

## **MINUTES (draft)**

Endorsed by the Executive Committee on 18 December 2025

Members will have the opportunity to comment on the draft minutes. The final version of the minutes will be approved by the Full Members at the next general assembly.

### **INITIAL AGENDA**

sent by email to the Full and Candidate Members prior to the AGM.

1. Approval of the agenda of the FSE AGM 2025
2. Approval of the minutes of the online extraordinary general assembly of the FSE on 27 May 2025
3. New FSE candidate member: SdS, Syndicat des Scénaristes, France
4. Activity & Policy report 2025
- 4b. Intermediary financial report 2025
5. Focus on the main lobbying and campaigning activities in 2025
6. Strategic Outlook and Priorities for the Coming Year
7. Focus 1. Legal Models for AI Training and Consultation of members
8. Focus 2. Freedom of Expression
9. Focus 3. Development of a Voluntary Transparency Tool Based on Netflix Viewing Data
10. Budget 2026 and Fee structure 2026
11. Election of the new Executive Committee
  - Election of the president
  - Election of the other members of the Executive Committee
12. Selection of news from members' reports

### **QUORUM**

- FSE has 26 Full Members in 23 countries. Candidate Members do not vote.
- There are 2 votes per country. Total: 46 votes
- 5 Full Members were not represented at the AGM. 3 gave a proxy to another Full Member. Total number of the votes at the FSE AGM 2024: 42 votes.
- Excused: Latvia, Greece, Finland, Luxembourg, Belgium (Flanders)
- All decisions were taken unanimously, unless specified otherwise.

### **LIST OF PARTICIPANTS**

See in annexes

## Summary of the discussions

The meeting was chaired by FSE president Carolin Otto.

### Approval of the agenda of the FSE AGM 2025

The executive committee proposed to change the order of the agenda:

- Move item 10. *Budget 2026 and Fee structure 2026* after item 4b. *Intermediary financial report 2025*
- Move item 8. *Focus 2. Freedom of Expression* after item 5. *Focus on the main lobbying and campaigning activities in 2025*
- Move item 6. *Strategic Outlook and Priorities for the Coming Year* after Focus 3. *Development of a Voluntary Transparency Tool Based on Netflix Viewing Data*

#### RESOLUTION

**The General Assembly unanimously approved the updated agenda as proposed by the Executive Committee.**

### Approval of the minutes of the online extraordinary general assembly of the FSE on 27 May 2025

DOCUMENT sent to the members prior to the meeting:

- FSE EGA 27 May 2025\_MINUTES (draft)

#### RESOLUTION

**The General Assembly hereby unanimously approves the minutes of the Extraordinary General Assembly held online on 27 May 2025.**

### New FSE candidate member: SdS, Syndicat des Scénaristes, France

DOCUMENTS sent to the members prior to the meeting:

- SdS Application 280225
- SdS Statutes
- SdS annual report 2025
- SdS Letter from La Guilde
- SdS FSE reply to La Guilde

Johanna Goldschmidt, representing the SdS, briefly introduced the guild to the FSE members.

#### RESOLUTION

**The General Assembly approved the Executive Committee's decision to admit the Syndicat des Scénaristes (SdS), France, as a candidate member of the Federation of Screenwriters in Europe, in accordance with Article II.2 of the Statutes.**

All votes were in favour, except for La Guilde française des Scénaristes which expressed its abstention.

Then Carolin Otto invited Maja Todorovic, representing the Screenwriters Guild of Serbia, candidate member since the extraordinary general assembly of 27 May 2025, to say a few words.

Then all the participants quickly introduced themselves one by one.

## **Activity & Policy report 2025**

### **Focus on the main lobbying and campaigning activities in 2025**

DOCUMENTS sent to the members prior to the meeting:

- FSE Activity report 2025
- FSE Policy Report 2025

Denis Goulette introduced the Activity and Policy reports, highlighting the main areas of work: AI, freedom of expression and buy-out contracts.

