

All documents related to the meeting are available on:

<https://www.dropbox.com/sh/b9ccsr1g0ken7ia/AAD0RYP6qFjPV-2gzAHtTXBza?dl=0>

## SUMMARY OF DECISIONS

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- The general assembly unanimously approved the agenda of the meeting, including proposed changes.
- The general assembly unanimously approved the minutes of the last assembly.
- The general assembly agreed to circulate both resolutions adopted at the end of the conference.
- The general assembly unanimously approved the creation of a new category of Partner members.
- Member guilds committed, when possible, to approach their collective management organisations to propose them to become partner members of FSE.
- The general assembly approved the changes proposed to the statutes.
- The general assembly approved the Three Year Plan.
- The general assembly approved the organisation of an extraordinary general assembly and a meeting on changing environment regarding digital distributing in Spring 2015 in Brussels.
- The general assembly unanimously approved the financial report 2013.

## DAY 1

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### 1. WELCOME AND ROUND-TABLE

President Sven Baldvinsson welcomed the participants and opened the meeting with a round-table. The list of participants is available here:

[https://www.dropbox.com/s/egu5qez6wmc338s/AGM2014\\_participants.pdf?dl=0](https://www.dropbox.com/s/egu5qez6wmc338s/AGM2014_participants.pdf?dl=0)

### 2. APPROVAL OF THE AGENDA

The initial agenda is here : [https://www.dropbox.com/s/mjlr524kjolc41s/AGM2014\\_schedule%20and%20agenda.pdf?dl=0](https://www.dropbox.com/s/mjlr524kjolc41s/AGM2014_schedule%20and%20agenda.pdf?dl=0)

The Board proposed some changes :

change 1: move item 9 (Three Year Action Plan) and item 10 (Review of FSE Statutes) up to become

5b and 5c (after the Report on Last Year Activities).

change 2: move item 14 (Exchange of feedbacks on WCOS 03) up before item 5.

→ **DECISION** : The general assembly unanimously approved the proposed changes in the agenda.

### 3. MINUTES OF THE LAST GENERAL ASSEMBLY

The minutes of the 12<sup>th</sup> FSE AGM in Brussels on 8-9 November 2013 are here:

[https://www.dropbox.com/s/ms2wpitkdnx6qak/AGM2013\\_minutes%20FINAL.pdf?dl=0](https://www.dropbox.com/s/ms2wpitkdnx6qak/AGM2013_minutes%20FINAL.pdf?dl=0)

The president asked if there were any comments from the assembly on the minutes. There were none.

→ **DECISION** : The general assembly unanimously approved the minutes of the last assembly.

### 4. MATTERS ARISING FROM THE MINUTES OF THE LAST GENERAL ASSEMBLY

Executive Officer David Kavanagh explained why this item was in the agenda : to give an opportunity to the participants to raise questions and issues that would not be addressed elsewhere in the agenda of the meeting. On this occasion Pål Giørtz mentioned a proposal from the Norwegian guild, that will be dealt with later during the meeting.

#### 4b. Exchange of feedbacks on WCOS 03

The president thanked Maciej Karpinski and Oriana Kujawska for organising the conference in Warsaw, as well as Robert Taylor who committed greatly to the event – big applause. He asked Robert to assess the conference. Robert expressed his satisfaction and highlighted the hard work of the Polish team, then asked the assembly to react. The president proposed a round-table during which every participant confirmed that it was brilliantly well organised.

#### A few reactions:

Carolin Otto (Germany) liked the fact that it was this time very concentrated on writing issues.

Stanislav Semerdjiev (Bulgaria) proposed a three day conference : there are so many topics and not enough time. Parallel sessions are ok for guilds who have several representatives because they can share, but frustrating for the others who have to make a choice. Need to invite larger delegations and make it a truly international conference (need to identify people all over the world).

Vinicio Canton (Italy) said how important it is to learn from other countries, especially regarding the collective management organisations (they are looking for ideas on how to stop the monopoly of SIAE in Italy).

Maciej Karpinski (Poland) told about his experience of looking for money for the conference : his difficulties confirmed how much screenwriters are in the shadow.

