

FSE Newsletter July 2016

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FSE CAMPAIGNING IN BRUSSELS

FAIR CONTRACTS FOR CREATORS !

FSE has been very active in campaigning against unfair contracts, in alliance with the Authors' Group. The Authors' group represents more than 500 000 authors, including composers, film directors, journalists, literary translators, songwriters, screenwriters and writers in Europe. Members of the Group are ECSA (European Composer & Songwriter Alliance), EFJ (European Federation of Journalists), EWC (European Writers' Council), FERA (Federation of Film Directors in Europe) and FSE (Federation of Screenwriters Europe). The Authors' Group's main objective is to ensure that the voice of authors is taken into account in the framework of the modernisation of EU copyright rules, particularly with regards to fair contractual conditions for authors and fair remuneration for the exploitation of copyright protected works.

Creators Conference :

Towards a Modern, more European Copyright Framework and the Necessity of Fair Contracts for Creators



Following the success of the Creators Conference on 31st May in Brussels, organised by ECSA in alliance with several other creators' organisations (FERA, FSE, EWC, EFJ), we encourage you to have a glance at the following documents :

- **The joint press release** : <http://composeralliance.org/creators-conference-2016/>
- **The Authors' group's Declaration** : http://composeralliance.org/wp-content/uploads/2015/07/CC_declaration.pdf
- **EU Commissioner Ansip's keynote** : https://ec.europa.eu/commission/2014-2019/ansip/announcements/speech-vice-president-ansip-creators-conference_en

« Finally, we need to look closer at the conditions for remunerating creators and getting a fair share of the value generated. Our copyright rules have to take new market developments into account so that the creative sector benefits fairly from new online uses of content », said Ansip in its keynote.

Time to put creators at the heart of the Digital Single Market

FSE Executive Officer David Kavanagh met European Commissioner for Education, Culture, Youth and Sport Tibor Navracsics in Brussels on 2 May 2016 to address the need of fair remuneration for authors, together with the other partners of the Authors' Group - the European Composer and Songwriter Alliance (ECSA), the European Federation of Journalists (EFJ), the European Writers' Council (EWC) and the Federation of European Film Directors (FERA).



(From left to right: David Kavanagh (FSE), Pauline Durand-Vialle (FERA), Myriam Diocaretz (EWC), Alfons Karabuda (ECSA), Commissioner Tibor Navracsics, Renate Schröder (EFJ), Pamela Morinière (EFJ), Patrick Ager (ECSA); photo credit: Georges Boulougouris)

Read the report of this high-level meeting that ECSA published in its newsletter : http://composeralliance.org/wp-content/uploads/2015/09/NFB-Edition-61-May-2016_final.pdf

Tibor Navracsics spoke on 2 June 2016 at the Annual Conference on European Media Law 2016 in Brussels (Academy of European Law ERA) :

« In the digital environment, creators are too often shortchanged as others reap the benefits of their work. This needs to change. EU policy has to ensure creators get their fair share and that they can prosper in the digital world. This is only fair. Would we expect nurses or bus-drivers to work for free? Or lawyers? The

internet has fostered a culture in which many expect whatever they find online to cost nothing. I think it is time to make it very clear: creation has a price. And creators need to be fairly rewarded, along with the others involved in distributing content digitally. Beyond fairness, there is another reason why we need to protect creators: the content that is consumed and enjoyed, in Europe and globally, only exists thanks to them. If we do not act decisively to make sure they can flourish in the digital age, they will disappear – and with them the content that powers the virtuous cycle of creation and business opportunity. »

Read his **full speech** here :

https://ec.europa.eu/commission/2014-2019/navracsics/announcements/time-put-creators-heart-digital-single-market_en

On the same day he published a long series of tweets, some of them **showing strong support to creators**.

