

SÉRIE SERIES

SEASON 3 } The Fontainebleau meetings

FONTAINEBLEAU 2nd → 4th July 2014

MINUTES



APA

ASSOCIATION
FOR AUDIOVISUAL
PROMOTION

APA, THE 11TH TV CREATIVITY DAY

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OPENING OF THE 3RD SÉRIE SERIES FESTIVAL

3 is the lucky number ! Série Series has just celebrated its 3rd birthday with an event full of innovations under the theme of DARING, giving participants the opportunity to tackle new trends and to look to the future. This included discovering 7 new series, still on the editing table (In the Pipeline), projects still in the embryonic phase (Pilots in Series - 1st European market place for pilots of series), Eurodata TV Worldwide's market analyses and forward-looking vision and, as always, a remarkable selection of brand new series from all four corners of Europe, presented by their creative teams.

So, happy reading as you take a dip (back) into the 2014 programme of Série Series: days full of shared experiences, screenings, case studies, discussions and master classes, all devoted to a universe and professions in the throes of change.

Marie BARRACO and Laetitia DUGUET
Producers of Série Series

THEY STEER SÉRIE SERIES

Série Series is the first European event exclusively dedicated to series, by and for those who make them. Série Series is created with two committees of influential European TV professionals. Their missions: advise the organisers of Série Series so that the event gains in efficiency and usefulness for European professionals, today and in the years to come. With the help of the steering group, we are developing an event which is evermore European and aware of this sector's issues.

The editorial committee who has shaped the festival from the beginning is made up of 8 French professionals who are both committed and enthusiastic, eager to support and show the very best in the European creation in television series.

THE COMMITTEE IS CHAIRED BY:

Nicole Jamet (screenwriter),
Philippe Triboit (director),
and Jean-François Boyer (producer, Tetramedia)

WITH

Hervé Hadmar (screenwriter and director),
Bénédicte Lesage (producer, Mascaret),
Nicolas Jorelle (composer),
David Kodsí (producer, K'ien),
and Pierre-Jean Rey (screenwriter).

An European steering group made up of 8 professionals is now assisting with the development of the festival.

ITS MEMBERS ARE:

Tasja Abel (ZDF Entreprise – Germany)
Stefan Baron (executive producer – Nice drama – Sweden)
Harald Hamrell (director – Sweden)
Lars Lundström (author and producer, Matador Film – Sweden)
Jed Mercurio (author, screenwriter and showrunner – United Kingdom)
Luca Milano (Rai Fiction – Italy)
David O'Donoghue (Carnival Films – United Kingdom)
Tone C. Rønning (NRK – Norway)



THE WORLD OF SERIES, SERIES IN THE WORLD: ISSUES AND PROSPECTIVE TRENDS



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Presented by:
Sahar BAGHERY, director international TV formats division
Eurodata TV Worldwide

In 2013, television viewers across the world watched an average of 3h45mn of television per day (Europeans 3h54mn per day). This has increased by 15 minutes over the last 10 years. Drama is still one of the most-liked genres in the world with 42% of the best audience ratings in the international Top 10. 61 % of this is drama series and 84%, if we include soaps and sitcoms.

Local production is at the centre of the international grid's renewal. More than 4 000 programmes, of which two thirds were locally produced, were launched in 2013 in 20 territories across the world. 36 % of these programmes are series (up 2 points from 2012).

Even if, in terms of what is on offer, the volume of local series programming varies from one country and channel to another, audience ratings prove that "local series are popular", notably in Europe. Just as in the United Kingdom, where 41 % of the series aired during prime time have been created locally and represent 67 % of viewers under this heading.

Certain local hits are invincible. In Germany, in spite of a slight drop off in audience ratings, the *Tatort* series is still very popular, especially with the younger public. In Italy, the *Dom Matteo* series (with Terence Hill) still attracts as many viewers and in the Netherlands, the success of *Good Times Bad Times* (even though it has been on the air for 30 years!) has never waned. In the United Kingdom, *Call the Midwife* (which tells the story of a midwife in the deprived East End of London in the 1950s) recorded the highest audience rating for a drama since 2001. *Solsidan*, in Sweden, and *Cuéntame Como Paso*, in Spain (of which the fifteenth season was completed in May), continue to draw large audiences and regularly feature in the top ratings of national drama productions.

Apart from these firm favourites, certain new series manage to achieve high ratings immediately. Between January and May 2014, Italy launched eight new series which were all in the Top 15 of the most watched series in the country. In Spain, the *Velvet series* (on the everyday lives of the

owners and personnel of a clothes shop in the 60s) doubled the audience share of the Antena 3 channel, on the day of its first transmission. *The Widower* or *The Smoke* in the United Kingdom and *Küçük Ağa* in Turkey were all in the top audience ratings for 2013. In Denmark, the drama series *The Legacy* (telling the trials and tribulations of a family inheritance) recorded up to a 67,6 % audience share and has been sold to other countries worldwide, even before being aired in its own country.

These local series with big ratings are broadcast on the main national channels. As of the first quarter of 2014, ZDF (Germany), RAI 1 (Italy) and TF1 (France) are the most prolific channels in Europe. In the United Kingdom, 100% of the top ratings are for British series. This achievement is the prerogative of the two undisputed market leaders: the BBC (which broadcasts 60 % of the most-watched series) and ITV. It is the same situation in Spain, with Antena 3 and Telecinco sharing the most popular series.

Local productions also enable smaller channels to boost their ratings. These channels are prepared to show themes that are less mainstream and the series they broadcast benefit from greater freedom, be it in tone or writing. In Sweden, the *Soder Om Folkungagatan* series (on the life of three hipsters in Stockholm), which was first broadcast on Kanal 5 on 2nd February this year, multiplied the average ratings of the channel

by 2.4. The Norwegian series, *Neste Sommer*, multiplied by 4 TVNorge's average ratings and was nominated in various categories at the Gullruten Awards (equivalent of the Emmys). While on the subject of Scandinavia, *Heartless* (Denmark), should be mentioned; the first original creation from Kanal 5. On the other side of the Channel, the Sky bouquet of pay channels has announced a 50% increase in investments for original creations. Sky Atlantic aspires to becoming the British HBO, with titles like *The Bridge* (remake of the Swedish/Danish series *Broen*), *Hit & Miss* (with Chloë Sevigny playing a transsexual contract killer) or more recently, *Mr Sloane* (a man going through a midlife crisis set in the 60s).

In terms of content and genre, statistics show that in the first quarter of 2014 in 9 European countries, over a third of audiences are for crime series, 25% for drama series, 19% for period dramas and 8% for sitcoms. Of course, this varies according to the different countries. For example, the British have always been the masters of comedy and the number of comedy series launched in the United Kingdom between 2012 and 2013 has tripled. The Scandinavians are well known for their dark thrillers, but they too are starting to create comedies, like the Danish series *Badehotellet*, which has the particularity of being both a comedy and a period drama (the story unfolds in a seaside resort during the 30s).



In the Ukraine, the detective series, *The Sniffer*, has obtained record audience ratings (the series will be broadcast on TF1 soon).

Obviously, we cannot talk about the success of European series without mentioning their authors. The writing process is much more centralised in Europe, unlike the teams of authors and screenwriters on American series, and this makes for more personal series that are closer to social reality. The wealth of creation in the United Kingdom is largely due to the absence of boundaries between television, theatre and cinema, with authors going from one medium to another, creating narrative codes taken from these different worlds. This can be perceived in certain series. Authors take risks and are daring enough to try more offbeat, graphic or poetic approaches. This is how the world of comic books can inspire series like *Luther* or *Utopia*.

THE REPUTATION OF EUROPEAN SERIES WORLDWIDE

The export of original creations, remakes and co-productions is flourishing. The United Kingdom continues to hold second position, behind the United States, in the export of programmes worldwide. One of their most popular series is the now famous *Dr Who*. For the 50th anniversary of the series on 23rd November 2013, the episode *The Day of the Doctor* was seen in 96 countries across 6 continents. In 2013, *Downton Abbey*, which was sold to over a hundred countries, figured in the Top 15 of foreign dramas in 12 countries. Season 3 topped the records in the States, attaining viewer ratings of over 10 million for each episode. In Scandinavia, *The Killing* was very successful and appeared in the Top 15 of imported series in Estonia, Iceland and Greece. The Turkish series *The Magnificent Century*, won over more than 18 million viewers in 17 territories. In Eastern Europe, *Svaty* is flying the flag for the Ukraine and has been nominated for the International Audience Awards 2013.

Remakes are a first step towards international recognition. In 2013, 33 remakes were undertaken in 14 territories worldwide, an increase of 14 % compared to 2012. It should be noted that half of these remakes were European creations. Remakes allow broadcasters to programme formats that



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have been tested over several years. Amongst the big hitters are *Doc Martin* (in the French version the lead is played by Thierry Lhermitte), *Escenas de Matrimonio* (better known as *Scènes de Ménage* in France) or *Wallander* (with Kenneth Branagh in the title rôle of the English version). Of the 2013 revelations, the *Tunnel* (the Franco-British remake of *Broen*) and *Wentworth* (a Dutch remake of an Australian series) feature



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prominently. Various remakes are in the pipeline, including the Spanish series *Polseres vermelles* in the States (*Braccialetti rossi*, the Italian remake, is presented at Série Series this year), *Utopia* by David Fincher for HBO and *Broadchurch* (a British series shown on France 2 at the beginning of the year) by Shine for France and Fox in America. More and more remakes are being made in Poland, Russia and Turkey. The Russian remake of the Spanish series *El Barco*, is second in the national series' ratings. The Turkish remake of the American series *The OC* is in fifth place of the most-watched series for the 25-34 year-old age group. Poland has drawn inspiration from several countries, notably Italy with *Dom Matteo* and Québec with *Les parents*.

It is the golden age of co-productions, which have

been thriving over the last few years. *Transporter* is one of the top series and has been imported by eight territories, mainly in Eastern Europe, with a total of 8 million television viewers. *Gomorra* is an Italo-German co-production based on the novel by Roberto Saviano and Matteo Garrone's film. It was aired simultaneously on Sky Atlantic and Sky Cinema and obtained good ratings and was sold to over 50 territories. It will be broadcast on Canal + and Arte next year. An American version is under way.

Co-productions make it possible to put together renowned actors, directors and producers from the world of cinema, who have no hesitation in joining high-end productions, be they American or European. As an alternative to a very abundant supply and in order to set themselves apart, channels must commit to new drama and focus more and more on high-end products. The horror series *Penny Dreadful* (co-produced by Ireland, the United Kingdom and the United States) stars Eva Green, Josh Hartnett and Timothy Dalton. The pilot was directed by Sam Mendes. The *Fargo* series, inspired by the Coen brothers cult film, also boasts an exceptional cast with Billy Bob Thornton and Martin Freeman. In the United Kingdom, when the first episode was broadcast on Channel 4, the rating was 50% above average for the young audience sector.

GROWTH OF THE NEW ECONOMIC MODELS

In order to remain competitive, traditional broadcasters are adapting to new forms of media consumption and are multiplying their events strategies to keep the viewers interest. The growing demand for television is aided and abetted by technological and editorial

innovations, notably new technology for viewing on the move. In the Netherlands, over half the television viewers have a tablet and 25% use it to watch television. In Denmark, three out of ten people watch series on streaming, at least once a week.

Whatever sort of screen it may be, the public are watching more and more series via time shifting or catch up. In Sweden, 436 000 people watched an episode of the youth series *Julkalendern*, on internet, which is almost a third of the total audience for the programme, television and internet combined. In the United Kingdom, the *Dr Who* Christmas special was watched by an audience of over 6 million on the day and up to twice that during the month following.

Simultaneous broadcasts have become one of the new ways to create a buzz. Spain tried this with the crime series *El principe*, which was aired simultaneously on four channels of the Mediaset Group and Telecinco. The series was a great success, seeing that it gained 11 points between the first and last episodes. Simultaneous airing can also be carried out in several different countries. Season 9 of *24* could be watched simultaneously in the States, Canada, France, the United Kingdom and Turkey. In spite of the time difference, the audience rating for Canal+ (at 2.30 a.m.) was multiplied by ten and in the United Kingdom on Sky One, by twenty.

New digital strategies are being developed for series. With the official mobile app *Sherlock: The Network*, fans of the series can help their favourite detective solve cases across London, online. Season 3 was the most successful so far and the series has already been renewed for another two seasons. Viewers are asked to contribute more and more. This is the case in France with the *What Ze Teuf* series, where the public are invited to contribute, via Twitter, in writing the screenplays. The main story lines for each episode are suggestions made online by web users, whose names are added to the credits.

Still with the aim of employing new events strategies, the main European channels are offering new apps. As in the United Kingdom, where the BBC has developed Iplayer, a VOD platform giving access to the channels' broadcasts live or on catch-up (up to 7 days after). This app has been downloaded more than 20 million times, giving the BBC an additional showcase for their



catalogue. Last December, a special mini-episode of *Sherlock* was given a première screening on Iplayer and attracted over 6 million viewers. This online broadcast, prior to the linear one, had no detrimental effect on ratings, quite the contrary, since 9 million viewers watched the television broadcast.

Platforms are also being developed in other European countries. Last November, the three main Dutch audiovisual groups launched a common SVOD platform. Besides the broadcasters, other newcomers to the market are also offering catch-up and VOD services, like the Swedish app Magine, which gives its users access to a wider content, be it on their computers, smartphones or tablets. This service was launched in Germany in April and will be on offer in Spain and the United Kingdom shortly.

In the United Kingdom, the traditional players are extending their services by working closely with the newcomers. Thus, the BBC has entered into partnership with Hulu (which is owned by Disney, Fox and NBC Universal) to promote and make available its catalogue of 2 000 programmes. The BBC has launched into the development of original content with *The Wrong Mans*. There will be a third season of the period drama, *Ripper Street*, in spite of threats to cancel, thanks to collaboration between the BBC and Amazon Prime Instant Video, an SVOD service, which acquired exclusive rights to broadcast online. Lastly, the Norwegian series *Lillyhammer*, which was co-produced by Rubicon and Netflix for NRK.

In conclusion, Europe is the home of strong development for original creation. The success of European series in their own countries is the first step towards international recognition. Three ingredients contribute to this success: good concepts, targeting the local public and great talent both in front of and behind the camera. There are two lines of development that should be looked at closely: prolonging the viewing experience beyond linear broadcasting to adapt to new habits and developing partnerships with the newcomers.



REMAKES AND ORIGINAL CREATIONS: INTIMATE ENEMIES?



AN INTRODUCTION

Remakes are a very real thing in the European audiovisual landscape. The Swedish-Danish series *Bron/Broen* was sold to over 100 countries and there have already been two remakes, a Franco-British one (*The Tunnel*) and an American one (*The Bridge*). Actually, as an introduction and a way of setting the scene for this debate, the first scene of the first episode of all three versions is screened. Another example, *Real Humans* was sold to over 50 countries and a British-American remake is currently in production. Then again, we could also mention *Forbrydelsen* (*The Killing* in English), the American remake of which was a huge success, or even *Rita*.

A remake: is that the - happy or unhappy? - ending of any successful foreign - by that we mean "non-anglophone" - series? Although some series have managed to avoid it (*Lilyhammer*, for example, which was sold to over 178 countries, but the creators categorically refused any attempt to buy the rights for a remake), most successful series are subject to remakes. So why is this happening? Is it due to less financing for original creation? In

other words, a remake "for better or for worse"? This is the question we are asking the speakers today.

REMAKE: FOR OR AGAINST?

Tone C. Rønning starts off by explaining that there are, of course, advantages to remaking a series that was very successful, especially financially speaking. Then, the project has what we would call quite good "capital security" and a certain comfort zone that means the chances of a winning gamble are quite high. On the other hand, Tone C. Rønning warns us, that whether it be a remake or an original series, there is no guarantee of bringing together the right talent to develop a series that the public will like. She mentions a "nation's voice" which, according to her, is one of the important ingredients for success. Even though we live in a more global world today, particularities and national identities are still very different. A remake for a new territory means taking the gamble of being able to "rewrite" a series - everything from narration to visuals - in the cultural scope of this other territory, to touch its population and their values. The United States

Speakers :

Stefan BARON, executive producer, Nice drama, head of international co-productions, Nice Entertainment Group, Sweden
Tone C. RØNNING, commissioning editor drama and art, NRK, Norway
Claire LEMARÉCHAL, screenwriter, France
Bénédicte LESAGE, producer, Mascaret, France

Chaired by :

Harald HAMRELL, director, Sweden

very astutely used Scandinavia as a "pilot zone" to develop their own series.

Although it is clearly expensive to buy a script that was successful, for a remake, Stefan Baron thinks the gamble is worth it. While many series have been sold in many countries in their original format, how does this explain that it is worth trying to remake a series? Stefan Baron sees a "need for content". He thinks there is a "gap to fill", especially in the United States. Indeed, European series are getting better and more competitive due to their quality, so the United States dip into this pool of original transatlantic creations to develop projects for their market, perfectly adapted to an American context.

Bénédicte Lesage bounces back on the leitmotif of quality. She explains that a remake is not an easy affair, that it requires adapting content to a different culture without completely changing the original piece (in the way directors can with a well-known classical text). She brings up "recycling", confirming that it is reassuring, especially for a broadcaster, to start from a solid base. However, from a producer's point of view, she explains that there is a collateral risk of loss of quality. Conserving cultural diversity is fundamental, because too much recycling can generally diminish a remake. Simply put, she exclaims a resounding NO to what she calls "European series fast food".

Harald Hamrell, however, retorts that "the copy is sometimes more convincing than the original". Stefan Baron confirms that some remakes are irreproachable and uses *The Killing* as an example which, according to him, is better than the original series, thanks to a certain "American thriller tradition". But this isn't a general rule, he adds, as he could name many more bad remakes!



THE REMAKE PROCESS

Is the secret to a good remake the necessity of passing via a "new original creation"? This appears to be Claire Lemaréchal's opinion who, despite confirming Bénédicte Lesage's position that a remake should not replace creation, adds that it is necessary in this process to detach oneself from the original version, to make the work into an original creation. Using the example of the current remaking of the Danish series *Rita* for France (the series is broadcast on Canal + and being remade for TF1), she indicates that the character of Rita is so "politically incorrect" that it would be impossible to transpose it into a French version. They are also changing the format, going from 40-minute episodes to 52-minute episodes; a difference in concept can also appear in the length of episodes.

Bénédicte Lesage continues: she can understand the pleasure in the process of a remake but, more than the concerns she has already voiced, she thinks it is a public service duty to continue to look for new creators and particular "views" via original creation. That is why the danger of

remakes becoming systematic is real, because it doesn't allow room for new writing and new talent. Therefore, she considers that, on public channels at least, the proportion of remakes must be limited in respect of original creations. So, beware of the "volumetry" effect in the domain of remakes, otherwise, little by little, the "creative pond" will run dry.

The importance of creativity is also underlined by Tone C. Rønning, who explains that, in smaller countries like Norway or Denmark, it is very important to stay creative, in large part to compensate for the much smaller resources compared to the giant British and American markets. As commissioning editor, she believes it is her duty, despite the financial risk - which is much smaller than the aforementioned markets, but not negligible - to culturally serve her country. The United States, however, despite their big financial capacity, are far from lacking in creativity. If memory serves, it is the Hollywood writers' strike in 2007-2008 that made Americans look at what was happening elsewhere. Nowadays, they buy European or other series, then they readapt them to their culture and mostly to their language (the typical American not wanting to watch anything

with subtitles, whereas in most other countries, especially Scandinavia, even the younger viewers will tend to watch series in their original English). It is not a good or a bad thing, it is often even a very good business model, which can, in turn, bring progress.

Artists have been copying each other since the dawn of time. We learn from others, whether it be their mistakes or successes. Remaking well is simply placing oneself intelligently according to another's creation. Following this positive position on remakes, Claire Lemaréchal notes that remaking means keeping a certain number of ingredients from the original series, but also not being economical with a good intrigue and a script that can grab the viewer from the first minute. She considers that, if well understood, remaking can actually lead to more audacity and in this way, actually outdo and go beyond the original.

While recognising the possible merits of a remake, Bénédicte Lesage brings up a new drawback, which poses this paradox: using the example of the successful French series *Les Revenants*, she points out that there is still the possibility that the second season of the American version - *The*



Returned - comes out before the second season of the original version. This is because of different rhythms. Indeed, Europe has its own, slower, rhythms than those of the American market. She is very much in favour of this difference being respected. Harald Hamrell mentions the same possible paradox concerning the fourth season of *Bron/Broen* vs *The Bridge*.

However, Stefan Baron remains very pragmatic. Although he does not deny that remakes are often very bad, he is still in favour of the process, because without it series would not be exported, notably to the USA. Although selling the original - in *Lilyhammer's* case - is more lucrative than selling the rights and leads to great pride, adds Tone C. Rønning, it does not prevent the fact that, in the long term and in terms of visibility, a remake can be a good choice.

Stefan Baron says he is very curious to see the upcoming British remake of *Real Humans*, which is also going to the U.S.

With the regular appearance of new channels and other means of broadcasting - Netflix, Hulu - it's hard to see if this will accentuate the amount of remakes, even though it seems evident that with this multiplication of means, broadcasters are always looking for new series. It means that countries do not hesitate to buy rights for foreign series for remakes.



DEBATE WITH THE AUDIENCE

A member of the audience says she is certain, looking at the worldwide audiovisual landscape, that the number of remakes will keep going up. In this context, and rather than "always comparing", how can one be sure not to make a bad remake?

Claire Lemaréchal insists on the importance of keeping the original intention, but also in finding one's own voice and path.

Stefan Baron confirms that there is nothing more clumsy than "copying and pasting". He uses the example of the so well-deserved success of *The Matrix*, which was very largely inspired by *Ghost in the Shell*, 10 years its senior.

Bénédicte Lesage explains that if she were to do a remake, in order to stay away from this notion of recycling that worries her and which she finds too "utilitarian", she would look for a screenwriter who was "as far removed from the original writer as possible", in order to find similarities in a totally different world. This is her best bit of advice for not falling into the trap of creating a bad remake.

Why do we not watch more programmes in their original language in France?

Bénédicte Lesage can only state her regret on this point, indicating that certain questions of education are in play here. She is happy, however, that after 10pm, one can watch programmes from all over the world in their original language. It is, therefore, important to point out the benefits of digital, which enables people to choose the language.

So what about remakes made by fans and put on YouTube, for example?

Tone C. Rønning answers that we cannot compare what is, in this case, creative entertainment (even if there is the notion of homage involved) to the real artistic and economical sphere that is the subject of this debate.

Is remaking a series like remaking a novel?

Once again, Tone C. Rønning points out a certain difference in scale. There are considerably fewer people who read than people who watch television. We cannot, therefore, compare it with the process, let alone the financial stakes entailed in remaking series.

Talking of scale differences, what about producing remakes in economically smaller countries?

Stefan Baron says that in countries with a weaker production industry, a remake is a good solution.

Bénédicte Lesage, however, finds it a dangerous option for more economically fragile countries, when they should be focusing on elaborating their own storytelling. She brings up the example of black Africa, where they now have digital television, asking the following questions: what is a drama series in Africa? and what about the issues of language, considering the large mix of ethnic groups? In fact, on this continent, there are series created without dialogue, so as to be accessible to everyone. Here is an example of a region where one cannot adopt a pre-made model. Everything needs to be invented, according to the local context.

What is considered a successful deal in the sale of remake rights?

Stefan Baron answers that, other than the financial aspect, it is important to try and "keep control of the remake", but he adds that this is not easily done.

The quality of the remake depends on the quality of the original...

A member of the audience would like to share his experience as a screenwriter and confirms that one cannot be automatically prejudiced against the remake business. He has been able to see that there are as many bad remakes as there are very good ones and remakes can be a crushing failure or can better the original. According to him, it all boils down to the quality of the original: we can choose to stay true to it or, to the contrary, be intentionally unfaithful to it. Certain shortcomings sometimes have to be changed or it can be hard to equal a format if the original is excellent. All in all, one needs to work according to the original material.

Finally, a member of the audience thinks that we are avoiding the "real debate", we might as well say it straight out : by choosing remakes, programmers and broadcasters are mostly buying themselves insurance, a guarantee of success, all this because of economical demands that only remove us further from the process of original creation!

Bénédicte Lesage indicates the pertinence of that remark and humorously adds : "we want to hire you!"

Stefan Baron says that this is a respectable point of view, but reminds us that in Sweden, a country that is small in population, but mighty in creation, they are happy when a series or other TV show is remade by another country, because it is proof of the quality of the concept.

Furthermore, as Tone C. Rønning confirms, stories are meant to travel. They contribute to changing the world and make us evolve. The *raison d'être* of her



TO CONCLUDE

With the many pros and cons of remakes expressed, the clear danger is of being caricatural. Original creations and remakes are not intimate enemies, or even friends for that matter. Both methods work side by side, with their own respective successes and failures. It is, of course, impossible to mention all the remakes currently in production, but the fact remains that remaking a good concept for one's own country is an effective business model that international production companies often prefer to co-productions between countries. At least that is the analysis made by certain specialists and other observers of current audiovisual tendencies. The important thing to remember, is to safeguard cultural diversity and writing. Their duty is to create their own imaginary worlds, their own stories, with their own cultural baggage, which is what defines humanity's rich heritage.

job in Norway, her responsibility towards the Norwegian public, is to defend an identity and to contribute in setting this cultural cement. She is therefore equally happy to see that it can be exported and can open new avenues elsewhere.

Claire Lemaréchal springboards off that comment by reiterating that the remake of *Rita* for the French public will indeed open new doors. It is a long shot but it will bear fruit and get things moving.



MADE IN SWEDEN : HOW DO THEY DO IT? THE SWEDISH STANDPOINT ON THEIR MODEL FOR CREATING SERIES

Speakers :

Agneta BERGENSTRÄHLE, producer, Fundament Films, Sweden
Joachim BERGENSTRÄHLE, director and screenwriter, Sweden
Håkan HAMMARÉN, producer, Fundament Films, Sweden
Dunja GRY JENSEN, screenwriter, Denmark
Hervé HADMAR, screenwriter and director, France
Sara POLESE, producer RAI, Italy

Chaired by :

Jean-André YERLÈS, screenwriter, France

MADE IN SWEDEN

Over the last few years, series like *Real Humans*, *Broen* or *30° in February* have been hugely successful worldwide. It is in this context, that Agneta and Joachim Bergensträhle present the subject of making “competitive” series in a small country like Sweden, tackling the questions of artistic integrity and broadcasters’ impact on the development of series in Sweden. The aim of this presentation is not to compare Sweden with other European countries, nor, above all, to establish a sort of track record. Joachim Bergensträhle hopes to shed light, not so much on the Swedish model - supposing that this does actually exist -, as on the state of mind, a way of thinking, a sharing of opinions and points of view. This presentation intends to answer three questions which are frequently asked:

- Do they have “authors” in the series’ development process in Sweden?
- Do they have showrunners in Sweden?
- Who takes the creative decisions?

Before answering these questions, a little history is required.

In Sweden, permanent television broadcasting started in September 1956 on SVT1, the public channel and it was not until 1969 that a second channel, TV2, appeared. Intended as a real public service, the television put education to the fore, with entertainment taking the back seat. The public channels, strongly influenced by the BBC, broadcast, as far as drama was concerned, remakes of major literary classics adapted by a director. As in the rest of Europe, the 80s were all about deregulation and the vast number of channels broadcast by satellite on offer to viewers. Certain Swedish members of parliament went as far as to try and ban satellite television to protect the Swedish public from “bad television”. After much debating, the first commercial terrestrial channel



was launched in 1991. From then on, competition on the Swedish audiovisual market greatly increased and public channels were forced to adapt, notably by adopting American production methods. In order to do this, they delegated the creation to producers and, to a lesser degree, to authors.

Agneta Bergensträhle then discusses the question of finance. In Sweden, series are partly financed by the three big channels. The public group SVT (SVT1 and SVT2) produce all types of drama (except for soaps) and target all audiences, including children. TV4 specialises in comedy and crime series. TV3 is a reality tv channel. Kanal 5, which used to be a minor player on the drama market, has just started production on a series. The afore-mentioned channels are very active in the development of series and finance between 30 and 70% of the total budgets. SVT is in the habit of issuing a wish list for the coming season, addressed to authors and producers. For this autumn, they have announced that they are expecting comedies.

Channels are willing to take part in the development of series, but even if a channel finances this development, they can withdraw from the project. Channels encourage competitiveness. If you can not or do not want to develop an idea with a channel, there are other options : develop a format and get it financed (the Swedish Film Institute is the only organisation that does not require financing by a channel). When the production stage is reached, in order to supplement the financing provided by the channel, producers can seek finance from the Nordisk Film & TV Fond, on the condition that they have acquired the investment of two Scandinavian channels. All the financial partners are then involved in the artistic discussions.

Once the series is financed, pre-production can begin. The format is developed by the producer and the main author, in discussion with the channel. Next, the director and creative team are recruited. The director is responsible for the episode artistically speaking and for the budget. Then the direction of the first episode is generally given to a “conceptual designer” who



is in charge of setting down the visual style. The other episodes are assigned to different directors. Filming is split into several blocks (of three or four episodes), for reasons of cost effectiveness.

