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## Annual FSE activity report 2008

Delivered at the General Assembly of the Federation of Screenwriters' in Europe  
March 28 2009 in Brussels

### Contents

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1. New management and new members (by Christina Kallas)
2. Introduction to the board's report (by Christina Kallas)
3. Raising funds (by Christina Kallas)
4. Current activities at the EU commission and parliament (by David Kavanagh)
5. Communication with the members (by David Kavanagh)
6. Leaflet on Development State Aid (by Sven Baldvinsson)
7. The Conference (by Christina Kallas)
8. Promoting the FSE and its goals through the manifesto (by Christina Kallas)
9. Promotion campaigns (by Sven Baldvinsson)
10. Mentoring Scheme and Registration Scheme (by Stanislav Semerdjiev)
11. Paragraph 11 — Executive Committee — Composition and Generality (by Stanislav Semerdjiev and Bernard Besserglik)
12. Joining forces with other international organisations (by Christina Kallas)
13. List of meetings attended (by Christina Kallas)
14. Conclusion (by Christina Kallas)
15. Annexes

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Fédération des Scénaristes d'Europe // Federation of Scriptwriters in Europe

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## **1 - New management and new members**

### **New management**

As you all know in September 2008 our manager of many years resigned from his post due to changes in his personal life.

The board of the FSE thanked Pyrrhus in the name of all the members for his many years of loyal service and immediately set things in motion in order to find a successor. In the interim we have appointed Amelie Clément on an initial four month part time contract and who is currently concentrating on the day-to-day management of the organization (incl. invoicing the members, looking after the bank accounts in collaboration with the treasurer, communicating with the board and the president), the organization of the office and the structure of the files, as well as the assembling and the updating of mailing lists, the organisation of AGMs and board meetings, the communication with the member guilds, sending mails with information to the members, preparing drafts and proofreading the newsletters and letters, preparing documents for presentations and leaflets in collaboration with the board, etc., uploading information on the FSE website, researching funding possibilities and deadlines for the FSE and preparing applications, if requested, in close collaboration with the board and the president and growing slowly into what we consider the FSE Manager's most important role which is to monitor and report on developments within the European Commission and European Parliament of importance to screenwriters, and to originate and co-ordinate responses to reports, consultations, political events, and so on.

Our intention is to continue our pursuit of additional funds for the organisation and once it becomes clear what our resources are likely to be to make decisions at that stage about our future staffing levels.

### **New member**

One more writers' guild has announced its desire to join the FSE, subject to approval by the members of the General Assembly. The new member is the Union of Polish Screenwriters, which was recently recreated after years of non-functioning. The Union of Polish Screenwriters is a part of the Polish Filmmakers Association which is the most powerful and the largest audiovisual organization in Poland existing since 1966 and which consists of 1700 members, among them screenwriters, directors, cinematographers and other professionals from the film and audiovisual arts sector. All of them are grouped into smaller entities according to their profession. These entities have been formed this year. So the Union of Polish Screenwriters has 56 members, and every month some new members apply so our colleagues think it could be around 100 people next year.

At the GA 2009 we will have with us the president of the Union, Joanna Kos-Krauze and a member of the executive board: Oriana Kujawska. One of the ongoing goals of this board is to open the FSE towards Eastern Europe and present the work of FSE in countries that are not yet represented in FSE, in part also helping them actively to create their guilds. We have been looking forward to be able to include the Polish screenwriters in our European community and we are happy that after many discussions in the last couple of years, this moment has now come.

With this new entry, the FSE will represent 28 guilds in 22 countries.

## **2 - Introduction to the Board's Report**

The biggest part of this board was elected three years ago, that is in 2006. And in one of these existential moments you often get when you do voluntary work, we asked ourselves what we did accomplish in this time. We see some continuity there and continuity means a story and we would like to share that story with you.

At the beginning we organised the First Conference on European Screenwriting which assembled more than 120 screenwriters from all over Europe in Thessaloniki. The board prepared a manifesto, which defines the role of the screenwriter in the twenty-first century, as agreed at the conclusion of the conference and which was adopted by the FSE general assembly. It was subsequently issued in twelve languages (more languages were added later) and signed individually on line by more than 5.000 writers, directors and producers all over the world. It attracted an enormous amount of attention to the screenwriters and to the FSE, which we still get to feel. The board committed to campaign for the implementation of the manifesto of the European Screenwriters and we are in the midst of doing exactly this.

