



# 13<sup>th</sup> FSE Annual General Assembly

Warsaw, 3-4 October 2014

## Activity Report 2014

By the board of directors and staff

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## THE FEDERATION OF SCREENWRITERS IN EUROPE IN 2014

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Each year at the Annual General Assembly of the FSE there are some new faces, new representatives of the member guilds who are not very familiar with the FSE - unlike some other representatives who have been involved from the very beginning of the organisation. Boards of directors regularly change; there is also some turnover among staff members - when guilds can afford having some staff. Despite all these changes, and the disparity of guilds, the FSE tries to keep the link with each guild and to encourage bilateral contacts between guilds.

2013 was a prolific year for these contacts, thanks to the Collective Bargaining Project, which comprised several workshops and a final seminar

In November 2013 the General Assembly elected a new board of directors. They met three times and communicated a lot by e-mail. They continue the work of the previous board, with of course a slightly different approach and new initiatives. They will present some of them at the next general assembly: a three year plan, a concrete project of screenwriting award, a revised version of the statutes of the association, in particular to create a new category of members which should considerably improve finances.

2014 also saw considerable confusion about the prospects for change in the copyright acquis of the European Union. The conclusion of the Commissions work should have been a White Paper setting out what would come in the next years by way of legislative change. The failure for the outgoing Commission to agree a White Paper sets up instability for the incoming Commission and Parliament in this aspect of their work.

Of course the year 2014 was dedicated mostly to the preparation of the Third World Conference of Screenwriters, another major occasion for member guilds to meet and exchange.

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## FSE MEMBERS GUILDS

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In 2014 the FSE counts 23 members in 18 countries (two member guilds in Belgium, 5 in Spain). In 2014 Greece has reintegrated the FSE (paid its membership fee 2014). SENDER in Turkey has not been able to contribute for several years but the new travel grant programme ("Solidarity Fund") supported two applicants from Turkey who were invited to attend the FSE AGM as observers. Despite several attempts at contacting APAD, the Portuguese guild, and in particular to inform them on the travel grant programme, the FSE secretariat got no answer. In 2013 the FSE was approached by a Romanian association (a representative was invited to attend the Third Collective Bargaining Workshop and Final Seminar) and on the occasion of the CBW project the FSE approached ARAS, a directors and screenwriters' guild in Czech Republic. None of them replied to our e-mail informing them on the world conference and the travel grant programme (ARAS is already member of FERA).

Each year member guilds write an activity report which give very useful information on the profile of guilds, on their activities, challenges and achievements. The FSE secretariat went through all the reports provided in 2012 and 2013 and selected some information to draw a short portrait of each guild in order to give an overview of the wide range of cultural and lobbying activities developed by the guilds. This document will be used to support further applications for funds and/or future

projects. Guilds are invited to proofread their profile and send corrections to [info@scenaristes.org](mailto:info@scenaristes.org).

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## EVENTS

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### **Collective Bargaining Workshops**

After the third collective bargaining workshop and the final seminar which the FSE and UNI-Europa co-organised in Brussels in November 2013, we were busy reporting on the project. We produced various papers and provided Johannes Studinger with several detailed reports which he included in the final report he sent to the European Commission.

On this occasion we distributed an evaluation questionnaire to all FSE participants of the project to collect feedbacks. The overall satisfaction is high, both regarding the contents/programme and the organization of the project and events. The project met the main expectations of the participants: getting a better understanding of the European audiovisual context and legal frame, exchanging information with other national guilds, learning from the others' experience in collective bargaining, seeking common solutions. The participants were very satisfied with the contents of the workshops and final seminar, with the quality of the speakers' interventions and documents. Those coming from guilds far from being engaged in collective bargaining found the workshops inspiring to launch new initiatives in their countries, those already engaged in collective bargaining got more confidence to pursue their actions and negotiations and those far ahead in collective bargaining processes could share and reflect over their experience. They very much appreciated to be offered the opportunity to network, during meetings but also during social moments like dinners.

