



FSE 2019

Country report – Finnish Writers' Guild

1. Collective bargaining agreements

We have been negotiating a new agreement with our public broadcaster for years now, but have not reached an agreement yet. They want five years of rights followed by the archive agreement with broadcast rights included in it and we want a lot more money. We haven't managed to find a compromise yet. We have no collective bargaining agreement with the independent producers, because they are not willing to negotiate.

2. A new union with the directors and actors

We have had a lot of cooperation with the Actors' Union and the Screendirectors Union this year in copyright and contract issues and have decided to form a union with them to better lobby and work for the audiovisual authors' rights and pay.

We have also gone through long discussions with our CMO Kopiosto over how the authors' rights are managed at Kopiosto with the directors and actors and want to have some changes in our contracts with Kopiosto – possibly even have some rights managed through our new union in the future.

3. Collective Management of Screenwriters' Rights

There were two important court decisions in June regarding the collective management of screenwriters' rights: first the Market Court decided against our CMO Kopiosto in its case against cable operator Telia where the Court decided that there is now retransmission of tv programs in Finland and therefore no right for remuneration for the authors. Kopiosto has appealed the decision to the Supreme Court.

The second decision was an arbitration court decision on the division of revenues collected by Kopiosto from cloud-based recording of tv programs between authors and producers: the decision was 60 % for authors and 40 % for producers.

There have been a lot of conflicts over the collectively managed rights with the producers over the last couple of years, but right now things are a little better. The collectively managed rights still have to be discussed in almost every contract negotiation. Usually screenwriters can keep them (except the cable retransmission).



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4. Growing membership

We made some changes to our membership criteria last year. Now a degree from art school majoring in script writing is enough to have a tryout membership. Our membership has grown significantly this year and we now have about 500 members, who are professional screenwriters or playwrights.