

Accademia del Cinema Italiano
Premi David di Donatello

David di Donatello 2021

David & FAN of Europe

CONTENTS

December 2021



- **UPCOMING AWARDS**

- **SUBMITTED CONTENT**

- **THEMATIC ARTICLE**

Film academies going green

How can we do our work in a sustainable way and reduce creating waste?

- **PERSONAL PARTICULARS**

QUARTERLY DIGEST

FILM ACADEMY NETWORK EUROPE

UPCOMING AWARDS

December 11, 2021 –
European Film Awards

February 5, 2022 –
Robert Award of Danish Film
Academy

March 5, 2022 –
Czech Lion Award

March 25, 2022 –
Swiss Film Award

EUROPEAN FILM ACADEMY

- A new logo

The new logo of the European Film Academy signals the opening of a new chapter in our work. A set of frames, evolving from the classic Academy ratio (1.375:1) in the front, elegantly leading up to different versions of screens and thus creating the feeling of a moving and dynamic space. The frames can also be seen as openings, inviting you to step on and join, as entrances to a space we share.



New logo: europeanfilmacademy.org/new-logo/



- Academy Talks "Europe Today": The European Film Academy connects to its members and opens the (digital) floor for discussions about vibrant topics in our community. The first series ran from 13 to 15 October, every day one hour with Academy members and guests. The topics were the development of the European Film Club, the visibility of indigenous filmmaking in Europe, and the impact of the pandemic on European women producers. More of these formats will follow in 2022.

- The Month of European Film, a pilot version of which we are launching this year in Berlin: Starting with the European Arthouse Cinema Day (14 November), different film programmes of our partners will highlight European film for a full month – until the event culminates in the 34th European Film Awards.



MONTH OF EUROPEAN FILM

More info: www.europeanfilmacademy.org/activity/month-of-european-film/



DUTCH ACADEMY FOR FILM

ACTING AWARDS RENEWAL

Acting Awards are gender-inclusive since 2021. We added Best Supporting Role for TV-drama and Leading Role for Short Film. Instead of three nominations each category now has five.

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**WORKSHOP 'POSITIONALITY' – DIVERS AND INCLUSIVE FILMMAKING**

During this full day workshop people reflect on their own blind spots and positionality, both from a private and professional perspective. The workshop is offered three times a year.

ANIMATION CONVERSATIONS

To increase visibility and stimulate insight of animation films (and their makers) we launched a series of conversations. Each conversation has it's own topic, like a general introduction or sound design.



FILM ACADEMIES GOING GREEN

HOW CAN WE DO OUR WORK IN A SUSTAINABLE WAY AND REDUCE CREATING WASTE?

by MATTHIJS WOUTER KNOL

More and more, sustainability has become a theme we all feel we can't ignore any longer. The film industry is certainly one that contributes to creating waste. We as film academies, responsible for one-evening Award Ceremonies that need to be impressive, have a responsibility to see how we can step away from short-term effect productions into creating events that drastically reduce waste yet remain festive highlights of the film year. This demands rethinking and doing things differently. The film academies in Spain, Greece, Austria, Ukraine, Germany and the UK as well as the European Film Academy have started working on this actively. The level of involvement and ideas ranges from initial steps to a fully developed programme. This article is meant to share knowledge and give you ideas. Thinking about climate change and sustainability can be overwhelming. But greening our work can be easier than you think, and good ideas from elsewhere can be easily copied and adapted. Increasing the sustainability of our work only has an effect if we all join and do the best we can.

To the question in which way sustainability is already impacting the work we do, the answers have been detailed. Unfortunately, not many film academies in Europe seem to have this topic on their agenda yet.

Fenja Gewitsch

(German Film Academy), who is part of the production team responsible for the German Film Awards every year, wrote us a detailed overview of the approach taken:

“During the last decade and aggravated by the impact of the global COVID-19 pandemic, societal concern about social injustice and environmental degradation (in Germany, ed.) have risen. We are actively engaged in acting towards sustainability since 2019, when we decided to make the German Film Awards an example for sustainable event management and production. Certainly, we knew about the public attention which our work receives and the responsibility which comes with

the work as event organisers. Hence, we decided to change our vision from being just glamorous to “glamorous and sustainable – without compromises”. We are thrilled to push our sustainable action further during planning and as part of the event itself. Having started with small changes towards reducing the environmental impact, this year we aimed at reaching the ISO 20121 certification for sustainable event management.”

Barbara Hexges

(European Film Academy), also part of the production arm of the European Film Academy shares the following: “As we all know, it is a long process. At the European Film Academy, we

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World Bank Group's Connect4Climate and its Film4Climate campaign. The award will be given for the first time in 2022 to a project or company for an outstanding contribution to sustainability in film. For the actual award, we decided to do some unusual: the winner is given a native tree from the country hosting the European Film Awards, that is planted in that city and dedicated to the winner. After years, we will hopefully have European film trees all over the continent. Last but not least, we're introducing numerous measures within the Academy for our employees, such as sustainable office equipment and rules and regulations to save energy. There is still a lot we can improve on though.”

Quarterly Digest:

Which decisions has your Academy already taken to work on a more environmentally sustainable award ceremony (and other events you organise)?

(German Film Academy, Fenja Gewitsch)
 “We want to improve our transformative capacity. Hence, we are working on an environmental management system to reach the ISO 20121 certification for sustainable event management, giving continuous proof of the sustainable efforts taken. The attainment of the certificate will verify that the German Film Academy is taking actions towards social, economic, and ecological sustainability. For the quality of the sustainable transformation, the process

is accompanied by a Green Production Manager, a newly created position in the organisation. The Green Production Manager provides expertise, organises sustainable solutions and builds the communicative node of actors involved in the production and event organisation.”

Antonia Prochaska is the Austrian Film Academy’s Sustainability Officer: “In 2020, when we addressed “green producing” at the 10th award ceremony, the Academy of Austrian Films was certified with the Austrian Ecolabel of the Federal Ministry for Climate Action, Environment, Energy, Mobility, Innovation and Technology.

 <https://www.umweltzeichen.at/en/home/start>

“It was important to us to not only put the topic on the agenda during the award ceremony, but also to start the process of working more sustainable, during the year, at our other events. It is always an ongoing process, and we take step by step. We share the progress we make, but also our failures, to be transparent with our members and the green filming community at our “Day of the Academy”. We want to do our part in spreading and supporting the new green thinking in our film industry. Sustainable thinking needs to be included in the everyday work routine of everyone who is part of the Academy, in the cinemas and during film productions.”

The Austrian Film Academy is also cooperating with the Lower Austrian Film Commission, that relaunched its Evergreen-Prisma Green Guide at the award ceremony. In this guide, you can find a lot of “how to produce green” input:

<https://www.lafc.at/greenguide/> 

(Spanish Film Academy, Luis Ivars) “The Board of Directors of the Academy has designed a sello verde (green seal) that will certify respect for the environment in the audiovisual industry, to reward the zero carbon footprint and it is seen as a ‘green award’.” He lists several measures that have been taken: “Plastic is avoided when it comes to packaging for drinks and food, tickets for the Goyas are digital and don’t need to be printed, to avoid paper. Our magazine, that is published monthly, has gone digital and there is only one reduced format in paper for the Goyas award ceremony. For the voting process of the Goya Awards, CDs have been eliminated for the soundtracks & songs: they are now on the web and accessible with a password. On top of this, the Board has asked members to refuse DVDs sent to them with films that are Goya candidates. Producers (across the Academy) will not send them to those who reject DVDs.

His colleague Ignacio Prados adds: “After every main event the carbon footprint is measured and

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When it comes to logistics: we reduce the use of paper and implement digitisation of processes such as voting (nowadays a great majority of our members use our digital ballots, the members who still use a physical ballot has become a very small minority). And thanks to this, we are reducing postage to a minimum. Furthermore, the promotion of the films towards the Goya awards has seen changes these last editions: sending DVDs, CDs or books has been forbidden and only one-sheet letters are allowed.

“As Luis already mentioned, the main change towards a greater sustainability is the creation of the Sello verde (“Green seal”), a certificate that drives filmmakers to be more conscious about their impact on the environment, taking actions in different fields of production. In order to present this certificate and to improve its implementation a seminar or symposium is being organised for December under the name Jornada del Sello verde para la sostenibilidad audiovisual (Seminar of the Green Seal for Audiovisual Sustainability).

Also the choice for partners and sponsors is affected by the new regulations: The Spanish Film Academy is prioritising partners and sponsors who share and follow the guidelines that will be established by the sello verde.”

(Danish Film Academy, Ditte Drehn)
 “The theme is very interesting for us as we have just decided to follow that path with our upcoming Robert Award, but I have to admit we are only in the research stage ourselves. We are inspired hearing from the other Film Academy Network Europe members and their work on the subject. We will start with mapping out the changes and initiatives we can accomplish over the next few years together with an organisation already working with sustainability in film production.”

(Ukrainian Film Academy, Yaroslava Kiiasko)
 “We try to keep our daily work processes and “Golden Dzyga” award ceremonies environmentally sustainable. First of all, we hold all communications with members, applicants, nominees, and others only in electronic format. Less paper, and less postal services. In regard to the “Golden Dzyga” award ceremonies — we use only e-invitations, use the same red carpet several years in a row, use no plasticware or paper products during

our Ceremony receptions. Among things we would like to change in the upcoming years is that we want to offer only veggie food at the ceremony receptions and an alternative for a backdrop wall with partners logos, which we produce each year.”

(Hellenic Film Academy, Phaedra Vokali) “We have decided to communicate our events only via email and/or social media. We don’t give out invitations, leaflets, programs, etc. in hard copy anymore. Also, even before the pandemic hit, our staff was working from home, using all available online tools to communicate the best possible way. We organise only one meeting per month or every 15 days when needed. Finally, our General Assemblies and Elections, are going to be held online, using video communication and secure online voting tools.”

QD: Are the requests for more sustainability in your organisation coming from the Board, from the members, or from you as a team?

(German Film Academy) “When the red carpet is getting rolled up and the dismantling of event location starts, the shadow side of flashlight and highlife atmosphere comes to the fore. The people staying and helping to organise and tidy up what is left from a glamorous evening realise how short-lived many of the materials are and

how much waste has been produced. Hence, our production team on the set and on the location has started to request alternative solutions for the wasteful and consumerist behaviour. These requests were supported by the managing director of German Film Academy Productions, Claudia Loewe, and by the President of the German Film Academy, actor Ulrich Matthes. He stated: ‘We all still do too little for sustainability, including myself. But it’s high time to take responsibility. This applies to the German Film Academy as an institution, but also to each individual: what can and should I do in my everyday life? The German Film Awards are now making a start. We can expect a longer process. But for us, sustainability should not be a fashionable topic that we take up because the zeitgeist demands it.’”

