

Activity report since the last AGM (6 May 2022)

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INTRODUCTION

By David Kavanagh

Cinema (and theatre) audiences have not recovered from COVID. Although production is now back to pre-pandemic level (i.e. more than 2000 titles intended for cinema release with 1400 of them fiction), audiences are at 65% of their pre-pandemic levels. Audiences for European feature films in the cinema are also down by comparison with recent US studio films, all of this in addition to the problems already faced by exhibitors (and distributors) of losses incurred during closure, shortening theatrical release windows, and the general instability of the production environment.

For the streamers the boom time of recent years are under some strain. The increase in the number of global streamers makes the business model of rapidly expanding subscriber growth more problematic and advertising-based models; reductions in the volume of production and rumours of sale of Netflix have dented the reputation of streamers.

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

Unrelated to Covid, pressures on public service broadcasting continue to mount. Funding systems, especially if based on payment of licenses by consumers, are challenged everywhere and the ubiquity of screens owned in any household, capable of receiving broadcast content, does not seem to be easily managed. In addition, and more problematic, a number of governments, particularly populist or right wing, seem determined to replace management and governance structures of public service broadcasters with party faithful, adding to the strains on the system.

Across Europe some 20,000 episodes of TV and 1,400 feature films produced each year continue to need the services of writers but a degree of concerning instability, post Covid, seems unavoidable.

At the legislative level the Copyright Directive is now transposed to national law in sixteen of the twenty seven member states (the latest being Belgium in June). For many of these member states the transposition was done in a rather minimalistic way with a “cut and paste” approach. This has advantages and disadvantages from our perspective. Most of the missing eleven members states have published draft legislation or are working on the drafts.

Other EU legislation which has a tangential relationship to the concerns of screenwriters is being discussed and passed in to law as the European Union tries to cement its reputation as the setter of globules standards for regulation of the digital world.

This strange instability may be an opportunity as well as a challenge for Screenwriters. In one sense we are needed more than ever – in another instability will encourage reluctance to pay us properly.

EUROPEAN LEGISLATION

1. The Copyright Directive

The Directive as now been transposed in 16 member states. The Commission has issued formal notices about the late transposition but this is just the normal or usual procedure.

There are no major crises about the transposition. Many member states have adopted a more or less “cut and paste” approach which has the advantage that they have not usually tried to re-invent the system but has the disadvantage that they have paid very little attention to the Directive in general.

We all now have to move on to the implementation of the Directive – we will use the meetings on the Collective Bargaining Workshops (see p.9) to help with that.

2. Competition Guidelines

The Guidelines on Competition Law and Freelance Workers¹ have still not been published. We understand that they will be published before the end of the year – but that the provision (Article 16 of the draft guidelines) which was to explicitly allow “joint refusal to provide services” may be toned down. No changes to the provision on Collective bargaining in respect of the Copyright Directive (Articles 36 and 37 of the draft Guidelines) are anticipated.

3. AVMS

The AVMS - the EU's Audiovisual Media Services Directive (AVMSD) 24² governs EU-wide coordination of national legislation with regard to all audiovisual media. These include all kinds of services, from TV broadcasts to on-demand services and, since revision of the Directive in 2018, also video-sharing platforms.

It establishes quotas for the amount of European product that must be broadcast and the amount that broadcasters must spend on independent production.

The 2018 amended AVMS extends these principles to digital media including VOD and SVOD but also allowed member states to impose a quota on VOD to support European production. A number of member states have done this or are considering how to do it.

(A case before the European Court of Justice asks whether levies on streamers used to promote national production distort the internal market by giving supported national films an unfair advantage. This could have substantial consequences not just for these national supports but funding of production in general.)

This issue is naturally controversial. In the European Parliament two MEPs have already started some work on the topic.

