

IN MOTION

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WOMEN IN MOTION

A PROGRAM THAT SHINES A LIGHT ON THE TALENT
OF WOMEN IN THE FIELDS OF ARTS AND CULTURE

Kering, a partner of the Festival de Cannes, launched *Women In Motion* in 2015 to shine a light on women's contribution to cinema, both in front of and behind the camera. Since then, the program has been expanded to include the worlds of photography, music, choreography, arts, or design. For although creativity is one of the most powerful forces for change, gender inequality in these areas remains flagrant. Through its awards, *Women In Motion* recognizes both inspirational figures and talented young women, while its Talks provide an opportunity for some of the leading names in cinema and arts to share their views on women's representation in their profession. For the past eight years, *Women In Motion* has been a platform for helping to change mindsets and to providing thought leadership on both the role and the recognition given to women in all areas of the arts.

Equality is still ahead of us, let's change the mindsets.

AT A GLANCE

Since 2015, the program has...

invested **8 cultural fields**: cinema, photography, music, choreography,
literature, fine arts, animation and design

honored **10 inspiring figures** with the *Women In Motion* Award
in Cannes and in Arles

concretely supported **13 talented women** with 8 Young Talent Award
and their grants in Cannes
and 7 Prix de la Photo Madame Figaro in Arles and Jimei

launched a *Women In Motion* LAB,
a **practical support to projects** highlighting women in photography

organized more than **100 Talks and events** worldwide

recorded **21 Podcast episodes**

WOMEN IN MOTION 2015



Jane Fonda, François-Henri Pinault, Salma Hayek Pinault & Jake Gyllenhaal · Megan Ellison

Festival de Cannes · For its 1st edition, the *Women In Motion* Award was presented to Jane Fonda, and a special Award to Megan Ellison | Pour sa toute 1^{re} édition, remise du Prix *Women In Motion* à Jane Fonda et d'un prix spécial à Megan Ellison

Festival de Cannes · 1st Women In Motion Talk | 1^{er} Talk Women In Motion · Isabella Rossellini & Claudie Ossard



Festival de Cannes · Talk · Linor Abargil, Inbal Lessner, Leslee Udwin & Deniz Gamze Ergüven

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Festival de Cannes · Talk · Salma Hayek Pinault & Matthias Schoenaerts



Festival de Cannes · Talk · Claire Denis, Liu Shu & Liang Ying

Festival de Cannes · Talk · Christine Vachon & Elizabeth Karlsen

Festival de Cannes · Talk · Frances McDormand



Credit | Crédits photo - Andreas Rentz-Getty Images · Vittorio Zunino Celotto · Alison Cohen Rosa

Festival de Cannes · Talk · Rebecca Zlotowski & Melvil Poupaud

Festival de Cannes · Talk · Isabelle Huppert & Sylvie Pialat

Festival de Cannes · Talk · Golshifteh Farahani & Anne-Dominique Toussaint



Festival de Cannes · Talk · Thierry Frémaux



Festival de Cannes · Talk · Agnès Varda



WOMEN IN MOTION 2016



Susan Sarandon & Geena Davis · Leyla Bouzid, Gaya Jiji & Ida Panahandeh

Festival de Cannes · Women In Motion Award presented to Geena Davis and Susan Sarandon, Young Talent Award to Leyla Bouzid, Gaya Jiji and Ida Panahandeh | Remise du Prix *Women In Motion* à Geena Davis et Susan Sarandon, et du Prix Jeunes Talents à Leyla Bouzid, Gaya Jiji et Ida Panahandeh

Festival de Cannes · Talk · Keri Putnam, Céline Rattray & Rena Ronson



Festival de Cannes · Talk · Chloë Sevigny & Amy Emmerich



Festival de Cannes · Talk · Chiara Tilesi, Juliette Binoche, Patricia Riggen & Marianne Slot

Festival de Cannes · Talk · Geena Davis & Susan Sarandon



Festival de Cannes · Talk · Lisa Azuelos, Su-Mei Thompson, Zainab Salbi & Salma Hayek Pinault

Festival de Cannes · Talk · Chris Lee



Festival de Cannes · Talk · Jodie Foster



Festival de Cannes · Talk · Alice Winocour, Houda Benyamina & Ge Wei



Festival de Cannes · Talk · Francine Raveney & Melissa Silverstein



Les Rencontres d'Arles · Arles, France · Prix de la photographie Madame Figaro x Arles · Laia Abril

Sundance Institute · New York, United States | New York, États-Unis · Talk · Heather Rae, Alix Madigan & Lydia Dean Pilcher



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Credit | Crédits photo - Vittorio Zunino Celorto

WOMEN IN MOTION 2017



Isabelle Huppert
& François-Henri Pinault ·
Maysaloun Hamoud

Festival de Cannes · *Women In Motion* Award presented to Isabelle Huppert, Young Talent Award to Maysaloun Hamoud | Remise du Prix *Women In Motion* à Isabelle Huppert et du Prix Jeunes Talents à Maysaloun Hamoud



Festival de Cannes · Talk ·
Robin Wright

Festival de Cannes ·
Talk · Yang Yang



Festival de Cannes · Talk
· Isabelle Huppert



Festival de Cannes · Talk · Salma Hayek
Pinault, Costa-Gavras & Kaouther Ben Hania



