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You can find more information in the[AI Section](https://mailchi.mp/cb259211ef20/cepi-newsletter-january-14173102?e=00eb4f9b18#AI) of the newsletter.  On April 25 th , the Commission organised a workshop to discuss the TDM exception and the opt-out right in the context of generative AI. The goal of this workshop was to have an expert-level discussion on the key challenges for the implementation of the right of reservation. Several AI companies were represented (Google, Mistral, OpenAI, …) and many stakeholders from various sectors.  In April, the Belgium Presidency organised a Copyright Conference in Namur, Belgium, to discuss the implementation of the Copyright Directive and on how to ensure fair remuneration for creators and addressing challenges posed by generative AI technologies. The concept of buy-out was mentioned with the Commission recognizing the overuse of buy-out clauses by streaming platforms. You can find out more in the [Copyright Section](https://mailchi.mp/cb259211ef20/cepi-newsletter-january-14173102?e=00eb4f9b18#Copyright).  CEPI send written feedback following our interview in March as part of the study on contractual practices on transfer of rights that the European Commission is working on. CEPI highlighted several key points such as the growing trend of commissioning and buyout practices from streamers/broadcasters, as well as contractual practices such as long-term exclusivity licensing, IP as a growing point of tension, the importance of audience data for producers. We are expecting the publication of the study in June.  On the MEDIA Programme, CEPI, alongside several other stakeholders, send a letter to Lucia Recalde, the Head of the MEDIA Unit in the Commission, to request a meeting discussing the future of the Programme, which will take place in June. The same informal coalition send a letter to DG Education and Culture, calling for an increase in the MEDIA budget and raising concerns about the allocation of funds toward VR and AI at the expense of the rest of the Programme.  The European Commission also mandated an interim evaluation of the 2021/2027 Creative Europe programme, to which CEPI will be interviewed for. In parallel, the Commission is launching a dialogue with stakeholders to identify market-driven solutions in order to increase the availability of subtitles in English and languages other than the official language of a given territory. You can find more information in the [Creative Europe Section](https://mailchi.mp/cb259211ef20/cepi-newsletter-january-14173102?e=00eb4f9b18#CreativeEurope) of the newsletter. |  |  | | --- | | In April, CEPI reached out the Commission to highlight the importance of audience data for producers. Indeed, neither the Digital Markets Act which govern digital gatekeepers’ nor the European Media Freedom act which provides better access to audience data for media serviceproviders and advertiser directly benefits  producers. Clarifying to the European Commission the scope of these legislations, the letter aimed at providing a view on the important role data could play for producers, in decision making, risk taking, financial negotiations, etc… and on the importance of transparency for the algorithm used by media services providers.  CEPI also participated to the EUIPO Working Groups meetings; a key focus was AI, and the EUIPO announced a study on the technical solutions that exist to opt-out of the TDM exception, and how can they be improve, which is expected for September 2024. This will be followed by an in-depth discussion in October during the meeting of the IP working group, of which CEPI is a part of.  The European Audiovisual Observatory released an interesting study on the national definitions of independent producer (as implementation of the AVMS Directive) and the criterion of IPR retention. So far, it seems that only 8 countries (Austria, Croatia, Cyprus, Estonia, France, Ireland, Italy and Portugal) have included a criterion related to IP ownership to define an independent producer. You can find the report [here](https://www.obs.coe.int/en/web/observatoire/-/independent-production-and-retention-of-intellectual-property-rights) and more information in the Interesting Studies section.  We also celebrated World IP Day on Friday 26 of April; this year, it was focused on building our common future and achieving the Sustainable Development Goals.  Finally, at the end of the month, CEPI participated in a roundtable on diversity and inclusion in the workplace in Berlin, the final roundtable of a social dialogue project CEPI is a part of about promoting diversity in the European AV sector. Following this roundtable, a Framework of Actions will be negotiated amongst the social partners and a final conference will be organised in Brussels in November 19 th .  In May, CEPI is organising its General Assembly; it will take place online, on May 7 th , from 11am to 1pm CET. If you haven’t received any information and meeting document, please contact us. From May 15 th to May 21 st , the Secretariat will be attending the Cannes Film Festival; don’t hesitate to reach out if you would like to set up a meeting and we look forward to seeing you at the national roundtable on May 19 th and the following cocktail on the SPI Stand (n°106 in the village international Riviera).  We hope you will find this newsletter informative,  Best regards,  The CEPI Secretariat | | | |
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In the context of these transitions, attention was drawn to Enrico Letta's eagerly [awaited report on the single market.](https://www.consilium.europa.eu/media/ny3j24sm/much-more-than-a-market-report-by-enrico-letta.pdf) Letta, a former Italian Prime Minister and now head of the Jacques Delors Institute, which proposed measures aimed at decisively accelerating European integration. The report gathered mixed reactions among EU leaders: while some, including Belgian Prime Minister De Croo, agreed with parts of the report, others praised its ambition and depth.  Parallel to Letta's proposals, Mario Draghi, another former Italian Prime Minister, has been preparing his report on European competitiveness, set to be presented at the end of June. This report highlights the necessity for the EU to modernise its frameworks in response to global challenges such as the pandemic, the conflict in Ukraine, and rising competition from major powers like China, Russia, and the United States.  Related to the elections, speculation grows about his possible candidacy for the Presidency of the European Commission. Despite his denials of interest in top EU roles, the potential instability surrounding Ursula von der Leyen's reappointment and lack of strong support from leaders likeMeloni and Macron has positioned Draghi as a viable, less politicised alternative for the Commission's leadership.   Immagine che contiene simbolo, logo, Blu elettrico, emblema  Descrizione generata automaticamente**EU Council drafts its priorities for the next five years**  CEPI has seen a leaked version of the European Council key priorities for the next five years, shaping the strategic agenda for the upcoming Commission and Parliament mandate.  The document underscores the importance of safeguarding fundamental rights both offline and online, particularly in combating disinformation campaigns. Concurrently, the EU is urged to bolster investment in transformative digital technologies like artificial intelligence (AI), as revealed in the preparatory outline for the strategic agenda. The draft also addresses long standing challenges in technology financing and emphasises the need for increased public and private investment in digital infrastructure. Proposals for a more integrated capital market within the EU, aimed at fostering innovation and competitiveness, are also highlighted in discussions among EU lawmakers and draft Council Conclusions ahead of the June summit.    **EU unveils €112 million funding boost for AI and quantum research in Horizon Europe**   The European Commission [has launched](https://digital-strategy.ec.europa.eu/en/news/new-horizon-europe-funding-boosts-european-research-ai-and-quantum-technologies) new Horizon Europe calls, allocating over €112 million to drive innovation in artificial intelligence and quantum technologies. Among the initiatives is a €50 million fund to advance large AI models, aiming to integrate new data modalities and expand capabilities while adhering to European values and ethical guidelines. An additional €15 million will enhance the transparency and reliability of AI systems, aligning with the EU's human-centric approach to AI. Furthermore, €40 million will bolster research in cutting-edge quantum technologies, including the development of a network of quantum gravimeters and transnational projects to foster innovation and technological self-reliance. Additionally, €6 million will support Europe's engagement in global ICT standardisation, while €1.5 million will explore Digital Humanism, placing people at the centre of the digital transformation. These investments underscore the EU's commitment to maintaining leadership in AI and quantum research while promoting ethical standards and global cooperation. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Digital Policy | | |  |  |  | | --- | --- | | |  | | --- | | **MEPs question AI office recruitment process**  Three members of the European Parliament, Svenja Hahn (Germany, Greens/EFA), Kim van Sparrentak (Netherlands, Greens/EFA), and Axel Voss (Germany, EPP), [have submitted](https://www.europarl.europa.eu/doceo/document/P-9-2024-001077_EN.html) formal inquiries to the European Commission regarding the recruitment process for the Artificial Intelligence Office.    The office, tasked with implementing the EU's landmark law on technology, faces challenges in attracting talent amidst a hyper-competitive international market. Moreover, Dragos Tudorache (Romania, Renew), the chief architect of the EU AI Act, has raised concerns about this process, emphasising the need for transparency. Tudorache warns that the AI Office may encounter difficulties in recruiting qualified personnel to draft guidelines and prepare for enforcement, particularly due to limitations in public-sector salaries. He underscores the importance of collaboration with UK and US counterparts to address complex AI models and streamline AI safety efforts. Despite challenges, Tudorache remains committed to fostering cohesion in AI governance across jurisdictions, advocating for international cooperation to prevent redundancy and ensure effective implementation of AI regulations.    **EU draft agenda highlights urgency for increased Investment in tech, especially AI**  A preparatory document for the European Union's strategic agenda outlines the necessity of attracting more investment in technologies like artificial intelligence.   The draft emphasises the importance of encouraging investments in game-changing digital technologies and supporting both public and private investment in infrastructure, including connectivity. Highlighting the longstanding issue of technology financing in Europe, the document underscores the need for a more integrated single market for capital, often cited as a solution to address funding challenges faced by European tech startups and scale-ups. Internal Market Commissioner Thierry Breton has acknowledged the absence of such a market as a competitiveness problem for Europe, indicating its inclusion in draft Council Conclusions for the upcoming leaders' summit in June. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Artificial Intelligence | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene vestiti, persona, uomo, Viso umano  Descrizione generata automaticamente**CEPI meets MEP Voss on AI and copyright issues**  On April 15th, CEPI was invited to a discussion organised by MEP Axel Voss (EPP, Germany) on the interference between the newly adopted AI Act and copyright.  The session gave the opportunity to many stakeholders, from the audiovisual, press, music and software sectors to share their opinion on the use of the Text and Data Mining (TDM) exception in article 4 of the copyright directive by AI system, especially generative AI, and the challenges for rightsholders to express their right of reservation to the TDM exception (Opt-out). The exchange looked into the interpretation of the TDM exception, some stakeholders arguing that its scope was never intended for AI, while other focused on the importance to make the opt out systems as easy as possible for rightsholders, through the development of appropriate technical tools. All representatives from rightsholders agreed on the importance of having the transparency provision of the AI act implemented as efficiently as possible in order to enable them to identify which content has been used to train AI systems, and to contribute to impose some degree of accountability to AI systems. Giuseppe Abbamonte also participated to this exchange and confirmed that the European Commission is preparing a similar exercise, looking more specifically into the different technical tools that can be developed or strengthened for expressing rightsholders right of reservation in a machine readable format. MEP Axel Voss intends to continue this exchange, most likely after the election, in small working groups organised by sectors.   **Tech Giants navigate AI data acquisition amid copyright law uncertainties**  Tech giants like OpenAI and Google are facing significant challenges in gathering high-quality training data for their AI models while grappling with the complexities of AI copyright laws.    [The New York Times revealed](https://www.nytimes.com/2024/04/06/technology/tech-giants-harvest-data-artificial-intelligence.html?smid=nytcore-ios-share&sgrp=c-cb) the extent to which these companies have gone to amass datasets needed for their sophisticated AI models. OpenAI reportedly transcribed over a million hours of YouTube videos for its GPT-4 model, a move seen as legally questionable but deemed necessary due to data shortages. Google also admitted to utilising YouTube content, albeit in accordance with creator agreements. This quest for data not only stretches the boundaries of fair use but also skirts the edges of platform terms of service, raising critical questions about copyright infringement and ethical use of digital content. Furthermore, The Wall Street Journal highlights the struggle AI companies face in gathering high-quality training data, noting that they may outpace new content by 2028. To address this challenge, companies are exploring innovative solutions such as training models on synthetic data or employing curriculum learning. However, these approaches are not without their limitations and uncertainties. As the industry grapples with the urgent need for clear legal guidelines and innovative solutions, the balancing act between AI development and legal compliance becomes increasingly precarious.  **California contemplates AI regulations as Hollywood struggles with digital replica laws**   Lawmakers in Sacramento are currently debating several proposals aimed at regulating artificial intelligence, particularly regarding its use in Hollywood productions. SAG-AFTRA, representing Hollywood actors, advocates for legislation requiring explicit consent for the use of "digital replicas" and preventing studios from featuring deceased performers in films without their heirs' consent. However, the Motion Picture Association (MPA) has expressed opposition to the proposed regulations on digital replicas, citing concerns over limiting standard post-production techniques. These legislative efforts in California would significantly expand upon AI-related provisions established during a previous SAG-AFTRA strike, which imposed limitations on studios regarding the use of AI in films and TV shows.  