- « I intend to launch a dialogue bringing together #authors' associations, #publishers, #producers & online content distribution platforms ».
- « Main issues for creators are clear: transparency, proportionality, the scope of the transferred rights and the use of metadata #copyright ».
- « We have to bring creative sectors and platforms together to help create level playing field in the #digital environment #copyright »
- « EU #copyright reform needs to create a fair environment. Investment in creativity is crucial #DigitalSingleMarket »
- « Cultural sector and policy-makers need to work together to ensure we safeguard Europe's creative potential in the #digital age »
- « Creation is at the heart of the #digital economy. Online services depend on strong creators and diverse, high quality content @ERATrier »
- « #Creators must get their fair share when their works are exploited online. Ensuring this is a priority for me #DigitalSingleMarket
- « We must find smart rules to preserve & strengthen our EU #culturalidentity & ensure our creators can flourish in digital age »

This collaboration with the Authors' Group gives even more visibility and credibility to **our own campaign on better contracts for screenwriters**, which we launched at the ceremony of the FSE Award in Brussels in September 2015. Do not hesitate to distribute the information again to your individual members. The leaflet in English is available here : www.scenaristes.org/pdfs/somebody%20wrote%20it%20web.pdf



Draft Directive on Copyright

The Copyright Unit of the European Commission (which coordinates the adaptation of EU copyright rules to the realities of the Digital Single Market in the light of the digital revolution, new consumer behaviours and Europe's cultural diversity) is preparing a draft Directive, which is announced to be published by the end of September 2016. In the process of preparing this draft directive, the Copyright Unit met stakeholders several times (producers, publishers, performers and authors). FSE was part of several meetings with authors' organisations. More news in September...

Other campaigns and actions in favour of authors in Europe

FSE has formally endorsed the Society of Audiovisual Authors (SAA – a federation of audio-visual collecting societies)'s proposal for a **non-waivable right to equitable remuneration for the use of your work online**. This campaign is explained in the SAA White Paper on Audiovisual Authors' Rights and Remuneration in Europe. You can download the leaflet [here](#).

FSE has also recently signed up to an analysis proposed by GESAC by being signatory to letters which supported GESAC's campaign on the concept of **transfer of value**. GESAC (a different group of collecting societies, mostly from the music sector) addresses the transfer of value that results from the fact that online platforms are making money by not paying authors, meaning that our value is being transferred to them. Read the full brochure *Use of cultural content online – transfer of value* [here](#).
www.authorsocieties.eu/mediaroom/234/33/Transfer-of-value-explained

Let's mention another campaign going on, launched by **Writers & Directors Worldwide (W&DW)** and supported by the International Confederation of Societies of Authors and Composers (CISAC), which is the world's leading network of authors' societies.

« Most Screenwriters and Directors receive nothing for the reuse or rebroadcast of their work ». Read more on this campaign [here](#) : www.theaudiovisualcampaign.org

You can also listen to CISAC President Jean-Michel Jarre's speech at the CISAC annual general assembly in Paris on 3 June. Click [here](#).

<https://www.youtube.com/watch?v=5hnZWNpKtEQ&feature=youtu.be>

Working in the Audiovisual sector : new trends, new skills

We would like to draw your attention to a very interesting initiative called « **Creative Skills Europe** », the **European platform for employment and training in the audiovisual and live performance sectors**, launched in November 2014 by a partnership of European trade unions and employers' organisations. From November 2014 to June 2016 Creative Skills Europe collected sector labour market intelligence gathered from different EU countries, developed a European perspective on developments in the audiovisual and live performance sectors, promoted contacts and exchanges between sector stakeholders active in the employment and training fields, and promoted peer learning and the exchange of best practice across EU borders. The results of this work are presented in a final publication that summarises hours of discussions in different EU capitals, and capitalises on the expertise of national skills bodies that kindly agreed to play an active part in the project.

What are the main trends they have identified ?

« A YOUNG WORKFORCE, a majority of SMALL-SIZED COMPANIES, a large (and increasing) number of professionals operating OUTSIDE THE 'EMPLOYEE STATUS', relatively DYNAMIC MARKETS that translate into a growing number of companies but not a similarly upward growth in employment opportunities. The DIGITAL SHIFT, the MULTIPLATFORM ENVIRONMENT, their impact on the sector's BUSINESS MODELS and on individual career paths. SQUEEZED PUBLIC FUNDING, more precarious work opportunities, as seen in shorter employment contracts, an increase in FREELANCING and NEW FORMS OF WORK ARRANGEMENTS.

In response, skills have to adapt :

The appearance of NEW OCCUPATIONS and the disappearance of others. The increased relevance of MULTI-SKILLING. The need to INNOVATE AND EXPERIMENT with new development schemes. The opportunities offered by the DIGITAL TOOLS and by the high demand for NEW CONTENTS in the digital environment. The diversification of skills sets to accommodate MULTI-ACTIVITY. The legal, administrative and financial requirements, and other HORIZONTAL SKILLS, needed to face self-employment, freelancing and new types of work arrangements.

