WOMEN IN MOTION
“We seem to have arrived at a pivotal moment, when an unstoppable movement toward equality has been set in place. And yet it requires constant engagement and vigilance. In five years, Women In Motion has become a powerful platform for women in cinema, shining a light on their immense talent, and providing tangible support to the young female filmmakers who offer us their view on the world. We are proud to pursue our commitment in the long term and to play our part in supporting the changes that must be made to strike a new balance.”

François-Henri Pinault
WOMEN IN MOTION 2019: A YEAR OF HOPE

After a year marked by significant trends driven by a widespread realization of the true situation we face, action has finally got the better of words. Though small steps have been taken, they have raised real hopes that the practices of the past will no longer be allowed, as long as we remain vigilant.

In 2018, the explosive effect of the #MeToo movement led to the downfall of powerful men in the United States, notably in the cinema industry, such as Harvey Weinstein and John Lasseter. The shockwave reached many different parts of the world, albeit without the same intensity. But beyond the denunciations, which were both necessary and life-saving, and the various legal proceedings that followed, this movement for freedom of expression was a step toward equality and greater recognition of women’s place in the cinema industry.

The worldwide mobilization, heralded by TIME’S UP, 50/50 by 2020, and many other active groups, has helped to change perspectives and to open up the debate about inequality in so many areas – and notably the cinema. By enabling the voices of so many talented women to be heard, in a spirit of sisterhood and recognition, and by discussing the possible solutions for bringing about profound change, lines have started to move.

On May 12, 2018, the cameras of the world were trained on the steps at Cannes to witness a denunciation of the lack of gender equality in the film festival’s official selection since it began. In its 71 editions, the festival had selected 82 women and 1,688 men for awards. Women actors, producers, distributors and directors surrounded Agnès Varda, the wonderful doyenne and role model for an entire generation, and Cate Blanchett, the President of the Jury, to support their historic call for gender balance and equal pay.

In 2018, only three female directors made it to the official competition of 21 films. Two of them left Cannes with an award, Nadine Labaki, with the Jury Prize for Capernaum, and Alice Rohrwacher, who won Best Screenplay for Happy as Lazzaro. The perspectives of these two women have won over critics and cinema audiences alike, as this is the case for all talented creative women, who all their place alongside their male counterparts.

The 2018 edition was also marked by the signature of a Charter for transparency and gender equality at festivals by Thierry Frémaux, director of the Festival de Cannes, Paolo Moretti, head of Directors’ Fortnight, and Charles Tesson, the artistic director of Critics’ Week. The charter was established by the 50/50 by 2020 campaign, while the signings were made in the presence of Cate Blanchett and her jury, which included Ava DuVernay, Léa Seydoux, Kristen Stewart and Khadja Nin. Since then, the Festival de Cannes has published the composition of its selection committee, which is now working on the basis of parity, while the charter has been signed by leaders of the world’s major film festivals – Venice, Berlin, along with Sundance and Toronto festivals.

Driven by this momentum, the Assizes of cinema conference was held at France’s national centre for cinema and animation, the CNC, in Paris in September 2018. The event, which was supported by CNC President Frédérique Bredin and French 50/50 by 2020, ended with the announcement of strong measures to encourage equality between women and men in cinema. Among them was a proposal ratified by Françoise Nyssen, who was France’s Minister of Culture at the time, to provide a government bonus of 15% to help the production of films that feature gender balance in the key roles.
These initiatives, which are becoming increasingly common around the world, show there is a real sense of awareness of the gender issue in the movie industry. Women accounted for 53% of the competition selection at the Sundance Festival, while the figure was 44% for the Berlin Film Festival, and the Locarno Film Festival in Switzerland has appointed a woman as its festival director. And while no woman was nominated for the Best Director category at this year’s Oscars, a rare step backward, fifteen women did come onstage to receive awards.