(Austrian Film Academy) “It was a team request – together with Mirjam Unger who was the creative director of the Austrian award ceremony in 2020. We watched the premiere of an Austrian film with an environmental topic together – and in the talk afterwards it became clear to us that we have to set a spotlight on green producing! And the power of films!”

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more sustainability come mainly from members of the Board with the support of the staff.”

(Danish Film Academy) “The initiative comes both from the board and the team.”

(European Film Academy) “Suggestions for more sustainability come from different directions. From the Board who has decided to add the European Sustainability Award to the annual awards. From the team, that feels that a change is necessary and that we have a responsibility to come up with ideas, on all levels we work in. We feel it is important to take up the cause, to discuss it in the Academy’s core team and to decide together on measures for daily office routines. But of course, the measures adopted also affect areas in which members of the Academy and the Board are involved. For example, the General Assembly for all members that we are intending to keep digital, as well as one Board meeting per year should be held online to reduce traveling and carbon emissions.

(Hellenic Film Academy) “The requests are coming from all of us as a team.”

QD: In which areas are changes planned or considered?

(German Film Academy) “As a team, we have decided to put a special focus on the following areas: Social Inclusion & Diversity, Mobility, Strategic Communication, Energy & Climate, Sustainable Resource Management and Partnerships. In all areas, we have set ourselves 3-4 achievable goals, which the entire team actively considers when organising our events. Have a look here:

<https://www.dfa-produktion.de/nachhaltigkeit/>

(the site is in German but gives a good impression of creating visibility and communication with members and partners, ed.). For instance, we have changed our catering to be entirely vegetarian or vegan, we cooperate with social and creative organisations to recycle single-used fabrics of our event. We provide our guests with event tickets from the Deutsche Bahn (German national railways, ed.), for business meetings we do not fly, instead we use public transport or the bike. Furthermore, we are currently doing a broad analysis of existing partners, sponsors, and service providers through an online check in order to evaluate their sustainability performance and nudge them to improve on it. In regard to the high degree of documentation needed for the ISO certification we are currently writing several policy papers to proof our already lived, but not formulated, sustainable behaviour. For instance, we formulate a transport

policy, a sustainability statement for new employees or partner, an environmental policy and a Code of Conduct. These documents will be implemented in our usual working routines until the end of this year, making our efforts tangible for the team and the public.”

(Austrian Film Academy) “Starting to go green as an academy, can seem overwhelming at first- but the most important thing is to start. Get your team on board. Acknowledge that everyone has a different starting point on the journey to get the Academy more sustainable. Then get informed. What does sustainability mean? Every country has a different context situation, definitions, conditions, possibilities. Are their support programs, networks? Can you afford external advisors to help you start? Can somebody on the team be trained and further educated on the topic? Get a good view on how you have worked until now. To know what is going well and what isn't, will help a lot. Often we do things in our work routine that we no longer need or that we can change just a little bit and they will be a lot more sustainable (like getting rid of mentioning year numbers on advertising material – if there is no number included you can use it longer).”

Antonia continues listing the areas the Austrian Film Academy is active in:

“The big topics are (especially when it is about reducing carbon emissions) transport and mobility (reducing car rides, every office team member got a public transportation card for Vienna from the company), energy, catering and food (since 2020 we just offer regional, seasonal, vegetarian or vegan food at our official events), materials (renting, reducing, reusing, and recycling), facilities and resources (we changed to green energy in the office, when buying new equipment we look for green certified options, recycling paper, less printing), IT and communication (we changed the voting procedure to an online version, which means no more printing and sending lots and lots of paper around Austria).”

“Partners and sponsors: that’s a tricky one. I’d say, start early to get your sponsors and partners also on board with producing green – especially if it comes to goodie bags or stuff they want to use for promotion. Most of them really want to do sustainable sponsoring but need time and tips to do it.”

“We have to get everyone to think sustainable in their field / expertise of work. Not only when it comes to the creative direction of the Award Ceremony, the event team, or the catering — but also the Academy members and the audience. That means a lot of communication work, starting a dialogue and continuing even if it gets complicated (like for

policy, a sustainability statement for new employees or partner, an environmental policy and a Code of Conduct. These documents will be implemented in our usual working routines until the end of this year, making our efforts tangible for the team and the public.”

(Austrian Film Academy) “Starting to go green as an academy, can seem overwhelming at first- but the most important thing is to start. Get your team on board. Acknowledge that everyone has a different starting point on the journey to get the Academy more sustainable. Then get informed. What does sustainability mean? Every country has a different context situation, definitions, conditions, possibilities. Are their support programs, networks? Can you afford external advisors to help you start? Can somebody on the team be trained and further educated on the topic? Get a good view on how you have worked until now. To know what is going well and what isn’t, will help a lot. Often we do things in our work routine that we no longer need or that we can change just a little bit and they will be a lot more sustainable (like getting rid of mentioning year numbers on advertising material – if there is no number included you can use it longer).”

Antonia continues listing the areas the Austrian Film Academy is active in:

“The big topics are (especially when it is about reducing carbon emissions) transport and mobility (reducing car rides, every office team member got a public transportation card for Vienna from the company), energy, catering and food (since 2020 we just offer regional, seasonal, vegetarian or vegan food at our official events), materials (renting, reducing, reusing, and recycling), facilities and resources (we changed to green energy in the office, when buying new equipment we look for green certified options, recycling paper, less printing), IT and communication (we changed the voting procedure to an online version, which means no more printing and sending lots and lots of paper around Austria).”

“Partners and sponsors: that’s a tricky one. I’d say, start early to get your sponsors and partners also on board with producing green – especially if it comes to goodie bags or stuff they want to use for promotion. Most of them really want to do sustainable sponsoring but need time and tips to do it.”

“We have to get everyone to think sustainable in their field / expertise of work. Not only when it comes to the creative direction of the Award Ceremony, the event team, or the catering — but also the Academy members and the audience. That means a lot of communication work, starting a dialogue and continuing even if it gets complicated (like for



more sustainability come mainly from members of the Board with the support of the staff.”

(Danish Film Academy) “The initiative comes both from the board and the team.”

(European Film Academy) “Suggestions for more sustainability come from different directions. From the Board who has decided to add the European Sustainability Award to the annual awards. From the team, that feels that a change is necessary and that we have a responsibility to come up with ideas, on all levels we work in. We feel it is important to take up the cause, to discuss it in the Academy’s core team and to decide together on measures for daily office routines. But of course, the measures adopted also affect areas in which members of the Academy and the Board are involved. For example, the General Assembly for all members that we are intending to keep digital, as well as one Board meeting per year should be held online to reduce traveling and carbon emissions.

(Hellenic Film Academy) “The requests are coming from all of us as a team.”

QD: In which areas are changes planned or considered?

(German Film Academy) “As a team, we have decided to put a special focus on the following areas: Social Inclusion & Diversity, Mobility, Strategic Communication, Energy & Climate, Sustainable Resource Management and Partnerships. In all areas, we have set ourselves 3-4 achievable goals, which the entire team actively considers when organising our events. Have a look here:

<https://www.dfa-produktion.de/nachhaltigkeit/>



(the site is in German but gives a good impression of creating visibility and communication with members and partners, ed.). For instance, we have changed our catering to be entirely vegetarian or vegan, we cooperate with social and creative organisations to recycle single-used fabrics of our event. We provide our guests with event tickets from the Deutsche Bahn (German national railways, ed.), for business meetings we do not fly, instead we use public transport or the bike. Furthermore, we are currently doing a broad analysis of existing partners, sponsors, and service providers through an online check in order to evaluate their sustainability performance and nudge them to improve on it. In regard to the high degree of documentation needed for the ISO certification we are currently writing several policy papers to proof our already lived, but not formulated, sustainable behaviour. For instance, we formulate a transport



an example when someone in charge is making an artistic decision that is not easy to realise in a sustainable way, it's important to make good suggestions how it can be done in a more sustainable way, without giving anybody a feeling of doing something wrong. We have to stay connected on our way to sharing sustainability."

(Danish Film Academy) "We hope to have a plan for all the areas of change within the the next months, but have so far only been in dialogue with the venue where we are hosting the event and how they are contributing to a more sustainable award."

(European Film Academy) "Many things have been mentioned already. As we are in a long process of digitising our infrastructure, that has started in 2021 and will continue in the following years, we aim to take sustainable decisions. On a day-to-day basis, we try to avoid printing and instead of sending out big data files by e-mail we send links to sites where information is stored. Attachments to e-mails cause extra and unnecessary carbon emissions too. We are using 100% certified green electricity from sun, wind and water. We are not there yet, but our aim with partners and sponsors is focused on future cooperations with sustainable partners in nearly every area. We have informed all funding partners, sponsors as well as members

personally about our choices and aims and asking them to join and support us."

(Hellenic Film Academy) "When it comes to Catering and food – Materials – Facilities and resources – IT and Communication – Mobility – Logistics – Service Providers – Partners and Sponsors: We don't have any active plans for the moment, but we will be considering all aspects mentioned above and how to make our next ceremony more environmentally sustainable."

(BAFTA, Deirdre Hopkins) shares a link to an overview of all the work BAFTA has done in the past years when it comes to sustainability

<https://www.bafta.org/about/sustainability> 

She summarizes: "BAFTA has two key responsibilities in helping to reverse climate change:


1. *to make changes to its own working practices and Awards ceremonies*
2. *to support and inspire the screen industries as they transition towards a zero-carbon future (through BAFTA's project "albert")*

"We acknowledge the importance and need to adopt a different approach to its work and awards in order to help reduce the effect on the climate. From travel and food, to branding and materials, we ensure all our Awards are as sustainable as possible. The EE British Academy Film Awards 2020


became the first BAFTA ceremony to be carbon neutral and albert certified. The red carpet was 100% recyclable, sustainably sourced produce was served at the awards dinner and branding that was not being reused from previous years was produced using reclaimed or recyclable materials. Where sustainable choices were unable to be made, BAFTA offset, as well as giving guests the tools to be more sustainable through offsetting their own travel and making sustainable fashion choices for the ceremony.

For the film awards, we will also start tracking sustainability of films submitted for consideration (as we currently do for the Diversity Standards) in the next two years (as we already do for the BAFTA Television Awards).

Since the start of the global pandemic we have delivered our Awards ceremonies digitally, both the Virgin Media British Academy Television Awards and the British Academy Television Craft Awards shows were fully albert certified in their new format and we are continuing to work towards our long-term goal of having a net-positive impact on the environment across all of our Awards.”

