

Report of the Executive Committee on its actions since the last General Assembly

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1. European Policies

1a. Introduction

By David Kavanagh, FSE Executive Officer

In 2019 the global film and television industries were growing rapidly. 8,200 feature films were made around the world, of which 1,200 were made in Europe – a rate of growth of about 10%.

This despite the fact that streaming, as internet access increased around the world, was exploding.

Netflix alone was slated to spend €16 billion on content in 2019.

In Europe, though Netflix is growing, broadcasters are still the major producers of series which increased to more than 4000 hours of TV fiction across 650 series in 2019.

And then in December, in Wuhan in China, authorities announced that they had discovered a new virus in a seafood and poultry market. The first person died from that virus in January of 2020. By the date of our adjourned meeting in May of 2022 many more than six million have died and many more than five hundred million have been infected.

This extraordinary world-wide disaster affected all of our lives in many ways. Our industry went into a near total lockdown world-wide in March of 2021 – production ceased almost everywhere and cinemas closed across the globe.

The direct economic cost to the industry globally was somewhere in the region of \$62 billion in the first six months of 2020 – or \$145b including all indirect costs. 31 million full-time equivalent jobs were lost globally in our industry for the same period.

For those locked in their homes with money to spend SVOD subscriptions around the world exploded.

The already vertiginous subscription growth accelerated and 47million more people subscribed to SVOD services around the globe in 2020 than had been expected (bringing the global total to 949 million subscribers - of which Netflix has 222 million).

By 2022, rather astonishingly, the majority of those losses have been over-come and production volumes are back to, or exceeding, those before COVID (e.g. Netflix plans to spend \$17b on content – although the recent hiccup in its subscription rates and share price may be a portent of limitations in the future).

Significant problems remain unanswered for theatrical distribution – losses incurred during closure, shortening of theatrical release windows, instability of the production environment as resources switch to series.

Independent production is also under considerable pressure with rapid consolidation and acquisition a possible response to the difficulty of retention of control and of rights in their deals with the streamers.

How has all this impacted screenwriters?

Unlike our colleagues on the set, whose work stopped overnight, many screenwriters continued to work. Periods without work are normal for screenwriters, and resilience – to use the word which became ubiquitous in relation to the arts during Covid – is built in. Nonetheless it cannot be that a dramatic reduction in the volume of work available had no effect. The constant complaint from broadcasters and

producers that there is a shortage of talent is not correct for writers, the vast majority of whom have had a very limited amount of work during covid.

One lesson that can be learned is that social security - support provided by government to those impacted by the pandemic – was not as effective in the arts in general, and in the audiovisual, as in sectors of the economy in more organised employment. This message seems to have been heard and understood in the European Commission and the idea that freelance work should be more regulated in the interests of workers was strengthened.

1b. Implementation of the Copyright Directive

11 member states have fully transposed the Copyright Directive¹ at the date of our adjourned general assembly with 16 more to go.

June 7th 2022 is the date on which **Article 19 on transparency** is supposed to come into effect. The Spanish transposition has had to go back to the Parliament and ALMA have been working to get amendments. Sweden has apparently decided to wait for the Court of Justice of the European Union to decide on the Polish objection to Article 17 before implementing. But inexorably and inevitably all member states must eventually transpose the Directive.

Our assessment so far is that the transposition of **Chapter III and its associated articles** has gone quite well from our perspective. The principle of proportionate remuneration in Article 18 and the principle of transparency in Article 19 are now EU-wide legal requirements and the remaining question is: **are they going to be implemented in practice in ways that will benefit screenwriters?**

FSE ACTIONS

>> Publications

Working with FERA (Federation of European Film and TV Directors), FSE published our analysis and checklist of the Implementation of the details of Chapter III².

>> Database

Part of the joint project on Collective Bargaining conducted together with FERA and UNI MEI, is a database on the transposition of the Copyright Directive (provisions on fair remuneration, proportionate remuneration, transparency obligations, contractual readjustment mechanisms and dispute resolution in 10 EU member states). Ula Furgat, lecturer in Intellectual Property at CREATE, University of Glasgow, is coordinating the collection of information.

>> Meetings

FSE organised a number of meetings on various aspects of the transposition, both directly and within the joint project on Collective Bargaining together with FERA and UNI MEI³.