Oriana Kujawska (Poland) highlighted the efforts to get press coverage. There were more than 1500 viewers of the live streaming on the second day of the conference plus special TV set on screens in the metro and buses.

Pål Giørtz (Norway) reminded that both guilds' and writers' perspectives are needed.

Margret Ornlófsdóttir (Iceland) said it was a very important event for the very small community of screenwriters of Iceland.

Nikolaj Scherfig (Denmark): the Danish guild decided to send a bigger delegation this time, with more writers, who had a great time. Three days would be a good idea. They missed the Central and Eastern European creators. Denmark would like to host the conference in the future. He suggested to involve

professional media people, especially as moderators to raise the level of discussions and “educate” them as strong media support.

Wilbirg Brainin-Donnenberg (Austria) would like to have a copy of the live streaming.

Paavo Westenberg (Finland) said that as a writer, this kind of conference is very inspirational and brings self confidence.

Bernie Corbett (UK) : WGGB also brought a larger delegation of writers who were very satisfied and some writers in UK followed the streaming. He suggested that the next conferences cover several issues each time (unlike the previous ones which specialized. Athens: films, Barcelona: web, Warsaw: TV). He advises to mix panels and short presentations from experts.

Alexander Kakavas (Greece) : make it more international (Asia, Balkans...).

Henner Merle (Germany) : writers are not always interested in discussing legal details. Lawyers should deepen the subjects they are interested in during close workshops for experts.

Susin Lindblom (Sweden): we should not take legal issues out of the conference. Writers, especially members of boards, need this information. Guilds need to motivate writers to deal with political and legal issues. Camilla Alghren said how important it is for writers to understand economic language. Camilla said that the final resolutions must be prepared in advance in a more professional way. Robert Taylor explained the reasons for improvisation.

➔ **DECISION : The general assembly agreed to circulate both resolutions adopted at the end of the conference. See <http://www.scenaristes.org/events.htm>**

## **5. REPORT ON LAST YEAR'S ACTIVITIES / PARTNER MEMBERS / REVISED STATUTES / THREE YEAR PLAN**

### **5a. Activity Report**

The report is available here: [https://www.dropbox.com/s/keckj9szce05gc9/AGM2014\\_Activity%20report.pdf?dl=0](https://www.dropbox.com/s/keckj9szce05gc9/AGM2014_Activity%20report.pdf?dl=0)

David Kavanagh presented the activity report acknowledging the limited staff and financial resources. He explained how FSE tries to lobby at European level, by signing statements issued by stronger organisations/groups of organisations, mainly by the time consuming task of checking that these statements do not contain anything against the interests of screenwriters. He gave several examples (cooperation with SAA and FERA, CW!...). FSE is having an impact, but it is not enough.

Amélie Clément presented the different parts of the document. Sven Baldvinsson asked whether there were any comments on the activity report from the assembly.

Jochen Greve (Germany) asked which solutions FSE could develop to do a more efficient lobbying, especially in terms of structural changes. David Kavanagh said that the norm in Brussels for such an organisation is to have an office with at least two full time employees.

Anne Zeegers (Netherlands) said that screenwriters have a pen : use the writers' talent to raise FSE goals.

Carolin Otto (FSE board) said that many things can be improved but the board cannot do all the work. She invited the guilds to present ideas and contribute.

Susin Lindblom (Sweden) said that what guilds do at home is important also at European level (ex. identify national allies: MEPs, MEPs' assistants and advisors).

### **5b. Three Year Plan (part 1)**

Read the document on [https://www.dropbox.com/s/dqn7c6im8ktzi0e/AGM2014%20\\_three%20year%20plan.pdf?dl=0](https://www.dropbox.com/s/dqn7c6im8ktzi0e/AGM2014%20_three%20year%20plan.pdf?dl=0)

David Kavanagh presented the main parts of the document : necessity to refresh the existing policy document to match the changing political and economic situation (you can consult the former policy document here : [http://www.scenaristes.org/newsletters/fse\\_PaperPolicyFinal.20080408.pdf](http://www.scenaristes.org/newsletters/fse_PaperPolicyFinal.20080408.pdf)).

