



©Terspi Kremali

ANALYSIS OF QUESTIONNAIRES



Co-funded by the
Erasmus+ Programme
of the European Union

FILMWORKS
TRUST



ARTE URBANA
collectif



Table of Contents

THE PROJECT.....	4
-------------------------	----------

ANALYSIS.....	7
----------------------	----------

Methodology.....	7
-------------------------	----------

The panel.....	8
-----------------------	----------

How and what to find out about?.....	13
---	-----------

Themes of concern.....	18
-------------------------------	-----------

Training themes.....	23
-----------------------------	-----------

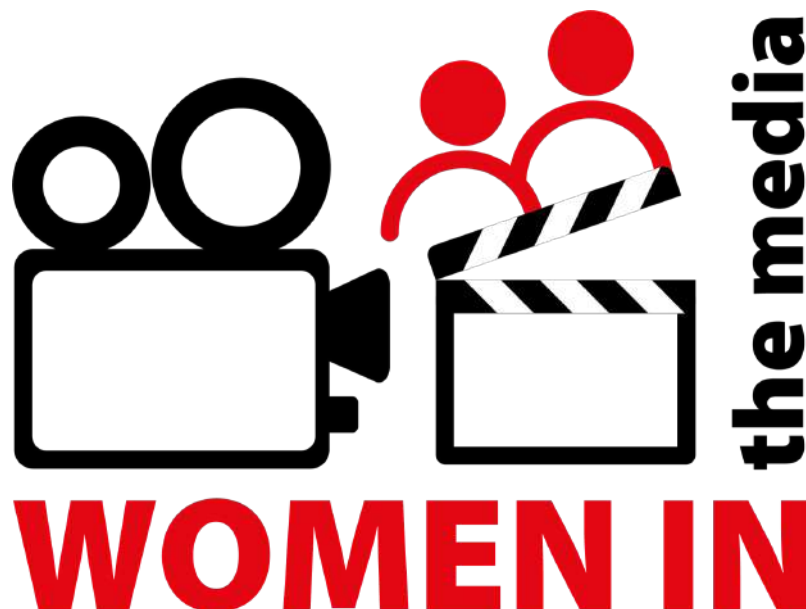
What form should the training take?.....	26
---	-----------

The project

The Women in the Media (WOMED) project supports women entrepreneurs in the creative industries, particularly women writers, directors and producers in the television and film sector. It provides an overview of the situation of women in these two sectors, online training modules and a resource platform to support the creation of new businesses and the development of their professional activities.

This project is about:

- Mapping the actual needs of women in these professions in terms of information, training and support.
- Reaching around 2,000 women on a European scale through the platform and its various tools.
- To inform, train and accompany this public in the development of its professional activities and in entrepreneurship in the cinema and audiovisual sectors.



THE PARTNERS

This questionnaire has been produced by all project partners.



Le LABA



EESTI People to people



FilmWorks Trust / EU15 Limited



Arte Urbana Collectif



Business & professional Women CR Z.S



Karpos, Center For Education
And Intercultural Communication

In partnership with Sonia Moumen - Le Nouveau Studio

TARGET AUDIENCE

The target audience is female producers and writers-directors in training or working in the television and film sectors at European level, whatever their age or level of experience.

The backgrounds of the women concerned can be extremely varied, ranging from complete beginners to experienced women, and their expectations are extremely varied.

WOMEN'S CHALLENGES

The study set up by WOMED made it possible to verify that women face particular difficulties including :

- Access to information.
- Access to networks.
- The transition from theoretical training (schools or universities) to practice.
- Access to the labour market.
- The feeling of not feeling legitimate (glass ceiling).
- Forms of sexism in a still male professional world.
- The difficulty of reconciling private and professional life in sectors of activity where the pace of work can be intense, irregular and require a great deal of travel.
- The strong competition within these professions and sectors of activity "many conscripts but few elected officials".

FIELDS COVERED

	In television	In cinema
Production	Documentary Fiction Series	Documentary Fiction
Writing / Directing	Documentary Fiction Series	Documentary Fiction

Analysis

METHODOLOGY

Two identical questionnaires were administered on dragnsurvey.com: one in French, the other in English. In order to analyze the results, the responses to both questionnaires had to be merged into a new Excel spreadsheet (document in the appendix Report-TOTAL-10.03.20).

