

----- ACTIVITY & FINANCIAL REPORTS 2019 -----

For information to the representatives of FSE member guilds
by Amélie Clément and David Kavanagh

(Are you new to FSE? Read the **survival kit** at the end of the Activity Report!)

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----- ACTIVITY REPORT -----

I. EUROPEAN POLICIES AND LOBBYING

1. ON TOP OF EUROPEAN MATTERS FOR CREATORS

As hearings for the proposed new European Commission continue at the European Parliament, the shape of policy ambitions for the next five-year term become clearer. While it is a matter of considerable regret that the word “culture” has vanished from the proposed titles for the Commission, it is nonetheless something of a relief that there will probably not be the same level of intensive legislative work in the areas of culture and especially the audiovisual, as was the case for the last five year term.

The focus on the creation of a Digital Single Market produced a blizzard of legislative proposals, a number of which, not surprisingly, focused on the cultural industries whose music and audiovisual goods form a core part of the online marketplace.

The Commission proposed both new Directives and Regulations and reviews of existing Directives to bring them up to date in respect of the digital market.

The cultural industries in general, especially the audiovisual, adopted a defensive role, insisting on the importance of territoriality in opposition to the idea of a Single market. CMOs, although with very different emphases between music and audiovisual; saw an opportunity to insist on licensing and remuneration for the use of cultural goods online.

Over five years the European Institutions have passed:

- [Regulation \(EU\) 2018/302](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32018R0302) of the European Parliament and of the Council of 28 February 2018 on **addressing unjustified geo-blocking**.
<https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32018R0302>
- [Regulation \(EU\) 2017/1128](https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A32017R1128) of the European Parliament and of the Council of 14 June 2017 on **cross-border portability of online content services**.
<https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A32017R1128>
- [Directive \(EU\) 2019/789](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32019L0789) of the European Parliament and of the Council of 17 April 2019 laying down rules on the exercise of **copyright and related rights applicable to certain online transmissions of broadcasting organisations and retransmissions of television and radio programmes**,
<https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32019L0789>
- [Directive \(EU\) 2018/1808](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32018L1808) of the European Parliament and of the Council of 14 November 2018 amending Directive 2010/13/EU on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the **provision of audiovisual media services (Audiovisual Media Services Directive)**

<https://eur-lex.europa.eu/eli/dir/2018/1808/oj>

And, of course;

- [Directive \(EU\) 2019/790](https://eur-lex.europa.eu/eli/dir/2019/790/oj) of the European Parliament and of the Council of 17 April 2019 on **copyright and related rights in the Digital Single Market**
<https://eur-lex.europa.eu/eli/dir/2019/790/oj>

This last – **the Copyright Directive** – has been the focus of FSE’s work for some years. We can say that we have had gratifying success with **Title IV, Chapter III of the Directive, entitled “Fair remuneration for Authors and Performers”** which offers a real opportunity for new legislation in each member state and for a new emphasis on Collective Bargaining to improve our members income.

For the coming five years, the budget and detailed rules for the Creative Europe programme, a renewed attack on private copying, the review of the CMOs Directive, the re-establishment of a Parliament intergroup on the cultural industries, and so on suggest that, while there will certainly be a continuing busy agenda of activity at the level of the EU institutions, there does not seem as yet to be any active attempt to introduce extensive or substantive new legislation in our area of interest. Hopefully this leaves us free to concentrate on the implementation of the Copyright Directive at national level.

2. STRONGER TOGETHER

FSE continues to rely on co-operation with others to amplify its voice and to be able to contribute to debate. We continue to work very closely with **FERA**, with whom we have few, if any, differences about EU matters. This effective working relationship is demonstrated in the **Remuneration Study** and in the **Collective bargaining workshops** undertaken with **UNI MEI**. We also find few differences in approach in discussions with **UNI MEI** and with **FIA** (the actors organisation).

Another effective working group has been the **Authors Group**, which brings together FSE and FERA, the Composers (**ECSA**) and writers for publication (**EWC**) and, until recently, the journalists (**ECJ**) although there are significant differences of emphasis and focus.

More remote from our immediate concerns but of interest because of their wider reach and better resources are our continuing membership of **Creativity Works!**, participation in occasional meetings of an **Audiovisual Coalition**, and attendance at occasional meetings called by **GESAC** (the music CMOs).

Most troublesome is our difficult working relationship with **SAA** (the organisation of audiovisual CMOs). This should be one of our best working relationships. Difficult discussions with SAA and FERA and ourselves have not been effectively resolved as yet.