#### **RESOLUTION**

**The General Assembly unanimously approved the activity and policy report presented by the Executive Committee, covering the period since the 23rd Annual General Assembly held in Galway on 4 October 2024.**

## **Intermediary financial report 2025**

### **Budget 2026 and Fee structure 2026**

DOCUMENT sent to the members prior to the meeting:

- FIN FSE detailed income 2025
- FIN FSE budget 2026
- FIN FSE information on membership fees 2026

FSE treasurer Jacob Groll reminded that the final financial results of the year 2025 will be presented at an online extraordinary general assembly to be convened before June.

Amélie Clément presented the membership fee structure for the year 2026 and invited any guild to contact her before the end of 2025 in case there are significant changes that may affect the level of their fee.

#### **RESOLUTION**

**The General Assembly unanimously approved the membership fee structure and the budget for the coming year, as presented by the Executive Committee.**

## **Strategic Outlook and Priorities for the Coming Year**

Denis Goulette reminded that the FSE team is only two part-time persons. Therefore the decisions of the full members on a few but well identified strategic priorities are very important for us to work with this limited time and these limited resources. Before approving the Strategic Outlook and Priorities for the Coming Year, the participants were invited to exchange views on three ongoing priorities: AI, freedom of expression and buy-out contracts.

## Freedom of Expression

DOCUMENT sent to the members prior to the meeting:

- FSE draft report on Freedom of Expression

The report was presented the day before by Carolin Otto and David Kavanagh, during the European Screenwriters Day.

Carolin Otto informed the general assembly that David and her will add to the report the answers provided by the member guilds to the questionnaire (the questionnaire that the FSE sent to each member guild to assess the situation in each country) to *“give a very detailed and very down-to-earth look at what's happening at the level of screenwriters or any artistic expression in the European countries”*. She invited the guilds to contact the FSE if they want to change their remark, add or remove, be more precise, before we publish it and use it to go to politicians.

Then she invited the participants to express their views on this report. The main interventions were those of Alex Haridi (Sweden), Teodora Markova (Bulgaria), Gail Renard (UK), Maja Todorovic (Serbia), Maciej Sobczyk (Poland), Melinda Natale (Germany), Gabriele Sindler (Germany).

The discussion identified freedom of expression as a critical and unevenly protected right for screenwriters across Europe. While some guilds face political indifference toward culture, writers in Central and Eastern Europe confront censorship, corruption, blacklisting, and even the shutdown of national film institutions, threatening their ability to work at all.

Participants agreed that **European-level solidarity and coordinated pressure** are essential. Joint letters, resolutions, and public statements—led by the Federation of Screenwriters in Europe (FSE)—have proven effective in influencing governments and should be used systematically to support screenwriters under political pressure.

A key policy strategy is to **reframe freedom of expression as an economic issue**, emphasizing that audiovisual creation generates significant GDP, returns on public investment, and international visibility. This framing can resonate with both governments and global streamers.

## RESOLUTION

**The Federation of Screenwriters in Europe (FSE), gathered at its General Assembly in Berlin on 14 November 2025,**

- **Recalling the FSE's 2018 commitment to address harassment and bullying through a collective, guild-led initiative,**
- **Willing to extend the initial report commissioned by the FSE in 2023, entitled “Screenwriters in Europe and the threat to Freedom of Artistic Expression”,**
- **Taking note of the new FSE report “Right to Write: Screenwriters and the Growing Threats to Freedom of Artistic Expression in Europe”,**
- **Recognizing the mounting pressures on freedom of artistic expression across Europe, particularly in the face of political extremism,**

**Resolves as follows:**

1. **The FSE encourages each member guild to establish, within its own structure, a small committee or contact point dedicated to monitoring and reporting developments that may affect freedom of expression, including:**

- individual incidents of censorship or pressure,
  - public statements by political or media figures,
  - controversial appointments to cultural institutions,
  - or any relevant press coverage or media content.
2. These committees or contact points will report regularly to the FSE, sharing the relevant findings they have gathered. This shared material will contribute to building a collective European overview of the threats and trends affecting freedom of artistic expression.
  3. The FSE may use this information to advocate at the European level and to seek support from institutions or non-governmental organisations, with the aim of either establishing a dedicated European Observatory on freedom of artistic expression in audiovisual writing or ensuring that this specific field is fully integrated into existing frameworks.
  4. This resolution shall also serve as a public statement of the FSE's commitment to defending freedom of expression and will be communicated broadly to underline the importance of this issue.