Want to know more? Read the **Executive Summary** [here](http://www.creativeskillseurope.eu/wp-content/uploads/2016/06/leaflet_EN.pdf) : www.creativeskillseurope.eu/wp-content/uploads/2016/06/leaflet_EN.pdf and download the full **report** [here](http://www.creativeskillseurope.eu/).
www.creativeskillseurope.eu/

THE EUROPEAN AGENDA

Review of the Audiovisual Media Services Directive (AVMSD)

On 25 May 2016, the **European Commission** published a proposal to amend the Audiovisual Media Services Directive (AVMSD). « The European Commission proposed an update of EU audiovisual rules to create a fairer environment for all players, promote European films, protect children and tackle hate speech better. This proposal also reflects a new approach to online platforms, addressing challenges in different areas. »
« When it was introduced, says David Kavanagh, it established quotas for European product on Broadcast and quotas for production by independent producers. But it largely postponed, until now, the question of how or whether similar quotas might be introduced in the online environment ».

Read the press release [here](#) :

http://europa.eu/rapid/press-release_IP-16-1873_en.htm



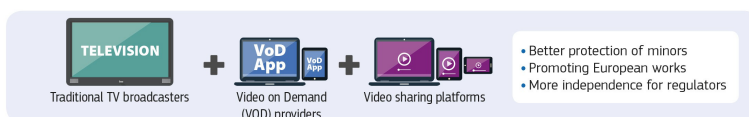
Audiovisual Media Services Directive (AVMSD)

a media framework for the 21st century

#AVMSD #DigitalSingleMarket

Why?

For a better balance of rules



Context

Before



Average TV viewing time is decreasing.
Young people's TV viewing time has **dropped by 7.5%** and is **half** that of the average viewer

Now



Videos on the Internet

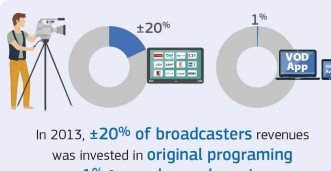


Internet video share in consumer internet traffic is **expected to increase** from **64%** in 2014 to **80%** by 2019

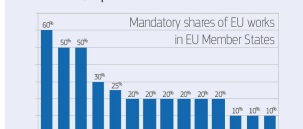
TV channels target more and more **foreign markets**



On average **31%** of VoD services available in one EU Member State are **established in another Member State**



Industry faces **fragmented rules** on the share of European content across the EU



Need for **more independence of regulators** from government & industry

This infographic explains why the European Commission proposed an update of EU audiovisual rules and the current context. You can download this visual summary [here](#).

<https://ec.europa.eu/digital-single-market/en/revision-audiovisual-media-services-directive-avmsd>

« Since its entry into force, says **European Parliament**, the regulatory framework established by the Audiovisual Media Services Directive proved to be rather effective in achieving its goal of enabling the development and free circulation of audiovisual media services in the European Union. However, given the technological developments that led to a convergent audiovisual environment, it needs to be further adapted in order to better respond to market developments and new viewing patterns and habits. **The European Parliament, the Council, the European Economic and Social Committee and the European**

Committee of the Regions have asked for adaptations of the current regulatory framework in order to better reflect the implications of the new convergent media context ».

Read more of this **Implementation Appraisal** [here](#) :

[www.europarl.europa.eu/RegData/etudes/BRIE/2016/581398/EPRS_BRI\(2016\)581398_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2016/581398/EPRS_BRI(2016)581398_EN.pdf)

MEDIA PROGRAMME, 25th Anniversary

The European Union's **MEDIA programme** was celebrating its 25th anniversary at the Cannes Film Festival, Both European Commission Vice-President Ansip and Commissioner for Digital Economy and Society Oettinger were there to discuss the achievements of MEDIA and how the EU can further strengthen the audiovisual sector, which employs over 1.3 million people in the EU, under its strategy to create a Digital Single Market.

Read EU press release [here](#).

http://europa.eu/rapid/press-release_IP-16-1708_en.htm

Read **Ansip's speech** [here](#).

http://europa.eu/rapid/press-release_SPEECH-16-1781_en.htm

Watch **Oettinger's interview** in Cannes [here](#).