1 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

2 <https://eur-lex.europa.eu/EN/legal-content/summary/audiovisual-media-services-directive-avmsd.html>

4. Digital Services Act

The Digital Services Act³ is relevant to our industry in that it lays out processes for detection, flagging and removal of illegal content. The industry organization of which we are a part fought to ensure as far as possible that their content, written in large part by our members, was as protected as possible. In general they were somewhat disappointed by the results.

5. Media Freedom Act

The Media Freedom Act⁴ has just been published and includes provisions aimed at bolstering editorial independence, including an interdiction against government interference in media service providers' editorial policies and decisions and some provision to address media concentration. This may be relevant to our concerns about freedom of artistic expression.

6. AI (Artificial Intelligence) Act

The AI Act⁵ is under consideration at the moment and deals with a variety of interesting ideas about regulating the use of AI, which turns out to have an implication for authors, including screenwriters. A campaign to hide the use of AI in creative works has been launched by Creativity Works, an organisation of which we are a member. The Authors Group will respond to this issue. Our view is that the use of AI in creative processes should always be transparent and acknowledged and not hidden and secret.

7. Territoriality and geo-blocking and stakeholders dialogue

The Audiovisual Coalition in particular is trying to resist continuous attempts by the Commission and by some EU parliamentarians to overturn the idea of territoriality – that the film and television industries in Europe work because each territory is sold separately, facilitating co-production and sales (and presales) to individual member states. To make this system work in the digital age geo-blocking is necessary – which the Commission dislikes.

This is a tenacious defence. Every time the industry thinks it has defeated the idea of one open Europe market for film and television production and distribution that Commission tries to raise the issue again somewhere else.

8. MEDIA Outlook report and French Presidency work on buyouts

The French Presidency of the European Council (January-June 2022) undertook an interesting survey of the position of member states on the question of buyout contracts.

3 https://ec.europa.eu/info/strategy/priorities-2019-2024/europe-fit-digital-age/digital-services-act-ensuring-safe-and-accountable-online-environment_en

4 https://ec.europa.eu/info/strategy/priorities-2019-2024/new-push-european-democracy/european-democracy-action-plan/european-media-freedom-act_en

5 <https://www.ceps.eu/wp-content/uploads/2021/04/AI-Presentation-CEPS-Webinar-L.-Sioli-23.4.21.pdf?>
[https://www.europarl.europa.eu/RegData/docs_autres_institutions/commission_europeenne/com/2021/0206/COM_COM\(2021\)0206_EN.pdf](https://www.europarl.europa.eu/RegData/docs_autres_institutions/commission_europeenne/com/2021/0206/COM_COM(2021)0206_EN.pdf)

We are hopeful that the Media Outlook report published by the Commission will take up some of the points raised by the report which took a strong position against the idea of buyout contracts, especially seeing such contracts as reflecting a US approach to acquisition of copyright which the French government would obviously oppose.

9. Conclusion

The European Union institutions continue to discuss and legislate various issues of relevance to screenwriters but of a limited relevance.

FSE MEMBERS / NETWORK

We are delighted to be able to welcome since the previous annual general meeting **a new guild from Poland (Gildia Scenarzystów Polskich - Polish Screenwriters' Guild)** and **LARS from Luxembourg**. This year we welcome the return of **APAD from Portugal** at this meeting, as candidate member⁶.

We continue to work to see if we can help with the establishment of guilds in those member states where they do not as yet exist. If we are limited to the twenty-seven member states of the Union plus the United Kingdom then we do not have members in Romania, Hungary, Czechia, Slovakia, Lithuania and Latvia.

We do have some contacts in each and have had online meetings with writers in all of these and will continue to encourage writers to establish their own representative organisations.

One person from Romania, one from Hungary and one from Latvia (a Slovakian writer was unable to attend) will attend the WCOS, funded by the solidarity fund.

We perhaps also need to think of those countries who are candidate members of the Union – Albania, Moldova, North Macedonia, Montenegro, Serbia, Turkey and Ukraine.

We will ask member guilds **to send a written report of their activities in 2022**, in order to get an overview of the guilds' work. These reports are useful for FSE team and board members but also for the other guilds.