Having shone some light on the subject, we can now go back to the three questions asked at the beginning and give the following answers:

- Do they have “authors” in the series’ development process in Sweden? The answer is “no”. As far as long series are concerned, there are “conceptual directors”
- Do they have showrunners in Sweden? The answer is “no” again. Series’ production in Sweden is not done according to this model.
- Who takes the creative decisions? This is in fact a trick question, because in practice, the Swedish model depends on collaboration between all the actors. “Creativity is the fruit of collaboration and compromise”.



of confidence between authors, producers and broadcasters. Scandinavian countries are steeped in a culture of compromise which is greatly lacking in latin countries. Who takes the creative decisions? This is also a trick question in France. Sara Polese explains that Italian television does not depend on only one model. The models used vary according to the work in question. It seems very unrealistic to her that all those involved in a project should have to conform to only one model. This said, if there is a point on which the Italian model – like the French model for that matter – differs from the Swedish one, then it is financially. Indeed, to the contrary of Sweden, in Italy, series are financed in totality by the channels, which greatly influences the relationships between broadcasters and authors.

Lastly, on the other hand, the Danish model is both similar to and different from the Swedish one. Creation is also based on collaboration, but according to Dunja Gry Jensen, if Danish series like *The Killing* are so successful, notably internationally speaking, it is for the simple reason that they rely on a “single view”. A large number of people contribute to developing a series and there must be one person who can channel all this energy. This rôle can be filled as much by a director, as by a producer or an author. Of course, collaboration is fundamental, but Dunja Gry Jensen remains convinced that “creation is not a democratic process where all decisions are put to a vote”.

DISCUSSION

Following this review of the “Swedish way”, the discussion is opened to other European countries’ points of view.

Should one be jealous of the Swedish model? Hervé Hadmar is not so much jealous of it, as he admires it. Beyond successful audience ratings, he is envious of the artistic success of a series like *Real Humans*. In Sweden, a system has been put into place which, every year, produces series as great as *Broen* or *30° in February*. Hervé Hadmar understands that the Swedish model relies on collaboration and the confidence that each link of the chain fulfils its respective rôle. “Everyone in France wants it to be like that,” he remarks. “Unfortunately, it doesn’t happen very often. It’s perhaps a question of lack of transparency or confidence”.

Jean-André Yerlès feels that it is more a question of “compromise”. Today, the main difficulty in France is managing to establish relationships



For the 2nd year running, Série series is placing a few “breathers” in the programme. A short and dynamic format with guest experts sharing their expertise and convictions on current topics or topics within the world of television. These outstanding speakers on original themes take the audience by surprise.

A TALK WITH...
YVES GUILLEMOT,
 PRESIDENT & CEO, UBISOFT, FRANCE
 CREATION STEMS FROM RISK-TAKING

**UBISOFT AND
 THE VIDEO GAME MARKET**

With a turnover estimated at 1.4 billion euros in 2014, Ubisoft is the world's third largest video game editor. The group employs 10,000 people worldwide, spread over 25 studios. The video game market is estimated at 64 billion dollars today and should be over 100 billion by 2018. The number of players went from 500 million five years ago to 1.8 billion. The development of tablets and smart phones has massively affected this and today, 46% of players are women. 59% of gamers play online on connected networks.

INNOVATION

Innovation is the corner stone of Ubisoft. To compete in the video games market, the “back catalogue” (sales of all products developed until now) needs to be no more than 25% of the company's turnover. With the group's objective being an annual increase of 20%, there is no choice but to recreate 100% of the turnover each year. To do this, they work on two axes: developing internal guidelines allowing creators to express themselves and creating brands. To favorise creativity and innovation, internal guidelines need to stimulate the following practices:

- ▶ Being allowed to be wrong. Teams need to be able to take risks, try new things, make mistakes and revise things. Some failures are actually celebrated internally because, very often, the company learns from these mistakes. Ubisoft's philosophy is to have “the opportunity try things and make mistakes”.
- ▶ Promoting conviviality. Internal competition is limited to allow creators to communicate with each other and show each other their work. Products very often mirror the atmosphere in creative teams, so friendliness is at the heart of the company's values.



- ▶ Increasing multiculturalism. Ubisoft sells games worldwide (France is only 5% of its turnover). To ensure its development, the company builds multicultural teams in its different studios, which are implanted on every continent. To reinforce its multicultural side, and favour exchanges of know-how, the development of any product is given to a few studios, who all work together.
- ▶ Forming winning teams. The main ambition is to create “winning products” that have the largest possible success. However, if a product shows signs of a probable failure, one should not hesitate to take decisions during development (changing producers or creative teams). This is because if a team loses - if it can't “win” with its product - the team itself could be “lost”. Teams obviously gain recognition (including financial) and the energy required to maintain creativity.
- ▶ Innovation also depends on the creation of brands (*Raving Rabbits*, *Assassin's Creed*, *Just Dance*, to name but a few). These licences can only be created at certain periods in the market that usually correspond with disruptions due to game console changes. It is at these moments (usually every 4 or 5 years) that consumers are most open to testing new video games and Ubisoft offers new concepts.

These new brands are designed to last around 10 years. Other than disruptions due to hardware, Yves Guillemot mentions other market disruptions like the free-to-play model, which allowed the arrival of new players on the market. Also, the creation of smart phones favoured the development of new licenses and means the company can consider regular growth.

WHAT IS A VIDEO GAME?

Ubisoft wants to give players new experiences so that they can experiment, learn and express themselves. Games give them the opportunity to live in another world and play a different rôle to the one they have in their everyday lives. To do that, Ubisoft worked along these different axes:

- ▶ Giving the consumer the freedom to live the experiences they want to. New games are set in open worlds. In past games, players evolved in a constricted world and accumulated experiences following pre-established trajectories. Today, the most successful games are similar to theme parks in which many plots unfold. The player chooses the way he wants to live these plots and moves freely around the world that has been created.

Chaired by:
 Hervé HADJMAR, screenwriter and director



▶ Offering a rich and coherent universe. After all, these universes need to be credible. For Ubisoft, the world in which the game unfolds is more important than the story, which must never override the gameplay too much (the game mechanics). To imagine realistic universes, teams often travel around the world to absorb local cultures and values. Recently, some of the creative team visited Bolivia to study the Coca culture and its effects on the population. All the elements were then integrated into the game to offer the most immersive and different experience possible for players.

- ▶ Creating unique experiences. Ubisoft's ambition is to enable players to live their own experiences, always different from those of their friends.
- ▶ Creating ultra-accessible experiences. Whereas they used to be confined to the living room and a television screen, nowadays, games can be on multiply-connected split screens. In just a few years, multi-screens have become a major factor.
- ▶ Involving the player. New tools are placed at the player's disposal so that they can create content and become, as it were, Ubisoft web advocates.

**THE SYNERGY BETWEEN THE
 VIDEO GAME WORLD AND FILM
 AND TELEVISION**

With the number of players today estimated at 1.8 billion across the world, Ubisoft adopted strategies for a wider audience and decided to invest in other media to facilitate its brands' continued growth. After publishing books (3 million copies of the *Assassin's Creed* saga have been sold since 2009), the group moved into film and television. *The Raving Rabbits* series was created with France Televisions and today has recorded 35 million visits in 25 countries. The second has already been signed.

The group is also working on new concepts for series that use ramped-up new generation consoles, the graphic realism of which is higher every year. These motors allow for the creation of images for games,

which can then be superimposed by green screen within new universes.

There are many synergies between video games and series. The two worlds were bound to meet. Thus, the *Raving Rabbits* series mixes a television programme concept with interactive gaming elements.

To conclude, Yves Guillemot underlines the analogies between the worlds of series and video games. Both industries have similar targets, the core of which is made up of connected youngsters looking for new thrills. They also face the same challenges: building long-term fan loyalty, acquiring new fans and overcoming the “time battle”. They are both going through important changes and market disruptions, marked by the arrival of new players and broadcasting modes. According to Yves Guillemot, all these evolutions are opportunities.

With a real qualitative leap over the past ten years, the world of series offers new perspectives to video game creators, who can use a series' screenwriter's know-how to create believable worlds. The video games' world can also bring its own knowledge in terms of technology, distribution and community management. Yves Guillemot is convinced that both worlds can only benefit from working together.



DISCUSSION WITH THE AUDIENCE

Broadcasters are the privileged partners of series' creators. In simple terms, console manufacturers are the equivalent for video games. Do they demand new, innovative and unique games or are they more cautious?

Yves Guillemot specifies that video games are, first and foremost, sold to consumers. *Watch Dog* (released in May 2014) was shown to the market first (at the E3 trade show in Los Angeles for example) to create demand. It is only after this, that the game is presented to manufacturers to create partnerships for the simultaneous release of a video game and console.

Does the Ubisoft group intend to create new worlds based on fictional series?

The group's objective is firstly to work with its own brands. Not all worlds are transposable to video games.

Does the Ubisoft group use showrunners ?

Yves Guillemot confirms this. Executive producers are in charge of brands on a technological, gameplay and storyline level. For example, they provide the worlds on which successive chapters of a game will unfold. They also ensure that the world created in a video game is adapted to other media (film, series or book).



A TALK WITH...
CHRISTIAN WIKANDER,
 HEAD OF DRAMA, SVT, SWEDEN

Chaired by:
 Philippe TRIBOIT, director

Philippe Triboit welcomes Christian Wikander, head of drama at SVT, the Swedish public channel known worldwide, if not by name, then through its productions. SVT began producing series in the form of soaps in the 70s and gradually moved to drama (short and long), of all genres. For the past few years, Swedish series have not failed to impress the public. Three years ago, at the first Série Series Festival, there was an exclusive screening of *Real Humans*, a series which has, since then, been seen worldwide. There have been other successes: *Broen* (which became *The Bridge* in a remake), *30° in February* and also, *Welcome to Sweden*.

A PANORAMA OF SVT

Scandinavia has a population of 25 million, spread over four countries: Denmark, Finland, Norway and Sweden. There is a long-standing tradition of co-production in this region, particularly in the audiovisual sector. This cooperation, the result of political policy, is facilitated by the fact that, with the exception of the Finns, the inhabitants of the three other countries understand each other easily, even if they do not share the same languages.

The public group SVT (Sveriges Television) produces approximately 50 hours of drama a year, on a budget of 30 million euros. For the most part, series are developed with independent producers. Scandinavian series are aired on Sundays and Mondays during prime time, at 9 p.m. Mondays are devoted to comedy and drama series and thrillers are broadcast on Sundays. SVT also produces three miniseries every year, as well as web drama (series obtainable on the Internet, particularly targeting a younger public from 13 to 19 years old).



SVT'S RECIPE FOR CREATING SERIES

Christian Wikander proposes presenting SVT's development process. To begin with, the channel's strategy for drama is set down by the programme directorate and is then sent on to the drama directorate, which starts the development process.

There are three phases to this process. The first phase aims to define the "argument" (or the subject), the theme and the characters of a series. The argument is a short résumé of the plot. So, for *Broen*, the argument was the following: "A body is found on the bridge linking Sweden and Denmark. When the police try to move the corpse, they realise that, in fact, it is two different bodies. The torso belongs to a Swedish female politician and the legs to a prostitute". The second phase aims to define what Christian Wikander calls "the concept", namely "the bones

of the plot". Drafting the screenplay is the third and final phase in the process.

Christian Wikander is keen to mention two concepts which are fundamental, as far as he is concerned:

► **Transparency.** The development process must be as transparent as possible and throughout the different stages of this process, communication must be encouraged. Meetings are organised every week to discuss projects, including people who are not involved in the development process, in order to present the plot and to take note of their comments/suggestions. These people may have no part in decisions, but their contribution is essential, because it helps – as Christian Wikander has noticed on many occasions – to move projects forwards. Authors, who do not often attend these discussions, are also invited to take part in meetings, with the aim of developing a screenwriters' network (there are now about 150 of them).

► **"Glocality".** Christian Wikander defines "glocality" as a dynamic which is both local and global. SVT wants to produce drama written for the local market, but which is also strong enough to be successful globally. When the *Borgen* series was developed, not once did the creators imagine that it would be successful outside Denmark and yet, it is a universal theme. The series does not so much deal with a Danish female politician's career, as the price all women have to pay in order to succeed professionally. There are no frontiers when it comes to a good story, adds Christian Wikander.

To conclude his presentation, Christian Wikander shows several extracts of the *Jordskott* series, the 10 episodes of which will be aired next spring on SVT1. The series is a cross between a thriller and fantasy.



DISCUSSION WITH THE AUDIENCE

What distinction do you make between the plot and the theme of a series?

Christian Wikander replies that a lot of time is given to defining the plot. What is more, quite often one realises that if the plot is not clearly defined, the series is rarely successful. On the other hand, the theme is linked to how we want the audience to feel.

How do you work with the authors?

Authors take part in all phases of the development process. One must always keep in mind that the story is theirs.

Does the channel develop co-productions with countries outside Scandinavia?

Christian Wikander underlines that, above all, the channel wants to develop drama written for the Swedish market. This does not mean that the story in question cannot be written by a French author, for example. This said, audiovisual creation cannot exist without co-productions and quality series depend on them.





New discussion formats are being explored this year, in particular two sessions entitled “In the Pipeline”, an opportunity to discover series which are still on the editing table, but also to assess new trends and young talent. A glimpse of what is to come.

Discover 7 projects, which are not quite finished yet and, for reasons of confidentiality, are only very briefly described here.

You will be able to appreciate the finished versions on European screens in the very near future!

In the first session

animated by Jean-Marc Auclair (author and producer, Alauda Films):



ÄNGELBY / THE STONE (SWEDEN)

A new Swedish mystery crime series where the death of a 17-year-old boy and a 800-year-old myth intertwine. *The Stone* is somewhere between *Twin Peaks* and *Top of the Lake*.

Speakers :

Tomas TIVEMARK & Johan KINDBLOM (screenwriters and creators of the series)
Johan HEDMAN (producer, Tré Vänner).



NORSKOV (DENMARK)

The police investigator Tom Noack comes back home to clean up the town's drug scene but he soon discovers that it is not easy to re-enter the small community as a cop when you left it known as “wee Noack”.

Speakers :

Dunja GRY JENSEN (screenwriter and creator of the series)
Mie ANDREASEN (producer)
Birdie BJERREGAARD (executive producer, Happy Ending Film)



VIVA HATE (SWEDEN)

Viva Hate is a story about the dream of becoming something big – about how difficult it is to break from of one's past – and about the consequences you always have to accept for the choices you make. But above all, *Viva Hate* is an ode to love.

Speakers :

Peter BIRRO — via skype (screenwriter and creator of the series)
and Martin PERSSON (producer, Anagram Film).

In the second session

animated by Ronnie Fridthjof (producer, Fridthjof films):



CRITICAL (GREAT BRITAIN)

A real-time medical and emotional roller coaster ride in which every second counts, during the most life-threatening hour of a patient's treatment.

Speaker :

Mark REDHEAD (producer, Hat Trick productions)



LES TÉMOINS (FRANCE)

Northern France. Desecrated tombs. Corpses are being dug up and installed in show homes. Sandra Winckler, a young policewoman dealing with the case and Paul Maisonneuve, an ex legend of the Lille crime squad who is going to have to go back on the job. Two police officers for whom life will never be the same again...

Speakers :

Hervé HADMAR (creator, screenwriter and director)
Jean-Pierre FAYER (producer, Cinétève)
France CAMUS (programming advisor, France Télévisions)



HEAVY WATER WAR (NORWAY)

With a nuclear weapon, Hitler would have won the war... The series tells the daring sabotage mission to blow up the heavy water war factory in the Norwegian mountains in 1943.

Speakers :

Per-Olav SPRENSEN (director)
John M. JACOBSEN (producer)
Christoph BACH (actor)
Tone C. RØNNING (commissioning editor drama and arts, NRK)



CHARLIE (IRELAND)

This trilogy of films set between 1979 and 1992 charts the emergence of modern Ireland through the hugely controversial figure of Charles J. Haughey, through his pursuit of power, wealth and glamour.

Speakers :

Colin TEEVAN (screenwriter and creator of the series)
Clare ALAN (executive producer, Touchpaper Television)
Jane GOGAN (head of drama, RTE)





TOM FONTANA CREATOR AND SCREENWRITER



A FIRST PASSION: THE THEATRE

Tom Fontana was born in 1951 in Buffalo, New York State. He was seven years old when his parents took him to see a stage version of *Alice in Wonderland*. That very evening, he started writing his first dialogues. "I didn't really know what I was doing, but I enjoyed creating the characters". Since then, he has never stopped writing. At first, he was headed for a career in theatre, so moved to New York (where he has lived for the past 40 years) where he became, in his own words "the least successful playwright of his generation". He did not manage to put on one single show and today, in hindsight, imagines that his plays were, quite simply, no good. However, in 1981, Tom Fontana staged one of his plays at the Festival of Williamstown (Massachusetts). The premiere was attended by the actress Blythe Danner, accompanied by her two children. Filled with enthusiasm, she tried, in vain, to persuade her husband, Bruce Paltrow (renowned television screenwriter and producer),

to see the play. Once the festival was over, the furious actress insisted that her husband give this young, talented playwright a job. Overnight, Tom Fontana found himself entrusted with writing the third episode of the *St Elsewhere* series. These were his first steps as a screenwriter for television. "The rest is history and I am convinced that had Bruce Paltrow seen my play, he would never have employed me", he jokes.

AGAINST "PROZAC TELEVISION"

In 1993, Tom Fontana joined the *Homicide* team and became the showrunner. With this series, he began his war on "prozac television"; this Manichaeian television which viewers watch passively and where good triumphs at the end of every episode. The *Homicide* series, which is adapted from the book by David Simon, is an ultra-realistic interpretation of Baltimore Police Department's homicide unit's cases. Contrary to other crime series which have invaded American television, the cases in *Homicide* are not always solved and criminals sometimes avoid imprisonment.

In 1996, he launched into the writing of *Oz*, a hard-hitting series which marked the beginning of the golden age of series in the United States. Tom Fontana explains that, when he was a student, he had been deeply affected by the uprising of prison inmates at the Attica Correctional Facility in 1971. After several days of riots, the state police stormed the prison, killing many people in the process. Tom Fontana had always wanted to write about this event and more generally, on the prison world. He wrote a first pitch and presented it to several channels (NBC, CBS, ABC et Fox) but it was turned down quite vehemently. He was on the point of abandoning this project that nobody wanted, when one of his close friends told him that HBO wanted to move into the original creation of series and that, amongst the subjects envisaged, the channel wanted, above all, to produce a series set in the prison world. "Come quickly, I've found a channel stupid enough to finance your project", he told him. It was too good an opportunity to miss and so Tom Fontana left for Los Angeles, where he made a pitch to Chris Albrecht and Anne Thomopoulos, director of original programming and head of drama at HBO respectively. *Oz* was THE project that the channel had been looking for and there was no hesitation in green-lighting it.

Tom Fontana seems to be a lucky man. Although he considers himself to be "a bad catholic", he has always been interested in religion and, more generally, in "man's relationship with God". He then developed a passion for the history of the Vatican and the papacy, particularly the "bad popes". Yet, Tom Fontana is not the man behind *Borgia*. This is Takis Candilis, producer at Lagardère Entertainment, who first came up with the idea for the series. He contacted Chris Albrecht who, knowing of his friend's passion for this subject, immediately thought of Tom Fontana for the script.

Chaired by :
Dominique LANCELOT, screenwriter and producer, Gedesel



REHABILITATING THE BORGIAS

With the proposition of writing a series on the Borgia family, Tom Fontana threw himself into researching any document he could lay his hands on. He realised very quickly that all the contemporary history books written about Pope Alexander VI and his children, were based on older works which, in turn, were based on even older works. Thereby, the same historical inaccuracies and misconceptions had carried on for centuries. Moreover, history books on the Borgias have focused on the most scandalous aspects, often to the detriment of reality. Tom Fontana agrees that it would be "tempting to concentrate only on the more diabolical aspects". However, not only are sources contradictory, but also, numerous Renaissance authors tried very hard to blacken the Borgia name, for political reasons. The result being that the so-called historical facts related, are more propaganda than truth. Many texts were sponsored by Pope Julius II, successor to the Holy See after Alexander VI and a fervent opponent of the Borgia family. He employed writers to rewrite the legend, invent stories and to draw a very unflattering portrait of the family who, it should be mentioned in passing, were probably not as bloodthirsty as we have been led to believe.

To reinforce his point, Tom Fontana takes the

example of Ferrante, the king of Naples. He was considered a real tyrant and there was an uprising of many nobles against him. Pretending he was willing to reconcile with them, Ferrante invited them to a feast at Château-Neuf. At the end of the meal, all the guests were assassinated. It is said that he had them all stuffed and decorated his dining room with their corpses. The Borgias were no saints, but they never committed such atrocities.

Lucrezia Borgia was one of the main victims of slander at the hands of Renaissance authors. History remembers a merciless woman, adept with poison and what is more, incestuous. Nothing could be further from the truth. Lucrezia did not poison her husbands. She divorced her first husband and the second one was killed by her brother. The third one outlived her. According to Tom Fontana, Lucrezia was a remarkable woman. She ordered the building of hospitals and libraries. She was a very cultivated woman and when she became Duchess of Ferrare, she surrounded herself with all the great minds of that period: artists, poets and scientists (including Nicolas Copernic). So Tom Fontana felt he had been given a mission: to do justice to Lucrezia Borgia.

For research purposes, Tom Fontana was given access to the Vatican library, where he was able

to read the correspondence between Lucrezia and her mother, but also the papal bull which guaranteed the division of land in the New World between Spain and Portugal. Even if these documents were not particularly useful, they gave him a connection with the Borgias, from a screenwriter's point of view, "to see what they saw". He also visited Rome with all the buildings they stayed in, in order to soak up the feeling of the places. "I never let myself get too drawn in by the Borgia family", he explains.

WRITING BORGIA

Tom Fontana explains that Canal+ wanted an American-style showrunner to develop the series: the channel's objective was to test this method, as yet, little used in Europe. He accepted the project, but with certain conditions, the first being that he would be given a great deal of freedom and also, that he would be responsible for all the final decisions. The channel accepted all his conditions and, Tom Fontana readily acknowledges, never went back on its word.

Tom Fontana also asked that, for the first season, he pick his own team of screenwriters who he had already worked with and had confidence in. Starting work on a new series is like "walking out onto a frozen lake", he says and "you have to



be able to count on all members of the team to rescue each other, should the ice crack". All the screenwriters taken on for the first season were American, but Tom Fontana made sure that they all had "European sensitivity". He gave each of them an episode to write, having set down the broad outlines beforehand. He made sure that they were given as much freedom as possible, even allowing them to move away from the established outlines (which are rarely respected). "I ask them to teach me things that I don't know about my own series". The screenwriters come up with a first version, which Tom Fontana annotates. Then they embark on rewrites. The final version of the script is, in any event, approved by Tom Fontana.

Dominique Lancelot draws attention to the fact that Tom Fontana welcomed two French screenwriters to his team. Audrey Fouché was suggested by the heads of Atlantique Productions (co-producers of *Borgia*), and joined the series for the second season. As for Marie Roussin, she was chosen by Canal+ and joined the team during the writing of the third season. Tom Fontana wants to pass on his know-how: "I am not eternal and I feel I should train a new generation of showrunners, including in Europe". On this point, he is confident that both Audrey Fouché and Marie Roussin will one day become the first French showrunners. "It's about time", he adds, "channels are realising that they can trust an author to carry a series".

Dominique Lancelot has learnt that Tom Fontana, as an author, always starts his writing by plotting a meticulously detailed path for each character, quite independently of one another. Tom Fontana confirms this. He used this method on both *Oz* and *Borgia*. Each character has its own trajectory

and decides its own destiny. "My series are carried more by the characters than by the storylines".

ON THE SET OF BORGIA

Tom Fontana's understanding was that in France, screenwriters were not invited during filming, which he finds particularly shocking, since this is the side of his profession that he likes the most, getting to know the directors and actors. Scripts, in their raw state, are just a succession of words and "it is only on set that they come to life". "Words only make sense when they are spoken by an actor".

So, Tom Fontana is on set every day and works closely with the directors, going through each scene and discussing the characters and their trajectories. However, he is careful not to express an opinion on the technical front (type of cameras or shooting angles). He does not want to "step on the director's toes". Dominique Lancelot asks about the amount of detail describing the scenes in the scripts. Are movements, gestures, or expressions described precisely? Tom Fontana reminds us that stage directions are almost non-existent in Shakespeare's works. The best-known stage direction is in *A Winter's Tale* where a character leaves the scene "followed by a bear". "If five words are good enough for Shakespeare, then that's good enough for me".

The actors also take part in discussions and their input is fundamental. In fact, Tom Fontana is convinced that, very often, actors know their characters better than he does, even when he created them himself. "I have no hesitation in consulting with them regularly in order to move the plot forward". It was on seeing Mark Ryder play the rôle of Cesare Borgia that Tom Fontana decided to give more depth and a larger part to the character for the second season. He enjoys challenging actors, pushing them further in their performances. As far as he is concerned, a poor actor is one who cannot deliver a line that he has written. A good actor delivers it exactly how he heard it in his head. An excellent actor makes him believe that he is the greatest author in the world.



DISCUSSION WITH THE AUDIENCE

How do you ensure that the series is coherent when the scripts for different episodes are given to several screenwriters?

Tom Fontana compares the rôle of showrunner to that of a conductor. He makes sure that all the instruments are playing the same score.

Did the two French screenwriters bring a more European feel to the series?

Tom Fontana does not think so. When he writes, he does not have the impression that he is writing like an American. Every screenwriter is unique and, of course, brings their individuality to the table. But the characters are universal.

The world of *Borgia* is very dark, as is that of *Oz*...

Tom Fontana does not deny that his work in general is dark, but this does not mean that he is a dark person. He writes to "exorcise his inner demons". The writing process can take you to the most obscure corners of the human soul. He is aware that the characters in *Borgia*, as with those in *Oz*, will continue to haunt him for a long time to come. But the characters he creates are never pure monsters. In fact, he has never come across any in real life. Monsters do not exist. Even somebody like Cesare Borgia has a dark side and a good one too. He managed to do a lot of good. The duchies that he freed were under the yokes of terrible tyrants. Like his sister, he had the good of the people in mind and built universities and libraries. He was a Renaissance man ahead of his time.



PEAKY BLINDERS (BBC 2 – UNITED KINGDOM)



Speakers:

Caryn MANDABACH, producer
Jamie GLAZEBROOK, executive producer
Grant MONTGOMERY, production designer
Ruth BARRET & Martin PHIPPS, composers

Chaired by:

Jean-Marc AUCLAIR, screenwriter and producer, Alouda Films

Peaky Blinders takes us back to England at the beginning of the 20th century. The series paints an epic and violent portrait of one of the criminal organisations present in Birmingham just after the First World War. This gang was known as the Peaky Blinders, as its members had the nasty habit of sewing razor blades into the peaks of their tweed caps to blind their enemies with.

THE SERIES' ORIGINS

Steven Knight, the renowned screenwriter of Stephen Frears' *Dirty Pretty Things* and David Cronenberg's *Eastern Promises*, is the man behind the series. Caryn Mandabach, already a very successful producer of sitcoms in the States (*The Cosby Show*, *That 70's Show*, *Nurse Jacky...*), remembers their first meeting. She had moved to the United Kingdom and joined forces with Jamie Glazebrook, with the aim of creating British series that could compete with American productions. It was over a coffee at the Royal Festival Hall that they met the famous screenwriter. "I can't explain what happened", she tells us, "but he must have thought we were cool, because a few months later, he asked us to help sell his new project." *Peaky Blinders* is a series very close to Steven

Knight's heart and Jamie Glazebrook suspects that he has had this project in mind for many years (he actually proposed this series to a channel ten years earlier but with no success). "When he presented us the project, he described it in such detail that we had the impression we could see the whole series playing out in front of our very eyes. He described the sets; pubs like cathedrals of light; workmen downing two pints of beer in a row, such was the overwhelming heat in the factories... It was magical".

Steven Knight was born in Birmingham and in spite of the blanket of silence that his family had thrown over this dark secret, he discovered that his father's uncle was a messenger for the Peaky Blinders, because this gang of such sinister reputation, really did exist. Not many people know this, but in 1919, Birmingham had more than five active gangs. Caryn Mandabach, who is herself the daughter of a small-time gangster in Chicago, was immediately attracted to the project.

Even more so as this type of story had never been told on British television. Contrary to the United States where gangsters are very much a part of America, successful English period dramas have neglected the working class and tended to show the everyday life of aristocratic families (and

their servants, like in *Downton Abbey*). Jamie Glazebrook immediately saw in *Peaky Blinders* the opportunity to create a new genre. Furthermore, Steven Knight was gripped by a sense of urgency. He was convinced that this story needed to be told as it corresponds to very contemporary concerns. As far as Jamie Glazebrook is concerned, *Peaky Blinders* "tells a very modern story".

