

WRITERS GUILD ITALIA - REPORT ON 2021 ACTIVITIES

A letter from our Chairman Giorgio Glaviano.

Dear members,

the last year has been a very complicated period for everyone between the pandemic that has not given anyone discounts, the life that is difficult on its own and our work which, as it happens, runs along two tracks that often tend to coincide: privilege and condemnation.

Exactly twelve months ago, in September 2020, the new WGI board took office and now after exactly one year I am writing to you to realize what we fifteen boarders have done and what still remains to be done.

You may have noticed, but we finally have the new site online. It was a long job that took months between moving to a new server, various management software updates and various upgrades. As you will see, we have modernized the graphic design, redesigned all the internal pages, rationalized the services offered to members (both for young colleagues and for seniors). A huge thanks goes to Giovanna Koch, who worked tirelessly on it, guaranteeing all her professionalism, dedication and competence.

The site, in our intentions, wants to be the new hub of the union. It is from the site that we would like it to offer all the amount of content and services that we have generated in these years of the union's life and that we plan to launch.

One of these services, the latest in chronological order, was for example the Rubric from the Venice Film Festival, held by one of our colleague who, every day in an ironic way and with an eccentric gaze, told us about the days of the Festival.

Not only that, we have decided to give constant space and visibility to the members with dedicated posters and their names clearly highlighted so that it is always clear to everyone, professionals and non-professionals, that #noscriptnofilm.

We have also created sections dedicated to masters and training courses, calls for tenders, competitions and finally an infographic that displays who does what for whom in our sector: so that in general each of us can have maps to orient ourselves.

As always, the site will contain, it is our "trademark", the interviews dedicated to members who are on TV or at the cinema or on a platform with a new product.

The social sector of the WGI has been enhanced thanks to dedicated figures, boarders who have presided over the network relentlessly to relaunch our every battle, to support our associates and to inculcate once and for all in the mind of anyone who is on the script that is they base the stories. The great success of the #noscriptnofilm social campaign is the best example of this continuous work of colleagues.

In October, the Script magazine will see the light, born from a collaboration with Dino Audino, with the desire to bring back to life what was the main trade magazine. It has been a year of hard work which, as previously announced, has led us to complete the layering and analysis of dozens of series in order to offer also in this case a basis for study and comparison between us screenwriters. A special thanks in this case goes to Franca De Angelis who coordinated dozens of students from various universities and training courses and young authors from our Wivaio.

WGI then began a collaboration with the La Sapienza University and with the universities of Bologna and Turin to create an ever stronger bridge between the academy and the world of work and each draw benefits and one-to-one feedback.

Another service relaunched in the last year was that of WGI Times, which thanks to the work of Paolo Cingolani, describes the activity of the board with “photos” taken almost weekly.

In these twelve months, WGI has sat at the Permanent Table of the Entertainment wanted by MIBACT and, thanks also to the collaboration with the other trade unions, rights have been reaffirmed, legislative additions requested, refreshments advocated by widening the audience as much as possible of the beneficiaries, with an eye to the pension treatment. This part of the work is obviously still in progress, but in relay one / one of our members has so far sat down at that table and will continue to do so.

A battle fought and won was that of the vexatious clauses contained in some Netflix contracts which, thanks to our intervention, together with the other acronyms and with the various associations of agents, have been expelled.

Our boarders have constantly followed and monitored the transposition of the EU Copyright Directive, both in Europe and nationally, by participating in webinars and joint meetings with all the acronyms of the Old Continent.

Another initiative that cost us commitment and numerous dedicated work forces was the 2021 edition of Netpitch renewed in the formula, online due to Covid: a complex machine that has had enormous success in terms of numbers. Almost 800 participating projects, hundreds and hundreds of authors, almost 30 registered producers, many contracts already signed or about to be signed for all the authors who have reached the bottom of the selection with their projects. A huge thanks goes to all the boarders who took turns in managing the contest, before, during and after.

Thanks to Netpitch, WGI has also started a fruitful collaboration with Patamu, guaranteeing the certified registration of free works to our members.

