



Federation
screenwriters
EUROPE

**Federation of Screenwriters
in Europe - FSE**

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A THREE YEAR PLAN FOR THE FSE

2015 > 2018

Stories are at the heart of humanity and are the repository of our diverse cultural heritage. They are told, retold and reinterpreted for new times by storytellers. Screenwriters are the storytellers of our time. European writing talent should be trusted, encouraged and supported. The European film industries need to find ways to attract and keep its screenwriters in the cinema and in their craft.

in European Screenwriters' Manifesto

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PART ONE

CURRENT SITUATION OF THE FSE

1. LEGAL & ADMINISTRATIVE STRUCTURES

A European network

Responding to growing globalisation and paneuropean legislation, storytellers — writers of films, television and the new media, came together in Athens in June 2001, to form the Federation of Screenwriters in Europe (FSE). FSE has become a network of national and regional associations, guilds and unions of writers for the screen in Europe. In 2014, it comprises 24 members from 19 countries, representing more than 6,000 writers in Europe (more information on each member guild is attached as Annex 1).

An association based in Brussels

FSE is “an International Association with cultural, scientific and artistic purposes in the form of a non-profit organization” – an “AISBL”. As a Belgian organisation, the FSE is subject to Belgian law in various aspects, including liabilities in respect of financial management and statutory required standards of management. It has recently amended its statutes (which can be read here: www.scenaristes.org/pdfs/fsestatutes2014_webprov.pdf).

Board and team

FSE is directed by a board of 5 members elected for a two-year mandate. The new board elected in November 2013 is composed of Sven Baldvinsson (President), Robert Taylor (Vice-President), Stanislav Semerdjiev (Treasurer), Carolin Otto (Member) and Jean-André Yerlès (Member). FSE employs two persons on a part-time basis, neither based in Brussels. David Kavanagh is Executive Officer and Amélie Clément is Manager. (more information on board members is attached as Annex 2).

2. RECENT ACTIVITIES

In the past years FSE’s main activities included:

- undertaking a series of workshops for its members on collective bargaining, funded by DG Employment of the European Commission, in cooperation with UNI-MEI.
- organising the Third World Conference of Screenwriters in Warsaw on 1 and 2 October 2014.
- working with other organisations to defend the position of creators at the institutions of the European Union (several co-signed documents are available here: www.scenaristes.org/policy.htm)

3. GOALS AND POLICIES

The key statements of goals and ambitions of the FSE are contained in:

- the statutes
- the Founding charter (http://scenaristes.org/pdfs/fse_foundingcharter2.pdf)
- the Screenwriters Manifesto (<http://scenaristes.org/manifesto.htm>)

Its main overall policy document was agreed by the General Assembly in December of 2007 and has been a part of the Agenda of our General Assembly each year since.

(http://scenaristes.org/newsletters/fse_PaperPolicyFinal.20080408.pdf)

The Board of the FSE believes that the policy objectives put in place by the General Assemblies of the FSE over the years remain robust and well designed.

A changing environment

However the environment in which writers undertake their work has shifted in the intervening years. At a general level the impact of changing technology and the effect of the recent global financial crisis has had a significant impact on how writers do their work.

- More specifically the likelihood of a **review of the copyright acquis of the European Union** is a matter of immediate and pressing concern.
- The possible impact of **new trade talks between the US and the EU** in particular needs to be addressed.
- And an increased **focus on collective bargaining** by member guilds requires urgent attention from FSE.

Consequently the Board believes that there is a need for a more fundamental review of FSE policy goals than has occurred in recent years and that a new set of short and medium term goals should be agreed and plans for action to address these put into place. At the General Assembly of 2014 held in Warsaw on 3 and 4 October, a new three year plan was debated and agreed, of which this document is a summary.

4. THE STATUS OF THE FILM AND TELEVISION INDUSTRIES FROM THE PERSPECTIVE OF SCREENWRITERS

While acknowledging significant differences from one member state to the next, FSE member guilds are, none the less, in broad agreement with one another as to the key challenges and difficulties faced by the

European film and television industries and the role that screenwriters could and should play.

It is well known that the film and television industries create employment for close to one million Europeans and turn over close to 100 billion euros per annum. But most importantly for us, they constitute, not only the only means of livelihood for professional writers in the audiovisual arena, but also provide the culturally diverse people of Europe with the most relevant way of self reflection available to them, as individuals and societies.