Aside from official selections at festivals, women are now also gradually involved in blockbuster films. Wonder Woman first managed a double achievement, putting them both onscreen and behind the camera. In 2018, it became the biggest grossing action film directed by a woman in cinema history, while Patty Jenkins became the first director of a film with a budget of more than 100 million dollars. In its wake, Captain Marvel is pulverizing all box office records this year. With its co-director Anna Boden and its hero played by Brie Larson, the film continues to win public acclaim. Meanwhile, animation studios are no longer wary of having leading female characters, or making them heroes – as in Frozen or Incredibles 2.

In January 2019, American researcher Stacy L. Smith announced the launch by TIME’S UP of the 4% challenge, which could make a real difference to the cause for gender balance in Hollywood. Based on the fact that only 4% of the 1,200 most popular films of the last 10 years were made by women, TIME’S UP is encouraging actresses, actors and producers to meet the challenge of working with a female director at some point in the next 18 months. So far, Natalie Portman, Brie Larson, Jennifer Lopez, Susan Sarandon, Amy Schumer, Kerry Washington, Reese Witherspoon, J.J. Abrams, Adam Scott and Armie Hammer have all taken the challenge.

These tangible advances are signaling the start of an unstoppable change, but one that needs to involve everyone’s commitment.

For the past five years, Women In Motion has been a platform of choice for people seeking to change mindsets, for celebrating the work of leading figures in the film industry, and for thinking about both the role and recognition given to women in the field of arts and culture. Looking ahead, the programme will continue to play its role.

Equality is still ahead of us.
FIVE YEARS OF WOMEN IN MOTION

Kering, a partner of the Festival de Cannes, launched Women In Motion in 2015 to highlight women’s contribution to cinema, both in front of the camera and behind it, and to create a platform for advancing the cause of gender equality. Through its Talks, the program offers leading figures a chance to express their views on the representation of women, whether onscreen or within the film industry in general, while its awards recognize inspirational figures and talented young women. Women In Motion has since been deployed around the world, and extended to all areas of culture and the arts.

Since it was launched, more than 50 Talks have been organized, giving more than 70 of the film industry’s leading lights an opportunity to voice their opinions. The list includes Agnès Varda, Jodie Foster, Geena Davis, Susan Sarandon, Robin Wright, Salma Hayek-Pinault, Jane Fonda, Isabelle Huppert, Diane Kruger, Emilia Clarke and Aïssa Maïga.

The Women In Motion Awards have meanwhile recognized the careers and commitment of some of cinema’s iconic figures: Jane Fonda in 2015, Geena Davis and Susan Sarandon in 2016, Isabelle Huppert in 2017, and Patty Jenkins in 2018.

Women In Motion has also rewarded five promising young female directors with the Young Talents Award, which is accompanied by a €50,000 contribution to support their work: Leyla Bouzid, Gaya Jiji, Ida Panahandeh, Maysaloun Hamoud and Carla Simón.

To mark its fifth year, Women In Motion is taking a look at the careers of its five young award winners.

WHERE ARE THEY NOW?

CARLA SIMÓN

Catalan director Carla Simón, the 2018 Young Talents Award winner, for Summer 93, just spent the winter in Paris. She was one of six young directors chosen for a residency at the Cinefondation, which hosted them for more than four months in a Paris apartment – enabling them to concentrate on writing their next film and meeting producers.

Having dinner with Agnès Varda, discussions with Salma Hayek-Pinault… Carla Simón has fond memories of the reception held for her Women In Motion Award at the Festival de Cannes, a magical moment during a very busy period of work. “When I got back to Barcelona, I really wondered whether all that had really happened to me.” The young director highlighted the sense of collective endeavor she discovered in Cannes, which led to some key meetings. “It opened doors that I would never have expected. I was able to meet people who would previously have been out of reach.”

Carla Simón is currently working on her new movie, Alcarràs, a family story that will be filmed in the summer of 2020 in Catalonia. As the casting and rehearsal stages draw nearer, she has one priority – to create a sense of cohesion among the actors. In her opinion, in order to reflect the intensity of people’s relationships onscreen, the actors must be able to master their emotions off the screen first: “intimacy exists in cinema when it has been created without the camera, before the word ‘action’ is spoken.”

