



2ND SEASON
FROM 3RD TO 6TH JULY 2013

PROCEEDINGS

10TH TV CREATIVITY DAY



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OPENING OF SÉRIE SERIES FESTIVAL

Welcome address of the editorial committee



The Série Series editorial. From left to right : Philippe Triboit, Hervé Hadmar, Bénédicte Lesage, Jean-françois Boyer, David Kods, Nicolas Jorelle, Nicole Jamet et Pierre-Jean Rey

Following the success of the “première” in July 2012, the editorial committee is delighted to open the second Série Series, or perhaps should we say “Season 2”, since we are talking about television series, which “entertain us as much as they get us thinking”.

This is why, this year again, Série Series will be a “think tank” intended for all audiovisual professionals and tv series fans alike, endeavouring to gather together all those who make and love today’s series.

For 2013, we have added a day, since drive and creativity are growing, “enterprising” series have a wider and wider audience; so the actual vocation and legitimacy of Série Serie is reinforced.

Choosing the series was far from easy as such a vast range is on offer and the problems in the audiovisual sector are numerous; but we have no doubt that everyone will be satisfied. Days will be filled with sharing of experiences, screenings, case studies and round tables; a real hive of exchanges at the service of a domain and its professionals in full (r)evolution. ●

EURODATA THE REVIVAL OF THE SERIES MARKET : WHO & HOW ?

Presented by : Amandine Cassi, international director of TV studies – Eurodata TV Worldwide

Without any shade of doubt: television audience ratings are in great shape – and in particular the series sector. In 2012, across the world, people watched television on average 3 hours 17 minutes per day, of which 38% all types of drama, made up of 77% local productions, 17% regional... and 4% American. It is to be noted that American series are beginning to lose a little of their supremacy, take the comparative audience ratings for *Dr House*, for example (the most watched series in the world in 2008, with 82 million viewers) and *The Mentalist* (the most watched series of the moment but with only 58 million fans!).



Yet, in what has become a very competitive context, where quality dramas are from now on an undeniable means of distinguishing oneself from the rest, let’s not forget to mention Channel 4’s winning strategies (*Shameless*, *Fresh Meat* and most recently *Utopia*), E4 (*Skins*, *Misfits*, *Youngers*), Sky 1 who shows a very strong intention in programming original series (*Mad Dogs*, *Moone Boy*) and accords the means to accomplish this (700 M€ invested over 3 years), whereas Sky Atlantic (*Hit & Miss*, *Falcon*) wants to become the “British HBO” and Sky Living is also increasing their share of the market (with, for example, *The Spa*).

Scandinavia; these “series from the frozen north” never cease to surprise us with their originality and quality. Denmark and Sweden are both excellent in the domain at present and viewers know what is good: 60% of the most successful series are local series for these incomparably smaller markets with consequently more modest audience ratings. Nevertheless this in no way prevents these innovative series from having a very positive feedback and being exported across the world in their first format. *The Killing*, *Broen*, *Borgen*, *Soldidan*, *Real Humans*, *Death of a Pilgrim*, *Lilyhammer* and most recently *Rita*, should be mentioned. We should point out in passing that it is often crime novels that have propelled Scandinavia onto the international audiovisual stage (for example *Millenium*).

BUT LET’S NOT FORGET SERIES INCREASING IN POPULARITY :

France : with for example *Rebound* or *Les Hommes de l’ombre* ;

Turkey : *Magnificent century*, *Fatma* et *Karagül* (which has had a very promising start from 1.6 M viewers for the 1st episode to 3.6 M for the 12th) ;

Belgium : *Salamander* is the first Belgian series to be purchased by the BBC, but we will also be keeping a close eye on *Clan...* ;

The Netherlands : although traditionally the Dutch produce rather more light entertainment programmes, the few original dramas they make are exported, *The Betrayal*.

Spain : (*La Señora*, *El barco*) ;

Italy : (*Una Mamma Imperfetta*) ;

Israel : (*In treatment*) ;

Germany : (*Der letzte Bulle / The last cop*).

In short, television series are on a roll; they are growing in number and quality and competition promotes invention and requires daring: who are we to complain?! ●

TODAY, THE PRINCIPAL ALTERNATIVES TO AMERICAN SERIES ARE:

Great Britain; the United Kingdom is in fact the 2nd exporter of television series behind the States. Successes like *Downton Abbey* (11.7 M), *Midsomer Murders...* The market is characterised by 57.7 million television viewers, and, beyond that, by the strength of the local demand, since 58% of the series on offer are British, 38% American... 2% European. What is more, 100% of the best audiences return to British series! The “Top 15” is the prerogative of the two undisputed market leaders i.e. the BBC (*Call the Midwife*, *The Paradise*, *The White Queen*, *Spies of Warsaw*) and ITV (*Downton Abbey*, *Mr Selfridge*, *Broadchurch*, *The Ice Cream Girls*).

Screening and Case Study

MR SELFRIDGE (ITV – United Kingdom)

Speakers: Tobias de Graaff, director of worldwide television distribution, ITV Studios, David Wilcox, vice-president NW EMEA, ITV studios

Presenter: Jean-Marc Auclair, author and producer, Alauda films

Newly released, following progressive and phenomenal viewer ratings in the United Kingdom, the series – which takes place in London at the beginning of the 20th century and was adapted from *Shopping, Seduction & Mr Selfridge*, a novel by Lindy Woodhead – has already been sold to some 120 countries of which Sweden, Denmark, Norway, the United States (on PBS) and France, with the first broadcast last night (on OCS). Season 2 is already being filmed.

The magnificent sets and costumes and general reconstruction, made a very striking pilot. Straight off, we can conclude that England's rich heritage is a safe investment. This heritage is something that they are very adept at marketing and exporting; which is the very least we can say here.



HOW THE PROJECT CAME INTO BEING

Tobias de Graaff and David Wilcox recall that the whole process was much faster than usual at ITV: barely a year in preparation, in spite of the size of the project – period dramas are generally speaking more costly and more time consuming than modern dramas –, and if Kate Lewis – executive producer ITV Studios – fell in love with the book, this was not the case for Andrew Davies when she gave it to him. Mr. Davies is a renowned British director, screenwriter and author, who adapted *Bridget Jones* for the screen and also *Pride and Prejudice* for television (a mini-series). He was not entirely convinced by the novel, but the character of Mr. Selfridge appealed to him, to such an extent, that he agreed to be the project showrunner. This explains why the choice of main character was so crucial. Jeremy Piven, who we have seen previously in *Entourage*, plays the American businessman with talent. Harry Gordon Selfridge arrived in London in 1909 with the idea of revolutionising the whole concept of the Oxford Street store, the art of shopping and consumers habits, in London and then internationally. The “glove scene” in the pilot illustrates this very clearly, with the contrast between consumer habits of the period and the resolutely innovative ones that Selfridges was providing, i.e. entertainment, the very beginning of the concept of retail therapy. Jean-Marc Auclair is particularly surprised that this “page of history”,

going back a little more than a century, has not been adapted to the screen before now (unlike the Titanic tragedy for example).

ON THE USE OF THE BRAND AND THE PARTNERSHIP WITH THE STORE

At this point, Tobias de Graaff and David Wilcox pay tribute to the London store with which they collaborated closely and which allowed them access to their archives, resulting in such an extraordinary reconstruction. It should be noted that this partnership entailed no form of contract. Use of the Selfridges name was never a problem and could even be considered as a form of advertising for the brand, and therefore any objections were avoided.

ON THE SALES/MARKETING STRATEGY AND THE SHOWRUNNER'S ROLE

When questioned on the marketing process, Tobias de Graaff and David Wilcox underlined their close relationship with the drama department. An efficient marketing strategy can be put into place thanks to this complicity.

In the case in point, ITV took a considerable risk, since the decision to launch the venture was taken solely on the basis of one written episode and a few other editorial suggestions or notes,

whilst the main role was still not cast (even if the requirements were perfectly identified). For a production to be internationally successful, the cast must be internationally recognised. Therefore it was out of the question that they skimp on casting, but nothing was certain at the start of marketing.

Jean-Marc Auclair is also surprised by the screenwriter's strong involvement in the sales/marketing strategy, as confirmed readily by Tobias de Graaff and David Wilcox. It was really not a problem to let Andrew Davies participate in meetmarkets and tours, in the States in particular. He actually really enjoyed being an “ambassador” for the project. It is definitely a substantial task, but the fact remains that having a personal desire to make the project work is an incomparable advantage and above all unstoppable! This strategy also worked very well for *Downton Abbey*.

TWO IMPORTANT STAGES HAVE BEEN MENTIONED, WHICH WORK TOWARDS MARKETING A SERIES:

> give the professionals and above all potential broadcasters, all the necessary elements and supports as soon as possible, so that they “become aware of the project” and of the resulting stakes;

> once the sale has been finalised with whichever channel, to ensure a permanent follow-up, to continue providing expertise in maintaining the series, using regular promotional video clips for example.

Add to this, what has today become a key factor, social networking: Facebook, Twitter, etc.; it should be noted that the Selfridges store itself tweets about the series, and that's not a bad thing, to the contrary!

The essential thing of course, in whatever context, is that useful and appealing information is given, without, however, revealing too much.

DEBATE WITH THE AUDIENCE

What is the proportion of pre-sales for such a project?

It depends mainly on the project's development status. Instinctively the broadcaster plays a waiting game, but he must also know when to take a risk in good enough time. For example, if the production is based on an anniversary (*Titanic* is a good illustration of this; the mini-series was broadcast on ITV for the centenary of the tragedy, that was last year, and written by Julian Fellowes who managed to approach the story from a different angle than James Cameron's feature film fifteen years ago; this was a daring gamble with the necessity of finding financial partners rapidly and obtaining plenty of pre-sales, especially considering the cost of the special effects), but also because competition is fierce (and it would be a shame to let a “juicy” project slip away!). Here again, it is the production/direction team's responsibility to provide sufficient elements to convince and reassure broadcasters and get them to commit to a series, sometimes well in advance.

To what extent do the channels who are purchasing want to intervene with the narrative aspect, especially when it concerns a big budget series?

As far as *Mr. Selfridge* was concerned, the “notes”, the renown and quality of the team were sufficient to convince the channels, without there being any question of intervening on the basics subsequently. Different broadcasters are involved at different financial levels and different stages in the editorial advancement. There is no particular recipe but it is important to establish good relationships.



Can we say that today, British tv is surfing on the “Titanic wave” (i.e. historical dramas, in particular where different social classes rub shoulders – or not!)?

It is true that period series, relating to great epics or major “fait divers”, dealing amongst other things with social relations, are very successful at the moment, as much in the United Kingdom as in many other countries. We are delighted by the educational aspect of these faithful reconstructions which have a very wide audience; an audience which is, without a doubt, very partial to “symbols” and “icons”.

Do you not feel that the pilot is little too cautious from a dramatic point of view?

The first episode's objective is to depict the general setting, to set the tone, an “overview”. Allusions are made voluntarily to this or that personal story of this or that character... This episode paves the way and so doing, arouses curiosity without giving the game away. It's true that there is no real “climax”, but it is nevertheless appealing enough to want you to come back for more.

And while on the subject of appeal, Tobias de Graaff and David Wilcox point out the growing taste in the United Kingdom for the “art of French dramatic narrative”, commending the series *The Returned* broadcast overseas in French with subtitles where it was received with not just praise from the critics, but real success with the viewers. ●

SERIES' CREATION IN SPAIN

Speakers : Virginia Yagüe, screenwriter / showrunner
Iván Escobar, screenwriter / showrunner

Presented by : Sophie Deschamps, screenwriter

Although the only footage coming from Spain seems to be about the crisis, the two series presented today, *La Señora* and *El Barco* – are proof that Spanish drama is alive and well.



LA SEÑORA : LOVE UNDER THE DICTATORSHIP.

La Señora tells the story of Victoria Marquez's life during the 20s in a small provincial town. The first episode was broadcast on prime time on TVE in 2008. It was an immediate success with over 3 million viewers. Audience ratings have kept increasing all through the three seasons of this series, which has become the undisputed leader for Monday evenings. The last episode (the 39th) was watched by 5 million viewers. Virginia Yagüe, the creator of *La Señora*, admits that originally she hadn't foreseen prolonging the series beyond the first season. Audience ratings were so good that the channel encouraged her to write two more seasons. The first season takes place between 1920 and 1921 and ends with General Primo de Riveira's coup d'état. Virginia Yagüe spotted the opportunity and made the most of this historic arc, prolonging the series until the birth of the Second Republic (1931). A spin-off, called *La Republica*, was filmed. The series evolved over the three seasons. If the first season was purely romantic, Virginia Yagüe really wanted to integrate more societal and political themes in the other two seasons, which take place during General Primo de Riveira's dictatorship. The success of the series was such that she had opened up a new sector which explains in large part the craze for period drama series which has swept through Spain.

EL BARCO: A NEW CURRENT !

The *El Barco* series, created by Iván Escobar, is a totally different genre. A worldwide catastrophe caused by a lethal accident in Geneva when the particle accelerator is switched on, causing loss of all life on Earth. The crew of a school-boat – the only survivors on the planet – live through an incredible adventure. At first sight, *El Barco* is a sci-fi series, which is a very unusual genre for Spanish television, which broadcasts a majority of what Iván Escobar refers to as *dramedia* (a mix of drama and comedy). This

said, the series is at the crossroads of several genres. It's both a family series (many family conflicts take place in the boat which gives the series its name) and a suspense/thriller series (little by little the protagonists realize they are the only survivors on Earth). Since the series is broadcast on Antena 3, a commercial channel, Iván Escobar could not develop a series with only a niche market. He wrote *El Barco* keeping in mind "a story that would please his mother as much as his fiancée". Nevertheless, the channel took a huge risk broadcasting *El Barco*, even if only because it was very expensive to produce. Interiors were shot on two sets of 1 000 and 850m². Location was filmed on a real boat, moored of Valence and rented for the year. The risk paid off, as shown by the excellent audience ratings. On average, 5 million viewers watched the series. Unfortunately, due to the economic crisis, the series was cancelled at the end of season 3, and this in spite of petitions from over 2 million viewers which inundated the social networks.

RELATIONSHIPS WITH BROADCASTERS

La Señora was commissioned by the channel, and completely financed by TVE. Virginia Yagüe is keen to point out that they had a much smaller budget than *El Barco*. Yet, as everybody knows, period dramas are expensive, as far as costumes and sets alone are concerned. The relationship with the broadcaster was quite good, and no audience rating objective was ever imposed; Virginia Yagüe has never been put under any pressure and feels she has quite a lot of freedom. At most, the channel asked her to make the intrigue even more romantic.

El Barco was quite the opposite. Iván Escobar sold the project to Globomedia who then dealt with selling it to a channel. He reminds us that this project was completely nuts and that no Spanish channel would have commissioned a sci-fi series like that.

THE WRITING PROCESS

Virginia Yagüe did not take on the role of showrunner as we understand it. She wrote "a bible", as well as the first three episodes of Season 1. Then she put together a small team of 6 screenwriters, which she coordinated. She took on, with the channel, the final rewrites of all the episodes, as well as working with the actors. Her main instruction to the screenwriters was to surprise her and to make sure their individual style was recognizable. As for Iván Escobar, he took on the more classic showrunner role. This said, he points out that his productions are always chaotic and so, more fun. He put together two teams of three or four screenwriters and validated the final version of all the screenplays. He prefers, as far as writing is concerned, a collective and collaborative effort and he always insists on surrounding himself with independent authors who are more creative than he is, he adds.

LA REPUBLICA : AN EXAMPLE OF STATE CENSORSHIP

With the success of *La Señora*, came the spin-off called *La Republica*. The broadcasting of season 1 finished before the change in government. Season 2, which had been filmed, was never broadcast on television since the new government did not appreciate at all, that a series they saw as political, be broadcast on a public channel. During one of the episodes, one of the female characters, a socialist member of parliament, makes a speech about women's suffrage. It was enough for the series to be banned from the air! Virginia Yagüe still finds it difficult to believe that parliament could waste its time on a television series plot. The 17 episodes of *La Republica* Season 2 are sitting, waiting in a cardboard box...

DÉBATE WITH THE AUDIENCE

A member of the audience notes that *La Señora* has started a fashion for period dramas, and would like to know if *El Barco* has inspired a new wave of sci-fi series in Spain.

Iván Escobar reminds us that *El Barco* is an atypical series for Spain. Moreover, he admits covering up the more horrific aspects when he was pitching the series. He emphasized more the aspects of the boat and the relationships between the characters; relationships that were more explosive due to the close quarters. Of course, at one point in the conversation, he had no other choice but to tell them that an industrial catastrophe was going to bring about the end of the world, but he didn't dwell on this point. When he was questioned on his references, he quoted Stephen King or Jules Verne. He would never have dared to evoke a series like *Lost* (to which *El Barco* is often compared) which was a huge failure in Spain. The world of Spanish television is a strange biosphere where American series, with the exception of heavyweights like *CSI* and *House*, very rarely have any success. They are invariably relegated to later evening viewing. American films have invaded Spanish cinemas, but, on the other hand, series have never gained much ground on television.

A member of the audience inquires about the foreign sales of the two series.

Virginia Yagüe points out that *La Señora* was judged to be too "domestic" to be sold abroad. On the other hand, Globomedia which is Spain's biggest production company with a team in charge of exportation, sold *El Barco* to over 50 countries. Remake projects have been signed with Russia, France and Germany. Many foreign teams have visited the sets. Iván Escobar concludes that the themes covered in *El Barco* are universal. ●

A debate organised with the backing of





Screening and case study

MA MEUF (HD1 – France)

Speakers : Mathilde Bourmaud, producer, head of development, CALT productions
Céline Nallet, director, HD1
Christophe Courty, head of programmes, HD1
Johanna Goldschmidt, drama artistic consultant, HD1

Moderator : Pascal Perbet, screenwriter

Pitch and conception

Ma Meuf, created by Francesca Serra and Édouard Pluvieux, is the first original creation from HD1, a very new channel – six months old – which is devoted to drama. This series of 60, 3-minute episodes, developed by CALT Productions (known for its shorts like *Kaamelott* or *Camera Café*), is a realistic, as much as comical view of a young couple in their thirties. Joseph has just moved in with Margaux. He decides to carry out an experiment: to film Margaux during her everyday life (with her friends, her parents, evenings out or waking up). The principal of the series is to never show Joseph, who is always off-screen; all the episodes are filmed from Joseph's perspective. This principal is maintained throughout and we will never know the name of the actor playing Joseph. Mathilde Bourmaud explains that the idea for the series came from a meeting with Francesca Serra, a journalist for *Grazia* magazine. They developed a first project following an invitation to tender from MSN, but it was aborted. Édouard Pluvieux joined the team and they put together a new idea: *Ma Meuf*.



THE WRITING PROCESS

The scripts for the 60 episodes were written by four people over one and a half months. It might seem very quick. However, Mathilde Bourmaud points out that the writers treated the series “as though it were their child”. Beforehand, they put together a bible with precise details of the characters’ development and all the subjects that would be covered. Édouard Pluvieux, one of the writers, talks of the writing process in a filmed interview – screened during the debate. Francesca and he wrote all the episodes on their own, quite separately. The collation of their two visions produced the final result. The channel gave them feedback every day. Céline Nallet is keen to make clear that any changes required by the channel were endorsed by the authors and this ensured that the creators, broadcasters and producers were all on the same page from the start.

When asked about the screenwriters remuneration, Mathilde Bourmaud reminds the audience that the success of a series relies on the writing and the actors. Producing a series for a smaller TNT channel does, of course, involve certain financial constraints.

Nevertheless, the budget allocated to the authors was similar to what they would have received if the series had been broadcast on a big terrestrial network.

BROADCASTING OF MA MEUF

CALT productions decided to finance the cost of the pilot internally, which was 5 000 euros. Mathilde Bourmaud points out that this idea was carefully considered. The project was original, to say the least and it proved to be very difficult to present as a script. As Céline Nallet says, it was the pilot that won her over. A simple pitch would not have been enough to put over the concept’s originality and richness.

Ma Meuf was aired from 1st June with three episodes a day, of which one hitherto unreleased. A complete version was broadcast on Saturdays. Even if the daily audience ratings are difficult to calculate, the one on Saturday is altogether satisfactory (it has a higher rating than the programme broadcast previously). Pascal Perbet notes that *Ma Meuf* has “reproduced”. Céline Nallet confirms this. The series has produced a spin-off based on



the character Marc, Joseph’s bachelor best friend, who decides to make a “wildlife documentary” about women. The 15 one-minute episodes will be broadcast on the internet. As for *Ma Meuf*, season 2 is in preparation with the same teams.

DEBATE WITH THE AUDIENCE

A member of the audience asks Céline Nallet about HD1’s future projects.

Céline Nallet replies that the channel’s ambition is to create new series. A 26 minute daily serial is being developed for broadcasting at the end of 2014. HD1 also wants to develop a weekly 26 minute sitcom, a winning format in other countries. Céline Nallet has met many producers and authors. As far as original creation is concerned, they are leaning more towards comedy.

A member of the audience wants to know the channel’s contribution.
Céline Nallet replies that the series was financed for 3 000 euros a minute.

A member of the audience congratulates the speaker for the series’ style ; a style which is more common on the internet.

In his interview, Édouard Pluvieux pointed out that the objective was to create the most realistic series possible. Credibility was the key word. It is time that the channel gave the screenwriters complete freedom for the dialogues. Of course, certain dialogues caused a debate, Mathilde Bourmaud tells us. But each line is justified. Christophe Courty adds that the objective was not to make “trash at all costs”. The danger would have been to show a disparaging image of women. But, as Édouard Pluvieux underlined, *Ma Meuf* is a feminist series. More attention was paid to the situation than the words.

A member of the audience is particularly interested in the making of the series. Who was holding the camera? Where was the actor playing Joseph placed? Were his dialogues added in post-production?

Céline Nallet explains that the camera was held by the first assistant director. The actor playing Joseph was usually next to the camera depending on the situations, sometimes in another room. His voice was always recorded live though.

A member of the audience would like to know if the series will be available on catch-up tv, VOD or DVD.

Céline Nallet confirms that the series is available on catch-up tv. The channel is actually waiting for the broadcast to end (end August) before broadcasting on VOD or on DVD. ●



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EURODATA THE NEW TRENDS OF THE CREATION MARKET

Presented by : Amandine Cassi, head of international tv – Eurodata TV Worldwide

Today television is watched differently: viewers still want to “live an experience” but they now really want to prolong this experience beyond the linear broadcasting of programmes. This new way of watching television is partly due to a technological revolution (with the multiplication of new screens), but also the ever more abundant and up-market supply. New channels and new companies like Netflix or Amazon are forcing more traditional television to reinvent itself.

The new companies represent more of an opportunity than a threat to the traditional channels today, whereas before they were considered a thorn in their side. Of course, they have changed their way of doing things. Amazon offers several pilot series online for free. The online viewers' satisfaction and the number of views determine whether these pilots become series, or not. On the other hand, Netflix offers whole series to entice binge viewing enthusiasts (who watch all the episodes one after the other). They have an original creation with *House of Cards* (directed by David Fincher and starring Kevin Spacey). It should be noted that this series will soon be broadcast on the more traditional channels, be they like Canal+ or public like RTBF in Belgium. Netflix renewed *Hemlock Grove*, produced by Eli Roth, the horror movie director, for a second season. This summer, they are also airing *Orange is the New Black*, a comedy-drama series which takes place in a prison, created by Jenji Cohan, of *Weeds* fame. The series has already been renewed for a second season.

Stronger competition is bringing the new companies and traditional channels closer. For example, the *Blue* series which could be watched in 8 to 10 minute episodes on YouTube, (amassing 20 million viewings over two seasons) will be aired on Hulu by Fox, who has bought the rights and changed the series to a more traditional 26 minute format.

The producers and broadcasters of traditional television must now jump through hoops to build up a loyal audience and reach new viewers. AMC is the perfect example of a channel which reinvented itself and offers some of the most creative series available : *Mad Men*, *Breaking Bad* and *Walking Dead*, to name but a few. AMC, who realised that quality programming had to be the basis of their new strategy and knew how to take advantage of the technical developments that were taking place in the world of television early on. So the channel developed Story Sync, an efficient transmedia and multi-screen strategy. Each of the series can be followed up in different ways, online or on mobile devices, ranging from the characters Facebook pages to video games. This sort of strategy pays off particularly well. Thus *Mad Men* started with less than 1 million viewers for the first season, but had reached 2.7 million by season 6. *The Walking Dead* 's last episode of season 3 – a series about zombies aimed at a niche market – had more than 12.4 million viewers, ahead of all the major American networks. Today, it is the most watched series in the 18 – 49 year old target group, probably the most important commercial target in the United States. Amongst the new tools on offer with AMC, is the second screen, giving *Walking Dead* fans total immersion in the series. The application, which is accessible on mobiles and the web, synchronises with the episode in progress, enabling the user to answer surveys or giving access to supplementary information. Generally speaking, the traditional channels are leaning more and more on social networks, which play a dominating role in the advent of « Social TV ». Channels are multiplying their initiatives in an effort to create stronger ties with their viewers. So, for the first time, American viewers were able to vote on Twitter,



choosing the end for episode 12 of *Hawai 5.0*'s third season. Continuum viewers on the Canadian cable channel Showcase can, using the VINE application, influence the plot and contents of the series. Lastly, the main character in *About Kate* (a Franco-German series launched on Arte) had her own Facebook account, which is added to all through the series. The series also has a mobile phone application through which viewers can suggest ideas which could be used from the third episode onwards. In the United Kingdom, Channel 4 has an application based on the *Utopia* series which can measure your fingerprints.

Channels no longer hesitate to get involved in the very core of programming and its contents, to try something new. These last few months, we have noticed that short series, considered more efficient, are making a comeback on our screens. Even if American 25 episode series are well-established more or less throughout the world, the success of American cable networks' shorter series, and also the European ones (French, Scandinavian, British), have changed the situation. *The Bible*, which was launched on the History Channel this spring, has over 13 million viewers. Armed with this success, the series will be renewed on NBC. The American series *24* will be back on our screens this summer, but in 12 episodes. Historical mini-series work particularly well. Take for example *Generation War*, a German series in three 90 minute episodes.

In such a competitive market where it is getting more and more difficult to stand out, daring and risk taking seems to pay off. Series are attracting talented people from the world of cinema, both in front of and behind the camera. This is the case, for example, with Chloé Sévigny in *Hit & Miss* or with *Top of the Lake* (first original series from the Sundance channel) directed by Jane Campion. There is also *Crossbones* with John Malkovitch (a series about pirates), *Wayward Pines* with Matt Dylon, and *The Tunnel* (a Franco-British adaptation of *The Bridge*) with Clémence Poésy in the cast.

Still with the idea of standing out, the channels are now offering more sombre and in-depth series ; quite the opposite of the traditional American format. *Harry*, the series from New Zealand for example, but also *The Following* or *The Fall* which are about manhunts for serial killers. The last episode of *The Fall* got the better of all the competition and the BBC2 doubled its share of the prime time market. Fantasy or even horror series are very popular. *The Plague* (an Israeli series) tells the story of quarantine in a small community. Let's not forget *In the Flesh*, a new zombie series (decidedly very in since the *The Walking Dead*) which deals with the somewhat unexpected issue of rehabilitating the living dead. Comedy is still alive and well, for example *Cuckoo*, the most watched BBC3 series or *According to Robert* from the Netherlands. The Turkish series *Harem* reexamines history brilliantly and *Plebs* was a big success in Great Britain on ITV2.

To conclude, television is still the world's favourite pastime and is doing well. It is social and connected. It has reinvented itself in the face of digital technology, which is more an opportunity than a threat for those who know what risks to take. ●



Screening and case study

CROSSING LINES (Germany - France)

Speakers : Tim Halkin, producer, COO & partner, Tandem Communications
Moritz Polter, executive producer, Tandem Communications
Céline Roux, manager, TF1 production

Presented by : Jean-Marc Auclair, author and producer, Alauda films

Conception

This Franco-German co-production, to be broadcast on TFI this coming autumn, is a sort of «Eurozone Criminal Minds». The idea for the series is an international FBI team and came to fruition following a meeting between a lawyer and Edward Allen Bernero, the series' showrunner. The team is led by Marc Lavoine, the captain, and is made up of an Italian woman, a French woman, a German, an Irish and an American man. Bernero is the screenwriter and executive producer of *Criminal Minds*, created in 2005, and since then, he has had in mind a similar project, but transposed to Europe. So it was fairly easy for Tandem Communications to get him to take part in the venture at the end of January 2012. Very quickly, as early as February, twenty odd pages were put together for professionals. This « mood book » defined the concept and described the characters – at this stage, as far as casting was concerned, only Tom Wlaschiha had been approached -, a résumé of the pilot and a few editorial notes for the following episodes. The production of the series was announced at the MIPTV in Cannes in April. A little over a year later, it was presented at the opening ceremony of the 53rd Monte-Carlo Film Festival. *Crossing Lines* has already been aired notably on Rai 2 in Italy and on NBC in the States, where the first ratings are promising.



WHY TAKE AN AMERICAN SHOWRUNNER FOR A FRANCO-GERMAN COPRODUCTION ?

Tim Halkin et Moritz Polter reply together that there is a simple answer to this question : apart from the United Kingdom, there are, so to speak, no showrunners in Europe, or very few, capable of writing – in English ! – and producing. In France, we realise that the concept of a showrunner is still fairly unknown, remarks Jean-Marc Auclair with humour. In Germany as well, it seems that the idea is hardly more « popular ». Yet in order to sell this ambitious project, it was essential to find somebody who was both a proven talent and a bankable showrunner ! Such is the case with Edward Bernero, who was completely cut out for this, with the necessary guarantees, as much for « narrative » purposes as financially.

Bernero had never left the United States before. His wife accompanied him on a promotional tour of main European cities and

they were both fascinated by the cultural diversity. Moreover, one of the main story lines in the series is the diversity of the members' profiles in this elite unit, commissioned by the International Crime Court to investigate crime throughout the world. By joining Tandem Communication, Edward Bernero has, in a way, turned his back on Hollywood. It was a mutual learning curve between the American and European models, reveal Tim Halkin and Moritz Polter. Bernero was very far from underlining that he was THE showrunner on this project. When we were making the trailer for Cannes, he was quite simply « surprised to be consulted », which only goes to prove how modest he is. His enthusiasm for taking part in the commercialisation (clips, posters, brochures...) was unwavering.

A CULTURAL SHOCK FOR TFI

Céline Roux confirms that it was only because of Edward Bernero's reputation, that TFI purchased the series. Sophie Leveaux – head of acquisitions and international co-productions – had already met him before the MIPTV in April 2012. She was also aware of the 2009 decree and the opportunities that this presented for international co-productions : a « European work » is described as such by the CNC and not the CSA, and this, according to a precise table of reference point and other rules : 30% of the global costs (actors, technicians, shooting days...) must be carried out in France, 30% of the finance must be French (in the case in point : TFI, Sony and Canal Studio), etc. TFI opted for four episodes filmed in France and the six others in the Czech Republic in this case. Sophie Leveaux agreed to pre-purchase the series, which was a sizeable amount (i.e. 1/3 of the budget), which was still however less costly than certain French series and with, to be specific, a much larger audience potential and commercial use.

By doing this, TFI launched itself into unknown territory, experimenting with a real « cultural shock » in passing, particularly as far as the writing process was concerned. Indeed, in France we are used to only starting on a production once we have all the texts. But in this case, the writing was carried out at the same time as the series was put into production. Yet again, this was justified by the tremendous confidence we had in the showrunner, as much artistically as strategically speaking. Bernero has a particularly impressive talent when it comes to persuading the cast : no actors were able to resist him. He met each one of them separately and he had the same one to one meetings with the different directors.