The current challenges facing screenwriters everywhere, pose a serious threat to their ability to sustain themselves and their families, and thus also to professionalism in our craft, the nurturing and honing of talent, the building of a career and ultimately the quality of European audiovisual works.

Feature film

Feature film production has increased in volume in Europe (approximately 1,300 feature films are produced in the members states of the EU each year) while the total expended on them has dropped significantly as a result of cheaper digital technology and the reductions in available state funds in some countries as a result of recession. Reliance on state funding and associated tax based investment incentives has increased.

There is not much evidence of any significant or consistent increase in audiences for feature films (audience for cinema tickets have stagnated – while new online services are not yet generating income that would replace falling DVD sales). Cross border distribution remains modest – European feature films still tend to be intended for and seen by national audiences only.

Television

Drama on television continues to grow and in almost every country of the European Union is considerably larger in terms of volume of production and size of audience than feature film. Large and committed national and regional audiences watch local drama of increasingly high quality. Most work for screenwriters in most European Union countries is in writing for television drama.

Audience

New forms of distribution of feature films and television programmes, principally online, are not changing the distribution environment as rapidly as anticipated. Well established and generally effective patterns of distribution of film and television programmes continue to operate. Online services for distribution of films are now proliferating but generally as small and localised enterprises. Income from online distribution is not sufficient to replace falling DVD sales.

New technology

Individually and collectively screenwriters' guilds welcome new forms of production and distribution of what we write. Given our generally poor conditions of work and low levels of remuneration we have little to lose from change and perhaps something to gain. We are also conscious of the historical fact that new forms of distribution of creative content have their impact on what is written and how it is written. The tendency to speak about films as "content" measured by terabytes rather than as individual creative works masks a reality that many are reluctant to admit, which is that there are many audiences in our diverse Europe and no easily achievable pan-European film and television audience.

5. THE REGULATORY ENVIRONMENT

At the heart of the system of production and distribution of film and television in Europe is the concept of copyright or droit d'auteurs. The European acquis, based around international treaties and the 2001 Infosoc Directive, is now under considerable pressure and will probably be reformed to some degree over the next years. The concerns of those who actually create the copyright material are not often heard in this debate.

6. THE SITUATION OF EUROPEAN SCREENWRITERS

Despite the reasonably good health of the film and television industries in Europe, the situation of Europe's screenwriters is very difficult. According to research undertaken by FSE in the context of a training programme on collective bargaining for member guilds*, the median income of a screenwriter in Europe is €22,000. For a small majority of writers some 20% of this income is collected by Collective Management Organisations, primarily in the form of cable retransmission rights, private copying payments and increasingly, licensing of online rights. Screenwriters work mostly in television. Their work is extremely unstable with little guarantee of any work beyond their current contract.

The weak point in this process is the negotiating weakness of writers faced with producers, who are often backed with state funds. Poor terms, such as buy out clauses, and low rates of remuneration are the primary cause of low annualised levels of income and severe instability of earning capacity among writers, especially for feature films.

PART TWO

CONSEQUENCES

3 KEY ISSUES

Three priorities

Taking account of the current situation of our industry; the political and administrative concerns on copyright and the complex variations from one member-state to another; FSE's current policy standpoint and the work it has done over the past decade, we believe that there are three priority areas of concern to the FSE for the coming three year period:

- We should prioritise **any activity which will strengthen the capacity of member guilds** to improve the working terms and conditions of writers, particularly through collective bargaining and, where appropriate, collective management of their rights.
- Secondly we should actively **protect the interests of screenwriters (who create copyright)** both in terms of their right to manage their own property and to earn an income from its exploitation in the context of the review of copyright at the European Union.
- Thirdly we need to be **prepared for the changes in distribution and production technologies** and their impact on our capacity to continue to tell our stories.

1. STRENGTHEN MEMBER GUILDS

- We will help European countries without guilds to start them, including reinvigorating guilds which have faded in the current climate.
- Help to strengthen existing guilds capacity to collectively bargain.
- Encourage more bi-lateral and multi-lateral exchanges between member guilds.
- Encourage more solidarity activities between members of FSE and other guilds worldwide.
- Encourage more active connections between individual writers.