Our goals were big and we still have some way to go but we are doing well. We felt that what we needed first was to turn the one page manifesto to an analysis of what we identified there as our main issues and a strategy to address them. The result was the policy paper which the Board drafted and which we financed through a generous contribution by the Dutch collecting society LIRA. The policy paper was presented and agreed at our last general assembly.

In the policy paper the Board of the FSE proposed to concentrate its energies on the following initial agenda:

- (1) Raising the funds essential to any effective pursuit of the policy goals outlined and implementing the new structures with such funds would allow.
- (2) Monitoring the legislative issues and debates within the European Union with a particular concentration on the questions of private copying and collective management of rights and campaigning, with other organisations, in defence of and for the improvement of creators rights.
- (3) Improving communication with member organisations by upgrading the Guild website and by producing and distributing the series of information leaflets described in this document (On moral rights; on best practise in credits; on creative rights; on comparative rates of remuneration; and on best practise in development funding).
- (4) Organising a follow up to the European conference of writers which took place in Thessaloniki in 2006.
- (5) Promoting the screenwriters manifesto agreed at the Thessaloniki conference in particular by developing and launching the 'Who wrote it?' campaign
- (6) Addressing whatever new and unanticipated problems may arise.

Following we would like to report on what we did in each of the above areas in the last year:

### **3 - Raising funds**

Raising the funds is essential to any effective pursuit of the policy goals outlined and for implementing the new structures which such funds would allow.

The policy paper included a first draft budget and financing plan for a possible annual funding. In order to raise those funds the FSE board did the following till now:

- (1) We responded to the European Commission's call for proposals to fund cultural organisations that have members in at least 15 member states of the European Union. FSE made a financial request of EUR 64.000. We followed up on our application and we sought political support but unfortunately we were refused. We did not and will not receive any money from the Commission through an application to the Culture programme. In the document

outlining the legal base for the programme - Article 3 (1) of the legal basis it says inter alia 'Le programme est ouvert a la participation des industries culturelles non-audiovisuelles', which means that as an audiovisual organisation we are not eligible. Nevertheless it is not stated in the application form that audiovisual is excluded, which is why we decided to fight it out.

When the decision was made it became clear that we had not been refused on the grounds that we were ineligible. To read the decision go to [http://eur-lex.europa.eu/LexUriServ/site/fr/oj/2006/l\\_372/l\\_37220061227fr00010011.pdf](http://eur-lex.europa.eu/LexUriServ/site/fr/oj/2006/l_372/l_37220061227fr00010011.pdf). As the General Delegations of the European Commission are separated into audiovisual and culture, the specific programme is run by the culture section not the audiovisual section of the agency and they are not prepared to support institutions which cross two administrative areas.

To address this issue we wrote letters to members of the European Parliament like Mrs. Ruth Hieronymi stating that as writers we cannot and should not be ineligible when it concerns culture and that as long there is no other programme which could cover the operational costs for our international organisation and its multinational structure on the purely audiovisual level we are very dependent on this call and programme. We also pointed out the fact that the FSE, at that time, represented 21 national organisations and a total of 9.000 writers all over Europe, many of whom write also or even mostly for the theatre as well as books etc. We stressed how important funding is for the continuing work of our organisation in an environment, which shows an urgent need of our active presence. This put us in touch with those MEPs again with whom we worked very effectively on the Audiovisual Media Services Directive. It illustrated to them that we cannot get funding. Maybe they will do something about funding in the future. We can hope so.

(2) We actively pursued other funding possibilities. We consulted other international organisations like the European Film Academy regarding their funding structures and identified and approached a number of people to examine whether they might be interested in helping us to seek funding for our work in promoting the interests of screenwriters at European level. We hoped to find an experienced fund raiser who could help us locate private or foundation-type support, offering a percentage based profit for any fund raising emerging out of said funding activities. However, none of the people that we talked to seemed able, as yet, to come up with any innovative and practical approach to raising funds for the FSE.

(3) We appealed to French collecting society SACD for financial support to our activities. The background for this is that the SACD already finances the European Directors Federation, FERA, by paying the salary of a legal expert as a full time CEO. We initially asked for a sum of €90,000 and then in a second effort and after further discussions for a sum of €40.000. The SACD knows that this is in the best interest not only of the 9000 European writers we represent but of all the creative people of our industry.