3. FSE ACTIONS

In 2018 (since the previous general assembly)

- 12 Oct. FSE signed with FERA and SAA an open letter to EU Ministers: “What the **Directive on Copyright** in the Digital Single Market could bring to audiovisual authors”.
- 12 Oct. FSE co-signed a joint statement “European and international authors and performers' organisations from all sectors urge Member States to support the much-needed Article -14 providing for **fair and proportionate remuneration for authors** and performers in the Directive on Copyright in the Digital Single Market”.
- 23 Oct. The petition launched in early 2018 by SAA, FERA and FSE to bring attention to the needs of audiovisual authors in the proposal for a **Directive on Copyright** in the Digital Single Market, with 21,000 signatories, was handed over to EU Commissioner Gabriel.
- 13 Nov. FSE co-signed with FERA and SAA a press release: “LUX Film Prize finalists' plea to EU decision makers: **audiovisual creators should be linked to the life of their works**”. On the same day, FSE was partner of an event organised by SAA in the European Parliament, called ‘One Day in Strasbourg’ on the theme “How to exploit authors' work without exploiting the author” (in partnership with the LUX Film Prize, FERA and FSE).
- 23 Nov. FSE co-signed a joint call of European creators and producers asking the EU negotiators to reach an agreement on the **Broadcasting and Retransmissions Instrument (SatCab)**.
- 26 Nov. Robert and David participated to the **Joint SAA/FERA/FSE meeting in Brussels**.
- 7 Dec. FSE was invited at the European Audiovisual Observatory in Strasbourg to attend a workshop on **gender imbalances in the audiovisual industries**. Unfortunately FSE could not attend, being in Brussels for a workshop and board meeting.
- 18 Dec. FSE co-signed a press release issued by CW! : “Creativity Works! supports the European Parliament's **inclusion of the cultural and creative sectors in the Horizon 2020 legislative proposal**”.

In 2019

- 17 Jan. FSE co-signed a call initiated by ARP to “support the combat of our friends in **Create Denmark**” and to “demand that all broadcasters, media service providers, and producers operating in Europe be required to comply with applicable laws, union rules, and collective agreements, and regulations in each Member State”.
- 28 January. The Authors' Group sent an open letter to the Council of the EU **in support of the Copyright Directive** (FSE, FERA, EWA, ECSA, EFJ).
- 7 Feb. FSE co-signed a joint statement “The EU urgently needs **remuneration rules for authors** and performers”.
- 11 Feb. FSE co-signed a joint statement of creators and rightholders on “Time to improve and adopt the **Copyright Directive**” (+/- 30 signatories).
- 14 Feb. FSE, FERA and SAA issued a joint press release to welcome the **outcome of the trilogue negotiations on the Copyright Directive** in the Digital Single Market. “Copyright Directive negotiators recognise European filmmakers' right to benefit from the success of their works”.

- 20 Feb. FSE co-signed with more than 250 signatories the joint statement #yes2copyright to call on the Council of the European Union and the European Parliament to **adopt the Directive on Copyright** in the Digital Single Market.
- 26 Feb. The Authors' Group issued a press release (FSE, FERA, EWA, ECSA) to welcome the European Parliament's **Legal Affairs committee vote on the Copyright Directive**. "Authors' organisations welcome a strong, cross-party support to Europe's creative community".
- 4-5 March. Audiovisual Authors (FSE, FERA, SAA) gathered in Ljubljana to discuss the **Implementation of the Copyright Directive** : opportunities and challenges for AV authors to get fair value for their works' exploitation". FSE President Robert Taylor and FSE Executive Officer David Kavanagh contributed to the presentations. Read more. The 5th edition of the EU Audiovisual Authors' Workshop was hosted by the Directors' Guild of Slovenia, DSR Screenwriters and AIPA.
- 13 March. FSE circulated among member guilds a letter addressed to the members of the European Parliament, to help collect 400 signatories of European creators from all artistic fields, to ask them "to do the right thing and **adopt the Copyright Directive without further delay**".
- 20 March. FSE co-signed with the Authors' Group an open letter in support of the **Copyright Directive**. "A Europe Fit for the next generation of creators European Authors". A letter addressed to MEPs.
- 20 March. Over 100 organisations representing European Authors co-signed an **open letter in support of the Copyright Directive**.
- 22 March. FERA, FSE and SAA disclosed the **final results of the first ever EU-wide study on audiovisual authors' working life and remuneration**. [Press release](#).
- 26 March. FERA, FSE and SAA welcomed the **European Parliament's final vote on the Copyright Directive** in the Digital Single Market. [Press release](#).
- 27 March. David spoke at **Series Mania Forum** in Lille.
- 28 March. FERA, FSE and IMAGO welcomed the adoption by the European Parliament of CULT rapporteur Silvia Costa's report on the proposed Regulation establishing the **Creative Europe programme 2021-2027**. [Press release](#).
- 10 April. David spoke at **Screenwriter 2.0 in Tallinn**, a screenwriters' conference organised by the new Estonian Screenwriters Guild.
- 15 April. The Authors Group (ECSA, EWC, FERA, FSE) welcomed the **final adoption of the Copyright Directive** and called on EU Member States to seize this historical opportunity to improve the livelihoods of all authors. [Press Release](#).
- 26 April. FSE member guilds joined IAWG in support of the Writers Guild of America (**WGA**) **dispute with talent agencies**. See [Press communique](#).
- 25 April. FSE board member Alexandre Manneville and Mattias Goonvaerts, chair of de Scenaristengilde (Belgium) spoke at a meeting – which David Kavanagh also attended - on "**Audiovisual Content Streaming** : where do we (all) go from here?" organised by FIA (International Federation of Actors) and attended by actors unions from around Europe, FSE and FERA on one side; and by a very serious group from Netflix, and the two main producers organisations from Europe FIAPF and CEPI.
- 30 April. David Kavanagh and Robert Taylor were invited to speak at a **conference** on Collective Agreements, Competition Law & the Legal and Commercial Interests of Authors and Performers working within the Copyright Industries at University College in London.

