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However, July has brought some positive news for our industry namely concerning copyright protection and territorial exclusivity of content. CEPI welcomed the initiative launched by MEP Sabine Verheyen supported by 54 MEPs who have co-signed [a joint statement](https://www.sabine-verheyen.de/wp-content/uploads/2021/07/Joint-Statement-on-the-importance-for-territorial-licensing.pdf) on the importance of territorial licensing for cultural diversity and pluralism in the European audiovisual sector. The statement supports the industry position on the need to maintain territorial exclusivity reiterating the role of territoriality as an essential pillar of the creative industries’ business model. In addition, the industry supporting MEPs finally called on their parliament colleagues to stop involving  the discussion around territoriality and Geo-blocking in unrelated files such as the recent report on artificial intelligence. On 8th July CEPI, together with other industry organisations, met with Irena Ostouska, Head of the Council Working Group on Audiovisual and Media of the Slovenian Presidency of the European Council. Ms. Ostouska was interested in hearing the industry position on territorial exclusivity of content and thoughts on a possible harmonisation of the European windows release system for content. Participants pushed back on a potential harmonised release window and explained how the territorial exclusivity of content must remain, as it constitutes the backbone of the business model of the sector. On the copyright front, on 15th July the Advocate General (AG) of the Court of Justice of the European Union delivered his opinion that the article 17 of the copyright directive [is compatible](https://curia.europa.eu/jcms/jcms/p1_3575332) with the freedom of expression and information rights guaranteed in the charter of fundamental rights of the EU, therefore dismissing the action brought by Poland.  Please find out more in the Copyright section of this newsletter. In parallel to CEPI’s work on the sustainability project launched last April, on 30th June the European Commission invited CEPI to participate in an industry dialogue aimed at sharing ideas and experience to feed in the Commission’s ambition to accompany the audiovisual sector toward climate neutrality. Considering the similarity with some of the conclusions identified by the Commission and the ongoing project on sustainable production, CEPI is leading with the social partners and supported by the social dialogue committee, CEPI has reached out to the commission to share information on our project and ensure coordination. We would like to remind you that CEPI’s next general assembly will be held on the **25th and 26th of November 2021, in Madrid, Spain**, kindly hosted by our colleagues at AECine. During the General Assembly, we will hold elections for a new Board of Directors, a new President and treasurer. If you are interested in being a candidate at the elections to join the CEPI board of Director, **please send your expression of interest to mathilde.fiquet@europe-analytica.com by the 25th September 2021**. Like every year, there will be no newsletter during the month of August. We wish you a relaxing, hopefully restriction free, month of August. Enjoy the reading!  Best,  The CEPI secretariat | |  |  |  |  | | --- | --- | --- | | |  | | --- | | **Sections in this newsletter:** -[Latest from the EU](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Latest%20from%20the%20EU) - [COVID 19: Impact on the sector](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Covid%2019) - [Latest on the AV industry](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18" \l "Latest%20on%20AV%20industry" \t "_blank) - [Copyright](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Copyright) - [Digital Services Act (DSA) & Digital Platform Regulation](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#DSA%20&%20platform) - [Piracy](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18" \l "Piracy" \t "_blank) |  |  | | --- | | - [Territoriality](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18" \l "Territoriality" \t "_blank) [-](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Audiovisual%20platform)[Audiovisual platforms](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#AV%20platforms) [-](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Film%20&%20TV)[Film and TV](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Cinema%20&%20TV) [-](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#festival)[Festival](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Festivals) [- Recent studies](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#recent%20studies) [- Events](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Events) [- interesting links](https://mailchi.mp/d92f9e3b55e1/cepi-newsletter-july-2021?e=00eb4f9b18#Interesting%20links) | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Latest from the EU | | |  |  |  | | --- | --- | | |  | | --- | | **EIT sets up Knowledge Innovation Communities for the Cultural and Creative Sector and Industries** The European Institute of Innovation and Technology (EIT) has established Knowledge and Innovation Communities, partnerships that aim to bring together various stakeholders from across business, research and universities to stimulate innovation, new companies and the training of the new generation of entrepreneurs.  These Innovation Communities, focusing on varying societal issues ranging from digital, climate and health issues across Europe. These communities are able to decide their legal status, internal organisation and working methods, with the EIT outlining that these communities have significant autonomy, with this enabling each community the ability to be as effective as possible within their own sectors.   The EIT has recently launched the EIT Culture and Creativity for the Cultural and Creative Sector, recognising the importance of the sector to Europe, both in an economic and cultural sense. The eligibility criteria has since been released by the EIT which you can find linked [here](https://eit.europa.eu/sites/default/files/annex_i_gb_decision_call_criteria_final_clean.docx_.pdf" \t "_blank). EIT sets up Knowledge Innovation Communities for the Cultural and Creative Sector and Industries.   The European Institute of Innovation and Technology (EIT) has established Knowledge and Innovation Communities, partnerships that aim to bring together various stakeholders from across business, research and universities to stimulate innovation, new companies and the training of the new generation of entrepreneurs.   These Innovation Communities, focusing on varying societal issues ranging from digital, climate and health issues across Europe. These communities are able to decide their legal status, internal organisation and working methods, with the EIT outlining that these communities have significant autonomy, with this enabling each community the ability to be as effective as possible within their own sectors.   The EIT has recently launched the EIT Culture and Creativity for the Cultural and Creative Sector, recognising the importance of the sector to Europe, both in an economic and cultural sense. The eligibility criteria has since been released by the EIT which you can find linked [here](https://eit.europa.eu/sites/default/files/annex_i_gb_decision_call_criteria_final_clean.docx_.pdf" \t "_blank). | |  |  |  | | --- | --- | | |  | | --- | | **Catch up on the Green Film Debate**Immagine che contiene interni, parecchi  Descrizione generata automaticamente The European Audiovisual Service and the UK’s Department for Digital, Culture, Media & Sport hosted an interesting and vitally important conference in June in which sustainable film was the core topic, particularly through international collaboration.  