

Most of these pieces of news have been recently published on the facebook page of the Federation of Screenwriters in Europe. [Like the page](#) to be regularly informed.

Previous FSE newsletters can be found on our [website](#).

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The **Federation of Screenwriters in Europe (FSE)** is the voice of more than 6,000 professional writers of the audiovisual sector at European level. Created in June 2001, it is a network of national and regional associations, guilds and unions of writers for the screen. In 2012, it comprises 24 members from 19 European countries. The common concerns of European writers are reflected in policy documents : the FSE Policy Paper, published in December 2007; the European Screenwriters Manifesto, launched in November 2006 and the Founding Charter of the FSE, written in June 2001.

The FSE is monitoring European debates and legislative issues. The FSE launches campaigns in favour of screenwriters' rights, collaborates with other creators' groups on joint campaigns and seeks constructive dialogue with the other creative forces of the audiovisual sector. It organizes major events where screenwriters debate on the new challenges of their profession (First and Second World Conferences of Screenwriters in 2009 and 2012; European Conference of Screenwriters, Thessaloniki, 2006; RISE festival, Strasbourg, 2004). The FSE is also active at international level, works closely with the International Affiliation of Writers Guilds (IAWG) and keeps contacts with other writers' organisations around the world. [www.scenaristes.org](http://www.scenaristes.org)

# COLLECTIVE BARGAINING

“I understand that such authors and performers sometimes suffer from a lack of bargaining power.” In Antonio Vitorino's [recommendations](#) resulting from the Mediation on Private Copying and Reprography Levies

## FSE/Euro-Mei capacity building joint project

FSE and UNI Europa/EURO-MEI (Media, Entertainment & Arts Global Union) co-organise a capacity building project on collective bargaining funded by the European Commission. The first workshop will gather several representatives of FSE member guilds in Brussels on 17-19 April 2013 to work on parameters of collective bargaining for screenwriters' organisations in Europe.

To prepare this workshop, the FSE is trying to build up a picture of the current economic situation for screenwriters. Professional screenwriters from several European countries completed a short online survey available in several languages. Cathy John (author of the [study](#) *Written Into the Picture, Investigating Screenwriters' Lack of Visibility at Film Festivals*) and David Kavanagh are now analysing the results and a draft report will be presented at the first workshop.

Guilds' representatives will meet a second time in Brussels for another workshop on 3 and 4 July and a final seminar is scheduled on 6 and 7 November, implying other union groupings and creators' federations, the employers and people from the various EU institutions.

## How a rather lucky French screenwriter makes a living

While the Federation of Screenwriters in Europe was conducting a European wide short survey on screenwriters' remuneration, the French guild of Screenwriters shared [this article](#) (in French).

## Credits / Everything you want to know about the "billing block"

The Writers' Guild of Great Britain has shared [an article](#) by Ben Schott published in the *New York Times*: “A billing block for a fictional film — “All the Presidents” — shows how the credits at the bottom of a movie poster are actually the product of detailed legal agreements and intense contract negotiations”.

## Tallinn Declaration

During a European Seminar in Tallinn on 22-23 October 2012, the EU Audiovisual sector Social Dialogue Committee issued a [joint declaration](#) on “Promoting Social Dialogue in the Audiovisual industry”. It as been endorsed by the ACT, AER, CEPI, EBU and FIAPF, for the employers and by FIA, FIM, IFJ and UNI-MEI for the workers.

## Google Bill in Germany

The EFJ – European Federation of Journalists reported in its [EFJ Focus](#) that German unions condemned the “Google Bill” for “neglecting the interest of journalists and other creators who should receive a fair share of the profits made by publishers and Google”.

# EUROPEAN UNION POLICIES

## Licences for Europe

The EU structured stakeholder dialogue "[Licences for Europe](#)" was launched on 4<sup>th</sup> February in Brussels in presence of Commissioners Michel Barnier (Internal Market and Services), Neelie Kroes (Digital Agenda) and Androulla Vassiliou (Education, Culture, Multilingualism and Youth) at the plenary event. Its main purpose is to seek to deliver rapid progress in bringing content online through practical industry-led solutions.

- [Watch](#) the opening of this plenary meeting.
- Read the speeches of the commissioners [Michel Barnier](#) (quality content and new opportunities for all Europeans in the digital era); [Neelie Kroes](#) (Digital technology and copyright can fit together) and [Androulla Vassiliou](#) (Culture and copyright in the digital environment).

## Private copying levies, Vitorino's Recommendations

In November 2011, Commissioner Barnier entrusted António Vitorino, former Commissioner for Justice and Home Affairs, with the task of presiding over a stakeholder dialogue on private copying and reprography levies in the digital age. In January 2013 Mr Vitorino presented his [recommendations](#) to Commissioner Barnier (read [EU Press release](#) and summary of objectives and recommendations). The results of the mediation will be used to make recommendations for legislative action at EU level (like harmonization of national systems and adaptation to digital environment and new business models).