THE WRITING PROCESS : A FRENETIC PACE

There was barely 18 months between the first contact and the broadcasting of the pilot. The speed everyone had to work at was not always easy to manage, the speakers acknowledged. In the States, the writers' rooms system is particularly efficient. In Europe, the DNA of a series is worked out differently. In this case, Edward Bernero was everyone's guide, explaining to the authors – European not French !- the ins and outs of the narrative, the development of the characters and their backstories – which become more substantial episode after episode, enabling the development of more and more complete and complex characters -, those who stay and those who disappear, whether or not a set is permanent, in order to judge the importance of decor in the writing process, etc.

The time allotted for a script was about ten weeks, which is not a lot. Of course, certain scripts were refused or reworked, but this was always carried out with mutual respect between Edward Bernero and the teams. A showrunner's strength lies in his resourcefulness with the authors and the fact that whatever happens, he maintains the true course.

THE CONSTRAINTS OF REGULATIONS AND CONTRACTS

Over and above the time constraints already mentioned, Céline Roux confirms that the weight of the administrative and contractual rules in France, notably because of the collective agreements, is still considerable. Tim Halkin and Moritz Polter completely agree with this, but also point out that this was one of Tandem Communications' happiest productions and insist on the fact that this in no way curbed creativity.

It must be said that at Tandem Communication they are used to working fast, whatever the constraints and this is one of their obvious strengths. It is this same efficiency in the sales strategy which contributes to a successful series launch. One always has to keep in mind the broadcasting zones the series is intended for, to be backed up by three or four partners but no more, so as not to risk lowering the common denominator because of compromises. Here again, maintaining the course is a watchword which can not

be neglected. Just like the showrunner, the producer must be the project's guardian.



DEBATE WITH THE AUDIENCE

Why not have tried selling to German broadcasters first ? And why not Canal+ ?

Canal+ was also involved in the European FBI idea, but this type of series did not fit in their programming schedule. As for German broadcasters, they were approached at a later date.

Is Edward Bernero interested in sales ?

The reply is affirmative.

What lessons can be learnt from the first season ?

The key words mentioned by the speakers are communication and anticipation. Communicating at the right moment and with the right marketing tools is of capital importance, as is being well prepared in all the domains, finance (anticipating revenue), the cast (anticipation is a golden rule here, especially with an international cast), etc. All this contributes to « the right feel » and for the project's success.

Will the second season be developed at the same speed ?

The protagonists are counting on an even more intense rate than the first season, the main reason being that « we can't take our time now that the series has been sold to some 165 countries » ! So, if we get the green light for season 2, everything is going to move very fast.

Why did you choose to film in English ?

It was as much a strategic decision as one linked to the creative process itself. It was preferable to film in English, notably in order for the series to work in the States. Of course the series must have a European atmosphere, but also with an « American touch ». Besides, it would have been complicated to alternate sequences in French for the one to one scenes, requiring sub-titles, and group sequences, obviously in English, the common language. Obviously, there was not a moment's hesitation on this point. To conclude and an amusing anecdote, you will notice that any swear words have been kept in their original version, whatever the nationality.



THE SOUND ON SERIES

Speakers : Mikael Brodin, sound designer
Muriel Delcayre, post-production manager
Jean-Lionel Etcheverry, sound technician, Digimage
Emmanuele Labbé, sound editor
Christophe La Pinta, composer
Bruno Mercère, mixer, Sledge

Presented by : Nicolas Jorelle, composer

Meeting at the Théâtre de l'Ane Vert, in Fontainebleau, directed by Nicolas Jorelle, including almost all the sound profession, except sound-effect engineers, who will nevertheless not be forgotten. The preliminary work having been carried out between French speakers, any foreign speakers are requested to interrupt the discussion when practices are different in their country.



THE SOUND OF A SERIES : THE CHARTER, WORK BEFOREHAND, CONSISTENCY, GUARANTEEING AN IDENTITY...

Nicolas Jorelle asks the question : is sound on series treated the same as for a film ? He imagines that for a series, one usually tries to establish a « sound charter » which gives indications on work methods, from composition and recording to levels of processing and sound editing.

Emmanuèle Labbé confirms that sound consistency is very important for the identity of a series and that when it is well done, the charter mentioned is a very important element in editing. She adds that unfortunately, in France, it is still sometimes difficult to find somebody to guarantee this consistency throughout a series. Christophe La Pinta adds that preliminary discussions with the producer and broadcaster enable the foundation of a musical identity and to determine a type of music which will then dominate. In fact, as he sees it, it is essential to do as much work as possible beforehand, if only because in production schedules, not a lot of time is always allotted to sound editing. To give an example, he points out that work on the music for *Les hommes de l'ombre* was done before the images were edited.

Nicolas Jorelle would like to know if the composer sometimes plays a part in the script. Christophe La Pinta replies that it depends, since sometimes directors call upon them beforehand and other times, rather more at the end of the production. However, working beforehand is much more advantageous, as it means that you can work faster and make intelligent adjustments if any mistakes have been made.

For Emmanuele Labbé, the music is very much an integral part of a series, so it is important that from the first episode, elements which will become recognisable are established. This means that

the music has a rôle in series almost more important than in a film, therefore it is a great advantage to have the music, or at least the theme, from the start of editing. Even so, in France there is not always a sound charter. What's more, since there is no showrunner and production schedules are always so tight – often the schedules are worked backwards from the planned broadcast date -, it happens, points out Muriel Delcayre, that we have to call on several sound editors who are unable to work at the same time and without meeting the rest of the team. Quite often, even the sound editing studios have been forgotten. Yet, working closely together obviously improves the general flow and, even if everyone has their own specialisation, the end result is of better quality. So it seems particularly important to make sure that a team can work together.

EVEN IN OUR « LINKED » WORLD, WORKING TOGETHER MUST BE PLANNED, EQUIPPED AND ORGANISED

Today, one often has the impression that « people are linked », but this is not always the case and anyway not sufficiently to organise working together. Ideally, a sonothèque should be put together by the sound editors who are used the most frequently, which would store all the sounds used and supply the elements which have to be identical all through the series – for example, somebody's ring tone.

In other respects, reducing time limits often leads to increasing the size of the teams without, for all that, coordination requirements always being taken into account. Muriel Delcayre often has to fill the rôle of « coordinator », unless it falls to the producer.

For Emmanuèle Labbé, the first episode of a series can be considered as a sort of pilot which defines many things. Thus, for *Un village français*, it was decided that everything should be

realistic and coherent, which was in fact quite easy to organise since the sound editor is always the same one. In other series, it is a little vague and this results in loss of time.

Mikael Brodin understands this desire for coordination, but points out that, unfortunately, in Sweden also, the reality is much like what the French have described. In fact, those responsible for sound are very often confronted with the complex problem of having to create a lot of sounds for a series, making sure that there is a strong identity and continuity, without being particularly well equipped or informed beforehand of the artistic imperatives. He adds that for the time being, sound editing for the *30 degrees in February* series is carried out in the same place, but elements come from all over the country.

In the case of *30 degrees in February*, a Swedish series which is filmed in Thailand, the post-production can rely on the director and the showrunner since it is carried out in Sweden, but from sound material recorded in Thailand for more authenticity.

THE SOUNDTRACK, AN ARTISTIC AND CULTURAL CHOICE - THE SERIES' HALLMARK

It is true that the soundtrack was recorded on location, which produced some difficulties, but which gave an overall coherence. Mikael Brodin adds that he left for Thailand with precise instructions from the showrunner who wanted to « feel » Thailand in the series. So, we had to really capture the country, its animals – notably the birds-, its characteristic noises, background chatter... Nicolas Jorelle realises that he went to Thailand with the team and played the role of sound engineer on the shoot. Emmanuèle Labbé regrets that this only happens very rarely now as there is less and less time to record the sounds live at the same time as filming. This gives Nicolas Jorelle the opportunity to remind everyone that in the States things are organised differently and, on principle, there is no sound-effects engineer, with numerous sound editors who often have one particular task, but they are well coordinated. This is confirmed by Jean-Lionel Etcheverry : in the States, sound-effects are minimal, as the American way is to systematically increase the number and specialisation of sound editors. One will be dealing with « organic » sounds ; another with period sounds ; another, cars ; a fourth, sirens ; yet another, gun shots... They make up a team which, moreover, often work together going from one project to another, and working under the showrunner's leadership. The showrunner relies on this practice of sharing the tasks, and manages the whole organisation, which results in a global work which « belongs to nobody ». In France, at best, there may be separation between a sound editor who specializes in live recording and another who deals with the sound design ; this more subtle separation of tasks is not usual.

Muriel Delcayre adds that in the States, this way of doing things is only for economic reasons, but is more embedded in their culture. In France, the organisation in place for making television programmes still comes very much from the cinema, and although it is changing slightly, it is still very much the ways of cinema. This is not in all likelihood always well adapted to producing series. Nicolas Jorelle says that often sound editors guaranteed continuity up to and including editing, but this seems to be disappearing. But, reports Emmanuèle Labbé, they are often called in at the end of editing to check and possibly carry out some fine tuning. Bruno Mercère reminds us that teams working on feature films for cinema, are very dependent on the director, which is not the case for television series, where directors often change from one episode to the next. In fact, « directors film », and because of this they don't always take part in the post-production, confirms Bruno Mercère. They are basically present for the filming but then the post-production team « deals with the rest ». Muriel Delcayre backs up this statement, since, even for image editing, she is sometimes on her own, with no director present for the post-production. Bruno Mercère adds that with a channel like

TF1, filming can be organised in a very similar way as they do on feature films, leaving post-production to « smooth things out ».

THE TECHNICAL TEAM GUARANTEES CONSISTENCY AND CONTINUITY IN SERIES

For Bruno Mercère, it is therefore the technicians who frequently ensure continuity and who compensate for the lack of a showrunner... He suggests considering bringing about some changes in the organisation and imagines that if a director were asked to do more than one episode, it would be possible to make economies of scale and even perhaps to take on a showrunner. Mikael Brodin sees another advantage to this, as working on a series, on several episodes, will lead to more creativity.

Nicolas Jorelle reminds us that the Série Series Festival is very open about its intention to show series which are made in a similar economic context and to organise meetings between those involved in their production. This in order that the United States not be the only common reference. Indeed, in the field of sound, like elsewhere, we notice that there are very different methods which are not necessarily importable.

This is a good moment to tackle the problems linked to international versions, to the major industrialisation of broadcasting and, more precisely, to sound editing. It appears that at present, even if everyone is working individually and does their best to accomplish the task in hand, the large majority of decisions are made « afterwards » : « we'll sort it out in the edit ! ». So the editor has to take on board a lot of information with little time to do it. Here again, if, in theory, decisions should be mainly artistic, and if the director is not present for the editing, any judgements are difficult to make. Bruno Mercère indicates that four and a half days are allowed for in the schedules to edit a 52 minute episode, which in fact is four days since the International Version (without dialogue) also has to be done in the remaining half day. He adds that these international versions are not as easy to do as one would think, since once the dialogue is removed, there are often sounds missing which were on the same track.

MUST EVERYTHING THAT IS SEEN BE HEARD ?

Nicolas Jorelle would like people to stop saying that there is no sound culture in France ; this is not accurate, but it is true that this culture can sometimes be jostled between the technical and financial imperatives. Sometimes, choices must be made between sound effects, sound and music and there are also some restrictive technical imperatives that have to be respected.

Here we can point out that if in American series, there is often a feeling of « having more air », it is because the background sound is « cleaner » than in European series where we hear more wind in the trees, or cars on the road... It's clearer, but is it always better ? Emmanuèle Labbé confirms that in America, they consider that it is unnecessary to hear everything. In their series therefore, there is music but not a lot else. « We can't hear everything we can see ».

For Mikael Brodin, this is a question of money again. When Americans are filming, they can « stop the city's background noise and activities », so as to have a clean sound. In Thailand, for example, it would not have been easy to do that and, generally speaking, European productions do not have the money to stop everyday activity, airplanes, etc...

Americans probably do not have the same idea of live recording and dialogue. For Bruno Mercère, the Americans have fewer scruples and it is not uncommon in films and series to see the main characters on the edge of a road, to hear the car when the person is speaking, and then, nothing. In France, a sound retake would have been requested.

Christophe La Pinta adds that sometimes, he gets the impression that they think that European viewers are a bit stupid. They have to hear everything they see and everything has to be repeated at

least once. If the sea can be seen, then it has to be heard and, very often, it is requested that the sound of the car be louder than the music, yet it is likely that the viewer sees the car and does not need « additional » sound..

MANAGING FREQUENCIES OR THE INFLUENCE OF STANDARD ON CREATION

The voice tones are very different as well. We know that an « anglo-saxon » voice is placed mainly in the intermediate frequency range, which is easier to manage and makes it easier to « cut through » music. The range is much wider in most other languages, with more highs and lows.

So Nicolas Jorelle asks if musicians – in particular those who deal with sound – take frequencies into account when creating and editing the music. Christophe La Pinta replies that obviously this is done, but instinctively without formalizing it, almost unconsciously ; when the character has a deep voice, the low sounds are reduced.

Then the question of standards is brought up, since Europe has very restrictive ones, which now have to be respected in France. Bruno Mercère specifies that broadcasters within the same channel want « the same sensation » as far as the sound is concerned, whatever the programme, be it a football match, a concert, a French series or even an American film. Software has been perfected to measure and ensure that voice levels are the same everywhere. This leads to extremely significant constraints, particularly when editing. Within the same programme, « acrobatics » are obviously necessary in order that a scream or a murmur be perceived « at the same level ». Managing to do this on all of a channel's programmes is of course a real feat ! Nicolas Jorelle emphasizes that they are talking about a standard based on the «sensation level » and Bruno Mercère confirms that before, in analogue broadcasting, the maximum electrical level was limited. Digital technology has introduced many other possibilities and some people felt that we were going too far exploring these dynamics and that the range of sensations was too big. So the authorities chose to go a step further than the simple monitoring of electrical levels and now monitor this « sensation level ». Unfortunately, it now seems difficult to avoid a feeling of caricature here. What substantive justification is there for a debate or a song to be broadcast necessarily at the same level ?

Yet this is the new order and how the PAD is put together, on an average calculated over the whole programme, with very narrow margins. Nicolas Jorelle imagines that this standard, which concerns all the sound profession, could cause some frustration, in particular with composers who could consider that their music is not heard well enough ! Bruno Mercère remarks : actually, in a very talkative series, if by any chance there were scenes in a night club, the average would shoot up very quickly and so all the dialogue would have to be lowered in order that, from time to time, the music be sufficiently loud for it to be plausible. At the same time, the dialogue must obviously be at a minimum level for the viewer to understand what is being said ; thus arbitration is hard and the sound editing is often almost « locked in ». He feels that this standard has very serious artistic consequences.

Jean-Lionel Etcheverry points out that this standard was, in large part, drawn up by the French. It then became European, but not all European countries play the game yet, particularly because elsewhere private channels are not obliged to submit to this standard, whereas in France, all the channels participate in the TNT package and therefore have to toe the line. In theory, this type of standard was brought in two years ago in the States – it is called the « calm act » -, but, in practice, it is not enforced. Mikael Brodin tells us that this is also used in Sweden because when he sends an edited version to the national television which does not correspond to the standard, it is quite simply sent back. For all that, he feels that the PAD is a form of progress which, even if it involves constraints,

overall it is good for sound quality.

Bruno Mercère points out that it is true that listening to a version where the PAD has been respected, is more « agreeable ». Perhaps it even enables a housewife to do something else while the television is on, and she will not turn the sound down when the advertisements come on ! adds Muriel Delcayre. Bruno Mercère reckons that in any case it is necessary to know these constraints in order to understand why certain choices were made. It is not always just a question of taste.

LET'S DREAM A BIT...

Nicolas Jorelle suggests that we dream a little and imagine the ideal work conditions needed to produce the ideal soundtrack. Muriel Delcayre says she dreams of two sessions of sound editing with a maximum of two editors, with at least a week per episode. She is not sure that this would be possible still today. Christophe La Pinta hopes beyond hope for a bit more money to be able to record with real musicians and to have time to let the music mature. When one has 10 days to record 63 minutes, it is of course difficult to see it objectively, especially when you have to compose, play and record everything on your own. He adds that if everyone could work in the same place, everyone's work would benefit from exchanges between colleagues. Emmanuèle Labbé also underlines the importance of taking the time to think and talk things through. Bruno Mercère reminds us that, very often, time for composing the music is not included in the schedule....

Muriel Delcayre feels that broadcasters could help with putting into place an adapted organisation, particularly by not being so late with signing on for new series. This does not allow the production to give enough time to the writers and composers and leads to priority always being given to the filming to the detriment of post-production.

Christophe La Pinta suggests that they all go as a group to see the producers and channels to show how the lack of consistency, and consequences thereof, impact on quality, and this when everyone knows that the soundtrack is an important element in what makes a film or series « work ». Muriel Delcayre supposes that conditions are difficult for everyone : pressure and imperatives... also it sometimes happens that a channel decides to broadcast an entire series all at once or episodes in a different order than anticipated ; all of a sudden a new emergency rears its head and weighs on the production and post-production teams. Nicolas Jorelle reminds us that time is money and especially for sound editors, because the composer often has a fixed sum of money.

Emmanuèle Labbé wonders if, in this regard, there is not also a perverse effect in the fact that professionals always manage to finish in time and even if the quality suffers, everyone takes it for granted. Time can sometimes be reduced, but always to the detriment of quality, especially if to gain even more time, the number of contributors is halved, and this with no thought for coordination. The strength of the American's organisation is again brought to the fore, since they have no truly unsupervised projects. Christophe La Pinta – who learnt his trade in the United States – recalls the time when, for an episode broadcast on Tuesday evening, on the Monday of the week before, the executive producer, the composer and his assistant would get together and note the places where music had to be integrated, and this for a film that had already been edited. At 1.30 p.m. a report was printed out with what everyone had to do ; an assistant shared out the work and everything was organised to enable the editor to edit on Friday. So up to the last minute, the composer could be working from Monday to Friday. This is an industrial organisation which can work. Obviously, when one is alone in one's studio and the budgets are not what is required, the work is a lot more difficult. Today, in France, composers often have to be sound engineers, orchestrators and conduct the recording sessions, all of which is probably detrimental not only for sound engineers, but also for the sound quality.

DEBATE WITH THE AUDIENCE

A member of the audience asks if this standard is applied to productions from elsewhere ?

Bruno Mercère replies that the television version of a film initially produced for the cinema is usually redone with a much smaller dynamic. It is edited for the cinema first and then a more modulated version is made for television

People in the audience are wondering about the relationship between the composer's work and that of the team dealing with sound. Furthermore, they are worried about the idea of collective work when information is not circulating between the different participants.

Emmanuèle Labbé replies that in France, many things depend on the sound editor and his relationship with the musicians. It is not always formally organised, but a dialogue exists. Furthermore, if the production has not allowed time for the necessary toing and froing, obviously the situation is more tense and it is more difficult to end up with a coherent product. Christophe La Pinta also mentions the problems linked to participants working in different places, which does not improve communication. Emmanuèle Labbé points out that for example, on *Un Village Français*, there was a musician in the room and it was a real working session between musicians, the showrunner, the producers and both the image and sound. It all works very well and the production, who has realised how important this is, has allowed for a half day per episode so that these sessions can take place. She adds that this really saves time when it comes to mixing and then she reminds us that it is not easy to judge music on its own and that in order for the work to be truly pertinent, one has to step back and see the film. When you have the time, it works !

When do you deal with the music ?

Nicolas Jorelle tries to find out if there is a standard practice as to the moment when, in a series, the music is dealt with. Mikael Brodin replies that in his experience, it is always different since sometimes the composer is present from the start and sometimes only right at the end. He adds that, here again, the schedules are very tight and that there is often only two weeks between the end of mixing and the broadcast. Then it is obviously too late to add music, so you just have to do with what you already have.

While it appears that there is a consensus of opinion on what is required and everyone agrees that music is important, why are budgets being reduced ? How can this be explained ?

Muriel Delcayre replies that in France, culturally speaking, as far as the script and the post-production go, they are always said to be too expensive. Added to this is the current global tendency to reduce budgets. Nicolas Jorelle says it is true that in France, in 2013, budgets were on the whole reduced by 25%. He is worried that the efforts made by professionals to always deliver on time, possibly has a perverse effect, resulting in certain decision-makers no longer realising what the real difference between a good quality series and a very good series is. Perhaps we should think about highlighting the improvements which could be made to a film or series if there were more time and money. Members of the audience suggest insisting on the fact that this levelling goes against a growing need for identity and differentiation and that this imposed standardisation results in not giving the public what they expect !

Bruno Mercère reckons, however, that in the sound profession there are probably a few improvements that could be carried out ; for example, splitting up the sound teams who work on television series and those who work on feature films. By analogy, he suggests considering that as a talented pastry chef can excel in a palace, but may well cut a sorry figure trying to run a cake shop producing the excellent cakes which the clients expect, so there are people

who are more talented than others in one field or another and that certain mixers find it more difficult than others to adapt to a much more long -term rhythm and continuity required for series. He feels that there are important advantages to setting up teams of « good people » straight away, for good assignments ; this would probably lead to a reduction in costs without having an impact on the quality. Emmanuèle Labbé agrees, of course, that one does not work in the same way on a feature film, a documentary or a series... But often, producers expect the same work, simply for less money and less time. This seems paradoxical to some people, just when there is a healthy emulation, almost a competition between the most interesting series. Of course, the public recognises this quality challenge. Emmanuèle Labbé agrees, but it is far from sure that the « manufacturers » take this into consideration from the start. Nicolas Jorelle brings this debate to the same conclusion as the audience, that there is still a long way to go, but that viewers can make a difference and that we must count on them and their appreciation to keep moving forward in the production of this « sound », which is so often an integral part of a series' identity •

A debate organised with the backing of *sacem*

A DISCUSSION WITH...

JOHN YORKE, Managing Director, Company Pictures

Presented by : Nicole Jamet, screenwriter

How to have a successful series : instructions



John Yorke had fun preparing his speech, by making a list of the British and American series that have dominated the world of television over the past 50 years. Some choices may seem a little dated (from *Dragnet* to *The Midwife* or *House* passing via *Star Trek*), especially in comparison with the most recent series. However, John Yorke's aim here is to show that series as modern and daring as *The Fall* or *In the Flesh* are based on models that were established 40 or 50 years ago. All the great success stories in the history of television are based on the same models : what are they ?

With this list John Yorke was able to put together the main characteristics of a successful series :

- It tells a complete story in one episode. Even if this format is less fashionable, it is still the most popular. As is reflected in the enormous quantity of medical and detective series.
- It has a strict standpoint with clearly established rules. So the villain is always seen through the eyes of the hero.
- The action takes place over one single day. Obviously, although this type of content often has budgetary constraints, the unity of time, but also of place, continue to seduce the viewers.
- It captures specific moments in time. So, even if over half the series in John Yorke's list take place in the past and appeal to viewers' nostalgic side, the other half are contemporary and capture the essence of the era of when the action takes place. *Friends* is the best example of a series which managed to portray the breakdown of the traditional family unit and reconstruction within a new social unit.
- The main characters do not evolve fundamentally ; even if the story line moves forward, they stay pretty much the same from one episode to another.

- These series are optimistic. This may seem surprising in light of the new rather dark series, but the most popular series are optimistic and, in spite of a few rare exceptions, they are based on the fact that life is worth living and that family values, friendship and support are strong and everlasting. Even *The Killing* or *In the Flesh* can, in the end, be considered as optimistic series.
- The heroes never hesitate to sacrifice their own happiness or their own interests. Selflessness is probably one of the qualities which creates the most empathy in viewers. For many years, John Yorke collaborated on *Casualty*, which is still very popular. During one episode, a doctor, playing one of the main roles, explains to his colleagues that he wants to spend more time with his family. Whereas this is altogether acceptable in real life, the viewers immediately hated this character.
- It introduces an environment unknown to the viewers. British television often presumes wrongly that viewers are only interested in what they already know. The success of series like *The White House* or *ER* prove the contrary.
- The main character is extremely likeable.
- The most popular series have story lines which are extremely easy to resume.
- They have a clearly defined moral code. Obviously, morality is subjective. Two series like *The Waltons* (one of the biggest American family series) and *Shameless* seem to be at opposite ends of the moral scale. Yet, they are very similar. In both cases, a family has to face adversity and order is always restored.
- The main character must be easy to imitate. If the viewer cannot imitate the characters (like children in a school playground), then they have no emotional impact on them. More generally speaking, the viewer should be able to identify with the characters, be they good or bad, whether it is Tony Soprano (*The Sopranos*) or Capitaine Kirk (*Star Trek*).
- The characters' social and professional status and their ranking are clearly defined.

- The enemy is clearly identified ; this can change every week as long as he/she is clearly identified.
- The main characters are always tense.
- Sexual undercurrents never come to a head. *X-Files* is, to this day, the best example of a series that was put together with this in mind.
- They take place in the same location, which is considered as home by the players. In many series, above and beyond purely financial considerations, the characters stay close to a place they love and which is worth defending.
- The most popular series depict family units. These series, or at least the more popular ones, try to recreate early childhood, when you are with a loyal family who will protect you against the outside world. These family units are made up of characters with ill-assorted personalities, but, if they were all put together, would make up one central character. Take *All Creatures Great or Small*. Although little known in France, this series is the « holy grail of televised drama » in Great Britain. This series represents perfectly all the above-mentioned principles.

TELEVISION DRAMA FORMATS ARE BASED ON THREE ELEMENTS : THE POINT OF VIEW, THE SUPERSTRUCTURE AND THE STRUCTURE.

A specific point of view must be established right from the first episode and must not change. The notion of superstructure relates to the story line. Episodes in a series like *The Waltons* (which attracted an audience of 60 million), always ended the same, with the mother of the family wishing John Boy a good night as she turned off his bedroom light. The success of this format only goes to prove how important repetition is ; repeating, episode after episode, the same language and narrative devices. The most popular series rely on familiarity and repetition. Lastly, the last element is structure. The narrative structure is organised over several acts (three to five). American series are usually written with commercial breaks in mind. Often, with the risk of oversimplifying, the crime is committed during the first act. The fourth act is the one during which the players have lost all hope. The hero catches the bad guy in the fifth act. This is the case for series like *Star Trek*, *X-Files*, *Homicide* or *Hill Street Blues*. Even if two separate stories are told over one episode, the five act structure remains unchanged.

John Yorke acknowledges that what he has said could depress the audience. It seems that the best series do not need to be innovative. Yet, if television series rely on relatively conservative formats, the fact remains that this format can be reinterpreted to produce original compositions. John Yorke shows an extract from the first episode of *Hill Street Blues*, a series which dates back 30 years. Although it respects all the elements previously mentioned (repetition, family unit, unique point of view), it is nevertheless still unique and, for the time, visionary. It is the same for a series as revolutionary as *The Killing*, which still sticks to the rules described. ●

A DISCUSSION WITH...

NICOLAS COLIN, Co-writer of « L'âge de la multitude : entreprendre et gouverner après la révolution numérique »
 (« The Age of multitude : Post-cyber Revolution Initiations and Rulings »)

Presented by : Nicole Jamet, screenwriter

Post-cyber revolution in television.



When it comes to the digital world, one must first dissipate quite a few of the misunderstandings which plague top executives in companies and political deciders. Nicolas Colin feels that their vision of the digital world is still stuck in the 80's. The first misunderstanding would consist of reducing digital economy to a production factor, just like any other technological evolutions, leading to the replacement of men by machines. People in management sciences were under the illusion –second misunderstanding– that digital technology was the centralising factor in the chain of command. It was thought that irrigating the large organisations would help more and more decisions reach the top of organisations. Quite to the contrary, digital technology is a decentralising factor. These different visions are based on the wrong assumption, that digital techniques would help « get more done and better », without having to change the organisations fundamentally.

Much more than productivity gains, digital technology allows the reduction of costs of barriers to entry, thus enabling the arrival on the market of new and innovating companies. Before, each market was dominated by a few large groups which, through successive mergers and acquisitions, had managed to reach unchallenged and unchallengeable positions. In the general market, digital technology provokes a massive decrease in production costs and, therefore, a drastic decrease in the need for capital for access to a new market. Throughout the digital world, there is both a militant and industrial tendency called Open Source. This movement is primarily inspired by Richard Stallmann's ideas, historical founder of Electronic frontier Foundation, the American organisation,

which promoted the idea of free software. Stallmann thought it was almost criminal to ban access to software, whatever it was. He said, on the contrary, it should be as easily obtainable as possible, in order for the developers to study its function, modify and improve it. The notion of freeware evolved into a more federative concept which is more respectful of business, known as Open Source. Today, the development of Cloud Computing generates a new reduction in the barriers to entry. The first example which comes to mind is Amazon Web Services, which is the fruit of an industrial transformation of its original model of online sales. Having invested billions of dollars in its IT structure, the company decided to open it to the public and to make its programmes available « on the shelf », so those who wanted to use them to create their own applications, might do so freely, independently from any logic of online sales. This Cloud Computing platform is now the most performing in the world, but also the cheapest (the initial cost of entry being very low). A proof of the quality of its performances is its use for the whole IT structure in the 2012 Obama campaign. It should also be noted that Open Source has left the purely digital world, to develop Open Hardware. So, we see the rise of Fab Labs, where all sorts of tools are available to the public, for conceiving or developing objects.

Digital technology also empowers the multitude. In the past, the production chain and a distribution channel brought the product to the consumer, who remained passive. Now, consumers are better informed, creative and equipped with terminals with multiple connections, so they can go back up the value chain. The co-creation of values phenomenon between users and companies is known under various denominations : Web 2.0, Cross Sourcing, contributory economy and Wikinomics. Individuals have become extremely powerful and together, generate a force which largely overtakes the creative and productive capacity of companies.

Digital technology allows for the improvement of traditional organisations, helps the entry into the market of organisations which « do things differently, better and for less cost» and helps involve individuals in the value chain and the creative process. The same three evolutions can be found in the television sector.

Firstly, digital technology enabled the development of CGI's. New blockbusters, such as *Avatar* are more beautiful and have a higher commercial potential. This said, digital technology allows the development of another approach, which will be perfectly illustrated by a film like *Monsters*. During an interview, its director put forward a most interesting paradox : having been quite successful with a few low-budget films, he was offered much more sizeable budgets by the industry to direct his films. Then, he realised that the bigger the budgets, the more he lost his freedom of movement and his creativity as a director. So, he made a radical choice: keeping a limited crew and devoting most of the budget to CGI's. Consequently, *Monsters* is an extremely simple film: a couple walks through a jungle which is invaded by gigantic monsters. Both actors were shot with a shoulder-held camera, in natural settings. The monsters surrounding them were computer generated. This way, digital technology allows for conciliation between the flexibility required for a low-budget film and the spectacular effects seen in a big production. So, one more time, we have proof that digital technology increases the access in the market, in this case the movie business, with new participants who conceive things differently. In parallel, platforms such as YouTube allow for the stocking of billions of videos. A colossal overnight success could spring from such a magma. Professionals end up competing against amateurs who, sometimes, offer more creative or stimulating work. The traditional industry is then confronted with a two-fold competition: newcomers, who manage to produce extraordinary things with small budgets and amateurs who end up building an audience, without even trying to make a profit.

These developments provide a few hints to help comprehend this new audiovisual industry born from the digital revolution. The flow of data made available by such a revolution changed methods of creativity, production habits and the way one imagines value propositions. In real time, they show companies what works and what does not, what is attractive and what is not, what surprises, what confuses. This sudden arrival of individuals and newcomers (and the major turmoil generated in this economy) bring about new fluxes of data or Big Data, which can be used by the professionals who dominate the markets. Many criticise this phenomenon, in the fear that professionals will only offer audiences what they want, and so would annihilate all forms of creativity and risk taking. It is quite the contrary, actually : a company will not be able to collect data or reactions from the multitude of potential consumers if it limits its production to boring creations. To be able to perform in the digital economy, a product has to «strike a big blow». More than ever, the users must be taken by surprise, suggest something which might not be in line with what they would have chosen. When asked about this question, Steve Jobs replied that he never listened to the customers. «I know what they need, they don't», was his conclusion. Henry Ford expressed the same idea when he said that, had he asked his customers what they wanted, he would have produced faster carriages, certainly not cars. So, only resolutely innovative proposals reveal the public's taste and open the gates to a flood of exploitable data.

