

نساء في الصناعة السمعية
البصرية: تجربة جنوب المتوسط
Women in Audiovisual
in the Southern Mediterranean
SouthMed WiA

الفرص التي تتعلق بنوع الجنس
في القطاع السمعي البصري
gender-related
opportunities
in the audiovisual sector

SouthMed WiA - Towards Greater Gender Equality: Promoting the Role of Women in the Southern Mediterranean Audiovisual Sector

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البصرية: تجربة جنوب المتوسط
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A project co-founded by the
European Union

Implemented by:



In association with:



Title: Gender-related Opportunities in the Audiovisual Sector

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I. introduction



The SouthMed WiA Project ‘Towards Greater Gender Equality: Promoting the Role and Image of Women in the Southern Mediterranean Audiovisual Sector’ was launched on February 1st, 2017 for a thirty-month period.

It is co-funded by the European Union within the framework of the regional programme Med Film and implemented by a consortium led by Interarts in Spain, in partnership with the Higher School of Audiovisual and Cinema (ESAC) in Tunisia, the Culture & Media Agency Europe aisbl (CUMEDIAE) in Belgium, the Permanent Conference of the Mediterranean Audiovisual Operators (COPEAM) in Italy and the Screen Institute Beirut (SIB) in Lebanon.

Given its ultimate goal is to positively influence widespread cultural attitudes and public opinion, the project aims to strengthen the capacities of female professionals and operators of the audiovisual sector in seven countries of the Southern Mediterranean, Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Tunisia and to contribute to sustainable development and cultural diversity by enhancing the image of women in the film sector.

To achieve the aforementioned goals, the SouthMed WiA project envisages a range of diverse activities including the support to projects on gender equality in the audiovisual sector, capacity-building and coaching of local operators, especially women, awareness raising and outreach activities to relevant stakeholders, networking, and research on the image and role of women in the film sector.

In this framework, this handbook is designed to systematize and make more accessible relevant information of different sources and nature, which has in common its usefulness for anyone trying to promote similar objectives than those of this project, as well as for professionals who would like to interact with those who are part of the gender balance and gender awareness effort in the SouthMed Region in the audiovisual sector. In a nutshell, the handbook presents opportunities and initiatives related to film production, the funding of audiovisual projects in this area, the facilitation of exchange and networking among professionals, the opportunities related to knowledge building, and a selection of public policy initiatives. The handbook does not pretend to be exhaustive, nor obviously final: it is the picture of a moment, at the time of its drafting, resulting from a solid (but always limited) desk research, properly supplemented by the information provided on the basis of a survey distributed online during the inception research phase, and complemented with direct interviews with relevant operators.

why a handbook

Although some analyses have been conducted to measure and better understand the current development of the audiovisual and film sectors in the region, they do not include a specific focus on women representativeness. No organized data, study papers and indicators are available specifically on the presence of women in the film industry. Even if reliable statistics and indicators of the actual presence of women in the audiovisual sector are still missing, scattered data point out that women representation is still very low.

Within this same Project, and in accordance with its program, a survey was carried out at the very beginning, with the intention to produce an Inception report for internal use and as very initial mapping of what was available in support of gender-related activities in the Region. This Survey demonstrated that just 34% of respondents were aware of public or private entities working specifically for the audiovisual sector and including the promotion of gender equality among its activities. In a more general perspective, our findings pointed out that in less than the 50% of the cases respondents were aware of programs or activities supporting gender equality and the role of women in general, which could also benefit professionals in the audiovisual sector

These results confirmed the need and the importance of making an effort to systematize the available relevant information on programs and activities regarding gender and the audiovisual sector in the target Countries, together with collecting practical information to contribute to facilitating access to the industry and its professionals.

target who is this for

The target audience of this handbook has been selected to include not only the primary beneficiaries of the project actions (female film professionals and sub-grantees¹) but also potential beneficiaries, which are other organizations that are involved/are willing to get involved in activities related to the audiovisual sector and/or gender, in and beyond the South-Med region. Indeed, some of the opportunities illustrated in this handbook might be beneficial in tracing exemplar cases and best practice that could also be extended and adapted to other contexts.

¹ Two calls for proposals have been launched, in June 2017 and in December 2017, with the objective to support projects implemented by organizations active in the audiovisual sector in the Southern Mediterranean region. The projects have been selected based on their potential to contribute to enhancing the participation of female audiovisual professionals on local, regional and national scales and the image of women in audiovisual products. Beneficiaries awarded a grant in the first call for proposals will be eligible to apply for the second call after finalizing their project.

Giving easy access to a broad range of cases and experiences has also the side effect of creating a favorable ground for establishing synergies and networking. This knowledge spillover would reinforce the impact of this handbook to promote its scope towards gender equality, by fostering a constellation of organizations and actions around gender.

Information is given for the use of whoever is willing or will be willing to use it for the benefit of the gender cause in the audiovisual sector. This, in turn, will ensure long-lasting effect of the SouthMed WiA project as well as related projects that could benefit of the stock from information provided.



methodological notes

A lack of opportunities is often accounted as one of the main factors hindering participation and women representativeness in the audiovisual sector. Some of the reasons behind that lack are related to social factors, others to the access to the information. While working on the social premises of participation requires systemic and long-term efforts, giving access to the information about existing opportunities is what this handbook is about: filling the gap between information and action, first providing information to start action; secondly supporting better actions with systematized information.

Several months of ongoing desk research involved digging into the relevant sources of information to find out the most complete and updated information on the programs and initiatives established in the target Countries to help professionals in the audiovisual sector smooth their work, giving them support to satisfy specific needs:

- Need for instruments (financial or material)
- Need for knowledge (theoretical and applied)
- Need for recognition of the work done to establish a professional career with financial returns
- Need for understanding the situation of gender in the sector to consciously act on it with the most appropriate means

It is important to note that from the start we decided to approach the research and the information from the perspective of its real impact, and not necessarily only from the angle of a declared objective or even a title related to gender. In other words, what mattered for an initiative or activity to be counted was whether it could directly contribute to the main objectives of this project in the field of gender. As a result, we have included both some initiatives that have directly been designed to help facilitate female professionals in the SouthMed film sector or projects related to them; as well as opportunities that are open to a broader audience (i.e. not only women), that deal with larger objectives, or that cover a larger scope than the SouthMed Region.

Given that the programs and initiatives collected are a living object and the research has been running for several months, the list of opportunities has required a constant checking and updating to assess the current status of the programs and decide to include them among the opportunities. Still, the detail of some information may change in the time lapsing between the closing of the research and its dissemination. We have considered this issue, but we believe that even in that case, if a particular program or activities is not available anymore, the entities or organizations behind them remain interesting sources of more updated information.

But before moving into the list of activities and resources, we decided to publish a movie catalogue including movie productions related to gender, also produced in the framework of initiatives for advocacy and awareness building as well as Women directors' movies. Once again, the catalogue is probably not exhaustive. And as it is common with any classification of films related to subject, the result could be open to debate. But we believe the importance of this catalogue goes beyond the list of titles: each film can also be viewed as a successful and inspiring project where a large number of people managed to work together, obtain the proper funding, and actually produce a very strong contribution to the debate on gender or to the image of women.

To produce the list of opportunities and resources, interviews with relevant stakeholders were conducted to complement the research. That helped to select the initiatives and programs, which could represent opportunities both in terms of business and professional development. The final classification results of detailed analysis of the information we had collected, resulted in the creation of the following 6 categories:

1. Information related to the production of a film, subdivided into two parts:
 - x A selection of producers active in the Region
 - x A selection of opportunities and programs related to funding of film production. This includes co-production opportunities and other supporting programs. The term “production” here is used in the broad sense of support also to pre-production and, in a few cases, distribution.
2. Information on programs and projects that, whatever their names, result in supporting professionals in developing their knowledge and improving their skills (knowledge building).
3. Initiatives that contribute to the connection among film professionals and the enrichment that results out of that.
4. Festivals, using this expression in its widest sense. In this case, we combine festivals organized in the Region, or targeted to women and open to the Region, even if based somewhere else.
5. Awards and prizes include recognitions given to women and /or to professionals working in the broad audiovisual sector, including journalists, directors, distributors, entrepreneurs, etc.
6. Initiatives where the main focus can be related to increasing awareness in this matter, or in supporting advocacy for it. This includes a broad and diverse set of initiatives (i.e. promotion, conferences, round tables, screenings, seminars, etc) sharing the main aim to raise awareness and directly/indirectly influence decision makers, stakeholders and relevant audiences to support gender balance.

When an initiative or activity could actually fall under more than a section, we applied what we considered was its most important objective instead of repeating the same information in two separate sections. We acknowledge that this whole matter may have terminology discrepancies. For this purpose, we have added a glossary of terms, which gives references to the basic conceptual tools to navigate the discourse on gender in the audiovisual sector. Each opportunity has a brief description pointing out what it is about, who can apply, from which Country(ies)/Region(s), if the opportunity is only for women or not, if it is specific for the audiovisual sector or not, as well as references to the organization in charge (including contact information). The time references displayed for each initiative are based on the information available; therefore they should be taken as indicative of the duration and relevance of the listed opportunity. The main industry target is pointed out for each opportunity in order to enable directors, producers, broadcasters, journalists, screenwriters, etc., to screen the opportunities that are open to them.

Some initiatives considered of special interest or particularly useful as examples have been highlighted along the list of opportunities. These Industry insights for film production, knowledge building, social and networking structures and knowledge building opportunities might eventually refer to organizations located beyond the geographical scope of the SouthMed Region (although having programs in some of the target Countries). These Industry insights boxes are complemented by Women stories, illustrating the experience of women who can be accounted for the success of some initiative (e.g. women manager, leader of a program) or whose career has been positively influenced by a particular program in the list.

The Handbook concludes with a shorter list of a series of examples of gender-related policies in the audiovisual sector: in the South Med Region and also in Europe.

II.

women in south mediterranean cinema: a catalogue.

movies related to
gender equality issues
in target countries



understanding masculinities

what will they say about you

double life

Synopsis. Four men are championing gender equality in the Middle East and North Africa (MENA). From Egypt to Lebanon, Morocco and Palestine, their stories of being involved fathers, supporting women in business and promoting gender equality broadly challenge stereotypes of men in the region.

Release date. 2017

From which Country(ies)/ Region(s). MENA Countries

Producer/Distributor.

IMAGES MENA

References /website

Synopsis. “What will they say about you” is a common Arabic phrase used in every home in the Middle East when one member of the family does something out of the ordinary and the family’s worried about what others might think. This video shares a message to girls and women of the Middle East and beyond: do your thing, no matter who or what tries to hold you back.

Director. Eric Quennoy and Mark Bernath for Nike

Release date. 2017

From which Country(ies)/

Region(s). Middle East

Producer/Distributor.

Division

References /website

Synopsis. Fatma Mlayah is a young girl from Tataouine who loves playing football. Since her birth, she always suffered a hormonal imbalance. She has always perceived her identity closer to a man rather than a woman which prompts her, after a long and complex medical career, to launch in 2008 the legal process that allowed her to become “Mohamed Ali”.

Director. Najib Mnasria

Release date. 2016

From which Country(ies)/

Region(s). Tunisia

Producer/Distributor.

TV Tunisienne

References /website

freedom through football

Synopsis. This documentary tells the story of 2 young Palestinian girls passionate for football. Moved by fervour and stubbornness, they manage to overcome the many obstacles they encounter in practising this sport.

Director. Motasem Aliwawi

Release date. 2016

From which Countr(ies)/

Region(s). Palestine

Producer/Distributor.

Documentary Film Department of Palestine TV

References /website

halima

Synopsis. Halima is a beautiful and tenacious girl passionate who loves horses and has a huge passion for a game rooted in Moroccan culture, the “Tbourid”. Halima will become the first Moroccan woman. She also founded the first female school of the arts and techniques of “Tbourid”.

Director. Ahmed Madfai

Release date. 2016

From which Countr(ies)/

Region(s). Morocco

Producer/Distributor. SNRT

References /website

what if we switched roles?

Synopsis. New social experiment on gender stereotypes awareness-raising in the Arab region. For the International Women’s Day in 2016, UN Women invited youth to share their thoughts on gender roles and stereotypes through social media platforms. UN Women also released a social experiment video that involved 20 young men and women from Algeria, Egypt, Jordan, Lebanon, Palestine, Saudi Arabia, Sudan and Syria. They were asked to switch roles and answer questions as they think the other gender would.

Release date. 2016

From which Countr(ies)/

Region(s). Algeria, Egypt, Jordan, Lebanon, Palestine, Saudi Arabia, Sudan, Syria

Producer/Distributor.

UN Women

References /website

fi yadiha altaghyeer

Synopsis. A documentary film about Women Leaders in Morocco, occupied Palestinian Territories and Tunisia.

Director. Jad Ghosn and Adeeb Farhat

Release date. 2015

From which Countr(ies)/

Region(s). Morocco, Palestine, Tunisia

Producer/Distributor.

Oxfam’s AMAL Programme

References /website

tanger gool

Synopsis. Fatima is a girl from Tangier who works in Arej, an association from Bir Chifa, one of the poor suburbs of the city. Fatima encounters Strait Gazelles, a feminine football team of the zone. They have very little fans but they keep going thanks to their effort and passion for the sport. Among other association members, Fatima helps them organizing a match against Atletico de Madrid Femenas. The goal is to create a big event in Tangier, give some visibility to the feminine sport and bring down the barriers between two different cultures.

Director. Juan Gautier

Release date. 2015

From which Countr(ies)/

Region(s). Morocco

Producer/Distributor.

Juan and Andrea Gautier

References /website

millefeuille

Synopsis. Zaineb and Aisha, symbols of the Revolution and the future of Tunisia, are fighting for their independence, to win their freedom. Both fight against the religious and cultural shackles established by an archaic society.

Director. Nouri Bouzid

Release date. 2012

From which Countr(ies)/

Region(s). Tunisia

Producer/Distributor.

Siècles Production

References /website

the source la source des femmes

Synopsis. Set in a remote village in North Africa, the story focuses on women who go on a sex strike against having to fetch water from a distant well.

Director. Radu Mihaileanu

Release date. 2011

From which Countr(ies)/

Region(s). North Africa

Producer/Distributor. Elzévir Films, Oi Oi Oi Productions

References /website

cairo 678

Synopsis. The film unfolds the poignant story of three women and their search for justice from the daily plight of sexual harassment in Egypt. When one of the women resorts to stabbing harassers in the groin, she becomes a phantasmal hero that causes a nationwide stir.

Director. Mohamed Diab

Release date. 2010

From which Countr(ies)/

Region(s). Egypt

Producer/Distributor.

Dolar Film

References /website

scheherazade, tell me a story

Synopsis. Cairo nowadays. Hebba hosts an evening political talk show on Sun TV. Karim, her husband, is the deputy director of a newspaper that backs the Government; he dreams of soon being the director. However, it is made clear to him that his wife's political opinion, that leans towards the opposition, is poorly received and could cost him his promotion. Using his charm and sex as tools, he convinces Hebba to choose social themes that will not affect the Government.

Director. Yousry Nasrallah

Release date. 2009

From which Countr(ies)/

Region(s). Egypt

Producer/Distributor. Kamel Abo-Ali

References /website

les citronniers

Synopsis. Salma Zidane, a widow, lives alone near the line that separates Israel from the occupied territories. She has a house and a lemon trees' orchard that his dead father planted. The Israeli Minister of Defence settles near her home in a luxurious villa with his wife Mira.

Director. Eran Riklis

Release date. 2008

From which Countr(ies)/

Region(s). Israel

Producer/Distributor. IFC Films

References/website

douar de femmes

Synopsis. After the murder of her parents, the young Sabrina is taken to a poor village exposed to attacks by Islamist armed groups. To support their families, men are hired in factories. They entrust the defense of the village to their wives. By taking up arms to repulse and defeat Islamist attackers, women are becoming aware of their strength and status. Traditions and taboos are now overturned.

Director. Mohamed Chouikh

Release date. 2005

From which Countr(ies)/

Region(s). Algeria

Producer/Distributor. Acima Films, ENTV

References/website

women directors' movies



la belle et la meute beauty and the dogs

Synopsis. Mariam just wants to enjoy her night, when a tragic event occurs. Despite the trauma, the pretty Tunisian student is determined to go to the police. But what can be done when your perpetrator is your only hope for justice?

Director. Kaouther Ben Hania
Release date. 2018
From which countr(ies)/Region(s). Tunisia
Producer/Distributor. Cinetelefilm
References /website

a day for women

Synopsis. A new swimming pool in town causes much chatter, particularly because Sunday has been announced as a day for women. Bringing together a diverse group of women from the small community is an unexpected equaliser – and no one is more excited than Azza, who dreams of wearing a swimsuit. Naturally, the men can't help but be curious – and find their own colourful way of protesting against the women's day.

Director. Kamla Abou Zekri
Release date. 2016
From which Countr(ies)/Region(s). Egypt
Producer/Distributor. Elham Shahin
References /website

the bridge

Synopsis. A mother wakes up in the middle of the night to take her sick baby girl to the hospital. She catches a taxi with her young son, and gets dropped her off at a bridge near the hospital. In the darkness, she suddenly realises her son is no longer with her. Screaming out for the boy, her heart skips a beat when she sees a hole in the bridge, close to where her son was standing.

Director. Hala Lofty
Release date. 2015
From which Countr(ies)/Region(s). Egypt
Producer/Distributor. Hassala Films, DayDream Art production
References /website

girls' war

Synopsis. As the forces of ISIS and Assad tear through villages and society in Syria and Northern Iraq, a group of brave and idealistic women are taking up arms against them—and winning inspiring victories. Members of “The Free Women's Party” come from Paris, Turkish Kurdistan, and other parts of the world. Their dream: to create a Democratic Syria and a society based on gender equality. GIRL'S WAR honours the legacy of Sakine Cansiz, co-founder of the PKK who was assassinated in Paris in 2013, and reflects on the sacrifices made by all of the women in the movement, who have endured jail, rape, war, and persecution in their quest to liberate their lives and sisters from male dominance.

With scenes of solidarity, strength, and love amongst these brave women soldiers, “Girl's War” is a surprising story of Middle Eastern feminism on the front lines.
Director. Mylène Sauloy
Release date. 2016
From which Countr(ies)/Region(s). France, Syria, Northern Iraq, Kurdistan
Producer/Distributor. Women Make Movies
References /website

aya goes to the beach

Synopsis. Aya is ten years old and works as a maid in a small house in Casablanca. She dreams of a different life where she isn't locked away from the world and where she can be a child. In spite of her situation she manages to find happiness and frolics in her daily life. As the Eid feast approaches, Aya dreams of going home to her family.

Director. Maryam Touzani
Release date. 2015
From which Countr(ies)/Region(s). Morocco
Producer/Distributor. Nabil Ayouch
References/Website

feminism inshallah: a history of arab feminism

Synopsis. The struggle for Muslim women emancipation is often portrayed stereotypically as a showdown between Western and Islamic values, but Arab feminism has existed for more than a century. This groundbreaking documentary recounts Arab feminism largely unknown story, from its taboo-shattering birth in Egypt by feminist pioneers up through viral Internet campaigns by today's tech-savvy young activists during the Arab Spring.

Director. Ferial Ben Mahmoud

Release date. 2014

From which Countr(ies)/

Region(s). MENA Countries,
France

Producer/Distributor.

Virginie Adoutte

[References/website](#)

camera/ woman

Synopsis. Working as a videographer at weddings in Casablanca which requires her to be out at night alone, a practice condemned in many Muslim communities, Khadija Harrad is part of the new generation of young, divorced Moroccan women seeking to realize their desires for freedom and independence while honouring their families' wishes.

Director. Karima Zoubir

Release date. 2012

From which Countr(ies)/

Region(s). Morocco

Producer/Distributor.

Les Films de demain

[References/website](#)

wadjda

Synopsis. An enterprising Saudi girl signs on for her school's Koran recitation competition as a way to raise the remaining funds she needs in order to buy the green bicycle that has captured her interest.

Director. Haifaa Al-Mansour

Release date. 2012

From which Countr(ies)/

Region(s). Saudi Arabia

Producer/Distributor.

Razor Film

[References/website](#)

yema

Synopsis. Ouarda mourns her military son who may have been killed by his second son Ali, a leader of an Islamist maquis. She is also watched by a guard sent by Ali. Thanks to her courage and stubbornness, she revives her garden and hopes for a better life.

Director. Djamilia Sahraoui

Release date. 2012

From which Countr(ies)/

Region(s). Algeria

Producer/Distributor.

Aramis Film

[References/website](#)

et maintenant, on va où?

Synopsis. In an isolated Lebanese village inhabited by both Muslims and Christians, a new conflict is looming in the valley. Women invent false quarrels to distract the men and hide the information. They will use stratagems to make them forget their anger and their difference.

Director. Nadine Labaki

Release date. 2011

From which Countr(ies)/

Region(s). Lebanon

Producer/Distributor.

Anne-Dominique Toussaint

[References/website](#)

the kingdom of women

Synopsis. The story of the women of Ein El Hilweh refugee camp between 1982-1984 is an important chapter in the history of Palestinian refugee women in Lebanon. After the Israeli invasion of Lebanon in 1982, the camp was destroyed and its men imprisoned. "The Kingdom of Women" documents the community and organizing spirit of the women during this period, how they were able to rebuild the camp, protect and provide for their families while their men were held captive.

Director. Dahna Abourahme

Release date. 2010

From which Countr(ies)/

Region(s). Lebanon

Producer/Distributor.

ARCPA/AL-Jana

[References/website](#)

number one

Synopsis. Aziz runs a garment factory that employs about fifty workers. He terrorizes them, just as he does with his wife and daughter. One day, his wife discovers that he is a gentleman with the clientele. She decides to cast a spell on him so that his gentle behaviour never ends. Aziz becomes a feminist and his life becomes a hell.

Director. Zakia Tahiri

Release date. 2008

From which Countr(ies)/

Region(s). Morocco

Producer/Distributor.

Côté Distribution

References/website

caramel

Synopsis. A beauty salon in Beirut is the setting for the sensual romantic comedy “Caramel”. The salon is a lively and colourful microcosmos in which various women meet and talk about their most important topics: their looks, the newest beauty treatments and men, of course.

Director. Nadine Labaki

Release date. 2007

From which Countr(ies)/

Region(s). Lebanon

Producer/Distributor.

Anne-Dominique Toussaint

References /website

chahinaz: what rights for women?

Synopsis. Chahinaz, a 20-year-old student in Algeria, has mixed feelings about the Western world and its values, but she admires the freedom of Western women. Through her curiosity and voyage of self-discovery, Chahinaz begins to wonder what life is like for women in other Muslim countries and around the world, and why things are slow to change in Algeria.

Director. Samia Chala

Release date. 2007

From which Countr(ies)/

Region(s). Algeria

Producer/Distributor. Article Z, ITVS International

References /website

maria's grotto

Synopsis. A gripping portrait of women, whose lives were dictated by a moral code, “Maria’s Grotto” is a painfully true film about the issue of honour killings in Palestine. Khoury explores the issue through the stories of four women: one is wrongly accused of dishonouring her family and then murdered; the second dies after being forced by her brothers to swallow poison; the third survives repeated stabbings inflicted by her brother; and the fourth is a hip-hop singer who dares speak out about honour killings, and faces death threats.

Director. Buthina Canaan Khoury

Release date. 2007

From which Countr(ies)/

Region(s). Palestine

Producer/Distributor. Majd

Productions

References /website

three times divorced

Synopsis. Khitam, a Gaza-born Palestinian woman, was married off in an arranged match to an Israeli Palestinian. She followed him to Israel and bore him six children. When her husband divorced her in absentia in the Sharia Muslim court and gained custody of the children, Khitam was left with nothing. She cannot contact her children, has no property and no citizenship. Although married to an Israeli, a draconian law passed in 2002 and barring any Palestinian from gaining Israeli citizenship has made her an illegal resident there. Now she is out on a dual battle, the most crucial of her life: against the court which always rules in favour of the husband and against the state, in a last-ditch effort to gain citizenship and reunite with her children.

Director.

Ibtisam Salh Mara'ana

Release date. 2007

From which Countr(ies)/

Region(s). Israel, Palestine

Producer/Distributor.

ArabWomensFF

References/website

rachida

Synopsis. A look at terrorism in Algeria through the eyes of Rachida, a teacher in one of the school districts.

Director. Yamina Bachir
Release date. 2002
From which Countr(ies)/ Region(s). Algeria
Producer/Distributor. Margarita Seguy
[References /website](#)

four women of egypt

Synopsis. Amina Rachid was raised in a non-religious, Westernized, aristocratic household before embracing Socialism and fighting for social justice. Another deeply committed activist, Shahenda Maklad, a Muslim, was a student demonstrator in Egypt's national movement who lost her husband to a political assassination before pursuing political office herself. Her mentor, Wedad Mitry, a devout Christian, is a militant nationalist leader and author. Their friend, Safynaz Kazem, is a political journalist and strict Muslim. These four women are the subject of this impressive documentary exploration of opposing religious, social, and political views in modern-day Egypt.

Director. Tahani Rached
Release date. 1997
From which Countr(ies)/ Region(s). Canada, Egypt
Producer/Distributor. National Film Board of Canada
[References /website](#)

hanan ashrawi: a woman of her time

Synopsis. In the stormy aftermath of the peace accord signed between Israel and the PLO, Palestinian spokeswoman Hanan Ashrawi emerged as a formidable negotiator and a persuasive voice on the international stage. But beyond the polished rhetoric and the public poise, what drives the 47-year-old mother of two whose high profile and personal integrity have made her enemies as well as friends?

Director. Mai Masri
Release date. 1995
From which Countr(ies)/ Region(s). Palestine
Producer/Distributor. Nour Productions
[References/website](#)

the silences of the palace

Synopsis. Set in 1950s Tunisia, the film is about Alia, a 25-year-old woman, who returns to her place of birth, a prince's palace in which her mother Khedija worked as house servant and mistress. Alia had fled the palace 10 years earlier, at which time she spent burying tortured memories of her childhood. In her visit to pay respects for the death of the prince, Alia wanders through the largely abandoned palace where she is confronted by these memories represented as detailed flashbacks of her childhood. She begins to piece together a narrative about her mother's sexuality and sexual exploitation in a space ordered by gender and class difference, and is re-awakened to her persistent questioning about her father's identity.

Director. Moufida Tlatli
Release date. 1994
From which Countr(ies)/ Region(s). Tunisia
Producer/Distributor. Amorce Diffusion, Capitol Entertainment
[References/website](#)

III. film production



1. C:NTACT *Stories Untold*

What it is about: STORIES UNTOLD presents the unique stories of eleven exceptional women from across the Middle East and North Africa region. The films are made by the women with the help and facilitation of six professional female filmmakers from Tunisia, Egypt, Palestine, Lebanon, Jordan and Oman. The first-time filmmakers have been taught to express themselves visually through film on a need-to-know basis by six female professional filmmakers from the MENA Countries, who C:NTACT and MA3MAL 612 have worked with to create a method of self-expression through film. The films have been screened in all the participating countries.

Since when: 2015 - to date

Who can apply: First-time filmmakers

From which Countr(ies)/Region(s):

MENA Countries

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: C:NTACT, Ma3mal 612

Website

industry insight

Stories Untold is a project funded by the Danish Centre for Gender, Equality and Diversity KVINFO and Danish-Arab Partnership Programme. This project presents the unique stories of eleven women from across the Middle East and North Africa region.

The women in the film have made the films themselves with the help and facilitation of six professional female filmmakers from Tunisia, Egypt, Palestine, Lebanon, Jordan and Oman. Together, the films offer a wide range of important personal testimonies from the region, sharing their way of seeing their environment through an intended low-tech expression, namely mobile phones. The directors and the first-time filmmakers enter in a unique symbiosis, where they together create a completely new genre, distanced from classic documentary and closer to personal storytelling aesthetic.

This project aims at enabling women all over the world to mirror themselves in the personal representations of these women – and even become inspired to tell their own stories using their own phones. STORIES UNTOLD aspires to popularize and democratize this method of filmmaking and use it as a catalyst of visualized personal storytelling of people all over the world.

To showcase the success of the project and to target a wider audience, the films have been screened in all the participating countries. The screenings of the films are free of charge and screened in different communities and societies as well as theatres and cinemas.

‘together, the films offer a wide range of important personal testimonies from the region, sharing their way of seeing their environment through an intended low-tech expression, namely mobile phones’

1. FILMLAB PALESTINE *Film Production*

What it is about: Filmlab supports production by cultivating a strong network of filmmakers in Palestine and providing competitive opportunities for seed-funding and coaching for filmmakers to produce film art.

To support film productions, Filmlab provides: co-productions in Palestine, co-productions abroad as well as equipment Support.

Filmlab also makes a suitable space, production equipment and post-production facilities available and equitably accessible for filmmakers in Palestine. The opportunity is open to filmmakers and film viewers alike to use for professional meetings, film screenings, and to experience film and initiate film production.

Since when: 2014 - to date

Who can apply: Directors and producers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: FilmLab Palestine

Website

2. BIDAYYAT *Production*

What it is about: Every year, Bidayyat produces a group of short, experimental documentary films in addition to feature-length documentaries, selecting the projects that best fit its artistic vision as part of its contribution to the creation of a cinematic and visual arts culture that is independent, socially influential, and open to the experiences of other societies.

Since when: 2013 - to date

Who can apply: Filmmakers, documentary makers, directors, producers

From which Countr(ies)/Region(s): Syria, Lebanon, Palestine

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Bidayyat

Website

3. CCM *Co-Production Agreements*

What it is about: Co-production agreements with several countries.

Since when: 2000 - to date

Who can apply: Industry target

From which Countr(ies)/Region(s): Egypt

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Centre Cinématographique Marocain (CCM)

Website

4. DARKSIDE *Production*

What it is about: Darkside is a Film and TV production company specialized in producing high-end film and video products for Arab and International broadcasters.

The company also provides Broadcast Hire equipment from single camera operator to full crew and earned its reputation for being a reliable technical services provider for producers and production companies.

Since when: 1998 - to date

Who can apply: Industry target

From which Countr(ies)/Region(s): Lebanon

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Darkside

Website

5. K FILMS *Production*

What it is about: K Films was established by award-winning Moroccan producer Khadija Alami who has been involved in all aspects of production since 1980. K films produces feature films, documentaries and short films. It is also a trusted Service Company to international partners from all over the world, working on a broad range of shows of all sizes, delivering on schedule and on budget.

Since when: 1999 - to date

Who can apply: Industry target

From which Countr(ies)/Region(s): Morocco

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: K Films

Website

6. NADI LEKOL NAS *Film Production and Distribution*

What it is about: Driven by 10 years of experience in the film distribution, Nadi Lekol Nas has started to produce short films and documentaries, covering all aspects of film production, from development to pre-production, production and post-production. Nadi Lekol Nas is dedicated to produce original films that resonate with both Arab and western audiences.

Since when: 1998 - to date

Who can apply: Industry target

From which Countr(ies)/Region(s): Lebanon

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Nadi Lekol Nas

Website

7. NI *Tunisia Nomadis Images Production*

What it is about: Nomadis Images is a Tunisian production company founded by Dora Bouchoucha in 1995. Since then, Nomadis has produced several feature films including “Demain, je brûle” by Mohamed Ben Smail (selected at the Critics’ Week, Venice Film Festival 1998), “Baraket” by Djamila Sahraoui (Selected at the 2006 Berlin Festival Forum), Raja Amari’s “Satin Rouge” (Selected at the 2002 Berlin Festival Forum) and Raja Amari’s “Secrets” (Selected at Orrizzonti, Venice Film Festival 2009).

Since when: 1995 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Tunisia

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Nomadis Images

Website

8. CP *Clandestino Production*

What it is about: Clandestino is a film production company based in Tunisia. It offers various services ranging from preparation to post-production and the possibility to rent cameras, drones and machinery equipment. A powerful workstation is also available for DCP editing, calibration and export.

Since when: - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Tunisia

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Clandestino Production

Website

9. UP *Ulysson Production*

What it is about: Ulysson is a film production company, founded in 1985 by the Thabet brothers, Riadh and Faouzi. Although its head office is located in Tunis, the fame of its experience and professionalism allows it to work both nationally and internationally. Today Ulysson produces a wide variety of projects such as documentaries, commercials, short films, music videos, corporate films and more.

Since when: 1985 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Tunisia

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Ulysson Production

Website

1. FF *Fork Films Funding*

What it is about: Fork Films awards grants to full-length non-fiction films that foster a culture of understanding and work towards a more peaceful and just society, while utilizing powerful and artistic storytelling methods. Specifically they seek films that promote peace-building, human rights, and social justice, with a particular emphasis on projects that bring women's voices to the forefront.

Since when: 2011 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organizations in charge: Fork Films

Website

2. TFI and OF *Gucci Tribeca Documentary Fund*

What it is about: Gucci Tribeca Documentary Fund provides finishing funds to feature-length documentaries which highlight and humanize issues of social importance from around the world. It is aimed for films, based anywhere, that are in production or post-production with intended premiere exhibition. Funded films are driven by thoughtful and in-depth storytelling, bolstered by a compelling visual approach.

More than half of the projects supported will spotlight the lives of women and youth around the globe, and illuminate the ways they are working to improve their communities, their futures and the world.

Since when: 2017 - to date

Who can apply: Filmmakers, documentary makers

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organizations in charge: Tribeca Film Institute, Oath Foundation

Website

3. MC *Grantmaking Programme*

What it is about: It's a funding programme to support courageous and inspiring feminist activists worldwide.

MamaCash makes grants to groups and movements that have the conviction and tenacity to speak out, tell their stories and demand justice, no matter the obstacles.

Since when: 1983 - to date

Who can apply:

From which Countr(ies)/

Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge:

Mama Cash

Website

industry insight

Mama Cash Granting Programme is a funding programme developed to support courageous and inspiring feminist activists worldwide.

The objective of this program is to strengthen international women's funding movements by offering grants to feminist groups and movements expressing the conviction and tenacity to tell their stories and demand justice. This program also targets activists who are advancing their own rights and building their own movements for social change. Additionally, this programme prioritises groups led by people working together to deal with issues they experience directly, like domestic workers fighting for the improvement of working conditions.

This grantmaking programme provides grants that cover three thematic portfolios: Body, Money and Voice with the aims of strengthening trainees' skills, knowledge and networks.

This programme supports the belief that feminist activities have the power to transform the world. Since in most cases they lack the funding, supportive networks and access to learning opportunities, Mama cash fills this gap by providing grants to groups and movements to maximise their impact and enable them to implement a change of vision within their communities.

‘this programme supports the belief that feminist activities have the power to transform the world’

4. WIF *Women in Film Finishing Fund*

What it is about: The fund gives grants to filmmakers working in both short and long formats in all genres: narrative, documentary, animated and experimental. To apply for the Finishing Fund, the filmmaker must have completed 90% of principal photography and have a rough cut at the time of application.

