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## LUX FILM PRIZE FINALISTS' OPEN LETTER

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Strasbourg, 13 November 2018

### **“We need to talk, not only about our films, but about how we are remunerated for what we create”**

We are European screenwriters and directors, finalists of the LUX Film Prize of the European Parliament since 2007. For 11 years, the LUX Film Prize has helped the promotion of European films that go to the heart of European public debate by subtitling them in the 24 EU official languages. Thanks to the European Parliament, we have lived this incredible experience of accompanying our films, to meet and debate with audiences all over Europe.

We believe in the power of the art of cinematography which can express so much. We are passionate people who usually do not talk much about the difficulties and prefer to concentrate on the incredible chance of making the films we want. Today, we however need to take the floor, not to talk about our films but about how we are remunerated for what we create.

In Europe, unfortunately, many of us are only paid at the production stage and do not get any additional remuneration when our works are shown in cinemas, on TV and online. There are huge discrepancies depending on the countries and a general lack of consideration for the financial situation of the authors behind the works.

Today, there is an opportunity to fix this problem. The European Parliament proposed to introduce a principle of fair and proportionate remuneration for authors and performers in the Directive on Copyright in the Digital Single Market. This provision would require Member States to ensure that authors and performers receive proportionate remuneration for the exploitation of their works, including online. The proposal leaves it to Member States to decide on the mechanisms to put in place to achieve this goal, depending on their legal and collective agreement traditions. It however sets in European law a crucial principle that would govern authors' status all over Europe: creators should be linked to the life of their works, morally and economically. This is the essence of our authors' rights.

In a European Union that encourages the circulation and visibility of audiovisual works, it is logical to ensure that the authors who make the works also benefit financially from the exploitation of those works. The European Parliament understood it. It is now up to the Member States and the Commission to take it on board in the final agreement on the Directive, to ensure that this Directive delivers on its goal for authors.

This is a key issue for the future of European creation.

## SIGNATORIES

- Benedikt Erlingsson**, *Woman at War* (2018)
- Mila Turajlić**, *The Other Side of Everything* (2018)
- Wolfgang Fischer**, *Styx* (2018)
- Peter Valchanov and Kristina Grozeva**, *The Lesson* (2015)
- Céline Sciamma**, *Girlhood* (2014)
- Rok Biček**, *Class Enemy* (2014)
- Felix Van Groeningen**, *The Broken Circle Breakdown* (2013)
- Andrea Segre**, *Shun Li and the Poet* (2012)
- Miguel Gomes**, *Tabu* (2012)
- Filippos Tsitos**, *Akadimia Platonos* (2010)
- Olivier Masset-Depasse**, *Illégal* (2010)
- Philippe Lioret**, *Welcome* (2009)
- Jean-Pierre and Luc Dardenne**, *Lorna's Silence* (2008)
- Miroslav Janek**, *Citizen Havel* (2008)
- Kornél Mundruczó**, *Delta* (2008)
- Cristian Mungiu**, *4 Months, 3 Weeks and 2 Days* (2007)