With the data collected, talents are detected. It reveals ideas, but also people who, despite being unknown, will correspond more to a particular need. It also enables Growth Hacking, which consists of following data on a day-by-day basis, and testing product performance constantly, in order to give the best possible satisfaction to consumers, or even anticipate their expectations. The series *House of Cards* was « data driven », meaning that the flow of the

programme was controlled by data analysis collected by Netflix (*House of Cards* being their first original production). Viewers habits on the VOD platform (Video On Demand) were analysed, so were their tastes and opinions in order to create the « perfect series », one which would become an immediate success. Obviously, it is impossible to access such data if one does not have a suitable software platform. In this case, the commercial advantage of a company like Netflix is absolutely decisive and probably impossible to compete against as of today. The result is that the industrial « big boys » of tomorrow, stem from the software business and started investing technological capital in huge high performance platforms, which are then used for cinematic and televisual creation.

Nicolas Colin is convinced that Netflix is, in itself, an important wake-up call. While this company thrives on the market, where the legal environment is more favourable to the development of a VOD offer by subscription, they have created this huge platform which might become unavoidable when producing television series. It will be the only platform capable of providing detailed data about consumer habits for television series. Netflix is on the point of reaching a central position on the market. This said, it has been proved that a monopoly cannot survive in the digital economy, if it is not «benevolent». Similarly, one might think that the market for mobile operating systems is dominated by Apple and Google. In fact, both companies have maintained a duopoly, giving access to end-users to hundreds of thousands of application developers. At the moment, Napster has more than 800 000 applications, which were not developed by Apple, but by third-party companies which seized the resources put at their disposal by Apple, in exchange for 30% of their turnover. Today, Netflix offers only one application (a subscription to a VOD service). Tomorrow, its growth will be such that it will have no other choice but to open its resources to others companies, as Amazon has. ●

A DISCUSSION WITH... EMMANUEL SCHWARTZENBERG, COO of TLT (TéléToulouse)

Presented by : Nicole Jamet, screenwriter

Television and viewers' expectations: what changes are on the horizon ?



Emmanuel Schwartzberg was asked to paint a broad picture of the audiovisual market, particularly in France. First of all, it has to be said, that today the French market is rather under pressure. Over the last few years, we have witnessed the development of TNT (digital terrestrial television) mainly through the six new channels, whose programmes are often recycled broadcasts from the parent company. Even if the audience ratings for these programmes are perfectly respectable, they do not translate into creativity on the audiovisual production market. At the same time, these new channels are taking a share of the market from the main broad-based channels, whose turnovers are down. Parallel to this, the public channels, who are supposed to give a percentage of their turnover for audiovisual creation, are being strongly penalised by the fall in the advertising market. This general reduction of margins is not favourable to audiovisual creation.

This said, the figures for catch-up television show that viewers are always drawn to drama. Namely, apart from *CSI* or *The Mentalist*, the 100 best audiences in France include 70 French dramas, generally one-offs. This tendency is likely « to be distracted by too many choices ». Emmanuel Schwartzberg takes this opportunity to point out that, according to Médiamétrie's figures, 239 million programmes were downloaded, which conveys a new consumption pattern for viewers. It should be noted that only 34% of these videos were downloaded from connected television. Emmanuel Schwartzberg assumes that televised programmes « have a shorter life on connected television than on social networks ». So today, a second life is given to television drama via social networks like Facebook or Twitter.

In this world where margins are plummeting whilst choices mul-

tiply, a channel like TLT (of which Emmanuel Schwartzberg is the COO) should not survive. Yet, we are seeing the development of a form of gratuity. For a minimal investment, the channel is filming a certain number of shows or documentaries (about 40 a year). The result is that, in spite of a huge cut in resources, TLT is still managing to maintain a small level of production by calling upon regional institutions and the CNC, more so than before. This takes into account that TLT is not subject to audience pressure, which is not the case for digital terrestrial channels.

Going back to the question of drama, Nicole Jamet wonders if the main channels drop in turnover is linked more to a lack of creativity than to a lack of talent. Channels are finding it very difficult to bring out new talents and broadcasters have forgotten that one of their principal missions is just that. Nicole Jamet considers that this is essentially a political problem. In France, television is still considered to be a minor art and the political world has not yet taken on board the public's demand for drama.

A member of the audience is finding it difficult to understand that the main channels refuse to take into account the changes in relation to drama. For example, they are still broadcasting three episodes of the same series one after the other. Emmanuel Schwartzberg feels the channels are taking the easy way out. It is easier to broadcast three episodes of *CSI* one after the other, as there is no chronological order. These channels' objectives are to keep the audience's attention for as long as possible. France is the only country in the world to stick to this way of thinking. ●

FORMAT : A NEW PERSPECTIVE IN DEVELOPMENT FOR CREATING DRAMA.

Speakers : Mathilde Bourmaud, producer (CALT) for Ma Meuf (HD1)
Bénédicte Lesage, producer (Mascaret) for Dos au Mur (Chérie 25)
Stéphane Drouet, producer (Making Prod)

Presented by : Yohann Beaux, Club Galilée

The importance of R & D in the world of television and particularly series.

Club Galilée is a « think tank » created in 2006, for media which runs the prefiguration of a project devoted to the creation of formats in France. This initiative, supported by both the Ministries of Finance and Economic Regeneration and by all professionals in the cinema and television industry including digital, is designed for all writers and producers. «Format» concerns the whole spectrum of televisual genres, with a particular stress on drama. The producers involved in this initiative show a striking example when it comes to series.

Research and Development must indeed be developed in the new economy and this is equally true for the audiovisual and digital domains, especially when it comes to creation. So today, even more than before, important investments must be made in the early stages which precede production. France is quite behind in this, especially when compared to equivalent European countries, such as Great Britain, Germany, or northern European nations. France has not yet really developed this new industry of television programmes called «formats», in particular for the creation of drama and documentaries. Still, this «format» market is growing in size; it is actually the fastest growing, particularly in export.

The question is, primarily, to develop concepts and pilots—and no longer only write or collect documentation—but also to test them on different national markets and also, to aim for creation which will work on various screens and networks. This is an unavoidable evolution with the irruption of digital and «connected TV» with more and more hybrid televisual creation bridging the gap between television and web.



A SHORTAGE OF FRENCH « FORMATS »

Club Galilée notices that there is many a « format » in France, but they are generally imported and were not made in France. During the discussion, we will try to see how not to concentrate only on classical drama creation, but maybe to try and explore the possibilities for this creation, if it is thought about first, or perhaps at a later stage, as a « format », which might find another means of development and financing ; also to widen its broadcasting spectrum and, from there, certainly increase the number of people who might be interested. As far as series are more specifically concerned, the constructing of a « format » can also lead to other markets, other cultures, even eventually other medias.

Let us make something clear : there is a difference between « format » and « formatting », because a « format » allows a much more

subtle adaptation, which enables the production to preserve the fundamental aspects of a series, also to pool investments and so, to be able to stand tall next to big budget drama and, in the end, to defend the « French identity ».

CREATING A FORMAT IS NOT ALWAYS A PRELIMINARY AND CONSCIOUS APPROACH.

Bénédicte Lesage confesses that, prior to her meeting with the Galilée platform, she had never thought in terms of «format», despite her interest for all things new. Working from a small production company, she has always been aware of the need to evolve and adapt quickly. Nevertheless, it is working in concrete terms on a series of 20 episodes that was both original and creative and also fit the financial requirements of cable – so was made in



less than a year – that to her surprise, when foreign broadcasters showed an interest in the series, she realised they had created a format and all she had to do was formalise it.

Creating *Dos au Mur* was a joint effort, still it was not hard to draw from it the permanent factors which could be adapted to various contexts and to devise a concept with many characteristics, rendering it « exportable ». For instance, the « experimental cell designed especially for custody » will fit in any police station in any country, since the cell is experimental and therefore, manifestly atypical. On the other hand, filming scenes on interior sets -initially to keep to the cable's financial constraints- turned out to be an important factor in the format, as it greatly influenced the dramaturgy and is, by essence, easy to reproduce. For the same reasons, the main feminine character who is into self-analysis, might become a trademark and was identified as such by the international partners. Bénédicte Lesage admits that all the elements were not thought of at the start as « format elements », but says that in the end, thinking in terms of format structuring makes conversations with potential foreign buyers easier.

She adds that, in this case, to follow through with the idea of a controlled economy, some partners wanted to shoot on the same sets and, so, had benefited from a low-cost “turnkey service”. She also suggests not thinking only in terms of drama, but also anticipating that the means of production be part of the “format philosophy”. Such an attitude brings potentially positive consequences, be it on an artistic, economical or organisational level.

Since this first experience, she says that thinking in terms of format, constantly collecting data as the process goes on, allows a much easier definition of the concept and is also more easily shared with all the partners.

She then tackles the question of the format's sales tools. They are particularly interesting and provide a new way of exporting French original creations. Sharing ideas between production companies beforehand is also facilitated and turns out to be most fruitful.

MADE AWARE OF THE NOTION OF FORMAT, CREATORS ARE IN A BETTER POSITION FOR EXPORTATION.

With CALT, it is the *Caméra Café* experience which, having been sold to more than 65 countries, led them to think in terms of format. Mathilde Bourmaud, in charge of development, explains that the revelation for them was the success of their subsidiary in exporting this programme to various parts of the world, each with a different culture –China, for instance, where coffee is considerably less popular than tea! The format was finally adaptable and exportable. Since this experience, the company put on its thinking cap and tried to create series with a format from scratch. This implies a certain number of elements, such a unity of place, universal plots or recurring characters which will give a permanency, despite a foreign adaptation.

It so happens that France is a hive of talent of people capable of creating and formalising in this way and so she is arguing for efforts to be collected and pooled. This should enable better exchanges between producers and broadcasters. Still, she points out that the development of a format differs from the development of a series, primarily because one has to be aware of the trends in international markets and not only of one's national market, which was targeted initially.

ADAPTING A FORMAT DOES NOT MEAN “COPY AND PASTE”

Stéphane Drouet had a totally opposite experience. While adapting the format of a Canadian series for Arte, *Les Invincibles*, trying to reclaim a concept that would turn it into a French series, the idea of creating formats came to him. This first laboratory experiment allowed him to conclude that transforming a format into a series is no easy task and that doing a “copy and paste” is not



sufficient. One still has to adapt the writing, work with the producers and the cast... To show how important the reclaiming process can be, he points out, for example, that the « format of the format » can change. The initial format for *Les Invincibles*, went from 12 X 52 minutes to 8, 52 minute episodes. Finally, a format can keep on being formalised, since in certain countries they adopt the French adaptation as a format for their own adaptations.

Now, he is working on *Chérif*, a series which will be aired on France2 which even before its first broadcast, seems to interest various countries; one more opportunity for him to see what might interest potential foreign investors. In this case, the main character lives right across from the police station, which becomes a sort of home from home, and vice versa. He loves TV series and they help him solve cases. These elements are easy to integrate into other cultures.

People might wonder about the interest of thinking of a creation in terms of format; Mathilde Bourmaud thinks that it is vital to make writers aware of such a logic. It happens quite often that, during development, one realises that one holds a format. In a short format, it can be the unity of place, which is the pretext to speak to everyone, about the well-rounded characters. Once this potential has been revealed, one can work on it. Bénédicte Lesage confirms that format is more of a natural notion for short programmes which are, from the start, very established concepts. It seems to her that, in the case of a series with longer episodes, it might be important to start building it up in the screenwriters' imagination over a span of several episodes, before one can establish what its format might be. In her opinion, once one has realised there is some kind of magic and coherence which might generate an appetite for that series, then it is possible to extract its DNA and see what is strong enough in the series to interest viewers all over the world. She shares the impression that, in this case, the more one goes in strange directions, the more chances one has of touching a universal nerve and that formalising the format should be done after the initial conception, because creators will tell you that, from writing to creation and even until editing, everything keeps changing. So, in her eyes, only a series in existence can provide data and elements which can be stabilised and then adapted by everyone according to tastes or needs. As well as Mathilde Bourmaud, Bénédicte Lesage thinks that trying to create a format from scratch has a big chance of blocking inventiveness and keeping ideas from emerging.

Mathilde Bourmaud adds that, sometimes, while watching a pilot she feels the potential for the format lying within the series. This is quite a valid argument for financing pilots which are, more than



ever, a way of interesting partners and, in particular, foreign partners.

DEBATE WITH THE AUDIENCE.

During the dialogues with the audience, questions came out about the cost for the adaptation of a format. This was notably addressed at Stéphane Drouet who pointed out that the experience of *Les Invincibles* was very specific, as the series was not made as a format and the teams were particularly open to all sorts of adaptations. The original creators did not spend more than two days in France, to give advice; but the extreme freedom of adaptation on this project seems to him to be quite a particularity. After that, the writing process for the first season lasted a year.

When asked about the sale of these to formats abroad, Mathilde Bourmaud said that a production kit is transmitted to the buyers, with the possibility of adding « consulting » on how to adapt the scripts sent, but also on the production methods. She added that it is obviously in everyone's interest to succeed in creating and keeping a communal trend, which will make everyone's investments more efficient. Finally, having bought formats herself, she points that what matters as much as it would when buying a series is the story told, the style, the approach, the characters. So, whatever one might say, this will be a very subjective choice.

Stéphane Drouet concludes the debate by pointing out that, by buying formats from abroad, one can also innovate in France, introduce something that did not exist originally and show things can be «done differently », which is quite enriching for everyone.

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Screening and case study

LINE OF DUTY (BBC2 – United Kingdom)

Speakers : Jed Mercurio, showrunner
Simon Heath, executive producer, World productions

Animé par : Jean-André Yerlès, screenwriter

Origin of the project

The first question which comes to mind on watching *Line of Duty*, is how do you manage to sell a series on police corruption to the BBC, a public channel. Jed Mercurio admits that it was not easy, since the BBC were concerned about the way in which the subject was to be treated ; a subject which had not been broached on British television for at least ten years. The channel was worried that the series would distract the police, « taking them away from their primary mission : to fight crime ». Happily, this was not the case and the police did nothing to ban the series. Nevertheless, BBC2 made it quite clear that in no way must the first season be based on actual events. Simon Heath adds that BBC2, to the contrary of BBC1 which is a more mainstream, is seeking to broadcast more daring and less traditional programmes. BBC2 is, from a creative viewpoint, more like a cable channel. Jed Mercurio points out that *Line of Duty* is one of BBC2's biggest successes. This would probably not have been the case if the series had been aired on BBC1.

THE WRITING PROCESS AND THE SHOWRUNNER'S ROLE

Jed Mercurio, who wrote six of the episodes in the first season, could not count on help from the police force during the preparatory stage before writing, which made research particularly difficult. He even had to organise secret meetings with police officers to understand how the anti-corruption units function. Any reference to existing units or even to real towns, was removed. In spite of all these difficulties, the BBC greenlighted the project after having read the script for the pilot. However, a year was to go by before production started.

Jean-André Yerlès wonders if the fact that the series had a showrunner helped. Jed Mercurio, who is the creator, screenwriter and producer of *Line of Duty*, remarks that the answer to this question is still not clear in Great Britain where, to the contrary of the United States, the idea of showrunners is not yet established. Simon Heath confirms this and adds that the separation of power between, on one side, the screenwriters, and on the other, the directors and producers, still exists in the majority of British television productions. But the recent success of a series like *The Fall* (BBC2), in which Allan Cubitt, the screenwriter, played a very similar rôle to Jed Mercurio in *Line of Duty*, pushes the British television industry to revise their position on showrunning.

Jean-André Yerlès would like to go over the writing process in more detail. Jed Mercurio wrote the six episodes of the first season in seven months, taking into account that the writing process continued during the filming of these episodes. For *Line of Duty*, he tried another approach, developing the story as he was writing. Once the pilot was written, he had only a very vague idea of what was going to happen in the following episode and even less in the last one. He worked in sequences from one episode to another. This is a very atypical approach, emphasizes Simon Heath. Yet, one has to admit that certain series which are written in a more traditional way, are too predictable. Jed Mercurio's method makes



it easier to connect sudden new developments and surprises. He put himself in the viewers' place and surprised himself with the way the story was developing. Even if sometimes he got carried away, for example, imagining killing off the main character, he always found somebody to put him back on the straight and narrow. Be that as it may, this method is a lot more amusing and exciting for a screenwriter. To such an extent, that he followed the same method for writing the second season. Jed Mercurio realises that he was very lucky, because broadcasters do not appreciate this kind of method, which obliges them to take risks ; something they are not used to doing. It is often the channels who insist that the screenwriters provide a complete narrative arc of all the episodes beforehand. BBC2 had complete confidence in Jed Mercurio which as Jean-André Yerlès points out, « is the dream of every French screenwriter ».

On this point, Jed Mercurio tells us that he is working on a new series with Canal+ at the moment, so he fully understands Jean-André Yerlès' remark. He has realised that French channels do not make decisions as quickly as the BBC. A simple pitch is not enough for them to greenlight anything. They need to be reassured and to know all the content of a series.

Here again, he feels that he was very lucky, which would probably not have been the case if the script had been accepted by another channel or another editorial team. In the past, he has worked on numerous series where he was not given this sort of freedom. Broadcasters didn't understand some series and sent back remarks which made him question the whole identity of what he had developed. Whatever the context, a screenwriter must fight for what he has written. In the case of *Line of Duty*, the channel was above all involved in the casting and here, they had the last word. For Simon Heath, it is also a question of good timing. Just when BBC2 were looking for a realist police series to produce, Jed Mercurio came up with one.



FINANCING AND FORMAT

Jean-André Yerlès would like to know something of the series' financial aspects. Jed Mercurio tells us that the cost of each episode is estimated at 900 000 euros. Of course, no budget, however comfortable it is, is ever enough. More than the question of budget, what really causes a problem when producing a television series, is the number of days allocated to filming. The time allowed was not enough (i.e. 12 days of filming per episode) ; so two film crews were used at the same time, with Jed Mercurio toing and froing between the two units. What is more, money allows you to reshoot certain scenes. « You don't know what a scene is going to look like until you've shot it ». This said, the most expensive series are rarely the most creative. When channels do grant a big budget, they tend to want to limit their risks. Jed Mercurio remembers that 20 years ago, if the BBC gave him the opportunity of writing his first series – *Cardiac Arrest* – when he had no experience, it was probably because it was the cheapest series in the channel's history.

Jean-André Yerlès notes that there are six episodes in the first season of *Line of Duty*. Was it the channel which imposed the format ? Is the series exportable ? Jed Mercurio says that the series' format was already decided on when it was shown to BBC2. The greatest difficulty when producing a television series is keeping the same actors over several seasons. This is why he decided, way before, that the main role (the bad guy) would change every season. This is the case with the first season with Lennie James, a very well known British actor, whose career has been mainly in the States. His character's narrative arc ends with the last episode. The recurring roles were given to actors less known to the general public. This idea appealed to the channel immediately.

AS A CONCLUSION

Jean-André Yerlès asks Jed Mercurio which series have influenced him. He replies that *The Shield* did, but also *Engrenages (Spiral)*, in particular its visual aspect. For example, he wanted the dominating colour for the series to be blue. Also with reference to these two series, Jed Mercurio wanted to avoid any over-simplification. Nothing is ever completely black or white.

Going back to this project with Canal+, Jed Mercurio clarifies that it is a quirky series which takes place during the First World War. Even if the majority of characters are French, the series will nevertheless be in English. The location has not yet been chosen. ●



Screening and case study

MOONE BOY (Sky1 – Ireland)

Speaker : Declan Lowney, director

Presented by : Hervé Hadmar, screenwriter and director

Declan Lowney started making films when he was very young. He was an editor for quite a while – from 18 to 23 years old -, which he feels was an excellent springboard for becoming a director – which he did at the age of 24 -, particularly of television series. He is very well known in the United Kingdom, especially for directing comedies. The two episodes screened today are indeed from the world of comedy, with a background of « social satire » in an Ireland at the end of the eighties. The reconstruction is both exact and delicate.



BEGINNINGS AND DISTINCTIVE ELEMENTS OF THE SERIES

The series' first season, broadcast last September on Sky1, had a respectable success (some 600 000 «loyal » (to the channel) viewers ; the public it was intended for). It was purchased on the basis of a 5 minute teaser ; the second season is already programmed and the third is being filmed.

Martin Moone, the child who gives his name to the series, has an imaginary friend and his presence is the greatest strength and the very concept of the series. Declan Lowney is very close to the actor who portrays this quirky character, who is full of somewhat doubtful advice for Martin. This is Chris O'Dowd (of *Bridesmaids fame*) ; a man with a huge cinema culture and who is very much the star of the series, which he co-wrote with Nick Vincent Murphy and in which he gave himself a tailor-made role. Declan sees Chris as a visionary, who, with this series, has co-written the work of a true author, which is also semi-autobiographical.

It is not always easy to work with Chris O'Dowd, says Declan, notably because he is very much in demand and so very busy – the schedules are very difficult to put together -, but more than that, because of his brilliant mind, sometimes you « unlearn » with the compensation of acquiring a new way of looking at things. In short, rewrites were constant !

Even if everything is very clearly written down and there are very precise notes in the script, Chris is undisciplined, which is both an advantage and an inconvenience : although his imagination and extravagance can generate a degree of tension, he is a remarkable driving force and this energy is immediately evident on screen. All in all, any stress he may create, is well worthwhile, seeing the end result. His skill at improvising is fortunately limited to rehearsals, when new ideas are found and, if good, are added to the script. Then, when filming, it is important to stick to the final draft of the script, to ensure that everyone is on the same page.

As for his relationship with the boy, there was obviously a great complicity. It was Chris who particularly wanted us to take a child from the west of Ireland, with a very strong accent, and not one from Dublin. The choice of location, which was a small remote village in the same region, reinforces the feeling of authenticity which comes through in this series.

Another important distinctive element of this series is the animation, which was part of the project from the very beginning. Nick Murphy got in touch with an old school friend. The graphic designers collaborated well with those responsible for the special effects. Furthermore, Sky1 gave the production team a lot of freedom, which was much appreciated (and which would not necessarily have been the case with the BBC....).

Lastly, the original music, composed by Ronan Johnston, was also very important. Of course standards from the eighties that were used, are obviously very much a part of the whole atmosphere. They add to the viewers' enjoyment and, as such, are one of the main components of the universe that was created. Nothing was left to chance : every minute detail from the period (1989 – 1993) – the music of course, but also the clothes, objects, furniture...was

meticulously researched and reconstructed, meeting every requirement.

SHOOTING

Each episode – from 22 to 29 minutes – was filmed in five days, which is really not very long, taking into account the very strict working hours for children (from 9 to 5, with breaks).

It was mostly filmed using two cameras, which were always running. That is how it is done now ; no more cuts, or very rarely.

So as to keep costs down and in the interests of technical consistency, the scenes were filmed location by location and not more logically, episode by episode.

As for post-production, this was spread over eight to ten weeks. Here again, Chris O'Dowd was omnipresent, with his constant concern to do things well, to the very end. He had the final cut, even if Declan Lowney was in the editing room.

UNITED KINGDOM : THE NEW ELDORADO FOR TELEVISION SERIES

Declan Lowney confirms to Hervé Hadmar that today the United Kingdom is a good place for making television series. It's the right place and the right time, but you have to have the right material.

The BBC's policy allows more and more talent to emerge, the same goes for ITV, but it is above all Sky that supplies a favourable context by investing massively in the drama domain in general (£800 million in 2012) and particularly in comedy. Today, the channel attracts the very best. Nevertheless, it should be pointed out, that if Sky « harvests these talents », then Channel 4 is more responsible for discovering them.

So we can well consider the United Kingdom as being the new Eldorado of television series. Channels like HBO in the United States, with their excellent programming, have obviously helped to educate viewers, have given them an appetite for good series and made them more demanding. This has led to new concepts which have their place on British channels.

AND THE FUTURE ?

Declan Lowney does not think there will be a fourth season of *Moone Boy*, because of the series' central theme, which counts very much on the innocence of a child ; the little boy is growing up, and it must stop at the right moment, so as not to betray the original concept.

As for Declan Lowney, who is not the director of the second season, he wants to get back to feature films, even if he doesn't consider that short films, series and other television shows are the



poor relatives of the audiovisual sector. This is particularly the case in the United Kingdom where, we should be reminded, the audiovisual industry is mainly television not cinema. In any case, he insists on the fact that the key to success of any drama is the script : without a good script and solid artistic direction, you won't achieve anything worthwhile.

DEBATE WITH THE AUDIENCE

How much did season 1 cost ?

Declan Lowney gives a figure of £500 000 per episode (about 25 minutes), that is to say £3 million in all for the six episodes of this first season and 3 hours in total ; this is much the same as other channels (for example, the BBC spends on average £1 million per hour and Canal+ €1 million per hour).

An audience member is surprised by the amount of takes that are thrown out during editing..

A week of takes thrown in the bin, keeping just 25 minutes per episode in editing, is a standard proportion in the United Kingdom, replies Declan Lowney, adding that one should never hesitate to « overfilm ». Hervé Hadmar points out, in passing, that the figures are more or less the same in France : on average 4 to 5 minutes that can be used for one day's filming.

How many sequences are there per episode ?

Each episode has 15 to 20 scenes, possibly 25, but that is the absolute maximum, as much for a question of rhythm as for readability.



Screening and case study

RITA (TV2 – Denmark)

Speakers : Christian Torpe, creator
 Karoline Leth and Jesper Morthorst, producers – SF Film production
 Mille Dinesen and Carsten Bjørnlund, actors

Presented by : Charline de Lépine, producer, Macondo

Introduction : the danish television world

Before looking at the *Rita* series in detail, a screening which delighted audiences, Charline de Lépine asks the various participants to describe the world of television production in Denmark. Jesper Morthorst then goes on to explain, that two to three series are produced each year, mainly by DR (the country's main public television channel) and TV2, a semi-public all-rounder channel. TV2 only produces one series a year, but with the intention of producing more in the years to come. In answer to the question of competition with American series, Karoline Leth explains that, as shown by audience figures, Danish audiences favour local series, with foreign ones being shown in the latter half of the evening. One could be led to believe that "spectators like watching series that reflect their own lifestyles". There are usually 8 episodes per series in Denmark. The reason for that is unknown to Jesper Morthorst; it might be for economic reasons.



ORIGINS OF THE PROJECT, WRITING, CREATION

Christian Torpe, the creator of *Rita*, explains that originally he wanted to write a series about a woman in her 40s who never really grew out of adolescence. Once the character's outlines had been set, he decided to make her a teacher, as a school seemed the perfect setting for a woman who is still a child in her mind. He visited a large number of schools, which confirmed his initial idea, with the knowledge that education is a universal topic. Charline de Lépine noted that Christian Torpe wrote the 8 episodes of the first series alone, spending a month on each of them. He confirmed this, adding that however, he sought help from other writers for the second series. Charline de Lépine then pointed out that Christian Torpe also acts as a showrunner for the series and asks him about his relationships with the different directors who worked on the first series. Christian Torpe would like to make it clear that the first three and last two episodes of the series were the work of one director.

POLITICAL INCORRECTNESS PAYS OFF!

Charline de Lépine is curious to know whether he encountered difficulties with the channel when including such a "politically incorrect" character. Christian Torpe is confident that it is what makes *Rita* so interesting; something the channel clearly understood. Certain scenes have, however, caused controversy. The family meal in the first episode where she publicly calls her son a homosexual, made some toes curl, as some people thought she had gone too far. But in that same scene, *Rita* apologises to her son, proving she's not a bad person. Discussions mainly revolved around her relationships with her children, in order to know "how much of a bad mother she can actually be". Be that as it may, Christian Torpe is aware of pushing certain boundaries when he writes scenes and so he is no stranger to self-censoring. On the other hand he is convinced that any theme can be touched upon. Jesper Morthorst makes it clear that the series was aired at 8 pm, which adds certain limitations, especially when it comes to nudity. Let's not forget that TV2 is a commercial channel. Karoline Leth remembers having received a phone call from the channel asking her the precise number of sex scenes in the last 5 episodes.



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DEBATE WITH THE AUDIENCE

A participant questions the point of shooting a remake for Americans. Why don't they broadcast the original series?

Christian Torpe reminds her that American audiences don't watch subtitled series. Moreover, for profit reasons, American channels prefer remaking the series with a star studded cast. Anna Gunn, for example, is a very famous actress in the United States since the huge success of *Breaking Bad*. Jesper Morthorst adds that with remake rights, American teams are free to adapt the series to their liking. They bought the concept more than the series itself. So even though Christian Torpe was present when the pilot was shot, he was in no way consulted.

In answer to another question asked by an audience member, Karoline Leth points out that *Rita* will be broadcast on Canal+ and that the remake rights have been sold to a small French production company. The rights have also been sold in Holland and Germany.

BY WAY OF A CONCLUSION...

Charline de Lépine tries to discover the secret of Danish series. Although Denmark produces only a few series, they are liked around the world.

For Christian Torpe, the fact that there are so few is the key to their success. Competition is very strong, so only the best series make it to the screen. In fact, the third series of *Rita* was in competition with five other series being developed. However, the final decision will only be taken after the second series has been broadcast. Charline de Lépine wishes *Rita* a long life! ●

CASTING

Charline de Lépine suggests going into more detail on the casting. Mille Dinesen explains that she had three auditions before being picked for the part of *Rita*. She was more than happy, as the script had blown her away. The description of her character was so precise, so thorough, that she immediately fell in love with it. It's an incredible opportunity for an actress to be given the chance to embody such a politically incorrect and masculine woman. Mille Dinesen has already played a main part in a series, but this is the first time that she's been asked to embody such a complex character.

TECHNICAL ELEMENTS: SHOOTING, EDITING, BUDGET

When asked about the shooting of the series, Karoline Leth explains that the crew had nine days per episode, working 8 hours a day. The budget didn't allow for overtime. For the second series, the number of days for each episode was brought down to 8. 6 weeks of editing were needed for the first two episodes and 5 weeks for the last six.

The average cost of an episode is estimated at 550 000 euros. TV2 and the Ministry of Culture funded the first series. The second series was funded solely by TV2.

THE FUTURE OF THE SERIES

When asked about the second series of *Rita*, Christian Torpe explains that the channel decided to renew the series after the 8 episodes of the first series had been broadcast. Obviously, he would have preferred that decision to have been taken earlier, but that rarely happens. He hopes to continue on to a third series. In answer to questions concerning the series' international career,

Karoline Leth points out that the series was sold in foreign countries. Nevertheless, Christian Torpe explains that TV2 was not looking to sell the series outside of Scandinavian countries. The channel thought the series was too Danish. Christian Torpe is convinced that a good series can be neither too Danish, too French nor too American. Christian Torpe adds that a pilot episode was shot in Vancouver last March, with Anna Gunn (*Breaking Bad*) in the leading role. As surprising as it may seem, the American pilot is identical to the Danish version. The shots are similar, the dialogues haven't been altered and the actress wears the same clothes.

Screening and case study

BRAUNSCHLAG (ORF – Autriche)

Speakers : David Schalko, writer and director
 John Lueftner, producer, Superfilm
 Dr. Klaus Lintschinger, broadcaster, ORF
 Alfred Mayerhofer, costume designer
 Evi Romen, editor
 David Wurawa, actor

Presented by : Jean-Marc Auclair, writer and producer, Alauda films

Jean-Marc Auclair is very happy to welcome a very “complete” *Braunschlag* team: writer and director, producer, broadcaster, editor (a very rarely represented profession in encounters such as these!), actor and costume designer. They all made the trip to represent the series that became a phenomenon in Austria, a small country of only 8 million people, with only two major channels, one drama channel, and these are flooded with German programmes (about 6 German channels are present and over 50% of the programming is Austrian and German co-productions).