Various influential members of the film sector outlined how they are currently addressing wastefulness within the film sector, such as incorporating the use of carbon calculators into film planning as well as the use of certification and establishing global sustainability standards.  The UK based tool Albert, is leading the sustainable drive within the sector, however there are many over country-specific tools being produced. These tools will help those EU Member States meet the European Green Deal in which action 6 aims to move towards a climate-neutral audiovisual sector, “sharing existing practices and agreeing on common tools and green standards”. To watch the conference in full follow the link [here](https://www.youtube.com/watch?v=_85iiw5Fts8" \t "_blank), and for an outline of the programme click on this [link](https://www.obs.coe.int/en/web/observatoire/home/-/asset_publisher/wy5m8bRgOygg/content/boosting-sustainable-film-through-international-collaboration?inheritRedirect=false&redirect=https%3A%2F%2Fwww.obs.coe.int%2Fen%2Fweb%2Fobservatoire%2Fhome%3Fp_p_id%3D101_INSTANCE_wy5m8bRgOygg%26p_p_lifecycle%3D0%26p_p_state%3Dnormal%26p_p_mode%3Dview%26p_p_col_id%3Dcolumn-1%26p_p_col_count%3D4). | |  |  |  | | --- | --- | | |  | | --- | | **Brexit compounds problems for UK arthouse distributors**  The damage UK arthouse cinema has suffered from Brexit is comparable to the impact the global pandemic has had on the sector, according to managing director of UK distributor and exhibitor Curzon Artificial Eye, Lousia Dent. With a significant proportion of funding previously provided by the Creative Europe Media Fund.  Due to Brexit, Dent has seen less finance plans for official co-productions with their European counterparts, arguing that the UK scene is suffering as it is no longer able to attract enough labour from other countries to support UK arthouse cinema. In addition, with the rise of streaming platforms, in part due to the pandemic, prices within the film acquisition market are inflating so quickly that arthouse is struggling to keep up with the pace.  Curzon Artificial Eye is having to be incredibly cautious, acquiring a film for the right price rather than overpaying which has been the current trend. As the costs of Brexit become clearer for the sector, one hopes that the UK arthouse cinema gets the support it needs to continue to be a pillar of UK culture. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Covid-19: Impact on the sector | | |  |  |  | | --- | --- | | |  | | --- | | **French cinemas have had more than 12 admissions since reopening** Since 19 May 2021, when French cinemas were finally allowed to reopen, the public has flocked in their droves to get back to the big screen. In June 2021, estimates from the CNC, suggested that 8.5 million admissions would take place across the country, whilst this is -32.3% in comparison to June 2019, it shows the French are more than happy to get back to the cinema.   Analysis shows that whilst cinemas were open in June 2020, the uncertainty and lack of new releases provided a lackluster first reopening. Since then, the industry has adapted and overcome difficulties due to the pandemic, with 75 new releases on the big screen, an average of 15 films per week, compared to 13 in June 2019.  French cinemagoers are particularly excited to support their countrymen and women in film with French films taking up a market share of 45% since the reopening, whilst American films have 30.3% and other nationalities taking up 24.6%. Whilst the most popular film was American made, Conjuring 3 with 1.4 million admissions since its 9 June release, Adieu les cons came second with 558,000 admissions in June. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene interni  Descrizione generata automaticamente**Media and Entertainment Revenue forecast for bounceback - PwC**  Following the COVID pandemic impact across the global economy, PwC’s ‘Global Entertainment & Media Outlook 2021-2025’ report suggests that revenue within the sector dropped 3.8%, an overall drop of $81 billion. Whilst the report highlights reasons to be optimistic within the sector, highlighting that cinema and live music will see revenue increases of more than 90% in 2021, with cinema seeing $25.37 billion, it will take until 2024 for cinemas to return to pre-pandemic revenue levels.   Unsurprisingly, VOD platforms saw staggering amounts of increased revenue, increasing by 29.4% in 2020 for subscription based streaming services. With the reopening of many economies, thanks to vaccination campaigns, VOD will grow at a ‘softer’ rate in 2021, set at 13.2%.  The report also highlights the increasing differences between generations, as cinemagoers get older, younger consumers, particularly those classified as ‘Gen Z’ , much prefer playing video games rather than going to the cinema or consuming television. To see more on the report please follow this [link](https://www.pwc.com/gx/en/industries/tmt/media/outlook.html). | |  |  |  | | --- | --- | | |  | | --- | | **The resilience of the Nordic film industry**  “The demand for Nordic drama series is higher than ever”, that is the outcome of a report commissioned by the Nordisk Film and TV Fond. The Nordisk Film and TV Fond is an association of the national film institutes in Denmark, Finland, Norway and Sweden.  The report states that just a mere 2% of audiovisual projects have been cancelled since the start of the pandemic and the demand for popular Nordic drama’s is higher than ever before. The success might have to do with the response by the governments of the northern-European countries, which rapidly introduced mitigating and financial measures from the start. These measures were in addition to the -already in place- generous subsidies that already favour the Nordic region’s film industry.   Besides financial support, Nordic countries were very fast with resuming the shootings thanks to their quickly developed ‘safe filming guidelines’, in combination with low infection rates. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Latest on the AV industry | | |  |  |  | | --- | --- | | |  | | --- | | **Göteborg’s Nostradamus sees optimism for a post-pandemic future** Göteborg Film Festival’s Nostradamus initiative, in which you can find their report [here](https://goteborgfilmfestival.se/wp-content/uploads/2021/02/GFF21-nostradamus-web-pages-210204-2.pdf" \t "_blank), looked to the future of the film’s financial ecosystem in its appearance at the Cannes NEXT section of the Marché du Film. Following the presentation of the report a panel focused on the ‘uncertain future’ of the film industries financial ecosystem.   Roberto Olla, looked on this with optimism, with European co-propductions doing “absolutely great” with projects utilising festivals to get their finished articles into cinemas and streaming services. Olla went onto to say that arthouse films and cinema should focus on local audiences rather than releasing in as many countries as psibble, this way they won’t get lost in VOD services.  Other panelists went on to say that the transition from cinema to VOD services will be smoother than others are expecting, with streaming bills soon to be bundled in with other bills such as TV. There was optimism throughout the panel, with more audiovisual content being consumed than ever, storytelling is booming according to Olla, and cinema is evolving to become a more sociable experience. | |  |  |  | | --- | --- | | |  | | --- | | **The resilience of the Nordic film industry** “The demand for Nordic drama series is higher than ever”, that is the outcome of a report commissioned by the Nordisk Film and TV Fond. The Nordisk Film and TV Fond is an association of the national film institutes in Denmark, Finland, Norway and Sweden.   