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| |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | **CEPI Newsletter                                September 2023** | | |  |  |  |  |  | | --- | --- | --- | --- | | |  |  |  | | --- | --- | --- | | |  | | --- | | Immagine che contiene schermata, Rettangolo, Elementi grafici, design  Descrizione generata automaticamente |  |  | | --- | | Dear CEPI Members,   Welcome back to the September Newsletter. After a not so quiet summer break, CEPI was back in full action in this month. | | |  |  |  |  | | --- | --- | --- | | |  | | --- | | We started the month with a bang, as CEPI, represented by Board Member Filip Bobinski, attended a roundtable in Venice, organized by the Commission. This event was part of a consultation process initiated after the publication of the [Media Outlook](https://cepi.us17.list-manage.com/track/click?u=9be603ca166eed7e2b0d571f9&id=eb957845ce&e=2ca29f4cd8) report, aimed at gathering industry insights and formulating recommendations for the next Commission. The Venice roundtable delved into the crucial topic of intellectual property (IP) retention and monetization in the audiovisual industry. Further details can be found in the EU News section of this newsletter. In a related context, the French CNC launched a mission to outline a clear definition of IP; CEPI was auditioned in September to share its views on the topic. As part of the consultation, the Commission held a second roundtable in San Sebastian which focused on investment and finance which was attended exclusively by Spanish media companies and banks. Concurrently, the San Sebastian film festival was also the place where the[Spain Audiovisual Hub](https://spainaudiovisualhub.mineco.gob.es/en/home)organized a conference on “Building a European audiovisual ecosystem”, which CEPI attended. Speakers emphasized the role of politics, co-productions, and retaining intellectual property in fostering growth., but also the evolving financial landscape of the industry. You’ll find more information about the conference in the Festival section. Mid-July, the Council of the EU[adopted](https://www.consilium.europa.eu/en/press/press-releases/2023/07/12/eu-budget-for-2024-council-agrees-its-position-on-the-draft-budget/) the 2024 EU draft budget,[showing](https://data.consilium.europa.eu/doc/document/ST-11427-2023-INIT/en/pdf) its intention to reduce the financial envelope of Creative Europe by €40 million. In response, CEPI and 70 cultural and creative sector networks[signed an open letter](https://cultureactioneurope.org/news/cultural-networks-call-on-member-states-to-reconsider-proposed-creative-europe-cuts/) urging EU members to reconsider the cut, emphasizing culture's vital role in democracy, social cohesion, and the economy. Shifting to another policy front, the European Parliament’s CULT Committee has addressed[concerns raised by CEPI](https://www.cepi-producers.eu/post/open-letter-to-eu-institutions-audiovisual-and-cultural-organisations-voice-concerns-over-the-emfa) and other trade associations regarding the European Media Freedom Act (EMFA). The Committee's[vote](https://www.europarl.europa.eu/news/en/press-room/20230904IPR04620/media-freedom-act-protecting-editorial-decisions-from-political-interference)early September has limited the scope of the article 20 to focus on national measures affecting media pluralism and editorial independence, addressing industry concerns. |  |  | | --- | | You can find more information on the vote in the Digital Policy section. CEPI strongly supports this development and will closely monitor the final vote during the Parliament's Plenary session on October 3rd. In September, CEPI attended the Advisory Committee meeting of the European Audiovisual Observatory (EAO), where it was revealed that the EAO is working on two noteworthy reports: a legal note on IP rights, featuring country factsheets and comparative analysis (to be published by year-end), and a study on independent productions, including insights on the definition of European works (slated for release in 2024). CEPI also attended the Plenary meeting of the European Intellectual Property Office (EUIPO), which featured a keynote speech by MEP Axel Voss (EPP, Germany). Voss expressed concerns about regulating generative AI and its impact on copyright. He stressed the importance of AI developers adhering to existing copyright laws and advocated for EU-imposed transparency obligations. Finally, we remind you that CEPI is organizing its next General Assembly in Lisbon, on the 9th and 10th of November, kindly hosted by APIT. The General Assembly will be the occasion for the CEPI Secretariat to provide you with updates on various policy matters at European level, as well as an opportunity for you to share information about recent developments at national level during an extensive roundtable. Additionally, please note that the re-election of the Board will take place during the meeting; if you wish to be part of the Board, please send an email to [margaux.chielle@europe-analytica.com](mailto:margaux.chielle@europe-analytica.com). You can register your participation to the General Assembly [via this Google Form](https://cepi.us17.list-manage.com/track/click?u=9be603ca166eed7e2b0d571f9&id=acc700be8c&e=2ca29f4cd8). Agenda and meeting documents will be send to you via email.  We hope you will find this newsletter informative, Best regards, The CEPI Secretariat | | |

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| |  |  |  |  |  | | --- | --- | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | **SAVE THE DATE!**  **CEPI General Assembly**: 9-10 November, in Lisbon Book your accommodation by August 10th Please register your participation [via this Google Form](https://docs.google.com/forms/d/e/1FAIpQLSdYF_SDVv-DdesDcULE2NPNunKU3097xc2082JL00klmKz7cQ/viewform?usp=sf_link) | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene bandiera, rosso, Bordeaux, Coquelicot  Descrizione generata automaticamente | | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Sections in this newsletter | | |  |  |  |  | | --- | --- | --- | | |  | | --- | | * [Latest from the EU](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#LatestfromtheEU) * [Copyright](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#Copyright) * [Creative Europe](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#CreativeEurope) * [Digital Policy](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#DSA) * [Territoriality](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#Territoriality) * [AVMSD](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#AVMSD) * [Piracy](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#Piracy) |  |  | | --- | | * [Business News: VOD](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#VOD) * [Film and TV](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#CIN) * [Festivals](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#Festivals) * [Interesting studies](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#InterestingStudies) * [Interesting links](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#interestinglinks) * [Events and opportunities](https://mailchi.mp/2c498cdb2a72/cepi-january-2022-newsletter-13822810?e=00eb4f9b18#EventsandOpp) | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Latest from the EU | | |  |  |  | | --- | --- | | |  | | --- | | **Immagine che contiene schermata, Rettangolo, Elementi grafici, design  Descrizione generata automaticamenteEuropean Commission discuss IP in Venice: insights from the roundtable**  Following the publication of the [Media Outlook](https://digital-strategy.ec.europa.eu/en/library/european-media-industry-outlook) in May, the European Commission organised a roundtable during the Venice Film Festival, at the beginning of September, as part of a strategic consultation with stakeholders from the audiovisual section.  CEPI participated in the roundtable, alongside fellow producers, broadcasters and streaming platforms.  