

charter

Network of production, distribution and training centers
For an independent and quality theater and cinema

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Why this network

Out of time, in our time

a. Production and distribution of plays and films

The idea is to enable and encourage the emergence of high-quality theater and cinema and to make it accessible at the local level. The approach developed in the choice of texts and scenarios, their design and their staging aims to promote the cultural heritage that it represents for our contemporaries.

Without being pompous, moralizing, dogmatic or ideological, it is about bringing to life the cultural, sociological, political and historical traditions and anchors in which these works (past or present) were thought of.

It is not so much a question of presenting these texts in an anchored and immutable past, but on the contrary of making this heritage alive and speaking without necessarily seeking to bring it up to date.

The idea is to provide a key to understanding our origins, our traditions, our present to better understand who we are, where we come from and to consider the future with more serenity and faith in it.

It is therefore not a question of seeking to be avant-garde, nor backward-looking, but of considering culture and theatrical or cinematic works as transients of time and eras, to draw from them sources of inspiration, wonder and escape.

A project that is gaining momentum over time

The central idea of the project is to succeed in bringing together around a place, artists (actors, comedians, directors, composers, technicians, producers, production directors, engineers, painters, colorists, editors, etc.) who share this same ideal in relation to the past cultural heritage and this same requirement of “transmitters” of our time.

Support points for the project

a) A network of independent broadcasters

The idea is to bring together operators of “performance venues” (the materialization of which can be very varied: marquee, room in a barn, open air, hall, garage, outbuilding, etc.) and to bring them together within the framework of an organization. Each remaining in control of their programming, one of the operators may propose an idea for a show or film to be broadcast within the network.

This will have the advantage of allowing artists to perform in several locations as part of their tour or distribution of a film and thus be able to make their shows or films profitable.

For operators, this will offer the possibility of attracting and retaining troupes and performing companies or directors by offering wider distribution.

On the other hand, this possible pooling of a range of shows will make it easier for different venue operators to program.

Broadcasters will remain in control of their programming and will be able to freely accept a show proposal. Furthermore, they will also be free to organize their show in their places according to their conditions and their responsibilities, particularly in terms of advertising, prices, frequency.

b) Releases within this network

Theater operators will also have the capacity to produce shows themselves and then offer them to the network of operators. By announcing their production project in advance, they will be able to assess commercial potential, to amortize production and operating costs.

To ensure that the conditions remain clear to everyone between the producer/operator and the other operators of the network, a charter can be established so that any validation of a show project upstream is effectively broadcast in the room. This charter defines in particular the distribution of revenue between operators and producers.

This mode of production internal to the network will also aim to retain talent, allow them to grow and have places to express their arts.

c) Artist, research, post-production and training residencies

In order to encourage the emergence of talents and quality projects, reception, preparation and training centers for stage and cinema professions could be set up.

These centers will aim to fuel the thinking of artists and offer them places for their ideas to germinate and grow.

Concretely, this could involve offering training courses or professional training, or even a place of residence and production with a view to writing or preparing a show or film or its post-production.

This could also be an opportunity for exchange meetings and discussions to share opinions and analyzes on our society and on ways of providing messages and/or solutions that bring hope to people.

These structures will aim in particular to attract artists or troupes coming from a little further away and who will thus be able to find a home base locally.

These centers will want to be welcoming, friendly, and at the same time demanding and rigorous.

Who can establish a constituent center of this network?

- Independent producers
- Independent distributors
- Independent directors or directors
- Independent trainers
- Theater and cinema artists or technicians

Each center is asked to offer at least one of these activities, or even more: production, distribution, training, post-production, accommodation in the field of theater and cinema.

What are the values common to the members of this network?

1. A professional ethic that goes through
 - a. Respect for their art and the means of expression linked to theater and cinema

It is a question of not using these means of expression to divert them for personal ends, of particular interests but more to register in the respect, the historicity of the theater and the cinema as means of free expressions .

- b. Compliance with laws and regulations specific to their practice

Whether for productions, training, distributions or accommodation, each center manager undertakes to respect the legal constraints specific to each of these activities. He assumes personal responsibility and the network is not involved in this internal management at each center in the event of non-compliance with the legal framework.

Any serious obstacle to this principle may result in the exclusion of a member from the network, by a majority vote of the other members of the network.

- c. Respect for the public: direct relationships between creators and audiences

The network aims to renew relationships between theater and cinema creators and audiences through direct relationships and exchanges. Thus, if the places where shows are performed are not standardized in terms of nature, they must be physical and promote these relationships.

The Internet is therefore not used to allow wider distribution of shows within the network.

