

Bulletin

ORGANIZATIONS OF FILM AUTHORS IN SERBIA



INTERVIEW

Vladimir Marić

“Authorship rights need to change constantly and adjust to digital technologies.”

CONVERSATION WITH
THE AUTHOR:

Srdan Dragojević

UFUS | AFA

ORGANIZATION
OF FILM AUTHORS
IN SERBIA



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I N D E X

Editorial	05
Interview: Vladimir Marić	06
Conversation with the author: Srđan Dragojević	10
Legal advice	14



UVODNIK



Stefan Gelineo

director of UFUS AFA PROTECTION

Editorial

The legal struggle of film authors in Serbia to exercise their rights began exactly 10 years ago when UFUS PROTECTION was founded, which became UFUS AFA PROTECTION two years later, by merging with the Association of Film Authors (AFA).

Based on the Law on Copyright and Related Rights of the RS and the license of the Intellectual Property Office of the RS, UFUS AFA PROTECTION received a license in 2016 in order to carry out the activity of collective exercise of copyright on film and television works within the country and abroad.

Authors - directors, screenwriters, chief cinematographers, chief animators and composers when it comes to musical film, as well as the holders and heirs of the copyright, assign the authority to our organization by contract to issue licenses on their behalf to cable broadcasters for the use of their works, as well as the authority to collect royalties, which it has been doing in Serbia since 2018, when legal conditions were met.

UFUS AFA PROTECTION currently has more than 500 members - authors of feature films, documentaries, animated films and television series, but also takes care of the protection of property copyrights for rebroadcasting and cable rebroadcasting of the works of celebrated authors who have passed on, such as Živojin Pavlović, Aleksandar Petrović, Živorad Žika Mitrović, Dušan Makavejev, Goran Paskaljević and others, and, collects royalties on behalf of their heirs.

What we are particularly proud of is our Fund for Cultural and Social Benefits, for allocating funds for cultural purposes, as well as for improving the pension, health or social status of members. The funds from the Social Benefits Fund are used to continuously help our most vulnerable members, and on the eve of the New Year's holidays, we also provide one-time financial assistance to our retired members.

Along with its regular activities, UFUS AFA PROTECTION is working non-stop in constant communication with competent state authorities in order to improve the protection of the copyrights of film authors. Our organization has also made several objections to the Draft Law on Copyright and Related Rights, which is currently under consideration. We believe that by adopting our proposals, the new Law on Copyright and Related Rights can further be harmonized with European regulations and would protect our authors even more.

The organization is constantly working to promote and educate both film authors and the general public about the importance of copyright protection on social networks, with media guest appearances by our members as well as by organizing forums at film festivals.

The connection and cooperation of UFUS AFA PROTECTION with related organizations from the region and Europe is also of great importance, and this year our organization became the 34th member of SAA (Society of Audiovisual Authors), an umbrella European association that gathers organizations for the collective exercise of copyright in audiovisual art from 26 European countries. We believe that this cooperation will help us achieve a common goal, to stop piracy and make it impossible for anyone to exploit their film and television works without permission or compensation to the authors.

INTERVIEW



Vladimir Marić

*Director of Intellectual Property Office
of the Republic of Serbia*

Copyright needs to change constantly and adapt to digital technologies

This year, the Intellectual Property Office of the Republic of Serbia will be celebrating more than a century of its existence and work. It has a long 104 year-old history making it one of the oldest institutions of its kind in Europe - stated the Director of the Intellectual Property Office Vladimir Marić at the beginning of the conversation.