(4) We have confirmed our initial assumption that we will always be in a position to achieve financing for singular projects but there is no obvious source of funding for the infrastructure, for the employment of a full time manager for instance. But, in order to make the right applications for projects and to follow up on projects we need an infrastructure. This board has taken on its shoulders nevertheless the conception of a couple of initial projects for which we will be seeking funding which will enable part of the infrastructural cost to be paid by the projects. Among others we will be putting a project proposal to the MEDIA programmes training fund as well as to a German fund for an impressive trans-national, high level mentoring scheme and we are also preparing a script registration scheme - an online script registration service such as that offered by the WGA. While such a service can certainly be profitable it is also costly to implement as well as to service and maintain. We believe that it will be a useful service to members, and will help to make the FSE more visible and obviously helpful for individual writers and at the same time earn a modest but useful income. (see below for more detailed description of these items). We have two conferences (see below for more detail on the conference) in the works and we are discussing mutual projects with partners such as FIPRESCI and EFA. Last but not least, we have a proposal on the table from our Turkish member SENDER who are preparing an Istanbul 2010 project and have included in

their budget an item for the FSE which corresponds to €40.000 in exchange for certain services. This is a great initiative, and we can only wish for our colleagues to achieve their goal.

(5) Finally, we have been approached by FERA and had a meeting of our respective boards at the Berlin Film Festival where we discussed possibilities of joining forces for funding. FERA sees the collecting societies as the main source for funding but we have also discussed other possibilities

On the different projects as well as on the FERA discussion there will be separate reports from my board colleagues in the course of the present report.

#### **4 - Current activities at the EU Commission and Parliament**

Re: Monitoring the legislative issues and debates within the European Union with a particular concentration on the questions of private copying and collective management of rights and campaigning, with other organisations, in defence of and for the improvement of creators rights.

At the EU level there has been some development regarding the application of the 2001 Directive on the Harmonisation of Certain Aspects of Copyright and Related Rights in the Information Society, the current situation on private copying and collecting societies, the Communication on Public Service Broadcasting rules, and more.

##### **Creative Content Online**

On January 3<sup>rd</sup> of last year the Commission adopted a communication on Creative Content Online. It published a list of questions and invited responses.

At the same time Viviane Reding, Commissioner for Directorate General Education and Culture established the Content Online Platform. The platform had its fifth and last meeting on the 5<sup>th</sup> January 2009. Contrary to what was originally said it now seems that no legislative proposal will result from its work, at least not in 2009.

The Slovenian Presidency of the EU organised a conference on the topic on June 5<sup>th</sup>.

On 20<sup>th</sup> of November the Culture Ministers adopted conclusions on the development of legal offers for creative content online and to combat piracy. Member states were invited to launch initiatives in the context of the Audio-Visual Media Services implementation.

##### **Orphan works**

Starting January 30<sup>th</sup> 2008 DG Information Society and Media set up a series of working groups to look at various aspects of the problem of orphan works. These working groups held a joint meeting on April 9<sup>th</sup> and by June 4<sup>th</sup> an agreement was signed by twenty four organisations. The new agreement establishes due diligence guidelines to be adopted when searching for rights holders for works whose owners are not known.

##### **Private copying levies**

In our report for last year we explained that, despite the fact that the attempt to challenge private copying levies had been largely defeated, we felt that the Commissioner Charles McCreevy of DG Internal Market intended to return to the topic.

On Feb 14<sup>th</sup> he reopened private copying levies discussion by circulating a questionnaire on the issue seeking responses by 18<sup>th</sup> April. The Culture First coalition, of which we are a part, was again a powerful force in resisting this renewed attempt to raise the issue and responded – as

did the individual members of the coalition.

The tenor of the questions raised by the Commission were far more technical on this occasion and seemed almost designed to exclude the creative community from useful participation.

The Commission called a public hearing on May 27<sup>th</sup>. At this meeting the Commission proposed the establishment of an industry forum to be co-chaired by DG Internal Market and DG Education and Culture.

In the meantime the Commission anti-trust decision in respect of collecting societies in the music area was announced on July 16<sup>th</sup>. This specifically said that music collecting societies could not limit the rights of rights holders to be represented by one society only, allowing rights holders to choose to be represented by any collecting society from any country they choose. It also insisted that collecting societies could be exclusive.

On the other hand it allowed that collecting societies could continue to have bilateral agreements and could continue to establish rates of payments for rights acquisition. Obviously the position of FSE continues to be that private copying levies are very important (and are indeed growing with new technology with the increasing ease with which consumers can copy audiovisual material) and that they must be defended.