2. PROTECT SCREENWRITERS' INTERESTS DURING THE EU COPYRIGHT REVIEW

- We need to develop more detailed policy positions, in co-ordination with partners, in respect of the potential review of the copyright acquis which the incoming parliament and commission seem committed to.
- We need to, in response to the relative weakness of the position of creators, have a unique voice for screenwriters in conversation with the institutions of the European Union.
- We need to cooperate with other representative organisations at the EU level where our agendas are complementary.
- We need to put special emphasis on our own priority issues campaigning at European Union level in favour of:
 - an end to buyout contracts,
 - an EU wide right to collectively bargain even as freelance workers,
 - the inclusion of the role of contracts for the transfer of copyright in the review of the copyright acquis,
 - defence of the interests of, and, where appropriate, an extension of the work of, screenwriters' Collective Management Organisations.

3. PLAN FOR AN UNCERTAIN FUTURE

- Access to information
- Co-operation with other organisations
- The World Conferences of Writers Guilds
- Research into the impact of new technologies

PART THREE

PRIORITISING TASKS FOR THE IMMEDIATE FUTURE

Assuming this general agenda of work for the next three to five years, the immediate priorities are necessarily:

1. BUILD UP THE CAPACITY OF SCREENWRITERS' GUILDS

- On the initiative of the Norwegian Guild, FSE has established a Solidarity Fund which will pay for the participation of guilds who cannot afford the costs in the Annual General Assemblies and other events such as the World Conference.
- Active encouragement of the strengthening of extant guilds and the encouragement into existence of guilds where they do not exist through individual contacts.
- Continuing, subject to funding, training workshops in cooperation with UNI-MEI.
- Establishing an online information system keeping guilds informed of the detailed status of collective bargaining processes and experience of members.
- Establishing an internal newsletter intended to improve knowledge of the activities of members and facilitating bi-lateral or multi-lateral exchanges and action as feasible.
- Establishing, subject to funding, a mentoring scheme for writers to work with experienced colleagues.

2. RESPOND TO THE DEVELOPING AGENDA FOR CHANGE IN THE COPYRIGHT ACQUIS AT THE EU

Regardless of the resources available to FSE, this is a matter on which we will have to respond to the best of our capacity.

Key initiatives will focus on development of detailed policy and amplifying the voice of creators and their organisations in the European debate:

- working with coalitions, with a particular emphasis on working with other creators' organisations and CMO groupings;
- direct promotion of our views to Parliamentarians, Commission officials and influential persons and organisations.

To effectively pursue these goals, at the level and intensity necessary to be effective, the FSE needs to establish and maintain a full time office in Brussels.

- Developing more detailed and precise policies in respect of the many issues which will develop over the next years;
- Trying to strengthen the voice of creators in general and screenwriters especially.

To support the development of policy FSE will hold an Extraordinary General Assembly in March of 2015.

3. DEVELOP NEW PROJECTS

- The 4th World conference of screenwriters will be held in Paris, at the invitation of the *Gilde Française des Scénaristes* in autumn 2016.
- The FSE will initiate a meeting to consider the implications for creators of the increasing shift of production and distribution from traditional broadcasting model to an online model (Brussels, March 2015).
- The organisation of a European Screenwriting award with a special event in Brussels is being considered (first edition in September 2015).
- Efficient communication tools: new website; active presence on social networks; graphic charter.

CONCLUSION

4. PUTTING IN PLACE THE RESOURCES THAT ARE IDENTIFIED AS NECESSARY TO IMPLEMENT THE PLAN.

Our current resources of monies and staff do not allow us to be sufficiently effective. Clearly there is little capacity in the individual guilds to contribute further to the activities of FSE financially.

CONCLUSION

This policy review lays out the minimum activity that FSE should be engaged in if it is to address the concerns expressed in its founding documents, its statutes and its existing policy positions.

If FSE is to increase the volume of its activities in response to the many issues it should address, then it will need to increase its resources. A full time office in Brussels with an adequate staff is probably the essential minimum for FSE to undertake necessary work.

ANNEX 1

FSE MEMBER GUILDS

AUSTRIA

DREHBUCHVERBAND AUSTRIA

www.drehbuchverband.at

The Drehbuchverband Austria was founded in 1989. The number of members of the association is steadily increasing, it currently gathers 98 members. Apart from sharing its expertise and know-how, keeping its members (and non members) updated by regular newsletters, it also offers several other important services, such as an online data-base with information on all of its members, legal advice including financial support, networking with fellow members, as well as the use of its office as an information center for all sorts of interests of screenwriting.