<https://www.youtube.com/watch?v=rUVuPGsJOAw>

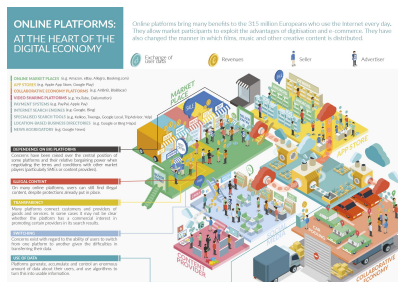
On the occasion of 25 years of the MEDIA programme, **30 factsheets covering the EU countries as well as Norway and Iceland** have been produced to give account of the diversity and the success of European filmmaking since 1991. They underline the key role played by the MEDIA programme in making successes happen.

<https://ec.europa.eu/digital-single-market/en/news/country-specific-factsheets-national-audiovisual-industries-europe>

Digital Single Market / Online Platforms

Online platforms are at the heart of the Digital Economy.

« Online platforms bring many benefits to the 315 million Europeans who use the Internet every day. They allow market participants to exploit the advantages of digitisation and e-commerce. They have also changed the manner in which films, music and other creative content is distributed ».



See this [infographic](#) released by the European Commission.

<https://ec.europa.eu/digital-single-market/en/news/infographic-online-platforms-heart-digital-economy>

Surveys on online platforms show their key role in consumers and small businesses' internet activities. The European Commission has published the results of two Eurobarometer surveys on the use of online platforms by consumers and SMEs. Such platforms include online marketplaces, search engines, payment systems, social media, and video and content-sharing sites.

<https://ec.europa.eu/digital-single-market/en/news/surveys-online-platforms-show-their-key-role-consumers-and-small-businesses-internet-activities>

BEUC, the European Consumer Organisation, organised the BEUC DIGIFORUM 2016 in Brussels on 20 June, during which BEUC details **what consumers want from the digital economy**. The programme of this conference is available [here](#). It includes a panel on « Culture without borders-creativity, access & the future of copyright ».

The European Commission formally published on 25th May 2016 a **Communication on Online Platforms**. « The emphasis here is on facilitating the development of European online platform services, explains David Kavanagh. First and foremost this involves creating a functional digital single market, breaking down barriers to allow businesses to enter and scale-up fast in Europe and not move elsewhere. The argument is that there cannot be 28 different sets of rules for online platforms in a single market. There is a heavy emphasis on self-regulation. »

David Kavanagh quotes two references in the published Communication that are of direct interest to FSE and screenwriters :

- 1) “ ... in the next copyright package, to be adopted in the autumn of 2016, the Commission will aim to achieve a fairer allocation of value generated by the online distribution of copyright-protected content by online platforms providing access to such content.”
- 2) “The Commission will also aim to address the issue of fair remuneration of creators in their relations with other parties using their content, including online platforms.

See the full Communication [here](#).

<https://ec.europa.eu/transparency/regdoc/rep/1/2016/EN/1-2016-288-EN-F1-1.PDF>

A new report studies the **impact of cross-border access to audiovisual content on EU consumers**. This study was carried out by private consultancies Oxera and O&O for a group of members of the international audiovisual industry. The report concludes that « greater cross-border access to audiovisual (AV) content and services, as outlined in the European Commission’s Digital Single Market strategy, is likely to be significantly detrimental to European consumers and the AV industry in Europe, as well as to international AV businesses that are active in Europe. »

www.oxera.com/Latest-Thinking/Publications/Reports/2016/The-impact-of-cross-border-access-to-audiovisual-c.aspx

Digital Single Market / Video on Demand (VOD)

« **European films make up a third of all films available on VOD in Europe** ». The European Audiovisual Observatory has published a new report on VOD in Europe, based on the origin of films in VOD catalogues in the EU. This study was commissioned by the European Commission.

Read the press release [here](#).

The **European Audiovisual Observatory** has also published a new report following the European Commission's announcement on new EU rules for VoD and classical broadcasting : **What will be the new rules for VoD services in Europe?** This report studies what the current scope of the Audiovisual Media Services Directive is and what changes have just been announced by the European Commission. In particular this report looks at :

- Recent developments in the European broadcasting and on-demand markets
- The current European legal framework regulating these markets
- National transposition and application of the current rules
- Recent significant case law
- The current state of play concerning proposed changes to the AVMSD.
- Get the context behind Commissioner Ansip and Oettinger's recent announcements on changes in the rules for on-demand services in Europe!