This new plan emphasizes certain points : reinforcing member guilds, recruiting new guilds, helping guilds to exist or wake up, in particular in Eastern and Central Europe. Maciej Karpinski said that all the organisations of writers in general and creators in all these countries were so dependent on the state that they died when the state stopped supporting these organisations. And they are not opened enough to younger generations. He suggested that FSE attends the Karlovy Vary festival in Czech Republic (July), and organise a small meeting to approach screenwriters.

Jean-André Yerlès asked to talk first about financial resources before discussing the details of the three year plan.

### **5c. New category of members: Partner Members**

Board members reminded participants of the reasons why FSE should absolutely find a quick and major solution to increase its financial resources, in particular to be more active in Brussels at a crucial political moment for creators. Treasurer Stanislav Semerdjiev introduced the project of creating a new category of members : our main partners are collective management organisations. They are not our enemy. We have other enemies, bigger. We must find a way to work together with CMOs, by asking them to become partner members. FERA and FSE jointly proposed this idea to SAA, asking SAA to endorse it. The statutes of FERA already accept this new category. FERA and FSE will approach CMOs more or less at the same time.

David Kavanagh presented the corresponding proposed changes in the statutes to create this new category. See page 4 of [https://www.dropbox.com/s/a3id50ehp1h3hr/AGM2014\\_Amendments%20FSE%20statutes.pdf?dl=0](https://www.dropbox.com/s/a3id50ehp1h3hr/AGM2014_Amendments%20FSE%20statutes.pdf?dl=0)

This new category could also fit other organisations, like WGAw.

#### Preliminary discussion :

Alexandre Kakavas (Greece) said that screenwriters alone cannot ask for anything to Greek CMOs. It must be a joined action between directors and screenwriters.

Pål Giørtz (Norway): in principle it is a good idea but how will it look in practice? It looks like a sponsorship. What will the CMOs want in return? Will they want to sit at our general assembly? What kind of communication will we establish?

Stanislav Semerdjiev answered that the board shares the same concerns and discussed it at length. In practice, FSE has already started to collaborate very closely with SAA and CMOs.

Susin Lindblom (Sweden). All artistic sectors are members of CMOs in Sweden, and they include producers as well. She does not think that CMOs will accept to support only one sector like screenwriters. Besides we want to discuss issues between us, without having CMOs present at our meetings and receiving our information. Guilhem Cottet (France) said that there can be parts of the general assembly closed to certain categories of members.

Carolin Otto said that FSE has to define what we want to give them.

Toni Cama (Spain) said that guilds/ FSE have to offer something specific (a project). Jean-André Yerlès answered that the Three Year Plan is the project.

Christina Bergholdt-Knudsen (Denmark) said that everybody understands the reasons for this project. However we must decide what role we will give them before letting them inside the room and before voting for the statutes.

Jochen Greve (Germany). It's a winning situation for CMOs. On the field of European lobbying, we are now allies. CMOs need other channels to lobby, like artists and creators.

Bernie Corbett (UK). He does not see any other source of significant money. CMOs have the writers' money. They must use the money they can't distribute to writers for purpose of interest of writers. We will have to be flexible enough to amend our project according to experience. But we can't be completely independent. There will be a kind of tendency of self censorship. It is necessary to amend the statutes, proposing two sessions of the meeting, one without partner members.

Susin Lindblom (Sweden) raised another matter. She is Vice-chairman of a CMO and General Secretary of a guild. In FSE meetings she wants to represent writers.

David Kavanagh said that it was not the views of the board to have partner members around the table at general assemblies. The board proposed to add the word "FULL" in front of members in each paragraph of the statutes where it is necessary to distinguish between different categories of members (ex. Paragraph 8 a and 8 g).

He added that the board of SAA has changed its position over the last two years. They now defend copyright and need authors' organisations that are strong enough and close to SAA.

Practically speaking, the board hopes that SAA (Janine Lorente) will contact European CMOs to encourage them to become partner members of FSE.