A few recent and main achievements:

- The guild now proposes to its members model contracts for cinema feature film, television and film treatment, to help them better negotiate with producers and broadcasters.
- It has engaged a constructive dialogue with the collecting society Literar Mechana for more participation, more transparency and better

cooperation.

- It organises each year the Thomas Pluch Prize to award the best screenplays.
- The guild also proposes several initiatives in favour of script development.

BELGIUM

ASA - ASSOCIATION DES SCÉNARISTES DE L'AUDIOVISUEL

www.associationscenaristes.be

ASA is the Belgian Scriptwriters association for the French speaking part of Belgium. It has around 100 members but only half of them actually pay their membership. It regularly organises workshops to analyse movie scripts and invites scriptwriters to talk about their scripts and own experience. It collaborates with various film festivals to propose screenwriting awards.

A few recent and main achievements:

- Together with other authors' organisations, the guild has convinced the main TV broadcaster RTBF and the Ministry of Culture to support writing of TV series and produce more local series. They will lobby the private channels as well.
- The guild is supporting the national CMOs against a law project of the Federal Minister of Economy that will affect Authors' Rights and collective management.

BELGIUM

VLAAMSE SCENARISTENGILDE

www.scenaristengilde.be

It was founded in 2003. It now has 135 paying members and represents 90 % of all Flemish speaking professional fiction Screenwriters in Belgium. The guild is represented in different organisations, for a friendly relationship, like the collecting societies, film funds and festivals and other authors' organisations. Like many other guilds it proposes cultural activities (masterclasses, interviews of prominent screenwriters, awards, newsletters, professional databases...).

A few recent and main achievements:

- The guild afforded political support and advise to the actors and directors in the process of unionising.
- The guild is now able for the first time to hire a manager and hope to reinforce its lobbying power and capacity for more funding.
- The guild, together with other organisations, successfully blocked a project of higher taxation of Residuals.

BULGARIA

BAFTRS (BULGARIAN ASSOCIATION OF FILM, TELEVISION AND RADIO SCRIPTWRITERS)

Founded in 2006, gathering around 35 members, BAFTRS's goals are: fulfilment of common initiatives with other parties in the area of scriptwriting art and its elaboration; encourage the contacts between its members and foreign institutions; development of projects concerning law matters with the purpose of contribution for better governing decisions as well as stimulation of state policy for production and distribution of Bulgarian film, television and radio products.

DENMARK

DANSKE DRAMATIKERE

www.dramatiker.dk

It represents about 310 members, which are all professional screenwriters, play writers and translators. This number is continuously increasing. The guild is able to offer the services of a legal advisor to support the negotiations on individual contracts. It surveys the working conditions of writers and adapts its political strategy accordingly, in partnership with other organisations. The guild is linked to the collecting society Copydan.

A few recent and main achievements:

- Copydan has made proposals to change the Danish

Copyright Law, including the implementation of the European Directive on Orphan Works. Changes are in process.

- It is renegotiating the Archive Agreements with the Danish public service channel (on the use of older TV-productions).
- The guild cooperates with various groups of organisation in the issues of copyright and sometimes go to court. For example they won a case regarding illegal streaming websites. They contribute to the project "Share With Care" which encourages legal download.
- It has been invited to join a "Think Tank" about Danish film policy.

FINLAND **SUOMEN NÄYTELMÄKIRJAILIJAT JA KÄSIKIRJOITTAJAT RY**

www.sunklo.fi

The guild protects the professional, copyright and financial interests of its individual members and promotes Finnish drama. In addition to negotiating and issuing contracts, it develops codes of practice in co-operation with theatres, television channels and producers. It also work closely with various artistic, copyright and public affairs organisations in order to further the aims of professional writers.

The guild maintains a library of plays by Finnish authors. It disseminates plays and handle performance contracts directly and in partnership with other players in the field.

Feeling more confident by its participation to the Collective Bargaining Workshops organised by FSE, the guild has recently opened discussions with other parties of the audiovisual sector on contractual issues.

FRANCE **LA GUILDE FRANÇAISE DES SCÉNARISTES**

www.guiledesscenaristes.org

The *Guilde française des Scénaristes* is the only union in France dedicated to the defense of screenwriters' artistic, contractual and financial interests. It represents more than 300 screenwriters working in film, television, animation, documentary and new screens.