In this case however, it truly is a 100% Austrian series that has a certain particularity, having had a DVD release before being broadcast on television. This never stopped audiences tuning in: the first two episodes, aired in prime time, at 8:15 pm, were watched by 41% of the country’s global audience, a never before reached percentage, not even when adding up viewer audiences of both channels.



THE KEY TO SUCCES: A SERIES WITH A STRONG IDENTITY

The original idea for this series is directly linked to its leading actor, Robert Palfrader, an Austrian star. The idea was to create a programme where he would play the lead. Based solely on that, ORF – a channel that started broadcasting late night drama 4 years ago – bought *Braunschlag*.

The director David Schalko, an equally appreciated artist, became known to the public through other series. Hence, here were two major ingredients for a successful cocktail.

However the project’s success relied on many other factors: firstly, a series with a very strong identity, typically Austrian, filled with a very local dialect that’s foreign to Germans (which explains why the series isn’t a co-production and isn’t broadcast in Germany). So the series’ identity is “aural”, geographical (*Braunschlag* is a small part of a very particular region where people drink a lot and where the UFO landing pad mentioned in the series actually exists!), visual (the costume designer, Alfred Mayerhofer, explains that

he willingly went on holiday in the area before shooting – which was all done on location, working 8 days per episode -, where he visited the area’s museums to fully absorb the history, local customs, general décor, the inhabitants dress style, etc.) and obviously social (*Braunschlag* subjects the viewer to prodigious characters, with very characteristic faces. It’s a community’s history told in a very acerbic, almost satirical tone).

But *Braunschlag* is also the story of a long and beautiful friendship that will undoubtedly touch the viewer. The mayor in an area where the crisis is all too present, decides to save his town with the help of his best friend, a discotheque owner. The alleged apparition of the Virgin Mary, a trick fashioned to attract more tourists and attempt an “economical resurrection”, is only one of their many engaging peregrinations.

In short, *Braunschlag* is a powerful series that has the ability to touch people because it is the expression of a only one author’s point of view (it took a year of writing in total and they refused to call for other screenwriters’ help on a programme created as an

8 episode mini-series) that a producer and a broadcaster backed with all the necessary means, without compromising the project’s aim. And the public can sense this.

THE PROJECT’S SALES STRATEGY: A DVD RELEASE BEFORE THE TELEVISION BROADCAST

The fact that the DVD was brought out before any television broadcasting is clearly intriguing. However, John Lueftner and Klaus Lintschinger explain that it’s a strategy that has worked in the past and, after a first presentation in spring, they are planning to get the ball rolling again in the autumn and resell DVDs for Christmas.

On a more general note, due to the aforementioned specificity of the series, the prospect of selling in foreign countries is quite slim, because the subject matter is hard to adapt and subtitling would be nearly impossible. However, adaptations in strongly characteristic regions of neighbouring countries are still a possibility...

When it comes to sales/marketing, it is also important to underline the fact that this is a co-financed project which, according to the producer, is an “endangered species”.

THE EDITOR’S POINT OF VIEW

As it is quite rare to have an editor at this sort of forum, so Jean-Marc Auclair is keen to ask Evi Romen questions about the ins and outs of her work on *Braunschlag*. She admits to never reading the script, as she wants to remain as open as possible when it comes down to editing, to be able to discover characters bit by bit, in the same way the general public would, with no prior information. That’s why she doesn’t attend the shoot either. She does make sure she knows the main story line and the narrative. Her meticulous work starts when she collects the rushes. If she doesn’t understand a sequence or gets bored, it is more than likely that the audience will too. In that way, she can act not only as an editor, but also as a form of “safety net” able to see certain snags that the director and writer might not have spotted. It’s precisely because she knows hardly anything about the back-office of the production or from the wings of the shoot, that she can have this point of view.

AN ACTOR’S POINT OF VIEW

Jean-Marc Auclair then goes into more detail with David Wurawa about his very colourful character in the series. He had to learn German for the series, which is why he has a slightly odd accent. He doesn’t deny the ambivalence of his character, with quite “borderline” psychological contours. His Christian mission is to calm the inhabitants of the town, to listen to people, but he ends up mentally cracking up in the exercise of his priesthood. Without spoiling the series, it’s easy to see that he will be playing some hazardous scenes...

IS THIS AMOUNT OF FREEDOM OF EXPRESSION COMMON IN AUSTRIAN TELEVISION?

A priest falls in love and confesses it to his opposite number who, to relieve the stress – if not the excitement – that this visual confession has aroused, decides to masturbate... The mayor’s wife discovers new “tricks” to revive her libido and buys rabbit costumes... Aliens finally land and everything becomes atomic, nuclear and there’s blood... and all this on prime time! The series clearly doesn’t lack audacity! Is this freedom of expression commonplace in Austria?

The participants cite the cultural big bang of the 50s and 60s, the strong tradition of cabarets in Austria and the influence of opera. These varied ingredients seem to be at the root of the somewhat coarse tone. The creative team fully backs the narrative choices made and they believe them to be accessible to the general public, without being mainstream. One needs to try and avoid being “luke-warm” and asking oneself too many questions which will only dampen one’s ambition. Good rhythm in a series is what enables you to get a message through easily or approach sensitive subjects.

TV channels have a tendency to underestimate their public, its humour and level of expectation. In this particular case, *Braunschlag* does the complete opposite.

DEBATE WITH THE AUDIENCE

An audience member notes the series’ impeccable cinematographic style ...

David Schalko uses techniques which are very personal to him. For example, he likes filming actors from very close up which can, at first, put them off, but it eventually enables him to catch incredible reactions and very particular mimics and looks. Even with it very close, the actors eventually forget about the camera. However, he also often uses a master shot to widen the field, create surprise and contrast.



How is your relationship with actors ?

David Schalko talks of a dynamic process, he likes “sitting at the actors’ table”. Establishing trust off-set is capital to him. All the ground work is done beforehand, that’s how he prepares the terrain in terms of framing and other strong and daring shots. In this case, he had actually worked with half the actors already, but not the others. So he needed to get it all on an even keel, in order to surround himself with a close knit team and a good atmosphere for the shoot.

What do you make of Braunschlag’s possible future ?

When it comes to the second series, talks are underway, but its more than likely that the channel sticks to one season and goes off in search of another mini-series. ●



Screening and case study

UTOPIA (Channel 4 – United Kingdom)

Speakers: Rebekah Wray-Rogers, producer, Kudos
Marc Munden, director

Moderator: Jean-Marc Auclair, author and producer, Alauda films

Welcome to the universe of *Utopia*, a series that Marc Munden admits is located “on the margins, on the periphery of drama television production”. The series was broadcast on Channel 4, on Tuesday nights, in the latter part of the evening. Although critical acclaim was immediate, the audience ratings were disappointing. However, Rebekah Wray-Rogers recalls that viewing habits, especially for TV series, have strongly evolved these last few years, with the rising popularity of catch-up TV (a system that enables viewers to catch up on programmes a week or two after their broadcast). The data is difficult to get hold of, but it was estimated that the series had 1.5 million viewers per episode; a real success for such an atypical series...



AN ATYPICAL THRILLER, SKILLFULLY COMBINING HUMOUR AND VIOLENCE

It is actually very hard to describe *Utopia*. To Marc Munden, it is a “very dark humoured conspiracy thriller”. The series was originally supposed to air on SKY TV, who abandoned the project. Kudos (production company of the Shine group) then offered the series to Channel 4 who gave it the go ahead. This surprised Jean-Marc Auclair because *Utopia* is so atypical, daring and – as the first episode’s viewers will tell you – violent. Broadcasting such a series is a real risk. Rebekah-Wray Rogers agrees, adding that Channel 4 always supports authors who “have a universe”. The channel soon understood that the violence in the series is never pointless. That having been said, the first scene of the third episode – a massacre in a school – almost caused problems. The episode was aired 4 months after a mass murder in a primary school in Connecticut. There was even talk of delaying the broadcast. In the end, the channel decided to stick with the planned dates and to modify the communication campaign. Be that as it may, Marc Munden is adamant that the violence is never explicit; it’s more psychological than graphic. As horrific as the aforementioned scene is, one never sees a child being killed – the violence is suggested. The main reference point for the filming of violence was Roman Polanski’s 60s films, notably *Cul-de-Sac*. This mix between violence and

humour makes *Utopia* similar to films like *A Clockwork Orange*, by Stanley Kubrick.

A STRONG AUDIO AND VISUAL IDENTITY, AN EFFECTIVE FORMAT

Jean-Marc Auclair would like to turn the conversation towards the visual aspect of the series. Marc Munden had a lot of freedom as a director. Obviously, he fed off the script to put Dennis Kelly’s universe on the screen as faithfully as possible. He did however take a few liberties. The script was filled with notes on the songs (mainly by the band Brian Jones Massacre) that were to accompany the visuals; notes that Marc Munden largely ignored. He took the liberty, for example, of adding a few scenes. The character in the blue rabbit costume in front of the comic book store at the beginning of the first episode, wasn’t in the script. The same goes for the two assassins’ yellow bag; the bag actually became a character of its own in the episode. Actually, yellow is now the series’ emblematic colour. Jean-Marc Auclair notes that the series’ name is taken from a mysterious comic book, which is the source of the 5 protagonists’ problems as they are being chased by a murderous organisation that will do anything to get hold of a copy. This comic book is also a character in itself. Are you planning on publishing it? Rebekah Wray-Rogers replies that Kudos do have the intention of



finding an artist in order to publish a version. A copy was offered to the filming crew and some might be available on E-Bay.

Jean-Marc Auclair notes that the visual aspect resembles a cinematographic piece rather than a TV series, per se. He assumes that the crew is, in large part, made up of people from cinema backgrounds. Marc Munden reminds him that the cinematographic industry is limited in Great Britain, so people are used to jumping from one media to another. For Marc Munden, the most important thing was to assemble a team, with people from all horizons and, most of all, people who are used to working on bold, atypical projects. Rebekah Wray-Rogers adds that, right from the start, it was decided that the approach would be “more cinematographic than televisual”.

Finally, Jean-Marc Auclair brings up the music, which plays a very important role as the series’ signature. Marc Munden met Cristobal Tapia de Veer in Canada while they were working on the series *The Crimson Petal and the White*. They got along so perfectly at the time that he decided to call on him for *Utopia*. To his surprise, he arrived in London with, in his suitcase, a dried Rhinoceros dropping and human bones found in the Atacama desert: these were the instruments he used to compose the music. According to Cristobal the acoustic qualities of the instruments are exceptional! Jean-Marc Auclair notes that the music is an integral part of the series. Marc Munden is convinced that it amplifies the paranoid aspect of the series. A lot of emphasis was put on the sound design.

Marc Munden is also convinced that the freedom he was given on *Utopia* was directly linked to the series’ format of having only 6 episodes. Producers of longer 24 episode series don’t call on directors with too distinctive an artistic vision. All the episodes need to be similar. Marc Munden joined *Utopia* very early on and could work with Dennis Kelly before the script was finalised. He was then free to create his own universe and didn’t feel obliged to consult on all the elements he wanted to add to the series. The direction of a film or a series is not a democratic process and Marc Munden is convinced that “all directors are dictators”. Rebekah Wray-Rogers is convinced the series worked because Dennis Kelly trusted Marc Munden completely.

STORYLINE, BUDGET AND INTERNATIONAL DEVELOPMENT

When asked about the story line’s origin, Rebekah Wray-Rogers notes that Dennis Kelly worked in tight collaboration with the executive producers at Kudos. His first idea was to tell the story of a group of ordinary people’s misfortunes, without superpowers, confronted with extraordinary events. Marc Munden adds that there is a lot of Dennis Kelly in the character of Ian. He started writing very late in life and, like Ian, has had a lot of dead-end jobs. When it comes to the main theme of the series, which Marc Munden refuses to unveil, it is visionary and prophetic and was born out of the literature that surrounded Dennis Kelly. The topic is not personal to him. Also, Rebekah Wray-Rogers notes that all of Dennis Kelly’s works are related to violence.

Rebekah Wray-Rogers goes into further detail on the production side of the series and specifies that the cost of each episode was 1 million euros and each took 8 days of filming; quite a tight budget compared to other British productions. Half was financed by Channel 4, the other by Shine.

Shine International sold *Utopia* to many countries including France, where the series will be broadcast by Canal+. The remake rights were sold in the United States to HBO. Marc Munden adds that the remake will be directed by David Fincher, which is very exciting. The script will be re-written by Rian Johnson, writer and director of *Looper*, a film with Bruce Willis. It is therefore unlikely he will be consulted for the project.

TRANSMEDIA STRATEGY

Finally, the conversation turns towards the transmedia strategy employed for the series. Rebekah Wray-Rogers notes that a website has been created. She found it a very difficult process. It was very complicated transferring the themes of the series onto other types of media. The website plays on the paranoia of the series and enables internet users to measure their fingerprints. It was launched a week before the broadcast and has been quite successful.

DEBATE WITH THE AUDIENCE

Have you planned a second series?

When asked by an audience member about the possibility of a second series, Rebekah Wray-Rogers answers that filming should start in October. Marc Munden is part of the project as executive producer and is working even more closely with Dennis Kelly. Cristobal Tapia de Veer will also be part of the team.

Will Series 2 be as violent as the first?

An audience member had heard that certain spectators had complained to the channel about the violence of the series. Rebekah Wray-Rogers notes that the number of complaints filed was surprisingly low. Spectators have clearly understood that the use of violence was justified. On that note, if it hadn’t been, Rebekah Wray-Rogers would have refused to take part in the project. Then again, and to answer the question, she is convinced the series will be less violent, mainly because Channel 4 want to air it at 9 pm. ●



TURKEY, A NEW ELDORADO FOR TV SERIES

Speakers : Rea Apostolides, producer, Anemon Productions
Fredrik af Malmberg, general manager, Eccho Rights
Stefan Baron, drama and sports director, SVT
Can Okan, distributor, Inter Medya Ltd

Presented by : Fanny Aubert Malaurie, audiovisual attachée, French Embassy in Turkey

A strong demand and keen competition boost quality

Could Turkey be the new eldorado for TV series? Fanny Aubert Malaurie is sure of it. The figures speak for themselves. Series' like *1001 nights* or *The Magnificent Century* – unknown to the French public – have beaten all audience records and were seen by over 250 million people worldwide. Eighty series are produced every year and exported to over eighty foreign countries, notably to the Middle East, the Balkans, Russia, Eastern Europe and next China and the United States. Financially, the exportation of Turkish series generates over 100 million dollars a year.



HOW DOES ONE EXPLAIN SUCH A HUGE SUCCESS?

Can Okan attributes their success to the strong competition on the Turkish television scene between the main broadcasters. Hence, 6 days a week, seven channels broadcast two series every night between 9 pm and 11 pm. Ninety episodes all 90 minutes long are broadcast every week, 42 weeks a year. The Turkish advertising market is estimated at 1.6 billion dollars and broadcasters fight hard for a “piece of the cake”. This competition encourages the larger channels, which finance entirely the Turkish drama they broadcast, to make better quality series. The financial intake then enables broadcasters to give bigger budgets to series that, in turn, can only get better.

Fredrik af Malmberg confirms this. To him, the success of Turkish series also depends on the themes approached and the way they are approached. Turkish screenwriters learnt how to

use the guidelines of TV novellas to create series centred mainly around family affairs. In the US, series that revolve around families are often comedies. In Turkey, family affairs, most of all family conflicts, are treated very seriously. This probably explains why series in Turkey have become a real family event. Add to that the fact that Turkish series aren't afraid of playing the emotional card, explains their success with the female public.

ARE THESE FAMILY ORIENTATED SERIES EXPORTABLE?

Rea Apostolides produced a documentary on Turkish series and their impact on women in various countries. These series don't only delve into the romantic, sentimental or familial aspects, they touch on all social themes, including the ones surrounding the female condition. Therefore, a series like *Life Goes On* tackles the question of forced marriages for young girls. Another series

handles gang rapes.

Their impact is very positive in certain countries. Even in Greece, where links with Turkey have always been very complicated, the general public, especially women, hail Turkish series. Turkish actors have charmed many female viewers in Greece. In Abu Dhabi, the Turkish man has become the typical prince charming. It was probably the female audience that made *The End* a successful series when it was aired on the Swedish channel SVT2 every night for ten weeks at 9 pm. If, at first glance, this editorial choice is surprising, it is in fact remaining faithful to the SVT charter in which the principle of promotion of cultural and linguistic diversity is stated. Stefan Baron underlines that this principle is taken very seriously and broadcasting a Turkish series was an opportunity that the channel was not going to let go of.

Fredrik af Malmberg informs us that the broadcasting of *The End* demanded certain adjustments. The title of the show was changed to *The Lie*, which was judged more intriguing. Its format was also adapted to the Swedish general public's taste. Can Okan states that narration in Turkish series is quite slow, screenwriters having the habit of “delaying” romantic scenes. So SVT2 took the decision to re-edit all the episodes into a 30 minute format. The producers were fine with this decision, as they were conscious that they needed to adapt the series' length according to local markets. This was attempted in the Middle East, where they tried to shorten certain series. It was a failure because, unlike the Swedes, the public in these countries prefers longer formats.

Stefan Baron notes that the success of *The End* in Sweden, although competing with the news and a very popular reality show, was more than SVT2 ever expected and they are keen to try again. The success of this series also rests on the fact that it's a long series of over 100 episodes, a format that is seen nowhere else in Western Europe, but is popular in a great number of countries.

A participant asks how Turkish producers position themselves when it comes to international co-productions. Fredrik af Malmberg regularly tries to get producers interested, but results are limited. To them, co-productions don't yet financially make sense. Producers believe that there is no reason to call for partners because today's series are financed entirely by national broadcasters. Can Okan states that the Turkish government is going to pass a law that will favour foreign productions in Turkey. This law concerns mainly cinema, it'll come to series later on.

A SPECIFIC ECONOMY...

A question is asked in the room about the production cost on series and the financial system. To Can Okan there are two types of programme. The cost of daily series, usually 50 minutes, is about 75,000 dollars per episode. The cost of weekly series, usually 90 minutes, is about 300,000 per episode. The financial system is actually quite simple. Broadcasters give producers a “basic” sum, a guaranteed minimum. The balance is calculated according to audience ratings. Producers and broadcasters come to an agreement on a minimum number of episodes – usually between 8 and 13 – and the series can be pushed further – 38 to 42 episodes – if it is successful. If it isn't, it is simply taken off the air.

...BUT MORE THAN JUST ECONOMICAL CONSEQUENCES

However impressive the broadcasting (national or international) numbers seem to be, it's not just economical consequences we're looking at. Can Okan remembers that when he sold *1001 Nights* in Hungary 3 years ago, it was almost impossible to learn Turkish in that country. Today, there are 11 establishments where one can learn. Also, the Turkish government understood that series can be used as diplomatic tools. For example, who could have imagined Turkish series being so successful in Greece? It is an attempt at a better relationship between the two countries. On the flipside, the success of Turkish series could cause certain worries. So when Fredrik af Malmberg recently presented a series in Abu Dhabi, the

local press' questions weren't so much about the series itself, but about a possible return of the Ottoman Empire.

Fredrik af Malmberg insists that this diplomatic aspect shows that the government actively controls all Turkish TV production. Screenwriters are however free to approach any subject they like. Rea Apostolides confirms that. Many sensitive themes are addressed. Can Okan adds that any censorship that occurs does not come from the government, but from the producers who do not want to enter into conflict with broadcasters. So, screenwriters are free, but there are certain lines they can't cross!

One last question from the audience is about the multimedia evolution in Turkey. Can Okan notes that the Turks are avid social network users. Therefore, series are the main topic of conversation on Facebook and Twitter. Fredrik af Malmberg adds that screenwriters regularly surf social networks to get audience opinions and to then adjust storylines accordingly.

Fanny Aubert Malaurie brings the conversation to a close, hoping it enabled all the participants to understand this phenomenon, yet to be discovered in France. ●



Screening and case study

DOWNTON ABBEY (ITV – United Kingdom)

Speakers : Brian Percival, director
 John Lunn, composer
 Donal Woods, production designer
 David O'Donoghue, Chief Operating Officer, Carnival Films
 Nigel Marchant, executive co-producer, Carnival Films
 Liz Trubridge, executive producer

Presented by : Jean-Marc Auclair, author and producer, Alauda films

As an introduction, David O'Donoghue states that without the partnership with NBC Universal, it would not have been possible to go so far with this series, which has already been sold to over 200 countries.



A HUGE ASSET: AN OSCAR WINNING WRITER

On Jean-Marc Auclair's suggestion of talking about the origin of the series, Liz Trubridge says that after the success of *Gosford Park*, in 2007 the idea came up to work with Julian Fellowes – Oscar winning writer – on a series that was set in the same period but could, with time, develop its characters and surroundings a lot more. Working with Julian Fellowes meant being able to depend on someone who knew his characters incredibly well, a writer who could, even over a long period, make this a believable environment. Nigel Marchant adds that, at first, Julian Fellowes hesitated, as he thought it would be hard to succeed twice “with the same keyboard”, just after his Oscar win. But the thought of having a much longer blank page and being able to come back to characters was what finally made up his mind. Then, with a couple of pages of script, the broadcaster was sold on the idea and commissioned a script in 2009.

At that time it was quite a “shallow” period for TV and the first draft was actually sent to the channel mid-crisis. The series was commissioned nonetheless.

A CONTEMPORARY NARRATIVE FOR A TRULY PERIOD PIECE

Nigel Marchant notes how important it was to everyone, from the start, that they stay faithful to the period and make the characters as believable as possible within the era. Although the “eye” it is seen through and the narrative arcs are more modern, the directions given for bringing life in another time to the screen, were all the more precise. It would appear that the writer's knowledge of this world – his wife works with the Queen of England – has a big part in the series' success and Jean-Marc Auclair adds this explains the fact that Julian Fellowes wrote four ten episode series by himself. This was only made possible thanks to his talent and speed of writing. Today, it is difficult to move forward without taking into account his availability for writing and also that of the location.

On that note, Liz Trubridge brings up the location, which was from the start, seen as primordial as the “house” would have a large role. The writer and creator accompanied them and almost all the state-ly homes in England were visited.

UNEXPECTED, LOYAL AND BRAVE PARTNERS... JUSTLY REWARDED!

Going back to the subject of production planning, Nigel Marchant explains that filming systematically starts once 5 episodes are written, which is a rare luxury when the pace has to be maintained and the schedule respected.

When asked about the series' financing, Nigel Marchant replies that the best solution seemed to be to count on an already established and recognised talent. It was therefore likely that it would work, even if the choice of ITV seemed less natural than the BBC. The producers, who wanted to aim at a larger, younger audience and treat the series as a contemporary piece, presented the project to ITV first. The series was so successful in England that even children have been heard talking about it on the bus.

The choice of partners was therefore brilliant and resulted in this programme appealing to a younger and more diversified audience. There seems to be a very positive message, which is that one can tell this sort of story in a modern way and make it appeal to very different audiences.

Liz Trubridge adds that, at that time, ITV had not yet produced period drama, but the quality of the script and cast convinced them to take the necessary risk. Actually, the star studded cast and the use of a modern song in the opening credits were probably big factors in hitting the mark.

Jean-Marc Auclair would like to talk more about the American partner's reaction, so David O'Donoghue clarifies that they were very happy, especially since they have seen how much audience ratings have soared over time, which doesn't usually happen. Also, this tendency was accentuated for the second series. Jean-Marc Auclair adds that once the series was broadcast on American channels, audiences kept growing to culminate at – so far – 8.2 million spectators for the last episode of the third series. That is far superior to the best American series and the highest PBS.

THE HOUSE – DOWNTON ABBEY – IS A KEY CHARACTER

Jean-Marc Auclair then asks in what way the production designer feels responsible for this success... Donal Woods states that he is very happy to have recently received an award from the Swedish antiques industry, because they feel that the series has boosted antiques sales. He's very proud to have been dubbed an “antiques innovator”. This also shows how a series can have a much larger impact than first expected.

When asked more specifically about the role the house plays, Donal Woods confirms that very particular attention was paid to it and that although it seems odd, the house is its own character in the series, and an important one at that.

The house is lived in, which causes certain production constraints, as they need to organise “slots”. Usually, filming takes place on set every two or three months for 8 to 10 days and is finished in studios. About 30% of the furniture is changed for the shoot, but the rest is left as is, because it is so magnificent. They have actually tried to get the most from every single room, each of them having such a specific character. Although the family portraits were changed, this house was picked for the cast and crew to show, preserve and best exploit its character.

THE MUSIC HAS ITS OWN VOICE

When it comes to the music, John Lunn says he did not start until he had seen the first shots. He tells us an anecdote from when he was starting his career in the US about 30 years ago, working on *Star Wars* on some particularly futuristic music, composed and played on computer. This work was very different!

John Lunn notes that he earns a living thanks to royalties, because most of the budget is spent on recording, which is done on real instruments. It is actually lucky that in England, and in British television in general, music is still considered an art. There will almost always be an entire music department, so there is no need

for one man to write, play and record everything on a synthesiser. He adds having really appreciated that the quality of the music was nothing short of a feature film. No one piece is used twice and every sheet of music is written as a “choreography with the dialogue”. No dialogue was cut either, and other than two specific moments – some of the plot needs to stay a secret – the musicians would see the screen while they played, which clearly heightened their implication and interpretation. As they live through the emotions on screen, they can bring them to life with their instruments. On his blog, one can listen to two versions: the first one, recorded in studio and the final one, recorded while watching the screen. Lastly, he adds that working with real musicians means he can compose in a much simpler way. It's one of the secrets of the score's success.

When asked whether he has changed his way of working over the series, John Lunn explains that he has always worked in the same way: the music is written according to relationships between characters, like a shortcut to the essence of what is happening in the scene. Add to that the music specific to the house, which is treated like its own character. One particular music does seem to portray what the house is “feeling” as it observes its inhabitants.

IS ONE RICHER WHEN SUCCESSFUL?

Jean-Marc Auclair asks a couple of financial questions, more specifically on the budget allocated to each episode. David O'Donoghue confirms that the budget for the first series was already far superior to the average budget of a BBC series and that it is over a million pounds. However, that sort of budget is still far below what the Americans can invest in their TV series. He adds that for *Mr Selfridge* for example, the budget was over 3 million dollars per episode, with almost 3 weeks of filming for each one. For *Utopia*, its about 900 000 €. So, *Downton Abbey* is between the two.

Nigel Marchant explains that from the start, on all four series, despite the work of different directors, the author's implication and recognised talent are such that they all wanted to stay faithful to the initial tone and they all worked in a similar way. However, what did change is that today, to film an episode, it takes 13 days; a lot less than in the beginning.

Jean-Marc Auclair asks straight out if the huge success they have had enables them to allocate bigger budgets, to which Nigel Marchant answers that year after year, everything goes up! Especially since the writer never hesitate to create new environments and that the series evolves through history and with that one must adapt sets, costumes, hairstyles. So for the fourth series, set in 1922, everything concerning women has hugely evolved. Obviously, it's a lot easier to finance a successful series. ITV is actually a very good partner in that way because they pay well, knowing that as a result, they get good quality. However, one must still keep to the budget.

THE RECIPE FOR SUCCESS

When asked about the ups and downs of this adventure, Nigel Marchant underlines how grateful he is to be able to improve the quality and go further with this ambitious project every year, working with a loyal crew, fantastic actors and what feels like a big family for 26 weeks a year. From the first series, there was this feeling of having lived a great year together and everyone was impatient to get to work on the second series. To him, this spirit lives on. If there were to be one negative point, maybe it would be worth talking about the surprises inherent to all projects, especially one in a period setting.

Donal Woods adds that a great atmosphere reigns within these teams that always return and work with pleasure, even if filming is tiring, that days are long and that it's never easy pulling off such a high quality series. Maybe sometimes it needs to be said: “we're doing a great job!”



Liz Trubridge mentions the stunning cast that was put together with such ease thanks to the quality of Julian Fellowes' writing, which seemed to draw in talent. Every person contacted was immediately on board and apparently, there are quite a few more known and renowned actors who would like to take part.

John Lunn, however, remembers with angst, composing the score to the opening credits. He had a week to do it and had already been working on it for five days without satisfaction. Finally, he found a solution but it wasn't without a struggle.

Jean-Marc Auclair wants to know if the speakers can elaborate on some form of "recipe for success" that could explain how today's audience members can identify so passionately with a family who lives in such an extraordinary house with a vast number of servants in the basement.

Liz Trubridge would like to know such a recipe, but it seems that it simply depends on the believability of the story and characters and also the fact of having a small tightly knit team working around a talented and inspiring writer. Then of course, the themes touched upon are universal because we are talking about love and even though the space-time element and décor are different, these stories are timeless.

WILL THERE BE A 5TH SERIES?

Jean-Marc Auclair asks if there will be a 5th series, to which the answer is, that if audiences keep following the story, if teams feel capable of always improving the quality of what's offered, if the writer – who remains the central pillar of the project – wants to keep telling these stories... of course there will be!

Jean-Marc Auclair then asks if the team has other projects. David O'Donoghue says that he is currently working in Budapest on a Dracula for NBC and Nigel Marchant adds that he is currently working on two series for the BBC.

The session ends with applause from the audience, thanking all the speakers for the clarity of their explanations, their passion and the quality of the series they offer. ●



Screening and case study

UN VILLAGE FRANÇAIS (France 3 – France)

Speakers : Frédéric Krivine, creator and screenwriter
 Philippe Triboit, creator and director
 Emmanuel Daucé, creator and producer
 Sylvie Chanteux, Marine Francou, Sophie Bocquillon, Violaine Bellet, screenwriters
 Jean-Marc Brondolo, director
 Jean-Pierre Azéma, historical consultant
 Marie Kremer, Nicolas Gob, Cyril Couton, Amandine Dewasmes, actors

Presented by : Pierre Langlais, journalist

a story within history

Firstly, Pierre Langlais asks the authors if it were intended from the start for season 5 to take place in September 1943... Frédéric Krivine replies that chronological logic dominated very quickly, but for the rest, there were many changes. So, there were temporal ellipses between episodes of the first two seasons and from the third onwards, particularly to reinforce the addictive potential, cliffhangers were introduced, and time as well as themes were compressed. A preliminary discussion took place with Jean-Pierre Azéma to establish the themes, which in turn fueled a development stage of about three months, necessary for creating two blocks of six episodes.

Frédéric Krivine adds that obviously there was a concentration of events around each character, since this is a series for entertainment. Nevertheless, the importance of the historical context meant that they had to be particularly vigilant right through the programme and careful that « his » stayed in front of « story ».

Pierre Langlais is interested in the articulation between the history we all know and the story taking place in the village, which cannot in all likelihood, be easy to manage. So when the viewers see a train arrive, the villagers, in the series, obviously do not understand the connotations of this. How did the actors manage to not « pollute » their acting with what they know of history? Marie Kremer replies that acting in *Un village français* is not like « being in a museum ». We just play the present of these people, without

the weight of history continually pulling us down. Cyril Couton adds that it falls to each person to play the rôle made up of each character's particular interests in a clearly established historical context, but which in no way has priority over relationships and the manner in which each person tries to cope.

When asked more specifically on how historically accurate the series is, Frédéric Krivine confirms that *Un village français* is indeed historically accurate, but that it is not a documentary. Obviously, it is difficult not to feel an important responsibility, especially for this particular period in time which is not, for the moment, represented in long series. Some people may criticise choices that were made, but what really counts, is to remain faithful to the spirit of the time. He adds that, to be specific, the fact that the protagonists of this period are now dead made things easier and it would have been very different if they had wanted to film a series which took place during the war in Algeria for example. For all that, obviously the occupation, liberation and consequent recriminations are periods in history that tend to provoke heated debates, and even if he finds this period in history particularly interesting, it has not always been easy to manage.