- 17 May. FSE co-signed a [press release](#) issued by CWI: “Creativity Works! reiterates the importance of **territorial exclusivity for the creation, financing, production and distribution of creative content.**”
- 18 May. “**European authors' remuneration** - Where do we stand?” The results of the FERA/FSE survey on EU Audiovisual Authors’ Remuneration were presented by Pauline Durand-Vialle of FERA at a “showcase event” on the MEDIA stand at the Cannes Film Festival upon invitation from the EU Commission.
- 2 July. David Kavanagh was invited to speak at a panel discussion organised by MIDPOINT within **Karlovy Vary** IFF , on the topic of the new copyright directive : “Copyright and Scriptwriting: Getting it Right”.
- 10 July. David Kavanagh joined the Authors Group (FERA, FSE, ESCA, EWC) at a meeting with the Copyright Unit of the European Commission.
- 23 July. FSE endorsed SAA’ Proposal for a **Creators’ Intergroup in the European Parliament**. A letter addressed to MEPs signed by 12 organisations.
- 19 Sept. FSE co-signed with other European Creators’ organisations a statement on **private copying compensation under attack** from Apple, Huawei, Samsung (with Aepo-Artis, ECSA, EFJ, EVA, EWC, FERA, FIA FIM, GESAC, SAA and UNI MEI).
- 25 Sept. FSE co-signed [a statement](#) with EuroFIA, ECSA, FERA and UNI MEI to urge the European Institutions to stand in favor of creators by **supporting European networks of audiovisual creators within the future Creative Europe Programme**.

During this period our Executive Officer David Kavanagh travelled on behalf of FSE twenty two times, including twelve times to Brussels.

II. PROJECTS : COLLECTIVE BARGAINING WORKSHOPS

The main project on which FSE focused its work since the previous general assembly is the series of workshops organised jointly with FERA (Federation of European Film Directors) and UNI-MEI (UNI GLOBAL UNION, Media, Entertainment and Arts), with the financial support of DG Employment / European Commission (budget €200,000). The project is called “**Promoting Fair Remuneration and Collective bargaining for Creators in the Digital Single Market**”. The aim is to foster cooperation among European audiovisual authors’ guilds and unions on **contracts, fair remuneration and collective bargaining**.

FSE and UNI-MEI already worked together on a similar programme in 2013 (“Freedom of Association and Collective Bargaining in the Digital Economy: Fair Remuneration for Creators”) consisting of three workshops and a final seminar implying employers' organisations and European institutions.

This new project consists again of three workshops, a “trilogue” with European audiovisual employers' organisations and European institutions, the development of an online comparative database of contracts and a publication on guidelines for contract negotiations.

The overall objective is:

- to provide an exchange of information and best contractual practices;

- to provide peer-to-peer training for building the capacity of trade unions and guilds with respect to collective bargaining and standard contracts for creators and;
- to initiate a structured dialogue with European employers' associations in the audiovisual sector aiming at promoting social dialogue, collective bargaining and fair remuneration of creators.