STEVEN KNIGHT: AN AUTHOR WITH THE GOLDEN TOUCH

Convinced as they were that they had a hit on their hands, Caryn Mandabach and Jamie Glazebrook organised a meeting with the BBC, who were really excited by the project and asked Steven Knight to write the screenplays. It took about eight months. They were then sent to the BBC who required just one modification: that the character to be played by Sam Neill appear earlier in the story.

For those of you who may be thinking that this is more the dream situation than reality, Jamie Glazebrook reassures them that in truth "it never usually happens this way". One must not think that British channels are any more flexible than others. It is very rare for a broadcaster not to intervene in



the writing process of series. However, one must remember that here we are talking about Steven Knight, an author with a reputation such that the BBC is happy to give him almost completely free rein. Very few screenwriters are favoured with such special treatment.

FINANCING PEAKY BLINDERS

Peaky Blinders is visibly an expensive series to produce. Caryn Mandabach points out that money was never an issue and that financing the series was never discussed during the writing process which is, she feels, fundamental. It would never have crossed her mind to cramp Steven Knight's style by asking him to remove certain scenes on the pretext that they would cost too much to film. Discussions – of which there were many – were only concerning the storyline and characters.

Peaky Blinders was written as a series. A great deal of care and attention was paid to the first episode which lays the foundations of a series which could – Caryn Mandabach hopes – last for 10 seasons. For this reason, Steven Knight has created a character who is as complex as he is fascinating: Thomas Shelby, one of the leaders

of *Peaky Blinders*. The series will follow this small-time criminal as he moves up the echelons of organised crime and realises that crime does pay, but business is even more profitable. Jamie Glazebrook points out that this is very much a reflection of “all the criminals who have settled in London over that past few years and have given up drug dealing and moved into finance, which is much more lucrative”.

The question of financing was, however, raised. Once the BBC had green-lighted the project, they said they needed time to find the money. Caryn Mandabach gave them six months, beyond which time she would sell the series to another broadcaster. On the due date, she telephoned the BBC who told her they would finance the first season for £850 000 per episode, whereas the planned budget was £1.2 million. In comparison, Caryn Mandabach points out that the *House of Cards* series is allocated a budget of £6.5 million per episode. Steven Knight was paid £50 000 for each episode (this amount was doubled on the day filming began).

Caryn Mandabach is disappointed that the channel agreed to finance only six episodes as she would have preferred there to be at least twelve per season. “A six-episode season is much

more difficult to sell on the international market, particularly in the States”. It is also much less cost-effective. Since the BBC only financed two thirds of the sum required, the remaining £350 000 per episode were borrowed from a distributor. A producer's job consists of taking risks.

RECREATING ENGLAND 1919

Grant Montgomery became involved very early on (only three episodes had been written). When he read the pilot script, he immediately thought of Michel Cimino's *Heaven's Gate*. Now he admits, on reflection, “it probably wasn't the best way to approach the series, since this was the film that bankrupted United Artists”. Nevertheless, as far as he was concerned, *Peaky Blinders* was a western. As it happens, the first episode begins with a man on a horse (Thomas Shelby), armed with a revolver and wearing a long coat, giving the impression that a cowboy had strayed into 19th century England. The series is full of references to westerns. For example, the pub was inspired by the *Deadwood* series and Clint Eastwood's film *Unforgiven*. In the *Peaky Blinders*' hangout, there are references to Howark Hawks' film *Rio Bravo*. As the budget did not stretch to recreating sets in

the studio, the main difficulty was finding existing locations. In the first episode, Steven Knight describes a working-class neighbourhood of over 1 000 back-to-backs, a term used to describe rows of houses built back-to-back, separated by a narrow passage, typical of industrial regions in the north of England. Unfortunately, although Great Britain is scattered with castles and beautiful residences bearing witness to its still very present aristocratic past, the majority of working-class neighbourhoods from the beginning of the 20th century have been demolished. There are only three back-to-backs still standing in Birmingham (property of the National Trust). The mining towns of the north have all been completely modernised; the soot that blackened the walls removed.

After several weeks of searching, Grant Montgomery found a development of sixty odd houses which had been abandoned, in Liverpool. His team set about painting them black to give the impression that smoke from the factories had negated any colour. As for the factories themselves, scenes were also filmed in Liverpool, at the Stanley Dock. On the other hand, the pub was completely built on set.

Jean-Marc Auclair asks if Steven Knight was involved in preparing the sets. Grant Montgomery replies that the sets were perfectly described in the script and he did not feel that he had any need to involve him. Caryn Mandabach reminds us that Steven Knight is “a very busy man who does not have time to deal with every aspect”. He was directing a film when shooting on *Peaky Blinders* started. He may be the series' creator, but he does not act as showrunner. He trusts the teams that have been chosen to translate his vision into reality. Moreover, “Steven Knight loves to be surprised and when he saw the first rushes, he was over the moon”.

Before bringing this session to a close, Jean-Marc Auclair would like to talk about certain aspects of production; the casting to start off. Cillian Murphy plays the lead rôle. How can one guarantee that an actor of this calibre will accept to film several seasons? Caryn Mandabach explains that in the States, actors in series sign up for a seven-year period. Unfortunately, in Europe, it is impossible to get actors to sign this type of contract. The reason for this is that in the States, creators are working on the principle that their series will last for seven seasons, whereas in Europe,



creators hope to be able to finish the first season. Americans are more “optimistic”. Once again, it is all a question of confidence. Caryn Mandabach is convinced, as far as the casting is concerned, that they have made the right choice with actors who will not let them down. The stakes are too high. In spite of these cultural differences, she does not regret leaving the States as she feels she has more freedom in Europe. “Business is on a more human scale”, she adds.

One cannot talk about *Peaky Blinders* without mentioning the soundtrack. Martin Phipps met Otto Bathurst, the director, who explained that *Peaky Blinders* was not a classical period drama. In light of this, he did not want to use music from that period, but wanted a more contemporary sound for the series. So Martin Phipps put together a rock group and violins were replaced by electric guitars. Ruth Barret became involved later on in the series. She is responsible for the Jack White and Nick Cave tracks. In fact, the idea at the start was for “the music to reflect what was going on in Thomas Shelby's mind”; modern music for a decidedly modern series.





INSIDE N° 9 (BBC 2 – GREAT BRITAIN)



Speaker:

Jon PLOWMAN O.B.E., producer

Chaired by:

Gilles GALUD, producer, La Parisienne d'Images

REECE SHEARSMITH AND STEVE PEMBERTON: THE MASTERS OF BLACK COMEDY

Inside n°9 is Reece Shearsmith and Steve Pemberton's new black comedy gem, first broadcast on BBC2 in February 2014. Jon Plowman reminds us that both of these writers have a certain notoriety in the UK. In 1999, they were "guilty" of creating *The League of Gentlemen*, a series built around sketches which take place in Royston Vasey, somewhere in the north of England. They followed that up with *Psychoville*, with two seasons aired on BBC2 between 2009 and 2011. Using a simple but effective pitch - people from different towns in the UK receive the same anonymous letter that reads: "I know what you've done" -, both writers were able to develop a joyfully twisted narrative, where comedy and the macabre fight for first place. They wanted to take the series further into a third season, only to realise that most of the main characters were dead, so it would have been very hard to continue the plot. Therefore, they needed a new concept...

So Reece Shearsmith and Steve Pemberton

presented their new project to BBC2. *Inside n° 9*, with a first season of 6 episodes, is presented in the form of a comedy anthology. As the genre dictates, the series is a compilation of 6 stories that have nothing in common, apart from the fact that they all take place in houses at number 9. Jon Plowman admits that the concept was more a subterfuge, but the writers managed to make the channel believe there would be a narrative arc. The 6 episodes are all of very different registers, both in style and content. The first episode - named *Sardines* - revolves around a game of hide and seek in a big family home. All 14 protagonists end up squeezed into the same wardrobe. In the 4th episode, *Last Gasp*, two parents ask a pop star to visit their seriously ill daughter. For Jon Plowman, the series' strength lies in the fact that the viewer never knows what to expect. This was especially the case with the second episode, screened before the case study, *A Quiet Night In*, which is, unexpectedly, a silent episode.

DIRECTING A QUIET NIGHT IN

In *A Quiet Night In*, Reece Shearsmith and Steve Pemberton play two clumsy thieves who break into a house to steal a valuable painting. In true burlesque style, the episode only has one line of dialogue. For *Psychoville*, the 4th episode of the first season was shot in a single take, in homage to Alfred Hitchcock's *Rope*. For *Inside n° 9*, the writers wanted to set themselves a challenge and so they wrote a story with no dialogue in less than three weeks.

Although a 30-minute long episode has a 60-page script on average, it is much harder to estimate the length of a mute script. Once it was written, Jon Plowman submitted the story to a script supervisor to check that it was the right length. After miming all the scenes, he handed it back to the writers asking them to have another look at it. Two scenes were then added.

The film crew then got on with looking for a house to film the episode in. Once it was found, the writers went to the location and slightly changed the storyline to fit in with the surroundings. They took advantage of the fact that, among other things, the house had a swimming pool, which



ended up playing an important part in the plot. The episode was then entirely story boarded by the director.

The episode was shot in 5 days. Jon Plowman notes, not without humour, that the mistake was to film it in July, when the nights are very short; the whole episode takes place at night!

A FEW NUMBERS

When asked about the success of the series, Jon Plowman indicates that it was broadcast at 10 p.m. on weekdays on BBC2. It had, on average, 1.5 million viewers, a number that doubled thanks to the BBC's catch-up system, iplayer, allowing people to watch an episode online up to a week after it has been aired. The average viewer's age was quite high (between 40 and 60 years old), but Jon Plowman thinks, despite not having figures, the viewing age on catch up, would have been much lower. The results for *Inside n° 9* were satisfactory and audience ratings were higher than Reece Shearsmith and Steve Pemberton's last two series.

Finally, when asked about the budget side of things, Jon Plowman explains that each episode of *Inside n° 9* cost around £230,000 to produce. In addition, the writers' salary was £25,000 per episode.





WELCOME TO SWEDEN (TV4 – SWEDEN)



Speakers:

Greg POEHLER, creator, screenwriter, producer and actor
Åsa SJÖBERG, director of programmes TV4
Carrie STEIN, producer, eOne

Chaired by:

Claire LEMARÉCHAL, screenwriter

AN AUTOBIOGRAPHICAL SERIES

Welcome to Sweden tells the adventures of Bruce Evans, a celebrity accountant living in New York, who decides to drop everything to join his fiancée, Emma, in Sweden. The series is mainly autobiographical, since Greg Poehler, its creator, left the States to follow the love of his life to Sweden, where he has been living for the past eight years. The first season is, in fact, a résumé of his first three months in Scandinavia and the first episode – Bruce's meeting with his new in-laws – is pretty close to what really happened.

Greg Poehler admits that producing *Welcome to Sweden* was a dream. The project took a long time to mature and the idea for the series started brewing in his mind in 2006. It was only when he gave up his career as an attorney (which he practised for ten years or so) and had made his first steps as a stand-up comic, that he decided to launch the project.

In spite of his lack of experience in this field, he set about writing a first script which he sent to Swedish producers (FLX), who were immediately impressed. He then founded his own production company – Syskon – with his sister, Amy Poehler

(a very well-known actress in the States and one of the pillars of *Saturday Night Live*). She was the one who sent the first script to Carrie Stein at eOne, who assumed responsibility for selling the series internationally. As chance would have it, a week before “finding the script on my desk”, Carrie Stein had spent a week in Sweden, where she met Åsa Sjöberg, director of programmes for TV4, the country's main commercial channel. The two of them spent an afternoon looking into a possible collaboration. The script of *Welcome to Sweden* was the perfect opportunity to develop a programme that would delight both American and Swedish audiences alike.

Åsa Sjöberg admits to being completely charmed by this universal story – every viewer can identify with the character Bruce Evans and imagine that one day, they will leave their country to be with the person they love. Besides, the Swedes (whose traditions are gently mocked in the series) have a sense of humour and are good at laughing at themselves. The series, which was broadcast in March in Sweden, was indeed very successful and attracted a very large audience.

Carrie Stein is confident that the series will have an audience in the States – it will be broadcast on NBC from 10th July – as American viewers are

keen to watch fresh and original series. *Welcome to Sweden* is quite different from traditional sitcoms and in addition, this will be the first time that an American channel has broadcast a series with passages in Swedish, with subtitles, which Carrie Stein is convinced will be an asset.

GREG POEHLER: THE ONE-MAN BAND

For his first series, Greg Poehler is a man wearing many hats; producer, screenwriter and actor. For the writing of the first season of ten episodes, he put together a team of three Swedish screenwriters (including Josephine Bornebush, who plays Emma in the series). Yet again, the idea was to write a series which amused Swedes as much as Americans and, along with his writing team, he tried hard to develop humorous screenplays that were as universal as possible. “Jokes that only made Americans or only made Swedes laugh, were systematically thrown out” he explains. Of course, if one tries to please everybody, then one runs the risk of writing a rather insipid screenplay with somewhat “diluted” humour which, in the end, nobody finds funny; Greg Poehler hopes to have avoided this trap.



At the beginning, Greg Poehler thought he would cast an American actor in the lead rôle. “While I was writing the screenplay, I presumed nobody would want me as an actor”, he explains. Before meeting up with the Swedish producers, he ran into an actor friend who suggested that he play the part of Bruce himself, which he had always dreamed of doing, but never thought that it possible.

Carrie Stein points out that if the series has been made in Hollywood, there is no way that Greg Poehler would have played the lead; there is no question that a well-known, established actor would have been cast in the part. As for Åsa Sjöberg, she never had any doubts. The story is told in such an authentic and personal way, that she was convinced that the only person capable of playing Bruce, was indeed his creator.

Greg Poehler pays tribute to his sister, Amy, and the rôle she played in this adventure, telling us what a very great help she was. “People presumed that if he's Amy Poehler's brother, he must be funny”. However, the writing was so laborious, that he found the acting, in comparison, very easy.

THE JOYS OF SHOWRUNNING

Greg Poehler admits that if he had imagined for one moment how difficult it would be to act as showrunner, he would probably not have taken on the screenwriting, producing and acting. The fact remains that the subject matter was so personal, that it seemed normal that he control all the creative aspects of the series. He knew exactly what tone and what rhythm he wanted, what intrigues would be developed, etc. He realised how difficult it was to impose his vision for the series, particularly when you have no real professional experience behind you. With hindsight, Greg Poehler realises that he was probably too involved, particularly emotionally speaking and moreover he is afraid he rubbed some people up the wrong way, such as his obsession with this series. So for season 2, he plans to delegate part of the work load. Teams will be extended. For example, two American authors should be joining the writing team.

During the first season, one of the main difficulties he encountered as showrunner was managing the American and Swedish producers. They often had very different opinions with regard to certain scenes or, more generally, the direction



the series should be taking. Greg Poehler now feels that he made a huge mistake in sending the scripts to eOne, FLX and TV4. This resulted in him being swamped with emails and other notes and subsequently having to take into account remarks and suggestions which were often totally contradictory. When filming began, he realised that certain scenes had been added or, to the contrary, removed. In fact, he has now understood that well before writing begins, one has to get all those involved together to define the different aspects of the series and the direction it will take. Greg Poehler is confident that season 2 will be much easier to manage.

Åsa Sjöberg is also convinced that this is the path to follow. First seasons are often more chaotic. Afterwards, the different partners get to know each other and, more importantly, learn how to work together. Cultural differences are obviously the basis of most of the situations described in *Welcome to Sweden*, but they also caused interference within the creative process. Carrie Stein reminds us that this is the case with all international co-productions, as the people involved have very different ways of working – not to mention different senses of humour. These cultural differences can be the root of many arguments, so the partners involved have to be open-minded and ready to listen.

Greg Poehler was quick to realise that Swedes and Americans work very differently. For example, Americans are more abrupt. They will say “I don't like that”, with no hesitation. On the other

hand, Swedes are much more diplomatic. They will say “It's really great, but I think we should try something different”. Greg Poehler admits that he probably upset more than one person with his outspokenness and very direct manner.

A SECOND SEASON IN THE PIPELINE...

The first series of ten episodes was based on real-life experiences. After eight years in Sweden, Greg Poehler had accumulated many anecdotes and chose the twenty most amusing ones he had had to deal with. Nevertheless, he is convinced that one “cannot base a series solely on one's own life”. In fact, he adapted to life in Sweden very easily. If he settled for simply telling his own story, then the series would very quickly become boring. Even if most of the situations described in the first series did actually occur, he made them more amusing and above all, much more difficult for his character to deal with.

Greg Poehler and his team realised very quickly that it was impossible to write ten episodes with the comic element resting solely on the cultural differences between Sweden and the United States. Viewers were likely to find this quite monotonous. *Welcome to Sweden* was conceived as a romantic comedy which tackles the universal themes of love and family. Although it is too early to look at the narrative arc of the second season, this dimension will be reinforced.

Certain elements of the first season will obviously



remain in place, in particular the regular appearance of famous guests. Since Bruce Evans was an accountant for celebrities (a profession chosen by Greg Poehler, since it is both “cool and dorky”), a certain number of stars have appeared in the series, including Will Ferrel, Patrick Duffy, Amy Poehler and Björn Ulvaeus (of ABBA fame). With NBC broadcasting the series, the second season will benefit from a more comfortable budget. Greg Poehler imagines inviting Britney Spears or Barack Obama. In any event, all the stars appearing in the first season did so almost for free, “to help or be nice to Amy”. As for the second series, which will be broadcast on one of the big American channels, guests will be entitled to much higher fees for their performances. “Britney Spears and Barack Obama are probably quite expensive”!

To conclude, Greg Poehler says that the second season (the writing of which will begin in August) will depend on how the series is received by American viewers. This will influence not only the budget, but also the creative approach. If the public does not go for the concept, then the second season will be written just for the Swedish market. Greg Poehler remains confident and is aiming for a world-wide audience.

* Since the case study, NBC has ordered a 2nd season following the audience rating.



DISCUSSION WITH THE AUDIENCE

How did you find working with Felix Herngren?

Felix Herngren, a truly iconic figure within FLX, is himself an actor, screenwriter and producer (he created the successful series, *Salsidan*). Greg Poehler owes him a lot. Without his indestructible confidence and encouragements, the series may very well never have been made. Felix Herngren is the first person he sent his script to and it was Felix who encouraged him to play the main part in the series.

Is it essential to enjoy creating?

Greg Poehler is absolutely sure about this, particularly when writing a comedy series. In spite of the difficulties, he says he really enjoyed it. Creation should not be just a painful experience. It must be fun as well. But this will only work if you have complete confidence in your partners, if they are behind you and share your vision. Then, work really can be as much fun as it is rewarding. However, since he is by nature a worrier and in spite of the series' success in Sweden, he still fixates on the negative reviews and has still not managed to take a step back and fully appreciate the success of his series.



HOLLAND'S HOOP (NTR – THE NETHERLANDS)



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Speakers:

Franky RIBBENS, creator and screenwriter
Dana NECHUSHTAN, director
Marina BLOK, head of drama, NTR
Marcel HENSEMA, actor

Chaired by:

Jean-André YERLÈS, screenwriter

THE NETHERLANDS: THE OTHER CANNABIS COUNTRY

Fokke, a forensic psychiatrist verging on a nervous breakdown, suddenly finds himself with a new career as a drug dealer when he inherits his father's farm, which includes a huge field of cannabis. This is the pitch of the new series *Holland's Hoop*, the title referring to a particularly hardy strain of cannabis which can be grown outside, even in a cooler climate, also known as *Holland's Hope*.

The subject matter does appear to be typically Dutch. When the Dutch venture outside their country, they are bombarded with questions about their coffee shops which, for many people, symbolise Amsterdam and more generally, the Netherlands. In spite of this, this subject has only very rarely been talked about and Franky Ribbens is hard pushed to come up with even one Dutch film on the drug industry. In the beginning, *Holland's Hoop* was not supposed to be a drama about cannabis. Franky Ribbens had the ambition of creating a series about the Netherlands.

If the drug industry has prospered in this country, it is mainly due to the government, whose politics are a sort of “compromise between legal and illegal”. So, for example, Franky Ribbens explains that although anyone has the right to go to a coffee shop to smoke cannabis, it is illegal to produce or sell drugs in Holland. “Coffee shops are not allowed to buy the drugs they sell, so to get supplies, they have no other choice than to trade with what is considered the criminal world”. The series is all about this typically Dutch paradox and the main character, who is himself a mass of contradictions, is the perfect illustration of this.

When Jean-André Yérlês saw the pilot of *Holland's Hoop*, he could not help thinking of *Breaking Bad*, the marvellous American series in which Walter White, a chemistry teacher with cancer, starts producing and selling crystal meth, in order to secure his family's financial future before he dies. Franky Ribbens is quite happy to acknowledge the similarities between the two series. In the same way as *Holland's Hoop* is not only about drugs, *Breaking Bad* – which was a great inspiration for him – is a portrait of contemporary America. Dana Nechushtan adds that viewers will be able to pick up on several references to *Breaking Bad*

in the series. For example, Walter White's (now famous) white underpants have been replaced by yellow ones in *Holland's Hoop*.

THE DIFFICULT ART OF SEDUCING BROADCASTERS

The first question that comes to mind on watching the first episode of *Holland's Hoop* is, how does one sell this type of series to NTR, a public service broadcaster? Marina Blok, head of drama for NTR since 2000, has known Franky Ribbens and Dana Nechushtan (together in life) for a long time and appreciates their work. Nevertheless, when she read the first version of the script, she turned it down. The theme, but above all the genre of *Holland's Hoop* – a full-blown thriller –, was of no interest to her. It was only after several modifications and a second reading, that she started to see the potential in this story, as unusual as it is politically incorrect. In fact, she was charmed by the main character, because through him, Franky Ribbens has succeeded in developing a very original tone. The series seemed to cover all the genres and evolved along with the plot, going from comedy to thriller, passing via drama. The creative process was very long and strewn



with obstacles. Franky Ribbens explains that it took over two years to complete the writing. The most difficult part was “getting the tone right”: a comedy-thriller which is more ironic and scathing, than just plain funny. Once he had got the tone right, he made a first pitch to all the broadcasters. This concise version, presented *Holland's Hoop* as a sort of “*Fargo* in the mud” (referring to the Coen brothers’ well-known film). This presentation included various video extracts, including *Fargo* obviously, but also Adam’s Apple (a Swedish film by Anders Thomas Jensen) and the *Breaking Bad* series (the first season of which had not then been aired in the Netherlands). Franky Ribbens set about writing the narrative arc and eight synopses and then, once he had the go ahead from the three broadcasters (NTR, VARA and VPRO), started on the screenplays of the eight episodes making up the first season.

Even though “for the most part it was green-lighted” - the broadcasters were on board and part of the finance had been found -, Franky Ribbens’ troubles were not over yet. The Dutch Cultural Media Fund, which supports audiovisual productions in the Netherlands, refused to back the project on the pretext that “nobody would

sympathise with a drug producer”. Taking his courage in both hands, Franky Ribbens insisted on meeting the Fund’s directors and, for twenty minutes, carefully explained to them that he did not want people to sympathise with his characters, but to empathise with them. Viewers need to be able to identify with characters in series and they can only do this if the characters are fallible or, in other words, human. As it happens, Fokke, *Holland's Hoop's* anti-hero, is profoundly human. Happily, he managed to convince them and production was started. In the end, it took four years of work and eighty days of filming to complete the first season of *Holland's Hoop*.

There were many discussions as to which channel would broadcast the series. Marina Blok explains that the Netherlands have three public television channels: Nederland 1, 2 and 3. The first channel is aimed at a very wide audience, Nederland 2 is for culture and Nederland 3 targets a younger audience. It was decided that *Holland's Hoop* would be broadcast on Saturday evenings at prime time, on Nederland 2, with the knowledge that the younger public could be reached on new media or online platforms.

ABOUT THE CASTING

Dana Nechushtan says that the choice of Marcel Hensema for the main rôle was determined very quickly. He is very well known in the Netherlands and was perfect for the part. Franky Ribbens points out that in his pitch, he included photos of two actors: Marcel Hensema and Kevin Spacey. So the choice made sense since, as Marina Blok explains, “Marcel is the Dutch Kevin Spacey”. “He is also a lot cheaper”, adds Franky Ribbens.

The actor himself, was much less confident. He read the eight screenplays in one go and had no hesitation in accepting the rôle, which was offered to him on a plate. However, everybody was so convinced that he was the ideal actor for the part of Fokke that Marcel Hensema admits, even with all his experience, “he had never felt so unsure of himself”. He needed to prove to Dana Nechushtan and Franky Ribbens that they had made the right choice; that he was the man for the job. During the first few days of filming, the actor felt that he was falling short of expectations. One day, he even went so far as to leave the set and thought about dropping out of the series, so sure was he of disappointing everybody. Today,

Marcel Hensema realises that he was given a golden opportunity. The character of Fokke is so rich and complex, that it gave him the chance to explore all the facets of his profession.

Dana Nechushtan understands that her demands in her rôle as director, could have unnerved the actors. To begin with, she requires numerous takes for each scene. The actors have to play each scene in a comic and then a dramatic way, so as to exploit every possibility in the screenplay. This said, the part of Fokke is particularly demanding, both emotionally and physically.

A RATHER RISKY SHOOT

In the last scene of the pilot, Fokke discovers a huge field of cannabis on the farm that he has just inherited. Dana Nechushtan points out that it is not what it appears to be. The production asked for permission to film a real field of cannabis, but this was refused. In fact, it is a field of henna. However, Holland being the land of the paradox, the Dutch can be in possession of up to 30 grams of cannabis for their personal consumption, without being prosecuted and the authorities tolerate people growing a maximum of five cannabis plants. So, Dana Nechushtan asked everyone in the crew to grow five plants and these were then assembled (on the quiet) on the last day of filming, to shoot close-ups. It goes without saying that all the plants were then destroyed.



DISCUSSION WITH THE AUDIENCE

Was Dana Nechushtan involved in writing the series?

Franky Ribbens replies that although he wrote the screenplay, the look and tone of the series was developed with Dana Nechushtan. He underlines how very long the creative process took and even if, as a writer, he is used to working alone, he had to face many moments of despair. But all writers are aware that these moments, however difficult, are essential in creating. This said, and in the event of a second season, he is considering working with collaborators. The universe and characters of *Holland's Hoop* have been defined, so it will be much easier to write with others from now on.

Were the broadcasters involved in developing the series?

Marina Blok says that the broadcasters and the channel were involved throughout the development. Everyone worked together in a climate of confidence. Dana Nechushtan points out that all the “main decisions” were taken with the channel.

Who composed the sound track for the series ?

Dana Nechushtan chose Steve Willaert, the composer, who she had worked with previously.

Did the series have a marketing plan?

Franky Ribbens, who is very keen on marketing, answers affirmatively. A media campaign was put in place in April (the series has still not been broadcast as of today – early July) Dana Nechushtan adds that since the budget did not allow for an actual “making of”, she asked all the crew (both actors and technicians) to keep their mobile phones on them and to film any unusual or amusing moments. All in all, 500 clips were collected and will be broadcast by the channel or on internet – she hopes. Some fairly “compromising” scenes were filmed. For example, on some videos, you can see the whole crew gathered around a fire, drying cannabis leaves. Someone coming upon this unknowingly, could quite well think that they were watching a documentary on organised crime, not simply a film crew working on a series!

What was the budget for the series ?

Dana Nechushtan gives a figure of 3.2 million euros for the eight episodes. The Dutch Cultural Media Fund contributed 1 million euros.





HEARTLESS (KANAL 5 - DENMARK)



Speakers:

Mille BJØRKE, producer, Fridthjof Film
Morten DRAGSTED, screenwriter
Ronnie FRIDTHJOF, producer, Fridthjof Film
Sebastian JESSEN, actor

Chaired by:

Eric WORETH, screenwriter, director

THE SERIES' ORIGINS

Heartless first came to light four years ago. Ronnie Fridthjof was contacted by the Danish Film Institut (a public institution which finances audiovisual productions, series, films and documentaries) to produce a project destined for a young audience. The objective was to come up with a series which, while building on the characteristics of successful Danish thrillers, also incorporated a certain amount of purely fantasy elements. As such, *Heartless* can be considered as the missing link between American and Scandinavian series. Obviously, the more innovative a project is, the more difficult it is to develop. The creative process was fraught with difficulties and a shower of negative replies rained down on Ronnie Fridthjof who, in spite of the many obstacles, never gave up. He was lucky enough to come across a particularly far-sighted head of programming at Kanal 5, who believed in the project; enough to give the creative team completely free rein. Ronnie Fridthjof does not claim to have invented a completely new concept, but he does realise that *Heartless* is fairly unique in the Danish audiovisual landscape.

Heartless is, nevertheless, in the tradition of current Danish series. As in many Scandinavian series, the artistic direction plays a very important rôle. It is beautifully filmed, creating a very sombre and characteristic atmosphere, dominated by overexposure which gives the series an ultra-modern look (Eric Woreth compares certain shots with fashion photography). Denmark is teeming with talent and the directors of photography have started a trend, which now seems to have crossed frontiers and is present in many series throughout the world.

