

## Writers Guild of Sweden

### *We represent*

640 professional play writers, scriptwriters and translators working in the areas of film, television, theatre, radio and new media. At least 95 % of the professional scriptwriters in Sweden are members of the Guild.

### *Our work in 2012/2013*

The Guild has general agreements within every area except feature film. In 2012 we renegotiated our agreement with the Swedish public service television (SVT). After a rather tough negotiation it ended without any impairment and resulted in increased tariffs (2,6 % for 2013). Currently, we are renegotiating the agreement with the Film- and TV-producers.

The union also provides individual contract counselling for members. Our lawyers also negotiate for individual members directly with producers. In addition, we also have a financial advice regarding tax, accounting, and insurance.

We have continued to further develop our drama library, where people can access Swedish drama, including, in foreign language (DramaDirekt). For more information, see [www.dramadirectory.com](http://www.dramadirectory.com). In the beginning of 2013 DramaDirekt initiated a project to make drama more accessible in stores and libraries. With financial support from the Arts Council, the project was completed in April and we could proudly present eleven contemporary titles of Swedish drama in book form. The release was celebrated with a popular release party at the prestigious South Bookstore in Stockholm.

Nationally we are actively involved in KLYS – the Swedish Joint Committee for Artistic and Literary Professionals, whose work includes monitoring copyright law and coordinating our organizations' actions. For more information in English regarding KLYS, see [www.klys.se](http://www.klys.se).

The Swedish Centre for Dramatic Writing, ([www.centrumfordramatik.se](http://www.centrumfordramatik.se)), assemble 250 members, all professional playwrights and/or screenwriters writing for stage, television, radio, film and new media platforms. The organization was founded by the Writers Guild of Sweden in 2005, and started its operations in 2008.

Example of projects and activities during 2013:

- Nineteen screenwriters pitched for German tv- and/or film producers in the Swedish Embassy in Berlin. A project developed together with the Swedish EURES-office.
- Supplying amateur theatre groups with professional playwrights in a project on Female Violence & Conflicts.
- Intense work with further training for playwrights and screenwriters, involving courses, exchange of experiences, and networking.
- Developing project partners in "Stockholm Film Academy" that teaches school children and/or college students how to plan and write for film.

- Contact forum, also building a directory for presentation of screenwriters/playwrights/dramatic translators.

Work with the Nordic Writers Guild (NDU) continued at full pace during 2012/2013. The Nordic writers Guild consist of all the associations of playwrights and translators of drama in Denmark, Finland, Iceland, Norway and Sweden.

We are also part of a Nordic network involving a large number of artists' organizations aimed at consolidating our work on copyright issues.

Every year we also award 100 000 Swedish kronor (aprox. 10 000 €) from Henning Mankell's scholarship to a dramatist whose work demonstrated social and political commitment.

### *Film policy*

We continue work towards a new national film policy in Sweden – with stronger funding and a clear focus on cultural policy. We also want the film policy to be opened up to new media, not just to cinemas.

The new movie agreement is in place and already heavily criticized and debated. For instance, an automatic aid that goes to the movies that already achieved some funding and are likely to have many visitors was introduced. The support is costly and means that only half as many movies get advance support after application.

Our mentoring project, which was carried out with the support of the Film Institute (SFI) is completed and we are now in a dialog to get targeted assistance for screenwriting.

The Board has also written to the so-called Guldbaggekommittéen and proposed new rules regarding the selection process of price winners.

### *Some key objectives are*

- To secure a new agreement with our independent production companies regarding feature film. Currently all feature film contracts are negotiated individually by the guild's lawyers.
- To continue working for a functional and fair general collective licensing and for legislation regarding the contractual position of the copyright holder.
- To participate in the discussion on the directive for collective licensing and to describe, together with other Nordic right-holders, the severe consequences this directive could lead to in the area of audiovisual licensing. We highly approve of transparency and good governance but this directive has been created to apply to music licensing and will stop us all form developing business for scriptwriters in the European internal market.