1. WORKSHOP #1

The first workshop (Brussels, 25-26 May 2018) gathered some 40 participants from directors' and screenwriters' guilds. The goal was to reach a definition of collective bargaining for authors' organisations, with some ideas of how people could make progress with their ambition to set minimum terms and conditions for their members. In fact, there was really only time for people to get to know one another and to describe the situation in their own country. Nonetheless it seemed to be a very good event with a good deal of enthusiasm and support for the idea of this joint programme.

It was the starting point of the analysis of the some Collective Bargaining agreements.

The first workshop also included a presentation of the first results of the study on audiovisual authors' remuneration by the researchers : "European Film and TV Screenwriters and Directors : Their Earnings and Working Life".

Read more about the first workshop (programme, report) on FSE website.

2. WORKSHOP #2

The second workshop (Brussels, 7-8 December 2018) gathered again some 40 participants from FERA and FSE guilds, directors and screenwriters, guilds' executives and lawyers, to discuss EU legislation, authors' contracts and fair remuneration. This event, titled "Contracts: Common challenges, Best practices and EU Database project" provided a platform to **exchange on contract practices across the EU** and prepare the contents and functionalities of the online database of contracts. Then the participants assessed the prospects of taking advantage of the proposed Directive to strengthen the position of authors in contractual relationship with employers.

Read more about the second workshop (programme, report) on FSE website.

3. WORKSHOP #3

The third workshop (5-6 June 2019) gathered some 50 participants from 22 countries keen to discuss and strategize about the main topic of the meeting, **Negotiating the Implementation of the Directive on Copyright** in the Digital single Market: **Transposition in National Law and Collective Bargaining Opportunities**. The workshop proposed a presentation of the Beta version of the European Directors and Screenwriters Contracts Database, followed by a group discussion about the possible uses and promotion of this database as a resource for improving contracts' provisions across Europe and for negotiating collective agreements. It also featured the presentation and discussion of the final results of the study on EU audiovisual authors' remuneration by FERA CEO Pauline Durand-Vialle and FSE Executive Officer David Kavanagh.

Janine Lorente from Jlorete Consulting made a presentation on "Copyright Directive: How it could help local guilds and associations to negotiate economic and creative rights on behalf of writers and directors", followed by a group exercise where participants were divided in regional groups and worked on **mapping**

the current situation of the audiovisual sector in their country and testing suitable implementation strategies for the Copyright Directive.

Erkan Ersoy, director of Organizing for Europe at Uni Global Union conducted a workshop on how to mobilize to build representativity and strength as a representative organization, followed by a discussion on how to apply these principles to the specific case of audiovisual authors' representative organizations in the context of the implementation of the Copyright Directive.

Read more about the third workshop (programme, report) on FSE website.

4. EMPLOYERS' FINAL SEMINAR

The final seminar on 7 June 2019 initiated dialogue between audiovisual authors' organisations (FERA, FSE, UNI MEI), representatives of employers' organisations (producers, public and private broadcasters : CEPI, EBU, FIAPF, ACT, EUROVOD) and of the European institutions. The idea was to begin some kind of framework towards working together to improve the situation of authors in the value chain.

Bence KERTÉSZ of the Copyright Unit of DG CONNECT / European Commission presented a detailed analysis of Chapter 3 / Fair remuneration in exploitation contracts of authors and performers.

5. CONTRACTS DATABASE

The European Directors & Screenwriters Contracts Database is now online, accessible through the members' area of the new website of FSE (or <https://www.authorscontracts.eu/>), with a general presentation and a user's guide.

This database is a collaborative online tool with private access reserved to FSE and FERA members throughout Europe. To date, it contains 46 anonymized individual screenwriters' and directors' contracts from 23 European countries, including 21 Member States. All uploaded contracts are available in English, broken down per clauses and classified in several categories to allow for **comparison of specific contracts' terms and provisions**. Samples vary from aspirational ('proposed ideal') contracts to contracts actually in use.

The database is meant to be used by professional organisations when negotiating contracts or collective bargaining agreements. It provides a way of accessing information about how contracts are negotiated in other countries and will at a later stage include collective agreements as well as individual contracts. This new tool aims at contributing to improve and harmonize writers' and directors' contracts across Europe.

It is a work-in-progress. New contracts and agreements could be added on a regular basis, thanks to the contribution of European screenwriters and directors' professional organisations.

FERA, FSE and UNI-MEI are now beginning the assessment of the project to meet the reporting requirements of the European Commission.