Sebastian Jessen pays tribute to Natasha Arthy, the director, who, although she became involved in the project at a very late stage (the original director had to be replaced due to ill health), managed to make her mark. The pilot which was presented to the channel was visually very different. The director of programming, who unfortunately has left the channel since then, always supported the creators' vision. For Ronnie Fridthjof, a series must stick to one sole vision, however many partners are involved in its development. If the broadcasters do not share the same objectives as the creators, particularly artistically speaking, then series are likely to be unbalanced and uninteresting.

THE WRITING: A DANISH TWILIGHT

Morten Dragsted, along with Nikolaj Scherfig, joined the project en route, when a first version of the screenplay had already been written. They started on the writing only six months before the beginning of filming, which is both advantageous and inconvenient. Certainly the timing was very tight – if not impossible to keep to –, but the energy involved in finalising the screenplays is carried through to the series, which seems to be submerged in a feeling of urgency. Of course, had the channel been more actively involved in the writing process (as is often the case), Morten would never have been able to complete the screenplays on time. Yet, Kanal 5, of which *Heartless* was its first experience in the world of television drama, gave complete freedom to the screenwriters. Morten Dragsted, who has worked on many series (including *The Bridge*), now realises how ideal the situation was, even if somewhat stressful.

It is because *Heartless* is so unique in its genre, that they were given such freedom. American television has been producing similar series

for a number of years, but in Denmark this was completed uncharted territory. As a result, Morten Dragsted had the opportunity and privilege of inventing what could be called a Danish vampire story. Whereas American series often develop a Manichaean point of view (pitting good vampires against the bad), *Heartless* ventures into more shady areas where good and bad are intermingled. "If the choice is black or white, series prefer grey".

The series recounts the strange relationship between a brother and sister, Sebastien and Sophie. They share a murky, dreadful secret: in order to stay alive, they have to suck the life out of anybody who has the misfortune to cross their paths. Sebastien sees this situation as a curse and tries to control his instincts, whereas Sophie adapts to it rather cynically. Of course, one learns, as the series advances, that the situation is much more complex and evil is not where one presumes it to be. As for Morten Dragsted, the vampires in *Heartless* are indeed bad because they kill people, but they are not to blame for their condition. As in Greek tragedies, these two children bear the burden of their parents' crimes.

A SECOND SEASON IN PERIL

Heartless' ambition is to be a Danish *Twilight*. With this idea in mind, Kanal 5 closely targeted the 15-25 year-old age group. The series was very successful with both critics and viewers alike, and attracted 25% of the target audience. In spite of the positive results, the channel was disappointed. In a country like Denmark with a population of only 5.8 million, these audience ratings, although encouraging for a small channel like Kanal 5, were judged to be too low. Ronnie Fridthjof is afraid that the channel was too optimistic. He feels that they were expecting too much and should have produced a more classic thriller, which would have enabled them to reach a wider audience. *Heartless* could not compete with other types of series (thrillers draw in an average of 1 million viewers).

It should also be noted that the series was broadcast simultaneously on VOD in Denmark, where it obtained remarkable audience ratings. At the moment, the main channels are losing large numbers of viewers, who are turning from traditional broadcasting to the new media. Since the target audience is young, Ronnie Fridthjof believes that this type of series has a place on



DISCUSSION WITH THE AUDIENCE

How long did filming take?

The filming of the first season's five episodes took 8 weeks, at a rate of 7 days per episode. Each episode is 45 minutes long.

Did the screenwriters meet the actors before filming began?

Morten Dragsted replies that this was impossible, due to a lack of time. We must remember that the director was replaced five weeks before shooting began, which complicated the writing and directing process quite a bit. Once again, he specifies that the feeling of panic which took hold of the teams, was beneficial as, in the end, *Heartless* is a very intense series.

How does one write for a younger audience?

Ronnie Fridthjof is convinced that when addressing a young audience, one must not make the mistake of trying to put oneself in their shoes which incurs the risk of writing a series for children. In *Heartless*, we tried to develop a world which would interest a young audience (for example, the series takes place in a boarding school). Even if Morten Dragsted was inspired by some of his childhood friends, the story was written from an adult point of view and he worked at making the characters more mature for their ages, by "adding 10 points to their IQ", for example.

What were the reviews like?

For the most part, the reviews were favourable. To everyone's surprise, Ronnie Fridthjof noticed that the most complimentary reviews were published in more "serious" magazines (which must have put off some viewers), whereas reviews in more popular magazines – in other words, the ones read by the target audience – were, without being negative, more mixed.





LES HOMMES DE L'OMBRE / SEASON 2 (FRANCE 2 – FRANCE)



Speakers:

Jean-Marc BRONDOLLO, director
Emmanuel DAUCÉ, producer, TETRAMEDIA
Marie GUILMINEAU and Sylvain SAADA, screenwriters
Christophe LA PINTA, composer
Carole LE BERRÉ, programming advisor, France 2
Charline de LÉPINE, producer, Macondo
Nicolas MARIE, actor

Chaired by:

Nicole JAMET, screenwriter

A TENSE SECOND SEASON

The creation of the second season of *Les Hommes de l'Ombre* was nothing short of chaotic. However, the decision to follow up the first season was made even before broadcasting the first 6 episodes, because the series was conceived as a triptych on power (acquisition, exercise and maintenance of). The first season was centred around the presidential elections and Anne Visage's race to the Elysée, played by Nathalie Baye. Emmanuel Dauce reminds us that *Les Hommes de l'Ombre* is not a miniseries based on a presidential campaign, but a series looking behind the scenes of power, through the eyes of the communicators: the men in the shadows. Through this concept, one can treat different "power-related situations", which can be spread over various seasons.

After reading the six episodes from season 2, written by Dan Franck, Nathalie Baye told the producers she would not be continuing with the series. Dan Franck then decided to quit the shoot. He was soon followed by the director and co-creator, Frédéric Tellier.

This said, "Nathalie Baye was quite clear and had said that she would only make a decision after reading the scripts". With this foreknowledge,

they had anticipated the possibility of losing their female lead, so consequently, the creators made sure that the first season had an open ending. Even though it was heavily implied, there was nothing actually indicating that Anne Visage, the part played by the actress, had won the elections. It was decided that Nicolas Marié, who played the candidate for the opposition, Alain Marjorie, was suitable material for a president.

WRITING A SECOND SEASON

Marie Guilmineau and Sylvain Saada immediately replaced Dan Franck. They inherited a certain number of characters that had already been brought to life and that they obviously had to take on, but above all, they got a French President, Alain Marjorie, of whom people knew very little, as his character was not developed in the first season (he was supposed to lose the elections). Marie Guilmineau notes that she had a certain amount of freedom and was able to create around half the characters in the second season. "When one works on a second season, one can rest on the foundations while still being able to be creative". With the first season having been so successful, Sylvain Saada saw it as a real challenge; he decided to try and add a new dynamic and imagine new stakes for the series.

The writing wasn't without difficulty; it was completed in a rush. Although the channel supported the project, they had announced to the producers, on 18th April 2013, that they had "waited too long" and that they had to be ready to shoot in August or that would be the end of their project. Charline de Lépine understands the channel's reaction and their "irritation" seemed justified to her. Nevertheless, this meant that the screenwriters only had 3 months to write the 6 episodes of that season!

Although Carole Le Berre was convinced that the episodes would be written on time, Marie Guilmineau admits that she, on the other hand, never thought she would manage, despite all the energy that the producers and channel were putting into it. Thankfully, the shoot finally took place from October 2013 to January 2014, so the screenwriters ended up having a bit more time.

THE CASTING

After Nathalie Baye's departure, the channel wanted to find another leading lady. They also wanted this season to have a strong female character. The screenwriters then developed the character of France's First Lady, played by Carole Bouquet. Marie Guilmineau says that, while working on the dialogue of the first episode, she was actually thinking of Carole



Bouquet when she wrote this part. The producers sent the script to the actress who, despite being enthusiastic, wanted to know the content of the next 5 episodes. Marie Guilmineau called Carole Bouquet and explained the rest of the season to her and the actress signed on to the series. Charline de Lépine insists that Carole Bouquet "did not replace Nathalie Baye".

Nicolas Marié who, in the first season, had played a candidate to the presidency, had not expected to play the President in the second season. He takes this opportunity to thank Nathalie Baye to whom he now "owes a crate of champagne". Obviously, getting such a part is a joy for any actor, not to mention the pleasure of playing opposite Carole Bouquet. As well as the quality of the storyline and the dialogue, to him, this series is really all about bringing together a "troupe of actors". The work environment was exceptional.

A TEXTBOOK EXAMPLE

Despite the difficulties brought up earlier, everyone agrees that the development of the second season of *Les Hommes de l'Ombre* is a textbook example. Nicole Jamet notes that, very often, successful series are made by people who "choose to work with each other because they have confidence in each other's talent". Trust is the key word here and all the actors found real pleasure in working together and for a common goal, despite the urgency.

For Nicole Jamet, the success of *Les Hommes de l'Ombre* depended, in large part, on the trust that the channel, the producers and the screenwriters had in each other. Christophe La Pinta says that he has rarely taken so much pleasure as a composer and Sylvain Saada agrees that it's the first time he has "worked with so much complicity"; he really felt surrounded by affection, "which is very rare in this industry".

Emmanuel Dauce says he's convinced - although he admits it is from a producers point of view - that the urgency was beneficial to the project. When the development of a series takes too long, the pleasure of creating dies out. Paradoxically, having a very short amount of time, which should be a norm in television, creates a very positive energy.

Marie Guilmineau likes writing fast. However, she thinks she didn't have enough time before starting writing to come up with more detailed narrative arcs. Following up on that point, Nicole Jamet recalls that in Scandinavian countries and Great Britain, the producers, broadcasters and writers spend a lot of time together before the writing starts, to discuss the project and to lay down the broad strokes of the storyline, mood and style. That's when trust comes into play and the screenwriters are given creative free rein.

DISCUSSION WITH THE AUDIENCE

Did the channel intervene in the writing process?

Carole Le Berre indicates that she did indeed intervene regularly. In the case of *Les Hommes de l'Ombre*, all the lead parts had already worked together and knew each other well. Her "interventions" were therefore very limited. The broadcasters, producers and writers are brought together by a certain number of necessary contractual steps. The trust given by the channel to writers or producers needs to be reciprocated. A broadcaster can have very good points of view and comments to make on the project. It is obviously not a writer's point of view because, according to Carole Le Berre, no one in charge at a channel could replace a writer. The channel's "point of view" concerns what they "want to see on television".

On that note, Charline de Lépine notes that projects very often move forwards thanks to the channel's intervention. "It would be unfair to think that broadcasters are only around to slow the creative process". The channel's vision is essential to her; a vision which, in *Les Hommes de l'Ombre*, was full of goodwill.

Nicole Jamet understands that the question was related to the work method. Some writers sometimes complain that it takes longer to get an answer from the channel than it does to write. This clearly was not the case on *Les Hommes de l'Ombre*.

Is there a third season planned?

Emmanuel Dauce says that he and Charline de Lépine have a meeting planned with the channel to discuss the broad strokes of development. The order has gone through and Carole Le Berre indicates that she has received some elements of the third season. In fact, Marie Guilmineau and Sylvain Saada confirm that they have already written pitches.

Nicole Jamet asks if more reasonable filming delays have been planned. Emmanuel Dauce explains that the series needs to reflect reality and its broadcasting needs to reflect the political calendar. The third season, therefore, needs to be broadcast before the 2017 electoral campaign.

Risking being a "kill-joy", Carole Le Berre adds that the viewing numbers of the second season are an important factor in the development of a third series. France 2, however, has confidence in this series.

Has the series been sold abroad?

Emmanuel Dauce says that the series will be broadcast in a dozen countries. Also, the American channel AMC has bought the format and commissioned a pilot.

Why is it impossible, unlike in the United States, to make actors sign contracts for a certain number of seasons?

Emmanuel Dauce points out that it is impossible, in France at least, to guarantee keeping actors on for a second season. In order to do this, one would need to agree cancellation fees from the broadcaster, if the project was abandoned. Charline de Lépine is convinced that the "American ethic" isn't applicable in France. Indeed, American actors are not afraid of committing to a certain number of seasons for which they receive a fee agreed upon from the beginning. "They know they are very lucky". Sarah Jessica Parker was fully aware that a project like *Sex and the City* would only come round once in a lifetime. In the same way, Charline de Lépine is aware that producing something like *Les Hommes de l'Ombre* is an exceptional moment in her life.

What is the budget for the series?

Emmanuel Dauce specifies that the channel invests 800,000 euros per episode. The total cost of the series is around 5 million euros. Charline de Lépine adds that a series like *Les Hommes de l'Ombre*, because of the cost of its sets and costumes, is close to that of a period drama.



BORGIA / SEASON 3 (CANAL+ – FRANCE)



Speakers:

Tom FONTANA, creator and screenwriter
 Marie ROUSSIN and Audrey FOUCHÉ, screenwriters
 Éric NEVEUX, composer
 Christoph SCHREWE, director
 Mark RYDER, actor
 Babsi STEGER, actress
 Olivier BIBAS, producer, Atlantique Productions
 Pierre SAINT-ANDRÉ, programme advisor Canal +

Chaired by:

Anne LANDOIS, screenwriter

The third and last season of the *Borgia* series is a wrap. The first season, which was launched in 2011, traces the irresistible rise of Rodrigo Borgia to the head of the catholic church; a merciless man who will stop at nothing to reach his objective, even using his own children, such is his thirst for power. The second season (which has the particularity of all 12 episodes corresponding to the calendar of holy days) is more about Cesare, the prodigal son. The third season of fourteen episodes, heralds the swan song of this fascinating and extraordinary family and, in a way, marks the end of their “journey”. Tom Fontana wanted to depict the opposing trajectories of Pope Alexander VI’s two children. On the one side, Cesare puts religion behind him to follow a new destiny, accumulating conquests throughout the papal states and pursuing the family’s dream: to unite Italy. On the other, Lucrezia tries to make her mark on Rome by taking the path of spirituality. The events depicted are very close to historical reality.

THE ORIGINS OF THE PROJECT

This ambitious series probably marked a turning point in the French audiovisual landscape. It is the first time that a French broadcaster has taken on an international series of this scale. Olivier Bibas specifies that a project like this was perfectly within the scope of Atlantique Productions’ strategy, to create content that could compete with what is being developed in the United States. The objective was, in a way, to change American predominance by inverting the current model by “bringing European series to the American market”. Moreover, Olivier Bibas wanted to work with Tom Fontana, particularly as he had the same vision for this project. So they met with Canal+ who, at that time, wanted to start international co-productions.

The first difficulty was financing the project with various partners, since a French channel could not cover alone the cost of a series like *Borgia* (a sum of 2.5 million euros per episode, whereas the budget for a traditional French series never exceeds 1 million euros). Atlantique Productions managed to find the first partner, Beta (a distributor), in Germany.

For budgetary reasons, the first season was filmed entirely in the Czech Republic, due to its “favourable production costs”. The arrival of a new partner on the scene – Netflix – provided the additional finance enabling Tom Fontana to carry out the project as he envisioned it. The first season took place entirely in Rome, but as for the second season, it was a journey following the path of Cesare’s conquests. This made possible the inclusion of more and more location shoots and the multiplication of locations throughout Europe.

The changes in budget also influenced the direction of this series. Christoph Schrewe reminds us that the first episodes were built around the “intrigues within the palace”, whereas from the second season onwards (and even more so in the third), the series takes on a more epic dimension.

WRITING HISTORY

Tom Fontana has created both contemporary and true-to-life series. *Homicide* follows the criminal investigations of one of Baltimore’s police units. *Oz* depicts the horrors of the prison system. With *Borgia*, he plunges the viewer into 15th century



Italy. Whereas *Homicide* was based on David Simon’s very detailed book (recounting with great precision his experience with the crime squad), he had a lot less information on the Borgias to work with. Most of the texts available were written after Rodrigo Borgia’s death. They give a somewhat subjective version of events and paint a very negative portrait of the family. We cannot be sure today, that Rodrigo Borgia and his children were, in fact, as terrible and bloodthirsty as documents from that time and history books would have us believe. Actually, we now know that the family ruling Ferrare at the same period, was considerably worse.

In any event, Tom Fontana points out that “when writing an historical series, you have to work hard at staying as close as possible to the facts”. This does not mean that the series absolutely has to follow the chronological order of events. On this particular point, Tom Fontana admits to taking some liberties and certain events have been “tightened up” time wise, in order to move forward with the action (which, as far as he is concerned, is more important than history).

There are a few traps to avoid when embarking on this type of series. As far as Tom Fontana is concerned, one of the main dangers for a screenwriter, is “getting too involved in reasearch”. He has always been passionate about history and can get very enthusiastic about an insignificant historical detail which he will try to integrate into

the screenplay by any means possible. Marie Roussin remembers when Tom Fontana asked her to find out about the protocols used in the 15th century for organising meetings. She came back to him with a 10-page document on the subject. Even if this was not used, research is nevertheless essential, as one cannot write about the Borgias without knowing everything there is to know about the period, the individuals and their customs.

COLLABORATING WITH TOM FONTANA

Two screenwriters – Marie Roussin and Audrey Fouché – were lucky enough to join Tom Fontana’s team of screenwriters. Audrey Fouché was contacted as soon as she had graduated from the Fémis (French state film school) by Atlantique Productions who, as co-producers of *Borgia*, wanted a French screenwriter on Tom Fontana’s team. The idea was for her to be trained in American writing methods, and then adapt them for France. As for Marie Roussin, she was chosen by Canal +, who set up a programme helping screenwriters writing for series.

Audrey Fouché was surprised to discover that Tom Fontana works from home and that his offices are at his New York apartment. She remembers how “anxious” she would get “walking down the long corridor leading to his study to show him her work”. Tom Fontana is used to training authors. He started

by getting them to work on scenes, before giving them a whole episode to write. To help them, he provided them with fairly detailed synopses which are broken up into characters, since the series lends itself to this approach. Audrey Fouché compares the work of a screenwriter to that of a violinist. One has pleasure in playing one’s instrument, but is supported by the score. As the man in charge of the series, Tom Fontana takes all the decisions and the screenwriters write according to his vision of the series. They have about four weeks to come up with a first version of an episode and two weeks to make any changes required. Tom Fontana has also given them a real “American showrunner training” and they were both able to accompany him on shoots (in Italy or in Prague) to study the work methods he develops with directors and actors.



SHOWRUNNING TOM FONTANA STYLE

Tom Fontana is a true leader and not one single detail of the production escapes his attention. Working with the actors takes absolute priority, as far as he is concerned. He feels that the screenwriter should listen to the actors and should get to know them as individuals. Their personalities do not influence the writing, but it is always easier to develop a character when you know the actor playing the rôle. Having seen that Marc Ryder was able to appropriate the character of Cesare Borgia in the first episodes, Tom Fontana was able to make his character much more complex. Actors inspire him and he never hesitates to make use of every facet of their talent. For example, having discovered that Cesare sang at this sister's wedding and knowing that Marc Ryder has a very good voice, he asked Eric Neveux to compose music for the song (only the lyrics were found, the score has disappeared), which the actor sang during the second season. In the third season, he dances flamenco. Mark Ryder is very much aware that Cesare Borgia is "the rôle of a lifetime". During the third season, he plays the character over a ten-year period (each episode corresponding to a different year in the Borgia family's life). Cesare is a very intense character and the rôle was both psychologically and physically difficult to play. It gave him the opportunity to explore all the many facets of the

acting profession. When he began working on the series, the only information he had on the Borgia family was what he had read on Wikipedia. He built the character with Tom Fontana, who he considers almost as his guru. Éric Neveux also worked in close collaboration with Tom Fontana. He gave him fairly simple directions, focusing on the narrative. As he wanted the music to reflect the three main characters' personalities, Éric Neveux worked on scenes chosen by Tom Fontana and proposed three different theme tunes for Rodrigo, Lucrezia and Cesare. He compares Borgia's music to a "composite material" and explains that he composed as if he were working on a feature film. Tom Fontana admits that he has always been lucky in his career. He has always been surrounded with teams who are ready "to give their all for a project". He has noticed, with *Borgia*, that any cultural differences gradually disappeared. "Isn't it magnificent to see that over 28 countries can work together?" Of course, making the series was not entirely painless but, in the end, everybody, at all levels of the production, wanted to "make the best television series possible".

DISCUSSION WITH THE AUDIENCE

Was the series sold internationally?

Olivier Bibas says that the series was a great success in Europe from the first season, particularly in the latin countries and the eastern block. *Borgia* was sold to more than 80 countries.

Is *Borgia* a French or an international series?

As far as Pierre Saint-André is concerned, *Borgia* is a European series from a legal point of view. It must be noted that in reality, *Borgia* is an international series and is Tom Fontana's vision.

How does one cast an international series?

Christoph Schrewe points out that no specific quota was imposed. Auditions were organised in London, Paris Barcelona and Rome. Actors were not chosen according to their nationalities. They were chosen because they were the best for the rôles. As a result, certain French actors play Spanish characters. Babsi Steger confirms that Tom Fontana chose her, obviously because she speaks English, but also because she was the rôle.

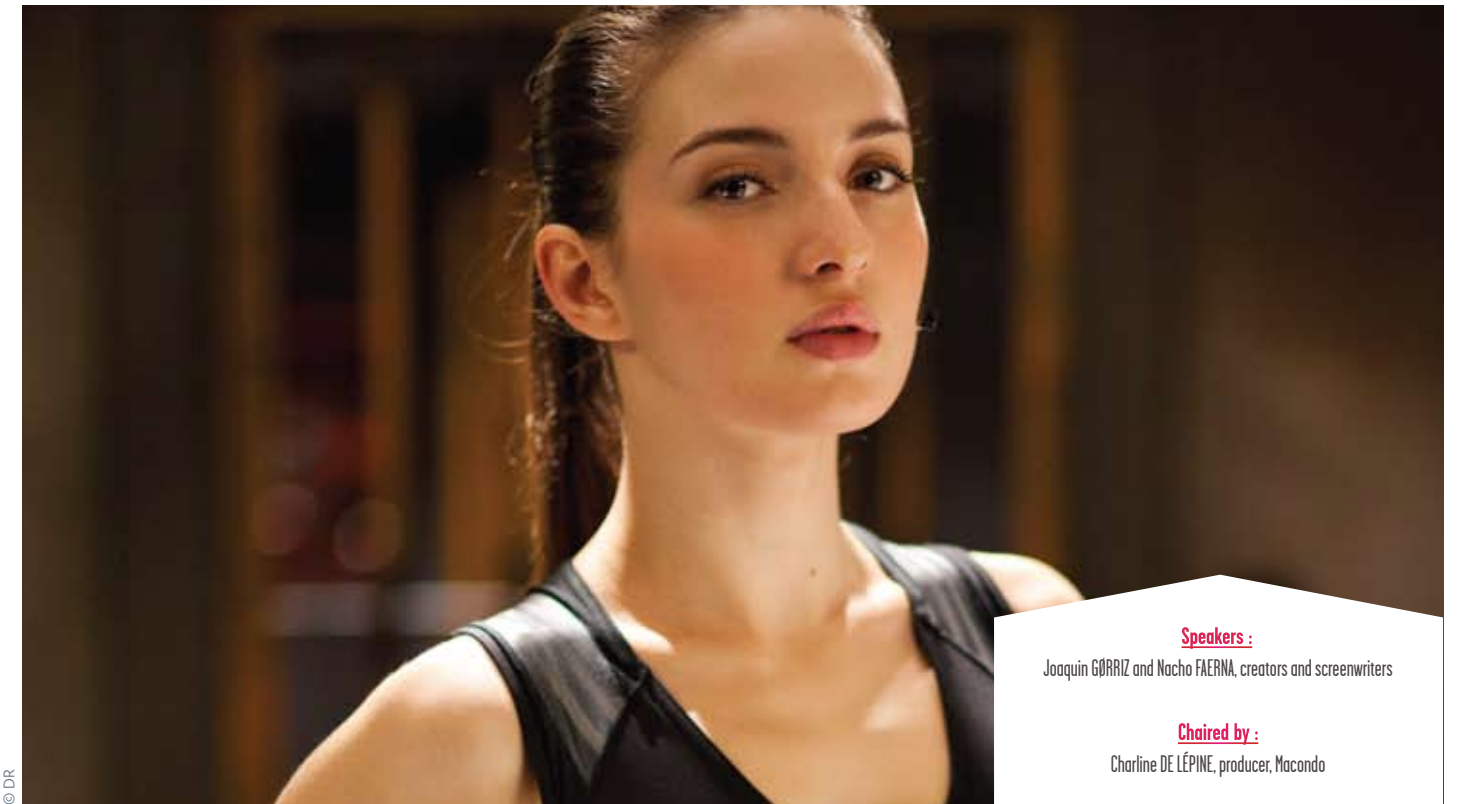
How were the costumes designed?

Christoph Schrewe tells us that the costumes, as with the screenplay, reflected both 15th century Italy and the characters' personalities. It was more a question of interpreting rather than reproducing identical clothes from that period in time; in some cases, a fairly free interpretation. Olivier Bibas adds that the costumes from the series were so popular, that an exhibition was organised in Paris. Babsi Steger says that they even influenced fashion and that certain designers' collections were inspired by them.



THE CREATION OF SERIES IN SPAIN

With the support of 



Speakers :

Joaquin GÖRRIZ and Nacho FAERNA, creators and screenwriters

Chaired by :

Charline DE LÉPINE, producer, Macondo

INTRODUCTION / SCREENING

Although the crisis is still hitting the Spanish audiovisual sector, the two series presented today are witness to people's determination to continue creating high-quality, innovative series. *La Fuga*, the first and only season of which has 12 episodes, is a science-fiction prison thriller. In an uncertain future, petrol resources have dried up and democracies have become dictatorships. As a dictatorship is being set up, one of its leaders – Daniel – is incarcerated in the Tower, an oil rig converted into a maximum-security prison. His wife, Anna, secures a job amidst the prison workers in order to free her husband. *Ángel o Demonio*, which is now into the second season of 12 episodes, is of a very different genre and sways more towards a "teen horror". Whilst demonic forces are attacking the world, a teenager, Valeria, discovers she's a young girl unlike any other. Recruited by an angel, she joins the forces of good in the war. Both series were broadcast on prime time on the channel Telecinco.

AN OVERVIEW OF PRIME-TIME SPANISH DRAMA

Joaquin Gørriz explains that 6 prime-time series are produced per year in Spain by the three large general-interest channels, public television and the Atresmedia and Mediaset groups. The Spanish audiovisual market has 3 distinctive characteristics: the first is that, for purely financial reasons, the average prime-time series is 70 minutes per episode; something Nacho Faerna considers an aberration. Considered by many creators and screenwriters to be excessive, this length enables commercial channels to insert as many ad breaks as they can. With a 10.30 p.m. start time, Nacho Faerna lets us guess how late a series' broadcast ends. It is important to note that the removal of advertising from public channels had dramatic financial consequences on production for television and many creators today would like to see a revision of the public audiovisual service's economic model. The second characteristic is that national pay channels produce little to no series. However, it is known that throughout the world, innovation on television is carried by pay channels that have

the means to take risks whilst general-interest channels have to be more careful. The result is that in Spain, series address a very large public. Nonetheless, Joaquin Gørriz admits that channels are making efforts and are trying, despite all of this, to maintain a certain level of creativity. "10 years ago, creating series like *La Fuga* or *Ángel o Demonio* would have been unthinkable", he adds.

ALL-POWERFUL BROADCASTERS

The third and last particularity of the audiovisual market, is that the broadcasters are all-powerful and intervene on every aspect of the creation of a series. The reasoning for this is simple: series are financed 100% by broadcasters. Actually, Nacho Faerna would struggle to find a single example of a co-production in Spain. Spanish channels have adopted a "client attitude" which, more often than not, stunts the screenwriters' and producers' creativity. Every decision, whether it concerns the screenplay, direction, editing or casting, has to be approved by the broadcasters. These systematic and constant interruptions by the channels, in this case by Telecinco, are the



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reason a series like *La Fuga* took over a year and a half to produce. Nacho Faerna explains that, in the end, the series differed greatly from the original project. He had originally presented a purely science-fiction project. Although the original idea – the prison world and an escape – was kept, Telecinco made the story evolve in a very different direction. The prison, for example, initially set in space, was then moved to an oil rig. The development was so long, that Nacho Faerna had to abandon the project and entrust it to Joaquin Gørriz halfway through.

THE AMERICAN EXAMPLE

When questioned on how series are created in Spain, Joaquin Gørriz explains that it is akin to the Anglo-Saxon model. The vast majority of projects are brought in by screenwriters who present them directly, or via a production company, to the channels. They often take on the role of executive producer or showrunner. At the writing stage, the showrunner creates a small team of screenwriters, who are in charge of developing a narrative arc. For *La Fuga*, Nacho Faerna put each screenwriter in charge of one episode. Screenplays were validated by a screenplay coordinator and the

showrunner, who then presented them to the channels. The channels can, and often do, ask for changes. The validation process runs more or less smoothly. Be that as it may, the series' content is always negotiated. Although the showrunner can choose the directors and suggest people for casting, every decision has first to be approved by the channel, in particular as far as casting is concerned.