HAS THE SERIES EVOLVED OVER TIME ?

Pierre Langlais, underlining the length of the series as something which is still very rare on French television, asks those who have been present for several years their thoughts on the series' evolution. Nicolas Gob replies that, as an actor, it is particularly interesting to have the chance to play a character over the long term. You have the impression of knowing the character better and better and it is particularly satisfying when it gains some depth. Philippe Triboit adds that obviously the series has evolved since they wanted each successive director to bring something different, but still keeping in place a few permanent elements, in particular very discreet filming and music. The idea is to lay bare sentiments as simply as possible, without any commentaries. With this in mind and very naturally, the direction was also very discreet, the sets realist and a form of continuity emerged in the writing.

Marie Kremer points out that she just followed the story as it went along. As an actress, she knew she was meant to act in a long story which evolved, but she did this almost without being aware of it. Obviously, we can now see the scale of this ambition, but for an actor on a day to day basis, however ambitious the series is, it is, above all, a place of daily work, even if it is incredible. Working on the same character with different directors is certainly complex, but here again, it is a good exercise, especially as it ran parallel to personal growth. She adds that she always bases her work on what is written ; something which is easy to do seeing the great quality of the writing.

RÉALITY AND FICTION, AN AMBIGUOUS MIX ?

Pierre Langlais asks what the term « realist » implies when working with fictive characters. Philippe Triboit answers that a lot of research was involved for the sets, costumes and cars, but to be specific, what was important to him during the first season – and he talked about this a lot with the actors – was that everything be accurate, for example the relationship between men and women. At that time, women were still clearly dominated by men, with a few exceptions ; they were submissive and accepted it. Laying and clearing the table « don't even need to be discussed » ; it is normal for the woman to do it and it is of no significance. One of the actresses went to see her grandmother, to talk about this. It should be remembered that passion is timeless of course, and the series' success probably also lies in the modernity of the characters' issues, which are also timeless.

A CRAZY AMBITION : SPEAK OF MANKIND, « ENTERTAIN ENORMOUSLY » « TOUCH PROFOUNDLY »

Pierre Langlais asks if at the time of creating *Un village français*, there was not a willingness to comment on the world today. Frédéric Krivine replies that he sees it more as a megalomaniac ambition to describe the human condition – much more than with regard to today's world. Nevertheless, he hopes that the series strikes sufficient chords with the viewers of 2013. He adds that all series broadcast in prime time are striving to « entertain enormously or touch profoundly ». This series, as is very often the case with historical films, really only « talks about people » and the decor from another period in time often helps to reveal what crosses time..

For all that, the political debate raised is not without interest, particularly in today's climate where it is interesting to query what this awakens in each one of us. Pierre Langlais goes back to the give and take of pleasure and the need for seriousness in the context of a series for the general public set in a difficult period of history. Frédéric Krivine reminds us that television is a big public media and that relationships between the public, the authors and all the others involved, must go well. This goes without saying, but you have to take responsibility for what you are telling millions of viewers...

A SINGLE LOCATION, THE CENTRAL COMPONENT FOR A DRAMA OF « HUMAN DIMENSION »

Going back to the choice of the village of Villeneuve as the sole location where everything happens, Emmanuel Daucé announces that this will not change and that it is not only an economic choice, but also an artistic one. Indeed, a world has been recreated in this small space. The project works also thanks to frequently recurring sets. *Un village français* tells history from a « human dimension », and wants to be as close as possible to those living history and so it is neither necessary nor pertinent to go and see what is happening elsewhere, even in the higher spheres of Paris or Vichy.

Frédéric Krivine adds that the characters are very diverse and represent all the issues found in society. In drama, the world is notoriously closed in on itself and it is important that you do not really want to leave it. So outside elements are « transcribed » by the hold they can have on a particular community ; on libido, culture, each character's way of functioning, within this small recreated society. He adds that even if we do not start from a political panel, we get there in the end with narrative.

Jean-Pierre Azéma points out that, as historical consultant, he never intervenes in the plausibility of the narrative or dramaturgy, but on the other hand, elements of plausibility of context are essential for him. Hence, he had to correct the fact that there were radiators in a school, whereas at the time, everyone was cold in school heated only by wood-burning stoves, which calls for everyone to « deal » in wood.

Frédéric Krivine mentions that there was an interesting amount of arbitration between historical truth and elements that could possibly be questioned historically speaking, but are justified by the fact that they add to the dramaturgy. There were very few historical blunders and history and the story interwove very well in principal.

THE TRUTH IS OFTEN MORE GREY THAN BLACK OR WHITE

Frédéric Krivine and Jean-Pierre Azéma bring up the ambiguous notions of the series. Sometimes during a complex period of history, characters are ambiguous and as Frédéric Krivine reminds us, the viewers must always be able to identify with the characters, or at least understand them. Jean-Pierre Azéma adds that to the contrary of what is often shown, history is complex as are human beings. Very often, it is not « this OR that », but « this AND that ». With television, we have the time to swing a bit one way and then the other and can avoid this « black and white » which does not really exist and explore a « grey zone » which is probably also what pleases the viewer. Even if this sometimes contravenes generally accepted ideas, in the end human vulnerability is neither extraordinary nor improbable.

WRITING AS A TEAM WITH A LEADER AND A FEW ADVISORS

This is a long series and there are a lot of people who have worked on it, so does this mean that you work as a team ? Here we hand over to the authors, who tell us that to work for six months of the year on a project for five to six years cannot be done unless it is a joint effort. There are a lot of writers who work with Frédéric Krivine, sometimes with six authors around the table, each one trying to get into Frédéric's head, which is obviously easier now since everyone knows each other and the series has been running for quite some time. The large number of characters also requires a particular organisation. At the beginning of each season, what is expected of each character during the 12 episodes is established. Then, everyone writes independently, or sometimes in pairs, taking on one episode in particular.

It was mentioned that Frédéric Krivine used an historical advisor, but he also had a psychological advisor who, since he is in the audience, confirms that they worked together to establish the



plausibility of each character's psychological profile. After the first few seasons, Frédéric Krivine felt that it would be possible to « push the characters » in respect of what drives them. So, during a process which was almost a psychoanalysis, the characters' neuroses, pathologies and psychological motives were updated. This then helps with the writing by avoiding unlikely reactions and pushing to contextualise others. Violaine Beullet adds that in the United States, this psychological work is much more frequent and means that one does not have to work solely intuitively on the characters, but can use a much more technical approach. Frédéric Krivine points out that, to the contrary of what happens in real life where the « shrink » tries to cure his patients, here characters are made « worse » or at least their problems are rendered more coherent. This only really has any sense, if the writers and actors seize this new information and use it to enrich their work with these clear psychological motives. Altogether, the actors are delighted with this in-depth research of their characters and their psychological mysteries, even if some of them say that when they come to play them, they remain unspoken. Marie Kremer says that what she likes in her character, is what escapes her and all the things she does not know. For all that, obviously she relies on the writing which enables her « to make what is within her exist ». Nicolas Gob adds that almost without realising it, this has enabled him to find ways of accentuating certain element of his character's personality. Frédéric Krivine feels that this work has been the key to going further with deciphering behaviour and relationships, but that it is probably even more so for the writers than for the actors who are used to calling upon these resources within themselves.

DÉBATE WITH THE AUDIENCE

Once all the people on stage have been thanked, the audience points out how much this series defends an original narrative and how much they appreciate that it brings them to ask themselves the question « what would I have done at the time ».

They nevertheless regret that the average age for viewers is quite old. Frédéric Krivine shares this regret and wonders if, from the beginning, the series had been more « compressed », like it is now, the under 40s would have been more readily and more consistently attracted and those who do not usually watch French series could have been interested. He adds that although there is obviously a pedagogical dimension to the series, young viewers want above all to be « entertained and excited » ; they really like all that is « quirky » and « sensational ». Here again, it would have been better to build the series on a more « addictive » model. Cinema is still the world of desire and television the world of pleasure, a few adaptations would have probably been necessary to correspond more to a younger public. This said, the success of *Game of Thrones* proves that historical content is not a handicap ! In the audience, a young man aged 16 tells us that he watches the series and has done from the beginning and he enjoys it very much ; Frédéric Krivine is obviously happy to hear this, but there are still too few young viewers.

The audience says that what they also like in the series, is that there is not just one hero, but that all the supporting roles are heroes whose stories and progress they can follow.

The debate ends on a discussion about this ambivalence that Frédéric Krivine particularly appreciates, especially because, beyond the fact that this series gives him the opportunity to speak at length on a subject which interests him and to do so precisely with no pretence thanks to Jean-Pierre Azéma, it is a particularly rich subject from a narrative point of view. The series' format, which allows for going back to a subject again and again, has the potential to go further with this ambivalence that shorter formats usually allow.

It is also an opportunity for the public to point out the great quality of the series' dramaturgy which works without there being a need

for a resume of the previous episode at the beginning, even if it is a sort of serial. Frédéric Krivine confirms that he is particularly careful about the first few minutes of each episode, especially as today's viewers often hesitate for the first three or four minutes of a programme before deciding to watch it ; it has to stand out right from the start.

When asked about a possible continuation, Emmanuel Daucé replies that audience ratings are a key factor in deciding whether there will be a season six or seven. As for the rest, relationships with the channel are very good, confidence reigns and desire to carry on is affirmed.

From a practical point of view, an episode is filmed in 10 days, costs around one million euros and this year, when there was a slight delay, 12 episodes, which should have taken a year, ended up taking 18 months !

The debate ends with a signing session. ●





Screening and case study

UNA MAMMA IMPERFETTA (RAI & Corriere.tv – Italy)

Speakers : Ivan Cotroneo, director
 Carlotta Calori, producer, Indigo Film
 Luca Milano, marketing and events director, RAI Fiction
 Vanessa Compagnucci, actress

Presented by : Claire Lemaréchal, screenwriter

Origin of the project

At first, Ivan Cotroneo simply wanted to tell the story of a woman, her everyday life, family life, as a wife, a mother (an “imperfect mother”), but also her professional life, the moments shared with her best friends... He first thought of making a feature film, then the idea of making a short format that would follow the rhythm of a private journal came to him and that’s the structure he finally went with. Ivan Cotroneo has directed films for cinema (notably *Io sono l'amore*, or *I am love*, in 2009, with Tilda Swinton), but also other series (*Tutti Pazzi per amore*, *Una grande famiglia*). He considers himself a “series writer”, explaining that he likes to work on characters over time, which a feature film doesn’t permit; he likes “endless” stories. It is this concept of an endless series, a daily appearance, with 7 or 8 minute episodes for each day of the week, that he put before the producers and broadcasters. The series was supposed to be on the Web – not on Youtube, but preferably on daily news websites, which explains the partnership with *Corriere della sera* – as well as on television. This double broadcasting technique was very clearly announced during the first press conferences. The series has been broadcast on the web since last May, on a dedicated space of *Corriere.tv*, with the possibility, of course, of watching episodes as a catch-up. There were over 1.2 million hits, with internet users watching the 8 minute episodes without interruption, which is a good sign (in general, statistics from the Web are very precise and valuable). It will be appearing on the RAI 2 channel from September, on prime time at 9 pm every night.



A UNIVERSAL, WELL PACED, QUALITY SERIES

Carlotta Calori for Indigo Film (this is the first time they have attempted a TV/Web production) and Luca Milano for RAI Fiction explain that the decision to undertake the project was taken very quickly. All the necessary assets for a successful series seemed to be there.

Firstly, Ivan Cotroneo’s incontestable talent, both as a writer and director and, of course, Carlotta Calori had already produced previously (feature films and other documentaries for cinema). She insists that this previous cinematographic experience enabled them to approach the production from a particularly “qualitative” point of view. The project was seen right away as being “close to cinema”, along the lines of traditional audiovisual methods and not from the angle of a low budget TV/Web series. From the start the image and sound quality were remarkable.

That quality was also what convinced RAI – for whom Ivan Cotroneo has also already worked on family themed production –, as well as the fact this series exudes a “certain grace”. You are hooked very quickly on Chiara (Lucia Mascino), her family and friends. That’s because *Una Mamma Imperfetta* deals with universal themes. We see everyday characters evolving, with flaws, doubts, joys and sorrows. Chiara’s flat is not an idyllic Roman loft with designer furniture and the fridge is a mess... , RAI saw in this, not only a niche series for the Web, but also a programme made for general TV channels, because the general public can identify easily with the various characters. It’s a series full of normal people, made for normal people, people who “don’t have time”...

Another remarkable element of the series: its intentionally uncontrolled rhythm! Ivan Cotroneo wanted this pace from the start, which is very precisely translated in terms of direction and sequencing: 25 to 30 scenes per 8 minute episode. The casting and the music are also both major assets of this production. When it comes to commercial strategy, let’s note in passing the importance of the newspaper *Il Corriere della sera*’s support, which obviously helped reinforce the series’ visibility: ad campaigns, online interviews on *Corriere.tv*, possibilities for web users to leave comments, etc., and of course the immediacy and effectiveness of blogs.



THE RELATIONSHIP WITH THE ACTORS AND THE CHARACTERS

Ivan Cotroneo intentionally took the risk of not casting stars in the series. He auditioned some 200 actresses for the leading ladies, until he found those rare pearls, the ones that seemed as though they perfectly fitted the characters he had imagined. He congratulates himself that they all became so close so early on, which one can feel on screen and enables fast work (5 episodes were filmed on the first day, with the filming of the entire series wrapped up over 25 days). “They have become inseparable”, he says, not hiding his satisfaction. He could not have dreamed of a better atmosphere for filming, none of them balking at the heavy workload, quite the contrary actually. Anyway, that’s film and/or series projects for you, we always hope that it will “work”, but we can never be sure: this time, it really did. Its important to note that Ivan Cotroneo is a screenwriter before being a director, which makes him an excellent guide. He knows exactly what he wants and where he wants to go, and everyone in his wake expresses themselves with great rigour, but also great freedom. He is more than willing to let an actor or actress change a certain line, however only if it does not affect the tone or rhythm of the scene, in which case they go back to the original. Giving actors and actresses this possibility creates good working conditions: it produces a “release of energy”.

The evolution of the characters is another one of the keys to the series’ success. Ivan Cotroneo confirms that, over time, psychological profiles acquire more depth, even with the smaller characters. Viewers get attached to them, the audience feels empathy, a far from negligible outcome. Aside from the vertical frame, horizontal ones start to weave their way in slowly, people’s lives form, puzzles are solved: that’s the magic of the series.

A MAN WHO KNOWS WOMEN...

Claire Lemaréchal, on the subject of relationships between director and actress, cannot help but ask Ivan Cotroneo how he, as a man, tells the everyday story from a woman’s point of view: what is your secret?

He replies that he loves watching women. He doesn’t have any children, but he listens carefully to his friends who do and he’s been able to see the upheaval that being a mother entails. He knows, therefore, how to bring a lucid, sometimes satirical, but always good-natured glimpse into every nook and cranny of a woman’s everyday life. In that sense, one can also conclude that *Una Mamma Imperfetta* is not only an upbeat comedy, but an authentically documented chronicle with strong sociological overtones; the director and writer’s standpoint is often corroborated by professionals from the family sector (specialised lawyers for example).

DEBATE WITH THE AUDIENCE

An audience member remembers the rhythm of the series and is surprised that there are only 25 to 30 sequences per episode, which on viewing gives the very real impression of “zapping”...

Ivan Cotroneo notes that this intended sensation undoubtedly lies in the systematic return to the shot of Chiara in front of her computer, telling us about her day, whilst writing it in her journal. This shot comes back about 8 to 10 times an episode, which is what creates this dynamic.

On the relevance of the economical method of broadcasting chosen...

When asked about the profitability of broadcasting on the web as well as on TV, Luca Milano explains that the great success of the internet broadcast showed that the series was solid. The television broadcast will enable people who have already seen it, to see it under a different light and a better quality (not everyone has great internet connection and a night in front of the TV remains a convivial family moment, we laugh and feel together, which is not the same as watching something on a laptop or tablet) and to better understand the mysteries (it’s what all good scripts do: make you want



to come back for more, before giving you the details) and obviously for everyone who hasn’t seen it already. The series *Commissaire Montalbano* is a good example of a series to which we always return: the audience ratings are good.

What is the series’ budget?

About 1 million euros for the first 26 episodes, a total of 200 minutes, is put up front; a good budget from the perspective of a TV series but considering the quality and the near cinematographic finish, it’s actually quite reasonable.

What does the future hold for the series?

RAI has decided to continue the adventure and has commissioned a second series, which will have double the episodes (i.e. 50) and there’s even talk of making a TV film, with all of the same characters, for Christmas. ●



Screening and case study

DEATH OF A PILGRIM (SVT – Sweden)

Speakers : Stefan Kullänger, director of photography
 Maria Nordenberg, producer, SVT
 Stefan Baron, director of sports and drama, SVT

Presented by : Stéphane Drouet, producer

Sweden, a small country with a unique televisual environment

Before talking about the origins and development of *Death of a Pilgrim*, Stéphane Drouet asks Stefan Baron to give a description of the world of television in Sweden. Sweden is a small country of only 9 million people, the majority living in 3 large cities. SVT 1, which belongs to the public group Sveriges Television, is the number one channel in the country. Its competition is private channels like TV4, TV3 and Kanal 5. With two evenings of drama a week – Sunday and Monday nights –, the SVT group is the top broadcaster of original Swedish drama. The budget for drama (cinema or TV) is 40 million euros, considering that 40% of productions are internally financed, and this since 1992. Stefan Baron adds that Swedish, Norwegian or Danish drama are broadcast on prime time at 9 pm, whereas foreign acquisitions (notably American and English) are broadcast in the latter half of the evening, from 10 pm onwards; except for very successful ones like *Downton Abbey* that are broadcast during holiday periods at 9 pm.

When asked about her role within SVT, Maria Nordenberg explains that, although she is part of the groups' internal production teams, her work is very similar to that of an independent producer. She participates in the development of projects, which she then offers to the Head of Drama and the Programme Director. So all her projects are directly in competition with independent producers.



A SERIES DEVELOPED FROM A POPULAR NOVEL

Death of a Pilgrim was originally a co-production with a Danish company, which decided to abandon the project, and Stefan Baron then bought it. The series is therefore entirely financed by SVT. The purchase was made official in December 2011, with the broadcast date set for January 2013. To be on time, the crew had to start filming in February 2012. Although Sara Heldt had been working on the project for 3 years, the two months they had to develop it was very short. Added to that, was the fact that the decision was taken to re-write most of the episodes. Re-writing continued during filming which, Maria Nordenberg agrees, is not ideal.

The budget for the series is estimated at 5 million euros, which includes the rights to the Danish company and the rights for the novel on which it is based. *Death of a Pilgrim* is inspired by the novels of Leif WG Persson, a very popular writer in Scandinavia, an expert on criminology and presenter for SVT of a show called *Crime of the Week*. The series is the first and last opus of the trilogy, about the assassination, in 1986, of the Swedish Prime Minister Olof Palme; a murder that was never solved. Like the books, the series mixes real and fictitious events, the assassin being discovered in the fourth and last episode. The fact part of the series is Olof Palme's murder; the enquiry and the murderer are fictitious.

A CONTROVERSIAL POLITICAL FIGURE AND A STILL UNSOLVED MURDER

Death of a Pilgrim was very successful from its first broadcast, hitting viewer ratings averaging 42% (and over 52% for the first episode!). Stefan Baron admits that he was betting on a maximum of 25%. It's because the series is, many people agree, not only atypical, but the plot is particularly complex. Maria Nordenberg admits to having panicked during editing, because she realised the series was too "chatty" and there was not enough room left for action. The director, who shared these fears, even took the decision of shooting some scenes in autumn.

It should not be forgotten that the assassination of Olof Palme, a very controversial politician, caused a deep emotional stir, almost a trauma, in Sweden. The subject was very delicate to handle, especially through fiction. Maria Nordenberg indicates that during the development period, she contacted Olof Palme's son



(spokesperson for the family) to present the project to him and get his permission to avoid any possible lawsuits. The success of the books and the series prove that this tragedy still captivates the Swedes, especially as the murderer was never found. Over 130 people admitted to the crime. They were all acquitted. Even recently, Maria Nordenberg read about new theories online. The assassination would have been ordered by the Stay Behind cells, clandestine networks implanted during the cold war in Western European countries to fight an eventual occupation from the Eastern block; it is true that Olof Palme was often accused of being too close to the Soviet regime and his anti-nuclear stand made him many enemies. More ink is going to flow about this assassination.

A VERY PRESENT AUDIENCE

Despite their fears and reticence, the viewers were there. Stefan Baron and Maria Nordenberg both admit to having underestimated the Swedish public's capacity to appreciate a series that is as intelligent and as it is complex. It's a lesson learned.

Stéphane Drouet then offers to talk about the more visual aspects of the series and notes that it was filmed in 35mm, a very surprising choice. High Definition is indeed now a norm. Stefan Kullänger explains that the choice to film on reels rather than in digital was taken very early on. The choice was made, in part, because of the perspective of an eventual cinema version. This being said, Stefan Kullänger has always preferred reels because it gives a more vivid image.

TO CONCLUDE...

Stefan Baron notes that, due to the success, a second series is being developed. It is inspired by the second book from Leif WG Persson's trilogy, which is a completely different story. •



Screening and case study

DOS AU MUR (Chérie 25 – France)

Speakers : Charlotte Paillieux, Cécile Gérardin, Alain Patetta and Hassan Mébarki, screenwriters

Aurélien Poitrimoult and Pierre-Yves Touzot, directors

Bénédicte Lesage, producer, Mascaret Films

Gilbert Hus, producer, Projet Images Film

Anne Caillon, François-David Cardonnel and Florence Denou, actors

Presented by : Philippe Venault, director

Dos au mur really is the fruit of a collaborative work, which explains the number of speakers on stage. Bénédicte Lesage is convinced that the series could not have done without the energy and generosity of the people present today. Dos au mur will be broadcast on Chérie 25, the new channel on TNT, which is owned by the NRJ group. Charlotte Paillieux explains that the objective from the start, was to be part of this new media, with a real story, but nothing led them to believe Dos au mur would become such a long series (20 episodes), especially seeing as the budget from this new channel was very tight.



THE WRITING PROCESS

It was these financial constraints that led the writers to develop a storyline that could take place in a single location. The series would be a look behind the closed doors of a new custody unit; a situation which is bound to create intense drama. One meeting was a deciding factor. Cécile Gérardin had an interview with a policewoman who explained the issues of police custody, that moment when a criminal is ready to admit his guilt, if the detectives manage to get through to his or her sense of humanity. The idea was then to build each episode around two police custodies. Hassan Mébarki, who spent 10 years in various departments of the National Police, used his experience from the field to create the most realistic series possible. Obviously, the shared objective was to write something that was part of a known genre, but that is still atypical within the world of French television; a series which is inspired by the Anglo-Saxon model, in terms of rhythm, but also in the way characters are developed, adds Hassan Mébarki.

The writers first worked on 4 episodes that appealed to the channel, which then instantly commissioned first 10 episodes, then 20. Bénédicte Lesage admits that the writing, because of time and budget constraints, was somewhat chaotic. Indeed, some of the original writers had to leave and be replaced, with the producers having to ensure the transition with Aurélien Poitrimoult (associate of the project from the start). A more traditional method

of writing was only adopted after the 11th episode. It's from that moment on that the writing team – made up of 8 writers – was able to work more closely with the directors and actors. It is with this team that the series' and character's trajectory was built. Alain Patetta notes that a virtual workshop was put in place to rationalise the writing. Gilbert Hus adds that the team of writers was made up of both veterans and beginners. They were able to bring fresh and surprising ideas. The objective was to attract talents from different backgrounds, and we came across some great people, Bénédicte Lesage stresses.

A COMMON VISION

Aurélien Poitrimoult confirms, as was previously mentioned, that he was part of the project from very early on, which is quite rare. The producers had understood that the tight budget meant that the project's players had to take their time to outline a common vision. This preparation work enabled them to develop a filming technique, as well as define the casting type. Once the technical choices were defined, this inspired the writers, who were very unused to meeting the director so early on in the process, explains Cécile Gérardin.

In all, four directors followed one after the other on set, each handling 5 episodes. It's important to note that, at that point, the relay between directors was dealt with mainly by the actors who



knew their characters well enough. Anne Caillon confirms this. It's not always easy for a director to find his place when he comes in after 10 episodes on a series. On this series, the actors were the custodians of their own parts. They were the ones who knew them best and they helped the directors and writers build the characters. François-David Cardonnel particularly appreciated being given the opportunity, as an actor, to adapt the text to what he felt was right for the character, always staying faithful to the original structure. Although the change in director is, at first, destabilising, it is very interesting. Indeed, it means actors can't stay in their "comfort zone" and it makes their characters evolve.

Cécile Gérardin notes that readings were set up with the actors beforehand, as a taster, enabling them to better understand their character's personality, but also how they felt about them and from then, how they thought if would work screen. All this was integrated into the writing to make the story line, the characters and the dialogue evolve.

Bénédicte Lesage would like to add that *Dos au mur* is not calibrated like an American series. Although every episode shares the same DNA, a huge amount of artistic freedom was given to each director. A freedom that Bénédicte Lesage is very happy with, as she feels it gives the series true richness. The series' continuity depends on the characters and the actors. It's very difficult to get directors interested, if they don't feel they will enjoy working on the series.

FILMING

Filming was like a marathon, directors having only 4 days per 48 minute episode. Obviously, it would have been a lot more comfortable having a fifth day, but the budget didn't allow for it. Luckily, the work done beforehand enabled Aurélien Poitrimoult to set up filming with two Red Epic cameras and to shoot in 5K (five times better quality than HD). This technique enabled him to get different angles from only one shot. For the set, Aurélien Poitrimoult informs us that the series was filmed on location in an Abbey in Grenoble that had been refitted to look like a police station. Bénédicte Lesage reminds us that they could not afford to shoot in real studios. Gilbert Hus found the location and he assembled the film crew, calling on crew members from the Grenoble area who had already worked together and were happy to be on the same set. This helped them set up a tight-knit and loyal team; a very important factor when working under such stressful conditions. Filming in one location for 4 months really created a group dynamic, underlines François-David Cardonnel.

THE RELATIONSHIP WITH THE BROADCASTERS

On this subject, Bénédicte Lesage notes that Christine Lentz, the programming director at Chérie 25, oversaw the project. The relationship with the channel was ideal, as the channel was passionate about the project, however different it was from current programmes. Christine Lentz gave them the go ahead after reading the script of the first four episodes. She states that she didn't have anyone working on the project internally, so she put her entire trust in the production team. Despite the financial strain, with that much freedom, the production team were able to develop all their ideas without needing the broadcaster's approval and above all without feeling as though they were being censored at every turn. Cécile Gérardin notes that the trust given to them by the channel meant that the producers had their place in the artistic process. She recently worked for a public channel where relationships were very different and where writers "always felt they needed to satisfy the channel". She never felt that way when working on *Dos au mur*.

However, the channel did draw up the precise outlines of the project with the producers. Chérie 25 is aimed mostly at a female audience, so Christine Lentz incited the writers to turn the storyline towards everyday drama. Also, the days' rushes were systematically at the channel's disposal on a server. She very rarely watched them,

but she knew she could if she wanted to, which strengthened the sense of trust. The channel also had a say in the casting. When Bénédicte Lesage told Christine Lentz that Anne Caillon had accepted to play the lead role, she could hardly believe it.

To conclude, Bénédicte Lesage states that the channel has commissioned 21 episodes over a one year period, which is very rare. The series will be aired in the autumn. A second season (20 episodes long) is already in the pipeline.

DEBATE WITH THE AUDIENCE

A participant asks the Dos au mur team about possible sales in foreign countries...

Foreign partners interested in the series' format, approached Gilbert Hus at the last MIPCOM in Cannes. They were also offered the original set/location to film their own series, which sparked a lot of interest in the Germans and Canadians. Discussions are under way with broadcasters. ●



Screening and case study

30 DEGREES IN FEBRUARY (SVT – Sweden)

Speakers : Peter Schildt, director
 Mikael Brodin, sound designer
 Håkan Hammarén, producer, Fundament Film
 Lars Petterson, producer, Fundament Film
 Agneta Jansson Bergenstråhle, producer, Fundament Film
 Martin Persson, producer, Anagram
 Stefan Baron, drama and sports director, SVT

Presented by : Nicole Jamet, screenwriter

the origin of the séries

Håkan Hammarén remembers that the idea for 30 degrees in February came to them one cold day in February in Sweden, when he was having lunch with Anders Weidermann in a pizzeria, during the filming of another series for SVT. The thermometer was at -5 degrees and they were both bored stiff, and so started amusing themselves by imagining the best possible conditions for filming. Very quickly, they came to the conclusion that the best possible shoot would be with 30 degrees in February. They had found the title for the series. Håkan Hammarén travelled a lot during his youth, back-packing round Asia. Anders Weidermann, for his part, lived in Indonesia for two years. They had both met many people who one day, decided to start a new life on the other side of the world, particularly in Thailand, a favourite with many Swedes. The series was almost conceived !

Håkan Hammarén then commissioned Anders Weidermann to write a short synopsis of a few pages which, as soon as it was written, they hastened to present to SVT. This first outline script was accompanied by a mood tape, a video resuming the series' visual and sound identity. Mikael Brodin confirms this : it was the first time, as a sound engineer, that he had been called upon and joined a project so early on. The project appealed to the channel, confirms Stefan Baron, and was green-lighted very quickly.

Lars Petterson takes this opportunity to point out that it is very easy to work with SVT. According to him, relationships between producers and broadcasters are simpler in Sweden, especially since there is no pyramid-like structure and that there are never more than three decision makers. Relationships are based essentially on confidence. On this point, Stefan Baron reminds us that Sweden is a small country where everybody knows everybody.



A WONDERFUL ADVENTURE

Filming was a unique experience that they will never forget. Lars Petterson goes as far as calling it a wonderful adventure. A reduced Swedish team of about 60 people settled in Phuket for the duration of filming, which was about six months. The members of the team were accompanied by their spouses and children whose schooling was organised on site by the production. This total immersion in Thailand matched perfectly with the subject matter of the series, but above all, it allowed for substantial savings in the workforce – the team was in the large majority Thai -, but also in the sets. The cost of building the holiday village – and its 15 bungalows – where the majority of action took place, was no more than 28 000 euros. As for the budget per episode, it is estimated at 500 000 euros. Peter Schildt, who directed the third and fourth episodes, particularly appreciated the conditions on location. Apart from the fact that heat does not bother him – quite to the contrary ! - he loved staying in a bungalow next to Anders Weidermann's and being able to consult him whenever.

A COMPLEX SCRIPT INVOLVING SEVERAL STORYLINES AND SEVERAL GENERATIONS

Nicole Jamet suggests looking more closely at the writing of the script. Lars Petterson specifies that the first three and last episodes were written by Anders Weidermann. The writing of the other six was given to six different screenwriters. Håkan Hammarén points out that in the first versions of the script, the intention was to follow four parallel stories. One of these stories was abandoned at the last minute. Right from the start of the project, Anders Weidermann's objective was that every generation be represented. It was by following this principal, that he created the characters. This partly explains the success of the series, since all viewers, whatever their ages, can identify with characters in the series. *30 degrees in February* was a risky project for SVT, but fell perfectly within the group's strategy. Stefan Baron reminds us that with two evenings of drama per week – Sunday and Monday evenings -, the SVT group is the top broadcaster of original Swedish drama. The channel's objective is to produce 4 new series of about 10 episodes per year, so as to ensure a certain diversity. SVT's strategy is to produce no more than two crime series, which are much less risky. Thus, *30 degrees in February* had its place in the channel's programming schedule. The dare paid off since the series has attained over 30% of the market on average ; something which the channel was absolutely not expecting. Beyond the success with the public, the series has also had huge critical acclaim and last year, won the Kristallen (the Swedish Emmy) for the best drama series. What's more, it has been sold to the majority of Scandinavian countries as well as Great Britain. On the other hand, attempts to sell the series to a Thai broadcaster, even for a token sum, have failed. Thai television does not broadcast – or not yet, says Stefan Baron ! – this type of programme.