However some participants regretted the lack of time to go deeper into some of the most interesting issues. They also would have liked to achieve some practical conclusions, such as a draft of standard collective bargaining agreement, common contracts paragraphs, a glossary of terms and definitions. They also expressed their need for documents giving a comprehensive overview and comparisons, country by country and at the level of EU policies, on collective rights management and copyright laws. They advise FSE and UNI-Mei to have these outcomes as major goals for a future project on collective bargaining.

See our complete analysis of the results on:

[https://www.dropbox.com/s/b01hx3uihjm85v/CBW\\_results%20evaluation.pdf?dl=0](https://www.dropbox.com/s/b01hx3uihjm85v/CBW_results%20evaluation.pdf?dl=0)

All the printed copies of the leaflet have been distributed, mostly to guilds. At the moment the FSE does not have the resources to have it reprinted. A pdf version is available online:

<http://www.scenaristes.org/pdfs/fseleafletremunerationweb.pdf>

All documents related to the Collective Bargaining Project are still available online on Drop Box:

<https://www.dropbox.com/sh/qget4ydw3irpt0/AACyX31-9zWx6R0tIHmNKFNa?dl=0>

## **WCOS 03**

The world conference is now in its third edition. Over the years it seems that the co-organisers have developed the “WCOS model”: a conference hosted by a national guild, two days of intense lectures, debates, workshops and social events to explore both craft and practical professional issues common to screenwriters, combined with FSE and IAWG annual general meetings and a spotlight on the audiovisual production of the host country. You can read a short history of the world conference on the WCOS 03 website ([http://www.wcos03.org/popzednie\\_konferencje](http://www.wcos03.org/popzednie_konferencje)). Organising the world conference with generally rather low financial resources and under staff partners is a collective challenge, a constant compromise to find the best possible balance between various interests, international issues and national focus, US and European different approaches, craft of screenwriting and professional issues such as copyright, contracts, collective bargaining, etc. A debriefing of each conference is a way to improve the next one. This is also going to be an item of discussion at the general assembly, which happens right after the conference.

The **IAWG/FSE steering committee** (composed of Maureen Parker, Executive Director of the Writers Guild of Canada, Steven Gannaway, Executive Director of the New Zealand Writers Guild, Robert Taylor, FSE board member and Katharina Uppenbrick, former Executive Director of VDD), started their regular meetings in 2013 and worked together to design the programme of the conference and choose speakers. Maciej Karpinski (President of the Polish Screenwriters Association) was also regularly consulted as well as the board of the FSE. Alison Bell (FSE project officer), Sarah Dearing of the IAWG and Amélie Clément were also involved in the discussions.

The FSE contracted **Alison Bell**, a UK based free-lance administrator, **as project officer**. She was regularly in touch with the team in Warsaw, with IAWG and FSE secretariats and very regularly reported to Robert Taylor. Among several tasks she was in charge of inviting speakers and liaising with the Polish team regarding their flights, hotel, bios, etc. She’s been proposed to be director/floor manager of the conference. Alison Bell’s fees were shared between IAWG and FSE. Her professional efficiency, initiatives, reactivity and adaptability have been very much appreciated.

Robert Taylor was regularly in touch with Maciej Karpinski to set the terms of a contract of collaboration with the Polish Filmmakers Association (PFA) and to design the main aspects of the conference. The team of the Polish Filmmakers Association made all the organisational arrangements and provided some help to IAWG and FSE for the organisation of their annual general meetings.

David Kavanagh travelled to London to consult with Robert and Alison and attended a planning meeting in Warsaw with Maciej, Robert and the Polish team.

Good attention was paid to **communication**: the Polish team created a very well designed website (responsibility for contents were shared between FSE, IAWG and PFA). A UK based journalist was contracted to communicate on social networks during the conference (a twitter account was created, with access from the home page of the website). The PFA organised live streaming of the conference (available on the website).

The Polish organisers succeeded in raising significant financial support for the Conference, especially from the Polish Film Institute and the Polish Filmmakers Association.

## **13<sup>th</sup> FSE Annual General Assembly**

FSE staff and board were also quite busy organising the annual general assembly in Warsaw.

