

MINUTES GENERAL ASSEMBLY 2024

London, November 29 – December 01, 2024

DAY 1, SATURDAY, NOVEMBER THE 30TH 2024

@ The Corner Hotel /42 Adlerstreet /London E1 1EE

INTRODUCTION

President Maximilian Lange (ML) declares the start of the assembly at 10:00 and opens with the greeting of all attendants. He greatly thanks the British Film Designers Guild (BFDG) for their efforts to organize the General Assembly in London, especially their representatives Blair Barnette (BB) and Sarah Horton (SH), who is also present.

He then explains to the audience that ARTSCENICO's executive assistant Jannicke Schwarzhoff (JS) is present and will write the minutes, to which the assembly has to agree. The assembly agrees to have the assistant as a guest and write the minutes. It is also agreed upon to have guests from Belgium, Natalia Trevino (NT) and Zoe Boogaerts (ZB), who are in the process of building a Belgian organization for production and costume designers. ML closes the greeting by announcing the Deli-Lunch, which will be served during the lunch break, sponsored by the new partner 'Delikatessen' Prop House from Berlin, and the sponsored ROSCO Dinner happening after the assembly.

ATTENDANCE

Every attendant shortly introduces themselves.

Attending are (in sitting order)

Cristina Sopeña (CS), AAPEE/Spain
Nina Salak (NS), Delegate, VÖF/Austria
Elisa Schmidt (ES), Delegate, VÖF/Austria
Katharina Haring (KH), VÖF/Austria
Laure Lepelley-Monbillard (LL), ARTSCENICO Vice Treasurer, ADC/France
Madeline Fontaine (MaFo), Delegate, afcca/France
Michèle Pezzin (MP), Delegate, afcca/France
Valerie Valero (VV), ADC/France
Monica Rottmeyer (MR), Delegate, ssfv/Switzerland
Marieke van den Bosch (MvB), ACM/Netherlands
Margriet Procee (MaP), ARTSCENICO Board Member, ACM/Netherlands
Mateja Fajt (MaFa), Delegate, SKOM/Slovenia
Monika Gebauer (MG), Delegate, VSK/Germany
Sarah Horton (SH), Delegate, BFGD/United Kingdom
Alice Cambournac (AC), Delegate, afcca/France
Jacob Stig Olsson (JO), Delegate, DS/Denmark
Peter Neergard (PN), Delegate, DS/Denmark
Sabine Schaaf (SS), Delegate, VdRSD/Germany
Doris Dreyer (DD), Delegate, VSK/Germany
Cara Maeno (CM), ARTSCENICO Board Member, VdRSD/Germany
Bettina Rohe (BR), VSK/Germany
Sandra Nieuwenhuijsen (SN), BFDG/United Kingdom
Anne Karttunen (AK), ARTSCENICO Board Member, Teme LP/Finland
Chloé Cambournac (CC), Delegate, ADC/France
Laurent Tesseyre (LT), ARTSCENICO Treasurer, MAD/France
Celina Hollaender (CH), VSK/Germany

ARTSCENICO

EUROPEAN FEDERATION FOR COSTUME & PRODUCTION DESIGN

Maximilian Lange (ML), ARTSCENICO president, VSK/Germany
Kirsi Manninen (KM), Delegate, Teme LP/Finland (from noon)
As guests:
Zoë Boogaerts (ZB), BFDN/Belgium
Natalia Trevino (NT), BFDN/Belgium
Jannicke Schwarzhoff (JS), ARTSCENICO executive assistant/Germany

Missing, although registered but excused, are

Zita Pichler (ZP), ARTSCENICO secretary, ASC/Italy
Stéphanie Bertrand-Caruss (SB), ARTSCENICO vice secretary, ADC/France
Olivier Meidinger (OM), ARTSCENICO treasurer, VSK/Germany & ADC/
France
Eva Coen (EC), Delegate, ASC/Italy
Carlo Poggioli (CP), Delegate, ASC/Italy

In total, 12 member organizations from 9 countries participated; this constituted the quorum needed for the GA and was agreed upon by all attendants.

REVIEW 2023/24

GA 2023 IN HELSINKI

At the General Assembly in Helsinki, a new Board was elected. With more members than ever before, there was a short burst of energy and willingness to do lots of different things, but as every person on the board and in the member organization is part of the film industry, the energy faded, while work and life's tasks captured everyone eventually.