Meanwhile, another bill introduced by Adam Schiff at the federal level, known as the Generative AI Copyright Disclosure Act, aims to promote transparency in AI-generated content. The bill would require companies utilising copyrighted material in training AI systems to disclose the sources of their datasets. While the proposed penalties for non-compliance may not be significant, the bill addresses growing concerns about the ethical use of AI and the protection of intellectual property rights. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Territoriality | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, Carattere, Elementi grafici, schermata  Descrizione generata automaticamente**CEPS stance on geo-blocking in the AV sector**  The Center for European Policy Studies (CEPS), a Brussels-based think tank, published in April the report [‘Digital aspects of the EU Single Market](https://www.ceps.eu/ceps-publications/digital-aspects-of-the-eu-single-market/)’   The report evaluates the economic impact of discontinuing geo-blocking for audiovisual content. CEPS contends that the industry's concerns about potential revenue losses from ending geo-blocking are overstated. This position emerges as the industry heavily advocates for maintaining current geo-blocking exemptions, particularly those that allow for territorial licensing. CEPS recommends initiating a controlled experiment that would permit the cross-border distribution of a select amount of content. This suggestion is based on their findings of a high public interest in accessing copyrighted audiovisual materials across borders, despite the existing Geo-blocking Regulation not accommodating this demand. The study acknowledges possible negative impacts but deems them uncertain, suggesting that a small-scale trial could help quantify the actual consequences of easing geographic content restrictions. \*|END:IF| | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | AVMS Directive | | |  |  |  | | --- | --- | | |  | | --- | | **Investment obligations to video-sharing platforms: talks in Flanders and by the Belgium presidency**  Several discussions on extending the investment obligations of the AVMSD to video-sharing platforms have taken place in Belgium.   The Belgian region of Flanders recently adopted[a new legislation](https://www.ejustice.just.fgov.be/cgi/api2.pl?lg=nl&pd=2024-03-29&numac=2024002773) which obliges providers of video platform services, such as YouTube or TikTok, to participate in the production of audiovisual works in the form of a direct contribution or an equivalent contribution to the Flemish Audiovisual Fund (AV works are defined in Flemish law as “an animation, documentary or fiction film or an animation, documentary or fiction series”). With excerpts of Flemish content increasingly available on digital platforms such as YouTube and TikTok, the government aims to harness this trend by requiring these platforms to financially support local productions. The providers have a choice between:   * The payment of a lump sum of 7 million euros * The payment of: 2% of their turnover if it is between 0 euros and 15 million euros; 3% of their turnover if it is between 15 and 30 million euros; 4% of their turnover if it exceeds 30 million euros.   This follows a similar[legislation adopted in France in 2017](https://www.culture.gouv.fr/Presse/Archives-Presse/Archives-Communiques-de-presse-2012-2018/Annee-2017/Reforme-de-la-taxe-video-un-nouvel-horizon-pour-la-creation-et-pour-la-diversite-culturelle#:~:text=Le%20d%C3%A9cret%20n%C2%B02017,France%20ou%20%C3%A0%20l'%C3%A9tranger.), which mandates sites making free or paid videos available on internet to pay a tax on advertising revenues to the French film fund, rating from 2%, increasing to 10% when advertising or sponsorship revenue is linked “to the dissemination of cinematographic or audiovisual content and works of a pornographic or violent nature”.  Additionally, the Belgian Presidency of the EU is rumoured to want to talk about extending the investment obligations of the AVMS Directive to all video-sharing platforms throughout Europe. Ministers of Culture and the Presidency should meet on May 14th to discuss this.    **European Commission says they are proactive in investigating investment obligations and tax incentives**  In February, MEP Petra Kammerevert (S&D, Germany) [sent a question](https://www.europarl.europa.eu/doceo/document/P-9-2024-000511_EN.html) to the European Commission regarding the support and competitiveness of the film industry within the EU.   This follows a [resolution on 9 May 2023](https://www.europarl.europa.eu/doceo/document/TA-9-2023-0134_EN.html), which urged the Commission to assess the possibility of EU-wide investment incentive schemes for the film industry (see §35). Kammerevert  highlighted concerns about the lack of action from the Commission in that regard.  Commissioner Thierry Breton [responded](https://www.europarl.europa.eu/doceo/document/P-9-2024-000511-ASW_EN.pdf)indicating ongoing efforts to explore and address these concerns. He recalled the publication of the Media Outlook that analysed media trends and their impacts, laying the groundwork for ongoing dialogues with the audiovisual sector about intellectual property, investment, and innovation. According to Breton, this dialogue aims to evaluate both direct financial contributions and tax incentives as mechanisms to foster investment in the EU's audiovisual content, acknowledging their role in attracting major international productions.   **Italian film industry unites to present proposals for sector reboot**   On April 5, the Italian film industry convened in Rome to propose initiatives aimed at revitalising the sector. With 1,500 attendees representing various stakeholders, including producers, directors, and actors, the gathering called upon Culture Minister Gennaro Sangiuliano and other officials to consider urgent reforms. Concerns were raised about the post-pandemic slowdown in demand for content, delays in tax credit payouts, and challenges in securing funding for productions. Industry professionals emphasised the economic significance of the film sector and advocated for regulatory reforms to support independent producers and safeguard intellectual property rights. While there is dialogue with the government, some officials remain sceptical about the urgency of the industry's demands, citing increased funding allocations for the sector. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Creative Europe | | |  |  |  | | --- | --- | | |  | | --- | | **CEPI’s actions on the future of the MEDIA Programme**  Discussions in Brussels are reflecting a consideration from the Commission to reduce the budget for the MEDIA Programme of Creative Europe; concerned about this potential change, CEPI and other stakeholders are taking action.  An informal coalition of stakeholders, including CEPI, send an email to Lucia Recalde, the Head of the Audiovisual and MEDIA Unit in the Commission in order to request a meeting to discuss the future of the MEDIA programme, both to gather insights on the 2025 Work Programme and to discuss the future budget of the programme. This meeting will take place in the second half of June.  The same coalition also sent a letter to the Commission’s DG EAC (for Education and Culture), who is writing recommendations to the next Commission, to draw attention to several points. Notably, the letter argues for reinforcing the MEDIA programme to support the vibrant and diverse film and audiovisual ecosystem. The signatories also call for an increase in funding for the MEDIA programme, and raise concerns about the possible redirection of funds towards innovation, VR and AI at the expense of the core mission of supporting the film and audiovisual sectors. While innovation is supported, it is suggested that Horizon Europe could be a more appropriate program for advancing skills in AI and other innovations among audiovisual professionals.  