 “BAFTA is the proud supporter of the [Make My Money Matter campaign](#) — meaning that employees pensions are only invested in schemes that align with BAFTA’s core values. The BAFTA headquarters and offices are run on 100% renewable energy sources.”

QD: Can you tell us a little more about “albert”?

“Since 2011, BAFTA has supported the film and television industry through [albert](#),  the leading authority on environmental sustainability for film and television.

albert is a sustainability project which began at the BBC in 2011, aiming to encourage the screen industries to reduce their waste and carbon footprint during the production process. Since 2011,

albert has developed a number of initiatives including ‘Planet Placement’ a guide on how to promote and discuss environmental issues in editorial content. albert was adopted by BAFTA in 2011 who - as an independent organisation - were able to bring the wider TV industry together to tackle its collective impact on the planet.

The project has two aims:

1. Inspire; empower the industry to create content that supports a vision for a sustainable future
2. Restore: enable the industry to make positive contributions to the environment while actively eliminating waste and carbon emissions from production”


QD: What is the albert carbon calculator?

“The albert project began as a bespoke carbon calculator for the screen industries. The calculator allows a production to calculate its carbon footprint from pre to post-production. Productions can then choose to go through the certification process, where they implement sustainable production techniques to reduce carbon emissions where possible, and offsets where it is not. Productions which successfully complete certification are given use of the albert Sustainable Production logo on their credits.


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QD: Who can use the albert carbon calculator?

“The albert carbon calculator is designed to cater for any group that creates film and/or television content. It is free to use. Due to the type of data required by albert, we expect that production managers and coordinators will be best equipped to use the tool.”

AN OVERVIEW OF OTHER ALBERT PROJECTS

Green Rider

In May 2019, albert launched the [Green Rider project](#) in association with Spotlight. It functions as a way to champion climate action through an actor’s contract, calling for good environmental practices to be observed on set. For example, requesting plant-based catering, low energy lighting, or for the production company to agree to a ‘zero to landfill’ policy for its sets.




Creative Energy

albert started the [Creative Energy](#) project in 2017. It enables production companies to switch to a 100% renewable energy supplier at reduced rates.

Screen New Deal

In September 2020, albert launched the ‘[Screen New Deal](#)’ report in association with the British Film Institute and Arup as a route-map to help film production transition to net zero emissions by 2050. The report explores and gives examples of how more sustainable practices can be implemented across the film and TV industries.

Creative Offsets

Working alongside Natural Capital Partners, albert has set up the [Creative Offsets](#)  project allowing production companies to offset the remainder of their carbon footprint, after they’ve taken steps to reduce it.



PERSONAL PARTICULARS

EUROPEAN FILM ACADEMY

New members of the Board of the European Film Academy (as of 2022):

VIRGINIE DEVESA (France, int'l sales agent)

JOANA DOMINGUES (Portugal, producer)

MIRA STALEVA (Bulgaria, distributor/festival programmer).

DUTCH ACADEMY FOR FILM

Leaving board members:

HARRY AMMERLAAN, production design, costume design and make-up

MONIC HENDRICKX, actress

New board member:

NAZMIYE ORAL, actress

Additional Team:

Willy Beuys, Director of the Dutch Academy For Film
 Virsine Alarica, Co-Chair of the European Film Academy
 Marko Vukobratovic, Director of the European Film Academy

Advisor:

Marko Vukobratovic (European Film Academy)

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Editorial Team

Joyce Buons, Director of the Dutch Academy For Film
 Caroline Buisson, Coordinator of the Virginie Film Academy
 Miralje Brestovska, Director of the European Film Academy

Layout

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CONTENTS

June 2021



• UPCOMING AWARDS

• SUBMITTED CONTENT

• THEMATIC ARTICLE

FILM EDUCATION IN EUROPE

EUROPEAN FILM CLUB

YOUNG AUDIENCE SUMMIT

• PERSONAL PARTICULARS

QUARTERLY DIGEST

FILM ACADEMY NETWORK EUROPE

UPCOMING AWARDS

July 8, 2021 – Globe Vienna – Austrian Film Academy

August – Television for Children and Youth Award Ceremony (new!) – Israeli Academy of Film and Television

September 19, 2021 – Sophia Awards & 10th anniversary of the Portuguese Film Academy

October 1, 2021 – German Film Awards - German Film Academy

October 1, 2021 – Golden Calf Awards – Dutch Academy For Film / Netherlands Film Festival

October – Ophir Prize Ceremony (30th annual ceremony). - Israeli Academy of Film and Television



SPANISH FILM ACADEMY

Special project - Berlanga Centennial Exhibition

He is one of the most brilliant Spanish directors and in his honor, the Spanish Academy has declared 2021 as "Berlanga year" and has inaugurated on June 9 the exhibition on Berlanga in Madrid with the presence of the King and Queen of Spain and a very successful media coverage.



©Alberto Ortega – Cortesía de la Academia de Cine.

Changes in Goya awards rules

News for the election of the Goya for the best European film. From now on, a unique candidate from each country will be chosen by their respective academies or similar institutions. It is a desire to value the consciousness of European cinema as a cultural genre.

PORTUGUESE FILM ACADEMY

Passaporte Lisboa '21 - June 16-20

The Portuguese Film Academy organizes Passaporte Lisboa, an annual event mentored by the casting director Patrícia Vasconcelos, that aims to promote the talent of Portuguese actors around the world.

Every year, acclaimed international casting directors are invited to Lisbon, where they are introduced to a selection of Portuguese actors who wish to develop their careers abroad.

Besides the individual meetings between the casting directors and the selected actors, the full program of this event includes a variety of workshops focused on the most important aspects any actor should consider when pursuing an international career.



Official site: <https://www.passaportelisboa.com> 🖱️



LITHUANIAN FILM ACADEMY

The old "Lithuanian Film Academy" does not exist anymore, and a new unit is not yet created.

For now, "Lithuanian Film Centre" (LKC) has taken over the functions of the former "Lithuanian Film Academy", and this year on 29 May they have successfully organized National Lithuanian Film Awards. LKC has done it along with these partners: Association LATGA (an NVO collective copyright organization); Lithuanian Neighbouring Rights Association AGATA and the partner for communication - Lithuanian public broadcaster LRT. LRT has broadcasted the Award ceremony live on its main TV channel.

After the LKC commission has announced nominees for this year's awards, delegated representatives from many different creative film organizations (such as associations for producers, for cinematographers, for operators, etc.) have voted for their choices.

Therefore, the LKC has become the host of our National Film Awards as well as an establishment unifying cinemas, distributors and other film institutions for educational purposes just like "Lithuanian Film Academy" has done before. Whether a new unit of film academy is going to be established, remains unknown for now.



National Lithuanian Film Awards/Palace of the Grand Dukes © Rokas Lukosevicius



FILM EDUCATION IN EUROPE and the extent to which film academies support

by MATTHIJS WOUTER KNOL

Making European films accessible to younger audiences and increasing film literacy has been a dream for many in Europe, and in some countries programmes are actively putting this into practice. Of course, the approach in film education knows different traditions and the past years have seen a change in several curricula due to the possibilities digitization is offering. Young people of today don't expect to learn about cinema the way it was done in the 1970s, the 1990s, or the 2010s.

The first part of this article offers you an overview of what's happening in 5 different parts of Europe — and what is bound to happen in the near future. In the second part, the plans for the European Film Club are summarized. At the very end, the outcomes of the this year's first Young Audience Summit can be read — including many inspiring reactions from European teenagers.

QD: First, we've collected the feedback from several colleagues.

Austria

Antonia Prochaska writes from Vienna about the film education activities the Academy of Austrian Film is actively involved in:

„Since 2016, the Academy is participating in the EFA Young Audience Award with two locations (wienXtra cinemagic in Vienna and Cinema Paradiso in Lower Austria). After the online YAA experience of 2020 and some jury members started telling us about their wish to have a film friend community all over Austria (especially for those who are not living close to a cinema). They want to be able to see, talk, and think about Austrian and European film. With this in mind, we are now starting our LEI(N)WAND Kino Club (LKC) — a hybrid (online and in persona) cinema club for film lovers between 13 and 15

years. A group of production students is supporting the LKC and by doing so learning about the different ways film education can work.“

„I'm the Academy's film education specialist and also a lecturer for media education at the University of Art and Design in Linz. In that context, I'm working with (soon to be) art teachers about the questions how to work with film as an artistic medium and with film festivals, like the Crossing Europe Filmfestival. The students are creating small practical exercises about film education — some of them will be part of our online „Theory and Toolbox on Film Education“, which will be published at our next Academy Day. This „Theory and Toolbox“ will also include theoretical texts by film education professionals and an overview of institutions and



projects related to this field. Young film friends can find new programs here to participate in. It will be an online publication on the website of the Academy of Austrian Film and will grow in time. We are aiming at providing all content in English, and would love for other academies to join this film education dialogue with their perspectives, projects, and ideas.“

„It’s important for us to support young people to find their way into the universe of cinema — especially for European and Austrian films — to help them discover and understand more about the world, beyond the things that they are used to. We want to give them tools for a self-empowered, self-determined critical position towards the mass of media and moving pictures that we’re all exposed to every day. Thinking, talking and working with film gives them the possibility to develop their own opinion, discuss it with others, and to train empathy and build a culture of dialogue.“

Ukraine

Moving from Central Europe to the East, to Kyiv, Yaroslava Kyiashko admits that „Being quite a young Academy, we are mainly focused on the following activities: regular Q&A sessions with professional filmmakers, meetups on special topics for students or other interested (all carried out online during the quarantine), as well as master classes and workshops for a professional audience (for example, we co-hosted the EAVE on Demand

workshop).“

„The projects in Ukraine are funded: „We have experience of institutional support from the Ukrainian Cultural Foundation for specific programs. And of course, we do involve partners from the industry (or related to the industry). Luckily enough, we have been quite often supported pro bono as well.“

Portugal

In Southern Europe, Diogo Camões reports from Lisbon:

„In the Portuguese Film Academy we try to develop some initiatives that aim to give Portuguese film students and professionals the opportunity to learn about specific areas of filmmaking activity, by inviting internationally acclaimed professionals to give master classes and workshops where they share their knowledge and experience. At the moment, our activities are focused mainly on film students/enthusiasts and professionals.“

„We’re working on master classes programmed in the context of our Sophia Student Awards: Taking advantage of the yearly reunion of film students from all over the country to showcase their final short film projects, we dedicate each edition to a specific area of filmmaking and invite acclaimed professionals to give a lecture/masterclass where they share their expertise and give some valuable advices to students. Some examples: we had Vittorio Storaro talking about cinematography, Tom Fleischman and Nelson Ferreira about sound,



Jay Rabinowitz & Tariq Anwar about editing, or Temple Clark and Artur Pinheiro about art direction.“

„Apart from this, we organize the programme „In Four Hands - Screenwriters Meetings“. This is a biennial event (2017/2019/2021), where we program specific activities regarding different areas of screenwriting. It's usually an intensive program with around 30 hours of programming. This year we were planning on expanding the event to other areas of filmmaking besides screenwriting, but we are still waiting to see if we can have enough funding to do so.“

„Last but not least, we are a partner in EFA Young Audience Award. Since 2020 we started inviting professionals to our EFA Young Audience Awards zoom meetings with the kids, where they explain some basic notions about their field of work. The idea is to make younger people feel closer to filmmaking and understand the importance of all areas involved in the creative process.