ARTSCENICO OPEN FORUM

Since September 2023, ARTSCENICO invited members, interested parties, and professionals to several AOFs. ML organized the online events mostly alone since nearly nobody had time to take over some of the tasks. The topics for the AOFs were 'Quality' (AOF #4), 'Authorship rights & AI' (AOF#5), and 'Working conditions' (AOF #6). The Concept of the Open Forum entails speakers who ARTSCENICO invites to introduce the topic or present their work on the topic, as well as a moderator who leads the speakers and guests in a discussion after the main presentation. The online Open Forums are recorded and edited to afterward be published on ARTSCENICO's website. Speakers were Kurt Brazda from IMAGO, Johannes Studinger from UNI MEI; Awarded production and costume designers Christian Goldbeck and Madeline Fontaine; or IMAGO Lawyer Dr. Cristina Busch. Moderators have been Blair Barnette and Sonja Klaus (both BFDG, UK) or Patrick Messe from United Voice Artists.

BULLETIN

The Bulletin is ARTSCENICO's newsletter, which is sent out quarterly. Subscribers for the newsletter are member organizations and their members, but also AOF registrants, interested people from all over Europe, and other organizations. ML explains that he installed an automatic reminder on ARTSCENICO's organizing and communication platform Basecamp so that all board members, delegates, and working group members of ARTSCENICO will remember to inform ARTSCENICO about their organizations' activities, topics, and events. He asks all attendants to tell their offices and boards to share the things they want to be known. If ARTSCENICO doesn't get the information, it cannot share it. He also urges everyone to remind their offices to send out ARTSCENICO's

information to their members, because otherwise they'll never know or understand, what ARTSCENICO actually is.

CLIMATE HERITAGE NETWORK

ARTSCENICO is a member of the Climate Heritage Network, a voluntary mutual aid network committed to tackling climate change. The network was launched in 2019 and wants to reorientate climate policies worldwide. ML hoped for more interaction than actually happened until now, but we will see, what comes out of that.

EUROPEAN NETWORK FOR FILM & DEMOCRACY

ARTSCENICO reacted to Kurt Brazda's (IMAGO) call after the last Austrian General Election and signed a letter asking for unity in arts and culture industries against the European-wide political and societal shift to the right. The idea is to build a network of various film academies, organizations, and institutions to take care of European film culture together. Initiatives all over Europe should be supported in their fight against right-wing policies like defunding culture and arts. The idea stems from a Belgian Filmmaker who studied what Nazi Germans did to Flemish people and for herself decided to never let that happen again. It's a young network, and ARTSCENICO hopes for a launch at the Berlinale.

INSTAGRAM

CM reports on Instagram activities, ARTSCENICO gained 1688 followers, and there were several TakeOvers by members, but also by ROSCO.

BERLINALE

ARTSCENICO was part of the joint VdRSD & VSK reception at the Berlinale 2024. Sadly, the communication was a bit amiss, ARTSCENICO wasn't informed early enough so the Logo couldn't be printed on the invitation. There were 2 Rollups at the event itself.

PARTNERS

In regards to gaining new partners, the past year was the most successful since the foundation of ARTSCENICO. Four more sponsors are supporting ARTSCENICO: Sastreria Cornejo from Madrid, Delikatessen Prop House from Berlin, and 2 companies from Paris: Euro Costumes and La Compagnie du Costume. Transpalux will not be extending their contract, which is sad but understandable since the connection relied on personal relationships, not so much the film industry. ARTSCENICO very much hopes, that ROSCO stays its partner.

AC injects that she is in contact with a contemporary costume house, which are very nice people to work with, they want to see a bit more of ARTSCENICO's action, before they join a partnership. SH says, the same was true for Delikatessen Prop House, their small contribution is kind of a signal to wait and see, what happens over the next few years.

WEBSITE

Initially, there was a website working group, which has sadly dissolved, because all members had less time to work on it. So every bit of progress on the website depended on the president's work. ML now presents the website on the screen. He explains the idea that ARTSCENICO's website should present the professions, both should be summarized in the clip, which users and visitors see at first glance. It took a while, to find enough material for that.

The website is a one-pager, there are different sections for the various aspects that should be portrayed. Prominent first is the aims & mission section, followed by the main focuses, 'authorship rights', 'education', 'sustainability' and 'working conditions', the members' section, and partners.

At the end of the page, there is an 'About us' section, in which the board members are shown. ML shows, how information about the members, and the partners appears when hovering over the logos. He also mentions, where there is more work to do: some logos are too small, some texts need edits, etc.

AK asks when the website will be published. ML hopes it will happen at the beginning of the new year. MF asks if ARTSCENICO knows in how many countries production or costume designers have authorship rights. MI answers that this is a complicated issue because every country handles this question differently, while the EU has parallel legislation.

FINANCIAL REPORT

LL reports on ARTSCENICO's finances. She shows the numbers she reports on via screen. The first topic is income: 8 organizations pay the full ARTSCENICO membership (500€), and six organizations pay half the membership (250€). The partners paid as follows: Transpalux 4000€, Euro Costumes 2500€, ROSCO 2500€, Sastreria Cornejo 1500€, Delikatessen 700€, La Compagnie du Costume 700€, and there was a private donation of 2000€.