Curro Royo (Spain) proposed that we organise a separate meeting open to partner members in which we tell them what we can achieve in Brussels thanks to their support.

Pål Giørtz thanked FSE board and staff for the very good document. He reminded that it's the general assembly who will accept new members so further discussions are possible.

Thomas McLaughlin (Ireland) asked if FSE could ask SAA to finance us directly to lobby for creators in Brussels.

Robert Taylor replied that 1) general assemblies will be exclusively for FULL members. 2) FSE will invite partner members to another meeting /session/workshop, just before or just after. 3) FSE cannot go to SAA for money, though SAA is going to facilitate us applying to individual CMOs. 4) it is also an opportunity to influence CMOs.

Jean-André Yerlès said that FSE needs the power of CMOs. He gave the example of SACD : the French guild received 300.000 euros from SACD, later they had a big political fight but this did not affect the financial support.

Then several representatives detailed the difficulties they will/might find when approaching their CMOs and the support they will need from FSE and SAA. Others said that their guild does not want to risk its own subsidy from their CMO. Sven Baldvinsson reminded that this "partner members" project is not an obligation for guilds but a possibility and that there will be as many approaches as countries.

Susin Lindblom said that CMOs might be reluctant to take on new financial obligations, as long as they do not know how the EU directive on collective management will be implemented at national level. It is the case in Sweden.

David Kavanagh said that, providing initial contacts with CMOs are promising, we will have to convene an extraordinary general assembly to approve first partner members.

Maciej Karpinski (Poland) suggested that partner members are called rather "supporting members".

Stanislav Semerdjiev said that the board considered it but rejected it. "Partner" implies a more equal

relationship.

Sven Baldvinsson thanked everybody for the helpful discussion and announced the vote.

#### **5d. Vote on revised statutes**

New paragraph 4 C introducing the new category of partner members. The vote was proposed by Bram Renders (Belgium) and seconded by Stanislav Semerdjiev (Bulgaria): unanimously passed.

→ **DECISION : The general assembly unanimously approved the creation of a new category of Partner members.**

Guilhem Cottet reminded that SCAD has already accepted to become partner member but will not remain partner member if it is the only one. It is very important that guilds commit to contact their CMOs with the appropriate approach (each national context is different) and report to FSE within a few months. The whole thing is about solidarity. He offered to help with the experience of the French guild to find a specific approach.

Sven Baldvinsson proposed a deadline for guilds to report on their progress with CMOs (end of January). David Kavanagh reminded the process: FSE will inform Janine Lorente, chair of SAA on FSE decision on partner members and ask SAA to inform their members. FSE will give guilds the Three Year Plan (what we will be able to achieve with money) for them to approach CMOs. Let's discuss if the national CMOs prefer to support a project.

For the next votes, David Kavanagh presented the proposed changes paragraph by paragraph. The general assembly agreed to vote without proposer and seconder.

Paragraph 1 was unanimously passed.

Paragraph 2 was unanimously passed.

Paragraph 3 was unanimously passed (subject to changing "scriptwriters" to "screenwriters" everywhere in the statutes).

Paragraph 4 was unanimously passed.

Paragraph 5 was unanimously passed.

Paragraph 6 : the general assembly discussed this article in length. Susin Lindblom (Sweden) proposed an amendment regarding the exclusion of members : add at the end of Paragraph 6 e): "subject to the discretion of the executive committee". The board said that they would rather not have this amendment approved. The general assembly rejected the amendment (6 votes in favour, 8 against, 1 abstention). Then full Paragraph 6 was approved (5 abstentions).

Paragraph 7 was unanimously passed, subject to change in 7d) "Fees must be paid within 3 months of receipt of invoice."

Paragraph 8 was unanimously passed, subject to corrections ("full" members).

Paragraph 10 becomes Paragraph 9. Passed with 1 abstention, subject to corrections ("full" members).

Paragraph 10 (former Paragraph 11) was unanimously passed, subject to corrections ("Executive Committee" instead of "board").

Paragraph 11 (former paragraph 12) was unanimously passed.