Since when: 2004 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Women In Film

Website

5. FRAMELINE *Frameline Completion Fund*

What it is about: The Frameline Completion Fund provides grants to emerging and established filmmakers. This program seeks to provide a much-needed source of financial contributions to artists who often struggle to secure funding to complete their works. Grants up to \$5,000 are available for the completion of films that represent and reflect LGBTQ life in all its complexity and richness.

Since when: 2016 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Frameline

Contacts/References/Website

6. IWWMF *Howard G. Buffett Fund for Women Journalists*

What it is about: The Howard G. Buffett Fund for Women Journalists enables the IWWMF to dramatically expand its support of women journalists. The Fund will support projects including educational opportunities, investigative reporting and media development initiatives.

Since when: 2011 - to date

Who can apply: Journalists

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: International Women's Media Foundation

Website

7. WMF *Reporting Grants For Women's Stories*

What it is about: A funding initiative supporting journalism produced by and about women. In an era of increased globalization, the need for varied coverage of gendered topics is critical to a free and representative press. These grants will be a catalyst for reporting on untold stories surrounding issues that impact women and girls' daily lives worldwide. These grants provide opportunities for women journalists to pursue international stories of importance through gender-sensitive coverage of underreported topics.

Since when: - to date

Who can apply: journalists

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: International Women's Media Foundation

Website

8. IWMF *IWMF Emergency Fund*

What it is about: It provides women journalists with a lifeline of support in times of crisis. Now more than ever, journalists around the world face real dangers as a result of their reporting. The Emergency Fund is sustained with the support of individual donors to address the growing need to provide direct assistance to women journalists who are suffering.

Since when: 2013 - to date

Who can apply: journalists

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: International Women's Media Foundation

[Website](#)

9. WMM *Production Assistance & Distribution Service*

What it is about: The Production Assistance Program provides fiscal sponsorship, low-cost media workshops and information services to independent media artists. The services included in this program reflect Women Make Movies' commitment to outreach and development of both emerging and established women film- and videomakers. Through the Distribution Service programme, Women Make Movies works with organizations and institutions that utilize non-commercial, educational media in their programs. The films and videotapes represent a diversity of styles, subjects and perspectives in women's lives. More than half of the works in the collection were produced by women of diverse cultures, and the collection includes a variety of works by and about lesbians, older women and women with disabilities. In the last three years, WMM has returned more than \$1.5 million to women producers in royalty payments.

Since when: 1988 - to date

Who can apply: filmmakers

From which Countr(ies)/ Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Women Make Movies (WMM)

[Website](#)

1. BERLINALE, FEDERAL FOUNDATION FOR CULTURE, GOETHE INSTITUTE, *World Cinema Fund*

What it is about: The World Cinema Fund works to develop and support cinema in regions with a weak film infrastructure, while fostering cultural diversity in German cinemas. It supports films that could not be made without additional funding: films that stand out with an unconventional aesthetic approach, tell powerful stories and transmit an authentic image of their cultural roots.

The World Cinema Fund supports exclusively the production and distribution of feature films and feature-length documentaries.

Since when: 2018 - to date

Who can apply: filmmakers

From which Countr(ies)/Region(s): Latin America, Central America, the Caribbean, Africa, the Middle East, Central Asia, Southeast Asia, Caucasus, Bangladesh, Nepal, Mongolia, Sri Lanka

Specific for women: NO

Focus on the audiovisual sector: YES

Organizations in charge: Berlinale, Federal Foundation for Culture, Goethe Institute

[Website](#)

2. DFI *Grants Programme*

What it is about: The goals of the Doha Film Institute Grants Programme are to identify new talent, seek out new cinematic voices and discover universally resonant stories. The Institute's approach is to champion projects whose thrust is to explore, expand and cultivate authentic storytelling, with a keen interest in propelling forward contemporary work that demonstrates a deep understanding of the specific possibilities of the medium of cinema. The Programme provides creative and financial assistance for short and feature-length projects, subject to eligibility criteria by Qatari and international first and second-time directors, as well as established MENA directors.

Since when: - to date

Who can apply: Directors

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Doha Film Institute

[Website](#)

3. ALTER CINÉ FOUNDATION *Documentary Film Grants*

What it is about: Every year, the Alter-Ciné Foundation awards a grant of 10,000 Canadian dollars and a few 5,000 Canadian dollars grants to assist filmmakers in the production of a documentary project. The grant is aimed at young video and filmmakers born and living in Africa, Asia or Latin America who want to direct a film in the language of their choice that respects the aims of the Foundation.

Since when: - to date

Who can apply: Videomakers, filmmakers

From which Countr(ies)/Region(s): Africa, Asia, Latin America

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Alter-Ciné Foundation

Website

4. IFF *Influence Film Funding Opportunities*

What it is about: Influence Film supports the production of feature-length documentaries and grows and engages new audiences. It is comprised of three parts: Influence Film Foundation provides grant funding to late-stage documentary projects; Influence Film Club is an online platform of curated documentaries and associated resources that engages audiences around issues raised by the films; Influence Film Features provides investment funding through an annual fund.

Since when: 2011 - to date

Who can apply: Documentary makers, filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge:
Influence Film Foundation

Website

5. PMA *WorldView New Genres Fund*

What it is about: WorldView supports media content that aims to bring the richness and diversity of the world to audiences through great storytelling. The New Genres Fund supports the development of original, distinct and groundbreaking storytelling, from both emerging and established filmmakers; connecting and developing audiences both in the UK and the wider world. Projects should reside in the fiction or drama-doc sphere and/or have an innovative multi-platform element. Grants of up to £20,000 are available for research, development and pilots.

Since when: - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organizations in charge: Public Media Alliance

Website

6. R&M LANG FOUNDATION *CrossCurrents Doc Fund*

What it is about: The CrossCurrents Doc Fund is an international documentary production fund that fosters storytelling from within communities whose perspectives have been historically underrepresented or marginalized. The Fund promotes inclusion in the documentary space celebrating all doc forms and the diverse perspectives of storytellers. In particular, it focuses on emerging filmmakers who have a connection to or shared experience with their subject, as well as sharing stories with audiences within and outside the featured community.

Since when: 2013 - to date

Who can apply: Documentary makers, filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organizations in charge: R & M Lang Foundation

Website

7. AFAC *Cinema Grant*

What it is about: The funding is open to all kinds of film projects – short films, feature narratives, short documentaries, feature documentaries, animation and experimental film. AFAC offers funding for development/scripting, production and post-production. Projects applying for a development/scripting grant are eligible for a maximum of \$15,000 while projects applying for a production/ post-production grant are eligible for a maximum of \$50,000.

Since when: 2007 - to date

Who can apply: Screenwriters, filmmakers

From which Countr(ies)/Region(s):

Arab Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Arab Fund for Arts and Culture (AFAC)

Website

8. AFACT *Documentary Program*

What it is about: It's a three-year program that funds and supports creative documentary films that address social realities in the Arab region. The program welcomes on an annual basis submissions of short, medium-length and feature documentary film projects that are in production and post-production.

Around 15 documentary projects will be supported in each cycle of the ADP program with a maximum grant amount of \$50,000 per film. The selected projects will be given both financial as well as professional support by advisors and experts. The winning projects will benefit from network opportunities that bring their directors and producers into the market, the circuit of international film festivals as well as other fellow filmmakers and industry professionals.

Since when: 2013 - to date

Who can apply: Documentary filmmakers

From which Countr(ies)/Region(s):

Arab Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge:

Arab Fund for Arts and Culture (AFAC)

Website

9. HD *Hot Docs Blue Ice Group Documentary Fund*

What it is about: The fund helps enable more African documentary filmmakers to tell stories and contribute to a new generation of the African documentary community. The Fund provides development grants of up to 10,000 CAD and production grants of up to \$40,000 CAD to four to 10 projects annually. Each year, up to five funded projects are also invited to participate in a year-long mentorship program, along with private filmmaker labs at Hot Docs and the Durban FilmMart/Durban International Film Festival.

Since when: - to date

Who can apply: Documentary filmmakers

From which Countr(ies)/Region(s): Africa

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Hot Docs

Website

10. RF *The Miller / Packan Film Fund*

What it is about: The Miller / Packan Film Fund supports documentaries that educate, embrace and inspire, and provides grants to feature-length non-fiction projects that address social issues and inspire others. The Fund supports filmmaking in advanced development (up to \$10,000), production and post-production stages (up to \$25,000).

Since when: 2016 - to date

Who can apply: Documentary makers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Rogovy Foundation

Website

11. RF *The Miller/Packan Focus Grant*

What it is about: The Foundation publishes a list of ideas that might interest a documentary filmmaker in search of the next project. In addition to the Topic, the listing includes other elements such as Suggested Logline, Story Premise, Impact Potential and possibly some initial reference material or links. There is no time limit or deadline to these Request for Proposals. Once a filmmaker submits a proposal that the Foundation feels properly handles the development of this project, they grant the \$15,000.

Since when: - to date

Who can apply: Documentary makers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Rogovy Foundation

Website

12. PCF *Open Call: Mobility Fund*

What it is about: The Prince Claus Fund's Mobility Fund supports the cross-cultural exchange of artists and cultural practitioners. By covering travel costs for artistic and cultural mobility, such as economy class plane or train tickets, the Mobility Fund assists in the professional growth and networking possibilities of those it supports. Artists and cultural practitioners from the following countries are entitled to this fund: Jordan, Tunisia, Morocco, Lebanon, Algeria and Egypt.

Since when: - to date

Who can apply: Cultural and artistic institutions

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: NO

Organization in charge: Prince Claus Fund

Website

13. FHP *Roy W. Dean Grant*

What it is about: The Roy W. Dean Film Grant funds short films, documentaries, independent features and web series that are budgeted under \$500,000. They must be films that are unique and make a contribution to society, compelling stories about little-known subjects, historical films and films that touch hearts.

Since when: 1992 - to date

Who can apply: Filmmakers, documentary makers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge:

From the heart Productions

Website

14. FWB *FWB Grants*

What it is about: Filmmakers without borders (FWB) supports independent filmmakers around the world via grants and other funding initiatives. Supported projects include narrative films, documentary films, and new media projects that align with themes of social justice, empowerment, and cultural exchange.

Since when: - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Filmmakerswithout borders (FWB)

Website

15. AMA *Mobility Fund of Artists and Cultural Operators within Africa*

What it is about: The fund aims to facilitate cultural and artistic exchanges within the African continent. The fund is offered to artists, arts professionals and cultural operators living and working in Africa to travel within the continent in order to engage in the exchange of information, the enhancement of skills, the development of informal networks and the pursuit of cooperation.

Since when: 2005 - to date

Who can apply: Artists, cultural operators

From which Countr(ies)/Region(s): Africa

Specific for women: NO

Focus on the audiovisual sector: NO

Organization in charge: Art Moves Africa (AMA)

Website

16. MROF *Short-Short Documentary Film Entries*

What it is about: The Manuel Rivera-Ortiz Foundation for Documentary Photography & Film invites documentary filmmakers around the globe to share their human interest stories and submit their "Short-Short" documentary film projects highlighting human unrest, forgotten communities, over-exploited people and environments impacted by war, poverty, famine, disease, exploitation and global distress. The Manuel Rivera-Ortiz Foundation for Documentary Photography & Film will award a US\$5,000 grant to a single completed "Short-Short" documentary film project.

Since when: 2011 - to date

Who can apply: Documentary makers, filmmakers, directors

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organizations in charge: Manuel Rivera-Ortiz Foundation for Documentary Photography & Film

Website

17. RCB *Call for Films and Projects*

What it is about: Within the framework of the "Béjaia Film Lab", there are 2 opportunities: a writing aid grant called "Les Ateliers sauvages Hafid Tamzali" and a post-production aid grant called "Mouny Berrah Award", respectively endowed with:

- 4 weeks writing residence +200,000 DA

- 8 weeks of post-production + 300,000 DA

The call is open to young professionals from Morocco, Algeria and Tunisia. Candidates selected for the writing and post-production residency will benefit from guidance by leading professionals in the cinema industry.

Since when: 2002 - to date

Who can apply: Screenwriters, filmmakers, directors

From which Countr(ies)/Region(s): Morocco, Algeria and Tunisia

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Rencontres Cinématographiques de Bejaia

Website

18. CCM *Support for Production*

What it is about: This is an assistance programme for national film production including pre-production and post-production advances on receipts for feature films and short films presented by Moroccan film-production companies; a financial contribution to writing and re-writing film scripts for feature films and short films; a quality premium may be granted to feature films and short films having received a pre-production advance on receipts.

Since when: 1980 - to date

Who can apply: Screenwriters, filmmakers, directors

From which Countr(ies)/Region(s): Morocco

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Centre Cinématographique Marocain

Website

19. IDFA *IDFA Bertha Fund*

What it is about: The IDFA Bertha Fund is designed to stimulate and empower the creative documentary sector in Africa, Asia, Latin America, Middle East and parts of Eastern Europe by supporting innovative documentary projects by talented filmmakers from these regions. The Fund provides development, production and distribution grants through two funding schemes: filmmakers from and living in the mentioned regions can apply for IBF Classic European co-producers of documentaries from these regions can apply for IBF Europe. In addition to financing, the Fund offers filmmakers tailor-made consultancies and training programmes to support them in their creative and production process. Additionally, filmmakers are invited to participate in the different industry events that IDFA has to offer and broaden their international network and knowledge of the documentary industry.

Since when: 1998 - to date

Who can apply: documentary makers, filmmakers, co-producers

From which Countr(ies)/Region(s): Africa, Asia, Latin America, Middle East and parts of Eastern Europe

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: IDFA

Website

20. HBF *Hubert Bals Fund*

Opportunity mix: Funding and co-production

What it is about: The Hubert Bals Fund is designed to help remarkable or urgent feature films by innovative and talented filmmakers from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe on their road to completion. It provides grants in various categories that often turn out to play a crucial role in enabling these filmmakers to realise their projects.

The fund offers support through: a Script and Project Development grant that can be used for the further development of a script (e.g. research, writing, translation or hiring a coach or script consultant) and also to present a project to financiers or other potential partners at (international) co-production meetings or film festivals. “HBF Bright Future” is specifically for 1st and 2nd films, while “HBF Voices” is for more acclaimed directors;

HBF+Europe: Minority Co-production support, to encourage European producers to participate as a minority co-producer in high-quality film projects by filmmakers from Africa, Asia, Latin America, the Middle East and parts of Eastern Europe;

HBF+Europe: Distribution Support for International Coproductions, to offers financial support to the distribution of feature films by filmmakers from Africa, Asia, Latin America and parts of Eastern Europe,

to stimulate the promotion and circulation of international co-productions in Europe and beyond.

Since when: 2017

Who can apply: filmmakers, directors

From which Countr(ies)/Region(s): Africa, Asia, Latin America, the Middle East and parts of Eastern Europe

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Hubert Bals Fund

Contacts/References/website

21. CINEREACH *Cinereach Grants*

Title of opportunity: Cinereach Grants

Opportunity mix: Funding

What it is about: Cinereach is an independent film company dedicated to vital, artful filmmaking. As a philanthropic organization, Cinereach helps expand its films’ creative potential by offering adaptive development, financing, production, grants, and other support models. Each year Cinereach awards 20-30 grants—comprising over \$1 million—to new and existing grantees. Grants amounts ranging from \$5,000 to \$50,000 can be awarded to support any stage of a film’s progression, from development to completion.

Since when: 2006

Who can apply: Producers, directors, filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Cinereach

Contacts/References/Website

industry insight

Cinereach is an independent film company dedicated to vital, artful filmmaking. As a philanthropic organization, Cinereach helps expand its films' creative potential by offering adaptive development, financing, production, and other support models, through several opportunities: production & financing, grants, fellowships and producers initiatives.

- **Production & Financing:** Cinereach develops, produces, and finances several projects each year. It also co-finances and co-produces with other production companies, co-financiers and investors using traditional film financing structures such as equity or debt financing.

- **Grants amounts** ranging from \$5,000 to \$50,000 can be awarded to support any stage of a film's progression, from development to completion.

- **Distribution and Audience Strategy:** Cinereach offers tailored, year-round distribution guidance and audience development support to select grantees.

- **Fellowships:** The Cinereach Fellowship is a customized, year-long program for filmmakers at transitional points in their careers. Fellows receive opportunities to deepen their connection to their work, explore what professional development means to them, and experiment with new ideas.

- **Producers Initiative:** The Cinereach Producers Initiative aims to offset the lack of sustainability for committed independent producers.

Cinereach is an independent film company dedicated to vital, artful filmmaking. As a philanthropic organization, Cinereach helps expand its films' creative potential by offering adaptive development, financing, production, and other support models that align with the unique vision of each supported filmmaker. Cinereach also strives for a more sustainable film industry through targeted initiatives and strategic partnerships.

‘Cinereach offers tailored, year-round distribution guidance and audience development support to select grantees as well as a customized year-long programme for filmmakers at transitional points in their careers’

IV. support to professionals: knowledge building



1. SCIENCES PO *Femmes d'Avenir en Méditerranée*

What it is about: A program developed for young women from the Southern shores of the Mediterranean to guide and train them in their professional and personal growth.

Since when: 2015 - to date

Who can apply: Civil society

From which Countr(ies)/Region(s):

MENA Countries

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Sciences Po

Website

2. BEV *Filmonomics: Future leaders in distribution*

What it is about: It's a leadership training programme for women with 7+ years of film distribution experience and who have the ambition to run / own a distribution business or operate at a higher executive level.

Since when: 2016 - to date

Who can apply: Distributors, future leaders

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Birds Eye View

Website

3. EWA *Mentoring Programme for Women Producers*

What it is about: The programme is specifically aimed at women cinema producers who have already a relevant experience at the national level and wish to evolve further to a European/international dimension. Mentees will upgrade the core skills and competences needed in their profession such as financing, negotiating, management and business development.

Since when: - to date

Who can apply: Producers

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: EWA

Website

4. IWWMF *Elizabeth Neuffer Fellowship*

What it is about: The Elizabeth Neuffer Fellowship provides academic and professional opportunities to advance the reporting skills of women journalists with at least three years of professional experience in journalism and who focus on human rights and social justice.

Since when: 2004 - to date

Who can apply: Journalists

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: International Women's Media Foundation

Website

5. SF *Empowering Women Through Wealth in Minds*

What it is about: Safadi Foundation projects and programs give special emphasis to the role of women with the aim of sustaining rural communities and reducing the exodus to urban areas. Projects focus on fostering sustainability through building and enhancing farmers' technical capacities and increasing their competitiveness in the local market.

Since when: 2006 - to date

Who can apply: Civil society

From which Countr(ies)/Region(s): Lebanon

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Safadi Foundation

Website

6. UN WOMEN *UN Women Training Centre eLearning Campus*

What it is about: It's a global and innovative online platform for training for gender equality. It is open to everybody interested in using training or learning as a means to advance gender equality, women's empowerment and women's rights. The Campus offers a flexible learning experience that meets the demand of a diverse and global audience and allows for continuous acquirement of skills and knowledge.

Since when: In 2017

Who can apply: Civil society

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: UN Women

Website

7. UN WOMEN EGYPT *Education for Gender Equality*

What it is about: UN Women supports Egypt's commitment to promoting education as a priority catalyst for economic growth and social justice. Targeting young women and girls in five communities in the governorates of Greater Cairo, Minia, Luxor, Aswan and the Red Sea, UN Women aims to reduce the gender gap in education both in formal and informal schools, to strengthen the quality of formal educational institutions and community mechanisms to promote education of young women and girls.

Since when: - to date

Who can apply: civil society

From which Countr(ies)/Region(s): Egypt

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: UN Women Egypt

Website

8. KCD *Kultura Communication y Desarrollo ONGD*

What it is about: It's a touring workshop that is aimed at empowering women through audiovisual tools. It involves a video workshop where participants will learn the basics of production and editing and, consequently, they will create a short one-minute short film about the subject chosen each year.

Since when: 1997 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Kultura Comunicación y Desarrollo ONGD

Website

9. CIPA AND UN FEMMES ALGÉRIE

Sensibiliser les médias pour produire un discours médiatique exempt de stéréotypes sexistes

What it is about: It is an awareness training attended by 25 media professional at the Centre International de Presse d'Alger regarding gender equality, animated by the sociologist and expert in gender, development and analysis of public policies, Farida Osmani.

Since when: 2016 - 2017

Who can apply: Journalist and Broadcasters

From which Countr(ies)/Region(s): Algeria

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Centre International de Presse d'Alger and Un Femmes

Website

10. UNESCO

Promotion de la culture de l'égalité dans les médias

What it is about: In Morocco, a series of trainings for media professionals is planned by UNESCO to develop internal policies for gender equality and professional practices encouraging editors and journalists to take up the theme of equality gender in their creations and programming.

Since when: 2012 - to date

Who can apply: Editors and journalists

From which Countr(ies)/Region(s): Morocco

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: UNESCO

Website

11. SHASHAT

Young Palestinian Women Filmmakers 'Incubator' Program

What it is about: The Program aims at empowering women to play a leading role as cultural producers in Palestine and for their works to be in center stage to enhance their professional skills. Shashat through this program Shashat assists young women filmmakers in applying to film festivals and helping them prepare all the requirements, provides an institutional back-up support for young women filmmakers applying for jobs, grants or studies. Moreover, this programme facilitates the travel of the filmmakers to participate in international film festivals and sends packages of their films to critics and researchers to promote studies of their works.

Since when: 2005 - to date.

Who can apply: Producers

From which Countr(ies)/Region(s): Palestine

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Shashat

Website

industry insight

‘Young Palestinian Women Filmmakers Incubator Program’ (Shashat) is a program founded and implemented by Shashat, an NGO based in Ramallah, Palestine, which promotes women’s cinema as an agent of social transformation in the Palestinian society and women as creative directors of the Palestinian popular culture.

After having tested a broader scope including also basic and professional training, the target of this mentorship program has been coherently identified as the marginalised women having an idea, to be provided with a professional suitcase, a portfolio, to go with in the world and know at the doors of the industry. Consequently, the program addresses young women filmmakers from marginalized communities in the West Bank and the Gaza Strip. The additional value of the program is that young women filmmakers of films with a social message are also given professional quality production support through funding of productions with mentoring or outright production grants.

It is a 360-degree program. In fact, not only it grants assistance to young women filmmakers in applying to film festivals by helping them preparing all the requirements and in applying for jobs, grants or studies, but also it facilitates the travel to participate in international film festivals. Furthermore, in the aftermath of festivals or initiatives, the program is expected to send packages of their films to critics and researchers to promote studies of their works in order to give more visibility to their works.

This program has been designed for a long term impact, overcoming the logic of short term project interventions. It is rooted on a deep understanding of as well as on its roots place in the social dynamics underlying the real local social texture, and understanding the underlying social dynamics and the actual needs of the target community.

In the design phase, the analysis of the needs and the target selection proved to be crucial in making women’s cinema accepted and valued on the grassroots level throughout Palestine. Indeed it was based on a preliminary observation of the actual dynamics, where most of the time when a woman is credited as director in the productions of Media Departments, the actual duties are closer to a secretary role than a filmmaker. Furthermore, it also took advantage of the connections with other programs run by the organization, in a synergic game, such as the “Women’s Film Festival in Palestine Program”, “Films for Everyone”.

‘it is a 360-degree program’

12. COPEAM *Media in favour of women entrepreneurs*

What it is about: It is a training/production module open to journalists from radio, TV and print media and intended to enhance women's contribution to the economic and social progress through the production of news on successful stories able to promote the entrepreneurial vocation and become sources of inspiration for other women.

The [pilot edition](#) was organized in January 2017 in Algeria in collaboration with the EPRS (the Algerian public radio), with the support of the French Embassy in Algeria (Service for Cooperation and Cultural Action) and the UNESCO Office for the Maghreb.

The second edition - carried out with the support of UNESCO and in collaboration with the Arab State Broadcasting Union (ASBU) - took place in Tunis in November 2017.

Since when: 2017

Who can apply: Journalists

From which Countr(ies)/Region(s):

Mediterranean Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: COPEAM

[Website](#)

13. EED *Shahed Trains 25 Young Men and Women From Camps*

What it is about: Shahed is a training for 25 young people from the Refugee Camps of Jenin and Askar (Nablus' neighbourhood) on story writing and use of social media tools to report and raise awareness of economic and social challenges faced by local communities. The initiative will set up an e-media platform composed of a community radio along with a website and social media tools in order to reach out to a broader audience.

Since when: 2016 - 2017.

Who can apply: Storywriters, filmmakers

From which Countr(ies)/Region(s): Palestine

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: EED European Endowment for Democracy

[Website](#)

14. RYV *Raise Your Voice*

Opportunity mix: knowledge building at networking

What it is about: Raise Your Voice is a hybrid programme combining education and outreach to increase female perspectives in media. It's a space where women can exchange views and find ways to express themselves through the medium of film: create authentic productions that would challenge stereotypes, provoke thought and grow the presence of the female voice in the ongoing discussion about women's rights and empowerment in Egypt and beyond.

Since when: 2016 - to date

Who can apply: Civil society

From which Countr(ies)/Region(s): Egypt

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Raise Your Voice

[Contacts/References/Website](#)

15. CBF *Mentoring Women in Business Programme*

Opportunity mix: Knowledge building at networking

What it is about: An innovative solution that combines mentoring with technology to offer cross-border support to women entrepreneurs. Participants build their business skills and digital literacy through training and become part of a global community of committed, ambitious entrepreneurs who are invested in each other's success. The programme boosts confidence, improves business performance and ultimately creates wealth for the entrepreneurs supported.

Since when: 2010 - to date

Who can apply: Entrepreneurs

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Cherie Blair Foundation

[Contacts/References/Website](#)

1. RFC *Med Film Factory*

What it is about: Med Film Factory is a training programme aimed at semi-professional Arab film directors and producers, offering them the opportunity to advance their creative and professional skills and supporting them in the realization of their projects. It also aims at creating collective connections within the Arab regional film industry, in particular to encourage regional support, involvement and financing of independent creative voices and films through all the stages of filmmaking. Selected participants attend two workshops:

The Producers' Coaching Programme

For six days, producers will be guided by professionals through an advanced coaching programme tackling various aspects of producing: creative producing, marketing, funding, legalities and pitching, with emphasis on regional co-production, exhibition and distribution.

The Directors' Workshop

Guided by reputable regional and international film tutors and experts, selected directors will join the group, for one-on-one sessions and hands-on exercises throughout the program. Experts will work with directors on their directing techniques, camera, sound and editing with the aim of helping them develop their visual languages as directors. In addition, participants will have the opportunity to direct a short film inspired by their feature film project,

supervised by tutors and experts. Local crew and cast will work with them through all the stages of production.

Since when: 2011 - to date

Who can apply: Team of director and producer

From which Countr(ies)/Region(s): MENA Countries, Iraq and the Gulf

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: The Royal Film Commission - Jordan (Rfc)

Website

2. RFC *Rawi Screenwriters' Lab*

What it is about: Independent Arab screenwriters (Fellows) are offered the chance to develop their work in a uniquely creative environment under the guidance of internationally acclaimed screenwriters from all over the world (Creative Advisors). Each year, fellows and advisors work intensively for five days on their feature narrative screenplays. Each fellow will have several one-on-one story sessions with the lab's creative advisors. The advisors' guidance ranges from improving the fellow's technique as a screenwriter to life lessons and practical suggestions to be explored in their next draft. Emphasis is placed on each fellow's individual voice and story.

Since when: 2005 - to date

Who can apply: Screenwriters, co-writers, writers/directors

From which Countr(ies)/Region(s): Arab countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: The Royal Film Commission - Jordan (Rfc)

Website

3. RFC *Local Training*

What it is about: Various training opportunities available for emerging filmmakers, anyone interested in filmmaking, film students and professionals in all fields of the art and craft of filmmaking and TV.

Since when: 2003 to date

Who can apply: Filmmakers, professionals, directors, screenwriters

From which Countr(ies)/Region(s): Jordan

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: The Royal Film Commission - Jordan (Rfc)

Website

4. TWF *The American Film Institute Conservatory (AFI)*

What it is about: It's a one-of-a-kind graduate program in film studies that trains 140 filmmakers in practical filmmaking experiences over two years. AFI's mission is to serve the entertainment industry by developing a pipeline of the next generation of great filmmakers. Time Warner Foundation's mission of cultivating a dynamic artistic community is captured in its grant to AFI. The next generation of storytellers has access to a first-in-class education in film. Empowering talented filmmakers to step into the industry by crafting meaningful films and careers, AFI's Time Warner Fellowship does critical work.

Since when: 1989 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Time Warner Foundation

Website

5. PGADC *Power of Diversity Master Workshop*

What it is about: It's an eight-week intensive program that trains creative producers to take a project from script through distribution on multiple platforms. The Workshop exists to help nurture creativity and diverse perspectives from people from all walks of life. It gives select participants an opportunity to learn from some of the most successful producers in the business and network with like-minded participants.

Since when: 2007 - to date

Who can apply: Producers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Producers Guild of America Diversity Committee

Website

6. BERLINALE TALENTS

What it is about: It is s the annual summit and networking platform of the Berlin International Film Festival for 250 outstanding creatives from the fields of film and drama series.

In addition to the extensive summit programme of master classes and panel discussions with top-notch experts, Berlinale Talents offers a range of Project Labs in which applicants can further develop and present their own project. Berlinale Talents also provides Studio programmes and workshops for specific groups of film professionals.

Since when: 2003 - to date

Who can apply: Filmmakers, distributors, editors, production designers, sales agents, score composers and sound designers

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Berlin International Film Festival, Creative Europe MEDIA, Robert Bosch Stiftung, Medienboard Berlin-Brandenburg

Website

7. BERLINALE TALENTS *Talents Beirut*

What it is about: Talents Beirut is a project that aims to support film talents from the Arab World, allowing them to reflect on their own works by connecting with other emerging and confirmed talents and by discovering new ways to approach the art of film making, whether from technical or theoretical point of views.

Since when: 2014 - to date

Who can apply: filmmakers

From which Countr(ies)/Region(s): Arab world

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Metropolis Association, Goethe-Institut Lebanon, Berlinale Talents, FID Marseille, AFAC.

Website

8. AAI *Amel House For Human Rights*

What it is about: The Amel House for Human Rights (AHHR) develops annual advanced educational programs in addition to systematic training on dealing with causes related to human rights and international humanitarian law in Lebanon and the Arab world in collaboration with La Sagesse University.

AHHR organizes a yearly Summer School focusing on “law of armed conflict” which gathers around 50 participants from the all over the world. Moreover, AHHR is regularly implementing Video Advocacy Action Training which are providing youths with technical skills to promote their rights. Other trainings including a Course on Palestinians rights are also regularly organized by AHHR.

Since when: 1979 - to date

Who can apply:

From which Countr(ies)/Region(s): Lebanon

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Amel Association International

Website

9. AMI *Training*

What it is about: Professional media training based on the most modern international media training standards and practices. Specific courses are: TV and Radio Journalism, Technical Operation, Digital Media, Skills of Photography and Creativity, Media Skills, Communications and Public Relations, Youths Training. Also available online (e-learning).

Since when: 2017

Who can apply: Civil society, professionals

From which Countr(ies)/Region(s): Arab countries, worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Aljazeera Media Institute

Website

10. BAVC *National MediaMaker Fellowship*

What it is about: BAVC’s National MediaMaker Fellowship has provided in-kind training and support for independent artists at work on social issue nonfiction film and multimedia projects, with a particular focus on supporting emerging artists and underserved communities. The Fellowship builds an engaged national community of creative media artists from diverse fields, increases their capacity for project completion and lasting impact, and inspires new partnerships and collaboration to support future work. Anyone with a noncommercial project can apply for the MediaMaker Fellowship. Applicants must either become a BAVC member (at the \$55 level or high) or pay a \$35 application fee. The project should be documentary or non-fiction in nature, must have a strong digital media component or vision, and should have the potential for social impact.

BAVC takes special interest in artists who are working on projects about community and social justice issues, but encourages projects of any genre or subject matter to apply.

The MediaMaker Fellows program is particularly interested in supporting a diverse cross-section of media creators, especially those who are working on their first or second feature-length project and who, above all, demonstrate a capacity for artistic growth.

It is preferred that projects have 60 to 80% of their production completed, with a funding commitment from at least one additional source (besides BAVC).

Since when: 1991 - to date

Who can apply: Creative media artists

From which Countr(ies)/Region(s):

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge:

Bay Area Video Coalition (BAVC)

Website

11. BAA *Skills Program*

What it is about: The Skills Program is designed for those who wish to specialize in the technical aspects of filmmaking, such as production, cinematography, sound and editing. Over the course of a year, Bidayyat will be hosting workshops in all these areas. The programme is open to young talents from Syria and Lebanon, including Palestinians residing in both countries.

Since when: 2013 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s): Syria, Lebanon, Palestine

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge:

Bidayyat for Audiovisual Arts

Website

12. BAA *Introduction to Documentary Film Directing*

What it is about: 8 participants will be offered the opportunity to follow a practical and theoretical, hands-on intensive training. The emerging talents must demonstrate interest in arts and film and must have the desire to specialise in directing documentary films that engage and question society. The candidates must have an idea for a documentary film that will be implemented with the assistance of their instructors over the course of the training, resulting in a short film not exceeding 10 minutes.

Since when: 2013 - to date

Who can apply: Emerging filmmakers

From which Countr(ies)/Region(s): Syria, Lebanon, Palestine

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Bidayat for Audiovisual Arts

Website

13. COPEAM & ASBU *Inter Rives*

What it is about: “Inter-Rives” is a Euro-Arab TV co-production project open to the broadcasters members of COPEAM and ASBU (Arab States Broadcasting Union), aimed at promoting cultural or social topics relevant to the Euro-Mediterranean region.

Based on the “basket” formula, each edition is devoted to a common general topic that, starting from a shared editorial approach and working method, each TV partner treats according to its own cultural and professional background. Then the programme includes 2 co-production workshops.

Since when: 2009 - to date

Who can apply:

Producers from COPEAM and ASBU networks

From which Countr(ies)/Region(s):

Euro and Arab Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: COPEAM and ASBU

Website

14. DC *Documentary Campus MENA Programme*

What it is about: The programme gives professionals and talented up-and-coming filmmakers from the MENA Countries the chance to tell their stories entering the international non-fiction market. The training included directors and producers from Egypt, Tunisia, Morocco, Libya, Algeria, Jordan, the Palestinian territories, Syria and Lebanon. Participants attend workshops aimed at developing their stories for the international market. Sessions are focused on storytelling, budgeting, the legal aspects of international coproductions, distribution, crowdfunding and finance, making a trailer, project presentation and pitching.