1 https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.L_.2019.130.01.0092.01.ENG

2 https://drive.google.com/file/d/1BxamZBkLoZChocylcwS4p-63SiSCcTf_/view?usp=sharing

3 “Strengthening Collective Bargaining for Audiovisual Creators”, a series of workshops, webinars, databases, etc for screenwriters and directors - we call it “CBW workshops” - in collaboration with FERA (Federation of European Film and TV Directors) and UNI-Mei (global union for Media, Entertainment & Arts), with the financial support of the European Commission.

- 3 June 2021 / Progress on Transposition of the Copyright Directive (FSE online meeting)
- 21 September 2021 / Building a Collective Bargaining Campaign around the 2019 Copyright Directive (FERA-FSE-UNI MEI Collective Bargaining Workshop #2)
- 7 December 2021 / on Transposition of the Copyright Directive (FSE online meeting)
- 10 March 2022 / 2019 Copyright Directive: Transposition to date (FERA-FSE-UNI MEI Webinar #1)
- 7 April 2022 / 2019 Copyright Directive transposition Sharing in the economic success of our work: collective solutions (FERA-FSE-UNI MEI Webinar #2)⁴

The recordings of these meetings are available in the members' area of the FSE website (online meetings)⁵ and on drop box⁶.

>> Policy statements

FSE co-signed several statements. One with the Authors' Group⁷:

<https://federationscreenwriters.eu/transposition-of-the-copyright-directive-an-authors-group-statement/>

1c. EU Guidelines on Competition Law and Collective Bargaining

Since our 2020 General Assembly, the European Commission through DG Competition has announced its intention to resolve the **longstanding problems of the contradiction between the need for collective bargaining for freelancers and the prohibition under Competition law of price-fixing by undertakings**.

An Inception Impact Assessment was published by the Commission in January of 2021, followed by a public consultation launched in March 2021⁸. The consultation period on the draft Guidelines is now finished and publication is still expected before Summer.

Articles 37 and 38 of the draft make clear that **collective agreements intended to implement aspects of the Copyright Directive will be allowed**. Article 35 will cover any other kinds of collective agreement that our members might wish to make.

Article 16 of the draft **allows a "collective refusal to provide services" – in other words a right to strike**. This will obviously have to be examined in each member state to see if it is a legal possibility in the context of labour and industrial relations law, but assuming that this aspect of the guidelines will not change, there will no longer be objections to the principle of strike from the perspective of competition law.

There remains a possibility that alterations to the draft will be made by the Commission before publication.

Additionally the fact that these guidelines are not law still leaves open a possibility that objections would be raised in national or European courts but, on balance, the guidelines, if published as drafted, **will resolve the problem with competition law that has been a thorn in our side for so long**.

4 <https://federationscreenwriters.eu/copyright-directive-transposition-webinar-for-screenwriters-and-directors-organisations/>

5 FSE website, members' area : <https://federationscreenwriters.eu/login/>
Each FSE member guild has received a username and password. If not contact office@federationscreenwriters.eu.

6 https://www.dropbox.com/sh/5ijfiiyska7d4zl/AACZClrYkKDv4oxL8aen_F8na?dl=0

7 Europe's leading Authors' network representing hundreds of thousands of authors, including writers, literary translators, composers, songwriters, film/TV directors and screenwriters in Europe: European Composer and Songwriter Alliance (ECSA), European Writers' Council (EWC), Federation of European Film and TV Directors (FERA) and Federation of Screenwriters in Europe (FSE).

8 https://ec.europa.eu/info/law/better-regulation/have-your-say/initiatives/12483-Collective-bargaining-agreements-for-self-employed-scope-of-application-EU-competition-rules_en

FSE ACTIONS

>> Lobbying

FSE engaged the services of a Competition law expert to advise us and to ensure that we had and maintained good contacts to the responsible staff at DG Competition (Andrea COLLART, AVISA PARTNERS).

We wrote to and met with the relevant official of DG Competition (both as FSE and with other like-minded organisations of authors and performers) who made themselves available and listened to us carefully and took our concerns in to account where they could.

>> Joint statements

<https://federationscreenwriters.eu/more-collective-bargaining-for-freelance-authors/>

>> Meetings to inform guilds

- 8 April 2021 / Collective Bargaining and Competition Law (FSE online meeting)
- 27 January 2022 / Competition law and collective agreements on working conditions of freelance audiovisual authors' working conditions / Collective Bargaining Workshop #3

1d. Digital Services Act (DSA)

The DSA⁹ will regulate the behavior of online services and is of relevance to us primarily in the area of management of copyright abuse.

