|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| |  |  |  |  |  | | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | |  |  |  | | --- | --- | --- | | |  | | --- | |  |  |  | | --- | | CEPI Newsletter  May 2021 | | | | |
| |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Dear CEPI members,  May has been a particularly intense month, with many developments taking place. The European Parliament adopted the legal basis for the Creative Europe programme on the 19th of May. Alerted on the issue the European Commission 2021 work programme would create specifically for European documentaries, CEPI gathered [41 signatories](https://www.cepi-producers.eu/post/european-creative-documentaries-the-leftovers-of-the-new-media-programme) to all alert on this issue.  During the month of May, CEPI has collected feedback ont eh implementation of the Audiovisual Services Directive at national level. A big thank you to all the CEPI members who contributed information to this survey. A report has been compiled and is available in this newsletter. CEPI also had the opportunity to present the result of the report in our first workshop, last week on Understanding the impact of VOD platforms on European Independent producers. Many CEPI members joined and had the opportunity to exchange their experience of the presence of VOD platform on their market. The Summary of the workshop will be circulated rapidly. The topic of the CEPI workshop also echoed the discussion which took place at the Culture council on the 18th of May. Under the initiative of the [Spanish delegation](https://data.consilium.europa.eu/doc/document/ST-8319-2021-INIT/en/pdf), and supported by several Member States, a request has been made to the European Commission to assess the impact of video-on-demand (VOD) platforms on the EU audiovisual market, in particular on the relationships between the different actors in the value chain.  CEPI was also invited to exchange with MEP Sabine Verheyen on the Digital Services Act, together with other trade associations. Unfortunately, despite CEPI’s call, the CULT committee of the European Parliament, in charge of cultural affairs, including audiovisual, did not get the role we feel it deserves, and is only invited to provide a opinion on the legislative proposal. However, this gives the opportunity for CEPI to reach out to MEPs from several other committees. CEPI is also reaching out to MEPs to discuss the ongoing report on the Media and Audiovisual Action Plan, promoting [the CEPI position paper](https://www.cepi-producers.eu/post/cepi-s-position-paper-on-the-media-and-audiovisual-action-plan).  In May was also the first steering group meeting of the new Sustainability project. This new 2 years project will help CEPI and other social partners to gather existing good practices in sustainable Audiovisual production, and help producers to adopt more environmentally friendly practices with the development of a guide on how to enhance environmental sustainability in simple and straightforward steps.  On copyright, we hear that the European Commission aims at adopting its guidelines on the implementation of Article 17 next week. After months of delay after delay, the content of these guidelines will be highly interesting. The opinion of the Advocat General of the Court of Justice on the case opposing Poland and the European Commission on article 17 is also expected this month, as well as the deadline for implementation of the directive.  Finally, [CEPI welcomes today a new member](Le%20SPI%20is%20joining%20CEPI’s%20community%20of%2021%20members%20from%2017%20European%20countries,%20representing%20independent%20producers%20across%20Europe.), le Spi, le Syndicat des Producteurs Indépendants, based in France. Le SPI is joining CEPI’s community of 21 members from 17 European countries, representing independent producers across Europe. Established for 40 years, Le SPI now gathers 450 French independent producer companies of audiovisual works (films, TV documentaries, TV drama, recording of live performances, cartoons, VR...).  We hope you will enjoy this May 2021 CEPI newsletter and wish you the best for the month to come.  The CEPI Secretariat | |  |  |  |  | | --- | --- | --- | | |  | | --- | | **Sections in this newsletter:** - [CEPI activites](#CEPI_activities) -[Latest from the EU](#Latest_from_the_EU) - [COVID 19: Impact on the sector](#Covid_19) - [Latest on the AV industry](#Latest_on_AV_industry) - [Copyright](https://us17.campaign-archive.com/?e=__test_email__&u=9be603ca166eed7e2b0d571f9&id=95abd8da97#Copyright) - [Digital Services Act (DSA) & Digital Platform Regulation](#DSA_&_platform) - [Piracy](https://us17.campaign-archive.com/?e=__test_email__&u=9be603ca166eed7e2b0d571f9&id=95abd8da97#Piracy) |  |  | | --- | | - [Creative Europe](#Creative_Europe) [-](#Audiovisual_platform)[Audiovisual platforms](#AV_platforms) [-](#Film_&_TV)[Film and TV](#Cinema_&_TV) [-](https://us17.campaign-archive.com/?e=__test_email__&u=9be603ca166eed7e2b0d571f9&id=95abd8da97#festival)[Festival](https://us17.campaign-archive.com/?e=__test_email__&u=9be603ca166eed7e2b0d571f9&id=95abd8da97#Festivals) [- Recent studies](#recent_studies) [- Events](https://us17.campaign-archive.com/?e=__test_email__&u=9be603ca166eed7e2b0d571f9&id=95abd8da97#Events) [- interesting links](#Interesting_links) | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | CEPI activities | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene persona, interni  Descrizione generata automaticamente**CEPI coordinates joint statement for european documentary within the Media programme** In response to the significant deterioration of support for Creative Documentaries, CEPI has written a letter to the Commission’s Media Unit, voicing the industry’s concerns.  Endorsed by over 40 entities, representing authors, producers, and distributors in the European Union, the letter addresses three harmful changes introduced by the Commission within the framework of the MEDIA Programme that ought to be removed in order to protect the very essential documentary genre.  Specifically, the new deadline requirement for access to development funds that is incompatible with creative documentaries’ production schedules. Further, the novel co-development tool which is likely to have a negative impact on ‘low capacity countries’ and consequently affect pluralism and creativity, the very values Creative Europe ought to support. And lastly, the maximum co-financing rate for the documentary genre which decreased to 15% (previously 20%), another worrying prospect.  Find the full statement on CEPI’s [website](https://www.cepi-producers.eu/post/european-creative-documentaries-the-leftovers-of-the-new-media-programme). | |  |  |  | | --- | --- | | |  | | --- | | **CEP**Immagine che contiene testo  Descrizione generata automaticamente**I lead sustainability project kicked-off: CEPI Members’ support sought!** As already mentioned in our previous communications, CEPI is one of the leading partners for the development of a European Social Dialogue project entitled “Strengthening capacities of social partners to meet the challenges of environmental sustainability in film and TV productions”.  In partnership with UNI Europa ([EURO-MEI](https://www.uniglobalunion.org/sectors/media-entertainment-arts/news)), [FIAPF](http://www.fiapf.org/), [FIM](https://www.fim-musicians.org/), [FIA](https://fia-actors.com/) and [EBU](https://www.ebu.ch/home), the project kicked-off in May 2021 and will be completed in April 2023.  The project consists of a mapping on sustainability good practices in audiovisual production, aiming at fostering awareness and increasing exchange of sustainability practices and initiatives within and for the industry.  **We need your support!** CEPI members have the possibility to contribute to the project by sharing existing good practices in their respective countries. In addition, we are looking for one person that will represent CEPI within the project’s Experts Group.  If you believe that there is someone within your association who has already developed or has good experience with sustainability initiatives, you are all invited to share the contact with CEPI secretariat**by 10 June 2021.