Its goal is to promote greater recognition of the role of screenwriters and to improve working conditions. It aims at organizing and regulating the relations between screenwriters and the various professionals of the audiovisual, film and Internet sectors.

Through the guild, screenwriters call for building a successful and quality content industry, for investing both in profitable projects and other riskier, to create exportable works that reflect the expertise of the French audiovisual industry.

The very active guild has achieved major achievements in a short time. Among them:

- it has managed to complete the first round of ongoing negotiations with producers' unions and its collecting society: a collective agreement was signed in December 2012, which has been fully extended by law. A second round of negotiation has started.
- A second agreement was signed with public broadcaster France Télévisions to improve the working relationship with writers. It should help the guild negotiate with private broadcasters like TF1.
- A third agreement the right for writers to long-life training.
- The guild is also fighting for animation writers.
- It has developed concrete proposals to improve the visibility and recognition of screenwriters at French film festivals.
- It has published well documented studies which greatly contributed to its growing political influence.
- It is now trying to get the creation of an automatic help funds for writers.

GERMANY **VERBAND DEUTSCHER DREHBUCHAUTOREN - VDD**

www.drehbuchautoren.de

It was established more than 20 years ago and today remains as dynamic and progressive as ever. It represents 500 professional scriptwriters who write for film and mostly for television in Germany. The Guild enjoys a well-earned reputation for its expertise within the German film industry. Not only screenwriters benefit from the Guild's experience and know-how. Producers, networks and politicians also seek its advice. One of the most important advantages for VDD members is the expert legal advice offered by a specialist for German copyright law.

The Guild also enjoys vital, solid relations with national and international film industry members, German film funding organizations, film schools and all relevant film festivals. Like other guilds, VDD proposes cultural events (award, a gala at the Berlinale, events on scriptwriting...)

A few recent and main achievements:

- After several years of negotiations the guild finally managed to reach a (kind of) collective agreement with the German Public Broadcaster ZDF and the German Film Producers Alliance.
- It is now trying to negotiate a collective agreement with the private broadcaster ProSieben-Sat.1.
- The guild is regularly lobbying to improve the copyright law in favour of authors.
- With other organisations it contributes to raise the public awareness on the need for creators to get a fair compensation for their work (www.urheber.info and other campaigns).
- The guild has campaigned to raise script-funding.

GREECE **ESE**

The Scriptwriters Guild of Greece was founded in 1989. The difficult economic situation in the country and that of national TV directly and strongly affected the work of

screenwriters. However ESE continues to be part of FSE as a strong will to remain active in the network.

ICELAND **FÉLAG LEIKSKÁLDA OG** **HANDRITSHÖFUNDA**

It is an independent organization of playwrights and scriptwriters. Its main purpose is the protection of the artistic, moral and pecuniary rights of its members, and the promotion of contemporary Icelandic playwrighting. The Icelandic Dramatists' Union is the authorized party to make framework agreements with all theatres in Iceland and jointly with The Writers' Union of Iceland makes other agreements, i. e. with Icelandic radio and television stations. The guild has recently been busy preparing negotiations with the independent film and tv producers. One aim is to put an end to buyout contracts. It has also developed writing workshops for playwrights.

IRELAND **WRITERS GUILD OF IRELAND** **(WGI)**

<http://script.ie>

WGI is the representative body in Ireland for writers for the stage, screen, radio and digital media. It keeps its members informed of news about the industry through the blog and newsletter, offers advice on contracts, organises talks and meetings (the annual award Zebbies continues to be a popular and successful event), sets up information sessions about issues of concern and lobbies government agencies on matters pertaining to playwrights and screenwriters.

A few recent challenges:

Ireland's austerity programme has pushed the government in making radical cuts, in particular in the budget for culture and audiovisual. The economic

situation of writers has greatly suffered. The guild has been busy advising on individual contracts (in the absence of collectively bargained standards) and dealing with an increasing number of disputes and difficult contract negotiations. The guild, together with other unions, has made great efforts to obtain the right for freelancers to negotiate minimum rates, which the Irish Competition law prohibits. Without success up to now.

ITALY **WGI - WRITERS GUILD ITALIA**

www.writersguilditalia.it

Italy had been represented for many years in FSE by the association SACT, which was dissolved to create a union, the Writers Guild Italia. WGI recently joined FSE. It has started to develop an active policy to support screenwriters' professional interests in Italy.