All these projects are funded by public and private institutions.“

Germany

In Germany, the German Film Academy works since 2008 on several film education projects tells Katja Hevemeyer, who's in charge of film education projects. „Not only since the pandemic we're convinced that digital offer chances to make films accessible to younger audiences, apart from the events we normally organize.“

„Our film education and mediation projects promote knowledge of cinematic heritage and encourage the creative potential of young people. We see film as an independent art form and film communication as part of aesthetic and cultural education. Through comparative viewing, mutual reflection and practical filmmaking, we approach the aesthetics, language, present and history of film art and help creating a profound awareness of its diverse manifestations. We want to encourage encounters with films that go beyond what is already known and thus expand viewing habits. The cinema plays a special role in our work as a space of experience: Films make us cheer, laugh, cry or hold our breath in tension. Nowhere that is done better than in the cinema. In our projects, we focus on young people from the age of 14 upwards. Our digital projects are interesting for all age groups starting from 14 years. All activities of the film academy — except for my position — are funded. We can only implement the projects through the acquisition I do of third-party funding.“

Lithuania

Gražina Arlickaitė shares her work from Vilnius:

„The Lithuanian Film Centre has joined the EFA Young Audience Award, organized by the European Film Academy,“ she writes. But there is a lot more to be inspired by in Lithuania. „The Film Education Resources Database is the continuous film education program launched



in December 2013. Its priority is Lithuanian national cinema. The aim is to encourage teachers to use the films as independent sources of information, and not only as illustrations, to watch, analyze and evaluate the films together with students in the classroom.“

„Lithuania has also started with the concept of film clubs. Gražina Arlickaitė: „The film clubs are a part of the international project ‚Licensing European Film Clubs and Schools‘, conducted by Film Literacy Europe from the United Kingdom. The project started in Spain, Cyprus and Romania in 2015. Lithuania joined the project in 2016. The aim of this project is to develop film education in Lithuania, paying more attention to children and young people, increasing the availability of European films, expanding the film base and encouraging Lithuanian schools to use it, testing film clubs as a

model of film literacy.“

„Many Lithuanian film distributors and festivals collaborate with the film clubs, and I am very pleased that our ‚European Film Forum Scanorama‘ (now also a member of festival network Moving Images – Open Borders) participates in this project, bringing more European quality films to screens at schools. ‚Scanorama‘ as well participates in other educational programmes in Lithuania such as ‚Learning from Cinema‘. The project is mainly coordinated by film centre ‚Skalvija‘ in collaboration with 8 other Lithuanian cinemas, of which more than half belong to Europa Cinemas.“

„I wish to summarise the last part of my letter by saying that Lithuanian Film Centre’s concept and programmes for film education are well received and supported by many different creative Lithuanian organizations.“

QD: Thank you for this first overview. Maybe more specifically, which film education projects are you currently doing?

Katja

(Germany) shares an impressive list:

„Firstly, there is a large project done for the Federal German Ministry of Culture. Starting in August 2021, we will set up a nationwide, democracy-building, anti-racist film education project for the next 3 years. The aim of the project is to show young people from the age of 14 how they can shape society through cultural participation and thus to strengthen democracy. Democracy-building alliances of cinemas, educational and youth leisure facilities, as well as other partners from civil society are formed at

36 locations in rural areas. The aim is to establish the local cinema as a place of gathering, participation and encounter. Within the planned alliances, one focus is on practical film workshops for young people on-site. The alliances each culminate in a cinema festival organized by all participants at the locations themselves.“

„Since 2008 we have maintained the website vierundzwanzig.de — the knowledge portal of the German Film Academy, on which (teaching) materials for individual trades are available and which help to understand film as



Gesamtkunstwerk, a total form of art, composed by many different disciplines.“

„Film classics: since 2013 we have been showing (always the same) school children six classic film programmes over a period of 2 years, intensively accompanied by film educators. The aim is to convey German and international film history but also to make references to today's drama series, films and games. This is the website: www.filmklassiker-schule.de.“

„Mix it, which ran from 2015 to 2020. It is a project by young people with and without a history of being refugees with the aim of creating encounters through practical film workshops and breaking down possible prejudices. In a total of 32 project weeks in seven federal states, around 1000 school children between the ages of 15 and 21 met in a mixed team and developed their own short films under the guidance of filmmakers, which were then presented at a cinema premiere.“

„The European film education project CinEd aims to bring European cinema

closer to children and young people from 6 to 19 years of age. Exploring cultural and linguistic diversity as well as dealing with the cinematographic language and the different disciplines are an important part of film education work and promote the creative potential of young people. In addition to nationwide screenings for school classes with films from all over Europe, training courses for teachers are being organized and a German film programme including educational materials is being curated, which will be available across Europe on the platform www.cined.eu/en.“

„Together with seven German film museums and film institutes, we are currently developing a new platform on film history and film language for those aged 14 and over who are interested in film. By the end of 2021, digital, graphic and interactive content will be created with the aim of enabling new forms of knowledge transfer and artistic examination. This is how we bundle our expertise from analog film distribution and transfer it to digital.“

QD: For most of you, there seem to be different reasons why you have chosen for specific projects, or specific target groups.

Can you say a little more about that?

Yaroslava (Ukraine):

„As higher cinema education in Ukraine needs updating, there is a high level of demand for alternative sources of studying and expertise.“

Diogo (Portugal):

„Given our scarce funding resources, we decided to focus on film students and professionals as the priority target groups, but we consider it would be of the utmost importance to develop initiatives for younger people.“

Katja (Germany):

“We regard film education as part of cultural and aesthetic education (and not like other institutions as pure media literacy). With this in mind, it is important for us to start film education as early as possible. In politically oriented projects with a focus on practical film work and cultural participation, we aim at adolescents and young adults, as they are at the beginning of their political formation.“



QD: Let's look into the future. Which activities are you concretely planning to develop in the next 2 years?

Yaroslava (Ukraine):

„We are planning to further develop courses focused on filmmakers (currently, we design a common course with the Film Industry Association of Ukraine) and promote film education with pupils (which is a new field for the Academy).“

Diogo (Portugal):

„This is yet to be confirmed, but I would like to create a nationwide program of film literacy aimed at young people. This would require the cooperation of the Ministry of Education in order for this to be implemented on schools as some sort of optional / extracurricular activity, where kids are given educational materials and

resources about the history of cinema, and some basic knowledge of practical filmmaking.“

Katja (Germany):

„In addition to the continuation of the above-mentioned projects, from August 2021 we will be busy updating our film education projects with regard to diversity-sensitive language and curation. Some of our teaching materials and curated programs are more than ten years old, when the topic of diversity was not very prominent. However, especially when working with children and young people, it is essential to take these aspects into account, which are also important to the academy as a whole.“

Many of the Academies that are a part of our network indicated that there are hardly any activities focusing on film education they are involved or, or don't exist in their country. A lack of funding, and lack of staff are the main reasons mentioned. Nevertheless, it is also clear that many would like young people in their countries to have more access to national and European films. A first reaction to the question if European cooperation would be helpful to achieve more in the near future?

Antonia (Austria):

„In schools films are often used to learn a foreign language or in support of historical or geographical topics. I think that as an Academy we can focus more on film as an artistic medium covering its whole range of forms, as an experience, and a social cultural practice. Film education is getting more and more important, because the habits of seeing and producing moving images is changing (becoming

faster, increasing amounts, smaller screens, more people are producing content). We need a good introduction into the world of film and cinema, this extraordinary social and cultural bridge into the world outside and inside ourselves.

A legal streaming platform with good European films, that we could work with when working with young people would help a lot. Obviously this platform should exclude geoblocking.



More ideas are coming from Antonia: „I'll keep going on: more exchanges, meetings, connections to film education workers (maybe it is an idea to have an EFA Sunday in the Country edition about film education?). Last but not least I am dreaming about a Cinema Camp Week (which is something like a holiday camp) in different countries - like an international Cinema Club.“

„Experience shared by the academies is a strong inspiration for the team and an efficient argument for institutional support applying,“ says Yaroslava (Ukraine).

Diogo (Portugal) is more critical at this point: „Honestly, besides some scarce examples I've heard about, I don't think there's a solid plan for film education in Europe. I imagine that EFA could play an important role in gathering funds to implement a large scale plan of film education focused on younger people. Although it's important to create

activities for film students/enthusiasts, I think the priority should be to bring the passion of filmmaking to younger people, with the cooperation of each governments' ministries of education.“

Katja (Germany) summarizes that „on a European level there are manifold cooperations and film education projects. Different ‚schools‘ such as in France or the UK do complement each other quite well. In my opinion it's crucial that these players connect more closely and synchronize their projects more with each other. The idea of the European Film Academy to start a European Film Club could be combined with what CinEd is already doing. By joining forces there is also a better opportunity to lobby on a European level. I think it's a problem that very often the same projects are being funded by Brussels.“

Links:

LEI(N)WAND KINO CLUB (LKC)

<https://www.oesterreichische-filmakademie.at/projekte/leinwand-kino-club> 

Vierundzwanzig

<https://www.vierundzwanzig.de> 





EUROPEAN FILM CLUB

Lots of European films made accessible to teenagers

by MATTHIJS WOUTER KNÖL

– with input from Jürgen Biesinger, Heidi Frankl and Mark Higham

Inspired by its 10 year experience and the growing group of young Europeans taking part in the EFA Young Audience Award every year, the European Film Academy has been working on the idea to introduce a European Film Club. The development of these plans has accelerated in the past 6 months — and the birth of a European Film Club is planned for 2023.

„Films might be more important to young people than to older people.“ (Braiens, Latvia)

(For more opinions by young Europeans about watching film, read the report of this year's first Young Audience Summit — see below).