- When the office was established, on November 15, 1920, it was called the Administration for the Protection of Industrial Property. Its main function at that time was the protection of patents, trademarks and industrial designs; therefore, as the name suggests - the protection of industrial property. Later on, other intellectual property rights, geographical indications of origin and copyright, and more recently, semiconductor topographies came under the auspices of the Institute. It is interesting that at the beginning of the twentieth century, intellectual property was called "property of the mind" in our country, which is a nice name, much more appropriate and in the spirit of our language than the term "intellectual property". In any case, the Intellectual Property Office of the Republic of Serbia is currently responsible for all intellectual rights, similar to those in Germany, Hungary or Croatia. Some European countries have entrusted the protection of copyrights to the Ministry of Culture, while their institutes are responsible for industrial property. In the last ten years there has been a noticeable trend, not only in Europe but throughout the world, that national institutions responsible for the protection of intellectual property are increasingly engaged in the education and promotion of intellectual property protection. Our Office, from 2010, has an Education and Information Center whose mandate is to spread awareness about the importance of intellectual property among our citizens and businessmen, as well as to carry out various activities in the field of education of our people regarding intellectual property. In the last few years, the Office also had jurisdiction in the field of intellectual property rights enforcement, primarily in the activities of the Coordination Body for the Efficient Protection of Intellectual Property Rights. However, the quality and efficient resolution of industrial property cases are our priority. We have no stock items, all our procedures are digitized and we have developed an electronic application system. As much as 80% of all submitted applications are online as well as almost 66% of submissions. We also pay a lot of attention to copyright, above all to the supervision of our organizations work for the collective exercise of copyright and related rights. I also consider this to be a very important function of our institution.

What are the biggest challenges for intellectual property in the modern world?

This is a complex question, primarily because of the scope of the concept we are addressing. Intellectual property is a family of rights, it includes several different legal branches - patents, trademarks, copyright, etc. -

and in each of these areas there are certain trends and novelties, it would be too much to talk about everything in detail now. However, it seems to me that copyright is the area that is developing more dynamically today, and the reason for this lies in the fact that the technologies which are used for exploiting copyright works and related rights are developing incredibly fast. Copyright must therefore constantly change and adapt to constant technological progress. Of course, I am primarily focused on the Internet and digital technologies, and more recently, more on artificial intelligence. The EU Directive on Copyright and Related Rights in the Digital Single Market aims precisely to adapt copyright to the digital world. What does this mean in practice? This means that in the context of the exploitation of copyright on the Internet, for example on a platform like YouTube, more justice must be achieved for authors and copyright holders as well as better and fairer compensation for those who are at its center: the authors. This is not new, it's something that keeps on repeating itself throughout history. The WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty, which were adopted in 1996 due to the emergence of the Internet and the need to adapt some classical principles of copyright protection (laid out in the Berne Convention from the XIX century) to the new, digital environment. Also, if we look at the reasons for the implementation of the Rome Convention from 1961, which protected the rights of performers, producers of phonograms and broadcasting organizations, we can see that they also arise from the technological progress of that time. There are other areas of intellectual property where things are also changing. In May of this year, after 20 years of negotiations, a new International Treaty on Intellectual Property, Genetic Resources and Traditional Knowledge. was adopted in Geneva within the framework of the World Intellectual Property Organization (WIPO). In November of this year, a diplomatic conference will be held in Riyadh where a new international agreement on industrial design will be adopted. There's a lot going on, like I said, intellectual property is a really dynamic field. However, as the ancient Romans used to say, "every contract basically comes down to an exchange." You give something and you get something in return. All of the changes regarding intellectual property, in essence, represent changes in order to achieve a better and fairer balance of interests in that sphere, better and fairer protection of authors and holders of copyright or related rights.

There are eight organizations for the collective exercise of copyright and related rights which are active in Serbia today, including UFUS AFA PROTECTION. In your experience, compared to other European countries, is the awareness of the importance of copyright developed in our country?