Another project successfully launched was that of Anica Academy, a specialization workshop for authors under 35. WGI has given and is making its contribution to ensure the educational continuity of a new generation of screenwriters, while ensuring compliance with trade union principles.

In the twelve months that have just passed, all the boarders have been perpetually looking for contacts with practically any other authorial association (comics, video games, theater) to understand how and how much the figure of the author is changing in our country and to intervene and regulate together the market, fighting, if necessary, shared contractual battles. More and more series or films are drawn from comics, for example, and often the right payment is not guaranteed to the authors of the same, precisely because they are ignorant of the rules in force in the world of "entertainment". What about podcasts, a new gold mine of ideas which, however, definitely deserve a correct salary.

Another constant was the search for contacts with all the Italian commissioners in order to establish basic principles, grasp the editorial lines, defend our positions. Much remains to be done, but the seeds, many, have been planted.

The collaboration with the Roma Lazio film Commission has been renewed and has guaranteed effective support for our initiatives.

We have dedicated, and continue to do so, particular attention to pensions, supports and any useful initiative for our senior associates. On the site we have also uploaded the procedures for obtaining information from INPS.

We have constantly monitored the work of the SIAE committees to establish how and to what extent our downstream work is protected and can be even more so.

We have started contacts with Cinecittà to propose initiatives and collaborations based on the plan of rebirth and resilience

We have tried to establish WGI roots in the area with delegations to members to represent us in the Film Commissions around Italy and in meetings with the entrepreneurial fabric, because the screenplay is not only in Rome and there are many productive opportunities around.

In this year, moreover, we took turns promptly with emails and phone calls every time a prize or a notice did not respect the minimum "trade union" requirements from our point of view, making them correct and improve.

We have all been constantly looking for funds to replenish the coffers of the union so as to strengthen it and make it autonomous and not dependent on others in the initiatives.

All boarders attended as much as possible the events, meetings, exhibitions, sector initiatives, always reporting their impressions within the board and, in case of particular interest or possible new job opportunities, drawing up reports for all members .

There are many initiatives that have instead stopped on the street for various reasons, or because it was realized after being wrong in their conception or because they are outside the

trade union fence or because other than the WGI identity. However, even those have been followed up to the end with conscience and attention.

All this was possible thanks to a work of coordination, free initiative, will, sharing and enormous generosity on the part of the individual boarders. We met every week on Tuesday of every month, not counting the mini commissions sometimes composed of 3 or 4 members, who followed the individual initiatives with dedicated meetings. To give examples, there are permanent subcommittees dedicated to Netpitch, the political side, social networks, confrontation with the FSE, the relationship with SIAE and, finally, the inter-associative group. It took a really long time and a lot of self-denial.

We have not achieved everything we set out a year ago, but it was largely because of me as I struggled so hard to measure the WGI machine. This year for me is the clear confirmation of what I already thought exactly a year ago, but now I can say with full knowledge of the facts that I am not the best possible representative to the presidency. Despite this, I will try to give my best until the end of my mandate, before passing this task on to a more competent and capable candidate.

So I apologize for the missed results and please join me in thanking the fourteen boarders who have spent more than ever in these twelve months because it is thanks to them that so many concrete objectives have been achieved: the essential Vinicio Canton, the magical Franca De Angelis, the serious Fabio Ciampo, the analytic Mariangela Barbanente, the pugnacious Antonio Lauro, the volcanic Francesca Romana Massaro, the elusive Piero Brundo, the sunny Silvia Longo, the companion Massimo Martella, the sparkling Selene Favuzzi, the magnetic Massimo Torre, the fighter Carla Casalini, the inexhaustible Andrea Traina and the unstoppable Marzia Conti.

Thank you so much colleagues. I say this sincerely, because I know very well that every time I have abandoned the union clothes, each of you has returned home to wear those of a mother or father or son or daughter or brother or sister, and then immediately afterwards and without interruption - like if it were the most normal thing in the world - sharpening the pen, focusing the mind and looking for new ideas to present to producers who are never paid or satisfied.

We really hope to be able to see each other again soon in presence during a new WGI initiative.