The meeting was centred around the critical issues of IP retention and monetization, with a particular attention to the implementation of the AVMS Directive. The importance of the investment obligations and the need to look in more detail into the conditions of these investments were highlighted. Quotas obligations as currently in the law are considered as not good enough to stimulate the accessibility and circulation of recent European works of all genres as they are often filled through the purchase of large catalogues of less relevant European works without promotion. To address this, the idea of sub-quotas was proposed to ensure that it benefits to recent works, different genres, diversity of content, .... It feels that the Commission is looking at ways for the Directive to better achieve its intended goals effectively.  The importance for producers to retain the IP was clearly expressed and emphasised by various participants at the roundtable. Filip Bobinski, on behalf of CEPI and other producers present stressed the crucial role that they play and the risks they undertake in developing numerous projects, with the hope that at least one will progress to the next stage.  A second roundtable was organised by the Commission during the San Sebastian film festival at the end of the month, which focused on investment and access to finance. It was attended exclusively by Spanish media companies and banks. | |  |  |  | | --- | --- | | |  | | --- | | **Immagine che contiene vestiti, Viso umano, persona, interno  Descrizione generata automaticamenteIliana Ivanova appointed as the new Commissioner for Innovation, Research, Culture, Education and Youth**    On the 19th of September, the Council [officially appointed](https://www.consilium.europa.eu/en/press/press-releases/2023/09/19/council-appoints-iliana-ivanova-as-new-european-commissioner/) Iliana Ivanova as new European Commissioner of Innovation, Research, Culture, Education and Youth, by common accord with the President of the Commission, Ursula von der Leyen**.** Leading to the appointment, on 5 September Ivanova held a hearing with the members of the CULT and ITRE Committees, who [“unanimously agreed”](http://https:/www.europarl.europa.eu/news/files/commissionners/lliana-lvanova/en-ivanova-evaluation-letter.pdf) that Ivanova was qualified for the role. Questioned about her stance on potential budget cuts for the Creative Europe Program during an hearin, she assured the Parliament that she would strive to keep a stable and sufficient budget. “At the heart of the EU way of life there’s our cultural diversity, build bridges between arts and new culture”, she said during the hearing. Ivanova further expressed her willingness to foster European cultural diversity. She showed openness to cooperation with countries like Switzerland and the UK, creating synergies and developing strategic technologies.  **The European Investment Fund backs SMEs in the cultural and creative sectors with €68.25 million**   The European Investment Fund (EIF) [has unveiled](http://https:/www.eif.org/InvestEU/news/2023/investeu-eif-support-to-strengthen-europes-cultural-and-creative-businesses-with-strong-boost-to-the-audiovisual-sector.htm) a series of agreements aimed at boosting small and medium-sized enterprises (SMEs) and small mid-caps in Europe's cultural and creative sectors. These transactions, backed by the InvestEU program, total €68.25 million and will improve access to finance for these businesses through intermediaries from Spain, France, and Luxembourg. It is expected that these agreements will mobilise approximately €500 million of new financing for cultural and creative businesses and projects. The EIF's initiatives include guarantee lines for Spain's[CERSA](https://www.cersa-sme.es/) and[CREA](https://www.creasgr.com/en/), as well as a partnership with Luxembourg-based fund MDDG. Additionally, the EIF has approved an equity investment of up to €25 million into[Logical Content Ventures](https://www.logicalcontentventures.com/), marking the first transaction under the InvestEU[MediaInvest](https://digital-strategy.ec.europa.eu/en/library/mediainvest-factsheet) equity investment instrument. Launched in 2022, MediaInvest aims to raise up to €400m in equity investment between 2022 and 2027, with a view to making the audiovisual sector more competitive at a global level.  **Cáceres declaration: understanding culture as essential, global public good**   At an [informal meeting](https://spanish-presidency.consilium.europa.eu/en/events/informal-ministerial-meeting-of-culture-25-269/) held in Cáceres on September 25 and 26, the EU Ministers of Culture unanimously endorsed the [Cáceres Declaration](https://spanish-presidency.consilium.europa.eu/en/news/caceres-declaration/), as part of the Spanish Presidency of the Council of the EU. This declaration supports the idea that culture should be placed at the highest policy level in the EU and the member states, and hereafter considered to be an essential, global public good. It also commits the ministers to working for culture to be recognised as a new Sustainable Develo**p**ment Goal for 2030. The ministers characterised the Cáceres Declaration as relevant in the current context of the war in Ukraine and the COVID-19 pandemic, specifically explaining that both of these crises have highlighted the importance of culture in promoting resilience, hope, and solidarity. In the [press conference](https://www.youtube.com/watch?v=a6ZZKwhrs84) following the meeting, European Commissioner for Innovation, Research, Culture, Education Youth Iliana Ivanova outlined the European Commission's priorities in the field of culture: to defend "a solid budget for culture and the creative sectors in Europe", to address the situation of cultural workers and artists "especially since the COVID-19 pandemic" and to achieve the "reduction of the fragmentation" of the creative sector in Europe. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Copyright | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene cerchio, simbolo, Elementi grafici, logo  Descrizione generata automaticamente**The Copyright Directive has been implemented in Portugal**  The Portuguese government has completed the transposition of the[2019 European Copyright Directive](https://eur-lex.europa.eu/eli/dir/2019/790/oj) into national law with the publication of[Decree-Law no. 47/2023](https://diariodarepublica.pt/dr/detalhe/decreto-lei/47-2023-214524782) on June 19, 2023.  This law introduces significant changes, including the recognition that online content-sharing service providers perform acts of communication to the public when providing access to copyright-protected works. One notable aspect of this transposition is the introduction of criminal penalties for copyright and related rights infringements. It also allows for disputes related to copyrights and neighbouring rights to be handled by a specialised IP arbitration and mediation centre in certain cases, with mandatory arbitration in specific situations.  Additionally, the Portuguese lawmakers have implemented collective licensing mechanisms, particularly in cases where obtaining individual authorizations from rightsholders is impractical. \*|END:IF|\* | |  |  |  | | --- | --- | | |  | | --- | | **Immagine che contiene testo, logo, simbolo, emblema  Descrizione generata automaticamenteCJEU sets precedent in a copyright case involving Internet TV services**  The Court of Justice of the EU (CJEU) recently delivered a noteworthy judgement ([Case C-426/21](https://curia.europa.eu/juris/document/document.jsf?text=&docid=275384&pageIndex=0&doclang=EN&mode=lst&dir=&occ=first&part=1&cid=1343057)) that delves into the intricate relationship between copyright law and online television services.  This case revolves around two pivotal aspects: the private copy exception's scope and that of the right of communication to the public. Firstly, theCJEU clarified the private copy exception, emphasising that it only applies to reproductions by natural persons for non-commercial purposes, even when facilitated by third-party equipment. The case involved Ocilion, acompany offering Internet TV services that included an online video recording feature for time-shifting and replaying TV programs**.