### **Proposal to extend the copyright term for recordings**

Somewhat unexpectedly Charlie McCreevey Commissioner for DG Internal Market also published a proposal on May 27<sup>th</sup> to extend the term of coverage for musical recordings to ninety five years, which would make it roughly equivalent of seventy years after death which applies to creators. This Extension passed July 16<sup>th</sup>.

### **Telecommunications Package**

The Telecommunications Package is a very complex process with some interest for us. It involves a review of five pre-existing EU directives in the area of telecommunications. At the level of examination by the Parliament six different committees have met to examine the proposals. The most positive committee from our perspective were the Culture committee (the Spanish MEP Guardans and the Greek Mavrommatis were joint Rapporteurs) which adopted a positive position on the balance between right of privacy and protection of authors rights and introduced the importance of authors moral rights into the discussion. The Culture Committee completed its report at its meeting on June 2<sup>nd</sup> and 3<sup>rd</sup>.

However the lead committees were the Industry committee and Internal Market committee. While the internal market committee was somewhat more sympathetic to the position of creators than the Industry Committee both were less interested in this aspect of their complex discussions than the Culture committee.

FSE was one of ten signatory organisations to a letter organised by FERA which was sent on August 29<sup>th</sup> to the European Parliament emphasising the responsibility of telecommunications operators to deter piracy and to develop legal alternatives for consumers.

On September 24<sup>th</sup> parliament voted on the first reading with mixed results from our perspective.

On November 27<sup>th</sup> the Telecommunications ministers agreed a draft but work has now begun to find a common position between Commission, the Council and the Parliament, which is ongoing and unlikely to be finished before April.

The intention is that the new directive should be passed by June 2009. Its results are unlikely to be particularly favourable in respect of our issues. No major new problems will arise as a result of this work but opportunities to improve the position of creators in respect of the use

made of our work by telecommunications companies have been largely ignored.

## **State Aid**

The report finally published 21<sup>st</sup> May on the cultural and economic impact of territorialisation clauses in state aid schemes appeared to find that there was no negative impact and on May 22<sup>nd</sup> Neelie Kroes the Competition Commissioner and Viviane Reding Commissioner for DG Education and Culture jointly announced the proposal of the Commission for the extension of state aid exemption for film and television for a further three years.

A public consultation on the proposal to extend the exemption finished on December 31st.

The Commission has now published a draft communication on state aid rules for broadcasting.

## **Report on the application of the 2001 directive on the harmonisation of certain aspects of copyright and related rights in the information society**

The European Parliament responded to the European Commission on the question of the review of the application of the Directive by asking the Committee on Legal Affairs to produce a report which it duly did. The report (the Spanish socialist Ortega was Rapporteur) pointed out that the Directive had only been fully adopted by all member states by 2006 and that it was both too early and there did not seem to be any particular pressing reason for a full review. The report further expresses the view that no further exceptions to the directive need be considered. The report also makes a strong statement against the principle of buyout contracts which force the surrender of royalties.

The Committee's report will go to a plenary session of the European Parliament soon.

## **Audio Visual Media Services Directive**

In December the Commission released a press statement concerning the implementation of the Audio Visual Media Services directive one year after it came into force. Only Romania has fully implemented its provisions as yet. Seven countries have legislation going through the process. Six have not yet had public consultations. The others are at various points in the process. The Directive requires that all member states have implemented all of its requirements within two years of the directive coming into force.

## **5 - Communication with the members**

Re: Improving communication with member organisations by upgrading the FSE website and by producing and distributing the series of information leaflets described in this document (on moral rights; on best practise in credits; on creative rights; on comparative rates of remuneration; and on best practise in development funding).

The concentration of the newsletters sent to the members in the last year has been on various developing issues at the level of the European Union. This area of interest is rather quiet at present as the current Commission winds down.

Additionally the Board has been considering the possibility of re-examining our website and seeing if something more useful to members can be made of it. We approached five different companies to redesign the site and eventually settled on the French company Hecube – who did the UGS site. Our idea is simple. Each member Guild places its news on the FSE site by various processes. Technical means now exist to automate the use of the information on each Guild's website to the FSE website. By using RSS feeds for example we can move the news of each Guild onto the FSE site making it a central source of information about the work of European Writers Guilds.

Some further information about this will be presented to the GA and based on response the new site should be built over the next couple of months.

