

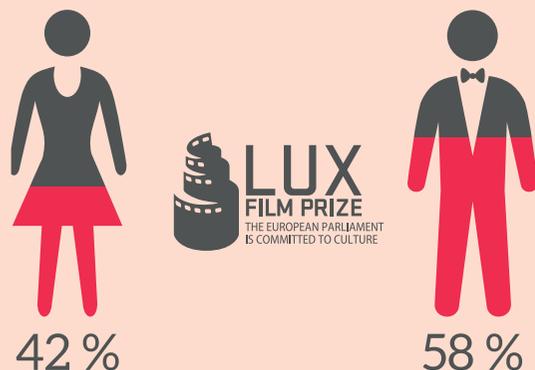
LUX Prize: Showcasing European cinema

THE LUX FILM PRIZE: A EUROPEAN PARLIAMENT INITIATIVE

Every year since 2007, the European Parliament LUX Film Prize has shone a spotlight on European cinema. Over the past 12 years, the prize has helped promote over 100 films, supporting the dissemination of European (co-)productions in a bid to overcome the language and distribution barriers the European film industry faces. Prize-winners have been very successful in the EU and beyond, making the LUX Prize a synonym for quality film-making.

The LUX Film Prize focuses on fundamental EU values, such as the fight against poverty, the need to combat violence against women, and the integration of vulnerable communities.

Gender share of winning film directors



Data source: European Parliament, 2018.

LUX Prize success stories: Shining the light on female film directors and inspiring role-models

Woman at war (2018) Benedikt Erlingsson (Iceland, France, Ukraine)

Lux Prize 2018, Cannes *semaine de la critique* award 2018, Nordic Council Film prize 2018

Sami blood (2017) Amanda Kernell (Sweden, Norway, Denmark)

Lux Prize 2017 and nine other international film awards

Toni Erdmann (2016) Maren Ade (Germany, Austria)

Lux Prize 2016 and 30 other international film awards; nominated for the Palme d'Or 2016, Golden Globes 2017 and Academy Awards 2017

Mustang (2015), Deniz Gamze Ergüven (France, Germany, Turkey)

Lux Prize 2015 and 20 other international film awards; nominated for Oscars and Golden Globes

Ida (2013) Pawel Pawlikowski (Poland, Denmark)

Lux Prize 2014, Oscar for Best Foreign Language Film 2015, and 62 other international film awards

Io sono Li (2012), Andrea Segre (Italy, France)

Lux Prize 2012 and two other international film awards

When we leave (2010), Feo Aladag (Germany)

Lux Prize 2010, Best Film at the 2010 Tribeca Film Festival

As a rule, a panel composed of film professionals appointed by the European Parliament's Committee on Culture and Education selects the films in the competition, but Members of the European Parliament or cinema professionals can also submit entries. The panel singles out ten films, of which three enter the competition and one is awarded the LUX Prize, following a vote by Members.

The prize helps support distribution – European cinema's weak spot. Whereas European filmmakers produced 1 847 films in 2018 – over twice the number made in the United States (US) 758 – US films account for 63 % of the EU market, compared with European films' 29 % share. This situation is largely due to the fact that the majority of European films are not screened outside their country of origin. This also explains why the winner of the LUX Prize does not receive a direct grant.

Instead, during the LUX Film Days, the three competing films – this year, **Cold case Hammarskjöld** by Mads Brügger (Denmark/Norway/Sweden/Belgium), **God Exists, her name Is Petrunya** by Teona Strugar Mitevska (North Macedonia/Belgium/Slovenia/Croatia/France), and **The realm** by Rodrigo Sorogoyen (Spain/France) – are subtitled in the 24 official EU languages and screened in more than 40 cities and at various festivals, allowing hundreds of Europeans to see them and to vote for the 'Audience Mention'.

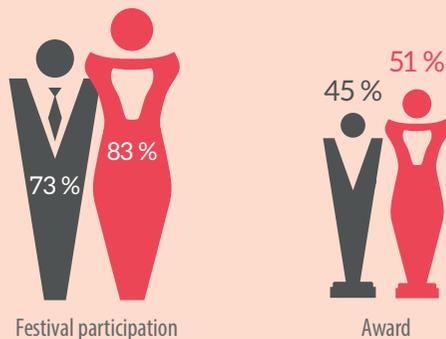
The winning film is also adapted for those with visual and hearing impairments. Thanks to cooperation between the European Parliament Liaison Offices and Creative Europe – the EU programme supporting culture and the audiovisual sector – audiences throughout Europe are able to enjoy unique simultaneous screenings, connecting viewers and film-makers via live interactive discussions. For most countries, the screenings are national premières.

FEMALE FILM DIRECTORS IN THE SPOTLIGHT

Turning political discourse into action, the Parliament supports the dissemination of film productions directed by women or portraying strong and inspiring female characters through its LUX Film Prize. In the 12 editions since its creation in 2007, the prize has been awarded to five women (see Figure 1). Many of the other prize-winning films, such as **Woman at war** or **Ida**, tell the stories of strong and inspiring women. More importantly, the overwhelming success of these films at international film festivals refutes claims that selecting films directed by women involves low standards, as has been implied by sources wishing to justify their marginalisation.

The quality of films directed by women is also evidenced in

Gender share of overall festival participation and awards*



*Note: percentage refers to all films directed by men (=100%) or women (=100%).

Data source: European Women's Audiovisual Network, [Where are the women directors in European films?](#), 2015.

research carried out in seven EU countries from 2006 to 2013. Taking 2013 as a reference year, the results showed that overall, a higher proportion of such films participated both in national and international festivals and won more awards than films directed by men (see Figure 2). In spite of this, films directed by women were significantly under-represented at major film festivals such as the Academy awards, Cannes, Berlin or Venice.

This under-representation at the selection stage accounts in part for the fact that in the 91-year history of the Academy awards, only one woman – Kathryn Bigelow – has been awarded the Oscar for Best Director (2009). The track record of the 71-year-old Cannes Film Festival does not look any better: only one female director – Jane Campion – has won the Palme d'Or (1993). Two other major European film festivals exhibit slightly better statistics. In its 68 year history, the Berlin Film Festival (founded in 1951), has honoured five female directors, the first award being in 1975. Established in 1932, the Venice Film Festival, has awarded four Golden Lions to female directors, the first being in 1981.

In 2018, French group 50/50 by 2020 initiated a programming pledge for parity and inclusion in cinema festivals. Key commitments under the pledge include the compilation of statistics to record the gender of the film-makers and key crew of all submissions; to improve the transparency of selection processes by publicly listing the members of the selection and programming committees, and to work towards parity on the executive boards of these committees. One year later, 47 festivals globally have signed the pledge, including major film festivals such as Cannes, Berlin, Venice, Locarno, San Sebastian and Toronto.

Prizes awarded to female film directors in major film festivals



Data source: [Academy Awards](#), [Festival de Cannes](#), [Berlin Film Festival](#), [Venice Film Festival](#).