GENRE SERIES: AN ALMOST EXTINCT SPANISH SPECIALITY

Many directors have made a name for themselves in science-fiction fantasy films and some of the biggest successes of the genre are written by Spaniards. Nacho Faerna explains that the reason for this is mainly economic. Indeed, science-fiction fantasy creations are much easier to export internationally. Inspired by the success in films, people in television have jumped on the bandwagon and many fantasy series have seen the light of day recently. Bridges have thus been built between film and television. Very early on in the process of *La Fuga* (before any writing), Nacho Faerna was able to impose the internationally acclaimed artistic director Benjamin Fernandez

(who has worked with, among others, Ridley Scott).

However, the golden years of sci-fi fantasy television, that cleared the way for audiovisual experimentation, appear to be behind us. Due to the crisis, few channels dare delve into the universe of sci-fi or horror which, according to them, address only a niche public. Spanish television, conservative as it is, prefers producing comedies, a more “unifying” genre.

THE EFFECTS OF THE CRISIS ON SPANISH CREATION

Joaquin Gørriz and Nacho Faerna paint quite a depressing picture of the world of Spanish audiovisual creation. Due to the crisis, although the length of episodes has not changed, the funding has considerably decreased. A series like *La Fuga*, with sets costing over 1 million euros, would never make it to the screen nowadays. Channels favour comedies because they can be filmed on real-life sets. Budget cuts have also had a knock-on effect on casting. Series used to attract big Spanish film stars who made a fortune. Today, now that wages are lower, the “stars” have deserted television. Joaquin Gørriz notes the final



effect of the crisis: screenwriters' wages have not changed in 10 years; they remain between 9000 and 12000 € per episode.

However, in spite of the crisis, the “Spanish brand” is still perceived as a sign of quality and audacity. For a start, series are hugely appreciated by the Spanish public. Spain is a country with strong regional identities and the public is very attached to home-grown creations. In fact, Spanish television's particularity is, that apart from American big hitters like *NCIS* or *Dr House*, no other American series are aired on prime time. Furthermore, purchases and remakes (Mexican, Russian) of Spanish series are evidence that Spanish creations are still shining worldwide. Furthermore, both seasons of *Ángel o Demonio* have been bought by the French channel NT1. *La Fuga* has not been as fortunate and despite good critics and audience ratings, Telecinco has refused to order a second season. Nacho Faerna explains that the series, which was available for free on the channel's website, seemed to have an impressive number of downloads. He was recently informed that the number of downloads was so high, that the channel had to shut down their website more than once. Unfortunately, Telecinco, who refuses to give out numbers, do not count these downloads.

REASONS TO REMAIN HOPEFUL

Despite such a bleak overview, there is still hope. The purchase of Canal+ Spain by Telefónica should reboot series' creation in Spain. Nacho Faerna is convinced that the arrival of paying (and therefore non-generalist) channels will help the development of more original and innovative series. This new creative movement will benefit the whole industry and will lead to a less formatted and a more audacious television content.





BRACCIALETTI ROSSI (RAI - ITALY)



Speakers:

Giacomo CAMPIOTTI, director
Luca MILANO, marketing and animation director, RAI
Sara POLESE, production consultant for RAI

Chaired by:

Marjolaine JARRY, journalist

ORIGINAL INSPIRATION

First things first, Giacomo Campiotti would like to pay homage to Albert Espinosa, writer of the bestseller *Red Bracelets*. He has been fighting cancer in hospital for many years. He only came out of hospital at the age of 24, having lost a leg, a lung and part of his liver. It did however give him a lot of time to think and hugely influenced his future work. His hospital roommate was actually a young boy in a coma, a character that appears on the series. *Braccialetti Rossi* takes its inspiration from this painful, but also incredibly educative, path. It was first adapted for Spanish television as *Polseres Vermelles* and broadcast on TV3 since 2011.

THE SERIES' IDENTITY: BETWEEN DRAMA AND FAIRYTALE

This is Giacomo Campiotti's first television series. He has already directed films for cinema and television, but the *Braccialetti Rossi* adventure is a first for him. In fact, he confesses that for the first time he wanted to "take the risk" of tackling this new format.

Despite the Spanish series having, in some ways, launched the project, Giacomo Campiotti was adamant on not making a remake of the series. He actually came up with a very different atmosphere. Sara Polese saw straight away that this was a very special project, a series that sits between a drama and a fairytale. The tone is therefore very serious, because of the subjects touched on, but also very light, like a children's story.

The series shows us the everyday lives of 6 teenagers who are long-term patients on the children's ward of a provincial hospital in southern Italy (Puglia). *Braccialetti Rossi* is a sort of hospital chronicle narrated from the point of view of the teenagers who, facing the roughest of challenges, remain full of life, curiosity and the need to laugh and share. In this particular context, their situations draw them closer to one another which generates a beautiful form of solidarity and the foundation of solid friendships. The series *Braccialetti Rossi* is also one of great humanity.

Luca Milano feels that *Braccialetti Rossi* is simply the "series of the year" and the proof is in its immense success in Italy where, although he thought it would only really touch the RAI 1's more traditional viewers, he found it appealed to all viewers, especially youngsters. They very

quickly associated themselves with their "alter-egos" in the series (in age at least) and shared it on Twitter and through all the social networking (400 000 pages on Facebook) and they created a real buzz. Better yet, explains Luca Milano, these varied ages were not watching separately, but viewing the series together, as a shared pleasure. The viewing was intergenerational.

WORKING WITH YOUNGSTERS

This being a sort of identification phenomenon between a young public and young protagonists, Marjolaine Jarry asks the director what it was like working with such inexperienced actors...

Giacomo Campiotti confirms that not only was he working with children and teenagers, but they were non-professionals (apart from the one young actress he had already worked with on two projects for cinema and television). As usual in such cases, he held a huge amount of auditions, seeing some 2000 potential candidates, doing over 300 screen tests, to finally create his "winning team": a team that turned out to become a real community. Of different ages and coming from different regions (Rimini, Naples, Rome, Turin...),



these youngsters very quickly formed a tight-knit group which is obvious in the series and is one of its great strengths.

As a director, Giacomo Campiotti then goes on to explain how he took great care in ensuring that these youngsters didn't "act like grown-ups", but instead stayed as natural as possible. He would always ask them to have fun and it is this unimpaired and authentic pleasure that the viewer witnesses first hand. In short, the work is presented to them as a sort of game (and is no less serious for this), but one of total sincerity.

Another technique that clearly works: Giacomo Campiotti is always open to these young actors' comments before and during filming. That is why many last minute script changes are expected. All this is completely acceptable as long as the character profiles and the general arc of the story are respected.

FROM COMMUNITY TO INITIATORY STORY

Although it is this sense of community that is one of *Braccialetti Rossi's* main strengths, along with the series' strong identity previously mentioned by Sara Polese - somewhere between drama and fairytale -, she adds that, like super heroes, the protagonists are very special. Indeed they have to "fight for their place in the world". The monsters they fight are their illnesses. Sara Polese therefore credits the vivid success of the series among teenagers to the fact that they can identify with these everyday teenagers - they are not particularly well dressed, they do not have great cars, etc... - but they do have a little something extra, that bit of mystery. Being an adolescent is usually enough to feel different, outcast or to stand out, but these teens - and the

very particular environment they are in - really hold a certain, almost legendary, mystery. More than just a community, they're almost a different species, like vampires or other characters straight out of a Marvel comic. The story they take us through can almost be seen as an initiatory story in the form of a "hospital blues".

THE CONTRIBUTION MUSIC MAKES

Luca Milano indicates the very important role that music plays in the series, carrying the emotions and values of courage and solidarity with great force. Laura Pausini is named in particular. Milano is adamant that it was one of the very important factors that enabled such a connection with viewers. The soundtrack is actually selling very well and the 6 young actors have become a real musical troupe and tour Italy giving concerts. That goes to show how indissociable the characters and the musical choices actually are. They are part of the same emotional experience.

WHAT NEXT?

Marjolaine Jarry congratulates the RAI 1 for the "small miracle" achieved by *Braccialetti Rossi* by conquering a younger public. She jokingly asks if the recipe can be revealed to apply it to vegetables or mathematics! Obviously, Luca Milano is very happy with this "conquest", and reminds us that Italian drama still has more viewers than American series.

Then, without giving away the series future, he announces there will be a second season that will start in a matter of weeks and will be further removed from the Catalan original. He recalls that the difference was there right from the start, with one being urban (set in Barcelona) and the other,

Braccialetti Rossi, set in the countryside.

Finally, Giacomo Campiotti says he is very curious to see the American remake set to air in 2014-2015 (under the name *The Red Band Society*), since Albert Espinosa met Steven Spielberg in 2011 in Los Angeles to discuss exactly this.



SPECIAL SESSION FOR CHILDREN
ANGELO LA DÉBROUILLE
 (FRANCE)



Speakers:
 Clélia CONSTANTINE and Benjamin RICHARD, screenwriters
 Chloé MILLER, director

Opening the festivities with a special session for children, was a first at the *Série Series* festival. Screenwriter, director, producer, voice artist, so many professions for children to discover. The team behind the *Angelo la débrouille* series, answered questions from 6 – 10 years-olds .

Clélia Constantine and Benjamin Richard, the authors, and Chloé Miller, the director, answered the children's questions: How do you think up a TV series? How do you make a cartoon series? Who works on it? What are the different stages in making an animated series? A special session giving our youngest viewers a chance to discover what happens behind the scenes.



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THE BROADCASTERS' CONCLAVE



**AN EXCHANGE OF VIEWS
 BETWEEN EUROPEAN
 BROADCASTERS ON THE FUTURE
 OF THE AUDIOVISUAL SECTOR**

The Broadcasters' Conclave was initiated last year, and was such a success that two conclaves were organised for this 3rd season. 22 broadcasters countries met, behind closed doors, over a convivial lunch and had the opportunity to discuss the recent changes in their sector. There were no outside observers, but there was a chairperson present. These meetings give the broadcasters a unique opportunity to share their experiences on current and future problems and to compare points of view and opinions freely. This year, the conclaves will be dealing notably

with the impact of the "new broadcasters" - Netflix, Amazon, on the series' market. In this context, what are the new challenges in terms of broadcasting strategies and co-productions? Can the American model be duplicated individually for each country and for Europe as a whole? Are new economic models coming to light? What regulations should be set up? For which type of viewer?

This discussion provided a great deal of information for these broadcasters from 14 different European countries, who are all at different stages of analysing and acting upon this new phenomenon.

The participants who replied positively to our invitation were:

- Tasja ABEL (ZDFE – Germany)
- Marina BLOK (NTR – The Netherlands)
- Liselott FORSMAN (YLE – Finland)
- Jane GOGAN (RTÉ – Ireland)
- Marie GUILLAUMOND (TF1 – France)
- Thomas VON HENNET (Prosieben Sat.1 – Germany)
- Beatriz HERZOG RUIZ DE ALEGRIA (Antena 3 – Spain)
- Dominique JUBIN (Canal+ - France)
- Dr Klaus LINTSCHINGER (ORF – Austria)
- Jan MAXA (Czech TV – Czech Republic)
- Simon MAXWELL (Channel 4 – UK)
- Samantha Mc MILLON (ITV – UK)
- Luca MILANO (Rai – Italy)
- Alexandre PIEL (Arte – France)
- Jon PLOWMAN OBE (BBC – UK)
- Sara POLESE (Rai – Italy)
- Tone C. RØNNING (NRK – Norway)
- Åsa SJÖBERG (TV4 – Sweden)
- Thierry SOREL (France 2 – France)
- Simone VAN DEN ENDE (Avro – The Netherlands)
- Myliène VERDURMEN (Avro – The Netherlands)
- Christian WIKANDER (SVT – Sweden)



LINE-UP IN SERIES

Speakers:

Liselott FORSMAN, YLE, Finland
 Jane GOGAN, RTÉ, Ireland
 Beatriz HERZOG RUIZ DE ALEGRÍA, Antena 3, Spain
 Dominique JUBIN, Canal+, France
 Jan MAXA, Czech TV, Czech Republic
 Luca MILANO, RAI, Italy
 Alexandre PIEL, Arte, France
 Christian WIKANDER, SVT, Sweden

Chaired by:

Amandine CASSI, Freelance Media Expert



Audacity, creativity, high quality, diversity, strong identity and universality: all these are words used to describe series over the past few years. Whether they are original creations, local remakes or international co-productions, they are all part of the new format market. Today, series are a major genre, both on the local and international scene and are now a big part of any broadcaster's brand image, as well as a strong audience puller, especially with youngsters. However, this popular genre is in the middle of forever-changing video viewing methods. On the one hand, there is the increase in non-linear consumption and, on the other hand, the arrival of new players that redefine traditional television. This represents many new challenges for broadcasters. Nevertheless, creativity feeds off constraints and changes. It is Amandine Cassi's great pleasure to welcome some of the most creative and audacious broadcasters in Europe to the stage. She asks them, one by one, to pitch the editorial policy of their channel, its issues and prospects in 10 minutes.

JAN MAXA / CZECH TV CZECH REPUBLIC

Česká televize is the Czech Republic's public television group. Its main competitors are the private channels Nova and Prima who respectively pick up 31% and 23% of the market share. Česká televize has 6 channels:

- ▶ ČT1 targets a large and family-based audience with varied programming (original drama, entertainment, news...);
- ▶ ČT2 is more "intellectual" and its programming is both educative and entertaining (documentaries, drama);
- ▶ ČT :D targets the youngest audience (between 4 and 12 years old);
- ▶ ČT Art is entirely dedicated to culture;
- ▶ ČT24 is a 24-hour news channel;
- ▶ ČT4 is a sports channel.

90% of the public television's funding comes from licensing fees and they do not air any adverts. 80% of its budget - which is around 250 million euros - is dedicated to content. Drama is king on Česká televize, and three evenings a week are dedicated to it. Crime series are broadcast at prime time on Mondays and comedies are broadcast in the second half of the evening. They respectively collect 30% and 18% of the market share. With more than 30% of the market share, family series are programmed for Friday nights (always at prime time). TV films and miniseries are broadcast on Sundays, in the first half of the evening. Children's series are hugely successful, with Christmas stories picking up 49% of the market share on average.

Jan Maxa presents extracts from two Czech series:

- ▶ *The Lens* (created by Marek Epstein and Tomáš Řehořek). Although this crime series was not incredibly successful, in audience ratings at least, its concept is quite innovative. Česká televize's prime objective is not to beat viewing records but

to create original pieces.

- ▶ *The Fourth Star* (created by Jan Prušinovský, Petr Kolečko and Miroslav Krobot). This rather audacious comedy was hailed as a great success. One of the episodes even created a scandal recently and the president of the parliamentary committee in charge of media accused the channel of broadcasting pornography. The episode in question only followed the shooting of a porn film.

To conclude, Jan Maxa indicates that an average budget of 300,000 € per hour is dedicated to television drama. Conscious of the increasing quality of series around the world, Česká televize would like to find new partners for co-productions in order to "finance its dreams".

CHRISTIAN WIKANDER SVT / SWEDEN

Sveriges television (SVT), the Swedish public television group, was created in 1979. Today, it has over 2000 employees, spread over 30 agencies across the country. SVT broadcasts around 22,000 hours of programmes per year and represents (in 2013) 30% of the market share. Its annual budget is around 300 million euros. Sundays and Mondays are dedicated to drama. Swedish, Norwegian or Danish drama is broadcast at prime time, at 9pm. SVT also produces three miniseries a year and would also like to produce two comedy ones (a genre that had been abandoned). Last April, the group launched SVT Flow, a new on-demand service. The results were very positive.

As Christian Wikander points out, these results are all the more successful considering that for the past few years, the Scandinavian audiovisual world has been confronted with big upheavals. An increasing number of consumers are going towards OTT ("Over The Top") offers. In the world of broadcasting, this is a method of broadcasting for internet that is independent of the service provider. Youngsters between 15 and



24 years of age spend over 40 minutes a day on it. This means that linear television has lost between 10 and 15% of its viewers in a year. The transition to these new methods is extremely fast and in Sweden, 24% of households now have access to a VOD service (compared to 4% last year). Netflix has also registered over 675,000 subscribers in less than two years of commercialisation.

After having shown a few extracts of SVT's biggest successes (*Real Humans*, *Broen...*), Christian Wikander presents an extract from *Jordskott* (created by Henrik Björn). The series is currently in production and treats the disappearance of children in a peaceful community in the middle of the woods. 10 episodes will be broadcast in 2015.

LISELOTT FORSMAN YLE / FINLAND

Finland is the fifth largest European country in terms of territory (340,000 km²) and, with a population of only 5.5 million, has one of the smallest population densities in the world. The Finns are therefore, as pointed out by Liselott Forsman, "used to being alone". Solitude favours creativity and to beat their isolation, the Finns are avid entertainment consumers, proven by the strong growth of the Finnish video game industry (which today represents 3 billion dollars). Recent successes like *Angry Birds* and *Clash of Clans* have conquered the globe and in 2013, Helsinki was

awarded the title of "Global Gaming Capital". Three big media groups share the Finnish television market: the public broadcaster YLE and two private broadcasters, Alma Media and SanomaWSOY. The YLE group has 4 television channels:

- ▶ YLE 1: top channel in terms of viewers (around 25%), with generalist programming.
- ▶ YLE 2: This channels targets a younger audience, with more energetic, funny and surprising programmes. Its slogan, "yllätä itsesi", means "surprise yourself".
- ▶ YLE TEEMA: with only 2.5% of the audience share, YLE TEEMA broadcasts cultural programmes (with "guts and taste"). Its programming being more open, a lot of time is given over to the most innovative and modern dramas, which contribute to the group's brand image.
- ▶ YLE FEM: targeting the Swedish-speaking minority in Finland, this channel mainly broadcasts drama, entertainment and debates in Swedish.

In terms of drama, YLE 1 broadcasts series and miniseries at 9pm on Sundays. The channel favours stories with strong national character traits. Social and political themes are therefore in favour. On YLE 2, series are broadcast on Wednesdays at 9pm. All genres are shown (crime, dramedy, comedy), but in a more modern and lighter style, to attract youngsters. The channel aims to produce more comedies (probably the

hardest genre to produce).

To conclude, Liselott Forsman presents extracts from 3 series: *#lovemilla* (a series made for internet and broadcast on YLE AREENA, YLE's internet platform), *Second chance* (drama series shown on YLE2) and *A man of the People* (political thriller on YLE 1).



DOMINIQUE JUBIN CANAL+ / FRANCE

Canal+, the French paying channel, has over 6 million subscribers in France. The group is also present in Poland, Vietnam and in a large part of French-speaking Africa, bringing the total number of subscribers up to 14.7 million. The channel was created in 1984. Its fundamentals were based on two main pillars: sport and cinema. A third pillar, that of original creation, was added about a decade ago and includes series



(French and international), television films and miniseries. Each year, Canal+ produces 4 series of 8 to 12 episodes (52 minutes), a 12-episode comedy series (30 minutes) and a miniseries. Miniseries are always a big televisual event for the channel. On that topic, Dominique Jubin brings up *Carlos* (directed by Olivier Assayas), *Le Vol des Cigognes* (directed by Jan Kounen) and *XIII* (based on a famous comic book in France). What they all have in common, is they bring together the biggest talents, often coming from cinema. Being a paying channel, Canal+'s vocation is to offer "exclusive, different and high-quality programmes" to its viewers. Their series bring together writers whose work is both sophisticated and complex, with a bold vision of the world and directors with strong visual identities and cinematography. The series are "serialized" and tell "great stories" in 8 to 12 episodes. The budget for international series is 3 million euros per episode (Canal+'s participation is around a third of that).

Dominique Jubin presents two short extracts from recent productions: *Borgia* (co-produced with ZDF) and *The Tunnel* (co-produced with SKY Atlantic).

Dominique Jubin then presents 4 projects in production:

► *Spotless*: Ed McCardie (writer and producer of the British series *Shameless*) is the creator of this black comedy, the filming of which started in early July, in London. The series is about the misfortunes of Jean (Marc-Andre Grondin), who lives in London, where he manages a company unlike any other: crime scene clean-up. His life is turned upside down by the unexpected arrival of his brother Martin (Denis Menochet), who drags him into the world of organised crime.

► *Barbarians* (or *Pink Panthers*): created by Jack Thorne, a series (co-produced with Haut et Court, War and Sky Atlantic) based on fact, telling the story of the Pink Panthers, a criminal organisation of Serbian origin, known for its many jewellery thefts across Europe.

► *Versailles*: the showrunners Simon Mirren (*Without a Trace*) and David Wolstencroft (*MI-5*) have signed on to write the 5 episodes of this series. The direction of the first two episodes was entrusted to Jalil Lesper.

► *Barbarella*: this series, based on the film by Roger Vadim (with Jane Fonda in the starring

role), is set to be a major event, as it is being directed by Nicolas Winding Refn (*Drive* and the *Pusher* trilogy)



ALEXANDRE PIEL
ARTE / FRANCE

Created in 1991, Arte is a generalist Franco-German public service television channel with a European vocation. The channel's mission is to imagine, produce and broadcast television programmes with an international and cultural character, to bring understanding and proximity to the peoples in Europe. Arte is broadcast for free in France and Germany. Its programmes are available for free for 7 days on the catch-up network Arte+7, as well as on demand on Arte VOD.

Series are broadcast on Thursday nights (prime time and second prime time) and individual units on Fridays. The channel has a 2.5% audience share on both slots and has around 650,000 viewers. Arte's ambition is to broadcast series that reflect its values: democracy, diversity and quality. The programmes, which are intended to be both popular and demanding, must help in understanding the world we live in and anticipate changes in society. Although all topics are covered (drama, science-fiction, comedy and thriller), contemporary series (that are more likely to incite reflection and debate) are preferred over historical series.

Alexandre Piel presents the channel's 2014 line-up. The channel continues its demanding policy for acquisitions and will broadcast the 5th season of *Breaking Bad*, the 2nd season of *Real Humans*, as well as *Burning Bush* (a Czech miniseries) and *Secret State* (United Kingdom). In terms of internal productions, Alexandre Piel mentions *Intime conviction* (a multimedia experience on the trial of Doctor Jean-Louis Miller), *Trois fois Manon*

(a miniseries directed by Jean-Xavier de Lestrade) and the second season of *Ainsi Soient-ils*.

To conclude, Alexandre Piel presents *Occupied*, a particularly ambitious project. Co-produced with NRK (Norway), the series is written by Jo Nesbø. This political thriller, anchored in the heart of the Arctic Seas oil issues, will unfold in a near future where Russia decides to invade Norway to get its hands on the country's oil reserves.



JANE GOGAN
RTÉ / IRELAND

RTÉ is the generalist Irish public television group. It evolves in a particularly competitive audiovisual market. Indeed, Ireland is a country that is very open to the world. A very curious nation, the Irish have always shown interest in foreign channels, and 89% of households receive these by cable or satellite. There are over 900 channels on the market. RTÉ is the amalgamation of 5 channels (two generalist channels and three themed ones). Its resources come from two sources: fees (which represent between 40% and 60% of the budget) and publicity. Drama is mostly shown on RTÉ 1.

The production of television drama in Ireland is still quite new and the market was dominated by the British for a long time. Yet the country has a huge number of writers, directors and technicians who are recognised around the world, as proven by the quality of its cinema. Since 2000, RTÉ 1's ambition is to produce innovative series that differentiate themselves from British ones. The channel produces 100 hours of drama a year. Essentially broadcast on Sunday nights, Irish drama attains up to a 27% audience share.

To unearth new talent, RTÉ set up Storyland, a group of online series by young creators. Around 8 series are offered to internet users, who are asked to vote for their favourite series.

Jane Gogan presents extracts from the miniseries *Amber* (that had over 47% audience ratings) and *Love and Hate*, which delves into the world of Irish gangs and is now on its 5th season.

Today, RTÉ's ambition is to develop co-productions with other European countries. The idea is to develop original and different series. As a public channel, RTÉ 1 wants to offer different types of drama attracting the largest possible audience.



LUCA MILANO
RAI / ITALY

With a 39% of the market share, RAI is the main public audiovisual group in Italy. It offers a bouquet of 14 channels (3 generalist and 11 themed), all of them free. Drama is mainly broadcast on RAI 1, which offers up national drama and co-productions on Sundays, Mondays, Tuesdays and Thursdays. RAI produces around 400 hours of TV drama a year (160 hours of which are on prime time). Italian series have the particularity of being longer than in other European countries. Indeed, the RAI has recently produced 20, or even 26-hour-long series. The channel would like to start producing sitcoms and docudramas, two previously abandoned genres, as well as web-series. Although the RAI has a long tradition of historical series, since 2012 the vast majority of the series they produce are contemporary. Luca Milano then goes on to present extracts from 4 series: *The Veiled Lady*, *The Beauty and the Beast*, *The Family* and *M. Volare*. Luca Milano indicates that *M. Volare* was the biggest success and attracted over 12 million viewers (RAI 1's best audience ratings in 8 years!). This success shows the growing interest, especially from youngsters, in series set in the 60s.

Luca Milano notes that youngsters are more and more interested in series broadcast on RAI. The



series *Braccialetti Rossi* is the perfect example of this. Youngsters created a real buzz around the series, especially through social media (Twitter and Facebook). The audience share of 8 to 14 year olds went up to 40%. Inspired by this success, RAI is trying to include more teenagers in their series.



BEATRIZ HERZOG
RUIZ DE ALEGRÍA
ANTENA 3 / SPAIN

Spanish television attracts around 17 million viewers every day at prime time. The market is dominated by two private groups, Mediaset and Atresmedia (which owns Antena 3). Together, they have 60% of the audience share, ahead of RTVE (the public group) and the paying channels.

Drama is king on Antena 3 and series, on first broadcasts, attain over 23% of the audience share. Series are broadcast in the afternoon or on prime time, between 10.30 pm and midnight. Nine dramas a year are produced for a total of 140 hours of prime time broadcasting. The channel is convinced that series play a huge part in its brand image.

Beatriz Ruiz presents the trailer of one of Antena 3's successful series: *El Tiempo entre Costuras*. This historical series is a great example of the channel's objective, which is to create high-quality programmes to attract audiences. Series enable Antena 3 to beat viewing records: some have attracted over 5 million viewers. Although the channel goes after a broad public, the series produced cover all genres including, with *Los Tres Creditos*, the psychological thriller.

Finally, Beatriz Ruiz presents extracts from *The Refugees*. This science-fiction series comes from a partnership between BBC TV and Atresmedia

and will be broadcast on the channel LaSexta. *The Refugees* tells the story of a small rural community dealing with the arrival of millions of refugees from the future.





PILOTS IN SERIES, THE EUROPEAN MARKET FOR PILOTS OF SERIES



Every year, Serie Series provides more and more opportunities for sharing and meeting with the creators of exceptional European series, both existing and in the pipeline, so as to form a real “Europe of series”. The launching of a new European market for pilots – Pilots in Series – during the 3rd season, was very much part of this. With Pilots in Series, Serie Series wants to promote the exposure of European projects in search of financial partners and thus help to bring about the realisation of projects (drama, animation, web series) whatever the format or broadcasting medium. For the call for proposals for Pilots in Series, we received more than 60 projects. It was aimed at all European creators who have had the guts to get their project going with complete editorial freedom. Serie Series wants to give them a platform for expression and visibility to help with the realisation of these creative and ambitious projects which have been developed without pre-purchase or coproduction with a broadcaster. 6 projects were finally presented at Série Series. A pilot has caught your eye? Do not hesitate to contact the creators, authors, producers of these pilots. You can find their emails in the following descriptions.



A session moderated by Stefan Baron (producer, Nice drama)

THE TOURIST POLICE (SWEDEN) – (44')

Niclas Ekström (screenwriter)

Contact: hakan@fundamentfilm.se

Every year, about 2 million Scandinavians and Germans travel to Thailand. Most of them are looking forward to a nice holiday filled with swimming and sunbathing. But not all tourists end up on the paradise beaches. Some are drawn to crime. All of these crimes end up at the international police force desk “The Tourist Police”.

MR PRESIDENT (FRANCE) – DRAMA (52')

Sullivan Le Postec (screenwriter),

Alexandre Manneville (screenwriter)

Laurent Mercier (screenwriter)

Ludovico Purtagari (director and screenwriter)

Contact: psychohistoires@yahoo.fr

Having lost not only the presidential election but everything else in his life, a disgraced politician withdraws back to his small hometown to rebuild himself.



LES MIMOSAS (FRANCE) – SOCIETY (3')

Mathieu Sauer (producer / producteur)

Michaël Barocas (director / réalisateur)

Contact: mathieu@knightworks.fr

The residents of “Les Mimosas” retirement home live together in a more or less relaxed atmosphere, where the occupants, with all their different personalities, live in harmony or to the contrary, clash. One thing is for sure : there are no taboos. Family, friends, disease, sex, everything is put on the table, spicing up their everyday life to the delight of all.