We will soon **update the list of FSE representatives** (the persons in each guild who are making the link with FSE).

⁶ <https://federationscreenwriters.eu/member-guild/>

FSE PARTNER MEMBERS

Partner members⁷ “are regional, national or international organisations which in general share the aims of the Federation and wish to be generally associated with the work of the Federation.” They bring to FSE a substantial financial contribution which has considerably increased our capacity to engage into projects. Our current partners are guilds or CMOs: the Writers Guild of America West and East (three-year partnership from 2020-2022), DAMA in Spain (three-year partnership), SACD in France (yearly agreement) and the Screenwriters Guild in Israel. New partnerships will be proposed for the next years.

WORKING WITH OTHER ORGANISATIONS

Given our limited resources it is important to be involved with all of the various groupings of relevant organisations. All of these groups have regular meeting, usually in Brussels and while they were all online until recently they are increasingly again physical meetings and not often hybrid. At the moment the main groups with which we are connected are:

1. The Authors Group

The authors group, as its name implies, is made up of ourselves, the directors in FERA⁸, composers in ECSA⁹ and writers in EWC¹⁰. The EWC was not much interested in Collective bargaining and did not involve itself in the discussion on the proposed guidelines. They are now ready to involve themselves again and we hope to make use of this structure over the next years.

As noted below we are increasingly unsure of the usefulness of general industry bodies. An authors’ voice seems more potentially beneficial. On the other hand, the authors’ organisations, such as our own, have very limited resources.

2. Advisory Committee of the European Audiovisual Observatory

FSE is a member of the Advisory Committee of the Observatory¹¹. This has little or no power, but does allow a closer relationship with the people who run the Observatory.

7 <https://federationscreenwriters.eu/partner-members/>

8 <https://screendirectors.eu/>

9 <https://composeralliance.org/>

10 <https://europeanwriterscouncil.eu/>

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

3. IAWG

FSE has no formal relationship with IAWG, the International Affiliation of Writers Guild¹². (The members of IAWG are the two US guilds, Canada, Korea, New Zealand, Israel, South Africa, India, and the French, German, Spanish, British and Irish guilds).

Members will recall that we have agreed a joint statement with IAWG on negotiations with streamers and at our last general assembly discussed the need for that statement to be followed with action. If there is to be any joint action then perhaps some kind of structural relationship for the future is necessary.

4. Audiovisual Coalition

This group brings together all of the organisations for writers, directors, actors, crew, producers, broadcasters (though not the public service broadcasters), distributors, exhibitors and so on in a fairly informal but hard working group managed by a lawyer from the producers organisation FIAPF¹³. It focuses on a defending the industry as it is, very determinedly defending its interests.

5. Creativity Works (CW!)

A wider group¹⁴ covers writing for publication, music, and games as well as the Audio-visual. It is managed by a lobbying company called Avisa Services which provides excellent analysis and proposals and has exceptionally good contacts and analysis of the workings of the European institutions. On the other hand, while trying to preserve a sense of shared purpose among its members, it pays more attention to the larger concerns (the MPA, the Games industry, etc.)

6. Co-ordination with Actors and Musicians and Crew

While there is no formal structure here, ourselves and FERA have a high degree of shared exchange of information and agreement on strategic positions with UNI-Mei¹⁵ and FIA¹⁶ in particular.

7. Regular meetings with SAA

Since passage of the Copyright Directive we have less contact with SAA¹⁷ (Society of Audiovisual Authors - European audiovisual collective management organisations - CMOs). Nonetheless we do have regular exchanges and are usually invited to at least one Board meeting of SAA each year.