The report states that just a mere 2% of audiovisual projects have been cancelled since the start of the pandemic and the demand for popular Nordic drama’s is higher than ever before. The success might have to do with the response by the governments of the northern-European countries, which rapidly introduced mitigating and financial measures from the start. These measures were in addition to the -already in place- generous subsidies that already favour the Nordic region’s film industry.   Besides financial support, Nordic countries were very fast with resuming the shootings thanks to their quickly developed ‘safe filming guidelines’, in combination with low infection rates. | |  |  |  | | --- | --- | | |  | | --- | | **Minority co-production supported by new Czech Film Fund grants**  The Czech Film Fund has given significant support for minority co-productions in 2021, having distributed an estimated 780,000 Euros, with the highest grant going to Peaches (Broskvičky), with director Jenny Suen receiving 135,000 Euros. The Hong Kong director is one of ten calls that were financed, with a total of twenty-nine projects applying for grants, twice as many applications as the grant received in 2020.  Whilst twenty of the twenty-nine calls met the rigorous requirements, only ten were financed due in part to the unprecedented high number of applications. The minority who found most success in the call came from Slovakia, not surprisingly as both countries have significant cultural bonds. The grants were announced on 16 July, with a list of the successful applicants linked [here](http://" \t "_blank). | |  |  |  | | --- | --- | | |  | | --- | | **German Film Industry receives support from Bundestag**  The German Bundestag (lower house of parliament) has adopted an amendment to the Film Support Act, providing much needed support to the German film industry. Following the amendment, it aims to make use of the film levy, placing greater emphasis on ecological aspects of the film production support mechanism.  This amendment to the Film Support Act is designed to make it easier for the film industry to adapt and overcome exceptional circumstances, in the context of the COVID pandemic and any future issues that may arise. As a result the Film Support Agency (FFA) will be able to react in a more agile manner, adjusting eligibility requirements for those in need of support, as well as how funding is utilised across the industry.  Changes have also been made through the act to ensure that environmental and diversity issues are tackled. Successful applicants will have to ensure that the environmental impact of production is kept to a minimum, following effective measures. In addition, the management bodies of the FFA will have to meet gender equality and diversity provisions, including the requirement that either the President or Vice-President of the FFA has to be female.  The amendment has now been submitted to the Bundesrat (upper house of parliament), with the amendment being confirmed on 1 January 2022, with the amendment expected to come into effect for a two year period following the confirmation. | |  |  |  | | --- | --- | | |  | | --- | | **Italian film industry top priority in recovery plans**  Italy’s film industry is seen as a clear priority according to the country's recovery plans. Rome’s Cinecittà Studios is set for a €300 million cash injection as part of the Union’s post-pandemic recovery fund. In June, PM Draghi and Commission president Von der Leyen visited the Roman studio and held a press conference at Studio 5 where they made an announcement on Italy's recovery and resilience plans. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Copyright | | |  |  |  | | --- | --- | | |  | | --- | | **Advocate General calls for dismissal of Polish case on Article 17** On 15 July, the Advocate General delivered his opinion (find the press release [here](https://curia.europa.eu/jcms/upload/docs/application/pdf/2021-07/cp210138en.pdf" \t "_blank)) on the Polish annulment proceedings, started in 2019, regarding two obligations in Article 17 of the Copyright Directive.   After voting against the Copyright Directive , Poland initiated proceedings in the Court of Justice against the co-legislators, alleging that Articles 17(4)(b) and (c) create a filtering obligation for platforms that would jeopardise fundamental rights in the Charter, namely the freedom of expression and information.    Fortunately, the AG has recommended the dismissal of the case, stating that there are sufficient safeguards to minimise the risk of over-blocking by platforms. The AG further held that service providers must only detect and block content that is identical or equivalent to content signalled by rightsholders, meaning that this content will be manifestly unlawful. In conclusion, while Article 17 entails an interference with freedom of expression, that interference is in accordance with the Charter of Fundamental Rights. Although AG opinions are not binding, they tend to be followed by the Court. | |  |  |  | | --- | --- | | |  | | --- | | **What could the Advocate General opinion mean for national implementation** ​​Thus far, only six Member States have completed their transposition of Article 17 into the national legal framework. To the exception of Germany, the other Member States - Netherlands, Hungary, France, Denmark and Malta, have more or less restated the content of the Directive and not delved into its practical implementation.   Reading the AG opinion on Article 17, it seems that a copy of the provision in the Directive into national law may not be compatible, as it would be “for the Member States and the Commission to determine the detailed rules for measures” to be taken by platforms to detect content. For the AG, the “definition of those practical solutions can neither be left to those providers nor (…) be left entirely to rightholders (…), “they must not be defined by those private parties alone in a way which lacks transparency, rather the process should be transparent and under the supervision of public authorities”. Should the Court agree with this assessment, Member States would need to revise their implementation.  Germany, on the contrary, went much further in its implementation, including various ‘safeguards’ against the alleged threat of excessive blocking, with its concept of ‘presumably authorized uses’. How does Germany’s ex ante approach relate to the opinion of Saugmangsgaard Øe? The AG creates (an even) wider scope for presumably authorized uses, namely, those that are not manifestly infringing and or constitute ‘transformative content’. The AG states that while intermediaries “are  technically well placed to combat the presence of certain illegal information disseminated through their services, they cannot be expected to make ‘independent assessments’ of the lawfulness of the information”. | |  |  |  | | --- | --- | | |  | | --- | | **Commission sends first warning over Copyright implementation delay**  The European Commission has sent several Member States letters, asking for an update on their implementation of the Copyright Directive into national law. The deadline for this was 7 June, yet most Union states are late. Addressees of the letters include Austria, Belgium, Bulgaria, Cyprus, Czechia, Denmark, Estonia, Greece, Spain, Finland, France, Croatia, Ireland, Italy, Lithuania, Luxembourg, Latvia, Poland, Portugal, Romania, Sweden, Slovenia and Slovakia. They have two months to issue a response