

On the initiative of the French Collectif 50/50, French and British professionals are meeting on the CNC beach to discuss the issue of the inclusion clause, as well as distributors and exhibitors to work on the matter of equality and parity in this sector of the industry.

One year after «The 82» international key women players of the film industry on the red carpet of the Cannes Film Festival, and the first signature of the Charter for Parity and Inclusion in Cinema festivals, the Collectif presented, on the occasion of a press conference, the results of its actions over the year and the main actions to come in preparation for the second Assises on Parity and Inclusion in Cinema, which will take place in September 2019, organized in collaboration with the CNC. The directors and artistic directors of the 4 main selections of the Cannes Film Festival were present to make an assessment 1 year after the signing of the Pledge.

SUMMARY OF THE MORNING

May 17, 2019 / CNC Beach - Gray d'Albion 10am-12.30pm

1 / A panel and a workshop (10h-12h)

«*Inclusion rider / inclusion clause: deciphering an American invention to adapt urgently*»

«*Distributors and exhibitors: concrete measures to achieve parity and diversity*»

2/ Press conference (12h-12h30)

- restitution of the actions of the Collectif 50/50 in the past year
- presentation of the figures of the different selections of the Cannes Festival

A PANEL and a WORKSHOP were held at the same time

Panel: «Inclusion rider / inclusion clause: deciphering an American invention to adapt urgently»

Moderation: *Iris Brey, critic, author and director of "Sex and the Series"*

Speakers:

- *Me Isabelle Laratte, lawyer registered at the Paris Bar*
- *Laurence Lascary, producer and CEO of De l'autre côté du périph*
- *Alice Diop, director (Vers la tendresse, César 2017 for Best Short Film)*
- *Dame Heather Rabbatts, solicitor and chairwoman of Time's Up UK*
- *Carole Bienaimé Besse, Producer and member of the CSA*

Observation:

The Inclusion Rider which attracted media attention with the appearance of actress Frances McDormand at the 2018 Oscars ceremony, is a tool that has proven effective in the United States to accelerate parity and inclusion on film sets and overall within movie teams. Inserted into «A-listers» contracts, talents whose notoriety places in the balance of power with producers and distributors, but also in the contracts of authors and directors, it allows for a greater inclusion and representation of minority groups in cast and crews (gender, sexuality, race, ethnicity, age). It has been drafted with quantified objectives and reporting obligations by production. When the objectives are not achieved, a financial penalty is applied and the funds donated to an organisation that supports female directors and underrepresented groups.

Problematic:

To be implemented, this clause requires data retrieval. Unlike US law, French law doesn't allow census or surveys based on race/ethnicity or sexual orientation.

The issue is thus legal : how can we circumvent the law and make estimates ? By gathering data within a legal framework in France ie. :

- encrypted data
- declarative data
- collected by asking open questions
- analyzed by an external organisation (not by the employer)

Objectives:

- drafting the clause in accordance with the rules of French law, with lawyers. A template which could easily be included in talents' contracts, writers', directors', technicians' etc.
- drafting of a Charter for Parity and Inclusion in front and behind the Camera - following the Charter for Parity and Inclusion in Festivals.

Workshop: «Distribution and Exploitation: Concrete Steps to Achieve Parity and Diversity»

In the presence of 30 professionals in distribution and exhibition

Hosted by **Béatrice Boursier** (*General Delegate of Syndicat des Cinémas d'Art, de Répertoire et d'Essai, SCARE*) and **Marion Tharaud** (*Haut et Court Distribution*)

Following the impetus given at the last Cannes Film Festival with the signature of the Festivals Charter (so far signed by more than 48 international festivals), then by the measures taken by the French Ministry of Culture and the CNC during the first Assises for Equality and Diversity in September 2018 (9 films have benefited from the increased support mobilized to date), the Collectif 50/50 offers film distributors and exhibitors, to engage in order to promote Parity and Inclusion in the cinematographic diffusion and within their company.

Problematic:

How to promote and accelerate concretely the runoff of the measures favoring parity and inclusion in production at the level of distribution and cinema exhibition.

Objectives:

- Accompanying measures for films that have benefited from the CNC Production bonus and, more broadly, films made by women, which could take the form of a "label".
- Drafting of a Charter for Parity and Inclusion in companies, in the dissemination of works, and in the constitution of their teams.