**  If you need additional information, don’t hesitate to contact us or directly reach out to [Davide Vaccaro](http://davidegianluca.vaccaro@europe-analytica.com) (project manager). Please find [here](https://d9e14560-9968-444c-84ba-0d9f0777935f.usrfiles.com/ugd/d9e145_3340e63a0d8c4c4a92f8afe6c93fbda7.pdf) the summary of the project. | |  |  |  | | --- | --- | | |  | | --- | | **Results of CEPI’s AVMS directive: Final report available**  In April 2021, CEPI secretariat launched a survey aiming at gathering the latest updates on the AVMS directive implementation in each of our members’ countries. The indicative results of the survey have been shared with those participating in CEPI’s workshop on the relationship between producers and Platforms taking place on 27 May 2021. The Survey allowed us to gather information from 16 countries and have a picture of the different ways the directive has been transposed.  First results showed that despite the deadline for transposition originally scheduled for 19 September 2020, only few of the countries represented within the survey have finalised the implementation.  The majority of the countries have introduced the 30% quota obligation for European content within VOD platforms with the particular French case that opted for a 60% quota. Concerning the financial investment obligations, only few members have introduced new obligations for VOD/OTT services. While the investment quotas will be applicable depending on the revenue of the platforms in the previous year, additional sub-quotas will have been introduced taking into account language, independence and type of work-based criteria. Finally, the report presents new and currently applicable definitions of independent producer or production.  Find more detailed information in the full report available [here](https://d9e14560-9968-444c-84ba-0d9f0777935f.usrfiles.com/ugd/d9e145_61e42ac5734a43f4ae15dece5967db5b.pdf). | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Latest from the EU | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene persona, folla, auditorium  Descrizione generata automaticamente**CULT MEPs hear experts on reopening of culture in the EU** On 26 May, several CULT Committee MEPs gathered together to discuss the reopening of the cultural sector with experts, in an event titled “Coming Back Stronger”. In the words of MEP Georgoulis (GR, Left) “political groups should lead the example (…) together we go further”.  MEP Slabakov (ECR, BG) reminded the panel that investments in culture and creation are investments for the future, and emphasized the role of Member States in defining policies that benefit culture, giving the example of the French culture-pass of €300 pp. In the context, the MEP added that European platforms should be funded, as opposed to US platforms. MEP Matic (HR, S&D) recalled the importance of attributing 2% to culture in recovery plans and of removing obstacles and simplifying access to funding. MEP Georgoulis crucially stated that cultural content presented in the digital sphere should also receive fair and proportional remuneration. The rector of the European Humanities University stated that, although big platforms like Netflix are “useful”, it must be ensured that they don’t affect cultural diversity i.e. “different languages, flexibility, movement of ideas coming from different parts of Europe”.   Laura Houlgatte from UNIC reminded the MEPs of the painful shutdowns and the consumer’s demand for cinemas, as seen by the re-openings in the UK and France. She confirmed that cinemas are not merely a social hub, but crucial for the economy too. Losses faced by cinemas affect the entire value-chain, including independent distributors. In that context, she pleaded for the MAAP report to recognize this role of cinemas, and stressed that the fight against piracy and for data transparency is equally important for its survival. The “future for audiences and films it’s not going to be only online” she stated. The various stakeholders from the CCS spoke about the safety of organising cultural events and regretted the fact that the sector was viewed as non-essential. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene interni, parecchi  Descrizione generata automaticamente**CULT Policy Recommendations for Current and Post COVID Cultural Recovery** The CULT Committee has proposed twelve policy recommendations for the INI report. It covers the issues which cultural and creative workers have been facing throughout the COVID-19 pandemic, whilst aiming to “address the structural fragilities and inequities”, giving long term growth and sustainability to the Cultural and Creative Sectors.  The policy recommendations aim to address medium to long term issues, ranging from the unequal protections and opportunities that different Member States offer, a consistent minimum requirements and standards for working conditions across the EU and the alignment of funding programmes for workers and projects including protection of intellectual property rights.  The Key findings include the need for greater legislative and non-legislative activity and the development of European frameworks to develop “multidimensional and coherent policy instruments to support artists and cultural workers”. The policy recommendations were based on the background analysis study on “The Situation of Artists and Cultural Workers and the post-COVID Cultural Recovery in the European Union”, linked [here](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU(2021)652250_EN.pdf). | |  |  |  | | --- | --- | | |  | | --- | | **CULT Draft Report addresses News and Cultures Recovery and Transformation Plan**  The Draft Report for “Europe’s Media in the Digital Decade: an Action Plan to Support Recovery and Transformation” was published by the CULT Committee on 3 May. In the report, it covers three main areas, recovery and support, ensuring a level playing field and moving towards transformation and promotion of the European media and audiovisual sectors. It highlights the importance both culturally and economically the news media sector has in the “smooth functioning of our democracies and societies”, as well as the audiovisual sector helping to “promote European cultural and linguistic diversity”.  Whilst the importance of the news and audiovisual sectors clearly contribute significantly to European culture, the report makes an effort to highlight the economic contribution the CCS makes to Europe, “constituting around 3% of the EU’s GDP”. With the COVID-19 pandemic almost bringing the whole cultural and creative sector to a halt, without significant support, these sectors will struggle to survive, resulting in significant losses for Europe, not only culturally but also economically. | |  |  |  | | --- | --- | | |  | | --- | | **Council’s Spanish delegation for culture requests an impact assessment on VOD platforms in the audiovisual market**  On 3 May, well ahead of the Education, Youth, Culture and Sport Council meeting held on 17-18 May 2021, the Spanish delegation submitted a request to the council in order to assess the impact of the presence of SVOD platforms within the European Creative industry.  The Spanish delegation of the European Council considered it essential to update the available information on the subject considering that the pandemic had a huge impact on the Audiovisual sector, both economically and structurally. The information note sent to the council states: “This situation has had an impact on the value chain of audiovisual production and consumption in the EU, affecting the statu-quo in which the different players operated”  The Spanish request demands a particular focus on the relations between the large platforms and the European producers whose projects are financed by the large platforms. Please find [here](https://data.consilium.europa.eu/doc/document/ST-8319-2021-INIT/en/pdf) the official document. | |  |  |  | | --- | --- | | |  | | --- | | **Recovery Plans submitted by Austria, Belgium, Italy and Slovenia**  The Commission has now received 13 recovery and resilience plans, following the Austrian, Belgian, Italian and Slovenian plans being sent to the Commission. As more Member States set out their plans on how to utilise and implement the Recovery and Resilience Facility (RRF), Europe will be able to bounce back from the offset of the COVID-19 pandemic, focusing on digital and green transitions in economy and ways of life.   