and take measures accordingly. Should the Commission not be satisfied with the outcome, it may send reasoned opinions. You can find the press release [here](https://digital-strategy.ec.europa.eu/en/news/copyright-commission-calls-member-states-comply-eu-rules-copyright-digital-single-market" \t "_blank). Complete implementation has only been achieved in Germany, the Netherlands, Hungary and Malta. France has made progress, but only on a few select provisions, including Article 17. | |  |  |  | | --- | --- | | |  | | --- | | **CJEU rules on registration of IP addresses and sharing of information to rights holders**  Last month, the Court of Justice gave its interpretation on a dispute between Mircom, acting on behalf of film producers, and internet service provider Telenet. Mircom had issued a request for customers’ identification data on IP addresses which had illegally shared films on a peer-to-peer network, which Telenet refused. Find the press release [here](https://curia.europa.eu/jcms/upload/docs/application/pdf/2021-06/cp210105en.pdf" \t "_blank). The Court found that sharing such protected works constituted a communication to the public within the meaning of EU law. Furthermore, the case states that a IP rightsholder can benefit from the system that protects such rights, with the condition that an information request is non-abusive, and passes the criterion of justification and proportionality. Lastly, the Court held that the systematic registration of IP addresses of users along with the sharing of certain identification details, such as names and addresses, with the rightsholder, in order for legal action to be taken, is permissible (pursuant to Article 6(1)(f) of GDPR). | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Digital Services Act and platform regulation | | |  |  |  | | --- | --- | | |  | | --- | | **IMCO’s DSA amendments are here** With the deadline set for 1 July, IMCO MEPs tabled over two thousand amendments (find them here: [1](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695150_EN.pdf), [2](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695157_EN.pdf), [3](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695158_EN.pdf), [4](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695159_EN.pdf), [5](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695160_EN.pdf), [6](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695162_EN.pdf), [7](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695161_EN.pdf), [8](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695163_EN.pdf) and [9](https://www.europarl.europa.eu/doceo/document/IMCO-AM-695164_EN.pdf)). On the responsibilities of intermediaries, there is great variation among the stances of the political groups.   The main group in Parliament, EPP, defines illegal content as that which constitutes an illegal activity, in and of itself, while excluding content which merely represents it. The group also refuses a “stay down” obligation to keep content offline, and replaces it with a voluntary stay down for hosting services. This is a different stance than the one adopted by EPP in the ITRE Committee, where content already deleted for being illegal should be prevented from reappearing.  Geese (Greens, DE) proposes to keep content online which is not ‘manifestly’ illegal. The qualification then goes to a court or an administrative authority. As a consequence, a signalling does not imply knowledge of illegal content. Finally, national authorities and law enforcement agencies cannot become trusted flaggers, whose reports are dealt with as a priority.  Renew defends the subsidiary of responsibility, meaning that, in the event of communication to the public of illegal content, it is the visible intermediary of the Internet user (generally a platform) who is responsible. A host who receives a notification, must direct it to the platform concerned.  Both Greens and the Left group dismiss the need for Article 6 or the Good Samaritan clause. | |  |  |  | | --- | --- | | |  | | --- | | **LIBE adopts its opinion on the Digital Services Act** LIBE leads the way as the first Parliamentary Committee to reach a final text on the DSA, on 14 July. Find the published opinion [here](https://www.europarl.europa.eu/doceo/document/LIBE-AD-692898_EN.pdf" \t "_blank). As the Committee is associated over the entire proposal, its rapporteur, Breyer (Greens, DE), will be able to negotiate with IMCO’s Schaldemose (S&D, DK) to incorporate LIBE’s amendments into her text.   The compromise amendments were approved *en bloc* [here](https://www.europarl.europa.eu/cmsdata/238106/LIBE%20Voting%20Session%2014%20July%202021%20(amendments)_results.pdf" \t "_blank), to the exception of Article 38, adopted by a separate vote, which proposes that the designation of the coordinating authority should be checked by the Commission, in the case of states subject to rule of law proceedings. You can find the results of the vote on the opinion [here](https://www.europarl.europa.eu/cmsdata/238125/LIBE%20Voting%20Session%2014%20July%202021%20(final%20votes)-1.pdf" \t "_blank), with 37 votes in favour and 24 against.    LIBE found that only manifestly illegal content should be deleted, in order to safeguard freedom of speech. For trusted flaggers to submit notices for the removal of content, they should be “acting within their designated area of expertise”. Moreover, the *Good Samaritan* clause on the voluntary acts of platforms was dismissed. The Committee also grants the Member States more room to coordinate with the Commission. | |  |  |  | | --- | --- | | |  | | --- | | **MEPS want DSA to strengthen copyright protection**  28 MEPs from various political parties (EPP, S&D, Renew and ECR) [questioned](https://www.europarl.europa.eu/doceo/document/E-9-2021-002676_EN.html" \t "_blank) the Commission on the role of the Digital Services Act in the protection of intellectual property. They did so, in consideration of the fragile situation of the audiovisual sector due to the Covid crisis. MEPs confirm that the pandemic has made the “audiovisual value chain (...) more fragile” and that the Union must “ensure that the intellectual property rights of Europe’s film and audiovisual sector are upheld online”.  The MEPs asked whether the Executive agrees that the DSA should not enhance safe harbour and liability privileges, and whether it also recognizes that a Know Your Business Customer Expansion would reduce illegal content in circulation. In his [response](https://www.europarl.europa.eu/doceo/document/E-9-2021-002676-ASW_EN.pdf" \t "_blank), Commissioner Breton confirmed the Commission’s pledge to support the industry (referring to MAAP as evidence thereof), but continued that the DSA is a “horizontal and content-neutral instrument”, which preserves liability exemptions that “stood the test of time”. Breton further states that the due diligence obligations in its text are proportional to the problems the Commission foresaw, and to its objectives. | |  |  |  | | --- | --- | | |  | | --- | | **Paris weighs in on JURI and CULT draft opinions on the DSA**  The French authorities have once again provided feedback on the Digital Services Act, this time, in support of JURI’s draft opinion authored by Geoffroy Didier (EPP, FR). This draft was not well received by fellow MEPs who found that Didier was not adhering to the own-initiative report adopted prior to the Commission’s proposal. In particular, the MEPs were not in agreement with the deadline for removal of illegal content (MEP Melchior, DK, Renew), nor with stay-down obligations (MEP Wolken, DE, S&D), and did not appreciate deviation from the e-commerce Directive, namely, from the principle of the country of origin and the liability exemption.  