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### **LOBBYING**

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#### **Introduction**

We invite you to read the detailed report on EU policies written by David Kavanagh.

#### **Some concrete actions at European level**

- 1.** David Kavanagh participated in two informal meetings to discuss the mechanisms to ensure adequate remuneration of authors and performers organised by DG MARKT / European Commission (22 January and March).
- 2.** FSE co-signed a press statement which welcomes MEP Ms Castex' report on Private Copying (February 2014)
- 3.** FSE contributed to the Public Consultation on the review of the EU copyright rules organised by the European Commission / Internal Market, Intellectual Property, Copyright (March 2014)
- 4.** FSE and other creators' organisations co-signed a letter to several commissioners, including Michel Barnier, former European Commissioner for Internal Market and Services, with regard to the European Commission's discussion to reform the EU copyright acquis (June 2014)
- 5.** Together with SAA and FERA, FSE co-signed a joint manifesto addressed to new MEPs detailing what Europe's screenwriters' and directors' organisations expect from the new Parliament to put authors back at the heart of culture and copyright (June 2014).
- 6.** FSE participated to the annual FERA/FSE/SAA meeting in Brussels on 26 June, the fourth edition of these joint meetings.
- 7.** FSE relayed the information on the online questionnaire on author and performer remuneration launched by the European Commission in 10 countries in the music and audiovisual sectors ([http://ec.europa.eu/eusurvey/runner/remuneration\\_survey2014](http://ec.europa.eu/eusurvey/runner/remuneration_survey2014)) (July-September).
- 8.** FSE co-signed a letter addressed to Ms. Farida Shaheed, Special Rapporteur of the United Nations in the field of cultural rights. She launched an open consultation on the impact of intellectual property regimes on the enjoyment of right to science and culture, in which she was also interested "in learning more about the concrete obstacles met by authors, creators and inventors, such as scientists and artists, to enjoy this right" (September 2014).

9. FSE is partner of the private screening of the French film *Samba* organised by Creativity Works! (creativityworks.eu) for European policy makers and representatives of the cultural and creative sectors (Brussels, 8 October).

Some of these documents are available on FSE website (in “Policy documents”).

### **Staff and Board attended several meetings on behalf of FSE**

A delegation of FSE board and staff members attended the fourth edition of the annual joint meeting of FSE, FERA and SAA (Brussels, 26 June). FSE and FERA had jointly submitted a proposal to the meeting seeking the financial support of the CMOs to assist both organisations to respond effectively to the likely review of the copyright acquis of the European Union over the next years. The proposal envisages local CMOs, members of the SAA, becoming members of both FSE and FERA as Observer or Partner members and contributing individually financially to the resources of the two organisations. Welcoming the proposal the Chair of the SAA Janine Lorente stated that certain CMOs, even if sympathetic, were prevented from making such contributions but felt that other possibilities might be considered in respect of those CMOs such as support for one-off projects. However she was confident that many CMOs would respond positively.

To enable this, the board of directors of the FSE proposes the creation of a new category of members (see revised statutes).

Other SAA members present emphasised the importance of our three organisations working closely together over the next years.

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## **FSE COMMUNICATION**

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The FSE official facebook page reached 660 followers. More than 70 news were posted by FSE secretariat in 2014 (as of 20 September). However there was no time to issue regular newsletters and be more active on the Twitter account. The FSE secretariat also contributed to the contents of the website and other internet tools of the world conference.

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## **INTERNATIONAL RELATIONS**

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### **Relations with IAWG**

The IAWG/FSE committee in charge of preparing the world conference, launched in 2013, has been very active in 2014.

IAWG and FSE worked closely together to prepare the third world conference of screenwriters. The co-financed the fees of a project officer (Alison Bell).

The FSE attended the IAWG Annual meeting in Warsaw on 29<sup>th</sup> and 30<sup>th</sup> September. David Kavanagh and Robert Taylor will report during the FSE AGM.

The guilds of France, Germany, Ireland and UK are also involved in the IAWG, International Affiliation of Writers' Guilds, as full members.