The next screen shows different expenses: Administration costs consist of yearly CB Societé Generale, Basecamp, Zoom, and Domain fees.

LL shows how the General Assembly is financed; she details the executive assistant's travel costs, the Bank commissions, rent for the room, and costs of recording and editing the Sunday event, as well as advertising stickers.

TOTOM Constructions LTD is sponsoring the Sunday event with 1000 £, which is used to pay for the sound recording, the still fotografer and the food at Molinare.

ML explains that the editing will be done afterward and will cost an additional 500€; this can be expected because the editing of the Open Forums costs around as much.

LL continues with ARTSCENICO's Berlinale sponsoring of 500€, to which the Rollups where renewed with 293,70€. One Open Forum featured a moderator that cost 300€.

ML explains the website costs: the custom website design of Fabian Menk is 2500€, for the design a WebFlow subscription is needed. The editing of the video clip was 502,90€. In total ARTSCENICO had an income of 22.971,50€ of which around 20.000€ was used.

LL shows statistics of financial development to demonstrate, how the costs grew and for what.

DISCUSSION OF FINANCES.

All members were asked to think about an increase of some or all member fees. He emphasizes that this is a discussion of ideas, it is not decided yet. Right now, eight members pay the full member fee, but six only pay half of it. The decision to let organizations pay half of the fee was made to make it possible for smaller or younger associations with only small numbers of members to join ARTSCENICO. The question is, if maybe the numbers changed, the organizations grew and can now afford the full member fee.

MP announces that Dutch ACM can handle the full member fee, CS adds that Spanish AAPEE should be able to pay the full fee, too. MF agrees for Slovenian SKOM, they can pay the member

fee in full as well. AK asks if it is possible, to acquire more members, because there are listed some of them. ML answers that there is contact with several organizations, but they might need more time to grow or aren't even fully founded yet.

Guests NT and ZB are representatives of the -hopefully soon to be founded- Belgian Film designers, in the UK, it is to be expected that there will be a costume association. Norway's NFF was founded, and the Swedish Teater Förbundet could be a new member, but both still don't see themselves able to join. BFDG's BB started an initiative for a Hungarian Production Designers Guild, but they have only 3 members as of now. SN wants to know if there is contact with an Irish organization, SH thinks that's a great idea, she will use her connection to Irish film designers to contact Irish associations.

MF says every association should search for sponsoring partners in their countries. She thinks every country should be trying to get more support for their joint European initiative. She, for example, stands in contact with Pompeji and 3 other costume houses. SH tries to establish closer contact with Angels. She reports that BFDG chair Jonathan has already tried 4 times but there's no answer.

LL explains the color scheme on the screen. The treasurers wanted to show their financial wishes so everyone would realize what would be needed to finance more activities. Yellow shows what's possible, and salmon shows what the treasurers would wish for. If ARTSCENICO had more sponsors, there would be more money for different projects, which could also be better (or more effectively) organized with more support by the executive assistant. The financial wishes don't differ very much from 2024's reality, but for 2025, 4000€ from Transpalux will be missing.

SH wants to know if the ARTSCENICO roll-ups from the Berlinale are still usable and if they could be sent to different events, to increase visibility. ML tells her, that they need to be reprinted now, because the sponsors changed.

A short exchange of ideas for the best ways to design and print roll-ups entails.

SC mentions, how AAPEE got more visibility - and therefore money - for their association.

AAPEE is trying to establish a Best Costume Award. While trying to sell the price/awards, she was getting lots of money, because companies want to be seen, where lots of attention is, which the press guarantees. She already scheduled meetings to get more money. So she stimulates to create an award or anything else, that means media visibility, because with that there comes money.

ML suggests to establish in 2025 again a board meeting in person, as it was held the years before. A small gathering which can be covered with around 500€. He points out a meeting in person always raises the energies, because their connection and its importance is felt more, than it can be via Zoom.

DISCHARGE OF THE BOARD 2023/24

NS submits the request to discharge the board of its duties. All attendants agree to discharge the board, with no abstention, the board 2023/2024 is discharged.

CHANGES IN THE BOARD

For personal reasons, Päivi Kettunen (PK) has asked the board to be released from her vice pre-

sidency duties. The release was granted, but that means a new vice president has to be elected.

Since PK's note of resignation came too late to be announced to the members in time (with the invitation – according to the statutes), it's not a formal election but a decision of temporary replacement until an official election is possible.

Still, a quorum is needed to have validation for the decision. Of 14 members, 12 are present, so the necessary number of members is reached, and the quorum is valid.

ML explains the voting process: each country has 2 votes, if there's only one full member in one country, the member has two votes. In France, there are three members (ADC, MAD, afcca), in Germany, there are two (VDRSD & VSK), so 3 French members and 2 German members have to split the two national votes.