**The CJEU's decision hinged on the commercial and scalable nature of the copies generated by Ocilion's system, which made them ineligible for the private copy exception. This ruling deviates from previous CJ**E**U judgments, as it prioritises the profit-oriented nature of technologyover the copies themselves, potentially leading to overly restrictive interpretations of copyright exceptions and confusion in the online TV services market. Secondly, the CJEU reiterated that facilitating access to online TV broadcasts does not constitute an act of communication to the public. Instead, the infringement hinges on the relationship between the author and the user accessing the work. The CJEU determined that Ocilion, by equipping network operators, does not actively enable end-users' access to protected works, absolving it of responsibility.  **CJEU Advocate General supports retention of civil identity data for copyright infringement cases**  Advocate General Maciej Szpunar[has issued](https://curia.europa.eu/jcms/upload/docs/application/pdf/2023-09/cp230151en.pdf) an opinion supporting the retention and access to civil identity data linked to IP addresses in cases involving copyright infringements committed exclusivelyon the internet. The opinion suggests that such data should be allowed when it is the only means of identifying copyright infringement perpetrators online. The context for this opinion is[a case](https://curia.europa.eu/juris/document/document.jsf?text=&docid=272062&pageIndex=0&doclang=fr&mode=lst&dir=&occ=first&part=1&cid=2209567) involving France's High Authority for the dissemination of works and the protection of internet rights (Hadopi), responsible for enforcing copyright. Hadopi employs a graduated response system, warning and recommending action to internet users detected for copyright violations.If infringements persist, the matter can be escalated to judicial authorities. To implement this, Hadopi may request civil identity data from electronic communications operators associated with the infringing IP addresses. However, four associations initiated legal proceedings challenging the collection of such data without prior court or administrative entity review, questioning its compatibility with EU law. Advocate General Szpunar contends that EU law doesn't prohibit retaining IP addresses and corresponding civil identity data, nor does it prevent copyright protection authorities from accessing this information. Szpunar emphasizes that this data doesn't divulge an individual's private life but indicates content viewing at specific times. This measure aims to help authorities identify suspected copyright infringers and take appropriate actions without prior review by a court or administrative entity, especially when this data is the sole means of identification. Szpunar clarifies that this opinion is a pragmatic development of existing case law, balancing interests while preventing impunity for online copyright offenses. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Creative Europe | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene Carattere, Elementi grafici, tipografia, testo  Descrizione generata automaticamente**The CULT Committee rallies against Creative Europe’s budget cuts** On 19 September, the members of the Committee on Culture and Eductiation (CULT) expressed their support for a report on the mid-term program's implementation drafted by MEP Massimiliano Smeriglio (S&D, Italy). The discussion was influenced by the EU Council's [position](https://www.consilium.europa.eu/en/press/press-releases/2023/07/12/eu-budget-for-2024-council-agrees-its-position-on-the-draft-budget/)on the EU draft budget for 2024, showing the Council's [intention](https://data.consilium.europa.eu/doc/document/ST-11427-2023-INIT/en/pdf)to reduce the Creative Europe budget by €40 million. During the debate, both Rapporteur Smeriglio, the shadow rapporteurs from all the political groups strongly opposed any cut in funding. Rather, the main concerns from the CULT Committee were that the program is underfunded, the administrative procedures are still too complex, and not enough support is given to artists with disabilities and those working on unusual projects. Aiming at expanding the Creative Europe Programme, CULT members Laurence Farreng (Renew, France) and Niklas Nienass (Greens, Germany) proposed the creation of a dedicated section for gaming within the program.  This proposition was later received however with cautious feedback by the European Commission representative, Georg Haeusler, Director of DG EAC.D (culture, creativity, and sport). Haeusler underscored the need for careful consideration, as such a move could potentially lead to compartmentalization, which should be approached with caution. Hausler also touched on the relevance of this to a very prevalent dilemma in the Commission with respect to participation in Creative Europe: to simplify the program so that more people can participate with a lower budget or to restrict the program and avoid jeopardising its access.   **Immagine che contiene Viso umano, pallone, cartone animato, schermata  Descrizione generata automaticamenteNew opportunities and priorities in Creative Europe for 2024** The European Commission has [unveiled](https://culture.ec.europa.eu/news/what-to-expect-from-creative-europe-in-2024)its priorities for the Creative Europe Programme in 2024, with a budget exceeding €320 million. This year, the program maintains its focus on supporting cultural and creative sectors as they recover from the impacts of the COVID-19 crisis and the Ukraine conflict.  A key emphasis is on transitioning these sectors towards sustainability and inclusiveness.  One notable priority is increased support for Ukrainian cultural and creative sectors, fostering cooperation between Ukrainian and EU organisations. Gender balance and environmental sustainability are also at the forefront of the agenda, aiming to promote inclusion and contribute to climate objectives. Regarding the MEDIA strand, Culture Moves Europe will continue providing support for the transnational mobility of artists and cultural professionals. Additionally, the Commission adapted the eligibility criteria for the European VOD networks and operators grant to encourage applications from smaller, independent VOD services. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Digital Policy | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, schermata, Elementi grafici, grafica  Descrizione generata automaticamente**CEPI followed up on DSA implementation with the European Commission**   Earlier this month, CEPI, together with other trade associations, met with the European Commission to discuss the implementation of the Digital Services Act, a legislation adopted in November 2022.  The DSA, which replaced the old e-commerce Directive, imposes new rules on online platforms and Very large Online Platforms (VLOPs), including for the removal of illegal content, such as copyright infringement. During the meeting, the European Confirm that they are getting ready to use their new enforcement power, with the creation of 4 new units, including the creation of a new European Centre for Algorithmic Transparency in Seville, which will contributes with scientific and technical expertise to the European Commission's exclusive supervisory and enforcement role of the systemic obligations for VLOPs. The DSA includes the creation of trusted flaggers, but these will only be in place as of February 2024, once Member States have designated their new Digital Service Coordinators (DSCs). The Commission confirmed that the trusted flagger request will have to be introduced in its Member State of establishment, however, a European database of trust flaggers will be set up to facilitate cross border actions. As part of their obligations, the 19 VLOPs [nominated](https://ec.europa.eu/commission/presscorner/detail/en/IP_23_2413) in April, including YouTube and Tik Tok also have to develop a risk assessment, which then will be followed by an audit from the Commission. Third parties may provide evidence and data on the risk assessments for VLOPs once these have been made public, after their auditing. However, the Commission wants to encourage anyone to send relevant input during the process.  **Immagine che contiene forniture per ufficio, macchina da scrivere, Attrezzatura per ufficio, interno  Descrizione generata automaticamenteThe CULT Committee voted on the European Media Freedom Act**  On the 7th of September, the CULT Committee of the European Parliament[voted](https://www.europarl.europa.eu/news/en/press-room/20230904IPR04620/media-freedom-act-protecting-editorial-decisions-from-political-interference) on their position on the European Media Freedom Act (EMFA).  In early July, CEPI and several other trade associations[sent an open letter](https://www.cepi-producers.eu/post/open-letter-to-eu-institutions-audiovisual-and-cultural-organisations-voice-concerns-over-the-emfa) to EU institutions to express concerns about article 20. We were concerned that this article could have been used to call into question a wide range of national measures meant to support the independent production sector, such as the implementation provisions of the AVMSD. It seems our concerns have been heard and acknowledged as the CULT Committee voted to limit the scope of the article to national measures that are liable to affect media pluralism and the editorial independence of media services providers. Hence, a media service provider has a right to contest a national measure only if it is liable to affect media pluralism and its editorial independence, not if that measure is meant to support our ecosystemHowever, in its current wording paragraph 5 continues to mandate national body to communicate to the European Board for Media Services (which replaces the European Regulators Group for Audiovisual Media Services (ERGA)) when a decision is taken which impacts the functioning of the internal market for media services  on the request of the media service provider affected by that decision. The Board must issue an opinion on the measure. The final vote in the Plenary session of the Parliament is scheduled for October 3rd.   **France’s digital minister pushes for trusted flaggers to tackle online content**.  France's Digital Minister, Jean-Noël Barrot,[is advocating](https://www.lemonde.fr/pixels/article/2023/09/18/jean-noel-barrot-nous-avons-un-imperatif-qui-est-celui-de-faire-cesser-l-impunite-et-la-loi-du-plus-fort-en-ligne_6189909_4408996.html) for the establishment of a "digital citizens' reserve" that would enable citizens and organisations to officially report illegal content on social media platforms. This role, known as trusted flaggers, aligns with EU content-moderation rules, and under the Digital Services Act, online platforms will be required to prioritise the handling of potentially illegal content reported by trusted flaggers. Barrot's proposal comes in the wake of violent riots in France and aims to address the role of tech companies in managing online content. The French tech bill, currently under assessment in the National Assembly, includes provisions for temporary social media bans for offences like cyberbullying. Barrot also seeks to include "manifest calls for violence that are not followed by action" in this list. Additionally, he defended the bill's anti-scam filter, despite criticism from organisations like Mozilla, expressing confidence in finding a balanced approach during debates in the National Assembly. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Territoriality | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene bandiera, simbolo, logo, Carattere  Descrizione generata automaticamente**The Parliament’s IMCO Committee discusses the inclusion of audiovisual services in the geo-blocking Regulation**  The Internal Market Committee (IMCO) of the European Parliament held a meeting on 19 September, to discuss their[draft report](https://www.europarl.europa.eu/doceo/document/IMCO-PR-749206_EN.pdf) on the[implementation of the 2018 Geo-Blocking Regulation](https://oeil.secure.europarl.europa.eu/oeil/popups/ficheprocedure.do?lang=en&reference=2023/2019(INI)).  Rapporteur Beata Mazurek (ECR, Poland), Shadow Marc Angel (S&D, Lux), Shadow Rosa Thun (Renew, Poland) and Shadow Kim van Sparrentak (Greens, Netherlands) all underlined consumers’ growing demand for access to cross-border content. In the view of MEP Marc Angel,“denied access to this content is by far the biggest issue in consumers’ perception”. Shadow Deidre Clune (EPP, Ireland) however highlighted that removing the audiovisual exception that currently exists in the geo-blocking Regulation will have a still unclear impact on the sector and on content production. Present at the meeting, Emmanuelle Du Chalard, Deputy Hard of the Copyright Unit of the European Commission recalled that the Commission did a review of the Regulation in 2020 where they stressed that the dynamic impact on the structure of the audiovisual industry and on the production of new content is much more difficult to assess in relation to extending the scope to audiovisual. She also recalled that the[2019 Directive on online transmission of broadcasting organisations](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv%3AOJ.L_.2019.130.01.0082.01.ENG)offers a possibility for broadcasters to make some of their TV programs available on their catch-up services in all Member States. On October 6, the IMCO Committee, which leads the discussion on the non-binding proposal, will conduct the final vote on the report, which will then be presented to and voted on by the Parliament in Plenary on 11 November.  **Immagine che contiene testo, mappa, Elementi grafici  Descrizione generata automaticamenteEU Court rules against Valve Corporation in geoblocking case**  The General Court of the European Union has issued a [decisive ruling](https://curia.europa.eu/jcms/upload/docs/application/pdf/2023-09/cp230147en.pdf) against Valve Corporation and five PC video game publishers.  It confirms that their use of geo-blocking for activation keys on the Steam platform infringed EU competition law. This case stemmed from a European Commission investigation into geo-blocking practices based on users' geographical locations. The Commission found that Valve and the publishers engaged in anti-competitive agreements aimed at restricting cross-border sales of compatible PC games from 2010 to 2015, affecting regions such as the Baltic countries and parts of Central and Eastern Europe. Valve's attempt to challenge the Commission's decision in the General Court was unsuccessful. The court upheld the Commission's findings, emphasising that the geo-blocking sought to prevent parallel imports of video games, rather than protecting copyright. The judgement clarifies that copyright should ensure the right to commercially exploit content but does not permit actions leading to artificial price differences between national markets, which conflicts with the principles of the EU internal market. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | AVMSD | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, ciak, Rettangolo  Descrizione generata automaticamente**Financial obligations: the streaming landscape in Europe under scrutiny**  European countries are stepping up efforts to regulate major US streaming platforms like Netflix, Prime Video, and Disney+.  These platforms have established dominance in many EU nations, accounting for 71% of subscriptions by the end of 2021. As a result, they have come under scrutiny from EU governments, regulators, and industry groups. Since 2018, 17 EU countries have imposed financial obligations on these streaming giants to encourage investment in European films, documentaries, and TV shows. These obligations come in the form of levies paid into national film and TV funds or investment mandates that require a certain amount of spending on European content. An additional five EU countries are in discussions to implement similar measures. Interviewed for a[ScreenDaily article](https://www.screendaily.com/features/the-us-streamer-squeeze-why-europe-is-taking-on-the-svods/5185829.article), CEPI Secretary General Mathilde Fiquet said that the revisions of the AVMS Directive were “a big win for European production and independent production in general”. While the existing financial commitments are seen as a starting point, some EU nations are considering stricter regulations. There are also discussions about intellectual property rights and who owns the rights to stories developed by European producers for these platforms. In response, streaming platforms have lobbied against increased regulation, forming groups like the European VOD Coalition. They argue that the current complex and varied regulations across EU countries make compliance challenging and risk shifting the focus away from producing high-quality content. The battle between EU countries and US streaming platforms over regulations is likely to continue, with potential implications for the streaming landscape in Europe. The AVMS Directive provides a framework for regulating these platforms, but the debate over the extent and nature of financial obligations persists. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Piracy | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene elettronica, testo, Dispositivo di input, computer  Descrizione generata automaticamente**Latest EUIPO report reveals changing landscape of piracy in the EU**  The [latest report](https://euipo.europa.eu/tunnel-web/secure/webdav/guest/document_library/observatory/documents/reports/2023_online_copyright_infringement_in_eu/2023_online_copyright_infringement_in_eu_FullR_en_en.pdf) from the European Union Intellectual Property Office (EUIPO) has unveiled a notable change in film piracy trends in the EU and UK. While overall piracy rates have been declining, the latest data indicates a concerning reversal for software and publications, less so for film and music piracy. The EUIPO report highlights a 17% increase in film piracy in 2022 compared to the previous year, marking a significant shift from the declining trend seen in earlier studies. This increase is primarily attributed to the growth of TV piracy, which represented 48% of total aggregated piracy (TV, films, music, software and publications) in 2022.  Contrary to expectations, data shows that the COVID-19 pandemic did not exacerbate film piracy. Quite the contrary, film piracy saw a decrease during the pandemic, likely due to users turning to legal platforms during lockdowns, leading to the conclusion that lockdowns may have prompted more users to opt for legal platforms to access their desired content On the other hand, the report states that 58% of piracy occurs via streaming and 32% via download. Many of these users seem accustomed to consuming pirated content, as the main source is through direct access to the relevant piracy site, with one-quarter of accesses coming via search engines. For a snapshot of the main report’s findings, the executive summary is available at this link. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, teschio, dipinto, schizzo  Descrizione generata automaticamente**Ukraine takes a stand against ads on pirate sites** Ukraine has passed a new law that will ban advertising on pirate sites from October 2023, as part of its efforts to align its laws with the European Union's norms, as it seeks membership in the bloc. Reforming media legislation is just one part of this process.  The law targets sites that are on the World Intellectual Property Organization's (WIPO) Alert blacklist for systematically ignoring takedown requests. The law was signed by President Volodymyr Zelenskyy, who has said that Ukraine's vision for the future has been challenged like never before by Russia's invasion and annexation of Crimea in 2014, and its full-scale invasion in February 2022. Despite widespread destruction and unimaginable loss of life, work to welcome Ukraine into Europe has somehow pressed ahead. Efforts to align Ukrainian law with EU norms face considerable challenges, but progress is being made. The new advertising law also includes measures that govern advertising on the Internet.  **Google’s letter to the US Patent Office on the banning ‘Pirate’ URLs**   In a [recent letter](https://torrentfreak.com/images/Google-PTO-C-2023-0006-0052_attachment_1.pdf) to the US Patent and Trademark Office, Google said that it blocked hundreds of millions of URLs before they appearedin the search engine. Google has always maintained that the current American DMCA legislation works well, and although not stated explicitly, it seems content with the current anti-piracy measures in action and lacks specific future anti-piracy plans. In the letter, Google suggests that if demand is unmet by legitimate supply, users will seek pirated content. In the US, the company also tweaked its search engine to steer people away from piracy by processing DMCA takedown notices. When copyright holders find links to pirated content in Google’s results they can report the URL and get it removed. To increase opportunities for reporting such cases, Google stated to support ‘preemptive‘ takedowns, which means that it will block reported URLs before they are indexed by the search engine.  Moreover, Google sometimes goes as far as to accept takedown notices for piracy that hasn’t happened yet. For popular live-streaming broadcasts, copyright holders can now take these offline before such a stream starts. Meanwhile, Google makes sure that all the copyrighted URLs that rightsholders report are added to a specific scorecard. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | BUSINESS NEWS: VOD | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, schermata, Carattere, Policromia  Descrizione generata automaticamente**Western Europe’s SVOD market shifting, Germany in the lead**  A tipping point is set to be reached in the West European subscription video-on-demand sector as Germany is primed to displace the UK in terms of the largest number of paying customers by the end of 2023 says a study from Digital TV Research.   [The Western Europe OTT TV & Video Forecasts report](https://digitaltvresearch.com/product/western-europe-ott-tv-and-video-forecasts/) shows that Western Europe is forecast to have 273 million SVOD subscriptions by 2029, up from 210 million by the end of 2023. The UK is the most mature SVOD market in Western Europe but not only Germany, France, Italy and Spain will each add more subscriptions than the UK over the coming years. Not only will Germany have more SVOD subscriptions than the UK by the end of this year, the gap between the two countries will be growing from then on. From the 63 million additions between 2023 and 2029, the UK will contribute 6 million, Germany 12 million, Spain 9 million, Italy 10 million and France 11 million. | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, schermata, memoria flash  Descrizione generata automaticamente**Shareholders' lawsuit alleges Disney’s deceptive practices in VOD growth strategy**  US media outlets [are reporting](https://www.forbes.com/sites/dereksaul/2023/08/29/disney-repeatedly-misled-investors-about-streaming-losses-lawsuit-alleges/) that Disney is being sued by shareholders who claim the media giant “repeatedly misled investors” about the performance of the Disney+ streaming platform and the high cost of growing its subscriber base. With Disney’s share price currently at a nine-year low, US-based Stourbridge Investments is alleging that the company’s leadership “materially misrepresented” Disney+’s financial position, leading to a “precipitous decline in market value”. According to  Stourbridge, the company said that Disney shifted some marketing and production costs from Disney+ to the company’s legacy business – as a way of disguising the level of investment associated with the streaming business. Meanwhile, earlier this year, a similar shareholder-led lawsuit was brought against the company. Disney has had to stomach large losses over the last year. However, CEO Bob Iger insists that the streaming service is on course to be profitable by the end of the 2024 financial year.   **Streaming giants join forces in the US for policy advocacy**  Leading streaming services, including Netflix, Disney, Paramount Global, and Warner Bros Discovery's Max, have formed the Streaming Innovation Alliance (SIA) to collectively advocate for favorable regulatory policies in the United States. Notably, tech giants Amazon, Apple, and Google are absent from the coalition for the moment. The SIA's creation comes amid worries that the streaming industry may face regulations akin to traditional cable providers, and as TV station groups like Nexstar and Sinclair push for rules requiring streaming services to carry local broadcast stations. A recent SIA poll shows that 70% of registered voters view streaming services favorably, underlining their growing popularity. This alliance represents a significant move within the streaming industry to influence its regulatory landscape and ensure that policies align with the industry's innovative nature while preserving its diversity and consumer appeal.  **Amazon to add ads to Prime Video early next year: a few providers will be selected** Amazon is adding limited ads to its Prime Video streaming service in the US, UK, Germany, and Canada early next year. The company says this is to help it invest more in content. Prime members will still have the option to watch Prime Video ad-free for an additional $2.99 per month in the US.  The move comes as Amazon is engaged in a companywide cost-cutting program and as competition among streaming providers intensifies. Other streaming services, such as Netflix and Hulu, already offer ad-supported tiers. Amazon’s ads are also expected to appear in other markets, including France, Italy, Spain, Mexico, and Australia, later in the year. At the moment, Amazon Prime costs $139 annually or $15 a month.  **Disney-Charter feud is becoming food for thought for the cable TV and streaming markets** Disney’s high-stakes feud with Charter Communications (CC) sent strong messages across the entertainment industry on the streaming transition.  Disney finally managed to successfully sign a comprehensive deal with CC, restoring ESPN and many of its other channels in 15 million households in the United States, after a seven-day standoff. By extension, Disney was obliged to “sacrifice” eight of its cable networks that will no longer be available on CC’s bundles, including “Baby TV”, “Switched at Birth” and others. In return, Disney will get paid for its services on the streaming app, Disney+, which will be offered by CC to cable customers. Distributors have been pushing back, and media companies scaled back some fringe channels in recent years, but until now there hadn’t been an all-out brawl. Charter’s hard line in the Disney fight shows that a lot more channels may now be fighting to survive in the bundle. Several media executives have mentioned that the Disney-Charter deal is a model for the future video industry, with streaming services offered as part of cable or satellite packages and bundled with content from those packages.  **Elemental bunches up on the Box Office and leads Disney+ numbers to upscale**  Disney and Pixar’s new animation film “Elemental” has become one most-watched movie premiere on the platform Disney+, giving the platform more than 26 million views in its first five days of streaming.  Elemental has become the most-watched movie premiere on Disney+ this year, and one of the top 10 most-watched premieres ever on the service, surpassing the numbers of Disney and Pixar's "Turning Red", which was released in March 2022. The film, which was initially written off as a flop after its muted opening weekend in theatres back in June, has earned over $484 million worldwide to date, according to Variety.  **Live demonstration of CICERONE’s CSS Observatory pilot project:  the key getaways**   [CICERONE](https://cicerone-project.eu/)is an ambitious, interdisciplinary international research project whose main goal is to provide an innovative way of understanding how cultural and creative industries (CCIs) function and, thus, providing a new foundation for effective policies at EU, national and local levels targeted at these economic activities. During a live demonstration on September 13th, CEPI was introduced to the [pilot project](http://www.ccs-observatory.eu). It was presented as a tool that reports on the “spatial footprint” of the sector, tracing all those intersections that make the audiovisual stand out from other sectors. It would be an essential source of information necessary for the creation of a narrative about the working condition and social impact of policies on the sector, as well as all the intersections with various stakeholders. CSS Cicerone would fill the partiality gap left by Eurostat, representing the whole cycle of production and not just creators, keeping the production network at the centre of the observatory. It would help making policymakers understand the value of the sector, by giving a unified conception and organisation of the sector. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Film & TV | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene vestiti, aria aperta, persona, uomo  Descrizione generata automaticamente**WGA 150 days-long strike could be close to an end**  **On Sunday 24 September, the Writers Guild of America (WGA) told its members that the guild has reached a tentative deal with the Alliance of Motion Picture and Television Producers (AMPTP) on a new minimum basic agreement. The agreement would safeguard data transparency and reward success, as well as protect workers from being replaced by AI. Leadership vote on September 26 brought the strike one step closer to its end, after which the WGA will provide a “comprehensive summary of the deal points and the Memorandum of Agreement”.**  **No end in sight for the actor’s strike. In a recent statement, SAG-AFTRA “congratulates the WGA on reaching a tentative agreement with the AMPTP after 146 days of incredible strength, resiliency and solidarity on the picket lines. We remain committed to achieving the necessary terms for our members.”**  **As a result of that, most TV shows and movies are not being aired, but the resolution of the writers’ strike could bring back talk shows and potentially bring relief to this side of the industry.** | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene schermata, Carattere, design  Descrizione generata automaticamente**Finnish Impact Film Fund expands its investments in domestic and international productions** **The**[Finnish Impact Film Fund](https://www.aurorastudios.fi/en/finnish-impact-film-fund)**(FIFF) is expanding its investments in both domestic and international film and series projects. Managed by Aurora Studios, FIFF initially focused on supporting Finnish features and series but has since broadened its scope. The fund's financiers include the owners of Aurora Studios and other Finnish investors. FIFF aims to bring international opportunities to Finnish talent while showcasing the country's film industry. It can invest in international productions that feature significant Finnish elements in front of or behind the camera, with investments ranging from €100,000 to €1.2 million. The fund is primarily interested in Nordic and European producers and projects that allow for co-productions and the involvement of Finnish talent. \*|END:IF|\***    **33 Spanish Screening productions brought to Rome as part of MIA**  **Between 9 and 13 October, the initiative will showcase Spanish productions at different stages of the market sections, as well as roundtables, conferences and meetings between the Spanish and international audiovisual industries. Here’s the**[link](https://cineuropa.org/en/newsdetail/449987/)**to the screening list.**  **This event falls into one of the four pillars of Spanish Screenings XXL, together with Spanish Screenings Content (Malaga Film Festival), Spanish Screenings: Financing & Tech (San Sebastian Film Festival) and Spanish Screenings 360, a programme of activities running throughout the year which also includes the creation of the virtual promotion and business platform PLATFO.**  **The main aim is to develop a context of exchange and interaction within the audiovisual market in an attempt to further strengthen the value chain of the Spanish audiovisual industry.**  **German ProSieben opens up to more pan-EU cooperation with Berlusconi media empire** **Bert Habets, a Dutch TV executive who took over ProSieben last year, said that the company was now in “a much more constructive dialogue to really seek co-operation models” with MediaForEurope, a move that comes after the Italian company gained two places on ProSieben’s supervisory board in June. It also follows several attempts at national TV mergers that were blocked by European regulators that have, for some executives, heightened the appeal of cross-border co-operation.