Read the **press release** [here](#) :

http://www.obs.coe.int/en/-/pr-iris-plus-avmsd?redirect=http%3A%2F%2Fwww.obs.coe.int%2Fhome%3Fp_p_id%3D101_INSTANCE_Wm5VsziBBjEf%26p_p_lifecycle%3D0%26p_p_state%3Dnormal%26p_p_mode%3Dview%26p_p_col_id%3Dcolumn-10%26p_p_col_count%3D2

Download the **full report** [here](#):

<http://www.obs.coe.int/documents/205595/8351541/IRIS+Plus+2016-1+On-demand+services+and+the+material+scope+of+the+AVMSD.pdf/daba42e0-a5c8-4fba-9fb5-3bfaa27e191a>

Last but not least, the EAO published a report on « **Access to TV platforms: must-carry rules, and access to free-DTT** » : what kind of TV channels have priority access to cable, satellite or DTT platforms? What are the must-carry rules currently in force in Europe and how does each country apply them? What happens with free DTT? You can download the report [here](#)

<http://www.obs.coe.int/documents/205595/264629/Must+Carry+Report+%28Dec.+2015%29/bb229779-3fb2-488d-9c0e-d91e7d94b24d>

A new strategy to put culture at the heart of EU international relations

The European Commission adopted a new communication on 8 June 2016, in line with the Commission's priority to make the EU a stronger global actor. Culture can play a crucial role in strengthening international partnerships. This strategy « aims at encouraging cultural cooperation between the EU and its partner countries and promoting a global order based on peace, the rule of law, freedom of expression, mutual understanding and respect for fundamental values. »

More information [here](#).

www.facebook.com/notes/creative-europe/a-new-strategy-to-put-culture-at-the-heart-of-eu-international-relations/1078967968808377

EU press release:

http://europa.eu/rapid/press-release_MEMO-16-2075_en.htm

New publication by Eurostat on the Cultural sector in Europe : Almost half of artists and writers are self-employed.

Read more on <https://www.facebook.com/notes/creative-europe/6-out-of-10-persons-in-cultural-employment-have-tertiary-education-eurostat/1096005170437990>

European Parliament LUX Prize

The 2016 LUX Film Prize reveals its Official Selection

<http://cineuropa.org/nw.aspx?t=newsdetail&l=en&did=312278>

To go further about European policies

A series of articles on European policies by **Cineuropa** :

<http://cineuropa.org/dd.aspx?t=dossier&l=en&tid=1512&did=83362>

An evaluation of the EU programme **Creative Culture** : Can the Creative Europe programme reconcile diversity with competitiveness? [Read here](#).

<http://cineuropa.org/nw.aspx?t=newsdetail&l=en&did=311914>

How EU works

At the FSE Information meeting for guilds in Brussels on the 1st of June 2016, we invited academic researcher Marianne Cosserat to make a overview of the complex legislative process of the European Union. In case you missed this very useful occasion to revise what you (do not) know about the complex legislative process of the European Union, here are a few links forward by Marianne to catch up before our next meeting...

Definitions of **Regulations**, **Directives** and other acts :

http://europa.eu/eu-law/decision-making/legal-acts/index_en.htm

Additionally to these legal instruments, there are soft-law instruments such as **Communications** and **Recommendations** :

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P6-TA-2007-0366+0+DOC+XML+V0//EN>

Access to EU law :

<http://eur-lex.europa.eu/homepage.html>

Access to presentation of the **Ordinary Legislative Procedure (OLP)** :

<http://www.europarl.europa.eu/aboutparliament/en/20150201PVL00004/Legislative-powers>

European Union site : http://europa.eu/index_en.htm

Council of the European Union site : <http://www.consilium.europa.eu/en/home/>

European Parliament site : <http://www.europarl.europa.eu/portal/>

European Commission site : http://ec.europa.eu/index_en.htm

Digital Single Market site : http://ec.europa.eu/priorities/digital-single-market_en

Division of competences within European Union :

<http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=URISERV:ai0020&from=RO>

EU Glossaries :

<http://eur-lex.europa.eu/summary/glossary/glossary.html#A>

http://europa.eu/abouteuropa/a-to-z/index_en.htm

You may also be interested in the **Legal Observations of the European Audiovisual Observatory**, regularly published in the IRIS Newsletters.

