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Alongside other organisations from the creative and cultural industries, CEPI[welcomed the approval](https://www.cepi-producers.eu/post/cepi-signs-joint-statement-on-the-adoption-of-the-ai-act-by-the-european-parliament) and thanked the Members of the European Parliament for the essential role they have played in supporting creators and rightsholders throughout the legislative process. Now awaiting Council approval, the Act will see the creation of an AI Office within the Commission to oversee standards and enforcement; CEPI is working to ensure that rightsholders representatives are part of the Office.  You can find [the final text here](https://www.europarl.europa.eu/doceo/document/TA-9-2024-0138_EN.pdf) and more information about the AI Act [in this article](https://mailchi.mp/6c8e1011cc60/cepi-newsletter-january-14156109?e=00eb4f9b18#2.1).  The Parliament also adopted the European Media Freedom Act (EMFA), which was followed a couple of weeks later by the vote in favour by the Council – only Hungary voted against. The final wording of the text narrows the scope of article 21 (article 20 in the initial proposal) to national measures impacting media pluralism or editorial independence, aligning with the European Parliament's position which [CEPI supported and welcomed](https://www.cepi-producers.eu/post/cepi-and-other-cultural-organisations-welcome-the-parliament-s-adoption-of-its-position-on-the-emfa) back in October. You can find [the final text here](https://www.europarl.europa.eu/doceo/document/TA-9-2024-0137_EN.html) and more information about the EMFA [in this article](https://mailchi.mp/6c8e1011cc60/cepi-newsletter-january-14156109?e=00eb4f9b18#2.3).  In March, CEPI participated in the Series Mania Forum. This was the occasion to see some of you who were present, as well as attend panels with insights on series production trends by the European Audiovisual Observatory (find [here the Key Trends report](https://rm.coe.int/yearbook-key-trends-2023-2024-en/1680aef0c0) of the EAO), on streaming impacts, AI integration, and the vital role of coproductions and intellectual property. Find more [in this article](https://mailchi.mp/6c8e1011cc60/cepi-newsletter-january-14156109?e=00eb4f9b18#10.1).  CEPI attended several events and meetings in March. Firstly, the advisory committee of the EAO took place in Strasbourg. Discussions focused on AI’s expanding role in the audiovisual industry, examining its benefits for production to marketing and the emerging concerns over rights, transparency, and legal uncertainties, particularly in relation to the DSM Copyright Directive's Article 4 (text-and-data mining and the opt-out right); the Observatory also discussed their future strategies, including a focus on video games, and a report on independent production and retention of IPR which should be published soon.  The EUIPO private sector meeting also engaged in discussion on AI’s impact on copyright, anticipating a September report which will explore technical opt-out solutions and possible improvements. The meeting featured presentations from news and music sectors on AI copyright challenges, emphasizing the importance of compliance and the need for a balanced regulatory approach, alongside concerns about the AI Act's enforceability and transparency requirements.  CEPI participated in a conference organized by the Belgian Council presidency, focusing on media innovation and technological challenges, where AI's role in content creation and anti-piracy efforts was a key discussion point. The conference also highlighted the growing collaboration between the audiovisual and video game sectors, exploring technologies that reduce carbon emissions and bridge film and gaming through virtual reality. Find more information [in this article](https://mailchi.mp/6c8e1011cc60/cepi-newsletter-january-14156109?e=00eb4f9b18#3.1).  In March, CEPI was interviewed as part of the study on contractual practices on transfer of rights the European Commission is working on. |  |  | | --- | | Following the interview, CEPI is working on sending written feedback as well. We are expecting the study to be published in June.  Finally, CEPI attended the AV working group's meeting of the Social Dialogue; key highlights included initiatives to enhance skills in the AV sector, and a presentation of a joint project CEPI is a part of on Diversity and Inclusion and the progress of negotiations for the EU Framework of Actions. This project seeks to promote inclusive and diverse workplaces through roundtables and a network of experts; the last roundtable is set for April 30 in Berlin.    In April, the EUIPO is holding Working Groups meetings in Alicante. Key discussions will revolve around the EUIPO work programme, a Commission update on the Recommendations on measures to combat counterfeiting and enhance the enforcement of IPRs, a presentation on Generative AI and IP and national updates on copyright infrastructure.  CEPI and other stockholders will meet with MEP Axel Voss (EPP, Germany) to address AI's impact on copyright, aiming to balance AI development with the protection of personality and copyright rights. The discussion will focus on technical possibilities within the AI sector for respecting copyright, and the challenges faced by the creative sector in safeguarding their rights amid AI advancements.  In parallel, CEPI is continuously working on the Vision Paper, with a final draft to be presented to the members during the next General Assembly.  In April/May, CEPI is expecting a consultation on the Creative Europe programme from the European Commission to help them prepare the interim report of the 2021-2027 programme and inform the preparation of the next programme. CEPI will respond to the consultation. With the EU increasingly focused on the innovation and defence sectors, the cultural sector, including CEPI, is already reaching out the Commission to recall the important of the programme for cultural diversity.  We remind you that CEPI’s next General Assembly will take place **online (Google Meet) on May 7th, from 11am to 1pm CET**. You can [click here to add the meeting into your calendar](https://calendar.google.com/calendar/event?action=TEMPLATE&tmeid=M2k3cHFkaWFtY3EzanBya2R1dWE2aTVuaWEgbWFyZ2F1eC5jaGllbGxlQGV1cm9wZS1hbmFseXRpY2EuY29t&tmsrc=margaux.chielle%40europe-analytica.com). The link to the Google Meet is in this calendar invite; you can also find it here: <https://meet.google.com/vsg-wphj-coy>. In Cannes 2024, CEPI is organising a Member discussion and tour de table for you to share and exchange with the other members present national updates and developments, which will take place on **Sunday 19th of May, in the afternoon**. As it will take place at the SPI stand (thank you to the SPI and Emmanuelle for hosting us), we remind you that a film professional accreditation is necessary to attend. You can find information [about the accreditations for the Festival here.](https://www.festival-cannes.com/en/take-part/accreditations/)    Finally, we welcome Amanda Borghino who is replacing Jérôme Dechesne as USPA’s Board member in CEPI. Amanda will be formally introduced to the CEPI members during the May General Assembly.    We hope you will find this newsletter informative,  Best regards,  The CEPI Secretariat | | | |
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The Parliament secretariat delivered a 'reflection paper' to political groups on changing the committees' structure, but there is still no consensus on a reform proposal.  The European People's Party (EPP) has proposed splitting the Environment, Public Health and Food Safety (ENVI) committee, and the Committee on Civil Liberties, Justice and Home Affairs (CJHA). The socialists (S&D) have proposed having a human rights committee (DROI), and the liberals (Renew Europe) have proposed having a committee on Security and Defence (DEVE).  The other groups, namely the European Conservatives and Reformists (ECR), the Greens/EFA, the far-right Identity and Democracy (ID), and The Left are not proposing changes. The discussions about the reform are ongoing, with a deadline of June before the European elections.   Immagine che contiene Blu elettrico, Blu cobalto, blu, Blu intenso  Descrizione generata automaticamente**Commissioner Breton addresses concern over the storage of technical film components outside of EU**  Last month, MEP Geoffroy Didier (EPP, France) [raised concerns](https://www.europarl.europa.eu/doceo/document/P-9-2024-000473_EN.html) regarding the storage of technical components like negatives or digital masters outside the EU when a film is produced or co-produced with non-EU entities.  Highlighting the strategic importance of maintaining these components within the Union to preserve cultural sovereignty, Didier inquired if the European Commission plans to mandate that technical elements of EU productions stay within EU borders, or if it intends to condition aid from the MEDIA strand of the Creative Europe program on such preservation.  [In its response](https://www.europarl.europa.eu/doceo/document/P-9-2024-000473-ASW_EN.html), European Commissioner Breton stated that the Commission currently has no plans to enforce such a mandate due to subsidiarity principles and limited EU competence in cultural heritage conservation. Nevertheless, Breton noted that the Commission addresses this issue through state aid rules by ensuring Member States encourage producers to deposit copies of aided films with heritage institutions for preservation.    **European Commission unveils guidelines for responsible AI use in research**  The European Commission and the European Research Area countries and stakeholders, [have introduced](https://digital-strategy.ec.europa.eu/en/news/commission-and-research-community-develop-guidelines-responsible-use-generative-artificial) a set of guidelines aimed at the responsible utilisation of generative Artificial Intelligence in research endeavours. These guidelines seek to ensure that while researchers benefit from the efficiency and capabilities of generative AI in generating text, images, and code, they also remain vigilant about its limitations, such as potential biases, plagiarism, and the inadvertent disclosure of sensitive data. Vice-President of the Commission Margrethe Vestager, emphasising the commitment to AI innovation, highlighted the guidelines' role in supercharging European science for societal benefits. Iliana Ivanova underscored the importance of transparency and responsibility in AI usage to maintain scientific integrity and public trust. The guidelines, reflecting the principles of research integrity, are designed to guide researchers, organisations, and funders towards a harmonised approach across Europe. They will be regularly updated in response to feedback from the scientific community and the evolution of AI technology. Additionally, the upcoming AI Act introduces specific regulations for general-purpose AI models to ensure transparency. The AI innovation package launched in January 2024 will further support generative AI through financial incentives and initiatives aimed at attracting and developing AI talent.  