

BUSINESS REPORT

2022-2023

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1. A WORD FROM THE PRESIDENT

Dear members,

We knew that 2022-2023 was going to be a decisive year for screenwriters and the Guild that represents them. And it has been.

It is with immense satisfaction that I close my third term as President with the signing of unprecedented interprofessional agreements in the fiction and animation repertoires. These agreements mark historic progress in the defense of screenwriters' rights, and remind us just how much our union battles, which I often say are long and sometimes frustrating, are worth fighting.

The serenity that our union has gradually regained over the last few years can be felt in our relations with our institutional contacts as well as amongst ourselves. With a succession of webinars, discussion evenings at the Maison des Auteurs and various pots organized to generate meetings between screenwriters, the Guild has revived its tradition of conviviality that was sorely lacking during the Covid years, and has regained a gratifying dynamism - proof of which is our membership figures, which are up for the first time since the pandemic.

The implementation of the ML replacement, a measure voted for at the 2020 AGM, has become a reality after several years of reflection and elaboration. Here too, it's an achievement. Many of us are already delighted, and I have no doubt that others will follow suit.

As we approach the Extraordinary General Meeting on June 26, I would like to announce that if I am re-elected to the Board, I would like to leave the Presidency to another Councillor, but I would like to continue my involvement in our union, ensuring the necessary continuity with the new President.

As usual, you are asked to consider approval of this activity report, the financial report, and the accounts.

Finally, I would like to reiterate here that the Guild is a human group, where we all share a profession and the desire to improve the conditions in which it is practiced, but also an ideal of solidarity, mutual aid and generosity. The battles of the coming years are vast and transcend our borders, as demonstrated by the strike movement by American screenwriters launched last May, to which we continue to lend our support. In the film industry, inter-professional negotiations have not yet been concluded. In the face of all these challenges, unity will be our strength!

As this mandate draws to a close, I'd like to thank our permanent staff for their mobilization, and the advisors who have given up their time this year to defend our profession and ensure that our Guild continues to grow.

Trade union greetings,

Marie Roussin.

2. CROSS-INDUSTRY NEGOTIATIONS

2.2 Signing of an interprofessional agreement for audiovisual fiction

Well, on the one hand I had a request to write a slightly personal text to talk about my 4 years of negotiations for the Guild, and on the other hand the need to include an assessment of these negotiations in the activity report. Since I'm lazy, I'll give you a two-in-one. You know the kind of writer who says to the producer: *"Why do you want a bible? It's all in the pilot!"*

After more than 4 years of negotiations... Er, no actually more like 5. According to my archaeological research, the negotiations did indeed officially begin with a Guild framework note dated April 2018... But uh... No, actually, if you think about it, you could also say that they began as early as 2016, with the first exchanges on minimum wages following the signing in 2015 of the appendices to the 2012 agreement... Phew! Anyway, it's been a long time, and it's a good measure that trade unionism is really part of a "long time", and that it's more akin to a long-distance ultra trail a little lost in mountains whose summit you can't see, and where the few spectators who painstakingly try to follow the race think you've long since died of exhaustion...

Fortunately, it's a team race, with comrades in misfortune taking up the indispensable and decisive slack: I'm thinking of course in particular of the elected members of the Guild, Christel Gonnard who did a large part of the work on the lexicon, Marjorie Bosch who was unwise enough to follow me at the start, and then a new crack team who entered the arena with self-sacrifice: Claire Lemaréchal in the lead as the good cop, with her experience and acute sense of diplomacy, and Frédéric Krivine, who played the role of producer-slashing bad cop with great talent (I think there's still a little blood on the walls of the USPA). Of course, I can't mention all the other Guildiens who took part from time to time, always with great aptness, but they'll recognize each other (won't they, Marie and Jean-Marie). And, of course, I'd like to add the permanent members of staff, Denis and Laetitia, who are always there to support us despite the extreme difficulty of their job.