IN BRIEF: THE COLLECTIF 50/50 AT WORK AND IN ACTIONS - 1 YEAR LATER

Since the creation of the Collectif 50/50 in March 2018, several working sessions have been conducted with members and signatories of the Collectif.

Two main actions stand out.

- the creation of a Charter for Festivals which commits them to objectives of transparency on films submitted, and parity of their governing bodies and boards.
- the Production Bonus for films recruiting women to key positions.

June 2019: dissemination of a «Study on the Place of Women in Animation Cinema» conducted by the Datcha agency on the occasion of the Annecy Animation International Film Festival.

> Between 2003 and 2017, 8% of animated feature films made by a woman, 6% of which are part of a mixed co-production project.

<http://www.5050x2020.fr/etude/animation>

June 29, 2018: Workshop of the Collectif 50/50 forge with the proposals of the First Assises on Parity and Inclusion in French Cinema at Pavillon Puebla.

September 20, 2018: First Assises on Parity and Inclusion in French Cinema setting a roadmap for greater parity and diversity in cinema in partnership with the CNC and the French Ministry of Culture.

Closing by the Minister of Culture Françoise Nyssen announcing 6 priority issues of which **the announcement of a 15% Production bonus applied to the financial support mobilized for films recruiting women at key positions set up on January 1st, 2019.**

Details on the Production bonus on page 9:

<https://www.cnc.fr/documents/36995/144781/descriptif+de+1%27agr%C3%A9ment.pdf/c35eafcc-2f53-2a0d-d8a5-0b128391034b>

Since its implementation, in the first 4 months of 2019, 11 features - out of the 44 eligible - qualify for the Production bonus ie. 25%. A majority directed by women. A simulation carried out by the CNC on the year 2017 showed that 15% of the films would have benefitted from the Production bonus, and 15% would have been one point away.

December 20, 2018: Workshop «Parity in distribution and exploitation» at Les Arcs Summit, co-organized with SCARE (Syndicat des Cinémas d'Art, de Répertoire et d'Essai)

January 19, 2019: «Inclusion / Diversity» full day workshop at the CNC with more than 30 professional participants and 8 observers - 36 proposals came out of which **the inclusion clause**

March-April 2019: Signature of the Charter for Parity and Inclusion by the Series Mania in Lille and CANNE-SERIES Festivals: first TV festivals to engage

May 10, 2019: Workshop «Inclusion rider / inclusion clause. What method to apply it in France?» at the CNC bringing together French professionals and members of the Collectif, moderated by Iris Brey.

FUTURE ACTIONS:

– At work for the Second Assises on Parity and Inclusion in Cinema

The second Assises will take place in September 2019, organized in collaboration with the CNC..

– Inclusion clause drafted and available at the end of the Assises - which may be included in the contracts of authors, directors, actors and actresses.

– creation of a label for distributors and exhibitors

– creation of a Charter for distributors and exhibitors to commit to concrete measures to promote parity and inclusion, in the dissemination of works and in the constitution of their teams.

– implementation of the proposals of the Workshop «Inclusion / Diversity» which happened on January 19

– monitoring gender equality in TV production through engagement with the French CSA, industry professionals, and broadcasters

DATA: THE PRESENCE OF FEMALE DIRECTORS AT THE CANNES FILM FESTIVAL

The Collectif 50/50 leads the battle of figures as a lever for raising awareness and visibility of the issues but also as a support for evaluation from one year to the next. In May 2018 the Charter for Parity and Inclusion is launched in Cinema, Audiovisual and Animation Festivals.

The figures of foreign festivals signatories of the Charter will be presented Sunday, May 19 at the Cannes Film Festival as part of a panel at the MEDIA Pavillon: «Gender Parity Pledge: where are we 1 year later?»