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## ADMINISTRATION

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### **Board and boards' meetings**

The Annual General Meeting of FSE elects a board of five members who serve for a two year term. The current board of directors was elected in November 2013:

Sven Baldvinsson (President)

Robert Taylor (Vice-President)

Stanislav Semerdjiev (Treasurer)

Carolin Otto (Member)

Jean-André Yerlès (Member)

Short bios: [http://www.scenaristes.org/pdfs/board\\_20131109.pdf](http://www.scenaristes.org/pdfs/board_20131109.pdf)

Their mandate runs until the FSE Annual General Assembly in Fall 2015 where elections will be organised.

The experience of organising board meetings by skype, which the previous board did intensively to save money, was generally frustrating and it is certainly not an efficient way of working for a new board. It was therefore decided to organise physical meetings. In 2014 the board met three times.

### **Dates of Board meetings since the last AGM :**

11-12 January 2014 – in Brussels

25-26 June 2014 – in Brussels (on the occasion of a meeting with FERA and SAA)

20 August – in Paris

During its last meeting in Paris, the board decided to circulate the minutes of its meetings to the FSE member guilds, at the latest one month after the meeting. The minutes of the board meeting of 20 August in Paris are available in drop box.

The main issues of discussion in 2014 were:

- European policy issues
- Preparing the Third World Conference
- Designing and implementing the FSE Solidarity Fund
- Revising the Policy Document / drafting a Three-Year Plan
- Revising the Statutes
- Creating a Screenwriting Award
- Seeking solutions to improve FSE's finances
- Preparing the FSE AGM 2014

## **Staff**

David Kavanagh is under part-time contract with FSE to work as Executive Officer, in charge of FSE lobbying strategy and actions at European level. Amélie Clément is under part-time contract as manager. Both of them work from their home countries and regularly travel to Brussels where FSE shares offices (at UNI-EUROPA) and to other destinations for meetings. Amélie Clément was on maternity leave from mid-March till the end of June 2014. FSE, with the financial support of IAWG (50%), contracted Alison Bell (part-time; five months) as project officer to work on certain areas of the organisation of the world conference.

## **Fundraising**

### **Solidarity Fund**

Upon an initiative from several Nordic guilds members of the FSE, the guild of Screenwriters of Norway successfully applied to KOPINOR's Development Fund to create a solidarity fund for the FSE. KOPINOR is a collecting management organisation based in Norway.

The primary purpose of the FSE solidarity fund is to support member guilds of FSE which, for financial reasons, are unable to participate in the work of FSE. Its secondary function is to encourage the participation of new and emerging European Screenwriters' guilds in the work of FSE.

In 2014, the money available for this fund (50.000 NOK, +/- 6.000 euros) enables the FSE to implement a pilot project through travel grants: help FSE member guilds and candidate guilds to pay travel and accommodation for delegates to attend the Third World Conference of Screenwriters and the FSE General Assembly in Warsaw (30 Sept-4 Oct 2014).

The FSE secretariat administrated the project within a very short deadline, under the supervision of the board and in consultation with the guild of Norway. It wrote the guidelines and application form, informed the members and other contacts (Romania, Czech Republic), checked the eligibility of the applications received, prepared documents for the selection committee, informed the beneficiaries of the results. It will also proceed to the reimbursement of the expenses upon receipt of the required documents. It will prepare a report for Kopinor.

The FSE received 9 applications, all accepted by the selection committee. In some cases the grant allocated were less than 100% of the amount requested in order to find a good balance between all beneficiaries.

The result of this pilot project is coherent with the initial scope. The guilds of Greece and Turkey have been absent for several years. This time, two delegates from the Greek guild will attend the conference and the AGM as well as two delegates from Turkey. It also benefited two screenwriters from the Icelandic guild who will attend the world conference, in addition to the official representative of the guild at the AGM. Three grants were distributed to Spain, one to FAGA and two to ALMA. The FSE secretariat also informed the Portuguese guild and contacts in Romania and Czech Republic but got no answer.

## **Financial report**

See attached financial account.