The figures presented in this document therefore correspond to the cumulative total of responses as at 10 March 2020, i.e. after a six-week response campaign involving 414 people from some twenty European countries.

To simplify the reading of the results, the percentages have been rounded.

Le LABA, March 12, 2020.



THE PANEL

Number of answers	414
Completion rate	50%
Time	40 mn

As of March 10, 2020, 414 people had responded to the questionnaire.

However, this figure of 414 must be weighted, as the completion rate (full completion of the questionnaire) is only 50%. The response rate is high for the first few questions, then it drops.

The number of questionnaires that can actually be taken into account in the analysis of the results is rather around 200, which seems to us sufficient to grasp the main trends in needs, expectations and demands.

For your information, the time taken to administer the questionnaire is long (40 minutes on average) and probably discouraged some respondents, hence the gradual drop in the number of responses.

Gender

Women are strongly represented (95% of the panel), which corresponds to the partners' expectations

Question 28 - Your gender Out of 210 answers

Female	95%
Male	5%

Age

Question 29 - Your age 210 answers

Less than 18 years old	0%
18 to 25 years old	27%
25 to 30 years old	17%
30 to 45 years old	41%
Over 45 years old	15%

The under-thirty year olds represent 44% of the respondents compared to 56% for the over thirty year olds. The project's priority target, i.e. young women who are planning to work or are already working in the directing or production sectors, has in fact only been partially achieved. Our age pyramid shows, however, that the findings and needs expressed "cut across" all generations.

Experience

18% of the respondents have no professional experience. 21% are just starting out and 22% have between 1 and 4 years of experience. If we combine these three groups, which correspond to the priority target of the WOMED project, we have a total of 61% of respondents, compared to 39% to 40% of experienced people.

Question 26 - Experience 210 answers

Still in training	18%
Beginner	21%
From 1 to 4 years of experience	22%
+5 years of experience	20%
Professional with an established career	20%

Country of residence

Three partners in the WOMED project seem to have communicated particularly well around the questionnaire. They are Greece (29%), Bulgaria (20%) and France (19%). These three countries alone account for 69% of the respondents.

Eighteen countries (mostly in Europe) are represented for a total of 31%.

Noteworthy is the virtual absence of questionnaires from countries where some project partners are based: United Kingdom (3 replies), Czech Republic (4 replies), Estonia (2 replies).

Question 30 - Country of residence - 195 usable responses

Greece	57	29%
Bulgaria	39	20%
France	38	19%
Austria	14	7%
Belgium	7	4%
Italy	7	4%
Tunisia	4	
Czech Republic	4	
Georgia	4	
Portugal	4	
Spain	4	
United Kingdom	3	
Estonia	2	
Germany	1	
Finland	1	
Ireland	1	
Luxembourg	1	
Poland	1	
Romania	1	
Thailand	1	
Serbia	1	

69%

31%

The sector of activity: production / realisation

The two sectors of activity targeted by the questionnaire (production and realisation) are represented in a rather balanced way with, however, an advantage of 14 points for realisation (38% against 24% for production).

A fairly large percentage of people (38%) say they work or want to work in both areas. It would appear that a number of people on the panel are :

- still undetermined as to their future career choices and reserve this choice for later (especially among "beginners"),
- act in both sectors. Example of this person who does everything: "Assisting in the realization, production, realization, digital marketing, digital advertising, digital press relations",
- do not come under either of the two sectors: journalists, educationalists, communicators, actors, technicians, translators, etc. Example of this person who calls herself "Journalist, film critic, curator, distributor and author".

We can conclude from this that the boundaries are - for the panel - sometimes blurred between production and directing and that some respondents are in fact neither production nor directing, even though they may want and need to be informed and trained in both areas.

Question 23 - You are more likely to be in Out of 213 answers

Production	24%
Filmmaking	38%
Production and Filmmaking	38%

TV or Cinema

The majority of respondents (84%) report working in the film industry and 49% in television, a much higher percentage for film.

Question 24 - For which sector? (several options) 212 answers

Television	49%
Cinema	84%

Cinema came out on top in question 24, so it is quite natural that the most "noble" genre of cinema (fiction) also came out on top in question 25: 62% of the people declaring it to be fiction.