Starting with a pilot in 2022, the European Film Academy will launch a European Film Club as one of its main educational projects for the upcoming years. Accessibility and a growing awareness of European films for young audiences is our main aim. We also want to reach as many teenagers as possible and make this an inclusive project for everybody — including teenagers that until now were hard to reach, or were not represented in groups. In order to achieve a film club that really works, this, co-creation together with European young audiences is an important part of this initiative. Working together with key players in the industry to make the European Film Club happen and to engage the next generation in European film, is essential.

What is the set-up of the European Film Club?

The European Film Club will be a group of local film clubs all over Europe that have all access to a digital catalogue of films available. Members of the film clubs are between 12-19 years old and the films in the catalogue will reflect this range of ages. For each film club member, it will be easy to start a film club or to be part of various film clubs, e.g. focusing on a specific genre, or a director. Everyone who becomes a member of a local film club linked to the European Film Club, will automatically become a member of the European Film Club as well.

Members will have the opportunity to watch films together with other members of their film club, to discuss films online, to write reviews or rate films.

Also, it will be possible for schools, cinemas, or selected institutions to host film clubs and organize screenings in a theatre, or in the class room.



These are opportunities for a European Film Club.

- Changes in the European Copyright Directive create an opportunity to build an engagement engine for European film and young people.
- Educational screenings of films will be free in Europe after 2021, unless there is a license system in place.
- Together we could create a European education license for all film education initiatives to use
- This would enable the EFA Young Audience Award to link to the European Film Club initiative, and many other schemes run by film education organisations, cultural institutes, national film centres and school districts to take part in the license
- We could develop a fair payment system for rights together
- European films would be much better promoted to the next generation of cinema visitors and film consumers.

Film exception for education coming into law.

The EU Directive on Copyright adopted in April 2019 means that member states shall provide for an exception to allow the digital use of films for non-commercial education use.

- Member states have until June 2021 to incorporate the Directive into their national laws
- Screenings should “take place under the responsibility of an educational establishment, on its premises or at other venues, or through a secure electronic environment accessible only by the educational establishment’s pupils or students and teaching staff”
- Member states do not have to provide the exception or limitation if suitable licenses authorising the use for educational establishments are easily available on the market

What does co-creation with young audiences mean?

The European Film Club will create a pan-European network of film clubs co-created by young people that will:

- Develop a year round engagement for EFA Young Audience Award participants in film building to the awards.
- Build a collection of films chosen by and for young people including classics of European cinema and EFA Young Audience Award nominated films.
- Build on an existing online platform to host and coordinate online viewing as well as stream and download films for live screenings.
- Enable young people to run film clubs themselves.
- Encourage international exchange, chatting and discussing about films.
- Develop learning about film and encourage creativity and young people’s filmmaking.



Collaborating on the European Film Club becomes attractive.

Instead of blindly heading for a blanket exception for education, what would be the benefits of a collaboration between film right holders and film education organisations?

Together, we could develop a licensing arrangement that would enable us to:

- Offer an alternative to a blanket exception.
- Track which films are watched and provide feedback to rights holders.
- Promote the sale or subscription related to films watched.
- Promote new releases of films, encouraging cinema going and purchases.
- Promote anti-piracy messages.
- Promote film watching with short, medium and long term benefits in terms of audience development.
- Engage the next generation in European film.

Calculating a fair license fee

An educational exception would make films free for educational use. If we jointly create a European film license system, then it needs to be simple and consistent. We need to develop an approach that fairly values the film and is agreed by all to avoid individual negotiations that would derail the license. So we could develop a points based system that recognises:

- **QUALITY** — Judged by audiences, i.e. IMDb or a valid equivalent. Widely acknowledged European classics should be able to attract a premium award (e.g. European Film Award, Golden Lion, Golden Bear or Palme d'Or equivalent)
 - **AGE** — Recent releases would need to be fairly valued (e.g. up to 2 years old), and library titles and much older films attracting lower points
 - **TERRITORIES AND LANGUAGES** — The number of territories and languages included. We are aiming for a comprehensive European coverage.
- For the European Film Club, it is important to create a system that works for all involved in aiming at the accessibility and appetite of European film among younger audiences. A partnership with rights holders is therefore crucial for the European Film Academy.



YOUNG AUDIENCE SUMMIT

Public Outcomes Summary (17 April 2021)

GENERAL

- The EFA Young Audience Summit took place online on 17 April, 2021.
- It was attended by 78 participants aged 12-16 years from 25 European countries.
- Two award-winning short films were screened: WHALE VALLEY and THE CHICKEN.
- Six filmmakers participated in interviews and Q&A sessions during the Summit, including two directors, two actors, a cinematographer and producer.
- Participants scored the Summit an average of 4.6 out of 5 when rating their enjoyment.

POLL RESULTS

- EUROPEAN FILMS — 100% of young people responding to the poll at the Summit want to see more European films, however, 64% say that they do not find it easy to get access to European films
- FILM INDUSTRY — 99% of young people would like the film industry to make it easier for young people to access European films and 87% said that they would be more likely to go to the cinema to watch European films if they watched European films more regularly in a film club
- EUROPEAN FILM CLUB — 100% like the idea of a European Film Club, 100% would also like to watch and discuss films with young people from other European countries and 97.2% believe that it is important that the European Film Club is co-created by young people
- EUROPEAN IDENTITY — 97.1% of young people believe that European cinema is an important way of creating a sense of European identity

PARTICIPANTS SPEAKING

We have made a 10' video ghat gives you an impression of how the participating teenagers speak with each other about film and the European Film Club. Have a look!

<https://vimeo.com/563296029/776f72fe79> 

FILMS CAN SHOWCASE DIFFERENT CULTURES

"How people just live their lives in certain countries in films is really good to give a bigger understanding to people about Europe." **Felix, UK**

"I think it is very important for countries to make some movies about our history" "I am Italian, so I would like some movies about our traditions or about our daily life as there are so many stereotypes around the the world and I think it would be beautiful if those were fought" **Beatrice, Italy**

"It could lead to much more movies about our culture and our countries" **Matija, Montenegro**



“I think we need to have more movies about other cultures, to learn about them, because it's really important, to talk about it and to educate students about other cultures.” **Gabija, Lithuania**

HOW IMPORTANT ARE FILMS TO YOUNG PEOPLE?

“Films make teenagers feel less lonely, now that they are away from each other. You always learn something from a film because you watch it, you think about it, you talk with other people, you have contacts with other opinions and realities.” **Sofia, Italy**

“Films are very important to young people. Not only because it is a way to enjoy but I think that films can also become sort of communication and a language. It is a way to communicate and a way to express your feelings. You can watch a sad film, a happy film and an angry film and there's so many emotions that it can draw from you that it can almost become a way to document how are you feel. So I think it's a way to communicate and it's a way to speak to other young people especially from different countries because I definitely can't speak Danish, I definitely can't speak Swedish but because we're all interacting through movies and film I think it's a way to be able to see each other and be able to communicate our feelings.” **Emmerson, UK**

“I think movies are very important for young people because movies convey emotions like nothing else.” **Lukas, Austria**

“Movies are important for young people. Emotions are shown brightly in films, people are able to know what is wrong, what is good.” **Julia, Poland**

“Films might be more important to young people than to older people. Some children's first memories are a film or an animation.” **Braiens, Latvia**

“Movies are the way of filmmakers to open our eyes. Films make us think about some problems that they show us plus filmmakers use to show us realities” **Maria, Spain**

“We get to see how different cultures are and every country has their own style of music, film and everything. Its good to showcase that because it opens up our eyes and shows us how they see the world versus how you see it” **Ahmad, Sweden**

TALKING ABOUT REPRESENTATION IN FILM

“Many times we don't get educated on certain subjects neither at school or at home. Not because all families are bad or adults are narrow minded, it doesn't happen, especially certain cultures. By representing of films, it's a way of saying that people exist too, it's not only you. Going towards people of privilege you're not the only person on earth, there's them and them and you have to respect all of them. Going to people who are part of minorities that you are not alone.” **Ariadne, Greece**

“It's important for children to know from an early age that we are all equal and that love is love and it doesn't matter who you like but what matters is how you treat others.”

“Another problem with movies, they have unreal characters. We rarely see a movie with a disabled person as a main character” **Marta, Croatia**



“Having diversity is awesome. The more we see films, the more we live experiences that help us improve as human beings. I think the most important films are the classic ones because we can learn more about the cinema rules.” **Maria, Spain**

“Biggest thing I’ve learnt from a movie is to be yourself, don’t act like someone else, we are all different, we are all unique, so what’s the point in trying to copy someone else. That was my biggest lesson from a movie, it was three years ago but I still remember it.” **Ifigenia, Greece**

“Who is going to be us if not ourselves.” **Maria, Portugal**

“I have learned that there are always going to be people who don’t like you or have a problem with you. That it important to ignore those people. Be yourself and be happy with who you are. Differences don’t matter and that they sweeten up friendships.”

Lena, Slovenia

SHOULD FILMS BE A HIGHER PRIORITY IN EDUCATION?

“Films should play a more important part in education” **Lukas, Austria**

“Films can be very educational, also many times there is an important message. Watching a movie gives another perspective on other people’s lives and the way you see things”

“Films should play a more important part in education because there is a very large selection of educational films” **Lukas, Austria**

“We can show background and the way people live... you can learn something from different languages and cultures and history” **Iman, Bosnia & Herzegovina**

“A lot of things that movies can give to us. A way of learning. Every movie we learn something.” **Eva, Spain**

“Films are a way for young people to learn a lot. When you think about it nowadays kids go on YouTube and watch videos and that’s how they learn and when you get older you might start watching movies instead and learn heavier lessons. Like the movie we watched today, it impacted us, it triggered some sort of emotion for us and it gave us a certain reaction and that’s important, that’s what builds our characters in real life and that’s what helps us grow as people.” **Ahmad, Sweden**

“Movies can be used in various ways because movies tackle many topics which means many lessons and they are a form of art, they are a portrait of humanity. A movie can teach many interesting topics and morals in a way that is easier for us to understand and be interested in.” **Alkis-George, Greece**

“...it would be a great instrument to present movies to kids to learn something about, it can be history, it can be actually music, for example, it can be English. It will be not a regular class, it wouldn’t be boring at all, in my opinion.” **Anja, Montenegro**

“Since I was little, films have improved my imagination and my compassion. I learned that we can beat anything no matter what we just have to have will.” **Maria, Spain**

“In my old school, we used to like have cinema club, we’re seeing movies, see how special effects were made. But in the school I am now, no one cares.” **Marta, Lithuania**



“For me, especially, it is not a school where they are active about cinema and movies and stuff. Because my school and other public schools as well are not motivated to do so... it is more common in extracurricular activities than in school.” **Anna, Georgia**

“I would choose movies that are really meaningful and really high quality ones that will develop children’s mind and their critical thinking.” **Anja, Montenegro**

“So in my school, some teachers actually using movies to teach us. But mostly it’s just old school teachers and they don’t like this method. They think it’s not as good as books, to read books.” **Gabija, Lithuania**

“In my school in Spain... in high school, we watch a few movies during the year. We watch movie in English class, we watch movies in French class, we watch movies also in ethical value studies we watch a movie and we talk about the values that movie has.”

