



Belgique: Association des Scénaristes de l'Audiovisuel
Deutschland: Verband Deutscher Drehbuchautoren e.V. Ελλάδα: Ένωση Σεναριογράφων Ελλάδος
España: Asociación Galega de Guionistas; Autores Literarios de Medios Audiovisuales; Escritors Valencians de l'Audiovisual; Euskal Herriko Gidoigile Profesionalen Elkarteā; Guionistes Associats de Catalunya
France: Union-Guilde des Scénaristes Island: Leikskáldafélag Íslands Ireland: Irish Playwrights and Screenwriters Guild Italia: Scrittori Associati Cinema e Televisione Nederland: Netwerk Scenarioschrijvers
Norge: Norske Dramatikeres Forbund Portugal: Associação Portuguesa de Argumentistas e Dramaturgos
Serbia & Montenegro: Nezavisnost Suisse: Scénario United Kingdom: Writers' Guild of Great Britain

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Introduction

The Bulletin 5 you recently received covered a long period, end of January to beginning of May. This Bulletin covers just two months, May and June. Some interesting events and activities took place during this period. This time we include some special news from the UGS (item 7).

Item 1 – Cannes Script Market (May 2005)

As you know at the Cannes Film Festival, for the first time a script market was held. After the RISE festival this is the second European Script Market to be held. The event was organised by FSE in partnership with the European Producers Club (CPE). A call for proposals was launched through the FSE mailing list in March 2004. A list of participants can be found at the end of this bulletin. Present at the market was our President, **Elizabeth VERRY**. Thanks to her connections and to her work we were able to develop after quite some difficult discussions with CPE a workable relationship that resulted in a very successful script market. Writers and producers met, scripts were pitched and projects discussed. That this event took place at all is an indication of the growing reputation of the FSE. More than ever it proves that European screenwriting is an art within an industry. An evaluation questionnaire will be sent to every participant in order to improve our next scriptwriters market.

Below is a list of names of scriptwriters, their projects and producers who attended the script market.

Item 2 - letters to Gregory Paulger, European Commission and MEP Ruth Hieronymi

The letter to **Gregory Paulger**¹ (sent 08.06.2005) related to the European Commission's decision to investigate state funding of television programmes and particularly state funding of films. It seems to us that the study, even

¹ Gregory Paulger is the Director of the European Commission's Directorate General responsible for Information Society and Media and is consequently in charge of audio-visual affairs including the revision of the TV without Frontiers Directive, the Media Plus programme and policy towards State aid of film and audio-visual works.

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Elizabeth Verry (President); Arne Sommer (Vice President); David Lambert (Treasurer); Bernie Corbett; Paulo Filipe Monteiro;.....Pyrrhus Mercouris (Manager).

before it begins, will focus almost entirely on whatever negative aspects State aid may have. But the positive and beneficial aspects will not be examined in equal measure. At a consultation meeting organised by the European Commission in Brussels in January 2004 to discuss this issue, all the audiovisual experts, professionals and representatives from stakeholders expressed their opinion that State aid schemes as they currently are, do not create distortions in the internal market. In fact they actually give some further opportunities to create innovative films that would not be financed by the commercial sector. FSE feels that the study must be neutral and examine the benefits as well as the side effects of State aid and not to simply focus on identify "inefficiencies in the sector". We therefore asked Gregory Paulger to expand the scope of the study to examine all the benefits and negatives from State aid schemes.

The letter sent to **Ruth Hieronymi** (MEP) on 17.06.2005. Ruth Hieronymi has been chosen to lead the European Parliament's position in negotiations with the European Commission and the Council in the development of the next Media Programmes. She has shown considerable insight in the negotiations so far and the position she is recommending to the Parliament is entirely in accordance with what FSE would like to see. The future Media programme is proposing a substantial increase in the further training of scriptwriters. In fact the importance of scriptwriting has been given a relatively prominent position.

Item 3 – the Weber Report

The FSE is planning to write to Mr Henri Weber who has been chosen to lead the European Parliament's position regarding the revision of the Television Without Frontiers Directive. He has written an excellent report which builds on the Parliament's earlier Perry report. The Weber report is a policy statement. It has already been adopted by the Parliament Committee for Culture, Education and Audio-visual affairs and hopefully the report will be adopted without amendments at Plenary in September or October. The Weber report is exactly what scriptwriters want. It calls for a stronger directive which would retain the quotas, but crucially is calls for much stronger and improved implementation and enforcement of the Directive. To remind you all, this Directive obliges broadcasters to devote more than 50% of transmission time to new European productions, meaning that broadcasters must purchase new works scripted and produced in Europe.

Item 4 - Independent Study on the effectiveness of TV without Frontiers Directive²

On 24 May 2005 the European Commission published an independent report which it had itself requested and paid for. The study was carried out by David Graham Associates to investigate the implementation of the Television without Frontiers Directive, specifically the implementation of the quota regimes on the showing of European works (50% quota) and productions made by independent producers (10% quota).