Since when: 2012 - to date

Who can apply: Filmmakers

From which Countr(ies)/Region(s):
MENA Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Documentary Campus

Website

15. DFI *Youth Programmes*

What it is about: Youth Programmes empower young people to make films addressing issues that are important to them. Participants gain film production skills, while having fun and creating films that represent their experiences and their opinions about the world. Featuring film appreciation, acting classes, and filmmaking and storytelling workshops, the Youth Programme is a journey into the process of creative collaboration and an opportunity for youth to speak up about the changes they want to see in their lives, their community and the world.

Since when: 2016 - to date

Who can apply: Young people

From which Countr(ies)/Region(s):

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Doha Film Institute

Website

16. DFI *Short Scriptwriting Lab*

What it is about: The Short Scriptwriting Lab is designed to assist new and emerging screenwriters and writer-directors to develop and write a screenplay from an original idea with the support of international mentors. The Lab provides an experience where filmmakers learn the principles of dramatic writing for short films (premise, theme, structure, character and story), examine and explore their creativity and individual voice, and gain an understanding of the international short film landscape. Candidates are encouraged to develop personal stories that come from the heart, and that reflect contemporary life in the MENA Countries.

Since when: 2010 - to date

Who can apply: Emerging screenwriters and writer-directors

From which Countr(ies)/Region(s): Qatar or MENA Countries.

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Doha Film Institute

Website

17. DFI *Series Lab*

What it is about: The Series Lab is a one-week intensive boot-camp for directors, writers and producers working in serialized content in Qatar and other MENA Countries. The Lab is dedicated to teams developing both scripted and non-fiction series projects created for distribution on all platforms (including television, digital or app based work). Focusing on taking a project from script to screen, customized attention will be paid to preparing pitches, developing your work, securing financing, understanding the global marketplace, creating marketing strategies and finding unique avenues for the distribution. The goal is to support the teams of creators by brainstorming development and execution strategies that can bring their projects out into the world and to the viewers who seek independent and diverse voices in storytelling.

Since when: 2010 - to date

Who can apply: Directors, writers and producers

From which Countr(ies)/Region(s): Qatar and other MENA Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Doha Film Institute

Website

18. DFI *Hezayah Screenwriting Lab*

What it is about: The lab is designed to assist emerging screenwriters and writer-directors to develop and write an original feature-length screenplay. Participants work in small groups with the support of experienced mentors. The lab consists of four sessions of four-day workshops, which take place intermittently over a period of six months. During each four-day session, participants are expected to work on all agreed assignments and reach key milestones as they build toward their screenplays.

Since when: 2010 - 2017

Who can apply: Emerging screenwriters and writer-directors

From which Countr(ies)/Region(s): Qatar and GCC Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Doha Film Institute

Website

19. FdP *Doc at Work*

What it is about: It's a laboratory of ideas open to anyone who wants to learn all about documentaries. The program includes meetings with the authors attending the festival, presentation of books, DVDs and events, panel discussions and debates, workshops for those who want to deepen their knowledge in various aspects of film technique or with the rules of the market.

Since when: - to date

Who can apply: Civil society

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Festival dei Popoli

Website

20. IF *La Fabrique Cinéma*

What it is about: La Fabrique Cinéma de l'Institut français is a tailored program helping talented young directors from emerging countries increase their international exposure. Each year, this program invites ten directors working on their first or second feature films to attend the Festival de Cannes along with their producers.

Since when: 2009 - to date

Who can apply: Directors

From which Countr(ies)/Region(s): Algeria, Morocco, Lebanon, Egypt, Palestine, Jordan, Tunisia, et al.

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Institut français

Website

21. SAE INSTITUTE AMMAN *Courses*

What it is about: The Institute aims to enhance the creative and technical media skills of young individuals and professionals alike, through the delivery of expansive learning possibilities offered by some of Jordan's brightest industry experts and academics. They extend a variety of diplomas in Digital Filmmaking, Audio Production, Visual effect and Animation and Digital Marketing, as well as an extensive range of short courses.

Since when: 1976 - to date

Who can apply: Civil society, professionals

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: SAE Institute Amman

Contacts/References/Website

22. SI *The Episodic Program*

What it is about: It's a training ground for independent voices to develop an original series and pilot script. The program provides artists with the tools, training, and industry access to move their projects and careers forward. The program envisages the Episodic Lab: a six-day program at the Sundance Resort in Utah that offers writers the opportunity to workshop an original pilot script while developing their writing and pitching skills. Working with accomplished showrunners, non-writing creative producers and executives, the Fellows participate in one-on-one story meetings, pitching sessions, and simulated writers rooms, which together provide creative and strategic keys to success.

Since when: 2018 - to date

Who can apply: Screenwriters

From which Countr(ies)/Region(s): worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Sundance Institute

Website

23. RSICA *Master of Fine Arts Degree in Cinematic Arts*

What it is about: The MFA program supports career development and business skills with an advanced education in cinema, television and a wide range of newly evolving screen-based media.

Since when: 2008 - to date

Who can apply: Civil society

From which Countr(ies)/Region(s):

MENA Countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Red Sea Institute of Cinematic Arts (RSICA)

Website



building capacity is no game of chance

24. RFCJ *Film Centers*

What it is about: The film centers are set up in different areas of the Kingdom of Jordan. These venues are educational and entertainment centers, where children and young people can learn the know-how of filmmaking and also watch and discuss films.

Since when: 2006 - to date

Who can apply: Civil society

From which Countr(ies)/Region(s): Jordan

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: The Royal Film Commission Jordan

Website

25. F3C *Produire au Sud*

What it is about: It's a workshop focusing on the outline and structure of film co-production within the industry. The workshop aims to familiarize young producers based in the south (Asia, Africa, Latin America, the Near and Middle East and Central and Eastern Europe) with a variety of important tools and international co-production techniques by coaching individual projects in development.

Since when: 2000 - to date

Who can apply: young producers

From which Countr(ies)/Region(s): Asia, Africa, Latin America, the Near and Middle East and Central and Eastern Europe

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Festival Des 3 Continents

Website

26. ISMAC *Institut Supérieur des Métiers de l'Audiovisuel et du Cinéma*

What it is about: The creation of ISMAC represents an important turning point on the road to create qualified human resources in the audiovisual and film field answering the growing needs of the sector after its liberalisation. It is also strengthening the dynamic of the development and the upgrade of the audiovisual and film sector to turn it into a national industry and a vector of development.

Since when: 2012 - to date

Who can apply: Students

From which Countr(ies)/Region(s): Morocco

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Ismac

Website

27. ESAV DE MARRAKECH *Formation Cinéma Audiovisuel*

What it is about: The cinema and audiovisual department organise bachelor and master degree courses that will lead to the career of cinema and television director, of image, sound and mounting.

Since when: - to date

Who can apply: students

From which Countr(ies)/Region(s): Morocco

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: L'École Supérieure des Arts Visuels de Marrakech

Website

28. EURODOC *Eurodoc Production*

What it is about: EURODOC is one the leading training programme in Europe designed for documentary film producers developing a specific project with international potential. The programme is also open to commissioning executives from the documentary departments of the broadcasters or from Film Funds working on a regional, national or international level.

Since when: - to date

Who can apply: directors and producers

From which Countr(ies)/Region(s): 20% of non-European participants (maximum 5 or 6 participants each year).

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: EURODOC

Website

29. TWF *Film Independent*

What it is about: Film Independent is a programme of inclusion, supporting a diverse community of innovative voices in the Hollywood. Committed to elevating the work of filmmakers, Film Independent develops filmmakers, helps them make movies and build audiences for their projects, and drives creativity in the film industry. As Lead Funder of Film Independent's Artistic Development Programs, Time Warner Foundation's grants bring the Documentary Lab, Producing Lab, Directing Lab, Screenwriting Lab, Fast Track, Talent Guide, and Project Involve to the industry.

Since when: 1981 - to date

Who can apply: Director and Producer

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Time Warner Foundation

Website

30. FIPA *Fipa Industry*

Opportunity mix: Knowledge building at networking

What it is about: Fipa Industry analyses and predicts structural, economic, technological and artistic evolutions in the audiovisual sector. It builds bridges between professionals, allowing them to meet one another, to share ideas and to work together to build the future of creation and of television. It supports daring creation by offering project leaders expertise and coaching to better understand the marketplace.

Since when: 1987 - to date

Who can apply: Producers, directors

From which Countr(ies)/Region(s): Worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: FIPA

Contacts/References/Website

31. FILMLAB PALESTINE *FilmLab Talent*

Opportunity mix: Knowledge building at networking

What it is about: FilmLab develops and boosts filmmaking capacities by connecting international professional support and providing long-term education programs to Palestinian filmmakers, in addition to facilitating international co-production opportunities, and knowledge-exchange. In order to support filmmaking talents, FilmLab provides workshops, residencies, capacity building.

Since when: 2014 - to date

Who can apply: Filmmakers, directors

From which Countr(ies)/Region(s): Palestine

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: FilmLab Palestine

Contacts/References/Website

32. EURODOC *Executives Seminar Programme*

Opportunity mix: Learning at networking

What it is about: It's a platform for the exchange and transmission, reflection the professional experiences, ideas and visions of commissioning executives from international public televisions and funds. The seminar provides an ongoing genuine professional development moment: a unique opportunity for inspiring and open-minded deliberation on the complex issue of facilitating the creation and on the dissemination of documentary works.

Since when: 2018

Who can apply: Producers

From which Countr(ies)/Region(s): Europe and abroad

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: EURODOC

Contacts/References/Website

V. social and networking structures



1. EWF

Women for the future in Mediterranean - Axis 1

What it is about: The programme aims at establishing dynamic and sustainable working strategies between the civil society, the institutional world and the academic world that work for women's empowerment in the southern Mediterranean. It also aims to disseminate existing knowledge on gender equality in the territories, to scientifically analyze them and to make the institutions aware of that.

Since when: 2014 - 2017

Who can apply: Civil society

From which Countr(ies)/Region(s): Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Tunisia

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: EuroMediterranean Women's Foundation

Website

2. CSRAWC

African Women in Cinema Blog

What it is about: The purpose of the African Women in Cinema Blog is to provide a space to discuss diverse topics relating to African women in cinema. The blog is a public forum of the Centre for the Study and Research of African Women in Cinema.

Since when: 2009 - to date

Who can apply: Filmmakers, actors, producers, film professionals

From which Countr(ies)/Region(s): Africa

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Centre for the Study and Research of African Women in Cinema

Website

3. LLWB

Encourage women in business to 'take the lead to succeed'

What it is about: The aim of the programme is to bring together professional women and providing them with a platform to share experiences, develop competencies and skills, and establish networks and exchange expertise.

Since when: 2006 - to date

Who can apply: Civil society

From which Countr(ies)/Region(s): Lebanon

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: The Lebanese League for Women in Business (LLWB)

Website

4. SOREAD

2M - Expertes

What it is about: It's a database that will allow journalists and media professionals to easily identify and contact women experts in different areas such as economy, politics, culture and foreign affairs. It will, therefore, allow to increase the presence of women on the screen, to improve their visibility and to effectively fight against sexist stereotypes.

Since when: 2014 - to date

Who can apply: journalist and media professionals

From which Countr(ies)/Region(s): Morocco

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Soread - 2M

Website

5. IWFFN *International Women's Film Festival Network*

What it is about: the Network (IWFFN) has been created to support and promote women's voices, visions and leadership, both onscreen and behind the scenes. The Network strives to amplify the visibility of women filmmakers, more prominently showcase their work across the globe, and demonstrate that audiences attend films about women and girls. The network serves as a forum for members to exchange knowledge and expertise.

Since when: 2012 - to date

Who can apply: filmmakers

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: International Women's Film Festival Network (IWFFN)

Website



exploration widens the creative lens

1. BEIRUT DC *Beirut Cinema Platform*

Title of the opportunity: Beirut Cinema Platform

What it is about: It's a platform implemented by the Lebanese Beirut DC association for Arab independent filmmakers/producers working on their first or second feature-length documentary or fiction films, whose projects are in development or in post-production. This platform is designed to bring together Arab independent filmmakers with Arab and international industry professionals, with the aim of encouraging co-productions, collaborations and partnerships.

Since when: 2016 - to date

Who can apply: filmmakers, producers

From which Countr(ies)/Region(s): Arab countries

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Beirut DC

Website

2. BEV *Filmonomics Quarterly*

Title of the opportunity: Filmonomics Quarterly

What it is about: It's a London-based event, for filmmakers and film executives who want to connect to the cutting edge issues around gender equality in film, to celebrate new work coming up, and to connect to others who are engaged in the issues. This is the first of regular quarterly symposiums – fun, informative, conscious and clever are the watch words for this event.

Since when: 2017 - to date

Who can apply: filmmakers, film executives

From which Countr(ies)/Region(s): worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Birds Eye View

Contacts /References/Website

3. DOC SOCIETY *Good Pitch*

Title of the opportunity: Good Pitch

Opportunity mix: knowledge building at networking

What it is about: Good Pitch brings together documentary filmmakers with foundations, NGOs, campaigners, philanthropists, policy makers, brands and media around leading social and environmental issues - to forge coalitions and campaigns that are good for all these partners, good for the films and good for society.

Since when: 2011 - to date

Who can apply: producers, filmmakers

From which Countr(ies)/Region(s): worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Doc Society

Contacts/References /Website

industry insight

Good Pitch is a Doc Society project in partnership with Ford Foundation and the Sundance Institute Documentary Film Program.

Doc Society is a nonprofit film foundation supported by Bertha Foundation, the Ford Foundation and more than 50 organisations and individuals globally. Since 2005, its mission has been to befriend great filmmakers, support great films, broker new partnerships, build new business models, share new knowledge and develop new audiences globally.

This programme has a plethora of objectives: to fuel the very best independent documentary filmmaking in the world, to connect changemakers with powerful films they can deploy in their work, to forge new partnerships between filmmakers and changemakers from across civil society, to unlock new investment and new audiences for documentary films, to connect changemakers with powerful films they can deploy in their work, to build a global 'good' network of filmmakers and changemakers, to enrich the lives of individuals, to transform communities and improves societies.

This program focuses on sharing skills and capacity building. All participants bring something unique: expert knowledge, access to memberships and mailing lists, campaigning and lobbying expertise, connections to policymakers or corporate leaders, and new sources of funding.

'this program focuses on sharing skills and capacity building. all participants bring something unique'

4. AN

Afrikayna/ Arterial Network Morocco

Title of the opportunity: Afrikayna Arterial Network Morocco

What it is about: Arterial Network is a dynamic Pan-African, civil-society network of artists, cultural activists, entrepreneurs, enterprises, NGOs, institutions, and donors active in Africa's creative and cultural sectors. Established as a member-based, non-profit organisation, Arterial Network operates all across the continent in both English and French, and is led by an elected Steering Committee which represents the five regions of the continent. Arterial Network's five

core focus areas to support the arts are advocacy (through the Artwatch Africa project), capacity building, market access, knowledge management and information dissemination.

What it is about: Since when: 2016 - to date

Who can apply: filmmakers, civil society, entrepreneurs

From which Countr(ies)/Region(s): Morocco

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Arterial Network

Contacts/References/Website

industry insight

Created in May 2013, Afrikayna places at the center of its reflections the African component of the Moroccan identity and directs, in this sense, a series of actions for the promotion of the arts and the cultures of Africa by the formation, the creation, co-production and dissemination.

Its objective is to gather the various African visions in a unifying spirit and around a solidarity-based Africa, bring similar movements closer to young people in Africa, and facilitate mobility and artistic exchanges to enrich each other, while actively participating in the safeguarding of traditional cultural expressions, whose importance in the development of contemporary and urban trends.

It is thanks to these partnerships and artistic and cultural collaborations between Morocco and Southern countries that Afrikayna contributes to the development of cultural and creative industries through co-production, promotion and dissemination.

The program of actions favors the multiplication of projects dealing with artistic interactions and intercultural dialogue between Morocco and its continent.

‘its objective is to gather the various African visions in a unifying spirit and around a solidarity-based Africa’

5. FIDMARSEILLE *FIDLab*

Title of the opportunity: FIDLab

What it is about: FIDLab is a support platform for international co-production organized by FIDMarseille, Festival International de Cinéma de Marseille. FIDMarseille selects 10 film projects from all over the world, at every stage of production and, through FIDLab, organizes meetings between co-producers, distributors, production aid funds, or other potential fund providers for production, diffusion and distribution.

Since when: 2002 - to date

Who can apply: filmmakers, producers

From which Countr(ies)/Region(s): worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: FIDMarseille

Website

VI. festivals



01.

AIWFF
Aswan International Women Film Festival

Title: Aswan International Women Film Festival
Since when: 2017 - to date
Location: Egypt
Specific for women: YES
Organization in charge: Aswan International Women Film Festival
Website

02.

CIWFF
Cairo International Women's Film Festival

Title: Cairo International Women's Film Festival
Since when: 2007 - to date
Location: Cairo, Egypt
Specific for women: YES
Organization in charge: Cairo International Women's Film Festival
Website

03.

UN WOMEN JORDAN & RFC
Women's Film Week

Title: Women's Film Week
Since when: 2013 - to date
Location: Amman, Jordan
Specific for women: YES
Organization in charge: Un Women Jordan, The Royal Film Commission Jordan
Website

04.

AB
Festival International du Film de Femmes de Salé 2017

Title: Festival International du Film de Femmes de Salé 2017
Since when: 2006 - to date
Location: Salé, Morocco
Specific for women: YES
Organization in charge: Association Bouregreg
Website

05.

SHASHAT
Women's Film Festival in Palestine

Title: Women's Film Festival in Palestine
Since when: 2006-present
Location: Ramallah, Palestine
Specific for women: YES
Organization in charge: Shashat
Website

06.

WACG
In The Eyes of Women

Title: In the Eyes of Women
Since when: 2013 - to date
Location: Gaza, Palestine
Specific for women: YES
Organization in charge: Women's Affairs Centre Gaza
Website

07.

KCD
Caravana 'Entre Cineastas' Festival de Cine de Mujeres de El Cairo

Title: Caravana "Entre Cineastas" Festival de Cine de Mujeres de El Cairo
Since when: 2012 - 2016
Location: worldwide
Specific for women: YES
Organization in charge: Kultura Communication y Desarrollo KCD
Website

08.

AWFF
Arab's Women Film Festival

Title: Arab's Women Film Festival
Since when: 2011 - 2015
Location: The Hague, Netherlands
Specific for women: YES
Organization in charge: Het Arabische Huis voor de Kunsten
Website

09.

MAFF
Malmö Arab Film Festival

Title: Malmö Arab Film Festival
Since when: 2011- to date
Location: Malmö, Sweden
Specific for women: YES. MAFF also organizes the Arab Women Film Festival, a film festival focusing on films made by Arab women or about Arab women, aiming to highlight the great plethora of Arab women directors, writers and actresses, as well as to raise questions about equality, feminism and women's rights.
Organization in charge: Malmö Arab Film Festival
Website

10.

AFFM
Films Femmes Méditerranée

Title: Films Femmes Méditerranée
Since when: 2006 - to date
Location: Marseille, France
Specific for women: YES
Organization in charge: Association Films Femmes Méditerranée
Website

11.

CRIA
Olhares do Mediterrâneo, Cinema no Feminino

Title: Olhares do Mediterrâneo, Cinema no Feminino
Since when: 2014 - to date
Location: Lisbon, Portugal
Specific for women: YES
Organization in charge: Olhares do Mediterrâneo, Centro em Rede de Investigação em Antropologia
Website

12.

EFF
Etheria Film Festivals

Title: Etheria Film Festival
Since when: 2011 - to date
Location: Hollywood, California
Specific for women: YES
Organization in charge: Etheria Film Night
Website

13.

RFS
Dhaka International Film Festival

Title: Dhaka International Film Festival
Since when: 1992 - to date
Location: Dhaka, Bangladesh
Specific for women: YES. A selection of full-length feature films as well as short length and documentary films by female filmmakers will be screened in the category "Women Filmmakers". An independent jury of female filmmakers, cultural experts, artists, and professionals will be appointed by the Festival Committee to judge this portion of the competition. One documentary and one fiction award will be made for the Women Filmmakers Category.
Organization in charge: Rainbow Film Society
Website

14.

FIFF
Festival International de Films de Femmes

Title: Festival International de Films de Femmes de Créteil
Since when: 1979 - to date
Location: Créteil, France
Specific for women: YES
Organization in charge: Festival International de Films de Femmes de Créteil
Website

15.

ET
Elles Tournent

Title: Elles Tournent
Since when: 2008 - to date
Location: Brussels, Belgium
Specific for women: YES
Organization in charge: Elles Tournent
Website

16.

IFD
Internationales Frauenfilmfestival Dortmund

Title: Internationales Frauenfilmfestival Dortmund
Since when: 2006 - to date
Location: Dortmund and Cologne, Germany
Specific for women: YES
Organization in charge: Internationales Frauenfilmfestival Dortmund
Website

17.

SIWFF
Seoul International Women's Film Festival

Title: Seoul International Women's Film Festival
Since when: 1997 - to date
Location: Seoul, South Korea
Specific for women: YES
Organization in charge: Seoul International Women's Film Festival
Website

18.

UNDP
Women Film's Week

Title: Women Film's Week
Since when: 2014 - to date
Location: Nicosia, Cyprus
Specific for women: YES
Organization in charge: United Nations Development Programme (UNDP)
Website

19.

DM
Mostra de Films de Dones

Title: Mostra de Films de Dones
Since when: 1993 - to date
Location: Barcelona, Spain
Specific for women: YES
Organization in charge: Drac Màgic, Cooperativa Promotora de Mitjans Audiovisuals
Website

20.

ÉCU
The European Independent Film Festival

Title: The European Independent Film Festival
Since when: 2006 - to date
Location: Paris, France
Specific for women: YES. The Festival establishes two special awards: "The Ahmed Khedr Award for Excellence in Arab Filmmaking", dedicated to outstanding cinematographic talent emerging from the region; and the award for Excellence in Women's Filmmaking.
Organization in charge: ÉCU—The European Independent Film Festival
Website

21.

LFFF
La Femme Film Festival

Title: La Femme Film Festival

Since when: 2005 - to date

Location: Beverly Hills, California

Specific for women: YES

Organization in charge: La Femme Film Festival

[Website](#)

22.

FICA
Festival International du Cinéma d'Alger

Title: Festival International du Cinéma d'Alger

Since when: 2013 - to date

Location: Alger, Algeria

Specific for women: NO

Organization in charge: Festival International du Cinéma d'Alger

[Website](#)

23.

A NOUS LES ÉCRANS
Les Journées Cinématographiques d'Alger

Title: Les Journées Cinématographiques d'Alger

Since when: 2009 - to date

Location: Alger, Algeria

Specific for women: NO

Organization in charge: A nous les écrans

[Website](#)

24.

MA
Faten Hamama Film Festival

Title: Faten Hamama Film Festival

Since when: 2017 - to date

Location: Cairo, Egypt

Specific for women: NO

Organization in charge: Magica House

[Website](#)

25.

EFC
Ismailia International Film Festival For Documentaries and Shorts

Title: Ismailia International Film Festival For Documentaries and Shorts

Since when: 1991 - to date

Location: Ismailia, Egypt

Specific for women: NO

Organization in charge: Egyptian Film Center

[Website](#)

26.

CIFF
Cairo International Film Festival

Title: Cairo International Film Festival

Since when: 1976 - to date

Location: Cairo, Egypt

Specific for women: NO

Organization in charge: Cairo International Film Festival

[Website](#)

27.

MA3MAL 612 THINK
Karama Festival Human Rights Film Festival

Title: Karama Festival, Human Rights Film Festival

Since when: 2010

Location: Amman, Jordan

Specific for women: NO

Organization in charge: Ma3mal 612 Think Factory

[Website](#)

28.

EUD IN JORDAN
European Film Festival Jordan

Title: European Film Festival Jordan

Since when: 1989 - to date

Location: Amman, Jordan

Specific for women: NO

Organization in charge: European Union Delegation in Jordan

[Website](#)

29.

IFJ
Franco Arab Film Festival

Title: Franco Arab Film Festival

Since when: 1994 - to date

Location: Amman, Jordan

Specific for women: NO

Organization in charge: Institut francais Jordanie

[Website](#)

30.

LFF
Lebanese Film Festival

Title: Lebanese Film Festival

Since when: 2001- to date

Location: Beirut, Lebanon

Specific for women: NO

Organization in charge: Lebanese Film Festival

[Website](#)

31.

BIFF
Beirut International Film Festival

Title: Beirut International Film Festival

Since when: 1997 - to date

Location: Beirut, Lebanon

Specific for women: NO

Organization in charge: Beirut International Film Festival

[Website](#)

32.

LA
Cabriolet Film Festival

Title: Cabriolet Film Festival

Since when: 2009 - to date

Location: Beirut, Lebanon

Specific for women: NO

Organization in charge: Laboratoire d'Art

[Website](#)

33.

JIFF
Jounieh International Film Festival

Title: Jounieh International Film Festival

Since when: 2018

Location: Jounieh, Lebanon

Specific for women: NO

Organization in charge:

Jounieh International Film Festival

[Website](#)

34.

BEIRUT DC
Ayam Beirut Al Cinema'iya

Title: Ayam Beirut Al Cinema'iya

Since when: 2001 - to date

Location: Beirut, Lebanon

Specific for women: NO

Organization in charge: Beirut DC

[Website](#)

35.

NAKI LI KOL E NAS
Arab Short Film Festival

Title: Arab Short Film Festival

Since when: 2003 - to date

Location: Beirut, Lebanon

Specific for women: NO

Organization in charge: Nadi li

kol el Nas

[Website](#)

36.

EC, TRIPOLI FOUNDATION
Tripoli Film Festival

Title: Tripoli Film Festival

Since when: 2014 - to date

Location: Tripoli, Lebanon

Specific for women: NO

Organization in charge: Eklat

Conseils, Tripoli Foundation

[Website](#)

37.

L'INITIATIVE CULTURELLE
Festival international cinéma et migrations d'Agadir

Title: Festival international cinéma et migrations d'Agadir

Since when: 2003 - to date

Location: Agadir, Morocco

Specific for women: NO

Organization in charge:

L'initiative culturelle

[Website](#)

38.

FFIFM
Festival International du Film de Marrakech

Title: Festival International du Film de Marrakech

Since when: 2001 - to date

Location: Marrakech, Morocco

Specific for women: NO

Organization in charge: Fondation du Festival International du Film de Marrakech

[Website](#)

39.

ISMALC
Festival des Écoles de Cinéma et d'Audiovisuel d'Afrique

Title: Festival des Ecoles de Cinéma et d'Audiovisuel 'Afrique

Since when: 2017 - to date

Location: Rabat, Morocco

Specific for women: NO

Organization in charge:

ISMALC - Institut Supérieur des Métiers de l'Audiovisuel et du Cinéma

[Website](#)

40.

ACEA
Festival International de Documentaire à Agadir

Title: Festival International de Documentaire à Agadir

Since when: 2008 - to date

Location: Agadir, Morocco

Specific for women: NO

Organization in charge: Association de Culture et d'Éducation par l'Audiovisuel

[Website](#)

41.

FFICMT
Festival International du Cinéma Méditerranéen de Tétouan

Title: Festival International du Cinéma Méditerranéen de Tétouan

Since when: 1995 - to date

Location: Tétouan, Morocco

Specific for women: NO

Organization in charge:

Fondation du Festival International du Cinéma Méditerranéen de Tétouan

[Website](#)

42.

FICAR
Festival International du cinéma d'auteur de Rabat

Title: Festival international du cinéma d'auteur de Rabat

Since when: 1994 - to date

Location: Rabat, Morocco

Specific for women: NO

Organization in charge:

Festival international du cinéma d'auteur de Rabat

[Website](#)

43.

TFF
Tangier Film Festival

Title: Tangier Film Festival

Since when: 2008 - to date

Location: Tangier, Morocco

Specific for women: NO

Organization in charge:

Tangier Film Festival

[Website](#)

44.

FMF
Festival Maghrébin du Film

Title: Festival Maghrébin du Film

Since when: 2010 - to date

Location: Oujda, Morocco

Specific for women: NO

Organization in charge:

Festival Maghrébin du Film

[Website](#)

45.

AIFDF
International Documentary Film Festival Khouribga

Title: International Documentary Film Festival Khouribga
Since when: 2009 - to date
Location: Khouribga, Morocco
Specific for women: NO
Organization in charge: Association of the International Festival of documentary film
[Website](#)

46.

ABAT
International Film School Festival Tétouan

Title: International Film School Festival Tétouan
Since when: 2017 - to date
Location: Tétouan, Morocco
Specific for women: NO
Organization in charge: Association BIDAYYAT ARTCINE Tétouan
[Website](#)

47.

AFDZ
Festival International du Film Documentaire de Zagora

Title: Festival international du film documentaire de Zagora
Since when: 2012 - to date
Location: Zagora, Morocco
Specific for women: NO
Organization in charge: Association du film documentaire de Zagora
[Website](#)

48.

JCC
Carthage Film Festival

Title: Carthage Film Festival
Since when: 1966 - to date
Location: La Marsa, Tunisia
Specific for women: NO
Organization in charge: Journées Cinématographiques de Carthage
[Website](#)

49.

ACAM
Rencontres cinématographiques de Hergla

Title: Rencontres cinématographiques de Hergla
Since when: 2005 - to date
Location: Sousse, Tunisie
Specific for women: NO
Organization in charge: Association Culturelle Afrique Méditerranée
[Website](#)

50.

ANF
DOC à Tunis

Title: DOC à Tunis
Since when: 2006 - to date
Location: Tunis, Tunisia
Specific for women: NO
Organization in charge: Association Ness el Fen
[Website](#)

51.

CAFAC
Arab Film Festival Berlin

Title: Arab Film Festival Berlin
Since when: 2009 - to date
Location: Berlin, Germany
Specific for women: NO
Organization in charge: Center for Arab Film, Arts and Culture
[Website](#)

52.

CPFF
Chicago Palestine Film Festival

Title: Chicago Palestine Film Festival
Since when: 2001 - to date
Location: Chicago, Illinois
Specific for women: NO
Organization in charge: Chicago Palestine Film Festival
[Website](#)

53.

DFI
Ajyal Youth Film Festival

Title: Ajyal Youth Film Festival
Since when: 2014 - to date
Location: Doha, Qatar
Specific for women: NO
Organization in charge: Doha Film Institute
[Website](#)

54.

COE
Festival del Cinema Africano, d'Asia e America Latina

Title: Festival del Cinema Africano, d'Asia e America Latina
Since when: 1991 - to date
Location: Milano, Italy
Specific for women: NO
Organization in charge: COE-Centro Orientamento Educativo
[Website](#)

55.

ASBL CINEMA-MED
Festival Cinéma Méditerranéen de Bruxelles

Title: Festival Cinéma Méditerranéen de Bruxelles
Since when: 1989 - to date
Location: Brussels, Belgium
Specific for women: NO
Organization in charge: asbl Cinémamed
[Website](#)

56.

ACDBC
Festival de cine africano

Title: Festival de cine africano
Since when: 2003 - to date
Location: Seville, Spain
Specific for women: NO
Organization in charge: African Cinema Documentation and Broadcasting Center
[Website](#)



on stage or behind the camera, engage audiences

57.

FCAPA
*Festival des Cinémas
d'Afrique du Pays
d'Apt*

Title: Festival des Cinémas
d'Afrique du Pays d'Apt
Since when: 2003 - to date
Location: Apt, France
Specific for women: NO
Organization in charge:
Festival des Cinémas d'Afrique
du Pays d'Apt
[Website](#)

58.

FA
*AMAL, International
Euroarab Film
Festival*

Title: AMAL- International
Euroarab Film Festival
Since when: 2003 - to date
Location: Santiago de
Compostela, Spain
Specific for women: NO
Organization in charge: Fun-
dación Araganey-Puente de
Culturas
[Website](#)

59.

IAFFZ
*International Arab
Film Festival Zurich*

Title: International Arab Film
Festival Zurich
Since when: 2012 - to date
Location: Zurich, Switzerland
Specific for women: NO
Organization in charge:
International Arab Film Festival
Zurich
[Website](#)

60.

AFF
Arab Film Festival

Title: Arab Film Festival
Since when: 2011 - to date
Location: Rotterdam,
Netherlands
Specific for women: NO
Organization in charge: Arab
Film Festival
[Website](#)

61.

MAFF
*Arab Film Festival
Stockholm*

Title: Arab Film Festival
Stockholm
Since when: 2015 - to date
Location: Stockholm, Sweden
Specific for women: NO
Organization in charge:
Malmö Arab Film Festival
[Website](#)

62.

MAFF
*Arab Film Festival
Landskrona*

Title: Arab Film Festival
Landskrona
Since when: 2016 - to date
Location: Landskrona, Sweden
Specific for women: NO
Organization in charge:
Malmö Arab Film Festival
[Website](#)

63.

MAFF
*Göthenburg Arab
Film Days*

Title: Göthenburg Arab Film
Days
Since when: 2015 - to date
Location: Göthenburg, Sweden
Specific for women: NO
Organization in charge:
Malmö Arab Film Festival
[Website](#)

64.

AFMI
Arab Film Festival

Title: Arab Film Festival
Since when: 1996 - to date
Location: San Francisco,
California
Specific for women: NO
Organization in charge: Arab
Film and Media Institute
[Website](#)

65.

*Arab Film Festival
Australia*

Title: Arab Film Festival
Australia
Since when: 2001 - to date
Location: Sydney - Melbourne -
Canberra - Perth, Australia
Specific for women: NO
Organization in charge: Arab
Film Festival Australia
[Website](#)

66.

IF
*Panorama des
cinémas du Maghreb
et du Moyen-Orient*

Title: Panorama des cinémas
du Maghreb et du Moyen-
Orient
Since when: 2006 - to date
Location: Saint-Denis and Pa-
ris, France
Specific for women: NO
Organization in charge:
Indigènes Films
[Website](#)

67.

AFLAM
*Les rencontres inter-
nationales des ciné-
mas arabes*

Title: Les Rencontres interna-
tionales des cinémas arabes
Since when: 2013 - to date
Location: Marseille, France
Specific for women: NO
Organization in charge: Aflam
[Website](#)

68.

BBC
BBC Arabic Festival

Title: BBC Arabic Festival
Since when: 2014 - to date
Location: London, United
Kingdom
Specific for women: NO
Organization in charge: BBC
[Website](#)

69.

ZU
**Zayed University
Middle East Film
Festival**

Title: Zayed University Middle East Film Festival

Since when: 2010 - to date

Location: Abu Dhabi, United Arab Emirates

Specific for women: NO

Organization in charge: Zayed University

[Website](#)

70.

ALJAZEERA
Aljazeera International Documentary Film Festival

Title: Aljazeera International Documentary Film Festival

Since when: 2005 - to date

Location: Doha, Qatar

Specific for women: NO

Organization in charge: Aljazeera

[Website](#)

71.

VU
Vues d'Afrique

Title: Vues d'Afrique

Since when: 1984 - to date

Location: Montreal, Canada

Specific for women: NO

Organization in charge: Vues d'Afrique

[Website](#)

72.