On November 21 2008 the FSE sent a letter to the French Minister for Culture regarding proposals for changes to the structure and financing of France Télévisions, and has also urged the member guilds to do the same. The matter was urgent as there was a Parliamentary vote on this issue on Monday 25 November 2008. Most of the guilds responded in due time, which demonstrated our rapid reaction capacity, which in a combined effort can have a great effect indeed.

Finally the Policy Paper approved by last year's GA committed us to the publication of leaflets on a number of issues. For this GA we are presenting what we consider to be a very useful leaflet on development state aid.

## **6 - Leaflet on Development State Aid**

The leaflet will be presented and distributed at the GA.

## **7 - Second Conference of Screenwriters**

Number four on our agenda for this year was to organise a follow up to the European conference of writers, which took place in Thessaloniki in 2006 for the year 2009.

Indeed the Second Conference of European Screenwriters will take place in Athens in November funded by Greek authorities. That Second Conference will also include the first ever World Conference of Screenwriters, as for the first time ever representatives of European screenwriters guilds will be joined by their colleagues from the Writers Guilds of America, Australia, Canada etc for a joint meeting between the FSE and the International Affiliation of Writers Guilds as well as individual writers from these guilds.

The World Conference will endeavour to focus on questions of screenwriting in the 21<sup>st</sup> century: What does globalization and the new media, especially the internet mean for the screenwriters, in terms of the stories, the rights and the money? How does the art and business of writing change in a new, globalized world and with the new media? What is the likely development of distribution of the writers work on new platforms in the coming years from a worldwide perspective? How to achieve fair compensation for different uses of work and multiple territories? How can the writers of the world join forces most effectively to meet the global conglomerates?

The Conference of European Screenwriters will also aim to address some additional questions concerning the European screenwriters specifically: How do we develop? Is it the right way to ensure original and competitive screenwriting? How to develop for genuine international co-productions? Do we produce too many films or do we develop too few films? Does state aid for script development really reach the writers – and is it enough? Do the European film industries put too much weight on the production and distribution rather than on the development side? Should writers get slate funding too and what would be the pros and contras? Are the writers in fact subsidising cinema and TV development? Why are there so few spec scripts in Europe and how can we effectively support an original, creative production of ideas? Is original TV writing possible in Europe? Do we transfer too many rights much too early? Is a paradigm shift in international co-productions imperative and in which way?

The FSE/IAWG Conference will be hosted and financed by the Institute for the Audiovisual Media in collaboration with the Hellenic Film Commission Office of the Greek Film Centre and the Ministry of Tourism – Greek Institute of Tourism, will take place from the 6<sup>th</sup> to the 8<sup>th</sup> of



November in Athens and will be preceded by IAWG meetings from the 3rd to the 5th of November, also in Athens.

We would like to urge all of you to seek funding for bringing as big representations of active writers from your own countries as possible and to this end we will mail you the presentation of the conference right after the GA, so that you have enough time for applications. The FSE will be only in a position to invite a selected list of people, so your contribution will be most valuable. We think that this conference will have an even bigger impact than the First Conference, and we are brainstorming over a possible document as a result for the press and the echo of the meetings.

## **8 - Promoting the FSE and its goals through the Manifesto**

Our fifth goal was to promote the screenwriters manifesto agreed at the Thessaloniki conference in particular by developing and launching the 'Who wrote it?' campaign.

The board has continued to promote the European Screenwriters Manifesto at various events as it proved to be an excellent means of promotion of the FSE goals and the FSE in general. It has now been translated into 16 languages: Bulgarian, Catalan, Dutch, Flemish, French, Hungarian, English, German, Greek, Icelandic, Italian, Norwegian, Polish, Portuguese, Spanish, Swedish. Further translations are to be expected.

In the last year the board has gone onto the next step which is the implementation of the Manifesto. In accordance with Point 8 of the FSE Manifesto which declares that we will call on festivals, film museums and other institutions to name the screenwriters in their programs, the FSE board has taken action in the matter of the European Film Awards. The FSE board won a big battle this year by lobbying the European Film Academy (EFA) board, which in accordance with our manifesto, has finally decided to mention in all outgoing materials including future press releases and publicity material on European films the screenwriters alongside the directors and the production companies. The EFA has kept its word, also at the presentation of the European Film Awards and is also open to campaigning together with us with regard to the national academies. They are very keen to open their doors to more screenwriters and our board has been preparing letters on both these issues, which will reach you after the GA.