Festival de Cannes · Talk ·
Diane Kruger

Shanghai, China | Shanghai, Chine ·
Elle Active · Talk · Alexandra Sun,
Yan Bingyan & Huang Lu



Tokyo, Japan
| Tokyo,
Japon ·
Talk · Naomi
Kawase

Les Rencontres d'Arles · Arles, France ·
Prix de la photographie Madame Figaro
x Arles · Paz Errázuriz



Jimei x Arles International Photo Festival ·
Xiamen, China | Xiamen, Chine ·
Madame Figaro Women Photographers
Award · Guo Yingguang



Tokyo, Japan | Tokyo, Japon · Talk ·
Isabelle Huppert & Hirokazu Kore-eda

New York, United States | New York,
États-Unis · Talk · Maysaloun Hamoud,
Debra Granik & Keri Putnam



Paris, France ·
Event for Agnès
Varda at Laennec
to celebrate her
honorary Oscar
Agnès Varda
célébrée à Laennec
à l'occasion de son
Oscar d'honneur

WOMEN IN MOTION 2018



François-Henri Pinault & Patty Jenkins · Carla Simón

Festival de Cannes · Women In Motion Award presented to Patty Jenkins, Young Talent Award to Carla Simón | Remise du Prix Women In Motion à Patty Jenkins et du Prix Jeunes Talents à Carla Simón



Festival de Cannes · Talk · Carey Mulligan



Festival de Cannes · Talk · Salma Hayek Pinault

Festival de Cannes · Talk · Tao, Chris Lee & Vivian Wen

Credit | Crédits photo · Anthony Ghnassia · Vittorio Zunino Celotto

Festival de Cannes · Talk · Emilia Clarke



Festival de Cannes · Talk · Aïssa Maïga

Rencontres 7^e Art Lausanne · Lausanne, Switzerland | Lausanne, Suisse · Talk · Rossy de Palma



Credit | Crédits photo · Olivier Borde · Vittorio Zunino Celotto · Anthony Ghnassia · Julien de Rosa

Sundance Film Festival · Salt Lake City, United States | Salt Lake City, États-Unis · Talk · Laura Rister & Jennifer Fox



Paris, France · Talk · Agnès Varda



Tokyo, Japan | Tokyo, Japon · Talk · Mari Natsuki

Paris, France · Seminar on “The role of French women film directors from the ‘Nouvelle Vague’ to today”, *L'image et son double* | Colloque sur « Le rôle des productrices cinématographiques françaises depuis la Nouvelle Vague jusqu'à nos jours », *L'image et son double*



Les Rencontres d'Arles · Arles, France · Prix de la photographie Madame Figaro x Arles · Wiktoria Wojciechowska

Jimei x Arles International Photo Festival · Xiamen, China | Xiamen, Chine · Madame Figaro Women Photographers Award · Pixy Liao



Paris, France · La Cinémathèque française · Talk · Jane Fonda

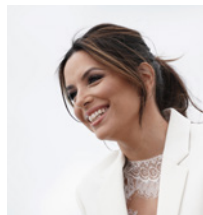
WOMEN IN MOTION 2019



Gong Li & François-Henri Pinault · Eva Trobisch

Festival de Cannes · Women In Motion Award presented to Gong Li, Young Talent Award to Eva Trobisch | Remise du Prix *Women In Motion* à Gong Li et du Prix Jeunes Talents à Eva Trobisch

Festival de Cannes · Talk · Nadine Labaki



Festival de Cannes · Talk · Eva Longoria

Festival de Cannes · Talk · Zhou Dongyu

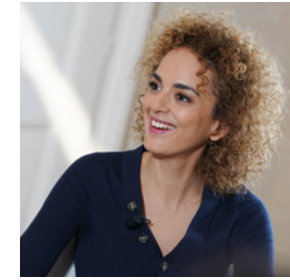


Festival de Cannes · Talk · Leyna Bloom

Festival de Cannes · Round table discussion featuring Stacy L. Smith, Claudia Eller, Michael Barker, Kirstin Benson, Jacqueline Coley and Anita Gou | Table ronde en présence de Stacy L. Smith, Claudia Eller, Michael Barker, Kirstin Benson, Jacqueline Coley et Anita Gou



Paris & Arles, France · Announcement of the partnership with les *Rencontres d'Arles* · Creation of the *Women In Motion Award* for photography and the *Women In Motion LAB* | Annonce du partenariat avec les Rencontres d'Arles · Création du Prix *Women In Motion* pour la photographie et du *Women In Motion LAB*



Rencontres 7^e Art Lausanne · Lausanne, Switzerland Lausanne, Suisse · Talk · Leïla Slimani

Beaux-Arts de Paris · Paris, France · Support to Anna Boghiguian's exhibition at the *Festival d'Automne à Paris* | Soutien à l'exposition de l'artiste Anna Boghiguian dans le cadre du Festival d'Automne à Paris

Les Rencontres d'Arles · Arles, France · Women In Motion Award for photography & Talk · Susan Meiselas | Remise du Prix *Women In Motion* pour la photographie et Talk · Susan Meiselas



Arles, France · Prix de la photographie Madame Figaro x Arles · Evangelia Kranioti



Shanghai International Film Festival · Shanghai, China · Talk · Zhao Tao

New York, United States · Partnership with Phaidon for the publication of *Great Women Artists* in the United States and in France | New York, États-Unis · Partenariat avec Phaidon pour la publication du livre *400 femmes artistes* aux États-Unis et en France

Tokyo International Film Festival · Tokyo, Japan | Tokyo, Japon · Talk · Shinobu Terajima, Mika Ninagawa & Sputniko!