Next comes the 54% documentary, a genre found partly in cinema but mainly on television.

Series, the genre par excellence of television, came in third place with a score of 33%.

As for the 10% in the "Others" category, it seems to include people using audiovisual media in the framework of educational or communication projects.

Question 25 - In what areas? (several options) 212 answers

Fiction	62%
Documentary	54%
Series	33%
Other	10%

HOW AND WHAT TO FIND OUT ABOUT?

Ways to get information

Regarding the means of getting information about training, online media are largely in the lead with 64% for social media and 60% for websites. Non-digital networks are less used (34%). We will see this later, but throughout the questionnaire, respondents report their difficulties in building a professional network.

Question 1 - Where do you get information on audiovisual programs and opportunities in this industry for young people in your country and in other countries in Europe? (several options) - 414 answers

About learning opportunities

Social media - pages, groups	64%
Websites	60%
Network associations	34%

Digital tools (websites or social networks) score less well in terms of job opportunities (around 47% for websites, 48% for social networks) even though both remain the main vectors of information.

Throughout the questionnaire, the panel reports on its difficulties in accessing information on jobs in the sector: few job offers are published, jobs that are mainly found via the professional network with a particularly developed hidden market.

About job opportunities

Social media - pages, groups	48%
Websites	47%
Network associations	37%

Scales of information sources

Responses to sources of information on training or employment put the European authorities in the lead (score of 1.88), ahead of national authorities (1.63) and regional authorities (1.46).

Question 2 - How do you evaluate this information about learning or job opportunities in your country, coming from...? - 414 answers

Regional authorities	1,46
National authorities	1,63
European authorities	1,88

Information themes

Whatever the subject, there is a strong demand for information.

- An overwhelming majority of respondents (74%) are in demand for labour market information. This very high percentage is to be correlated with the recurring returns in the questionnaire on respondents' difficulties in accessing information on job opportunities and on the power of the professional network in this regard.
- Next comes the need for financial aid (65%), which we will see later is one of the panel's main concerns, especially for those who develop their own production or production project.
- The formations come in third place (61%).
- Note that all other occurrences are close to or above 50% and therefore score well: residencies, events or platforms, festivals, equality program, masterclasses.

Question 3 - On which topics would you like to find information (in your country / in other European countries)? (several options)

326 answers

Jobs	74%
Financial supports	65%
Training programs	61%
Masterclasses	54%
Gender equality in the media sector	53%
Networking events or Platforms	51%
Residency and Fellowship	49%
Festivals with a specific thematic	49%
Others	2%

The opportunity of a European platform: the central place of mentoring

Questions 19 and 20 of the questionnaire enabled further progress to be made on the issue of information and information tools in the sector, particularly with regard to the European platform.

Nearly 40% of the panel said they knew of at least one European networking platform, compared with 60% who did not

Question 19 - Do you know European networking platforms in your business sector?

217 answers

Yes	40%
No	60%

Nearly 85% of the panel expressed interest in a platform offering a mentoring, tutoring or coaching system.

Question 20 - Would you be interested in a European on-line mentoring, tutoring, sponsorship scheme?

189 answers

Oui	85%
Non	11%
No opinion	5%

Among them, 70% said they were interested in a platform that would bring together the professions of production and production.

Question 22 - Would you be interested in a European on-line platform for connecting with other young tv and cinema professional from other European countries?

176 answers

No	12%
Yes but just for filmmakers	12%
Yes but just for producers	7%
Yes but both together	70%
Others	5%

Mentoring needs analysis (open question 21 - If yes, what type of mentoring, tutoring, sponsorship would you like to find?) reveals "à la carte" needs based on experience and interests. This can range from CV support to assistance in setting up a European production, through assistance in writing a script, first-time directing, budgeting or developing a network.

The need for mentoring appears to be essential in the study, as also shown in open question 18. 28% of the panel considers mentoring and personal advice to be essential for starting or developing a career. This places mentoring and advice in second place in terms of need, just after financial aid.

Question 18 (open) - What support would you like in order to start or to develop your career?
172 answers

Financial aid	34%
Mentoring and personalized advice	28%
Network	19%
Opportunities	8%
Miscellaneous	12%

Bilan - How and what to find out about?