For a quick breakdown of the new recovery plans received by the new nations, Belgium have requested €5.9 billion, and Italy have requested a huge €191.5 billion basing their plans around six priorities. Whilst, Austria and Slovenia have based their requested €4.5 billion and €2.5 billion plans around four policy priorities.   The plans have ranged from four to six main policy priorities with the main focuses going towards digital transition, greener economies and investment into public services and research. Now, the Commission will assess the plans in the next two months, if the Council approves the plans following the Commission's approval, 13% of the pre-financing would be distributed to the respective member states, of which all funding should be approved by all Members States. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Covid-19: Impact on the sector | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo  Descrizione generata automaticamente**The Impact of COVID on Actors Revealed** According to a new study conducted by The Actors Fund, 76% actors reported a loss of income with half losing full-time jobs within the entertainment sector. The survey spoke to 7,163 people who asked for assistance from the organisation throughout the pandemic.   In a statement, Actors Fund CEO Joe Benincasa stated that the organisation will “continue to explore ways to ensure more access to our services going forward”, with “the last year exposing how vulnerable people in our community are”.   In addition to the survey, the Actors Fund helped over 40,000 people in 2020, distributed $19 million to 15,000 individuals to help the burden on those falling on hard times. The last year has clearly highlighted issues within the sector, with 62% losing part-time or ‘gig’ employment, as a result 22% don’t know when they will return to work.   The pandemic has caused serious issues to so many within the entertainment sector, with the Actors Fund aiming to “continue to provide direct financial assistance”, as well as health insurance and health care, as well as other services such as mental health, Actors Fund COO Barbara Davis outlined. | |  |  |  | | --- | --- | | |  | | --- | | **The long recovery for cinema begins**Immagine che contiene testo, edificio, esterni, via  Descrizione generata automaticamente Following months of closure, French cinema was able to reopen on Wednesday 19 May in which thousands attended the big screen within the opening days. Whilst dozens of films were shown across the country, it represents the start of a very long road to recovery for the sector, from the huge backlog of releases to the issues in production.   Banks are now analysing the weaknesses within the film industry and how to address them.  In France, private investment bank Neuflize OBC, has given 150 state-guaranteed loans in various cinema companies, equalling 100 million euros. Director of the cinema and audiovisual department, Anne Flamant, stated that “the whole industry is leaving with a level of debt it has never known”. Whilst many have called for short term cash infections to revitalise the industry, the interruptions to various reopening dates have crippled all of those along the film supply chain.  As a result of these interruptions, investment has been seen as an incredibly risky move with those investors being forced “to postpone many investments”, according to Director General of the Institute for the Financing of Cinema and Cultural industries (Ifcic) Karim Mouttablib. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Latest on the AV industry | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene interni, edificio, sala  Descrizione generata automaticamente**European cinema starts reopening across the continent** As Europe opens up from another lockdown, cinema is looking to open up across the continent, as many hope this reopening will be the final reopening. Some member states are now permitting cinema to welcome back the public to the big screen, whilst many are tentative and it’s by no means the end of Coronavirus, it’s a positive step in the right direction.  It’s also a welcome decision for many distributors and all those involved in the film supply chain from actors to cinema attendants.   Cinema in Czech Republic, France, Slovakia and Slovenia have all opened throughout the past month, operating under varying capacity restrictions, ranging from 35%-50% depending on an abundance of factors. Nonetheless, it’s a huge boost to the Cultural and Creative Sector, as well as the United Kingdom opening up in a similar capacity. This will give a huge boost to the sector and in time will see festivals and gatherings in celebration of film and cinema will slowly come back to the norm. Whilst all these celebrations and optimism could well be in vain, it has shown that the love and appreciation for cinema has never been greater. | |  |  |  | | --- | --- | | |  | | --- | | **Optimism in Czech Film Industry to reach pre-pandemic production levels by the end of the year** Despite all the issues that have been brought upon by the pandemic, there is optimism within the Czech Film Fund, which is expecting their filming production capacity will be back up to the levels they experienced in 2019 by the end of the year. The fund is aiming to boost production through garnering interest through foreing filmmakers, with 350 million EUR being spent by foreign filmmakers in 2019 throughout the country.  According to the fund, they are aiming to capitalise on the ever expanding TV and streaming productions which have continued to experience huge levels of growth throughout the pandemic. Helena Bezděk Fraňková, the director of the Fund, stated that foreign filmmakers will not only benefit those in Prague but also help “all parts of the Czech Republic”. To entice these filmmakers, government incentives are being increased from to an average of 50 million EUR, in comparison to the 31 million EUR it was in 2019. | |  |  |  | | --- | --- | | |  | | --- | | **Italian cinemas reopen leading the way for Europe**  When Italian cinema reopened at the end of April, it offered a glimpse into the near future for the rest of Europe. Whilst there still remains serious restrictions such as temperature checks before entry, curfew at 10pm and only cinemas located within low risk zones are able to reopen. It offered an excitement to cinemagoers and the whole film industry that had not been seen for months, it was encapsulated in a 6am screening of “Caro Diario” being sold out at Cinema Beltrade.  Whilst this was a welcome reprieve, support is still desperately needed for Italian cinema, with the rise of VOD platforms, there is a tension between film producers and distributors and platforms. Phil Clapp, Chief Executive UK Cinema Association and President of UNIC, stated that platforms must be seen complementary rather than opposition, citing recent research that those that used platforms most were most keen for a return to cinema.  To create a suitable and needed dialogue between government and the film industry, Dario Franceschini, has invited all those within film (producers, distributors and exhibitors) to put together a shared agreement which will later be turned into ministerial law. | |  |  |  | | --- | --- | | |  | | --- | | **CulturaMadrid website launched by The Community of Madrid**  A brilliant initiative to support audiovisual content has been launched by The Community of Madrid, called CulturaMadrid. The website gives free access to audiovisual content and exclusive premieres to users, with the site already containing more than 100 pieces of content to get stuck into.  Whilst the site encapsulates all varieties of audiovisual content, film has a huge presence with more than 60 shorts, including festival award winning shorts such as Fernando Franco’s La media vuelta and Arantxa Aguirre’s Juan y Teresa. The website is offering a great deal of content to users and acts as a way to support the industry which has suffered an incredible amount over the past year.  CulturaMadrid was launched in late November 2020, alongside El baile de la vida, produced by the La Caña Brothers. More information on CulturaMadrid can be found [here](https://culturamadrid.org/). | |  |  |  | | --- | --- | | |  | | --- | | **Polish Film Institute offers helping hand to coproductions**  Whilst many productions were put on hold or even cancelled during the pandemic due to health and safety concerns or a lack of funding, the Polish Film Institute gave a significant boost for Polish eligible costs for co-production feature films. These allowances have ensured that more regional coproductions have been able to take place throughout Poland, encouraging both domestic and neighbouring producers to produce films in the country.  