I think this can be viewed from several angles. On the one hand, how important copyright is to political decision makers, how aware they are of its importance for our overall economic and cultural development? In the context of our joining the European Union we should look at what the European Union says, how does Serbia stand regarding the protection of intellectual property? The evaluations of the European Union are very positive, the European Union says that the level of intellectual property protection in Serbia is very good. What is missing is the new Copyright Act which should be harmonized with certain European directives, primarily the directive on the collective exercise of copyright and related rights. But if you look at everything else; patents, trademarks, marks of product origin, industrial design, and even law enforcement, Serbia has no reason to be dissatisfied. We have good regulations, we have institutions that implement those regulations (Customs Administration, Market Inspection, Special Prosecutor at the Department for Cyber Crime, courts, etc.), we have good practices which are harmonized with European ones, I don't see any segment in this regard in which Serbia would be inferior compared to other European countries. Finally, we have the so-called creative industries that are completely based on copyright which contribute more than 5% to the creation of the gross domestic product. This would not be possible if we did not have good regulations in the field of intellectual property and if we did not implement them properly; this would not be possible if copyrights were being infringed in this country on a massive scale. In the world of collective copyright enforcement, I think things have improved a great deal compared to the past. When I began dealing with copyright in 2010, only three collective management organizations (CMOs) had a license to work in Serbia, and only SOKOJ had a slightly longer tenure. Today we have eight CMOs, which means that practically all authors and holders of related rights are in the system of collective exercise of copyright and related rights. And all those organizations have fee tariffs, which is also essential. I think that in terms of tariffs, we have managed to find an important balance of interests, which is often not such an easy task. I think it's



important to understand that the system of collective management is actually a chain of connected entities that have their own legitimate interests, and that in that world no one can get exactly everything they imagine. Everyone has to give in a little, because long-term goals in life cannot be achieved if one does not give in a little to other people. We should also acknowledge our organizations and our members who duly pay their obligations to organizations throughout Serbia. Based on everything I've said, overall I think the situation is better than it was 10 or 15 years ago, for example. After all, success is not about perfection, but about the ability to constantly improve.

A new Law on Copyright and Related Rights of the Republic of Serbia is being prepared. According to research by the umbrella European association SAA (Society of Audiovisual Authors), due to different legal regulations, the scope of collective protection varies from country to country. Will this new law be harmonized with current laws in Europe, where filmmakers also receive fees from streaming platforms, YouTube and other online services?

Regarding our law, it has already mostly been harmonized with European legislation. You know, when you say "aligned", what does this mean, exactly? The bottom line is that the moral rights of our authors and their property which should be recognized, are recognized. Film authors, like all other authors, are recognized with all of the fundamental property and moral rights. When it comes to property rights, film authors have absolute rights to their work, that is, the right to allow or prohibit the use of their copyrighted works, but also the right to compensation for any use of their copyrighted works. This is the most important thing. The author has the right to remuneration for any use of their copyrighted works. This, of course, includes the right to demand remuneration from so-called streaming services. That right is provided for by our Copyright Law and an international treaty that our country has ratified. It comes from the 1996. WIPO copyright treaty.

Some of our filmmakers, as their colleagues in Europe, have previously signed unfavorable contracts with producers in which they waived their property rights. In the meantime, European countries have introduced new laws which provide the inalienable right to remuneration of the author for all forms of exploitation of their work, regardless of the contract with the producers. In the next Act, can we protect film authors in the same way as European legislation?

Unfortunately, I am not familiar with these legal solutions, nor which European countries have changed their legislation in the way that you have described. The film producer is a necessary factor in the creation of a cinematic work, and I am afraid that excessively relativizing their right to compensation for the use of a film work would be too risky for the film industry. I believe that establishing a balance between the interests of the author on the one hand and the film producer on the other is crucial here. Of course, I am referring to the conditions for the transfer of property rights from film authors to film producers. Copyright legislation, by the way, often uses the term "fairness". This legal standard can be found in many places in other European laws that regulate copyright matters, as well as our own. Let me give just one example: when approving fee rates, the Act states that the fee must be "fair". It is interesting that this concept has not been defined anywhere in the law, which means that the interpretation of the concept of fairness is always left to the official who makes the decision. Again, I would refer to ancient philosophers: Equity is a kind of common sense that interprets and corrects written law; it is not established anywhere in writing, but consists of sober reasoning. It seems to me, and I don't know if others will agree with me or not, that fairness is always a product of sober thinking, or common sense. This sounds simple enough, but it is often difficult to achieve, because where different interests are being weighed, there is often a lot of emotion and sometimes unwillingness to listen to the arguments of the other side. That is why the biggest responsibility lies with the law makers. They should have the ability to think soberly and the courage to say how it should be. This is not always easy, because as Leo Tolstoy said: "To tell everything as it really is, one needs extraordinary mental fortitude." I cannot tell you anything more than that. My colleagues at the Institute and I will support, within the limits of our powers, any solution that is fair and that protects the interests of all participants in the film world.