The FSE has recently also achieved similar results with the German Film Academy. The German Film Awards ceremony of 2007 was a bit of a blow for screenwriters, because of the way in which the awards were presented, following a long history of the films presented only with their directors names attached and using the possessory credit. After a letter from the German screenwriters guild (VDD) pointing out the demands in the European Screenwriters Manifesto (2006) and further pressure from the FSE, the Academy board has reconsidered its position and is now avoiding mention of the possessory credit. The writer has not yet been added.

The same positive result has been achieved by the Catalan guild for the Barcelona awards. More are to follow.

We consider the results with the academies as a huge step towards the right direction and would like to encourage all our member guilds to use these examples and the wording of our letter to the EFA plus the manifesto in order to achieve similar results with all the national academies plus film festivals in your home countries. Please let us know if you need any help, for instance in form of a letter from the FSE board.

We were also asked to deliver an article on the writers which had center stage in this year's EFA newsletter. (Issue Number 25, November 2008)

Finally the board had a long and very fruitful conversation with Mr. Klaus Eder, Secretary General of FIPRESCI regarding the importance of the Manifesto and for the need for FIPRESCI

to support it. The result was a possible combined conference on the subject of writing about screenwriting and writing about directing as two different things.

Last but not least we have two possible campaigns, Who Wrote It and a repetition of the German campaign prepared by Saatchi, this time on the European level.

## **9 - Promotion Campaigns**

The two possible campaigns will be presented at the GA.

## **10 - Mentoring Scheme and Script Registration Scheme**

The FSE Board has prepared two possible projects, which hopefully can be established and ensure some additional funding for the FSE, too: A mentoring scheme and a script registration scheme.

(1) Based on the belief that the current training programs do not ensure that writers are accompanied creatively on the long road of the development of a screenplay and that original writing is and can only be encouraged by people who know the creative process of writing, that is by other writers, and in accordance with Article 7 of the European Screenwriters Manifesto that the FSE will encourage "training programmes to educate the next generations in accordance to the collaborative art of the medium and with respect towards the art and craft of screenwriting" the FSE board has conceived and developed a unique training program for screenwriters, the FSE Mentor Program.

The FSE Mentor Program is an international initiative of the FSE which seeks to bring talented European screenwriters together with established world masters, for a year of creative collaboration in a one-to-one mentoring relationship.

(2) We have taken the script registration idea as far as is practical without starting to spend money. Setting up and managing the scheme will be dependent on having staff available to manage it.

We have consulted our American colleagues who have told us that they receive about 4,000 scripts per annum from Europe with the UK being by far the largest source but with scripts from all European Union countries being registered. Whether all of those would switch to a European agency is not clear but we can count on the active support of the WGA if we were to put such a scheme in operation. Were we to receive half of those scripts and have an individual member of staff dedicate one hour a day to the administration the scheme (excluding start up costs) could generate a reasonable income of €30.000 per annum. A scheme which would not make sense at the national level could be beneficial, because of the volume of registrations, at the European level.

## **11 - Paragraph 11 – Executive Committee – Composition and Generality**

A proposal made on possible changes of the statutes will be sent by attached document and presented at the GA.

## **12 - Joining Forces with other international organisations**

FSE continues to work with the Creators' Forum and the Culture First! Coalition. These two

informal entities have proved very effective, especially in defending the rights of authors and in defending copyright levies.

The FSE has also been invited by the European Audio-visual Observatory to be a contributor and an observer in 2008 but this has not proven helpful yet.

Lastly FSE was represented at the IAWG General Assembly and is continuing its strong collaboration with the IAWG on all levels as we can see from the planned conference.

Last not least the FSE has opened a new era by starting conversations on the same eye level with the European Directors Federation FERA. At the meeting in Berlin present were Peter Carpentier, Birgitte Staermose, Kurt Meyer, Cecile Despringes, for FERA and Christina Kallas, Sveinbjorn Baldvinsson, Stanislav Semerdjiev and David Kavanagh for FSE.

We are clear that, while there may be some areas where Directors and Writers did not agree and even some areas where we would actively disagree, there are a large number of areas of our work where we would entirely agree. We have welcomed the initiative of FERA and agreed with them that there were real possibilities of making faster and more effective progress with our fundraising agenda if we were to work together. FERA suggested that the most likely source of financial support to the activities of FERA and the FSE were the European Collecting Societies who after all were responsible for the collection of monies earned by and due to writers and directors. Since the demise of AIDAA - International Association of Audiovisual Writers and Directors, collecting societies had not been directly represented by an organization lobbying exclusively on their behalf at the institutions of the European Union.