### A few reactions

"Private copying levies are hugely important to creators. In 2010 alone, the overall amount collected in the EU was € 648 million", says Elisabeth O. Sjaastad, CEO of FERA in her [edito "The Trillion Euro Question"](#). "And what a lucrative market it has turned out to be. These manufacturers can boast combined revenues of 1 trillion euros. The question thus arises: What share is a fair compensation to creators? Today it amounts to a meagre 0.06%".

Cécile Despringre, Executive Director of SAA, shares [comments](#): "Our first reading of Mr Vitorino's report is a considerable disappointment (...) Mr Vitorino's main recommendation is to deprive creators of a legitimate compensation, under the assumption that private copies from licensed services do not cause any harm".

In a [press release](#), EFJ "welcomed the call by Antonio Vitorino for a fair share of licence revenues for journalists and other creators (...) He has recommended the introduction of mandatory rules in copyright contract law or labour law to ensure authors and performers receive an adequate share of income generated from their works. He further pointed out that authors and performers suffer from a lack of bargaining power and there is a need to improve the situation."

## Orphan Works

In October 2012 Commissioner Barnier welcomed the final adoption of the Orphan Works Directive by the Council (read [press release](#)). "Orphan Works are works which are protected by copyright but whose creators cannot be identified or found. The [new Directive on Orphan Works](#) will provide Europe's libraries, archives, film heritage institutions, public broadcasters and other organisations acting in the public interest with the appropriate legal framework to provide on-line cross-border access to orphan works contained in their collections."

## The state of media freedom in Europe

The Parliamentary Assembly of the Council of Europe (PACE) adopted on 24 January 2013 a [resolution \(Resolution 1920 \(2013\)\)](#) on the state of media freedom in Europe, which provides a critical audit of media freedom across Europe. See also the [working document](#) (Doc. 13078).

## Film Distribution / Release Windows

Among other interesting contents in the latest newsletter of the Federation of European Film Directors, there is [an article](#) on the discussions going on at European level to facilitate the distribution and financing of European films in the digital single market, in particular on release windows.

On her [blog](#), in an article titled "Getting the most from online films", Neelie Kroes, Vice-President of the European Commission, shares her views on what she considers a lack of flexibility of release windows.

On the same issue, have a look at the [interview](#) of Eric Busidan, Deputy General Director of the ARP (Société Civile des Auteurs-Réalisateurs-Producteurs/France).

## EU guide for audiovisual professionals

MEDIA Desk UK publishes a new edition of its EU guide for audiovisual professionals. Initially addressed to British professionals, this guide can however be useful to those from other countries. "Updated to accommodate the rapidly-changing landscape of the European audiovisual sector, the guide is designed as an easy-to-use, online handbook for those who have questions about how the European Union works, relevant to the audiovisual industries". <http://www.mediadeskuk.eu/>.

## Lux Prize

European Parliament's 2013 [LUX Prize](#) edition formally kicks off this month.

# INDUSTRY

## New consumer demand patterns

"Digital Revolution - the Active Audience" is a [report](#) from Cine-Regio. It looks at the implications for film of changing consumer demand patterns, fuelled by a new wave of digital development. It assesses the challenges to existing models but focuses on the potential for new demand-driven strategies for business and public policy, based on three core themes: reach, experience and engagement.

## Media Power / Competition Law

The European Audiovisual Observatory has published a new [IRIS Special issue](#) on "Converged Markets – Converged Power? Regulation and Case Law".

## Illegal Streaming

HADOPI (French Authority promoting the distribution and protection of creative works on the internet) has just published a [report](#) (in French) on ways to fight against illegal streaming and direct download.

# SCREENWRITING, SCREENWRITERS

## Script Development

The French Guild of Screenwriters shares the English version of the "[Chevalier Report](#)" (*The Challenge of Screenwriting and Development*). "Our report will (...) focus on what currently appears, in France, to be the most fragile: the art and technique of screenwriting, audiovisual writing, fiction development and, consequently, screenwriting training programmes. We are fully aware that our proposals are nothing more than drafts to be churned up by regulations and budgetary decision-making. All that we hope is that the public authorities will be able to discuss them, argue against them and improve them".

## WCOS 2.0

Visit the [blog](#) of the Second World Conference of Screenwriters, held in Barcelona on 9-10 Nov 2012, a gathering for screenwriters' guilds and writers (FSE, IAWG, FAGA). Watch videos of some speakers' presentations, interviews of screenwriters, read the keynote address by Christina Kallas, FSE President, read reports from participant and see pictures taken during the conference.

## OTHER NEWS

### Recent newsletters from some other creators' federations in Brussels

[FERA](#) – Federation of European Film Directors

[EFJ](#) – European Federation of Journalists

The IRIS newsletter of the European Audiovisual Observatory offers news on European audiovisual policies, legal cases related to copyright, broadcasting rules and national implementations

[IRIS 2013-3](#) [IRIS 2013-2](#) [IRIS 2013-1](#)

### They speak in your name

SAA spoke at the European Parliament on 18 March to explain how collective rights management works for screenwriters and directors (Committee on Legal Affairs / Public hearing on Collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online uses in the internal market).

Programme of the hearing [here](#).