

RULE MANAGEMENT CONTROL PROJECT DEALING WITH STATE FINANCIAL SUPPORT IN THE CINEMA INDUSTRY

TERRITORIALISATION EXPENSES ?

SNTPCT workers, engineers and directors' declaration

We, Directors, Engineers and workers: creative staff; would first like to remind you that making any film requires team work bringing together technical and artistic skills serving the stage engineering and cultural identity of the film,

Each film's aesthetic, artistic and script writing content are based on technical and artistic skills.

Cinematographic work is the embodiment of an intellectual work and each film is an original creative piece of work to which the different trades involved in its implementation, collectively cooperate both technically and artistically.

Europe's wealth will reside in the diversity expressing our different identities as well as our specific cultural and linguistic approaches. A film is said to be Hungarian, Spanish, English, Check, Greek, Swedish, etc.

There is a First Right, specific to each and every country, which is:

- To access the economic capacity enabling it to produce in order to express it's culture.

Its script dictates the shooting locations of a film.

These will be:

- Either in a studio stage built so as to enable the building of scenery, adequate lighting, and should be soundproofed,

- Or, outdoors in a natural setting dictated by the script.

Regulating the « localization » of film shooting locations is by definition absurd and odd.

A violation of creative freedom perpetrated through an infringement of the film crew 's social rights:

One can absolutely not "localize" the creative staff's salaries (workers, engineers...). The film crew's jobs are strictly dependent on and subordinated to the executive producer and the social legislation of the executive producer's business headquarters.

This project– violates freedom of creation, – violates the cultural sovereignty of the States, - violates labour laws and reinstates the principle of the Bolkenstein directive regarding the social legislations applicable to workers and technicians involved in filmmaking, - violates bilateral co production agreements – violates international treaties dealing with Cultural Exception.

This planned dismantling represents an institutional threat and a sabotage of the economic, professional and social regulation covering French cinematographic production and the French state's support fund mechanisms.

It aims at altering the investment and broadcasting obligations of the Television channels.

This project's objective is to treat film making like any other industrial manufactured good.

The wealth of expression of Cinema and its diversity in Europe must take into account the different cultural, linguistic, artistic and technical identities specific to each of the countries.

The different types of film making must co-exist. Their diversity is their cultural wealth and is essential to human individual and collective values.

Paris , the 24th of may 2013