In addition to this support, audiovisual productions of fiction films under 70 minutes may be granted extra financial support, reimbursing up to 30% of eligible production costs within Poland. With the annual budget for 2020 being set at 25 million EUR or 108 million PLN, there are plenty of opportunities for productions to take advantage of this grant. This support is only available to those productions which exceed a budget of 656,383 EUR or 3 million PLN. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Copyright | | |  |  |  | | --- | --- | | |  | | --- | | **Article 17 has been transposed in France** On 12 May, the French Minister of Culture presented an [ordinance](https://www.legifrance.gouv.fr/jorf/id/JORFTEXT000043496429) to transpose several provisions of the Copyright Directive, including the crucial Article 17. The transposition into national law will take place without the parliament submitting amendments, as happens in the ordinary legislative process.  Previously, the provisions were meant to be implemented through the Audiovisual law revision. The ordinance promises to entitle creators to payment by platforms that massively share their works, and pledges to deliver effective prevention measures that guarantee works will not be made available without permission. Nevertheless, the Ministry of Culture has chosen a reconciliatory transposition towards Internet users, stressing the legitimate uses and the exceptions provided by the directive (short extracts, parodies, text…). HADOPI regrets that the ordinance, contrary to the draft, does not entrust the public authority with a mission to assess the effectiveness of the technical identification measures put in place by the platforms. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, interni, parecchi, folla  Descrizione generata automaticamente**Germany adopts copyright directive transposition** On May 20, the Bundestag [passed its bill](https://www.bundestag.de/#url=L2Rva3VtZW50ZS90ZXh0YXJjaGl2LzIwMjEva3cyMC1kZS11cmhlYmVycmVjaHQtYmlubmVubWFya3QtODQyNTk2&mod=mod493054) transposing the Copyright directive. The German version for Article 17 sets up a “presumably authorised by law” mechanism, meant to ensure tools for recognizing works put in place by the platforms do not lead to the blocking of content that is authorised.  These uploads have to abide by a fixed criteria i.e. less than 50% use of the original copyrighted work; it combines pieces of a work with other content; it does not exceed fifteen seconds of an audio or video work, 160 characters or 125 kb for an image; and if it generates significant revenue or exceeds these thresholds, the user should report it as an exception. In response to CCS concerns, this mechanism does not apply to the use of cinematographic works or sporting events until the end of their first public broadcast. While rights holders are able to lodge appeals, the content in question must remain online until the complaint is examined by the platform. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Digital Services Act and platform regulation | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, edificio, stadio  Descrizione generata automaticamente**Progress report on DSA has been approved by Council** After five months of intense examination within the Council Working Groups, the [progress report](https://data.consilium.europa.eu/doc/document/ST-8570-2021-INIT/en/pdf) on the DSA has been approved. The latter contains key political issues raised by the Member States in the 22 meetings held and shows “strong and general support among the Member States for the level of ambition of the proposal, its overall objectives and the need for swift approval”.  The KYBC principle was broadly endorsed by the states, with some even claiming it should be extended to other types of intermediary services, as well as small and micro enterprises. Notice-and-action procedures and redress mechanisms for users were also well received, including the gradual allocation of obligations with regard to size and impact, and Article 26 on systemic risks.   Generally, Member States want to preserve the country-of-origin principle, but reiterate that coordination between Member States and Commission will be crucial for the implementation to be effective. Several have expressed concern over the implementation of Articles 8 (regarding orders to remove illegal content) and 9 (on orders to provide information), and require clarification on the working of stay-down orders. Lastly, the Working Party will continue discussing how to effectively enforce the regulation on structurally infringing service providers located outside the EU. A first mandate proposal is expected towards the end of June.  States have listed several matters that they want to see discussed, namely, the possible widening of the DSA’s scope, whether Article 6 on voluntary actions against illegal content is sufficient, whether the status of trusted flaggers could also be accorded to entities with demonstrable expertise, and regarding the protection of trade secrets of service providers in the realm of access to data. Importantly, “concerns were raised that the currently proposed exemption of the micro and small enterprises would not tackle the dissemination of illegal content via smaller service providers, hence some Member States called for a risk-based approach”. | |  |  |  | | --- | --- | | |  | | --- | | **Broad KYBC in Denmark should inspire strengthening of DSA** The protection afforded to rights holders by the Digital Services Act would greatly benefit from the expansion of the KYBC principle to all online intermediaries. Currently, as online marketplaces are obligated to identify third-party traders who they deal with, not all illegal online activities are covered.  The CEPI Secretariat has [co-signed a letter](https://c922e546-fb09-40aa-980c-37284c45d3a2.filesusr.com/ugd/5cfc73_0da92ccc314f4189b1518abe4c5de6d7.pdf) last month, addressing precisely the need for a broad scope of KYBC obligations in Article 22 of the proposal, in view of the shortcomings in the e-Commerce Directive.  Denmark’s success story could very well serve as best practices for the EU. Through a small organisation named DF Hostmaster, the Member State verifies the identity of business customers wanting to set up a website operating under a .dk domain. When a business applies for a domain name, the information can then be checked on publicly accessible databases. In Denmark, this procedure has not only reduced illegal activity, but likewise made it easier to track it down. In fact, a system of ‘trusted notifiers’ is being considered to remove domains with illegal content.  At the EU level, such databases also exist, for instance, the European Business Register (EBR). This would simplify the implementation of broader KYBC obligations and reduce administrative burdens in the process. The DSA would become much stronger if it followed the Danish example, ensuring that what is considered illegal in the offline world cannot make its way into the online sphere. | |  |  |  | | --- | --- | | |  | | --- | | **DSA progress in the Parliament**  Geoffrey Didier (EPP, FR) was recently nominated rapporteur for the JURI Committee, with the party’s French delegation restating the importance of the file and their commitment to “be on the frontline to defend users’ interests”. The Committee’s first exchange of views took place on 27 May. Rapporteur Didier supports the existence of a notice and stay-down mechanism, in order to ensure that a notified piece of illegal content does not return. He views this as a “key problem”. Shadow Tiemo Wölken (DE, S&D) firmly opposed this. Didier likewise wants social media services to not hide behind 'hosting services' but be intermediary services so that they're deemed complicit when not removing content they've been notified of. Didier also wants to tackle hate speech and create a healthy atmosphere in social media. The shadows were not content with this, and pleaded for the focus to remain on