OFFICIAL COMPETITION & UN CERTAIN REGARD

Feature films submitted to selection

1845 of which 480 made by women

– 26% of recorded feature films were made by women

Feature films Selected in Official Competition

21 of which 4 made by women

– 19% of feature films selected by the official are made by women

In 2018: 14%

In 2017: 16%

In 2016: 14%

Feature films Selected at Un Certain Regard

18 of which 8 made by women

– 42% of the feature films selected at UCR are made by women

In 2018: 33% only by women and 11% co-directed F/M

In 2017: 28%

In 2016: 17% only by women and 5.5% co-directed F/M

1st feature films selected in Official Competition + UCR

10 of which 5 made by women

– 50% of the first feature films in the official selection are made by women

Short films submitted to selection

4240 of which 1357 made by women

– 32% of short films were made by women

Short films selected

11 of which 5 directed by women

– 42% of short films selected are directed by women

In 2018: 25% only by women and 12.5% co-directed F/M

In 2017: 33%

In 2016: 20% only by women and 10% co-directed F/M

In total, in 2019, **19** of the 69 films (short and feature films) in the Official Selection are directed by women, ie **27.5%**.

44% of Cinéfondation film entries were directed by a woman.

Selection Committee: 5 women / 4 men

Virginie Apiou, Stéphanie Lamome, Guillemette Odicino, Marie Sauvion

Paul Grandsard, Laurent Jacob, Eric Libiot, Lucien Logette

Leading team:

The Paris team of the Festival, in full from each month of January, is composed of 109 people, including 66 women, a proportion of 61%.

Once in Cannes, the team strengthens considerably with 865 additional people, 46% of whom are women.

In total, the 2019 team is made up of 974 people, 468 women, 506 men, ie a proportion of employees of 48%.

LA QUINZAINE DES RÉALISATEURS

Feature films submitted

1509 of which 362 made by women

– 24% of recorded feature films were directed by women

Feature films selected

25 of which 4 made by women

– 16% of the selected feature films are made by women

In 2018: only 15% by a woman and 5% co-directed F/M

In 2017: 35% uniquement par une femme et 5% en co-réalisation F/H

In 2016: 28%

Short and medium-length films submitted to selection

Numbers missing

Short and medium-length films selected

11 of which 5 made by women

– 45% of selected short and medium-length films are made by women

In 2018: 30% only by a woman and 20% co-directed F/M

In 2017: 40%

In 2016: 45,5%

In total, 27% women directors in the selection of the Directors' Fortnight 2019.

Selection Committee: 2 men / 3 women

Paolo Bertolin, Morgan Pokée

Anne Delseth, Claire Diao, Valentina Novati

Selection Committee Advisors: 2 men / 2 women

Emilie Bujès, Charlotte Serrand

Manlio Gomasasca, Jean-Pierre Rehm

CRITICS' WEEK

Feature films submitted to selection

1050 of which 276 made by women

- 26% of recorded feature films were made by women
- Of the 107 French feature films submitted, 28% were made by women.
- Of the 943 foreign feature films (excluding France), 26% were made by women

Feature films selected in competition

7 of which 1 is made by a woman

- 14% of the feature films selected in competition are made by women

In 2018: 57%

In 2017: 43%

In 2016: 14%

Short films submitted to selection

1618 of which 487 made by women

- 30% of short films were made by women
- Of the 359 French short films submitted, 32% were made by women
- Of the 1,259 foreign short films (excluding France), 30% were made by women

Short films selected in competition

10 of which 7 made by women

- 70% of the short films selected in competition are made by women

In 2018: 30%

In 2017: 40%

In 2016: 40%

The selection committee is made up of Film critics affiliated to the French Syndicate of Cinema Critics.

Feature Film Committee: 6 film critics (3 men and 3 women) :

Danielle Attali, Ava Cahen, Clémentine Dramani-Issifou, Bruno Deruisseau, Olivier Pélisson

Short film committee: 4 film critics (3 men and 1 woman) :

Léo Soesanto, Thomas Fouet, William Le Personnic, Nanako Tsukidate

*This year, following the last-minute withdrawal of a female member of the short film committee, the Critics' Week had to recruit from among the other associate candidates in order to respect the rules that govern the Syndicate. The other nominations being only male, it is a male journalist who has been appointed to this vacant place.

The Critics' Week is organized by the French Cinema Critics Union, which brings together 245 journalists - film critics, 32.65% of whom are women.

The 15 members of the Board of Directors are elected from among the members by the members. The 2019 Board of Directors is made up of 7 women and 8 men.