Paragraph 12 (former paragraph 13) was unanimously passed.

Paragraph 14 (former paragraph 15) was unanimously passed.

→ **DECISION : The general assembly approved the revised statutes.**

### **5e. Three Year Plan of Activity (part 2)**

[https://www.dropbox.com/s/dqn7c6im8ktzi0e/AGM2014%20\\_three%20year%20plan.pdf?dl=0](https://www.dropbox.com/s/dqn7c6im8ktzi0e/AGM2014%20_three%20year%20plan.pdf?dl=0)

David Kavanagh presented the various parts of the draft document and drew attention on priorities.

A conversation followed on cable companies refusing to pay transmission fees (Italy, Netherlands, Sweden). Susin Lindblom thinks that there are some areas in which screenwriters and producers could fight together. Vinicio Canton (Italy) said that screenwriters have to push forward common battles, at the same time. Maciej Karpinski said that screenwriters have to answer aggressively to the aggressive approach of big companies (he quoted successful court cases).

David Kavanagh said that it was important to have a conversation on how screenwriters, guilds and FSE pitch themselves. Are we part of the value chain, together with all the actors of the industry? Shall we use the economics arguments and statistics? Do we present ourselves as victims?

Carolin Otto said that the board cannot alone write this pitch. She called guilds to bring ideas. She thinks creators create value, are part of the value chain and deserve to get paid for their contribution. Other people earn money with the work of screenwriters.

Robert Taylor said that we should not choose one side, but join common causes where we can and at the same time maintain our distinguish voice. We need to develop more and more complex solutions to answer a more and more complex situation.

Susin Lindblom shared her deep concerns on the legislative projects of the European Commission. She proposed that FSE organises meetings to discuss specifically the European situation with experts from guilds. She said they will try to get financial resources for FSE.

Bernie Corbett shared another concern, according to him even worse than the slow disintegration of copyright: the constant decrease of the monetary value of works created by creators in the online environment.

Vincent Vanneste (Belgium) reminded that FSE strategy also depends on whom you want to pitch to. There are some tensions from being one day on the side of the value chain (companies) and the other day on the side of consumers.

Margret Ornlfsdottir (Iceland) said that it is a good moment to use the global success of TV series to make us "sexier". Amélie Clément suggested to develop a project in Brussels (exhibition of portraits of screenwriters), similar to an initiative of the French guild in France (circulating an exhibition of portraits of successful screenwriters). Guilds exchanged initiatives to make screenwriters more visible: the French guild also organises breakfasts with journalists and screenwriters; ALMA (Spain) proposes meetings between screenwriters and media to present new seasons of series; The Italian guild made interviews of screenwriters during the Venice Biennale; The Danish guild advised to create good personal contacts with media journalists and "train" step by step to support screenwriters, etc.

#### Vote on the Three Year Plan

The Three Year Plan was proposed by Maciej Karpinski, seconded by Vinicio Canton, and unanimously passed.

(A new version of the Three Year Plan was issued after the general assembly. You can find it here:

[http://www.scenaristes.org/pdfs/fse%203y%20plan%202015\\_2018.pdf](http://www.scenaristes.org/pdfs/fse%203y%20plan%202015_2018.pdf)

→ **DECISION : The general assembly approved the Three Year Plan.**

## DAY 2

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### 6. REPORT ON EVENTS RELATED TO THE EUROPEAN UNION AND ITS INSTITUTIONS

David Kavanagh introduced the document on European policies available here:

[https://www.dropbox.com/s/bg7pigq4jb79mhf/AGM2014\\_European%20Policies%20report.pdf?dl=0](https://www.dropbox.com/s/bg7pigq4jb79mhf/AGM2014_European%20Policies%20report.pdf?dl=0)

and stressed the following points:

#### **6a. Directive on Collective Management Organisations**

This directive has been approved and is now being implemented in member States. FSE will contact all guilds to get an eye on what is happening in their country.

He gave information on the priorities of the European Commission in terms of copyright. Creators' organisations are frightened by the speed with which the new Commission is working (for example, how Media was quickly moved to Digital Agenda / DG Connect). A good point is that remuneration/contracts now seem to be an issue taken into account.