You can find [here the link to the Commission's press release](https://digital-strategy.ec.europa.eu/en/news/commission-and-research-community-develop-guidelines-responsible-use-generative-artificial), which includes the guidelines and a factsheet. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Digital Policy | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene bandiera  Descrizione generata automaticamente**AI Act: adoption by the European Parliament and next steps**  On March 13th, the Plenary session of the European Parliament[adopted](https://www.europarl.europa.eu/news/en/press-room/20240308IPR19015/artificial-intelligence-act-meps-adopt-landmark-law) the AI Act, the world’s first legislation that regulates the development and use of AI.   The regulation,[agreed in negotiations with Member States in December 2023](https://www.europarl.europa.eu/news/en/press-room/20231206IPR15699/artificial-intelligence-act-deal-on-comprehensive-rules-for-trustworthy-ai), was endorsed by MEPs with 523 votes in favor, 46 against and 49 abstentions. It aims to protect fundamental rights, democracy, the rule of law and environmental sustainability from high-risk AI, while boosting innovation and establishing Europe as a leader in the field. The regulation establishes obligations for AI based on its potential risks and level of impact.You can find[the final text here](https://www.europarl.europa.eu/doceo/document/TA-9-2024-0138_EN.pdf).    Alongside other organisations from the creative and cultural industries, CEPI[welcomed the approval](https://www.cepi-producers.eu/post/cepi-signs-joint-statement-on-the-adoption-of-the-ai-act-by-the-european-parliament) and thanked the Members of the European Parliament for the essential role they have played in supporting creators and rightsholders throughout the legislative process.  Following the official approval of the EP, the Council will follow sometime in April. The Act will then be published in the Official EU Journal and it will become applicable 2 years after its entry into force. Some specific provisions will app   Immagine che contiene schermata, grafica, testo, Elementi grafici  Descrizione generata automaticamente**The Commission prepares the new AI Office and the expert groups**  Pending the entry into force of the AI Act, the European Commission has already established[the AI Office](https://digital-strategy.ec.europa.eu/en/policies/ai-office#:~:text=The%20European%20AI%20Office%20will,trustworthy%20AI%2C%20and%20international%20cooperation.) and is currently recruiting experts.  The AI Office sits within the Commission and is tasked with overseeing the most advanced AI models, contributing to fostering new standards and testing practices, and enforcing the common rules in all EU member states, as well as in charge of developing a template for the “detailed summary of the training content” that AI systems will have to fill. Additionally, an AI Advisory Forum (made up of small and medium-sized enterprises, civil society representatives, academics and stakeholders) and a scientific panel of independent experts (appointed by the Commission) will be formed. CEPI is working to ensure that representatives from the sector are part of the Advisory Forum and that copyright specialists sit on the scientific panel.  The AI Office, a key element in enforcing the forthcoming AI Act, is currently under discussion for its initial funding and staffing needs. Dragoș Tudorache (Renew, RO), co-rapporteur of the AI Act, suggested that the office needs to be staffed with experts familiar with AI's technical and regulatory nuances, akin to hiring "Oppenheimers" of AI. With a starting budget of €46.5 million, significantly less than similar initiatives globally, the AI Office aims to recruit 80 new members, including tech workers and academics, to bolster its capabilities. Despite budgetary constraints, the office's success is deemed crucial for the effective implementation of the AI Act, intended to regulate powerful AI models and support EU innovation. The Commission plans to fund the AI Office through the Digital Europe Programme, highlighting the strategic importance of AI in the EU's digital future.   **The European Parliament and Council of the EU approves the EMFA**  On March 13th, the European Parliament[adopted](https://www.europarl.europa.eu/news/en/press-room/20240308IPR19014/media-freedom-act-a-new-bill-to-protect-eu-journalists-and-press-freedom) the European Media Freedom Act, aimed to enhance media industry standards and protect media freedom in Europe, with a vote tally of 464 in favour, 92 against, and 65 abstentions. Rapporteur Sabine Verheyen (EPP, Germany) called the legislation a “milestone for the freedom of the media and a step for democracy”, and Commissioner Véra Jourova applauded the adoption of the “first ever EU law to protect media freedom” and put an emphasis on the requirement of strict enforcement. As a final step on March 26, the Council of the EU [voted in favour](https://www.consilium.europa.eu/en/press/press-releases/2024/03/26/european-media-freedom-act-council-adopts-new-rules-to-protect-journalists-and-media-providers/#:~:text=The%20European%20Media%20Freedom%20Act,across%20the%20EU's%20internal%20borders.) of the regulation - only Hungary voted against. The text must now be published in the Official Journal of the EU and will then gradually come into force – most of the provisions will apply after fifteen months.  While article 21 in the initial proposal required national measures affecting the operation of media service providers in the internal market to be justified, proportionate, transparent and non-discriminatory, with an appeal process, the final text shows that the article has been restricted to national measures “that are liable to affect media pluralism or editorial independence of media service providers”; this is in accordance with the European Parliament position, which CEPI[supported and welcomed](https://www.cepi-producers.eu/post/cepi-and-other-cultural-organisations-welcome-the-parliament-s-adoption-of-its-position-on-the-emfa) back in October.  Other relevant provisions include:   * Article 5 sets Member State requirements to ensure media's editorial and functional independence through transparent and adequate funding. * Articles 8-13 establish the European Board for Media Services, succeeding ERGA, to advise the Commission and ensure the AVMS Directive’s application. * Article 20 allows users to tailor media settings to their preferences, addressing interface issues like dedicated service buttons on remotes. * Article 24 requires transparent and fair audience measurement systems, with providers disclosing methodologies to service providers, advertisers, and third parties.   You can find the[final text adopted here](https://www.europarl.europa.eu/doceo/document/TA-9-2024-0137_EN.html).  **Gatekeepers must comply with the Digital Markets Act starting March 7th**  Starting March 7th, six tech giants identified as gatekeepers by the European Commission - Apple, Alphabet, Meta, Amazon, Microsoft, and ByteDance - [are mandated](https://ec.europa.eu/commission/presscorner/detail/en/ip_24_1342) to comply with the Digital Markets Act (DMA), designed to foster fairness and contestability in the EU's digital markets. These gatekeepers now face significant obligations, such as ensuring fair competition on their platforms, allowing business users to access data generated on their platforms, and enabling end-users more control over their data and choice of services. [Gatekeepers published their compliance reports](https://digital-markets-act-cases.ec.europa.eu/reports/compliance-reports) explaining in detail (apart from Apple) the compliance solutions adopted for each of the relevant DMA obligations.  During one full week in March, the European Commission [organised](https://digital-markets-act.ec.europa.eu/events/workshops_en)a number of workshops with the gatekeepers to receive their views on specific issues and questions that may arise in relation to the specific implementing measures by gatekeepers that are to ensure effective compliance with the DMA. You can find more information about these compliance workshops [here](https://competitionlawblog.kluwercompetitionlaw.com/category/digital-markets-act/).  On March 25th, the European Commission [opened 5 non-compliance investigations](https://ec.europa.eu/commission/presscorner/detail/en/ip_24_1689) under the DMA into Alphabet's rules on steering in Google Play and self-preferencing on Google Search, Apple's rules on steering in the App Store and the choice screen for Safari and Meta's “pay or consent model”. The Commission also ordered gatekeepers to retain certain documents to monitor the effective implementation and compliance with their obligations. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Artificial Intelligence | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, schermata, logo, Blu elettrico  Descrizione generata automaticamente**Belgian presidency organises a conference on media and innovations**  At the beginning of March, CEPI attended the 2 days conference organised by the Belgian presidency of the Council on media and innovation.  This conference was the opportunity to take stock of the technological challenges impacting media (both news and audiovisual sectors), the opportunities for evolution and how to adapt to it.  