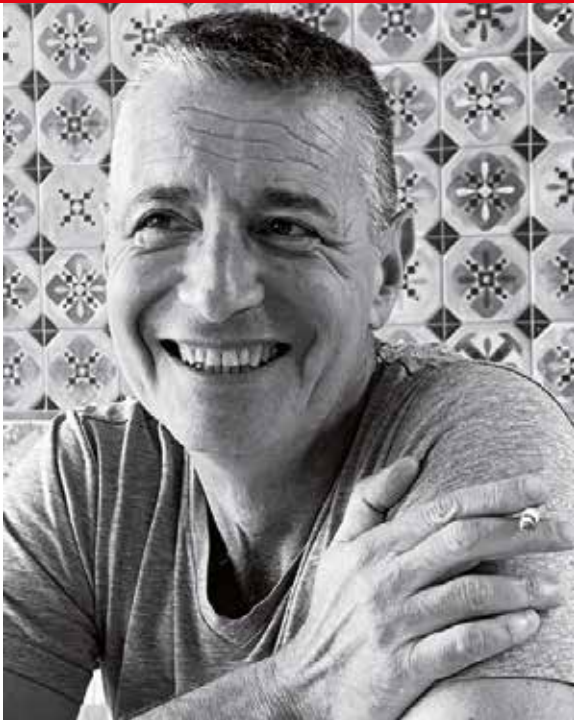
How can the Intellectual Property Office help film authors to protect their rights in case their works are rebroadcast without permission?

Please don't get me wrong, but no governing body is competent to help parties in disputes they have with cable operators or other users. It is up to the court to make that decision.





CONVERSATION WITH
THE AUTHOR



Srđan Dragojević

*screenwriter, director and president of the Board of Directors
of UFUS AFA PROTECTION*

The fight for our rights and dignity sometimes requires sacrifices

The director and screenwriter Srđan Dragojević began his path to success and fame in the film world with his first film "We Are Not Angels" (1992). Three decades later, this comedy still enjoys cult status, and Dragojević's subsequent films ("Pretty Village, Pretty Flame", "The Wounds", "We Are Not Angels 2", "Saint George Shoots the Dragon", "Parade", "Holidays in the Sun", "Heavens Above") only strengthened his reputation as a film author who is beloved by audiences

and critics. As co-writer, he has signed many acclaimed works, such as the film and series "Montevideo, God Bless You!" or the series "Beak".

Dragojević has been using his authority as a respected film author for years to fight for a better position for his colleagues, but also the guild itself, both in public appearances and by his own example. He was among the first to recognize the importance of copyright protection, so he has been a part of UFUS AFA PROTECTION since it was founded, and for the last three years he has been the president of the Board of Directors of our organization.

Exactly 10 years ago, in September 2014, our organization began the fight for the copyright of film authors by establishing UFUS PROTECTION, which at that time had 126 members, and today has more than 500. How many film authors today are aware of the rights protected by the collective management organization, in your opinion?

Ten years of any kind of continuity in Serbia is a big deal. When the subject matter in question is still developing and improving in those ten years, this makes for a truly unique positive example.

