



THE SCRIPTWRITERS ASSOCIATION OF TURKEY 2009 REPORT

Our principal problems and aims

- 1. Execution of the works on total harmonization within the framework of comments over EU progress report, of the laws those regulate and protect the trade of all cultural products, especially cinema works, according to the EU directives.*
- 2. Campaigning for the recognition of all cinema workers, including scriptwriters, as a profession just like engineers, doctors, lawyers in Turkish laws. Correcting the structural problems of so called 'professional organizations' built by the government (in accordance with EU integration as the government claims) and making these collecting societies a part of the international networks.*
- 3. Campaigning for the legal sanctions in the presence of government against TV channels, deforcing our rights deserved from the repetitions of the screening.*
- 4. Assuring the collection and distribution of the copy right levies, accrued and outstanding in Ministry of Finance.*
- 5. Making the sector realize that the script is the architectural plan and principal contract of every film in terms of its meaning and function.*
- 6. Helping the producers and directors realize that the script development process is the most vital part of every film and that a special budget should be reserved for that.*
- 7. Helping every scriptwriter work with a contract by any means necessary.*
- 8. Forming minimum standards for scriptwriters in cinema, helping them get a percentage of the box office and that their secondary payment rights will take a place in the contracts.*
- 9. Prevention of the transference of financial rights infinitely.*
- 10. Prevention of producers, directors and actors' intervention to the scripts arbitrarily.*
- 11. Increasing the recognition, reputation and functionality of SENDER in the industry.*

Activities in 2009 and the point we reached

1. *We continued to give workshops to our members and other scriptwriters about their rights in present laws. For this purpose, we organized member meetings and reached to 240 members, now.*
2. *We started to develop an effective relationship with FSE and other institutions in the year of 2008 and we continued to develop this effective relationship in 2009. This way we started to understand the system in UN in a more comprehensive way. We shared this knowledge with other cinema institutions. This raised our reputation and discursive space in the industry.*
3. *We started to develop our website as an e-magazine looking at cinema from the perspective of scriptwriters in 2008 and we have continued to develop our website in 2009. We formed a circle of editors and young writers volunteering for this website. This way our website became an important reference in scriptwriting industry. The daily visit of our site increased tremendously.*
4. *We formed a data bank and search engine in our website in Turkish and English. This way every scriptwriter could search detailed information about the industry. The producers started to meet scriptwriters that they didn't know before.*
5. *This year has become a year in which more writers make contracts more than ever as a result of their realization of their rights.*
6. *In this year, we published the list of minimum primary payments that we started in 2007. This list became very effective since two years in dealing with the producers.*
7. *We continued to present an effective legal aid to our members in negotiating with producers.*
8. *We continue to give our reasonable efforts to develop a pre-court settlement custom, since the legal proceedings last for years in our country over the litigations during and after the production process. We have been succeeded over this matter. We had reached peaceful solutions for six different problems through discussions, within the years of 2008-2009.*
9. *We used an expert in lawsuits related to copyrights. As a result courts started to take our opinion as an expert in increasing number.*
10. *We had conducted effective works in Turkish Cinema Platform, that had been established in 2004, however had become an effective formation just two years ago. In the year of 2009, Turkish Cinema Platform had become Turkish Cinema Council (TCC), by changing its title. The aim of the Council is; to define the common benefits of the different sections, involving in production, distribution, projection and education areas of the cinema industry, producing film/drama for different channels; to provide the communication and; to develop common policies on this ground. TCC, which constituted from all cinema organization, representatives of the cinema education institutions together with the representatives of the film festivals, and have 30 members, had presented a comprehensive report to the Ministry of Culture, for law for a cinema establishment, that is autonomous in terms of administration and financial, and is similar to CNC in France and Film Council in England. The Ministry of Culture had open the law draft, that had been prepared in consideration of this report, up for discussion at the beginning of October*

2009. The delegates of 21 institutions from the constituents of the Council had drawn up their amendment proposals over the draft with consensus, and presented to General Directorate with their signatures. The discussions had been locked over the demand of the Cinema Sector, to be the sole captain of the management of the organization. It is aimed that the law draft is legitimated by the parliament until the end of 2010.