ML suggests Laure Lepelley-Monbillard as the interim vice president. Because LL was vice treasurer, this role has to be replaced, too. LL suggests Chloé Cambournac for that position.

LL asks the audience if someone else wants to take over the vice presidency, but nobody wants to. ML explains that it could be done only by a board member because the statutes say so.

For the regular election in 2025, everyone can apply.

ML asks the audience to vote for or against Laure Lepelley-Monbillard as interim-vice president. The assembly votes for LL, without dissent or abstention. Laure accepts the voting.

ML asks the audience to vote for or against Chloé Cambournac as an interim-vice treasurer. The assembly votes for CC, without dissent or abstention. CC accepts the voting.

ARTSCENICO STRUCTURE

ML starts explaining the structure of ARTSCENICO.

The administrative board must contain three positions, according to French law: presidency, secretary, and treasury. Besides these positions, ARTSCENICO today has a board of president, vice president, secretary, vice secretary, treasurer, and vice treasurer, as well as assistant treasurer, and finally, three additional board members.

Additionally, there is the idea of an Extended Board, which contains delegates and working group members.

ARTSCENICO has various working groups, which are shown on the screen. In most cases, people are willing and interested in the beginning, but over time there are no contributions anymore, so the groups exist, but there's no working on them. The groups are organized in Basecamp, which is an organizing and communicating tool for associations and companies. KH asks if there is a list of members from all member organizations. ARTSCENICO does not have a list of all members of its members.

On Basecamp, working groups are organized into projects in which varying tools can be used.

There are possibilities to communicate in individual and group chats, as well as in message boards. Documents can be uploaded, emails can be forwarded to specific groups.

Every user can see, who is active in their projects and comment on every activity.

As shown on the screen, the only people active at the moment, are mostly ML and JS.

For next year, ML hopes for more activities, because some projects like the new website need more work. There will be a need for collecting and updating information from the members, etc.

CC asks about the structure of the association and whether there are administrators between the

members and the board. A discussion ensues if there should be more delegates or if the delegates and administrators mean the same kind of structure of middlemen between the board and members. CC's idea entails an administration council that has responsibilities, whereas the idea of an extended board is meant to be a motivation to rather contribute more than be more responsible. Another idea is to name the entirety of the delegates the extended board and organize it as a project in Basecamp.

Lunch break 12:50 – 14:05

DISCUSSION

Next General Assembly

ML asks everyone to think about where the next GA can happen. During last year's assembly, the suggestion was to go to the Netherlands, but MP thinks, ACM might not be up to the organization of such an event yet. ACM would like to organize in 2026 but they need answers to the question if the location needs to be Amsterdam or if maybe Rotterdam is also possible – or maybe even going to the countryside.

Membership fees

As said in the financial report, it needs to be discussed, if it's possible, to raise the membership fees. The Netherlands and Spain have already proposed to pay the full membership fee since they've grown their membership. LT thinks it's wise to coordinate the efforts to find sponsors. He supports the idea that every country should find sponsors. He proposes to install a working group in a more concentrated & structured way, which tasks all members to find sponsors in their countries. MP says that it takes a lot of digging, there is no costume nor prop house in the Netherlands. AC tells the audience that there already is a group for finding sponsors, they also made a list of German, French, and Italian institutions where ARTSCENICO could apply for government funds. Additionally, they listed department stores for costumes and reached out to some of them but she also thinks, that every country should take a look at these three possibilities and organize it themselves.

ML adds that maybe studios or the MUBI independent streaming platform should also be approached; he thinks the effort shouldn't stop at production & costume design-related companies, maybe sustainability companies can be contacted, too. CS contradicts the idea of national efforts, she thinks the very idea of ARTSCENICO is the European network, so the thinking and effort should be more in European dimensions, as well. She says ARTSCENICO shouldn't compartmentalize but think bigger. AC says she has lots of ideas; it's not only about national companies but also film festivals and events.

ML suggests if ARTSCENICO creates a chamber of delegates, maybe it is their task to not only make a list of companies to approach but to contact them, too. He proceeds with the updated sponsor document he worked on. LL comments on how very good it is to have the document. ML explains some of the information in the document. The approximated number of recipients derives from the number of members of the member organizations.

CS asks if social media may be used to distribute information from the bulletin or if this would be appealing to sponsors, too. She talks about different ways of using social media for

the organizations' channels. MP wants to broaden the horizon to make-up designers. Some associations have make-up designers as members, so maybe this would be an idea. CS says AAPEE is doing this in autumn. ML leads the discussion back to the possibility of increasing the member fees and asks what number might be acceptable. NS wants to know if the member fees have been increased once and if so by which number. The actual member fees have never been changed. NS argues that inflation is real and that alone should be enough reason to increase them, as they did in Austria recently.