As a matter of interest, Håkan Hammarén tells us that during the last MIPCOM in Cannes, he met the representative of an American production company (he keeps quiet about the name) who was very enthusiastic about the series and wanted to look into doing a remake. He had loved the concept of the series and wondered to what extent it would be possible to add zombies. Fortunately, this company never came back to them....

The success of the series is such, that a second season of 10 episodes is now in the pipeline. Martin Persson says that Anders Weidermann visited Thailand two weeks ago to look for possible new locations and make sure that the Thai actors would be available.



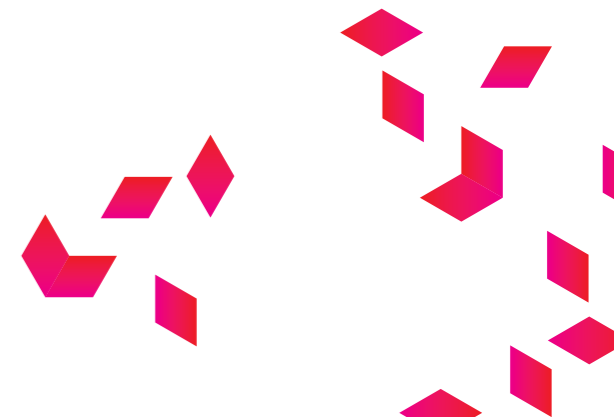
DEBATE WITH THE AUDIENCE

Is the actor who plays the lady boy a real transsexual ?

Håkan Hammarén smiles, as this is probably the most often asked question. In fact, the idea was to find a real Lady Boy. We organised castings in Thailand, but in the end, the production decided to engage the best actor for the role... and this was a woman !

Then the debate moves on to the question of censorship...

Håkan Hammarén points out that all the scripts had to be looked at beforehand by the Thai censorship commission, which required 17 copies of each script, translated into Thai, be sent to them before filming. Even if the screenwriters were given a certain freedom to broach any subjects they wanted to, there were two major bans : making fun of the king and the Buddhist monks. A government emissary was systematically on the set as soon as a monk appeared in a scene. In the end, a few minor modifications had to be made. In one scene, one of the Swedish characters who was drunk in a bar, salutes a portrait of the Queen. This sequence was quite simply removed and the production had to write a letter of apology. In another scene, a monk was smoking a cigarette standing up. The screenwriter was unaware that monks are allowed to smoke, but only if they are sitting down. The sequence was changed accordingly.





Screening and case study

REAL HUMANS - SEASON 2 (SVT – Sweden)

Speakers : Stefan Baron, drama and sports director, SVT
Henrik Widman, producer Matador Film
Marie Robertson, actress

Presented by : Philippe Triboit, director

Those who were lucky enough to see the screening – exclusively for Série Series – of the first scenes of *Real Humans* Season 2, understand that the series now holds an important position on the worldwide televisual scene. But before getting to this second season, Philippe Triboit would like to go back to the first one.

RETURN TO SEASON 1

Stefan Baron explains that season 1 was very successful with the Swedish public, especially with young adults with no children, from 20 to 24 years old, and young boys. These were two targets that, until then, SVT had not managed to reach. The first episode had more than a 22% share of the audience. These results are even more positive since, to the contrary of anglo-saxon countries, Sweden is not very keen on science fiction. This partly explains the difficulties the creators had in seeing the project through. This said, even if *Real Humans* has some elements which come under science fiction – the Hubots –, Stefan Baron feels that the series is more like a social drama. It is meant to be a caustic commentary on our contemporary society.

Although Stefan Baron was very enthusiastic when Henrik Widman showed him the synopsis of *Real Humans*, it was a much more difficult task to persuade the directors of SVT and this, in spite of Lars Lundström's reputation as a screenwriter. So Matador decided to make a pilot, something very rare in Sweden, but which paid off in the end, since the short 7 minute piece finally convinced them. Nevertheless, before giving the green light, the channel charged Matador with finding co-producers. They searched for 9 months without success, signing no partners. So SVT decided to finance the series solely ; a both unusual and courageous decision. Later on, Shine International came in on the project, which enabled the sale of the series to a lot of countries. A remake is in production in the United Kingdom.

SEASON 2

The decision to make a second season was taken during the filming of the first. On the other hand, Henrik Widman remarks that the channel only gave the green light once the series' eight episodes had been broadcast. Lars Lundström never doubted the possibility of developing *Real Humans* over several seasons. As he likes to say, as far as he is concerned, this series is a wonderful story-telling machine and he is convinced that he can write another three seasons. The rather risky decision of ending the first season on a cliffhanger was taken when no decision had been made as to the making of season 2. The fact remains that specific problems arise when one gets down to writing a second season and the surprise elements of the first are been and gone. Not only is the public familiar with the whole environment of the series, but the Hubots (the strongest concept in the series) are known to all and on their own, no longer arouse the viewers full interest. The term has even made its way into everyday language. Recently, on the cover of a Swedish newspaper, they were wondering if the prime minister wasn't really a Hubot. The decision to keep the same tone for the series – that clever mixture of comedy and suspense – was made very quickly. However, one of the principal dangers is, of course, repeating oneself. So the objective will be to propose new story lines and to introduce new characters, or even to go further into viewers' favourite characters, like Bea, played by Marie Robertson. Actually, one of the main difficulties is to ensure that the actors from the first season accept to play their parts in the second one.



The production does not have the necessary funds to keep actors under contract for several seasons.

AN ACTRESS' POINT OF VIEW

As for Marie Robertson, she did not hesitate for a second to take back the role of which she is particularly fond. She has already had the opportunity of playing a recurring character in the series *Cockpit*. It is a very interesting experience for an actress, as it enables her to go into a character in more depth. When she was contacted for the first season, she admits that she had trouble grasping the world depicted in the series. She had never seen anything like it. But Harald Hamrell, the first director, was so passionate about the subject, that she just could not refuse the part. Particularly since the character she was offered to play – Bea – was probably one of the most fascinating in the series. The role was particularly difficult to play, since it was a Hubot and this limited the range of expression she could use as an actress. It is the fact that Bea is half human and half Hubot which makes the character so interesting. So this then allows for a wider range of acting. Philippe Triboit points out that actors are the « guardians of the temple », responsible for their characters' continuity between the first and second seasons. Marie Robertson agrees, adding that she now feels as if she knows Bea better than her creator. She understands instinctively how Bea would react to such and such situation.

AND WHAT HAPPENS NOW ?

Philippe Triboit wonders about how many seasons are forecast, regardless of the public success. Henrik Widman has a lot of trouble answering this question. The third season is already being developed. Of course, he would love to make a fourth one, or even a fifth, but he prefers to take it step by step.

Stefan Baron reminds us that channels often prefer to stop at three seasons. Budgets are not inexhaustible and SVT is limited by the number of series it can produce. Broadcasting a fourth season would prevent the production of a new series.

DEBATE WITH THE AUDIENCE

A producer and director would like to know the cost per episode ...
Henrik Widman says that the average cost per episode, for both seasons, is about 700 000 euros.

An audience member calls to mind the « viral marketing campaign » used for the series. Are new developments planned, on the web for example ? The series has a very rich iconography. The Hubot has become a cult fantasy figure. Do you have any intention of merchandising, which could generate a supplementary source of income to finance a potential third season ?

Stefan Baron replies that no decisions have been taken as yet. SVT has carried out several transmedia experiments in the past - *The Truth about Marika*, a multiplatform series -, but the results turned out to be very disappointing. It was decided not to develop any such strategy for *Real Humans*. Henrik Widman is less radical. If a third series is produced, an evolution towards other platforms could be envisaged. However that may be, the creators prefer to concentrate on the series. As for merchandising, Stefan Baron points out that the rights belong to Shine International.

An audience member asks about the possibility of a remake, either in England or in the States..

Stefan Baron confirms that the rights have been sold to Kudos, who are considering an English remake. •





Screening and case study

SCÈNES DE MÉNAGES (M6 - France)

Speakers : Christian Baumard, producer
Aude Thévenin, artistic director

Presented by : Philippe Niang, director

Origins of the project

Scènes de ménages, freely adapted by Alain Kappauf – on M6's initiative – from a programme that was very popular in Spain (*Escenas de matrimonio*), examines couple's relationships in a very different and more succinct way, more lively and less « verbal ». In short, only the idea of couples was retained, in this case four of them who share with us, with humour, the trials and tribulations of living together : Marion and Cédric, a couple in their thirties, José and Liliane, a couple in their fifties, Huguette and Raymond, a couple in their seventies and more recently, Emma and Fabien, a couple of suburbanites. The series was as hugely successful in France as it was in its parent country, Spain, with up to 7 million viewers certain days, to such an extent that it had an impact on rival channels (some say that Laurence Ferrari leaving the 8 o'clock news on TF1, which had poor ratings, is linked to the series' great success).



ON THE IMPORTANCE OF CHARACTERS AND THE CASTING

Aude Thévenin recalls the adaptation from the original series, confirming that only the three couples from different generations were kept and a fourth added on. The strength of the series lies in the accuracy of the characters, she insists. Of course, the casting helped to hone the characters. Marion's « madness », is directly linked to Audrey Lamy's character, for example. It is not by chance that Liliane wears mules ! As for José, who originally loved football and beer, he has become a much more dreamy character... The actors therefore take part inevitably and legitimately in the building of their characters, as long as the initial outlines are well defined.

ON THE WRITING AND VALIDATION OF THE SCRIPTS

Some 2 000 episodes have been filmed to date, which in terms of length, represents 25 feature films ! Philippe Niang asks the producer and the artistic director about the writing process : how do you keep up ? Is there a showrunner, or a pool of authors ? In all, about 50 authors work on the scripts, divided into work groups, but also into levels : L1 (experienced writer, particularly adept with this very short format), L2 (good writer) and L3 (young talented writer spotted by the artistic direction, sort of « on trial »). These authors submit their ideas to the co-director of writing – Khaled Amara, who worked on *Caméra Café* before -, who is not strictly speaking a showrunner, but is nevertheless, the person

everyone refers to. Then the scripts are sent to the actors and directors and three days of readings are organised for each couple. Here, the people involved give their comments on the texts and any suggestions they may have. The scripts are then sent back to the writers for a second draft which will then be reread . It is only after validation by M6 that the episodes are ready for production. So everything is written as they go along. *Scènes de ménages*, is a full-time job (with a one month break in the summer and two weeks at Christmas), including for the props department : six people work here and nothing is left to chance as these elements are considered by the production to be an integral part of the series' humorous side.

A REAL VISUAL IDENTITY AND TEMPO

Visual identity is one of the series' distinctive elements : the choice of decor, clearly defined colour coding, etc. Alain Kappauf determined the setting with a very « cartoon » like atmosphere from the start and everyone keeps this in mind, starting with the director. Philippe Niang can see certain similarities with Etienne Chatiliez's world.

Creating this cartoonish setting is helped by the way of filming. Sequence shooting is common in series. The actors replay the sequence as many times as is necessary, until it is perfect. This is what gives the tempo ! The direction of the actors and acting is pushed to the limits, the atmosphere is burlesque, drawing inspiration from the silent cinema, using certain movements for example.

AND THE TONE

Philippe Niang notes the series' success and wonders if the tone could be even more daring, more satirical, even cynical. This is already partly the case, as the characters have become somewhat bolder, but could the writing process not evolve more in this direction ? Aude Thévenin confirms that they have always wanted to be transgressive. We could certainly push the boundaries more ; it is all a question of getting the right balance.

ON BROADCASTING PRINCIPLES AND AUDIENCE RATINGS

Short formats are being developed everywhere : *Caméra Café*, *Un gars une fille*, *Kamelott*, *Vestiaires*, *Una Mamma Imperfetta*... The list of this type of programme which is broadcast daily at prime time, usually round about the 8 p.m. slot, is getting longer. Is it the sign of new audience habits ? And what about catch-up television ? Christian Baumard replies that there is a specific strategy of counter programming with regard to the rival channels (in the case in point to foil the 8 o'clock news on TF1 and France2). By occupying airtime for 40 minutes (including ads) during the news slots, *Scènes de ménages* has gone beyond what has been done in the past, has taken a bigger risk and been amply rewarded.

Sometimes the broadcast can be made to seem more like an event. This initiative was, for example, most successful in October 2012 : 90 minutes of previously unreleased episodes with guest stars – there are actually many actors who want to appear in the series, not only because of its notoriety, but also for its quality and for the « family » atmosphere - which had 5.9 million viewers. We will be doing this again soon, after the summer and then in 2014.

As for catch-up television, this has also become an element that can not be ignored : viewers want to watch replays on the web ; *Scènes de ménages* has one of M6's very best audience ratings in this respect. We are well and truly in the transmedia era : broadcasting mediums are both numerous and complementary.

Speaking more generally about the series' audience ratings, it should be noted that *Scènes de ménages* is, at present, one of the mainstays of M6's success. The series over performs. Whilst average audience ratings are around 10 to 12%, it is in the 17 to 20% bracket : in other words, 1 person out of 5 watches *Scènes de ménages*, or 30 million people in France every week (so not always the same ones).

Christian Baumard says that the remarkable actors are very much part of the series' success. For the past five years, without fail, Marion Game, Gérard Hernandez and all the others have a place in the hearts of the French public. They always want to be worthy of this affection and so devote themselves completely to the series. They are extraordinary actors, who set the bar very high themselves : they must be thanked. Philippe Niang remarks, in passing, that everyone knows that it is more difficult to make people laugh than to make them cry : as soon as there is a question of comedy, big names are required.

A SOCIOLOGICAL AMBITION

Armed with the knowledge of success with a wide audience (*Scènes de ménages* has shown itself to be a family programme which resists individual viewing on computers and tablets, since most people do not like laughing alone), we can say that this type of short programme dealing with real life situations, definitely has a sociological mission : they are outlets for a good mood and one can identify with them ; some say they are even practically life-saving. *Fais pas ci fais pas ça*, *Una Mamma Imperfetta* or *En famille* are pressing the same buttons and logically receiving the same praise.

DEBATE WITH THE AUDIENCE

Could topical elements be included in the series ?

Scènes de ménages has no particular vocation as far as daily news is concerned, but does possibly take into account important trends, for example the present economical and social crisis. In this, the series differentiates itself, particularly from *Plus belle la vie*.

What about international outlets ?

The production is working on these developments. At present, forty countries are asking to adapt the series, amongst them Spain, which has, in turn, been attracted by the French adaptation of their original programme ! Negotiations are under way...

Do the many letters sent in by viewers inspire certain sketches ?

The answer is no. If the production willingly encourages young talent to write, it is not expecting ideas and quality scripts to arrive through the post !!

*Could scenes be shot on location, like in *Un gars une fille* ?*

Here again, the answer is no. This is not in the series' genetic code whose graphic success is due in part to the fact that it all takes place in a « closed box ».

Concerning the characterization and variety of the characters...

Christian Baumard is asked about the variety of characters by a member of the audience and replies that for M6 « variety = normality » ! As far as he is concerned, the situation comedy is above all due to the excellent profiling of the characters, be they white, arabic or black.

Is it conceivable that a fifth couple be added, of homosexuals, for example ?

A fourth couple has already extended the original format and the idea of adding a fifth is being studied, but will not happen before at least two years. And it would be more the case of including another heterosexual couple with a big age difference than a homosexual couple (Christian Baumard feels that finding humour in this would, in itself, be discriminating !). The production is above all keen to work on cultural differences.

Is it conceivable that one day the couples meet ?

Such is the case in the *En famille* series, where the players do cross paths. But in the case of *Scènes de ménages*, the possibility is completely refuted. On the other hand, in the long term, it is conceivable that this take place in a feature film...

Since the actors were not present and therefore unable to sign autographs, the production generously invites those in the audience who are interested, to attend a half day of filming of the series. ●

Screening and case study

ACCORDING TO ROBERT (VARA – Netherlands)

Speakers : Joram Lürsen, director

Presented by : Philippe Venault, director

After the screening of the 1st episode, Philippe Venault salutes this innovative series of which he is an absolute fan. It is a sort of « domestic thriller », which is a genre that does not exist in France. Joram Lürsen describes it more as a « social drama » with elements of comedy, particularly in the dialogue. We follow the peregrinations of Robert, a general practitioner who is suffering an identity crisis and who is trying to put his life back together, having been thrown out of the marital home, with the help of his psychoanalyst. Joram Lürsen has been a director for 25 years, of both television series and feature films. The Netherlands audiovisual industry is modest and one has to be able to turn one's hand to many things. Among other things, he has directed five feature films (two romantic comedies and three family films) and two other telefilms. There are eight 25 minute episodes in this series, which was filmed last September and aired between February and April 2013, one episode a week on prime time (Sunday at 9 p.m.). Audience ratings were good, as were the reviews.



ORIGINS OF THE SERIES

The original screenplay was co-written by Maria Goos (known for other television programmes, but above all for her plays, presented mainly in Great Britain and Germany) and her husband, Peter Blok, who also plays the main character, Robert. They have both worked on this series for years and they started writing it during a trip to Croatia : « he talked, she wrote »... They have been wanting to work together on a project for quite some time. The first draft that was shown to Joram Lürsen, has been significantly revised, as much for narrative purposes as for budgetary considerations. Since they received no state subsidy or very little, the project has been entirely financed by VARA, so they had to pull in their horns. As far as the script is concerned, Joram Lürsen also contributed to the writing. Moreover certain changes were made during filming, so in the end, we are talking about a three-way production, where confidence was a decisive element.

AN ADVENTURE FOR THREE

Writing as a threesome begs the question of who was in charge of artistic direction ? Without beating about the bush, Joram Lürsen answers : « me », along with Peter and Maria ! But VARA the broadcaster, the producers and editors also played a part in this. In short, although he does not deny that generally all three of them were involved in the artistic direction, he was the one to coordinate it all ; somebody had to do it. It was not always easy for Joram Lürsen to work in a threesome opposite a real couple and he tells some amusing anecdotes concerning filming. It was also not always easy to avoid hurting Peter, who was omnipresent throughout the series, both as co-author and appearing in nearly every scene. Peter could confide in his wife in the evening, but sometimes he wanted to change a line without consulting her and Joram Lürsen on ringing her the next day to confirm the final version, would find a somewhat surprised Maria who knew nothing about the changes... This sometimes led to rather grotesque situations and dinners had to be organised before filming to sort everything out ; the comings and goings between

the threesome, the husband/wife co-authors on one hand, and the Joram/Maria tandem on the other, not forgetting the Joram/Peter side as well. It was a question of sorting out everyone's roles once on the set, because when filming, there should be no further questions on the text. One just has to establish the relationship between director and actor as it should be. This ended up happening, but not without some difficulty in the beginning. Peter had to learn to wear two hats.

THE CAST

The series boasts a remarkable cast which greatly contributed to its success. Peter and Joram chose the actresses. Jacqueline Blom, who plays Peter's wife, is very well known to the public, as she has often appeared on television programmes. Tjitske Reidinga, the psychiatrist come psychoanalyst, is also very well known. Joram Lürsen takes this opportunity to salute an extraordinary actress who, even when she had no lines, was always there, sitting with her therapist's notebook in her hand. Hannah Hoekstra, Robert's young mistress, has received a best actress award. We must also mention the very particular role of Robert as a child, which was played by a young 7 year old boy, with no experience, who had to be taught to act. It was not easy, since he was confronted with difficult scenes dealing with extremely serious matters and adult problems. The relationship with his parents was essential in order for the filming to go well. Here again, confidence was key word.

TECHNICAL ÉLÉMENTS : LOCATIONS, FILMING METHODS, PHOTOGRAPHY, POST-PROD, MUSIC...

Each episode was filmed in three and a half days on average, in natural surroundings and in different places of course. For reasons of cost, sequences were filmed location by location. Five whole days were devoted to filming in the psychiatrist's surgery, which is an essential part of the series, since it is here that the whole story is told. There is a permanent toing and froing between « real life » and this confidential space, which gives rhythm and tone to the series, also allowing for flashbacks. The fact that the sequences were grouped, meant that the actors had to memorise and play no less than 15 to 20 pages of dialogue every day.

As for filming methods, Joram Lürsen admits that they were a bit chaotic, since he used every technique possible, mainly using a handheld camera, but also many other methods, some in an almost documentary style, others more cinematographic...He is a one-man band and takes entire responsibility for this.

He is also director of photography for the series, explaining that in the Netherlands, there is rarely any distinction between director and director of photography : the director usually takes on both roles.

In post-production, Joram Lürsen worked with two editors, spending about 7 days on each episode. He found the editing was quite quick to do, since he is used to longer formats.

Lastly, the score which was made in collaboration with Herman Witkam, the composer, who put together a library of music for the series. Some standards relevant to Peter's character and the period were also used. While on this subject, it should be noted that in the Netherlands you can use any music you like without any particular constraints, as long as the end product is intended for television (not cinema).

THE AUDIOVISUAL WORLD IN THE NETHERLANDS

There are three main public channels in the Netherlands : the first is reserved for programmes with very high audience ratings of at least one million viewers (games and sport), the second is more specialised and the third is aimed at young people. *According to Robert* was not adapted to any of the three, but the 2nd channel seemed to be the most logical. Television culture is not commercial in the Netherlands, but things are changing and private channels are now present. The fact remains that traditionally, the govern-

ment nearly always finances the best part of productions destined for the home market. In the case in point though, and as already mentioned, the broadcaster had to pay everything, due to a lack of public funds.

In the Netherlands, 60 % of drama broadcast is American or English programmes and the Scandinavians have also taken a good part of the market. 20% are European productions and only very rarely French. It should also be noted that whereas episodes of *According to Robert* only last 25 minutes, the preference is usually for 45 to 50 minute formats, with the grounds of economy of scale.

DÉBATE WITH THE AUDIENCE

Is Dutch drama exported ?

It used not to be the case, but things are changing little by little. Today, we see adaptations of Dutch drama, particularly in the United States, where just the pilot often costs more than the total for two seasons filmed in the Netherlands : it just goes to show the order of magnitude !

What is the budget for the series ?

Joram Lürsen gives a figure of 120 000 euros per episode.

Still on the subject of international dimensions, are foreign partners being considered for According to Robert ?

Not for the moment. However, an Israeli living in the United States has already shown interest in adapting the series and of filming a pilot... so stay tuned. ●



Screening and case study

CLAN (VTM – Belgium)

Speakers : Bert van Dael, screenwriter
 Nathalie Basteys, director
 Barbara Sarafian et Kristine van Pellicom, actresses

Presented by : Jean-André Yerlès, screenwriter

Pitch and the origin of the series

The five Goethals sisters are a very united family. Four of them decide to murder the fifth one's husband. This is the pitch for the Flemish series Clan, a series about women created by a woman, Sarah Gozin, the showrunner, but co-written with a man, Bert van Dael. Having sold the pitch to VTM, a Flemish channel, the two screenwriters, over a period of one year, settled down to write a series of ten 50 minute episodes, which were quite logically directed by two women, Kaat Beels and Nathalie Basteys. The most crucial part was obviously finding the five actresses to play the main parts. Once the clan had been put together, the team benefited from 10 days of editing per episode.



RENDEZ-VOUS WITH THE AUDIENCE !

The series was aired between September and December 2012 on VTM, a private channel, and was a great success. Above and beyond the audience ratings, the series won every possible award in Belgium and was sold to numerous countries. It is true, Barbara Sarafian underlines, that *Clan* has a very particular tone for a Flemish series ; it could almost be American. Jean-André Yerlès confirms that the first references that come to mind are *Six Feet Under* and *Desperate Housewives*. Bert van Dael asserts the influence of *Six Feet Under*. But his greatest influence was certainly his own family !

VTM was aware that a series like *Clan* was not destined for their traditional public. This is partly true, but the strength and quality of the series are such that the channel was able to attract a new audience. Recently, Barbara Sarafian read that *Clan* had transformed VTM ; that it had given the channel new momentum. Jean-André Yerlès compares the situation to that of AMC with *Mad Men*. Nowadays, a channel's identity depends on the series that is broadcasts. It was the same thing in France with the airing

of *Ainsi soient-ils* on Arte. This series completely changed the channel's image.

A GOOD DISTRIBUTION OF ROLES

Jean-André Yerlès is interested in the relationship that Nathalie Basteys had, as a director, with Malin-Sarah Gozin, particularly during filming. Barbara Sarafian answers the question, insisting on Malin-Sarah Gozin's extreme modesty and when she was present on set, she always stayed in the background, with her notebooks, not wanting to disturb anybody. Kristine van Pellicom points out that it is unusual for an actor to be able to speak directly to a screenwriter, to talk about any possible doubts he or she may have concerning their character or certain scenes. Her presence, as discreet as it was, was very comforting and appreciated by all. Bert van Dael is asked about VTM's position and he replies that the channel intervened very rarely in the writing of the script, making only a few comments on the structure and particularly on the use of flashbacks. VTM showed complete confidence in Malin-Sarah Gozin. It was an ideal situation. This said, *Clan* is the first series



he has worked on and it would be difficult for him to say if it is atypical for the Flemish television world. However that may be, the channel was so enthusiastic about the strong concept that they never felt any need to intervene.



An audience member would like to know the audience ratings in Wallonia (french-speaking Belgium). Was the series successful with a francophone audience ?

Barbara Sarafian explains that the francophone part of Belgium is « only interested in a Flemish series if it has already been a success abroad, particularly in France ». But the situation is changing and exchanges increasing between the two communities, as can be seen from the growing number of co-productions between Flanders and Wallonia. Kristine van Pellicom feels that the Flemish have always been closer to the Dutch, culturally speaking. Jean-André Yerlès would like to know if the *Clan's* identity is too Flemish for the Walloons.

Can television viewers get an idea of what being Flemish is today, by watching the series ?

Apart from the language and the decor (the houses are typically Flemish), Barbara Basteys is convinced that the series has no frontiers. Love and death are both universal themes. ●

VISUAL AND SOUND IDENTITIES

Jean-André Yerlès brings up the series' visual aspect, in particular the credits. Nathalie Basteys tells us that these were designed by Malin-Sarah Gozin's brother, a graphic designer by profession. He proposed three different versions, but this is what was chosen. The use of a red thread links up with one of the most present colours in the sets and also refers back to the blood ties that link these five sisters.

As for the theme music, Kristine van Pellicom points out that it is a song by the « Claude François » of Flanders. Nathalie Basteys says it is a shame that the lyrics were not sub-titled, since they immediately give the viewer the somewhat cynical tone of the series. Used out of context, this song is hilarious.

FLANDERS : A FERTILE TERRAIN

The debate moves on to discuss the air of creative freedom which seems to be present in Belgian audiovisual production, and more specifically in Flanders. It is not so much freedom, Barbara Sarafian points out, as that writers and producers are not afraid to experiment. Flanders has always been « kept in the shadows of televisual and cinematographic creation ». They are not aware of the rules and it is from this anarchy that Flemish creativity is emerging. Producers and broadcasters have understood that they should give writers and screenwriters the freedom to experiment with all possible forms. This is probably why VTM intervened so little on the writing of the script. They were aware that too much intervention risked killing the project. Flemish creators are becoming more daring. Malin-Sarah Gozin dared to create a series about five women, which would have been unthinkable five years ago. Jean-André Yerlès adds that in France a tacit constraint requires that series « please everyone », which considerably diminishes any risk taking. On this point, Barbara Sarafian explains that constraints are essentially linked to broadcasting times.

DEBATE WITH THE AUDIENCE

An audience member asks the Clan team about the financial aspects. Nathalie Basteys replies that the budget for each episode was 300 000 euros. Compared to a budget of 900 000 euros in France, Jean-André Yerlès points out. Barbara Sarafian deduces from this that actors must be cheaper in Belgium. Nathalie Basteys adds that the budget was quite comfortable in relation to other productions in Flanders. What is more, the 10 days of editing allocated per episode were a real luxury.



THE BROADCASTERS' « CONCLAVE » : EXCHANGES ON THE FUTURE OF THE AUDIOVISUAL INDUSTRY



The world of broadcasting is changing. Renewal of funding sources, development of co-productions and collaborations with the ensuing consequences on the control of projects, technological evolutions with a strong impact on consumption habits and the nature of contents – many changes in progress and to come, which can but transform the parameters and rules of this industry.

It is to explore these changes and to anticipate those to come, that Serie Series proposed a meeting, behind closed doors, of 14 broadcasters representing the diversity of European creation. The objective was to assemble broadcasters with different experiences in relation to the above-mentioned issues and to discuss adapting to these changes in the most dynamic and concrete way possible. The participants were able to exchange ideas on all the questions concerning the future, and changes in their industry and this, without interruptions in an informal atmosphere.

We want this meeting to be as useful as possible for the broadcasters, a yearly meeting which will be renewed in July 2014, in a club-like atmosphere, where the members can take stock of the changes in the sector together on a regular basis.

The first broadcasters' conclave, which was held on Friday 5th July, was a great success with the participants who had replied positively to our invitation. :

Tasja Abel (ZDF) – Germany
Stefan Baron (SVT) – Sweden
Julien Dewolf (M6) – France
Sophie Gigon (France Televisions) – France
Jane Gogan (RTE) – Ireland
Dr Klaus Lintschinger (ORF) – Austria
Francoise Mayor (RTS) - Switzerland
Ben Stoll and Dominic Schreiber (Channel 4) – Great Britain
Luca Milano and Sara Polese (RAI Fiction) – Italy
Tone C. Rønning (NRK) – Norway
Simone Van den Eenden
and Mylene Verdurmen (Avro) – The Netherlands

EVENINGS

AND EVENTS



THE FESTIVAL'S OPENING CEREMONY

presented by Pierre Zéni



FRÉDÉRIC VALLETOUX, Mayor of Fontainebleau, is again delighted to welcome Série Series, for what appears to be a brilliant « season 2 ». It will be the opportunity to discover what is best in French and international televisual creation and to consider the future of television series.

A series is a result of team work, as is this event for which I am keen to thank the principal organisers – Marie Barraco and Laetitia Duguet of the Kandimari Agency, and the members of the editorial committee – for their confidence, as well as all those who have helped to make this event possible. This second edition marks not only the consolidation of the festival, but also its development, particularly with an extra day of debates and screenings. Fontainebleau, an almost provincial little town – but nevertheless in the Parisian region ! – and a really great place to live, is honoured to host this event which has made us a sort of « little capital of the televisual world » and placed us in the spotlight for these four days.



JEAN-FRANÇOIS HEBERT, chairman of the Château de Fontainebleau, says that he is delighted that the château is again fully associated with this event, since it will be hosting the two dinners and after-parties. The festival-goers badges also give them access to a very special guided tour of the château, which we hope will give them ideas for future projects...

The Château de Fontainebleau, with its exceptional and priceless heritage, has opened its doors to cinema and television productions for many years. It is « the true home of the kings of France and the house of ages » and was built fifty years before the Louvre and four hundred years before the Château de Versailles. Crammed as it is with incredible treasures, the galleries, apartments, courtyards and gardens have, needless to say, attracted many directors :

series, telefilms, documentaries, feature films and more recently, video clips (Lana Del Rey in Born to die), have all used this location, sometimes looking at it from a very different angle.

Série Series is a wonderful opportunity to reveal once again the sumptuousness of this unique patrimony. Jean-François Hebert invites screenwriters, directors, producers and all professionals involved in television series to be seduced.



JULIEN DRAY, vice-president in charge of culture in the Ile-de-France region, reaffirms the Region's support for this type of event because « the public authority's role is to lend support to and encourage creation ».

