

# How to get filmmakers the money they **deserve**?

The importance of collective rights management  
for European audiovisual authors



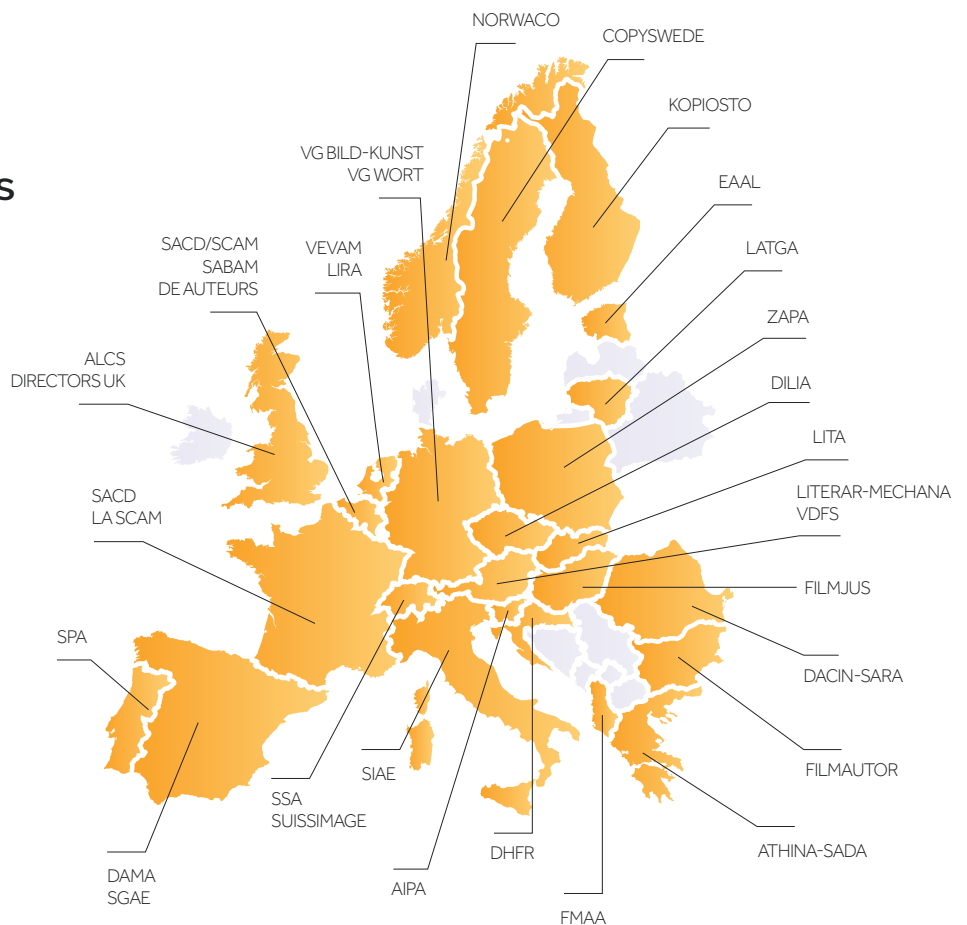
# SAA in a snapshot

**33**

associated members in **25** European countries

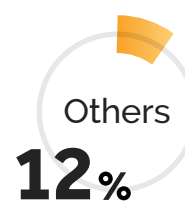
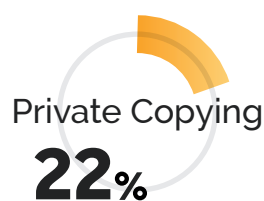
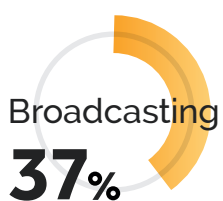
**+140.000**

film, TV and multimedia writers and directors



**€690.000.000**

of royalties collected & distributed in 2017



# Working for European filmmakers' rights

## Collective Management Organisations (CMOs)

- Defend the rights of audiovisual authors
- Negotiate with users, collect and distribute the royalties to filmmakers
- The 2014 Directive on Collective Rights Management provides European rules on the functioning, transparency and accountability of CMOs
- In some countries, also assist in negotiating contracts with producers, offer training, provide administrative support and fund new artistic projects

## The Society of Audiovisual Authors

- Launched in 2010 by European CMOs
- Promotes collective rights management as a transparent, efficient and cost-effective system for the collection and distribution of royalties to filmmakers

## Supporting filmmakers all around the world

CMOs collect, send and receive royalties for filmmakers all around the world. In 2017, they received **€75m** from abroad, representing **11%** of the total collections for audiovisual authors. They sent **€99m**, representing **19%** of the total amounts distributed by SAA members.