LL mentions that the ADC's limit is set to 500€, an increase would have to be argued with special activities. NS thinks there has been going on a lot already; one cannot ignore how the costs of everything have risen in the last few years. She argues that there has to be money first to make things happen, not the other way around. LL repeats firmly that the ADC can not pay higher fees.

MF would need to discuss the increase of the reduced fee to 350€ with the afcca board. CS needs to discuss it with the AAPEE board, too, but is convinced that it would be possible to pay the full member fee. ML reminds everyone that these discussions with the boards should have happened before the General Assembly, that's why the basis of discussion and suggestions were sent out upfront. SN finds the inflation to be a sufficient reason for the rise of the member fee. NS asks if the number of members is the only indicator for the fee.

The VÖF now has 300 members and pays 500€. DD says she has the impression that a higher fee is possible, but the VSK board also wants to see some more activities first. CM adds that double the fee would mean a NO from the VdRSD, they also think it should be more visible to the national members of the member organizations. She suggests more online meetings, maybe an event to show what Artscenico is. ML comments that the fact that Artscenico is not visible enough might not be ARTSCENICO's responsibility alone but that of the national associations. AK recounts that sometimes, it takes longer to push information through to a larger audience. She talks about ARTSCENICO and tells people about it, but it takes a while until they listen, ask questions, or understand it. Often, people's first reaction is, "Yeah - sounds interesting but I'm just busy now". MP thinks about if other communication channels would be better. CM also thinks more channels to communicate with the members would be good to explain ARTSCENICO to the members.

LL returns to the question of member fees and adds that the member organizations pay not only the fee but also the accommodations and travels for the delegates, at least some of it.

SH wants to break it down to the question if the smaller associations can afford to pay 350€ instead of 250€. ML asks who is in favor of paying 100€ more.

SKOM (MaFa): yes

AAPEE (CS): yes

ACM (MP): yes

ssfv (MR): cannot

MAD (LT): cannot

AFCCa (MaFo): needs to discuss with the board.

For the next General Assembly, the questions must be more precise so that there is a better response. ML proposes a Quiz "600€ is ok, 800€ not" etc. He reminds on the extraordinary meeting this year, maybe it will be decided until then.

VISIBILITY OF ARTSCENICO

Speaking for Artscenico, ML is glad that all members are gathered so he can state that ARTSCENICO is trying to communicate as best as possible, but it can only reach so far. After ARTSCENICO sends information to its members, the organizations are responsible for informing their members on the topics and making ARTSCENICO known to them. As a federation of associations, the possibility to communicate start and end with what the associations forward to their individual members. LL seconds that and names the letter to the delegates as example. ARTSCENICO can only address individuals if they are directly named and connected to ARTSCENICO, the rest is the member organization's duty.

CHANGE OF STATUTES

Interim vice president Lauer Leppely would like to suggest a change of statutes.

As for the resignation of Paivi Kettunen, the notice of this suggestion came too short for adding it to the invitations, so it cannot be definitively decided, but it can be discussed and voted for or against.

LL explains the existing statutes and names the article she would like to vote on starting by introducing the article 21-4 and explaining what it means.

The article limits the times a person can be reelected into one position. Originally, this was written into the statutes to avoid having lifelong offices and positions. On the other hand, it means that people with ARTSCENICO from the beginning would soon leave their positions without having new people to take over. Laure explains that it is not easy to change the board in such a quick manner, there needs to be at least some kind of transition.

She, therefore, proposes to unlimit not only the possibility of being reelected but also a mandatory time of transition in which a successor is accompanied by its predecessor (Proposition letter from articles 16-2, 21-4).

MxL urges the assembly to think about other suggestions or changes people want to make because if someone wants to change more on the statutes, it would need to be decided now. There is always the possibility to create internal rules, which guarantee the ability to modify stuff, as long as it is not an article. If the statutes must be changed, this means a serious legal process.

LL shows the actual statutes and the proposed changes of '**21.4 Tenure**' on the screen for all attendants to see and read. She explains, that the handover time she proposes could be part of internal rules, but tenure should be part of the statutes. Everyone should read them, also '19 Modification of the Statutes'. To change the statutes 1/5 of all full members would be needed. ES asks if the time period of 12 weeks to announce changes could be shortened, too. ML explains how the voting process will be organized for the attendants. He says they could also change, that voting is possible via Email, that the polls must be open for two weeks, etc.

A discussion on democratic processes ensues. MG explains the model of the German Film Academy, where you can be elected 5 times, but only 3 times in the same position. CC suggests to keep the limit of three times but prolonging the period of elections. SH tells about the BFDG, which operates a system with a president, and a vice president, which automatically becomes the president after 2 years. AC wants to know how long it takes, to resign. In the statutes is said one should give notice 6month before the general assembly, but everyone can resign at any time. ML asks the audience to now vote on doing the change via mail at a later time.