Such a common endeavor would enable better communication, a common front and a common project with which we could seek infrastructure funding together, both from collecting societies as well as from national and international funds and foundations, both audiovisual and cultural in general. First ideas of such funding possibilities were proposed and evaluated through discussion.

It was agreed that both parties would revert to their full Boards with a positive assessment of the ideas generated at the meeting and with the intention of seeking the formal agreement of our respective boards to come to a written agreement to pursue the issue of adequate funding for both organisations as a joint initiative.

### **13 - List of meetings attended since last GA**

- 14 & 15/3 FSE BOARD MTG. ATHENS
- CULT. Culture and Education Committee of the European Parliament. (P.M. – observer) March 2008
- CULT committee. Hearing on Mobile TV(P.M. – observer)
- Meeting w/ MEP Anne Van Lancker to lobby on Flexicurity(P.M.)
- EMPL Committee. Commissioner Vladimir Spidla outlining EC's plans on employment for 2009 (P.M. – observer)
- EMPL committee. Presentation of the Van Lancker report. (P.M. – observer)
- Culture First! Coalition. To discuss a common approach to the EC consultation on Levies on private copying.
- EP Plenary session. Monitoring debate on Cultural Industries(Bono-report) and the debate on the EC culture program.(P.M. – observer)
- EC conference on multilingualism.(P.M. – observer)
- Mtg. with Helga Trupel and Wim Conklin on levies on private copying (P.M.)
- Mtg. with Ruth Hieronymi and Will Conklin on Creative Content Online. (P.M.)
- EMPL, Committee on Employment and Social Affairs
- Committee debate. ( P.M. – observer)
- EMPL Committee voting on Van Lancker report. (P.M. – observer)

- 16&17/5 FSE BOARD MTG. Cannes Incl.
  - mtg. w/ K. Daskalakis(Media) re: funding for FSE
  - mtg. w/ Jeanine Lorente(SACD) re: funding for FSE & Content on-line
  - mtg. w/Marion Döring(EFA) re: possible projects/co-operation
  - mtg. w./Klaus Eder(FIPRESCI) re: possible projects/co-operation
- EP Culture Committee (P.M. – observer)
- Employment and social affairs committee
- Disc. of Andersson report on collective agreements(P.M. – observer)
- DG INFO/DG MARKT mtg of Cinema Experts/film archives (P.M. – observer)
- DG EDUC.&CULT.: "Culture Platform on Culture Industry"(P.M. – observer)
- EP: Hearing on creative content on-line/various commission proposals (P.M. – observer)
- UNI-MEI/WGAW mtg re: writers from reality TV (P.M. – participant)
- Employment and Social Affaris Committee/collective agreements(P.M. – observer)
- EP Culture committee (P.M. – observer)
- EP Culture committee (P.M. – observer)
- Open day for African, Caribbean & Pacific Countries re: call for funding of films and festivals (P.M. – observer)
- FSE BOARD MTG. Berlin
  - Informal mtg. w/ FERA boardmembers re: co-operation
- Sven B. in panel regarding situation of Screenwriters in Europe at EU XXL Film forum and festival, Krems, Austria

## **14 - Conclusion**

The FSE has created with the manifesto a very effective campaigning platform and the policy paper has proven an invaluable implementation instrument. The workload in the year two after the manifesto has been enormous but also very rewarding. Apart from hearings and issues at the commission and parliament, which have demanded our attention and lobbying, the board has been active in informing the members and supporting them in their national concerns, recruiting new members, trying to raise further funds and developing stronger alliances with other organisations. The policy paper was indeed planed as a multiyear work plan for the FSE and the FSE board in particular and, after one year of successful implementation, we are happy to say: it works!

### **The FSE President and Board March 2009**

## **15 – Annexes**

- **Annex 1:** Leaflet on Development State Aid (this doc. will be distributed on the day of the GA)
- **Annex 2:** Promotion Campaigns (these doc. will be distributed on the day of the GA)
  - (a) briefing on Who Wrote It
  - (b) report on Who Wrote It
- **Annex 3:** « Paragraph 11 »
- **Annex 4:** KREMS report (this doc. will be distributed on the day of the GA)