“Because everyone these days, every teenager I know, in my school, has some certain problems about mental health. And then watching a film and seeing that other people, other teenagers suffer from that, too, that they are not alone, maybe, would make them like feel better to contact someone.” **Anja, Montenegro**

EUROPEAN FILM CLUB

“I would also like to have international clubs not just because you can meet new friends but also because you can see how differently people think, hear about their mindset and their point of view” **Arnisa, Kosovo**

“In Montenegro, teachers don’t appreciate movies at all, and I would like that they make some movie clubs. It will be very interesting.” **Dunja, Montenegro**

“I’ve been thinking, why don’t we have an online network of those clubs and then you can also have your local film club. So, you can have both types of places to screen films.” **Claire, France**

“I really like the idea of having them like, across different countries, because, yeah, you just get to meet new people. That’s really cool.” **Isabelle, UK**

“I was also like to have like international clubs. Not just because you can meet new friends. But also you can see like how different people think, you can hear about their mindset and their point of view.”

“I would take advantage of the technology of course over social media and also make competition or at least show on knowing the films like. And you can make quiz about the most famous classical movies and bring more people there. So, competitions are always interesting.”

“I’d say I’m most comfortable watching a film online because I’m kind of used to it now, but of course the films are more powerful when you watch in the cinema.”

“I love watching movies in the cinema because the cinema just gives us the sense of community feeling. And I miss the snacks in the cinema because you can’t make such good snacks at home. And I miss that smell of popcorn when you go into the cinema and you just being so happy that you can watch a film together with other people you might not even know. And I just love this feeling.” **Lukas, Austria**



“I love to watch movies in the cinema because it is a great experience. You can pay attention to every detail on the big screen. I mean, you can't get bored in the cinema, even if the movie it's a bit boring”

“My favorite place to watch movies I think is a cinema, but I like my home to watch movies because I feel more comfortable there. But whatever I watch it, I want to have good company. I can't watch a movie without good company.”

“I'm in between loving the cinema because there, you can hear the reactions of different people. For example, when there's a joke on screen, you can hear all of them laugh and it gives a sense of community and feeling, you know, very well that you were in such a big group. But when you're at home, you can be more emotional if the movie sad, for example, or you are going to be a bit more comfortable with your family? I don't know. I like both. I like having the opportunity to try both, but right now we don't. So, I'm getting bored in my home.” **Ariadne, Greece**

The **Young Audience Summit** took place online on 17 April 2021 and was organised by the European Film Academy within the framework of the Young Audience Award project. The Young Audience Summit was supported by the German Federal Government Commissioner for Culture and the Media.

For more information: https://yaa.europeanfilmawards.eu/en_EN/summit 





CATALAN FILM ACADEMY

New Board at the Catalan Film Academy

On June 14th the Catalan Film Academy celebrated election to decide the new Board for the next 4 years. With the participation of 56% of the members, the winning list was the one headed by the Catalan director Judith Colell. She is responsible for 9 feature films, including 15 hours (to be premiered in 2021), Women, 53 Days of Winter and Elisa K, which gave her the Jury Prize at the San Sebastian International Film Festival and the Catalan Film Award handled by the Catalan Government in 2011.

She was one of the co-founders of the first women in film association in Spain, called CIMA, and in 2011 she was elected as vice president in the Board of the Spanish Film Academy.

After 4 years as a member of the Board in the Catalan Film Academy, she takes over the presidency from the president for the last 8 years, the producer Isona Passola.

Currently she is the Director of the degree in Audiovisual Communication at Blanquerna Ramon Llull University (Barcelona).

The new vice president is the young producer **Sergi Moreno** (Lastor Media, Vilaüt Films), responsible for international acclaimed films by directors such as Carlos Marques-Marcet (10.000 Km, Anchor and Hope, The Days to Come) and Clara Roquet, recently selected at Cannes International Film Festival with her first feature Libertad. He is currently producing the next film by Carla Simón, Alcarrás, among many other projects. His films have been awarded for the last 7 years in the Gaudí awards. Member of the European Film Academy and vice president of the Catalan Producer's Association of Fiction Films, Proficció.

The young and international acclaimed Catalan director and scriptwriter **Carla Simón** comes in as the secretary of the Board. Her first feature film Summer 1993 was a national and international phenomena, awarded at Berlinale, Málaga, Goya and Gaudí awards. Summer 1993 was selected by the Spanish Film Academy to represent Spain at the Oscars, and made Simón be distinguished with the City of Barcelona Award and the Catalan Arts Award, handled by the Catalan Government. She is currently shooting her second feature Alcarrás which was awarded at the Berlinale Co-production Market and selected to be part of Cinéfondation, the film residence promoted by Cannes Film Festival in Paris.

The Board is completed by D'A Film Festival Barcelona director and distributor **Carlos R. Ríos** (also the president of the Catalan film festivals association), actors **David Verdaguer** (10.000 km by Carlos Marques-Marcet, Summer 1993 by Carla Simón) and **Maria Molins** (The Forest by Oscar Aibar), film editor **Ana Pfaff** (Summer 1993 by Carla Simón or Watermelon Juice by Irene Moray), director **Silvia Quer**, scriptwriter Eduard Sola and young director **Alba Cros**.

PERSONAL PARTICULARS




(Copyright: Óscar Fernández Orengo). From left to right: Sergi Moreno, David Verdaguer, Eduard Sola, Carlos R. Ríos and Carla Simón (in the screen), Judith Colell, Alba Cros. Sílvia Quer, Maria Molins and Anna Pfaff (in the screen)

GERMAN FILM ACADEMY

NEW BOARD MEMBERS 2021

On April 25, the second online general meeting of the German Film Academy took place. For the first time, the new board was elected online in the course of this meeting. Newly elected to the board were: Ali Samadi Ahadi (Director), Jens Bartram (Make-up Artist), Sabine Böbbis (Costume Designer), Julia Daschner (Cinematographer), Katja Dringenberg (Editor), Monika Gebauer (Costume Designer), Stefanie Gredig (Make-up Artist) and Sebastian Urzendowsky (Actor). The board of the German Film Academy now consists of 32 members. Benjamin Herrmann (Producer) is chairman of the board, actor Ulrich Matthes is the president.

All board members can be found [here](#) 



Editorial Team:

Jenny Booms, Director of the Dutch Academy For Film
Yaroslava Kiiashko, Coordinator of the Ukrainian Film Academy
Matthijs Wouter Knol, Director of the European Film Academy

Layout

Nataliya Korzunenko (Ukrainian Film Academy)

March 2021



CONTENTS

• UPCOMING AWARDS

• SUBMITTED CONTENT

Special projects and inspiration
from the different Academies

• THEMATIC ARTICLE

Why Diversity?

• PERSONAL PARTICULARS

QUARTERLY DIGEST

FILM ACADEMY NETWORK EUROPE

UPCOMING AWARDS

March 21, 2021 –
Gaudí Awards of Catalan Film
Academy

March 26, 2021 –
Quartz of the Swiss Film Academy

SECOND-QUARTER OF 2021:

April 10/11, 2021 -
The EE BAFTA Film Awards

May 2021 -
David di Donatello Awards of
Accademia del Cinema Italiano
(Academy of Italian Cinema)

June 12, 2021 -
Golden Dzyga Awards of Ukrainian
Film Academy



SPECIAL PROJECTS

SPANISH FILM ACADEMY

Luis García Berlanga scholarships

The Spanish Film Academy has announced the winning projects of the first Luis García Berlanga film studies scholarships: Carlos F. Heredero, Concepción Cascajosa & Irene García Martínez, and José Luis Castro & Asier Aranzubia will receive the three 12,000 euro scholarship supporting their studies on filmmaker José Luis Borau, direction of photography in Latin America and the student practices on the Official Film School during the Franco regime.

More info: academiadecine.com 

El café de la Academia

The café in our building is now open. Academy members have a discount in the renewed bookstore-cafeteria.

More info: academiadecine.com



PORTUGUESE FILM ACADEMY

The Portuguese Film Academy organizes an annual event that aims to promote the talent of Portuguese actors around the world.

Every year, some of the most acclaimed international Casting Directors come to Lisbon, where they are introduced to a selection of Portuguese actors who wish to develop their careers abroad. Besides the individual meetings between the Casting Directors and the selected actors, the "PASSAPORTE" program offers a variety of workshops available to all members of the Portuguese Film Academy.



Official site: <https://www.passaportelisboa.com> 



ACCADEMIA DEL CINEMA ITALIANO (ACADEMY OF ITALIAN CINEMA)

Voting for the 66th David di Donatello Awards has started 1 March 2021.

The jury, this year more than ever, has at its disposal a unique tool for viewing the films in competition: the David video platform, which includes feature films and documentaries in competition, plus various extras such as the making-of of for Visual Effects, set photos, trailers and, from the first days of March 2021, 10 exclusive talks with the directors of the documentaries, included on the shortlist; among them, the jury will determine the five nominees.

Here's the trailer "Si Vota!" "Let's Vote!": [youtu.be](https://youtu.be/5811111111)



GERMAN FILM ACADEMY

New Section "Animated Film"



College of the most popular animated films in Germany

The board of the German Film Academy decided to start a new section for "Animated Film". The German Film Academy is currently home to more than 2100 members in the following 14 sections: Acting, Animated Film, Casting, Cinematography, Costume Design, Documentary Film, Directing, Editing, Make-up, Music/Sound Design, Production, Production Design, Screenplay and Visual Effects. Some filmmakers working in the field of animated film have already been represented in other sections and can now decide whether they want to move to the new "Animated Film" section. In addition, already renowned animation filmmakers were invited to become new members in 2020. Admission to the German Film Academy takes place once a year at the invitation of the board.



LUXEMBOURG FILM ACADEMY

In 2015, d'Filmakademie established a partnership with Universciné Belgium to set up a VOD platform in Luxembourg. Vod.lu is now reinventing itself, joining the European project Sooner already active in Germany, Belgium, Austria and Switzerland.

Sooner.lu is a unique platform, giving access to more than 5000 films from all around the world, with a particular focus on European cinema. It is the largest film catalogue available in the Grand Duchy.

Sooner.lu is also an unprecedented and exclusive collection of Luxembourgish films, including more than 200 films "Made in/with Luxembourg".