When we began this long journey, we didn't know enough about all aspects of this complex activity ourselves. In order to obtain a license to engage in this activity, we were forced to temporarily tie ourselves to Soko, a much larger, older and more experienced organization for the payment of collective rights. This collaboration has proven to be very unproductive for our Authors and we are proud to say that we very quickly gained our independence and embarked on this complex activity on our own. In a short time, thanks to our director, Stefan Gelineo we managed to gain the trust of the Serbian Intellectual Property Office, as well as our members, whose number is increasing every day. After a period of "self-education", we realized that each of our members must go through an identical process in order to protect their own rights in a complex relationship with the producer and that the contracts they sign with them must preserve the rights that our organization protects. At the same time, our laws are neither precise nor fair enough in this area and often protect the stronger side during the process of producing works of art. It is up to us to make an effort and influence the legislators in the coming period so that these laws are improved and protect the interests of our members. This will happen at the end of this year or the beginning of next year, and until then, it is our duty, by offering



*Za deset godina trajanja UFUS AFA se stalno razvija
i unapređuje, dajući pozitivan primer.*

legal assistance, to help all of our members to get back the rights they have given the producers and to sign contracts that will do a much better job of protecting them. This is an educational process, not only for our members but also for producers, many of whom already understand that it is important to have a better and fairer relationship with the authors they work with.

You have been a member of the organization since its foundation, and for three years you have been the president of the Board of Directors. What would you single out as the greatest achievements of the Organization in the past period?

The money paid by UFUS AFA to its Authors and the continuity in the collection of royalties from re-broadcasters in an already well-established system is certainly the priority of every collective management organization and represents our core activity. But, the awareness that solidarity among our members is necessary is something we can be particularly proud of. From the social benefits fund, assistance is regularly paid out to our retired members, and our Authors now receive significant financial assistance for the birth of a child, and in mid-2024 we made a decision regarding significant "linear payment" to our members from undistributed money from the payment fund from 2018-2021. Also, the Organization provides continuous financial assistance to Author's associations in order to organize and create a platform for influence in the fight

for trade union rights of Authors and the protection of the dignity of our profession, which is faced with numerous challenges in this time of transition and who knows what sort of "primary accumulation of capital" in which those who are engaged in creativity are the most vulnerable. This also represents the ideological platform we have outlined and which, I believe, will be followed by new members of the Board of Directors after the Electoral Assembly next year. This awareness of the necessity of solidarity and the fight for our rights and dignity sometimes requires sacrifices - as the President of the Board of Directors I have been faced with situations which are unimaginable in the civilized world. My latest film "Heavens", made in co-production with a large broadcaster, United Media, has been blocked from TV viewing and retransmission for two years because this corporation owes the Authors of Serbia more than fifteen million euros and perceives me as its greatest enemy because it has to pay for something that the Law requires them to. But the positive outcome of the lawsuits we are conducting against this corporation suggests that this is a small price to pay for the "New Black Wave" situation which we are forced to live in.

Apart from this, the signing of mutual agreements with CMOs from Slovenia and Croatia has made it possible for our Authors to receive royalties for their rebroadcasted works in these countries. And this is the direction we are taking - connecting with organizations in this region and Europe so that we can pay royalties

from the broadcasting of works in as many territories as possible. Even though all Authors are equal according to the Law, our aim is to find mechanisms so that the works of our Authors are even more protected, as part of our cultural heritage. In this case we have decided on the models of France and Romania, whose authors receive most of the money that flows into our organization, in contrast to Croatian and Slovenian organizations which pay their own authors much smaller percentages for broadcast works and where American films take most of the income. And all of this belongs to that platform based on the belief that in this sensitive moment of the dominance of global corporate capitalism, our Authors must be protected and that they must be allowed to reap the fruits of their intellectual work.

The Draft Law on Copyright and Related Rights, which UFUS AFA has been advocating to change in recent months, is also waiting in the wings. What changes should the new law bring to film authors in order to improve their position and the position of the collective organization that protects their rights?