For most of the panel, Europe seems to be the right scale.

Websites and social networks are neck-and-neck in terms of information: it seems essential to double the WOMED platform with an active and regular presence on social networks.

Expectations on the tools focus on the centralisation of complete and rich information on a European scale: job offers, grants, subsidies, events, masterclasses, thematic festivals, gender equality, etc.

Mentoring appears to be a driving force for the future platform.

THEMES OF CONCERN

Some of the questions, whether open or closed, were intended to point out the panel's main areas of concern. The following is a summary of these questions.

The strong need for connection between theory and practice, studies and the professional world, networking

The need for connection between theory and practice and between research and the professional world appears to be at the top of the list of requests with 32% of spontaneous citations, while the demand for a professional network accounts for 14% of the panel's citations, i.e. a cumulative total of 48%.

Question 4 (open) - What specific thing do you think is missing at the educational level that can give you easiest access to cinema or tv?
182 usable answers.

Quotes	Nbre	%
Practice and experience	59	32%
Network	25	14%
Employment	18	10%
Administration, budget and financing	13	7%
Culture	12	7%
Gender and parity	9	5%
Field-based lessons	7	4%
Technique	8	4%
Production, distribution	7	4%
Trade, marketing and communication	4	2%
Miscellaneous	20	11%

We have only kept the occurrences cited spontaneously (open question) by at least 8% of the panel.

Examples :

« Practical learning and teaching. The majority of lessons and informations given about cinema or tv are theoretical »

« No strong connection between the academic environment and the professional sector »

« The link-connection between education and the job industry itself! »

« Connections between University and employers »

« Networking between education and the market »

The structuring of the labour market

This need is expressed, in particular, in the answers to question 5.

34% of the responses relate to the labour market: respondents feel that there are insufficient job offers in the sector and that supply is insufficient in relation to demand.

If the labour market is criticized, it is also its mode of access that is called into question:

- sexism is pointed out by 20% of respondents,
- the fact that the network is difficult to integrate, not to say closed, too (21%).
- 5% regrets that inexperienced or inexperienced profiles have difficulty penetrating the market.
- Finally, the issue of wages, considered too low, is cited by 7% of people, as well as working conditions, considered too difficult by 5%.

**Question 5 - - What are the obstacles to sleeping employâmes
in your sector?
178 unaided answers**

Labour market	61	34%
Closed network	37	21%
Prejudice / gender	35	20%
Low wage	12	7%
Experience	9	5%
Working conditions	9	5%
Funding	7	4%
Miscellaneous	8	4%

Examples :

« There are literally not employment ads. Younger professionals have no chance in a paid crew, unless they know someone and work as an unpaid intern, even though they will work full time. Older professionals refuse to acknowledge that the younger generation has a harder time that they did. »

« The biggest market is in the private sector. And there are no bulletins or official ads when they search for someone with your qualifications, so the "news" go from mouth to mouth, or if you have the right connections. »

« In a profession where there are no public job advertisements and where everything is done through networks and knowledge, film and audiovisual training never learns how to position oneself concretely in the professional environment to find work: which doors to knock on, is it better to do internships or volunteer projects, etc.? Which authorities may have useful information for prospecting etc? Myself and many of my acquaintances have often had to learn this through empirical experience, which has resulted in many lost years, or a stretched period of time in which we made unsuccessful attempts, and which were in vain simply because they were made in the wrong place and nobody guided us through these future steps during our training courses. »

Search for financing, production

The need for support in the search for funding and production respectively totals 7% of the spontaneous quotations in open question 4 - What specific thing do you think is missing at the educational level that can give you easiest access to cinema or tv? Fundraising and production: a concern shared by 14% of respondents.

Discrimination and gender equality

Gender discrimination was spontaneously cited by 5% of the panel in open question 4 - What specific thing do you think is missing at the educational level that can give you easiest access to cinema or tv?