FICMM
Festival International du Cinéma Méditerranéen de Montpellier

Title: Festival International du Cinéma Méditerranéen de Montpellier

Since when: 1979 - to date

Location: Montpellier, France

Specific for women: NO

Organization in charge: Festival International du Cinéma Méditerranéen de Montpellier

[Website](#)

73.

CORSICA.DOC
Festival International du film documentaire

Title: CORSICA.DOC - Festival International du film documentaire

Since when: 2007 - to date

Location: Ajaccio, Corsica

Specific for women: NO

Organization in charge: CORSICA.DOC

[Website](#)

74.

DOCVILLE
International Documentary Film Festival

Title: Docville - International Documentary Film Festival

Since when: 2005 - to date

Location: Leuven, Belgium

Specific for women: NO

Organization in charge: Docville

[Website](#)

75.

FIF
Fajr International Festival

Title: Fajr International Festival

Since when: 1982 - to date

Location: Tehran, Iran

Specific for women: NO

Organization in charge: Fajr International Festival

[Website](#)

76.

FFF
Fastnet Film Festival

Title: Fastnet Film Festival

Since when: 2008 - to date

Location: Schull, Ireland

Specific for women: NO

Organization in charge: Fastnet Film Festival

[Website](#)

[Website](#)

77.

FP
Festival Internazionale del Film Documentario

Title: Festival dei Popoli - Festival Internazionale del Film Documentario

Since when: 1959 - to date

Location: Florence, Italy

Specific for women: NO

Organization in charge: Festival dei Popoli

[Website](#)

[Website](#)

78.

F3C
Festival Des 3 Continents

Title: Festival Des 3 Continents

Since when: 1979 - to date

Location: Nantes, France

Specific for women: NO

Organization in charge: Festival Des 3 Continents

[Website](#)

[Website](#)

79.

DOCSBARCELONA
International Documentary Film Festival

Title: Docs Barcelona - International Documentary Film Festival

Since when: 1997 - to date

Location: Barcelona, Spain

Specific for women: NO

Organization in charge: DocsBarcelona

[Website](#)

[Website](#)

80.

AVD
FID International Film Festival Marseille

Title: FID International Film Festival Marseille

Since when: 2002 - to date

Location: Marseille, France

Specific for women: NO

Organization in charge: Association Vue sur les docs

[Website](#)

81.

FIPA
Festival International de Programme Audiovisuelle

Title: FIPA Festival International de Programme Audiovisuelle
Since when: 1987 - to date
Location: Biarritz, France
Specific for women: NO
Organization in charge: FIPA Festival International de Programme Audiovisuelle
[Website](#)

82.

IOM
Global Migration Film Festival

Title: Global Migration Film Festival
Since when: 2016 - to date
Location: worldwide
Specific for women: NO
Organization in charge: UN Migration Agency (IOM)
[Website](#)

83.

HRW
Human Rights Watch Film Festival

Title: Human Rights Watch Film Festival
Since when: 2009 - to date
Location: worldwide
Specific for women: NO
Organization in charge: Human Rights Watch
[Website](#)

84.

KCD
Festival Internacional de Cine Invisible 'Film Sozialak' de Bilbao

Title: Festival Internacional de Cine Invisible "Film Sozialak" de Bilbao
Since when: 2009 - to date
Location: Bilbao, Spain
Specific for women:
Organization in charge: Kultura Communication y Desarrollo KCD
[Website](#)

85.

MF
MedFilm Festival

Title: MedFilm Festival
Since when: 1995 - to date
Location: Rome, Italy
Specific for women: NO
Organization in charge: MedFilm Festival
[Website](#)

86.

MEN
Middle East Now

Title: Middle East Now
Since when: 2010 - to date
Location: Florence, Italy
Specific for women: NO
Organization in charge: Middle East Now
[Website](#)

87.

ACA
Milano Film Festival

Title: Milano Film Festival
Since when: 1996 - to date
Location: Milan, Italy
Specific for women: NO
Organization in charge: Associazione Culturale Aprile
[Website](#)

88.

MV
Mostra Viva del Mediterraneo

Title: Mostra Viva del Mediterraneo
Since when: 2012 - to date
Location: Valencia, Spain
Specific for women: NO
Organization in charge: Mostra Viva
[Website](#)

89.

FESPACO
Le Festival panafricain du cinéma et de la télévision de Ouagadougou

Title: FESPACO - Le Festival panafricain du cinéma et de la télévision de Ouagadougou
Since when: 1969 - to date
Location: Ouagadougou, Burkina Faso
Specific for women: NO
Organization in charge: FESPACO
[Website](#)

90.

ACRIFF
Rome Independent Film Festival

Title: Rome Independent Film Festival
Since when: 2002 - to date
Location: Rome, Italy
Specific for women: NO
Organization in charge: Associazione Culturale Rome Independent Film Festival
[Website](#)

91.

AM LTD
Aesthetica Short Film Festival

Title: Aesthetica Short Film Festival
Since when: 2011 - to date
Location: York, United Kingdom
Specific for women: NO
Organization in charge: Aesthetica Magazine Ltd
[Website](#)

92.

TFF
Torino Film Festival

Title: Torino Film Festival
Since when: 1982 - to date
Location: Torino, Italy
Specific for women: NO
Organization in charge: Torino Film Festival
[Website](#)

93.

!F ISTANBUL
Istanbul Independent Film Festival

Title: If Istanbul Independent Film Festival

Since when: 2001 - to date

Location: Istanbul, Turkey

Specific for women: NO

Organization in charge:

If Istanbul

[Website](#)

94.

AC
Festival International du Film des Droits de l'Homme de Paris

Title: Festival International du Film des Droits de l'Homme de Paris

Since when: 2003 - to date

Location: Paris, France

Specific for women: NO

Organization in charge:

Alliance Ciné

[Website](#)

95.

AFF
Alexandria Film Festival

Title: Alexandria Film Festival

Since when: 2006 - to date

Location: Alexandria, Virginia

Specific for women: NO

Organization in charge:

Alexandria Film Festival

[Website](#)

96.

WMMRF
Ankara International Film Festival

Title: Ankara International Film Festival

Since when: 1988 - to date

Location: Ankara, Turkey

Specific for women: NO

Organization in charge: World Mass Media Research Foundation

[Website](#)

97.

DIFF
Durban International Film Festival

Title: Durban International Film Festival

Since when: 1979 - to date

Location: Durban, South Africa

Specific for women: NO

Organization in charge:

Durban International Film Festival

[Website](#)

98.

DIOGENE ASBL
Millenium Documentary Film Festival

Title: Millenium Documentary Film Festival

Since when: 2009 - to date

Location: Brussels, Belgium

Specific for women: NO

Organization in charge:

Diogène asbl

[Website](#)

99.

CHOUFTOUHON-NA
Festival International d'Art Féministe de Tunis

Title: Chouftouhonna, le Festival International d'Art Féministe de Tunis

Since when: 2015 - to date

Location: Tunisia

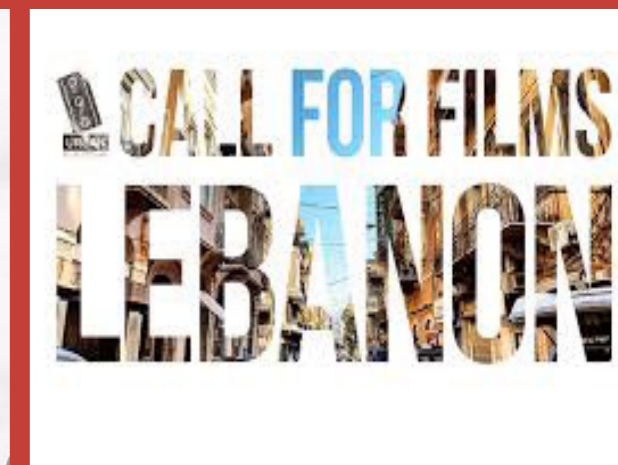
Specific for women: NO

Organization in charge:

Bochra Triki

[Website](#)

VII. awards and prizes



1. CARTIER *Cartier Women's Initiative Awards*

What it is about: The Cartier Women's Initiative Awards are an international business plan competition created in 2006 to identify, support and encourage projects by women entrepreneurs. Since their inception, they have accompanied 180 promising female business-owners and recognized 64 laureates.

Since when: 2006 - to date

Who can apply: entrepreneurs

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Cartier

Contacts/References/Website

2. EWA *EWA Award at Fest Forward Women in Film Pitch Forum*

What it is about: The call is open for any feature film (fiction or documentary) at any stage of development, from all over the world, providing that one of the following criteria is fulfilled: the subject matter is deemed to be especially important to women; the plot revolves around strong female characters or the director of the film is a woman. The application can be submitted only by the production company.

Selected projects will compete for a 4.000 EUR prize.

Since when: 2018

Who can apply: producers

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organizations in charge: Film Center Serbia, European Women's Audiovisual Network (EWA)

Contacts/References/Website

3. IWWMF *Courage in Journalism Award*

What it is about: Reporting from areas of instability, oppression and conflict, Courage in Journalism Awardees put themselves at risk to give a window into critical global issues. Lifetime Achievement Honorees set new standards for women journalists and encourage future generations of reporters to find their voice. The Award provides these extraordinary women with increased visibility and a mantle of safety to continue their vital work.

Since when: 1990 - to date

Who can apply: journalists

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: International Women's Media Foundation (IWWMF)

Contacts/References/Website

4. EC *Lorenzo Natali Media Prize*

What it is about: The Natali prize will acknowledge outstanding reporting (online, print or audio-visual works) on development issues such as poverty eradication and the economic, social and environmental dimensions of sustainable development.

The prize has two categories based on age: 21 to 26 years old, and 27 years plus. For each category there will be a winner from each region: Africa, the Arab World and the Middle East, Asia and the Pacific, Latin America and the Caribbean, Europe. A "Grand Winner" will be selected from among the regional winners, and an additional thematic prize will be awarded for work focused on the elimination of violence against women and girls.

Since when: 2005 - to date

Who can apply: journalists

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: European Commission

Contacts/References/Website

1. SS *Shore Scripts Screenwriting Competition*

Opportunity mix: Funding and prizes

What it is about: The fund is an opportunity to become a produced screenwriter. The winning film(s) will be submitted to world-renowned film festivals, as well as shown to Oscar-winning Judges, Production Companies, Agents and Managers. The filmmaking team will have the full support of Shore's staff all the way through the production process, including equipment and post-production service deals.

Since when: 2016 - to date

Who can apply: screenwriters

From which Countr(ies)/Region(s): worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Shore Scripts

Contacts/References/Website

2. PriMed

What it is about: The PriMed – International Festival of Mediterranean Documentary Film and Reportage is open to all directors, producers and distributors who, through their programmes or films, contribute to a better understanding of the countries of the Mediterranean basin in its widest sense, from the Atlantic coasts to the Black Sea. The audiovisual works presented should be about the culture, heritage, history, societies and life of the men and women living in Mediterranean countries. The competition, that takes place every year, aims to promote and reward programs whose quality and creativity, both in content and in art forms, are remarkable.

Since when: 1994 - to date

Who can apply: directors, producers, distributors

From which Countr(ies)/Region(s): worldwide

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: PriMed

Contacts/References/Website



there is a lot of work before a script

VIII. awareness and advocacy



1. CJ *Women & Film*

What it is about: This project is an attempt to retrace the story of “Women & Film”, the first ever feminist film magazine, published in California during the early 1970s. In addition to this, the research takes into account the magazine’s place in the development of feminist film criticism, with reference to both early women’s writing on film and the poststructuralist theories of the 1970s.

Since when: 2011 - to date

From which Countr(ies)/Region(s): USA

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Clarissa Jacob

Contacts/References/Website

2. PE *#WhatIReally ReallyWant*

What it is about: The video sees a series of women from various regions across the globe, including the Middle East, singing the song in order to raise awareness of a number of key women’s issues including gender pay gap and child marriages.

Since when: 2016 - to date

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Project Everyone

Contacts/References/Website

3. EMWF *CSO WINS Project*

What it is about: The CSO WINS project aims to strengthen the capacity of civil society organizations (associations, NGOs, etc.) of the southern Mediterranean to participate in the policy dialogue on gender equality. In addition, the project opens many opportunities for helping these organizations to play an active role in the monitoring of policies on women’s rights and to get inspired from existing advocacy actions at national and Euro-Mediterranean level.

Since when: 2015 - 2017

Who can apply: civil society

From which Countr(ies)/Region(s): MENA Countries

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Euro-Mediterranean Women’s Foundation

Contacts/References/Website

4. HEYA TV *Arab Woman TV*

What it is about: The programming of the channel is rich in education programmes showing the skill of many operators giving advice to Arab women viewers. The channel’s programmes cover a whole range of tastes and interests, local events and social news. Public and international figures and social icons are permanent guests of the channel.

Since when: 2002 - to date

From which Countr(ies)/Region(s): Lebanon

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Heya Tv

Contacts/References/Website

5. WGLG *I Have a Story*

What it is about: “I Have a Story” campaign seeks to increase awareness and understanding of gender stereotypes and gender-based violence (GBV), and to encourage gender-based violence survivors to seek support. The campaign uses a peer-to-peer approach to facilitated screenings, supplemented by social media and local content production, to promote openness about GBV and encourage positive action to reduce its incidence.

Since when: 2011 - to date

From which Countr(ies)/Region(s): Jordan, worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Women and Girls Lead Global

[Contacts/References/Website](#)



the voice: a powerful tool for advocacy

industry insight

WGLG - I Have A Story. WGLG is a public-private partnership between USAID, the Ford Foundation and the Independent Television Service (ITVS) working in collaboration with CARE. Women and Girls Lead Global believes in the power of sharing stories of courageous women who refuse to accept the status quo.

That is why WGLG curates and screens powerful documentaries made by some of the world's best filmmakers in villages cities and rural classroom. As illustrated in the following image, the WGLG' approach implies several steps: a selection of women, the establishment of context-specific change models and social impact goal and the design of a social impact campaign strategy. Consequently, film facilitators are trained and series of three films are screened for community members. This stage marks the beginning of breakthrough conversations and enables the development of community action plans. Finally, successful stories are generated with an impact on community-led transformation.

"I Have a Story" is a gender-sensitive campaign that uses a home-based screening model and on-line platforms to provide a safe and intimate space to discuss issues like gender-based violence. Firstly, this campaign aims at increasing awareness and understanding of gender stereotypes and gender-based violence, and secondly aims at encouraging gender-based violence survivors to ask for support.

The campaign uses a peer-to-peer approach to facilitate screenings, supplemented by social media and local content production, to promote openness about GBV and encourage positive action to reduce its incidence.

One of the main objectives of this campaign is creating an emotional and personal media experiences for television viewers to increase knowledge and change attitudes about the importance of equitable and inclusive roles for women and girls, including leadership positions. The second is increasing public attention, exposure, and awareness around the roles of women and girls in society, with a focus on issues identified locally as most critical for progress, promoting an enabling environment for female empowerment. Finally, this campaign also aims at mobilizing men and women to take action to create more social, economic and political opportunities for women and girls, by also connecting women to service providers and amplifies messages to the greater public.

A repository of stories around the world (Bangladesh, India, Jorda, Kenya, Peru), is available online at the following [link](#).

‘this campaign aims at increasing awareness and understanding of gender stereotypes and gender-based violence, and (...) at encouraging gender-based violence survivors to ask for support’

6. UNESCO *Femmes et média au Maghreb*

What it is about: “Femmes et Médias au Maghreb” is a quarterly magazine edited by UNESCO’s Office in Rabat and funded by The Swedish International Development Cooperation Agency (SIDA) and Finland’s government. It has been thought as a tool to stimulate the debate on the role of media as a vehicle for the culture of equality. The magazine allows to broadcast and value research works and testimony of men and women who contributed to bridge the gap between today women’s life and their place and image in media in Maghreb.

Since when: 2010 - to date

From which Countr(ies)/Region(s): Maghreb

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: UNESCO

Contacts/References/Website

7. WEK *Equality*

What it is about: The aim of this project is to move beyond these three images, to pay attention to women’s voices, their personal perspectives, their daily lives, individual horizons, emotions, situation of utterance: in other words, to listen to their “worldviews”.

Since when: 2012 - to date

From which Countr(ies)/Region(s): Egypt

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Womanhood egyptian kaleidoscope

Contacts/References/Website

industry insight

‘Womanhood, An Egyptian Kaleidoscope’ is an interactive documentary, a self-production carried out by this not-for-profit organisation. Between 2014 and 2015, the female film-maker Florie Bavard, born in Marseille but raised between Cairo, USA and France met 15 Egyptian women.

They are authors, actresses, bloggers, filmmakers, humanitarians, musicians, photographers, psychiatrists, researchers, students, teachers or writers. The criteria to be selected for the project are the following one: to have worked on the question of gender and to be introduced by another participant. The selected 15 Egyptian women born between 1931 and 1995, who have one thing in common: being confronted with the question of Gender in their social activity.

Equality is a project which aims at paying attention to women’s voices, their personal perspectives, daily lives, individual horizons, emotions, situation of utterance: in other words, to listen to their “worldviews”. This project collects 7 hours of testimonies that have been divided into 80 small video-clips and one interactive documentary, available since May 2017. Two different shows are being presented: one is around four key themes (Activism, Gender, Voice and the West) and the other is around other three key themes (Revolution, Generation and Public Space).

This project has an Archive dimension: through their interviews, those protagonists question the current stereotypes imposed upon them. Analyzing the gendered roles in the (post)revolutionary process, they reflect upon their social roles and their political struggles at a given moment. Those testimonies refer to Post-colonial Historiography and show that Visual Anthropology offers new means to convey those narratives.

‘they are authors, actresses, bloggers, filmmakers, humanitarians, musicians, photographers, psychiatrists, researchers, students, teachers or writers’

8. MOSSAWA

The Mossawa Center - The Advocacy Center For Arab Citizens in Israel

What it is about: The Mossawa Center addresses socio-economic instability by organizing regional economic development projects. They cooperate with Arab local councils, NGOs and the private sector to build their capacities to gain access to public and private funding. Mossawa works with marginalized groups such as women, youth and the Bedouin communities of the Negev/Naqab Desert in the areas of land and housing, employment, education and infrastructure.

Since when: 1997 - to date

From which Countr(ies)/Region(s): Palestine and Israel

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Mossawa

Contacts/References/Website

9. TAM

Women’s Courts Project

What it is about: The “Women’s Courts” project aims to raise the voice of women to have a more effective role in defending their rights, enhance women’s participation to combat Gender Based Violence (GBV), and to enhance and empower the role of civil society organizations (CSOs), youth coalitions and media specialists in taking a leading role in advocating women’s rights.

Since when: 2015 - to date

From which Countr(ies)/Region(s): Palestine

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Women Media and Development- TAM- The voice of the voiceless

Contacts/References/Website

10. CJ & KW *The Women & Film Project*

What it is about: This project is an attempt to retrace the story of “Women & Film”, the first ever feminist film magazine, published in California during the early 1970s. In addition to this, the research takes into account the magazine’s place in the development of feminist film criticism, with reference to both early women’s writing on film and the poststructuralist theories of the 1970s.

Since when: 1972 - to date

From which Countr(ies)/Region(s): worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Clarissa Jacob & Kate Wieteska

Contacts/References/Website

11. NAWFA *New African Women Magazine*

What it is about: The aim of the magazine is to represent African women, share their stories, celebrate their triumphs, shed light on their struggles and ultimately to show the world and each other the beauty, strength and above all diversity of African women.

Since when: 2010 - to date

From which Countr(ies)/Region(s): African countries

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: The New African Woman Forum and Awards

Contacts/References/Website

12. NAWM *The New African Woman Magazine*

What it is about: The award-winning bi-monthly magazine is the only women’s publication covering the entire African continent and its diaspora. It provides in-depth coverage on a diverse range of issues that truly speak to and resonate with the African/Black woman worldwide.

Since when: 2010 - to date

From which Countr(ies)/Region(s): Africa

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: The New African Woman Forum and Awards

Contacts/References/Website

13. UoE *Transnational Moroccan Cinema*

What it is about: The project aims to explore the critical and commercial success of Moroccan cinema through a transnational lens, analysing the global reach of this ‘small’ national cinema through its relationship to diasporic filmmakers, the role of festivals and international co-productions as well as the place of local and global audiences in the age of digital disruption. The project places a strong emphasis on collaboration with filmmakers, festivals, policy makers and other industry figures and has partnerships with ESAV (Marrakech), the London Film School and The Africa in Motion Film Festival (Edinburgh). The project aims to contribute to a transnational understanding of Moroccan identity through cinema and its role on the scale of a global film circuit. Through symposia, contributions to film festivals and publications, the researchers behind the project hope to open up a platform for international dialogue of and for Moroccan cinema.

Since when: 2015 - to date

From which Countr(ies)/Region(s): Morocco

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: University of ESSEX

Contacts/References/Website

14. WFFN *Get Yourself Connected*

What it is about: It is a discussion about the status on women in film business and gender equity on the occasion of the 64th Berlin International Film Festival.

Since when: 2014 - to date

From which Countr(ies)/Region(s): Worldwide

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Women's Film Festival Network

Contacts/References/Website

15. WAC *WAC Women's Affairs Center*

What it is about: WAC is an independent and non-profit Palestinian NGO with the purpose of advocating for women's rights and gender equality through capacity development, information and innovative research and advocacy programs.

Since when: 2012 - 2017

From which Countr(ies)/Region(s): Palestine

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: WAC Women's Affairs Center

Website

16. AWO *Arab Women's Organization*

Opportunity mix: Knowledge building and advocacy

What it is about: The AWO is an intergovernmental organization established under the umbrella of the League of Arab States and headquartered in Egypt. It emerged from the Cairo Declaration issued by the First Arab Women Summit which convened in Cairo, in November 2000 and was co-organized by the National Council for Women in Egypt, Hariri Foundation in Lebanon and the League of Arab States. AWO's agreement came into effect in March 2003.

Since when: 2000 - to date

Who can apply:

From which Countr(ies)/Region(s): Egypt

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Arab Women's Organization

Contacts/References/Website

17. OXFAM *Middle East Gender Equality Programme*

Opportunity mix: Legal support and advocacy

What it is about: Oxfam is empowering thousands of women to take part in political life, and exercise their rights, working with community leaders to raise awareness of the personal status laws governing issues such as marriage and divorce which discriminate against women. Oxfam also advocates to improve women's access to legal services and helping to change the attitudes of court officials towards women's legal rights.

Since when: - to date

Who can apply: civil society

From which Countr(ies)/Region(s): MENA Countries

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: Oxfam

Contacts/References/Website

18. NSC *Empowerment of Women*

Opportunity mix: Knowledge building, networking, advocacy

What it is about: The Empowerment of Women programme leads capacity building, networking and awareness raising activities to reinforce female participation in public and political life. The aim of the programme is to reinforce the multilateral and multilevel cooperation between the relevant stakeholders through the sharing of tools, methodologies and best practices in order to develop a context that facilitates the empowerment of women and girls in the Southern Mediterranean.

Since when: 2015 - to date

Who can apply:

From which Countr(ies)/Region(s): MENA Countries

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: North-South Centre (NSC) of the Council of Europe

[Contacts/References/Website](#)

19. ANND, GAOM, COSPE, APIDEM - MEDFILM *For all: the importance of cinema in Mediterranean Regions*

Opportunity mix: Networking, knowledge building, advocacy, funding

What it is about: The general objective is to contribute to human development and gender equality through the diffusion of audiovisual products tackling social issues in the Southern Mediterranean region. The specific objective is to increase the production, the diffusion and the accessibility of audiovisual productions promoting social and gender issues and to improve exchange and network between CSOs and film industry actors. In particular, through the financial support to third parties (sub-grant scheme) 12 projects targeting audience development will be financed and supported.

Since when: 2017 - to date

Who can apply: civil society organizations

From which Countr(ies)/Region(s): Palestine, Jordan, Egypt, Lebanon, Morocco, Tunisia, Lybia

Specific for women: YES

Focus on the audiovisual sector: YES

Organization in charge: Arab NGO Network for Development (ANND), Media Monitoring (Groupe Arabe d'Observation des Médias), COSPE, APIMED

[Contacts/References/Website](#)

20. UN WOMEN EGYPT *Men and women for gender equality*

Opportunity mix: Knowledge building at networking

What it is about: UN Women is expanding innovative mechanisms to raise youth awareness, and promote their advocacy and championing related to women's empowerment and gender equality. This includes the use of sport, civic engagement and scientific and entrepreneurial innovation as mediums for encouraging youth participation that protects and promotes women's equal participation in society.

Who can apply: civil society

From which Countr(ies)/Region(s): Egypt

Specific for women: YES

Focus on the audiovisual sector: NO

Organization in charge: UN WOMEN Egypt

[Contacts/References/Website](#)

1. AN *Research and Knowledge Management*

What it is about: Arterial Network aims to provoke debate, discussions and theorising around arts, culture, creative industries and contemporary arts and culture discourses, and to develop African positions and leadership on such issues. To better understand the movement, issues and perspectives of the sector, Arterial Network contributes to the development of research and the dissemination of research results.

Since when: 2007 - to date

From which Countr(ies)/Region(s): Africa

Specific for women: NO

Focus on the audiovisual sector: NO

Organization in charge: Arterial Network

Contacts/References/Website

2. CIR *Itinerant Cinema Roadmovie*

What it is about: Itinerant Cinema Roadmovie (CIR) is a non-profit project to promote film culture in Tunisia. The association screens movies allowing the meeting between cinema professionals and public, promoting further cultural exchanges throughout the country. The aim of the project is to promote audiovisual culture, support and stimulate innovative and creative ideas in civil society.

Since when: 2014 - to date

From which Countr(ies)/Region(s): Tunisia

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Itinerant Cinema Roadmovie (CIR)

Contacts/References/Website

3. FP *Cinema Culture*

What it is about: Filmlab builds a viable culture of cinema-going and critical viewership by organizing the annual Days of Cinema, regular public film screenings and cinema-centric debates, and hosting a variety of programs to promote production and viewership among children. Filmlab also organizes film screenings for children in partnership with kindergartens.

Since when: 2014 - to date

Who can apply: civil society

From which Countr(ies)/Region(s): Palestine

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Filmlab Palestine

Contacts/References/Website

4. UNESCO, ASDI, COPEAM, HACA, SNRT *Mesurer l'égalité des genres dans les médias*

What it is about: UNESCO Office in Rabat implemented a program in order to promote a more balanced representation of men and women in media and to forward gender equality in Morocco. The project is funded by The Swedish International Development Cooperation Agency and implemented in partnership with the Permanent Conference of the Audiovisual Mediterranean Operators, the High Authority of Audiovisual Communication and la Société nationale de la radio et de la télévision. The aim of the project is to change the stereotyped representations of women in media in Morocco through an evaluation of media partnership organisations based on indicators of gender equality in UNESCO's media.

Since when: 2013 - to date

From which Countr(ies)/Region(s): Morocco

Specific for women: NO

Focus on the audiovisual sector: NO

Organization in charge: UNESCO, ASDI, COPEAM, HACA, SNRT.

Contacts/References/Website

5. SHASHAT *Films for Everyone*

What it is about: In the belief that “Culture is a human right” and in order to contribute to a robust cultural life in peripheral areas Shashat has held, since its founding in 2005, over 2000 screenings discussions in towns, villages and refugee camps in the West Bank and the Gaza Strip. It has also produced 15 (one hour) satellite TV programs on its films, and additionally subtitled 6 films into Arabic.

Since when: 2005 - 2009.

From which Countr(ies)/Region(s): Palestine

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Shashat

Contacts/References/Website

6. SHASHAT *Cinema Cultura Program*

What it is about: Through this program Shashat provides specialized film library with films and DVDs on Arab and international classics in three different sites in the West Bank to address the lack of mobility in Palestine, encourages cine-club dialogues and professional Film Conversations.

Since when: - to date

From which Countr(ies)/Region(s): Palestine

Specific for women: NO

Focus on the audiovisual sector: YES

Organization in charge: Shashat

Contacts/References/Website

7. EU *Med Culture*

Opportunity mix: Networking, advocacy

What it is about: Med Culture is a 4-year regional programme funded by the European Union to accompany partner countries in the south of the Mediterranean in the development and improvement of cultural policies and practices related to the culture sector. The approach is consultative/participative and takes place in partnership with civil society actors, ministries, private and public institutions involved in culture as well as other related sectors.

Since when: 2014 - to date

Who can apply: civil society

From which Countr(ies)/Region(s): Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Tunisia, Palestine, Libya

Specific for women: NO

Focus on the audiovisual sector: NO

Organization in charge: European Union

Contacts/References/Website

IX.

a woman story





Selma Thabet

Selma Thabet is an Executive Director and sound engineer who lives in Tunis. Her passion for the audiovisual sector was sparked at an early age by her father's love for filmmaking. This passion was solidified through formal studies, including a degree in sound engineering in Belgium at INSAS - Institut National Supérieur des Arts du Spectacle. The choice of becoming a sound engineer required patience and sacrifice - virtues that have enabled her to tackle many of the industry's challenges in her school year. Although sound engineering did not fit with her ambitions precisely, it contributes in shaping, jointly with her roots her eventual pathway. Since then Selma has travelled internationally and in multiple languages including Arabic, English, French and Italian and has worked in France and her work has extended to countries including the United Kingdom, Jordan, Tunisia, Lebanon and Morocco.

She recalls having worked with a sexist filmmaker who created a difficult environment for her as an Arab woman to effectively do her job.

Although it has been ten years since she entered the audiovisual sector, Selma still recognizes forms of resistance against the role of women, especially in more technical roles. For example, while filming a movie in Algeria she was supported by a male intern and although she was the expert, he appeared reluctant to take her advice and instructions which she felt was because she was a young woman.

After some interesting, though dangerous experiences in the documentary field, she got the chance to work at short and long movies - something she was really fond of since the beginning of her studies. For example, as a sound engineer, she worked at "Or noir", a film by Jean Jacques Annaud shot between Tunisia and Qatar in 2010-2011 and "Femmes entre hier et demain" by Saad Chraïbi in Morocco in 2010.

Later on, she got pregnant, and she had to stop for a year. After having given birth, she received some offers but life circumstances forced her to choose between carrying on her career as a sound technician and bring her daughter with her all the way along the filming or be a wife and a mother.

If, on one side, the choice of stopping her career was hard, on the other she had the chance to redirect her career to the production area. Therefore, she joined her brothers' production company: Ulysson production. In 2016, she was appointed Executive Director.

According to Selma, what it is really missing in Tunisia are education opportunities, especially for production. Aspiring filmmakers have to go abroad to find interesting and wider opportunities ●



Drifa Mezenner

Drifa Mezenner is a filmmaker and cultural manager who lives in Algiers. After her studies in English Literature and Graphic Arts, she worked in advertising as a Graphic Designer for 7 years until 2010, but suddenly she understood that what she wanted to do was to tell stories. In 2011, she made her first short documentary “I lived in the absence twice” which was screened in several film festivals around the world and for which she also won awards. In 2012, she started the development of her feature-length documentary “Drifa and the lonely whale” which she is currently editing while freelancing as a filmmaker.

She started her career as a filmmaker thanks to Habiba Jahnine’ initiative, within Bejaia Doc workshop - a creative documentary workshop in East Algeria. Documentary Campus helped her to discover the work of her peers in the MENA Countries and Europe, and to learn the importance of producer in supporting a film project. Later on, she took part into Docmed, a one year program for producers in the MENA Countries, whose main objective is to help producers learning how to build a strong project for the international market. Then in 2014 she participated in the Berlinale Talent Campus, where she worked on her pitch within the Doc Station program. In the beginning of her career, she faced a plethora of obstacles: training opportunities and fundraising have been the major problems. Furthermore, the absence of a real network inside Algeria doesn’t encourage access to information about how to obtain grants.

All the workshops and programmes she took part in showed her the power of storytelling and how important it is, for a producer, to master what she wants to do. In 2017, she directed a short documentary on women in politics in Algeria and started the cultural project “B to C”, a platform for cinema talents in Algeria. This choice is due to the fact that spending 5 years working on a project without any advance was time- and energy-consuming, so she realized that fundraising inside and outside Algeria was the main issue. For that reason, she decided to start working on it and find solutions inside Algeria. The idea came from the need to find financial resources inside Algeria by involving the private sector, since the public fund is not enough anymore. The situation only gets worse with the cuts on budgets. She was inspired by similar platforms, such as DOC Society, Méditerranée audiovisuelle and Transartis. Her first principal target is cinema and audiovisual talents: filmmakers, producers, writers, camera operators, sound engineers, editors, etc. The second category is the private companies in all kind of economic sectors. As far as financing is concerned, the Goethe Institute Germany helped with the first phase of the think tank “B to C”, with 3000 euros, to work on a diagnosis of the situation with a group of 15 people. After many encounters and counseling, they came with a memento that gathers recommendations about the cinema sector. Later, the Goethe institute Algiers helped again to cover a part of the platform development with a 2000 euro grant. Since the beginning, the project was meant to be independent, this is why she did not establish contacts with the government in developing her platform ●



Alia Arasoughly

Alia Arasoughly is a female filmmaker, curator, academic and sociologist of culture. She was born in Acre, then lived in the United States and in 1997 moved back to Palestine. Alia's interest in women and cinema goes back to her university days, whereby her Ph.D. focused on "The Inscription of National History on Women's Bodies in Egyptian Cinema". She has also lectured internationally on issues of post-colonialism, gender, national identity and cinema in the Arab world and co-curated and co-organized different projects related to the Arab cinema, such as "Liberation and Alienation in Algerian Cinema" film festival in Boston and "Centennial of Arab Cinema" in New York.

Alia is a co-founder of Shashat Woman Cinema - an NGO focusing on women's cinema and the social and cultural implications of women's representations. Since 2005, the organization has produced 82 short films, 10 cinema festivals and their tours in the West Bank, Jerusalem and the Gaza Strip. Her personal production credits include 7 films - "Torn Living", "Hay mish Eish", "The Clothesline" and others. Alia's remarkable activity and advocacy for culture were recognized with several awards from the Palestinian Ministry of Women's Affairs and the Palestinian Ministry of Culture.

When after years of studying and working abroad, Alia came back to her country as an experienced professional, she faced many obstacles. First, she had to get over her own culture shock and pre-conceptions about Palestine.

At the same time, she faced resistance to accepting her as an expert. Not only was she stigmatized for being single, but also seen as a potential usurpator of the place of nationals. In her struggle for social recognition and respect in the Palestinian community, she discovered that there were many levels and dimensions to de-valuing her expertise. Thus, while applying for grants on the behalf of Shashat she was suspected in being only interested in her personal growth as a filmmaker. Therefore, in order to gain trust and acceptance, she had to suspend her artistic career. This decision was particularly bitter to her as the same criteria of 'conflict of interest' did not seem to apply to other managers of cultural organizations who are also artists and professionals in their field. She attributes this to her lack of a 'power-base' represented by a family network of cousins and their in-laws.

