

WRITERS GUILD ITALIA

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**WRITERS GUILD ITALIA**  
**2018 ACTIVITY**

**1. POLITICS AND LOBBYING**

The results of 2018 Italian Parliament election changed the landscape of Italian cultural politics.

The two parties leading the Government (Lega and 5 Stelle) for different reasons were supposed to be unfriendly to authors in general and cinema authors in particular. We discover they are.

As soon as she was elected our Culture vice Minister said: "I didn't read a book in the last three years.". After a while she replied to a journalist she didn't go to cinema and/or theatre in the last five years.

Due to this premise, the authors organization and WGI in particular are going to preserve the almost good cinema law last Government approved in the mid 2017.

We had a meeting in August with the vice Minister and the director of Cinema department of the Cultural Ministry. We ended up to preserve the funds for cinema and television, and above all to renew the funds to screenwriters.

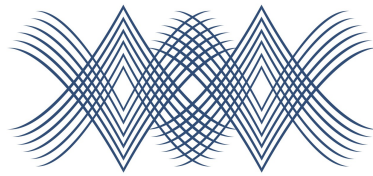
Nevertheless, as things change fast, WGI and the other audiovisual author's organizations continue to monitor the Parliament and Ministry decisions.

Thanks to WGI and other organizations pressure public funds will be paid to producers/production companies by central Government (in particular by the Culture Ministry) only by proving they already paid the authors. A clear specification will be introduced from the next call (and WGI will monitor it, as the rules are often overturned by Italian producers). We'll work to extend this fair praxis to regional and local film funds.

**2. SIAE, Italian CMO.**

SIAE is under attack.

5 Stelle leader, the former actor and comedian Beppe Grillo, aimed to close Italian CMO since ever. His fellows support his dream when they were minority in the



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Parliament, now they're on charge and no one knows what should happen. A huge majority of 5 Stelle members are strong supporters of “free Internet”, meaning they don't want to pay authors for the economical exploitation of their work (it's a bit more complicated, but I guess you can perfectly understand what's the point).

Meanwhile, EU directive obliged Italy to open the CMO market to other companies. The strongest one (London based but italian owned) sued SIAE for “abuso di posizione dominante” (means SIAE is abusing of its strong position to avoid competitors), the trial is ongoing but it seems SIAE is going to lose.

Due to this trial involving SIAE, Sky Italy stopped to pay author's rights fees until March 2018, pretending they have to wait for the sentence 'cause few authors rights are supposed to be collected by other companies (even if the italian law about fair remuneration oblige them to pay)

The fight against Sky decision was carried on by all the authors associations. Since now, Sky ended up paying only a part of their debts.

Even if WGI is against monopoly by SIAE since its foundation, in the last year – due to all the concentrical attacks to authors rights – the board took the decision to support SIAE battles in order to defend authors remuneration.

### 3. **PRODUCERS**

The target for WGI is and always will be a national contract for scriptwriters. Until now we can't even have an opportunity to sit with our counterparts, but...

a (hopefully) good news:

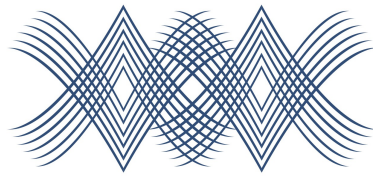
as every year WGI is organizing a pitch day, in which authors and production companies will meet. For the first time the production companies organization (APT) is going to sign a shared document in which they accept to pay a minimum remuneration for options contracts, in case of interest on a project.

### 4. **MISCELLANEOUS**

In April WGI organized – together with Nordic countries embassies in Rome - the 7<sup>th</sup> Nordic Film Fest. This year we focused on coproduction, we lead a conference with the head of Norwegian film funds, screenwriters and producers from both Italy and Nordic countries.

WGI interviewed almost 40 screenwriters mainly during Cannes and Venice Festivals. The interviews are published (unfortunately only in italian) on WGI online site. WGI is the only “publisher” who focus on screenwriters in Italy and became a point of reference even for other online TV/cinema magazines.

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5. **TO DO**

A lot. As WGI funds are based only on a small percentage of member's rights fees due to the SIAE problems we can't afford important investments we planned (i.g. a proper, professional press ).