

Warsaw Script Meetings: Europe – India

How to create content for the international market – Differences and challenges for co-productions between Europe and India



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The Indian entertainment market is interesting because the market is immense and the country is in full growth just like the entertainment industry. Also the competition from Hollywood is weaker than anywhere else. In particular, even if the new upcoming well educated and well paid Indian middle class is not bigger than 5 percent of the Indian population, at least this means there is a potential of more than 50 Million people who might be interesting in European content.

India is one of the three biggest audiovisual markets in the world. In the recent past, Indian representatives started looking for professional key contacts and strong partners in Europe. European, respectively Polish producers should open up to the Indian market without fail in order to stay ahead of the competition, particularly that posed by Hollywood.

In 2008, the audiovisual sector in India realized a turnover of 6 billion €. The growth potential of 2009 is expected to be 19 %. In the video industry, estimations of turnover growth reach 30%. In 2007, 1.5 billion € were invested for the production of 1.100 movies, in India.

The production budget is further expected to double until 2012. Hence, India is the leading film producer on the globe.

- 4 Billion spectators in the cinema per year
- 8 Billion € of income through the sale of tickets per year
- 120 million households with TV access
- 7 Billion € of income through PAY TV per year
- 40 Million DVD-Players
- 200 Million mobile phones
- 37 Million computer users
- 500.000 videogame consoles

(Sources: European Commission, Information Society and Media DG)

Content of the activity

In order to initiate a long-term trans-continental exchange of ideas between European and Indian practitioners *Warsaw Script Meetings* is focused on scripts for feature film projects containing exploitation potential on both markets and/or opportunities for collaboration.

Consequently, the professional training program is based on the evaluation and positioning of feature film projects presented by independent European and Indian film producers (or teams of producers and writers) with a track record. The most promising and suitable projects will be selected by an

independent jury made up of representatives of Polish Filmmaker Association, Polish Film Institute and by leading industry experts of both continents identified as mentors for the program.

Warsaw Script Meetings is an independent training program based on the evaluation of film projects from independent European and Indian writers/producers. The main aim is to identify the differences of storytelling in both continents in order to define their transcontinental potential and find solutions how to implement co-operations and co-productions between both continents.

Objectives

- to identify the specific opportunities for co-financing and/or funding sources regarding the realization and exploitation of European and Indian projects on both continents with a specific focus on storytelling aspects;
- to initiate long-term creative and working relationships as well as market exchange among participants and experts of both continents by working on specific projects;
- to improve the participants' and experts' knowledge of the audiovisual markets in Europe and India through personal evaluation in addition to two lectures regarding the specific aspects and differences of storytelling in Europe and India;
- to provide a residential workshop as a creative platform where participants and experts meet in order to identify ways and means for the realization of intercontinental co-operations and not at least co-productions;
- to create intercontinental networks as well as medium and long term co-production relationships among participants and experts through the close collaboration on specific projects during the workshop;
- to promote mutual understanding and respect by learning about other ways of storytelling and working as well as by taking into consideration other perspectives and a different point of view;
- to offer European and Indian participants and experts the possibility of balancing own perspectives with differing views with the aim to initiate co-operation and co-production opportunities;

Methodology, quality and efficiency

The methodology is based on the evaluation and positioning of feature film scripts, by involving leading European and Indian hands-on experts covering all relevant fields in script consulting and marketing. The training will be delivered for experienced independent producers (or teams of producer/writer) from Europe and India spanning a 3 day workshop as follows:

The sessions: after selection of the projects, we will organize one-to-one meetings between each participant and the experts of script analysis from both continents and a market evaluation in order to help the writer/producers how to position the project in both markets. The sessions will be based on the experts' written script analysis provided to the participants and will take place on 3 days in Warsaw, Poland and includes counseling for 8 projects provided by the two experts. In order to "invite" attached producers or authors who are not at location, we will offer video conference opportunities.

The lectures: In addition to the sessions for each single project we will have two Keynote Lectures about the essential of European and Indian Scriptwriting issues. In addition to that there will be

organized a panel discussion between the experts, a member of the Polish Film Institute, a member of Polish Filmmaker Association include an Indian and Polish Producer in order the chances and challenges of co-productions between India and Poland.