Sooner intends to become a committed key player in Luxembourg's audiovisual sector. Supported by the Creative Europe programme of the European Union, local partners already include the Luxembourg Academy, the Luxembourg Filmpräis, the National Audiovisual Centre (CNA), Post Telecom and the Film Fund Luxembourg.

This year, the Filmpräis' collection will be accessible to all the members of the Luxembourg Academy on sooner.lu.

Home page: sooner.lu 

[«Made in Luxembourg» collection](#) 

[All collections](#) 





WHY DIVERSITY?

by MATTHIJS WOUTER KNOL

Since a few years now, “Diversity” is a term that is coming to the surface in different parts of the world of cinema. But it is not the first place where one speaks about Diversity. Depending on which part of Europe, it is a word that plays a role in national elections, starts dominating policy making, and also becomes an unavoidable term in the cultural sectors — including film. The first wave started with attention for gender equality, which gained in power in October 2017 with the #MeToo scandal. What followed, was a discussion that has significantly broadened: at the moment it focuses on the inclusion of women and all underrepresented minorities that have traditionally a smaller say in decision-making on all levels in life. The call for more Diversity is about a growing wish to change a model that we all grew up with and are very used to: the assumption that a very specific group of people is in charge, therefore more visible, and not to be held accountable in the same way others are in society. Speaking out for Diversity is saying you want to actively create a different and balanced representation of different (and not the same kind of) people taking decisions.

Diversity*

The practice or quality of including or involving people from a range of different social and ethnic/racial backgrounds and of different genders, sexual orientations, with different physical abilities and of different social classes.

* Diversity will be written with a capital D in this article to separate it from its general meaning.

Without having an opinion about the wish for Diversity straight at the beginning of this article, one thing is clear: it is a wish that has become tangible in many cities, industries and publications in European society. It is not just a desire of a few people, bound to blow over. It feels that times are changing when we just look at the way Diversity has been adopted into European politics on the highest levels. Also in the film industry, Diversity has taken the lead in a plethora of discussions, and has been announced as the main purpose of the Creative Europe MEDIA programme 2021-

2027. Diversity is therefore not just a fashionable topic, but has become the core of film policy making for the upcoming decade. A good knowledge of what Diversity means within our field, and how we can benefit from diversifying our work, has an advantage. Who is not actively making plans to diversify his or her organisation, will face the consequences in various ways sooner or later.

How can film academies adapt by understanding the chances that lie in Diversity? How can film academies lead or actively support a change





process within their national film communities? How can film academies learn from and help each other implementing changes? This article will not give any final answers, but can help starting discussion.

In this article you'll find an overview of some work done in the field of Diversity by a few of the academies of our network. In the summaries, a few words are mentioned that are often used when we speak about Diversity. These words are listed at the very end of the article in a glossary, which might be helpful for those less experienced speaking about Diversity. Also, a list of useful links to articles or (online) lectures can be found here.

Originally, this article was longer and delves deeper into the current state of Diversity in the film industry in Europe. It has been shortened to be a better introduction, one that invites to engage with the topic. However, a longer version is available and can be sent to you as a PDF upon request.

On the following pages, several colleagues from a number of film academies have shared their work in discussing and implementing several changes that lead the organisation towards a diverse reality. The British Academy for Film and Television Arts (BAFTA) has taken the lead in this change by introducing a new scheme, that was used for the first time since the 2020 nominations round and will be evaluated after the BAFTAs have been awarded in April. Other film

academies have followed. What follows is an overview of the feedback we got on the question on Diversity policies and activities at film academies around Europe.

United Kingdom

One of the countries being the home to a diverse population for centuries, a direct effect of its vast colonial history, the United Kingdom has a longer tradition of acknowledging the need for diversification in its organisations. Since BAFTA appointed Krishnendu Majumdar as the new chairman in June 2020, Diversity has become a priority on its agenda.

Deirdre Hopkins: "BAFTA is implementing over 120 interventions to its voting, membership and campaigning processes as a result of its in-depth, independently verified seven-month 2020 Awards Review. Some of the key interventions ensuring a broader Diversity relating to the 2021 Awards are:

1. A new longlisting Round of voting in all categories to achieve greater diversity in nominations
2. Increase in nominations in the acting and directing categories to address a continuing lack of diversity in the performance categories and a historic lack of female representation in the directing category
3. New campaigning rules
4. Conscious Voter videos to be watch prior to voting in Round On
5. 1000 new voting members will be added in the next two years.





Apart from BAFTA, also the British Film Institute has put Diversity and Inclusion high on its agenda. Melanie Hoyes has been appointed as Head of BFI's Industry Inclusion team and has been spearheading projects to ensure things are changing, also based on collecting data. In an interview she says:

"There's a lot of talk around Diversity & Inclusion but most of that is anecdotal, and so we're realising how powerful data is to back up or disprove this completely. Diversity & Inclusion is at the intersection of ethnicity and gender, and that intersectionality makes the data and understanding even richer. People want to know the truth, this is an important topic, but on the whole there's a lack of understanding about where to even start. For us, data isn't the final answer but a vehicle for talking about and convincing people of the actual state of Diversity & Inclusion in the industry."

Asked about why Diversity is an important topic, Hoyes states *"It's not just about ticking boxes or numbers, it's not about needing more people in the industry it's much more nuanced than that, it's about how they work, how much ownership they have over the processes and their work."*

Germany

In Germany, the German Film Academy has been actively working on increasing its Diversity work

significantly in the past years. Jule Bartram reported extensively on the projects that have been carried out in the past year.

Quarterly Digest:

Does the German Film Academy use special strategies to promote diversity and inclusion, regarding race, gender, sexual orientation, or age?



Jule Bartram
Strategie & Kommunikation
Deutsche Filmakademie e.V.

Photo credit: Florian Liedel / Deutsche Filmakademie e.V.

Jule Bartram:

"The Academy has formed a Diversity working group to examine questions of lacking representation of minority groups in the German film industry and in the Film Academy itself. This working group is made up of members of the board, members of all sections, the managing directors and staff members as well as an external advisor. Our basic strategy, parallel to the work of the working group, is to consider the aspect of diversity in all activities of the Film Academy. This applies to the recruitment of new staff, the implementing of panel discussions, the film education programs, the invitation of new members, proposals for new board members, the appointment of juries, the invitation of guests in general, the presenters at the German Film Awards and much more."





organised the panel discussion *Reframe the Narrative* about narrative patterns in German film and the need to change them.”

QD: Which projects you have started have raised the most criticism?

JB: *The Argumentation Training Against Right-wingers* has caused only a few members to think that we should also offer such a workshop on the topic of left-wing extremism and that we should not be too political in general. Two members have recently resigned because of our new activities, but the vast majority of members are convinced that it is right and overdue to stand up against discrimination and for diversity in film.”

Recently, more has happened regarding Diversity in Germany. Apart from the German Film Academy, other organisations such as the Queer Media Society, have recently spoken out and created a heated discussion in the press and on social media in the German speaking world. Under the title #actout they orchestrated a massive coming out of 185 actors of different gender, racial background, age, and sexual identity, demanding more diverse narratives in stories told in German film and television and equal chances for all of them to participate in these productions. The action was both welcomed and criticised widely, for various reasons. The reason for the action was the reality of many actors identifying as LGBTQ to hide this fact out of fear for not being able to work as

much as before coming out, a reality that has been proven by statistics. Among the well-known actors who came out publicly is Ulrich Matthes, the President of the German Film Academy.

Austria

In Austria, coming up slowly in the last years and after #actout now also more publicly “the topics Diversity and gender equality are strongly discussed in the Austrian film community at the moment,” writes Antonia Prochaska. “There are a lot of new petitions, statements and discourse going on right now on how to turn Austrian film making (in front but also behind the camera) more diverse, representing the society we live in.”

The team of the Austrian Film Academy has taken first steps itself: “We are in the process to change our old way of binary gender-appropriate language into a non-binary, inclusive way of gender-appropriate language in all our publications. We will present that change soon.”

Portugal

From Portugal, Diogo Camões reports there is “unfortunately still no relevant news to publish on this topic.”

Some activities were planned in order address gender equality though: “Last year we were part on an initiative from FIACINE (Ibero-American Federation of Film Academies) that consisted in creating a festival to





screen short films directed by women from Portugal, Spain and all the Latin American countries that are members of FIACINE. Unfortunately, due to the pandemic, we weren't able to do it. It will hopefully move forward this year. Meanwhile, we are starting a partnership with CIMA (the Spanish Association of Women in Film and Audiovisual Media), so we can develop a database of Portuguese women filmmakers and create a network. We are now preparing a national enquiry to start collecting contacts."

However, there is an appetite to brainstorm and be part of a group coming up with ideas that all film academies might benefit from. "I am interested in collaborating and brainstorming on what could be done to develop further initiatives regarding the promotion of diversity and inclusion," writes Diogo Camões. He indicates that lack of time and resources, are the main reason for things getting postponed, as is the case with a number of film academies within Europe.

Denmark

Ditte Drehn of the Danish Film Academy writes: "We have focused on the number of women and men in our Academy in the past years, and we found that we are fortunate to have almost a 50/50 balance of men and women as members of our Academy. The same goes for the amount of

nominees and winners. So we have not done any active work for diversity or inclusion.

We looked into the gender neutral acting awards after the Berlinale news (the first gender neutral awards for Best Acting Performance and Best Supporting Acting Performance were given to two actresses on March 5, ed.). But it was not supported by the Danish Actors' Association and so far no further action has been taken there either."

Spain

On behalf of the Spanish Film Academy, Enrique Fernández Aparicio states that "for several years now, adding women to our Academy has been a key objective for us. Since late President and Oscar winner Yvonne Blake – who sadly passed away – took charge in 2016, we have sent invitations to every female film professional working in our industry. Vice president to Blake and President of the Academy since 2018 Mariano Barroso has continued with this effort." An important addition: "The new members via invitation have a discount on the monthly payment."

Catalonia

Laia Aubia from the Catalan Film Academy, together with Dones Visuals (the main women's film association in Catalunya) and Ficcial (a consultant cooperative focused on





diversity) have created a “Diversity Commission” which has 2 main aims:

1. To analyze how diverse is our cinematography in terms of genre, racial, functional and class. How?

a) By looking at and reporting who is behind the camera in our film industry.

b) By making evident how does our cinema represents our world? We’ll order specific reports/articles to experts in order to make the results public to the media, the film industry and the audience.