BANDE DÉMO (FRANCE) – COMEDY (3'30")

Louis-Julien Petit (screenwriter)

Dan Menasche (screenwriter)

Gaëlle Gauthier (screenwriter)

Contact: liza@elemiah.tv

A highly emotional director, a tyrannical producer and their not so discreet assistant, welcome lots of actors, both famous and unknown in their office. They come along to show their most unusual talents and act out cult movie scenes, in order to convince them to produce their show reel.

GASOLINE (FRANCE) – (26')

Sébastien Tulard (director)

Lahoucine Grimich (artistic director)

Laurence Lascary (producer)

Contact: llascary@dacp.fr

A dark November night. Three dead bodies are discovered at a gas station on the road from Montreal to Sherbrooke. The victims are the cashier, a man in a ski mask and a young woman killed by a bullet to the head, and her stomach ripped open. After various tests on evidence found at the crime scene, Cooper, the detective heading the investigation, concludes that the woman was an occasional prostitute, and was eight months pregnant. But the baby has vanished and the killer midwife has left no clues...

LOST IN EUROPE (FRANCE) – (26')

Arthur Lemasson (producer – creator)

Antonin Sgambato (producer – creator)

Samir Benchikh (producer)

Contact: antonin.sgambato@gmail.com

Pitch : two best friends who have never met in person, Clara (a French nerd) and Dejan (a cynical and disabled Croatian), decide to travel through 28 EU countries together in a van to make their dream come true: a journey into space. In fact, they're on a treasure hunt on a European scale: the team that manages to collect the most coupons will win two tickets for an orbital journey. In the course of their travel, in each episode, hitchhikers of many nationalities will join them and spice up the adventure and answer the question, what if all of Europe could fit in a car?



OPENING NIGHT
OF WEDNESDAY 2ND JULY



SPEECH BY FRÉDÉRIC VALLEToux, MAYOR OF FONTAINEBLEAU



SPEECH BY JEAN-FRANÇOIS HEBERT, PRESIDENT OF THE CHÂTEAU DE FONTAINEBLEAU



SPEECH BY ROSELINE SARKISSIAN, ILE-DE-FRANCE REGIONAL COUNCILLOR

Série Series, is the opportunity to discover “the best in European series”, to discuss the sector’s issues, to meet the stars – notably Tom Fontana, who is coming to present the third and last season of his series, *Borgia* and who will also be giving a master class.

As the editorial committee has already mentioned, “daring” is the key word for our festival’s third season, to which “innovation” could be added – as Yves Guillemot, chairman and CEO of Ubisoft, points out, these are the two “golden rules” of video game design; this also applies to creating television series. Série Series has chosen the majestic backdrop of Fontainebleau, which is now an integral part of the festival, for its screenings, discussions and reflection, all full of daring and innovation. The floor is given to the Mayor of Fontainebleau and to the President of its Château, for a word of welcome.

Frédéric Valletoux is, once again, proud and happy to welcome, for the third year running, Série Series to the peaceful town of Fontainebleau, set on the border between the Paris region and the provinces. This year again, he is delighted that the festival-goers will be able to discover new and exciting drama and that the professionals will be able to meet and discuss no less exciting hot topics.

The Série Series Festival is one of the strong points of Fontainebleau’s cultural programme. It gets better year by year and Frédéric Valletoux has no doubt that this third season will reach new heights. Over three years, one becomes aware of what is entailed in putting on this event. The festival is gradually standing out as a major professional event, as well as a popular one: every year now the public looks forward to it, as “this is where one can discover the series of tomorrow”. Three years may not be long in a relationship, but Frédéric Valletoux feels that what Fontainebleau and Série Series have together, is already a “beautiful love story”.

Mr. Valletoux thanks the organisers, who have dared to take on this crazy challenge, as well as the partners of the event, of which, of course, the Ile-de-France region. He wishes everyone present a very agreeable stay in Fontainebleau, combining pleasure and reflection, adding that a television series could well be set in the town, by virtue of its rich history and heritage: let it be known

Jean-François Hebert will definitely not be contradicting Frédéric Valletoux as to the rich heritage of Fontainebleau, and in particular, its Château, the inseparable partners who both fully support the Série Series’ Festival, and the wonderful opportunity to reveal their treasures. The Château de Fontainebleau has opened its doors to cinema productions for many years and by so doing, has given access to as many people as possible to this extraordinary heritage. Jean-François Hebert is truly delighted by this and by how well Série Series is received by the press; an event which is flourishing and building a following. Lastly, he invites the participants to come and visit the Château between two screenings and/or discussions, and hopes that this “house of ages” will capture the imagination of professionals, to become – like *Versailles* - an inexhaustible source of inspiration and the backdrop for a successful production.

Roseline Sarkissian, representing the Ile-de-France Regional Council and notably, Mr. Julien Dray, vice-president and responsible for culture, is proud to be an active partner, both territorially and financially, of such a festival which welcomes an ever-growing public and, above all, contributes to doing justice to television series. For a long time, they were considered to be second-rate works, but have become, to the contrary, a major art form and, as such, deserve all the support they need and certainly no less than for cinema. Roseline Sarkissian notes, with particular pleasure, that the event and its setting – the beautiful town of Fontainebleau – are very much “in harmony”, providing a privileged forum, full of stories and history, but also an opening on a European and international dimension. She wishes a long and happy future to the festival, which she has no doubt is ensured, in view of its growing professional and popular success.



Julien Dray, vice president of Ile-de-France Region, in charge of cultural affairs, and the editorial committee.



For the opening night of the festival, the British period drama Peaky Blinders has been chosen; a punchy series which plunges us into the “post-war gang wars” of Birmingham in 1919. The whole team is invited onto the stage of the Fontainebleau theatre, before the screening of episode 1 of the first season. Seeing the successful audience ratings on BBC2, the second season is already in development.

The case study corresponding to this series will take place tomorrow morning. The festival-goers are then invited to dinner at the château.

CLOSING CEREMONY EVENING OF FRIDAY 4TH JULY



Série Series has chosen two events for this always rather exceptional evening. Firstly, the screening of *The Wrong Mans*, a new British comedy series, both hilarious and politically incorrect, presented by its director, Jim Field Smith, who will be interviewed by Cyrille de Lasteysrie.

THE WRONG MANS (BBC 2 / HULU – UNITED KINGDOM)

Speaker:

Jim FIELD SMITH, director

Chaired by:

Cyrille de LASTEYRIE, author, producer, presenter and blogger

The Wrong Mans is the fruit of the two particularly fertile brains of James Corden and Matthew Bayton, the creators and screenwriters of this series. They also play the main parts of Sam Pinkett and Phil Bourne, two co-workers at Berkshire County Council who abruptly become entangled in a far-fetched – but deadly serious – web of crime, conspiracy and corruption after Sam answers a ringing mobile phone at the site of a car crash

AN INSPIRED SERIES

The pitch says it all. James Corden and Matthew Bayton created *The Wrong Mans* as a sort of *24* (the well-known action series) meets *The Office* (the British comedy series created by Ricky Gervais). The two authors were inspired by *Burn after Reading* by the Coen brothers, probably their most under-estimated film. Jim Field Smith mentions Hollywood action films and series like *The West Wing*, *Breaking Bad*, *24* or even *Spiral*, as sources of inspiration. “*Breaking Bad* is not a comedy as such, but there are some very funny scenes”. As for *24*, Jim Field Smith points out that this series is “also very funny, even if it is not meant to be”.

James Corden and Matthew Bayton wanted to create a very original series. They wanted to surprise viewers. True to their word, the surprise element is definitely present in the first episode, where it becomes apparent very rapidly that *The Wrong Mans* is not just another British comedy series.

THE BEGINNINGS OF THE ADVENTURE

Before launching the production of the series, James Corden and Matthew Bayton were keen to make a pilot, which was financed by BBC Comedy Production. The objective was to express their real ambitions and show that the series went beyond the standard framework of comedy. *The Wrong Mans* is a mixture of thriller, action series and British comedy; a combination of genres which is rarely, if ever, seen on television.

The reasoning behind this was simple. This type of series is expensive to produce. Jim Field Smith actually describes the financing of *The Wrong Mans* as “a well-orchestrated hold-up”. The BBC had green lighted the project, but the budget allocated by the channel was insufficient. The series owes its existence to a second financial partner: Hulu, the American VOD platform. Their participation contributed to a more comfortable (albeit still modest) budget of about £500 000 per episode. Jim Field Smith remembers that the authors wanted their series to contain real actions scenes, worthy of the name. “The two heroes are even chased by a helicopter in the sixth episode!” The BBC and Hulu’s co-production gave them the means to fulfil their ambitions.

Jim Field Smith takes this opportunity to pay homage to BBC 2. Not only does this channel “love authors”, it is also not afraid, as far as comedy goes, to broadcast material which is as strong as it is original. As for Hulu, they understood the nature and tone of the project and gave it their support, while giving total freedom to the authors. The platform broadcast the first season of six episodes in one go. The series was designed by the authors as if it were a three-hour film which, as Jim Field Smith observes, “is no longer than some of Judd Apatow’s comedies”.

The series was a great success, both on BBC 2 and on Hulu. As a result and to conclude, Jim Field Smith is delighted to announce that the second series is now being written.

CLOSING CEREMONY EVENING OF FRIDAY 4TH JULY



SECOND PART OF THE EVENING: A MUSICAL CELEBRATION!

Three completely different musical genres for a battle of the bands on series’ theme music. The opportunity for an original form of dialogue on the soundtracks of series, going from the gypsy tones of *the Gadjos*, passing via the vibrant chords of the *Symphonifilm* quartet, to the playful pop music of *the Kiz*. A reminder of how essential music really is in the creation of series..





The festival-goers are then invited to dinner, followed by dancing at the Château de Fontainebleau.



EVENING OF THURSDAY 3RD JULY

SÉRIE SERIES AND THE APA'S 11TH CREATIVITY DAY

Série Series proposes that the audience discover the avant-première of the first episode of season 2 of *Les Hommes de l'Ombre* series, presented by the team: **Marie Guilmineau** and **Sylvain Saada** (screenwriters), **Jean-Marc Brondolo** (director), **Christophe La Pinta** (composer), **Nicolas Marié** (actor), **Emmanuel Daucé** (producer) and **Charline de Lépine** (producer).

The corresponding case study took place the following afternoon.

Journée de la
Création TV

3 juillet 2014

ème

APA 11TH CREATIVITY DAY
**JEAN-FRANÇOIS BOYER'S
 WELCOMING SPEECH**



Jean-François Boyer warmly thanks everyone present for taking part in this, the APA's 11th Creativity Day - a special opportunity to meet, which has become a key event in the French audiovisual landscape - and, of course, the partners involved in the event, in particular, Public Sénat and Dailymotion, our two precious media relays, which are broadcasting all the debates live and recorded. He greets the board of the APA and its general representative, Julie Carrère, as well as the many organisers who make this event possible!

This year, there will be three round tables which will treat both important and topical subjects: the current state and prospects of documentaries in France, the representation of women in French drama and lastly, the challenges of the digital revolution. Although this cocktail of discussions may seem strange, Jean-François Boyer sees in

them an important common thread, the "pursuit of quality". Over the last few years, television viewers have become very demanding, due to the ever-improving quality of the series they watch from all over the world. They understand narrative codes and now look for programmes that provide an authentic author's point of view, beyond just simple entertainment. The viewer is now his own programme planner thanks to all the new platforms. What is to become of all the professionals from this sector - authors, screenwriters, directors, broadcasters, producers and composers - confronted as they are with this growing demand for quality? Do they give this enough importance in their creative endeavours? More than ever this year, the APA's creativity day will be the opportunity to ask all the necessary questions - those that stimulate, as well as those that disturb! - to these television professionals, as

well as to the politicians who are here to shed light on the debate. Why the recent COSIP reform? Who will grant a label of creative quality to one documentary or another and in what capacity? Is women's representation in drama stereotyped? Should French drama reflect our social codes and does it represent the diversity of today's society sufficiently? Is French audiovisual creation threatened by the advancing digital revolution, this invasion of global imagery, or not? Is French cultural exception a now obsolete "Maginot line" or, to the contrary, is it a model to promote? Lastly, why has the average daily television viewing time per person in France, decreased for the first time, by 4 minutes?

All of us here today, in our respective capacities, have come to contribute to this joint reflection which is so important for the future of the audiovisual sector. Jean-François Boyer will be

paying particular attention to a talk by Olivier Schrameck, president of the CSA. He gave a speech last year, only a few weeks after his appointment and he will be making the closing speech today. He will be listening to the elected representatives and members of parliament, starting with Senator David Assouline who, as vice-president of cultural affairs at the Senate, provides friendly and unfailing assistance to and vigilance of our sector; Jean-François Boyer would like to take this opportunity to thank him very much for this. He is, of course, delighted that Aurélie Filippetti, the Minister for Culture, has been able to attend. She will be answering questions herself later and will also be presenting twelve students from the CCEA (European Conservatory of Audiovisual Writing) with their screenwriter's diplomas.

It is a wonderful idea to distinguish young authors, because in what is in some ways a very closed audiovisual landscape, how can one help the young - and particularly young producers, of which there are quite a contingent here today- to better express their views? How do we stimulate daring and innovation and fight against timidity? Jean-François Boyer now confides in the audience: to his great surprise, he reveals that, a while ago, a head of drama for a public channel told him: "We're not here to innovate, we're here to keep the old viewers!" By saying this, it is clear that only one type of audience is being concentrated on, going against any form of risk-taking. So, he asks the minister quite blatantly: "Is television a cultural good, yes or no?" For Jean-François Boyer, this is the really big question. Indeed, could it be that the meaning of our works could only get through by using daring and innovation, those flowing through all genres, from documentary to animation, from drama to live performances? What if the world of television were to gain from this quest for quality? What if the next step for French drama was always to show the author's strong point of view - and not forgetting the



director with his essential style - at the centre of creations? And how could such particular points of view be adequately industrialised? If these challenges are overlooked, then we can legitimately be afraid that, in the times to come, we may not be able to justify the maintenance of dedicated strong legislation and the payout of public funds; this is actually a large risk in public broadcasting, to which we can add the dangers of modified welfare conditions for professionals, who are being disparaged at the moment, for the wrong reasons. These are serious questions

and Jean-François Boyer hopes they will be answered. But there is also great hope for the French audiovisual landscape. So, in conclusion, to show his joy and his optimism, Jean-François Boyer quotes a Massai proverb: "There is no bird that doesn't sing in the morning".

SPEECH BY MIREILLE THIBAUT DIRECTOR OF PROGRAMMING, PUBLIC SÉNAT



Mireille Thibault thanks Jean-François Boyer and his associates who, for ten years now, have managed to organise these TV creativity days, which have become a key professional meeting, which concern politicians and broadcasters more and more. Their success is no doubt due to the freedom of speech which is paramount during these meetings and the opportunity for dialogue between producers, directors and screenwriters. Public Sénat, one of the event's partners from the beginning, is delighted to contribute once again, wherever possible, to the development of the French audiovisual structure. This year, the debates will be broadcast live in their entirety, on our website and on the 24/24 channel. There will be repeat broadcasts during the summer, but the round tables will be available on VOD, as of today.

Public Sénat's hallmark is quality, intelligence and freedom. For the past ten years, with its active

policy as far as documentaries are concerned and in view of their success, Public Sénat has decided to broadcast them daily. So, over 80 documentaries are broadcast every year on Public Sénat. Some of these documentaries – which are quite original – are unreleased: Public Sénat is the first, if not the only, broadcaster.

The small team at Public Sénat, Élise Aicardi and Hélène Risser, receive approximately one thousand dossiers every year and so have some very tough choices to make. About half of the documentaries chosen are decrypted in the presence of the directors, by Benoît Duquesne or Claire Barcacq, during the Docu Débat programme. It is important for the channel to showcase the authors of these works.

Of course, Public Sénat's audience is proportional to its budget! In spite of this, multiple broadcasts allow the documentaries to be seen by a large number of people, in the end.

Politics, in the wide sense of the term and questions linked to changes in our societies: these are Public Sénat's editorial line. The channel's small size actually enables it to showcase themes and formats which do not always have a place on the big channels. These big channels and in particular those of the public service are, after all, the preferred partners of Public Sénat, which is often the second broadcaster. Mireille Thibault notes that, in this respect, LCP Assemblée Nationale, with which Public Sénat shares air time, has a documentary policy very close to its own. In this sense, these two channels have a real rôle to play in the documentary landscape. Public Sénat also co-produces two documentary series : *Attention grands travaux*, produced by Point du Jour and *Les Dessous de la Mondialisation*, produced by WA Productions. Yet again, it is a question of having an original perspective on land use and on globalisation. Lastly, as of this year, Public Sénat broadcasts cinema films.

Public Sénat prioritizes fluid and accessible writing. After all, the aim is to captivate the audience from beginning to end. The awards won regularly by some of their productions are the channel's recompense for its ambitious choices. What is the future for documentaries at a time when the place occupied by Internet and social networks is growing? In this context, how can one prioritize innovation and quality? So many important questions which will stimulate today's debates, which Mireille Thibault hopes will be both rich in content and fascinating.

David Assouline greets the assembly, Jean-François Boyer, Public Sénat's director of programmes, Mireille Thibault, and spares a kind thought for Gilles Leclerc. For three years now, he has had the honour of opening, what has now become, after a considerable amount of work, a key event. These meetings are the opportunity to discuss the future and challenges of our sector in a beneficial manner: no doubt this explains their rich content and success. Nobody could have imagined they would be so successful ten years ago! He thanks Jean-François Boyer for his initiatives in providing opportunities for discussions. A website like "Action!" shows the real advantages of the Internet revolution, in that it constitutes a real forum devoted to creation.

On 9th January 2014, Jean-François Boyer wrote on his Twitter account, 146 characters resuming the challenges of the day's debates: "Culture contributes seven times more to the GDP than the automobile industry". This clearly illustrated the extraordinary asset that culture is for the French economy. We are talking about 57.8 billion euros – 21.5 billion euros of subsidies from the State and local authorities – and 670 000 jobs. Contrary to what certain people may say, culture is therefore a major issue and leverage for France's future. Culture is society's cement, to be shared, for emotions, freedom and social ties. This is why David Assouline is convinced that the budget for culture must be spared in France's economic recovery, a paltry amount in fact, in the face of the gargantuan economies to be made. To the contrary, everyone knows how tight budgets for culture already are. So he hopes, as Manuel Valls announced, that the budget for creation will indeed be "ring-fenced". He will fight personally, so that the audiovisual sector – audiovisual creation - will be a driving force for creation.

On 23rd April 2014, Jean-François Boyer announced that there had been, in one night, 100 000 downloads of season 5 of *Mafiosa*. For the first time, a broadcaster had made the



whole season of a successful series available to its subscribers. This represents great freedom for the public, who can now watch series when it suits them, but this is also an important challenge for producers. They are the ones who have to take on board the new methods of watching television and deal with the added pressure of accelerated production schedules in the face of viewers insatiable appetites. So, a challenge, but also a risk for lesser-known series which have yet to establish a strong tie with the public.

Lastly, on 5th May 2014, "Netflix represented 20 % of Gaumont Film's activities in 2013". They have four times less business with TF1 than in 2012, when it was their top client... Another tweet

which really resumes one of the major challenges to come. It is without doubt regrettable that broadcasters and channels have not got together to anticipate a response to this and to put an alternative in place. No doubt we will have to fight against contradictions that are beginning to come up between conventional theories and actions...

To do this, it is essential to work together on solutions to avoid stiff competition within the audiovisual world – both public and private - so as to build the television of tomorrow together. Common viewpoints and large industrial projects would no doubt enable us to withstand this ever-growing competition, but this may be to the detriment of creativity!

There is no question that there have been some major changes. Production of drama has increased and series now represent almost 80 % of this. Nevertheless, the fact of the matter is that the volume of global distribution of drama must be doubled to make up the huge gap compared with the British. As far as this is concerned, our progress is still minimal. David Assouline addresses the representatives of the big private and public channels, inviting them to participate in this effort. He notes that, for the third year running, on some channels, the series that are broadcast the most are American

To conclude, we must ensure that budgets for creation, in particular those for audiovisual creation, not be affected, to enable us to face the challenges of the digital revolution and future applications, in order to be reactive. For this, creators' imagination must be highly regarded.

ROUND TABLE N° 1 DOCUMENTARIES: THE CURRENT STATE AND PROSPECTS FOR DOCUMENTARIES IN FRANCE

Speakers :

Ludovic BERTHELOT, assistant director audiovisual (CNC)
Clémence COPPEY, director of France 3's documentary department
Marie-Hélène RANC, producer (Kuiv), vice-president
of the Documentaries Committee (USPA)
Emmanuel PRIOU, producer (Bonne Pioche), president TV (SPI)
Morad AÏT-HABBOUCHE, director, producer (Lpbv), treasurer of the
Television News Agencies Union (SATEV)
Rémi LAINÉ, director, president de la SCAM's TV Committee
Guénèlle TROLY, director of programming (RMC découvertes)
Nick FRASER, commissioning editor BBC ('Storyville')

Chaired by :

Caroline DESCHAMPS, journalist, Public Sénat

The number of documentaries on the European audiovisual landscape has reached an all-time high. How can this phenomenon be explained? What is the real current state of documentaries in 2014? What is a creative documentary? What does the CNC's reform bring to documentaries? Why give preference to one type of documentary or another, notably historical or scientific ones? Is there a French documentary know-how and is it exportable? These are the questions put forward for this 1st round table.

Ludovic Berthelot confirms that, in terms of volume, documentaries have become the first genre supported by the CNC, with a strong and steady increase of more than 70% between 2007 and 2010! Over 50% of the documentaries which received support were social documentaries, nonetheless, he emphasises that this category is very diverse.

WHY THE REFORM IN SUPPORT FOR DOCUMENTARIES IN 2014?

The reform that was announced in January 2014, the conclusion of some eighteen months of dialogue, has been much talked about. The aid system has not been changed since 2004 and it is the rapid changes in the audiovisual landscape, in particular with the arrival of so many new channels and other broadcast platforms, which precipitated this reform.

Another factor explaining this is the April 2012 report entitled "the documentary in all its forms", which brought to light the diversity of documentaries and the apparent difficulties encountered by "creative" documentaries – which are the most difficult to define precisely – in obtaining support.

The aim of this reform is to identify criteria which can describe creative ambition in the documentary world.

FOR OR AGAINST THE REFORM?

Marie-Hélène Ranc says she is for this reform, which she considers to be praiseworthy in that it favours creative documentaries. In fact, if this notion had to be defined, she would keep in mind two main parameters, starting with the time factor – i.e. The time given to creation: a creative documentary is one that takes time; time for upstream research, time for the writing and time for filming and editing because, as far as she is concerned, there is a lot of writing work done during the final phases as well. This is precisely part of the criteria valued by the CNC. More haste, less speed! Her second parameter is an author's point of view: a creative documentary is exacting intellectually speaking, and aims to make people think. That means a real commitment by the author and a real point of view.

It seems to be difficult to define creative documentaries and according to Emmanuel Priou, this is a good sign! After all, it is all about creativity! Is it not completely paradoxical to try to define creation? However, he concurs with

Marie-Hélène Ranc on certain defining criteria such as exigency, time and the author's viewpoint. He also insists on the importance of freedom. The reform in question widens the field of defining criteria, which he finds to be altogether pertinent. So, he welcomes this reform, even if he considers that it does not give sufficient help to films he calls "fragile". In fact, he feels that this reform, although favourable to films which are historical, scientific or dealing with art and culture, is much less so for films which have the most difficulty in finding financial backing, yet they are no less exacting; for these films it is more a question of "double penalty". Emmanuel Priou reminds us that 30 % of the SCAM's most notable films were nevertheless produced by very small local channels with very limited means and are recognised as the most creative works. It appears that there is still some work to do in helping films lacking financial means.

Marie-Hélène Ranc notes, in passing, that she is at present working on a so-called "fragile" social documentary for a local channel and which, according to the CNC's criteria, is better financed than before.

Morad Aït-Habbouche reminds us that the CNC has made a loss of 150 million euros. This loss could no doubt have been avoided, if there had been a real unity between unions. Petty squabbling with everyone defending their own writing, deeply undermines support for production and creativity.

ARE INVESTIGATION AND INFORMATION IN DANGER?

Elsewhere, Morad Aït-Habbouche has noticed that there is a real lack of appreciation for the real work of press agencies. Today, press agencies support the diversity of scripts and even more so investigation. So, is it not important that creative documentaries also be information documentaries? Yet, investigation in itself necessarily entails significant charges on one side and on the other, very often the investigative documentary is not considered to be a creative documentary. How can this imbalance between real financial investment, real investment of time and real exigency be reconciled with a lack of remuneration for the authors sometimes,

for example? On the other hand, he says he is satisfied that the CNC has agreed to consider press agencies' overheads. He stresses the quality of the CNC's work, also on films and that they pay particular attention to content. He is certain that press agencies need the CNC's support! In fact, at a time when several of them have filed for bankruptcy, investigation and therefore information, are in peril in France.

Ludovic Berthelot specifies that investigative documentaries are a complex genre which correspond to the use of certain codes of reporting. He adds that investigative documentaries must not be confused with 90-minute weekly reports, which are produced, directed and edited in a very short period of time and concern recurring subjects. This type of programme will benefit voluntarily from less CNC support in the future. To the contrary, as for investigative documentaries, they do not suffer from discrimination under the new support system, be the author an author-director or a journalist! The CNC assumes its willingness to better support this genre. This is why, in order to identify the two genres and to avoid confusion, the CNC will rely on a committee of professionals.

Morad Aït-Habbouche considers that rather than trying to define documentaries, it would perhaps be more sensible to identify clearly the investigational techniques, codes and reporting tools. Otherwise, what criteria would the committee use to take their decisions?

MOVING TOWARDS A SEMANTIC SIMPLIFICATION FOR A REVALUATION OF WORK

Emmanuel Priou suggests simplifying the debate and talking more about "good documentaries" or "bad documentaries". In fact, it is a question of avoiding tension on the subject of definitions.

Rémi Lainé considers that the distinctions between the different sorts of documentaries – creative, investigative, etc. – make no sense. They all require work! That is why he is delighted that certain films – less work intensive – do not benefit from public grants. He therefore welcomes the CNC's reform which places time at the heart of film making and will thus allow for improvement in the quality of films. There is no doubt that time is a major factor in quality. In 52 minutes, one has to get to the heart of the subject and "to simplify without being simplistic". Without exaggeration, he feels that ten weeks for editing a film is not over the top.

In the audience, one feels that the real debate behind what Morad Aït-Habbouche has said is the question of access to the support account and qualifying "creative documentary". In fact, certain programmes shown on low-cost channels are not documentaries! Once again, Morad Aït-Habbouche regrets the systematic caricaturing of press agencies: he had never defended this type of "documentary" and asserts that it should not be counted in the CSA's production obligations. His aim is that press agencies not be caricatured and that their work be recognised. Clémence Coppey reminds us that as far as the current state of documentaries is concerned, the



support account is intended, among others, to accompany the broadcasters' policies, which have revitalized a certain number of fields of activity, notably history and science. She pays tribute to the CNC's work identifying various criteria for different works: working time, editing and export and she has no doubt that all the genres will gradually be integrated into these criteria. In fact, it is a question of identifying where creation is being renewed and enhancing it.

Lastly, she reminds us of the sense of euphoria that surrounds documentary creation which contributes particularly to the renewal and rejuvenation of the public.

Nick Fraser reminds us that it is a question of institutions moving forward together with the development of technology and continually re-creating themselves. There are good documentaries, but so many of them are not programmed by public channels! In this context, it seems to him that the only real criterium for a good documentary, is searching for the truth.

FRENCH PERSPECTIVE VERSUS ANGLLO-SAXON?

Morad Aït-Habbouche brings up a specific point concerning perspectives in documentaries, which is that more and more French channels are purchasing documentaries from the BBC. An important question for the future is how to push these channels to buy French documentaries..

If foreign documentaries are purchased by channels, Clémence Coppey points out, it is above all because public channels offer many hours of documentaries in their programming: the equivalent of 4 months continuous broadcasting! She reminds us that France is one of the biggest producers of documentaries, notably thanks to its public policy. Moreover, it seems contradictory to her, to promote opening-up to the wider world whilst hoping for only French documentaries on public channels.'

Morad Aït-Habbouche considers it important to promote French cultural exception and that



France brings a unique point of view – other than the Anglo-Saxon one – on the world. He feels that too often, particularly with current issues, CNN is the global perspective. This is what explains the existence of Al Jazeera today. Nick Fraser responds, saying he does not believe an “Anglo-Saxon perspective” exists, but that it is an individual's perspective, specific to each director. Rémi Lainé points out that France is the third exporter of documentaries in the world. So export of French documentaries is very good! In his opinion, it is above all the author's perspective which prevails, rather than a French or Anglo-Saxon one....

In the audience, many broadcasters or producers refuse to talk about tough suburbs. Why is Nick Fraser, an Anglo-Saxon, interested in this subject?

Nick Fraser feels it is impossible to understand France without looking at its suburbs. He feels it is a shame that more documentary masterpieces are not made dealing with this subject. Why is there no counterpart documentary to the *Prophète* (J. Audiard), for example? He has, himself, at

times been forced to give up making films on this subject, complicated as they are to make. This is why a nationalistic perspective is damaging for documentaries. There must be documentaries on all subjects.