Today, Carla Simón is teaching cinema and encouraging young women in the belief that “they too can become directors. Having role models gives people hope and can change the views of an entire generation.”
MAYSALOUN HAMOUD

Maysaloun Hamoud won public acclaim for her first film, *In Between*, a portrait of the Arab Israeli society through the story of three young women from different cultures living in Tel Aviv. The Palestinian director, who lives in Jaffa, told us: “This award came at a time, in 2017, when everything was difficult for me, when I was being strangled financially and was still trying to create – which is no easy task when you’re a woman! I want to thank Isabelle Huppert and Kering again for having chosen me, because it’s thanks to them that I have finally been able to start a new chapter in my life and, I think, to feel free for the first time.”

Her moving comment was echoed by Shlomi Elkabetz, her producer, who has supported Maysaloun Hamoud at every stage of her work since she was a film student.

“I suddenly had confidence in myself, I felt more solid as a director, because I no longer had to take casual jobs to survive. I could just focus on my new project,” she adds.

Today, Maysaloun Hamoud is working on a TV series, with filming due to start this autumn. “It’s a kind of dark comedy, where people are speaking in Arabic as well as Hebrew. It’s completely crazy when I think about what I’ve been able to do in 2 years! It’s something very rare.”

IDA PANAHANDEH

The Young Talents Award in 2016 was also a real turning point in the career of Iranian Ida Panahandeh. “The Award I received in Cannes restored my confidence in myself and convinced me that nothing could stop me,” she says.

Since then, Ida has directed two films, *Israfil* and *The Nikaidos’ Fall*, and is preparing to become a producer for the first time, for a young Iranian director, Arsalan Amiri.

Family ties are at the heart of Ida Panahandeh’s movies. In *Nahid*, she portrays the life of a divorced mother who leaves her lover to obtain custody of her son. *Nikaidos’ Fall*, co-produced with Japanese director Naomi Kawase, is the story of a man who is obliged by Japanese tradition to have a son in order to perpetuate the family name. Both films highlight the tension between ancestral customs and a modern narrative, providing a fresh look at people’s love lives and family relationships.

The director is hoping to be an inspiration for women who, like her, can bring a breath of fresh air to the world of cinema. She also hopes that initiatives to support young directors will continue to bring young talent to the fore, as happened to her at Cannes. “The award I received is one of those whose reputation is an encouragement for the young generation to climb mountains.”
LEYLA BOUZID

In 2016, when Franco-Tunisian director Leyla Bouzid shared the Young Talents Award with Ida and Gaya, she had just completed a worldwide festival tour for her multiple award-winning film, *As I Open My Eyes*. The movie describes the anger and the desire for freedom among young Tunisians during the Arab Spring.

Since then, the former Fémis student has helped to write the screenplay for *Northern Wind*, a Walid Mattar film. “The award brought my work to light, and allowed me to dedicate myself entirely to writing my second full-length film, *A Story of Love and Desire*,” she says three years later.

The film, produced by Sandra da Fonseca, with whom she has worked since the start of her career, has been co-produced by Arte, Canal Plus and Cinéplus, and will be distributed by Pyramide. Leyla hopes that shooting will begin at the end of August. The film tells the story of a young Frenchman of Algerian origin who discovers his sensuality through a meeting with a young woman and the discovery of erotic Arab literature.

GAYA JIJI

Her film *My Favorite Fabric* was chosen in the *Un certain regard* category at Cannes last year. Since then, the Syrian director has been on tour, promoting the film from Egypt to Scandinavia via China. Gaya says that her Young Talents Award in 2016 not only provided financial support, but also turned the spotlight on her work as a director.