Iris Newsletter 2016-05 : <http://merlin.obs.coe.int/newsletter.php?year=2016&issue=5>

Iris Newsletter 2016-06 : <http://merlin.obs.coe.int/cgi-bin/email.php>

Iris Newsletter 2016-07 : <http://merlin.obs.coe.int/cgi-bin/email.php>

FILM INDUSTRY IN EUROPE

Trends and figures

The European Audiovisual Observatory has just released its latest European film circulation figures for the cinema and VoD industries in the form of a brand new report: **How do films circulate on VOD and in cinemas in the European Union**, freely downloadable [HERE](#). Main conclusion : European co-productions get better VOD distribution than national films but travel less well than US films.

Traditional broadcasting - Is it still relevant? Read the presentations of the European Audiovisual Observatory conference in Prague on 9 June 2016 [here](#).

Unic Annual Report Marks **Records Year for European Cinema**

The International Union of Cinemas (UNIC), the grouping of European cinema associations and key operators, has published its Annual Report, examining key trends during what was a record year for many across the 36 territories represented by the organisation. Read annual report [here](#).

The animation industry in Europe

The **Animation Film Festival of Annecy**, France, is just over. On the occasion, the European Audiovisual Observatory presented the study « Mapping the Animation Industry in Europe » carried out for the European Commission. The report collects and questions the key figures for the animation sector in Europe ; the main industry trends ; the main challenges in the European animation sector.

Download the full report [here](#).

http://www.obs.coe.int/en/-/pr-final-report-i-mapping-the-animation-industry-in-europe-i-?redirect=http%3A%2F%2Fwww.obs.coe.int%2Fen%2Fhome%3Fp_p_id%3D101_INSTANCE_Wm5VsziBBjEf%26p_p_lifecycle%3D0%26p_p_state%3Dnormal%26p_p_mode%3Dview%26p_p_col_id%3Dcolumn-10%26p_p_col_count%3D2#p_101_INSTANCE_Wm5VsziBBjEf

The report shows that the European animation industry is the sector with the largest circulation in Europe. However, it is still at pains to capture more than 20% of the European market. How can it grow? This is what the European Film Forum has looked into on 15 June in Annecy.

Read the programme of the **European Film Forum** [here](#) :

http://ec.europa.eu/information_society/newsroom/image/document/2016-24/annecyprogrammefinal_16155.pdf

And if you want to know more about the **European Film Forum (EFF)**, [visit this page](https://ec.europa.eu/digital-single-market/en/european-film-forum) :

And a series of articles on animation film in Europe by **Cineuropa** :
<http://cineuropa.org/dd.aspx?t=dossier&l=en&tid=1437&did=80285>

NEWS FROM FSE MEMBER GUILDS IN EUROPE

- a selection -

AUSTRIA

Copyright / Where can one (read: a collective management organisation) sue to obtain missing payments of the fair remuneration due for private copying? Read about this recent legal case in Austria between Austro-Mechana and Amazone :

<http://ipkitten.blogspot.fr/2016/04/cjeu-says-that-missed-payment-of-fair.html>

FRANCE

The seventh edition of the Series Mania Festival took place in Paris last April, growing bigger. Watch a few videos of the round-tables.

http://www.dailymotion.com/playlist/x340n9_forumdesimages_series-mania/1#video=x2mu20a

Series Mania : <http://series-mania.fr/en/series-mania-saison-7/>

Série Series, another major festival of TV series, has just happened at Fontainebleau, near Paris.

<http://www.serieseries.fr/en/>

GERMANY

Initiative Urheberrecht has published its position on the modernisation of the copyright acquis in the European Union. Initiative Urheberrecht gathers more than 35 German organizations and trade unions to work together in representing the interests of around 140,000 creators and performers. Read more, in German : www.urheber.info/aktuelles/2016-04-20_europapolitische-position-der-ini-urheberrecht

VDD, together with other organisations of the audiovisual sector in Germany, wrote an open letter to the Prime Minister to call for more investment in public broadcasting to increase the quality of programmes. More in German [here](#).

www.drehbuchautoren.de/nachrichten/2016/06/mehr-investitionen-fuer-ein-besseres-programm-eine-alternative-zur-senkung-des-r

Gender und Film

The German Federal Film Board (FFA) launches a study on gender in the film industry in Germany, with publication of the results of the survey at the Berlinale 2017.

More information [here](#).

www.ffa.de/aid=1394.html?newsdetail=20160621-1351_frauen-im-film-ffa-studie-wird-zur-berlinale-2017-vorgestellt

IRELAND

The Writers' Guild of Ireland celebrated its annual awards. Find more about the winners of the Zebbies [here](#).