illegal content, as defined in law. The LIBE Committee is making swift progress, having already published their [draft opinion](https://www.europarl.europa.eu/doceo/document/LIBE-PA-692898_EN.pdf) with amendments to be submitted until 9 June. The TRAN Committee has likewise [published](https://www.europarl.europa.eu/doceo/document/TRAN-PA-691254_EN.pdf) theirs, with amendments to be tabled until 31 May. | |  |  |  | | --- | --- | | |  | | --- | | **CULT chair Verheyen sees platforms as active rather than passive actors**  Speaking to the political news website Contexte, the Chair of the CULT Committee Verheyen (DE, EPP) stated that “regarding the media, we can clarify in the Digital Services Act (perhaps in a separate chapter) that platforms cannot decide on their own what is or is not acceptable to society. It is the role of an independent body, legitimate for society, to help determine the criteria for removing or blocking content or blocking”. This could imply a clarification of ERGA’s role. It is the intention of the committee to focus on media and audiovisual content, including the adequate coordination of future responsibilities of video sharing platforms in the DSA with the ones prescribed by the AVMS Directive. MEP Verheyen likewise supports the transparency of algorithm criteria and the clear distinction between advertising and content. Furthermore, she favours reporting and removal of content to preventative blocking. Lastly, the reopening of neighboring rights in the DSA is not deemed obvious by her: "It is much more a question of proper application of the copyright directive. | |  |  |  | | --- | --- | | |  | | --- | | **Creativity Works! on the DSA**  The European cultural and creative sector coalition Creativity Works! has shared its views on the Digital Services Act, in a letter which FIAD has also signed. In particular, CW! pleads for a Digital Services Act which does not offer new liability exemptions, seeing as digital services are not neutral apropos de content they make available and are set to benefit from unlicensed content, while the sector incurs losses. Further, the letter states that the KYBC principle should not only apply to market places. Remedies against illegal content dissemination must likewise be kept, as intermediaries are often better placed to tackle this. Rogue players, regardless of the size, should not be free of obligations, CW! crucially adds. Notice-and-action mechanisms should be result-oriented, the letter states, with the possibility of introducing notice and stay-down obligations, that are perfectly feasible with the use of ACR technologies. Simultaneously, there should be added protection against repeat infringers. Lastly, the letter also urges policy-makers to ensure that the DSA does not undermine the Copyright Directive. | |  |  |  | | --- | --- | | |  | | --- | | **Broadcasters position paper on DSA**  The Association of Commercial Television has recently shared its [position paper](https://www.acte.be/wp-content/uploads/2021/05/210510-ACT-ACT-Position-Paper-DSA-FINAL-.pdf) on the DSA, with the aim of protecting the content of broadcasters in the ambit of digital services. In particular, it stressed the need to realise the ‘what is illegal offline should be illegal online’ mantra, thereby securing a level-playing field for the creative industry. ACT thus criticises Article 6 of the proposal, stating it will “create a weaker system” and that it contravenes the eCommerce Directive. In order to tackle the dissemination of illegal content, ACT warns against creating more liability exemptions, adding that piracy is a foremost concern for them. In this regard, ACT wants to see increased safeguards added by co-legislators, in particular, the crucial expansion of the KYBC principle and of the input of trusted flaggers. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Piracy | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, interni, portatile, computer  Descrizione generata automaticamente**Owner of extensive film collection claims YouTube purposefully enables piracy** Movie tycoon Carlos Vasallo, alleging ownership of a massive collection of films worth over  $100 million, is suing YouTube for prevalent infringement of copyright. He states that his films continue to appear on the platform, despite thousands of take-down notices. The complaint states that the lawsuit comes “as a result of years of continued, pervasive and unmitigated abuse of plaintiff's copyrights".  Vasallo licenses his films to major channels, including Telemundo, and the piracy on YouTube has led his buyers to be reticent over acquiring licenses.   Vassallo claims that it was in contact with the platform which then acknowledged the problem and guaranteed the ability to identify and remove content belonging to rights holders. However, YouTube allegedly would only take these steps if Vassallo were to no longer hold the company accountable for piracy infringements thus far, and allowed the films to continue on the platform. This signaled a selective use of its ‘Content ID’ detection mechanism. The claimant therefore states that "YouTube purposefully fails to implement any anti-piracy measures because YouTube is fully aware that its success depends on users' ability to efficiently upload and disseminate content without exercising the pre-publication diligence required to protect copyright owners." The case further stated that companies such as YouTube “consistently use the DMCA as both a shield and a sword against the average copyright owner”.   The complaint states YouTube “knowingly and willingly induced, facilitated, engaged, and promoted the infringement of Plaintiff’s copyrighted materials for their own financial benefit”, thus requiring damages for over 700 titles and a permanent injunction for the platform to utilise technologies available to prevent infringements in the future. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo  Descrizione generata automaticamente**Disney acquires new anti-piracy patent to safeguard distribution** Disney’s anti-piracy team has added a new tool to protect the entertainment company’s prime content. Apart from its enforcement efforts, where it has succeeded in removing numerous illegal websites, the company has now acquired a patent envisaged to stop pirates from intercepting films whilst these are being distributed for theatrical release.   Pirates can often use this occasion to make copies of the content, prior or posterior to the delivery of the film.   While there are already mechanisms in place, Disney argues that these “are often reactive rather than preventative. For example, watermarking configurations insert a watermark into content to track piracy after the piracy has already occurred”. The blockchain-based system will ensure that a film cannot be played prior to arriving at its destination. Further, this system is able to track how many times the film is played – to ensure this is accurately recorded, and that the recipient cannot commit piracy. The system will not only apply to movie theatres, but likewise when the company’s content is transferred to other streaming services. Nonetheless, this technology won’t have any effects on films ripped directly from Disney+. | |  |  |  | | --- | --- | | |  | | --- | | **French bill to protect cultural works: what’s new?**  On May 20, the French Senate adopted, at first reading, the bill relating to the regulation and protection of access to cultural works in the digital age. The bill creates a new regulatory authority ARCOM. Some government amendments on the chapter regarding the protection of catalogs have been maintained, stating that ARCOM can "impose obligations", that its referral by the ministry is not automatic and that its investigations shall not exceed three months. Furthermore, it has been set that the “ceding producer” has the obligation to notify the operation to the Minister of Culture. In Article 17, the senators rejected the government’s amendment on the provisions relating to broadcaster-producer relations, which will be preserved. Other adopted elements include further details on judicial recourse and increased financial penalties in case of failure to meet production investment obligations. The National Assembly will now have its say. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Creative Europe | | |  |  |  | | --- | --- | | |  | | --- | | **MEPs approve the EU’s new culture programme** Writes the first 2 sentences of your article in a way that is appealing to the reader  On Wednesday the 19th of May, the European Parliament adopted the EU’s programme for culture and the audiovisual sector, the ‘Creative Europe’ programme which has almost doubled compared to the previous period.   This Creative Europe programme will run from 2021 to 2027 and is worth €2.5 billion in investments for the EU's cultural and creative sectors. The programme puts more focus on music, inclusivity and the promotion of female talent. This has been an explicit wish of the European Parliament that has brought these points to the negotiating table where they discussed it with the Council.  The largest portion of the Creative Europe programme goes to the MEDIA strand which supports promotion and distribution of European film and other audiovisual works within Europe. This slice amounts to about €1.4 billion of the total budget.   The second strand (CULTURE) supports cooperation between organisations in music, books, European literature, as well as EU cultural prizes.   For the first time, the third strand (cross-sectoral) supports the news media sector, on amongst others press freedom and quality journalism.   Sabine Verheyen, who is the chair of the Culture and Education Committee in the European Parliament, said the following: “Around 3.8 % of Europeans work in European cultural and creative sectors. However, this sector has always faced challenges ‑ such as competition with big commercial productions and the very fragmented transnational cultural market. Now, current lock-downs have had a dramatic effect on the EU’s cultural communities, and they need our help more than ever. This significantly better-funded programme recognises the added value of culture to our European way of life and is a first step towards helping it stand up to the challenges of globalisation and digitalisation”. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | AV platforms | | |  |  |  | | --- | --- | | |  | | --- | | **New streaming giant: WarnerMedia and Discovery merge** According to its own announcement, the American telecom giant AT&T will merge its media fraction with Discovery. AT&T owns, among others, the channel CNN, channel and streaming service HBO and the Warner Bros TV and film studios.  Discovery has channels like Animal Planet and TLC. The merger will create a new company certainly posing a competition to big players such as Netflix and Disney +.   The name of the new company shall be announced next week, Reuters reports. AT&T will receive about $ 43 billion for the merger, and 71 percent from the company. Discovery shareholders will receive 29 percent of the new company. The boss will be David Zaslav, the current CEO of Discovery. AT&T has long wanted to shift its focus to media and entertainment. In 2018, AT&T paid $ 85 billion for Time Warner, securing CNN, HBO and Warner Bros. channels. Both AT&T and Discovery soared in the stock market after the news broke.  Discovery CEO David Zaslav states it “is super exciting to combine such historic brands, world class journalism and iconic franchises under one roof and unlock so much value and opportunity. With a library of cherished IP, dynamite management teams and global expertise in every market in the world, we believe everyone wins”. He expects the merger to attract 400 million subscribers.  In their first (active) year, which will be 2023, direct-to-consumer operations are expected to generate a revenue of $15billion, as IP rights will be explored across platforms. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, scuro, auditorium  Descrizione generata automaticamente**NENT Group to tell Nordic stories in upcoming projects** As part of its plan to become a leading streaming service in Europe, and of releasing two in-house English films per year, Nordic Entertainment Group (henceforth: NENT) has further committed to producing films inspired on Nordic figures and events. The company states that, by building on its identity, it will be able to differentiate itself from competitors and stand out.  The Group’s president adds that “many [stories] are of course very well known, but others are less known or even almost unknown. We want to share these stories with the world and hopefully find new perspectives that will both enlighten and entertain.” What NENT has in store? A biopic of Hilma af Klint, a Swedish feminist and artist who was truly revolutionary and unconventional in her abstract art, whilst surviving in a male-dominate world. The film is set to premiere in 2022, exclusively on NENT’s own streaming service, counting on Oscar-nominated director and writer Lasse Hallström, and the Oscar-nominated actress Lena Olin. | |  |  |  | | --- | --- | | |  | | --- | | **Amazon acquires MGM to boost prime**  Set on expanding its content, Amazon has recently acquired Hollywood studio MGM in a $8.45bn deal. MGM has renown films and series under its belt, such as the James Bond franchise and The Handmaid’s Tale, giving the streaming platform exploitation rights to a library of 97 years and of circa four thousand titles.  Thus far, Amazon seeks a different strategy to Netflix, with only 3% of original content, compared to Netflix’s 20% of in-house productions. With many series locked in with competitors, Amazon has the opportunity to create new content i.e. sequels and spin-offs. In the words of Prime Video’s vice president, “the real financial value behind this deal is the treasure trove of IP in the deep catalog that we plan to reimagine and develop together with MGM’s talented team”. | |  |  |  | | --- | --- | | |  | | --- | | **Streaming platforms target older audience**  The analytics firm Ampere claims that streaming services are now actively trying to win over older consumers, as it seems younger viewers are not willing to take up any more subscriptions. There has thus been a shift in programming budgets, in order to focus on attracting and maintaining subscribers over 35, that have previously been loyal to TV channels.  According to the research, these viewers would be more interested in content like documentaries, crime and drama, which are not in the five most commissioned genres of streaming platforms. For instance, in March, Netflix acquired more documentaries than any other type of content, in order to fulfil this demand. With subscriber numbers growing in the 35-44 category, matching preferred genres in content will not be sufficient to stand up to TV entirely; Ampere points out that offering content in local languages as well as sports-related content will be crucial.   The most difficult target appears to be older viewers, between 45 and 64, who are not as likely to utilise VOD services on a daily basis. | |  |  |  | | --- | --- | | |  | | --- | | **SVOD predictions for 2026**  An [analysis](https://www.digitaltvresearch.com/ugc/Global%20SVOD%20Forecasts%202021%20TOC_sample_322.pdf) conducted by Digital TV Research, covering 138 countries, reveals that streaming service subscriptions are likely to increase 65% until 2026. This will not only mean an increase of 591million since 2020, but also that the average subscriber will adhere to 2,14 services as opposed to 1,74, as was the estimate for last year. The average for 2021 is set for 1,84. Unsurprisingly, the biggest surge in subscriptions thus far was seen in 2020, with an additional 201 million emerging.  