The findings of the study show that certain countries are actually failing to properly implement the directive, nonetheless where the directive is properly enforced it has made a positive difference in enhancing European television and quality of programmes. Some of the key conclusions:

- Between 1993-2002 that has been an increase in the scheduling of European audio-visual work from approximately 50% to 60%. But the overall proportion of quality programmes has decreased.
- Commercial broadcasters tend to transmit fewer European audio-visual works than public sector service broadcasters.
- Commercial secondary channels³ and small primary channels⁴ do not meet the 50% quota of article 4.
- During the 1993-2002 there was an increase (17-20%) in the transmission of audio-visual works made by independent producers. But this is much less than the 34% trumpeted by the Member States, whose definition of what constitutes an independent producer is not as strict as that used by the researchers.
- Though small channels do not meet the 50% quota, they nonetheless account for more than 20% of quality programmes made by independent producers that are shown. Reason probably being that small channels have fewer means to produce audio-visual works.

² Full title: Impact study on the measures (community and national) concerning the promotion of distribution and production of TV programmes provided for under articles 25(a) of the TV without Frontiers Directive – final report (24.05.2005). The report was compiled by organisations from France, Spain and the UK, all lead by David Graham Associates.

³ i.e., channels that have not more than 3% share of the market in a given country.

⁴ i.e., channels with not more than 8% of the market share.

The Weber report and the David Graham study are not what the European Commission wants. It is clear in all the consultation meetings that the Commission wants to expand the scope of the Directive to include on-line and digital services, but wants to actually weaken the provisions of the Directive. This is the position of commercial broadcasters who want the Directive abolished. But now we have proof from an independent and comprehensive research study which the Commission itself requested indicating that better enforcement of the Directive is needed. Plus we have the Weber report which will almost definitely be the official opinion of the European Parliament demanding a strengthening of this directive.

Item 5 - The Commission, Vivane Reding and audiovisual policy.

Though she is no longer in charge of culture, **Vivane Reding** is still the Commissioner in charge of audio-visual policy. When she moved from controlling the Culture Directorate to the Information Society Directorate, she very cleverly succeeded in taking with her the audio-visual unit. Since her move, to give her credit, she has continued to support the needs of creators in the audio-visual sector. The proposed future Media programme is a testament to this. However, this new directorate is to serve industry and not culture and that is a worry. Vivane Reding and the entire audio-visual unit seem to be completely convinced of the merits of Digital Rights Management (DRMs). They see DRMs as the means to allow films and television channels to broadcast over the Internet and to defeat on-line piracy. What scriptwriters and other creators have to keep reminding Vivane Reding and the audio-visual unit is that DRMs are a technology, they are not a substitute for intellectual property rights and therefore must not be used by industry as an excuse to get rid of levies on CDs, videos and DVDs which industry is happy to make available. These levies must be retained. The development of on-line film and television should not sacrifice the IPR of creators.

Item 6 - Budapest audio-visual conference and recruitment drive

In Budapest Euro-MEI organised its Sixth Film and Television Production Workers' Conference. A two day event (26.05.2005-27.05.2005). FSE was invited to attend and to describe its objectives and priorities and also its work. New contacts were established and interest and enquiries about the work of FSE was made from participants from Bulgaria, Finland, Slovenia and Romania. Scriptwriters from these countries are not yet included in FSE. So information has now been sent and hopefully we may get some new recruits into FSE.

Item 7 - News from France

The **Union Gildes des Scénaristes (UGS)** launched and took part in several actions during the year 2004-2006. The principal ones were:

- **TRIO creation** : a grouping of three organisations including (i) scriptwriters (UGS), (ii) producers (USPA) and (iii) directors (Group 25 images) working for the improvement of conditions for the creation of audio-visual fiction. TRIO has written and submitted "Les Journées de la fiction" to the Senate. It is a report on the state of fiction on French television with a list of reforms to the senators and the Minister for Culture.
- **The launching of Funds for audio-visual innovation**: the Ministry for the Culture, in response to pressure from TRIO has created a fund for the audio-visual innovation. Synopsis of projects on fiction and documentaries that are innovative compared to the existing television programmes will be selected for funding the script at market prices. The invitation to tender is reserved for professionals (scriptwriters, directors, and playwrights) and to prize-winners from colleges recognised by the state.
- **First assessment on mediation of the AMAPA**: The UGS created a partnership with the USPA (Syndicat des Producteurs de l'Audiovisuel) establishing a commission on mediation and arbitration, the 'AMAPA', to solve conflicts between producers and authors and making it possible in certain cases to avoid recourse to the courts. A first assessment of the mediations was established and held during 2004/2005.
- **Creation of the UGS Cinema**. A cinema commission was created in October 2004 within the UGS. In its early beginnings, starting with 30 members specialised in the writing of scripts for cinema. The president of this commission, Jerome Soubeyrand, was also elected co-president of the UGS. One of the first actions of this commission was to have a stand at the Cannes festival together with daily meetings with scriptwriters and a big party organised by scriptwriters at the international village.