French authorities commend the opinion, but ask for further involvement of national authorities and to abandon the linking of liability exemption with due diligence. On the 7 days withdrawal deadline for illegal content, the French claim that it "would risk dissuading the services concerned from acting within shorter periods when necessary”.  On the CULT draft opinion, for which Verheyen (EPP, DE) is responsible, the French are not in agreement with the creation of a category for “media service providers”, the content of which would be exempt from moderation obligations by the platforms. Paris also seeks further clarification on how the DSA will interact with other instruments such as the Copyright Directive and the AVMS Directive, and supports a KYBC extension beyond just marketplaces. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Piracy | | |  |  |  | | --- | --- | | |  | | --- | | **Immagine che contiene testo, interni, elettronico  Descrizione generata automaticamenteFrench piracy authority to study digital practices in relation to cultural goods** With the goal of acquiring audience measurement data, HADOPI has published [a call for tenders](https://hadopi.e-marchespublics.com/pack/annonce_marche_public_22697_796554.html) to study the evolution on the French territory, and among the French audience, of the use of websites offering ‘immaterial’ cultural goods and services, both lawfully and unlawfully.   The piracy authority will analyse this data looking at the economic model used, as well as the profile of visitors of websites and what motivated/originated their access. It will also take into account the various means of accessing cultural goods, namely streaming, direct downloads, live streaming, peer-to-peer file sharing, etc. | |  |  |  | | --- | --- | | |  | | --- | | **Highest Dutch Court does not authorise information-sharing to catch pirates** The Dutch film industry recently had to deal with a setback. Due to a judgment of the Supreme Court, the sector cannot tackle illegal downloading of films by private individuals for the time being. Film distributor Dutch FilmWorks had issued a request to internet provider Ziggo for access to 377 pirates’ personal information. In order to recover costs and fine them, Dutch FilmWorks needed access to names and addresses.   However, privacy concerns outweighed the copyrights of the film producers for the Court of first instance, and the Supreme Court maintained this view. It is worth mentioning that the piracy situation in the Netherlands has been far worse. Until a CJEU judgement in 2014, the Dutch government was closing an eye to illegal downloading. | |  |  |  | | --- | --- | | |  | | --- | | **Watermarking assets prior to release - Pallycon’s new piracy tool**  Content protection service provider Pallycon has recently unveiled a new watermarking tool for distributors (read it in the news, [here](https://www.digitaltveurope.com/2021/06/30/pallycon-launches-distributor-watermarking-solution/" \t "_blank)). The tool is meant to protect works after production, and prior to their release, from potential leaks. Watermarking of audiovisual works can be both visible and invisible, and shows the owner when the asset in question was leaked – tracing it to the party responsible. In particular, it is useful for securing content in proxy deliveries. | |  |  |  | | --- | --- | | |  | | --- | | **Spain adopts protocol for stronger response against piracy**  Back in April, Spain adopted a Protocol for the Reinforcement of Copyright protection in order to fight piracy and allow the country’s audiovisual sector to thrive. The protocol was an initiative of the Ministry of Culture and gathered signatures of collective rights societies, internet providers and associations in the cultural and creative sector.  The new protocol strengthens the existing streamlined administrative procedure to resolve online conflicts. The protocol is, in essence, a code of practice by which collaborative measures can be taken to tackle infringements online and that enables a swifter blocking of mirror sites.  It comes as a response to the Government’s acknowledgement of the sector’s potential for high economic activity and turnover, which piracy can injure with losses in millions. Spain has also committed to investing 1.6 billion until 2025, to surge production in the country by one third. | |  |  |  | | --- | --- | | |  | | --- | | **Repeat Copyright infringer under fire from Netflix, Amazon and Hollywood studios**  In a settlement agreement in 2020, the Alliance for Creativity and Entertainment was able to shut down pirate network Area 51, in which the operator agreed not to set up any new infringing sites. However, Netflix, Amazon and several studios in Hollywood now claim a breach of the agreement as Jason Tusa, part of Area 51, has set up a new illegal platform for streaming. The lawsuit, dating 6 July, states that hundreds of popular titles are made available, knowingly and illegally, for a low subscription fee. Being labelled a “serial mass infringer”, Tusa faces serious charges, with damages requests of up to $150,000 per title. Despite agreeing, in the past, to permanently put an end to his infringing conduct, he has rebranded and relocated his operations in a “well-practiced pattern of deception”, and is now on his fourth illegal platform. Giants have come together to stop him. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Territoriality | | |  |  |  | | --- | --- | | |  | | --- | | **MEPs to issue a joint statement in support of territorial licensing** Under the initiative of MEP Sabine Verheyen (EPP, DE), Chair of the committee on culture and Education, 54 MEPs have co-signed [a joint statement](https://www.sabine-verheyen.de/wp-content/uploads/2021/07/Joint-Statement-on-the-importance-for-territorial-licensing.pdf) on the importance for territorial licensing for cultural diversity and pluralism in the European audiovisual sector. Frustrated by the appearance of amendments against territorial licensing in several unrelated reports (such as the report on artificial intelligence), the MEPs call on all  Rapporteurs, Shadow Rapporteurs, as well as Coordinators in the European Parliament to adopt a clear line on this issue to avoid resulting abstentions in Plenary votes.   The criticizer practice ignores the allocation of competences amongst committees in the process, as proposals that concern the core of the audiovisual sector yet fall beyond the scope of the said reports and/or committee competences, denounced the MEPs.   The statement is also the opportunity for MEPs to restate the importance of territorial licensing, to provide European consumers with diverse content. The 2017 report findings remain accurate: “*European consumers are a myriad of individuals who want different things, have different purchasing power, different cultures and different tastes or priorities. […] European consumers want content services in their first language, packaged and delivered according to local preference, with a reasonable price that is calculated based on local demand and purchasing power.* (“Consumer interest in the Digital Market”, December 2017, <https://www.netopia.eu/consumer-interest-in-the-digital-single-market/>) | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | AV platforms | | |  |  |  | | --- | --- | | |  | | --- | | **Immagine che contiene testo  Descrizione generata automaticamenteFinancing and investment obligations in Spanish AVMSD implementation** Netflix, Amazon, and even YouTube will have to partake in the financing of RTVE's budgets, in accordance with the modifications made in the new text of the Audiovisual Communication Law.  The aforementioned platforms must allocate 1.5% of their income.   