12 <http://iawg.org/>

13 <https://covid.fiapf.org/>

14 <https://www.creativityworks.eu/>

15 <https://uniglobalunion.org/about/sectors/media-entertainment/>

16 <https://fia-actors.com/>

17 <https://www.saa-authors.eu/>

8. Joint statements and letters

FSE signed or co-signed several letters¹⁸

- 24 May / Joint press release: Constant Gardeners: The Realities of Today's Film Sector in Europe¹⁹
- 7 June 2002 / FERA/SAA/FSE press release: 1-year past implementation deadline of the EU Copyright Directives: Authors deserve more!²⁰
- 21 June 2022 / JOINT STATEMENT REGARDING THE APPEAL OF ZAIKS BEFORE THE EUROPEAN COMMISSION TO REDRESS THE PRIVATE COPYING SITUATION IN POLAND, addressed to Giuseppe Abbamonte, Director of the Media and Data Directorate at DG for Communications Networks, Content and Technology, European Commission
- 28 June / FSE wrote a letter to Netflix Denmark following the announcement made by Netflix that it will cease production in Denmark following the conclusion of a Collective Bargaining Agreement between authors, including screenwriters, and the producers, including those commissioned by Netflix.
- 5 July / Creativity Work statement "Digital Services Act: The creative and cultural industries recognise that the DSA takes first steps towards a safer and more trustworthy online environment for consumers and businesses"²¹

FSE decided not to sign the following statements :

- 16 May / Creativity Works! on the Artificial Intelligence Act. Letter to key Members of the European Parliament Cultural and creative sectors' position on AI Act's transparency obligations.
- 23 September / Statement by the Audiovisual Coalition : Commission Stakeholder Dialogue on improved access to and availability of audiovisual content across the EU Film and Audiovisual Sector. Joint Roadmap for further improvement of access to and availability of audiovisual content across the EU.

Main meetings

David Kavanagh attended several meetings. FSE was partner of several of them.

- 23 May / David Kavanagh participated to the preparation of a seminar organised by UNIC with the contribution of other AV organisations, as part of the Cannes Film Market's industry programme : Constant Gardeners: the realities of today's film sector in Europe. The conference is available on YouTube²².

18 Most statements are available here : <https://www.dropbox.com/sh/gjkuwdxainizc11/AAAd1011zSIIYfk-zji9ZPLra?dl=0>

19 <https://federationscreenwriters.eu/the-realities-of-todays-film-sector-in-europe/>

20 <https://federationscreenwriters.eu/fera-fse-saa-press-release-1-year-past-implementation-deadline-of-the-eu-copyright-directives-authors-deserve-more/>

21 <https://www.creativityworks.eu/mediaroom/digital-services-act-the-creative-and-cultural-industries-recognise-that-the-dsa-takes-first-steps-towards-a-safer-and-more-trustworthy-online-environment-for-consumers-and-businesses/>

22 <https://www.youtube.com/watch?v=YF6ze6byPDI>

- 7 June / EAO conference in Tallinn, Estonia. Creators in Europe's Screen Sectors – Sketching Present and Future Challenges, A Conference of the Estonian Presidency of the European Audiovisual Observatory. On this occasion David Kavanagh also met the board of the Estonian Guild of Screenwriters.
- 7 June – FSE was partner of the SAA dinner²³ organised on the occasion of the Lux Audience Award in the European Parliament in Strasbourg, the day before the LUX award ceremony. Unfortunately FSE could not be represented in person.
- 23 June / ECSA organised in Brussels a Conference on the implementation of the 2019 EU Copyright directive / One year after the deadline for implementation: What does the Directive deliver for authors' contracts? With David Kavanagh as moderator and a small financial contribution from FSE.
- 6 September / FSE was invited at very short notice to join South Eastern Europe and international organisations in Ljubljana, Slovenia, to discuss audiovisual authors' rights protection. The meeting was organised by the Directors Guild of Slovenia (DSR) and Collecting Society of Authors, Performers and Film Producers of Audiovisual works of Slovenia (AIPA, k. o.), but unfortunately could not attend. See FERA's report²⁴.