Television series have established their pedigree and have made their way into our lives bringing us dreams, thoughts, tears and laughter. They have made an impact on our era as much with the quality of productions, as for the questions they raise ; questions about our own lives and cultures. Through them, we can discover different ways of thinking and different points of view, and discover new horizons.

The Ile-de France region is a melting pot of talent for all televisual professions and is firmly committed in favour of a dynamic sector, both economically and artistically speaking : support funds for the technical sector, aid for post-production and screen writing are just some of the mechanisms that have been set up.

So we welcome professionals in the sector who want come and produce their series in our area, and by so doing, create employment. But, of course, we also count on television channels financial investments to stimulate creation and help defend the French televisual economy. Together, we must strive for excellence.

This year again, communication will be fruitful, screenings will be thrilling and emotions will run high. Julien Dray was very enthusiastic about *Real Humans* which he discovered last year and he hopes to be surprised again this year. Série Series is a grandstand for all those who dare, innovate and make new series possible. He is happy that the Region has contributed to the development of this festival in the Ile-de-France, in the wonderful setting of Fontainebleau.



ERIC GARANDEAU, chairman of the CNC (national cinema centre), is making his last public appearance in this role and not without emotion. Over the past two years, a lot of ground has been covered. The centre has been internationalized, all cinemas in France are now digital, CNC aid is accessible through the web, innovation funds have been reformed, broadcasters are encouraged to pre-purchase more episodes of series... The Copé tax – ratified by the European Court of Justice and making electronic communication operators take their share in financing public television – is also good news and is a great French victory ; in particular, this will mean money going back into the COSIP (account in support of the audiovisual programmes industry). It is to be understood that last year's 150 000 euro tax should be exceptional, as President François Hollande asserted...

Today, a major alliance should be forged in Europe to defend out cultural differences and impose ourselves as a platform of audiovisual creation, capable of rivalling the Americans and Orientals. Of course, it is not a question of setting up a Maginot line, but more waging a beautiful and noble war to defend a virtual model, by which countries finance companies investing in the sector. In this respect, the confrontation of French and foreign points of view during the debates of this second Série Series, should be productive. This event, guided by professionals from different backgrounds, gives us the opportunity of not only discovering or seeing outstanding series again, but also of better understanding the creative and production process, and to discuss vital economic issues.

There are already numerous indications of a renewal in French drama : certain ratings successes have already hoisted it above American series and an improvement in the export of our series and formats can already be felt. Admittedly, there is still a long way to go before French drama finds a place on screen and in the hearts of viewers that is equivalent to home-grown fiction with our European neighbours. This will also come about with an improvement in the initial education system. In view of this, the Fémis is starting an audiovisual course next September and the modernisation of the Conservatoire Européen d'Ecriture Audiovisuelle (European audiovisual writers school), with the support of the CNC, will be most useful.

Eric Garandeau concludes that the CNC is very happy to give their support to this event once more, as it does for all the important moments in audiovisual creation in France.



ALL OF THE TEAM FROM RITA (TV2 – Denmark) is welcomed on the stage of the Fontainebleau theatre. This is the series that was chosen for screening this year at the opening ceremony of the festival.

The corresponding case study is programmed for tomorrow morning.

The festival-goers are invited to dine at the château. ●





EVENING OF THURSDAY JULY 4TH

SÉRIE SERIES AND THE 10TH TV CREATIVITY DAY — APA



The entire *Série Series* editorial committee stands on stage: firstly its three presidents, Nicole Jamet (actress and screenwriter), Jean-François Boyer (producer, Téra Média) and Philippe Triboit (director), as well as all the other members, Bénédicte Lesage (producer, Mascaret films), Hervé Hadmar (screenwriter and director), Nicolas Jorelle (composer), David Kodsi (producer, K'IEN) and Pierre-Jean Rey (screenwriter and producer, SIGGI). Together, they sincerely thank everyone for being present in such great numbers at this televisual rendez-vous.

Invited up on the stage, **Pascal Rogard**, president of the SACD, reminds everyone that his society always backed Scénaristes en Séries in Aix-les-Bains in the past and so, logically is fully behind *Série Series*, a festival that extends its hand towards other countries and cultures, which is quite a rare occurrence in the world of television. He welcomes this policy of openness to the rest of the world and hopes that French and European drama finds its rightful place on the worldwide television scene.

Série Series then gives the audience the opportunity to watch the first previews of the brand new series *In America* (OCS – France), presented by its creator Vincent Primault and Stéphane Drouet (Producer, Making Prod). It's the first French series filmed entirely in English in the United States with a very small budget, but also a lot of freedom, especially thanks to OCS who have trusted the creator from the start. It's a mix between a road trip and a drama comedy. The pitch, that was presented at Orange three years ago, got the go ahead almost immediately from the programming directors. The series is made up of ten 26 minute episodes, filmed in 20 days and will be available at the end of July. Vincent Primault would like to thank his director, Alexis Charrier, and sends his warmest wishes to the United States and the Americans for their unrelenting enthusiasm: they welcomed him in a memorable way, that taught him many things, both as a human being and professionally.

Then the festival is honoured to welcome the *Downton Abbey* (ITV – United Kingdom) team for the preview screening of the first episode of the third series, the case study of which is programmed for the following afternoon.

The festival-goers are then invited to dine in the Chateau. ●



EVENING EVENT ON FRIDAY 5TH JULY

presented by Nancy Tate and Frédéric Bénudis



For this exceptional evening at Fontainebleau's theatre, *Symphonifilm*, a 40 piece symphony orchestra specialising in music for films, series, and advertisements, performed some of the great themes from television series. A very special concert that was both dynamic and playful, with the audience participating in this musical world of series.

The concert was followed by 2 screenings in the presence of both teams :

- *Real Humans season 2* – the team gave *Série Series* an exclusive for the first scenes of season 2 – a 15 minute film made especially for the event

- *30° in February* – screening of episode 3 of season 1.

The evening continued in the theatre's great gallery with a cocktail party and dancing. ●

OPENING OF THE APA TV CREATIVITY DAY - 4TH JULY 2013

WELCOMING SPEECH made BY Jean-François Boyer



Jean-François Boyer declares the 10th APA (Association for Audiovisual Promotion) TV Creativity Day open –, keeping alive in our minds a phrase coined during the 1st TV Creativity Day, nine years ago, and that, in this case, he would like to share with those present in the preamble of his speech: « I'm going to get on stage and we're going to have this out, man to man! ». It was in Versailles, on 28th June 2004, suffice to say that there was at the time a great amount of tension on the French audiovisual scene.

The record of the past 10 years is highly positive. Even though export output levels have still not developed enough, in-depth changes have been implemented. Series that are not made in English have since attracted international viewers, following the examples of *The Killing*, *Real Humans* or *Borgen*, not to mention others, and this is a good omen.

In France, the climate has calmed down between the various professional areas of the sector: this was absolutely necessary. The whining and other grievances – typically French – are of no use whatsoever, what is actually needed are constructive proposals! Scriptwriters, directors, producers and composers have gradually become aware that there exists a «creation family»; works are no longer made « against » but « for » and even « with » broadcasters. This growing awareness has also taken place in economical terms: the audiovisual sector is well and truly a driving force behind the French economy, widely responsible for generating employment since, according to a recent study carried out by the CNC, it concerns 238,000 people (3 out of 4 workers in the entertainment industry being without steady employment), to which can be added the 113,700 jobs in the film industry. For every 5 hours of programmes broadcast, a job is created. In 5 years, the number of companies within the audiovisual and film sector has increased by nearly 20 %, and since 2007, the impact of the scope of CNC activity has risen by 7 %.

Where will we be in 10 years' time, in 2023? One thing is sure, the TV viewer will be even more demanding, insatiable, even a programmer, broadcaster and participant of social TV in his own right. In the light of these developments and this requirement, we must with no further ado, get rid of a common belief according to which there is no scriptwriting talent in France! Quite the contrary, the artistic battle aimed at improving the quality of TV series is well

on the way, and French fiction is already gaining high ratings (*Plus belle la vie*, *Falco*, *Ainsi soient-ils*, *Un village français*, *Les Hommes de l'ombre...*). All that remains is to make a move towards greater risk-taking, perhaps with more boldness...

To make this happen, the need to establish rules and regulations remains primordial. The recent report drawn up by Jean-Pierre Plancade, on behalf of the Commission for the culture of education and communication, has sounded alarm bells, but has also identified possible strategies aimed notably at rebalancing the relationships between producers and broadcasters and, more generally at maintaining investment and broadcasting obligations, at supporting public channels which are innovative and recognised for their boldness, at clarifying the value chain of audiovisual works, at structuring the very fabric of production which is diversified and solid at the same time and finally at improving programme fluidity in favour of creators' fees. This report underlines the fact that « in the sphere of audiovisual production, industrial policy must come to the aid of our cultural exception ».

Jean-François Boyer wants to be confident, therefore, about the future. Combining the obvious talents throughout all the professional areas, a growing awareness as well as a common responsibility, backed up by the role played by public authorities, will create, without a doubt, the ideal setting for making French and European audiovisual production flourish. Even if the Plancade Report is of course about money, we must not forget that the underlying fundamental issue remains the artistic one. The quality and diversity of the works must still increase, even though it is obvious that great initiatives are springing up everywhere, that the mobilisation impetus is there, that initial training efforts are coming into being (he himself praises, on this subject, the opening of an audiovisual department at the Fémis, in September) ... If we do not build new walls but if we let team spirit prevail, then in 2023, France will no longer be this « remote Gallic village » on the world audiovisual scene, quite the contrary.

Jean-François Boyer would like to thank Jean-Pierre Elkabbach, thanks to whom the APA TV Creativity Day came into being, but also Public Sénat & Daily Motion, Gilles Leclerc, the Cultural Affairs Commission of the Sénat, David Assouline, the CNC, the SACEM, the PROCIREP, the USPA, Continental Media, etc., all those partners who have been active and loyal right from the start. He would also like to thank his team, welcoming Carole Bienaimé-Besse who has joined the office, also praising the initiative to create a participative site set up with the Huffington Post which will enable the debate not to be limited just to this event but to last all year round, to collect people's personal experiences, angry criticism, ideas and proposals ... Finally, he launches an appeal for young people to take part, with confidence and boldness, in the afore-mentioned artistic battle, and wishes all of us a fruitful day of screenings and discussions, inviting us to gather together this evening, at the Château, to celebrate the 10th anniversary of the APA TV Creativity Day and to set the ball rolling for the next 10 years. ●



SPEECH MADE BY GILLES LECLERC, DIRECTOR GENERAL OF PUBLIC SÉNAT



Gilles Leclerc re-emphasises the attachment of Public Sénat for this great APA event: this TV Creativity day has become a tradition, whose 10th anniversary already is being celebrated today, and on whose occasion subjects are covered which deeply interest the professionals of the audiovisual sector as much as politicians, but also TV viewers and internauts, more than ever looking for quality, meaning, diversity and « cultural exception ».

He especially commends the highly proactive policy of Public Sénat in the documentary sphere, since the channel is ranked third amongst parliamentary channels in this area, to which should be added a great amount of commitment on the one-off programme level. Some 800 projects have been examined this year and 52,000 minutes broadcast (including repeats).

For the rest of the day, Gilles Leclerc wishes everyone valuable work and fruitful exchanges. ●

SPEECH MADE BY DAVID ASSOULINE, VICE-CHAIRMAN OF THE COMMISSION OF CULTURAL AFFAIRS AT THE SÉNAT



David Assouline is both pleased and honoured to be invited for the second year in a row as guest speaker on APA TV Creativity Day, and he would like to thank all its organisers and more specifically Jean-François Boyer.

The word which comes to his mind, when we talk about television, far beyond the mission of imparting information, is that of pleasure. Stigmatised for too long, the poor cousin compared with the film industry which has been regarded as being the only real area for art and creation, and this being so, in spite of its huge popular success, television is yet an intense space for entertainment and cultural emancipation. Offering programmes which are more and more innovative, creating strong links, an area for sharing and questioning, television has therefore, really won its stripes – in practice and this has already been the case for a long time – and clearly plays a major role in artistic creation. The colossal audience rating successes of series like *Fais pas ci fais pas ça*, *Plus belle la vie*, *Scènes de ménages*, *Ainsi soient-ils* or *Les revenants* are proof of this.

David Assouline states that European co-production once again features prominently and he is most pleased about this, giving as examples *Borgia* and the brand new series *Crossing Lines*, presented this year at Série Series and which is expected to be a great success. He is also glad that close links and mutual respect between this festival, the APA and the Sénat are being strengthened, and more generally those which are bringing together creators from the audiovisual industry with the legislator. The struggle led as much on a national scale as on a European one to save and promote « the cultural exception » – a French slogan widely heard at the current moment in time – is capital, as « culture isn't a piece of merchandise like anything else » ; with all due respect to Mr José Manuel Barroso whose highly provocative words uttered on 17th June, it must be recalled, caused a public outcry, when he called France « reactionary » due to the fact that she wanted to exclude the audiovisual sector from the trade negotiations mandate with the United States. For the record, President François

Hollande has moreover announced that himself « couldn't believe what he was hearing »!

Drawing up the ad hoc legal framework participating in the coming into being of audiovisual works, which are just as much tools for mediation and cultural identification, is thus a real honour for David Assouline, who notably recalls that following the financial handicap caused by the withdrawal of commercials from France Télévisions, which reduced investment capability by a fair amount, the current government has committed itself to increasing the TV licence fee (+ €4 per household, or an additional funding for the amount of around €150 M).

More generally, the question of public financing remains a key issue, a major factor for success. France Télévisions must be a protagonist in its own right towards « the independence and the revival of audiovisual activity in France », and this is going to therefore be duly written into the Act (a Bill will be discussed in Parliament on this matter when it reconvenes in September). And the taxpayer's money must of course help finance this independence. As for the private channels, it is vital to also provide them with the environment conducive to enabling them to fully exercise their role in the creative process. But the government is also there on the side of producers, broadcasters ... It is actually responsible for the whole of the audiovisual ecosystem, having to ensure that appropriate economic conditions for promoting France's cultural reputation are created. Moreover, this can also happen by setting up financial support measures aimed at training schemes.

The Plancade Report has stated the facts clearly and that is a good starting point. This enables us to make a thorough, accurate diagnosis, to closely identify all of the issues at stake and to discuss using these fundamental notions in order to implement adequate measures, to push the right buttons. The round tables which will follow will cover all these issues going along different and at the same time complementary lines: how can the quality and visibility of French fiction programmes on television be increased during prime time? How can we handle the upheavals caused by the digital revolution which constitutes a major challenge for the audiovisual world? And beyond the sole French model, what European model is there? In all of these cases, David Assouline remains persuaded that – and such will be his concluding speech – « identification » comes about primarily from the intrinsic quality of the product – of the series therefore –, more than from the nature of the medium ; we must not forget this, as this is what is at the very heart of the creative process. •



ARTISTIC DEBATE

AN OUTSIDER'S VIEW OF FRANCE: EUROPEANS ASSESS FRENCH TV CREATION EXPORT AND CO-PRODUCTION ISSUES

Speakers: Thomas Anargyros, producer, Europacorp Télévision (France)

Rea Apostolides, producer (Greece)

Jihan El Tahtri, creator of documentaries (Egypt)

Christel Gonnard, scriptwriter, Chairwoman of the *Guilde des*

Scénaristes (Scriptwriters' Guild) (France)

Alexandre Piel, distributor, Zodiak Rights (France)

Dominic Schreiber, acquisitions and co-productions, Channel 4 (GB)

.....

Moderated by : Jean-Marc Auclair, creator and producer, Alauda films

A recent opinion poll has ranked France second amongst the most pessimistic countries in the world, whilst Guinea comes top of the countries the most optimistic. Jean-Marc Auclair questions right away this perception which, the least can be said, is negative: is France really characterised by such an image perceived abroad, of having this strong tendency towards pessimism? If so, what impact does this have on our creative power? Even though export output is still low, deep-seated changes are being made within the French audiovisual scene in which there is a great amount of potential. Thus, in a certain way, the aim of this round table is to play down this « bad reputation » ...



A FIRST APPRAISAL: STABLE FIGURES, BUT A PRODUCTION WHICH IS EVOLVING

The figures may at first sight appear undeniable: in 2011, exports from the audiovisual sector amounted to €150 M, in all types of productions, that is, an amount which was more or less the same as in previous years, at any rate since 2007; the proportion of fiction programmes remaining for its part steady over the same period (38 % in 2011). And yet, Alexandre Piel points out, these figures are deceptive, as what is being sold overseas has completely changed shape. Whereas France was used to selling 90-minute programmes and other one-offs, mainly aimed at Central and Eastern European countries, but also at Italy, Spain and the French-speaking world, there has been a gradual shift, notably due to the impetus given by broadcasters such as Canal +. At the current moment in time, 50/52-minute formats, series comprising 8 to 12 episodes per season and the « soap opera-style series » are being exported more than others. On this topic, we can quote the hits such as *Engrenages*, *Fais pas ci fais pas ça*, *Les Hommes de l'ombre*, *Braquo*, *Maftosa* and furthermore *Ainsi soient-ils*. French audiovisual production cannot be taken to task for not having evolved nor having gradually adapted itself to its viewers and to the market.

CAN THE FRENCH AND THE ANGLO-SAXON MODELS REALLY COMPARE?

Asked about this comparison, Thomas Anargyros can only warn us against such an exercise which he finds rather risky. Indeed, the main vector of Anglo-Saxon audiovisual sales remains the language, even if he does not deny moreover the huge qualities of genre, format or furthermore, conception and narration of the programmes in question. These series are indeed not only very well put together, but they are made like this right from the start for both the domestic market and for exporting, the commercial and marketing strategy run like clockwork in this direction, the networks enabling the development and sales of the projects – public and private alike – are highly efficient ... We should not be surprised that the financial ratio with French series is around 10 to 1. Indeed, conversely, a series in French is created firstly with French viewers in mind, and only on a secondary basis is it aimed at an international target. You only need to have spent a certain amount of time in Britain and the United States, to have measured the colossal sales force and the structuring of these British or American audiovisual companies to fully understand how



Bridge, Scandinavian series filmed in their own languages and sold overseas in sub-titled original version, have managed to do brilliantly. Good lessons can be learnt from this. The fact that countries which are small in size or population, therefore in terms of their domestic market, but big by their boldness and inventiveness, succeed just as well on the world audiovisual scene, goes to show how much the high standards and the signature must be brought into the forefront, and how they pay dividends in the long run. An obligation should be made by all TV channels to always provide viewers with authentic works. In other words, editorial choices are of primary importance, and the creator must be placed in the centre of the creative process.

THE EVENT OF « LES REVENANTS » (THE RETURNED) WITH WHICH FRANCE GOT ITS ACT TOGETHER!

Even though the American model is a priori non-transposable, especially in France, the best chance of competing would be to concentrate on the identity of the series, on their particular signature. And on this point, it is a good idea to take a look at, for example, the French series *Les Revenants* as a textbook case. Indeed, although we have been waxing lyrical about the merit of these « series which have come from northern climes », Dominic Schreiber draws our attention to the event which is the acquisition, by Channel 4, of this series shown on prime time and in sub-titled original language, renamed *The Returned*. We have not seen this in 20 years.

Thus, even though series like *The Killing* or *Borgen* have enabled us to become aware of the possibility of selling other formats in the Anglo-Saxon marketplace, *Les Revenants*, the series which was adapted from a horror film of the same name released in 2004, has shown us that Norway, Sweden and Denmark are not the only countries capable of offering dark storylines and other gloomy landscapes. Since Maigret – the Parisian police superintendent created by the Belgian author Georges Simenon and played on British television by Rupert Davies in the sixties, then by Michael Gambon –, we had never seen so many TV viewers watching life and death on the other side of the Channel, in this way, which, what is more, was in French! The disturbing events which take place in this small town in the Alps have indeed captivated more than a million viewers. Dominic Schreiber states that the media coverage was enormous and particularly skillful. The teasers were notably conceived in such a way that it was not apparent that the series would be broadcast in French with English sub-titles. The surprise effect enhanced the series even more.

We would also like to give the example of the success prior to this of *Engrenages*, a series broadcast under the name of *Spiral* from 2006 onwards, also in original version with English sub-titles. But it is really *Les Revenants* which has done all the ground-breaking work in winning Francophile TV viewers' hearts. Paul Abbot, the creator of *Shameless*, shown on Channel 4, is even going to direct a British version whose title for the moment is *They Came Back*. So France is getting her act together! The boldness, the high-quality script, the trust given to the creator in this fantasy universe have, in this particular case, duly paid off, underlines Christel Gonnard. The project was perhaps a great source of suffering in its making, from beginning to end it took 5 years, but the result is there and that is what counts.

Thomas Anargyros states that other perspectives are opening up with the English, notably with the future Franco-British remake of *The Bridge*, which will be called *The Tunnel*. Thus, we can be optimistic moreover, as other cases of French fiction programmes commercialised in the United Kingdom are figuring on the horizon, whether they be in the form of an international co-production or not.

incomparable the abilities and means invested really are. Jean-Marc Auclair then illustrates this Anglo-Saxon « strike force » by the international success of *Mr Selfridge*, a series for which a highly effective « marketing kit » has in fact been developed right from the start, which has ensured fast sales in more than 120 countries. Thomas Anargyros then draws our attention to the fact that series like *Borgia*, and even more recently, *Crossing Lines*, as it happens two European co-productions – more precisely Franco-German ones – have understood these mechanisms and have in turn taken a certain lead in terms of sales strategy, which we can be pleased about. But more generally, he remarks that the major distributors in France are still « generalists »; whereas what is needed from now on are « specialists ». The cursors are moving little by little ...

BEYOND THE MARKETING STRATEGY, QUALITY OF CREATION AT THE HEART OF SUCCESS: THE SCANDINAVIAN EXAMPLE

Besides the afore-mentioned essential marketing strategies, Thomas Anargyros would like to draw our attention to the fact that the intrinsic quality of series remains, all the same, the key principle of success. Regarding this, he has found that it is not only the Anglo-Saxon model that works, for which the major arguments are more often than not a certain type of narrative and above all, a certain level of action (a little of which can be found in the French series *No Limit* by Luc Besson, mixing comedy and action and whose audience ratings success must be praised while we are on the subject), but he praises the « Scandinavian model » – of which similar characteristics can be detected in the Israeli series *In treatment* – which fosters both a specificity and an intellectual quality in such a way that the language criterion is then of secondary importance. The Scandinavians set an example by giving themselves the means to produce exportable series throughout the world, without sacrificing their identity. Steven Van Zandt, who could be seen in *The Sopranos*, the main American actor and co-producer of the Norwegian series *Lilyhammer*, announced, moreover, during *Série Series 2012*, that « the more we respect local cultures and particularities without trying to please the whole world, the more chances we'll have of pleasing it ! » ; which *Lilyhammer*, *Borgen*, *The Killing* or *The*

CONCERNING INTERNATIONAL CO-PRODUCTION

Other than the afore-mentioned *Crossing Lines*, Thomas Anargyros talks about the success of *XIII*, a Franco-Canadian co-production adapted from the comic book by Jean Van Hamme and William Vance. In this sphere of international co-production, he feels, however, that we are still going a little into uncharted territory. Whilst in the United States, the exercise is more or less running like clockwork – the CAA, or Creative Artists Agency, the largest American agency set up in 1975 and which represents actors', musicians' and writers' interests when negotiating with artistic production companies, allocates ad hoc resources to co-production issues alone –, in Europe, things progress more slowly, even if they are gradually being mapped out. Everyone especially wants to be associated with the talents of American showrunners, if possible on an exclusive basis. The desire can now be felt, but the complexity of the mechanism, on the editorial aspect as much as on the financial one, remains a sometimes crippling reality. Finding an American broadcaster before setting up production is, for instance, practically impossible. The series *Taxi : Brooklyn*, the television adaptation of Luc Besson's full-length feature films, the international production of EuropaCorp Television, perhaps took this into account in its singular way of doing things, since it is a French production in English, filmed entirely in New York and aimed at the American market, which therefore did not want to get encumbered with the editing difficulties of an international co-production (100 % of the rights are French, as well as the co-writers, directors and distributors). More generally speaking, it can be noticed that international co-productions often scare off creators, who barely believe in the model ...

THE FUTURE IS ABOUT THE IDENTITY, THE SIGNATURE...

In addition, the future of France's cultural success on the worldwide audiovisual scene will come undoubtedly more from French fiction programmes which will stand out due to their narrative qualities, their specificity, their true sense of identity, as many elements which will make people want to see the series simply « for what it is », and not « for what it is trying to be ».

Both of the particular ways held respectively by Rea Apostolides and Jihan El Tahtri of considering French audiovisual production, lead us to ask questions... Interviewed by Jean-Marc Auclair about his impressions of the French audiovisual scene, as a producer coming from Greece – where, let us recall, the shutting-down of public television channels was a massive shock! –, Rea Apostolides – who really hopes to see the situation get back to normal in the months to come – is amazed indeed that we never see documentaries which portray France « as we imagine it ». This is what she felt once again during the latest documentary festival which was held in her country. As for Jihan El Tahtri, Egyptian and documentary maker, he totally agrees with this, feeling that too often, in French programmes, the French content is missing. He is disappointed that the French are obsessed with formatting, when, he feels, they would do better to concentrate on the very identity of their productions. In other words, if and since the French touch exports well, following the example of Amélie Poulain, a figure that has become emblematic, why make life difficult?

ANIMATION, A TYPICALLY FRENCH FLAGSHIP

By way of a conclusion, and rather than making ourselves depressed, let us look on the bright side... French series are beginning to stand out from the rest thanks to their intrinsic qualities, partly as well, to their thorough appreciation of viewers' expectations and those of the market.

Beyond this, to end with « a crowing session to cure our depression », another source of pride, another French flagship which enables us to hold our heads high, the French animation sector has been held in esteem on an international level for a long time. In itself it constitutes 30% of audiovisual takings from exports, states

Christel Gonnard.

Scarcely 30 years ago, animation was the sole preserve of the United States and Japan; today, the French have a large share of what is on offer. Is creativity easier then in this sector? The answer is « No », as that would mean under-estimating its requirements. On the other hand, it is obvious that not only is there a highly-developed pictorial tradition in France in this sphere, but there are also excellent training schemes available. Furthermore, the scripts are, in the main, written straightaway with international co-productions in mind, falling into line in this with the Anglo-Saxon economic logic; this constraint is incorporated within the projects right from the start.

A guest speaker on the floor finally states – and this is not refuted – that there has been a real desire on the part of public authorities to support this sector. Whereas liberalism triumphs in other areas, animation has been saved in France thanks to strong political action, which has not only enabled talents to emerge, projects to be financed, and in the long-run, French animation to rank first in Europe and third in the world. ●



CLOSING SPEECH OF THE MORNING

by Olivier Schrameck, Chairman of the CSA



Olivier Schrameck welcomes this anniversary edition of the APA TV Creativity Day, dedicated to TV series and on the occasion of which he is pleased to reassert the role of the CSA as guarantor for cultural diversity on the French media scene. After having thanked all of the organising teams and the partners of the event, he publicly pays tribute to everyone who has gathered today in Fontainebleau Theatre, who represent the impetus of TV programme creation in France, which is every bit as good as that of the film industry.

The culture of story-telling is alive and kicking in France, which is a fore-running country notably in the art of making soap-operas and also animation (an area in which French quality and expertise have been internationally acclaimed, and which alone makes up a third of audiovisual exports). The representation of a shared imaginary world, a factor of social cohesion, is well and truly a reality in our country.

Today, the CSA is obviously at the heart of the deep-seated changes brought about by the all-digital age, and each of these changes presents a challenge, within a particularly sensitive and competitive economic climate. Its mission, first and foremost, remains, of course, media regulation, aimed at safeguarding the plurality of expression.

The heated reactions brought on by the Placade Report within the various areas of the profession, particularly felt during the latest Audiovisual Meetings – which were held on 5th June 2013, in Paris –, are understandable. As regards to, in particular, funding, Olivier Schrameck confides to us that there is currently « too many rules and not enough regulation ». The extreme complexity of the rules must give way to a legal context that is both more flexible and more accurate, at any rate, adaptable. It must « opt for incentives rather than punishment », offering all the members of the sector the compass with which they can easily find their way.

This will take place through modernising the role of the regulator amongst other things. It must be recalled that the CSA is an independent public authority, and it is in this very fundamental intrinsic role that it must act, alongside economic, social and cultural developments. We must not lose sight of two fundamental

aims: maintaining a high level of funding for creation, and by the same token, supporting the impetus of audiovisual production. In 2012, television channels devoted more than 800 million euros to it, mainly in the form of investments in patrimonial and unseen works; a figure which sufficiently illustrates the issue at stake linked to sustainable preservation of creation funding by broadcasters. This imperative concerns, at the top of the agenda, free national channels, which make up more than 9/10th of the total declared investments. This is the reason why we must especially stress the need to defend the TNT platform, the pillar of French cultural exception. And even though the contribution made by non-terrestrial channels and on-demand audiovisual media services represents lower financial amounts, it is nevertheless important (moreover the CSA is actively contemplating adapting the funding obligations). For, despite the fact that terrestrial television remains obviously of primary importance, especially in the light of the risks and challenges brought about by the telecommunication providers, the fact remains that the efforts must be shared out fairly; the same equity applies between the various TV programme editors and broadcasters.

The major issue at stake is going to consist of developing the legal framework, in such a way that the haziness that reigns at the current time, mainly in respect to the new protagonists of the profession who have emerged with the digital revolution and who do not contribute at all, be removed, and that those very people who contribute effectively towards creation receive ad hoc financial support, those who fuel the vitality, the sustainability and the evolution of the creative process, developing new formats and new genres. The CSA, in its role as independent authority therefore, attached to the notion of public channels, and the CNC, in its mission as State operator, would especially benefit from working hand-in-hand towards this common objective which combines defending creativity and securing a sovereign economic model; a model which reflects, of course, the famous « cultural exception » pleaded for by France before the European authorities.

The battle will be won in fact, outside France, on a European or even global scale. Even though exports have recovered since 2009, states Olivier Schrameck, the figures remain slight. Not only must we overcome the language barrier through programme quality, but we must, in addition, make use of all the political and diplomatic intricacies in order to continue enforcing a virtuous system, the guarantor of the sustainability of cultural diversity. And to conclude his speech with these words: professionals of the audiovisual sector, « your battle is also ours ». ●



INTRODUCTION TO THE AFTERNOON DEBATES

speech made by Laurence Franceschini, Managing director, DGMIC

Following the European view of French fiction programme creation which gave rise, this morning, to some extremely interesting exchanges, Laurence Franceschini is delighted to open this afternoon's debates which are devoted to the future of audiovisual creation and its broadcasting. First and foremost, she would like to heartily congratulate Jean-François Boyer who has managed to gather together, once again, such a variety of viewpoints.

For the Ministry of Culture and Communication, the debates of today's event are essential. The aim of the questions which are raised is ambitious. It entails choosing the path which French creation will have to take and, more broadly, of defining the project for the French audiovisual scene of tomorrow. What viewing modes will emerge or, on the contrary, will disappear? What will be the consequences of disintermediation of the audiovisual sector? How must regulation be adapted to connected terminals? How can we ensure that there will be room for European and French creations in the world of the « hyper-communion »?

So many new lines of thought which will be explored in this afternoon's first round table – digital Revolution and creation: what type of television and what issues at stake for 2023? – during which the issue of regulation in the digital age will be examined. Is a form of co-regulation by means of a voluntary agreement mechanism of digital cultural services conceivable? How can services which accept this type of agreement be valued? Will it be possible to take into consideration those protagonists implanted overseas within the auspices of this new regulation? How can the European legislation be adapted to these issues? These are subjects which will certainly be looked at as well during the second round table.

