

EVERYONE'S BUSINESS

a film by Fanny Tondre



DIRECTED BY FANNY TONDRE WRITTEN BY FANNY TONDRE AND YANN OLLIVIER A ZADIG PRODUCTIONS FELICE ROBLIN FACTSTORY YANN OLLIVIER COPRODUCTION
CAMERA FANNY TONDRE EDITING EMMANUELLE GIRY SOUNDTRACK CHARLIE NGUYEN KIM SOUND MIX REGIS DIEBOLD COLOR GRADING VALENTIN GOGUET-CHAPUIS

FACTSTORY

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andana films

THE FILM

An immersive documentary about by three female members of the European Parliament.

They take us behind the scenes of one of the biggest political battles ever fought to confront large companies with their responsibilities in terms of human rights and the environment.



SYNOPSIS



Three women, at different stages of their political life. Three women, at different stages of their personal lives.

Lara Wolters (Netherlands) and Manon Aubry (France) are in their first term in the European Parliament. Heidi Hautala (Finland), on her fifth and last.

All three have chosen to fight for an unprecedented upheaval of the rules of the game of globalization. From now on, it will be companies (not the approximately 450 million European consumers) who will be held responsible for terrible employment conditions or the destruction of a forest on the other side of the planet. To do this, they must tackle the pyramid of responsibilities between subcontractors and make the mother companies liable to prosecution.

This is the purpose of the “corporate due diligence” law that they will defend and negotiate during the year 2023. It is this path strewn with pitfalls that this film aims to tell, in immersion in their daily lives, at work and at home.



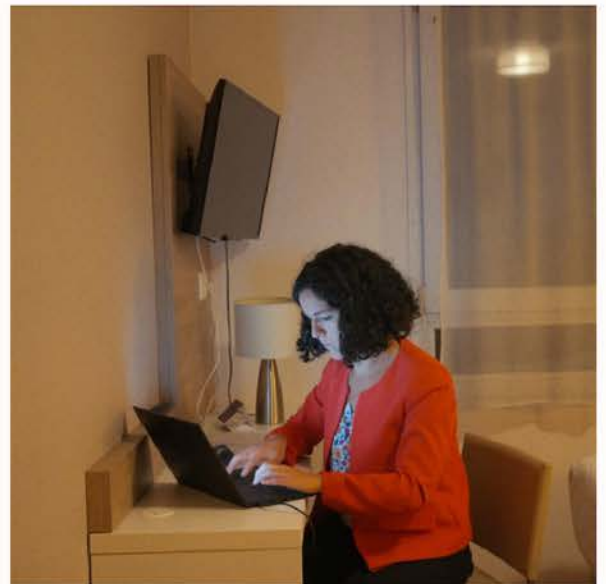
 ● Lara Wolters, S&D

Lara Wolters, a trilingual Dutch Labor woman who grew up in Brussels, entered politics to give a voice to the voiceless.

Her entry into Parliament is an opportunity for her to prove herself. She directs the negotiations, the aim of which will be to achieve the strongest possible compromise. At the same time, Lara faces another challenge: reconciling career and motherhood. A young mother, she is expecting a new child.

Manon Aubry, a former Oxfam activist, wanted to enter politics to change things instead of just denouncing them. At 33, she leads the European Left political group in Parliament. A heterogeneous group that often has difficulty staying together.

For her, the main thing is to advance the cause, including through pugnacious videos on social networks. But it is also prey to internal contradictions... And must adapt to the European culture of compromise, so foreign to French-style political confrontation.



 ● Manon Aubry, THE LEFT



 ● Heidi Hautala, THE GREEN

Heidi Hautala, founder of the environmental movement in Finland 30 years ago, knows this institution like the back of her hand, having attended it since 1995, with an interlude as minister of development in her country. This legislation would be the high point of his political career, and the crowning achievement of years of effort.

But will she return to her sheep, which graze peacefully on her meadow in eastern Finland, on the Russian border?