And alongside the "Guilde" team, there was of course also the "SACD" team. We're not going to hide behind all our little fingers, when I arrived in the bazaar at the beginning of 2019, it was very tense with our friends at rue Ballu. I'm not getting into that minefield of a debate, that's not the point, but I immediately followed a very, very simple line: no constructive dialogue with SACD, no agreement. It was as simple as that. It was just a question of pragmatism and assessing the balance of power. Did we want to reach an agreement or not? Did we want to try and advance the writers' cause or not? From that point on, as I had no intention of working for nothing - and given the stormy context - we of course had to learn to work together, to trust each other. It took a little time, but everyone pitched in, with the invaluable help of SACD's elected representatives from Guildi: Sophie Deschamps, Séverine Jacquet, Alain Stern, Sylvie Bailly, Valérie Fadini... Then the arrival of Anne Rambach (an arrival in the form of a thunderous comeback in union affairs, too strong Anne) and defector Claire Lamaréchal (not a bad comeback either 😊), who completed the fluidity of work between the two organizations. And I'm not forgetting the SACD representative, who has the very serious fault of not being from Guildienne, but who worked so hard with us, bringing her experience (and that polite je ne sais quoi of grumbling to make the Guildienne people understand that she's not a Guildienne!

producers that we weren't fooled) that she's perhaps in spirit more Guildienne than the rest of us... I'm referring, of course, to Marie-Anne Le Pezennec. Marie-Anne, your membership form is ready.

Well, I feel a bit like an impostor at the Césars ceremony, thanking everyone, even though I didn't write the film (I only co-wrote a few pages, but that's debatable). It was Olivier, our beloved treasurer, who asked me to write this slightly more personal text. So, thanks also to Olivier, you've made me look like a megalomaniac. But I'll try to resist the temptation to get naked or talk about some kind of social reform...

No, what I'd like to insist on is the main lesson I've learned from these years of negotiations, beyond their content: in our inherently flawed system of representing the professional interests of screenwriters (collectively, our real negotiating strength lies with broadcasters... who don't employ us), it's ESSENTIAL to have Guildian elected representatives at SACD, trained representatives who have been through the boardroom and are capable of lobbying on our behalf within our OGC. We would never have achieved what we did if all the elected Guildians, led by Sophie and then Anne since they were presidents, hadn't insisted that the SACD's permanent staff - with their technical skills, their interpersonal skills and their negotiating know-how - invest themselves in this work, which is not fundamentally their core business.

If there's one thing I'm really satisfied with, it's having helped put the two organizations back on a constructive working footing (with inevitable hitches, of course... there's always a balance of power, hence the importance of Guildi's elected representatives). So I'll end my (grand) round of thanks with the indispensable SACD negotiators: Guillaume Prieur, Sandrine Antoine, Isabelle Meunier... And of course Pascal Rogard and Patrick Raude, always ready when it's time for a little tour of the CNC's top-floor offices.

Okay, I think we're good here. If I've forgotten anyone, they can send me a complaint via the Guild hotline, which will forward...

So, I'll resume after this very long prologue (just like the negotiations): After 4,5,6 or 7 years of negotiation (including more than a year of covid eating our eyes out in zoom) the negotiations have finally come to an end!!!! Alleluia!!... But... Uh... By the way, is it a good agreement?

Generally speaking, there are two clichés about ^{negotiations}¹,

- There's "*No deal is better than a bad deal*",
- And then there's: "*To sign an agreement, you have to know how to make concessions, both parties can't be fully satisfied...*". Otherwise, there's a ball in the soup (Editor's note).

Well, I have the weakness to believe that we were able to navigate between these two pitfalls. We had set a very clear red line to bring the negotiations to a successful conclusion: this agreement could not be content with a

¹ For the following section, I won't go into the details of the measurements.

For this I refer you to our communications and above all to the excellent work done by Diane, our eminent jurist, who has drawn up a sort of *Vade mecum* (jurists love Latin) of the main advances of the agreement and the points to watch out for.

The aim was to improve contractual practices, however interesting they might be, and absolutely had to include a financial dimension. There were three points on which we discussed money: the ADES minimums (structured writing workshops, to which the non-ADES minimums were eventually added), series creation (notably the Bible minimums) and profit-sharing. We knew it would be hard to get all three, but we absolutely had to tick at least two of the three boxes at the right levels. We were really prepared not to sign if we didn't have that.

Of course, we can discuss the amounts obtained and the adjustments made, but the very principle of writing in black and white that **remuneration for screenwriters' work** (and not for the distribution of their works) must be proportional to the budget of the work is in itself a small cultural revolution. As is the possibility of **remunerating only the work of screenwriters in** workshops, independently of the texts they write elsewhere. Of course, we had to let go on the third point of profit-sharing (we won't lie to ourselves, the agreement is just a wrapping-up of what already existed in the 2017 agreement), but if the negotiations dragged on for the last year, it's because we absolutely didn't want to let go on the first two... And the CNC had to play its part so that we could win part of the piece.

So is it a good deal? This has nothing to do with anything, it's just for the sake of appearances, but Winnicot, a famous English psychologist, said that perfect mothers don't exist (or are even desirable, but that's another story), they just have to be "good enough". Well, I sincerely believe that this agreement is "good enough" for our baby, our working conditions (okay, the metaphor's not great, but I'll give it a whirl anyway) to grow up in good conditions. But we still have to take care of it...

