



Avec le soutien
du mécène
fondateur du lab

FONDATION
Sisley-d'Ornano

LES ARCS
FILM FESTIVAL

En partenariat avec

Le Collectif 50/50

ELLE

Report workshop

Talent Village, 20th January 2021

Hosts

Participants

Özgür Anil, Austrian filmmaker
Antoine Duchêne, French composer.
Sabine Ehrl, German filmmaker.
Dorian Jaspers, Belgian filmmaker.
Marie Laroche, French composer.
Chloé Léonil, French filmmaker.
Aline Magrez, Belgian filmmaker.
Alba Pino, Spanish filmmaker.
Irina Prieto Botella, Spanish composer.
Aurélie Reinhorn, French filmmaker.
Pascal Reinmann, Swiss filmmaker.
Nicolas Worms, French composer.

Fabienne Silvestre, coach, co-founder of Les Arcs Film Festival and of the Lab "Femmes de Cinéma"

Guillaume Calop, co-founder and general manager of Les Arcs Film Festival, also co-founder of the Lab.

Observers

Clara Enquin, Talent Village's coordinator

Solenn Touchard-Durmord, secretary of the session



The context of this workshop

Le Lab Femmes de Cinema took the opportunity to have 8 directors at the beginning of their career, selected by **Les Arcs Film Festival's Talent Village** (part of the Industry Village) because of their outstanding short film(s) and interesting first feature project, and 4 young composers, in an in-person event - quite rare in the pandemic period, to organize a workshop with them.

Raising the subject of being a woman director in the cinema industry with them was highly interesting, the point of view of the latest generation told us a lot on their perception of the issue. 5 men and 7 women participated. The questions asked were :

On this theme of the place of women and diversity in the cinema: what is the experience, the shout, the emotion or the opinion that you want to share.

What are the major challenges at stake in the place of women/diversity in cinema?

What ideas do you propose to move the lines?

Each person sticks their own Post-it note, saying their commitment.

The issues “put on the table”

- **Historical fiction.** Certain narratives taking place at specific times, places or events raise questions about how to represent diversity on screen in these contexts. The choice can be made to include people from “diversity” - while avoiding stereotypes - in a fictional narrative exactly because fiction is imaginary.
- **Maternity.** Making a film is very demanding and may seem incompatible with motherhood. Some come to conceal their pregnancy or avoid evoking their offspring so as not to be perceived as less available.
- **Resignation.** It can be violent to realise that society considers women as a sub-category, so some of the participants prefer to do their best and avoid thinking about this situation which they perceive will not change quickly.



- **Identification.** In fiction, the characters perceived as cool are mostly men. Although women audiences have become accustomed to identifying with men, the reverse is not true. Women do not have role models in the cinema, even though we know that they are important for society because what we see in the cinema influences our perception, especially at founding ages. An image is given, often exposing a male gaze on females, which the spectator then internalises.
- **Shooting.** The feminisation of certain jobs on a set is still insufficient, particularly in the areas of electricians, machinists and sound and image teams. Moreover, as in art schools, there is still a lot of machismo on set.
- **Social diversity.** More than just sexism, the participants wanted to talk about social diversity. Indeed, cinema is an expensive art form and the question of accessibility necessarily arises.
- **Communitarisation.** In the music industry, artists from less privileged backgrounds have turned to rap. On the side of the 7th art, a "*suburban cinema*" seems to be emerging, but do those who make it really want to lock themselves into a single stereotypical genre? Tricky issue of how to show social diversity without compartmentalising it.
- **Pinkwashing.** Today feminism has sometimes become a marketing argument to make itself seen. With bonuses for those who stick most closely to institutional policies, it is sometimes more about money than real commitment. Moreover, women directors who take a man as their main character even end up being criticised and accused of being "not feminist enough" and thus once again be a victim of patriarchy and constrained in their creativity to stick to oligarchic expectations.



The idea box

- **Education** : Awareness of living in an unequal society must come at the formative ages: from the education instilled by parents to that provided in schools. The aim is to make these places less toxic for those who will be the adults of tomorrow. From kindergarten to higher education, this type of workshop could enlighten young people and enable them to grasp everyone's differences without stereotypes. It is also important to improve equal opportunities for young people, for example by reviewing the guidance system, as no one should be shut out of a sector because of actual or potential discrimination.
- **Network.** Female network is less strong than male network. The objective is therefore to develop a supportive european network in sorority.
- **Writing.** The aim is to write more “*badass*” female characters so that identification is made easier and to diversify the role models so that everyone can find something to their liking.
- **Small parts.** Great attention must also be paid to secondary and tertiary roles. As cinema reveals society, it is a question of reflecting for each role - especially those with power - whether it should necessarily be played by a white man. Everyone must question their own biases (why did I think it had to be a man?) in order to deconstruct what is expected of a man or a woman and not perpetuate stereotypes.
- **Carte blanche.** For now, having to get used of living in a patriarchal society, women can try to identify some positive points to their position as “*second sex*”. For example, as people have lower expectations regarding women's work, let's take advantage of this situation to give free rein to our creativity.



Nugget quotes

- *"Artist is not even an option if you come from a poor family"*
- *"In many European countries, more and more women are graduating from film schools, yet few women are appearing in the credits of projects after school. Where have they gone? There is a feeling that the system is corrupted."*
- *"In film schools, there is still a lot of assumed sexism. The teachers called me "Barbie girl", I was the laughing stock of my classmates and as soon as I tried to answer they called me "feminazi"."*
- *"We don't want our films to be "women's films" with special categories at festivals. I don't want to be part of numbers or being locked in a box."*
- *"I would like to see films with LGBT+ characters no longer systematically considered as dealing with homosexuality."*
- *"I find quotas infantilizing and it should not be seen as an end in itself but as a means, personally I prefer less penalizing bonuses. Moreover, quotas can be counterproductive like "she got the money because she is a woman"."*
- *"In industry, generations before us are often patronizing on the subject of inclusion and diversity. I'm not comfortable with that, I don't want that in my team, I prefer to work with people who see me as an equal."*
- *"As a male screenwriter, I always find it tricky to write credible female characters because I don't know how to position myself as I don't experience this system of thought. As a result, I have my female roles reread and validated by women to make them relatable."*
- *"In music, famous men eclipse women sharing the same surname. Look at Clara Schumann, Maria Anna (Nannerl) and Constanze Mozart for example!"*
- *"As a woman, I personally commit to ask for a 25% larger budget, just like men, for my next films."*
- *"I promise myself not to stick to what is expected of me."*
- *"I commit to not remaining silent again because taboo and silence are the worst so I choose to speak up."*