FSE CURRENT PROJECTS

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

With our friends and colleagues in FERA and in Uni Mei we applied for and received funding from Directorate General for Employment of the European Commission a fund for training in collective bargaining in the context of the transposition of the Copyright Directive. The project is entitled "Strengthening Collective Bargaining for Audiovisual Creators"²⁵.

Until the Summer FSE had been very busy with the implementation of this joint programme in close collaboration with the team of FERA :

- organised three online workshops for FERA and FSE members, with three more to go,
- organised two webinars online, with one more to go,
- drafted a tool kit,
- engaged work with a researcher and a web designer to create a database on the transposition of the Copyright Directive and of collective bargaining agreements in ten member states initially,

23 <https://screendirectors.eu/filmmakers-and-members-of-the-european-parliament-meet-around-lux-award-events-to-celebrate-artistic-freedom-in-european-cinema/>

24 <https://screendirectors.eu/fera-joins-south-eastern-europe-and-international-organisations-gathering-to-discuss-audiovisual-authors-rights-protection/>

25 All the documents related to this programme are available here:
https://www.dropbox.com/sh/5jfiyska7d4zl/AACZClrYkkDv4oxL8aen_F8na?dl=0

- initiated a European-level dialogue on the implementation of the Copyright Directive with organisations representing producers and distributors (ACT for private television, CEPI for independent producers, EBU for public service broadcasters and FIAPF, also for producers but including the US studios). This grouping has met three times; has discussed a “non-paper” which we presented and will meet again before years end,
- will have a closing meeting in April at which all the concerned parties including the Commission will be asked to take part,
- not to mention numerous project team meetings and meetings with experts to prepare the contents of these actions.

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. We have requested a restructuring of the Budget and new deadline (end May 2023) from the Commission to facilitate getting some additional organising support to help us complete this big programme.

2. Solidarity with Ukrainian screenwriters

2.a) 15,000 euros contribution to the ICFR Emergency Film Fund

Carolyn Otto wrote to all members on March 3rd and on April 8th to appeal to FSE member guilds to make a financial contribution. In the interim we sought to find a programme that might best allow us to offer support as directly as possible and decided to contribute to the Emergency Film Fund quickly established by the International Coalition for Filmmakers at Risk (ICFR)²⁶ to provide emergency financial support for people from the Ukrainian film and television industries.

FSE has collected so far 18,380 euros and sent 15,000 euros to the EFF. The executive committee decided to hold the remaining 3,380 euros for the moment, until there are more donations from guilds (possibility to make a second FSE donation to the ICFR) or advanced contacts with Ukrainian screenwriters (support to a new guild or payment of travel and accommodation costs to invite Ukrainian screenwriters to a FSE meeting, etc).

Many thanks to the guilds which contributed: SPID in Croatia, La Guilde in France, LARS in Luxembourg, the Writers Guild of Norway; WGGB in the United-Kingdom, Jacqueline Surchat in Switzerland, ASA in Belgium, ESE in Greece and Drebuchverband in Austria.

Most recent figures from the ICFR on the Emergency Fund for Filmmakers

- Since the launch of the Emergency Fund for Filmmakers, a total of **€558 000** has been received by ICFR for Ukraine Filmmaker support and ICFR's general activities.
- Between 2nd March and 30th April 2022, the EFF received 620 applications for support, of which 400 were approved funding of a total sum of EUR €440.000
- **So far 383 applicants have been paid a total sum of €415.000**, while the remaining 15 or so applicants to be paid have not yet responded to our request for bank details.

²⁶ ICFR: <https://www.icfr.international/>

- Filmmakers who received the grants have submitted short reports outlining how they spent their funds. **All grants (ranging from €500 - €1500)** were spent on emergency relief, shelter, food, medicine and relocation costs.
- The turnaround from receiving applications, reviewing them, and issuing payments has been approximately 1 month (originally 1-2 weeks in the beginning, however this slowed down with time as we needed to stop and raise additional funding).
- 29 of the approved applicants are also screenwriters. A grant is on average 1000 euros. **In theory, FSE contribution covered more or less the half of the money given to these 29 recipients.**

2.b) Contacts with Ukrainian screenwriters

The other part of this project is to build a database of screenwriters from Ukraine in order to make contact with a large cross section of Ukrainian screenwriters and establish what might be done for and with them in the future. We have recently started to build this database and have made contact with the Ukrainian Cinematographers Guild which has a database from all aspects of the industry including those who identify as exclusively screenwriters.