- **Television Festival at Luchon:** organisation of a round-table, with authors of fiction being inspired by various facts or true stories. Christophe Pascal, legal council of the UGS and of FSE was in the panel.

The UGS continues its quarterly publication of its magazine *La Gazette des Scénaristes*; which still goes to the board of the Conservatoire Européen de l'Écriture Audiovisuelle (CEEA).

Since July 2005, the UGS moved its offices to :

17 rue des Jeûneurs, 75002 Paris.

Contact: ug.s@free.fr - Laure Legrand or Clémence Dupré.

If you require any further information or are interested in having more details relating to one of the above items; please feel free to contact.

Pyrrhus Mercouris

(FSE Manager)

**Cannes scripts market
Saturday, May 14th 2005
– List of participants –**

1 – SCREENWRITERS

<u>COUNTRY</u>	<u>Authors names</u> <u>Screenplay title</u>
BELGIUM	<p>Beatriz Flores Silva <i>Masangeles</i></p> <p>Frédéric Sojcher <i>Réinventer l'amour (Reinventing love)</i></p>
DENMARK	<p>Mariella Harmelunde Jensen <i>The Rose</i></p>
FRANCE	<p>Patrick Vanetti, Dominique Privé, Cédric Salmon <i>221 Baker Street</i></p> <p>Jean-Luc Chevé <i>Oscar Jupiter</i></p> <p>Jean-Christophe Klotz <i>Les zones turquoises (The Turquoise Zones)</i></p>
GERMANY	<p>Eckart Fingberg <i>Jasper</i></p> <p>Udo Kulvinder Jolly <i>Mixed</i></p> <p>Christian Blümke, Daniel Schwarz <i>Rio Rita</i></p> <p>Christoph Toelle <i>The far end of the World</i></p>
GREECE	<p>Olga Malea, Katerina Marinakis <i>Eugenia's Bicycle</i></p>

NETHERLANDS	Erik de Bruyn <i>Nadine</i>
NORWAY	Morten Barth, Eirik Ildahl <i>Have a Nice Day</i> Mona J. Hoel <i>Iron Horse</i> Christopher Grondahl <i>Nikel</i>
SLOVENIA	Andrej Kosak <i>Don't cry for me, Europe</i>
SPAIN (BASQUE COUNTY)	Javier Felix Echaniz <i>Ello (La Folie / Madness)</i>
SWITZERLAND	Thomas Milo Rajman <i>Dawn over Dakota</i> Silvan Schmid (S. Schmid works also in France) <i>Guillaume Tell (William Tell : A fight for Freedom)</i>

2 – PRODUCERS	
<u>COUNTRY</u>	<u>Production Company</u> <u>Producers' name</u>
BELGIUM	<p>Cosmo Kino <i>Rudolf Mestdagh</i></p> <p>Wajnbrose <i>Marc-Henri Wajnberg</i></p>
CZECH REPUBLIC	<p>Dawson <i>Monika Kristi, Ivana Vrbikova</i></p> <p>Film Studio Gatteo <i>Monika Charvatova</i></p>
DENMARK	<p>Nimbus Film <i>Michael Obel/Danish Film Institute</i> <i>Henning Camre</i></p>
FRANCE	<p>Initial Productions <i>Jean Cazès</i></p> <p>Mact Productions <i>Antoine de Clermont-Tonnerre</i></p> <p>Solimane Productions <i>Morteza Mohammadi, Bénédicte Pollet-Baronian</i></p> <p>Tarantula <i>Eric Tavitian, Emmanuel Ryz</i></p> <p>Mister Smith <i>Eugénie Grandval</i></p>
GERMANY	<p>Prokino <i>Ira Von Gienanth</i></p> <p>X Filme Creative Pool Gmbh <i>Stephan Arndt</i></p>
GREECE	<p>Argonauts <i>Denia Safari</i></p>

HUNGARY	Maxx Media <i>Sandor Gerebics</i>
IRELAND	Samson Films <i>David Collins</i>
ITALY	TORELLI FILMS <i>Francesco Torelli</i>
SLOVENIA	Studio Maj D.o.o. <i>Dunja Klemenc</i>
SPAIN	CDA (Center for Audiovisual Development) <i>Pere Roca</i>
UNITED KINGDOM	Beyond Films <i>Hilary Davies</i> Blue Star Movie <i>Pietro Donni, Pete Maggi</i> FDP Films <i>Finola Dwyer</i> First Foot Films Ltd <i>Peter La Terrière</i> Flaming Pie Films Ltd <i>Richard Johns</i> Viva Films Ltd <i>John Goldschmidt</i>