#### **6b. Screenwriters Award**

Carolin Otto introduced the project of an award as a key lobbying event at a crucial moment for creators. FSE always wanted to create an award to push forward writers. The State of Bavaria might be interested in supporting this project, as well as VG Wort. Maybe in association with the Munich Film Festival.

Carolin Otto and Robert Taylor explained that the project of FSE Award will not be about reading scripts but more about achievement in screenwriting. The board will decide who's best to push forward FSE policy.

#### **6c. Motion proposed by the Norwegian guild**

Susin Lindblom asked about meetings FSE attends in Brussels: do creators' organisations share the same goals. Are there any issue we should be aware of? David Kavanagh said that each organisation which is part of these groups put pressure on to avoid anything against the interest of their members, which produces rather bland statements. Susin suggested that guilds make contacts with their national MEPs and their staff, in particular those members of committees dealing with issues related to FSE policy. Camilla Alghren added that it is important to bring a writer to the meeting (famous series, film, hand over a dvd...). Maciej Karpinski reminded how urgent this action is (new parliament, new commission). Robert Taylor said that despite disparity, FSE member guilds must find a common voice, which is difficult at European level and will require efforts from all guilds.

David Kavanagh proposed to hold an extraordinary general assembly in Spring 2015. Stanislav Semerdjiev presented the proposal from the Norwegian guild to organise a one day meeting to discuss industrial changes and how they affect the work of screenwriters. Both events could be linked.

The Norwegian motion is here: <https://www.dropbox.com/s/78k2itmaddttz46/Norwegian%20proposal.doc?dl=0>

The vote was proposed by Guilhem Cottet, seconded by Stanislav Semerdjiev. One abstention.

➔ **DECISION : The general assembly approved the organisation of an extraordinary general assembly**



and a meeting on changing environment regarding digital distributing in Spring 2015 in Brussels.

## 7. FINANCIAL REPORT 2013

Stanislav Semerdjiev presented the document, available here:

[https://www.dropbox.com/s/x6crik2lfzv7cr/2013\\_financial%20accounts%20DEF.pdf?dl=0](https://www.dropbox.com/s/x6crik2lfzv7cr/2013_financial%20accounts%20DEF.pdf?dl=0)

→ **DECISION** : The general assembly unanimously approved the financial report 2013.

## 8. MEMBERS' REPORTS

Written reports sent by guilds are available here:

[https://www.dropbox.com/sh/jh0cslehw1jlg5y/AABf\\_Bqdz-6JuROxnFKkd9ila?dl=0](https://www.dropbox.com/sh/jh0cslehw1jlg5y/AABf_Bqdz-6JuROxnFKkd9ila?dl=0)

Read this short presentation of guilds, based on these reports:

<https://www.dropbox.com/s/kvq9zlnuz86b6ag/FSE%20member%20guilds%20short%20profiles%202013.pdf?dl=0>

David Kavanagh selected a few items to discuss :

### THE NETHERLANDS

The UPC attack on remuneration in the Netherlands.

Anne Zeegers and Marc Verkamp reported on the creators' campaign against UPC, "No Fan of UPC". UPC hasn't paid cable-revenues to the filmmakers (screenwriters and directors) since October 2012. Read more on [https://www.dropbox.com/s/xbon750pmxtd7j8/26\\_The%20Netherlands%20report.pdf?dl=0](https://www.dropbox.com/s/xbon750pmxtd7j8/26_The%20Netherlands%20report.pdf?dl=0) and watch this video: <https://www.dropbox.com/s/r3ghi20en6gwy11/The%20Netherlands%20UPC%20campaign%20-%20video.doc?dl=0>

### BELGIUM

A new proposal for a new copyright law, which includes the presumption of transfer of rights. Read more on [https://www.dropbox.com/s/qsv76kqfesoapf9/Belgium\\_Flemish%20Screenwriters%20Guild.pdf?dl=0](https://www.dropbox.com/s/qsv76kqfesoapf9/Belgium_Flemish%20Screenwriters%20Guild.pdf?dl=0)

### SPAIN

Alteration of the private copying system and current legal process. Curro Royo explained the situation. Read more on <https://www.dropbox.com/s/frhpsylc8a7d8sy/Spain%20ALMA%20report.pdf?dl=0>

Negotiations between producers and writers. Toni Cama explained that ALMA and FAGA are working together with unions to regulate the working conditions of employed workers. The principle is that what you gain for employees can improve the conditions for freelance workers as well.