III. PROJECTS / REMUNERATION STUDY

1. UNEXPECTED DIFFICULTIES

In 2017 FSE joined a project initiated by FERA, commissioned by BVR services GmbH in Germany and undertaken by researchers of CuDOS at the University of Ghent in Belgium on audiovisual authors' remuneration in European countries. The first results were published in a flyer in March 2018 (available [here](#)).

The publication of the final results was delayed due to project management problems on the side of BVR services (linked to the Directors Guild of Germany BVR). Such delay and mismanagement created some tension between FERA/FSE and the main funders of the study, mostly CMOs (collective management organisations) and in particular the main contributor, the German CMO VG Bild Kunst. A financial agreement was eventually reached between VG Bild Kunst (which was claiming back 50% of the money invested in the project, occurring a significant loss of funding, around 25.000 euros) and BVR, and the study could eventually be finalized and published. FSE was not involved in the financial management of the project but contributed 1.672,50 EUR in solidarity to help FERA cover some remaining expenses.

2. PUBLICATION OF THE FINAL RESULTS

FERA, FSE and SAA disclosed the final results of the study in March 2019. This comprehensive, Europe-wide survey on audiovisual authors' working life and remuneration **reveals some shocking findings about pay levels, unstable incomes, unpaid work, job insecurity, and a significant gender gap between men and women.** Press release and Summary of the final results are available [here](#).

These results have been since regularly presented at meetings by FERA and FSE, widely spread online at European and national levels. We believe it has supported our campaign in favor of the adoption of the Copyright Directive despite delayed publication.

IV. PROJECTS / A LOOK BACK AT WCOS BERLIN

Videos of the debates, panels and presentations of the **Fourth World Conference of Screenwriters in Europe (Berlin, October 2018)** have been posted on FSE new website. You can watch them [here](#). You can also read the inspiring opening speech given by Carolin Otto [here](#), as well as James Schamus' brilliant keynote [here](#).

V. IMPROVING COMMUNICATION

1. A NEW LOGO

The general assembly of the Federation of Screenwriters in Europe gathered in Berlin in October 2018 approved the creation of a new logo for FSE. The Executive Committee commissioned Amélie Clément, who is also graphic designer, to design the new logo. She presented three different graphic proposals to the board members, who agreed on a final version.

It is time to say farewell to the old logo, which has faithfully served FSE since its beginning. Good job!

The new logo is available in several versions (with or without text, B&W, etc.) and formats (printing, web). It will be soon available in the members' area of the website, and at your disposal upon request.

Do not forget to update your communication tools and supports everywhere you mention FSE membership.

2. A NEW WEBSITE – www.federationscreenwriters.eu

The old website of FSE (www.scenaristes.org) was created at least before 2008. In a very fast changing online environment, the old website had become pretty obsolete in terms of technical tools, visual aspect, responsiveness, reactivity and uses.

FSE got a grant from Kopinor (Norway), which was completed by its own financial resources to commission the services of a webdesigner to program and design the website under Wordpress and to finance extra hours for FSE team to conceive the organisation of the website, supervise the work of the webmaster, write the articles and upload the contents.

The old website will definitely cease to exist at the end of 2019.

Now let us introduce you to the website in details.

- On the [home page](#), you can scroll down to discover the latest news.
- During your navigation, if you want to come back to the home page, click on the logo on the top left.

The menu is on the top right. You will find:

- A section dedicated to the [presentation of FSE](#), [board members and staff](#), [former presidents](#), [European guilds](#) and [partner members](#).
- A section focused on screenwriters : [their job](#), [their working life](#) and [a few portraits](#).
- A section on projects, which introduces visitors to the main areas of activities of FSE : [advocacy](#), [world conferences](#), [FSE Award](#) and [publications](#).
- A section on policy issues which presents in details seven policy priorities, such as [Strengthening Guilds](#) or [Collective Bargaining](#).

The last section is **the members' area**. It contains the agendas and minutes of the general assemblies and executive committees of FSE, member guilds' annual reports and a list of FSE representatives (names and emails), as well as an introduction to the Contracts Database.

This section is not public, you will need a **username and password** to log in - strictly personal and confidential. FSE team created user accounts for the FSE representatives, who should have received by email an invitation to create a password. If you have not received it, please contact Amélie Clément (office@federationscreenwriters.eu).

Despite long hours of proofreading, David and Amélie may have forgotten mistakes. Should you spot anything wrong please do not hesitate to [notify us](#).