If they can count on the support of their respective political groups, the three negotiators must make concessions to the center and the right, in order to get a strong majority onboard.

Lobbyist hearings show that while some industrialists are frankly opposed to the project, others are calling for it to avoid a European patchwork of heterogeneous legislation.

But new pitfalls are looming: part of the right simply wants to kill the text.

Will they manage to thwart these maneuvers? Very tough negotiations await them, like a three-dimensional chess game, in Parliament but also with the governments of the 27, also subject to pressure from their national companies. The war in Ukraine, the energy crisis and inflation provide the opposing camp with arguments against a new law that would impact European companies.

Under conciliatory appearances, some conservative or liberal colleagues are reaching out to them. Should you enter it? Even if it means being seen as too liberal in the eyes of their own camp? Will the concessions they are ready to make allow them to rally the right and the center to their cause? Will the compromise hold?



INTENTION OF THE AUTHORS

Fanny Tondre & Yann Ollivier



In the eyes of the general public, the Europe of Brussels is often considered as a distant planet populated by civil servants and politicians in an ivory tower. In the eyes of the journalists who cover it, the European Union is an oiled machine, with its rituals and codes: press briefings, off-the-record briefings, short sentences blurted out to the cameras before getting stuck in endless closed meetings... The object of this film is to reverse the perspective. To see Europe through the eyes of those who make it. To be the little mouse hidden in the negotiation room.

To achieve this bet, a complementary duo set to work. On the one hand, a former European correspondent for AFP, Yann Ollivier, who knows the tricks and false pretenses of European politics like the back of his hand. On the other hand, Fanny Tondre, director and cinematographer of several immersive documentaries, curious to understand the complexity of the places but above all interested in looking at the personalities who work there.

At first sight this Parliament seems inaccessible, indigestible, cold with its labyrinth of corridors, its soulless offices.

But it turns out that it's a fascinating, rich, cinematic world, a world that concerns us all... if we can immerse ourselves in it to take the time to tell a story that grips us, the stakes of which are crucial.

We are witnessing the birth of a law on the “corporate sustainability and due diligence” which will force multinationals to clean up their supply chains, to avoid being liable in Europe to prosecution by victims of ecocide or forced labor, even if all this took place on the other side of the planet.

We were able to obtain unique and exclusive access from our protagonists which allows us to see the daily life of a political world that is usually difficult to access. Behind the closed doors of meetings, during asides in the corridor or during a conversation carried out from the hands-free kit of a car, the tone becomes more conducive to confidences.

Our protagonists, by agreeing to be followed throughout the negotiations, also opened the doors to their personal, family sphere. We are with Lara Wolters as she takes care of her son before cycling to a decisive public hearing. With Manon Aubry at water polo training, or when she revises amendments in the solitude of her hotel room. With Heidi Hautala when she recharges her batteries with her sheep, on a meadow in eastern Finland.

By navigating this double dimension, political and personal, the film goes beyond the issues of a legislative procedure to touch on more universal questions. How to reconcile private and public life, family life and political life? To what extent can we compromise to obtain the largest possible majority? Each of the main and secondary protagonists will make their choice based on their political beliefs. The moment of truth will come at the time of the vote. This dramatic tension is one of the many common threads drawn by the film to make seemingly complex issues intelligible.

As we get closer to them, as the months go by, as we get to know them better and better, we witness their total investment as much as their inner doubts, their personal quest. In doing so, we end up distinguishing the human behind the political animal.

No, Europe is not that far from us. It's all of our business.



CHRONOLOGY OF A LAW

2011

The United Nations adopts “guiding principles” intended to make the globalized economy compatible with respect for human rights, inspired by a Harvard economist, John Ruggie. The adoption of the UN guiding principles is a revelation for Heidi Hautala, who will meet John Ruggie and his team to accelerate their implementation into practice.

April 24, 2013

Rana Plaza garment factory collapses in Bangladesh, killing more than 1,100 workers.