Moreover, even though the Shashat's served as a strong platform for professional development of many young women, there is still resistance by some of them to acknowledge its importance. The fact that they take full credit for what they have achieved is to be seen as a 'small pie' mentality and a result of limited resources in the country. According to Alia, this lack of sense of 'community' is what weakens the Palestinian women sector. Her general advice to other women is to always pursue their own vision, not to be swayed by others' opinions, to hear their own voice, to know themselves better, to believe in their own power. ●



Fayrouz Karawaya

Fayrouz Karawya is a female artist, writer, producer, anthropologist and activist from Egypt. After pursuing a prestigious degree in medicine, she decided to follow her passion for music and created her own band where she is singer, lyrics, producer, songwriter and composer. In parallel to that, she applied for a Master in cultural studies at the American University in Cairo. She worked on the influence of popular movies on class perception, political system and social life in Egypt for her Master thesis and continues exploring the effects of popular culture on gender perspective by collaborating with international cultural institutions. She also produced and acted in a couple of documentary films, such as the one about a prominent Egyptian ballet dancer Taheyya Kariokka.

Within the framework of SouthMed project, Fayrouz Karawya is working on a TV series tackling the image of women and gender interaction, intersexual and familial relations through monitoring and quantitative evaluation of violence, incidences, stereotyping, in-depth interviews, focus groups and ethnography research.

Having faced many challenges throughout her artistic and academic career, Fayrouz Karawya is always looking to clarify the real picture of the role of woman in society. In fact, the public policy and the established paradigm of gender relations in Egypt have affected every aspect of her personal development, starting from her early education. While being attracted

by art, she ended up following a more respectful and traditional path and got a degree in medicine in order to bend to the vision of a woman's role inflicted by her family and the environment. Later on, as a self-made and self-produced artist, she has been experiencing hostility and incomprehension from the society in general and men in particular who traditionally do not believe in women's ability to handle management tasks or to carry high-quality research. Therefore, her success is often followed by the image of a patronizing iron lady without sexuality, friends or company. Similarly, in the academic field, traditionally stiff and not welcoming to the apparent manifestations of womanhood, her activity is often seen as contradictory to the fact of being an artist. For her, on the contrary, they are complementary because it gives her possibility to write articles about the true life of artists, to enlighten what artists really face not only from a theoretical framework.

Moreover, she is being approached by the production companies as a mere performer and has to face the prospect of fitting in a certain artistic formula that is often limited to her sexualisation. This mould has been similarly replicated in her position on the labour market, festival and concert opportunities. "So it's not only about being a woman that you are rejected but, in addition, a woman who wants to make her own vision of art that is not feminine or masculine but it's an artistic vision," sums up Fayrouz. ●



Dima Al-Joundi

Dima Al-Joundi is a Lebanese director, producer and writer. She studied philosophy in school and then moved to Brussels to study script editing at INSAS. Not willing to come back to war-ravaged Beirut, she decided to stay in Europe after graduation. Her rare specialization in editing 35-mm film reels offered her excellent prospects of work with the Belgian TV in the documentary department but Dima turned it down to get expertise in editing different genres and subsequently settle on filmmaking herself. She recollects her uncle, a famous Lebanese director based in Paris, predicting her at that point a bright career in cinema due to her not being afraid of financial instability.

She set out editing films in a variety of domains including documentaries, fiction, sound editing, Belgian, Arab, European advertising and even African documentaries without the budget, one done in a bathroom just out of enthusiasm for the project. Dima's first film, "Between Us Two...", started with a letter she got from her sister and propelled her career as a director. In 3 months she had raised 150,000€ and discovered her talent for fundraising, deciding to become a producer as well. As "Between Us Two..." went to lots of international film festivals, a Belgian producer contacted her and she did a film "The Silk Road", and then started a film "The bare-foot diva" in Cape Verde with Cesaria Evora. She moved to Paris, got engaged a second time, but ran away before it was too serious, then moved to Sri Lanka, where she did extensive work with young Asia TV, training youth, working with street children and trafficked girls.

When her father underwent a triple bypass surgery, she felt the urge to be closer to him and came back to Beirut. Encouraged by her aunt, a famous Belgian film distributor, she founded a distribution company Crystal Films, then established the first Europa Cinema Theatre in the MEA. Her organisation offered the full circle of cinema services, from editing, producing, directing, to distribution and that allowed her to gain an extensive expertise in all many of filmmaking.

As a woman, Dima faces challenges both in Europe and home. For instance, she had a couple of bad experiences with producers who ripped her off and treated her in an unacceptable way. At the same time in Lebanon, the law and the religion put a great impact on civil society and cinema. One of the signals of women rights being limited that Dima highlights is a recent policy in many Arab countries that discharges a man for rape of an underage girl provided he marries her. Even though she considers Lebanon as one of the rare countries where she feels truly free as a woman, she was first denied her mother's Lebanese citizenship for many years and had to take the nationality of her Syrian father. Despite everything, she always uses these negative experiences in her work and training worldwide communicating them to others and thus turning them into an asset. ●

X. selected public initiatives



In order to address the issue of gender inequality and under-representation of women in the film sector, both on screen and behind the camera, and the perpetuation of stereotypes relating to the image of women in the societies object of this project, first of all the issue needs to be acknowledged. Then, it needs to be translated into action.

The above-mentioned path implies certain efforts in terms of advocacy and decision making by the public authorities, hence it entails the policy-making process.

As the last part of this Handbook, this section points out to cases regarding the international legal framework for gender, as well as other examples that have been developed at the European level. Although the focus is about public policy measures, we are also presenting cases concerning self-regulating policies adopted by public broadcasters as important players in the audiovisual sector. The decision to mention here self-regulating policies depends on the recognition of their potential exemplary value for developing policy guidelines for policy decisions also in the public domain. Those examples of self-regulating policies have been highlighted as a result of a regional peer-to-peer capacity-building programme, conducted by the EU-funded project MedMedia and COPEAM in 2015-2016 to accompany South-Mediterranean radio and TV public broadcasters towards the development/reinforcement of internal gender-equality strategies.

In the South Med Region

Sensitizing the legal framework to gender: an example from Morocco

The Haute Autorité de la Communication Audiovisuelle (HACA), UN Women and UNESCO signed in Rabat on March 13, 2017 a convention whose aim is primarily to frame this partnership in order to promote the fight against gender stereotypes in media content and promote gender equality through the audiovisual and media sector in Morocco.

This agreement covers several areas of cooperation, including the sharing and exchange of information, documentation and good practices, the production of practical tools in the context of accompanying operators and awareness of professionals in the audiovisual sector.

More specifically, this convention is about the implementation of an “alert system” in order to track gender stereotypes in the audiovisual sector and of joint activities aiming at contributing to the achievement of the purpose of this agreement. According to HACA’s President, Amina Lemrini Elouahabi, the agreement will have a real and sustainable impact in terms of the effective promotion of the gender question within the construction of a Rule of law whose main aim is to implement

a plethora of actions with partners for the impulsion of the gender culture in the audiovisual sector. This cooperation will seal the commitment of UN Women to support the audiovisual sector in the realization development of this mission. This partnership mainly targets professionals in the audiovisual sector for the promotion of gender culture through the production of useful items, the sharing and exchange of good practices and successful achievement as well as the mobilization of technical expertise in the sector.

Examples of self-regulating policies in the broadcasting sector

SNRT - SOCIÉTÉ NATIONALE DE RADIODIFFUSION – MOROCCO

Parity Charter: aiming at reinforcing the parity between women and men, it includes a section devoted to the human resources and a section devoted to the programming.

A “Parity Committee” is also mandated to monitor the implementation of the internal gender equality strategy. Such Committee includes members from all Departments of the radio and TV stations of the Group.

SOREAD – 2M – MOROCCO

Charter for the Promotion of Women Image. It includes 4 sections : the enhancement of the role of women as economic, social and political actors; the fight against negative female stereotypes and awareness raising among internal and external media players; the diversification of programs and the adaptation of the editorial line taking into account the socio-cultural diversity and the evolution of the status of women in the Moroccan society; an effective monitoring and an increased cooperation with relevant external actors.

Khabirat

Online regional network of directories (<https://www.khabirat.org>) designed to provide editorial teams with details of women experts in selected thematic areas.

Conceived and launched by the EU-funded programme MedMedia, the network currently involves [Tunisia](#), [Morocco](#), [Jordan](#) and [Palestine](#).

In the field of gender sensitive policy making: some actors shaking policies in the SouthMed Regions

The Arab Women Organization

The AWO is an intergovernmental organization established under the umbrella of the League of Arab States and headquartered in Egypt. AWO’s member states are Hashemite Kingdom of Jordan, United Arab Emirates, Bahrain Kingdom, Republic of Tunisia, Algeria, Sudan, Syria, Iraq, Oman, Palestine, Lebanon, Libya, Egypt, Morocco, Mauritania, Yemen and the Republic of Tunisia.

The Arab Women Organization emerged from the Cairo Declaration issued by the First Arab Women Summit, which convened in Cairo in November 2000 and was co-organized by the National Council for Women in Egypt, Hariri Foundation in Lebanon and the League of Arab States. AWO's agreement came into effect in March 2003.

The AWO aims at empowering Arab women and building their capacities to promote the progress of Arab societies, raising awareness of the necessity of engaging women as equal partners in societal development, coordinating Arab efforts in order to foster women empowerment and elevate awareness of their vital role in society.

During the first meeting of AWO's Supreme Council, the Arab first ladies, members of the AWO Supreme Council, believing in the need to develop a policy for Arab media to highlight the pivotal role of women in advancing their communities, and to provide a fair image of Arab women, that reflects their contributions, achievements and inputs in changing the social culture, took the decision to include media as one of the work priorities of the Organization for Arab women.

In response to this, the AWO adopted a program on **“Media and Support for Women”**.

The Organization participated with the General Federation of Arab Journalists in organizing a workshop joining 60 journalists and media specialists from eighteen Arab States in May 2005, to discuss women issues in the media. This workshop was followed by a workshop for Arab media specialists in November 2005, which focused on raising awareness on the need to formulate media materials sensitive to the gender perspective. The above-mentioned projects resulted in a series of recommendations all revolving around the absolute need to have media strategy for Arab women. The AWO undertook the coordination between the Member States for its formulation, pursuing the efforts for its actual implementation.

As implementation of the strategy, AWO initiated one of its programs entitled “Professionalism in the Media”. The program is a set of high-level training courses and workshops dedicated to media personnel in general, and women media personnel in particular, to help them deal with the serious and creative media work on women's affairs in the information era.

References

Tunisia: CREDIF

CREDIF functions as a scientific mechanism in the field of women's and gender rights, in line with the strategy set out by the Tunisian Ministry of Women, Family and Children.

The strategy for 2016-2020, can be summarized in five axes:

- 1 Fight against gender-based violence
- 2 Economic empowerment of women
- 3 Institutionalization of the gender approach
- 4 Participation of women in public and political life
- 5 Supporting women's participation in culture and creation

CREDIF's mission is participating in an advisory capacity in the working activities of different public institutions established to study, organize and promote actions and taking initiatives in supporting greater participation of women in the development process and modernization of the Tunisian society.

References

In Europe

Council of Europe Recommendation on gender equality in the audiovisual sector

On 27 September 2017, the Committee of Ministers of the Council of Europe has adopted a landmark Recommendation on Gender Equality in the Audiovisual Sector, to acknowledge the problems inherent in the industry from a gender perspective, including: the lack of awareness of the prevalence of gender inequality; the conscious and unconscious gender bias at all levels and the unequal distribution of funding for audiovisual content among women and men; and to promote a variety of practical solutions to address these issues.

The recommendation invites governments of Council of Europe member states to:

- 1 review their legislation and policies
- 2 collect, monitor and publish data
- 3 support research
- 4 encourage the ongoing development of media literacy and
- 5 enhance the accountability processes

It also contains a detailed series of monitoring methods and performance indicators to assist all sectors of the audiovisual industry in collecting data and taking coherent action on their findings. In addition, there is a handy list of reference tools for developing knowledge in this sector. Outreach events will be held to disseminate best practice and share know-how.

References

UK : British Film Institute (BFI)

“We will continue our year-round programming devoted to women and film – now developing out from women directors to look at a range of creative roles and representation on screen”.

References to the BFI Plan 2017-2022

Ireland : Irish Film Board

Gender and Diversity strategy of the Irish Film Board Tasking the new Head of Creative Production and Talent Development to work to achieve enhanced levels of diversity in Films and screen content supported by the IFB.

The Six Point Plan on Gender Equality published in December 2015, includes the following initiatives:

- 1 The collection, publication and monitoring of data on gender inequality
- 2 Engagement with production companies and representative organisations to raise awareness of gender imbalance and working with them in education and training initiatives highlighting unconscious bias in creative decision making
- 3 Enhancing the skills and capacities of creative decision makers in relation to diversity and equality issues in the creative decision-making process
- 4 Continuing training and mentorship initiatives through Screen Training Ireland
- 5 Supporting education initiatives in schools and colleges in the area of Irish culture
- 6 Working with partners in funding film and screen content, including the public service broadcasters RTÉ and TG4, as well as the Broadcasting Authority of Ireland (BAI) Sound and Vision Scheme, so that gender equality and diversity is promoted in publicly funded screen content

References to the Irish Film Board 5 year Strategy 2016- 2020

Germany: FFA Germany's national film funding institution

Gender parity on the film selection boards, law voted on November 10, 2016

« Zudem werden die Gremien der FFA Paritätisch mit Frauen und Männern besetzt »

References

Austria : Austrian Film institute - Gender incentives

The Supervisory Board of the Austrian Film Institute voted on December 21, 2016 for a catalogue of measures to enforce the occupation of women filmmakers in the industry. The core project of this catalogue are the gender incentives: if a project is supported by the Institute in the production phase, and if this project presents a significant number of women-occupied positions in the executive department, the production company will be given an extra grant of 30.000€, which can be used for the development of a new project with the corresponding proportion of women-occupied positions in the team.

From 2017 onwards, all applicants will have to hand in the division of calculated personnel costs between men and women filmmakers.

The Austrian Film Institute continues to offer special measures to promote women filmmakers, such as the training program “ProPro” for women producers, as well as a Script-award.

References:

Equality Film Institut Film Institut - Richtlinien

Switzerland : the Swiss Ministry of Culture Swiss film fund 2016

The proportion of the supported film projects directed by men and women should correspond to the proportion of submitted film project applications led by men and women.

References:

Schweizerische Eidgenossenschaft - Postproduktionsförderung “Verordnung des EDI über die Filmförderung” PDF

Sweden : Swedish Film Institute FiftyFifty by 2020

The gender equality perspective permeates everything that is done at the Swedish Film Institute: from production funding to the choice of films to promote from the archive to the recruitment of new personnel. One of the Film Institute's goals is to lay the foundation for gender equality in film production, a labour that moves forward with the aid of concrete action plans.

The new action plan Goal 2020: Gender equality in film production, both in front of and behind the camera contains four concrete steps:

- 1 Women in key roles in more and larger productions: A qualitative survey to be conducted into what films women get the opportunity to make, and why
- 2 Increased visibility: Continuous updating the digital knowledge bank
nordicwomeninfilm.com
- 3 Counting continues, both behind and in front of the camera: annual gender equality report featuring qualitative analyses in the world of film
- 4 Increased knowledge about gender and diversity: an annual film education seminar focusing on gender, which targets teachers and film educators to reach children and young people

References

Eurimages (the cultural support fund of the Council of Europe) Strategy for gender equality 2018-2020: Aiming for 50/50 by 2020

The strategy's overall goal is to aim for the target of 50/50 by 2020, i.e. equal support for projects with female directors attached, and to work to help increase gender equality both on and off-screen in the film industry. To try to achieve this goal, Eurimages will endeavour to:

- 1 Raise awareness about the prevalence of gender inequality and increase the visibility of the best-practice work being carried out within the Eurimages and as set forth in the Recommendation on gender equality in the audiovisual sector:
 - X at member state level and among national, supranational and regional funds and festivals
 - X among industry professionals and students
 - X by developing and implementing a holistic communication strategy
- 2 Increase the visibility of creative and technical work being carried out by women in the industry by continuing to showcase their achievements
- 3 Carrying out and promoting data monitoring and the systematic sharing of findings
- 4 Supporting research initiatives
- 5 Advocating for greater opportunities for women professionals
- 6 Devising strategies to:
 - X redress the imbalance in the share of public film funding women receive
 - X tackle the difficulties female creatives face in obtaining equitable financing
 - X aim for the goal of 50/50 by 2020 for female directors' share of public funding from Eurimages

References

Glossary of Terms

Basic conceptual tools to navigate the discourse on gender in the audiovisual sector

Advocacy:

The act or process of supporting a cause or proposal.

See: [Merriam-Webster dictionary](#)

A set of organised activities designed to influence the policies and actions of others to achieve change.

See: [Women's Rights Advocacy Toolkit](#)

The deliberate process, based on demonstrated evidence, to directly and indirectly influence decision makers, stakeholders and relevant audiences to support and implement actions that contribute to the fulfillment of children's and women's rights.

See: [UNICEF Advocacy Toolkit](#)

Audiovisual sectors: cover the film, broadcasting, video and multimedia industries.

See: O. Debande & G. Chetrit (2001) The European Audiovisual Industry: an Overview, European Investment Bank Sector Papers

Awards and prizes: an amount of money or recognition for achievements that is given to someone following an official decision.

See: [Online Cambridge Dictionary](#)

Awareness building: "Awareness" is the knowledge or understanding of a subject, issue, or situation. More broadly, it is the state of being conscious of something. Awareness-building programmes are programmes whose main objective is to make people aware of unknown or hidden social and gender issues.

See: [Macmillan Dictionnary](#)

Best practice:

A procedure that has been shown by research and experience to produce optimal results and that is established or proposed as a standard suitable for widespread adoption.

See: [Merriam-Webster dictionary](#)

Additional Notes:

There appears to be no consensus on what constitutes a best practice, how to identify it, or even what to call it. Bendixsen and Guchteniere suggest one useful definition, indicating that the term “relates to successful initiatives or model projects that make an outstanding, sustainable, and innovative contribution to an issue at hand”. They continue, “[Best practices are] about accumulating and applying knowledge of what is working and not working in different situations and contexts”. They further note that the term “best” has strong inspirational value, and “the purpose of describing and publishing a successful practice, and calling it a [best practice], is to make it function as an inspirational guideline, particularly with regard to decision-making”.

So, best practices carry a tripartite function:

1) identifying successful initiatives addressing important issues, 2) learning what works and does not work in different contexts, and 3) inspirational guidelines for decision making.

See: Jennings, Edward T., Jr. (2007) Best practices in public administration: how do we know them? How can we use them?

Best practices for gender equality: The phrase ‘best practices’ refers to the accumulation and application of knowledge about what works and what does not work in terms of promoting gender equality and non-discrimination against women in different situations and contexts. It is both the lessons learned and the continuing process of learning, feedback, reflection and analysis.

See: [United Nations Department of Economic and Social Affairs](#)

Civil society: Civil society refers to all forms of social action carried out by individuals or groups who are neither connected to nor managed by the state. Civil society includes all organisational structures (civil society organisations) whose members serve the general interest through a democratic process, and who take on the role of mediator between public authorities and citizens. Organisations and groups which champion the promotion of gender equality and the defence and respect of women’s human rights are a vital component of governance, in that they are supposed to hold those in power accountable.

See: United Nations Department of Economic and Social Affairs. Online Glossary

Co-production: A co-production agreement is a contract entered at an early state of production and it consists in a frequent involvement of the co-producers in both artistic, production and financial matters. The contract will define a minimum for this involvement: script, production plan, budget and financing plan as part of the contract.

As far as contractual terms are concerned, it is the joint management and ownership of rights between the co-producers.

See: Elaboration from National Occupational Standards (undated) SFHMH63: Work with people and significant others to develop services to improve their mental health

Empowerment: Refers to increasing the spiritual, political, social or economic strength of individuals and communities. Empowerment of women and girls concerns women and girls gaining power and control over their own lives. It involves awareness-raising, building self-confidence, expansion of choices, increased access to and control over resources and actions to transform the structures and institution, which reinforce and perpetuate gender discrimination and inequality. The core of empowerment lies in the ability of a person to control their own destiny. This implies that to be empowered women must not only have equal capabilities (such as education and health) and equal access to resources and opportunities (such as land and employment), but they must also have the agency to use these rights, capabilities, resources and opportunities to make strategic choices and decisions (such as is provided through leadership opportunities and participation in political institutions).

See: [UN Coherence and You Gender Equality Glossary](#)

Equal opportunities for women and men: This concept indicates the absence of barriers to economic, political and social participation on the ground of sex and gender and other characteristics. Such barriers are often indirect, difficult to discern and caused and maintained by structural phenomena and social representations that have proved particularly resistant to change. Equal opportunities as one of the gender equality objectives is founded on the rationale that a whole range of strategies, actions and measures are necessary to redress deep-rooted and persistent inequalities.

Source: [EIGE Glossary for the users of the Gender Mainstreaming Platform](#)

Equality of Outcome: It is sometimes also referred to as “substantive equality”, and refers to the insight that equality of opportunity may not be enough to redress the historical oppression and disadvantage of women. Because of their different positions in society, women and men may not be able to take advantage of equal opportunities to the same extent. In some cases, equal opportunities can actually have a negative impact on women’s well-being if women exert time and energy to take advantage of them with no result. In order to ensure that development interventions result in equality of outcome for women and men, it is necessary to design them on the basis of gender analysis. “Equal” treatment, therefore, does not mean “the same” treatment.

See: Gender Mainstreaming Learning & Information Packs prepared by the United Nations Development Programme - UNDP

Funding: Money secured for a particular purpose, such as a project, a start-up company, an event or an activity by a government or organization.

See: [Cambridge Dictionary](#)

Gender: Gender refers to the roles, behaviors, activities, and attributes that a given society at a given time considers appropriate for men and women. In addition to the social attributes and oppor-

tunities associated with being male and female and the relationships between women and men and girls and boys, gender also refers to the relations between women and those between men. These attributes, opportunities and relationships are socially constructed and are learned through socialization processes. They are context, time-specific and changeable. Gender determines what is expected, allowed and valued in a woman or a man in a given context. In most societies there are differences and inequalities between women and men in responsibilities assigned, activities undertaken, access to and control over resources, as well as decision-making opportunities. Gender is part of the broader socio-cultural context, as are other important criteria for socio-cultural analysis including class, race, poverty level, ethnic group, sexual orientation, age, etc.

See: UN Women, OSAGI Gender Mainstreaming - Concepts and definitions

Gender discrimination: Any distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on the basis of equality of men and women, of human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field.

See: United Nations - Convention on the Elimination of all forms of Discrimination Against Women, Article 1

Gender equality: This refers to the equal rights, responsibilities and opportunities of women and men and girls and boys. Equality does not mean that women and men will become the same but that women's and men's rights, responsibilities and opportunities will not depend on whether they are born male or female. Gender equality implies that the interests, needs and priorities of both women and men are taken into consideration, recognizing the diversity of different groups of women and men. Gender equality is not a women's issue but should concern and fully engage men as well as women. Equality between women and men is seen both as a human rights issue and as a precondition for, and indicator of, sustainable people-centered development.

See: UN Women, OSAGI Gender Mainstreaming - Concepts and definitions

Gender equity: The preferred terminology within the United Nations is gender equality, rather than gender equity. Gender equity denotes an element of interpretation of social justice, usually based on tradition, custom, religion or culture, which is most often to the detriment to women. Such use of equity in relation to the advancement of women has been determined to be unacceptable. During the Beijing conference in 1995 it was agreed that the term equality would be utilized. This was later confirmed by the CEDAW committee in its General Recommendation 28: "States parties are called upon to use exclusively the concepts of equality of women and men or gender equality and not to use the concept of gender equity in implementing their obligations under the Convention. The latter concept is used in some jurisdictions to refer to fair treatment of women and men, according to their respective needs. This may include equal treatment, or treatment that is different but consi-

dered equivalent in terms of rights, benefits, obligations and opportunities".

See: UN Women, OSAGI Gender Mainstreaming - Concepts and definitions

Gender identity: Each person's deeply felt internal and individual experience of gender, which may or may not correspond to the sex assigned at birth, including the personal sense of the body (which may involve, if freely chosen, modification of bodily appearance or function by medical, surgical or other means) and other expressions of gender, including dress, speech and mannerisms.

See: European Commission - Trans and Intersex People: Discrimination on the Grounds of Sex, Gender Identity and Gender Expression. European Network of Legal Experts in the Field of Gender Equality

Gender-sensitive (policies): Policies and programmes that take into account the particularities pertaining to the lives of both women and men, while aiming to eliminate inequalities and promote gender equality, including an equal distribution of resources, therefore addressing and taking into account the gender dimension.

See: European Commission - 100 Words for Equality: A Glossary of Terms on Equality between Women and Men

Gender awareness: It is the ability to view society from the perspective of gender roles and understand how this has affected women's needs in comparison to the needs of men.

See: [United Nations Fund for Women – Engendering Economic Governance](#)

Gender awareness-raising: The process that aims at showing how existing values and norms influence our picture of reality, perpetuate stereotypes and support mechanisms (re)producing inequality. It challenges values and gender norms by explaining how they influence and limit opinions taken into consideration and decision-making. In addition, awareness raising aims at stimulating a general sensitivity to gender issues.

See: Council of Europe - Gender Mainstreaming: Conceptual Framework, Methodology and Presentation of Good Practices. Final Report of Activities of the Group of Specialists on Mainstreaming (EG-S-MS)

Gender mainstreaming: The systematic consideration of the differences between the conditions, situations and needs of women and men in all policies and actions. Gender mainstreaming is the (re)organisation, improvement, development and evaluation of policy processes, so that a gender equality perspective is incorporated into all policies at all levels and all stages, by the actors normally involved in policy making. Mainstreaming a gender perspective is the process of assessing the implications for women and men of any planned action, including legislation, policies or programmes, in all areas and at all levels. It is a way to make women's as well as men's concerns and experiences

an integral dimension of the design, implementation, monitoring and evaluation of policies and programmes in all political, economic and societal spheres so that women and men benefit equally, and inequality is not perpetuated. The ultimate goal is to achieve gender equality. Gender mainstreaming is a complementary strategy and not a substitute for targeted, women-centred policies and programmes, gender equality legislation, institutional mechanisms for gender equality, and specific interventions that aim to close the gender gap.

See: European Commission - Communication 'Incorporating equal opportunities for women and men into all Community policies and activities'

Council of Europe - Gender Mainstreaming: Conceptual Framework, Methodology and Presentation of Good Practices. Final Report of Activities of the Group of Specialists on Mainstreaming (EG-S-MS)

United Nations Statistics Division – Global Gender Statistics Programme

Gender balance: It is commonly used in reference to human resources and equal participation of women and men in all areas of work, projects or programmes. In a scenario of gender equality, women and men are expected to participate proportionally to their share of the population. In many areas, however, women participate less than what would be expected based on the sex distribution in the population (underrepresentation of women), while men participate more than expected (overrepresentation of men).

See: United Nations Statistics Division – Global Gender Statistics Programme

Gender Policies: Gender policies are divided into three categories depending on the extent to which they recognize and address gender issues

- **Gender-aware policies:** Gender-aware-policies recognise that women, as well as men, are actors in development and that they are often constrained in a different way to men. Their needs, interests and priorities may differ and at times conflict. Gender aware-policies can be sub-divided into two policy types:
 - o Gender-neutral policies approaches use the knowledge of gender differences in a given context to target and meet the practical needs of both women and men. Gender-neutral policies do not disturb existing gender relations.
 - o Gender-specific policies use the knowledge of gender differences in a given situation to respond to the practical gender needs of either women or men. These policies do not address the existing division of resources and responsibilities.
- **Gender-blind policies:** Policies that are gender-blind fail to distinguish between the different needs of women and men in their formulation and implementation. Thus, such policies are biased in favour of existing gender relations and therefore are likely to exclude women or exacerbate existing inequalities between women and men.
- **Gender-redistributive policies:** aim to transform the existing distribution of resources and res-

possibilities in order to create a more equal relationship between women and men. Women and men may be targeted or one group alone may be targeted by the intervention. Gender-redistributive policies focus mainly on strategic gender interests, but can plan to meet practical gender needs in a way which have transformatory potential (provide a supportive environment for women's self-empowerment).

See: [Vainio-Mattila, A., Navigating Gender: A Framework and a Tool for Participatory Development](#)

Gender stereotype: Gender stereotyping presents a serious obstacle to the achievement of real gender equality and feeds into gender discrimination. Gender stereotypes are preconceived ideas whereby males and females are arbitrarily assigned characteristics and roles determined and limited by their sex. Sex stereotyping can limit the development of the natural talents and abilities of boys and girls, women and men, their educational and professional experiences as well as life opportunities in general. Stereotypes about women both result from and are the cause of deeply engrained attitudes, values, norms and prejudices against women. They are used to justify and maintain the historical relations of power of men over women as well as sexist attitudes which are holding back the advancement of women.

See: [Council of Europe Gender Equality Strategy 2014-2017](#)

Gender Training: A facilitated process of developing awareness and capacity on gender issues, to bring about personal or organizational change for gender equality.

The generic aim of gender training (...) is to consciously introduce gender as a category of analysis (as opposed to description), to point to the differing needs and interests of women and men and their unequal representation, and to increase awareness and reduce the gender-bias which informs the actions of individuals and institutions.

This kind of gender training commonly involves:

- Raising participants' awareness of the different and unequal roles and responsibilities of women and men in any particular context
- Looking at ways that development interventions affect, and are affected by, differences and inequalities between women and men
- Equipping participants with knowledge and skills to understand gender differences and inequalities in the context of their work, and to plan and implement policies, programmes and projects to promote gender equality.

See: [UNDP, Keays, T., McEvoy, M., Murison, S., Jennings, M. and Karim, F., - Gender Analysis and UNDP - United Nations Development Programme](#)

Gender Pay Gap: The percentage difference between the median hourly earnings of men and women, excluding overtime payments. The causes of the gender pay gap are complex - key factors include: human capital differences: i.e. differences in educational levels and work experience; part-time working; travel patterns and occupational segregation. Other factors include: job grading practices, appraisal systems, and pay discrimination.

See: [UK Government Equalities Office](#)

Learning:

The process of getting an understanding of something by studying it or by experience.

See: [Cambridge Dictionary](#)

Knowledge is central to any discussion of learning and may be understood as the way in which individuals and societies apply meaning to experience. It can therefore be seen broadly as the information, understanding, skills, values and attitudes acquired through learning. As such, knowledge is linked inextricably to the cultural, social, environmental and institutional contexts in which it is created and reproduced. Learning is understood here to be the process of acquiring such knowledge. It is both a process and the result of that process; a means, as well as an end; an individual practice as well as a collective endeavour. Learning is multifaceted reality defined by the context. What knowledge is acquired and why where, when and how it is used represent fundamental questions for the development of individuals and societies alike.

See: Unesco - Rethinking Education: Towards a global common good?

Marginalized groups: Different groups of people within a given culture, context and history at risk of being subjected to multiple discrimination due to the interplay of different personal characteristics or grounds, such as sex, gender, age, ethnicity, religion or belief, health status, disability, sexual orientation, gender identity, education or income, or living in various geographic localities. Belonging to such groups or even being perceived to belong to them heightens the risk of inequalities in terms of access to rights and use of services and goods in a variety of domains, such as access to education, employment, health, social and housing assistance, protection against domestic or institutional violence, and justice.

See: European Institute for Gender Equality (EIGE) - Gender equality glossary

Networking: The exchange of information or services among individuals, groups, or institutions.

See: [Merriam-Webster dictionary](#)

Network:

A pattern of more or less lasting linkages between nodes, where the nodes represent different organisational units. (...) The linkages may be uni- or bidirectional, representing flows of products (goods and services), sharing of resources, relations of ownership or other forms of control, lines of cooperation and communication.

See: Grandori A. - Interfirm Networks

The network model relies on exchange relationships based on trust and reciprocity as a way of forging collective action.

See: Keast, Robyn L., - "Mixing state, market and network governance modes: the role of government in "crowded" policy domains"

Production: The activity of organizing the practical and financial matters relating to the preparation of a film, play, or television or radio programme. In the audiovisual sector, the production process refers to the stages (phases) required to complete a media product, from the idea to the final master copy. The process can apply to any type of media production including film, video, television and audio recording.

See: [Cambridge Dictionary](#)

Women's Studies:

Focusing on the extent to which traditional questions, theories and analyses have failed to take gender into account, Women's Studies adopts scholarly and critical perspective toward the experiences of women. The objectives of Women's Studies include:

- Finding out about women by raising new questions and accepting women's perceptions and experiences as real and significant
- Correcting misconceptions about women and identifying ways in which traditional methodologies may distort our knowledge
- Theorizing about the place of women in society and appropriate strategies for change
- Examining the diversity of women's experiences and the ways in which class, race, sexual orientation and other variables intersect with gender

Although studying women is its starting point, by uncovering the ways in which social and cultural assumptions and structures are shaped by gender, Women's Studies also studies men and the world around us. It is interdisciplinary, integrating insights from many different experiences and perspectives. Drawing from scholarly work within nearly every academic discipline as well as from the work of "grassroots" feminism, Women's Studies has its own distinctive, evolving theories and methodologies.

See: [Feminism and Women's Studies](#)

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Photographic references

Page 7: Picture courtesy of Hind Meddeb

Page 16: Picture taken from a selection of publically available images of producers/directors

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Page 63: Picture taken during the SouthMed WiA’s First Field Activity in Tunis, 5-9 November 2017

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Page 97: Picture taken during the SouthMed WiA’s Meeting in Beirut 4-6 July 2018

Page 107: Taken from the SouthMed WiA subgranted project “New Audiovisual Society, by women... for women”

Page 118: Picture taken during the SouthMed WiA’s Meeting in Alicante, September 27-28, 2018

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1 Picture courtesy of Urban Film Festival

2 Picture courtesy of Cinephilia Production

3 Picture courtesy of UN Migration Agency

4 Picture courtesy of Journées Cinématographiques de Cathage

Page 133: Picture taken during the SouthMed WiA’s Workshop in Barcelona 16-18 April 2018

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Page 157: Picture courtesy of “Guardians of time lost”

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I. مقدمة

لماذا هذا الكتيب

على الرغم من أن بعض التحليلات أجريت لقياس وفهم أفضل التطور الحالي للقطاعات السمعية والبصرية والسينمائية في المنطقة، إلا أنها لا تتضمن تركيزاً محدداً على تمثيل المرأة. لا توجد بيانات منظمة و مقالات بحث ومؤشرات متاحة بشكل محدد حول وجود النساء في صناعة السينما. وحتى إذا كانت الإحصاءات والمؤشرات الموثوقة عن الوجود الفعلي للمرأة في القطاع السمعي البصري ما زالت مفقودة، تشير البيانات المتفرقة إلى أن تمثيل المرأة ما زال ضعيفا للغاية.