For the past few weeks, she has been writing her next film, an original approach to exile which makes a clean break with the usual clichés. The story is about a Syrian woman refugee in France who wants to bring over her son. “*What is exile? What is the tough battle that you have to fight? But at the same time, I also want to show everything that exile gives you. Because it’s not just about pain!*” explains Gaya Jiji, who lives in exile herself and has no fear of the sort of criticism she received with the release of *My Favorite Fabric*. At the time, she was reproached for having dared to make a love story movie while her country was at war.
INTERVIEW WITH STACY L. SMITH

When did you start focusing your research on women in the film industry?
In 2005, we began studying gender in film, in partnership with an organization that later became the Geena Davis Institute on Gender in Media. In 2008, I launched what is now the Annenberg Inclusion Initiative and we began issuing reports on the film industry, covering gender, ethnicity, and now the LGBT community and disability as well. We also study other forms of entertainment, including TV and digital content, music, and film criticism.

Do you feel more as a researcher or as an activist?
My work sits at the intersection of research and activism. After years of research on the topic, our team realized that we had expertise and insight that could be used to create change. Now, we use the data that we collect to develop solutions and illuminate how individuals and companies can address ongoing inequality.

Could you explain in simple terms what “inclusion rider” means?
An inclusion rider is a provision in an actor’s contract that can be used to counter bias in the interviewing and casting process both on screen and behind the camera. It allows actors or producers to use the leverage they have when negotiating contracts to create access and opportunity for other individuals in roles that have historically gone to one group of people. I worked with Kalpana Kotagal and Fanshen Cox DiGiovanni to develop template language for the inclusion rider, which you can find on the Annenberg Inclusion Initiative website.

At the Oscars 2018, Frances McDormand’s sentence on inclusion rider gave an immediate and international exposure to these two words you had coined at USC. Did you know she would mention them in her speech?
I did not! It was a wonderful surprise when it was mentioned in her speech, and came about through the power of women helping each other.

Have contracts really changed since Oscars 2018?
There is evidence that inclusion riders are being used. For example, the film Hala used an inclusion rider. Michael B. Jordan worked with Warner Media to ensure that the inclusion rider became an inclusion policy that will be used across the company. Just Mercy, the first film made under this policy, is scheduled to be released by Warner Media in 2020.

What is your assessment of the situation today, and what are your hopes?
We recently released research showing that the number of leading characters that are female and from underrepresented ethnic groups increased in 2018. We also saw an increase in Black/African American directors in 2018. In partnership with TIME’S UP, we launched the 4% challenge to encourage industry members to hire more female directors. To date, around 120 individuals and 7 companies have signed on to the challenge. This suggests that change has arrived, and I’m hopeful that more is on the horizon.
KERING AND WOMEN

The past two years have marked a turning point in the debate about gender equality. The film industry has been the catalyst for an international movement against the violence and inequalities that women face on a daily basis. While things started to change in 2018 – a number of lines began to move and cracks started to appear in the glass ceiling – a range of initiatives will be needed for this movement to deliver a new balance, one that is both lasting and truly global. For that reason, Kering continues to demonstrate its commitment to women in its three chosen areas: the Kering Group, arts and culture, and society at large.

WOMEN AT KERING

Kering’s commitment to women is among the Group’s top priorities, and is delivered through three strategies: fostering a culture of equality and inclusion, developing women’s talents, and encouraging a work-life balance. In 2018, the Group was among the CAC 40 companies with the highest level of female representation (51% of its managers, 33% of its executive committee and 60% of the board of directors are women). In recognition, Kering received last November The Most Feminine Board of Directors Award from European Women on Boards (EWoB), published by the European Gender Diversity Index, and Ethics & Boards.

WOMEN IN MOTION: WOMEN IN ARTS AND CULTURE

Since 2015, Kering’s commitment has been extended to the world of cinema through its Women In Motion program. The aim is to highlight women’s invaluable contribution to the movie industry, and to create a platform of choice for changing mindsets and advancing the cause of gender equality. Through its partnership with les Rencontres d’Arles, Women In Motion has been further expanded to include the world of photography, and is now reaching out to all the other creative industries.