Our plan is to ask them by questionnaire what they think are the problems that they face and how they might be addressed.

3. World Conference of Screenwriters

After four tumultuous years since we last all met in Berlin in 2018, the Fifth World Conference of Screenwriters will eventually happen in Copenhagen, Denmark, on Wednesday and Thursday 5 and 6 October 2022. #WCOS2022²⁷ is an event for screenwriters and their guilds organised by the Danish Writers Guild in partnership with the FSE and the IAWG (International Affiliation of Writers Guilds).

The work of the FSE consists mostly in:

- ➔ Sharing information and experience of the previous world conferences with the host organiser,
- ➔ Participating to the work of the Steering Committee (elaboration of the programme, suggestions of speakers, contacts with speakers). Carolin Otto and Pieter Bart Korthuis (NL) are representing the FSE at the steering committee. Amélie Clément and David Kavanagh also took part in the discussions.
- ➔ Making the link with the FSE member guilds: invitation, reminders, encouragement to bring delegations, offering financial support to the very small guilds, etc.
- ➔ Managing the Solidarity Fund: making contacts in Eastern and Central Europe to identify screenwriters interested in setting up a guild, inviting them to WCOS, proposing financial support to cover part of the travel and accommodation costs (budget 4,000 euros – 6 grants).
- ➔ Communication (website, social networks). Unfortunately not very strong this year due to lack of time.
- ➔ Provide some common space on dropbox to share documents.

²⁷ <https://federationscreenwriters.eu/project/world-conference-wcos/>

→ Liaising with the danish team, Anders Busk and Eva Diercks and Sararh Dearing at IAWG.

The final registration list contains 329 participants' names, with big delegations from Austria, Germany, Finland, Denmark, The Netherlands, Norway, Spain, Sweden, France, United-Kingdom. There are participants from most European countries, including Romania, Latvia and Hungary.

4. FSE report on Freedom of Expression

The draft of the report is more or less finalized. It is written by Sara Whyatt who has expertise in the area of freedom of artistic expression and interviews with screenwriters, especially in Poland and Hungary were conducted by Sverre Pedersen. We also consulted a couple of screenwriters for a more detailed perspective.

The conclusions do not offer a clear perspective which we could use as a pathway to a plan of action. To a significant degree the problem identified is caused by states taking direct political control of funding agencies and re-orienting the use of funds to projects which are ideologically supportive of the government position. However once this restructuring is done screenwriters self-censor by not submitting projects which they know, firstly, will not be accepted and secondly, will taint their future prospects with the same funders.

The subject has been discussed by the Executive Committee. The closest that we have come to finding an approach to this is to emphasise the need for the boards and management of Funding agencies to be appointed and to act on non-political basis.

5. Ongoing FSE projects and meetings

Lack of time is the main reason why some projects have not made great progress recently but they are still on our tables.

5.a) Credits harmonisation

On 6 June we proposed a first online meeting to start a discussion with FSE member guilds on the issue of Credit provisions. Two issues were considered. The first was to see whether there was an interest in trying to develop agreed minimum credits which (translated into the various languages), would be consistent across borders and potentially globally.

The role of CMOs was pointed out.

The second issue was the new credits that are associated with "created by", a credit for those who initiate and manage series for TV or SVOD. Both the Danish guild and the British guild have developed guidelines in respect of those credits.

It was agreed that the issues were worth pursuing and a first step of meeting the WGAw to understand in more detail their definitions – this first meeting will take place later this year. We will also set up a working group with representatives from several guilds.