Example of a spontaneous quote :

« Visibility of women's work. I haven't heard of Alice Guy in three years of film school. The college courses offered on the work of filmmakers included only directors. Making women's work visible, integrating it by example shows that it is possible to do it... »

« More women references. »

« The feeling of being welcome in this industry, including seeing more films made by women, more reviews written by women and representation in general, without the feeling that they are "women's films". Open discussions on this gender issue in compulsory courses where students who are not women also participate. »

« Information and general gender approach. »

The figures for discrimination are much higher in closed questions 6 and 7. For example, almost half of the panel (45%) felt that they had been discriminated against.

Question 6 - Have you ever find yourself in a discrimination situation when applying for a job/learning program in the audiovisual sector?
236 answers

Oui	45%
Non	34%
Sans avis	21%

A very large proportion of the reports of discrimination relate to gender (almost 77%). It should be remembered that women make up the bulk of the panel. Age discrimination comes in second place with nearly 39%.

Question 7 - What kind of discrimination? (several options)
106 answers

Gender	77%
Age	39%
Nationality	16%
Other	12%

The theme of gender is also spontaneously addressed in question 9: fourteen people (8% of respondents) said they were interested in training on the theme of gender (including one more specifically on the theme of LGBT).

Bilan - Themes of concern

In particular, the panel is attentive and inquisitive on the following topics:

- connection between theory and practice, studies and the professional world and networking,
- structuring of the labour market,
- search for financing and the setting up of productions
- discrimination and gender equality.

TRAINING THEMES

Filmmaking

Nearly 70% of the panel is interested in training in the field of filmmaking.

Question 8 - Are you interested in following a training program in? 233 answers

Yes	70%
No	21%
No opinion	10%

169 quotes from open question 9 allow us to refine the areas of interest. These appear to be rather fragmented and do not always concern the profession of filmmaking. They are more or less distributed in the following way (in decreasing order of quotation):

Quotes	Nbre	%
Filmmaking	23	14%
Production	21	12%
Disciplines, contents and genres	21	12%
Prejudice / gender	14	8%
Post-production	12	7%
Scénario	12	7%
Search for financing	10	6%
Technique	8	5%
Working conditions	9	5%
Acting	7	4%
Trade, marketing and communication	7	4%
Miscellaneous	25	4%

NB: the category "Disciplines, contents and genres" groups together the disciplinary fields or genres mentioned at least once: animation, 2D, virtual reality, special effects, ethnography, anthropology, series, documentary, creative film, musical films, investigative reports and documentaries, alternative cinema, etc.

Production

Nearly 65% of the panel expressed an interest in training in the field of production.

Question 8 - Are you interested in following a training program in? 233 answers

Yes	66%
No	24%
No opinion	10%

98 quotes to the open question n°11 - If yes, are there any particular topics you would like to cover in this training? allow us to refine the answers.

There are answers that do not specifically concern production, but also answers that show a good knowledge of the trades and fairly precise requests.

	Nbre	%
Search for financing	27	28%
Production	18	18%
Management	6	6%
Budget	5	5%
Law	4	4%
Technique	5	5%
Disciplines, contents and genres	4	4%
Miscellaneous	29	30%

- The search for funding seems to be the main concern (28%), with some asking about the European and/or international dimension of this funding (especially EU funding)
- Setting up a production (18%)
- Managing a project or a team (6%)
- Setting up and shaping a budget (5%)

Noteworthy:

- The question of distribution and new media appears 2 or 3 times (Netflix-type platforms, festival market).
- One person talked about eco-production or how to set up environmentally friendly productions, a concern that is beginning to emerge in the sector. See article Téléràma on the series Baron noir <https://www.telerama.fr/tag/baron-noir> or the work carried out by Secoya <https://secoya-ecotourage.com/>

Bilan - Training themes

The centres of interest are rather fragmented and do not always correspond to the professions of realization or production.

However, the search for funding seems to be at the heart of the concerns.

The gender issue appears in a transversal way and could be a strong axis of the WODED project with specialized modules (e.g. the search for funding for women's projects).

Other niche subjects, which are bound to develop in professional practices, are emerging, such as eco-production, non-linear projects, new distributors and virtual reality.

WHAT FORM SHOULD THE TRAINING TAKE?

Face-to-face or online courses?

On the ways of delivering training, online courses alone are not mobilizing: they account for less than 9% of requests. Face-to-face courses score better with 29%. It is the mix of face-to-face and online courses that seems to be the most mobilizing, with nearly 48% of responses.