THE KERING FOUNDATION: TEN YEARS COMBATING VIOLENCE AGAINST WOMEN

This commitment to women also addresses the multiple types of violence that they face daily. Worldwide, 1 in 3 women is or will be a victim of violence during her lifetime. Since 2008, the Kering Foundation combats this violence that affects all cultures and all social classes. To maximize its impact, the Foundation works hand in hand with a limited number of local partners in the three main regions where the Group operates: the American continent, Western Europe and Asia.

The Foundation supports local survivor-centered organizations that provide comprehensive services to women, and since 2018, has begun working with younger generations, particularly young men and boys, to battle violence against women through prevention programs like Promundo in the United States and Gendes in Mexico.

The Foundation also seeks to change behaviors within Kering and in society in general. It offers training sessions to deal with domestic violence for Kering employees and created, in 2018, alongside the FACE Foundation, “One in Three Women”, the first European network of companies engaged against gender-based violence. The Foundation also organizes international awareness campaigns (White Ribbon For Women, on the occasion of the International Day for the Elimination of Violence Against Women), all the while involving Kering’s 35,000 employees worldwide.
In 2019, a program in partnership with

![Variety Logo](image1)
![Le Figaro Logo](image2)
![Madame Figaro Logo](image3)

**ADDITIONAL INFORMATION, INFOGRAPHICS, HIGH RESOLUTION PHOTOGRAPHS AND VIDEOS AVAILABLE ON**

*Women In Motion* online pressroom: press.womeninmotion.com

- Official Instagram account: [@kering_official](https://www.instagram.com/kering_official)
- Official Twitter account: [@KeringGroup](https://twitter.com/KeringGroup)
- Official Facebook page: [Kering Group](https://www.facebook.com/KeringGroup)
- Official YouTube channel: [Kering Group](https://www.youtube.com/KeringGroup)
- Official LinkedIn page: [Kering](https://www.linkedin.com/company/kering)
- Official Website: [www.kering.com](http://www.kering.com)

Follow the official hashtags: #WomenInMotion #Cannes2019 #Kering

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WOMEN ON THE BIG SCREEN: CONTRASTING TRENDS

WOMEN’S REPRESENTATION
Women on screen are younger than men

Between 2007 and 2018¹
Most women are aged between 20 and 40
- 20/30 years old = 29%
- 30/40 years old = 28%
Most men are aged between 30 and 50
- 30/40 years old = 35%
- 40/50 years old = 25%

Characters on screen with career objectives
- 30% of women VS 42% of men

In the 1200 biggest U.S. box-office successes between 2007 and 2018²
Women had only 28% of the leading roles
which meant 1 for more than 2

In the 900 biggest U.S. box-office successes in 2016³
Women are seen fully or partially naked 3 times more often than men
- 25.6% > 9.2%

The top 5 roles played by women
In U.S. films between 1995 and 2015⁴
- Nurse 89%
- Secretary 81%
- Teacher 57%
- Waitress 53%
- Cashier 47%

TEST DE BECHDEL
Created by Alison Bechdel in 1985 in her comic strip The Rule, she examines the types of roles played by women in films

To pass the test, the film has to meet 3 criteria
1. The movie has to have at least two women in it …
2. … who talk to each other …
3. … about something besides a man

Between 1995 and 2015⁵
40% of the 4000 films examined in the Bechdel Test failed the test
46% of the films written exclusively by men failed the test
6% of the films written exclusively by women failed the test

PROPORTION OF TIME ALLOCATED FOR SPEAKING PARTS IN ACADEMY AWARD-WINNING FILMS
Between 1996 et 2016⁶

YEAR, FILM
2016, SPOTLIGHT
2015, BIRDMAN
2014, 12 YEARS OF SLAVE
2013, ARGO
2011, THE KING’S SPEECH
2010, THE HURT LOCKER
2009, SLUMDOG MILLIONAIRE
2008, NO COUNTRY FOR OLD MEN
2007, THE DEPARTED
2006, CRASH
2005, MILLION DOLLAR BABY
2004, THE RETURN OF THE KING
2002, A BEAUTIFUL MIND
2001, GLADIATOR
2000, AMERICAN BEAUTY
1999, SHAKESPEARE IN LOVE
1998, TITANIC
1997, THE ENGLISH PATIENT
1996, BRAVEHEART

WOMEN MEN
ICONIC WOMEN ON SCREEN

THE HAPPY FEW AT THE OSCARS
Only 5 women have been nominated for best director since they were created

Lina Wertmüller for Pasqualino (1977)
Jane Campion for The Piano (1993)
Kathryn Bigelow for The Hurt Locker (2010)
Greta Gerwig for Lady Bird (2018)

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 became the first woman to create her own production company, Solax Films.