NORWAY **NORSKE DRAMATIKERES** **FORBUND**

<http://dramatiker.no>

It was founded in 1938, and currently organizes approximately 319 writers and 27 candidate members. It is an independent writers' organization whose purpose is to protect the artistic and financial interests of writers for film, television, radio and theatre, in particular through frame agreements with producers. The organization is funded as a part of the collective remuneration writers receive from public libraries. In this respect it is a collecting society.

Like other guilds, it develops cultural activities to raise the profile of screenwriters.

A few recent challenges:

- The guild is regularly defending writers' interests against the pressure on waiving rights regarding digital distribution. Together with other creators' organisations, the guild is pushing a joint proposition for revising the copyright law to be a better tool for securing the right holders.

- It is also trying to revise the collecting bargaining agreements to cover the new distribution platforms.
- The guild has hired a new lawyer to match the members' needs for legal advice.

POLAND **STOWARZYSZENIE FILMOWCOW** **POLSKICH, KOŁO SCENARZYSTOW**

www.scenarzysci.org.pl - www.sfp.org.pl

The professional association of Polish Screenwriters is a part of The Polish Filmmakers' Association, which is the largest audiovisual organization of film professionals in Poland. Screenwriters participate in and benefit from the lobbying activity of the Association. The professional association of Polish Screenwriters – revived in 2008 – counts currently 90 members. The Polish guild works therefore very closely with the Polish Filmmakers' Association and the related organizations like ZAPA – the collective management organization devoted to the audiovisual field, in all cultural and political aspects related to the work of screenwriters.

A few recent and main achievements:

- The guild took an active part in the consultations conducted by the Polish Film Institute regarding changes in the Institute's system of evaluation of projects applying for funding for both the production and project development. It has also proposed writers to sit in various evaluation committees.
- It has launched a survey among its members to identify the most common issues and problematic clauses of a contract for writers while dealing with producers or broadcasters, in order to prepare an internal professional "code" acceptable for both writers and producers and to make recommendations to various bodies.
- In October 2014 Poland will host the III World Conference of Screenwriters.

SPAIN

ALMA - ASOCIACIÓN LITERARIA DE MEDIOS AUDIOVISUALES / SINDICATO DE GUIONISTAS

www.sindicatoalma.es

ALMA is a union of writers founded in 1989 by renowned authors, based in Madrid. It has now over 300 members. It consists of film and television writers, fiction, non-fiction and programs, all united by a common cause: to get the writers acknowledge the importance they deserve in the audiovisual industry.

On cultural level, the guild offers workshop and is in charge of the Cinema and Television MA jointly with the Carlos III University in Madrid. This program offers a high quality course on scriptwriting. ALMA is present in many Spanish festivals to ensure visibility to screenwriters (juries, awards, panel discussions...).

A few recent and main achievements:

- It produced Writing Heads, the first documentary on scriptwriters ever produced in Spain.
- ALMA contributed to the organisation of the Second World Conference of Screenwriters.
- ALMA co-organises with FAGA the annual national meeting of Spanish screenwriters.
- It has joined the Entertainment Workers Organization to unite efforts with other organisations to fight against all the Spanish government cuts and constant attacks against the creative and cultural environment.
- It organised a successful “Writers Visibility Event” which many journalists attended and got a very good press covering.

SPAIN

FAGA - FORUM DE ASOCIACIONES DE GUIONISTAS DEL AUDIOVISUAL

www.fagaweb.org

FAGA is an umbrella organisation founded in 2007 and based in Barcelona, representing the interests of 464 members united in four associations: Asociación Galega de Guionistas - AGAG, Escriptors de l'Audiovisual Valencià - EDAV, Euskal Herriko Gidoigile Profesionalen Elkarte - EHGEPE and Guionistes Associats de Catalunya – GAC. Its main objective is to defend the professional, labor, socio-economic, and author rights of the screenwriters both of cinema and television, nationally and in Europe. To do so, FAGA is involved in strategic meetings and negotiations, promotes studies on topics of interest to the writers.

A few recent and main achievements:

- FAGA hosted the Second World Conference of Screenwriters in Barcelona in November 2012.
- It co-organises with ALMA the annual national meeting of Spanish screenwriters (Encuentro de Guionistas).
- It reacted to the project of Reform of the Intellectual Property Law.
- It is part of a first round of meetings on a project of Audiovisual Sector Agreement.
- It campaigned to improve the unacceptable economic and labour terms of the series “El Faro”.
- It proposed candidates writers to be part of SGAE Territorial Boards and of the Committee of the State Aid for Cinema Production.