We have signed up to various joint letters proposed by Creativity Works and the Audiovisual Coalition. Our industry colleagues are unhappy at the way the Directive is going but, as the impact of these issues on our members seems remote, there does not seem to be any advantage for us in spending time and effort on a quite technical issue/s being managed better by organisations more immediately impacted than we are.

FSE ACTIONS

>> Joint statements

- 20 avril 2021, Transparency for ALL businesses online via stronger KYBC rules in the EU <https://federationscreenwriters.eu/transparency-for-all-businesses-online-via-stronger-kybc-rules-in-the-eu/>
- 20 January 2022, DSA – Plenary holds cards to building a safer internet <https://federationscreenwriters.eu/dsa-plenary-holds-cards-to-building-a-safer-internet/>

9 https://ec.europa.eu/info/digital-services-act-ensuring-safe-and-accountable-online-environment_en

1e. Building a European Strategy for the Cultural and Creative Industries Ecosystem

This Communication¹⁰ will be published shortly. It addresses the cultural industries in general from their employment and industrial perspective, and promises increased investment in areas such as equity investment in production companies. We need to pay attention to what happens with this Communication but it does not have immediate impact on our members at present.

FSE ACTIONS

June 2021 / FSE made efforts to be part of “Voices for Culture”¹¹ but could not be part of the discussions due to miscommunication with the project team.

1f. Impact of Covid 19 / Culture at the heart of European Recovery

FSE, as many creators’ organisations, tried to assess the impact of the pandemic on screenwriters and their guilds, in the audiovisual sector and more widely on the cultural sectors in Europe.

FSE ACTIONS

>> Meetings

30 October 2020 / FSE online meeting with guilds to assess the impact of the pandemic.

>> Questionnaires

In May 2020 FSE circulated a short questionnaire to FSE member guilds. Another survey was launched in November 2021, to collect information from the individual members of the guilds.¹²

>> Some of the joint statements

- 2 November 2020 / 110 European cultural networks’ joined letter on Culture and Recovery.¹³
- January 2021 / Publication of the GESAC study « Rebuilding Europe - The cultural and creative economy before and after the COVID-19 crisis”. FSE is a supportive organisation of this study.¹⁴
- 19 March 2021 / Together with more than 110 pan-European networks, FSE has co-signed a letter coordinated by Culture Action Europe: “Culture : a powerful vector for the future of Europe”¹⁵
- 15 March 2021 / together with the Authors’ Group, position on the European Parliament’s report on the situation of artists and the cultural recovery in the EU.¹⁶

10 <https://eit.europa.eu/news-events/news/building-innovative-cultural-and-creative-sectors-and-industries-secure-europes>

11 Brainstorming Report ‘Status & Working Conditions for Artists, Cultural and Creative Professionals’
<https://voicesofculture.eu/wp-content/uploads/2021/07/VoC-Brainstorming-Report-Working-Conditions-2.pdf>

12 Survey « Assess Covid-19 pandemic impact on the work of European Screenwriters » final results :
<https://drive.google.com/file/d/1aAHFxdgfBRi3-0iaUnO27GX3zJ-VpxYS/view?usp=sharing>

13 <https://federationscreenwriters.eu/110-european-cultural-networks-joined-letter-on-culture-and-recovery/>

14 https://1761b814-bfb6-43fc-9f9a-775d1abca7ab.filesusr.com/ugd/4b2ba2_8bc0958c15d9495e9d19f25ec6c0a6f8.pdf

15 <https://federationscreenwriters.eu/culture-a-powerful-vector-for-the-future-of-europe/>

16 <https://federationscreenwriters.eu/primary-creators-of-cultural-works-at-the-core-of-cultural-recovery-in-the-eu/>

1g. Semedo Report

This own-initiative report of the European Parliament, entitled “The situation of artists and the cultural recovery in the EU” written by Monica Semedo MEP¹⁷, was accepted by the Parliament and passed on to the Commission for action.

It is quite a good report which refers to collective bargaining in positive terms. It suggests action by the Commission to establish a European Status of the Artist, with respect to contracts, means of collective representation and management, social security, sickness and unemployment insurance, pension schemes, direct and indirect taxation, non-tariff barriers and information asymmetries, etc.