Credit | Crédits photo · Yunling Fang · Vittorio Zunino Celotto

Credit | Crédits photo · Vittorio Zunino Celotto · Anaïs Fournié · Mathias Indjic pour Madame Figaro

WOMEN IN MOTION 2020



Susan Sarandon & Geena Davis

New York, United States · Special “Thelma & Louise” screening hosted by Geena Davis and Susan Sarandon | **New York, États-Unis** · Projection exceptionnelle du film *Thelma & Louise* en présence de Geena Davis et Susan Sarandon



Kering and the Festival de Cannes maintain the Young Talent Award, despite the cancelation of national and international events due to the pandemic, and present it to Maura Delpero | Kering et le Festival de Cannes maintiennent le Prix Jeunes Talents en dépit de la pandémie qui a impacté la tenue de nombreux événements, et le remettent à Maura Delpero

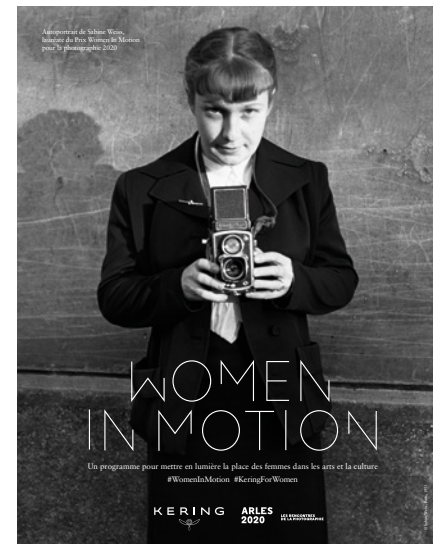
Paris, France · Support to the public presentation of the survey on gender equality in photography led by *Les Filles de la Photo* | Soutien à la restitution de l'étude sur la mixité menée par l'observatoire Les Filles de la Photo

Paris, France · Support to the launch of the TV adaptation of the graphic novel *Brazen: Rebel Ladies Who Rocked the World* | Soutien au lancement de l'adaptation en série de la BD *Culottées*



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Credit | Crédits photo - Yuraka Iwata · Sabine Weiss, Paris, 1953



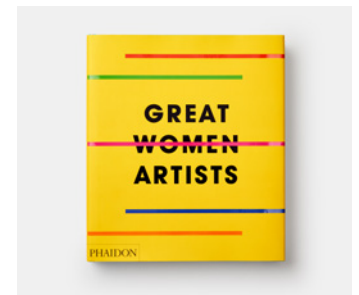
Les Rencontres d'Arles · Paris, France · *Women In Motion* Award for photography · Sabine Weiss | Remise du Prix *Women In Motion* pour la photographie · Sabine Weiss

Paris, France · Support to the retrospective dedicated to Ida Lupino, distributed by Films du Camélia | Soutien à la rétrospective consacrée à Ida Lupino, distribuée par les Films du Camélia



Tokyo, Japan | Tokyo, Japon · Talk · Naomi Kawase, Hiromi Nagasaki, Arata Iura

Paris, France · Publication of *Une histoire mondiale des femmes photographes*, supported by the first edition of the *Women In Motion* LAB | Publication d'*Une histoire mondiale des femmes photographes*, soutenue par la première édition du *Women In Motion* LAB



Los Angeles, United States · Kering, Phaidon and Christie's celebrate the publication of *Great Women Artists* | **Los Angeles, États-Unis** · Kering, Phaidon et Christie's célèbrent la publication du livre *Great Women Artists*



Paris Photo · Paris, France · Support to Paris Photo international fair and the path *Elles X Paris Photo* | Soutien à la foire internationale Paris Photo et son parcours *Elles X Paris Photo*

WOMEN IN MOTION 2021



Festival de Cannes ·
Women In Motion
Award presented
to Salma Hayek,
Young Talent Award
to Shannon Murphy
| Remise du Prix
Women In Motion
à Salma Hayek et du
Prix Jeunes Talents
à Shannon Murphy

Shannon Murphy, Salma Hayek
& Maura Delpero

Festival de Cannes · Talk · Tilda Swinton



Festival de Cannes · Talk · Jodie Turner-Smith



Festival de Cannes · Talk · Lou Doillon



Festival de Cannes · Talk · Yamina
Benguigui



Festival de Cannes · Talk · Regina King

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Credit | Crédits photo - State of Vivian Maier, Courtesy of Maloof Collection and Howard Greenberg Gallery, NY · Marguerite Bornhauser · Liz Johnson Artur · Eythar Gubara



Les Rencontres d'Arles · Arles, France
· *Women In Motion* Award for
photography & Talk · Liz Johnson
Artur | Remise du Prix *Women In*
Motion pour la photographie et *Talk*
· Liz Johnson Artur

Virtual discussion | Conversation
virtuelle *Promising Young Woman* ·
Carey Mulligan, Emerald Fennell, Angie
Wells, Nancy Steiner