SWEDEN

SVERIGES DRAMATIKERFÖRBUND

www.dramatiker.se

The guild represents 640 professional playwrights, 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. The Guild has general agreements within every area except feature film. Lawyers provide individual

contract counselling to the members and negotiate for individual members directly with producers. In addition it also provides financial advice regarding tax, accounting and insurance. It works towards a new national film policy. It is also part of groups of organisations which monitor the copyright law and coordinate political actions at national and it reacts to European initiatives like the Directive for collective licensing. In 2008 the guild opened the Swedish Centre for Dramatic Writing.

A few recent and main achievements:

- The guild renegotiated its agreement with the Swedish public service television and is now renegotiating the one with the Film and TV producers.
- It supported a project to make contemporary Swedish drama more accessible to the public, with the publication of eleven books available in stores and libraries.

SWITZERLAND SCENARIO

This group of 50 screenwriters is part of the ARF/FDS Switzerland, the directors' guild but remains independent in its decision-making. SCENARIO is working mainly as a lobby group to defend the interests of screenwriters. Its activities are not very regular but mainly dictated by political events. Its priorities are improving funding for script development, raising the level of fees for writing series (despite unsuccessful negotiation with Schweizer Fernsehen, the Swiss German TV) and getting more visibility for scriptwriters at national festivals.

NETHERLANDS NETWORK SCENARIOSCHRIJVERS

www.netwerkscenario.nl

This professional organisation counts 340 members. Like most other guilds, the organisation combines cultural and political activities.

A few recent and main achievements:

- In June 2012 a bill of the Dutch Copyright law has been

presented to the Parliament. Its goal is to improve the legal status of authors but the new Film paragraph is not an improvement in practice. The guild currently works together with directors and actors and their collective management organisations (Portal Audiovisuele Makers, PAM) to bargain on a new legislative text and actively lobby the parliament.

- It obtained that the budget for screenplay development will remain intact despite severe cuts in the budget of the Dutch Film fund.

TURKEY SENDER

The guild was heavily fined by the government for tax reasons and is having financial difficulties to pay its annual fees to FSE. It has been difficult to maintain a regular contact since 2011. The guild was however represented at the Third World Conference and FSE general assembly in 2014 and wishes to remain part of the network.

In 2011 SENDER lobbied the major TV channels, the Turkish Parliament and the Radio and Television Supreme Council to shorten the show runtimes to their original length of 45 minutes, or increase pay and/or limit working hours for the industry's employees in correlation with the new 90-120 minute show runtimes imposed by new advertising regulations.

UNITED KINGDOM WRITERS' GUILD OF GREAT BRITAIN

www.writersguild.org.uk

The Writers' Guild of Great Britain is the biggest guild in FSE. It has 2013 members. It is a trade union representing writers in television, radio, theatre, books, poetry, film, videogames and online. It is affiliated to the Trades Union Congress. In television, film, radio and theatre, the Guild is the recognised body for negotiating minimum terms for

writers and it has collective agreements with several public and private broadcasters, producers, theater companies and organisations. These agreements cover upfront writing fees, advances, royalty and residual payments, rights, writers' credits and arbitration of disputes, expenses for research, attendance at rehearsals/filming, etc., and pension contributions.

In addition the guild offers members advice and representation on work-related problems, provide legal advice and contact vetting services; it organises all over UK events such as seminars, expert panels, showcases and social evenings, and it holds an annual awards evening covering all the media in which its members work. It has launched a co-operative organisation for self-publishing book writers. It continually seeks to influence the Government on its policy towards arts subsidies, broadcasting and online policy and copyright issues, often in close co-operation with the UK's actors' and musicians' trade unions.

A few recent and main achievements:

- The guild has set up the Writers' Foundation (UK), an autonomous body set up to support events which promote the craft of writing and/or advance education and training for writers.
- It has implemented its new BBC Agreement.
- It has created a new award category for writers at BAFTA Television Craft Awards.
- Together with other organisations it has undertaken a survey/study on bullying at work in the TV sector.
- It has begun negotiations with PACT (the producers' trade organisation) for film.
- It greatly contributed to a FSE/IAWG study on the lack of visibility of screenwriters at film festivals (Written into the Picture).
- Some of the guild's current priorities is to tackle the rise of internet platforms using writers' work (how to encourage creative industries), sustainability (many writers write only one film) and gender (very low number of women writers).