1h. European Audiovisual Observatory (EAO)¹⁸

FSE is a member of the Advisory Committee of the European Audiovisual Observatory which is a Council of Europe structure dedicated to undertaking research in the audiovisual industries. They have done interesting work on authors in the field of series production and have interesting plans to address questions around employment in the film and television industries which they have not addressed to date.

1i. Freedom of Artistic Expression

FSE ACTIONS

We are working on a **report** to the Executive Committee on freedom of artistic expression. A delaying difficulty has been to find persons with expertise in human rights and freedom of expression, especially freedom of artistic expression, and also with some working knowledge of the particularly issues that might be addressed by screenwriters. Additionally we have had delays in finding and conducting interviews with impacted screenwriters.

The Executive Committee and our President in particular are keen to emphasise this issue in the coming period.

In addition to the letters sent by FSE at the end of 2020¹⁹, FSE organised an **online meeting** for its members on 12 November 2021 on this important issue.

1j. Ukraine

“They sought to destroy our traditional values and force on us their false values that would erode us, our people from within, the attitudes they have been aggressively imposing on their countries, attitudes that are directly leading to degradation and degeneration, because they are contrary to human nature. This is not going to happen.”

Vladimir V. Putin, President of the Russian Federation, Thursday 24th February 2022

17 https://www.europarl.europa.eu/doceo/document/A-9-2021-0283_EN.html

18 <https://www.obs.coe.int/en/home>

19 <https://federationscreenwriters.eu/fse-president-carolin-otto-addresses-eu-leaders-on-freedom-of-expression/>

FSE ACTIONS

>> A letter to member guilds

Carolin Otto wrote to all members on March 3rd 2022, saying *“Writers know both the power of words, and their limitations. There is no need for me to try to add to the outpourings of outrage and anger about the invasion of Ukraine by Russia”* and again on April 8th saying *“The purpose of my letter is to appeal to those of you who have not done so, to make a contribution, as large as you can, to help with this disastrous and horrendous situation.”*

>> Financial support to Ukrainian screenwriters

In the interim we sought to find a programme that might best allow us to offer support. The Executive Committee decided that a) we should not duplicate work being done by others but instead seek an existing scheme of support that we could contribute to and b) that we should try to find a way that our support would go to Ukrainian screenwriters if possible.

Thanks to support received from five members to date, we have provided €15,000 to the International Coalition for Filmmakers at Risk (ICFR)²⁰, who have established a fund which provides emergency financial support for people from the Ukrainian film and television industries. Our support will be directed to screenwriters where possible, who will be informed of the source of the funds in case they want to make contact.

Of the 600 applications which the ICFR emergency fund has received, about 200 have been supported to date, but applications are running ahead of available funds.

>> A database of Ukrainian screenwriters

We also have to consider the longer term. Obviously, no one at this stage knows how, whether or when the war will end, or what happens afterwards but it seems evident that we should try to consider how we can continue to be of assistance to Ukrainian screenwriters.

We are trying to set up a **database of Ukrainian screenwriters**, with contacts. The idea is that we can make contact with a large cross section of Ukrainian screenwriters and establish what might be done for and with them in the future.

1k. Other European issues

On Geo-blocking

- 30 November 2020 / FSE co-signed Creativity Work statement²¹
- 3 December 2020/ Joint statement by 50 Film & Audiovisual stakeholders, including FSE, to welcome EU Commission short-term review of the Geo-blocking Regulation²²

On Media

- 18 October 2020 / FSE co-signed with FERA and Europa Distribution a letter addressed to Mr Thierry Breton, Commissioner for the Internal Market, to ask for support to audiovisual networks (since 2014, European networks exclusively covering the audiovisual sector have been excluded from funding by the Networks support strand in the Culture sub-programme.).
- 21 January 2021 / Joint letter on the Budgetary increase for Creative Europe MEDIA, signed by several organisations of the audiovisual sector²³

20 ICFR: <https://www.icfr.international/>

21 <https://www.creativityworks.eu/mediaroom/european-citizens-enjoy-more-creative-works-and-services-both-online-offline-than-ever-before/>

22 <https://federationscreenwriters.eu/no-geoblocking-for-film-and-audiovisual-contents/>

