directed a long film before, or if the script has been written by a woman. The law also clearly indicates that funding should be given in priority to film projects which are directed by women until gender equality is achieved in funding. These rules apply to funding of films at all stages and all types of films: at the project stage, the production, post-production, short films, long films, etc. The order also specifically indicates that the ICAA selection committee needs to respect a gender balance. Plans are ongoing to establish a similar government order for the funding of projects in the performing arts sector as granted by INAEM.

3. SWEDEN Gender equality checklist The Swedish Actors' Union (Union for Theatre, Artists and Media – Teaterförbundet) 43 offers concrete tools for their members in their daily work. The union developed a Gender Equality Checklist 44 with questions on how gender equality is ensured in all work-related aspects in the performing arts, from planning of rehearsals to ways of working, casting, costuming, make up, marketing, etc. A separate checklist was drawn up for the film sector. The list is designed as a tool to help identify possibilities and obstacles concerning gender equality. The list is not intended to be a way of checking employers, but as a tool to be used in a positive sense to help see things that might otherwise have been missed. It raises questions challenging gender norms, such as "Has the team considered issues like ethnicity, gender, power and sexuality?", "Has the production company discussed whether the story contributes to preserving or challenging prevailing norms and notions concerning for example age, ethnicity, disabilities, sexuality?", "Has the production company considered how people are depicted in words and in pictures and how people are exposed in the marketing of the film?" The checklist is used widely in the performing arts sector in Sweden. An evaluation of the checklist is currently being carried out between the trade union and the Swedish performing arts employers' organisation (Svensk Scenkonst). Both organisations have received considerable input from their members. Once the evaluation work is finished, both organisations will promote the common Equality Checklist, hoping that this will promote the use of the list even more than today.