[https://www.dropbox.com/s/zgfm7vev3nc12j/29\\_Spain%20FAGA%20report.pdf?dl=0](https://www.dropbox.com/s/zgfm7vev3nc12j/29_Spain%20FAGA%20report.pdf?dl=0)

### TURKEY

Heavy tax bill for SENDER. Read more on <https://www.dropbox.com/s/iiov17uhcu7idc1/Turkey%20report.pdf?dl=0>

### GERMANY

Collective bargaining: contracts negotiated by VDD with German broadcaster ZDF. Carolin Otto detailed the negotiations. Read more on <https://www.dropbox.com/s/h6cc4xtp8ozs426/Germany%20report.pdf?dl=0> and <https://www.dropbox.com/s/heuznp1zeiaqz1r/Germany%20Supplementary%20Remarks%20Negotiations%20VDD%20ZDF.pdf?dl=0>

Vincent Vanneste (Belgium) said that a good insight on what happens in other countries would be an asset for national guilds to lobby at national level. David Kavanagh said that FSE could bring a better legal advice to guilds by using better the legal expertise of in house lawyers.

## **9. EVALUATION OF THE SOLIDARITY FUND**

Sven Baldvinsson said that this pilot edition was successful and thanked all those who contributed to make it happen. Thomas McLaughlin said that it was worth appraising an idea that was raised at FSE and next year came to life. Pål Giørtz thanked Amélie Clément for her work on implementing the fund. He said that we would have to apply each year, with or without success, so he hopes that more guilds will be able to contribute to make it exist. Susin Lindblom said that the Swedish guild will contribute 1000 euros for the next conference. The Danish guild will contribute 5000 kroner next year. Maciej Karpinski said that it was important to use the money in the right way (focus Eastern and Central European countries). He offered the Polish guild's help to find contacts in these countries. Amélie Clément reminded that this first edition was launched very late.

## **10. COLLECTIVE BARGAINING**

David Kavanagh made some proposals of what FSE could achieve after the series of collective bargaining workshops:

- An information bank online. Copies of all existing agreements, in English and broken down in how they define various issues (for example definitions of different categories of work).
- A draft ideal agreement. This was promised but not done.
- A network of some kind for our lawyers. Putting our respective lawyers together in some kind of co-operation, (including a meeting). But this might be even more useful in connection with EU copyright change.
- Initiatives on recruitment and organising.
- Apply for the EU fund again with Uni-MEI.

Anne Zeegers proposed that FSE collects / guilds exchange on initiatives and ideas from guilds to improve visibility of screenwriters.

Robert Taylor said that FSE should keep collective bargaining as the central issue for any project with Uni-Mei.

## **11. IAWG MEETING**

Robert Taylor was the FSE observer at the IAWG meeting in Warsaw. There are closer links between FSE and IAWG, mainly thanks to overlap of members: IAWG has eleven full members, four of which are European countries and also members of FSE. The next IAWG meeting will be held in Tel Aviv in 2015.

## **12. COUNTING THE NUMBER OF SCREENWRITERS**

See David Kavanagh's proposal here : [https://www.dropbox.com/s/366owqybna9myl0/AGM2014\\_how%20many%20screenwriters.pdf?dl=0](https://www.dropbox.com/s/366owqybna9myl0/AGM2014_how%20many%20screenwriters.pdf?dl=0)

Figures are key tools to lobby. FSE needs to be able to provide a convincing figure. He proposed to contact guilds by e-mail.

Sven Baldvinsson thanked the board of FSE and David and Amélie for all the work and closed the meeting.