THE ACID

Feature films submitted to selection

392 of which 264 were directed by women and 25 were co-directed F/M

- 26% of recorded feature films were made by women
- 6% of feature films are co-directed F/M

Feature films selected

9 of which 4 made by women

- 44% of the selected feature films are made by women

In 2018: 56% and 11% co-directed F/M

In 2017: 40%

In 2016: 11% only by a woman and 11% co-directed F/M

Selection Committee: 18 filmmakers including 9 women

The elected office: 5 filmmakers (3 men and 2 women) + 1 General Delegate woman

*Hélène Milano, Naruna Kaplan de Macedo, Fabienne Hanclot
Régis Sauder, Clément Schneider, Idir Serghine*

PROGRAM OF THE MORNING Collectif 50/50

May 17, 2019 / CNC Beach - Gray d'Albion 10h-12h30

09.45am – Setting up the panel «Inclusion rider / inclusion clause: anatomy of an American initiative and its adaptation (in English)

Moderation : *Iris Brey*, critic, author and director of “Sex and the Series”

Speakers:

- *Me Isabelle Laratte*, registered at the Paris Bar
- *Laurence Lascary*, producer and CEO of *De l'autre côté du périph*
- *Alice Diop*, director (*Vers la tendresse*, César 2017 for Best Short Film)
- *Dame Heather Rabbatts*, solicitor, specialist of issues related to the inclusion rider in the UK
- *Carole Bienaimé Besse*, Producer and member of the CSA

09:45am – Setting up the workshop «Distributors and exhibitors: concrete measures to establish parity and diversity» (in French)

In presence of 30 professionals, distributors and exhibitors

Hosted by *Béatrice Boursier* General Delegate of *Syndicat des Cinémas d'Art, de Répertoire et d'Essai, SCARE* and *Marion Tharaud* (*Haut et Court Distribution*)

10:00am – Beginning of the panel and workshop simultaneously

11:30am – End of the panel and the workshop - exchange with the audience

12pm – Press Conference (in French):

- restitution of the actions of the Collectif 50/50 in the past year by Rebecca Zlotowski (film director and co-founder of Collectif 50/50)
- review of the parity numbers given by the Festival de Cannes, Directors' Fortnight, Critic's Week and the ACID by Iris Brey, in the presence of the Artistic Delegates of the various selections of the Festival: Thierry Frémaux, Charles Tesson, Paolo Moretti and Fabienne Hanclot

12:30pm – End

PROGRAM OF THE PANEL 50/50

May 19, 2019 / Stand MEDIA (International Village - Pavilion 118) - 15h30-16h30

« Gender parity pledge : where are we 1 year later ? »

Modération : *Melissa Silverstein (Journalist, speaker, founder and editor of "Women & Hollywood")*

Speakers:

- *Mickaël Marin, Director of the Annecy International Animated Film Festival*
- *Orwa Nyrabia, Artistic Director of the International Documentary Film Festival Amsterdam*
- *Mariette Rissenbeek, Co-director of the Berlinale*
- *Tricia Tuttle, Director of the BFI Film Festival*
- *Joana Vicente, Executive Director & Co-Head Of Toronto International Film Festival*

3:30pm - presentation of an initial assessment of the signatories of the Charter and discussion with the representatives of the signatory festivals

4:30pm - press point

5:00pm - end

The panel will be filmed and available online.

THE COLLECTIF 50/50

The Collectif 50/50 currently brings together more than 1,500 key players in the creation and industry of French cinema. Structured as a tank action, the Collectif is committed to a reflection and fight for equality and diversity in the film industry. The group reflects and proposes incentives to the public authorities and the various actors of the film sector by working specifically on the issue of figures and transparency. The Collectif is the initiator of «The 82» international key women players of the film industry on the red carpet at the Cannes Film Festival 2018 and the signing by Thierry Frémaux, Paolo Moretti and Charles Tesson of the Charter for Parity and Inclusion in Cinema, Audiovisual and Animation Festivals, the Collectif continues its action relentlessly. Since Cannes 2018, the Pledge has been signed by major festivals such as Annecy, La Rochelle, Locarno, Venice and Toronto, and the process is continuing. Also at experimentation since January 1st 2019, a 15% Production bonus for feature films with a great amount of women as head of departments/key positions.