First of all, the incorporation of the wording on "FAIR REMUNERATION" which, according to the decision of the European directive from 2019, has already been implemented in the laws of most countries of the European Union. It would enable all Authors, including those who have waived all of their rights to producers in the past, to get those rights back and be able to receive remuneration for rebroadcasting their works. It is completely absurd that the performers in our films, the actors, have these rights written in law as inalienable and we do not. Apart from this,

it is very important that our Authors, in addition to rebroadcasting rights, get the rights to broadcast their films on television on a national frequency, and for distribution in cinemas. Another absurdity is that composers, members of Sokoje, have had these rights for decades and are collecting revenue from cinema tickets, while those who created these films get nothing.

One of the achievements we are proud of is that we managed to return the new Copyright Law for re-evaluation and prevent its adoption in parliament. Only representatives of music organizations participated in the creation of this draft proposal of the Law. Even though we insisted on it and offered a number of proposals for improving the Law, none of our representatives were invited to participate in drafting the bill. By preventing this unfavorable Law from being adopted, we have proved that we are an indispensable factor in the creation of a new and fair Law. We are ready for a new round of negotiations and we have our own proposals ready, both for this Law and for the new Law on Cinema and Audiovisual Culture, which is about to be adopted in the near future.

As a filmmaker, you often talk about the problems you and your colleagues encounter while preparing new films. Last year, during the Film Center competition, you received support for the feature film "The Eighth of March" and the film for kids and children "Milk Teeth". Can you tell us, in your own experience, what the journey of your films looks like from script to the cinema and how long we will have to wait until the premiere?

"Parada"



"Nebesa"



We hope that the new Copyright Act will introduce a "fair compensation" with which our authors will return their rights regardless of the contracts with the producers



The selection of this project at the Film Center competition is only the first step in the long-term climb towards the goal. This is self-evident because more than forty projects that have been selected in the last five to six years have not been realized. It also speaks of the incredibly complex, extremely unfavorable conditions for creation that our members face today. Percentage-wise, out of the film's budget, our Authors never get more than 20-25 percent of the money for their work. In the region, that percentage is much higher, from 50 to 80 percent. Even ten years ago, I drew attention to the fact that, if the law on "incentives" is adopted, with subsidies provided for foreign producers who shoot films, series, commercials here, it will bring domestic creators and producers to a position that practically guarantees the disappearance of domestic cinematography. In such circumstances, the fees of domestic crews working on these projects rise to such a level that no one will work for a domestic film anymore, and the producers, with the modest sum of money they receive from the Film Center, are no longer able to pay anyone as much as foreigners can. And to set aside the fact that these subsidies are a source of endemic corruption and that the state of Serbia pays foreign producers most of the budget for the garbage they produce while not providing proper information on how much money they spent in order to get the largest possible subsidies, this puts our Authors in an

unimaginably unfavorable position. In order to make a Serbian film at the moment, the Authors are forced to obtain between six and eight international funds for minority co-productions, and this is a precarious process that can take several years. Not a single Author in Serbia has any kind of continuity in his work anymore, every new film has become an exception rather than the rule. Instead of making a film every 2-3 years, younger authors today have to face breaks that can last for a whole decade. The only solution for this is to at least double the amounts that are received when the project is selected at the Film Center competition.

We, as UFUS AFA, of course cannot influence the cruel fate of domestic cinematography. This is not the primary goal of our activity. But what we can do is to strengthen the Associations of our members whose duty it is to fight for better working conditions and creativity. To lobby and influence the adoption of better Laws that, like the Law on Cinematography, would find new sources of funding for domestic films. That films, which are becoming a rarity in our country, at least receive double the number of points during their TV premiere, which we have included in the new Distribution Plan.