July 2016

The 2016 Global Slavery Index funded by the Walk Free Foundation shows 45.8 million people trapped in modern slavery.

Mars 2021

European Parliament adopts report by Lara Wolters calling for legislation on corporate responsibility throughout supply chains

February 2022

Lara Wolters begins leading negotiations on the bill in the European Parliament.

November – December 2022

Several hearings of lobbyists and NGO representatives are organized at the European Parliament.

(BEGIN OF FILMING)

February – March – April 2023

Intensive series of meetings between Manon Aubry, Lara Wolters, Heidi Hautala, and the rapporteurs from the center and right with a view to a compromise.

April 25, 2023

The day after the tenth anniversary of the Rana Plaza tragedy, NGOs are organizing a happening to mark the tenth anniversary and put pressure on MPs.

June 1, 2023

The European Parliament's plenary adopts the compromise negotiated by Lara Wolters and her colleagues, before starting talks with EU governments and the European Commission.

December 14, 2023

End of the marathon of closed-door negotiations involving Parliament, diplomats and representatives of the 27 EU member states. Political agreement known as “trilogue”

February 28, 2024

Germany, whose liberal members of the government are opposed to the compromise, turns around and announces its intention to abstain during the vote of the representatives of the 27. France and Italy express new reservations.

(END OF FILMING)

15 mars 2024

In exchange for a reduction in the scope of the law, France and Italy agree to lift their reservations to allow the final adoption of the law.

April 2024

Adoption of the law in the European Parliament?

June 9, 2024

European elections.



THE TEAM



Fanny Tondre - Author - director

In her films as a director or as cinematographer, Fanny Tondre likes to emphasize personal stories and establish with her subjects a clever balance between complicity and the right distance, like Mr. and Mrs. Zhang (52' , ARTE, 2013), an immersive documentary on illegal Chinese immigrants in Paris, selected for the Albert Londres Prize, or Something Big (71, France 2, 25 nuances of doc, 2018) on the workers of a construction site building.



Manue Giry - head editor

She divides her activity between documentaries, fictions, docu-fictions, with a predilection for social documentaries. She has notably worked with Laetitia Moreau, Eléonore Faucher Vincent Trisolini, and Marie Drucker.



Yann Ollivier - Author and Producer

After 20 years as a journalist in Paris, Strasbourg, Brussels and Berlin for AFP, mainly covering European affairs, diplomacy and international news, Yann launched in 2021 the documentary unit of Factstory, the audiovisual production subsidiary of the AFP. In addition to Le Compromis, he co-wrote and produced two documentaries in Nigeria (Surviving Boko Haram) and Sweden (Vasa, The Phantom Galleon) in 2021 and 2023 before focusing on the development of the AFP group's activities in the field. documentary production.



Félicie Roblin - Producer

Associated with Zadig Productions for twenty years, she produces recognized Society, History and Culture documentaries, selected at Cannes Classics, IDFA, HotDocs, awarded the Magrittes, Étoiles de la SCAM, Semaine de la Critique... Committed to the collective interest, she is elected to the Union Council of the USPA and was president of the Television Commission of Procirep-Angoa.

Technical sheet

Image: Fanny Tondre - Original music: Charlie Nguyen Kim - Artistic collaboration: Vincent Trisolini - Editorial advice: James Kanter & Loreline Merelle - Production Director: Claire Millièrre - Sound: Théophile Bernard-Brunel, Siv An Ho, Thibaud Darscotte, Arttu Hokkanen . Amopix graphics - Candice Hoffmeyer - Sound editing and mixing Régis Diebold

A FACTSTORY (Otman Meriche) and ZADIG (Paul Rozenberg) co-production.

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DIFFUSION CONTACTS

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ARTE at the end of April then available on Arte.tv



DEBATE SCREENINGS ORGANIZED IN PARTNERSHIP WITH: Science Po Strasbourg, Young Europeans Sciences Po Paris, Sciences Po Paris Nancy campus, Network Acting together for human rights



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