As expected, artificial intelligence was a big topic of discussion, with the European Commission sharing their work on the AI Act, which was adopted this month. Giuseppe Abbamonte considers that AI can lower the entry bar for content creators and facilitate the creation of copyrighted material. It can also help in the fight against piracy. The Commission confirmed that they are working on a solution for the use of copyrighted content for the training of AI ( see article on adoption of the AI act). The Commission also aims at supporting the development of AI related initiatives with a support of 500 million Euros spread across different EU programmes, including the MEDIA programme.  The conference was also the opportunity to look into the growing sector of video games, with a clear effort from the European Commission to incentivize the collaboration between audiovisual and video game productions. A number of technologies to support creation were presented, such as virtual productions which can limit travels of the crew thus improving carbon emission, or text to 3D technologies and technical bridge between games and film using virtual reality.    Immagine che contiene testo, Viso umano, schermata, sopracciglio  Descrizione generata automaticamente**Italian privacy watchdog investigates OpenAI’s text-to-video AI model**  The Italian privacy regulator, Garante, [has initiated an investigation](https://www.garanteprivacy.it/web/guest/home/docweb/-/docweb-display/docweb/9991867) into OpenAI's latest artificial intelligence creation, [Sora](https://openai.com/sora), which generates realistic videos.  Announced in February, Sora's capabilities have raised questions about compliance with the European Union's privacy standards, particularly the General Data Protection Regulation (GDPR). The probe aims to ascertain Sora's availability in the EU and Italy, seeking detailed information on the algorithms and personal data utilised in its development. This inquiry follows a temporary ban on OpenAI's ChatGPT in Italy last year due to potential GDPR violations, highlighting ongoing concerns over privacy and data protection in AI technologies.  With OpenAI establishing its EU headquarters in Ireland, the Irish Data Protection Commission is expected to take a leading role in overseeing the company's adherence to EU privacy laws. OpenAI has yet to respond to the investigation.  **YouTube mandates disclosure for realistic AI-generated content**  YouTube is implementing [a new policy](https://blog.youtube/news-and-events/disclosing-ai-generated-content/) requiring creators to inform viewers when their content includes realistic AI-generated images or synthetic media. This measure aims to prevent confusion over the authenticity of videos, especially with the rise of generative AI tools that blur the lines between reality and fabrication. The policy, announced in November as part of broader AI guidelines, specifically targets videos that use realistic portrayals of people, alter footage of real events or places, or fabricate significant occurrences using digital means. Although creators are not obligated to disclose the use of AI for non-realistic or production-assisting purposes, YouTube will enforce the policy by labelling videos that could potentially deceive viewers, with more noticeable labels for sensitive content. This initiative seeks to maintain transparency and credibility on the platform amidst growing concerns about deepfakes and misinformation.  **UK platform Haiper emerges as a new player in AI video generationaI**  The AI video generation landscape is experiencing strong competition with the unveiling of [Haiper](https://haiper.ai/), a London-based platform developed by former DeepMind alumni Yishu Miao and Ziyu Wang. Haiper focuses on video generation, leveraging its founders' expertise in machine learning. Miao and Wang, who previously worked at TikTok and Google, respectively, established Haiper in 2021; since then, Haiper has attracted significant investment, securing $13.8 million (€12.4 million) in an initial funding round. [Haiper's platform](https://app.haiper.ai/explore) allows users to create short videos by entering text prompts, offering features like image animation and style transformation. While the service is currently free, Haiper plans to explore commercial applications through collaborations with companies like JD.com.  In this growing market, OpenAI's Sora text-to-video generator is also set to increase his presence on the scene, with plans for a public release later this year. While Sora boasts hyperrealistic scene generation capabilities, Haiper aims to differentiate itself by prioritising the refinement of its core video-generation model to address challenges like the "[uncanny valley](https://spectrum.ieee.org/what-is-the-uncanny-valley)" effect. As the competition in AI video generation intensifies, investors and industry experts anticipate further advancements in the field. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | AVMS Directive | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene Rettangolo, Pellicola fotografica  Descrizione generata automaticamente  **Italian Media Law reform reduces streaming investment obligations but increases obligation to Italian content**  The Italian government has recently enacted significant amendments to its Media Law, impacting streaming services and independent producers.  Under the updated legislation, streaming giants like Netflix and Disney+ are now required to allocate 16% of their Italian revenue towards the creation of European works, a decrease from the previously mandated 20%. A notable change is also the adjustment in investment obligations concerning Italian and European content. Streaming platforms are now obligated to channel 70% of their investment (previously 50%), equivalent to 11.2% of their turnover (previously 10%), into Italian content, covering a range of TV genres and film. Additionally, the reform sees an increased investment in cinema production by streamers to 3% of turnover, up from 2%, while linear broadcasters have seen a slight decrease in their cinema investment obligations from 3.5% to 3%.  You can find more information about the reform [in this Screen Daily article](https://www.screendaily.com/news/italy-reduces-streamer-investment-obligations-removes-ip-protections-for-indie-producers/5191893.article).    Immagine che contiene vestiti, Viso umano, persona, uomo  Descrizione generata automaticamente**At SeriesMania, Netflix criticises “restrictive” EU quotas**  At SeriesMania, Netflix’s Vice President of EMEA Content Larry Tanz spoke against increasing regulatory measures by European countries to mandate streaming platforms to invest in local content, with Germany being the latest to plan to introduce such investment obligations.  Despite a general slowdown in commissioning by several rival platforms, including Paramount+ and Sky, particularly in Germany, Netflix continues to expand its European portfolio, Tanz said. He advocated for flexibility within these regulations, cautioning that overly restrictive sub-quota limitations could potentially hinder creativity. Using Spain as a positive example, Tanz praised the balance struck between investment obligations and creative flexibility, notably mentioning Netflix's investment in the Tres Cantos studio facility outside Madrid.  Reflecting on the streamer's approach to rights and content ownership, Tanz hoped for a shift towards greater flexibility. Initially adhering to a model that prioritised rights ownership, he stressed that Netflix now only owns the IP for 25% of its European content, increasingly incorporating licensed content into its catalogue.  Tanz also shed light on the localised nature of content development and production within Netflix, marking a significant evolution from the days when all commissioning was centralised in Los Angeles. Currently, Netflix collaborates with over 400 producers across Europe and operates 11 local offices. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Creative Europe | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene vestiti, microfono, Viso umano, persona  Descrizione generata automaticamente**Creative Europe Program: TV and online content call is open**   An exciting funding opportunity from the Creative Europe MEDIA Program is open, the [2024 TV and Online Content call](https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/opportunities/topic-details/crea-media-2024-tvonline?keywords=producer&closed=true&programmePeriod=2021%20-%202027&frameworkProgramme=43251814).  Its objectives include strengthening the independence of European producers from broadcasters and digital platforms, increasing collaboration between operators from different countries participating in the MEDIA strand, and producing high-quality programming aimed at wide international distribution. To submit your project, please follow [this link](https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/opportunities/topic-details/crea-media-2024-tvonline?keywords=producer&closed=true&programmePeriod=2021%20-%202027&frameworkProgramme=43251814).  The deadline for project delivery is **May 14th - 17:00 CET**.  **Immagine che contiene pezzo degli scacchi, ottone, statua, bronzo  Descrizione generata automaticamenteEU-funded films shine at the 96th Academy Award**  The 96th edition of the annual Academy Awards included among its nominees five films supported by the Creative Europe MEDIA programme**.**  Leading the pack was "Anatomy of a Fall" by Justine Triet, which received five nominations, including Best Director, Best Actress in a Leading Role, and Best Picture. It finally secured the award for Best Original Screenplay for Justine Triet and Arthur Harari. Additionally, "Robot Dreams" by Pablo Berger, Ibon Cormenzana, Ignasi Estapé, and Sandra Tapia Díaz earned a nomination in the Animated Feature Film category. "Four Daughters" by Kaouther Ben Hania and Nadim Cheikhrouha competed for the Documentary Feature Film award, while "Io Capitano" by Matteo Garrone and "The Teachers’ Lounge" by Ilker Çatak were nominated for International Feature Film of the year. Through the Creative Europe MEDIA programme, the EU has invested over €2.5 million in the development and distribution of these acclaimed films.  See the [Commision press release here](https://digital-strategy.ec.europa.eu/en/news/five-eu-supported-films-get-nine-nominations-2024-academy-awards) and the full [list of nominees and winners here](https://www.oscars.org/oscars/ceremonies).    **Creative Europe Media unveils ‘Film on the Move’ call results**  The European Commission's Creative Europe MEDIA strand continues its mission to foster audience development across the European Union by supporting the transnational distribution of non-national audiovisual works. The object of [the "Films on the Move" initiative](https://digital-strategy.ec.europa.eu/en/news/creative-europe-media-results-films-move-call)is to enhance the visibility and accessibility of European films beyond their country of origin, promoting their exhibition in cinemas and on streaming platforms across a wide array of EU territories.  This year, the initiative will support the pan-European promotional efforts of sales agents and distributors for 31 selected films. These films are poised for theatrical and online release in numerous European countries, highlighting MEDIA's commitment to broadening the audience base for European cinematic works.  The full list of selected films, along with the territories they will be available in, showcases a diverse and rich lineup poised to captivate audiences across Europe. From "Saint Omer" by Alice Diop to "Club Zero" by Jessica Hausner, the range of genres and stories reflects the vibrant cultural tapestry of the continent.  For detailed information on all titles and further insights into the "Films on the Move" call results, including the number of applications received and historical data on the scheme's impact, visit the Commission's [press release here](https://digital-strategy.ec.europa.eu/en/news/creative-europe-media-results-films-move-call). | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Copyright | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene automa meccanico, schizzo, cartone animato, disegno  Descrizione generata automaticamente**Generative AI’s impact on creative industries: insight from Germany’s conference**  On March 5th, the Federal Ministry of Justice of Germany held a conference titled "Is copyright law up to the challenge”  During the first panel, speakers discussed the opportunities and challenges of generative AI faced by the creative industries. Scott M. Martin, Executive Vice-President of IP at Paramount Pictures opened the discussion and believes that the current copyright law is adequately addressing the evolving landscape of AI. He also emphasised the need for ongoing dialogue among producers, distributors, and creative partners to adapt to changes without relying solely on legal solutions.  Nina George, writer and representative of the European Writers’ Council (EWC), recalled first that authors are only paid when their work is used. In that regard, she criticised the reduction of creative works to mere data for AI training, pointing out the lack of compensation and the downgrading of human creativity. She also expressed frustration over the practical difficulties and the legal inadequacies of opting out from AI text and data mining, advocating for clearer regulations and compensation mechanisms.  Echoing George’s concerns, Dr. Anke Schierholz of the German CMO VG Bild Kunst pointed out the lack of international standards for opting-out. She advocated for licensing models that could provide a clear framework for the use of copyrighted works in AI, and recalled the crucial role that collecting societies could play in facilitating rights clearance and ensuring creators are compensated.  Finally, Aleph Alpha Tobias Haar provided his perspective from an AI company, stressing the importance of finding a balance between protecting creators' rights and fostering technological advancement. He acknowledged the challenges posed by the rapid evolution of AI and urged for clarity and adaptability in laws and industry practices.  During the third panel of the conference, Director at the European Commission Renate Nikolay underscored the Commission's approach to regulation, emphasising a decade of proactive and thoughtful planning rather than reactive measures. The AI Act reflects the EU’s commitment to establishing a regulatory framework that manages the disruptive nature of AI, aiming for a system that is human-centric and trustworthy, emphasising key elements like transparency. She highlighted that ensuring consistency with the Copyright Directive, DSA, and DMA was a critical focus in the final stages of the AI Act's development.  Dr. Ulrike Till, Director at WIPO, acknowledged AI's substantial economic potential, estimated at $4.4 trillion, and its relevance across all countries. He estimates that the discussions touch upon how new technologies like AI fit within existing laws, particularly focusing on text and data mining, limitations, exceptions, and the recent use of parody copyright exceptions as defences in litigation. He discussed the role of licensing agreements in settling litigations and the attempts at self-regulation through voluntary codes of conduct between the creative and AI industries, citing a failed attempt in the UK as an example.  Closing the discussion, MEP Tiemo Wölken (S&D, Germany) emphasised the importance of closely monitoring the evolving relationship between copyright AI. He noted the ongoing litigation against companies like OpenAI and the exclusive deals being made by large media entities, which reflect the complex dynamics at play. He also expressed concern about the potential effects of the AI Act on employment within the creative sector, highlighting the necessity of a comprehensive understanding of these impacts before making legislative changes. Finally, he signalled the need for the European Commission to commence a thorough analysis of the Copyright Directive, suggesting that the current exemptions for Text and Data Mining may not be adequately suited to the challenges posed by AI.    **Immagine che contiene testo, Carattere, logo, Elementi grafici  Descrizione generata automaticamente**  **Advocating for authors and filmmakers' rights in the digital and AI age**  At the beginning of March, the Parliament hosted an event organised by the Cultural Creators Friendship Group and MEP Iban Garcia del Blanco (S&D, Spain).  The panel, titled "Advocating for authors and filmmakers' rights in the digital age: the impact of AI on the film industry," featured speakers from various national guilds of film directors on the occasion of the presentation of the 6th edition of [Déclaration des Cinéastes](https://larp.fr/events/declaration-des-cineastes-2/), which was first launched during in Cannes in May 2023 by the Civil Society of Authors-Directors-Producers (ARP) and Society of Film Directors (SRF).    MEP Garcia del Blanco opened the event with a speech that struck a balance, acknowledging both the disruptive effects and the enabling potential of Generative AI (GenAI) in the audiovisual landscape. He underscored the permanence of GenAI in our industry, highlighting the urgent need for the next Parliament to focus on ensuring fair remuneration for authors, promoting equality within the sector, and proper implementation of the Copyright Directive. In relation to the AI Act, he considered essential a dialogue to establish codes of conduct, and recalled the importance of clarifying the TDM application.  Speakers such as Pilar Pérez Solano (President of the Spanish Association of Film Directors), Marine Francen (Co-President of the French Association of Film Directors), and Bill Anderson (Chair of the board of the Federation of European Screen Directors), among others, voiced radical concerns over GenAI. They unanimously highlighted the existential threat they perceive GenAI poses to directors and producers’ creative freedom and the inadequacy of current copyright legislation in protecting artists from unlicensed exploitation of their work. They critically assessed the EU AI Act's effectiveness in safeguarding creators' rights, with some remarks directed at the challenges posed by US streaming platforms and the trend of making producers executive producers.  Concerns were  also raised about the opt-out mechanism, with director and screenwriter Radu Mihaileanu saying that “all European culture is for free”. Himself and FERA CEO Pauline Durand-Vialle called for an opt-in, rather than an opt-out mechanism for copyright protected works.  Overall, the panel highlighted the need for a nuanced approach to navigating these challenges, conciliating both challenges and opportunities represented by this disruptive technology.   **European Commission releases non-binding Recommendation: Relevant to efforts to tackle online piracy of films**  The European Commission [has adopted](https://ec.europa.eu/commission/presscorner/detail/en/ip_24_1551) the Recommendation to combat counterfeiting and enhance the enforcement of intellectual property rights. This may be of interest anti-piracy efforts at the national level.  The Recommendation provides EU stakeholders and Member States with a toolbox to strengthen the EU’s capacity to protect the single market from counterfeiting and piracy. It aims to foster collaboration between rightsholders, intermediaries, and competent authorities in the Member States, while encouraging best practices and the use of modern tools and technologies. It consists of strategic initiatives to combat counterfeiting and strengthen the enforcement of IPR, setting out dedicated tools to increase SMEs’ resilience and ability to better protect their intangible assets, including against cyber-theft.  For further information, see the [Recommendation on measures to combat counterfeiting and enhance the enforcement of intellectual property rights](https://single-market-economy.ec.europa.eu/publications/commission-recommendation-measures-combat-counterfeiting-and-enhance-enforcement-intellectual_en). | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Piracy | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene popcorn, testo, mais  Descrizione generata automaticamente**The Oscar effect: winners see significant piracy spike**  The Oscar win for "Oppenheimer" not only added to its prestige but also sparked a notable surge in piracy, with a 135% increase in downloads immediately following the awards.  