

## LARS activity report for the last 12 months

1. In spring 2021 the LARS decides to request membership of the FSE. Many members of the associations define themselves as screenwriter or director-screenwriter. It seems essential to us to share our experiences.
2. Transposition of the Copyright Directive. As soon as the directive was adopted by the EP, we had a meeting with the 'OGce of Intellectual Property' at the Ministry of Economy, which is in charge of copyright issues. We submitted our comments in April. We requested an analysis of the draft text from a French lawyer, Karine Riahi, specialist in French copyright law. Her feedback pointing out some critical sections of the text has then been forwarded to the Ministry of Economy, to the Ministry of Culture, to the National Filmfund and to several MP's of the Parliamentary media & communication commission.

The hope was (and still is) that the directive would lead to improve a copyright law that in Luxembourg is very much in the interest of the producers and appears partly outdated.

Until now, we got no concrete feedback whatever to the critical analysis that we send to the various decision makers.

3. Intervention with the Filmfund to critic the abolition of "aid to authors" (aide aux auteurs). A simple and direct financial help to the writers to develop a project without the necessary support of a production company.

This is linked to another problem : the absence of payment during the creation of the project, the development and the writing of the presentation and application file for the request for writing aid (aide à l'écriture). No matter how much money is ultimately paid to authors, the length of time they are expected to work at their own expense is grossly disproportionate. We are currently working on a claim that would require the interested production company to pay a lump sum or a minimum fee when the collaboration begins. Especially since the aid to authors has been removed.

4. Payment problems in general have to be addressed much more firmly. This is a "small country" problem : difficulty in collecting broadcasting rights due to the distance from SACD (in Paris). Due to the lack of transparency of the system. Lack of union and collective contracts. The issue of broadcasting rights: RTL (local broadcaster) earns little money from advertising but broadcasts more and more content. The sums collected in copyright are derisory!

We can now assume that an author will earn almost nothing after the moment of writing. Only a broadcast on a large foreign channel could generate income. And that hasn't happened yet.

5. The LARS spent time and resources in putting together a standard contract for screenwriters that is now available online.