Schedule

- *Warsaw 1 day:* Arrival Day ½ day preparation, group meeting in order to present the projects. At evening reception in cooperation with Polish Film Institute.
- *Warsaw 2 day:* 4 single project sessions, and at evening Lecture 1 followed by an reception, organized in cooperation with the Polish Film Institute
- *Warsaw 3 day:* 4 single project sessions, and at evening Lecture 2, followed by a panel discussion (open for the public
- *Warsaw 4 day:* Departure Day.

Pedagogical approach

The program offers knowledge transfer between experienced European and Indian producers/writers and hands-on experts of both industries. By using specific projects from both continents, the workshop offers the opportunity of sharing practical experiences and professional best practices via concrete discussions in the group sessions and also in one-to-one counselling meetings. Altogether, it is a learning-by-doing approach.

Target group

Warsaw Script Meetings is targeted at experienced writer/producers or teams composed of producer and screenwriter with a project under development and having at least realized and exploited one film project. The fundamental issues of producing film projects must be clear and well proved before one can tackle an international co-production. Co-producing with a country as diverse as India surely is a specific challenge since the Indian market seems to be a “closed shop” for European cinema.

Warsaw Script Meetings offers its participants high-quality project-based training and exchange of ideas between Europe and India which results in:

- improvement of skills in story/project development and scriptwriting;
- improvement of the participants’ creative sensibility to the specific markets and possible target audiences;
- learning about best professional practice in Europe and India;
- market awareness for both continents;
- awareness of the exploitation potential in both markets;
- the opportunity to establish sustainable contacts with potential colleagues and collaborators among fellow participants and experts;
- to facilitate the professional development of the participating producers and screenwriters in an international working environment;

Advisors and Partners

PRIMEHOUSE GmbH, Germany as the main consultant agency is a company specialized in international consultancies for the audio visual sector as well as in implementing comprehensive international programs of continuous training for experienced producers, and screenwriters.

Primehouse has been successfully organizing European programs for continuous training, among them PRIMEPACKAGING (since 2006), PRIME4Kids&Family (aka Pygmalion, together with PAL, UK, since 2007) and WARSAW SCRIPT MEETINGS Norway – Germany (with the support of the Norwegian Film Institute, since 2009). Within the framework of the Preparatory Action - MEDIA International – Primehouse succeeded in implementing WARSAW SCRIPT MEETINGS Europe-India in 2009.

Managing director for PRIMEHOUSE, Frank Stehling, has been active in many fields of the film business such as scriptwriting, direction and production for at least 25 years. In addition, he brings with him over ten years of senior experience with the local funding body Medienboard Berlin-Brandenburg (MBB). During his term at MBB he was responsible for the production funding department as well as for MEDIA funded programs. Moreover, he was a Board member from the very beginning and for four years of the unique Berlinale Talent Campus which has been implemented at a number of Festivals worldwide due to its outstanding impact. The Talent Campus' "Berlin Today Award" was his brain child and became an international launch pad for new talent. Frank Stehling is Member of the European Film Academy and the German association of Computer Game developers.

National Film Development Corporation of India (NFDC) is a government of India enterprise and the central agency established to encourage the good cinema movement in the country. The primary goal of the NFDC is to plan, promote and organize an integrated and efficient development of the Indian film industry and to foster excellence in cinema. Over the years NFDC has provided a wide range of services essential to the growth of Indian cinema. The NFDC (and its predecessor the Film Finance Corporation) has so far funded / produced over 300 films. These films, available in various Indian languages, have been widely acclaimed and have won many national and international awards.

NDFC is organising the "Film Bazaar India" which is taking place in the framework of the International Film Festival India (IFFI) in Goa. IFFI could be described as "India's Cannes". During the four days in Goa, "Film Bazaar India" presents an international co-production market for feature films and documentaries, a Screenwriters' Lab with renowned international guest mentors, a Business Conclave on industry trends as well as panel discussions organised in association with Screen International, among many other activities and events. One of these activities is the workshop WARSAW SCRIPT MEETINGS organized by Primehouse, which is hosted within this unique creative business environment.

Experts

(the Indian Experts Sandeep Bhargava and Ashish Bhatnagar are alternatively requested)

Phil Parker (UK, Script Consultant)

Phil Parker is the director of NyAC, a new film production company founded in 2006 to create a series of original, feature films. He is one of Europe's most distinguished independent development consultants and has run a successful training and development consultancy, pH Screenplay, for over

ten years. Clients include Aardmann Animation, Mob Films, Berlin Brandenburg Medienboard and numerous independent producers and screenwriters. Recent projects include the Oscar and Bafta winning 'Wallace and Gromit- Curse of the Ware Rabbit'; the award winning 'El Greco' and 'Terry Prachett's Hogfather'.