**  **Pier Silvio Berlusconi, MEF’s chief executive seems committed to “a combination of European broadcasters”, especially when it comes to advertisement and the rise of streaming platforms. Habets said: “We’ve also seen through Netflix that Spanish series can be hugely successful in many, many countries across Europe. And Scandi noir content is widely spread across Europe, and even the US. So, I think we need to also learn how, in the future, content can be developed not only locally, but also maybe with future partners.”** | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Festivals | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, ciak  Descrizione generata automaticamente**Spanish Audiovisual Hub maps the future of European content in San Sebastian** On September 24th, [Spain Audiovisual Hub](https://spainaudiovisualhub.mineco.gob.es/en/home) hosted a conference on "Building a European audiovisual ecosystem" featuring three panels with diverse speakers (find the recording [here](https://www.youtube.com/watch?v=luHuHKvXgFw&ab_channel=sansebastianfestival)). The first panel discussed business model consolidation, with Jan Motjo, CEO of Beta Films, emphasizing that scale alone doesn't guarantee a good product. Pilar Benito, General Director of Morena Films, stressed the need for government support to sustain the sector. Domingo Corral, Director at Movistar Plus+, highlighted co-productions and securing IP agreements with streaming platforms.  The second panel showcased successful collaborations in the industry, such as "La Chica de Nieve," where Javier Castillo and Verónica Fernández of Netflix discussed adapting literature faithfully for audiovisual content. "Los Tres Mosqueteros" demonstrated the appeal of strong European IPs and the importance of early co-production.  The third panel explored funding and investment in the European audiovisual sector. Nathalie Cholet from the European Investment Fund explained their role in content production and distribution. Olivia Sleiter, Head of Production at Fremantle, emphasized their global operations and strategic shift towards drama production. Ramón Garnica Arocena, a partner at Nazca Capital, highlighted private equity's role in supporting growth and innovation.  During closing remarks, Ignasi Camos stressed the connection between the economy and culture in the audiovisual sector. Renate Nikolay, Deputy Director of DG Connect at the European Commission, emphasized the sector's transformation due to new technologies and internationalization, calling for collective responses, consolidation, and scaling. Nikolay positioned the European Commission as a partner in creating European champions while supporting independent production.\*|END:IF|\*  Immagine che contiene cielo, aria aperta, persone, edificio  Descrizione generata automaticamente  **Venice Film Festival sets records in audience measurement and ticket sales as Fremantle launches €150m Scripted Fund** The[2023 Venice Film Festival](https://www.labiennale.org/en/cinema/2023), which took place from August 30 to September 9, has celebrated remarkable milestones in terms of audience engagement and ticket sales. During the first five days of the festival a remarkable 9% increase in public ticket sales was observed, with 35,496 tickets sold. Additionally, there was a substantial 17% growth in subscription passes, totaling 6,375 passes, highlighting the festival's enduring appeal.  In the realm of theater admissions, encompassing single tickets, subscriptions, and industry entries, the festival reported an impressive total of 114,851 attendees, marking an 18% surge from the 2022 figures.  The Venice Film Festival was also the occasion for global entertainment powerhouse[Fremantle](https://fremantle.com/) to[introduce](https://fremantle.com/fremantle-joins-forces-with-ibi-investment-house-on-e150m-scripted-fund/) a €150 million Scripted Fund. This fund exclusively supports projects from Fremantle's roster of scripted drama companies, encompassing renowned names like Dancing Ledge, Element Pictures, The Apartment, Wildside, Lux Vide, and The Immigrant, specializing in Latin American and Spanish content. Among the initial beneficiaries are the Angelina Jolie-starring Maria Callas biopic "Maria," along with two new series, "Generation Loss" and "Shelter." The move aligns with Fremantle's talent-focused strategy, expediting project production and catering to the dynamic content market. Fremantle aspires to reach a €3 billion turnover by 2025, cementing its commitment to fostering talent and innovation in entertainment. \*|END:IF|\*  **Festival Calendar**  **October**   * [BFI London Film Festival](https://whatson.bfi.org.uk/lff/Online/default.asp), UK - October 4-15 * [DOK Leipzig](https://www.dok-leipzig.de/en), Germany – October 8-15 * [Film Fest Ghent](https://www.filmfestival.be/en), Belgium – October 10-21 * [Riga International Film Festival](https://rigaiff.lv/lv/), Latvia - October 12-22 * [MIPCOM](https://www.mipcom.com/), France – October 16-19 * [Rome Film Festival](https://www.romacinemafest.it/en/rome-film-fest/), Italy - October 18-29 * [Ji.hlava International Documentary Film Festival](https://www.ji-hlava.com/), Czech Republic – October 24-29 * [Hof International Film Festival](https://www.hofer-filmtage.com/en/), Germany - October 24-29 * [Monaco Streaming Film Festival](https://streamingff.com/), Monaco – October 31-November 3     **November**   * [Thessaloniki International Film Festival](https://www.filmfestival.gr/en/), Greece - November 2-12 * [Tallinn Black Nights Film Festival](https://poff.ee/), Estonia - November 3-19 * [Geneva International Film Festival](https://www.giff.ch/en/), Switzerland – November 3-12 * [Stockholm International Film Festival](https://www.stockholmfilmfestival.se/en), Sweden – November 8-19 * [Camerimage](https://camerimage.pl/en/#:~:text=Toru%C5%84%2C%2011%20%2D%2018%20November%202023,-a), Poland – November 11-18 * [Industry@Tallinn & Baltic Event](https://industry.poff.ee/), Estonia - November 13-17 * [Marrakech International Film Festival](https://marrakech-festival.com/en/home/), Morocco - November 24-December 2 | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting studies | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, forniture per ufficio, Prodotti generali, illustrazione  Descrizione generata automaticamente**WIPO report reveals insights into film finance and IP in the US**  A research on [IP assets and film finance in the US](https://www.wipo.int/edocs/pubdocs/en/wipo-pub-econstat-wp-74-en-ip-assets-and-film-finance-a-primer-on-standard-practices-in-the-u-s.pdf) was published by WIPO and summarizes the basic economics of film finance and standard practices in the US movie industry.  It shows how risk and uncertainty around new film finance are managed by the private sector and what market-based solutions have been developed to mitigate risk in the sector. Based on a series of expert interviews and exploratory data analysis, the research presents the most common types of financial deals on the ground and reoccurring funding practices for new film production and distribution in the past twenty years, including a discussion of the most recent trends and digital changes in the sector. In particular, the research highlights the prominent role of intellectual property in financial transactions of the movie industry and it discusses policy options in the US and beyond to better leverage IP assets for financing purposes.  **Immagine che contiene testo, uomo, vestiti, persona  Descrizione generata automaticamenteBectu survey reveals dire impact of US strike on UK film and TV industry**  **A**[recent survey](https://bectu.org.uk/news/three-quarters-of-uk-film-and-tv-workers-currently-out-of-work-bectu-survey)**conducted by the UK creative industries' union, Bectu, has revealed the significant challenges faced by film and TV workers in the UK due to ongoing US strikes.