2. Take action, which includes 3 stages:

a) Creating awareness. We’ll include an article analyzing the candidates for the Best Movie award in the special magazine about the awards we publish the weekend before the ceremony with the main newspaper in Catalunya (150.000 units). We’ll introduce some data during the ceremony through our hosts. We’ll organize a series of 3-4 public conferences about Diversity, each one focused specifically on one kind of Diversity (genre, racial, religion, functional, social class).

b) Collecting data, by introducing new compulsory fields to be fulfilled in the registration form for next year’s Gaudí awards.

c) In a mid term (2 to 4 ars), making diversity criteria compulsory to be eligible for the awards.

We are in a very early stage, we’ve just created the commission and started organising some of the creating awareness actions, but there’s a big desire to learn a lot during the process of the campaign, which, for the members of the Diversity Commission is as important as the final actions we’ll take.

The Netherlands

Jenny Booms of the Dutch Academy for Film (DAFF) writes “Since a couple of years we try — continuously but with small steps — to enhance Diversity and Inclusion in the Dutch film industry. Mainly we’ve been doing this by matching emerging filmmakers with a bi-cultural background (mostly writers) to our members (experienced filmmakers) for coaching. From this year on we’re also involved in a large scouting initiative supported by Netflix, RTL/Videoland, the Filmfund, YouTube, Amazon and the public broadcasters, among others. In this initiative we’ll also offer coaching by our members of the new talents who have been scouted.”

“On a policy level, we’re involved in KLEUR (English translation: colour) which is a booster programme, initiated in summer 2020 by six filmmakers,





two of which are board members of the DAFF. The filmmakers question current film institutions, filmmakers and producers on their efforts regarding diversity and inclusion and try to stimulate awareness and change on several levels. Together with this initiative we are in consultation with the Dutch Ministry of Culture to initiate a survey on the current status of Diversity within the industry, to be conducted by the government in the next coming year.”

“Within our Academy, we’re planning to organise an unconscious bias masterclass for our members. Since the film industry is not a good representation of (Dutch) society yet, we at least would like to enhance the awareness and sensitivity of the heads of department in a film production, who have a huge influence on representation in film and media. They choose who is visible, and in which way, and who isn’t. To give an example: we want to create awareness for camera and lighting when actors of different skin types are taking part in a production. Or awareness for the choices that are made when it comes to set dressing for the places where characters with different cultural backgrounds live.”

“We are currently recruiting new members with a focus on a more diverse membership base and started by a more accurate representation within our own board. Finally we’re discussing and researching, in close cooperation with our partner the Netherlands

Film Festival, to change our binary acting awards (best male actor and best female actor). We’d like to discuss this with others who are considering this, with other film academies and of course a festival like the Berlinale, where this change was recently made.”

European Film Academy

Like the examples mentioned by European colleagues in the UK, Germany and the Netherlands, the European Film Academy will make Diversity and Inclusion one of its key policies for the upcoming 3 years. The membership of the Academy is not diverse enough, its selections and nominations reflect the same lack of Diversity and this is seen as well in the events organised in the past years. There will be a visible shift in the upcoming year when it comes to different participation in nomination committees and juries, and a large and more diverse group of new members will be invited all over Europe. The Board of the Academy will decide on this in the months to come in 2021.

A small but initial step was taken by explicitly working with more people of colour as presenters coming from Berlin: the European Film Awards ceremony saw a diverse group of European film actresses and actors, among them Emily Atef, Vicky Krieps, Annabelle Mandeng, Kida Khodr Ramadan, Tyron Ricketts, Sabin Tambrea and Maryam Zaree.





WHAT CAN WE DO TOGETHER?

In order to start thinking about Diversity, educating ourselves is a first step everyone working in the film industry can consciously make — or decide not to make. In the latter case, the demand for adaptation and change will come sooner or later from various sides, both from a political (and financial) side, as well as from members (or non-members) and the press. Without being prepared for this, it will force academies into a defensive position and lead to a situation in which control will be taken by others, not in the least having a harming effect on the reputation of the academy. Examples of this have been seen on social media and in the press in the United States and in Europe (the historical 2020 César ceremony just being one example).

The option to learn what the necessity of more diversity in our work entails, why it is necessary, in which way we can change our perspective on the world in which we have lived and worked until today, and the people that have not been a part of the important work academies have done, and want to continue to do, is a first step. Achieving awareness, taking small steps that might have a big footprint, building sustainable inclusivity (instead of short-term big impact changes that don't last), educating ourselves about the cultural and historical context in which we work, and redefining what it means to be successful in our industry (if not everybody can win, which value does winning really have?) are elements of action that film academies can take. How to start with that, and how we can find the right support, is a conversation we start together as the Film Academy Network.

CONCLUSION

Diversity is not the same as working internationally and is not linked to nationality. Diversity is also a complex issue that requires an intersectional understanding and approach. In a number of European countries several first actions have been taken, mainly starting with a focus on gender equality and non-binary language adaptations in the first stage, which leads to a broader approach of Diversity as seen in several Northern European countries that are striving for the inclusion based on race, sexual identity, age, and class.

The language and cultural and historical connotation of various words are different in each country: the words race or sexual identity evoke different reactions depending on where you are in Europe, they evoke different reactions also based on the generation that is discussing them.

Within film academies, there is no or insufficient work done to position the institution towards topics that have had a huge impact on the film industry in the past years, and it is to be expected to become an issue in the upcoming months and years in most European countries, starting in the Northern and Western parts and evolving in different ways to the





Eastern and Southern parts of Europe. The way this will happen will depend on national (colonial) histories, demographics, politics and socio-economic factors on the one hand, and the influence and visibility of personalities speaking up on the other.

If film academies are ill-prepared and in several cases hardly aware of the need to push Diversity in the system they work with, this will influence their work sooner or later. Many of the teams working for film academies are small and both knowledge and skills to find suitable answers and develop a strategy to work with Diversity and Inclusion are lacking.

Here the necessity to join forces and set up a stronger collaboration when it comes to developing a Diversity strategy becomes clear; it would be a great help for many. It would also offer opportunities to apply for additional resources on a European level together, and by doing so to avoid having to invent the wheel in every single country and convince local financiers. Only this way, there is a chance to seriously tackle Diversity and adapt to an industry that is changing fast, and where we don't want to be isolated from.

A SHORT DIVERSITY GLOSSARY

Several words keep popping up when reading or talking about Diversity. Here's a short list of the words you've read in this article and some others that you'll come across sooner or later. They can be helpful when speaking or thinking about Diversity. (The list is certainly not complete).

Diversity

The practice or quality of including or involving people from a range of different social and ethnic/racial backgrounds and of different genders, sexual orientations, with different physical abilities and of different social classes.

Inclusion

The active practice or policy of providing equal access to opportunities and resources for people who might otherwise be excluded or marginalised, such as those who have physical or mental disabilities and members of other minority groups.

Intersectionality

A term coined by law professor and civil rights advocate Dr. Kimberlé Crenshaw. It is a framework that helps us to explore the dynamic between coexisting identities and connected systems of oppression, particularly as it relates to gender and race and the experiences of Black women. An example: a person can be female, disabled and Black at the same time, leading her in daily life to deal with each disadvantage and prejudice associated with these identities, and the combination of them.





Unconscious bias

(or implicit bias) is often defined as prejudice or unsupported judgments in favour of or against one thing, person, or group as compared to another, in a way that is usually considered unfair. In contrast, deliberate prejudices are defined as conscious bias (or explicit bias).

Gender equality

The state in which access to rights or opportunities is unaffected by gender.

Gender equity

The fairness of treatment for men and women according to their respective needs. This may include equal treatment or treatment that is different but which is considered equivalent in terms of rights, benefits, obligations, and opportunities.

Non-binary

The idea that there are only two genders is sometimes called a “gender binary,” because binary means “having two parts” (male and female). Therefore, “non-binary” is one term people use to describe genders that don't fall into one of these two categories, male or female.

LGBTQ

Lesbian, gay, bi-sexual, transsexual and queer (sometimes extended with “intersexual” and “asexual” + all other non-heterosexual identities)

Underrepresented

An “underrepresented minority” can be defined as a group whose percentage of the population in a given group is lower than their percentage of the population in the country.

Ageism

The prejudice or discrimination against a particular age-group and especially the elderly.

Ableism

The discrimination or prejudice against individuals with disabilities. “Able” in this case meaning “without disabilities”, whether physical or mental.

Tokenism

The practice of making only a perfunctory or symbolic effort to do a particular thing, especially by recruiting a small number of people from underrepresented groups in order to give the appearance of gender, sexual and racial equality within a workforce.





Racism

The prejudice, discrimination, or antagonism by an individual, community, or institution against a person or people on the basis of their membership of a particular racial or ethnic group, typically one that is a minority or marginalised.

Anti-racism

The policy or practice of opposing racism and promoting racial tolerance.

BIPOC

Black, Indigenous, and People of Colour

Cisgender

A term for people whose gender identity matches the biological sex they were assigned at birth

RELATED REPORTS AND LECTURES:

The Urgency of Intersectionality" TED Talk by Dr. Kimberlé Crenshaw

<https://bit.ly/3vaVvqe> 

Diversity in Film German study mentioned by the German Film Academy

<https://vielfaltimfilm.de> 

McKinsey reports

"Why Diversity Matters" (2015) <https://mck.co/3byCVAD> 

"Delivering through Diversity" (2018) <https://mck.co/3vabL13> 

"Diversity wins: How Inclusion matters" (2020) <https://mck.co/3t0apQ6> 

"Who is telling whose story, to whom and why?" Lecture by Lisa Valecia-Svensson at

HotDocs, Toronto (2019) <https://bit.ly/3eufGJI> 


BAFTA Chair Krishnendu Majumdar addresses lacking diversity in open letter to members

(2020) <https://bit.ly/38rLfQq> 

The Creative Europe MEDIA platforms and new regulations

The EU Platform of Diversity Charters https://ec.europa.eu/info/policies/justice-and-fundamental-rights/combating-discrimination/tackling-discrimination/diversity-management/eu-platform-diversity-charters_en 

USC Annenberg Institute Diversity Initiative

Several reports to be found on their website <https://annenberg.usc.edu/research/aii> 

recommended:

Inequality in 1,300 Popular Films http://assets.uscannenberg.org/docs/aii-inequality_1300_popular_films_09-08-2020.pdf 





EUROPEAN FILM ACADEMY

NEW EFA BOARD MEMBERS 2021.

On 9 December 2020, during the EFA General Assembly new board members have been announced:

BETTINA BROKEMPER, producer, Germany

MARTA DONZELLI, producer, Italy

ILDIKÓ ENYEDI, director, Hungary

NINA HOSS, actress, Germany

LEONTINE PETIT, producer, Netherlands

ANTONIO SAURA, sales agent/producer, Spain

Editorial Team:

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