



PRESS RELEASE

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The Lab “Femmes de cinema” in Cannes :

“30 ideas towards equality” to change the place of women in the Film Industry

The “Lab Femmes de cinema”, which has worked for months on the place of women in the Film Industry, is in Cannes for presenting on May, 10th (5pm - 8 pm) at L'^A.M.E. its “30 ideas towards equality”, that arose from the workshops, and its poetic project: “les petits papiers du Lab”.

Two initiatives for one aim: bring awareness on gender equality in the Film Industry among professionals, public authorities and medias.

« 30 ideas towards equality »

The 30 following ideas all emerged during our Lab workshops. In other words, they are the results of meetings between professionals of the field, not a reflection from the Lab itself.

On one hand, some of these ideas are very clear, on the other hand, few of them will need to be improved and discussed. However, we did the choice to keep these 30 ideas to contribute to a larger debate.

PARITY

- 1) **Create “assises”** with institutions and professionals representing the main sectors of the industry, about equality between women and men in the film industry.
- 2) **Work on a “equal opportunities in the film industry” charter**, based on the Association « Le Deuxième Regard » charter made in 2013. And create a board meeting composed of producers, syndical leaders and different employees of the industry.
- 3) **Create a label** to persuade professionals to be virtuous in respect of equal opportunities and women representation. This label would be attributed according to a charter (to define), including points like parity

in the film technical crew, diversity in roles, place of women in the scenario, etc.

4) **Encourage parity in filming crews and think about a system where points could be attributed by funding organizations**, rewarding crews who are doing an effort for a better balance between men and women (example: like COSIP scale model, certification etc.).

5) **Create funds** to encourage production companies to get the label.

6) Public funds for festivals should take into account the following points:

* **Publish statistics** of the number of female directors present in the program, and in the composition of the selection committee and jury.

* **Aim for parity in selection committee**

7) In public funded film schools, **aim for parity in the recruitment of students, professors, contributors, and school selection committees.**

8) **Try the « soft quotas »¹ politics or quotas politics limited in time** (example: 5 years) for public funding films.

9) In every decision encourage parity in commissions, **encourage to alternate man and women in the decision-making position and/or set a direction duo up.**

10) Integrate the **diversity issue in collective agreements.**

11) **Organize a crèche program on set** – especially when the filming part is in isolated places – **and during festivals** too. Integrate the expenses in the film budget, which could be helped by a grant system.

12) In France, try the experience of **making anonymous the first colleges of the CNC for directors and producers.**

NETWORKING & MENTORING

13) **Establish a list to promote young qualified female technicians** and spread it in production companies to develop parity in technical crew.

14) **Establish a list of experimented professionals** of the Film Industry, **ready to give some of their time to mentor young professionals.** Meetings would allow them to exchange about their professional paths, to give the young some advice and be confident in the young generation, but also to mention the reality of the industry (salary expectations, career advancement, etc.) Festivals could be used as meeting places between

¹ For an equivalent quality of work, opt for woman's work.

professionals and young talents.

15) **Create workshops to female scriptwriters and directors** to develop their knowledge about the market, film funds, to help them define their budget and defend it.

16) In collectivities who are interested in the place of women in Cinema, **associate committed women on this theme but in other fields** (politics, manufacturing, sociology, psychology) in order to share their experiences.

17) **Finance associations that work on the subject better** and **encourage other structures** to create themselves and get involved.

GENDER STEREOTYPES AWARENESS

18) **Remind statistics that prove inequalities in the Film industry at every event** (festival, conferences, platform, report, etc.).

19) **Fight against the fact that women become invisible in Cinema History** by, for example, producing films about the subject.

20) **Integrate the intersectionality² theme** into the awareness of professionals and future professionals.

21) **Publish statistics about the exploitation of films in theaters**, in order to compare the visibility of women's work and men's work.

22) **Raise awareness** of about the inequality questions in the industry **among journalists and critics**.

In elementary schools, middle schools and high schools:

23) **Organize meetings** between film professionals and other fields, and students **focusing on the diversity representation issue in films**.

In film schools:

24) **Fight against writing automatism** and so suggest doing projects in pairs, men, and women together.

25) **Inform the importance of words that we use** (in screenplays, speeches), to avoid sexist vocabulary.

26) **Insist upon doing creation exercises about non-stereotypical characters** (example: woman doing jobs socially known as men's jobs, female comedian, transidentity etc.)

27) **Raise awareness about gender-inclusive language**, which is a way to write genderless in French to

² Intersectionality refers to the situation in which the same individual may experience multiple forms of discrimination (gender, skin color, social and professional category, etc.)

avoid prejudice towards genders and characters.

For film professionals:

28) **Draw casting directors' attention to the questions of gender stereotypes** by encouraging them practice non-gendered castings.

29) **Inform screenplay readers of gender stereotypes.**

Awards

30) **Think about the gender-neutral award issue:** creation of the "best written role avoiding gender stereotypes" award (attributed to a screenwriter); creation of the "best female roles defying gender stereotypes" award; creation of a "gender-neutral acting award".

The Lab's « petits papiers » at L'^A.M.E

It's a poetic and artistic action that raises awareness among medias and public authorities to show a better representation of women in the Film Industry. The Lab will ask inspiring personalities of the Film Industry to express themselves on a little piece of paper with an idea, a word, a wish, a drawing, a rant - who knows? - and to sign it.

During the Cannes Film Festival, these little pieces of paper will grow on a wall at the "Atelier des Merveilles Éphémères", on the Five Seas Hotel's rooftop.

And then? Words, names, ideas, drawings, signatures, that will embody the will to take the gender equality in the Film Industry into an account.

"Les petits papiers" is an artistic project... which could become a political act...

About the Lab « Femmes de Cinéma »

Created in 2017 as part of Révélations Culturelles, association which also founded Les Arcs European Film Festival, the Lab « Femmes de cinéma » has for ambition:

- To be a place where women and men from the entire industry could debate about emerging ideas. It is the principle of our workshops, we organize approximately 6 of them per year with about a dozen of participants each time. To this day, more than 110 people, from all over the European Union and the Film industry, participated to one of our workshops.
- To improve the debate with high-level interventions, mostly internationally. It is the idea of our masterclasses, we organize 2 of them per year.
- The Lab publishes each year a study about the emergence of the new generation of European female directors. Link to our 2017 study: <http://femmesdecinema.org/etude-2017/>

The Lab has a double specificity: its European dimension and its approach focused on « collective intelligence » which means the capacity of a group of people to elaborate and act together because of the strength of unity. The lab's intention is to raise questions about the place of women in the Cinema industry, and see how we can make a difference.

The Sisley d'Ornano's foundation is our founder sponsor, ELLE magazine and Le Deuxième Regard association are our partners.

<http://femmesdecinema.org/>

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