**The General Assembly unanimously approved this resolution.**

The discussion then raised the matter of **lack of investment on local contents**. Participants stressed that stronger investment obligations—especially through the 2026 revision of the AVMS Directive—are essential to secure work for writers, counter the dominance of reality TV, and ensure that streamers reinvest in local European content. They also highlighted the unequal realities of smaller and Eastern European markets, where co-production is often the only option and corruption persists, arguing that economic evidence and coordinated European pressure are key to defending freedom of expression and sustainable production.

## **Legal Models for AI Training and Consultation of members**

DOCUMENT sent to the members prior to the meeting:

- Strategic Note on AI and Copyright

The participants exchanged views on Artificial Intelligence before voting on two resolutions proposed by the Executive Committee. The main contributions were from Denis Goulette (FSE), Maciej Sobczyk (Poland), Jan Herchenroeder (Germany), Johanna Goldschmidt (France), Jennifer Davidson (Ireland / IAWG), Ewa Pytka (Poland), Marcin Korneluk (Poland), Alex Haridi (Sweden), Miguel Simal (Portugal).

The discussion addressed how European screenwriters should respond to AI, focusing on defending exclusive rights, consent-based use, and the risks of opt-out or mandatory collective models, amid pressure from CMOs and policymakers. Participants stressed AI is a tool, cited legal cases showing copyright infringement in AI training, and emphasized transparency, liability, and fair compensation. International coordination through EU, UNESCO, and WIPO, plus conferences and advocacy, were proposed, though achieving a common European position remains uncertain. The Executive Committee proposed two resolutions: consult member guilds via a questionnaire and affirm consent-based use as the only current model.

### **RESOLUTION 1**

**The General Assembly,**

- having taken note of the Preliminary Strategic Note for the 2025 AGM entitled “AI & Copyright: Exposing the Legal and Political Futures”, prepared by the Executive Committee,
- considering the current legal uncertainty surrounding Article 4 of Copyright Directive 2019/790,
- reaffirming the fundamental principles of the Berne Convention,

- and acknowledging the risk of internal division if divergent positions are adopted without prior consultation,

1) reaffirmed that the model based on prior consent from authors (Scenario 1 in the Strategic Note) is, at this stage, the only model likely to gain the support of all member guilds,

2) and decided that the FSE will not promote or support any alternative model (Scenario 2 or Scenario 3) in its lobbying or advocacy activities, until a thorough consultation of screenwriters through their national guilds has taken place and is presented for discussion at a future General Assembly.

The General Assembly unanimously approved this resolution.

## **RESOLUTION 2**

The General Assembly,

- recognising the complexity and urgency of the issues raised by AI training and copyright,
- and aware that any long-term strategy must be grounded in the legal, cultural, and institutional realities of each country,

1) decided to initiate a coordinated consultation across its member guilds,

2) mandated the Executive Committee to draft a standard questionnaire on AI and copyright,

3) invited each member guild to submit this questionnaire to its members and report the results to the Executive Committee,

4) and committed to organising a full discussion of the results and possible follow-up resolutions at the next General Assembly or at an extraordinary meeting to be convened if required.

The General Assembly unanimously approved this resolution.