Please note that the email addresses info@scenaristes.org and david.kavanagh@script.ie will soon no longer be in use. Make sure to **update your contacts**.

- FSE general : office@federationscreenwriters.eu
- Amélie Clément, project officer : a.clement@federationscreenwriters.eu
- David Kavanagh, executive officer : d.kavanagh@federationscreenwriters.eu

3. SOCIAL NETWORKS

FSE is present on social networks.

- Twitter / @ScreenwritersEU / Since Dec. 2011 / 1028 followers / Following 214 organisations
- Facebook / screenwriterseurope / 1300 followers

We encourage FSE representatives to follow these two accounts to get information on EU policies and forward to their individual members, and for FSE to be informed on guilds' recent activities.

VI. THE EXECUTIVE COMMITTEE

1. STATUTES

FSE is supervised by an executive committee (also called “board”) **composed of 7 individuals from 7 different countries** (called “administrators” or “board members”), elected for a **two year mandate** by the general assembly.

The general assembly of FSE gathered in Berlin in October 2018 approved the proposed change of statutes to raise the number of board members from 5 to 7. Following this decision, the Executive Committee co-opted two persons. The revised statutes are available [here](#).

2. COMPOSITION

As mentioned in the statutes of the FSE (IV. ADMINISTRATION Paragraph 10 — Executive Committee : Composition and Generality): “Persons elected to the Executive Committee act in an individual capacity and do not serve as the representative of, nor are they subject to instruction from, any Full member of the Federation”.

The Executive Committee is composed of the following persons until the elections at the annual general assembly in Amsterdam on 11 October 2019.

- Robert Taylor, President (elected in November 2017)
- Carolin Otto, Vice-President (elected in November 2017)
- Alexandre Manneville, Treasurer (elected in November 2017)
- Maciej Karpinsky, Board member (elected in November 2017)
- Nikolaj Scherfig, Board member (elected in November 2017)
- Vincent Vanneste (co-opted after the FSE AGM October 2018)
- Ana Pineda (co-opted after the FSE AGM October 2018)

3. MEETINGS AND WORK

The Executive Committee meets on average three times a year, depending on board members' availability, projects and of course financial resources. In the meantime, when necessary, they can discuss and make decisions during conference calls and of course communicate by email and phone calls.

David Kavanagh and Amélie Clément organise and participate to the meetings, unless an item requires a discussion between board members only.

The minutes of the main meetings (summary of discussions and decisions) are available to member guilds in the members' area of the new website and upon request.

Since the previous annual general meeting, the Executive Committee met four times:

- 6 December 2018 in Brussels
- 3 March 2019 in Ljubljana
- 7 June 2019 in Brussels
- 13 September in Brussels.

The meetings were attended by 5 to 7 board members. This level of participation contributes to the quality of the discussions and decisions.

VII. FSE STAFF

FSE is still managed by a small but committed and multi-skilled team of two persons working part-time.

Amélie Clément, FSE Project Officer, is based in Tours, France. She is responsible for projects and events coordination, communication and office management. She has worked freelance for many years for FSE and is since February 2019 a part-time employee of the organisation. Since September 2019 she works 90 hours per month for FSE (+/- 3 days a week).

David Kavanagh, FSE Executive Officer, is based in Dublin and Berlin. He is in charge of all activities and initiatives within the various structures of the European Union which might impact on the policies and areas of interest of FSE and its members guilds. He monitors European policies, cooperates with other authors' organisations on joint campaigns and advises the board members. He has recently retired from his position as CEO of the Writers Guild of Ireland and now dedicates three days a week to FSE.

Amélie and David are both supervised by the Executive Committee and closely work with the FSE president.

They both work from their home country and regularly travel to Brussels and other places for meetings.

Brussels office

FSE is officially situated in the offices of UNI EUROPA in Brussels (the European Services Workers Union), close to the European institutions. FSE does not rent an office but can use the meeting room facilities for free and a desk to work, thanks to the constant support from UNI MEI (media and entertainment sector) and its general secretary Johannes Studinger.

----- FINANCIAL REPORT -----

I. FINANCIAL ADMINISTRATION

The financial calendar year runs from the 1st of July to the 30th of June. However, membership fees are invoiced per annum (next call at the beginning of 2020).

FSE accounts are daily managed by Amélie Clément and are supervised by an accountant at the end of each annual period. Following a proposal made by the staff and approved by the Executive Committee in September 2019, FSE will now outsource the accounting to a company in Belgium.

The main income of FSE comes from annual membership fees (full members and candidate members as well as contributions from partner members).