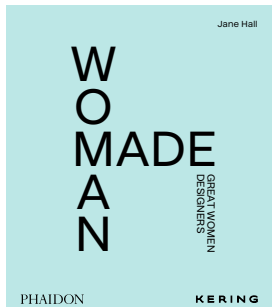
Arles, France · Prix de la photographie
Madame Figaro x Arles · Eythar Gubara



Musée du Luxembourg · Paris, France ·
Support to the Vivian Maier retrospective |
Soutien à la rétrospective sur Vivian Maier

Kyotographie Festival · Kyoto, Japan · Support to
the festival and the exhibition “Women Artists
from the MEP Studio: New perspectives in
film and photography from France” | Kyoto,
Japon · Soutien au festival et à l'exposition
Femmes artistes du Studio de la MEP : nouvelles
perspectives sur le film et la photographie en France

Festival Sœurs
Jumelles ·
Rochefort,
France · Talk
· Yael Naim

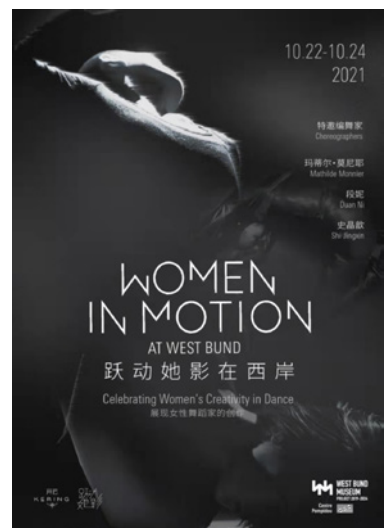


New York, United States · Partnership with Phaidon for the publication of *Woman Made* in the United States and in France | New York, États-Unis · Partenariat avec Phaidon pour la publication du livre *Design au féminin* aux États-Unis et en France



Talk & Podcast *Women In Motion* x Pomellato · Jameela Jamil & Jane Fonda

Tokyo, Japan
Women In Motion series on Japanese women photographers featured by T Japan | Tokyo, Japon · Série *Women In Motion* sur les photographes japonaises produite par le T Japan



Shanghai, China · *Women In Motion* at West Bund in partnership with “Centre Pompidou x West Bund Museum Project” on women in dance and choreography | Shanghai, Chine · *Women In Motion* au West Bund en partenariat avec le « Centre Pompidou x West Bund Museum Project » autour des femmes dans la danse et la chorégraphie



Paris Photo · Paris, France · Support to Paris Photo international fair and the path Elles X Paris Photo | Soutien à la foire internationale Paris Photo et son parcours Elles X Paris Photo

Miami, United States · Kering, Phaidon, Christie's and Saint Heron celebrate the publication of *Woman Made* | Miami, États-Unis · Kering, Phaidon, Christie's et Saint Heron célèbrent le livre *Design au féminin*

WOMEN IN MOTION 2022



Musei Reali · Torino, Italy · Support to the Vivian Maier retrospective | Turin, Italie · Soutien à la rétrospective sur Vivian Maier



Kyotographie Festival · Kyoto, Japan · Partnership with Kyotographie for the exhibition “10/10 Celebrating Contemporary Japanese Women Photographers” | Kyoto, Japon · Partenariat avec Kyotographie pour l'exposition *10/10 Celebrating Contemporary Japanese Women Photographers*

Paris, France · Support to the documentary dedicated to Alice Guy | Soutien au documentaire Alice Guy, l'inconnue du 7^e art

Credit | Crédits photo - State of Vivian Maier, Courtesy of Malroof Collection and Howard Greenberg Gallery, NY
Yukari Chikura · Noriko Hayashi · Mayumi Hosokura · Arika Inaoka · Ai Iwane · Momo Okabe · Harumi Shimizu · Mayumi Suzuki · Hideka Tonomura · Tamaki Yoshida

2021 AND 2022, A TURNING POINT IN WOMEN'S REPRESENTATION IN THE FILM INDUSTRY?

Real change has been achieved in terms of women's representation in the movie industry over the last few years. However, there are still areas where battles need to be won, so that women and their stories can be given the same treatment as men – and gender equality is no longer an exception, but the new standard.

July 17, 2021. Julia Ducournau becomes the second female film director in history to win the *Palme d'or*, 28 years after Jane Campion for *The Piano*. Artistically, it was a hugely significant choice as the Frenchwoman's *Titane* had taken cinema and gender issues to new limits. "I wanted to thank the jury so much for having recognized, by awarding this prize, the desperate, visceral need we have of a world that is more inclusive and more fluid," she told Spike Lee, President of the jury. "Thank you for seeking greater diversity in our experiences in cinemas – and also in our lives." For more than a year now, the *Festival de Cannes* has been joined by others in realizing this need for a more inclusive film industry.