11. *The contacts between the Management of National Cinema Center of France – CNC and Turkish Cinema Council have been started in order to develop permanent cooperation grounds on production, projection and distribution areas. The first tour contacts, had been realized in Paris on the date of 16 – 19 December 2009. At that meeting, realized upon the invitation of Véronique Cayla, President of CNC, the targets had been determined: to overcome all the obstacles against maximizing the common production conditions of two countries; to develop permanent production mechanisms those the composers of both countries could benefit from, in equal and fair terms. The joint coordination and work groups, those were proposed to be established in order to realize these targets, had been established at the end of January. These commissions shall conduct an in-depth survey of the obstacles on the main target and shall work over new cooperation models and legal framed. Second tour contacts, will be held in Istanbul on April.*
12. *The Delegation of Turkey had submitted to develop two important mechanisms during the meeting with CNC; organizing the Writers’ Bridge of Paris-Istanbul together with network of producers and permanent “pitching”... The first one of these mechanisms is the project named “Writers’ Bridge” permanent joint production platform, which had been designed two years ago by SENDER (The Scriptwriters Association of Turkey) with French Scriptwriters’ Guild(UGS)... It had been recognized and attached great importance at idea level by CNC. The Writers’ Bridge is a project that, we aim to realize together with French Scriptwriters’ Guild as soon as possible... During these days, we desire to gather with French Scriptwriters’ Guild (UGS), as two writer organization and to finalize the draft and conduct budget affairs. For this purpose, we communicated with French Scriptwriters’ Guild (UGS). We began to contact with Olivier Lorelle and Isabelle Leguern (UGS), in order to discuss the things, those could be performed by two organizations and to look for the abilities for the project draft to become a joint production.*
13. *In order to raise the quality of scriptwriting as well as integrating young scriptwriters to the industry we continued the workshops we have been organizing since four years. In 2009, approximately 300 young writers attended these seminars and workshops.*
14. *There are social projects those we have performed every year, to increase the recognition level of our association and the professional quality of the scriptwriters. One of those is, script seminars those we have organized at Golden Orange Antalya Film Festival, the most important film festival of our country... These seminars, to which students those set their hearts on cinema or acquired this job as his/her profession or candidate to acquire this profession, from Antalya attend, have continued to strengthen the cinema-audience-student relationship.*
15. *The re-organization process in cinema sector, actually began on 1995’s in Turkey, had been recognized by Ministry of Culture and also Government for the first time. This awareness had*

caused three strategic laws, defining the cinema as a “cultural initiative and investment”, to be approved by the parliament with consensus. The current situation of the quality and the process of meeting with audience of our Turkish films and TV series, had created another attraction point, that supplementing the international successes. The fact, crowning all of these developments is that the export of our TV series, seemed as accidental at the beginning, had been recognized that it has playing a role, increasing our effectiveness on the foreign trade with the Balkan Countries and Middle East. While these processes were continuing, establishing a joint work-group with ICC President and its Directors, during the cooperation period that had begun with the Executive Board of İstanbul Chamber of Commerce was also among the activities performed by Turkish Cinema Council. After these works, it had been reached a mutual agreement with ICC about the subject that they should activate their whole lobbying powers to explain the reality of “Cinema is a strategic industry” to the government and 400,000 members of ICC. According to this target, a meeting had been organized, to which Minister of Foreign Trade and movers and shakers of the TV-Cinema sector had participated. The people in cinema business had underlined the subject with their expression of “Film industry is a strategic industry” and submitted their opinions, at this meeting. Foreign Trade Minister, told that the law draft regarding to the removal of the advertisement bans applied to the films in Turkey, had been presented to the Prime Ministry, remarked that EU countries had conducted the regulations about this subject on 2007, Turkey shall also allow the regulation within the frame of same laws.