23 <https://federationscreenwriters.eu/creative-europe-media-budgetary-increase/>

2. Ongoing projects

2a. CBW Workshops – a joint programme by FERA, FSE and UNI MEI

FSE has been very busy with the implementation of the joint programme supported by the European Commission called “Strengthening Collective Bargaining for Audiovisual Creators”. In close collaboration with FERA (Federation of European Film and TV Directors), FSE has:

- organised three online workshops for FERA and FSE members,
- two webinars,
- drafted a tool kit,
- engaged work with a researcher and a webdesigner to create a database on the transposition of the Copyright Directive and of collective bargaining agreements,
- initiated a European-level dialogue on the implementation of the Directive on Copyright in the DSM provisions of Title IV, Chapter III with organisations representing producers and distributors (ACT, CEPI, EBU and FIAPF),
- not to mention numerous project team meetings and meetings with experts to prepare the contents of these actions.²⁴

Though financially supported by the European Commission (UNI MEI is head of project), there has not been so far additional money for FSE or FERA to hire a project officer, consequently both organisations have been struggling to run this programme in addition to their own heavy agendas. However, work is still in progress with more workshops, webinars, a final seminar, publications and databases and we hope to hire a project officer to help us complete this big programme.

2b. Online meetings with FSE member guilds

FSE organised a series of online meetings. This is one of the unexpected opportunities created by the Covid pandemic: moving online allowed for more meetings with FSE member guilds, provided more occasions to discuss issues that we rarely have time to discuss at our physical meetings.

Issues discussed (in addition to the meetings on the Copyright Directive and its transposition and EU competition law mentioned above): writing for audio (podcasts, radio fiction...), organising playwrights, streamers, negotiation with Netflix (a series of closed meetings), freedom of expression, credits, Work for Hire. Of course each of these meetings is an occasion to raise new priorities for FSE, which FSE staff keeps in mind but cannot tackle as soon as we would hope to.

All these meetings are (and will be) documented in the members’ area of the FSE website.

24 All the documents related to this programme are available here:
https://www.dropbox.com/sh/5ijfiyska7d4zl/AACZClrYkKDv4oxL8aen_F8na?dl=0

A few reports have been published:

<https://federationscreenwriters.eu/copyright-directive-transposition-webinar-for-screenwriters-and-directors-organisations/>

<https://federationscreenwriters.eu/a-workshop-on-competition-law-and-collective-agreements-on-freelance-audiovisual-authors-working-conditions/>

<https://federationscreenwriters.eu/fera-fse-uni-mei-hold-second-online-workshop-building-a-collective-bargaining-campaign/>

<https://federationscreenwriters.eu/fera-fse-uni-mei-online-workshop-from-representation-to-bargaining-engaging-the-members-base/>

2c. World Conference of Screenwriters (WCOS)

The fifth World Conference of Screenwriters will be organised by the Danish Writers Guild in Copenhagen on October 5 and 6 2022. The WCOS was postponed twice due to the pandemic. The steering committee of the conference, composed of screenwriters representing FSE, IAWG and the Danish Writers Guild have elaborated a programme that will be unveiled at our general assembly. The three partner organisations will start working on the organisation of the conference and communicate with member guilds in a few weeks about registration. Both IAWG and FSE will hold their annual meetings in Copenhagen on the same occasion (FSE AGM 7-8 October 2022).

2d. Series Mania

FSE was invited by the French (and international) series festival in Lille, France, on 24 March 2022, to organise a panel discussion on writing issues²⁵, « Writing at the Heart of It All ! », featuring screenwriters Marie Roussin (France), Pieter Bart Korthuis (Netherlands), and Stefano Sardo (Italy), with the participation of SACD CEO Pascal Rogard and FSE executive officer David Kavanagh. The experience was interesting and valuable and we are confident that we will work again next year with Series Mania to propose a session focused on screenwriters and writing.

25 https://seriesmania.com/forum/en/fiche/writing-at-the-heart-of-it-all/?fbclid=IwAR1kqKDYc0_z_QoTr3g97wb0jmrN-RBvUX72-pld0hwlUrnfdbC38nfCi-o

3. FSE Governance

3a. Executive Committee (board meetings)

Moving all activities online due to the COVID pandemic has changed the habits of the FSE board members: shorter meetings but more often. The board members met 9 times online since the annual general assembly of 2020 and for the first time again physically on 23 and 24 March 2022 in Lille, France during the Series Mania Festival.