INCOME 2019:

Membership fees invoiced: euros 41,720

Invoiced to partner members : euros 54,000

(SGAE, DAMA, SACD, ALCS, WGA E – partnership with WGA W is in the process of being renewed)

TOTAL INVOICED IN 2019 : euros 95,720

The project of recruiting partner members has significantly improved the financial situation of FSE. FSE has also developed good relations with sponsors (mostly CMOs, collective management organisations) which have regularly renewed their support to projects. However the number of potential partner members is limited despite efforts in recruiting new ones and partnerships have to be regularly renewed.

Projects are mostly financed by ad hoc fundraising, though initial work to fundraise and draft projects is included in structural expenses (staff costs).

Projects like the remuneration study (financed by BVR services – mostly through contributions from CMOs) and the collective bargaining workshops (financed by the European Commission through Uni-Europa) allow FSE to develop project for its members but do not generate income for FSE. However they help cover costs such as travel and accommodation for FSE staff and board, as well as for delegates from member guilds. It also helps cover the cost of external services (researchers, web designers, translators...) to develop projects such as the contracts' database.

II. FINANCIAL ACCOUNTS

The financial accounts and balance sheet presented at the general assembly 2019 cover the period which runs from the 1st of July 2018 to the 30th of June 2019.

According to the accountant, the financial accounts show a result for the period of -13,025 euros. However some sources of income related to this period had already been included in the financial accounts of the previous period (financial contributions for WCOS : 7147.70 € and contribution from SACD 2018 of 5000 €). FSE resources were positive at the end of the period (on 30 June 2019): +21,885 €, as shown in the balance sheet.

----- FSE SURVIVAL KIT -----

For those who are getting involved in FSE for the first time
or never dared saying they lacked information about FSE...

I. A EUROPEAN NETWORK OF GUILDS

The Federation of Screenwriters In Europe is a **European network of national and regional associations, guilds and unions of writers working mainly for film, television and new media in Europe**. It was created in June 2001 by writers' guilds to respond to growing globalisation of the audiovisual industry, rapid development of the digital market and an increasing volume of European Union legislation. In 2019, FSE comprises 26 screenwriters' organisations from 21 European countries. We estimate that it represents more than 7,000 professional screenwriters.

II. AT THE HEART OF THE EUROPEAN UNION

Copyright/droit d'auteurs is a competency of the European Union. Legislation is debated and decided by the institutions of the Union and then transferred into national law. In consequence every aspect of the audiovisual industries and culture, which have representative organisations, maintain offices in Brussels and engage in lobbying for the interests of their members. FSE has maintained a presence in these debates since its inception. It is listed on the Transparency Register for lobbyists; has an address in Brussels (thanks to our colleagues in UNI-MEI); and has been particularly present in the discussion about reform of copyright in the context of the present European Commission's emphasis on legislating the Digital Single Market over the last six years.

III. MAIN OBJECTIVES

- 1) promoting improvement in creators' basic contracts by campaigning for standard minimum contract terms, decided through collective bargaining, guaranteed by law ; for fair remuneration, for sharing in the economic life of what screenwriters create ; for the respect of their property/copyright/droit d'auteur ; and against buy-out contracts.
- 2) seeking to influence the review of the copyright acquis by the European Commission by increasing the presence of screenwriters in the debate in the institutions of the European Union.
- 3) supporting national guilds by providing them with information on EU policies, meetings to exchange information and experiences and debate on the new challenges of the profession of screenwriter,

workshops to develop skills in campaigning and bargaining at national level, and encourage guilds to cooperate.

4) constructive dialogue with the other creative forces of the audiovisual sector and

5) support for cultural diversity.

These historic objectives are described in details in several documents, available on the website of FSE here (the Three-Year Plan, the Statutes, the Founding charter, the Screenwriters Manifesto). The policy priorities are regularly revised by the general assembly. The new website of FSE presents **seven major priorities for FSE in the coming years** (detailed here):

- **Strengthening Guilds**
- **Visibility of Screenwriters**
- **Remuneration**
- **Copyright**
- **Collective bargaining**
- **New European Legislation**
- **Gender Issues**

IV. MAIN ACTIVITIES

- FSE monitors European debates and legislative issues.
- FSE launches campaigns in favour of screenwriters' rights, collaborates with other creators' groups on joint campaigns and seeks constructive dialogue with the other creative forces of the audiovisual sector.
- FSE produces and distributes information leaflets on various issues of concern to the screenwriters. It also organizes major events where screenwriters debate on the new challenges of their profession (Collective Bargaining Workshops in 2013 and 2018); World Conferences of Screenwriters in Berlin in 2018, Warsaw in 2013, Barcelona in 2012 and in Athens in 2009; FSE European Screenwriters Award 2015 and 2017).
- FSE is also active at international level, works closely with the International Affiliation of Writers Guilds (IAWG), is member of the advisory committee of the European Audiovisual Observatory (EAO) and keeps contacts with other writers' organisations around the world.