Despite being available on pirate sites for months, the film's Best Picture victory drove significant new interest, making it the second most pirated movie for a brief period. This Oscar effect wasn't exclusive to "Oppenheimer," as other winners like "Poor Things" and "The Zone of Interest" also saw increases in piracy, albeit to a lesser extent. Interestingly, "Barbie," despite its "Best Song" win, experienced a modest piracy boost compared to "Oppenheimer." The phenomenon illustrates the enduring impact of the Academy Awards on audience behaviour, highlighting how even in an age of on-demand viewing, major awards can still steer public interest and viewing habits. However, these piracy spikes are transient, typically subsiding within days.  **Immagine che contiene schermata, Carattere, testo, numero  Descrizione generata automaticamente**    **Hollywood studios unite in lawsuit against DoodStream**  A consortium of entertainment giants, including Hollywood studios and big tech like Disney, Paramount, Universal, Netflix, Amazon, and Apple, have filed a lawsuit against DoodStream, a video hosting service accused of facilitating copyright infringement.  The legal action follows a series of submissions by the Motion Picture Association (MPA) to the United States Trade Representative (USTR), where DoodStream was flagged as a significant problem in the piracy landscape. The MPA's submissions highlighted DoodStream's operations, describing it as a video hosting platform offering both free and premium services, with an estimated 82.7 million monthly visits. Despite legal actions in India and France to block the site, DoodStream continued its operations until Hollywood studios initiated the lawsuit.  Plaintiffs accuse DoodStream of evasive tactics, including a mechanism that generates new links for removed content, making enforcement efforts challenging. Despite assurances from DoodStream's operators to address these concerns, the plaintiffs are seeking comprehensive action to shut down the platform or appoint a local commissioner to administer it. The court [has ordered](https://torrentfreak.com/images/CS-COMM-234-2024-IA-6322-2024-Doodstream-complaint-240318.pdf) DoodStream to remove all copyrighted content within 24 hours and disclose revenue generated since its inception.    **ACE takes down pirate streaming site Vumoo.to**  The Alliance for Creativity and Entertainment (ACE) successfully took down the popular pirate streaming site Vumoo.to. With an estimated 12 million monthly visits, Vumoo was a major player in the world of online piracy, operating from Vietnam. Jan van Voorn, Chief of Global Content Protection at the Motion Picture Association (MPA) and head of ACE, stated that the takedown was achieved through direct cooperation with the site's operator, who voluntarily took it offline. However, the exact method used to track down the operator remains undisclosed. Despite this victory, concerns remain as previous takedowns in Vietnam have seen pirated sites resurface under new management or in cloned versions. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Recovery and growth of the AV industry | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene interno, pubblico, Centro per esibizioni, Teatro  Descrizione generata automaticamente**Attendance at Spanish cinemas grows for the third year in a row**  Spanish cinemas continue to see a rise in attendance for the third consecutive year, according to [a recent report](https://www.fece.com/news/la-asistencia-a-salas-de-cine-crece-por-tercer-ano-consecutivo/) from the Federation of Spanish Cinemas (FECE) and the Gremi de Cinemes de Catalunya.  In 2023, cinema attendance reached 77.8 million viewers, marking a 26% increase compared to 2022. Box office earnings also saw a significant boost, reaching €504.5 million. Last year witnessed the release of several major American blockbusters in Spain, including "Barbie" and "Oppenheimer", which led to record-breaking milestones at the box office. Spanish cinema also made its mark, with "Championext" directed by Javier Fesser emerging as the most-watched film, garnering nearly two million viewers and 11.8 million euros in earnings. The number of active cinemas in Spain also saw an increase, with 751 cinemas open in 2023 compared to 723 in 2019. The leading regions in cinema attendance were Madrid, Catalonia, and Andalusia. Initiatives such as "Fiesta del Cine", "Bono Cultural Joven", and "Cine Senior" aimed at promoting cinema attendance have contributed to the growth in attendance.    Immagine che contiene Viso umano, persona, vestiti, statua  Descrizione generata automaticamente**'Dune: Part Two' nears global box office record’**  'Dune: Part Two' has dominated the box office since its release, surpassing expectations with each passing week.  With a massive $367 million (€325.68 million) in global ticket sales, the film has already outperformed its predecessor, 'Dune.' Despite its lengthy runtime, 'Dune: Part Two' is captivating audiences worldwide, particularly in key markets like the U.K., France, and South Korea. With its eye-catching visuals and stellar cast, including Timothée Chalamet and Zendaya, the film is poised to break even at $500 million (€443.5 million) and potentially reach $700 million (€619 million) in total earnings. Director Denis Villeneuve is already planning a third instalment. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Business News: VOD | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, schermata, software, Sito Web  Descrizione generata automaticamente**Streaming consolidation expected in German-speaking regions**  Bert Habets, the chief executive of Prosiebensat.1 media, [anticipates](https://www.wsj.com/business/media/prosiebensat-1-chief-sees-streaming-consolidation-looming-in-europe-07606649)consolidation among streaming platforms in german-speaking countries and possibly across Europe due to fierce competition.  The German media company aims to strengthen its streaming service, Joyn, of which it acquired full ownership of in 2022. Habets emphasised the need for consolidation in the streaming market to ensure sustainability and growth. Reports of potential deals between major players in the U.S. streaming industry have fueled discussions about consolidation, highlighting the importance of scale for European media companies competing with global giants like netflix. Prosiebensat.1 plans to increase its content investment to approximately €1.03 billion in 2023, focusing on local programming over the U.S. licensed content. While Joyn currently operates at a loss, Prosiebensat.1 prioritises its expansion and aims to reduce losses in the coming years by leveraging advertising revenue.    Immagine che contiene testo, schermata, Software multimediale, software  Descrizione generata automaticamente**Hulu integrates Disney Plus**  On March 27th, Disney integrated Hulu into its Disney Plus streaming service, marking a significant step in Disney's broader strategy to streamline its streaming offerings under a single platform.  This integration sees Hulu becoming a distinct tile within the Disney Plus app, alongside other content categories like Marvel and Pixar, without altering the existing subscription prices or app availability. The integration represents more than a mere addition of Hulu's content to Disney Plus; it's part of Disney's larger effort to centralise its streaming services, advertising platforms, login tools, and personalization systems. This move towards a unified streaming product is evidenced by the transfer of over 100,000 assets from Hulu to Disney Plus, necessitating technological adaptations to ensure compatibility and coherence across Disney's entire content library.  This unification effort extends beyond content consolidation. Disney aims to enhance user experience by personalising recommendations across its platforms, influenced by users' interactions across Hulu, Disney Plus, ESPN, and possibly even physical engagements at Disney World. The integration process has involved significant technological developments, including a universal metadata translator and a unified media library system, which promise to improve content searchability and personalization. Disney's vision for the future involves a flexible system that supports content accessibility regardless of the specific app or platform, potentially reshaping how the company approaches content creation, distribution, and user engagement across its vast entertainment ecosystem.    **Disney aims at technical parity with Netflix, CEO Iger says**  Disney CEO Bob Iger, at the 2024 Morgan Stanley Technology, Media & Telecom Conference, openly recognized the company's technical gap with Netflix and stressed Disney’s efforts to match its streaming prowess. Acknowledging past limitations in customer acquisition, retention, and engagement technologies, Iger highlighted the ongoing development to enhance Disney’s streaming platforms, aiming for profitability by September 2024. Amidst this technological catch-up, Disney is reevaluating its content slate, discontinuing certain projects to maintain a high-quality lineup. Iger's focus extends beyond immediate profitability, envisioning streaming as a key growth driver and affirming Hulu's fit within Disney's broader streaming strategy. Despite activist investor challenges, Iger remains committed to revitalising Disney's creative core and operational efficiency, promising an exciting future slate of movies and an innovative "Disney universe" collaboration with Epic Games.    **Warner Bros. Discovery expands Max Streaming in Europe**  Warner Bros. Discovery (WBD) is set to expand its streaming service, Max, across Europe on May 21, targeting a broad array of countries including France, Belgium, and several others, with further launches planned in the Netherlands and Poland. This move, announced by CEO and President JB Perrette at the Series Mania Forum, aims to bolster Max's presence globally, following its introduction in Latin America earlier this year. The expansion is complemented by the introduction of original series such as "Black Lies" and adaptations like Rabbi Delphine Horvilleur’s "Living With Our Dead," signalling WBD's commitment to delivering diverse and high-quality content. Additionally, "The Zone of Interest", an Oscar-winning title, will stream on Max from April 5, underscoring the platform's effort to attract and retain subscribers with critically acclaimed films. This comprehensive expansion and content strategy reflect WBD's ambition to increase Max’s footprint and engage audiences across Europe with a mix of compelling storytelling and strategic partnerships.    **Deutsche Telekom partners with Netflix for enhanced services**  Deutsche Telekom [has announced](https://www.telekom.com/en/media/media-information/archive/deutsche-telekom-expands-partnership-with-netflix-1061482) a new partnership with Netflix aimed at offering improved access to the streaming service for its customers across Europe. Starting with subsidiaries in Croatia and Hungary, Telekom will introduce new integration options for Netflix, such as bundling and TV interface features. This collaboration aims to provide customers with more flexibility in enjoying Netflix content through Telekom's platforms. Dominique Leroy of Deutsche Telekom expressed excitement about delivering enhanced entertainment experiences to customers, while Emma Lloyd of Netflix highlighted the partnership's focus on meeting consumer preferences.    **Paramount rolls-out ad-tired service amid acquisition interest**  Paramount Global is at a strategic crossroads, with its stock jumping 12% after a reported $11 billion acquisition offer from private equity firm Apollo for its studio operations, a figure that notably exceeds Paramount's current market valuation of $8.56 billion. This interest from Apollo, alongside other potential deals and offers, underscores the heightened attention Paramount is attracting within the industry. Despite not including CBS and the company's burgeoning streaming division, the offer reflects the value seen in Paramount's core studio assets, highlighted by recent successful ventures and speculation about partnerships with major players like Warner Bros. Discovery and entrepreneurs like Byron Allen.  In tandem with these developments, Paramount Global's direct-to-consumer segment, Paramount+, reported a substantial increase in subscribers, adding 4.1 million net additions in a recent quarter, pushing its total to 67.5 million. This growth is bolstered by a strategic shift towards integrating Showtime with Paramount+ and focusing on high-appeal "Hollywood hits" rather than local-language programming internationally. Additionally, Paramount is rolling out an ad-supported tier of Paramount+ across international markets, starting in Canada and Australia, aiming to broaden its audience base and enhance advertising opportunities. This multifaceted approach demonstrates Paramount's agile strategy in navigating the complex media landscape, balancing traditional studio strengths with the expansive potential of digital streaming.    **Disney teams with Google, trade desk to sell streaming ads to wider base**  Walt Disney Co. is teaming up with Google’s Display & Video 360 and The Trade Desk to expand the advertising reach of Hulu and Disney+. The partnerships aim to make streaming ad inventory more accessible to a diverse range of marketers, including national, regional, and local advertisers. By collaborating with leading media buying platforms, Disney seeks to provide advertisers with greater flexibility and efficiency in purchasing ad space on its platforms. The initiative builds on Disney’s real-time ad exchange (drax), introduced in March 2021. The interactive nature of streaming allows for targeted ad placements, attracting regional and local marketers who can reach specific audiences programmatically in real-time. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Business News: Film & TV | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene cielo, camminata, aria aperta, montagna  Descrizione generata automaticamente**Co-producing with the Nordic countries**  The Nordisk Film & TV Fond (NFTVF) launched a new platform “[Co-producing with the Nordics](https://coproducingwiththenordics.com/)” aimed at giving information about the possibilities to co-produce with Denmark, Finland, Iceland, Norway and Sweden.  The NFTVF promotes Nordic audiovisual productions of high quality by providing funding in the form of top financing for production of feature films, drama series and creative documentaries. The Fund furthermore supports distribution and dubbing of Nordic films within the Nordic region, and of Industry Initiatives of professional Nordic importance.  With a 2024 budget of approximately NOK 130 million from 20 contributors, including the Nordic Council of Ministers and various film institutes and broadcasters, the Fund aims to boost the Nordic audiovisual sector's international presence.  Offering production funding without application deadlines, projects must demonstrate potential for Nordic and global audience appeal, secure national base funding, and have distribution plans in at least two Nordic countries. Additionally, the Fund supports the distribution and dubbing of Nordic films across the region to enhance their inter-Nordic circulation, catering to both single films and slates of up to three films. Industry initiatives aimed at fortifying the professional Nordic audiovisual community's competence through workshops, seminars, or festival programs are also eligible for support.    Immagine che contiene cielo, nuvola, aria aperta, schermata  Descrizione generata automaticamente**OpenAI targets Hollywood with AI video generator Sora**  In March, OpenAI [started actively engaging](https://www.bloomberg.com/news/articles/2024-03-22/openai-courts-hollywood-in-meetings-with-film-studios-directors) with the Hollywood industry to introduce its new AI video generator, Sora, aiming to form partnerships and explore its application in filmmaking.  The AI startup has arranged meetings in Los Angeles with studios, media executives, and talent agencies, following a series of introductory conversations and demonstrations of Sora's capabilities. While Sora, capable of generating realistic videos from text prompts, captures industry attention, it also raises concerns about its impact on creative jobs and compensation for content used to train AI models. Despite these challenges, OpenAI's strategy focuses on collaboration and phased deployment to ensure safe and beneficial integration into the entertainment sector.  **Apple's bet on blockbusters: a mixed bag at the box office**  Apple's investment in high-budget films, including "Killers of the Flower Moon," "Napoleon," and "Argylle," amounted to approximately €651 million but faced mixed financial outcomes. "Napoleon" took the lead, amassing €205.53 million at the global box office, yet the trio's combined earnings of €433.38 million did not cover their total production and marketing expenses. Despite this, "Killers" and "Napoleon" achieved profitability through additional revenue channels and performed well on the Apple app store and Apple TV+, with "Killers" notably boosting new subscriptions. Apple's strategic decision to release films theatrically aimed to elevate their profiles, although the impact was less significant than anticipated within the industry. Amidst a wider industry shift towards budget realignment, Apple prioritizes quality, diversifying its upcoming lineup with projects such as a Brad Pitt-led Formula One movie costing around €186 million and the Paul Greengrass thriller "The Lost Bus." Apple's approach to theatrical distribution, previously partnering with major studios for its initial releases, remains a focal point of its strategy.  **Tax incentives situations from Georgia to Spain**  Georgia lawmakers recently revised a proposal affecting the state's lucrative $1 billion film and TV production incentive, moving away from a previously suggested cap that sought to limit tax credits to 2.5% of the state budget. The Senate Finance Committee amended the bill to exempt major studio projects from this cap, effectively removing it for most productions. This change follows concerns from the industry about the original cap's potential to harm Georgia's booming film sector, known for attracting high-profile productions due to its 30% rebate on in-state production costs.  Simultaneously, Spain's Basque region, specifically Bilbao and Bizkaia, is experiencing a significant boost in film and TV production, driven by an attractive up-to-60% tax deduction for national and international co-productions introduced in January 2023. This incentive has led to a notable increase in both local and foreign productions filming in the area, with a 324% increase in total shoot spend in 2023 compared to 2019. The region's commitment to the audiovisual industry, combined with its unique offerings, has positioned it as a competitive destination within Spain and Europe for filmmakers.   **Finnish film industry faces uncertain future amid budget cuts**  The Finnish Film Foundation, led by CEO Lasse Saarinen, has [issued a warning](https://nordiskfilmogtvfond.com/news/stories/finnish-film-industry-is-danger-of-loosing-its-growth-potential-says-ceo-lasse-saarinen?fbclid=IwAR3diBPIziX2VWN6FwjNTSwGDfIwZGQOsNGvKuq1TsYLr4nx2aIvUUyA1tE)about the potential stagnation of the Finnish film industry's growth due to upcoming government budget cuts. As part of a broader initiative to reduce the national debt, the Finnish right-wing government plans to slash costs by four billion euros, directly impacting the film sector's financial support. Saarinen argues that this development places Finland at a disadvantage compared to its Nordic neighbours,  where film industries benefit from substantially higher budgetary allocations.  The financial challenges come at a time when the Finnish film industry has been experiencing notable success, both domestically and on the international stage, particularly with genre films and projects directed by women. These successes have been crucial in driving Finnish cinema's global competitiveness. However, Saarinen expresses concern that reduced funding could hinder the industry's ability to maintain its momentum and continue producing internationally acclaimed works. The Foundation's strategy aims to mitigate the impact of these cuts by securing operational capacity and exploring more flexible support policies.  Despite the bleak financial outlook, Saarinen advocates for the introduction of a streaming levy in Finland, a measure already implemented in several European countries, which could provide a significant financial boost to the industry.   **The UK announced a 40% tax relief for UK films**  The UK government[has introduced](https://www.gov.uk/government/publications/uk-independent-film-tax-credit) a significant boost to the film industry with the announcement of a new 'indie tax credit' that will offer 40% tax relief for UK-qualifying films with budgets up to £15 million. In addition, visual effects in film and high-end TV will see an increase in tax credit by 5%, along with the removal of the previous 80% cap on visual effects costs. UK studio facilities will also benefit from a 40% relief on business rates.This enhancement of the UK's creative sector tax incentives is designed to support independent productions struggling to compete against the financial power of major US studios and streamers. The Audio-Visual Expenditure Credit (AVEC), a reform from the existing film and TV tax relief system, will now effectively translate to 40% in relief for films under the specified budget range. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Festivals | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, Tappeto, persona, Marchio  Descrizione generata automaticamente**Insights from Series Mania Forum 2024**  CEPI attended the Series Mania 2024 in Lille, which brought forward the evolving landscape of television and streaming, offering a glimpse into the future through a series of engaging panels.  Industry experts shared their visions on production trends, the impact of streaming, and the integration of artificial intelligence, among other pivotal topics.  The European Audiovisual Observatory (EAO) noted a trend towards shorter TV series episodes and a cautious approach by streamers towards film commissioning. The discussion underscored the importance of balancing content production with effective distribution and viewership. Streaming platforms were highlighted as key players in promoting European content, with a call for collaboration between broadcasters and streamers to foster diverse and engaging storytelling.  The event spotlighted the crucial role of coproductions, especially for smaller countries, and the need for a streamlined system to enhance TV series collaborations. A vibrant but challenging production ecosystem was evident, with about 40% of producers in 2022 embarking on their first TV series projects. The panels emphasised the importance of reinvesting profits into intellectual property for sustained creativity and growth.  A significant portion of the Forum was dedicated to the role of artificial intelligence in reshaping the creative industries. From marketing tools to content creation and ethical considerations, the discourse spanned the spectrum of AI's potential and pitfalls. The consensus emphasised AI's role as a complementary tool rather than a replacement for human creativity, with a strong call for transparency, ethical standards, and the need for an industry-wide adaptation to harness AI's benefits responsibly.  The panels shed light on the critical importance of intellectual property in the era of digital transformation. Discussions ranged from the significance of maintaining IP for creative freedom and financial sustainability to the strategic use of IP in building global brands. The insights provided a roadmap for creators and producers aiming to navigate the complex IP landscape, particularly in the context of evolving regulations and market dynamics.  You can find more information on this [Screen Daily article about the Forum](https://www.screendaily.com/news/why-survive-till-2025-was-the-motto-of-scripted-tv-producers-at-series-mania/5191859.article?utm_medium=email&utm_campaign=Why%20survive%20till%202025%20was%20the%20motto%20of%20scripted%20TV%20producers%20at%20Series%20Mania&utm_content=Why%20survive%20till%202025%20was%20the%20motto%20of%20scripted%20TV%20producers%20at%20Series%20Mania+CID_f31c044903c7368e634ac5dd46f318b0&utm_source=Newsletter&utm_term=Why%20survive%20till%202025%20was%20the%20motto%20of%20scripted%20TV%20producers%20at%20Series%20Mania). [Here is the list of winners](https://seriesmania.com/en/festival/edition/2024/)of the Festival.    Immagine che contiene Viso umano, persona, vestiti, uomo  Descrizione generata automaticamente**Recap and highlights of the 96th Academy Awards**  Christopher Nolan's "Oppenheimer" emerged as the star of the 96th Academy Awards, with seven wins, including Best Picture and Best Director. Emma Stone also stood out, securing her second Best Actress Oscar for "Poor Things," highlighting the collaborative essence of filmmaking.  Additionally, the ceremony witnessed a remarkable celebration of diversity, with a record-breaking number of non-English-language films claiming the prestigious Oscar statuettes. Five such films made history by securing wins across various categories, underscoring the increasing internationalisation of the film industry.  However, the event was not devoid of political undertones. Amidst protests for global crises like the Israel-Hamas conflict and Russia's invasion of Ukraine, director Jonathan Glazer used his acceptance speech to address ongoing violence in the Middle East. The event also highlighted the increasing internationalisation of the film industry, with foreign films making a significant impact on the awards stage. "20 Days in Mariupol" won Best Documentary, emphasising the power of cinema in shaping memories and history.  Moreover, despite the blockbuster success of "Oppenheimer", Oscars ratings saw only a modest 4% increase, reaching 19.5 million viewers. This marked the most-watched ceremony since 2020, attributing to the third consecutive year of viewership growth amidst Covid-related challenges. Looking ahead, industry observers continue to ponder the future of awards shows in the streaming era, as Hollywood grapples with shifting viewer habits and industry dynamics.    **Malaga Film Festival celebrates Spanish cinema**  The [27th edition of the Malaga Film Festival](https://festivaldemalaga.com/en/), held from March 1 to March 10, celebrated Spanish and Latin American cinema with an impressive lineup of almost 250 titles. The festival's official competition section featured a diverse array of films, including 19 feature films from Spain and Latin America, alongside 18 additional films in the non-competitive official section. Among the highlights of the festival were the Spanish-Chinese co-production "Dragonkeeper," directed by Salvador Simó and Li Jianping, which opened the event, and "El hombre bueno," a secretive project by David Trueba, starring Jorge Sanz. Other notable premieres included Celia Rico's "Little Loves," featuring Adriana Ozores and María Vázquez, and "Saturn Return" by Isaki Lacuesta and Pol Rodríguez. The festival also showcased a selection of Latin American films competing for the Golden Biznaga awards, including works from Peru, Mexico, Cuba, Colombia, Argentina, and Uruguay. Additionally, the official out-of-competition section featured a variety of Spanish films, covering diverse genres and themes.  The Spanish Screenings, a part of the festival's industry platform, highlighted the robust state of Spanish cinema, with over 222 titles presented to industry professionals. The screenings underscored key industry drivers such as the emergence of new talent, the growing importance of animation, and the rise of Spain's regions as filmmaking hubs. Co-productions and animation were notable trends at the Spanish Screenings, with several titles featuring collaborations with international partners and showcasing the talent of Spain's animation studios. The screenings also featured a strong focus on new talent, with directorial debuts and innovative storytelling approaches. Overall, the Malaga Film Festival provided a platform for Spanish and Latin American filmmakers to showcase their work, celebrate their achievements, and explore new opportunities in the global film industry.    **Festival Calendar**  **April**   * [Diagonale](https://www.diagonale.at/en/), Austria - April 4-9 * [Canneseries](https://canneseries.com/en/), France - April 5-10 * [MIPTV](https://www.miptv.com/), France - April 8-10 * [Timeless Film Festival Warsaw](https://timelessfilmfestival.pl/), Poland - April 8-15 * [Visions Du Reel](https://www.visionsdureel.ch/en/), Switzerland - April 12-21 * [Istanbul Film Festival](https://film.iksv.org/en), Turkiye - April 17-28 * [Sands: International Film Festival Of St Andrews](https://sands-iff.com/), UK - April 19-21 * [Sunny Bunny](https://www.sunnybunnyqiff.com/), Ukraine - April 19-26 * [Far East Film Festival](https://www.fareastfilm.com/eng/), Italy - April 24-May 2   **May**   * [Cannes Film Festival](https://www.festival-cannes.com/en/), France - May 14-25 * [Marché Du Film](https://www.marchedufilm.com/), France - May 14-22 * [IndieLisboa International Film Festival](https://indielisboa.com/en/), Portugal - May 23-June 2 * [Romford Film Festival](https://www.romfordfilmfestival.com/), UK - May 24-28 * [Krakow Film Festival](https://www.krakowfilmfestival.pl/en/), Poland - May 26-June 2 * [Nippon Connection Film Festival](https://nipponconnection.com/en/start/), Germany - May 28-June 2 | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting studies | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, Carattere, logo, Elementi grafici  Descrizione generata automaticamente**CNC explores the impact of AI on the cinema, audiovisual and video game sectors**  The French National Centre for Cinema (CNC) has recently embarked on a pioneering initiative to closely examine the transformative impact of AI on the cinema, audiovisual, and video game industries.  As AI technologies, especially generative AI, continue to evolve at an unprecedented pace, they redefine the capabilities of machines, sparking widespread debate among professionals regarding the potential and challenges these technologies bring. The CNC study aims to map the current and potential uses of AI across the creation and distribution processes of works, shedding light on the opportunities and risks, particularly concerning employment and professional practices within these sectors.  The complete study will soon be available on the [CNC's website](https://www.cnc.fr/professionnels/etudes-et-rapports/etudes-prospectives/quel-impact-de-lia-sur-les-filieres-du-cinema-de-laudiovisuel-et-du-jeu-video_2144677).    Immagine che contiene persona, uomo, vestiti, concerto  Descrizione generata automaticamente**European Audiovisual Observatory reports on film and TV/SVOD fiction creators**  The European Audiovisual Observatory has unveiled its latest report, "Writers and directors of film and TV/SVOD fiction 2015-2022 figures", shedding light on the dynamics between the film and television industries in Europe.  