LOIS WEBER
Lois Weber was one of the first directors to portray nudity in film, in Hypocrites in 1915. She created her own production company in 1917.

FRANCES MARION
She became the first woman to win the Oscar for Best Adapted Screenplay, for The Big House in 1930. Two years later, she won the Oscar for Best Story with The Champ.

DOROTHY ARZNER
She was one of the few female directors working in Hollywood in the 1940s.

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
Ida Lupino was an actress, then a director, screenwriter and producer in the 1950s. She dealt with social issues and moral 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 four Oscars. Among male actors, the record is three.

JANE CAMPION
To date, the only woman to have won the Palme d’Or, and the first woman director to become President of the Jury at the Festival de Cannes in 2014.

AGNÉS 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 the cinema, in 1977.

A FEW ICONIC WOMEN IN CINEMA

ONLY ONE WOMAN HAS WON THE OSCAR
FOR BEST DIRECTOR IN 91 YEARS
Kathryn Bigelow for The Hurt Locker (2010)

ONLY ONE WOMAN HAS WON THE PALME D’OR
IN 71 YEARS
Jane Campion for The Piano (1993)
shared with Chinese director Chen Kaige for his film, Farewell My Concubine

ONLY ONE WOMAN HAS WON THE GOLDEN GLOBE
FOR BEST DIRECTOR IN 76 YEARS
Barbra Streisand for Yentl (1984)

ONLY ONE WOMAN HAS WON THE CÉSAR
FOR BEST DIRECTOR IN 44 YEARS

WOMEN IN MOTION
WOMEN BEHIND THE CAMERA IN HOLLYWOOD

WOMEN AT THE BOX OFFICE
In the 100 biggest box-office successes of 2018
Women accounted for:

- 18% of the producers
- 4% of the directors
- 15% of the screenwriters

Ava DuVernay, for *A Wrinkle in Time*
Kay Cannon, for *Blockers*
Abby Kohn, for *I Feel Pretty*
Susanna Fogel, for *The Spy Who Dumped Me*

THE 4% CHALLENGE is an initiative from Dr. Stacy L. Smith, an Associate Professor at USC and Director of the Annenberg Inclusion Initiative. The challenge is for actors and actresses to work with a female director at some point in the next 18 months.

When a film was only produced by man, 13% of the screenwriters were women.
When a film was produced by at least one woman, 71% of the screenwriters were women.

*PERSISTENT INEQUALITY AMONG DIRECTORS...*
Across all films made between 2007 and 2018

- The most productive female director was Anne Fletcher, with 4 films
- The most productive male director was Tyler Perry, with 17 films
- The year with the highest number of female directors was 2008

...AND IN FILM DISTRIBUTION
Between 2015 and 2018
Major studios released few films made by female directors

In *2019*
The trend is improving

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WOMEN BEHIND THE CAMERA IN FRANCE

**REPRESENTATION OF WOMEN DIRECTORS**

*In 2018*  
23.3% of the films registered by the CNC were made by women (compared to 25.5% in 2017)

**ALLOCATION OF BUDGETS**

*In 2018*  
The average budget for a film was  
€2.6 million ✈️ VS ✈️ €6.5 million

*Between 2006 and 2017*  
0 WOMEN were made directors of a fiction film with a budget of more than €20 MILLION

The average salary of a female director of a full-length film was 42% less than a male director