وضمن هذا المشروع نفسه، ووفقاً لبرنامج، تم إجراء تحرى في البداية، مع نية إعداد تقريراً أولي للاستخدام الداخلي وكخريطة أولية للغاية لما كان متاحاً لدعم الأنشطة المتعلقة بالنوع الاجتماعي في المنطقة.

أوضحت هذه الدراسة أن 34% فقط من المجيبين كانوا على دراية بالكيانات العامة أو الخاصة العاملة على وجه التحديد في القطاع السمعي البصري، بما في ذلك تعزيز المساواة بين الجنسين ضمن أنشطتها. من منظور أكثر عمومية، أشارت نتائجنا إلى أنه في أقل من 50% من الذين تم استجوابهم كانوا على دراية بالبرامج أو الأنشطة التي تدعم المساواة بين الجنسين ودور المرأة بشكل عام، مما قد يفيد أيضاً المهنيين في القطاع السمعي البصري.

وأكدت هذه النتائج على ضرورة وأهمية بذل الجهود لتنظيم المعلومات المتاحة ذات الصلة بشأن البرامج والأنشطة المتعلقة بالجنسين والقطاع السمعي البصري في البلدان المستهدفة، إلى جانب جمع المعلومات العملية للمساهمة في تسهيل الوصول إلى لصناعة السينما ومهنييها.

أطلق مشروع سوئدوبا، نساء جنوب المتوسط والصناعة السمعية البصرية، "نحو تعزيز المساواة بين المرأة والرجل: النهوض بدور المرأة وصورتها في القطاع السمعي والبصري في جنوب المتوسط" في 1 فبراير 2017 لمدة ثلاثين شهراً.

يشارك في تمويله الاتحاد الأوروبي في إطار البرنامج الإقليمي 'فيلم حوض المتوسط'، وينفذ هذا المشروع من قبل كونسورتيوم بقيادة مؤسسة إنترارتس - في إسبانيا بالشراكة مع المدرسة العليا للسمعي البصري والسينما في تونس، ووكالة الثقافة والإعلام في أوروبا في بلجيكا، والمؤتمر الدائم للمشغلين للوسائل السمعية والبصرية في البحر المتوسط في إيطاليا ومؤسسة الشاشة في بيروت.

نظراً إلى أن هدفه النهائي هو التأثير بشكل إيجابي على الاتجاهات الثقافية الواسعة والرأي العام، يهدف المشروع إلى تعزيز قدرات المهنيين والمشغلات في القطاع السمعي البصري في سبعة بلدان في جنوب البحر الأبيض المتوسط، الجزائر، مصر، الأردن، لبنان، المغرب، فلسطين وتونس والمساهمة في التنمية المستدامة والتنوع الثقافي من خلال تعزيز صورة المرأة في قطاع الأفلام.

لتحقيق الأهداف المذكورة أعلاه، يتوخى مشروع سوئدوبا مجموعة من الأنشطة المتنوعة بما في ذلك دعم المشاريع المتعلقة بالمساواة بين الجنسين في القطاع السمعي البصري، وبناء القدرات وتوجيه المشغلين المحليين، وخاصة النساء، وبعث أنشطة التوعية لأصحاب المصلحة المعنيين، والتواصل، والبحث عن صورة ودور المرأة في قطاع الأفلام.

في هذا الإطار، تم تصميم هذا الكتيب من أجل تنظيم وإتاحة المزيد من المعلومات التي يمكن الوصول إليها من مصادر ونوعية مختلفة، والتي تشرك في فائدتها أي شخص يحاول الترويج لأهداف مماثلة من تلك التي يقدمها هذا المشروع، وكذلك للمهنيين الذين يرغبون في التفاعل مع أولئك الذين هم جزء من التوازن بين الجنسين وجهود التوعية الجنسانية في منطقة جنوب حوض البحر المتوسط في القطاع السمعي البصري. باختصار، يقدم الدليل الفرص والمبادرات المتعلقة بإنتاج الأفلام؛ تمويل المشاريع السمعية البصرية في هذا المجال؛ تسهيل التبادل والربط الشبكي بين المهنيين؛ الفرص المتعلقة ببناء المعرفة، ومجموعة مختارة من مبادرات السياسة العامة. لا يدعي هذا الدليل أنه شامل، ولا نهائي، فهو صورة للحظة، في وقت صياغته، ناتجة عن بحث مكتبي متين (ولكنه دائماً محدود)، مكمل بشكل صحيح بالمعلومات المقدمة على أساس استطلاع تم توزيعه عبر الإنترنت خلال مرحلة البحث الأولية، واستكمل بالمقابلات المباشرة مع المشغلين المعنيين.

يُعتبر الافتقار إلى الفرص أحد العوامل الرئيسية التي تعرقل المشاركة وتمثيل المرأة في القطاع السمعي البصري. وترتبط بعض الأسباب وراء هذا النقص بالعوامل الاجتماعية ، بينما يرتبط البعض الآخر بالوصول إلى المعلومات. في حين يتطلب العمل والمشاركة الاجتماعية بذل جهود منتظمة وطويلة الأجل ، ويدور هذا الكتيب حول الوصول إلى المعلومات والفرص الموجودة : أولاً توفير المعلومات لبدء العمل، سد الفجوة بين المعلومات والعمل؛ وثانياً دعم إجراءات أفضل مع معلومات منهجية.

تضمنت عدة أشهر من الأبحاث المكتبية المستمرة البحث في مصادر المعلومات ذات الصلة لمعرفة أكثرها اكتمالاً وحدائثاً حول البرامج والمبادرات التي تم وضعها في البلدان المستهدفة لمساعدة المتخصصين في القطاع السمعي البصري على تسهيل عملهم و منحهم الدعم لتلبية احتياجات محددة :

- الحاجة إلى أدوات (مالية أو مادية)
- الحاجة إلى المعرفة (النظرية والتطبيقية)
- الحاجة للاعتراف بالعمل المنجز لتأسيس مهنة ذات عوائد مالية
- الحاجة إلى فهم حالة النوع الاجتماعي في القطاع للعمل بوعي و بوضوح بأنسب الوسائل

من المهم أن نلاحظ أنه منذ البداية قررنا الاقتراب من البحث والمعلومات من منظور تأثيرها الحقيقي، وليس بالضرورة من زاوية الهدف المعلن أو حتى العنوان المتعلق بالجنس. بعبارة أخرى، ما يهم بالنسبة لمبادرة أو نشاط هو ما إذا كان يمكن أن يساهموا بشكل مباشر في الأهداف الرئيسية لهذا المشروع في مجال تعزيز دور المرأة.

ونتيجة لذلك، قمنا بتضمين بعض المبادرات التي تم تصميمها بشكل مباشر للمساعدة في تسهيل عمل المهنيات في قطاع الأفلام أو المشاريع المتصلة بها. وكذلك الفرص المفتوحة أمام المهنيين بأكملهم (أي ليس النساء فحسب) ، التي تتعامل مع أهداف أكبر ، أو تغطي نطاقاً أكبر من نطاق منطقة جنوب البحر المتوسط.

بالنظر إلى أن البرامج والمبادرات التي تم جمعها هي أمثلة حية وأن البحث مستمر لعدة أشهر ، فإن قائمة الفرص تتطلب التحقق والتحديث المستمرين لتقييم الحالة الحالية للبرامج وقد تم تقرر تضمينها في الفرص. ومع ذلك ، قد تتغير تفاصيل بعض المعلومات في الوقت المنقضي بين إغلاق البحث ونشره. لقد نظرنا في هذه المسألة، ولكننا نعتقد أنه حتى في هذه الحالة، إذا لم يعد هناك برنامج أو أنشطة معينة متاحة، تظل المنظمات التي تقف وراءها مصادر مثيرة للاهتمام لمزيد من المعلومات المحدثة.

ولكن قبل الانتقال إلى قائمة الأنشطة والموارد ، قررنا نشر كتالوج للأفلام يتضمن إنتاجات أفلام متعلقة بالنساء، والتي تم إنتاجها أيضاً في إطار المبادرات الخاصة بالدعوة وبناء الوعي بالإضافة إلى أفلام المخرجات من النساء. مرة أخرى ، ربما لا يكون الكتالوج شاملاً. وحيث أنه من الشائع إنه مع أي تصنيف للأفلام ذو صلة بالموضوع، يمكن أن تكون النتيجة مفتوحة للنقاش.

الهدف : لمن هذا الكتيب

تم اختيار المستهدفون من هذا الكتيب بحيث لا يشمل فقط المستفيدين الأساسيين من المشروع (محترفات السينما و المتحصلين على المنح الفرعية) ولكن أيضاً المستفيدين الذين لديهم مهارات، وهي المنظمات الأخرى التي تشارك / ترغب في المشاركة في الأنشطة ذات الصلة بالقطاع السمعي البصري و / أو النوع الاجتماعي ، في منطقة جنوب حوض البحر المتوسط وخارجها. في الواقع، قد تكون بعض الفرص المذكورة في هذا الكتيب مفيدة في تتبع الحالات النموذجية وأفضل الممارسات التي يمكن أيضاً توسيعها وتكييفها مع السياقات الأخرى.

سهولة الوصول إلى مجموعة واسعة من الحالات والتجارب لهم أثر يتمثل في إيجاد أرضية مواتية لإقامة التأزر والتواصل. من شأن هذا الانتشار المعرفي أن يوطد تأثير هذا الكتيب على تعزيز نطاقه نحو المساواة بين الجنسين، عن طريق دعم مجموعة من المنظمات والإجراءات حول النوع الاجتماعي.

سيتم تقديم المعلومات لاستخدامها من قبل كل من هو على استعداد أو سيكون على استعداد لاستخدامها لصالح قضية النوع الاجتماعي في القطاع السمعي البصري. هذا ، بدوره ، سيضمن تأثير طويل الأمد لمشروع سوئدويا وكذلك المشاريع ذات الصلة التي يمكن أن تستفيد من المخزون المتواجد من المعلومات المقدمة.



تم إطلاق دعتين لتقديم مقترحات، في يونيو 2017 ، وفي كانون الأول 2017 ، بهدف دعم المشاريع التي تنفذها المنظمات الناشطة في القطاع السمعي البصري في منطقة جنوب البحر الأبيض المتوسط. وقد تم اختيار المشاريع على أساس قدرتها على المساهمة في تعزيز مشاركة المهنيات في القطاع السمعي على المستويات المحلية والإقليمية والوطنية، وصورة المرأة في المنتجات السمعية والبصرية. المستفيدون الذين حصلوا على منحة في أول دعوة لتقديم مقترحات كانوا مؤهلين للتقدم مقترح ثاني بعد الانتهاء من مشروعهم.

عندما يمكن لمبادرة أو نشاط ما أن تندرج تحت أكثر من جزء ، قمنا بتطبيق ما اعتبرناه أهم هدف ، بدلاً من تكرار نفس المعلومات في قسمين منفصلين. نحن نقر بأن هذا الأمر كله قد يكون له اختلافات في المصطلحات. ولهذا الغرض ، أضفنا مسردًا للمصطلحات ، والذي يعطي إشارات إلى الأدوات المفاهيمية الأساسية للتنقل في الخطاب حول تعزيز دور المرأة في القطاع السمعي البصري.

تحتوي كل فرصة على وصف موجز لماهية، من يمكنه التقديم ، ومن أي إقليم (منطقة) ، إذا كانت الفرصة مناسبة للنساء فقط أم لا ، إذا كانت خاصة بالقطاع السمعي البصري أو لا ، وكذلك إشارات إلى المنظمة المسؤولة (هما في ذلك معلومات الاتصال). تستند المراجع الزمنية المعروضة لكل مبادرة إلى المعلومات المتاحة ؛ لذلك ينبغي أن تؤخذ على أنها تدل على مدة وأهمية الفرصة المدرجة. ويتم الإشارة إلى الهدف الرئيسي للصناعة في كل فرصة ، من أجل تمكين المخرجين والمنتجين والمذيعين والصحفيين وكتاب السيناريو وغيرهم من فحص الفرص المتاحة لهم.

وقد تم إبراز بعض المبادرات التي تعتبر ذات أهمية خاصة أو مفيدة بشكل خاص كأثلة على قائمة الفرص. قد تشير رؤى هذه الصناعة لإنتاج الأفلام ، وبناء المعرفة ، والهياكل الاجتماعية وشبكات التواصل وفرص بناء المعرفة ، في نهاية المطاف إلى منظمات تقع خارج النطاق الجغرافي لمنطقة جنوب المتوسط (على الرغم من وجود برامج في بعض البلدان المستهدفة). وتستكمل هذه الصناديق من خلال قصص النساء ، وتوضح تجربة المرأة التي يمكن أن تُحسب لنجاح بعض المبادرات (على سبيل المثال ، مدير المرأة ، قائد البرنامج) أو التي تأثرت مسيرتها بشكل إيجابي ببرنامج معين في القائمة.

ويختتم الدليل بقائمة أقصر لسلسلة من الأمثلة على السياسات المتعلقة بالجنسين في القطاع السمعي البصري: في منطقة جنوب المتوسط ، وكذلك في أوروبا.

ولكننا نعتقد أن أهمية هذا الكتلوج تتخطى قائمة العناوين: فكل فيلم يمكن أن يُنظر إليه كمشروع ناجح وملهم حيث تمكن عدد كبير من الأشخاص من العمل معًا والحصول على التمويل المناسب وتقديم مساهمة قوية جدًا إلى النقاش حول الجنس أو صورة المرأة.

ولإنتاج قائمة بالفرص والموارد، أجريت المقابلات مع أصحاب المصلحة المعنيين لاستكمال البحث. وقد ساعد ذلك على اختيار المبادرات والبرامج التي يمكن أن تمثل فرصًا سواء من حيث الأعمال أو التطوير المهني. نتج عن التصنيف النهائي للتحليل المفصل للمعلومات التي جمعناها، إنشاء الفئات الست التالية:

1. المعلومات المتعلقة بإنتاج فيلم ، تنقسم إلى جزئين

X مجموعة مختارة من المنتجين النشطين في المنطقة.

X مجموعة مختارة من الفرص والبرامج المتعلقة بتمويل إنتاج الأفلام. وهذا يشمل فرص الإنتاج المشترك وغيرها من البرامج الداعمة. يستخدم مصطلح «الإنتاج» هنا بالمعنى الواسع للدعم أيضًا في مرحلة ما قبل الإنتاج ، وفي حالات قليلة ، التوزيع.

2. معلومات عن البرامج والمشاريع التي، مهما كانت أسماؤها ، تؤدي إلى دعم المهنيين في تطوير معارفهم وتحسين مهاراتهم (بناء المعرفة).

3. المبادرات التي تساهم في الربط بين المهنيين السينمائيين والإثراء الذي ينتج عن ذلك.

4. المهرجانات ، باستخدام هذا التعبير بأوسع معانيه. في هذه الحالة، نجمع بين المهرجانات المنظمة في المنطقة، أو التي تستهدف النساء والمفتوحة بالمنطقة، حتى إذا كان مقرها في مكان آخر.

5. الجوائز والمكافآت التي تمنح للنساء و / أو المهنيين العاملين في القطاع السمعي البصري الواسع ، بما في ذلك الصحفيين والمخرجين والمؤرخين ورجال الأعمال ، إلخ.

6. المبادرات التي يمكن أن ينصب التركيز الرئيسي فيها على زيادة الوعي في هذا الشأن ، أو دعم الدعوة لها. ويشمل ذلك مجموعة واسعة ومتنوعة من المبادرات (أي الحفلات الترويجية ، والمؤتمرات ، واجتماعات المائدة المستديرة ، والعروض ، والحلقات الدراسية ، وما إلى ذلك) التي تتقاسم الهدف الرئيسي لزيادة الوعي والتأثير بشكل مباشر / غير مباشر على صانعي القرار وأصحاب المصلحة والأطراف المعنية لدعم التوازن بين الجنسين.

II. الإنتاج السينمائي



رؤية الصناعة

مشروع ” **القصص التي لم تحكى** “ هو مشروع ممول من المركز الدائمري للجنس والمساواة والتنوع ، KVINFO وبرنامج الشراكة العربي الدماركي. يعرض هذا المشروع القصص الفريدة لأحدى عشر امرأة من منطقة الشرق الأوسط وشمال أفريقيا.

وكانت النساء في الفيلم أنفسهن الاتي صنعن الأفلام بمساعدة وتسهيل ستة من صناعات الأفلام المحترفات من تونس ومصر وفلسطين ولبنان والأردن وسلطنة عمان. تقدم الأفلام معاً مجموعة واسعة من الشهادات الهامة والشخصية من المنطقة، وتشارك طريقة رؤيتهم لبيئتهم من خلال أداة تكنولوجية صغيرة وهي الهواتف المحمولة. يدخل المخرجون وصانعي الأفلام لأول مرة في تكافل فريد من نوعه ، حيث ينشئون معاً نوعاً جديداً تماماً ، بعيداً عن الفيلم الوثائقي الكلاسيكي وأقرب إلى رواية القصص الشخصية.

يهدف هذا المشروع إلى تمكين النساء في جميع أنحاء العالم من أن يعكسن أنفسهن من خلال التمثيل الشخصي لهن - بل ويصبح ذلك مصدر إلهام لهن لإخبار قصصهن باستخدام هواتفهن الخاصة. يتطلع مشروع قصص لم تحكى إلى تعميم هذه الطريقة في صناعة الأفلام وإضفاء الطابع الديمقراطي عليها واستخدامها كحافز لرواية القصص الشخصية المرئية للأشخاص في جميع أنحاء العالم.

من أجل نجاح المشروع واستهداف جمهور أوسع ، تم عرض الأفلام في جميع الدول المشاركة. عروض الأفلام مجانية ويتم عرضها في مجتمعات مختلفة وكذلك في المسارح ودور السينما.

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C: NTACT

قصص لا حصر لها

عنوان الفرصة: القصص التي لم تحكى

ما يدور حوله: تعرض القصص القصيرة من 11 امرأة استثنائية من جميع أنحاء منطقة الشرق الأوسط وشمال أفريقيا. تصنع الأفلام من قبل النساء بمساعدة وتسهيل ستة من صناعات الأفلام المحترفات من تونس ومصر وفلسطين ولبنان والأردن وسلطنة عمان. تم تدريس صناعة الأفلام للمرة الأولى للنساء للتعبير عن أنفسهن بصريا من خلال الفيلم على أساس الحاجة إلى المعرفة من قبل ستة من صانعي الأفلام المحترفين من بلدان الشرق الأوسط وشمال أفريقيا ، الذين عمل معهم C:NTACT و LAM3AM 216 لإنشاء طريقة للتعبير عن الذات من خلال الأفلام. تم عرض الأفلام في جميع الدول المشاركة.

منذ متى: 2015- حتى الآن

من يمكنه التقديم: صانعي الأفلام للمرة الأولى

من أي دول: بلدان الشرق الأوسط وشمال أفريقيا

محددة للنساء: نعم

التركيز على القطاع السمعي البصري: نعم

المنظمة المسؤولة: C:NTACT ، Ma3mal 612

موقع الويب: <https://vimeopro.com/user33285111/stories-untold>

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MC

برنامج ماما كاش لتوفير المنح

عنوان الفرصة: برنامج المنح

ما يدور حوله: إنه برنامج تمويلي لدعم الناشطين النسويين الأكثر شجاعة وإلهاماً في جميع أنحاء العالم. تقدم ماما كاش MamaCash المنح إلى المجموعات والحركات التي لديها القناعة والمثابرة للتعبير عن آرائهم ، وإخبار قصصهم والمطالبة بالعدالة ، بغض النظر عن العقبات.

منذ متى: 1983 - حتى الآن

من يمكنه التقدم بطلب

من أي مقاطعة / منطقة: في جميع أنحاء العالم

محددة للنساء: نعم

التركيز على القطاع السمعي البصري: لا

المنظمة المسؤولة: ماما كاش

الموقع: <http://www.mamacash.org/en/our-grantmaking>

«تقدم الأفلام معاً مجموعة واسعة من الشهادات الهامة والشخصية من المنطقة ، وتشارك طريقة رؤيتهم لبيئتهم من خلال أداة تكنولوجية صغيرة وهي الهواتف المحمولة»

«يدعم هذا البرنامج فكرة أن
الأنشطة النسوية لديها القدرة على
تحويل العالم»

رؤية الصناعة

برنامج ماما كاش المانح: برنامج المنح المقدمه ماما كاش هو برنامج تمويل تم تطويره لدعم الناشطين من النساء الأكثر شجاعة والهاماً في جميع أنحاء العالم.

يهدف هذا البرنامج إلى تعزيز حركات التمويل النسائية الدولية عن طريق تقديم منح للجماعات والحركات النسائية التي تعبر عن قناعاتهن ومثابرتهن في سرد قصصهن والمطالبة بالعدالة.

يستهدف هذا البرنامج أيضاً الناشطين الذين يطورون حقوقهم وينشئون تحركاتهم الخاصة من أجل إحداث التغيير الاجتماعي. بالإضافة إلى ذلك ، يقوم هذا البرنامج بتصنيف مجموعات يقودها أشخاص يعملون معاً للتعامل مع المشكلات التي يواجهونها مباشرة ، مثل العمال المنزليين الذين يقاتلون من أجل تحسين ظروف العمل.

يقدم برنامج المنح هذا منحاً تغطي ثلاث حقائب مواضيعية: الهيئة والمال والصوت بهدف تعزيز مهارات ومعارف وشبكات المتدربين.

يدعم هذا البرنامج فكرة أن الأنشطة النسوية لديها القدرة على تحويل العالم. وبما أنهم في معظم الحالات يفتقرون إلى التمويل والشبكات الداعمة وإمكانية الوصول إلى فرص التعلم ، فإن "ماما كاش" تملأ هذه الفجوة من خلال تقديم منح للمجموعات والحركات لتعظيم تأثيرها وتمكينها من تنفيذ تغيير في الرؤية داخل مجتمعاتها.

رؤية الصناعة

ساييريتش هي شركة أفلام مستقلة تُكرس عملها لصناعة الأفلام الفنية وذلك بصفتها منظمة خيرية. ساييريتش تُساعد على توسيع مكانتها الإبداعية في مجال السينما من خلال تقديم التطوير والتمويل والإنتاج وغير ذلك من نماذج الدعم الأخرى، من خلال العديد من الفرص: الإنتاج والتمويل والمنح والزمالكات ومبادرات الإنتاج.

الإنتاج والتمويل: تقوم شركة ساييريتش بتمويل وإنتاج وتطوير العديد من المشاريع كل عام. ما أنها تُشارك في التمويل مع بعض شركات الإنتاج الأخرى بالإضافة إلى الممولين والمستثمرين.

من الممكن تقديم منح تتراوح بين 5000 دولار إلى 50000 دولار لدعم أي مرحلة من مراحل تطور الفيلم، من البدء وحتى الإنتهاء - استراتيجية التوزيع والجمهور. توفر ساييريتش دعماً مخصصاً يتم توزيعه على مدار العام لدعم الجمهور. الزمالكات. برنامج زمالة ساييريتش هو برنامج مخصص لمدة عام كامل مخصص لصانعي الأفلام وذلك في النقاط الإنتقالية في حياتهم المهنية. الزملاء يحصلوا على فرص لتعميق اتصالهم بعملهم. مع استكشاف ما يعنيه التطوير المهني لهم مع تجربة الأفكار الجديدة.

مبادرة المنتجين. تهدف مبادرة منتجي ساييريتش إلى تعويض المنتجين المستقلين عن عدم الاستداده في العمل.

ساييريتش هي شركة أفلام مستقلة تُكرس جميع أعمالها لصناعة الأفلام الفنية والحيوية. وبصفتها منظمة خيرية، فإن ساييريتش تُساعد على توسيع الإمكانات الإبداعية في مجال السينما من خلال تقديم التطوير والتمويل والإنتاج والمنح وبعض من نماذج الدعم الأخرى. تسعى ساييريتش أيضاً إلى صناعة أفلام أكثر استداده من خلال المبادرات الهادفة والشراكات الاستراتيجية.

2.

CINEREACH

ساييريتش - منح ساييريتش

مكونات الفرصة: التمويل

ما هي: ساييريتش هي شركة أفلام مستقلة تُكرس جميع أعمالها لصناعة الأفلام الفنية والحيوية. وبصفتها منظمة خيرية، فإن ساييريتش تُساعد على توسيع الإمكانات الإبداعية في مجال السينما من خلال تقديم التطوير والتمويل والإنتاج والمنح وبعض من نماذج الدعم الأخرى. ساييريتش تمنح كل عام ما بين ٠٢ إلى ٠٣ منحة - تشمل على أكثر من مليون دولار وذلك لمنح جديدة وحالية. من الممكن منح مبالغ تتراوح بين ٠٠٠٥ دولار إلى ٥٠٠٠٥ دولار وذلك لدعم أي مرحلة من مراحل الفيلم من تطويره حتى الإنتهاء منه.

منذ متى: 2006

من بإمكانه تقديم الطلب: المنتجون والمخرجون وصانعي الأفلام

من أي الدول \ المقاطعات: من جميع أنحاء العالم

خاصة بالنساء: لا

التركيز على المجال السمعي والبصري: نعم

المنظمة المسؤولة عن التمويل: ساييريتش

جهات الإتصال \ المراجع \ الموقع: <http://cinereach.org/submissions>

III. دعم المهنيين: بناء المعرفة

«تقدم «سينيراش» الدعم والتوزيع على مدار العام ودعم التوزيع للمهنيين المختارين بالإضافة إلى برنامج مخصص لمدة عام كامل لصانعي الأفلام في النقاط الانتقالية في حياتهم المهنية»

.1

Shashat

شاشات

برنامج صانعات النساء الفلسطينيات الشبابات

عنوان الفرصة: برنامج صانعات الأفلام الشباب الفلسطينيات

ما يدور حوله: يهدف البرنامج إلى تمكين النساء من لعب دور قيادي كمنتجين ثقافيين في فلسطين وأن تكون أعمالهم في مركز الصدارة لتعزيز مهاراتهم المهنية. من خلال هذا البرنامج المسمى شاشات تساعد الشبابات صانعي الأفلام في التقدم إلى المهرجانات السينمائية ومساعدتهم على إعداد جميع المتطلبات ، ويوفر الدعم المؤسسي للشابات صانعي الأفلام للتقدم بطلب للحصول على الوظائف والمنح أو الدراسات. وعلاوة على ذلك ، يسهل هذا البرنامج سفر صناع الأفلام للمشاركة في المهرجانات السينمائية الدولية ويرسل أفلامهم إلى النقاد والباحثين لتعزيز دراسات أعمالهم.

منذ متى: 2005 - حتى الآن.

من يمكنه التقديم: المنتجون

من أي مقاطعة / منطقة : فلسطين

محددة للنساء: نعم

التركيز على القطاع السمعي البصري: لا

المنظمة المسؤولة: شاشات

الموقع: <http://www.shashat.org/en/article/1023/Bio>



«درجة 360 : إنه برنامج متكامل»

رؤية الصناعة

برنامج صانعات الأفلام الشبابات الفلسطينيات (شاشات) هو برنامج تم تأسيسه وتنفيذه من قبل شاشات ، وهي منظمة غير حكومية مقرها في رام الله ، فلسطين ، والتي تروج للسينما النسائية كعامل للتحويل الاجتماعي في المجتمع الفلسطيني ، وللمرأة كقائدة مبدعة للثقافة الشعبية الفلسطينية.

بعد اختبار نطاق أوسع بما في ذلك التدريب الأساسي والمهني ، تم تحديد هدف برنامج التوجيه الخاص بهم باعتبار وجود أفكار أبداعية لدى النساء المهمشات ، لذا تم تزويدهن بحقيبة مهنية ، حقيقية ، للذهاب مع العالم والتعرف على أبواب الصناعة. وبالتالي ، يتناول البرنامج الشبابات صانعات الأفلام من المجتمعات المهمشة في الضفة الغربية وقطاع غزة. وتتمثل القيمة الإضافية للبرنامج في أن الشبابات صانعات الأفلام في الأفلام التي تحمل رسالة اجتماعية يقدم لهن أيضاً دعماً مهنيّاً في مجال إنتاج الجودة من خلال تمويل الإنتاج وتقديم المنح المباشرة لهن.

إنه برنامج متكامل. في الواقع ، لا يقتصر الأمر على تقديم المساعدة لصانعات الأفلام الشبابات في التقدم إلى المهرجانات السينمائية من خلال مساعدتهم في إعداد جميع المتطلبات والتقدم للوظائف والمنح أو الدراسات ، ولكن أيضاً تسهيل السفر للمشاركة في المهرجانات السينمائية الدولية. علاوة على ذلك ، في أعقاب المهرجانات أو المبادرات ، من المتوقع أن يرسل البرنامج مجموعات من أفلامه إلى النقاد والباحثين لتعزيز دراسات أعمالهم من أجل إعطاء رؤية أكبر لأعمالهم.

تم تصميم هذا البرنامج للتأثير على المدى الطويل و التغلب على منطقتي تدخلات المشروع على المدى القصير. وهو مبني على فهم عميق للجذور الاجتماعية والديناميكيات الاجتماعية ، بالإضافة إلى فهم الديناميات الاجتماعية الأساسية والاحتياجات الحقيقية للمجتمع المستهدف.

في مرحلة التصميم ، ثبت أن تحليل الاحتياجات والاختيار المستهدف أمر حاسم في جعل سينما المرأة مقبولة ومقيمة على مستوى القاعدة الشعبية في جميع أنحاء فلسطين. وبالفعل ، فقد استند إلى ملاحظة أولية للديناميات الفعلية ، حيث يُنسب الفضل في معظم الأحيان إلى المرأة كمديرة في إنتاج أقسام الإعلام ، إلا أن المهام الفعلية أقرب إلى دور أمين من صانع الأفلام. وعلاوة على ذلك ، فقد استفاد من العلاقات مع البرامج الأخرى التي تديرها المنظمة ، في لعبة تأزرية ، مثل ”مهرجان الأفلام النسائية في برنامج فلسطين“ ، ”أفلام للجميع“ ، ”تعزيز قدرة برنامج قطاع صناعة الأفلام الفلسطيني و” برنامج السينما الثقافية “.

IV. الهياكل الاجتماعية والشبكات



رؤية الصناعة

Good Pitch Doc Society

جود بيتش هو مشروع دوك سوسايتي بالشراكة مع مؤسسة فورد وبرنامج الأفلام الوثائقية لمعهد صندانس.

مؤسسة Doc Society هي مؤسسة أفلام غير ربحية تدعمها مؤسسة بيرسا ومؤسسة فورد وأكثر من 50 منظمة وأفراداً على مستوى العالم. منذ عام 2005، كانت مهمتها هي إقامة علاقات صداقة مع صانعي الأفلام الكبار، ودعم الأفلام الرائعة، وشراكة الشراكات الجديدة، وبناء نماذج أعمال جديدة، وتبادل المعرفة الجديدة وتطوير جماهير جديدة على مستوى العالم.

يحتوي هذا البرنامج على مجموعة كبيرة من الأهداف: لتزويد أفضل الأفلام الوثائقية المستقلة في العالم، لربط صناع التغيير بأفلام قوية يمكنهم نشرها في عملهم، لإقامة شراكات جديدة بين صانعي الأفلام وصانعي التغيير من المجتمع المدني، لفتح استثمار جديد وجماهير جديدة للأفلام الوثائقية، لربط صناع التغيير بأفلام قوية يمكنهم نشرها في عملهم، لبناء شبكة "جيدة" عالمية من صانعي الأفلام وصانعي التغيير، لإثراء حياة الأفراد، لتحويل المجتمعات وتحسينها. يركز هذا البرنامج على تبادل المهارات وبناء القدرات.

يجلب جميع المشاركين شيئاً فريداً من نوعه: المعرفة الخبيرة، والوصول إلى العضويات والقوائم البريدية، الحملات وكسب التأييد، والاتصال بصانعي السياسات أو قادة الشركات، ومصادر التمويل الجديدة.

1. DOC SOCIETY

. - جود بيتش

عنوان الفرصة: جود بيتش

مزيج الفرصة: بناء المعرفة في الشبكات

فكرة الفرصة: تجمع شركة Good Pitch بين صانعي الأفلام الوثائقية والمؤسسات، والمنظمات غير الحكومية، والناشطين، وخبراء الأعمال الخيرية، وصانعي السياسات، والعلامات التجارية والإعلام حول القضايا الاجتماعية والبيئية الرائدة - لتشكيل التحالفات والحملات التي تناسب جميع هؤلاء الشركاء، والجيدة للأفلام والجيدة للمجتمعات.

منذ متى: 2011 - حتى الآن

من يمكنه التقديم: المنتجون، صانعي الأفلام

من أي مقاطعة / منطقة: في جميع أنحاء العالم

محددة للنساء: لا

التركيز على القطاع السمعي البصري: نعم

المنظمة المسؤولة: Doc Society

الاتصالات / المراجع / الموقع: https://goodpitch.org/the_big_idea

.2

AN

أفريكانا أرتيريال نيتورك المغرب

عنوان الفرصة: أفريكانا أرتيريال نيتورك المغرب

فكرة الفرصة: شبكة أرتينيال عبارة عن شبكة ديناميكية للمجتمع المدني الأفريقي ، والنشطاء الثقافيين ، ورجال الأعمال ، والمؤسسات ، والمنظمات غير الحكومية ، والمناحين النشطين في القطاعات الإبداعية والثقافية في إفريقيا. تعمل شبكة أرتيريال كمنظمة غير ربحية قائمة على الأعضاء وتعمل في جميع أنحاء القارة باللغتين الإنجليزية والفرنسية ، وتترأسها لجنة توجيهية منتخبة تمثل المناطق الخمس في القارة. إن مجالات التركيز الأساسية الخمسة لشبكة أفريكانا أرتيريال نيتورك لدعم الفنون هي الدعوة (من خلال مشروع أرت ووتش أفريكا) ، وبناء القدرات ، والوصول إلى الأسواق ، وإدارة المعرفة ونشر المعلومات.

فكرة الفرصة : منذ : 2016 - حتى الآن

من يمكنه التقدم: صانعي الأفلام ، والمجتمع المدني ، ورجال الأعمال

من أي مقاطعة / منطقة : المغرب

محددة للنساء: لا

التركيز على القطاع السمعي البصري: نعم

المنظمة المسؤولة: أرتيريال نتورك

جهات الاتصال / المراجع / الموقع الإلكتروني: <http://www.arterialnetwork.org/network/morocco/news>

«يركز هذا البرنامج على مهارات
المشاركة وبناء القدرات. يجلب
جميع المشاركين شيئًا فريدًا»

رؤية الصناعة

أفريكاينا أرتيريال نيتورك المغرب: أنشئت أفريكاينا في مايو ٢٠٢٣ وتضع في مركز تأملاتها المكون الأفريقي للهوية المغربية وتوجهاته ، بهذا المعنى ، بعثت سلسلة من الإجراءات لتعزيز الفنون والثقافات في أفريقيا من خلال التكوين ، والإبداع ، والتعاون الإنتاج والنشر.