Clémence Coppey feels that the part of French society that defies the media and institutions is reconciled in documentary films. Some documentaries are from the citizens' point of view. Moreover, these present information gleaned by documentary makers who are part of civil society, and are present throughout France.... Also, there are places where it is easier for a documentary maker to gain access than for the media.

Guénaëlle Troly thinks that the keyword here is the diversity of subjects, writing, etc. Even more so, since there is a real trend with viewers for this sort of programme. This is why documentaries from different nationalities can co-exist perfectly well on the same channel.

Marie-Hélène Ranc adds that documentaries have universal value: from a particular story, they can draw universal meaning, which makes for a patrimonial work. Perhaps this is a good criterium to remember for taking decisions with regard to



support: differentiating between a patrimonial work and a news or magazine type documentary, which cannot be exported and has no universal value. She concludes by saying that it would be wise for the CSA and CNC to agree on their definition of a documentary.

In the audience, a member of the Young Independent Producers' Federation explains that it is difficult to enter certain neighbourhoods. He has no doubt that it would be more efficient for creating good documentaries, to approach producers who are really in touch with these sensitive subjects.

Emmanuel Priou agrees with what Nick Fraser said on this point. It is a shame to think in terms of

French and/or Anglo-Saxon perspectives, when documentaries are, to the contrary, an opening to the world, curiosity.... Similarly, it seems that everyone is trying to partition off documentaries by shutting them inside a definition, but what is the point? Unfortunately, this “tension” and these partitions between people working in the same sector, without doubt comes from a lack of funding. He adds that television licenses are particularly low compared to the rest of Europe. On this particular point, producers and broadcasters can, no doubt, come to an agreement. Lastly, he would like to clarify the COSIP's rôle, which is not so much to follow broadcasters' policies, as to assist creation and accompany the work of authors, producers and broadcasters.

Ludovic Berthelot notes that this reform is obviously not perfect and will require vigilance, but on several levels is quite revolutionary as far as classic support accounts are concerned. He reminds us that the CNC intervenes for documentaries up to about 30% in the producers' financing plans, which makes it a real partner, even if it is a public financier. Furthermore, for documentaries, the CNC does not only support the economic and financial factors of production. So as to be as close as possible to the creation, to ensure the quality of programmes and to take the right decisions, other parameters are observed. It is asked that they try to quantify the “ambition” of a documentary project; i.e. length of development and editing, intended export, etc. Lastly, the



CNC also intervenes editorially speaking by putting scientific and historical genres to the fore. For these two genres, the CNC considers that, on one hand, an interesting French viewpoint exists, worth highlighting and on the other hand, that it is important, notably for scientific documentaries, that it be more present.

It seems to Clémence Coppey that orders obviously have an impact on the profession's structuring. Some support is independent of broadcasters of course and is a product of the CNC's choice, but it is undeniable that support is automatic when a contract with a television channel exists. It is in this sense that the CNC accompanies broadcasters.

As far as "perspectives" are concerned, Morad Aït-Habbouche adds that one cannot deny that French documentaries are not as well subsidised as Anglo-Saxon ones.

WHAT IS THE FUTURE FOR DOCUMENTARIES?

Rémi Lainé says that sometimes it is a complex matter to totally free oneself from the question of supply and demand, which no doubt explains in large part why some subjects are dealt with more easily than others. Nevertheless, it seems to him, that French documentaries are at a turning point, where they are becoming more and more important in programming, including in the first part of the evening. Furthermore, all the producers and authors' unions will be signing a charter guaranteeing good practices. Thanks to the COSIP reform, quality documentaries will be identified more easily.

Emmanuel Priou notes that, paradoxically, some say there is almost too much activity in this sector. The charter will be signed, training will be set up for young producers, there is diversity in the wealth of documentaries and production companies...all of which unfortunately run into a lack of funding! The question of lack of funding must be addressed, as it is the root of the problem.

Marie-Hélène Ranc confirms that television licence fees are important for the independence of individual creations. Nevertheless, she thinks

that existing tensions are not entirely due to an economic problem, but also an editorial one known as "trash TV"!

Nick Fraser considers that the quality of a documentary does not depend on funding. He knows of some excellent documentaries that were made on a shoe string. He brings up a project that the BBC is working on with several channels, with the aim of presenting around twenty documentaries around the world. He calls on the audience to send films that could interest people from very different cultures to the BBC.

Morad Aït-Habbouche is somewhat upset by Nick Fraser's claim suggesting that a good documentary can be made with little money and this taking into account production costs, the objective criteria of time for filming and editing and social security contributions.

As for Emmanuel Priou and to conclude this round table, he feels that professionals pay a very high price for their passion. It is not a question of turning documentaries into an industry, but companies have to survive! Respecting collective labour agreements and labour law and managing to make a film with very limited resources is an insolvable equation. France is the third exporter of documentaries in the world; a small country whose influence is felt across the globe, thanks to its cultural exception and it is important to preserve it.



AURÉLIE FILIPPETTI'S OPENING SPEECH

President of the APA, Jean-François Boyer,
Senator, David Assouline,

I am delighted to be here with you today for this, the 11th TV creativity day. I commend the quality and outreach of this event, which is one of the major meetings of television professionals and which, as I believe the first round table proves, is a forum for expert and passionate debates. Last year, I was only present via video link and it is really much more agreeable to be here in Fontainebleau in person, for this wonderful creativity day.

Today, I would like to speak to you about the sector-based approach we need have together for the audiovisual world and the excellence we must strive for.

1.- WE MUST ESTABLISH A REAL SECTOR-BASED APPROACH TO THE AUDIOVISUAL WORLD.

We need a real sector-based approach which does not antagonise relations between the different components, but where we find pathways for growth together.

A sector-based approach begins with up-river research and development of the sector.

This is why, during the last FIPA, I asked drama writers and producers to reach an agreement, in order to direct a share of the automatic CNC support towards writing budgets. Last month, an agreement was concluded, favouring a "corridor" representing 10% of the account generated for drama. For this, congratulations must go to USPA, SPI, SACD and the Screenwriters' Guild for having found a common ground, under the patronage of the CNC. This measure will be officially confirmed by our government before the end of the year, to be activated from next year, onwards.



In parallel, conditions for obtaining automatic grants for development from the CNC will be improved: the individual ceiling for these grants will be raised to 100 000 €, and the portion of this that can be given over to development will be raised to 40 %, as opposed to 30 % at present.

Writing is also an academic discipline and, later on, we will have the opportunity to celebrate the European Conservatory for Audiovisual Writing (CEEA) and its students...

We must also "feed" the sector-based approach in the relationship between producers and broadcasters.

I know very well that some consider they are the guarantors of creative audacity, while others consider their mission to be the relationship with the public. Everyone will recognise which camp they belong to and everyone is right. But, in order to grow, our sector needs to:

- preserve invention and creativity, supported by independent productions, with varied works but also through international competitiveness.
- enable French broadcasters to reach the largest audience possible, to make their mark on all media and to deal with the arrival of new players.

To attain this, we needed the "first-time broadcasters" to make a profit from the

exploitation of works which, without them, would not even exist. So, we needed to let them have shares in co-productions of these works: all this was established by law, on 15th November 2013, as Laurent Vallet had advised in his report.

I launched a public consultation at the beginning of June, on the reform of production "decrees", which fixes the contribution of channels for audiovisual production, and it is almost at an end. As I indicated in the text of the consultation, this reform does not aim to treat all issues of the relationship between producers and broadcasters. It aims, firstly, to set in place the possibility for channels to acquire co-production shares within the independent part of their obligation, according to a wish expressed by the legislator. This reform also aims to establish a new and coherent framework within which professional negotiations have all the importance they deserve.

Therefore, I invite you to submit comments on the proposal to name a mediator in charge of facilitating interprofessional negotiations, while trying to reconcile the participants' points of view, notably on the dispositions which are not concerned by decrees, for instance, the extent of the assigned rights.

This is a proposal I make to broadcasters and producers and they can tell me if this seems useful, or if they would rather stick to the more



traditional framework of professional discussions. In any case, the production decree will not exhaust the need for adaptation by the professional world to the evolutions of its environment. This is a feeling shared with the president of the CSA, I believe.

2.- ONCE THE SECTOR-BASED APPROACH HAS BEEN REBOOTED, WE MOST MOVE TOWARDS EXCELLENCE IN THE AUDIOVISUAL INDUSTRY.

The Séries Séries Festival is a wonderful setting for **the renewal of French drama**. A few striking facts which took place in the past months must be underlined:

French series not only charm French audiences, but also strike a blow abroad.

French audiences are happy to watch *Plus Belle la Vie* (which celebrates ten years on France 3) and *Scènes de Ménage* (M6); the renewal of heroes and storylines is as visible on private channels (*Falco*, or *No Limit*, on TF1), as it is on public broadcast (*Candice Renoir*, on France 2 / *Le Sang de la Vigne*, on France 3).

This change in series must become more marked,

but this does not mean putting a stop to one-off dramas, which can be quite successful, as was *Ce soir je vais tuer l'assassin de mon père* on TF1 in March. Documentaries are not forgotten with, among others, the huge success of *Le plus beau pays du monde* on France 2 in 2013 (7 million viewers). Also television fulfilling its duty of commemoration with *Sacrifice : du Débarquement à la Libération de Paris* on TF1, or *D-Day* on France 3.

The quest for excellency is what guided the reform of support for documentaires which, I am announcing today, will come into force in mid-September.

This reform allows for the refocusing of public support for creative documentaries, on the basis of objective criteria and with the intervention of a commission, when necessary. This reform concerns nearly all television channels, and includes a very large volume of work (more than 3000 hours).

Plus, it will encourage the production of scientific and historical documentaries, two major assets in our creations, notably on an international level. In fact, it includes an increase in the support generated for programmes which do well when exported.

This excellency of the audiovisual industry must be carried by French know-how and employment in France.

We are here in Fontainebleau, but I am going to talk to you about Versailles.

Fifty years ago, Roberto Rossellini chose not cinema, but French television – ORTF of course – to film *The Rise of Louis XIV*. Now, the producers of the *Versailles* series for Canal Plus have chosen France for all the shooting and not just some of it.

This was the feeling of reinforcement of competitiveness, through tax credits, as voted in the 2013 budget. The removal of ceilings on the reduction on audiovisual taxes for international co-productions, voted at the end of 2012, played a determining role in this type of decision.

May I also remind you that among our assets in international competitiveness, is our very specific artists' unemployment benefits system, which guarantees professionalism and quality.

Finally: the excellency of the industry depends on its ability to adapt to new uses and new media.

Reactivity to, if not anticipation of, uses comes firstly from creation. In this respect, I salute the initiatives aimed towards new horizons, such as the typographic video game *Type:Rider*, published by Arte in October 2013; or even the transmedia experience of 24 hours live television to discover Jerusalem and its many facets, also on Arte, last April (*24h Jérusalem*).

Initiatives must also consist of new services. French VOD offers exist, but are still in need of development. So, I have decided to launch in a few days a public consultation over the summer, to collect observations from those concerned, on the adaptation of the decree relating to audiovisual services on demand (SMAD decree).

The aim of such a consultation is to get your opinion on the proposals for modifications to the SMAD decree, as formulated by the CSA in the report it gave to the government in November



2013, concerning its first year of application, as the decree was issued in 2011.

The launching in the new future of new SMADs, established on the territories of other E.U states and, for that reason not, subject to French laws, calls for a new examination, which will undoubtedly have to evolve.

Finally, I am convinced that the questions of distortion in competitiveness with players on the global market can only be resolved with an evolution of European law. This is why, at the Forum de Chaillot, I pleaded in favour of the idea of the country for which the service is destined (for the enforcement of regulations and fiscal policy) against the idea of considering the country where the service comes from. This is a long-running and complex fight, but I face it with determination.

As you can see, this sector-based approach, its excellency and its outreach, as I have described them to you, must become our common ambition and must include exchanges, dialogues and debates, such as the one you are having today. It is vital for the future of the creative sector for which our country has a trump card of great quality. I am not the only one saying this. Our Anglo-Saxon neighbours never fail to underline the quality and the originality of French productions; a distinction which turns our screens into open doors through which art flows into our daily lives?

Thank you.

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PRESENTATION OF DIPLOMAS TO CCEA SCREENWRITING STUDENTS

Aurélie Filippetti is delighted to present twelve students from the CCEA (European Conservatory of Audiovisual Writing) with their screenwriter's diplomas today. For fifteen years now, these diplomas have been real "door openers for drama authors". She sees this as a reward for an unstinting commitment over the two-year cycle and congratulates these students for having followed this training with such diligence and passion. She also commends all those who have passed on their know-how and passion, the teachers. Many are here, in the theatre, today – screenwriters, producers, directors, programme advisors and even literary editors. In the writing workshops, these editors are able to teach the students the techniques that they need, to express their imagination and points of view; all this in a spirit of fellowship. Jimmy Desmarais, patron of the 2013-2014 class and an ex-student of the Conservatory and also the talented producer of *Silex and the City* and *the Returned*, is the perfect ambassador for this. Lastly, she congratulates Jacques Peskine, chairman of the CCEA and Patrick Vanetti, the director, who devote their energy and talent to directing and running the Conservatory.

**PRESENTATION BY
SYLVIE PIERRE-BROSSOLETTE**
MEMBER OF THE CSA (AUDIOVISUAL COUNCIL) AND CHAIRMAN
OF THE WORKING GROUP ON WOMEN'S RIGHT



Sylvie Pierre-Brossolette heartily thanks Jean-Francois Boyer for having the audacity to organise this round table on feminine stereotypes in drama. He would have had two good reasons to avoid the topic: he's a man and he's a producer. And yet, he did it!

The stereotypical images of women, those of inferiority, constantly being absorbed by youngsters and younger minds, are what is stopping the advancement of our society. They are often very behind on cultural mores and slow their evolution. How can we remedy this situations whilst swimming in an ocean of stereotypes? Even if they're inevitable, we can still avoid the ones that, in drama, too obviously and unfairly make women the eternal inferior of men.

Sylvie Pierre-Brossolette is tackling this image of women today, because she was given three big opportunities. Firstly, from adolescence she had

the example of Francoise Giroud, who she was lucky enough to collaborate with and have as a friend. She always fought for equality between men and women and today, Sylvie Pierre-Brossolette makes the most of this occasion to pay homage to her. Secondly, she was nominated as president of the women's rights group at the CSA, a post created by Olivier Schrameck, one of the most feminist men she has ever met. Lastly, she was lucky to get the indestructible support of public authorities in the matter. On 7th March 2013, the French President announced that the CSA had a new mission: to regulate the media on the place of women in society. Aurelie Filippetti and Najat Vallaud-Belkacem, both supporters of the cause, did her the honour of taking on the legislative proposals she had worked on from the moment she arrived in the Tour Mirabeau.

Adopted on final reading at the Assemblée

Nationale, the new law has a few essential points that Sylvie Pierre-Brossolette proposes to read: "The CSA ensures the respect of women's rights in the audiovisual domain. To that end, it ensures, on the one hand, a just representation of men and women in programmes of the audiovisual media services and, on the other hand, the image of women portrayed in these programmes, especially fighting against stereotypes, gender biases, degrading images (...)"

The public sector is, as always, supposed to be at the avant-garde of the movement. It has already declared its position on the role of women in the media and Sylvie Pierre-Brossolette thanks Remy Pfmilin and his teams. The president of France Televisions has just thrown his first punch in the war against stereotypes in drama by writing to Marie Masmonteil and Thomas Anargyros, the heads of the producers' unions. Using the consequences of an excellent study carried out by the CNC that shows the under-representation of women in directing, he hopes for better jobs for women in production. Sylvie Pierre-Brossolette is extremely happy, as are undoubtedly many of the women in the audience. The more female screenwriters, producers and directors there are, the more there will be a just place for women in drama. After having fought so many stereotypes that they themselves fell victim to in their careers, they will be able to create new role models. But, what is a stereotype? A legal definition of the notions of "stereotype" and "sexual prejudice" still do not exist, despite being written in new laws. The European Council has at least given us a definition in its resolution intitled "Fighting sexist stereotypes in the media", passed on 25th June 2010:

"The representation of sexist stereotypes varies, from humorous cliches in traditional media, to incentives to hate and violence towards the gender on the internet. Sexist stereotypes are too often trivialised and tolerated in the name of freedom of expression. Also, these stereotypes



are often subtly put across by the media, who copy attitudes and opinions perceived as the norm in societies where gender equality is far from a reality."

Only incidents affecting basic legal principals (attacking human dignity, discriminative behaviour, protection of a young audience) would be likely to lead to legal intervention from the CNC. Now, France has legislation that expressly fights against stereotypes in the media. Sylvie Pierre-Brossolette hopes she never has to resort to this punitive aspect of the fight against stereotypes. She hopes that dialogue, conciliation and a shared diagnostic can help the situation evolve.

However, Rome wasn't built in a day. Also, a channel's freedom of creation and editorial independence have to be respected. Many have started a useful debate - Sylvie Pierre-Brossolette is thinking of people like Brigitte Gresy - and have produced remarkable work. But this conciliation often has its own limitations. The laws are there now to remind us of our obligations. Making an effort is within everybody's scope seeing how many stereotypes are still on our screens. Its not about fighting people who are needed for creation, humour or storylines. However, the continued or re-hashed reproduction of stereotypes seems superfluous. Creation has always grown by going further than the reproduction of cliches. Creation has its freedom, but that doesn't mean it is not responsible. Certain stereotypes or sexual

prejudice can be considered social crutches. It is our legal mission to fight them. As Francois Heritier would say: "in the history of humanity, there has never been a symmetrical patriarchal system, meaning a situation where women would dominate men in all political, economical, domestic, religious or cultural domains". This might explain a few things.

Multiple studies have brought to light the persistence of female stereotypes. At the CSA, a diagnostic of women's situation on television was made during 2013. It turns out that unequal treatment, female absence and stereotypes are still too often seen in the media.

In addition, a study was conducted to analyse the role and place of women in TV series. 40 episodes of series broadcast in the first part of the evening and with the biggest audiences were studied (20 French and 20 foreign), over a 6-month period (1st January to 15th May 2014). This study covers 12 free channels on the TNT network (TF1, France 2, 3, 4, M6, NRJ12, NT1, Gulli, D8, W9 and Canal +). 494 characters were analysed, 43 main parts and 451 supporting rôles.

Although the cliché of the both beautiful and maternal housewife doesn't completely appear as such in today's series, it still lives on in certain physical and psychological trends attributed to many female characters. As Michelet said about women in his work, *The Witch*, published in 1862 : "[...] A strong and tender moment. There she is, at home. She can finally be pure and sacred, the

poor creature [...]". Amidst the current female stereotypes, the one of the inferior, subordinate woman in the professional domain, still largely endures in drama. Female characters studied in drama occupy much fewer high-responsibility jobs, earn less than their spouses and more often than not have jobs traditionally seen as feminine. We also notice that they are most often shown not in public area, the city or the work place, but in private, intimate settings. 40% of female characters are married or in a couple, compared to only 26% being single. Conjugal happiness is particularly associated to leading ladies. It is seen in their way of displaying amorous faithfulness, much more so than men. 35% of leading women display their faithfulness whereas none of them are unfaithful. To the contrary, only 15% of leading men affirm their faithfulness whilst 10% actually display the opposite. Domestic chores and taking care of children remain a female trait and 11% of female leads do it more than their spouses.

Women are generally soft. Character traits generally perceived as female are still attributed to women on screen: in main parts, 56% of women can be qualified as emotional, shy, maternal or empathic, which only apply to 38% of men. This applies even more to the heroines, with 57% of these women showing these traits of character, against only 20% of men. At the other end of the spectrum, character traits seen as more masculine - rigorous, energetic, unhesitant, using physical or verbal violence, etc... - appear most often in male



characters and heroes. Women are more likely to be seduced, rather than to seduce. Within heroes and heroines, only 22% of the women are considered seductresses against 40% of the men. Furthermore, the study conducted by the CNC showed that when a woman wasn't happy in a couple, she was more often than not presented as a woman who cheats and manipulates, almost exactly like Michelet's Witch. She then takes on the role of the unloved, the seductress and the manipulator. The famous dualism between mother and whore...

Despite this "classical" vision of the female model still being present, some dramas appear to be "innovative" when it comes to deconstructing these stereotypes; yet, only to create new ones, no more positive to the image of women. The devil is in the detail. Far from the cliché of the woman depending on her spouse, they owe their success to no one. Then again, they have to deal with regular problems in their personal lives and do not seem to be able to reconcile their professional and personal lives, usually favouring the former at the expense of the latter. This image of the "modern" woman more or less consciously maintains the asymmetric men-women balance of power.

Although they are set in higher and more important functions, these leading ladies are still fraught with stereotypical characteristics. For some, it is by some almost innate sense of observation and common sense that they end up solving issues. Behind a strong and independent woman, hides the triumph of "female intuition", a stereotype with no male equivalent.

Sylvie Pierre-Brossolette explains a few examples from some of the series studied:

In *Call the Midwife*, on D8, a nurse gives advice to a bedridden but fully conscious pregnant woman. The husband speaks to the nurse for his wife. She doesn't utter a word. In *Clem*, on TF1, the wife is reduced to being her husband's masseuse. In *Famille d'Accueil*, on France 3, a wife folds and puts away the family's clean clothes while her husband wonders aloud if he is electro-compatible. In *Parents Mode d'Emploi*, on France 2, a husband shouts at his wife: "Where are my

shirts?", not having found any in his wardrobe. "Your shirts are in the basket. They need to be washed", the wife answers. Instead of washing shirts, the husband prefers grabbing a dirty one. In *Scenes de Menage*, on M6, two moments: in the first, a woman spoon feeds her baby while her husband rants about the art of being a father and the difficulties of it. In the second, a wife clears up dishes from the dinner table and says: "You could help me!" to her husband, who isn't doing anything. He then passes her a single salad bowl and says: "Don't let that become a habit!". In *Soda*, on TMC, whilst cleaning her kitchen, a mother says: "The right to work is a great victory. Cleaning, shopping, being a maid... they fought against it". And she just keeps cleaning... In more modern leading ladies, in *Candice Renoir*, on France 2, for example, it is the heroine's domestic qualities that help the inspector find a corpse under their feet in a herb garden far from the house: "Rosemary is for cooking". Finally, in *Un Village Français*, there is a very classic scene where the maid asks her mistress: "Are you going out? What will I say to Sir?".

However, Sylvie Pierre-Brossolette wants to end on a positive note. She recalls Talleyrand's famous quote: "When I look at myself, I'm devastated, when I compare myself to others, I am consoled", and then shares a secret: when she compares series to other formats, especially reality TV, she finds them amazing. Series, she declares, "are haute couture compared to so many other programmes that show so many degrading images of women!". She therefore congratulates creators. And for the future, she hopes that series' creation will make women man's equal.



Speakers :

Brigitte GRESY, High Council for professional equality between women and men
Marie GUILLAUMOND, deputy artistic director of drama, TF1
Françoise LABORDE, member of the CSA and president of the association "Pour les femmes dans les médias"
Vincent MESLET, editorial director, Arte
Charlotte PAILLEUX, screenwriter
Guillaume RENOUIL, producer, Elephant
Claire de la ROCHEFOUCAUD, director
Fanny RONDEAU, programming advisor, France 2
France ZOBDA, producer, Elaa Prod

Chaired by :

Guy LAGACHE, director news and magazine programmes D8

ROUND TABLE N° 2

MEN VS WOMEN : IS FRENCH DRAMA KEEPING UP WITH THE TIMES?



INTRODUCTION TO THE DEBATE

What is the position of women in drama and more importantly in series? This is an important question because drama has become the most popular genre on television. Therefore, these programmes have a real responsibility for the image of women that they put across, especially seeing as their main audience is female. It is also very interesting to ask, on the one hand, if drama truly reflects today's French society and, on the other hand, if women are being stereotyped in said drama. And, if this is the case, what are stereotypes of women like in fiction?

THE FEMALE STEREOTYPE : DEFINITION

In order to establish the various issues of this debate, the female stereotype in the context of a drama needs to be defined. For sociologist Brigitte Gresy, creating a stereotype involves rooting out certain characteristics from a group of individuals and then applying them in an untruthful generalisation to another group. Once created, the stereotype is reproduced and

sometimes blends into the identity of a group. This partly explains why we bathe in a world filled with stereotypes. One of the particularities of the female stereotype is that it is based on the male stereotype and is viewed in comparison to the latter. Both these "binary categories" are opposite to one another. What is remarkable is that from these erroneous images is borne a sort of "way of being" that actually pressures people. Men are considered as active and occupying public spaces and are associated more with the "head", whereas women are in the private sphere and more passive, and are associated with the body. Therefore, women have the attributes of beauty or values linked to the heart.

In drama, there seems to exist a variety of female characters that clearly show a certain progress in the matter. The stereotypes are not as crude. Nevertheless, it seems they still exist, but in a more subtle, less evident way. Despite the attempt to play them down, they still show through, but in other forms. Two types of women stand out in French series: the maternal figure who is successful but, to compensate for her success, sometimes drowns herself in excessive maternal behaviour which jeopardises her professional legitimacy. In

addition, she has to fight to maintain a harmonious private life. Remember the poster of *Candice Renoir*, with a gun in one hand and a teddy bear in the other. These depictions do not exist for male characters. Another figure that appears is that of the tom boy with an unhinged sexuality, yet remaining extremely fragile. So, although women appear much stronger in series, with active jobs, the fact remains that these "counter-stereotypes" are very fragile and represent fragmented identifiable models. All in all, stereotypes are still very much alive, but in a more roundabout way. An interesting example on this point is brought up by Françoise Laborde (CSA): the "act like a girl" advert for Always reveals how, from the age of about twelve, a young boy or girl has already absorbed the stereotypes condemned earlier by Brigitte Gresy!

SCREENWRITER, BROADCASTER... WHO IS RESPONSIBLE FOR THESE STEREOTYPES IN DRAMA?

Le juge est une femme, Femmes de loi, Une femme d'honneur, Tiger Lily, Quatre femmes dans la vie... is it not astonishing that it seems necessary to indicate the hero's gender when it is a woman? Why do we ask screenwriters for "strong" heroines without having to ask the same for a hero, Charlotte Pailleux wonders? As a woman and a screenwriter, even she admits that it is hard to extricate oneself from these stereotypes when it comes to writing. Both screenwriters and broadcasters share the responsibility of this huckstering.

On this point, the series *Tiger Lily* is interesting. In fact, reviews for this series were mixed, mostly because of the image of women that it portrays. When it came down to the writing, to counterbalance the slightly provocative side of this 80s female rock band, they had to delve into family stereotypes - removing a bit of the subtlety of the characters in some ways to better identify

with them - in order to meet the expectations of an older female public

Jean-Francois Boyer (APA) then asks if the channels are to be blamed when they ask screenwriters to use these stereotypes? For Fanny Rondeau (France 2), it is clear that broadcasters do have some of the blame. Despite all this, real effort is made to find a common language, a happy medium between the writer's original idea and the language that suits the largest possible audience. A series like *Candice Renoir* does indeed play on certain female stereotypes, but the title role remains a true heroine, who is very competent at her job. Also, studies conducted on shows like *Fais pas ci, fais pas ça* or *Candice Renoir* have shown that viewers, both men and women, take a liking to these characters in which they see themselves.

All the speakers then agree that the responsibility is shared. However, as Marie Guillaumond (TF1) reminds them, television is an offer-based market: it's up to the writers and producers to make strong offers and come up with projects free of stereotypes. The modern woman undoubtedly has her place in television.

IS THE FEMALE STEREOTYPE A MIRROR OF FRENCH SOCIETY?

For Françoise Laborde, by definition, drama rehashes stereotypes that can vary from one era to another or one country to another. In this sense, the example of the series *Candice Renoir*, which presents a woman torn between her two "brains", her two "worlds" - her work on one side and her personal life on the other -, seems to her to be quite a fair mirroring of what is happening with women in France today. Yes, in her opinion, France is still a very sexist country! This series, like others, whether we want it or not, reveals a certain reality of women's lives in France. On this subject, Jean-Francois Boyer wonders why, in France, there is no female president or director of a large company, like in American series... Maybe the Americans only aim for their main audience, which is women. In this sense, they are

not more virtuous, but more efficient. In addition, these American series are also the reflection of American society where brands, for example, are attempting to change this image of a woman acting "like a girl" and where women are stronger than in French society.

Although every channel has its own identity, audience and culture, Marie Guillaumond confirms that the objective of all channels is to create endearing heroines that the public can relate to. Moreover, it is undeniable that we are witnessing a real evolution of female characters with, for example, Chloe Saint-Laurent in *Profilage* who is feminine, sensitive, imaginative, sexy and professional. Of course, a certain caution is necessary when creating characters in order to keep one's audience, whilst also appealing to the broadest possible public. It also needs to be daring!