<http://script.ie/zebbies/z2016/>

NORWAY

Following an agreement on compensation for rightsholders between the Norwegian Film Association and some major TV channels from which they have been excluded, Norwegian screenwriters and other creators' organisations gathered in Norwaco to call for more collective bargaining.

<http://www.klassekampen.no/article/20160430/ARTICLE/160439995>

Monica Boracco, Chair of the Writers Guild of Norway, gave some explanations on the situation : « There were negotiations between Norwegian TV2, Discovery Networks, and Modern Times Group (MTG) on one side of the table and on the other side, Norwegian Actors Equity, Producers organization, Filmworkers Union, Directors Guild and Writers Guild. We had negotiated about payment for 3rd party use, and the whole idea was to get an agreement and leave it to our collecting organisation, Norwaco, to collect the money and pay all rightholders according to agreements. However, just before signing the agreement, the Filmworkers Union declared that they did not want Norwaco to collect the money and sold all rights (except music, actors and some of the producers rights), in a confidential agreement. As a result, all what a writer can sell to a producer is the script ! The rest of the rights have already been bought by the TV channels from the Filmworkers union...! ».

The Writers Guild of Norway has joined the Norwegian Confederation of Trade Unions (LO), the largest and most influential workers' organisation in Norway. Well done !

<http://dramatiker.no/dramatikere-inn-i-lo/>

UNITED-KINGDOM

Bernie Corbett has stepped down from its position as General Secretary of the Writers Guild of Great Britain. Learn more [here](#).

<https://writersguild.org.uk/wggb-general-secretary-bernie-corbett-steps/>

FSE is deeply grateful to Bernie Corbett who has contributed with a constant energy and commitment to the creation and growth of the Federation of Screenwriters in Europe !

A year of campaigns, negotiations, events, awards, wins for writers, and more: the **WGGB annual report** is now online: <http://bit.ly/20SIIm0>

<https://writersguild.org.uk/wp-content/uploads/2016/06/WGGB-annual-report-for-web.pdf>

Why I'm a WGGB member

WGGB regularly publishes testimonies of member writers on its website. Screenwriter, playwright and script reader Olu Alakija makes a short but essential comment : « I think it's incredibly important for experienced and emerging writers to support an organisation like the Writers' Guild which does an amazing job in both fighting for and protecting writers' rights and I believe that in supporting the Guild we are in turn supporting each other as writers." Read more contributions [here](#).

<https://writersguild.org.uk/why-im-a-member>

UK / BBC

Two links on the future of BBC channels :

<https://www.tuc.org.uk/industrial-issues/scaling-back-bbc-could-be-%E2%80%9Cdevastating%E2%80%9D->

[private-sector-new-report-warns?utm_source=dlvr.it&utm_medium=twitter](https://www.private-sector-new-report-warns?utm_source=dlvr.it&utm_medium=twitter)

And

<https://writersguild.org.uk/wggb-response-bbc-white-paper/>

WGGB negotiates 1.75% fee rise for ITV writers:

<https://writersguild.org.uk/itv-writers-fee-rise/>

SPAIN

The Court of Justice of the European Union (CJEU) has rendered its decision related to the implementation of the **private copying exception in Spain** : Spain's compensation scheme for private copying does not comply with the EU law (InfoSoc Directive). In 2012 the Spanish Government decided to pay the fair compensation for private copying directly through the State budget. Collective management organisations strongly opposed the decision.

See this article on the site of FAGA :

<http://fagaweb.org/news/declarado-ilegal-el-sistema-de-copia-privada-de-espana/>

and CJEU press release :

<https://drive.google.com/file/d/0B6d07lh0nNGNTEZEaEtOdEU3ODg/view?pref=2&pli=1>

ALMA is a partner of the online platform Filmarket Hub, a network that connects screenwriters with producers. Filmarket Hub has recently launched "Sitges Pitchbox", a pitching event organized by them and the Sitges Film Festival. It is a unique opportunity to present horror, science fiction or fantasy feature film to producers, distributors and companies from the film industry. From all the projects submitted, seven will be selected in order to pitch to international producers at the ALMA event that will take place at the film festival. Also, awards will be given to develop some of the selected projects. All the information regarding this call can be found at www.filmarkethub.com/sitges-pitchbox.

HAVE A NICE SUMMER !