The great New Zealand film director Jane Campion, who won an Oscar for Best Director and a Bafta in 2022, following a Silver Lion for Best Director at the Venice film festival and the *Prix Lumière* in Lyon last year, has been acclaimed at festivals around the world for her magnificent western, *The Power of the Dog*. Frenchwoman Claire Denis left the latest Berlin film festival with the Silver Bear award for her powerful drama, *Both Sides of*

the Blade, while the Golden Golden Bear award went to Spanish director Carla Simón, winner of the 2018 *Women In Motion* Young Talent Award. Another outstanding victory was celebrated by Audrey Diwan, who collected the 2021 Golden Lion at the Venice film festival for *Happening*, an intimate, sensorial and gripping adaptation of Annie Ernaux's autobiographical book about clandestine abortions in the 1960s. "I made this film in anger, and I made it with desire as well," she explained in Venice. "I made it with my stomach, my guts, my heart and my head... I didn't want people to just watch Anne – I wanted them to be at her side, and to feel what this young woman felt. And thanks to this award, I know now it's possible to do that, whether you're a man or a woman." That day, the jury headed by South Korean Bong Joon-ho recognized the determination, commitment and intelligence of an author who expressed a different kind of experience, using a unique cinematic grammar.

However, for a few cynics, the recognition being given to female film directors was simply the consequence of recent high-profile campaigns, and that the awards were just a sop to these popular movements. Chloé Zhao told *Madame Figaro* magazine that she sometimes had to defend the legitimacy of her Oscar awards for Best Film and Best Director for *Nomadland* in 2021. "Every day, I have to tell myself: 'Be kind, and be open.' In our industry, it's easier for a woman to become tough, to be withdrawn, to behave like many powerful men do, and to dull our natural sensitivity – which is too often seen as a weakness. But I want to be myself and be able to show my vulnerabilities to my friends and my enemies; because as a storyteller, if I lose the ability to do that, I'm finished. It's a constant battle when you're always being dismissed because of your gender." Should she have to justify herself after achieving box office sales of \$402 million – the 10th highest in 2021 with *Eternals*? Because one of the advances made in recent years – ever since the runaway success of *Wonder Woman* by Patty Jenkins, winner of the *Women In Motion* Award in Cannes in 2018 – more and more female directors are being given big-budget films in the US. And are being hugely successful too! Based on anti-heroine Harley Quinn, played by Margot Robbie, Cathy Yan's *Birds of Prey* took 9th place worldwide in terms of box office receipts



in 2020. Whether it's with movies about superheroes/superheroines or arthouse cinema, women are clearly making progress.

That said, there is still a long way to go. Decades of lost time cannot be made up from one day to the next and, since the pandemic, the very survival of the cinema industry has become the main focus of attention – rather than questions about the representation of women and minorities. Yet these questions are closely linked.

By bringing stories and perspectives to the big screen that were previously too often overlooked, female film directors can attract new audiences to cinemas. Perhaps they could even be another way of bringing people back to movie theaters after the pandemic... that is, if they were actually given the chance to do so. Because not all the statistics about women in the cinema industry are encouraging. Only 24% of French films were made by female directors in 2020, according to the latest research by *Centre national du cinéma et de l'image animée* (CNC). #MeToo, freedom of speech and CNC grants to support gender equality have changed nothing: that percentage of women filmmakers has hardly changed since 2011. And Tonie Marshall, with *Venus Beauty Institute*, remains the only woman director to have won a *César* in its 47-year history.

Diversity in cinema remains far from being sufficient and satisfactory. Ethnic origin, culture, disability, weight, size, gender identity and age are still too often stigmatized and portrayed as caricatures.

During the latest Sundance festival, British actress, screenwriter and producer Emma Thompson discussed the nudity scenes in *Good Luck to You, Leo Grande*. Directed by Australian Sophie Hyde, she plays a widow rediscovering the pleasures of the flesh with a sex worker: “We’re not used to seeing untreated bodies on-screen. But she would have a normal body of a 62-year-old woman who’s had two children... everything that surrounds us reminds us how imperfect we are and how everything is wrong. It is the great tragedy of

the female body in the 20th and 21st centuries. And it’s a story that we absolutely have to change.”

By downplaying differences between people and by deconstructing our deep-rooted patriarchal culture, the film industry has the power to change mindsets, people’s perspectives and, in the long term, the representations that film directors in the future will choose to use.

Women In Motion has been supporting and embracing all of these issues since 2015. The program offers leading and emerging figures in the movie industry a platform for highlighting the value of otherness, for sharing their experiences and, above all, for talking about their work as creatives. By doing so, they are able to bring people together, drive change and put forward new approaches.



CARLA SIMÓN

A NEW PERSPECTIVE



Winner of the 2018 Women In Motion Young Talent Award for her first film, Summer 1993, the Spanish director won the Golden Bear award at the Berlin film festival in February 2022 for Alcarràs, her second movie. Here's a look back at an already impressive career.

As a teenager, Carla Simón wanted to become a journalist. But when she was in high school, a teacher introduced her to *Code Unknown* by Austrian filmmaker Michael Haneke. “We discussed it a lot in class, and I realized that there’s a lot more to a film than what you see on screen – that there’s this wonderful opportunity to express yourself and to stand up for what you believe in.” The epiphany led her to a Culture and Communication course at Barcelona university, followed by spells in California and the UK, where

she made four short films. In 2017, following two more shorts, she made the big leap to her first full-length movie, *Summer 1993*, a sensitive, delicate debut film that tells the story of a six-year-old girl who, after the death of her mother, goes to live with her uncle at the foot of a mountain range. The autobiographical story resonated around the world, and won the Best First Feature Award at the Berlin film festival in 2017, and a year later its creator gained the support of *Women In Motion* through its Young Talent Award and the associated grant of €50,000.