In the end, due to all of the challenges that our Authors are facing, I will never agree to our organization being simply a "distribution center" for the money of our members. That we should just be "bookkeepers", which is being suggested by certain, fortunately rare, voices within our organization. I believe that our role needs be much more significant and complex in order to include the process of finding a location for a cinema theatre for our members films and the headquarters of the organization, with a direct or indirect influence on all of the factors which can improve the life and creativity of our members. Until now, we have never had an organization with FIVE HUNDRED Authors. I believe that all of us, together, are a serious force that must be respected by producers and representatives of large capital, television owners and broadcasters, as well as film center directors, ministers and legislators.



LEGAL ADVICE



Stevan Pajović

lawyer, office "T-S Legal"

UFUS AFA PROTECTION

The Serbian Film Authors' Organization is a non-profit organization whose goal is the collective realization of property copyrights for film authors and other rights holders. UFUS AFA PROTECTION protects the rights of film (and television) authors: directors, screenwriters, cinematographers and authors of animated films on the basis of the contract they have concluded with UFUS AFA PROTECTION or on the basis of the Law on Copyright and Related Rights (composers exercise their rights through SOKOJ).

What rights does UFUS AFA PROTECTION protect?

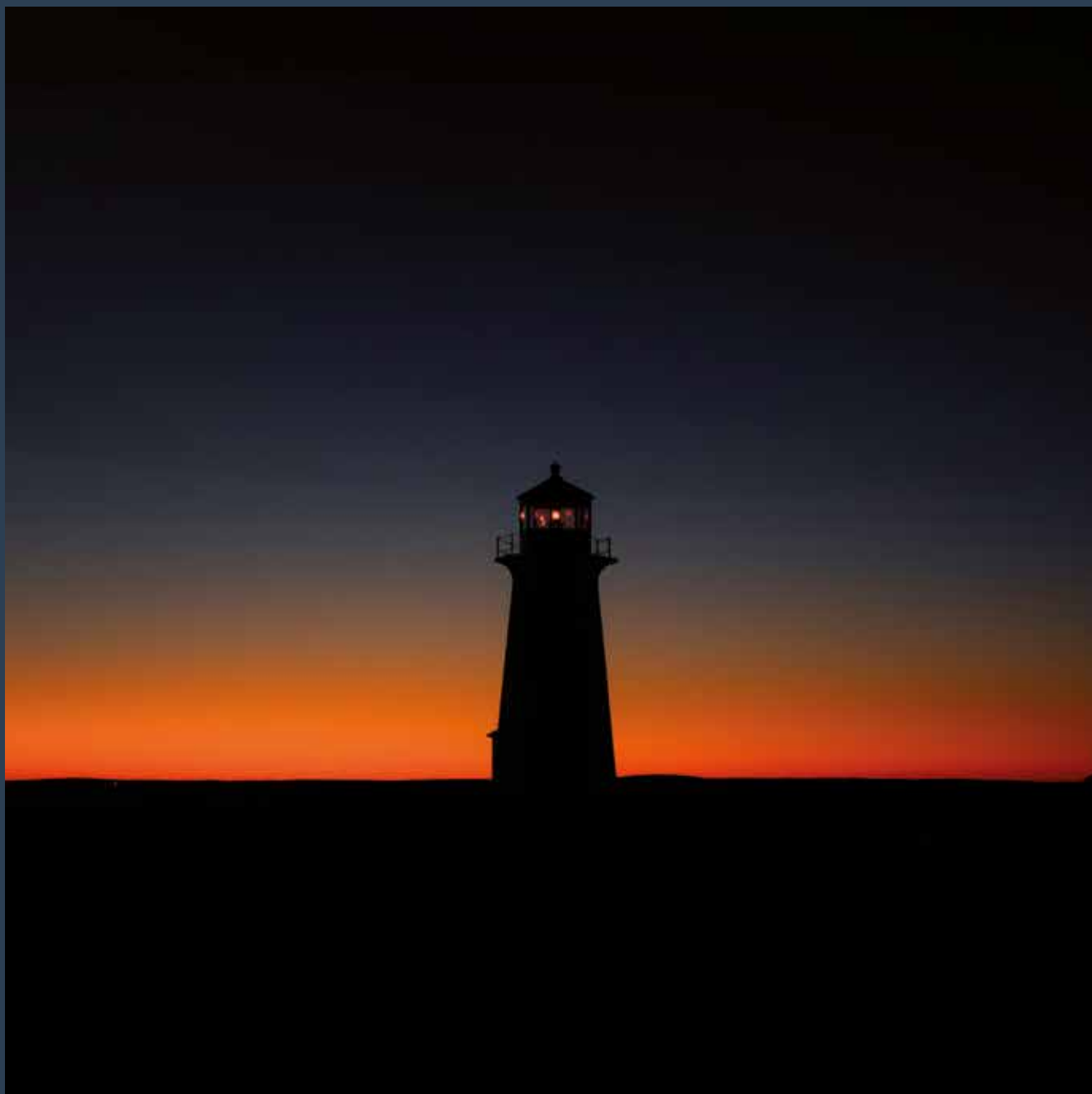
The general rule is that no property copyright authorization can be exercised without the permission of the author. The author, or the copyright holder, has the absolute, exclusive, erga omnes right to prohibit or allow others to use his work. Film authors are the owners of their works, therefore they are authorized to allow or prohibit anyone from duplicating these works, showing them in cinemas, broadcasting, rebroadcasting, communicating in public places, making them available interactively (video on demand), etc. They can exercise their rights individually or collectively and this mostly depends on the very nature of certain forms of exploitation. Thus, the right to reproduction, cinematography, broadcasting and making them available in an interactive way are exercised individually, since in those situations it is relatively simple for the rights holder and the user to enter into direct