We are expecting a public consultation on the interim evaluation of the 2021/2027 Creative Europe programme. The European Commission has also mandated a consultancy to prepare a report on this evaluation. CEPI will have the opportunity to be interviewed. The purpose of this interim evaluation is to adjust (if necessary) the objectives for the remaining years of the programme, and start to build the objectives for the next programme period (2028/2034).  In parallel, the Commission will launch a dialogue with the industry stakeholders in the framework of the implementation of the MEDIA programme to identify market-driven solutions in order to increase the availability of subtitles in English and languages other than the official language of a given territory. At the same time the Commission will investigate how sharing of subtitled versions between distributors and sales agents can be further fostered by the MEDIA programme. The European Commission will organise a stocktaking exercise before this summer , in order to present the result of the stakeholder dialogue on access and circulation of content which ended at the beginning of last year and which enable the European Commission to start its work on the review of the Geoblocking Regulation in 2025. \*|END:IF| | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Copyright | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, schermata, Carattere, Blu elettrico  Descrizione generata automaticamente**Copyright conference in Namur tackles generative AI and creators’ rights**  The recent[Copyright Conference held in Namur, Belgium](https://economie.fgov.be/en/events/belgian-copyright-conference) organised on April 8th and 9th by the Belgium Presidency of the Council, brought together stakeholders to discuss the implementation of the DSM Directive and on how to ensure fair remuneration for creators and addressing challenges posed by generative AI technologies.   Central to the discussions was the concept of buyouts in the audiovisual streaming market; Giuseppe Abbamonte, Director of the Media Policy Unit of the European Commission, highlighted the overuse of buyout clauses by these streaming platforms, which European producers argue undermines their financial and creative autonomy. This practice of acquiring rights from producers for a lump sum payment has been criticised for restricting creators' ongoing income from their works. Abbamonte stressed the need for a more balanced approach that ensures fair compensation and ongoing royalties to creators, which is essential for maintaining a vibrant and sustainable creative industry in Europe.  Another significant topic at the conference were the challenges and potential solutions around the use of "smart contracts" for managing rights in the age of generative AI. Roberto Viola, Director General of DG Connect at the European Commission, emphasised the necessity of modern tools to address modern problems. He introduced the concept of using “smart contracts”, governed by the Data Act, to provide micro-licenses, which could help navigate the rigidities associated with contract law and the text and data mining (TDM) exception of the Copyright Directive. This approach, he suggested, could streamline the process for content creators and rights holders to manage and monetize their works effectively in a digital environment. “If all the contracts are gigantic deals, then only the very large companies will have access to content. This is not OK,” he said.  Abbamonte added that “we should agree that generative AI technologies do what they do by tapping into a trove of human creativity, which nowadays is largely available, inconveniently so, in digital form on the web. Authorial content plays a decision role in determining an AI model’s quality”. The AI Act and the transparency obligations for language models that were introduced, he added, will help creators enforce their rights.      **New US bill targets transparency in generative AI systems**  A new bill [presented](https://www.theguardian.com/technology/2024/apr/09/artificial-intelligence-bill-copyright-art?CMP=share_btn_url) in the US Congress by California Democratic congressman Adam Schiff, known as the Generative AI Copyright Disclosure Act, seeks to regulate the use of copyrighted content by artificial intelligence companies.   This legislation would require AI firms to disclose the copyrighted materials used in their training datasets to the Register of Copyrights before launching new generative AI systems. These systems, producing text, images, music, or video based on user prompts, would be under scrutiny to ensure they don't unlawfully exploit copyrighted works.  Congressman Schiff emphasised the necessity of establishing ethical guidelines to balance AI's transformative potential with the protection of intellectual property rights. The bill has garnered support from various entities within the entertainment industry, including the Recording Industry Association of America and the Screen Actors Guild-American Federation of Television and Radio Artists. On the other hand, AI companies like OpenAI, currently facing multiple copyright infringement lawsuits, argue that their use of copyrighted material is a matter of fair use. The outcome of this legal contention could significantly impact both the future of artistic creation and the operational viability of AI technologies. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Piracy | | |  |  |  | | --- | --- | | |  | | --- | | **The Motion Picture Association plans congressional action to combat piracy**  The Motion Picture Association (MPA) [is intensifying](https://www.motionpictures.org/remarks/charles-rivkin-state-of-the-industry-address-at-cinemacon-2024/) its efforts to combat piracy by announcing plans to collaborate with Congress on enacting legislation aimed at blocking websites hosting pirated content.   MPA CEO Charles Rivkin, speaking at CinemaCon in Las Vegas, emphasised the detrimental impact of piracy on the industry, citing significant job losses and revenue decline. With global video piracy website visits reaching 141 billion in 2023, a 12 percent increase from 2019, Rivkin proposes site-blocking measures as a targeted approach to disrupt illegal distribution channels. This strategy mirrors previous initiatives such as the Stop Online Piracy Act (SOPA) in 2012, which faced criticism over potential free speech violations. While the MPA argues for the effectiveness of site-blocking, critics, including the Electronic Frontier Foundation, raise concerns about potential infringements on free expression.   **High streaming costs keep piracy thriving among americans**  A [recent survey by Cordcutting](https://cordcutting.com/research/content-piracy-study/)highlights a persistent issue in the digital streaming era: high subscription costs are driving a significant portion of Americans towards piracy.   According to the data gathered, one in three Americans admitted to pirating a movie or TV series in the past year. The increasing number of streaming services, each with exclusive content and separate subscriptions, has exacerbated the situation, making it financially burdensome for many users to access all the content they desire legally.  The survey, which sampled 988 American adults, revealed that younger generations, particularly Generation Z, are more inclined to engage in piracy, with 76% admitting to having pirated content. Despite the convenience offered by streaming platforms since Netflix's rise a decade ago, the fragmented market and rising costs have left consumers feeling justified in seeking pirated alternatives. While 35% of respondents reported pirating less than before, a notable 36% cited the high cost of legal subscriptions as a primary motivator for their actions. Other reasons included interest in specific shows not justifying a full subscription and avoiding advertisements. The findings suggest that while rightsholders focus on enforcement and potential site-blocking legislation, many consumers believe that more affordable legal services could be a more effective solution to curb piracy. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Recovery and growth of the AV industry | | |  |  |  | | --- | --- | | |  | | --- | | **Global box office predicted to dip only 3% in 2024 amid post-pandemic recovery**  Gower Street Analytics, a prominent consultancy specialising in distribution and exhibition within the film industry, [anticipates](https://gower.st/articles/gower-street-global-box-office-projection-small-rise-cinemacon/) a marginal downturn of 3% in the worldwide box office for the year 2024.  This projection follows three years of gradual recovery from the pandemic-induced lows witnessed in 2020. The forecast suggests that the total global box office revenue for 2024 will amount to approximately $32.3 billion (€30.11bn), reflecting a decline of over $1 billion (€935m) compared to the earnings recorded in 2023, which stood at $33.9 billion. While this anticipated decline represents a setback, it also indicates a notable improvement from Gower Street's previous forecast of $31.5 billion (€29,3bn) for 2024. Gower Street Analytics notes that actual box office earnings for the first quarter of 2024 surpassed projections, with North American and Chinese markets exhibiting notable performance. Notably, China emerges as the sole key market projected to witness a year-on-year improvement. While data from other sources may show variations, first-quarter box office revenues in China notably outpaced those in North America, underscoring the dynamic nature of global box office trends amidst ongoing industry challenges and opportunities.     **European cinema exhibitors innovate amidst pandemic challenges’**  European cinema exhibitors have faced significant hurdles due to the pandemic, grappling with reduced audience numbers, rising ticket prices, and competition from streaming platforms.   Despite these challenges, there's relative optimism in the sector in early 2024, fueled by successful crossover arthouse hits and local initiatives aimed at revitalising theatergoing. Exhibitors are implementing various strategies to attract audiences, such as subscription models like the Netherlands' Cineville and Spain's Cine Senior scheme targeting older cinemagoers. Moreover, independent initiatives like Poland's Helios cinema chain's screenings of football matches aim to draw in younger audiences, complemented by increased involvement in production and distribution. Arthouse exhibitors are also leveraging support from networks like Europa Cinemas, which provides training and funding for innovative projects promoting European films and audience development. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Business News: VOD | | |  |  |  | | --- | --- | | |  | | --- | | **Netflix to cease reporting subscriber numbers starting in 2025**  Netflix [announced its decision](https://s22.q4cdn.com/959853165/files/doc_financials/2024/q1/FINAL-Q1-24-Shareholder-Letter.pdf) to stop disclosing paid subscriber numbers beginning in 2025, shifting its focus to revenue and operating margin as primary financial metrics.  Despite reporting a surge in profits in Q1 of 2024 and reaching a global total of 269.6 million subscribers, the streaming giant will no longer provide quarterly membership figures. This change reflects Netflix's evolving business strategy, which includes developing new revenue streams like advertising and additional member features. While the decision marks a shift in reporting practices, Netflix will continue to provide revenue breakdowns by region each quarter.   **Streaming platforms expand into linear TV channels: navigating the new era of content consumption**  Streaming services are exploring the introduction of "linear themed channels'' dedicated to specific brands like Marvel and Star Wars.  This move seeks to accommodate both older TV viewers transitioning to digital platforms and consumers seeking curated content experiences. With competitors like Paramount+ and Peacock already offering similar features, the entertainment landscape is evolving, prompting questions about the effectiveness of these approaches and their impact on consumer engagement. As streaming platforms diversify their offerings, the challenge lies in balancing traditional linear TV experiences with the on-demand flexibility that users expect in the digital age.   **UKTV secures licensing deal with Disney for six premium dramas**  UKTV, operated by BBC Studios, has finalised a licensing agreement with The Walt Disney Company for the broadcast rights of six Disney Entertainment titles. The deal includes a range of captivating dramas to be aired across UKTV's linear channels and streaming platform UKTV Play. Notable titles include "Alaska Daily," featuring Hilary Swank, set to air on crime drama channel Alibi, and "A Small Light," based on the true story of Miep Gies during World War II, scheduled for UKTV's free-to-air platform Drama. Additionally, the Mike Tyson biographical limited series, "Mike," is slated to premiere on comedy-skewed channel Dave. This strategic partnership aims to enhance UKTV's content portfolio and provide audiences with compelling storytelling.   **Sony Pictures Entertainment launches over 50 FAST channels in Europe**  Sony Pictures Entertainment (SPE) has rolled out a lineup of more than 50 FAST (Free Ad-supported Streaming Television) channels across Europe. This initiative, facilitated through partnerships with platforms like LG Channels, Samsung TV Plus, and TiVo+, introduces the Sony One portfolio to viewers in various European countries. The channels will offer a diverse range of content curated and programmed for local audiences. Pete Wood, Senior Vice President of Digital Sales and Distribution at SPE, emphasised the company's commitment to making premium content accessible through emerging distribution channels, reflecting the evolving landscape of streaming television. This expansion into the FAST space in Europe aligns with SPE's broader strategy to engage new viewers globally with its extensive catalogue of feature films and TV series spanning a century. Alongside the Sony One channels, SPE's FAST offerings include Sony KAL Hindi for the U.S. and Canada, Spanish-language channels for the U.S. Hispanic audience, and channels in Mexico and Brazil.    **Viewers spend double the time searching for content on streaming platforms, survey finds**  According to a[new report](https://lgads.tv/resource/lp-big-shift-wave-iii/) from LG Ad Solutions, viewers now spend an average of 12 minutes searching for something to watch on streaming platforms, doubling the time from the previous year. The survey, conducted among 1,155 U.S. adult connected TV (CTV) owners, also highlights that nearly 40% of respondents feel overwhelmed by the abundance of content choices, while 37% struggle to remember which platform hosts specific programs. Despite these challenges, the report suggests that consumers are not abandoning streaming services entirely, but rather engaging in subscription "cycling," where they sign up for services to watch specific content and then cancel or pause subscriptions afterward. However, the increasing complexity of navigating multiple streaming platforms raises questions about the future of program discovery and the potential need for re-bundling efforts to simplify the viewing experience for consumers. Legacy TV executives like Warner Bros. Discovery CEO David Zaslav and Walt Disney CEO Bob Iger have advocated for re-bundling strategies to address this issue and enhance content discoverability across platforms.   **OTT and streaming platforms to dominate video subscription market despite slower growth**  According to eMarketer, OTT and streaming platforms [are expected](https://www.emarketer.com/content/half-of-us-video-subscription-revenues-will-go-to-streaming) to experience an 8% increase in subscription revenue next year, securing a majority share of the total video subscription market. However, this growth rate is significantly lower than previous years' double-digit percentages. The report suggests that streaming customers are increasingly opting for advertising plans or cancelling subscriptions altogether. Ad-supported streaming options typically offer lower pricing compared to non-advertising plans. By 2025, monthly consumer fee revenues for streaming platforms are projected to reach $71.9 billion, while traditional pay TV subscriptions are anticipated to decline by 7%. Overall, the video subscription market is forecasted to see a modest 1% increase in revenue from 2025 to 2027, totaling $133.2 billion for both traditional TV and streaming fee revenues. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Business News: Film & TV | | |  |  |  | | --- | --- | | |  | | --- | | **Ireland boosts film industry with major tax credits enhancements**  The Irish government [has recently approved](https://www.gov.ie/en/press-release/0483a-ministers-mcgrath-and-martin-welcome-increase-in-film-tax-credit-project-cap/) significant enhancements to the film tax credit under Section 481, including increasing the expenditure cap from €70 million to €125 million and extending the credit until the end of 2028.  These changes, sanctioned by the European Commission and detailed in two commencement orders signed by Minister for Finance Michael McGrath, are part of Ireland's broader strategy to foster a robust audio-visual sector and promote Irish and European culture. The amendments aim to bolster Ireland's position as a leading destination for high-quality film and television production by providing financial incentives to both local and international producers.  Ministers McGrath and Catherine Martin, who oversees Tourism, Culture, Arts, Gaeltacht, Sport, and Media, have expressed their support for these amendments, highlighting their potential to stimulate growth and create jobs within the Irish film industry. By raising the cap on eligible expenditures, the government intends to capitalise on the industry's recent successes and enhance Ireland's global standing in the audio-visual production sector. Additionally, the extension of the tax relief offers long-term certainty to filmmakers and is expected to attract more large-scale productions to Ireland. These efforts are complemented by training initiatives to upskill local talent, ensuring that the Irish workforce can meet the demands of high-profile international projects.  CEPI Board member Anthony Muldoon, director of strategic policy at Screen Producers Ireland (SPI), [emphasised](https://www.independent.ie/business/media/dublin-star-alisha-weirs-new-vampire-film-abigail-receives-multi-million-euro-tax-credits/a1529460010.html)the critical role of the film and TV tax incentive in bolstering Ireland's independent production landscape. In an interview, Muldoon highlighted how this incentive not only attracts international productions but also supports domestic projects, thereby creating high-value jobs and promoting Irish stories globally. He discussed the recent increase to €125 million, which he believes will facilitate long-term planning and significantly boost employment and investment within the country. Muldoon also stressed the importance of collective bargaining between employers and trade unions as vital for sector growth.    Immagine che contiene testo, Carattere, logo, Elementi grafici  Descrizione generata automaticamente**Italian actors’ collective sues Netflix over residual rights dispute**  Artisti 7607, a collective representing Italian actors and dubbing artists, has initiated legal action against Netflix, seeking fair compensation for its members.  This lawsuit, filed in a Rome court, comes after years of unsuccessful negotiations over residual rights and compensation as per European and national legislation. The group argues that Netflix has not provided necessary viewer data to calculate appropriate payments, a point of contention that previously led them to the Italian media watchdog AGCOM. Although AGCOM sided with Artisti 7607 regarding Netflix's obligations, it ultimately dismissed their case, prompting this legal move.  Netflix maintains that it has complied with legal requirements and has offered compensation, but Artisti 7607 has rejected these offers. The dispute underscores broader concerns similar to those expressed in recent Hollywood strikes, focusing on transparency and the adequacy of artist remuneration in the age of digital streaming. The case highlights ongoing challenges within the Italian entertainment industry regarding the enforcement of the EU’s Copyright Directive, which mandates that artists' compensation be fair and proportionate to revenues. This lawsuit could potentially set a precedent for how streaming platforms compensate artists in Italy.  **CinemaCon 2024: push for smaller budget films and anti-piracy measures**  Italy's film industry faces a slowdown due to pending governmental changes to crucial regulations like the country’s tax incentives for film and TV production. Recently, high-profile Italian cinema figures, including Paolo Sorrentino and Marco Bellocchio, voiced their frustrations at a protest in Rome's Cinema Adriano. They criticised the delays in setting the new guidelines for the 40% tax credits, essential for driving the business. This uncertainty is exacerbated by the government's unclear timeline for the availability of the reduced tax credit funding for 2024, despite the Culture Minister's assurance that only about €50 million will be cut from the expected €700 million pool.  Adding to the industry's challenges, the right-wing government's desire to shift the narrative focus of productions to promote a nationalistic perspective is causing further discontent. About €52 million is slated to support content that echoes Italy's national identity, which some industry leaders like Raffaella Leone of Leone Film Group criticise as counterproductive to competing in the global market. The situation is compounded by the lack of theatrical releases for many projects funded by these credits, reflecting a shift to streaming platforms. This atmosphere of uncertainty could potentially deter foreign investment, impacting Italy's reputation and its ability to attract international productions.  **Italian film industry faces uncertainty over tax incentives**  Italy's film industry faces a slowdown due to pending governmental changes to crucial regulations like the country’s tax incentives for film and TV production. Recently, high-profile Italian cinema figures, including Paolo Sorrentino and Marco Bellocchio, voiced their frustrations at a protest in Rome's Cinema Adriano. They criticised the delays in setting the new guidelines for the 40% tax credits, essential for driving the business. This uncertainty is exacerbated by the government's unclear timeline for the availability of the reduced tax credit funding for 2024, despite the Culture Minister's assurance that only about €50 million will be cut from the expected €700 million pool.  Adding to the industry's challenges, the right-wing government's desire to shift the narrative focus of productions to promote a nationalistic perspective is causing further discontent. About €52 million is slated to support content that echoes Italy's national identity, which some industry leaders like Raffaella Leone of Leone Film Group criticise as counterproductive to competing in the global market. The situation is compounded by the lack of theatrical releases for many projects funded by these credits, reflecting a shift to streaming platforms. This atmosphere of uncertainty could potentially deter foreign investment, impacting Italy's reputation and its ability to attract international productions.   **European broadcasters discuss the future of children’s animation at Cartoon Next**  At the Cartoon Next event in Marseille, industry professionals from Europe’s leading broadcasters discussed the evolving landscape of children's television and animation. Annalisa Liberi of Italy’s Rai Kids highlighted their slow yet deliberate strategy in creating engaging content for young audiences, emphasising a budget allocation that includes €24 million for co-productions and acquisitions. Rai Kids focuses on producing diverse and educational programming across two linear channels and supplements this with audio content through Rai Radio Kids. Upcoming projects tackle themes like ocean conservation and diversity with an emphasis on innovative storytelling and animation techniques.  Additionally, Krešimir Zubčić from Croatia’s HRT and Anna Taganov from the BBC shared insights into their respective strategies for maintaining relevance and competitiveness in the digital age. Zubčić discussed the collaboration among Central and Eastern European countries to enhance the region's presence in the global animation scene, despite the shift of younger audiences away from traditional TV. Taganov outlined the BBC’s comprehensive content strategy which includes a mix of educational programming and digital offerings on platforms like YouTube and TikTok, along with a new talent search aimed at diversifying children's animation. The panel collectively underscored the importance of adapting to technological changes and audience preferences to continue thriving in the dynamic field of broadcasting.   **Sony and Apollo eye potential takeover of Paramount Global**  Sony Group Corp. and Apollo Global Management Inc. are exploring a partnership to potentially acquire Paramount Global, the powerhouse behind CBS, MTV, and other networks. Although no formal proposal has been submitted, Sony Pictures Entertainment’s Tony Vinciquerra has initiated discussions with Apollo regarding a collaborative bid. Concurrently, Paramount is engaged in exclusive negotiations with Skydance Media, directed by David Ellison, which proposes merging with Paramount. This bid involves a plan for the company to go private, offering cash for shares, particularly benefiting Shari Redstone's National Amusements, which holds a dominant 77% voting stake in Paramount. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Festivals | | |  |  |  | | --- | --- | | |  | | --- | | Immagine che contiene testo, logo, Carattere, Elementi grafici  Descrizione generata automaticamente**Cannes Marché du Film launches Cannes Remakes program**  The Cannes Marché du Film is teaming up with France’s National Film Board (CNC - Centre National du Cinéma) to introduce [Cannes Remakes](https://www.marchedufilm.com/programs/cannes-remakes/), a new initiative aimed at showcasing European intellectual properties available for film adaptations.  Set to debut on May 20, the event will feature a pitching session, one-to-one meetings, and a networking cocktail event, highlighting the rising trend of film remakes and adaptations driven by global streaming services' demand. Supported by Creative Europe MEDIA and partnered with institutions from France, Spain, and Italy, Cannes Remakes seeks to create a platform for IP holders to engage with producers and buyers, fostering business opportunities and promoting diverse, global storytelling.  You can additionally find the Cannes selection of films competing in this year's festival [here](https://www.festival-cannes.com/en/press/press-releases/the-films-of-the-official-selection-2024/)   **“The Teachers' Lounge” wins the 2024 LUX Audience Award**  At the European Parliament in the heart of the European institutions, the CEPI Secretariat joined Members of the European Parliament, film industry leaders, and cinema enthusiasts from across Europe gathered to celebrate the winner of the 2024 LUX Audience Award.  "The Teachers' Lounge" by İlker Çatak was this year's winner, amidst strong competition from other nominees "20,000 Species of Bees," "Fallen Leaves," "On the Adamant," and "Smoke Sauna Sisterhood." During the ceremony, each film was praised not only for its artistic merit but also for its ability to foster a deeper understanding of the diverse societal issues facing Europe today.   **Festival Calendar**  **May**   * [UK Asian Film Festival](https://www.tonguesonfire.com/), UK - May 2-12 * [Cannes Film Festival](https://www.festival-cannes.com/en/), France - May 14-25 * [Marche 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   **June**   * [Annecy International Animation Film Festival And Market](https://www.annecyfestival.com/home), France - June 9-15 * [ECAM Forum](https://vp.eventival.com/ecamforum/2024/film-form/largometrajes_en_desarrollo), Spain - June 10-13 * [Sheffield DocFest](https://sheffdocfest.com/), UK - June 12-17 * [Monte Carlo Television Festival](https://www.tvfestival.com/en), Monaco - June 14-18 * [Transilvania International Film Festival](https://tiff.ro/en), Romania - June 14-23 * [CineEurope](https://www.filmexpos.com/cineeurope/), Spain - June 17-20 * [Raindance Film Festival](https://raindance.org/festival/), UK - June 19-28 * [Kimolos International Film Festival](https://kiff.gr/#:~:text=JUNE%2024%20%2D%2029%2C%202024), Greece - June 24-29 * [London Screenings](https://filmlondon.org.uk/london-screenings), UK - June 24-26 * [Sunny Side Of The Doc](https://www.sunnysideofthedoc.com/), France - June 24-27 * [Brussels International Film Festival](https://briff.be/en/), Belgium - June 25-July 3 * [FID Marseille](https://fidmarseille.org/en/), France - June 25-30 * [Filmfest Munich](https://www.filmfest-muenchen.de/en/), Germany - June 28-July 7 * [Karlovy Vary International Film Festival](https://www.kviff.com/en/homepage), Czech Republic - June 28-July 6 | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting studies | | |  |  |  | | --- | --- | | |  | | --- | | **The criterion of IPR retention in the national definitions of independent producers**  The European Audiovisual Observatory published a report on "[Independent production and retention of intellectual property rights](https://www.obs.coe.int/en/web/observatoire/-/independent-production-and-retention-of-intellectual-property-rights)", which examines the different definitions of independent producer/production in the Member States and looks at the rules concerning the retention of the IP rights attached to the work.  The report recognizes that the retention of IPR is crucial for independent producers: it ensures they maintain ownership and creative control over their projects but also enables them to earn additional income through the secondary exploitation of these rights. Moreover, IPR retention aligns with European cultural policy objectives by preserving the continent's cultural and creative diversity.  You can find each country’s legislation on the definition of independent producer/production starting from page 48 of the report.  Here are some of the key findings of the report:  - Most European countries (24 out of 28 reviewed) provide for a definition of independent production and/or independent producer in their legislation. However, Denmark, Germany, Greece, and Sweden do not provide specific definitions in the context of European works. The definitions that do exist are built around three main criteria:   1. **Financial criteria** refer to the economic links or relationships of control between the producer and the broadcasters. 2. **Operational criteria** refer to the ownership of the production company and its business relationship with the broadcaster. 3. **IPR ownership criteria** concerns the retention of exploitation rights (primary or secondary) by the independent producer.   See Table 2 - Criteria used for the definitions of independent production and independent producer. The majority of the countries provide common criteria for the definition of independent production/independent producer. They are mostly of a financial and operational nature, while few countries use the IPR criterion. Each criterion and its definition and application in national legislation is analysed in detail in the report. See “3.1.2. Criteria used for the definitions”.  - The report defines: An independent producer as an entity, having a legal personality distinct from the broadcaster, which undertakes the (co-)production of an audiovisual or cinematographic work at its own economic and artistic risk and acquires the ownership of the IPR on said work by a legal presumption or a contractual transfer. An independent production as an audiovisual or cinematographic work created by an independent producer at his/her own economic and artistic risk or with the contribution of a broadcaster.  - The national definitions of independence generally only considers independence from broadcasters, with the exception of the French legislation which also covers the relationship with VOD services.  - None of the examined countries provides for a clear and harmonised definition of primary and secondary exploitation rights, or a precise description of the actual rights that each of these concepts englobes.  - Only 8 out of 24 countries (namely Austria, Croatia, Cyprus, Estonia, France, Ireland, Italy and Portugal) mention the ownership of secondary rights as a criterion for defining independence. The term "secondary rights" lacks a clear definition and is not uniformly used.  See Table 10. Overview of rules governing ownership of IPR    **European Audiovisual Observatory unveils annual report on AV industry players and market dynamics**  The European Audiovisual Observatory recently released its annual report, ["Top players in the European audiovisual industry - ownership and concentration,"](https://rm.coe.int/top-players-in-the-european-av-industry-2023-l-ene-iancu/1680af3205)authored by Laura Ene Iancu.  The report aims to dissect the structure of the AV industry across Europe, covering various market segments and indicators. It delves into the revenues, subscriptions, number of services, TV audiences, and more. One part of the report, "SVoD Usage in the European Union," examines the consumption trends of SVoD services in nine EU countries, highlighting key findings such as concentration levels and the overconsumption of US works. The other part, "Film and TV content in TVoD, SVoD and FoD catalogues – 2023 Edition," focuses on the content offerings in VoD catalogues across 25 EU member states, showcasing the presence of European works and their distribution. The report reveals significant growth in revenues among the top 100 AV groups, driven mainly by private sector players and SVOD platforms. Furthermore, it underscores the dominance of telco-driven players in the pay-TV market and the evolving landscape of SVOD subscriptions. The study highlights the heterogeneous nature of AV markets across Europe, emphasising the importance of tailoring content portfolios to national territories' realities.   **New reports from the European Audiovisual Observatory shed light on digital content landscape in EU**  The European Audiovisual Observatory (EAO) has recently released two reports, highlighting different aspects of the digital content landscape in the European Union. The first report, "[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)," examines the consumption patterns of films and TV seasons on subscription-based video on demand (SVoD) platforms across nine member states. It reveals key insights into viewing habits, emphasising the dominance of major services like Netflix, Amazon Prime Video, and Disney+. European works accounted for a significant portion of SVoD viewing time, with variations observed in consumption patterns across different countries.  Meanwhile, the second study, "[Film and TV content in TVoD, SVoD and FoD catalogues – 2023 Edition](https://rm.coe.int/vod-catalogues-2023-film-and-tv-content-2023-edition-c-grece/1680af084e)," focuses on the availability of films and TV seasons in video on demand (VoD) catalogues across 25 member states. It underscores the prevalence of European film and TV content in VoD catalogues, with a notable proportion originating from non-national sources. These reports, supported by data from JustWatch and Goldmedia, offer valuable insights into the evolving landscape of digital content consumption and availability in Europe. | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Interesting links | | |  |  |  | | --- | --- | | |  | | --- | | * [Streaming services really want you to buy stuff while you watch TV](https://www.theverge.com/2024/4/5/24121896/streaming-services-second-screen-ads-paramount-disney-peacock), by The Verge * [The Disney Plus-Hulu merger is way more than a streaming bundle / Hulu is now a tile in Disney Plus](https://www.theverge.com/2024/3/27/24112747/disney-plus-hulu-tile-app-streaming) by The Verge * [Why streamers are shrinking their content libraries](https://www.cnbc.com/2024/04/02/streaming-platforms-are-shrinking-their-content-libraries.html), by CNBC * [Streaming Content Spend Growing Again? Good News For Profitability?](https://www.mediapost.com/publications/article/395193/), by MediaPost * [How Hollywood’s Most-Feared AI Video Tool Works — and What Filmmakers May Worry About](https://www-hollywoodreporter-com.cdn.ampproject.org/c/s/www.hollywoodreporter.com/business/business-news/openai-sora-beta-testers-videos-1235866655/amp/), by the Hollywood Reporter * [Le principal concurrent de TF1, c'est YouTube », estime le patron de la première chaîne](https://www.lesechos.fr/tech-medias/medias/le-principal-concurrent-de-tf1-cest-youtube-estime-le-patron-de-la-premiere-chaine-2088456https:/www.lesechos.fr/tech-medias/medias/le-principal-concurrent-de-tf1-cest-youtube-estime-le-patron-de-la-premiere-chaine-2088456https:/www.lesechos.fr/tech-medias/medias/le-principal-concurrent-de-tf1-cest-youtube-estime-le-patron-de-la-premiere-chaine-2088456https:/www.lesechos.fr/tech-medias/medias/le-principal-concurrent-de-tf1-cest-youtube-estime-le-patron-de-la-premiere-chaine-2088456), by Les Echos | |  |  |  |  | | --- | --- | --- | | |  |  | | --- | --- | | |  | | --- | | Events and Opportunities | | |  |  |  | | --- | --- | | |  | | --- | | **CEPI is partnering with the Monte-Carlo Festival: get a 15% discount on your Pass PRO!**  CEPI is partnering again with the Monte-Carlo Television Festival’s Business Content! Join a visionary line-up of high-level creative and inspirational professionals who are shaping the future trends of television, from 15-17 June, in Monte-Carlo during the Business Content.  Enjoy an exciting mix of executive keynotes, intimate fireside chats and engaging panel discussions, addressing topics such as “Being a Producer: How Do They Manage Ever Increasing Responsibilities?” a collaborative panel between the Festival and CEPI, moderated by Mathilde Fiquet, CEPI Secretary General. Other session topics include: How AI tools can help with creation and distribution?, Repercussions of the 2023 strikes: shortages in the audiovisual industry, When drama mirrors our society, New narratives for documentaries and much more.  CEPI members benefit from a preferential 15% discount rate on the PASS PRO at only 150 € incl. VAT and includes access to:   * 3 Day Business Content programme * Festival Connect: A networking tool to facilitate your connections with industry professionals who are registered on the platform * Business Content Networking Drinks : A daily opportunity to mix and mingle with speakers and session attendees over a glass of wine and canapes   Click [here to Book your Pass Pro](https://www.tvfestival.com/fr/professionnels/pass-pro-reserver) and add the code PASSPRO15 in the comments section to benefit from a 15% discount.   **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$).    **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 September 10, 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-).   **CPH:DOX 2024 is open for film submissions**  CPH:DOX, the Copenhagen International Documentary Film Festival, is one of the biggest documentary film festivals in the world. The next edition of CPH:DOX will run in March 2024. The [deadlines](https://cphdox.dk/submit/) for submitting a film is September 1 for films finished by that date, and November 25 for films finished after the first deadline.  Find more information [here](https://cphdox.dk/). | | | |