VOTE

A specific letter will be sent out with detailed information about the proposals, but delegates and the audience should now vote on the general process:

against 0

abstention 0

unanimously yes.

So in the near future, the board will figure out the detailed proposals, send it to the members, and then the vote will happen. LL reminds everyone to please reread the statutes and bring their own proposals if wanted.

WORKING GROUPS

ML tells the audience about existing working groups, though they are not very active.

Unfortunately, too few people are working on it so there is very little movement. Basecamp is presented on the screen again. MG asks the audience if there are people from the working groups and if they could say in one or two sentences, why they stopped working on them.

SH cuts the answer short, explaining that the main problem of any association in the film industry is that people are working on their own professional projects and haven't got enough time to do the work that is needed.

ML shows the tools in the projects and adds that most of them are merely an opportunity for gathering information. The sustainability working group, for example, is the best filled because Olivier gathers every bit of info and uploads it in there. AC asks, who wants to join the group sustainability. MP and VV show hand signs. CS wants to be added to the funding project; NS would like to join working conditions.

ML answers questions about **basecamp**, who can invite other people, and who organizes the projects and tools. He asks everyone to update their status and check their notifications. MG suggests that every group should have two people responsible for it. ML asks the audience who wants to be in charge for the groups.

SH announces that she will step down from being a delegate of the BFDG, so she will not be part of the group anymore. SN is interested in the funding group and wants to join.

ML likes to add interested people to the Open Forum group, in which topics and speakers are organized. He shows the graphics for the invitation. NT would like to join the group and send invites to Belgian filmmakers. CH wants to join, too, but will not lead any group. MP, MR, VV and William Abello will be part of the sustainability group; ZB, NT, MaFa and CC will be added to the education group. KH joins funding; NS joins the Democracy Network.

End of General Assembly Part I:18:00

DAY 2, SUNDAY, DECEMBER THE 1st 2024

@ Molinare TV & Film LTD 34 Foubert's Place, Carnaby London W1F 7PX

NATIONAL REPORTS

ML invites every delegate to give quick reports from each country, what successes they celebrated, which progress they made, and which fights they still fight.

Danmark

JO recapitulates the developments of 'copydan'.

The Danish film industry was put in a bad position when Netflix declined to succumb to European copyrights and withdrew from Denmark. The Danske Scenografer worked on an agreement, which is kept so secret that until today, nobody knows what's in it. With this agreement, Netflix will produce eight shows in the next 2-3 years, but the Association cannot tell – not even their own members - what it entails. But it ensures work! Two weeks before the general assembly, there was also the announcement of tax rebates: there are now 25% off for working on foreign productions, and the government produced a streaming tax: all companies producing in Denmark are now forced to pay a small percentage into a fund to ensure future Danish productions.

Swiss

MR briefly introduces the Swiss ssfv: the organization connects all professionals, from lightning to production. The ssfv recently set up a new salary system, a kind of list of how much every profession earns, which was accepted by the producers! The list rules how you get your salary, at least for all people belonging to one group. In total, they defined five groups: production designers are in one group, costume designers in another.

Other categories for estimating one's salary are if the job entails responsibility for a team or budget and how many years of professional experience one has. This list was a big fight for over two years - as expected, the producers said no - but they finally pushed through and won.

MR is very proud; it was a hard process, but they finally built a system one can rely on.

The list not only contains the categories for the estimation of salaries but also working conditions in general: how many hours one must work, how much there is for food, how many stops drivers are allowed to make, etc. The producers can still negotiate the contracts, of course, but it's finally a base from which one can start the negotiations. MR can't give an overview yet, the conditions are still secret. Beside this huge win, the ssfv also implemented international standards, foreign productions now have people for every position.

Belgium

The Belgian guest NT reports on the very small Belgian industry. In the last ten years, the industry has been growing, that's why the organizing finally started. Right now, the work is happening mostly on co-productions across Europe. For NT it is very inspiring to listen to every other organization's report to hear how they are organizing.

In Belgium, there are no job titles, no production or costume design, the only title they use is art direction. But it's important to have these titles. The soon-to-be-founded Belgian organization

should have production designers and costume designers; they want to include make-up designers further they hope to get together with sound-, grip-, light-professionals. Belgian directors and camera professionals already have organizations. ZB adds that most of them are Flanders-, Wallonia- or Bruxelles-based, there is no national base. So the attempt at a Belgian Film Designers Network would be a first try bringing challenges, caused to the Belgian identity. In Belgium, everything is complicated because it always starts with a division by language, nearly no services are offered nationwide. AC offers to send them the ADC statutes to help. Every organizer knows how scary these things can be.