negotiations on the terms of use. However, certain property rights cannot be exercised individually, so they are exercised collectively. Such is the case with rebroadcasting. What is the rebroadcasting of film works? Even though our law creates some confusion because it unnecessarily distinguishes between rebroadcasting and cable rebroadcasting, rebroadcasting essentially represents any simultaneous communication of a film work to the public in an unaltered and complete form by a person other than the TV station that originally broadcasts the film work. In practice, rebroadcasting is done via cable system, IPTV, over-the-top services (OTT) or direct to home (DTH) service. Why is it impossible to exercise the right to rebroadcast film works individually, in contrast to the right to screen or broadcast them in cinemas? Well, because operators appear as beneficiaries of the right to rebroadcast film works, who simultaneously distribute a large number of television programs within which an even greater number of film works are broadcast. The operator is not familiar with the programming scheme of each channel it distributes in its offer, thus, it has no knowledge of whose works it is rebroadcasting, so it is not even able to obtain the right to rebroadcast film works in a direct relationship with the author or another rights holder. For this reason, our legislation stipulates the obligation to exercise the right to rebroadcast exclusively in an organization for the collective exercise of copyright.

Whose work does UFUS AFA PROTECTION protect?

Based on the law and the license of the Intellectual Property Office, UFUS AFA PROTECTION is authorized to "prohibit or permit the rebroadcasting and cable rebroadcasting of film works" for all domestic and foreign cinematic works. Namely, there are three categories of authors/rights holders of film works, namely: domestic authors - members of UFUS AFA PROTECTION, domestic authors who are not members of UFUS AFA PROTECTION, and foreign authors. Domestic authors - members of UFUS AFA PROTECTION exclusively assigned their rights to UFUA AFA PROTECTION, with the permission to conclude contracts with users of copyright works (operators) on the non-exclusive assignment of those rights on their behalf. However, UFUS AFA PROTECTION protects the rights of both domestic and foreign authors who are not their members, given that the legal assumption established in our law is that the organization has the authority to act on behalf of all domestic and foreign copyright holders in regard to those rights and those types of subjects of protection that are covered by their activity, i.e. their permit. This represents a so-called extended license, an institute which is generally accepted in the international regulation of collective protection of copyright and related rights.





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