- d. Respect for commitments between partners: principles of this charter, contracts

Each contract signed by producers, distributors, trainers, hosts and artists must be respected. Any non-compliance with this is sanctioned by a majority vote of the members of the network after explanation of possible failures by one or other of the parties involved in the contract. The consequences are a reminder of the rules and an obligation to honor the contract under penalty of being excluded from the network.

2. A demand for service and quality

a. A demand for creation

No subject is imposed on project initiators. Everyone is free to choose the projects they wish to develop within their center and no censorship is established at the distribution level. Each center remains in control of its programming. However, it is required not to give in to the sirens of the destructive ideologies of the moment and to always have in mind rigor and honesty in the choice of subjects and the way in which they are treated. It's about opening perspectives to spectators and offering them challenging projects that elevate hearts and minds and not lower the level. The choices of style, content and genre are free.

b. Openness and respect for artists and creators in the broad sense who are involved in productions

It is about welcoming talented artists who do not have the opportunity to express themselves in other more conventional networks precisely because their vision of the world does not conform to a doxa.

This involves proposing remuneration conditions which take into account the work of each participant, either in the form of salaries, fees, or percentages of revenue.

c. Retention of talents and skills by considering bridges between training centers and production and distribution.

The recruitment of artists for productions can be done directly by the producer but also via the network's training centers which can constitute a pool of artists or technicians who will be able to join the activities of the different centers on projects in production or in phase. distribution, or even by creating their own center in a non-valued geographical area.

d. The conviviality of meetings and exchanges, the security of welcoming spectators are essential

An essential point that the network monitors is the conviviality of the shows at the distribution locations. If the performance conditions can be simple, it is about offering friendly moments around quality shows. At the end of these, a time of exchange is proposed for the public around a drink and condiments to make these evenings moments of exchange and meetings.

Safety, hygiene and insurance conditions must be ensured by the organizers for a good reception of the public.

3. Autonomy of center management

a. Free but engaging programming choices

Each center offers its productions to other members of the network. These may have been self-produced by the center or come from a director-producer outside the network whose film is offered, with his agreement, to other members of the network.

If the programming of each center remains free, each manager must commit to a minimum number of broadcasts of a film or play, contractually agreed between the producer and the distributor.

A revenue sharing percentage is set, for example on the basis of 55-45% for the distributor with payments at the end of each performance based on the revenue generated and on presentation of tickets sold.

b. Modalities of action and organization in space and time at the initiative of each center

Each center remains autonomous in its daily management for its programming choices, the frequency of performances or broadcasts, its production projects in development, its recruitment of artists and technicians for its projects, the pace and content of training. The responsibilities resulting from these choices will be the responsibility of the managers of each center.

The idea, of course, is that everyone's initiatives are beneficial for everyone but also for others, in a principle of pooling and sharing of means of action. For example, depending on the specificities of each project, artists with sought-after skills can be offered by a center to other centers, technical or logistical means can be made available for filming in a geographical area covered by a center (accommodation, artists, equipment) to reduce production costs and facilitate the filming conditions for each project developed by each center.

Finally, if the network is sufficiently structured and trust is strong enough, larger-scale joint projects could be considered by all the center managers, by pooling investments, material and human resources.

4. Simple modes of action

a. Frankness and simplicity of exchanges between center managers

Honesty and frankness must guide the actions and words of each center manager. Without it, trust cannot be established and last over time.

b. Simplicity of contracts that guarantee and protect everyone

Each relationship between the different members of the network centers is contractualized according to predefined standard contracts which can relate to commercial relationships between

- Producer-distributor
- Producer - host
- Producer – post-production center
- Producer - artists - technicians
- Trainer – artists – technicians

This involves establishing simple, readable contracts that protect the interests of each of the parties involved in the contract while respecting the regulatory frameworks that apply in the geographical area of each network center.

c. Regular progress updates for sharing and feedback

In order to undertake common and concerted action, monthly milestones are established with an agenda covering:

- The finalized projects
- Current projects
- Upcoming projects
- The areas of development of the network through new co-optations of a new center by a majority vote but also new joint actions
- The overall strategy of the network, its positioning in relation to the competition

d. Respect and solidarity between the different center managers: taking into account the specificities of each and the levels of advancement/difficulties encountered specific to each center.

Goodwill is required between the actors of the network, taking into account the differences in the level of advancement and development specific to each center. If work efficiency must be an objective, speculation on results and profitability are not discriminatory criteria.

Made in :

Date :

Name of center:

Activities offered:

Name of the responsible:

Signature