## **Development of a Voluntary Transparency Tool Based on Netflix Viewing Data**

DOCUMENT sent to the members prior to the meeting:

- Streaming Data Transparency Tool

Denis Goulette presented a tool and asked the participants to express their views on it. The discussion focused on exploring ways for European screenwriters to obtain fair, proportionate compensation for their work on streaming platforms, using Netflix's publicly released viewing and revenue data as a model. Denis Goulette highlighted that European copyright law entitles authors to a share of the actual or potential economic value of their work, but transparency is the main barrier, as most CMOs negotiate only based on national subscriber income. Participants debated creating a tool to estimate global value and empower guilds in negotiations, noting potential pitfalls such as data reliability, variations in guild agreements, and differences between gross and net revenues. While some guilds, like Italy's, expressed interest in using such a tool, others emphasized first securing comprehensive data from all platforms before building any system, with consensus that this remains a long-term project under discussion rather than an immediate resolution.

## **Strategic Outlook and Priorities for the Coming Year**

DOCUMENT sent to the members prior to the meeting:

- Strategic Outlook and Priorities 2026

The 2026 priorities focus on monitoring and enforcing screenwriters' rights under EU law. Key actions include: making the Freedom of Expression report public, securing funding, supporting members, tracking implementation of the investment obligation in the EU, and monitoring buy-out and hidden buy-out

contracts that may violate Recital 73 of the Copyright directive. Special attention will be given to ensuring proportionate compensation for secondary rights and remakes.

## **RESOLUTION**

**The General Assembly unanimously approved the strategic outlook and policy priorities for the coming year, as presented by the Executive Committee.**

## **Election of the new Executive Committee**

DOCUMENT sent to the members prior to the meeting:

- Letters of candidacy from Alex Haridi, Teodora Markova and Angel Manzano

### **Election of the President**

Jacob Groll was unanimously elected as the new FSE President through a public hand vote.

## **RESOLUTION**

**The General Assembly,**

- **in accordance with Article IV.3. of the Statutes,**
- **and having received valid candidacies duly proposed and seconded by Full members,**

**elected Jacob Groll as President of the Federation of Screenwriters in Europe for a renewable term of two years.**

**The elected President shall take office at the conclusion of this General Assembly.**

General applause to thank Carolin Otto for her long commitment as FSE president. Then Jacob Groll took over the conduct of the general assembly.

### **Election of the members of the Executive Committee**

The candidates were invited to introduce themselves. There were 8 candidates for 7 seats. The vote was conducted by secret ballot. The vote bulletins were collected and opened by Ewa Pitka (Poland) and Amélie Clément (FSE).

## **RESOLUTION**

**The General Assembly,**

- **in accordance with Article IV.3. of the Statutes,**
- **and having received the following valid candidacies duly proposed and seconded by Full members,**

- **Vinicio Canton, Italy**
- **Alex Haridi, Sweden**
- **Marcin Korneluk, Poland**
- **Angel Manzano, Spain**
- **Teodora Markova, Bulgaria**
- **Carolin Otto, Germany**
- **Gail Renard, Great-Britain**
- **Cyril Tysz, France**

**elected the following individuals to serve as members of the Executive Committee of the Federation of Screenwriters in Europe for a renewable term of two years:**

- **Vinicio Canton, Italy** (38 votes in favour)
- **Alex Haridi, Sweden** (42 votes in favour)
- **Angel Manzano, Spain** (28 votes in favour)
- **Teodora Markova, Bulgaria** (37 votes in favour)
- **Carolin Otto, Germany** (33 votes in favour)
- **Gail Renard, Great-Britain** (40 votes in favour)
- **Cyril Tysz, France** (32 votes in favour)

**The elected members shall take office at the conclusion of this General Assembly.**

Marcel Korneluk received 12 votes in favour.

## **12. Selection of news from members' reports**

DOCUMENT sent to the members prior to the meeting:

- Annual reports provided by the FSE member guilds

The guilds were invited to introduce an item they wanted to discuss with the other guilds, or present one of their major achievements. No participant proposed. Therefore the new president closed the meeting.

End of the meeting.