Most minutes of the board meetings are (or will be) available in the members' area of the FSE website.

The two year mandate of the current board should have been renewed last Autumn but the elections had been adjourned to May 6, 2022. The current board members²⁶ are:

- Carolin Otto, president (Germany)
- Maciej Karpinski, vice-president (Poland)
- Jacob Groll (Austria)
- Ana Pineda (Spain)
- Gail Renard (UK)
- Nikolaj Scherfig (Denmark)
- Alexandre Manneville (France)

3b. General Assembly

The 20th annual general assembly of FSE, initially scheduled in Brussels in November 2022, was unfortunately canceled due to a new rise of Covid cases in Belgium. We held a first session online on November 26 to vote on statutory matters and the general assembly agreed to adjourn the other items of the agenda to a physical meeting in Brussels on 6 May 2022.

3c. Revision of the Statutes and Founding Charter

FSE is an "aisbl", an international association under Belgian law. The rules to comply with Belgian law have changed and we will have to make some changes to the statutes to remain compliant. It is a good occasion to propose some changes to improve the governance of FSE and adapt the statutes to the evolution of FSE over the past 20 years.²⁷ We will make initial proposals during the general assembly of May 6.

3d. Administration & Staff

FSE is still managed by a small but committed and multi-skilled team of two persons working part-time (more or less 3 days a week).

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 now a long-term part-time employee of the organisation. She works +/- 3 days a week. The executive

26 More information on board members: <https://federationscreenwriters.eu/board-staff/>

27 Current versions in English and French available here: <https://federationscreenwriters.eu/about-fse/>

committee gave her powers to deal with statutory matters and official tasks (“déléguée à la gestion journalière” – power of attorney).

David Kavanagh, FSE Executive Officer, is based in Dublin. 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 was CEO of the Writers Guild of Ireland when he started to be involved in FSE and now dedicates three days a week to FSE as freelance.

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

4. FSE Network

4a. New members

Two guilds joined FSE at the end of 2021 and have since been involved in FSE communication and activities: LARS in Luxembourg and the Polish Screenwriters Guild in Poland²⁸.

4b. New contacts

FSE team held several online meetings with contacts in Central and Eastern Countries. There is an existing guild in Latvia which we hope will join FSE soon. The possibility to have new guilds formed is a long process.

We are trying to keep in touch with APAD, the screenwriters' guild in Portugal, which was a FSE member some years ago. We are happy that two Portuguese delegates will join us in Brussels on 5 and 6 May.

FSE ACTIONS

>> Meetings

21 January, 3 March, 20 April and 5 May 2021: Series of online meetings with screenwriters in Czech Republic, Hungary, Latvia, Lithuania, Slovakia, Romania, and follow up contacts (emails, individual meetings at Series Mania).

4c. FSE representatives

FSE recently updated its contact list of guilds' representatives. The number of individuals involved in FSE and regularly in touch with FSE team is growing.

The role of representatives is very important. Their role is described in the document “FSE survival kit” and in the members' are of the FSE website.

4d. FSE member guilds' reports

The reports of 2021 sent by some of the guilds are available in the member's area of the FSE website.

28 LARS : <https://www.lars.lu/>

GILDII SCENARZYSTÓW POLSKICH : <https://gildiascenzystow.pl/>

5. Communication

5a. FSE 20th Anniversary

FSE was officially created in June 2021. The initial project was to celebrate the 20 years of FSE and show the work done by the association over two decades in favour of screenwriters.

FSE made 6 videos of FSE presidents, in partnership with French festival Série Series²⁹.

FSE commissioned a new series of Portraits of screenwriters to French illustrator Titwane (they have not yet been published but will enrich the existing list of portraits³⁰).

5b. Social networks

Regular posts on FE website and social networks.

Website federationscreenwriters.eu

Twitter @ScreenwritersEU (325 Following - 1,301 Followers)

Facebook screenwriterseurope (1,448 people like this - 1,595 people follow this)

Instagram fse_screenwriters (quite new, needs to be improved)

Questions?

Contact office@federationscreenwriters.eu

29 <https://federationscreenwriters.eu/fse-20th-anniversary/>

30 <https://federationscreenwriters.eu/screenwriters-portraits/>