This combination of support and the spotlight helped her to gain both the confidence and the financing needed to produce *Alcarràs*, her second full-length film. “After *Summer 1993*, I felt a kind of pressure. I had two ideas in my head and eventually chose the one that was most different to my first film; not just to avoid repeating myself, but also to set myself new challenges. It’s a choral film where I’m directing non-professional actors.” The latter play a family of farm workers who are being forced to leave their land after 80 years of toil and love, and who have brought in the harvest for the last time. “The film isn’t as close to my own experiences as the last one, but my uncle has a peach farm in the region where the film was made. It’s not his personal story, but I know all about the reality of farmers who have to leave their farms after generations of work on them because they cannot make a decent living. At a time when our planet’s survival is at stake, it seems really important to be helping people whose work is all about caring for the environment.”

While the desire to tell stories is still her main source of motivation, the Catalan director also sees cinema as a political act. “I’m mainly focused on people’s personalities, but if viewers feel empathy for my characters, perhaps it will also make them want to call out injustices. In *Alcarràs*, I wanted to give a voice, a face and an image to a people and a region that are often forgotten.” And her message has certainly been heard loud and clear. This year, Carla Simón received the highest distinction from the Berlin film festival,

@Vittorio Zunino Celorto, Getty Images



which also rewarded Claire Denis, a director she has always looked up to. “I admire her individuality, the depth of her characters and her esthetic approach. She has been able to change things for women directors in the same way as Lucrecia Martel, Agnès Varda, Céline Sciamma or Valeska Grisebach, the German filmmaker who directed *Western*, which was superb.”

Being a woman has never held back her career, although she is aware of having broken through at a time where female representation in the film industry has become a major issue. “I’ve never had any problems because of my gender, apart perhaps from getting people to accept the way I wanted to prepare and to lead the filming when I was working on *Summer 1993*. Occasionally, I’d say: ‘I don’t know’ and would have to rethink things – and some men in the team saw that as a lack of competence. But doubt is part of the creative process and I’m sure that some male film directors wish they could embrace that too – and free themselves from the expectations of efficiency and authority that men can be victims of.”

The success of her first two movies has certainly vindicated Carla Simón’s approach, her desires and her beliefs – to the extent that preparations are already under way for her third film.



FEMALE TECHNICIANS IN THE FILM INDUSTRY: STILL UNDERREPRESENTED

When it comes to changing representations, developing new ways of working and putting an end to inappropriate behavior, the technical trades in the movie industry also need to have their own revolution. It’s time that women working in these areas had better career opportunities.

A feminist story about the friendship between two young independent women, Agnès Varda’s *Lune chante, l’autre pas*, whose release in a restored format in 2018 was supported by Kering, was a campaigning film in more than just its content. When she made it in 1976, the great French director also formed a gender-balanced team behind the camera, enabling her director of photography, Nurith Aviv, to become the first woman in France to receive the official card for that role. Ground-breaking at the time, it did not prove to be the start of a profound change in the industry.

Unfortunately, 46 years later, women are still very much in the minority among film crews. Only the roles of editors and assistant directors are almost gender-balanced in France, with women representing 45.6% and 55.9% respectively of those employed, according to figures from the *Centre national du cinéma et de l’image animée* (CNC). By contrast, women make up only 4.2% of the stagehands, 8.6% of the electricians or 12.4% of the sound engineers. The figures are all the more surprising, given that the CNC offers a 15% bonus for the films that it helps to finance if the production teams are gender-balanced among the directors of the various departments. The situation is the same in the United States, where women make up only 5% of the directors of photography and 4% of special effects supervisors,



according to research by the Center for the Study of Women in Television and Film, based on the top 250 box office films of 2019. And as if there is any need to add: women's pay is systematically below the level of their male colleagues. This unjustifiable imbalance, along with the lack of opportunities and the atmosphere on set, would be enough to make some women change career, despite their skills and abilities.

When it comes to filming, the stereotypes are well entrenched: women are considered unable to carry the heavy loads that some jobs involve. Limited, albeit involuntarily, to smaller budget films, they are also seen as ill-equipped to managing a whole department in a blockbuster movie. However, being caring, well organized, neat and meticulous – as the stereotype dictates – they are ideal for handling the make-up, hairdressing, costumes and assistants, or being a script supervisor, a role traditionally given to women... Clearly, a number of recent movements have changed people's attitudes on these subjects, and some women have been able to break through the glass ceiling. But, by way of example, the first nomination of a female director of photography for an Oscar only came in 2018, for the Netflix film *Mudbound*. Rachel Morrison responded to the honor in the *New York Times*, saying: "There's this idea that there are more female cinematographers now because cameras are lighter, which is the stupidest thing I've ever heard... Little by little, I realized that I was an anomaly, but I tried not to focus on it, or to, at least, see it as a way to stand out in the crowd and bring something to the table that most people don't."

Bringing a perspective that treats women less as objects had already been a cause for Agnès Varda at the end of the 1970s. "A woman behind the cameras cannot film women in the same way as certain men, who cut them into pieces." And the cult director highlighted the positive influence of gender balance on the atmosphere of a film set. "With mixed teams, as we had for *L'une chante, l'autre pas* and *Réponses de femmes*, the men actually found that we all worked better. It's more natural to have 10 women and

10 men, rather than 24 young guys wondering who will be the first to sleep with the script girl or the dresser; it's easier to get back to a natural way of being together when teams are mixed. So, it's in everyone's interest for women to become technicians and directors." And this is the other major challenge when it comes to gender equality: to end the harassment and also the sexist and sexual violence that occurs in filmmaking, where mechanisms of control, authority and power relationships are still too often being used.