**  **The survey, which involved more than 4,000 UK film and TV workers, revealed that a substantial 75% of respondents are currently unemployed, with 80% directly affected by the US strikes in terms of their employment status. In addition, Nearly a quarter of respondents said they did not see themselves working in the industry in the next five years.**  **For 35% of respondents, covering essential expenses such as bills and housing has become increasingly difficult. In response, 15% have resorted to taking out loans to meet these obligations, while 10% are contemplating moving in with family members to ease financial burdens.**  **Bectu's Head, Philippa Childs, has previously noted the challenges faced by freelancers, emphasizing the complex interplay of factors, including strikes, high inflation, decreased advertising revenue, and commissioning delays. The situation for crew and industry professionals is described as significant, with many experiencing layoffs under 'force majeure' clauses with minimal notice or compensation.**  **Report: Sky’s impact on UK economy and creative industries**  **This September,**[Sky Group](https://www.skygroup.sky/)**, a UK-based media and telecommunications company published**[a new report](https://assets.contentstack.io/v3/assets/bltdc2476c7b6b194dd/blt05f3b7ed3feb052d/650aea5dd251aa34e318baeb/Economic-Impact-Report-2022-Web.pdf)**in close collaboration with Public First and Oxford Economics. The report provides examines the economic impact of the company in 2022 and offers insights into the expected growth in the creative industries, as well as the media and technology sector in the UK over the next decade.**  **According to the report, Sky is a**[major contributor to the British broadcast and entertainment sector](https://www.skygroup.sky/article/-british-media-and-entertainment-sector-could-be-worth-53-billion-by-2033-)**, supporting £20 billion to the UK GDP and over a quarter of a million British jobs in 2022. It creates thousands of hours of film and TV content, broadcasts 70,000 hours of elite sports coverage, and is investing heavily in the UK's creative infrastructure and technology.**  **For the future of Sky in British media, the report states that the company is already investing heavily in new technologies, such as IP-delivered streaming and AI-powered personalization, and is expanding its range of content to include more short-form and user-generated content.**  **Moreover, with a constantly changing world, the British media and entertainment sector must adapt to technological developments and consumer habits to remain successful in the next decade. Sky’s report looks at this as an opportunity to introduce a wider range of narratives to British audiences, while British-made productions will also need to keep pace with the creative energies on display around the globe.** | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting links | | |  |  |  | | --- | --- | | |  | | --- | | * [Amazon has Hollywood’s worst shows but its best business model](https://www.economist.com/business/2023/08/27/amazon-has-hollywoods-worst-shows-but-its-best-business-model), by The Economist * [Why Streaming Services Are Pushing Subscribers to Ad Tiers](https://www.hollywoodreporter.com/business/business-news/netflix-disney-now-pushing-subscribers-to-ad-tiers-1235572459/), by Hollywood reporter * [Agnieszka Holland's award-winning 'The Green Border' denounced by right-wing Polish leaders](https://www.euronews.com/culture/2023/09/25/agnieszka-hollands-award-winning-the-green-border-denounced-by-right-wing-polish-leaders), by Euronews * [Why People Are Watching TV Shows and Movies on Tik Tok](https://variety.com/vip/why-people-are-watching-tv-shows-and-movies-tiktok-1235730068/), by Variety * [Beyond Copyright: Tailoring Responses to Generative AI & The Future of Creativity](https://techpolicy.press/beyond-copyright-tailoring-responses-to-generative-ai-the-future-of-creativity/), by TechPolicy | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Events and Opportunities | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene Carattere, logo, simbolo, Elementi grafici  Descrizione generata automaticamente**Call for Submissions - Rose d’Or**  The [Rose d’Or](https://www.rosedor.com/) Awards, the gold standard in international television awards, is open for entries for its 62nd edition. Since its inception in 1961, the Rose d'Or has been dedicated to celebrating the very best in international television and audio program-making.  The deadline to apply is October 2nd. You can find more information about the timelines, categories and submission [here](https://www.rosedor.com/rose-dor-award-timeline-2023/). | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene cartone animato, cartello, arte, strada  Descrizione generata automaticamente**Call for Submissions - Berlinale 2024**  The 21st edition of the Berlinale Co-Production Market will take place from February 17 to February 21, 2024. Each August and September, producers from around the world can submit drama series projects for Co-Pro Series (deadline: October, 5th). You can find more information [here](https://www.efm-berlinale.de/en/copro-market/participation/participation.html#!/subcontent=tab_copro_series).  **Call for Submissions - When East Meets West**  [When East Meets West](http://www.wemw.it/), the industry platform of the [Trieste Film Festival](https://www.triestefilmfestival.it/en/), has opened the call of submissions for the 2024 Co-Production Forum, Last Stop Trieste and This is IT! WEMW 2024 will be held 21 - 24 January 2024 and the Trieste Film Festival 19 – 27 January 2024.  For the [Co-Production Forum](https://www.wemw.it/co-production-forum/), which is open to live-action features, creative docs & short animated projects, the deadline is 18 October.  For the special 10th anniversary edition of the documentary fine-cut section [Last Stop Trieste](https://www.wemw.it/works-in-progress/last-stop-trieste/) and the feature work-in-progress section [This is IT!](https://www.wemw.it/works-in-progress/this-is-it/) the deadline is 20 November.  **Call for Submissions - East Doc Platform**  The 13th edition of [East Doc Platform](https://dokweb.net/activities/east-doc-platform/2024/about) (EDP), the foremost co-production, funding and distribution platform exclusively dedicated to Central and Eastern European documentaries, is gearing up for its 2024 event, which will take place from 22-28 March in Prague. EDP is organised by the [Institute of Documentary Film](https://dokweb.net/en) in partnership with the [One World International Human Rights Documentary Film Festival](https://www.oneworld.cz/).  The call for project submissions is now open, with a deadline set for 14 November. EDP is on the lookout for innovative feature-length documentary films with a strong narrative or character focus, factual series, and non-fiction transmedia projects (including interactive factual, VR/AR) at various stages of development, production or post-production. Additionally, EDP welcomes international projects with thematic ties to the Central and Eastern European region.  **Call for Submissions - BUFF Film Festival**  The BUFF Festival, an international children and youth film festival held in Malmö, Sweden from the 9 March to the 15 March 2024, is open for submissions. Since 1984, BUFF Film Festival has been the most important screening venue for films for children and young people in the Nordic countries. The festival offers three awards:   * The [Children’s Film Award](https://www.buff.se/en/buff-2023-2/competition-best-childrens-film/) * The [Young People Film Award](https://www.buff.se/en/buff-2023-2/competition-best-youth-film/) * The [Short Film Award](https://www.buff.se/en/buff-2023-2/competition-best-short-film/)   The deadline for submissions is **15 November**. You can find more information [here](https://www.buff.se/en/).  **Call for Submissions - Sunscreen Film Festival**  The [Sunscreen Film Festival](https://www.sunscreenfilmfestival.com/) will take place from April 25th to 28th in St-Petersburg, Florida. Apart from participating in workshops and panels, you can also submit a project in various categories, until December 16th. You can find more information [here](https://filmfreeway.com/sunscreenfilmfestival). | | |

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