وهدفها هو جمع الرؤى الإفريقية المختلفة بروح موحدة وحول إفريقيا القائمة على التضامن ، وتقريب الحركات المماثلة من الشباب في أفريقيا ، وتسهيل التنقل والتبادل الفني لإثراء بعضها البعض ، مع المشاركة النشطة في حماية التراث التقليدي والتعبيرات الثقافية ، التي تكمن أهميتها في تطوير الاتجاهات المعاصرة والحضرية.

بفضل هذه الشراكات والتعاون الفني والثقافي بين المغرب ودول الجنوب ، تساهم أفريكاينا في تنمية الصناعات الثقافية والإبداعية من خلال الإنتاج المشترك والترويج والنشر.

يحفز برنامج العمل على مضاعفة المشاريع التي تتناول التفاعلات الفنية والحوار بين الثقافات بين المغرب وقارته.

«وهدفها هو جمع الرؤى الإفريقية
المختلفة بروح موحدة وحول
إفريقيا القائمة على التضامن»

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Carthage Film Festival

www.jcctunisie.org/inscripFilm.php

2. EWA

جائزة EWA في مهرجان استقبال المرأة في منتدى الأفلام

عنوان الفرصة: جائزة EWA في مهرجان استقبال المرأة في منتدى الأفلام

ما الذي يدور حوله: الدعوة مفتوحة لأي فيلم روائي (خيالي أو وثائقي) في أي مرحلة من مراحل التطور من جميع أنحاء العالم، ولكن بشرط أن يتم استيفاء أحد المعايير التالية: أن يكون للموضوع ذو أهمية خاصة عند النساء، أن تدور حبكة وقصة الفيلم حول شخصيات نسائية قوية بالإضافة إلى أن يكون مخرج الفيلم امرأة. تقديم الطلب يتم فقط من خلال شركة الإنتاج. المشاريع التي يقع الإختيار عليها سوف تتنافس للحصول على جائزة قدرها 4000 يورو.

منذ متى: 2018

من بإمكانه تقديم الطلب: المنتجون

من أي الدول \ المقاطعات: من جميع أنحاء العالم

خاصة بالنساء: نعم

التركيز على المجال السمعي والبصري: نعم

المنظمة المسؤولة عن التمويل: مركز السينما في صربيا، شبكة التلفزيون (EWA) للمرأة الأوروبية

جهات الإتصال \ المراجع \ الموقع:

<http://www.ewawomen.com/en/calendar/ewa-award-at-fest-forward-women-in-film-pitch-forum.html>

1. Cartier كارتيية - جوائز مبادرة المرأة من كارتيية

عنوان الفرصة: جوائز مبادرة المرأة من كارتيية

ما يدور حوله: جوائز مبادرة المرأة من كارتيية هي مسابقة لخطة الأعمال الدولية التي قد تم إنشائها في عام 2006 من أجل تحديد ودعم وتشجيع المشاريع المُقامة من جانب سيدات الأعمال. ومنذ بداية تأسيسها فقد أخرجت 180 من أصحاب الأعمال النسائية الواعدة وأبرزت 64 من الفائزين.

منذ متى: 2006 - حتى الآن

من بإمكانه التقديم: أصحاب المشاريع

من أي الدول \ المقاطعات: من جميع أنحاء العالم

خاصة بالنساء: نعم

التركيز على المجال السمعي والبصري: لا

المنظمة المسؤولة عن التمويل: كارتيية

الإتصال \ المراجع \ الموقع: <https://www.cartierwomensinitiative.com>

.4 EC

المفوضية الأوروبية – جائزة لورنزو ناتالي للإعلام

عنوان الفرصة: جائزة لورنزو ناتالي للإعلام

ما هي: تتميز جائزة ناتالي بالتقارير المتميزة (على الإنترنت، أو من خلال المطبوعات أو الأعمال السمعية والبصرية) وذلك عن قضايا التنمية مثل القضاء على الفقر والأبعاد الاقتصادية والاجتماعية والبيئية للتنمية المستدامة. الجائزة تشمل فئتين من الأعمار: 21 إلى 26 عام، بالإضافة إلى ٧٢ عام، سوف يكون هناك فائز من كل فئة ومن كل منطقة: أفريقيا: حيث العالم العربي والشرق الأوسط. آسيا والمحيط الهندي وأمريكا اللاتينية ومنطقة البحر الكاريبي وأوروبا. سوف يتم اختيار فائز كبير من بين الفائزين من الأقاليم، كما سوف يتم منح جائزة إضافية للعمل الذي يركز على القضاء على العنف ضد النساء.

منذ متى: 2005 – حتى الآن

من بإمكانه تقديم الطلب: الصحفيون

من أي الدول \ المقاطعات: من جميع أنحاء العالم

خاصة بالنساء: نعم

التركيز على المجال السمعي والبصري: نعم

المنظمة المسؤولة عن التمويل: المفوضية الأوروبية

جهات الإتصال \ المراجع \ الموقع: https://ec.europa.eu/europeaid/lnp_en

.3

IWMF

جائزة الشجاعة في الصحافة

عنوان الفرصة: جائزة الشجاعة في الصحافة

ما هي: تقديم التقارير من مناطق عدم الاستقرار والإضطهاد والصراعاتالمشارون في برنامج « جوائز الشجاعة في الصحافة» يعرضوا أنفسهم للخطر من أجل فتح نافذة على القضايا العالمية الحرجة. الإنجاز الجديد في الحياة هو وضع معايير جديدة للصحفيات من أجل تشجيع الأجيال القادمة في المستقبل من المرسلين في العثور على أصواتهم. هذه الجائزة يتم منحها لهؤلاء النساء اللاتي يعملن بشكل غير عادي وذلك من أجل مساعدتهم في مواصلة أعمالهن دون تعب.

منذ متى: 1990 – حتى الآن

من بإمكانه تقديم الطلب: الصحفيون

من أي الدول \ المقاطعات: من جميع أنحاء العالم

خاصة بالنساء: نعم

التركيز على المجال السمعي والبصري: نعم

المنظمة المسؤولة عن التمويل: المؤسسة الإعلامية الدولية للمرأة (IWMF)

جهات الإتصال \ المراجع \ الموقع: <https://www.iwmf.org/awards/courage-in-journalism-awards/>

.2 PriMed

عنوان الفرصة: PriMed

ما هي: مهرجان PriMed هو عبارة عن مهرجان دولي للسينما الوثائقية والبحوث المتوسطة وهو مفتوح أمام جميع المخرجين والمنتجين والموزعين الذين يساهمون من خلال أفلامهم وبرامجهم من أجل فهم دول حوض البحر المتوسط بشكل أفض وبمعاني أوسع، مما هي عليه في السواحل الأطلسية للبحر الأسود. يجب أن تكون الأعمال السمعية والبصرية التي يتم تقديمها عن الثقافة والتراث والتاريخ والمجتمعات والحياة لكلاً من الرجال والنساء الذين يعيشون في البحر الأبيض المتوسط ، وتهدف هذه المسابقة التي تُقام كل عام إلى تشجيع ومكافأة البرامج التي تكون جودتها الإبداعية كبيرة سواء في المحتوى أو في الأشكال الفنية.

منذ متى: 1994 - حتى الآن

من بإمكانه تقديم الطلب: المنتجون والموزعون والمديرون

من أي الدول \ المقاطعات: من جميع أنحاء العالم

خاصة بالنساء: لا

التركيز على المجال السمعي والبصري: نعم

المنظمة المسؤولة عن التمويل: PriMed

جهات الإتصال \ المراجع \ الموقع: <http://primed.tv/?lang=en>

غير ذلك

.1 SS مسابقة كتابة السيناريو

عنوان الفرصة: مسابقة كتابة السيناريو

مكونات الفرصة: التمويل والجوائز

ما هي: رأس المال هو فرصة لكي تكون كاتب سيناريو ومنتج. سوف يتم تقديم الأفلام الفائزة إلى مهرجانات الأفلام المشهورة عالمياً، بالإضافة إلى عرضه على لجنة التحكيم الحائزة على جوائز الأوسكار بالإضافة إلى شركات الإنتاج والوكلاء والمسؤولين. فريق صناعة الأفلام سوف يحظى بالدعم الكامل من الموظفين طوال عملية الإنتاج بما في ذلك المعدات وخدمات الإنتاج الأخرى.

منذ متى: 2016 - حتى الآن

من بإمكانه تقديم الطلب: كاتب السيناريو

من أي الدول \ المقاطعات: من جميع أنحاء العالم

خاصة بالنساء: لا

التركيز على المجال السمعي والبصري: نعم

المنظمة المسؤولة عن التمويل: برنامج كتابة السيناريو

جهات الإتصال \ المراجع \ الموقع: <https://chickeneggpics.org/programs/#accelerator-lab>

VI. المناصرة و التوعية



رؤية الصناعة

WGLG لدي قصة: WGLG هي شراكة بين القطاعين العام والخاص بين الوكالة الأمريكية للتنمية الدولية ، ومؤسسة فورد ، وخدمة التلفزيون المستقلة التي تعمل بالتعاون مع منظمة كير. منظمة النساء والفتيات التي تقود العالم يؤمن بالقوة التي تنتج من مشاركة قصص النساء الشجاعيات اللواتي يرفضن قبول الوضع الراهن.

وهذا هو السبب في أن WGLG تقوم بتنظيم أفلام وثائقية قوية يصنعها بعض أفضل صانعي الأفلام في قرى المدن والفصول الريفية. وكما هو موضح في الصورة التالية ، فإن منهج مجموعة عمل WGLG يتضمن عدة خطوات: مجموعة مختارة من النساء ، وإنشاء نماذج تغيير محددة للسياق وأهداف تأثير اجتماعي وتصميم إستراتيجية لحملة التأثير الاجتماعي. وبالتالي ، يتم تدريب صانعي الأفلام ويتم فحص سلسلة من ثلاثة أفلام لأفراد المجتمع. تمثل هذه المرحلة بداية محادثات مذهلة. ويمكن من تطوير خطط عمل المجتمع. وأخيراً ، يتم توليد قصص ناجحة لها تأثير على التحول الذي تقوده المجتمعات المحلية.

”I Have a Story“ عبارة عن حملة حساسة للمرأة تستخدم نموذج مراقبة الحياة المنزلية والمنصات عبر الإنترنت لتوفير مساحة آمنة وحميمة لمناقشة قضايا مثل العنف القائم على المرأة. أولاً ، تهدف هذه الحملة إلى زيادة الوعي والفهم للقوالب النمطية الجنسانية والعنف القائم على نوع الجنس، وثانياً تهدف إلى تشجيع الناجيات من العنف القائم على النوع الاجتماعي لطلب الدعم.

تستخدم الحملة نهجاً مقارنة النظراء لتسهيل عمليات الفحص ، تكملها وسائل الإعلام الاجتماعية وإنتاج المحتوى المحلي ، لتشجيع الانفتاح حول العنف المبني على النوع الاجتماعي وتشجيع العمل الإيجابي للحد من حدوث هذا العنف.

يتمثل أحد الأهداف الرئيسية لهذه الحملة في خلق تجارب إعلامية شخصية لمشاهدي التلفزيون لزيادة المعرفة وتغيير المواقف حول أهمية الأدوار المنصفة والشاملة للنساء والفتيات ، بما في ذلك المناصب القيادية. والثاني هو زيادة الاهتمام العام ، والوعي حول أدوار النساء والفتيات في المجتمع ، مع التركيز على القضايا التي تم تحديدها محلياً باعتبارها الأكثر أهمية للتقدم ، وتشجيع بيئة تمكينية لتمكين المرأة. وأخيراً ، تهدف هذه الحملة أيضاً إلى حشد الرجال والنساء لاتخاذ إجراءات لخلق المزيد من الفرص الاجتماعية والاقتصادية والسياسية للنساء والفتيات ، من خلال ربط النساء أيضاً بموفري الخدمات وتضخيم الرسائل لكي تصل إلى جمهور أكبر.

يوجد مستودع للقصص حول العالم (بنغلاديش ، الهند ، جوردا ، كينيا ، بيرو) ، متاح على الإنترنت على الرابط التالي:

<http://www.womenandgirlslead.org/our-impact/>

1. WGLG لدي قصة (I Have a Story)

عنوان الفرصة: I Have a Story | لدي قصة

ما يدور حوله: تسعى حملة ”لدي قصة“ إلى زيادة الوعي والفهم للصور النمطية المتعلقة بنوع الجنس والعنف القائم على نوع الجنس ، وتشجيع الناجين من العنف من النساء على طلب الدعم. تستخدم الحملة نهج مقارنة النظراء لإجراء عملية مراقبة سهلة وميسرة ، تكملها وسائل الإعلام الاجتماعية وإنتاج المحتوى المحلي ، لتشجيع الانفتاح حول العنف المبني على النوع الاجتماعي وتشجيع العمل الإيجابي للحد من حدوثه.

منذ متى: - حتى الآن

من أي مقاطعة/ منطقة: الأردن ، في جميع أنحاء العالم

محددة للنساء: نعم

التركيز على القطاع السمعي البصري: نعم

المنظمة المسؤولة: النساء والفتيات التي تقود العالم (Women and Girls Lead Global)

جهات الاتصال / المراجع / الموقع الإلكتروني: <http://www.womenandgirlslead.org/impact/jordan/>

.2 WEK (ويك) المساواة

عنوان الفرصة: المساواة

ما يدور حوله: إن الهدف من هذا المشروع هو تجاوز هذه الصور الثلاث، والاهتمام بأصوات النساء، ووجهات نظرهن الشخصية، وحياتهن اليومية، وآفاقهن الفردية، ومشاعرهن، ووضعهن في الكلام: بمعنى آخر، الاستماع إلى "وجهات نظرهم حول العالم".

منذ متى: 2012 - حتى الآن

من أي مقاطعة / منطقة: مصر

محددة للنساء: نعم

التركيز على القطاع السمعي البصري: نعم

المنظمة المستولة: مشهد الانوثة المصرية (Womanhood egyptian kaleidoscope)

جهات الاتصال / المراجع / الموقع: <http://www.womanhood-egyptian-kaleidoscope.com/what-s-the-project>

تهدف هذه الحملة إلى زيادة الوعي
والفهم للقوالب النمطية الجنسانية
والعنف القائم على النوع الاجتماعي، و
(...) في تشجيع الناجين من العنف القائم
على النوع الاجتماعي لطلب الدعم

«هن المؤلفات ، الممثلات ، والمدونات
وصانعات الأفلام ، العاملات في المجال
الإنساني والمصورات و الموسيقيات
الأطباء النفسيين ، الباحثين ،
الطالبات ، المدرسين أو الكتاب»

رؤية الصناعة

فيلم "مشهد الانوثة المصرية" هو فيلم وثائقي تفاعلي ، وهو الإنتاج الذاتي الذي قامت به هذه المنظمة الغير هادفة للربح. بين عامي 2014 و 2015 ، حين التقى المخرج السينمائي فلورا بافارد ، المولود في مرسيليا لكنه نشأ بين القاهرة والولايات المتحدة وفرنسا مع 15 امرأة مصرية.

وقد كانت هذه النساء هن المؤلفات والممثلات والمدونات وصانعات الأفلام والعاملات في المجال الإنساني والموسيقيات والمصورات والأطباء النفسيات والباحثات والطلبات والمعلمات أو الكاتبات. إن المعايير التي سيتم اختيارها للمشروع هي المعايير التالية: العمل على مسألة النوع الاجتماعي وتعزيز دور المرأة وتقديمها من قبل مشاركين آخرين. النساء المختارات الخمس عشرة اللواتي ولدن في الفترة بين 1931 و 1995 ، لديهن أمر مشترك: مواجهة مسألة الجنس في نشاطهن الاجتماعي.

المساواة هي مشروع يهدف إلى الاهتمام بأصوات المرأة ووجهات نظرها الشخصية وحياتهن اليومية وآفاقهن الفردية وعواطفهن: أي ، بعبارة أخرى ، الاستماع إلى "رؤى العالم". يجمع هذا المشروع سبع ساعات من الشهادات التي تم تقسيمها إلى 80 مقطع فيديو صغيراً وثائقياً تفاعلياً واحداً متاحاً منذ مايو 2017. يتم تقديم عرضين مختلفين: الأول حول أربعة مواضيع رئيسية (النشاط ، النوع الاجتماعي ، الصوت والغرب) والآخر هو حول ثلاثة مواضيع رئيسية أخرى (الثورة ، الجيل والفضاء العام).

يملك هذا المشروع بعداً أرشيفياً: فمن خلال المقابلات التي أجراها هؤلاء الأشخاص يتساءلون عن الصور النمطية الحالية المفروضة عليهم. تحليل أدوار النوع الاجتماعي في العملية الثورية، فهي تعكس أدوارها الاجتماعية ونضالاتها السياسية في لحظة معينة. تشير تلك الشهادات إلى تاريخ ما بعد الاستعمار ، وتظهر أن الأنثروبولوجيا البصرية تقدم وسائل جديدة لنقل تلك الروايات.



VII. قصة امرأة

على الرغم من مرور عشر سنوات على دخولها القطاع السمعي البصري ، ما زالت سلمى تعترف بأشكال المقاومة ضد دور المرأة ، خاصة في الأدوار الفنية. على سبيل المثال ، أثناء تصوير فيلم في الجزائر كان مدعوًا من قبل متدرب ذكر وعلى الرغم من أنها كانت الخبيرة ، شعرت بأنه بدا مترددًا في أخذ نصائحها وتعليماتها لأنها كانت شابة.

بعد بعض التجارب المثيرة للاهتمام على الرغم من خطورتها في مجال الأفلام الوثائقية ، حصلت على فرصة للعمل في أفلام قصيرة وطويلة ، وهو الشيء الذي كانت شغوفة به منذ بداية دراستها.

على سبيل المثال ، عملت كمهندسة صوت ، في فيلم « Or Noir » ، وهو فيلم لجان جاك أنوود الذي صورته في تونس وقطر في العامين 2010 و 2011 ، و فيلم « femmes entre hier et demain » من قبل سعد الشرايبي في المغرب عام 2010.

فيما بعد ، أصبحت حامل ، وكان عليها أن تتوقف لمدة عام. بعد الولادة ، تلقت بعض العروض ، لكن ظروف الحياة أجبرتها على الاختيار بين الاستمرار في مسيرتها المهنية كفني صوت وإحضار ابنتها معها دائما اثناء التصوير أو أن تكون زوجة وأم.

من ناحية كان خيار إيقاف مسيرتها صعباً ، ومن ناحية أخرى أُتيحت لها الفرصة لإعادة توجيه حياتها المهنية إلى منطقة الإنتاج. لذلك ، انضمت إلى شركة اخوانها للإنتاج : شركة إنتاج Ulysson في عام 2016 ، وتم تعيينها مديرة تنفيذية.

وفقا لسلمى ، ما هو مفقود حقا في تونس هي فرص التعليم، وخاصة للإنتاج. حيث يتعين على صانعي الأفلام الطموحين الذهاب إلى الخارج للعثور على فرص شاسعة و مثيرة للاهتمام.



سلمى ثابت

سلمى ثابت هي مديرة تنفيذية ومهندسة صوت تعيش في تونس. شغفها بالقطاع السمعي البصري تم إشعاله في سن مبكر من خلال حب أبيها لصناعة الأفلام. تم ترسيخ هذا الشغف من خلال الدراسات الرسمية ، بما في ذلك شهادة في الهندسة الصوتية في بلجيكا في (INSAS) وهو المعهد الوطني الاعلي للفنون المسرحية .

إن الاختيار بأن تصبح مهندسة صوتية تطلب الكثير من الصبر والتضحية ، والفضائل التي مكنتها من التعامل مع العديد من تحديات الصناعات في عامها الدراسي. على الرغم من أن الهندسة الصوتية لا تتناسب مع طموحاتها على وجه التحديد ، إلا أنها تساهم في تشكيل مسارها النهائي بشكل مشترك مع اصولها .

ومنذ ذلك الحين ، سافرت سلمى دوليا وبلغات متعددة بما في ذلك اللغة العربية والإنجليزية والفرنسية والإيطالية وعملت في فرنسا وامتد عملها إلى دول تشمل المملكة المتحدة والأردن وتونس ولبنان والمغرب.

وقد عملت مع صانع أفلام جنسية والذي خلق بيئة صعبة بالنسبة لها كإمرأة عربية تقوم بعملها بفعالية.

، حيث عملت بجد في Berlinale Talent Campus ثم في عام ٢٠١٢ ، شاركت في برنامج محطة doc. في بداية مسيرتها المهنية ، واجهت مجموعة كبيرة من العقبات: كانت فرص التدريب وجمع الأموال من المشكلات الرئيسية ، ومن ثم فإن غياب شبكة حقيقية داخل الجزائر لا يشجع على الوصول إلى المعلومات حول كيفية الحصول على المنح .

أظهرت جميع ورش العمل والبرامج التي شاركت فيها مدى قوة سرد القصص ومدى أهمية ذلك بالنسبة للمنتج لإتقان ما يريد القيام به. في عام 2017 ، أخرجت فيلمًا وثائقيًا قصيرًا عن المرأة في السياسة في الجزائر وبدأت المشروع الثقافي B إلى C، وهو عبارة عن منصة لمواهب السينما في الجزائر.

أنفقت ٥ سنوات في العمل على مشروع دون أي تقدم وكان هذا وقتًا واستهلاكًا للطاقة ، لذا فقد أدركت أن جمع الأموال داخل الجزائر وخارجها كان هو المشكلة الرئيسية. لهذا السبب ، قررت البدء في العمل على حل ذلك وإيجاد حلول داخل الجزائر.

حاولت إيجاد موارد مالية داخل الجزائر ، من خلال إشراك القطاع الخاص ، لأن التمويل العام لم يعد كافيًا ، ومع التخفيضات في الميزانيات أصبح الوضع غير محتمل. كانت مستوحاة من منصة مشابهة مثل DOC Society و Méditerranée audiovisuelle و Transartis.

كان الهدف الرئيسي الأول هو السينما والمواهب السمعية البصرية صانعي الأفلام والمنتجين والكتاب ومشغلي الكاميرات ومهندسي الصوت والمحريين ، إلخ. الفئة الثانية هي الشركات الخاصة في جميع القطاعات الاقتصادية. بقدر ما يتعلق الأمر بتمويل Fas ، ساعد معهد Goethe في المرحلة الأولى من مركز B إلى C ، مع 0003 يورو ، للعمل مع مجموعة من ٥١ شخصًا.

بعد العديد من اللقاءات والاستشارات ، ساعد معهد جوته الجزائر مرة أخرى في وقت لاحق على تغطية جزء من تطوير المنصة بمنحة قدرها 2000 يورو. منذ البداية ، كان الهدف من المشروع هو أن يكون مستقلاً ، وهذا هو السبب في أنها لم تقم بإجراء اتصالات مع الحكومة في تطوير برنامجها.



دريفا ميزيزير

دريفا ميزيزير هي مخرجة ومديرة ثقافية تعيش في الجزائر. بعد دراستها في الأدب الإنجليزي وفنون الجرافيك ، عملت في الإعلان كمصممة جرافيك لمدة 7 سنوات ، حتى عام 2010 ، لكنها فجأة أدركت أن ما أرادت فعله هو سرد القصص.

في عام 2011 ، قدمت أول أفلامها الوثائقية القصيرة «I lived in the absence twice» والتي تم عرضها في العديد من المهرجانات السينمائية في جميع أنحاء العالم والتي فازت أيضًا بجوائز. الذي «Drifa and the lonely whale» في عام ٢٠١٢ ، بدأت بتطوير فيلمها الوثائقي الطويل تقوم بتحريره في الوقت الحالي ، في حين كانت تعمل كصانعة أفلام. بدأت حياتها المهنية كمخرجة بفضل مبادرة حبيبة جاهن ، في ورشة عمل بجاية ديوك ، ورشة وثائقية إبداعية في شرق الجزائر.

ساعدتها الورشة الوثائقية الإبداعية في شرق الجزائر والتي تسمى « Documentary Campus» في اكتشاف عمل أقرانها في بلدان الشرق الأوسط وشمال أفريقيا وأوروبا ، وتعلم أهمية المنتج في دعم مشروع الفيلم. فيما بعد ، شاركت في Docmed ، وهو برنامج مدته عام واحد للمنتجين في بلدان الشرق الأوسط وشمال أفريقيا ، والذي يتمثل هدفه الرئيسي في مساعدة المنتجين على تعلم كيفية بناء مشروع قوي للسوق الدولية.

وبعد سنوات من الدراسة والعمل في الخارج، فقد عادت علياء إلى وطنها وهي إحترافية وذو خبرة ومهنية كبيرة، وقد واجهت العديد من العقبات. أولاً، فقد كان عليها أن تتغلب على الصدمة الثقافية لها بالإضافة إلى المفاهيم السابقة لها عن فلسطين. وفي الوقت نفسه، فقد تعرضت لمقاومة حتى يتم قبولها كخبيرة. لم يتم تشويه سمعتها فقط بسبب كونها وحيدة ، ولكن كان يتم النظر إليها أيضاً على أنها مهاجم محتمل قادم للوطن. وفي نضالها من أجل الإدراك والإعتراف الإجتماعي بالإضافة إلى الإحترام في المجتمع الفلسطيني، فقد إكتشفت بأن هناك العديد من المستويات والأبعاد لإلغاء التقييم الخاص بخبرتها. وبينما هي تقوم بالتقدم نحو الظهور على الشاشات فقد كان يُشاع بأنها تأمل فقط في أن تكون مخرجة أفلام ، لذلك فقد قررت تعليق مسيرتها الفنية وذلك من أجل كسب ثقة وقبول عند الآخرين. لقد كان هذا القرار على وجه الخصوص صعب عليها نظراً لأن هذه المعايير وتضارب المصالح لا تنطبق على المسؤولين الآخرين في المنظمات الثقافية والذين هم أيضاً من الفنانين والمهنيين في مجالهم.

علاوة على ذلك، وعلى الرغم من أن الشاشات تُعتبر منصة قوية للتطوير المهني أمام الكثير من النساء الشابات، إلا أنه لا يزال هناك بعض المقاومة للإقرار بأهميتها. حقيقة حصولهم على التقدير الكامل بسبب ما حققوه هو أن يتم النظر إليهم على أنهم «عقلية صغيرة» وذلك نتيجة للموارد المحدودة في البلاد. وفقاً لما تراه علياء، فإن عدم الإحساس بالمجتمع هو ما يُضعف المرأة الفلسطينية. النصيحة العامة التي تُقدمها دائماً للنساء الأخريات هو أن تسعى دائماً لتحقيق رؤيتها الخاصة، ولا تتأثر بآراء الآخرين بالإضافة إلى أن تسمع صوتها وتقوم بتعريف نفسها بشكل أفضل مع الإيمان بقوتها الخاصة.



علياء أرصوغي

علياء أرصوغي هي مخرجة أفلام وفتاة أكاديمية ومتخصصة في الثقافة. ولدت في عكا، ثم بعد ذلك إنتقلت للعيش في الولايات المتحدة الأمريكية وفي عام 1997 عادت إلى فلسطين. إهتمام علياء بالنساء والسينما يعود إلى مرحلة دراستها الجامعية، حيث حصلت على الدكتوراة في هذا الوقت والتي قد ركزت على « كتابة التاريخ الوطني على أجسام النساء في السينما المصرية». كما أنها قامت بإلقاء محاضرات دولية عن القضايا المتعلقة فيما يأتي بعد الاستعمار والجنس والهوية الوطنية والسينما في العالم العربي، لقد شاركت أيضاً في التنظيم والمشاركة في مشاريع مختلفة تتعلق بالسينما العربية، مثل مهرجان « التحرير والعزلة في السينما الجزائرية» ومهرجان الأفلام في بوسطن والإحتفال المئوي بالسينما العربية في نيويورك.

علياء هي أحد المؤسسين لسينما الشاشات النسائية - وهي منظمة غير حكومية تقوم بالتركيز على السينما النسائية والتداعيات الثقافية والإجتماعية لتمثيل المرأة. ومنذ عام 2005، فقد أنتجت المنظمة 82 فيم قصير و10 مهرجانات سينمائية بالإضافة إلى الجولات الخاصة بها في الضفة الغربية والقدس وقطاع غزة. عروضها الإنتاجية الشخصية تتضمن 7 أفلام - المعيشة الممزقة و حي مش عيش وحبل الغسيل وغيرهم. نشاط علياء المدهش ودفاعها عن الثقافة قد رشحها للعديد من الجوائز من وزارة الشؤون الفلسطينية و وزارة الثقافة الفلسطينية.

جوانب تطورها الشخصي، وذلك بداية من تعليمها المبكر. أثناء إنجذابها للفن، فقد إنتهى بها الأمر بعد مسار أكثر إحتراماً وقد حصلت على الدرجة العلمية في الطب وذلك من أجل أن تُثبت دور المرأة ورؤيتها الذي قد تسبب بها كلاً من عائلتها والبيئة الخاصة بها. بعد ذلك، وكونها شخصية عصامية وفنانة منتجة ذاتياً، فقد كانت تُعاني من التعرض للعداء وسوء الفهم من المجتمع بشكل عام ومن الرجال بشكل خاص والذين لا يؤمنون تلقائياً بقدرة النساء على التعامل مع المهام الإدارية أو القيام بإجراء أبحاث عالية الجودة. ولذلك، فإن نجاحها في الغالب يتبعه صورة للمرأة الحديدية العصامية التي ليست بحاجة إلى شريك أو أصدقاء أو شركة. وبالمثل في المجال الأكاديمي المتصلب في الغالب والذي لا يُرحب بأي مظاهر أنثوية، يتم النظر إلى أعمالها في الغالب على أنها متناقضة دون النظر إلى حقيقة أنها فنانة. وبالنسبة لها، فإن ذلك يُتيح لها القدرة على كتابة مقالات عن الحياة الحقيقية للفنانين، حتى تقوم بتسليط الضوء على ما يتعرض له الفنانون ليس فقط من إطار نظري.

وعلاوة على ذلك، فإن شركات الإنتاج تتعامل معها على أنها فنانة بسيطة ويجب عليها أن تواجه احتمالية الدخول في صيغة فنية معينة تقتصر في الغالب على جنسها. وقد تم تكرار هذا الأمر بشكل مماثل في موقعها في سوق العمل والمهرجانات وفرص الحفلات الموسيقية. « لا يتعلق الأمر فقط بكونك امرأة مرفوضة، ولكن بالإضافة إلى ذلك، فإن المرأة التي تُريد أن تجعل رؤيتها الخاصة للفن والتي لا تكون أنثوية ولا ذكورية ولكنها تكون رؤية فنية» مُلخص فيروز.



فيروز كرواية

فيروز كرواية هي كاتبة وفنانة ومنتجة وعالمة في الإنثروبولوجيا بالإضافة إلى أنها ناشطة من مصر. بعد أن قامت بإنهاء دراستها في الطب، فقد قررت أن تقوم بإتباع شغفها وحبها بالموسيقى وقامت بإنشاء فرقة موسيقية خاصة بها وذلك حيث أنها كانت منتجة ومؤلفة للأغاني وملحنه في نفس الوقت. وبجانب ذلك، فقد تقدمت بطلب الحصول على درجة الماجستير في الدراسات الثقافية بالجامعة الأمريكية في القاهرة. لقد عملت على تأثير ودور الأفلام الشعبية على الإدراك والوعي الطبقي للمجتمع، بالإضافة إلى النظام السياسي والحياة الإجتماعية في مصر وذلك من أجل فرضية الماجستير الخاصة بها وحتى تستمر في استكشاف تأثير الثقافة الشعبية من وجهة نظر الجنسين وذلك من خلال التعاون مع المؤسسات الثقافية الدولية. لقد قامت أيضاً بإنتاج والتمثيل في فيلمين وثائقيين مثل الفيلم المصري عن راقصة البالية المعروفة تحية كارويكا.

وفي إطار مشروع سوئمدويا، فإن فيروز كرواية تعمل على مسلسل تلفزيوني يتناول صورة المرأة والتفاعل والعلاقة بين الجنسين، بالإضافة إلى العلاقات الأسرية من خلال رصد العنف وتقييمه والحوادث والقوالب النمطية والحوارات العميقة بالإضافة إلى مجموعات البحث والتركيز والإنثروبولوجي.

لقد واجهت فيروز كرواية العديد من التحديات طوال مسيرتها الفنية والأكاديمية. تبحث فيروز كرواية دائماً عن توضيح للصورة الحقيقية لدور المرأة في المجتمع. في الواقع، فإن السياسة العامة والنموذج الراسخ والأصيل في العلاقات بين الجنسين في مصر قد أثرت على كل جانب من

فيلم بعنوان «طريق الحرير» ثم قامت بعد ذلك بالبدأ في فيلم « الفتاة حافية القدمين» في الرأس الأخضر مع المغنية سزاريا ايفورا. وقد إنتقلت إلى باريس وتمت خطبتها للمرة الثانية، ولكنها قد هربت قبل أن تُصبح الامور جادة للغاية، ثم بعد ذلك قد إنتقلت إلى سريلانكا حيث تمكنت هناك من القيام بعمل مكثف مع تلفزيون آسيا الصغير وتدريب الشباب بالإضافة إلى العمل مع اطفال الشوارع والفتيات اللاتي يتم الإتجار بهم.

عندما خضع والدها لعملية جراحية ثلاثية، فقد شعرت بأنها بحاجة إلى أن تكون بالقرب منه والعودة إلى بيروت. ومن خلال تشجيع عمته، والتي تُعتبر وكيل موزع لأفلام بلجيكية مشهورة، فقد تمكنت من إنشاء شركة توزيع للأفلام، ثم بعد ذلك قامت بتأسيس أول مسرح للسينما في أوروبا . المنظمة الخاصة بها قد عرضت دائرة كاملة من تقديم خدمات السينما مثل التركيب، الإنتاج ، الإخراج والتوزيع والتي قد سمحت لها بكسب المزيد من الخبرة الواسعة في صناعة العديد من الأفلام.