Subscriptions are not to be confused with the number of subscribers; the latter are expected to hit 700 million in 2026, which constitutes a growth of 35% since last year. This likewise means 39% of TV households will be covered. The forecast also states that the U.S. will surpass China in subscriptions, the two together making up 48% of the total in 2026. India by itself will represent 10%, as its subscription figures are expected to triple. | |  |  |  | | --- | --- | | |  | | --- | | **Disney+ fails to meet subscriber estimates: stocks drop**  Wall Street investors react to Disney+’s subscription numbers falling below the predictions, leading to a fall in shares of 5.3%. Although the company’s earnings per share were not disappointing,  stocks had not looked like this since June 2020. This comes after the company reported it had 103.6 million subscribers on its Disney+ platform, at the end of the second quarter, with rising doubts concerning its ability to grow in the upcoming year. Revenue per subscriber also decreased 29%, owing to less expensive subscriptions in Asia and, in particular, India. | |  |  |  | | --- | --- | | |  | | --- | | **US predictions for TV and VOD viewing**  Predictions by Unruly and Tremor Video state that, despite the fading of the pandemic, 85% of U.S. consumers are likely to continue watching live TV in equal or even higher numbers as in March, for the coming six months. Similar behaviour is expected for paid and unpaid video-on-demand services. The audience of 18 until 44 is more likely to watch free TV and paid SVOD, whilst individuals between 35 to 54 would opt for advertisement-based VOD. Moreover, 43% of individuals using cable TV have either cancelled their subscription or have the intention to do so. In terms of spending behaviour, 83% of respondents predict they will maintain or increase these levels. | |  |  |  | | --- | --- | | |  | | --- | | **Media expert evaluates SVOD growth (or lack thereof)**  Maria Rua Aguete, Director at OMDIA, anticipates slow growth for SVOD platforms throughout this year. Netflix, for instance, has fallen short of the expectations for subscriber figures in the first quarter of 2021. The expert claims increased competition is not to blame in this scenario, as consumers are now willing to pay for more services than before, as proven by the growing statistic of subscriptions per household. She further states that the services are able to offer differentiated content and can be deemed complementary to one another. While the initial spikes were a result of front-loading, figures are set to stabilize as households to sell services to have been exhausted, Maria claims. As industries usually go through growth and stagnation periods in alternation, SVOD will also experience this. However, 2020 was an exceptional year, whose results are not likely to be emulated any time soon. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Cinema & TV | | |  |  |  | | --- | --- | | |  | | --- | | **Linear TV consumption falls across the world, except the UK** Every quarter, Samba TV publishes its report on linear TV consumption across the world using their software for Smart TVs. Across the world, the company saw a decrease in linear consumption, but not in the United Kingdom. In the quarterly report, the State of Viewership, Samba bases themselves on approximately 45 billion hours of TV consumption across millions of people in the US, the UK, Germany and Australia. Their data is gathered by using automatic content recognition software on opted-in smart TVs.  In the US, Samba observed a 10% decline in household TV viewership and a total of 14% decline in total minutes spent watching on a TV. In the United Kingdom, Germany and Australia a decline was also observed. Australia, seeing a substantial decline of 9.3% in linear consumption. The UK and Germany showed a more moderate number of decline with 1% and 3% respectively.  The US, Germany and Australia saw quarterly declines in all dayparts on both average daily viewership and minutes watched. The UK however, was the only country that saw an increase in viewership during daytime and overnight dayparts, which also led to an increase in linear TV advertising impressions between 19:00 and 05:00 for Q1 of 2021 compared to Q4 of 2020. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene microfono, luce  Descrizione generata automaticamente**Merger in France between TF1 and M6** France is in the process of creating its own audiovisual giant to face global platforms, as French broadcasters M6 and rival TF1 are set to merge. The exclusive negotiations are set to last until the end of 2022, with TF1’s owner Bouygues buying 30% of M6 in order to generate, in its words, the “broadest TV, radio, digital, content production and technology offering to the benefit of all viewers and the French audiovisual industry”.  The companies also claim that the merger is designed to safeguard the independence of French content in the long-run, and to continue giving viewers “diversified and premium local content”. The merger therefore constitutes a step in the consolidation of the French audiovisual market and its role, in the face of growing international competition. | |  |  |  | | --- | --- | | |  | | --- | | **Vue and Picturehouse will support more flexible windows policy**   The pandemic has hit cinemas as well as producers and distributors, and therefore VUE and Picturehouse Cinemas are pledging to work closely with distributors to reopen and use a more flexible windows policy.  At a recent event, Vue CEO Richards mentioned that this new business model is long overdue. He proposes that in their key markets, the period a movie is shown in theaters could go from four to six months to 45 days before transitioning to VOD and streaming. He added that some European markets might take a little bit longer. However he envisions all of this to happen within the upcoming 12 months. Richards added that VUE will use the American method in theatrical releases which means that if a film does not perform during the opening weekend, they will reduce the window from 45 to 31 days.   This new policy will be beneficial for producers according to the CEO because it is going to be significantly easier for independent filmmakers to get their films on the screens. | |  |  |  | | --- | --- | | |  | | --- | | Linear TV consumption falls across the world, except the UK   Every quarter, Samba TV publishes its report on linear TV consumption across the world using their software for Smart TVs. Across the world, the company saw a decrease in linear consumption, but not in the United Kingdom. In the quarterly report, the State of Viewership, Samba bases themselves on approximately 45 billion hours of TV consumption across millions of people in the US, the UK, Germany and Australia. Their data is gathered by using automatic content recognition software on opted-in smart TVs.  In the US, Samba observed a 10% decline in household TV viewership and a total of 14% decline in total minutes spent watching on a TV. In the United Kingdom, Germany and Australia a decline was also observed. Australia, seeing a substantial decline of 9.3% in linear consumption. The UK and Germany showed a more moderate number of decline with 1% and 3% respectively.  The US, Germany and Australia saw quarterly declines in all dayparts on both average daily viewership and minutes watched. The UK however, was the only country that saw an increase in viewership during daytime and overnight dayparts, which also led to an increase in linear TV advertising impressions between 19:00 and 05:00 for Q1 of 2021 compared to Q4 of 2020. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Festivals | | |  |  |  | | --- | --- | | |  | | --- | | **Animafest Zagreb announces this year’s lineup** Between 7 and 12 June, the 31st edition of the Feature Film Competition of the World Festival of Animated Film will take place in Zagreb. Last month, the organisation announced which 6 titles have been selected to compete in the event that has been organised since 1972 by the International Animated Film Association (ASIFA).    This years lineup is composed of the following titles: ‘Archipelago’, directed by Félix Dufour-Laperrière; ‘Cryptozoo’, by Sash Shaw; ‘Elulu’, by Gabriel Verduo Soto; ‘Kill it and leave this town’, by Mariusz Wilczynski; ‘The nose or the conspiracy of Mavericks’, by Andrey Khrzhanovsky; and Wolfwalkers, by Tomm Moore and Ross Stewart. | |  |  |  | | --- | --- | | |  | | --- | | **Filmfestval ZagrebDox takes place from 13 to 20 June** The ZagrebDox International Documentary Film Festival will take place this year from the 13th to the 20th of June. This 17th edition will be physical once again and is hosted by the SC Cinema, the & TD Theater and the MM Center of the Student Center in Zagreb as well as the Tuskanac Summer Stage.   This year's international competition includes 18 titles and 20 titles will be put up on the big screen in the regional competition. | |  |  |  | | --- | --- | | |  | | --- | | **Monte-Carlo TV Festival will be a hybrid event**  The Monte-Carlo TV Festival is to take place both in Monaco as well as digitally later this month. Between 18 and 22 June the 60th edition of the TV Festival will take place.  