Question 12 - What kind of training would you like to take? 226 answers

Mix face-to-face / on-line courses	48%
Face-to-face	29%
On-line courses	11%
No training	8%
Other	4%

Theory or practice?

Unsurprisingly, given the strong demand for linking theoretical training with the professional world (see above), the demand for practice comes at the top of the panel's list of demands. Practical training received a score of 2.42, compared with 1.88 for theory.

Question 13 - What is more important for you in this training? (in order of your preference) 207 answers

Practice part	2,44
Theoric part	1,88
Testimonials of good practices and/or successful experiences	1,69

The pace of training

Concerning the pace of training, the responses are relatively well distributed among the different proposals. 62% of the panel is prepared to devote one day or more per week to training, 48% from two hours to a maximum of half a day.

Question 14 - How much time per week would you spend on training (excluding personal work)?

207 answers

Less than 2 hours	20%
Half day	29%
One day	27%
More	35%

Concerning the time to be devoted to personal work, the answers are relatively consistent with the time to be devoted to the training part of the training. 54% of the panel is willing to spend one or more days a week on training. It should be noted that 33% of the panel is prepared to devote more than one day a week to personal work.

45% of the panel is willing to spend from two hours to a maximum of half a day.

Question 15 - How much time per week would you spend on personal work?

207 answers

Less than 2 hours	18%
Half day	27%
One day	21%
More	33%

Concerning the intensity of the training, a majority (55%) opted for a medium intensity, i.e. training over three or four weeks with courses once or twice a week.

30% of the panel would prefer a denser and faster training (over 1 or 2 weeks).

The two- or three-month formula has only 15% of the votes.

Question 16 - What intensity for training ?
205 answers

Very dense and short : all courses grouped over 1 or 2 weeks	30%
Medium density and medium lenght : courses once or twice a week for 3 to 4 weeks	55%
Not very dense but over a longer period of time : 1 course once every 15 days for 2 or 3 months	15%

Priority needs

If we cross-reference these elements with the answers to question 18 (open-ended question) on what the panel lacks in terms of career development, we find :

- A strong need for financial assistance: to be correlated with the need to know how to seek and find funding (see above).
- A very strong demand for mentoring and personalized support.
- Sustained demand for the development of professional networks.

Question 18 (open) - What support would you like in order to start or to develop your career?

172 answers

Financial aid	34%
Mentoring and personalized advice	28%
Network	19%
Opportunities	8%
Miscellaneous	12%

Bilan - Form of the training

Great demands seem to be emerging:

- Training that can mix online tools and face-to-face courses.
- Courses that involve practice and not just theory.
- "Drawer" training courses based on 2-hour modules, with more in-depth training for those who have more time.
- Relatively "fast" training (maximum one month).
- Training courses that include a significant amount of mentoring, personalized support and networking.
- Vital" priorities to work or develop its projects in the topics to be addressed.

FILMWORKS TRUST

hello@filmworkstrust.co.uk
Tel : +44 7710 162 570
<http://www.filmworkstrust.co.uk/>

ARTE URBANA COLLECTIF

contact@arteurbanacollectif.com
Tel : +359 877 316 121
<http://www.arteurbanacollectif.com/>

LE LABA

contact@lelaba.eu
Tel : +33 5 57 04 09 72
<https://lelaba.eu/>

EU15 LIMITED

contact@lelaba.eu
Tel : +44 1482 651 695
<https://www.eu15.co.uk/>

KARPOS

info@karposontheweb.org
Tel : +30 2130 435 978
<https://karposontheweb.org/>

BUSINESS & PROFESSIONAL WOMEN CR

bpwcr@bpwcr.cz
Tel : +420 725 834 829
<https://bpwcr.cz/>

EESTI PEOPLE TO PEOPLE

ptpest@hot.ee
Tel : +372 6 355 697
<http://www.ptpest.ee/>



<https://www.womeninthemedia.cz>



<https://www.facebook.com/groups/2448429732112433>

This project has been funded with support from the European Commission. The author is solely responsible for this publication (communication) and the Commission accepts no responsibility for any use may be made of the information contained therein. - 2019-1-UK01-KA204-061673