Throughout all of these subjects, we are currently situated at a crossroads, and the oncoming changes must be included within an overall reflection. Beyond the indispensable adaptation of the legislative and regulatory framework, it is in reality the whole model that must be rethought. In order for audiovisual activity to continue being creative and dynamic, there need to be programmes and a scheduling which attract TV viewers, who are more and more put upon, and make them come back for more. On this subject, no regulation will deal with this, and Laurence Franceschini adds moreover that « it is best this way »! But it is, on the other hand, obviously the responsibility of the public authorities to make available a framework conducive to the development of French creation and to innovation in a world in the full throes of change.

During the audiovisual meetings which took place on 5th June this year, Aurélie Filippetti announced that she would carry out a thorough reform of the legal framework of communication regulation. The concertations and expertises will be conducted between now and the end of the year in view of a Bill concerning audiovisual regulation and development which will be debated in Parliament in 2014. This reform will affect several major issues.

The first deals with the adaptation of audiovisual regulation during this age of the Internet. This issue is covered in act 2 of the cultural exception. It entails applying new regulation measures to all of the digital cultural services, while still keeping the objectives of audiovisual policy that is, guaranteeing a pluralistic high-quality supply, promoting cultural diversity and the development of French and European creation. It also concerns a question of equity between two worlds which are not incompatible. The question will be raised about the highly essential role that the audiovisual regulator must play and how to extend his range of skills. To be effective, these reflections must be set within a European and international setting. Thanks to everyone's commitment and rallying around, France has obtained the exclusion of audiovisual services from the negotiations which will be opening with the United States in view of a free trade agreement.

The European Commission has opened several discussion forums. Laurence Franceschini mentions, on this subject, the revision of the VAT directive whose aim is not only to re-establish technological neutrality, but above all, fair competitive conditions for European on-line cultural services. She also mentions, more specifically for the audiovisual sector, the consultation which has been launched via the Green Paper on connected television and which could lead to the revision of the « audiovisual media services » directive, which sets the community framework applicable to audiovisual activity. If this revision is effectively implemented, two aspects need to be given special attention. On one hand, the way in which the scope of the directive could be broadened in order to apprehend, in a relevant way, the new key agents of the access towards audiovisual and film works. On the other hand, and in a correlated manner, there is the issue of legal territoriality and how to strengthen the principle of applying the regulation from the country of origin to the benefit of the destination country. In order to defend her vision of the future of the creation sector, France must remain the driving force of European audiovisual policy.

Laurence Franceschini finally talks about the future of terrestrial television, which remains the first mode of reception. It must be able to continue offering innovative services in order to respond to the expectations of the economic sectors, but also to those of the TV viewers, especially the weakest amongst them. This terrestrial broadcasting is, in France, the basis of audiovisual creation funding. This is why this option must not be put to one side, but on the contrary all possible means must be made available to continue to develop and modernise it.

Laurence Franceschini then comes to relationships between the channels and producers, the latter being at the heart of the support policy and that of cultural exception. Aurélie Filippetti has entrusted to Laurent Vallet (Director General of the IFSIC) an expertise mission for which he has already put into place concertations with professionals. He will be drawing up, between now and the end of the year, proposals concerning how to adapt the funding obligations for production which will apply to both public and private channels in order to take advantage of the opportunities made available by the new digital practices.

Finally, Laurence Franceschini broaches the subject of funding public television whose consolidation must remain a priority. A consultation has also just been launched with all of the professionals concerned on the rules applicable to the advertising market. This operation is highly sensitive. Not only keeping the funding of the sector dynamic, but also maintaining the subtle balance between the various stakeholders of the advertising market depend on this operation. It is vital, within the framework of this reform, that we avoid knocking this fragile ecosystem off balance, especially when it comes to protecting the cultural exception.

By means of a conclusion, Laurence Franceschini brings to our attention the fact that the digital revolution is making us revise our legislation parameters. It is also making us strengthen our regulation. But in no way does it undermine the principles nor the foundations which underpin the French audiovisual system. Concerning this, she is persuaded that this afternoon's reflections will enable us to confront the points of view and to suggest means of modernising the economic models of audiovisual works in such a way as to « finance better, put on show better, make them sell more globally and value French creation more ». ●

ECONOMIC DEBATE

DIGITAL RÉVOLUTION AND CREATION : WHAT TYPE OF TELEVISION AND WHAT CHALLENGES FOR 2023 ?

2013-2023: WHERE WILL WE BE IN 10 YEARS' TIME? CONSUMPTION, BROADCASTING AND CREATION PATTERNS WILL BE INEVITABLY METAMORPHOSED BY THE CURRENT DIGITAL REVOLUTION TO WHAT EXTENT? AND WITH WHAT CONSEQUENCES ON CREATION?

Speakers : François Bertrand, producer, Camera Lucida
Sylvie Coquart, vice-chairman, Guilde française des scénaristes
(French Scriptwriters' Guild)

Jérôme Dechesne, audiovisual director, SACD
Michaël Goldman, chairman, MyMajorCompany
Antoine Nazaret, head of contents, Dailymotion

Bruno Patino, delegate managing director for programmes, channels and digital developments, France Télévisions

Moderated by : Caroline Deschamps, Public Sénat

This second round table endeavours to imagine the television of tomorrow, in the light of the digital revolution. With the 26 TNT channels, the Web channels and the explosion of video on the Internet, but also with about six screens per household, television consumption, albeit increasing, is becoming scattered. Practices are being modified and are constantly changing. What are the consequences of this on creation and broadcasting? How can we adapt to the digital changeover? What is connected television going to be like? How can we rethink the current economic models? These are just some of the issues which will be debated with the various guest speakers invited around the table.



CONTENT AT THE HEART OF THE DEBATES

French creation is at the current moment confronted by the Web revolution which is outlining the contours for television in 2023. Now, as Jérôme Dechesne recalls, the debates, over the last ten years, have essentially been based on « pipes », and even though it is true that the development of broadband has profoundly changed audiovisual practices, the reflections, over the next ten years, will be essentially based on content. Concerning this, he is convinced that the new revolution to come is that of video games, a revolution that has scarcely been touched upon. For the immersion principle, vehiculed by video games, has become the main issue and is capable, on its own, of blowing creation apart.

In terms of content, Sylvie Coquart would like to make the distinction, on the new forms of media, between accompanying programmes and « native » ones. The first ones entail a form of marketing (which accompanies existing programmes), and the second ones entail more original creation. Although this distinction, it goes without saying, exists, the task of scriptwriting, in itself, does

not vary. « Homer has a great future ahead of him ». The dramaturgy still has to be carried out before any form of narration, whether it be linear or non-linear. The previously-mentioned video-game creators are moreover trained in scriptwriting schools. Bruno Patino has not got a crystal ball and would have trouble describing the television of 2023. But in spite of the uncertainty which weighs heavily on the future of the audiovisual sector, it is possible, at the current time, to outline certain vectors of change, the first being the extraordinary abundance of narrative forms; an abundance which brings forth optimism so much that it enables a plethora of multifaceted talents to express themselves.

THE REVOLUTION OF PRACTICES

Bruno Patino goes on to talk about a second abundance which concerns the « ways to experience a programme ». In fact, the various types of television are, at the current moment in time, making an effort, to put on offer several « ways to experience a content »: in a traditional way in front of a television screen, or with

two screens each offering a different story arc. A content can also be experienced with two screens in hand, the second enabling people to share, comment or interact. The experience based on a programme relies on three main parameters: the content itself, in so far as it can be set apart from everything else; the screen and how, where and when it is used; and finally the interface. We only need to modify just one of these parameters for the experience to be changed. Bruno Patino is convinced that the television of 2023 will have a multitude of possible experiences available based on the same programmes.

Dailymotion is the fruit of this revolution of practices. Antoine Nazaret takes a look back over the history of this hosting provider which knew how to take advantage of technological developments in order to offer internauts a new service: the possibility for everyone to simply put content on-line, watch it and share it. Dailymotion has brought about the development of new forms of writing and creation. This has been the case for video games, already mentioned on several occasions during the discussion. It is also the case for the music sector which has taken advantage of these new broadcasting vectors to give more life to clips (once again one of the major resources of video consumption). And it is the same thing for humour, new writing forms being spread right across the web. Vast numbers of types of television, of actors, press groups, music producers, sports clubs or video-game actors have thus been able to jump on the band-wagon and seize control of these new practises in order to produce and innovate.

THE EMERGENCE OF NEW SCRIPTWRITERS AND CREATORS

In Jérôme Dechesne's view, this « Dailymotion dream world » is both a sociological reality and a chimera, as, according to him, not everyone intends to become a scriptwriter. Antoine Nazaret shares the same point of view. The beauty of these new highly open and extremely democratic systems is that they allow everyone, with the strict minimum, to try and create new practices. Moreover, many protagonists who have taken advantage of these platforms can be now seen on television, on the radio or in the press. Digital is not a closed-off world. Interactions do already exist, not one-way but in both directions, between the digital mode and the more traditional means of broadcasting.

Nevertheless, the real issue that can be raised at the current time is that of financing a professional content that has real meaning. We therefore need to go along with the new categories of scriptwriters or creators who have emerged on the Web. This will happen, of course, through training schemes. Furthermore, the main problem will be how to accommodate the scriptwriters who have not integrated the copyrights culture. This culture has been invented, Jérôme Dechesne highlights, because the scriptwriter must ensure a certain amount of freedom, a certain point of view. And « the point of view, is the future ». Disintermediation, if that is what we are looking for, must come with a genuine recognition of the role of scriptwriter / creator in France. For it is patently obvious that scriptwriters have no social status in France. Therefore, Jérôme Dechesne is calling for a reconstruction of the scriptwriter-producer alliance in order to help the new generation of professionals complete their projects. Sylvie Coquart draws our attention to the fact that creators and scriptwriters at the current moment in time are kept out of institutional discussions about the future of creation. In all the great decision-making processes, creators and scriptwriters are all lumped together as though they constitute a « negligible quantity ». Thus, particular care must be given to this small core group of scriptwriters who are at the very source of the creation. They should not be just protected but given more trust.

THE MYMAJORCOMPANY EXPERIENCE

MyMajorCompany enabled the relationship between scriptwriters and producers to be blown apart. Michaël Goldman, its chairman,

recalls that it constitutes a platform of generalistic participative funding. Any creator or any type of project can now obtain funding from the aforesaid platform. Its principle rests on the person bringing the project filling out a form on which he exposes his project and his collection target. In exchange for their financial support, he offers the internauts, exclusive, digital, concrete or symbolic advantages in return. This system, which verges on sponsorship, forms part of a more widespread trend. A real ecosystem has come to life on the Internet, independent of the traditional workings of creation, especially concerning series. To reinforce his point, Michaël Goldman talks about the Web-series Noob, which is aimed at the video-game fan community. Shown on Youtube for three years, this series had attracted more than 80,000 internauts. Its creator, intending to make a film, set up his project and managed to raise 500,000 euros (his collection target had been set at 30,000 euros). MyMajorCompany receives around 300 projects a week. The aim of participative funding is to enable creators who have managed to get a community together to create, with absolute freedom, works which the traditional system would not have been in a position to take on board.

Sylvie Coquart is delighted that an audiovisual work has in this way appealed to 80,000 internauts. She deduces from this that the moment has perhaps come to no longer aim at 3, 5 or 7 million TV viewers at any price, but to allow ourselves the chance to develop programmes which will be exploited more slowly, aimed at more targeted types of viewers. In other words, we will have to develop programmes with « more specificity and more risk-taking » in mind.

François Bertrand is equally delighted with the development of platforms like MyMajorCompany, considering, notably, the difficulties we have in bringing out new talents and, above all, finding them broadcasting space. Unfortunately, he does not advise – and he is sorry to say – a creator who wants to have available all the necessary freedom to create and make use of his talent to join forces with a producer. As, at the current moment in time, the shifting of a work into the professional setting and onto more traditional broadcasting modes leads to a professionalisation of the chain of command which can prove complex.

On this point, Bruno Patino states that « the New Writings » at France Télévisions aim at accompanying creators on a professional path alongside producers with creating Web-docs or Web-series in mind, terms – of which he is persuaded – will no longer mean anything by the year 2023. Accompanying creators and their works within a broadcasting structure, by also accompanying the public in the new practices form part of the missions of the public channels.

THE ERA OF RECOMMENDATION

Jérôme Dechesne recalls: the « point of view » is the future. And Bruno Patino leaps in his direction. The current issue is no longer to broadcast works, but really to « make them be found ». The recommendation – let us say that by this we mean the prescription – has become THE rare skill. The new questions which we owe it to ourselves to answer are thus the following: who or what recommends? How can we structure the financing for this recommendation? Sylvie Coquart adds to this a third question: What is recommended? For the issue of content must not be avoided. François Bertrand confirms that the most important protagonist today is no longer the broadcaster, but the person who makes the recommendation, the prescriber so to speak. Many people complain about the overly intense regulation which weighs down on the French audiovisual system. Indeed, it is patently clear that those who are, at the current moment in time, making the recommendation (Google, Youtube or Facebook) are not regulated and thus do not contribute towards creation. Yet, those who benefit from the contents must take part in their economy. This is why, Bruno Patino concludes, the main issue at stake is currently to develop the tools (for regulation, in terms of quotas ...) which will enable traditional broadcasters to also enter the recommendation area. ●

PRESENTATION OF THE 2012 BAROMETER

by Benoît Danard, director of studies at the CNC



As it happens every year, the CNC has drawn up, for this event, a barometer which retraces the evolution of audiovisual activity over the last ten years, as well as in 2012.

Before presenting this barometer, Benoît Danard would like to present the results of a study commissioned by the CNC whose objective was to situate the value of the audiovisual, film, video and video-game sectors within the French economy. The added value of these sectors, in 2010, came to 30 billion euros. It groups together 480,000 EFT posts (the equivalent of full-time ones) and makes up 1.5 % of the GDP. Its added value is therefore higher than that of car manufacturing or of the pharmaceutical industry.

Benoît Danard comments upon the balances, in 2012, in terms of audience ratings, takings from commercials and investments in audiovisual production of « stock programmes ». The new channels coming onto TNT make up nearly 22 % of ratings shares. Their impact on investment in programme production (fiction programmes, documentaries, animation) is estimated at 5 %. The basis of the production industry relies on the long-standing historic channels which have control over 86 % of orders in the sector. The channels are financed for a significant share by the advertising market, and the evolution of their net turnover is decreasing, taking into account the difficult economic climate (- 9 % in the first quarter of 2013).

Ten years ago, the terrestrial audiovisual scene grouped together seven channels. Today, it groups together twenty-six (with the new offers made by the HD channels). Even though their number has been quadrupled in ten years, the demand for audiovisual programmes has only increased, over the same period, by 26 %. It is patently clear that the newcomers essentially fill their scheduling grids with « flow programmes ». In 2012, the long-standing historic channels still occupy an important place in the amounts of orders placed, especially for new fiction programmes. The TNT channels and the pay-TV channels respectively make up

1.6 % and 8.6 % of this amount. Over a longer period, it must be emphasised, that even though the dominant format was, 10 years ago, « the 90-minute one », the amounts produced in this format have now diminished threefold, in favour of shorter formats (56- or 26-minute ones).

The barometer highlights the decrease of the amount of fiction programmes available in the first part of the evening on the long-standing historic channels (TF1, France2, France3, Arte, M6 and Canal +). For two years, independently of audience ratings, the number of evenings devoted to American fiction programmes has exceeded that of the evenings devoted to French ones. It can also be noted that there has been quite a significant growth in the number of European fiction evenings, notably on Arte. The construction of what is on offer varies largely from one channel to another. France2 and France3 continue to devote a significant proportion of their scheduling grid to French fiction programmes. TF1 devotes 39 % of its evening events to it. M6 devotes for its part 95 % of its evenings to American ones.

At the current moment in time, American fiction gains higher audience ratings than French fiction. This being said, the number of American fiction programmes registered amongst the top 100 audience ratings has decreased. It is difficult to compare the performances of American and French series. Indeed, only series which have been successful in the United States are shown in France. This is why it is best to compare the proportion of French fiction programmes which get higher audience ratings than the channel time slot. It can be noted that 50 % of French fiction programmes on a first-time viewing, broadcast in the early evening, obtain higher audience ratings than the average ratings of the channel time slot. American and French fiction programme success rates come therefore quite close together in the end. ●

POLITICAL DEBATE

DIGITAL TV, CREATION AND EUROPE : A LOVE/HATE RELATIONSHIP

EUROPE IN PROGRESS AND THE UPHEAVALS OF DIGITAL TV ARE AT THIS CURRENT MOMENT IN TIME INDISSOCIABLE, OBLIGED TO MOVE FORWARD HAND-IN-HAND, STRIVING FOR THE BEST POSSIBLE ALLIANCE FOR THE GOOD OF CREATION ... IS THIS IN ITS BEST INTERESTS? LOVE, IS ABOUT CHANGE, IS ABOUT LIFE! WILL AUDIOVISUAL CREATORS KNOW HOW TO ADAPT?

Speakers : David Assouline, Paris senator, vice-president of the Cultural Affairs committee of the French Senate

Audrey Azoulay, deputy managing director, CNC

Claus Hjorth, head of research and strategy, Danish Films Institute

Nathalie Kosciusko-Morizet, Member of Parliament for Essonne.

Bénédicte Lesage, Producer, member of SPI

Rémy Pflimlin, CEO, France Télévisions

Pascal Rogard, managing director, SACD

Antonio Tajani, vice-chairman of the European Commission

Matthieu Viala, vice-chairman of the USPA

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Moderated by : Jean-Pierre Elkabbach



Nothing on earth could make Jean-Pierre Elkabbach miss these annual APA events. Since their creation, they have grown in size and in strength to become an indispensable element for all those who still believe in the future of audiovisual activity; and this being so in spite of the avalanche of crises which have hit France and the whole of Europe. Since this morning, the heated debates reflect and surpass the expectations of those who have inspired this event in Fontainebleau. The members of the various audiovisual professions have had their fair share of crises. They navigate and move forward from one pitfall to the next. This time, the whole of Europe can see, or thinks it sees, its cultural industry threatened. Europe is condemned to necessary rigour; to a frugal management of public resources. It is true that it is being attacked on several fronts: the growing power of the Internet giants; the complete lack of rules in a cut-throat world; the collapse of takings from commercial breaks; the effects of the cutting-back of public spending. In addition, the dilemma of cultural exception is rearing its head at the heart of negotiations between Europe and the United States. Negotiations conducted by the Brussels Commission, which received the mandate for them. It is for all these reasons that Jean-Pierre Elkabbach wishes to thank its Vice-Chairman, Antonio Tajani, for being here.



CULTURE: THE POOR COUSIN?

Jean-Pierre Elkabbach reminds us that Antonio Tajani's duties lie with industry in general. Why take an interest then in the film and television industries? Antonio Tajani recalls that the sector of the industry, « is not only about steel and the motor car ». The audiovisual sphere brings together workers than the chemical industry! This is why he organised, a few months ago, a summit in Brussels bringing together the film industries, in view of discussing access to funding. Furthermore, the Commission has just started drafting a Green Paper (a public enquiry) on convergence within the audiovisual sector.

And yet, Jean-Pierre Elkabbach brings to our attention the fact that culture is still the poor cousin of the national budget. This is shown by the announcement made by the government to cut back the culture budget by 3% in 2014. David Assouline states, on this point, that the government has been left with a disastrous situation and that it is attempting to handle it the best it can. Audiovisual creation has been intensely weakened by the reform made by the previous government which, by removing from the public audiovisual sector, the wealth of takings from advertising, has profoundly affected funding possibilities for public media, which, however, fund 60 % of French creation. It is in this climate that the current government is using everything it can to recreate more funding stability in audiovisual activity, notably by means of the TV licence. Its increase has enabled the France Télévisions group to start the coming year with greater serenity.

The fact that the TV licence has regained a certain impetus is absolutely vital. Having said this, Remy Pflimlin recalls that the weakened funding of France Télévisions is linked to the fact that a part of its resources are written into the State budget in the name of the famous compensation for ceasing commercials. In return, the government has asked a group to undertake a certain number



of internal reforms. A historical agreement of social reconstruction of the company has been recently signed with all of the unions within the framework of the constitution of the sole company. The France2 and France3 newsrooms have been brought together, and the whole of the purchasing policy has been rationalised. Whatever happens, the essential thing for Rémy Pflimlin is to allow France Télévisions to concentrate on its missions: the news reference model; creation; being close to viewers' needs.

Nathalie Kosciusko-Morizet is amazed that the current government can even think about lowering the culture budget by 3 % when, not so long ago, it was all for doubling it. This being said, she is delighted that the tax on telecom operators – which will enable creation to be funded – has been passed; the Socialist party had in fact criticised it a great deal. But, the issue at stake, notably at European level, is elsewhere ...



CULTURAL EXCEPTION AT RISK

Nathalie Kosciusko-Morizet seizes the opportunity offered here to pay tribute to Antonio Tajani, who was able to fight for cultural exception within the heart of a Commission of which the majority was far from being gained on the project at its very beginnings.

Pascal Rogard recently compared European commissioners in Brussels with « stranglers ». Antonio Tajani is, according to him, « the kindly face of the European Commission ». He has saved the honour of the Commission by defending the non-inclusion of audiovisual services within Transatlantic trade negotiations. Eight years ago, José Manuel Barroso signed – in grand style – the UNESCO Convention on the protection and promotion of the diversity of cultural expression; which solemnly declared that culture must not be associated with trade negotiations. This did not prevent him from getting into an argument by recently accusing anti-globalisation members of being « reactionary ».

On this debate, David Assouline recalls that the government has not hesitated to « make a great effort to go the extra mile ».

Aurélie Filippetti has convinced seventeen of her colleagues to get together and write a letter. And the President of the Republic has himself moved into the forefront by asserting that the right of veto be applied by France.

CULTURAL EXCEPTION: A DEBATE OF THE PAST?

Jean-Pierre Elkabbach understands that cultural exception can be defended in this way. But should we not take into consideration the other large sectors of the economy in which jobs are threatened? Should we not develop a more overall view of the economy? On this point, Pascal Rogard reminds us that the Americans also defend a form of cultural exception: « the bank exception ». Following this Jean-Pierre Elkabbach notes that the moment has perhaps come « to no longer live in fear ». Why not make the Americans want to « listen to us, even to create with us »? Pascal Rogard explains to him that the Americans have changed. Twenty years ago, negotiations were conducted by Hollywood who had got together all its forces in order to destroy the quota policy in Europe. At the current moment in time, the « Americans », are these huge multinationals which, before Europe's inability to organise itself, are setting up in countries in which there are no restrictions, especially tax ones. We must not forget that Apple amasses more than 140 billion dollars in the Virgin Islands. Pascal Rogard is asking the European Commission to be, « a partner and not an opponent » with respect to culture.

Rémy Pflimlin says that the real issue at stake is to develop the tools which will enable creation to be deployed. The struggle for cultural exception vehicules an image of nervousness and parochialism. Nathalie Kosciusko-Morizet confirms this. Cultural exception is not about patrimony; nor is it about conservatism. On the contrary, when we fight for cultural exception, we are defending the vitality of creation, the future of culture. « Culture is not an object nor a subject like any other ».

Nonetheless, according to Antonio Tajani, cultural exception is a debate of the past. The objective today is to impose rules ; rules which are imposed on everyone. David Assouline leaps in his direction. Can it be accepted in this day and age that companies like Google avoid paying taxes? And Antonio Tajani adds that the main issue is to change the rules of competition, which, he draws to our attention, date back to 1957!

CULTURAL EXCEPTION: OKAY, BUT THEN WHAT?

Europe has been built around the principle of a single market. This is partly the reason why France has great difficulty in getting its policy of support to the audiovisual sector accepted. For, as Audrey Azoulay highlights, even though Community Law is based on the notion of a single market, aid provided on national levels in order to promote cultural diversity falls under the auspices of derogations. Europe should a low member states, and notably France, to develop and modernise the State aids it wishes to implement.

Rémy Pflimlin feels that the debate on the rules of competition must not conceal the real issue at stake which is innovation. In order to beat American series, we must be able to create innovative content. In terms of creation, France Télévisions has drawn up, on its own initiative, a charter for development which it would like to see applied in its entirety. Nevertheless, as Matthieu Viala highlights, we only need to look at a television programme magazine to realise that this week, only five evenings are devoted to French fiction programmes. It is patently clear that « the American is king in the country of cultural exception ». The issue at stake is thus to really create conditions to put on show French or European creation, on all the networks. And for that to be so, discussions must be set up with broadcasters. Rémy Pflimlin is, of course, in favour of this, adding that over the last few months, on several occasions, French fiction programmes on public channels have beaten the audience ratings for *The Experts* or *NCIS*!



Bénédicte Lesage feels that Europe's wealth lies in its diversity. Europe is a highly special space which has a varied history, with different cultures. Creators expect Europe to put into place the means which will enable creation to be continually adapted. In this way, concerning new writings, Europe is in the process of trailing behind and risks not being able to catch up. David Assouline confirms this. The aim is not to create a strong industry which copies the Americans, but to protect national cultural expression and give it the means to develop. Claude Hjorth adds that Europe must provide member states with the necessary tools not to compete with each other, but to uphold the distinctive character of their own audiovisual economies. The question which Europe must be asking at this time is not that of « free trade » but of « fair trade » ; deploying the tools which will enable us to fight on equal terms the huge corporations like iTunes or Netflix, who are putting local markets at risk.

By way of a conclusion, Antonio Tajani invites all those taking part in this debate to look towards the future. The aim at this current moment in time is not to set ourselves against the United States, but to unite to defend the interests of European countries, and that being so, regardless of their line of business. ●



SPEECH MADE BY AURÉLIE FILIPPETTI, THE MINISTER OF CULTURE



before the European Commission the strong will (possessed by France, Germany and Belgium) to obtain a further postponement before enforcement of this new type of film communication which would undermine the support and accompaniment mechanisms which the public authorities grant to audiovisual and film productions. The deterritorialisation of aids would in fact be catastrophic for all lines of business.

On this subject, some people have tried, to describe France as being nervous, even stuck in the past. Quite the contrary, as shown during *Série Series*, professionals know how to see the bigger picture in order to gain inspiration from other cultures, to create together or to co-produce, to reach out to new viewers, varied audiences and everywhere throughout the world. France does not want to give lessons, she does not intend to move forward on her own. She is simply suggesting that her European partners promote a Europe which relies on culture and therefore, on creation. A Europe which can construct rather than deconstruct, which allows us to do and to create rather than prevent creation. France will not let herself be caricatured. She is not refusing dialogue and above all with the United States and other cultures in the world, quite the contrary. Wanting to make French or European series, does not, of course, mean turning away American series when they are of high quality. Our friends the American producers, directors and creators have no desire to find themselves on their own amongst themselves nor in a position of hegemony throughout the whole world. They know, on the contrary, that their own productions enhance cultural diversity, as Steven Spielberg reminded us during the last Cannes Festival.

The Minister would like to present the actions which the government intends to undertake in order to boost the dynamism of French fiction programmes. Concerning the relationship between producers and directors, a mission has been entrusted to Laurent Vallet, the managing director of the IFCIC (Institut pour le Financement du Cinéma et des Industries Culturelles – Institute for the Funding of the Film and Cultural Industries). This mission will rely upon a broad concertation of all professionals concerned in order to draw up, between now and the end of the year, proposals as to how to adapt the funding of creation mechanisms by broadcasters. It will also make proposals as to the relevant cooperation model so as to take advantage of the marvellous opportunities which are provided by the new digital practices. In a harsh economic climate, the creation sector must also be able to rely on public audiovisual companies, France Télévisions and Arte primarily. Certainly, although France Télévisions is not immune to the consequences of the severe tightening of the budget from advertising, it must however contribute towards the general effort required by all public operators concerning the recovery of public accounts. The level of its resources, and thus of its investments in French and European production, will diminish in terms of absolute value over the period from 2013 to 2015. Nevertheless, the commitment to devote 20 % of its turnover towards audiovisual creation has been upheld. The amendment to the contract of objectives and of means over the period 2011-2015, in the process of being finalised, reveals the highly obvious desire on the part of the State and of the France Télévisions group to strengthen the central position held by this company within the funding of French and European creation. This is one of the fundamental missions of the public service.

On a long-term basis, the Minister is highly attentive towards securing funding for public audiovisual activity. A working group, which associates Members of Parliament from the Assemblée Nationale and from the Sénat, has been organised to deal with this matter. The TV Licence must have a leading role in the funding of public audiovisual activity; it is the most modern resource, the

The Right Honourable Minister is pleased to speak on the occasion of these meetings about audiovisual activity. She would like to thank Jean-François Boyer and all of the team who, for ten years, have organised the TV Creativity Day to discuss the issues at stake in audiovisual creation today, a subject which, she believes, is of the utmost importance. The debates have been based on what is at the root of audiovisual creation, that is to say, first of all, cultural exception and secondly, the digital revolution. These two subjects form the guidelines of the report that the Minister has entrusted to Pierre Lescure for him to draw up, and whose conclusions were submitted a few weeks ago. She would like to share her pleasure given by the victory won by France in relation to cultural exception. Indeed, strong threats weighed heavily on audiovisual activity during the Transatlantic discussions and France was able to establish for herself an honourable position and one which has been respected by all the creators in Europe. She is also delighted about the tax on electronic communications operators that has been approved by the European Union Court of Law. This opens up the way towards notifying and authorising the tax on television services aimed at supporting the CNC, a tax currently paid by internet service providers (the famous ISP). The government has a similar commitment in relation to film communication. Here once again there are threats looming over the mechanisms which enable the State as well as local collectivities (in particular on a regional level) to support film and audiovisual production within their territories. The Right Honourable Minister has expressed

most sustainable and the fairest, in social terms, due to exonerations from which a certain number of our fellow citizens benefit. The modes of viewing French audiovisual content are evolving. Broadcasting programmes through the internet, notably via « catch-up television », has experienced a noticeable evolution and this must be taken into account. Even if there is still a long way to go, French fiction is undergoing a praiseworthy revival. This can be proved by the very high audience ratings which have been recorded over the last few years by several French creations. This has also been shown by the exporting of *Les Revenants* on Channel 4, or by *Crossing Lines* in the United States on NBC. All this is highly encouraging and this is without counting the recurrent successes of the 26-minute formats like *Plus belle la Vie*, *Nos Chers Voisins* or *Scènes de Ménages*. A thorough job has been carried out by professionals to secure the development phase of the projects. The Right Honourable Minister is thinking about, of course, the agreement protocol between creators and producers whose recent extension is going to be completed, in order to provide a secure and homogeneous legal framework for the whole of the profession. She is also thinking about the amendment to the development charter signed between France Télévisions and the professionals. She is aware of the efforts that have been made so that the aforesaid charter takes full effect amongst the public audiovisual group.

In the same way, the intervention tools used by the CNC have been updated in order to fall into line with this movement towards reviving and relaunching French audiovisual creation. It is first and foremost the reform of the aids fund towards audiovisual innovation. The work which has been carried out is going to allow us to flood the market of the production of new projects more effectively. The Right Honourable Minister would like to remind us of the importance of the reform proposal concerning support towards documentary production which has been initiated by the CNC. The exact proposals which have recently been put on the table aim at enhancing the more creative offers. They also aim at ensuring all the diversity of documentary production. In addition, they will improve the forecasting ability of the system, as much for producers as for broadcasters.

The Minister finally praises the decision made by the Fémis to take in, from next September onwards, the first year group of its series creation training scheme. She welcomes the consecration of the right to have training for scriptwriters, which responds to an absolutely legitimate need. This in fact forms part of the objective to enhance the value of scriptwriters' work, of its adaptation and its modernisation, in particular due to further training.

The Minister has been unable to take part in the debates and she is sorry about this. But the festival can count on her in 2014. To conclude her speech, she assures everyone taking part in these events that whatever comes out of their discussions and reflections will obviously form part of all of the work which is in progress. ●



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Château de Fontainebleau



THANK YOU

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