France

CC explains that France always had a strong cinema and always had strong cultural institutions like the CNC & Moving Image. In France, for every ticket bought to see a movie, some percentage goes to the CNC. The money is then invested back into the industry to cofinance & produce international movies, but still 60% of cinema in France is French-produced/coproduced. In average the financial situation is not too good, but the support is secure. France has lots of organizations, all linked together; there are many small associations for small groups or topics, but they all meet on certain subjects. One of the last hot topics was harrassemet, sexual as well as psychological. Some associations have been heard on the parliament, which was important, because the government doesn't know how the film industry works. As on the other hand there is no education for film employes how to manage people it is an interesting and important topic.

Sustainability is very important and taken very seriously in France; it is worked on building structures for all elements of the set to be recycled and reinjected into system. Materials, costumes, and props should run at least 5/6 circles before being destroyed. The French government launched a funding initiative to build studio houses.

AC wants to add for French costume designers, that everything being said is an example of the importance to exchange ideas/ knowledge. She and members of her organization afcca had to learn how to raise their voices, and finally, things are starting to change in every country. She made the experience that it was production designers who held out their hand to costume designers, which led to the discovery of how helpful it is to work with stronger departments. Especially if one is not so confident in getting into action. Now, the production designers are asking for costume designers' expertise; the costume designers are in meetings with the producers union (tv branch). They discovered that the costume designers had six official job titles against 26 in production design. It takes very long work to define and name the professions, but it is very important. After the big strikes in France, the negotiations with the government started. They are working on every department; costumes are the first to be ready! IN AC's view, ARTSCENICO helps everyone to learn from each other.

Great Britain

BB injects the British model, the 'ratecard', which declares budgets as categories. There are bands 1, 2 or 3, with 3 being more than 30 million budget. This translates into categories. She will send a copy, but these cards or bands are only suggestions, not a fixed salary. This opens a window because it defines a minimum.

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SN briefly tells the audience about the Canadian System, in which everything is unionized. They also use ratecards, which she will gladly share. American productions are used to fixed rates; the Canadians mostly are cheaper.

Slovenia

MaFa addresses the importance of job naming. Slovenia has only a small industry, where just the head of the department is clearly named, while the rest are all just assistants.

She would very much appreciate if the organizations would share how they are naming/crediting. AC comments that it's important to go big with English designations/the American system. From the start, they should include positions that don't exist yet so they can be already credited if there's a big production coming. And it's easier to push through with it right at the start of the naming process, at least easier than to change it every few years.

MaFa tells the assembly that the Slovenian association SKOM has elected new leadership. This means that the organization is finally very active after several years of just talking. SKOM created its first awards. SKOM is also trying to be a part of all Slovenian conversations, for the beginning they are at least happy to be part of most. They work on a change of statutes to include the whole Art Department; their main topics are working condition & wages. The board is very much interested in being a part of ARTSCENICO, it would be interesting to maybe have more East European countries as members.

ML suggests to initiate Zoom meetings to invite Eastern European countries because he thinks being a part of Artscenico is empowering. MaFa adds that she knows of a Serbian costume designer's organization, and she thinks it would be helpful for the countries to be invited. She gladly talks to everyone who works in Poland or Hungary.

Austria

NS reports that the VÖF in Austria is recommending to name/credit all the new jobs into the agreements, setting a minimal wage. It's better for those new on the job. The wages rise on experience; production companies still want to pay only minimum wages. 60-hour contracts are still the norm, which is not family-friendly or healthy.

Austria is very good in green producing as the law is that as greener the production is, the more money the production gets from the government.

The VÖF is currently working on creating a university education for production and costume design. Former ARTSCENICO delegate and new VÖF-president Hannes Salat is creating a curriculum for which he is in discussions with the Austrian film academy.

Austria has a new studio with two stages, HQ7. ES adds that the costume designers benefit of being together with production designers, among others it raised the costume designers' wages. KH comments that she will be sharing the guidelines for minimum wages; there still is a really big difference between the art department and dop, it's nearly double the rate, besides the still existing gender bias.

Germany

ML mentions the latest German union deal "Tarifvertrag" on better working time. MG says it was tried to get a 4-day week, but now it's kind of a turnover, 50h can go up to 60h. If TV productions

are longer than 21 days, there must be a free day between the 16th and 21st day. The German industry is at a problematic point, the biggest Studio Babelsberg is on "Kurzarbeit". SN advises to better negotiate being paid on a weekly rate because the productions then need to give weekly notice if someone is let go.

Finland

AK reports on a period of depression in Finland. There isn't much work; if there is, they always book the cheapest crew (Latvian, etc). So lots of Finish funds go abroad, which is a big problem at the moment. Massive strikes against the right-wing government's cut of funding are going on; it's time to negotiate a new collective labor agreement. Goals are 4-day-weeks and max. 10 hours of work per day with no exception. AK also mentions a new equality tool for women in Film & TV. KM adds that she will put the information about that into Basecamp also about the new position of sustainability coordinator in Finish Films.