**EMPLOYMENT BY ROLE AND GENDER**

*Jobs that are mainly carried out by women*  
*In 2017*  

<table>
<thead>
<tr>
<th>Role</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script supervisor, assistant script supervisor</td>
<td>95.3%</td>
</tr>
<tr>
<td>Costume designer, dresser</td>
<td>88.1%</td>
</tr>
<tr>
<td>Hairdresser, make-up artist</td>
<td>74.4%</td>
</tr>
</tbody>
</table>

WOMEN BEHIND THE CAMERA IN EUROPE

**REPRESENTATION OF WOMEN DIRECTORS**

*In 2018*  
21.7% of films made in Europe were directed by women

*Between 2012 and 2017*  
19.8% of films were directed by women, slightly less than one full-length film in five

**BEST-IN-CLASS**

*Between 2012 and 2017*  

<table>
<thead>
<tr>
<th>Country</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweden</td>
<td>30%</td>
</tr>
<tr>
<td>Norway</td>
<td>29%</td>
</tr>
<tr>
<td>Netherlands</td>
<td>27.8%</td>
</tr>
<tr>
<td>Germany</td>
<td>27%</td>
</tr>
<tr>
<td>Switzerland</td>
<td>24.6%</td>
</tr>
<tr>
<td>France</td>
<td>23.3%</td>
</tr>
</tbody>
</table>

**ALLOCATION OF BUDGETS**

*In 2018*  
The average budget for a film was  
€1.8 million ✈️ VS ✈️ €3.75 million

WOMEN IN MOTION
BIBLIOGRAPHY


5 Website of Test de Bechdel. Website: http://bechdeltest.com/


12 Ministère de la culture, Le cinéma se mobilise en faveur de l’égalité femmes hommes. Study: http://www.culture.gouv.fr/Actualites/Le-cinema-se-mobilise-en-faveur-de-l-equalite-femmes-hommes


WOMEN IN MOTION CANNES – 2015

17 May – For the 1st edition, the Women In Motion Award was presented to Jane Fonda with a special Award for Megan Ellison

15 May – Women In Motion Awards presented to Geena Davis and Susan Sarandon, Young Talent Awards to Leyla Bouzid, Gaya Jiji and Ida Panahandeh