V. FSE MEMBER GUILDS

1. MEMBERSHIP

In 2019, FSE comprises 26 screenwriters' organisations from 21 European countries. (18 EU member states, still including UK, plus Iceland, Norway and Switzerland – 22 member guilds, plus 4 regional guilds in Spain inside FAGA). There are 2 guilds in Belgium and 2 in Spain. Hungary, Portugal, Serbia and Turkey were

represented within FSE during a few years then the contact was lost (for financial reasons or because the guild was not active anymore, etc.). Since recent changes of the statutes of FSE, new guilds can become “candidate members” and then apply to become “full members”. ESG, the Estonian Screenwriters Guild, has joined FSE in 2019 as candidate member.

FSE candidate and full members pay an annual membership fee according to a fee scheme proposed by the executive committee and approved by the general assembly. A raise of fees was approved by the general assembly in 2017. Some guilds also contribute financially to FSE on a voluntary basis by hosting board meetings and other meetings or by supporting specific projects.

Full members compose the general assembly. Guilds are represented at FSE annual general meetings (FSE AGMs) by “representatives”. Each country has one vote to make decisions. The first general assembly of FSE happened in Athens in June 2001. The number of representatives attending FSE AGMs is constantly growing, from about 20 participants at the AGM in 2002 to 55 registered participants at the FSE AGM in 2018!

2. LIST OF FSE MEMBER GUILDS

Austria - Drehbuchverband Austria

Belgium ASA - Association des Scénaristes de l'Audiovisuel AND Scenaristengilde vzw

Bulgaria - BAFTRS Bulgarian Association of Film, TV and Radio Scriptwriters

Croatia - SPID

Denmark - Danske Dramatikeres Forbund

Estonia - Estonian Screenwriters Guild

Finland - Suomen Näytelmäkirjailijat ja Käsikirjoittajat ry (Sunklo)

France - La Guilde Française des Scénaristes

Germany - VDD Verband Deutscher Drehbuchautoren

Greece - ESE Scritpwriters Guild of Greece

Iceland - FLH Félag Leikskálda og Handritshöfunda

Ireland - WGI Writers Guild of Ireland

Italy - WGI Writers Guild Italia

Netherlands - Netwerk Scenarioschrijvers

Norway - Norske Dramatikeres Forbund

Poland - Stowarzyszenie Filmowcow Polskich, Koło Scenarzystów

Slovenia - DSR/Screenwriters

Spain - FAGA Federación de Asociaciones de Guionistas del Audio-visual (+ Asociación Galega de Guionistas + Escriptors Valencians de l'Audiovisual + Euskal Herriko Gidoigile Profesionalen Elkartea + Guionistes Associats de Catalunya)

Spain - ALMA Autores Literarios de Medios Audiovisuales

Sweden - Sveriges Dramatikerförbund

Switzerland - Scénario

United Kingdom - WGGB Writers' Guild of Great Britain

You can visit the websites of the FSE member guilds from the [FSE website](#).

3. THE ROLE OF THE REPRESENTATIVES OF FSE MEMBER GUILDS

The representatives of the FSE member guilds are part of the guild's staff or board members or individual members of the guild volunteering to get involved in FSE. They are writers, lawyers, chief executives, etc.

They have a key role in the good functioning of FSE as a European network of screenwriters. For example :

- they speak at FSE meetings in the name of their guild, in particular at annual general assemblies;
- they receive and reply to emails coming from the FSE;
- they contribute to surveys and queries coming from FSE or other member guilds;
- they inform FSE on the activities of their guild and
- they report to their board, staff and individual members on the activities and debates going on at FSE.

VI. PARTNER MEMBERS

FSE Partner Members share in general the aims of FSE and wish to be generally associated with the work of FSE. They support FSE financially. Some have agreed to be engaged in a three-year partnership, some revised their commitment every year.

- France **SACD**
- Spain **SGAE & DAMA**
- UK **ALCS**
- USA **WGA West, WGA East**

You want to know more?

Visit the FSE website : federationscreenwriters.eu

Contact FSE staff: office@federationscreenwriters.eu