All of these subjects were a feature of the *Women In Motion* podcast series. Launched during the program's fifth anniversary at Cannes in 2019, they have given a voice to leading women working in all areas of the film industry. Screenwriters, producers, casting directors, theme music composers and set designers – all talk about their careers, experiences and visions of the cinema industry, along with broader issues about women's place in society, both in front of and behind a movie camera.



Scan this QR code to listen to episodes of the podcast



KERING FOR WOMEN

The last few years have witnessed a turning point in the debate about gender equality. The movie world has been a catalyst for an international movement against violence and all the forms of inequality that women have to face on a daily basis. And although things have started to change since 2018 and the lines have begun to move there is a lot of work to do before this movement can deliver a new, lasting and global balance among genders. This is why Kering continues to underline its commitment to support women in three ways: within the company, in arts and culture, and in society in general.

WOMEN AT KERING

Kering's commitment to women is one of the Group's core priorities. It translates into encouraging its talented women and applying principles of transparency about gender equality. Among companies on France's CAC 40 stock exchange, the Group has one of the highest number of women at all levels of the organization (63% of all staff, 56% of its managers, 33% of its Executive Committee and 57% of its Board of Directors).

Back in 2010, Kering became one of the first signatories to the Women's Empowerment Principles charter, which was drawn up by UN Women and the United Nations Global Compact. By signing the charter, organizations commit to helping women to make progress both internally and within society in general. In the same year, Kering launched the Leadership and Diversity program to make it easier for women to reach senior levels of management and, more generally, to promote a culture of equality within the Group. In addition, the Group has also provided practical resources, such as mentoring programs to help women obtain positions of responsibility through the sharing of experience, and by providing places on the international women leadership program, EVE.



Since January 2020, Kering has been offering Baby Leave for all employees, which provides 14 weeks' leave on full pay for every employee in the Group who becomes a parent, regardless of their personal and family situation. The provision ensures that all members of staff around the world enjoy the same rights and benefits, while also advancing the cause of gender equality.

In 2022, for the fifth year in succession, Kering was included in the Bloomberg Gender Equality Index, obtaining a score of 100% for equal pay. Meanwhile, Kering came 9th out of 11,000 companies around the world in Refinitiv's Diversity & Inclusion Index (Thomson Reuters) in 2021.

WOMEN IN MOTION: WOMEN IN ARTS AND CULTURE

In 2015, this commitment to women was extended to the cinema through the *Women In Motion* program, which aims to shine a light on women and their priceless contribution to this industry. The program has since been expanded to include photography, art, design, choreography or music – all of which are marred by blatant gender inequality, despite artistic creation being one of the most powerful ways of driving change.

Through its awards, *Women In Motion* recognizes the work of inspirational female figures and provides financial support for talented young women. Meanwhile, its Talks provide a space for leading women in their fields to share their views on female representation in all its diversity and to discuss the factors involved in bringing about change. The program also supports projects in various forms (including studies and research, publications and the use of archives) that aim to transform the representation of women. For the past eight years, *Women In Motion* has been a platform of choice for helping to change mindsets and make people think about both the representation and recognition given to women in culture and the arts.

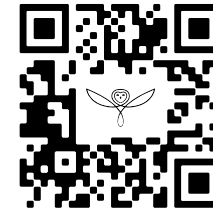


THE KERING FOUNDATION: 14 YEARS OF HELPING WOMEN AND COMBATING VIOLENCE

Kering's commitment to women means that it cannot avoid the issue of violence, which they are subjected to on a daily basis. Around the world, one woman in three is – or will be – a victim of violence during their lifetime. Since 2008, the Kering Foundation has been combating this violence, which affects every culture and every social class. To maximize its impact, the Foundation works hand in hand with a limited number of local partners in six specific countries: China, the United States, France, Italy, Mexico and the UK.

The Foundation supports local associations that put women victims of violence at the heart of their activities. The Foundation also works on prevention, by engaging with young people – particularly men and boys – about the fight against violence inflicted on women. Lastly, it encourages other players within its network to become involved with these issues.

The Foundation aims not only to create a work environment where women who have been victims of domestic violence feel safe, but also to encourage other companies to engage with this issue. In 2018, in partnership with the *Fondation Face*, the Kering Foundation created “One In Three Women”, Europe's leading network of companies committed to combating violence against women.