14 May – 1st Women In Motion Talk featuring Isabella Rossellini and Claudie Ossard

15 May – Talk featuring Linor Abargil, Inbal Lessner, Leslee Udwin and Deniz Gamze Ergüven

16 May – Talk featuring Michaela Tomanova, Anne-Le and Daniel Porush

17 May – Talk featuring Claire Denis, Liu Shu and Liang Ying

18 May – Talk featuring Christine Vachon and Elizabeth Karlsen

19 May – Talk featuring Rebecca Zlotowski and Melvil Poupaud

20 May – Talk featuring Golshifteh Farahani and Anne Dominique Toussaint

21 May – Talk featuring Thierry Frémaux

22 May – Talk featuring Frances McDormand

23 May – Talk featuring Agnès Varda

12 May – Talk featuring Jodie Foster

14 May – Talk featuring Keri Putnam, Céline Rattray and Rena Ronson

15 May – Talk featuring Chiara Tlesi, Juliette Binoche, Patricia Riggen and Marianne Slot

16 May – Talk featuring Lisa Azuelos, Su-Mei Thompson, Zainab Salbi and Salma Hayek Piñault

17 May – Talk featuring Alice Winocour and Houa Benyamina

18 May – Talk featuring Chloë Sevigny and Amy Emmerich

19 May – Talk featuring Francine Raveney and Melissa Silverstein
WOMEN IN MOTION
CANNES – 2017

13 May –
Women In
Motion
Award
presented to
Isabelle Huppert,
and Young
Talents Award
to Maysaloun
Hamoud

18 May – Talk featuring Robin Wright

19 May –
Talk
featuring
Isabelle
Huppert

21 May –
Talk
featuring
Yang
Yang

23 May – Talk featuring Salma Hayek Pinault,
Costa-Gavras and Kaouther Ben Hania

24 May – Talk featuring Diane Kruger

WOMEN IN MOTION
CANNES – 2018

13 May –
Women In
Motion
Award
presented to
Patty Jenkins,
and Young
Talents Award to
Carla Simón

10 May – Talk featuring Carey Mulligan

13 May – Talk featuring Tao,
Chris Lee and Vivian Wen
Talk featuring Salma Hayek
Pinault

15 May – Talk featuring
Emilia Clarke

16 May – Talk featuring Aïssa Maïga

Credits: Jonathan Bloom (Vittorio Zunino Celotto)
WOMEN IN MOTION
AROUND THE WORLD

26 April 2016 –
New York,
United States
Sundance Institute
Talk featuring Heather Rae, Alix Madigan and Lydia Dean Pilcher

13 May 2017 –
Shanghai, China
Elle Active
Talk featuring Alexandra Sun, Yan Bingyan and Huang Lu

17 June 2017 –
Tokyo, Japan
Talk featuring Naomi Kawase

8 November 2017 –
New York, United States
Talk featuring Maysaloun Hamoud and Debra Granik, with an introduction by Keri Putnam

23 June 2017 – Tokyo, Japan
Talk featuring Isabelle Huppert and Hirokazu Kore-edo

22 January 2018 –
Salt Lake City, United States
Sundance Film Festival
Talk featuring Laura Rister and Jennifer Fox

22 October 2018 – Paris, France
La Cinémathèque française
Talk featuring Jane Fonda

11 December 2017 –
Paris, France
Event for Agnès Varda at Laennec to celebrate her honorary Oscar

29 and 30 March 2018 – Paris, France
Seminar on “The role of French women film directors from the ‘Nouvelle Vague’ to today”, L’image et son double

16 June 2018 – Tokyo, Japan
Talk featuring Mari Natsuki

3 July 2018 – Paris, France
Talk featuring Agnès Varda

22 March 2018 – Lausanne, Switzerland
Rencontres 7e Art
Talk featuring Rossy de Palma

9 March 2019 – Lausanne, Switzerland
Rencontres 7e Art
Talk featuring Leïla Slimani

Credit: Olmo Boato / Jérôme Souquet

Credit: Vittorio Zunino Celotto / Anthony Ghnassia / Julien de Rosa / Jean-Luc Perreard

Credit: Olivier Borde / Jérémie Souteyrat
Five years ago, the first edition of *Women In Motion* was launched by Kering, an official partner of the Festival de Cannes, to highlight the contribution of women to the film industry.

This year, for the fifth edition of *Women In Motion*, Kering would like to offer its sincere thanks to all the award winners, along with the extraordinary women and men who have made it a platform of choice for those who wish to change people’s mindsets.

Linor Abargil • Lisa Azuelos • Kaouther Ben Hania • Houda Benyamina • Juliette Binoche • Leyla Bouzid • Emilia Clarke • Geena Davis • Claire Denis • Megan Ellison • Amy Emmerich • Golshifteh Farahani • Jane Fonda • Jodie Foster • Denis Gamze Ergüven • Costa-Gavras • Maysaloun Hamoud • Salma Hayek Pinault • Isabelle Huppert • Patty Jenkins • Gaya Jiji • Elizabeth Karlsen • Carey Mulligan • Claudie Ossard • Ida Panahandeh • Sylvie Piłat • Melvil Poupaud • Keri Putnam • Vivian Qu • Céline Rattray • Francine Raveney • Patricia Riggen • Rena Ronson • Isabella Rossellini • Zainab Salbi • Susan Sarandon • Matthias Schoenaerts • Chloé Sevigny • Liu Shu • Melissa Silverstein • Carla Simón • Marianne Slot • Z. Tao • Su-Mei Thompson • Chiara Tilesi • Anne-Dominique Toussaint • Leslee Udwin • Christine Vachon • Agnès Varda • Ge Wei • Alice Winocour • Robin Wright • Yang Yang • Liang Ying • Rebecca Zlotowski

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#KeringForWomen