5.b) A campaign to raise the profile of screenwriters

We have the project to run a structured campaign to bring more recognition for the work of screenwriters. We have started to collect some material. We have commissioned a new series of illustrated portraits of

screenwriters. The idea is to continue this series in 2023 and use them in various supports of communication. We have also asked Knock Knock Prod, a Brussels based communication agency, to film several interviews of screenwriters at the FSE AGM in Brussels on 6 May. We plan to use the rushes in a well scripted campaign video, among other actions. Stay tune!

5.c) Negotiating with Netflix

Members will be aware that a number of guilds are in some level of discussion with Netflix about some form of collective agreement. We organised a number of meetings of those guilds – fully respecting the confidentiality requirements of their respective negotiations – to exchange information.

6. Communication

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)

There is obviously lack of time to develop the external communication of FSE (more posts, a regular newsletter).

FSE GOVERNANCE

1. Revision of FSE statutes and Charter

At the annual general meeting in Brussels on 6th May 2022 the executive committee proposed to introduce some changes in the statutes of the FSE and to revise the founding charter.

First of all because the rules to comply with Belgian law have changed and we will have to make some changes to the statutes to remain compliant (we will rely on a lawyer to help us make the required changes), but also to reflect the evolution of the federation and its members.

The members agreed to the following main changes:

- Introducing Byelaws to reduce the length and complexity of the statutes by putting more details in the byelaws, be more flexible to change some details of organisation, clarify some aspects of governance which have never clearly been settled.
- Introducing two votes per country instead of one vote (currently two guilds in the same country have to share one vote).
- Proposing a new fee scheme with an annual membership fee per guild (and not per country as it is currently the case), based on the total individual members of each guild.

- Coming back to a January-December financial period (instead as July-June as it has been the case for the past years) and organise an online extraordinary assembly within 6 months following the end of the accounting year (before end June) to present and vote on the financial results.

The project was to elaborate a revised version of the statutes for this general assembly to vote but unfortunately we did not have time to finalize this task which we have to report to 2023.

2. Governance / Executive committee

Elections of a new executive committee (board) were held at the 20th Annual General Meeting of the FSE in Brussels on May the 6th 2022. The Full members of the FSE elected 6 board members (there are 7 seats, but there were 6 candidates). They will serve until the next elections (AGM 2023).

In order to complete the board, and according to the statutes of the FSE, the board members unanimously co-opted a seventh board member at the meeting of the executive committee in Paris on 17 September 2022. Cyril Tysz, a member of La Guilde in France, joined the board and will serve until the next elections.

The board is composed of²⁸

- Carolin Otto, President (Germany)
- Maciej Karpinski, Vice-President (Poland)
- Jacob Groll, Board member, treasurer (Austria)
- Vinicio Canton, Board member (Italy)
- Gail Renard, Board member (United-Kingdom)
- Nikolaj Scherfig, Board member (Denmark)
- Cyril Tysz, Board member (France)

The Executive Committee met online on the 27th of June and physically in Paris on the 17th of September.

3. Governance / General Assembly

The 20th annual general meeting of the members of the FSE was supposed to happen in Brussels on 25 and 26 November 2021. The physical meeting was canceled due to the pandemic of COVID and split in two parts:

An online meeting on the 26th of November 2021 to approve the financial results of the period 1 July 2020-30 June 2022 and accept two new members: LARS in Luxembourg and the Polish Screenwriters Guild.

A physical meeting in Brussels on 5 and 6 May 2022 to deal with other items (activity report, three-year plan, revision of the statutes and charter, etc) and the admission of the Screenwriters Guild of Israel as Partner member.

All the agendas and minutes of the annual general meetings since 2009 are available in the members' area of the FSE website (each guild received a used name and password to log in).

²⁸ Bios : <https://federationscreenwriters.eu/board-staff/>

4. FSE TEAM

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, internal and external 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 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.

Questions?

Contact office@federationscreenwriters.eu