For more information
about *Women In Motion*



ICONIC FEMALE FILM DIRECTORS



2 WOMEN HAVE WON THE PALME D'OR IN 74 YEARS



Julia Ducournau
Titane (2021)



Jane Campion
The Piano (1993)
ex aequo with Chinese director Chen Kaige for
Farewell My Concubine



3 WOMEN HAVE WON THE OSCAR FOR BEST DIRECTOR IN 94 YEARS

Jane Campion for *The Power of the Dog* (2022)
Chloé Zhao for *Nomadland* (2021)
Kathryn Bigelow for *The Hurt Locker* (2010)

And only 7 have been nominated in this category: Lina Wertmüller (*Pasqualino* in 1977), Jane Campion (*The Piano* in 1993 and *The Power of the Dog* in 2022: only woman to have been nominated twice), Sofia Coppola (*Lost in Translation* in 2004), Kathryn Bigelow (*The Hurt Locker* in 2010), Greta Gerwig (*Lady Bird* in 2018), Emerald Fennell (*Promising Young Woman* in 2021), Chloé Zhao (*Nomadland* in 2021)



3 WOMEN HAVE WON THE GOLDEN GLOBE FOR BEST DIRECTOR IN 79 YEARS

Jane Campion for *The Power of the Dog* (2022)
Chloé Zhao for *Nomadland* (2021)
Barbra Streisand for *Yentl* (1984)



1 WOMAN HAS WON THE CÉSAR FOR BEST DIRECTOR IN 47 YEARS

Tonie Marshall for *Venus Beauty Institute* (2000)

10 INFLUENTIAL WOMEN IN FILM HISTORY



ALICE GUY
The first internationally-recognized director was a woman, Alice Guy. A French national, she made her first film in 1896 at the age of 23 – *La Fée aux choux*, considered by many to be the world's first fiction movie. In 1910, she also became the first woman to create her own production company, Solax Films.



LOIS WEBER
One of the first directors to portray nudity in film, in *Hypocrites* in 1915. She created her own production company in 1917.



DOROTHY ARZNER
One of the few female directors working in Hollywood in the 40s.



OLIVIA DE HAVILLAND
An emblematic figure of Hollywood's Golden Age and an independent woman, she was behind the decisive legal changes made to defend the rights of actors against the arbitrary contract rules of the film studios. She was the first woman to be named President of the Jury at the *Festival de Cannes* in 1965.



IDA LUPINO
An actress, director, screenwriter and producer in the 1950s, Ida Lupino dealt with all types of social issues, including taboos.



JACQUELINE AUDRY
In 1963, she became the first female director to be on the jury at the *Festival de Cannes*.



KATHARINE HEPBURN
An iconic actress, and the only performer to have won 4 Oscars. Among male actors, the record is 3.



JANE CAMPION
The New Zealand film director was the first woman to win the *Palme d'Or*, for her film *The Piano* in 1993, an achievement not matched until Julia Ducournau's victory (*Titane*, in 2021). At the Oscars, Campion became the first female director to be nominated for Best Director twice. She is also one of three women to have won Best Director in the Oscars' 94-year history for *The Power of the Dog* in 2022.



AGNÈS VARDA
A figurehead of the *Nouvelle Vague*, and a director committed to social and gender issues, she was the first female director to receive an honorary Oscar for her life's work in cinema, in 2017.



CHLOÉ ZHAO
A Chinese screenwriter and director living in the US, she has won more directing awards than anyone else, of any gender, in the history of cinema.

WOMEN IN CINEMA IN HOLLYWOOD

WOMEN ON SCREEN

Created by Alison Bechdel in 1985, the Bechdel Test¹ measures both the presence and importance of women's roles.

TO PASS THE TEST, A FILM HAS TO MEET 3 CRITERIA

- 1 Have at least two women in it...
- 2 ... who talk to each other...
- 3 ... about something other than a man.

Between 1995 and 2021, 38% of the more than 6,000 films examined in the Bechdel Test **did not meet** the 3 criteria.

In 2019

Out of the 100 biggest box office films of the year, only 17 had women of color as leads or co-leads³.

Only 3% of films featured women aged 45 or older as leads or co-leads².

WOMEN BEHIND THE CAMERA

Out of the 100 biggest box office successes of 2021⁵, women represented

12% of the directors 24% of the producers 16% of the screenwriters

When a film was only directed and/or written by men, 19% of leading characters were women⁴.

When a film was directed and/or written by at least one woman, 57% of leading characters were women⁴.

From 2006 to 2021, only 5.4% of the 1,542 directors were women³.

WOMEN IN CINEMA IN FRANCE

WOMEN ON SCREEN

In 2019⁸

Out of the 49 films with the highest amount of funding 52% failed to meet the 3 criteria of the Bechdel Test.

Only 6% of the leading female characters were women of color.

Only 28% of leading characters aged over 50 were women.

WOMEN BEHIND THE CAMERA

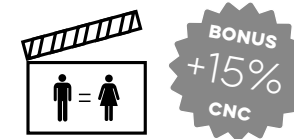
In 2020⁶



25% of the 239 films certified by the CNC were directed by women.

This proportion has remained almost unchanged since 2011.

Since 2019⁷



As part of its financing, the CNC has been offering a 15% “gender equality bonus” for movies with a gender balance among the filmmaking team.

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¹ Bechdel Test website: <http://bechdeltest.com/>

² Annenberg Inclusion Initiative, *Inequality across 1300 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 to 2019*.

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⁴ Dr. Martha M. Lauzen, *It's a Man's (Celluloid) World, Even in a Pandemic Year: Portrayals of Female Characters in the Top U.S. Films of 2021*, Center for the Study of Women in Television and Film, San Diego State University.

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⁵ Dr. Martha M. Lauzen, *The Celluloid Ceiling in a Pandemic Year: Employment of Women on the Top U.S. Films of 2021*, Center for the Study of Women in Television and Film, San Diego State University.

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⁶ *Les principaux chiffres du cinéma en 2020, 2021*, CNC.

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