# Fair royalties for filmmakers

Filmmakers are at the heart of the creative process in the audiovisual industry. This industry generates up to **112 billion euros**<sup>1</sup> in Europe and includes:

**2.200**

films

**960**

television  
series

**31.000**

cinema  
screens

**53m**

video-on-demand  
subscribers

Audiovisual creativity contributes directly to the richness of European cultural diversity. **However, filmmakers often don't benefit from the success of their work.**

This needs to change.



Julie Bertucelli

French screenwriter and director

*Authors, producers, on-demand platforms, we are all in the same boat – we need mutual respect.*

*This is about sharing not only the risks but also the profits, thus helping authors to carry on with their creative job.*

© Matthieu Raffard

<sup>1</sup>European Audiovisual Observatory - Yearbook 2018-2019

# How Europe can **support** their filmmakers

## The good news

Europe is ahead globally in terms of collective rights management. The region accounts for more than **90% of the collections for the global audiovisual repertoire**<sup>2</sup>

## The bad news

There's still a long way to go until audiovisual authors are fairly and proportionally remunerated for the exploitation of their works. On all media. Here are **3 things** you can do to make this happen.



## Cécile Despringre

SAA Executive Director

*The Copyright Directive establishes a new standard in EU legislation for authors' remuneration.*

*Now, it needs to be translated in appropriate mechanisms in Member States to ensure that filmmakers get a share of the economic success of their works.*

© Daniele Esposito

# 1

## Harmonise a fragmented market

Thanks to the *1993 Satellite and Cable Directive*, the collective management of the retransmission rights was made mandatory throughout the EU. Many CMOs have been established since.

As a result of this partial harmonisation at EU level, audiovisual authors benefit from greater legal protection and increased revenues for the retransmission of their works.

Unfortunately, this is not the case for all rights. The scope of the collectively managed rights varies per country which means different levels of revenue in each country.

Because the market is fragmented, filmmakers **don't receive royalties on all media and from all European countries**. It depends on the country in which their work is exploited.

# 2

## Implement a new European legislation

European Member States need to implement the new Directives on Online Broadcasting and Retransmission and on Copyright in the Digital Single Market in a meaningful way.

**This will ensure filmmakers receive remuneration for the use of their works** in more countries and on more media.

On top of that, the new Online Broadcasting and Retransmission Directive means collections should also extend to all retransmission rights regardless of the technology used.

# 3

## Catch up with the online market

Subscriptions to video-on-demand services increase year over year by more than **45%**, with a yearly **128% growth**<sup>3</sup> in revenues. In 2017, the total revenue of on-demand audiovisual services was **5,1 billion euros**.<sup>4</sup>

In comparison, the SAA's total digital collections peak at only **14,5 million euros**. It's clear the collection of royalties for on-demand exploitation need some significant improvements.

So far royalties for on-demand exploitation are only collected in **7 countries**.



That's only **0,28%** of the market, yet the average annual growth rate is **65%** in the countries where those rights are collected.



### Marco Tullio Giordana

Italian screenwriter and director

*What helped my career in the art of filmmaking is that, besides my passion, I have received payments from CMOs for the exploitation of my works.*

*This helped me sustain my career, even during difficult projects. On-demand platforms should be a part of the ecosystem of authors' remuneration.*

© Angelo Turetta

<sup>3</sup> European Audiovisual Observatory - Trends in the EU SVOD Market

<sup>4</sup> European Audiovisual Observatory - Yearbook 2018-2019

# Learn more about the Society of Audiovisual Authors

[www.saa-authors.eu](http://www.saa-authors.eu)

#WeLoveAuthors