Netherlands

MP covers the new platform of the Dutch Minister of Culture. Right now, interviews are done, and every job description is being looked at. Harry Ammerlaan is a big part of this ad and will write a summary for Artscenico. Lately, it was introduced that a certain percentage of money has to be paid to a cultural fund if a film or movie is sold to Netflix. This will go to support Inclusivity/diversity.

Spain

CS reports on AAPEE's 5 years of preparation to propose a curriculum to the Spanish government because it can't be that older professionals need to be teachers without having an adequate education. She is proud that AAPEE is a part of that because the other, much bigger federations represent in large part producers or directors. They control a lot, so it's important to take part in that. Even though Aapee is not a union, which means they cannot decide, but they can advise which is a chance that shouldn't be missed.

NEXT GENERAL ASSEMBLY

The General Assembly 2025 is suggested to be held in Paris, organized by the three French Associations. Their boards must make the final decision on that. The main topic for the next GA should be Working Conditions.

The General Assembly 2026 hopefully will be held in the Netherlands and will be hosted by the Dutch association ACM.

Delegates of the Austrian VÖF proposed to hold the General Assembly 2027 in Vienna.

IMMEDIATE ACTIONS

The assembly agreed to meeting as 'Extended Board' which means a meeting of delegates as well as working group members every 2nd month via Zoom. In the meetings small reports will be given about national developments, working group progress, etc.

The next Open Forum might take the Danish fight against Harassment into focus, to which the French Associations could also report.

End of General Assembly Part II: 12:30

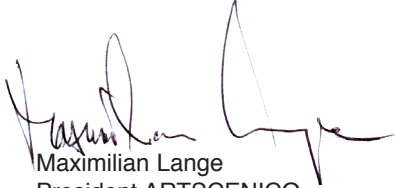
THANKS

We'd like to thank the BFDG – especially Blair Barnette, Sarah Horton, and Jonathan Green – for the lovely organization of the General Assembly in London. We had a great and very interesting Tour in Pinewood, and to Farley's Prop Hire, everywhere we were nicely catered to and taken care of in the friendliest of ways.

We are grateful for our longtime partners ROSCO and TRANSPALUX but also our newest sponsors Sastreria Cornejo, Euro Costumes, Delikatessen and La Compagnie du Costume, for making the General Assembly happen.

We -hopefully- created a new tradition with a DELI-Lunch, sponsored by Delikatessen and we especially cherished the established ROSCO-Dinner as the Saturday night highlight!

This year's special thanks go to TLO Filmservices LTD, Tomtom Constructions LTD, and



Maximilian Lange
President ARTSCENICO
London, Dec 01, 2024

ARTSCENICO

EUROPEAN FEDERATION FOR COSTUME & PRODUCTION DESIGN

SAT 30.11 / SUN 01.12 2024
GENERAL ASSEMBLY

SCHEDULE

SATURDAY, 30TH NOVEMBER 2024

General Assembly Part 1

09.00-18.00h

@ The Corner Hotel Conference Room / The Corner Hotel, 42 Adler Street, London, E1 1EE

- | | | |
|-------------|----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 08:30 | | <i>Doors open / Breakfast meeting in the Hotel Corner</i> |
| 09:00 | 1 | Welcome note
Introduction of the attendants and guests |
| 09:30 | 2 | Annual report of the Board |
| 10:00 | 3 | Financial report |
| | 4 | Q&A Finance |
| | 5 | Formal approval of the actions of the Board in accordance to the statutes |
| 10:45 | | <i>Coffee & cigarettes</i> |
| 11:00 | 6 | Election of a new vice president |
| 11:15 | 7 | Working ARTSCENICO: How to run an international organization? |
| 12:30-14:00 | | <i>Lunch break</i>
<i>Foto of all attendants</i> |
| 14:00 | 8 | Discussion & resolution on membership fees
Ideas and resolution for a procedure for sponsoring;
Discussion & resolution about key expenditure and initiatives |
| 14:45 | | <i>Coffe & cigarettes</i> |
| 15:00 | 9 | Amendments of the articles of our statutes. Discussion |
| 16:00 | 10 | Working groups: sense, nonsense, participation and initiatives |
| 17:30 | 11 | Last round/Additional topics |

**watch out:
different
location!**

SUNDAY, 1ST DECEMBER 2024

General Assembly Part 2

09.00-12.00h

@ The Molinare / 34 Foubert's Pl, Carnaby, London W1F 7PX

- | | | |
|-------|----|---------------------------------------------------------------------|
| 09:00 | | <i>Doors open & Coffe</i> |
| 09:30 | | Welcome |
| | 12 | Report of our members & further discussion |
| 10:30 | 13 | Proposal and adoption of a date and country for the meeting in 2025 |
| 11:30 | 14 | Closing speech / Add topics |
| 12:00 | | End of GA 2024 |