ANNEX 2

FSE BOARD MEMBERS AND STAFF

SVEINBJÖRN BALDVINSSON, PRESIDENT

Sven is a screenwriter working in Denmark and the U.S as well as in Iceland, his home country. He has written three produced feature films and multiple episodes of TV drama. In the U.S. he has worked for and with such companies as Propaganda Films, Hawn/Sylbert and Spring Creek. In recent years he has taught screenwriting at several venues in Europe. He is now an Associate Professor and Head of Screenwriting at the Norwegian Filmschool. He is also the author of several books of poetry and prose as well as writing music and/or lyrics on a number of recordings. He has been on the board of the Icelandic Federation of Artists, the Icelandic Writers Union, the Association of Icelandic Playwrights and Screenwriters and a member of the selection committee for the Nordic Prize for Literature. He is member of the European Film Academy.

ROBERT TAYLOR, VICE- PRESIDENT

He is a screenwriter and media lawyer. His writing career takes in numerous episodes of the BBC TV comedy series *ChuckleVision* and the sitcom *Out of Tune*. He was Chair of the Writers' Guild of Great Britain in 2009-2012 during which time he established the innovative Writers Digital Payments company dealing with payments for on-line use of screenwriters work. He regularly lobbies the European Commission and Parliament on copyright issues. His legal practice encompasses advising writers, performers and other creators on their rights – including contract drafting and negotiating. He also advises on rights infringement disputes for the creative industries and commercial and technology copyright based disputes. He holds a Postgraduate Diploma in UK, US, and EU Copyright Law from Kings College London and can give expert advice on complex copyright disputes such as ownership of copyright, exploitation and reservation of rights and fair dealing.

STANISLAV SEMERDJIEV, TREASURER

Prof.Dr. Stanislav Semerdjiev is Executive Director of the World Association of Film and TV Schools/CILECT since 2011. He is President of the Bulgarian Association of Film, TV and Radio Scriptwriters/BAFTRS since 2006 and Treasurer of the FSE since 2008. He was Rector of the National Academy for Theatre and Film Arts/NATFA in Sofia (2003-2011) and founded the Screenwriting Graduate Program at NATFA in 1991. He created the first Bulgarian daily TV serial *Hotel Bulgaria* (2004, Nova TV) and his documentary film *The Hamlet Adventure* (2008) has been internationally acclaimed. He is also script-editor of more than 40 European full-length feature productions. He has written hundreds of articles on the audiovisual and the interactive media, including the monography *A Short History of the World Screenwriting, vol.1: USA* (1994). He has served as Jury Member or President for more than 30 prestigious international film and TV festivals and numerous committees.

CAROLIN OTTO, MEMBER

She studied philosophy, worked for several newspapers before she went to “film” at the HFF in Munich. She then focused on writing, wrote 6 screenplays for feature films for German Television. Among them *Tatort* and *Bulle von Tölz* as well as children movies. As writer/director she made a film about Immanuel Kant and Hannah Arendt. She then took up directing and producing and made independent movies, such as *Aphrodites Nacht* (2008) and the documentary *Der weisse Rabe* (2009). She lives in Munich. Since 2007 she is member of the board of the German Screenwriters’ Guild.

JEAN-ANDRÉ YERLÈS, MEMBER

He has been a writer for over 10 years. He wrote or co-wrote for television and feature film. His latest movie, *La Cage Dorée* (The golden cage), received the Audience Award at the European Film Awards 2013. He was President of the French Guild of Screenwriters during two years and participated in the collective bargaining process between writers and producers extended by law in 2013.

DAVID KAVANAGH, EXECUTIVE OFFICER

David Kavanagh is working part-time for the FSE. He is also Chief Executive of the Writers' Guild of Ireland. He has worked as Film Officer of the Irish Arts Council, Chief Executive of the Irish Film Institute, and General Secretary of the European Script Fund. He’s a member of the Policy Review Group of the International Affiliation of Writers Guilds, a member of the Irish Film and Television Academy and the European Film Academy.

AMÉLIE CLÉMENT, MANAGER

Amélie Clément has worked part-time for the FSE since 2008. She is also a free-lance illustrator and graphic designer. She worked for several European networks in the cultural and trade union sectors mostly in Brussels and for various cultural organisations and institutions.