لكونها امرأة، فإن ديمًا تواجه تحديات في كلاً من أوروبا وموطنها. على سبيل المثال، لقد كان لديها بعض التجارب السيئة مع المنتجين الذين قد قاموا بالتعامل معها بطريقة غير مقبولة. وفي نفس الوقت في لبنان، فقد كان لكلاً من الدين والقانون تأثير كبير على المجتمع المدني والسينما. أحد الدلائل التي تُشير إلى حقوق المرأة المحدودة عندما قامت ديمًا بتسليط الضوء على سياسة حديثة العهد في الدول العربية والتي تقوم بتبرئة الرجل الذي يغتصب فتاة ولكن بشرط أن يتزوجها. وبالرغم من أنها تعتبر لبنان واحدة من الدول النادرة التي تشعر فيها بأنها حقاً امرأة حرة، فقد تم حرمانها لأول مرة من الجنسية اللبنانية لأنها وذلك لسنوات عديدة وكان من الضروري عليها أن تحصل على جنسية والدها السوري. على الرغم من كل ذلك، إلا أنها تقوم باستخدام كل هذه التجارب السلبية دائماً في عملها وتدريبها في جميع انحاء العالم من أجل توصيل أفكارها للجميع وتحولها إلى شيء ذو قيمة.



ديما الجندي

ديما الجندي هي مخرجة ومنتجة وكاتبة لبنانية. لقد درست الفلسفة في الجامعة ثم بعد ذلك إنتقلت إلى بروكسل وذلك من أجل دراسة تحرير النص في INSAS. لم تكن ترغب في العودة إلى بيروت التي قد دمرتها الحرب، لذلك فقد قررت البقاء في أوروبا بعد التخرج. تخصصها النادر في تركيب أشرطة الأفلام مقاس 35 ملم قد وفر لها فرصاً ممتازة كي تعمل مع التلفزيون البلجيكي في قسم الأفلام الوثائقية، ولكن قامت ديمًا برفضهم جميعاً وذلك من أجل الحصول على الخبرة في تركيب الأنواع المختلفة من الأفلام ثم بعد ذلك تستقر في صناعة الأفلام بنفسها. إنها تتذكر عمها المخرج اللبناني الشهير و الذي يُقيم في باريس ، وقد توقع لها في هذا الوقت أن تكون في مكانة مُشرفة في السينما وذلك بسبب عدم إهتمامها أو خوفها من الاستقرار المالي.

لقد قامت بتحرير وصناعة الأفلام في مختلف المجالات بما في ذلك الأفلام الوثائقية والخيال و التركيب الصوتي بالإضافة إلى الإعلانات البلجيكية والعربية والأوروبية حتى الأفلام الوثائقية الأفريقية التي ليست لها ميزانية مالية. واحد من هذه المشروعات تم القيام به من دورة المياة وذلك بسبب الحماسة فقط في إنشاء المشروع. الفيلم الأول لديمًا بعنوان « بيننا إثنان...» قد بدأ برسالة حصلت عليها من أختها وبدأت في هذا الحين مهنتها كمخرجة. وقد تمكنت من جمع 150 ألف يورو في ثلاثة أشهر واكتشفت موهبتها في جمع التبرعات ثم بعد ذلك فقد قررت أن تكون منتجاً أيضاً. وبما أن فيلم « بيننا إثنان...» قد ذهب إلى الكثير من المهرجانات الدولية السينمائية ، فقد تواصل معها منتجون بلجيكيون ثم قامت بعمل

أفضل الممارسات: إجراء أظهرته الأبحاث والخبرات لتحقيق نتائج مثلى والتي تم تحديدها أو اقتراحها كمعيار مناسب للتبني على نطاق واسع.

المصدر: <https://www.merriam-webster.com/dictionary/best%20practice>

يبدو أنه لا يوجد توافق في الآراء حول ما يشكل ممارسة أفضل ، وكيفية تعريفه ، أو حتى ما نسميه. (...) مقترح بيندكسين وجوشتينير 2003 تعريفاً واحداً مفيداً ، يشير إلى أن المصطلح "متعلق بالمبادرات الناجحة أو المشروعات النموذجية التي تساهم مساهمة متميزة ودائمة ومبتكرة في قضية مطروحة" (ص 677). ويواصلون قائلين: "[أفضل الممارسات] بشأن ما هو يعمل ولا يعمل في مواقف وسياقات مختلفة بطريقة تراكمية و متطابقة للمعرفة" (بيندكسين وجوشتينير 2003 ، الصفحة 678).

كما انهم يلاحظون أن مصطلح "أفضل" له قيمة ملهمة قوية ، و "الغرض من وصف ونشر ممارسة ناجحة ، ووصفه بأنه [أفضل ممارسة] ، هو جعل عمل إرشادي ملهم ، خاصة فيما يتعلق بمتخذوا القرار (بيندكسين وجوشتينير 2003 ، الصفحة 678).

لذا ، فإن أفضل الممارسات تحمل وظيفة ثلاثية: (1) تحديد المبادرات الناجحة التي تعالج قضايا مهمة ، (2) تعلم ما يعمل ولا يعمل في حالات مختلفة ، و (3) المبادئ التوجيهية الملهمة لاتخاذ القرار.

المصدر: جينينغز ، إدوارد (2007) أفضل الممارسات في الإدارة العامة: كيف نعرفها؟ كيف يمكننا استخدامها؟ الإدارة العامة 2007/9

أفضل الممارسات لتحقيق المساواة بين الجنسين: تشير عبارة "أفضل الممارسات" إلى تراكم وتطبيق المعرفة حول ما ينجح وما لا ينجح فيما يتعلق بتعزيز المساواة بين الجنسين وعدم التمييز ضد المرأة في مختلف المواقف والحالات . فهي الدروس المستفادة علي حدا السواء وعملية التعلم المستمر ، وردود الفعل ، والتفكير والتحليل.(المصدر: إدارة الأمم المتحدة للشؤون الاقتصادية والاجتماعية. متاح على الموقع:

<http://www.unpan.org/Directories/UNPAGlossary/tabid/928/Default.aspx>

المجتمع المدني: يشير المجتمع المدني إلى جميع أشكال العمل الاجتماعي الذي يقوم به أفراد أو مجموعات لا ترتبط بالدولة ولا تدار بواسطة الدولة. يشمل المجتمع المدني جميع الهياكل التنظيمية (منظمات المجتمع المدني) التي يقوم أعضاؤها بخدمة المصلحة العامة من خلال عملية ديمقراطية ، ويقومون بدور الوسيط بين السلطات العامة والمواطنين.

فالمنظمات والمجموعات التي تناصر تعزيز المساواة بين الجنسين والدفاع عن حقوق الإنسان للمرأة واحترامها تشكل عنصراً حيوياً من عناصر الحكم ، حيث يفترض بها أن تجعل من هم في السلطة مسؤولين. (المصدر: إدارة الأمم المتحدة للشؤون الاقتصادية والاجتماعية. مسرد مصطلحات الإنترنت)

الإنتاج المشترك: اتفاقية الإنتاج المشترك هي عقد تم إدخاله في وقت مبكر في الانتاج وانحصر في مشاركة متكررة من

مسرد المصطلحات

أدوات مفاهيمية أساسية للتنقل في الخطاب حول النوع الاجتماعي في القطاع السمعي البصري

الدعوة: فعل أو عملية دعم قضية أو اقتراح.

المصدر: <https://www.merriam-webster.com/dictionary/advocacy>

الدعوة هي مجموعة من الأنشطة المنظمة المصممة للتأثير على سياسات وإجراءات الآخرين لتحقيق التغيير
المصدر:

<https://www.womankind.org.uk/docs/default-source/resources/briefings/sections-1-and-2.pdf?sfvrsn=4>

الدعوة هي العملية المستندة إلى أدلة موحدة ، للتأثير بشكل مباشر وغير مباشر على صانعي القرار وأصحاب المصلحة والجماهير ذات الصلة لدعم وتنفيذ الإجراءات التي تسهم في إعمال حقوق الطفل والمرأة.

المصدر: https://www.unicef.org/evaluation/files/Advocacy_Toolkit.pdf

القطاعات السمعية البصرية: يغطي القطاع السمعي البصري صناعات الأفلام والبث والفيديو والوسائط المتعددة. (المصدر: او. ديياندي و جي. شيتريت (2001) الصناعة السمعية البصرية الأوروبية: نظرة عامة ، أوراق قطاع بنك الاستثمار الأوروبي)

الجوائز والمكافآت: مبلغ مالي أو تقديري للإنجازات التي تُمنح لشخص ما بعد قرار رسمي.

المصدر: قاموس كامبردج على الإنترنت

<https://dictionary.cambridge.org/dictionary/english/award?q=awards+>

بناء الوعي: "الوعي" هو معرفة أو فهم موضوع أو قضية أو موقف. على نطاق أوسع ، هي حالة الوعي بشيء ما. برامج التوعية هي برامج هدفها الرئيسي جعل الأشخاص على دراية بالقضايا الاجتماعية والجنسانية غير المعروفة أو المخفية.

المصدر: قاموس ماكملان <https://www.macmillandictionary.com/dictionary/british/awareness>

المنتجين المشاركين في كل من المسائل الفنية والإنتاجية والمالية. العقد سوف يحدد الحد الأدنى لهذه المشاركة: النص وخطة الإنتاج والميزانية و خطة التمويل كجزء من العقد

وطبقا للشروط التعاقدية المطبقه ، فإن الإدارة المشتركة وملكية الحقوق تكون بين المنتجين المشاركين .

(المصادر: Elaboration from National Occupational Standards (undated)

SFHHM63: العمل مع الأشخاص والأشخاص الآخرين المهمين لتطوير الخدمات في تحسين صحتهم العقلية)

التمكين: يشير إلى زيادة القوة الدينية و السياسية و الاجتماعية والاقتصادية للأفراد و المجتمعات. فتمكين النساء و الفتيات يهتم باكساب النساء و الفتيات القوة والتحكم في حياتهم الخاصة . وهذا ينطوي علي زيادة الوعي وبناء الثقة بالنفس و توسيع الخيارات وزيادة التمكين و السيطرة علي الموارد و الاجراءات اللازمة لتحويل الهياكل و المؤسسات التي تعزز و تديم التمييز الجنسي و عدم المساواة .

يضمن جوهر التمكين في قدرة الشخص على التحكم في مصيره. هذا يعني ان تمكين النساء لا يجب ان يكون فقط بان يكون لديهم قدراتهم متساوية (مثل التعليم والصحة) والمساواة في الوصول إلى الموارد والفرص (مثل الأرض والعمالة) ، ولكن يجب أن يكون لديهم أيضا الوكالة لاستخدام هذه الحقوق والقدرات والموارد والفرص المتاحة لاتخاذ الخيارات والقرارات استراتيجية (مثل ما يتم توفيره من خلال الفرق القيادية و المشاركة في المؤسسات السياسية) .

تكافؤ الفرص للنساء والرجال: يشير هذا المفهوم إلى عدم وجود عوائق أمام المشاركة الاقتصادية والسياسية والاجتماعية على أساس الجنس ونوع الجنس وغير ذلك من الخصائص. هذه الحواجز غالباً ما تكون غير مباشرة ، يصعب تمييزها وتتسبب بها وتحتفظ بها ظواهر هيكلية وتمثيلية اجتماعية أثبتت أنها مقاومة للتغيير. يستند تكافؤ الفرص كأحد أهداف المساواة بين الجنسين إلى الأساس المنطقي القائل بأن مجموعة كاملة من الاستراتيجيات والإجراءات والتدابير ضرورية لإصلاح عدم المساواة المتجذرة والمستمرة.

(المصدر: مسرد لمستخدمي تعميم منصة للمساواة بين الجنسين

<http://eige.europa.eu/gender-mainstreaming/concepts-and-definitions>)

مساواة النتيجة: يشار إليه أحيانا على أنه "مساواة موضوعية" ، ويشير إلى فكرة أن تكافؤ الفرص قد لا يكون كافيا لتصحيح الظلم التاريخي للمرأة وحرمانها. بسبب مواقفهم المختلفة في المجتمع ، قد لا يكون النساء والرجال قادرين على الاستفادة من الفرص المتكافئة بنفس القدر. وفي بعض الحالات ، يمكن أن يكون لتكافؤ الفرص تأثير سلبي على رفاه المرأة ، إذا كانت المرأة تمارس الوقت والطاقة للاستفادة منها دون أي نتيجة. من أجل ضمان أن تسفر تدخلات التنمية عن المساواة في النتائج بين النساء والرجال ، من الضروري تصميمها على أساس التحليل الجنساني. وبالتالي ، فإن المعاملة "المتساوية" لا تعني "نفس المعاملة".

(المصدر: حزم التعلم والمعلومات المتعلقة بتعميم مراعاة المنظور الجنساني التي أعدها برنامج الأمم المتحدة الإنمائي -

التمويل: الأموال المضمونة لغرض معين ، مثل مشروع أو شركة ناشئة أو حدث أو نشاط من قبل حكومة أو منظمة.

المصدر: قاموس كامبريدج <https://dictionary.cambridge.org/dictionary/english/funding>

الجنس: يشير الجنس إلى الأدوار والسلوكيات والأنشطة والصفات التي يعتبرها مجتمع معين في وقت معين مناسباً للرجال والنساء.

بالإضافة إلى الصفات الاجتماعية والفرص المرتبطة بالذكر والانثى والعلاقات بين النساء والرجال والفتيات والفتيان ، يشير الجنس أيضا إلى الروابط بين النساء ووالروابط بين الرجال. هذه السمات والفرص والعلاقات مبنية اجتماعيا ويتم تعلمها من خلال عمليات التنشئة الاجتماعية.

إنها سياق ، محدد بالوقت وقابل للتغيير. يحدد الجنس ما هو متوقع ، ومسموح به وله قيمة في الرجل والمرأة في نظام معين. يوجد في معظم المجتمعات اختلافات وعدم مساواة بين النساء والرجال في المسؤوليات الموجهة اليهم ، والأنشطة المضطلع بها وصولا الي التحكم في المصادر بالاضافه الي فرص اتخاذ القرار.

الجنس هو جزء من السياق الاجتماعي الثقافي الأوسع ، كما هو الحال في غيرها من المعايير المهمة للتحليل الاجتماعي الثقافي بما في ذلك الطبقة ، العرق ، الفقر، المستوى ، المجموعة العرقية (العنصرية)، التوجه الجنسي، العمر، إلخ. (المصدر: هيئة الأمم المتحدة للمرأة، وهيئة OSAGI لتعميم الجنس - مفاهيم وتعريف)

التمييز بين الجنسين: أي تمييز أو استثناء أو تقييد متصل بأساس الجنس وله تأثير أو غرض من إعاقة أو إبطالا لاعتراض المرأة أو متعتها او حرقتها أو ممارستها بغض النظر عن حالتها الاجتماعية ، على أساس المساواة بين الرجال والنساء ، بعيدا عن حقوق الإنسان والحريات الأساسية في المجالات السياسية والاقتصادية والاجتماعية والثقافية والمدنية أو أي مجال آخر.

(المصدر: الأمم المتحدة ، 1979. "اتفاقية القضاء على جميع أشكال التمييز ضد المرأة. المادة 1)

المساواة بين الجنسين: يشير هذا إلى المساواة في الحقوق والمسؤوليات والفرص بين النساء والرجال والفتيات والفتيان.

المساواة لا تعني

أن النساء والرجال سوف يصبحون نفس الشيء ولكن حقوق ومسؤوليات وفرص النساء والرجال ، لن تعتمد على ما إذا كانوا يولدونذكر أم أنثى .

المساواة بين الجنسين تعني أنه يجب ان تؤخذ كل من مصالح واحتياجات وأولويات كل من النساء والرجال في الاعتبار ، مع الاعتراف بوجود اختلافات متنوعة بين النساء والرجال. المساواة بين الجنسين ليست قضية المرأة لكن يجب مراعاة والتعهد الكامل واحترام الرجل مثل المرأة.

وينظر إلى المساواة بين المرأة والرجل على أنها قضية حقوق إنسان وكشرط مسبق ومؤشر التنمية المستدامة المتمركزة على

الإنسان.

(المصدر: هيئة الأمم المتحدة للمرأة ، هيئة OSAGI لتعميم الجنس - المفاهيم والتعاريف)

حقوق الملكية بين الجنسين: المصطلحات المفضلة داخل الأمم المتحدة هي المساواة بين الجنسين ، وليست حقوق الملكية بين الجنسين. حقوق الملكية بين الجنسين يشير إلى تفسير العدالة الاجتماعية ، وعادة ما تقوم على التقاليد والعرف والدين أو الثقافة والتي تكون في معظم الأحيان على حساب المرأة. مثل هذا الانصاف فيما يتعلق بالهوض بالمرأة قد ثبت أنه غير مقبول.

خلال مؤتمر بكين في عام 1995 تم الاتفاق على أن مصطلح المساواة سيتم استخدامه. وقد أكدت لجنة CEDAW مؤخرًا في توصيتها العامة 28: "تُدعى الدول حصريًا استخدام مفاهيم المساواة بين المرأة والرجل أو المساواة بين الجنسين وعدم استخدام مفهوم حقوق الملكية بين الجنسين في تنفيذ الالتزامات بموجب الاتفاقية".

ويستخدم هذا المفهوم الأخير في بعض الولايات القضائية (السلطات القضائية) للإشارة إلى المعاملة العادلة للنساء والرجال ، طبقًا لاحتياجات كل منهم. قد يتضمن المعاملة المتساوية، أو المعاملة التي تبدو أنها مختلفة لكن تعتبر متكافئة من حيث الحقوق والفوائد والالتزامات و الفرص .

(المصدر: هيئة الأمم المتحدة للمرأة ، و هيئة OSAGI لتعميم مراعاة الجنسين - المفاهيم والتعاريف)

الهوية الجنسية: هي الشعور العميق للخبرة الداخلية و الفردية للجنس لكل شخص التي يمكن أو لا يمكن ان تتطابق مع نوع الجنس وقت الولادة متضمنًا الاحساس الشخصي للانسان (والذي قد يتضمن تعديل مظهر الجسد أو وظيفته طبيًا أو جراحيًا أو بطرق أخرى إذا تم اختيارًا بحرية) والتعبيرات الأخرى لنوع الجنس ، بما في ذلك الملابس والكلام والسلوكيات.

(المصدر: اللجنة الأوروبية (2012)، الأشخاص الشواذ: التمييز على أسس الجنس ، التمييز على أسس الجنس ، الهوية الجنسية والتعبير عن الجنس. الشبكة الأوروبية لخبراء القانون في مجال المساواة بين الجنسين)

مراعاة الفروق بين الجنسين (السياسات): السياسات والبرامج التي تأخذ بعين الاعتبار الخصائص التي تتعلق بحياة كل من

النساء والرجال ، التي تهدف إلى القضاء على عدم المساواة وتعزيز المساواة بين الجنسين ، بما في ذلك المساواة في توزيع الموارد ، وبالتالي تعالج و تأخذ بعين الاعتبار البعد الجنسي.

(المصدر: اللجنة الأوروبية 100 (1998) كلمة من اجل المساواة: فهرس شروط المساواة بين الرجل والمرأة- المساواة بين

الرجل والمرأة)

الوعي الجنسي : هو القدرة على رؤية المجتمع من منظور الدور الجنسي لكل منهم وفهم كيف يؤثر ذلك على احتياجات المرأة مقارنة باحتياجات الرجال.

(المصدر: صندوق الأمم المتحدة للمرأة -، إدارة الحكم الاقتصادي. متاح على:

زيادة الوعي بالقضايا التي تتعلق بالنوع الاجتماعي: هي العملية التي تهدف إلى رؤية كيفية تأثير القيم و المعايير الموجودة الحاليه علي صور واقعنا ، واستمرارية الافكار النمطية وآليات الدعم (إعادة) إنتاج اللامساواة. فهو يتحدى القيم والمعايير الخاصة بالنوع الاجتماعي عن طريق شرح مدى تأثيرهم والتعرف على الآراء التي تأخذ في الاعتبار وتشارك في صنع القرار . بالإضافة إلى ذلك ، يهدف رفع الوعي إلى تحفيز الحساسية العامة تجاه القضايا التي تتعلق بالنوع الاجتماعي

(المصدر: مجلس أوروبا (1998). تعميم مراعاة المنظور الجنسي : الإطار المفاهيمي ، المنهجية وعرض الممارسات الجيدة. التقرير النهائي لأنشطة فريق الأخصائيين بشأن التعميم

تعميم مراعاة المنظور الجنسي : هو الاعتبار المنهجي المنتظم في الاختلاف بين ظروف وأوضاع واحتياجات المرأة والرجل في جميع السياسات والنشاطات. تعميم مراعاة المنظور الجنسي هو (إعادة) تنظيم وتحسين وتطوير وتقييم لعمليات السياسات ، ولذلك منظور المساواة بين الجنسين تم دمجها في جميع السياسات على جميع المستويات وفي جميع المراحل، عن طريق الممثلين الذين يشاركون عادة بشكل طبيعي في صنع السياسات. إن تعميم المنظور الجنسي هو عملية تقييم تابعة لاي عمل مشترك فيه النساء والرجال ، متضمن اللوائح أو السياسات أو البرامج ، في جميع المجالات وعلى جميع المستويات. فهي طريقة لكي تجعل مخاوف و تجارب النساء وكذلك الرجال التي تشكل بعدا متكامل لا يتجزأ من تصميم وتنفيذ ومراقبة وتقييم السياسات والبرامج في جميع المجالات السياسية والاقتصادية والاجتماعية بحيث تستفيد المرأة والرجل على قدم المساواة ، حيث لا ترسخ عدم المساواة . الهدف النهائي هو تحقيق المساواة بين الجنسين. تعميم مراعاة المنظور الجنسي هو استراتيجية تكاملية وليست بديلاً عن السياسات والبرامج المستهدفة التي تركز على المرأة ، وتشريعات المساواة بين الجنسين ، والآليات المؤسسية للمساواة بين الجنسين ، والدخالات المحددة التي تهدف إلى سد الفجوة بين الجنسين .

المصادر: المفوضية الأوروبية. الاتصال "إدماج تكافؤ الفرص بين النساء والرجال في جميع سياسات وأنشطة المجتمع؛ مجلس أوروبا (1998). تعميم مراعاة المنظور الجنسي: الإطار المفاهيمي والمنهجية وعرض الممارسات الجيدة. التقرير النهائي لأنشطة فريق الأخصائيين بشأن التعميم.

شعبة الإحصاءات في الأمم المتحدة - شعبة الإحصاءات في الأمم المتحدة. البرنامج العالمي لإحصاءات النوع الاجتماعي

التوازن بين الجنسين: يستخدم عادة في الإشارة إلى الموارد البشرية والمشاركة المتساوية للنساء والرجال في جميع مجالات العمل أو المشاريع أو البرامج. في سيناريو المساواة بين الجنسين ، من المتوقع أن مشاركة النساء والرجال تكون نسبية مع حصتهم من تعداد السكان. ومع ذلك ، ففي العديد من المجالات ، تشارك المرأة أقل مما يتوقعه الناس على أساس التوزيع الجنسي بين السكان (قلة تمثيل المرأة) ، في حين يشارك الرجال أكثر مما كان متوقعا (زيادة تمثيل الرجال). (المصدر: شعبة الإحصاءات في الأمم المتحدة - البرنامج العالمي لإحصاءات النوع الاجتماعي.

المصدر: استراتيجية المساواة بين الجنسين التابعة لمجلس أوروبا للفترة 2014-2017 ، الصفحة ٩ ،

<https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016805e55e>

التدريب على النوع الاجتماعي: عملية ميسرة لتنمية الوعي والقدرات بشأن القضايا المتعلقة بالرجل والمرأة، لإحداث تغيير شخصي أو تنظيمي من أجل المساواة بين الجنسين. ”إن الهدف العام للتدريب المبني على النوع الاجتماعي هو التعريف بالجنسين على أنه نوع من التحليل (في مقابل الوصف) ، للإشارة إلى اختلاف احتياجات ومصالح النساء والرجال وتمثيلهم غير المتكافئ ، ولزيادة الوعي وتقليل التحيز بين الجنسين الذي شكل تصرفات الأفراد والمؤسسات. ” ينطوي هذا النوع من التدريب الاجتماعي بشكل عام علي

- توعيه المشاركين بالأدوار والمسؤوليات المختلفة وغير المتساوية للمرأة والرجل في أي سياق معين.
- النظر في الطرق التي تؤثر علي التدخلات الإنمائية ، وتتأثر بالفوارق وعدم المساواة بين النساء والرجال .
- تزويد المشاركين بالمعرفة والمهارات لفهم الفروق بين الجنسين وعدم المساواة في سياق عملهم ، وتخطيط وتنفيذ سياسات وبرامج ومشاريع لتعزيز المساواة بين الجنسين.

(المصدر: التحليل الجنسي، برنامج الأمم المتحدة الإنمائي)

فجوة الأجور بين الجنسين: هو الفرق في النسبة المئوية بين متوسط دخل الرجال والنساء في الساعة ، باستثناء اجر العمل الإضافي. إن الفجوة في الأجور بين الجنسين معقدة - وتشمل العوامل الرئيسية: فروق رأس المال البشري: أي الاختلافات في المستويات التعليمية والخبرة العملية ؛ العمل بدوام جزئي وأتمات السفر والفصل المهني. وتشمل العوامل الأخرى: ممارسات تصنيف الوظائف ، وأنظمة التقييم ، والتمييز في الأجور

المصدر: مكتب المساواة في المملكة المتحدة ، <http://www.equalities.gov.uk> ،

التعلم: عملية فهم شيء ما بدراسته أو تجربته.

المصدر: قاموس كامبريدج <https://dictionary.cambridge.org/dictionary/english/learning>

تعتبر المعرفة أساسية لأي مناقشة للتعلم ويمكن فهمها على أنها الطريقة التي يطبق بها الأفراد والمجتمعات معنى التجربة. ويمكن بالتالي أن ينظر إليها على نطاق واسع على أنها المعلومات والفهم والمهارات والقيم والسلوكيات المكتسبة من خلال التعلم. وعلى هذا النحو ، ترتبط المعرفة ارتباطاً لا ينفصم بالسياقات الثقافية والاجتماعية والبيئية والمؤسسية التي يتم إنشاؤها وإعادة إنتاجها. يفهم التعلم هنا ليكون عملية اكتساب هذه المعرفة. إن التعلم عملية ونتيجة لهذه العملية ؛وممارسة فردية بالإضافة إلى مسعى جماعي. التعلم هو حقيقة متعددة الأوجه يحددها السياق. ما الذي تكتسبه المعرفة ولماذا أين ومتى وكيف يتم استخدامها في تمثيل أسئلة أساسية لتنمية الأفراد والمجتمعات على حد سواء. (المصدر: إعادة التفكير في التعليم: نحو تحقيق منفعة عامة عالمية؟ اليونسكو ، 2015)

السياسات الجنسية: تنقسم السياسات الجنسية إلى ثلاث فئات حسب درجة إدراكها ومعالجتها لقضايا النوع او الجنس.

-السياسات المراعية للمنظور الجنسي : تعترف السياسات المراعية للمنظور الجنسي بأن النساء وكذلك الرجال عناصر فاعلة في التنمية وأنهم عادة ما يكونون مقيدين بطريقة مختلفة عن الرجال. قد تختلف احتياجاتهم ومصالحهم وأولوياتهم في بعض الأحيان وفي بعض الأحيان تتعارض. يمكن تقسيم سياسات الوعي بالاعتبارات الجنسية إلى نوعين من السياسات: تستخدم مناهج سياسات محايدة جنسية معرفة الاختلافات بين الجنسين في سياق معين لاستهداف وتلبية الاحتياجات العملية لكل من النساء والرجال. السياسات المحايدة تجاه النوع الاجتماعي لا تزعم العلاقات القائمة بين الجنسين. تستخدم السياسات الخاصة بالنوع الاجتماعي معرفة الفروق بين الجنسين في حالة معينة للاستجابة للاحتياجات الجنسانية العملية لنساء أو رجال. هذه السياسات لا تعالج التقسيم الحالي للموارد والمسؤوليات.

- السياسات التي لا تفرق بين الجنسين : تفشل السياسات التي لا تفرق بين الجنسين في التمييز بين الاحتياجات المختلفة للنساء والرجال في صياغتها وتنفيذها. ومن ثم ، فإن هذه السياسات متحيزة لصالح العلاقات القائمة بين الجنسين ومن ثم فمن المرجح أن تستبعد المرأة أو تزيد من عدم المساواة القائمة بين المرأة والرجل.

- سياسات إعادة التوزيع بين الجنسين: تهدف إلى تحويل التوزيع الحالي للموارد والمسؤوليات من أجل خلق علاقة أكثر مساواة بين النساء والرجال. قد يتم استهداف النساء والرجال أو قد يتم استهداف مجموعة واحدة فقط من قبل التدخل القضائي . وتركز سياسات إعادة التوزيع بين الجنسين بصورة رئيسية على المصالح الاستراتيجية الجنسية ، ولكن يمكنها التخطيط لتلبية الاحتياجات الجنسية العملية بطريقة تنطوي على إمكانية تحويلية (توفير بيئة داعمة لتمكين المرأة الذاتي).

المصدر: التنقل بين الجنسين: إطار وأداة للتنمية القائمة على المشاركة ، فاينيو ماتيللا ، A ، 1999 ،

http://www.siyanda.org/static/undp_genderanalysis.htm

الصورة النمطية للجنسين: ”تمثل الصورة النمطية المتعلقة بالجنسين عائقاً خطيراً أمام تحقيق المساواة الحقيقية بين الجنسين وتقوي التمييز الجنسي. الصور النمطية للجنسين هي أفكار مسبقة يتم من خلالها تعيين الذكور والاناث من حيث الخصائص والدور المحددة بشكل تعسفي حسب جنسهم. يمكن للصورة النمطية الجنسية أن تحد من تنمية المواهب والقدرات الطبيعية للفتيان والفتيات والنساء والرجال ، وتجاربهم التعليمية والمهنية ، وكذلك فرص الحياة ، بشكل عام وتعد الصورة النمطية المتعلقة بالمرأة هي سبب المواقف والقيم العميقة ، والقواعد والتحيزات ضد النساء. وهي تُستخدم لتبرير وصون العلاقات التاريخية لقوة الرجال على النساء ، وكذلك المواقف المتحيزة جنسياً التي تعوق تقدم المرأة ”.

- استكشاف عن النساء: عن طريق طرح أسئلة جديدة وقبول ملاحظات النساء وتجاربهن على أنها حقيقية وذات معني
- تصحيح المفاهيم الخاطئة عن المرأة وتحديد الطرق التي من الممكن ان تقوم المنهجيات التقليدية بتشويه معرفتنا
- وضع نظريات عن مكانة المرأة في المجتمع والاستراتيجيات المناسبة للتغيير
- دراسة مدى تنوع النساء من حيث الطبقة، والعرق، والتوجه الجنسي، والمتغيرات الأخرى مع الجنس.

على الرغم من أن دراسة النساء هي البداية لانطلاق النساء، من خلال الكشف عن الطرق التي تشكل بها الادعاءات الاجتماعية والثقافية والهياكل والاسس حسب الجنس، ومن خلال ايضا الدراسات النسائية التي تقوم بدراسة الرجال والعالم من حولنا.

فهي تعتبر متعددة التخصصات، تدمج و توحّد الافكار من خلال العديد من الخبرات ووجهات النظر المختلفة. وبالاستفادة من العمل البحثي العلمي في كل تخصص أكاديمي تقريبًا وكذلك من عمل الحركة النسائية "الشعبية"، فإن الدراسات النسائية لها ميزة ونظريات متطورة ومنهجيات خاصة بهم.

المصدر: نظرية المساواة بين الجنسين .

<http://feminism.eserver.org/about/overview.html>

الفئات المهمشة: هي مجموعات مختلفة من الأشخاص لديهم ثقافة وطريقة للكلام وتاريخ واحداث معينة معرضين لخطر التمييز المتعدد بسبب التفاعل و الاختلاط بين الصفات والمميزات الفرديه المختلفة او بسبب الاسس، مثل الجنس أو النوع أو السن أو العرق أو الدين أو الايمان بشئ او الاعتقاد به، أو الحالة الصحية أو الإعاقة أو الميول الجنسية أو الهوية الجنسية أو التعليم أو الدخل أو الذين يعيشون في مناطق جغرافية مختلفة. إن الانتماء إلى هذه الجماعات أو حتى مجرد فهمك و ادراكك انك تنتمي إليها يزيد من خطر عدم المساواة فيما يتعلق بالحصول على الحقوق واستخدام الخدمات والسلع في مجالات متنوعه، مثل الوصول إلى التعليم والتوظيف والصحة والمساعدات الاجتماعية والإسكان و الايواء، الحماية ضد العنف المنزلي او المحلي أو المؤسسي، والعدالة.

(المصدر: قاموس مصطلحات المساواة بين الجنسين - المعهد الأوروبي للمساواة بين الجنسين (تبادل المعلومات أو الخدمات بين الأفراد أو المجموعات أو المؤسسات.

المصدر: www.merriam-webster.com/dictionary/networking

الشبكة: هي اسلوب و عينة من الروابط طويلة الامد او الدائمة الي حدا ما بين العقد، حيث ان هذه العقود تقوم بشرح و توضيح مجموعات و وحدات تنظيمية مختلفة قد تكون الروابط أحادية أو ثنائية الاتجاه، وتمثل انتاج و تدفق المنتجات (السلع والخدمات)، وتقاسم الموارد، وعلاقات حقوق الملكية أو أشكال اخرى للسيطرة، ونظم التعاون والاتصال.

(المصدر: غران سلفادور، 1999، الشبكة الداخليه، لندن، روتليدج).

يعتمد نموذج الشبكة علي العلاقات المتبادله القائمة على الثقة والمعاملة بالمثل كطريقة لصياغة العمل الجماعي.

(المصدر: كيسيت، رويين ل ٦٠٠٢، حاله الخلط، اوضاع ادارة السوق و الشبكة: دور الحكومه في تكثيف مجالات السياسات .

الإنتاج: هو النشاط المسؤول عن تنظيم الأمور العملية والفعليه والمالية المتعلقة بإعداد فيلم أو مسرحية أو برنامج تلفزيوني أو إذاعي. في القطاع السمعي البصري، تشير عملية الإنتاج إلى المراحل (المراحل) المطلوبة لتكامل انتاج كل ما يخص الاعلام والصحافه، من الفكرة إلى النسخة الرئيسية النهائية. يمكن أن تنطبق العملية على أي نوع من أنواع إنتاج الوسائط بما في ذلك الأفلام والفيديو والتلفزيون والتسجيل الصوتي.

المصدر: قاموس كامبريدج

<https://dictionary.cambridge.org/dictionary/english/production>, <https://www.mediacollege.com/glossary/p/production-process.html>

دراسات نسائية: هي دراسات تمت من قبل النساء تركز على الأسئلة والنظريات والتحليلات التقليدية التي تهتم بتعزيز دور المرأة وتضعه في الاعتبار، وتتبنى هذه الدراسات النسائية (كمجال) المنظور العلمي والنقدي تجاه تجارب النساء.

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1 Picture courtesy of Urban Film Festival

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البصرية: تجربة جنوب المتوسط

Women in Audiovisual
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