A total of 27 shows have been selected from 14 countries. The winner of the Festival will be announced from the Grimaldi Forum on the final evening (22 June) in attendance with Prince Albert II and leave Monaco with a Golden Nymph Award.   Monte-Carlo TV Festival CEO, Laurent Puons, is glad that the festival can take place again after last year’s forced cancellation because of the pandemic: “Our 2021 event honours the storied history of the festival, while setting the stage for our next decade. Despite a challenging climate for the entire industry, it does so with a glorious in-person celebration of all things television”.   The organisers made the following remarks while presenting there lineup for 2021: “The big Animafest Feature Film Competition is always a meeting place for imaginative and layered works of fine and film art, and this year's selection brings a number of authorial successes and films of exceptional narrative and technological ingenuity that only animation allows“. | |  |  |  | | --- | --- | | |  | | --- | | **Venice Film Festival could become the first back-to-normal post-COVID film event**  While other film festivals across Europe are sticking with a combination of digital and in-person screenings, the Venice Film Festival is on track of becoming the first festival to host a fully physical event in September with a back-to-normal atmosphere.  The fest will be held from 1 to 11 September expecting hundreds of journalists and dozens of delegations from all over the world. The Veneto region in Italy has been a lower-risk zone for the last period. Bars and restaurants have reopened. Masks however are still required. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Recent studies | | |  |  |  | | --- | --- | | |  | | --- | | **Piracy via social media: Reddit and Twitter are used most frequently** In its latest research, the European Union Intellectual Property Office (EUIPO) looks at the role of social media in relation to counterfeiting and piracy. The main goal of the study was to better understand how frequent the various social media platforms were used by intellectual property infringers. The EUIPO made some interesting highlights and concluded that 35% of all conversations on digital content could be related to piracy.   Overall, Reddit has demonstrated to be the platform with most digital-piracy conversations in terms of volume followed by Twitter. Although its user base is the most extensive, infringements are rare on Facebook with just 0.2% of case recorder cases. The research shows that Reddit’s platform contributes to over 50% of all copyright-infringements. The research also makes clear that pirates prefer certain platforms for certain content. Reddit is mostly used for content theft for films, while Twitter is more commonly used to illegally share music. The downside of this research is that it only resourced public discussions in Germany, Spain, France, Italy, Poland and Sweden. | |  |  |  | | --- | --- | | |  | | --- | | **Latest Key trends by the European Audiovisual Observatory** Last week, the European Audiovisual Observatory published its annual report on key trends in TV, cinema and VOD entitled: ‘Yearbook 2020/2021’.  In their report they gave an overview of the audiovisual market before the pandemic, during and after. The report states that there has been a market stand-still even before the pandemic, with inflation adjusted numbers remaining flat and showing a decrease when excluding VOD streaming services. Commenting on this  figure, the European Audiovisual Observatory’s head of the Department for Market Information, Gilles Fontaine, explained: “Even before the COVID-19 crisis, the audiovisual sector was stagnating, and that was for a number of reasons: increasing competition for TV advertising from online advertising; pressure on the various countries’ budgets, translating into a decrease in real terms of the public funding of public service broadcasters; the collapse of the home-video market, despite its transition to digital; and initial signs of cord-cutting regarding pay television. The rather healthy cinema box office as well as the booming SVoD market hardly compensated for this.”  When it comes to production, the report shows that in 2019, 2,421 films were produced in Europe, and 1,926 of the movies were of European origin, which is a 6% increase over 2018. The top three of producing countries in 2019 were Italy (312), France (240) and Germany (237). Although a growth in absolute numbers of films is visible, the AV sector grew by only 0.2% in real terms between 2015/2019 | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Events | | |  |  |  | | --- | --- | | |  | | --- | | **Boosting sustainable film through international collaboration** Date: 09/06/2021 [Link](https://www.obs.coe.int/en/web/observatoire/-/boosting-sustainable-film-through-international-collaborati-2) | |  |  |  | | --- | --- | | |  | | --- | | **Transilvania Pitch Stop 2021 Launches Call for Applications** Date: Deadline 03/06/2021, TSP takes place 29-31/07/2021 [Link](http://www.filmneweurope.com/festivals/item/121673-transilvania-pitch-stop-2021-call-for-projects) | |  |  |  | | --- | --- | | |  | | --- | | **Baltic Sea Docs 2021 Announces Call for Projects** Date: Application deadline 11 June 2021 [Link](http://www.balticseadocs.lv) | |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | **UPDATED FESTIVALS CALENDAR**   |  |  |  |  | | --- | --- | --- | --- | | **Event Festival** | Location | Dates | Link to website | | **21st Japanese Film Festival Nippon Connection** | Online | June 1 - June 6 | [Link](https://nipponconnection.com/en/festival/about/profile/) | | **International Film Festival Rotterdam** | Online | June 2 - June 6 | [Link](https://iffr.com/en) | | **The Many Sides of Pride Film Festival** | Jacksonville, U.S. | June 3 - June 6 | [Link](https://mocajacksonville.unf.edu/The-Many-Sides-of-Pride-Film-Festival/) | | **Tribeca Festival** | New York, U.S. | June 9 - June 20 | [Link](https://www.tribecafilm.com/festival) | | **Annecy International Animation Festival** | Online | June 14 - June 19 | [Link](https://www.annecy.org/home) | | **Provincetown Film Festival** | Provincetown, U.S. | June 16 - June 25 | [Link](http://www.provincetownfilm.org/festival/) | | **Monte Carlo Television Festival** | Monte Carlo | June 18 - June 22 | [Link](https://www.tvfestival.com/en) | | **Pre-Cannes Screenings** | Online | June 21- June 25 | [Link](https://www.marchedufilm.com/screenings/) | | **Edinburgh International Film Festival** |  | June 23 - July 4 | [Link](https://www.edfilmfest.org.uk/edinburgh-international-film-festival) | | **Far East Film Festival** | Udine, Italy | June 24 - July 2 | [Link](https://www.fareastfilm.com/) | | **Munich International Film Festival** | Munich | June 24 - July 3 | [Link](https://www.filmfest-muenchen.de/en/) | | **Thessaloniki Documentary Festival** |  | June 24 to July 4 | [Link](https://www.filmfestival.gr/en/documentary-festival) | | [**Oak Cliff Film Festival**](http://www.filmoakcliff.com/) | Oak Cliff, U.S. | June 24 - June 27 | [Link](https://2021.oakclifffilmfestival.com/) | | **Docaviv** | Tel Aviv | July 1- July 10 | [Link](https://www.docaviv.co.il/org-en/) | | **Monaco Streaming Festival** | Monaco | July 3 - July 6 | [Link](https://mcsff.com/) | | **Cannes Film Festival** | Cannes | July 6 - July 17 | [Link](https://www.festival-cannes.com/en/) | | **Indy short International Film Festival** | Indianapolis | July20 - July 25 | [Link](https://www.heartlandfilm.org/indyshorts) | | **Transilvania International Film Festival** | Cluj - Napoca | July 23 - august 1 | [Link](https://tiff.ro/en) | | **Sundance Film Festival** | London | July 29 - august 1 | [Link](https://www.picturehouses.com/sundance) | | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting links | | |  |  |  | | --- | --- | | |  | | --- | | * [Georgia Connect Plans Massive Outreach Campaign to Promote Filming in Georgia](http://www.filmneweurope.com/news/georgia-news/item/121688-georgia-connect-plans-massive-outreach-campaign-to-promote-filming-in-georgia) * [The LUX Audience Week is ready to kick off](https://www.cineuropa.org/en/newsdetail/404120/) * [Marie Nilsson • CEO, Mediavision “It will be interesting to see what happens in the autumn/winter window”](https://www.cineuropa.org/en/interview/404193/) | | | |