The Spanish Secretary of State for Telecommunications and Digital confirms that the obligations seek to establish a level playing field and to “equalise the rules” for providers in the AV market competing for the same audience. The definition includes linear free-to-air television, linear pay television, video-on-demand providers and video-sharing platforms.  Very importantly, the Draft Bill reinforces the promotion of European audiovisual work in works by independent producers, increasing investment obligations. Hence, providers must allocate 3.5% to audiovisual work of independent production - an increase compared to the current 0.9% - and 2% to financing independent producer films - an increase compared to 1.8 % current- both being carried out in the official language of the State or in one of the official languages of the Autonomous Communities. | |  |  |  | | --- | --- | | |  | | --- | | **The evolving relationship between VOD and rights holders** SVOD has experienced tremendous growth in recent years, acquiring content, and enabling a surge in sales. Covid has also granted more exposure to less known platforms. If paid a fee or minimum guarantees (MGs), creators can sell their film across multiple platforms. Depending on the reach of a streamer, MGs/licence fees have become more important than revenue share.   Furthermore, more revenue could come, in consideration of release windows, territorial reach – as most deals are non-exclusive.  Mainstream platforms pose stricter rights conditions on rights holders such as premier status and holdbacks. In general, streaming deals will last from one to three years, with shorter windows aiming to keep a fresh catalogue and pay lower price.  Rights holders should demand pricing in accordance to markets and windows to be exploited, and lower prices in relation to the amount of titles sold. Pricing should also adjust to the timing, trends and behaviour of competitors. Read the article on Screen Daily full [here](https://www.screendaily.com/features/how-can-rights-holders-navigate-the-swiftly-evolving-svod-landscape/5161003.article" \t "_blank). | |  |  |  | | --- | --- | | |  | | --- | | **Netflix increasingly creates more European content**  According to [Ampere Analysis](https://www.rapidtvnews.com/2021070160761/netflix-becomes-largest-commissioner-of-new-scripted-european-content.html#axzz6zRjjqgYw), Netflix now commissions most of the novel scripted European content, surpassing large broadcasters like ZDF, France TV and BBC. In 2020, the streamer commissioned 72 works, versus 43 in the year prior. While broadcasters were previously driving the creation of creative content, the region is getting increasing attention from streaming giants. Content is therefore also shifting from local to global. | |  |  |  | | --- | --- | | |  | | --- | | **Streaming revenue and users - predicted**  In 2020, subscription VOD services accounted for $59 billion in revenue, which constituted a growth of over 30% from 2019, where revenue amounted to $45bn. Estimates for this year foresee growth up to $71bn, with the $100bn being a reality in 2024. The United States, China and the UK are the nations generating most revenue this year, with $32.1bn, $11.9bn and $2.9bn respectively. Japan and Germany follow suit.   As for user stats, SVOD is expected to reach the billion milestone worldwide this year, and hit 1.4bil users in 2025. The penetration rate for 2021 is expected at 14.3%, with highest rates in the US, Sweden, Canada, Norway and the UK. Find more data presented by TradingPlatforms [here](https://tradingplatforms.com/blog/2021/06/30/video-streaming-to-pass-1b-users-globally-in-2021-revenue-to-reach-100b-in-2024/" \t "_blank). | |  |  |  | | --- | --- | | |  | | --- | | **Polish VOD levy benefits film industry**  Last year, Poland introduced a levy on VOD platforms operating in the country, in order to support its film industry amidst the difficulties raised by the Covid crisis. The industry had been pushing for the tax for years. Accordingly, platforms were told to pay 1.5% of their revenues to the Polish Film Institute (PFI), that were either attained through subscriptions or advertising, depending on which figure is higher. The head of the PFI has told a [news outlet](https://www.wirtualnemedia.pl/artykul/rok-z-podatkiem-od-vod-wplywy-powyzej-oczekiwan) that the sum obtained from the levy is much higher than expected, as film makers will benefit from around €4.87-5.09 million. | |  |  |  | | --- | --- | | |  | | --- | | **Netflix’s (lack of) growth in the Q2 requires a change of strategy**  Seeing its second quarter growth shrink to 1 million subscribers, Netflix will have to take a different strategy and target older viewers. In the first quarter, Netflix had already failed to meet its growth estimates, and numbers now signal this will be the giant’s smallest progression since 2011. An especially painful blow after its success in 2020, with 37 million new accounts made.   With most younger subscribers having a subscription themselves, or gaining access via their shared accounts, the younger demographic will no longer guarantee rising figures. For instance, in the UK, 80% of the 18 to 34 group has access to an account. More subscribers could come from the 45-54 age group, but the bigger opportunity resides in the 55-64 age group, the [Guardian claims](https://www.theguardian.com/media/2021/jul/18/netflix-to-court-older-viewers-as-flow-of-young-fans-slows-down). In the UK, the pandemic has driven subscription figures from 38%-50%, leaving still many potential subscribers. With the tech-savvy generations won over, Netflix will have to create content targeting older groups, such as crime and documentaries. | |  |  |  | | --- | --- | | |  | | --- | | **Viaplay reaches milestone in successful Q2**  NENT’s streaming service Viaplay gained 140,000 in this year’s second quarter, 27,000 of which are placed outside Scandinavia, as a response to the platform’s launch to other regions from March onwards. In total, Viaplay saw a 21% growth, now standing at 3.29 million accounts. At present, Viaplay has set a target to reach half a million international subscribers in a year, with 400,000 more in its region. By 2025, NENT expects to have hit 10.5m subscribers. For now, Viaplay is also taking the strategy of original production, with 50 of its own titles set for release this year. Viaplay will continue to expand, launching in Poland, The Netherlands and, later in 2021, in the US. On this success, NENT’s CEO adds that “The momentum that we have established continued into the second quarter of our five-year strategy period, and we are well on track to reach our goals. This was the first quarter when Viaplay was our largest revenue generating unit, which is a major milestone in our transformation.” | |  |  |  | | --- | --- | | |  | | --- | | **Warner Bros to supply 10 or more titles to HBO next year**  HBO Max will receive 10 or more exclusive titles from Warner Bros. next year, however, the distribution strategy for these films is up for a change. While returning to a prior theatrical release approach, the window for this exclusive distribution will be briefer i.e. a 45 day window for most prominent titles. Warner’s CEO stated that the industry is unlikely to go “back to the way the world was in 2015, 2016 or 2017”, with theatrical windows of 75 up to 90 days. Nonetheless, distribution plans will be assessed for each film. The studio will also increase the volume of original productions for the streamer. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Cinema & TV | | |  |  |  | | --- | --- | | |  | | --- | | **Immagine che contiene testo  Descrizione generata automaticamenteConsultation for privatisation of channel 4 started** In a consultation, released culture minister John Whittingdale at the beginning of July, the government strongly argues for privatization of the public broadcaster.   In its description of the consultation, the government notes that “Channel 4 has successfully delivered on its remit, aims and objectives since it began broadcasting almost 40 years ago,” but that “the evolving media landscape poses material challenges to Channel 4’s future success and sustainability under its current ownership model and remit.”  Although the government is pushing for a change in ownership, it still wants to keep Channel 4 as a public service broadcaster.  Potential purchasers include Discovery, Netflix or Amazon. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene tappeto, arredamento, pavimento, persona  Descrizione generata automaticamente**“Coming to Film in France”: Cannes event needs to attract producers to France** On the 8th of July, a round table was organised during the Cannes Film Festival by the French Centre Nationale du Cinéma (CNC) to discuss how to attract international producers to France to film their projects. The round table was titled: “Coming to Film in France” and is part of the daily sessions: “Overseas Export and Drawing Power, a Challenge for Our Film Industry”.   CNC’s European and International Affairs director Mathieu Fournet focussed on the crucial and leading role of France in terms of driving the global recovery of the sector. . Among other measures and strategies, Fournet mentioned massive investments in new studio facilities to attract international shoots, a brand-new office set to open in Los Angeles with two permanent employees, the exceptional stimulus measures to fight the pandemic, and the recent merger between TVFI and Unifrance. | |  |  |  | | --- | --- | | |  | | --- | | **Producers choose Spain because of quadrupling of government funds**  In the last year, Spain has become more and more an attractive destination for international film shoots. This comes after Sánchez’ Labour government raised funding for international projects from €3 to €12 million at the start of the first wave of COVID. This year, the Spanish government went even further and raised the funding for AVS with €1.6 billion for the period 2021-2025 in order to encourage the big foreign players to set up production offices in Spain. Sánchez’ plan is already paying off with international shoots in Spain already surpassing pre-pandemic levels. | |  |  |  | | --- | --- | | |  | | --- | | **Licensing deal between Universal and Amazon**  Starting in 2022, Universal films will head exclusively to Amazon’s Prime Video after premiering on Universal’s own streaming service Peacock. Besides movies premiering after 2022, Amazon will also get the streaming rights for certain other films owned by the Universal Filmed Entertainment Group.  The move is part of a multiyear licensing agreement between Universal and Amazon and arrives as Amazon looks to expand their content offerings for its services. The deal follows Amazon's proposed acquisition of MGM.   Earlier in July, NBCUniversal’s streaming service ‘Peacock’ announced that it would become the exclusive streaming home of Universal, DreamWorks, Illumination, and Focus Films. Films of these companies would, no later than four months after their theatrical debut, become available at Peacock. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Festivals | | |  |  |  | | --- | --- | | |  | | --- | | **Thierry Frémaux: “2020 was the most disastrous year in the history of the cinema”** Right before the start of the Cannes Film Festival at the beginning of July, the festival’s artistic director, Thierry Frémaux, held his pre-festival press conference in which he openly discussed various pressing issues for Cannes and the film industry in general. “2019 was a great year for films”, he said, “2020 was the most disastrous year in the history of the Cinema. Movie theatres had never closed around the world for such a long time. Every time the cinema has had to contend with a new technology – TV, video, the internet – the cinema was there. And it defended itself.”   Frémaux furthermore discussed the role of online streaming platforms in today’s film ecosystem. He states that the most important rule in the industry is that films are shown in theatres and “Netflix does not want to abide by that rule” the director said. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene strada, edificio, esterni  Descrizione generata automaticamente**Will Cannes be the start of a Global Comeback for the film industry?** After more than a year of lockdown, the Cannes Film Festival could be the turning point with cinemas reopened across the world and box-office targets going through the roof again. The fact that Cannes pushed back the event by almost two months due to COVID restrictions in France might have been a good thing for the industry.  This is because in the meantime, cinemas in Europe and the US have reopened and the first film to surpass a box office of €100 million have passed.  COVID-19 has forced more change on the film industry, from production and financing through distribution and exhibition, in 12 months than the business had seen in the previous decade. The endless debates over “windowing” were settled in a matter of days when theaters shuttered and studios pivoted. Universal signed a deal with AMC in summer 2020 to crunch the window between theatrical release and premium VOD to between 17 and 45 days, depending on box office performance.   Disney announced day-and-date releases in the U.S. for some of its biggest titles on Disney+, and, of course, Warner Bros. made all its 2021 titles day-and-date releases with its streamer HBO Max. As cinemas reopen, and as buyers assess the films on offer in Cannes this year, the question becomes whether exhibitors can put those broken theatrical windows back together again.  It is always interesting to see how fast audiences get excited about the new films that are presented at Cannes. And for 2021, Cannes is extra important. It can be seen as a ​​“re-starter pistol” for the global film industry, with many of the big titles (such as “Annette”) releasing in French cinemas on the same day they premiere in Cannes.  “Nothing is going back to the way it used to be. And we all have to accept that. But that doesn’t have to be a bad thing,” said Arianna Bocco, president of day-and-date pioneer IFC Films. The pandemic, “just speed[s] up what was inevitable” by forcing the industry to adjust to consumer demand and take “a more bespoke approach” to releasing movies: “You can’t really have a one-size-fits-all approach to theatrical distribution anymore.” | |  |  |  | | --- | --- | | |  | | --- | | **‘I Never Cry’ wins Mons International Film Festival**  After one and a half year of lockdown, the Mons International Film Festival was the first film event in 2021 to take place entirely in person. Usually the festival takes place during the end of the winter and in 2020 it was the last film event to take place before the pandemic started. Therefore, the festival was exceptionally held in July.   From 9 to 16 July, the international competition took place in Belgium with ten films of diametrically opposed genres. In the end, the film ‘I Never Cry’ by Piotr Domalewski was crowned the winner of the international competition. The price for best director went to Philipp Yurev for his effort in directing ‘The Whaler Boy’.   Besides the regular competition the Mons International Film Festival premiered 14 Belgian films. | |  |  |  | | --- | --- | | |  | | --- | | **Series Mania 2021 takes place from 26 August to 2 September**  More details have been revealed on the upcoming 2021 Series Mania Festival and its accompanying Forum; the Festival and Forum will run from the 26th of August until the 2nd of September in Lille, France.   