Authored by Gilles Fontaine, the study meticulously examines the roles of writers and directors in both theatrical films and TV/SVOD fiction, revealing that on average, European film directors helmed only 1.4 pictures during the period studied. The report underscores a significant trend of directors transitioning from film to TV fiction, attributed to the robust growth of European TV/SVOD series production since 2015. However, this shift has not alleviated job precariousness within the industry, as the increase in the number of active screenwriters and directors has outpaced the volume of assignments available. The study also highlights the persistence of the 'film d’auteur' model within European cinema, contrasting with the collaborative nature of TV/SVOD fiction projects. This comprehensive analysis offers valuable insights into the evolving landscape of content creation in Europe.  See [here the full report](https://rm.coe.int/film-and-tv-fiction-writers-and-directors-2015-2022-figures-feb-2024-g/1680aeb768) and in-depth analysis.  **Other interesting studies:**   * [Film and TV content in TVOD, SVOD and FOD catalogues](https://rm.coe.int/vod-catalogues-2023-film-and-tv-content-2023-edition-c-grece/1680af084e), by the European Audiovisual Observatory * [SVOD Usage in the European Union](https://rm.coe.int/svod-usage-report-in-the-eu-2023-december-2023-c-grece-and-j-a-tran/1680af0850), by the European Audiovisual Observatory | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting links | | |  |  |  | | --- | --- | | |  | | --- | | * [26 Co-productions supported at the first Eurimages Project Evaluation Session of 2024](https://www.coe.int/en/web/eurimages/-/26-co-productions-supported-at-the-first-eurimages-project-evaluation-session-of-2024), by the Council of Europe * [How Bad Can It Get for Hollywood?](https://www.nytimes.com/2024/03/01/opinion/oscars-hollywood-extinction-event.html#:~:text=The%20year%202023%20was%20a,boom%20year%20it%20badly%20needs.) by the NewYork Times * [UN General Assembly adopts landmark resolution on artificial intelligence](https://news.un.org/en/story/2024/03/1147831?_gl=1*82a4o1*_ga*MTUwMjQ3MTY4NS4xNzExMzEyNDUx*_ga_TK9BQL5X7Z*MTcxMTMxMjQ1MC4xLjAuMTcxMTMxMjQ1MS4wLjAuMA), by the United Nations * [Bob Iger reveals Disney shelved films, disputes audience fatigue theory](https://www.screendaily.com/news/bob-iger-reveals-disney-shelved-films-disputes-audience-fatigue-theory/5191258.article), by Screen Daily * [How social media is shaping the 2024 EU elections](https://www.euractiv.com/section/digital/podcast/how-social-media-is-shaping-the-2024-eu-elections/), by Euractiv * [Is YouTube A Streamer? Does It Matter?](https://www.mediapost.com/publications/article/394432/) by Mediapost | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Events and Opportunities | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, Carattere, Elementi grafici, logo  Descrizione generata automaticamente**Call for projects: Conecta**  [Conecta FICTION & ENTERTAINMENT](https://www.eventconecta.com/en/) call for projects is open. The international calls for the 2024 edition are:   * [PITCH COPRO SERIES](https://www.eventconecta.com/en/submit-an-international-project/)– International co-production projects for TV series or mini-series. (Deadline: March 25th) * [PITCH HIGH-END SERIES](https://www.eventconecta.com/en/submit-a-project-to-pitch-high-end-series/) – High-budget projects with strong audience potential and elements that make them highly appealing (international co-productions, being backed by talents such as screenwriters, directors, cast, etc., being based on pre-existing material such as podcasts, videogames, literary works, theater, etc.). (Deadline: March 26th) * [PITCH MUSIC SERIES](https://www.eventconecta.com/en/submit-a-project-to-pitch-music-series/) – Fiction series or mini-series projects, in which music plays a fundamental role. (Deadline: March 27th) * [PITCH DOCUDRAMA SERIES](https://www.eventconecta.com/en/submit-a-project-to-pitch-docudrama-series/) – Documentary series with fictionized elements. (Deadline: April 4th) * [PITCH FEELGOOD FORMATS](https://www.eventconecta.com/en/submit-a-project-to-pitch-feelgood-formats/) – Uplifting television format projects aiming to bring a smile to the viewers. (Deadline: April 5th)   Projects in development selected in the Pitch Copro Series, Pitch High End Series, Pitch Music Series and Pitch Docudrama Series sections of Conecta FICTION & ENTERTAINMENT 2024 will be eligible for the Series Coproduction Development Award 2024, which will consist of a 50,000 euro grant awarded by the Council of Europe, home of Eurimages. Among other requirements, projects must be developed by one or more independent production companies established in a Eurimages member state (all 39 of them) and must not exceed 10 episodes and 600 minutes in total. For more information [click here](https://www.eventconecta.com/wp-content/uploads/2024/02/PREMIO-EURIMAGES-TEXTO-WEB-ENG-2.pdf).  Immagine che contiene testo, persona, vestiti, aria aperta  Descrizione generata automaticamente  **Call for application: Eurimages Co-Production Support**  EURIMAGES offers support for fiction, animation, and documentary feature films over 70 minutes, aiming to foster co-productions among its member states. It conducts three calls for projects annually, with the upcoming **deadline on April 4, 2024**. Eligible projects can receive soft loans or subsidies, focusing on promoting co-production and exhibition. Key criteria include the requirement for at least two co-producers from different member states, with specific budget allocation rules for bilateral and multilateral co-productions.  Find more information [here](https://www.coe.int/en/web/eurimages/coproduction)and [here](https://www.coe.int/en/web/eurimages/co-production-how-to-submit-an-application-).    **Call for application: Series Co-production Support**  The Series Co-Production Support, managed by the Council of Europe, offers a top-up grant aimed at aiding the late-stage financing of series co-productions between independent producers in participating countries and Eurimages member states, emphasising strong collaboration with broadcasters or streaming services. With a total budget of €3.5 million, the program starts on March 4, 2024, with an **application deadline of April 9, 2024**. Eligibility criteria require applicants to be independent audiovisual production companies based in a Contributing Country or Eurimages member state, with specific ownership and independence conditions to be met.  For further details on application guidelines and eligibility criteria, please consult the [Council of Europe's website](https://www.coe.int/en/web/programme-for-series-co-productions/co-production-support?p_l_back_url=%2Fen%2Fgroup%2Fprogramme-for-series-co-productions%2F%7E%2Fcontrol_panel%2Fmanage%3Fp_p_id%3Dcom_liferay_layout_admin_web_portlet_GroupPagesPortlet%26p_p_lifecycle%3D0%26p_p_state%3Dmaximized%26p_p_mode%3Dview%26_com_liferay_layout_admin_web_portlet_GroupPagesPortlet_tabs1%3Dpages%26_com_liferay_layout_admin_web_portlet_GroupPagesPortlet_privateLayout%3Dfalse%26_com_liferay_layout_admin_web_portlet_GroupPagesPortlet_displayStyle%3Dmiller-columns%26p_r_p_selPlid%3D138797613%26p_r_p_layoutSetBranchId%3D0%26p_p_auth%3DD025DXhB) and [call for application](https://rm.coe.int/march-2024-call-for-projects-guidelines-eng/1680ae887f).  **New Dawn opportunity**  New Dawn is an initiative by 10 public film funds to enhance diversity in the international film industry. It provides extra funding and networking for filmmakers, aiming to diversify the voices and perspectives in film.  Are eligible producers from participating countries with projects over 60 minutes, having secured 50% financing, and in development or pre-production phase. Public broadcaster support does not qualify unless paired with New Dawn or approved public funding.  The **application deadline is April 8th**.  Application details, including how to apply, funding amounts, and requirements for confirmation [are available on the New Dawn website](https://newdawn.film/faq/).    **Call for submissions: Kastellorizo International Documentary Festival**  The [Beyond Borders – Kastellorizo International Documentary Festival](https://beyondborders.gr/), now in its ninth edition, will run from August 25 to September 1 on the scenic Greek island of Kastellorizo. This year’s theme, "twice a stranger," reflects on the centennial of the Greece-Turkey population exchange and explores themes of displacement and identity through a vibrant selection of documentaries. The festival welcomes submissions **until April 30 via FilmFreeway**, offering a platform for both established and emerging filmmakers to showcase their work in medium-length, feature-length, and short documentary categories.  **Call for submissions: CEE Animation Forum**  The [12th edition of the CEE Animation Forum](https://ceeanimation.eu/forum/2024-cee-animation-forum/) is calling for submissions **until April 30**, for its event in Pilsen, Czech Republic, on November 12-13, 2024. This leading event for animated projects in Europe welcomes animators and industry professionals to pitch in categories including features, series/TV specials, shorts, and student films. It offers a vital platform for finding co-production partners, financing, and distribution, emphasising networking with nearly 200 film professionals attending. Supported by the Czech Film Fund and other local entities, it’s a key meeting point for European animation talent.    **The Digital Storytelling Festival will take place online in May**  The Digital Storytelling Festival will take place online from 21 to 22 May. This year’s themes will focus on gaming and play in the cultural heritage’ sector, innovative media (3D, VR/AR, ...), crafts & folk (related to new technologies), and new ways to explore cultural heritage and reach audiences. The festival will offer practical workshops on creative and digital skills as well as networking opportunities.  More information on the Digital Storytelling Festival available [here](https://urldefense.com/v3/__https:/pro.europeana.eu/event/digital-storytelling-festival-2024__;!!DOxrgLBm!D6yDkGQ6dIonYjkji3aSP9tFjv9vcEGI8lzU5G2wNCCU4uu71ybudfy-cl9sFao3Y9lSAEMep54u3iccPxsMSioYnsE6RuWa11qOwbubcpgCXg$). | | | |