In any case, it seems that it would be difficult to ignore these stereotypes that even public channels, who are not short of viewers, cannot seem to escape. For Vincent Meslet, drama and stereotypes are evolving. On Arte, there are more and more drama series like *Trois Fois Manon*, *Borgen* or *Top of The Lake*, that tell the stories of people desperately trying not to fit in, in order to defend their identities.

Paradoxically, authors, broadcasters, etc.. keep these stereotypes alive, even though they are aware that there is an increasingly clear divide between the characters they invent and reality. The risk nowadays is that television resembles real life less and less. Indeed, it is a biased view, as it seems that the story is written even before any writing, filming or viewing is done.

France Zobda explains that at Eloa Prod, women are at the forefront with almost 80% of heroines in the drama they produce. Also, all the scripts are written by mixed gender duos and are very successful with broadcasters. In films like *Faire Danser La Poussiere* or *Toussaint Louverture*, the female characters have many facets. The women are strong and active "in the world", whilst remaining feminine and maternal in a modern way. Yet it is surprising to notice that, although the producer is the one who suggests topics to

broadcasters and it is a job where women are very well represented, there are so few heroines in French series, and even fewer of different ethnic backgrounds. Unlike the United States yet again, Jean-Francois Boyer notes that French heroes are white.

According to the producer Guillaume Renouil, the problem with characters today is that they are rather interchangeable and this applies to both female and male characters, the latter of which, he also finds quite stereotyped. On that note, Brigitte Gresy brings up the obligation for men to perform or their difficulty in expressing emotions which is reflected in society. Despite all this, the male still "calibrates" consciousness and the female seems conditioned by it. Guillaume Renouil carries on to say that although producers, writers or broadcasters are responsible for the propagation of these stereotypes, they are also the reflection of a society full of stereotypes that are constantly passed on. One of the problems might be in the slightly fixed image that broadcasters, writers and producers have of the general public, who, for their part, would probably be open to more daring propositions. In a certain way, it is the under-50s housewife who is truly stereotyped.

The strongest, most original and least stereotyped heroines of the last few years come from Northern countries, which are much more advanced in terms of women's place in society. Is that a coincidence?

ECHOS AND DIVIDES: SHAKING UP REAL LIFE

The main particularity of drama is that the viewers voluntarily suspend their disbelief to delve into the story. Thus, the creator has a real responsibility in the sense that he or she offers a version of the world. If a creation mirrors the state of a society, should it not also challenge it and ask questions, wonders Brigitte Gresy? The problem with stereotypes is not so much creating inequality, but giving it legitimacy by making it seem normal. Therefore, instead of inspiring, opening minds and giving identifiable role models, it freezes things and says "men are like



this and women are like that". Any creative work is an echo of reality, but should it not also steer away from our collective imagination to become a creative act of values?

The audience thinks that this debate could have included the handicapped, the elderly and people of different races. Also there is the question of the qualifications and profiles of people working in the media who are not so much creatives but people who attended "the right" schools. There is undoubtedly a lack of diversity in the profiles of those responsible for projects.

Fanny Rondeau mentions the individual responsibility of the choice of project in spite of audience logic. Everyone has a responsibility that goes beyond a channel's philosophy. It is not to be believed that channels, where there are many female employees, are sensitive to the representation of women. *Candice Renoir* is written by a woman, produced by a woman and followed by a woman. The same has happened with *Les Petits Meurtres* by Agatha Christie.

A point brought up by Jean-Francois Boyer is the under-representation of women in directing. Yet style is as important as content in television. But Claire de la Rochefoucaud mentions that only 3% of series are directed by women in French television. A female director on any set is a woman who directs a team of 50 people, most of them men. In all jobs where managing is necessary, from conductor to CEO, women are badly represented. It's a fact. Female directors are victims of their own stereotypes: "a fussy director is demanding, whereas a demanding woman is fussy". It's not about melting down masculinity and femininity, it's about equality and justice. In general, the director is chosen by the producer who then suggests him/her to the broadcaster. Nevertheless, if there is only 3% of female directors, it is clearly harder for women to find work. Yet women and men are equally represented at the FEMIS! For Françoise Laborde, it is a phenomenon present in all employment in France

and she is convinced that an American-styled law-like "affirmative action" is necessary. Only the presence of women in the industry and in society will really help change characters in drama. In Sweden, 40% of directors are women. In addition, Brigitte Gresy explains that Sweden has set up a real active policy, with a website that gathers together all women working in drama with steps to fight the deficit in terms of numbers. This undoubtedly explains why the richest heroines mentioned come from Nordic countries. Therefore the challenge does not lie in fighting stereotypes, as every character can have its importance. Brigitte Gresy concludes that the real battle should be duality, meaning this inextricable link between the female and male stereotypes, as if the female stereotype could not exist alone. It's about making these stereotypes visible, so that they cannot be "endenized".



PRESENTATION OF THE BAROMETER BY BENOÎT DANARD, DIRECTOR OF STUDIES AT THE CNC



Over the past ten years, the audiovisual landscape has considerably expanded. In ten years, the hourly volume of programmes broadcast by free national channels has multiplied by five, due to the increased number of channels, going from 6 to 25. Over 210 000 hours of programmes were broadcast last year. There has also been a large increase in production volume of + 38,1 %, over the same period.

An imbalance persists: the economic weight of new channels in relation to their investment in creation. DTT channels' contribution to audiovisual production remains largely inferior to their weight in terms of audience and the advertising market. In 2013, DTT channels represented a 24% audience share and picked up 33% of the gross advertising investment for television, but represented only 4% of investment for all channels in production supported by the CNC. Above all, and for the first time in 2013, there was a drop (- 8.0%) of investment in stock programmes by DTT channels.

In 2013, viewing time dropped by 4 minutes (-1,7 %) compared to 2012 for the general public (aged 4 years and above), that is to say 3 hours 46 minutes on average per day. There was a drop of 9 minutes for 15 – 49 year-old housewives,

6 minutes for 4 – 14-year-olds and 8 minutes (- 4.0%) for 15 – 49-year-olds. On the other hand, consumption of catch-up or time-shift television is constantly increasing.

Analysis by profession in audiovisual production (drama and animation) shows that there are professions which are clearly more “masculine” and others more “feminine”. Continuity is very much a woman's profession (95.3%), whereas there are very few female stagehands (3.1%). Furthermore, over three quarters of the heads of audiovisual companies are men. With the exception of people working in continuity, stunt doubles and actors, the average hourly rate for women in audiovisual production is inferior to men's. The average hourly rate for female programme producers is 35.8% lower than for men.

In 2013, the investment by free national channels in drama production was up by 5.6% to 451.7 million euros. National public-access channels increased their financial contribution by 10.3% to 281.8 million euros. Free private national channels' investment has dropped by 1.3% to 169.9 million euros and paying channels' investment was up by 26.0% to 48 million euros.

In 2013, the 52-minute drama format was still the most popular, in front of short, 90-minute and 26-minute formats. The volume of 52-minute formats was up 28% from 2012 to 263 hours. Short formats have increased by 18.2% to 207 hours. On the other hand, 90-minute and 26-minute formats were down in hours. Over a ten-year period, the volume of 90-minute formats has been halved, whereas the volume of 53-minute and short formats have more than doubled.

American drama on offer on national channels is down for the first time in five year, whereas there is a constant increase in European drama. In 2013, there were 15 less evenings of American drama compared to 2012. The amount of French drama on offer seems to have been relatively stable over the last four years (+2 evenings between 2012 and 2013).

In 2013, free national channels' investment in the production of documentaries was up 10.7% to 196.6 million euros. National public-access channels have raised their financial support by 10.8% to 159.4 million euros and free private national channels up 10.1% to 37.2 million euros. DTT channels' contribution to documentary production was down 13.7% to 18.9 million euros in 2013. The investment by paying channels was up 1.2% to 36.1 million euros.

In 2013, the investment by free national channels in animation production was up by 46.4% to 48.5 million euros. National public-access channels increased their financial contribution by 21.3% to 27 million euros. Free private national channels' investment was up by 97.6% to 21.6 million euros. The investment by paying channels was down by 45.8% to 8.7 million euros. .

Speakers:

Thomas ANARGYROS, President of the USPA
David ASSOULINE, Senator representing the majority
Frédérique BREDIN, President of the CNC
Jean-Michel COUNILLON, Secretary General, TF1
Barry LEDERMAN, Managing Director, Cinedigm (USA)
Bénédicte LESAGE, Producer
Rémy PFLIMLIN, President, France Télévisions
Franck RIESTER, Deputy representing the opposition
Pascal ROGARD, Managing Director of the SACD

Chaired by:

Guy LAGACHE, journalist



This third round table will address a subject right at the heart of today's preoccupations: the arrival in France, in a few months time, of the Internet platform Netflix. With 48 million subscribers and a catalogue of more than 100 000 films and series, Netflix is a giant of on-demand television and its arrival raises a lot of questions. To what extent will this platform, as with others, modify our television viewing habits in the future? What will be the consequences for broadcasters, producers and authors? Is this new competition fair? These are all questions that the participants of this round table will try to answer.

In the first instance, Guy Lagache gives the floor to Barry Lederman, one of the players in this upheaval. As president of Cinedigm, he directs the largest company of film distribution and independent series on internet platforms in the United States.



ROUND TABLE N° 3 DIGITAL CHALLENGES, SOCIAL TV, US GIANTS VS CULTURAL EXCEPTION

THE CHALLENGES OF THE DIGITAL WORLD

Barry Lederman reminds us that consumers have changed enormously. Today, they are connected to a great number of constantly changing innovative technologies. Platforms are multiplying, recreating the audiovisual landscape and questioning the traditional relationship between viewers and suppliers. VOD companies are a real threat if the traditional suppliers refuse to respond to consumers' new expectations by deploying their own offers. It is within this context that numerous pilot projects are being developed at present to supply consumers with the capacity not only to entertain themselves, but also to decide which series they would like see produced.

While a greater and greater number of people are subscribing to VOD services or other streaming services, channels are confronted with new challenges to meet people's expectations. Thus the market – made up of broadcasters, telecom operators and cable operators - faces the arrival of newcomers with considerable financial resources and proven business models. The consequences could be dramatic, including in France, which thanks to its concept of cultural exception, is still one of the biggest producers of drama in the world.

Cultural exception was first developed to combat the growing influence of the American entertainment industry. While Europe was trying to recover after a devastating war, the 1946 Blum-Byrnes agreement signed by Léon Blum, representing the French Government and James Byrnes, the American Secretary of State, provided important financial aid in exchange for France opening its markets to American products, especially film productions. Cultural exception was France's response to this American invasion. So the question is, does this cultural exception as

it is in France, constitute an opportunity for the employment market or a disadvantage? Youth unemployment is very high in France and yet it is this same youth that is now attracted to the audiovisual market. Today, it must be noted that a great number of French creators have left their country for the United States.

NETFLIX: UNFAIR COMPETITION?

For Pascal Rogard, the new Internet providers are not a problem in themselves: they provide new services and new creative opportunities for development. The real subject is unfair competition. In fact, he condemns the fact that Netflix and others escape numerous regulatory constraints, as well as taxes which national operators have to pay. Yet, at present, it is these taxes which finance creation. Apple amassed over 240 billion dollars in the Virgin Islands. Google is based in Ireland and Netflix operates from Holland, where tax regulations, in particular concerning licences and patents, are more flexible. “Although the whole economy has been affected by the Internet, providers are free to locate where so ever they choose; wherever they pay less tax”. As for Jean-Michel Counillon, he feels that the arrival of Netflix is both an opportunity and a challenge. He finds that in France, “the cultural exception is a cultural industry”. Funding for creation depends essentially on four main French players, for regulatory reasons, but also for economic and industrial reasons. These players need creation to supply their networks, propose television segments which attract viewers and create an event. However, today the viewer does not only use television to watch these creations, but uses a selection of terminals which provides accessibility other than on national frequencies. This dissipation threatens the very foundations of the entertainment industry. National players who finance creation in a regulated context are facing



new foreign players on the French market who are using gateways which are impossible to regulate. Thus current regulations must be modified. Unfortunately, pending real changes, television revenues continue to fall. Jean-Michel Counillon points out that “unfair competition is no longer a threat”, but is now “well and truly established”. Franck Riester considers that piracy is now the principal form of unfair competition. Several approaches can be used to tackle this piracy: Hadopi, or the struggle against commercial counterfeiting. In any event and whatever methods are used, there must be no let-up in efforts over this matter.

DEFENDING CULTURAL EXCEPTION

The arrival of Internet platforms questions the rules of cultural exception. Frédérique Bredin confirms that European governments must now realise the

importance of the digital revolution and deploy measures to ensure the reality of cultural exception. For this purpose, national cinema centres met, before the European elections, to write a joint letter asking the Commission and Parliament to set down the basis for a fair tax system. A step in the right direction was made with the VAT reform for 2015 but, in reality, all the regulations need to be subject to European harmonisation. This concerns taxes specific to creation – a system which Frédérique Bredin judges to be very sound, since it is founded on the principle that broadcasting finances creation – which must also apply to the new players. Should Netflix be launched from Luxembourg, the European Parliament has voted a project in finance law, to allow for taxing the sales revenue of the platform, through video tax, when consumed in France. Present legislation concerns the country of broadcast and not the country of consumption: a practical idea for avoiding local legislation.

Guy Lagache points out that such a measure would only make sense if it were applied in all the member states. Pascal Rogard is much more pessimistic on this point. The power of legislative initiative on these measures comes back to the European Commission. Unfortunately, it does not care for culture. “Jacques Delors’ Europe is defunct. It has been replaced by Barroso’s Europe which is against creation”. It is clear that each time the CNC proposes measures for support of creation, the European Commission puts up fierce resistance. It was the same case recently, with a project for taxing telecom operators 0,9 % on their sales revenue to partly finance public broadcasters.

Frédérique Bredin reminds us that this telecom tax was validated by the European Court of Justice. Pascal Rogard agrees with this. Nevertheless, the fact remains that the Commission did everything to prevent this project from seeing the light of day, on the pretext that it was not compatible

with European law. Brussels takes no initiatives to put an end to fiscal disparities. His argument is supported by the fact that Mrs. Neelie Kroes, Vice President of the European Commission responsible for the digital agenda, recently published a statement against royalties which she sees as a restriction on free trade. Frédérique Bredin is more optimistic. “A number of countries intend to ask the new Commission for decisive action in terms of promoting culture and the arrival of a newcomer like Netflix has set alarm bells ringing”.

For David Assouline, Netflix has revealed the current problems. “The time has come to reflect on a global strategy for the audiovisual sector”. France benefits from a certain number of regulations and funding which, unfortunately, is based on a world which no longer exists. These regulations will be shattered. All French and European broadcasters together have considerable clout and should unite to put together a joint industrial strategy for a platform which could, what is more, set itself apart from the Netflix model.

IS THERE STRENGTH IN NUMBERS?

Should France Télévisions, M6, TF1 and Canal + have got together to create a French Hulu? Indeed, this question needs answering. Jean-Michel Counillon reminds us that the organisation of television and the structure of regulation were designed to put them in opposition. Again this morning, Nextradio TV (after Canal + and M6) appealed against TF1 to the Competition Authority for abuse of a dominant position in the advertising market. Far from encouraging reconciliations, regulation has created “real weapons of war”. More than ever, it is essential that creators, broadcasters and producers find “the way to a better shared future, by ceasing to oppose and letting others decide for them”. Jean-Michel Counillon calls for the setting up of a national debate on creation, enabling audiovisual industries to think up new ways of funding creation by standing up to newcomers and finding new economic link bodies in order to

continue being attractive.

David Assouline understands the comments made by Jean-Michel Counillon that firstly the sector should be deregulated, but in this case it would be impossible to define a common strategy. For him, this is “putting the cart before the horse”. Current regulations are certainly not without their faults, but they have at least allowed French cinema to survive, he reminds us. He calls upon the big French groups to get around a table with the State, to develop a common industrial strategy. It is only once this has been clearly defined, that the question of deregulation can be looked into.

WHO IS AFRAID OF THE BIG BAD NETFLIX?

Yes, Netflix is frightening. However, Bénédicte Lesage observes that if these newcomers are a threat, it is simply because their arrival on the market was not sufficiently pre-empted and yet, we have known this was coming since 2008-2009. Responsibility for this is spread between public authorities, professionals and broadcasters, who were particularly feeble and unable to think ahead to propose and construct alternatives, notably to monetize all the new methods of broadcasting. “We have ignored the future and we are really paying for it”. Thomas Anargyros agrees with this and warns against the temptation of setting up Netflix as the big bad wolf and using this newcomer’s arrival to avoid the real problems of funding television and the circulation of works. It is quite amazing that in 2014, French broadcasters want to freeze non-linear rights and, at the same time, have shown that they are incapable of developing VOD platforms either together or separately. In both the United States and Great Britain linear and non-linear rights are the same. The difference in these rights which still exists in France, represents a considerable financial loss. For Thomas Anargyros, at present, it is more important “to go and find money wherever it is, rather than deregulating”. Producers would always give preference to French platforms. Unfortunately, none exist as of today.

IN DEFENCE OF LINEAR TELEVISION

French broadcasters can feel guilty for thinking that non-linear services had no value. Nevertheless, Franck Riester insists on the necessity of preserving linear television. “Of course, new supports should be used, but free access to television content via OTA signals, now digital, is an asset which should be preserved and consolidated, as much in terms of strength of signal, as territorial coverage”.

However, France Télévisions is paying the price for budgetary restrictions. David Assouline reminds us that the funding of public services was greatly destabilised, in particular by the abolition of commercial advertising. Today, funding for public audiovisual services, including France Télévisions, is totally covered by the proceeds of television licences. This is why the government is envisaging a 2 euro increase in the cost of licences, which would represent about an extra 50 million euros. They are also looking at a greater contribution base taking into account new television services and to extend the licence to include all supports for watching television (tablets, computers...). Franck Riester regrets that, in view of the difficult financial context of public service television, the State is increasing the cost of the licence when the telecom tax which, for the record, has been voted to compensate for the abolition of commercial advertising on France Télévisions, generates around 200 million euros yearly. In fact, more than two thirds of this sum is taken by the State, so from which creation no longer benefits from.

Rémy Pflimlin feels that, “as soon as one considers that the public audiovisual sector has a mission, particularly for funding creation, then sustainable funding must be ensured”. At present, the public sector suffers from this “yo-yo” funding which changes every six months. Yet, everyone knows that investment in creation is always mid to long term. This said, Rémy Pflimlin considers that television licences are the most effective means for consolidating the public audiovisual sector’s



independence, notably from the State budget. Thomas Anargyros has a much tougher view. The abolition of advertising has had negative consequences on creation. The scope of funding is much too restricted (be it for public or private channels) and moreover, is constantly shrinking. Pascal Rogard goes further, explaining that if this abolition of advertising was supposed to benefit commercial channels, in practice, the new channels are now taking 30% of the advertising revenue, but are funding only 5% of original creation for television. The time when a channel like TF1 triumphed and accounted for 60% of the advertising market, is over. From this position, it was able to dictate advertising rates; rates which smaller channels then benefited from. Pascal Rogard feels that today there are too many channels and that the audiovisual system has become too porous. Franck Riester considers, to the contrary, that the development of DTT is a tremendous step forward for the public service. Furthermore, he reminds us that incumbent players were particularly well equipped with DTT channels.

AND WHAT IF NETFLIX WERE AN OPPORTUNITY?

Guy Lagache wonders if, in the end, these newcomers are not an opportunity for the development and modernisation of French drama. Rémy Pflimlin agrees that competition can be a wonderful tool for stimulating creation and creativity. This said, when channels are given the right to use new digital supports, they do. He is thinking of the extraordinary success of catch-up television which, for France Télévisions, represents over a billion videos watched this year. Franck Riester thinks that newcomers like Netflix are a great opportunity for exporting French works, which can be broadcast all over the world. Television viewers around the world are now much more open to French content, which used not to be the case. Bénédicte Lesage feels that the principle of creation is not linked to broadcasters – be they linear or non-linear – nor to distribution tools. Creation is authors' necessity to propose a certain vision of the world. It is not for the market we should be asking ourselves is what place we want to give to cultural diversity in our society. Thomas Anargyros does not consider Netflix to be good for creation, since this platform's

participation is only very marginal. Netflix operates an online catalogue and more than 90 % of which is over three years old. Even if Netflix now has nearly 48 million subscribers, a channel like HBO has not lost a single one. 135 pilots of new series are broadcast every year in the United States, whereas Netflix has only produced two series so far. Thomas Anargyros, insists that richness is in creation, in fact, American television was not troubled by the arrival of Netflix which, according to them, is simply a "supplement". He reminds us that the installation of Netflix on European territory to purchase works for their catalogue cannot be refused and this, even more so since producers have a duty to right holders, to see that their works are circulated. In conclusion and by way of comment, Pascal Rogard notes that, deep down, "the only thing that authors want, is for their works to be seen".

SPEECH BY OLIVIER SCHRAMECK CSA (AUDIOVISUAL COUNCIL)



Olivier Schrameck starts by thanking President Boyer for having invited him to speak at this event, which is important for producers, writers, composers, actors, technicians, broadcasters and distributors alike. The Conseil Supérieur de l'Audiovisuel's mission is to promote the rich content and reach of this competitive chain of creation, made up of all these major players. Last year marked the tenth anniversary of the Creativity Day. This year, Olivier Schrameck would like to point out the dynamism of the Serie Series Festival that, for the past three years, has been its host. This festival shows the singularity of series in television drama. Indeed, Olivier Schrameck notes that the public has never been so hungry for series. This has been made possible thanks to the development of digital audiovisual services, which offers new perspectives of access and exposure. Today, series are the second most

sought after goods online, after music. The giants of the web are not wrong in committing to producing original series, because they know that an event series is an important factor in people's decision to subscribe to an audiovisual service. The increase in digital media is not the only reason for the current dynamism behind series. Series have increased in quality, diversity and have been internationalised. Certain series today are actual social phenomena. The first example that comes to mind is *Game of Thrones*, the author of which openly admits to owing a lot to *Les Rois Maudits* by Maurice Druon. It just goes to show the indissociable link between traditional French novels and contemporary television. In this renewal of series, France has not been left behind. As shown by a recent study conducted by the CSA on drama viewers in Europe, 2013 was a real rebound for French series. They are now up

there with American productions in the top ten drama audience ratings. Olivier Schrameck notes that the vitality of short formats was a big part of that. Better yet, in a time where major exporting countries are emerging (Turkey, Israel, South Korea,...), French series are getting increasing international recognition. The increase of digital technology has lent a helping hand, but it is the "elusive pleasure of French series" - said the New York Times recently - that explains the international interest in *Les Revenants*, *Un Village Français* and *Les Hommes de l'Ombre*. In order to take up the challenges represented by this new encounter between audiences and television series, an evolution in production patterns is indispensable at every stage. First, one must work twice as hard on research and development. The announcement in January by Aurélie Filippetti, Minister of Culture, of a new

support for writing costs corresponds to this new issue.

What is at stake is a global adaptation of production to the actual rhythm of creation in series, by developing collaborative writings and through training in the skills and realities of executive production. This is why Olivier Schrameck welcomes the launching of the “TV Series Creations” course at the FEMIS, under the supervision of Marc Nicolas.

Keeping creation dynamic and preserving its financing are two vital objectives for the CSA and cannot be dissociated from audiovisual regulation. During the 2013 APA meetings, Olivier Schrameck expressed the wish for an evolution in the actual legal framework towards less rulings and more regulation, fewer constraints and more incentives; an evolution guided by the quest for common interests of players in the audiovisual sector and the promotion of dialogue and interprofessional agreements. A year later, visible progress has been accomplished, through legislators and the Ministry for Culture and Communication.

This is why the law of 15th November 2013, relating to the independence of public broadcasting, gave the CSA a mission of conciliation, in the case of conflict between service providers and drama or programme producers. A detailed note explaining the conciliation process and a reminder of its goals, progress and possible solutions, can be found on the CSA website.

In order to encourage the development of conciliation, the Council adopts a wide approach. A disagreement might occur on conditions of broadcasting, retrocession, programming, remuneration, or distribution of any “audiovisual work or programme”, whatever its nationality, its seniority or the language in which it is expressed. Cases that have already been submitted confirm the need for an ongoing dialogue, which would exercise good offices, in a total respect of broadcasters’ creative liberty and of the contractual liberty of both parties. These first steps naturally lead the CSA to recommend the

extension of this process to scriptwriters and works for cinema, in its last activity report.

This conciliating role completes that of facilitator, already exercised by the CSA in practice, notably between producers and publishers. Such was the case last year for the renewal of Orange Cinema Series’ conventions (OCS), which marked a balanced reinforcement of the publisher’s obligations.

In the same spirit, Olivier Schrameck is delighted about the place granted to mediation in public consultation which was launched recently, on the reform of the regime of contribution to audiovisual works. The CSA does not wish to prejudge on the results of this consultation, but is largely preoccupied with it and will give its opinion in due time.

The ongoing reform must allow for the preservation of the value of rights acquired by channels on works they financed, while still guaranteeing conditions for the circulation of works to screenwriters, producers and distributors. To such end, this reform should favour professional agreements, charters of good practice and conventional commitments from publishers.

Olivier Schrameck indicates that he already subscribes to anything tending to clarify the hierarchy of norms, simplifying the rules fixed by the decrees in force and recognising that the CSA’s essential function is to adapt conventions to each channel, while taking into account the agreements concluded with professional organisations.

In any circumstance, the CSA is committed to favouring the exchange of views between different participants in the chain of values, leaning on its knowledge of broadcasting and production circuits, its economical analysis and its experience in consultation listening to professionals and experts.

In general, more frequent recourse to conciliation, mediation or agreements is part of a concept of economic regulation aiming to promote development in the sector, while still tending to the interests of all participants, however divergent they may be. To go further in this direction, in its

last report, the CSA offered the possibility of analysing the markets, notably the ones linked to acquisitions of broadcasting rights. The CSA also wishes to develop pertinent markets, while making sure the general principles decreed by law are respected, such as quality and diversity of programmes, or development of audiovisual production.

Olivier Schrameck is aware that there is still a need to adapt the funding mechanism for creation to the audiovisual sector’s digital realities.

The December 2013 report on the application of the decree concerning audiovisual services on order (SMAD) was a good opportunity to formulate many propositions aimed at simplifying and adapting the constraints weighing on publishers, without calling into question the principle of financing and exposition obligations. The point is to stimulate digital development - a major element for growth- to render it attractive and diversified, while still taking into account online consumers’ wishes. In view of the result, previous findings could be confirmed and the need for a revision of the decree reassessed, following digital developments, which have upset the customs, technologies and economy of the sector.

Another public consultation, launched recently by the Ministry of Culture and Communication speaks precisely of the adaptation of this decree, to which the ministry decided to associate the CSA, the committee being in favour of a complete reform of this scheme, in order to respond to the issues caused by the overstepping of the borders, one of the characteristics of the digital world. This reform is urgent and the CSA will give all its support to the DGMIC (General Direction of Medias and Cultural Industries) in order to produce a result in the months to come. There is also a need for collective reflection on the means of resolving the competitive inequalities which are a consequence of a ruling applicable only to television service providers installed in France. The Internet is a space dedicated to freedom - freedom of speech, but also freedom of enterprise - which generates a confrontation between local services and global platforms, at



present out of balance. It is important to improve these conditions and to work together with the objectives of financing creation and promoting cultural diversity. This global digital environment should, in fact, incite participants who want to, to pull together on projects likely to attain a “critical mass” necessary to enable them to be competitive, as much in the domain of production as in that of broadcasting.

This same desire for federation and cooperation - a point Olivier Schrameck insists on - must inspire public action. In particular, he is thinking of the CNC. This morning’s round table on creative documentaries should get the CSA’s attention. On this subject, the Council is now checking the current state of offers for documentaries and television magazines and the terms and conditions for their production. The recent COSIP reform also includes increased support for certain creative documentaries, in particular for historical or scientific documentaries and more generally for those with a content suitable for export. Since the Council cannot ignore the economical constraints weighing on television

channels, it is very sensitive to this demanding vision of creative documentaries.

Furthermore, the CSA has committed to a common reflection with the Ministry of Foreign Affairs on international strategy, in order to support the international reach of French works. This is why, on 12th July, Olivier Schrameck will meet with the network of cultural attachés, to discover the challenges of their respective geographical zones and disseminate guidance on the support for creation, in this new digital age.

To be more specific, and on a European scale, the recent creation of the group of audiovisual regulators (ERGA) -of which Olivier Schrameck will be president until the end of 2015 and vice-president in 2016 - aims to prepare the revision of guidelines for the Audiovisual Media Services(SMA), which sets the minimal obligations for member states, notably when it concerns funding for creation and promotion for cultural diversity in Europe. This will, at least partially, remedy the asymmetry of rulings from which services outside France benefit at present. The principle defended by the CSA is simple:

“Those who profit from creation must contribute to its development and to the exposition of French and European works”. This is indispensable for the future of our creative talent, as well as in the interests of audiences, which must be able to continue choosing and discovering a large selection of French and European works.

In conclusion, Olivier Schrameck states that creators will always be able to rely on the constant and exacting watchful eye of the CSA, to facilitate cultural diversity.

THANK YOU

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