This year's edition of the festival will see over 50 series, including the premieres of the new seasons of ‘Money Heist’, ‘Criminal Games - The 70s’, ‘Mytho’ and ‘Les Engagés: XAOC’. The grand prize for best series, actress and actor will be awarded by screenwriter, director and producer Hagai Levi, who also chairs the international competition.   The Series Mania Forum will begin on the 31st of August and focus on topics such as creativity and writing, but also on the paradigm shifts in the industry, new economic models and the challenges of the green transition.   Registrations are now open on the [official website](https://seriesmania.com/forum/en/registrations-2021/" \t "_blank). | |  |  |  | | --- | --- | | |  | | --- | | **Transilvania International Film Festival almost over**  On Sunday, the Transilvania International Film Festival will come to an end. During the afternoon, the screening of the Festivals Trophy winner will be celebrated. The festival, that has been running since Friday of last week, includes all Romanian premieres, and nine of those are feature debuts. The festival opened with comedy film ‘The People Upstairs’ directed by Cesc Gay.  The jury is made up of five members: Guillermo Arriaga (Mexico), Katriel Schory (Israel), Scott Coffey (USA), Maria Popistașu (Romania) and a fifth unconfirmed member. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Recent studies | | |  |  |  | | --- | --- | | |  | | --- | | **Diversity and inclusion in the European audiovisual sector** The novel IRIS Plus report on diversity and inclusion in the European audiovisual industry has been published. Various topics are discussed, including D&I in the ambit of content production and on-screen representation in films and series. The report is divided in six sections, the first dealing with what diversity and inclusion is, with practical and legal definitions, alongside tools that can be used in this regard.   The second section deals with measures taken by the European Union and at the international level in order to safeguard D&I in the sector, including sectoral legislation and the new Creative Europe programme. National initiatives and best practises are dealt with in chapters 3 and 4, respectively. The fifth section provides an overview of case-law, with the final section giving a summary of the state of play in Europe. At the end of 2020, several issues were raised, namely, the difficulties in assessing progress in on-screen representation, difficulty in gathering and assessing data on diversity to create meaningful comparisons between the states, and the lack of an intersectional approach - by inviting underrepresented groups to be a part of the conversation. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Events | | |  |  |  | | --- | --- | | |  | | --- | | **MIA Market - Accreditations are open** Accreditations to the 7th edition of MIA Market are available to all industry professionals at the promotional early bird price of 180 €. Regular accreditation will then kick in starting August 24th.  MIA, will be held in Rome and on the MIA Digital platform, October 13th to 17th.  Please find [here](https://my.miamarket.it/accreditation/" \t "_blank) the registration page | |  |  |  | | --- | --- | | |  | | --- | | **Watch the EAO’s webinars on the DSA!** Over the past months, the European Audiovisual Observatory organised a series of sessions on the Digital Services Act, to delve deeper into the key questions of the upcoming regulation, explore its relation with other EU instruments and understand its impact on the cultural and creative sector. The five successful webinars enabled structured discussions with experts and stakeholders, which attracted many viewers. Should you have missed them, do not hesitate to watch the recordings below:  [Introductory conference : The new Digital Services Act Package: a paradigm shift?](https://2b6ai.r.ag.d.sendibm3.com/mk/cl/f/_kr-fCbXhHiVElZspW2a2fw7fABwc_A3-UoQB3he-V4uj99nfTj7GvYeFOJWLQLirfxUnC8UdsQsQNq7__7T2FBRFrEkQ1kW2rKGGn4wx-7hBCZaan8Aa_BMyiBgPIXOrq-decNJy5y51Rghv6K415x2gkNMBhhR59VfBua0D0Q7IVuUtSJ-)   [Webinar 1 : Transparency of content moderation on social media](https://2b6ai.r.ag.d.sendibm3.com/mk/cl/f/EZf-Mgzs_nT1gBWAVefBmG9ksiH_ZMb3BEttxhEGhV6WU9HZGKx2xl-lEdDWqxCZihahtqny2tcBAu745Crrbx2OirK5OMu472mwn-48n38Z_Miezu_kt6Ag3p0kkjMZ7YJZSzFddXP__r0YzGeVX_zkMvnrHsmGRN547pHEKhqocVvtLFcw)   [Webinar 2 : Gatekeepers in the DSA Package: What about VoD?](https://2b6ai.r.ag.d.sendibm3.com/mk/cl/f/AoyPNxqyCGSeJdeDnob2ZqBRYVoJPYNq29xWKxi6QOREkPGCHanrUdNTs6vtNXFslgNRqKZM6Rh9B8WZio76Cewz7wgzYkWgBtvJzA3ngecm1J1Q1JKcifJsIUois7lRLOcS5fP6_J7gOvoau6in9ZXe1Lo9eb8j2JEbVVxlEQUdUtVN9hf0)   [Webinar 3 : Copyright and the DSA](https://2b6ai.r.ag.d.sendibm3.com/mk/cl/f/fkUpyLBev4lUHTpMvrIcDCBX4HWDdQwyRG4RqOps1_5PRjGqB5I1y0FnjqxDht8Tu85SOQlfDL0lm_XJdmJDR9e2XC_hfn0AnlUL5hrlDjeLVl1f3xJkBoffsEg4UCslG_27OduWEfhwsi7O8EnQ9BOxwFALik-snT7gqOz8KiBuHFthChfG)   [Webinar 4 : The DSA and the fight against disinformation](https://2b6ai.r.ag.d.sendibm3.com/mk/cl/f/webCmSf6KdO0_2MKPI88zBDuYFsGdINjWXnxsjoe4hvtQFm7zZQ6NKKF9HCn_lBZ2SNG0fmQ6eyVP6aAHSt6AY_3s1GHZuq0wKcyzp1cHCEMhkwDmsM2Rxoz5IfKtFjlpNRkH9rHUYBbrhqiBnd3vGwbI5pG8jZmR93Iti94vP-vsBoffcwM) | |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  |  | | --- | --- | --- | --- | | **Event Festival** | **Location** | **Dates** | **Link to website** | | **Transilvania Film Festival** | Cluj-Napoca | 23 July - 1 August | [link](https://tiff.ro/en) | | **Sundance Film Festival London** | London | 29 July - 1 August | [link](https://www.picturehouses.com/sundance) | | **Locarno Film Festival** | Locarno | 4 - 14 August | [link](https://www.locarnofestival.ch/LFF/home.html) | | **Fantasia International Film Festival** | Montreal | 5 - 25 August | [link](https://fantasiafestival.com/fr) | | **New Horizon IFF** | Wroclaw | 12 - 22 August | [link](https://www.nowehoryzonty.pl/artykul.do?lang=en&id=267) | | **Sarajevo Film Festival** | Sarajevo | 13 - 20 August | [link](https://www.sff.ba/en) | | **Edinburgh International Film Festival** | Edinburgh | 18 - 25 August | [link](https://www.edfilmfest.org.uk/edinburgh-international-film-festival) | | **Karlovy Vary IFF** | Karlovy Vary | 20 - 28 August | [link](https://www.kviff.com/en/homepage) | | **IndieLisboa** | Lisbon | 21 August - 6 September | [link](https://indielisboa.com/) | | **SeriesMania** | Lille | 26 August - 2 September | [link](https://seriesmania.com/en/) | | **Venice International Film Festival** | Venice | 1 - 11 September | [link](https://www.labiennale.org/en/cinema/2021) | | **Helsinki International Film Festival** | Helsinki | 16 - 26 September | [link](https://hiff.fi/en/festival/) | | **San Sebastian Film Festival** | Donostia-San Sebastian | 17 - 25 September | [link](https://www.sansebastianfestival.com/in/) | | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting links | | |  |  |  | | --- | --- | | |  | | --- | | * [Future Leaders 2021: sales and acquisitions executives to watch](https://www.screendaily.com/features/future-leaders-2021-sales-and-acquisitions-executives-to-watch/5161128.article) * [At Série Series, European series professionals discuss collaboration between Spain and France](https://www.cineuropa.org/en/newsdetail/406867) * [The Movies Are Back. But What Are Movies Now?](https://www.nytimes.com/2021/07/15/movies/streaming-theater-hollywood.html) * [The CNC intends to make France a world leader in film shoots and digital production](https://www.cineuropa.org/en/newsdetail/407958) | | | |