In 2008 'The Pearce Ssiters' scripted edited by Phil won BAFTA for best short animated film, amongst 36 other awards. 'San J' written by Joanne Leigh, and developed by Phil was selected from 2000 other screenplays to win the UK's prestigious 'Red Planet' award.

In 2003/4 Phil designed and produced an 'Introduction to Screenwriting' course for the UK Film Council. This programme involved training over 50 tutors, who have since taught over 2000 adult students throughout the UK, who have won numerous awards. The course will go online at the Skillset website in 2009.

Phil was the founder, and the course director (until 2004) of the MA Screenwriting course at London College of Communication (formerly London College of Printing) part of the University of the Arts London. This is the most successful screenwriting course in the UK with over 180 credited screenwriters from its 250 graduates. Screenwriters from the course have won a Palme D'or, several BAFTAs, RTS awards, numerous short film festival awards, including Berlin and Toronto,, and been Oscar© nominated.

'The Art and Science of Screenwriting' (4th edition – Intellect Books, 2006) written by Phil is a new approach to writing and developing screenplays. Based on 'The Creative Matrix' this developmental theory combines six key elements of narrative - story, theme, dramatic form, plot, style and genre. This comprehensive approach is now in use by screenwriters, development executives, producers, and is widely taught throughout Europe on Masters' programmes. 'The Art and Science of Screenwriting' was published in Spanish in 2003, and German in 2005.

Dina Dattani (India, Consultant)

Consultant – Media & Entertainment

- Present currently working with international and domestic independent film companies, film makers, directors, sales agents, distributors and financiers- legal, structural and tax perspective.
- Media/Entertainment/Sport – Lawyer in Mumbai
- Working with all major corporates in the media industry in India including most of the Hollywood studios now in India and key talent.
- Corporate/Commercial – Extensive experience in M & A. Offshore Restructuring, JV, Branding, Merchandising, Capital Market Listings.

Indian Portfolio

Represents over 100 Indian companies and several Mumbai Stock Exchange multinationals Raising finance on & off market, branding & merchandising, Production, Distribution Agreements and co – production , Finance and Structuring for Film Productions Houses, in India/eu/us. cross border transactions and M & A between India and UK

Foreign Direct Investment

- Government advisor on FDI to Welsh Development Agency,
- Lectured extensively in India for FCCI, Confederation of Indian Industry (CII), Nasscom and Export/Import Bank of India,
- Specialist in India and Eastern Europe,
- assisting uk trade & invest offices both in india and uk with investments into the uk by indian companies,
- Helped organise and participate in The film London co-production workshop in mumbai nov 2007,
- currently assisting UK film council with co-production treaty with india and work shops for indian and uk film producers.

Nina Gupta (Head of National Film Development Corporation, India)

NFDC - National Film Development Corporation of India

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Frank Stehling (Germany, Consultant Marketing)

Frank Stehling, CEO Primehouse GmbH. PRIMEHOUSE's programs are designed for all active professionals in the film, television and audiovisual industries and other related areas (new media, etc.). Frank Stehling, a member of the European Film academy, has been active in many fields of the film business such as scriptwriting, direction and production for at least 25 years.

In addition, he brings with him over ten years of experience with the German capitol based funding body, Medienboard Berlin-Brandenburg (MBB). During his time with MBB he was leading the production department and had been responsible for Training programs such as: Step by Step, Nipkow Program, Sources and EAVE amongst others. Moreover, from the very first beginning of the Talent Campus, he was a member of the Board. As managing director Frank Stehling is responsible for the consulting wing of the company such as PRIMEPACKAGING, which offers professional support and

analyses by experts in the areas of script development, market research, marketing, world sales, financing and interactive media during the crucial phase of project development.

In addition to that PRIMEHOUSE is running the Training Program PRIMEXCHANGE which is pooling European and Indian producers as well as European and Indian film industry representatives on one table. Its main objectives are to initiate personal exchange as well as the exchange of ideas and views about the potential of film projects to be financed, coproduced and released in cooperation between India and Europe.