Because I really want to stress this point in conclusion: an agreement is certainly a form of achievement, but it is above all **a starting point**. It will be of no use if we don't all invest in it collectively, if we aren't vigilant about any possible drifts. We must always pass on our experiences to the union. Because let's be under no illusions: producers will always look for ways to get around the points that benefit us most, while insisting on the concessions we've made. They will always tend to mistake minimums for maxima, for example... The success of these agreements will therefore depend above all on our collective ability to seize them, to mobilize our agents, and to ensure that they are respected.

In short, the fun is just beginning!

2.2 Signing of an interprofessional agreement for audiovisual animation

TV negotiations

After more than two years of negotiations, the *Guilde française des scénaristes*, AGrAF, U2R, SACD, AnimFrance and SPI have signed a historic inter-professional agreement setting out, for the first time, contractual practices and remuneration for TV animation.

For scriptwriters, the advances are numerous:

- The introduction of an exhaustive lexicon (disqualifying, for example, the existence of synopitch)
- Defining the format of texts according to the duration and nature of projects
- A framework for the number of versions, it being understood that any exchange with the writing director is counted as a version;
- The definition of payment deadlines including, at all stages, a payment of 50% of the deadline on delivery of the text;
- A minimum 15% bonus for development episodes;
- Minimum remuneration for series episodes;
- A first-of-its-kind bonus of at least 30% of the initial remuneration stipulated in the commissioning and rights assignment contract;
- The principle of additional remuneration after amortization of the cost of the work

We would like to congratulate the entire team of the Negotiations Committee, and above all its president Héroïse Capoccia, for having forcefully put forward these demands. Discussions with producers were always cordial, but we had to argue hard to win each point of the agreement.

We are delighted that all the authors' organizations have joined forces, with the invaluable support of SACD.

This is the first stone in an edifice that will need to be consolidated over the coming years. A review clause will enable us to reopen discussions regularly and constantly improve the agreement, in the interests of all scriptwriters.

3. UNION ACTIONS

3.1 Report on the activities of the animation directory (audiovisual and film)

Elected members of the entertainment directory: Alice Diener, Pierre Doublier, Manuel Meyre, Cécile Nicouleaud, Ghislaine Pujol.

Chairman: Manuel Meyre

Animation film negotiations

Negotiations for animated films, which began at the end of 2021, include the following authors: Guilde, AGrAF, U2R, SRF, SCA, accompanied by SACD. On the producer side, AnimFrance and SPI, joined in September 2022 by UPC and API, also present in the live-action negotiations.

Negotiations in animation are obviously influenced by live-action negotiations. In fact, we've adopted some of the features of live-action, such as the genealogical file that must be appended to the author's contract. In the case of an adaptation, this sheet makes it possible to trace the authors of the original work, the names of the various authors who contributed to the project, the producers involved in script development, and the various contracts signed with scriptwriters and graphic artists.

Other live-action discussion points make little sense in animation cinema, such as a risibly low minimum (as proposed by some producers), impossible to justify when you consider animation film budgets, where there are very few low-budget films. The guaranteed minimum is still the subject of heated debate. The authors based their proposals on CNC figures, which were compiled and analyzed by AGrAF and SACD administrator Virginie Jallot.

The timetable was a central point of discussion, as the authors would like to see the first stages, which are very time-consuming and require a great deal of structural work, more highly valued, and for each stage, 50% to be paid as soon as the V1 is delivered.

There was consensus that literary and graphic authors should be given the same prominence as the director.

A glossary of terms is still under development, as is the revaluation of the post-production envelope for literary and graphic authors.

Negotiations have been put on hold for the past few months, as the agenda has intensified for the TV animation and live-action cinema negotiations with a view to signing the agreements. Now that the TV animation agreement has been signed, discussions between authors should resume very soon.

Okoo scales

OKOO and PLUZZ distributions appeared on our rights slips in May 2023, for broadcasts in 2021. We will contact SACD to understand these extremely low distributions.

Sharing best practices

The project to organize roundtables between authors and producers, initiated in early 2022, has been put on hold this year. We have collectively decided to focus our exchanges on inter-professional negotiations, in order to meet the agenda specified by the public authorities. We will resume discussions in September 2023.

MDA evenings

On November 17, Sylvain Bousquet hosted an aperitif-debate on the theme of adult entertainment.

In France, 94% of animated series in production are aimed at young people, compared with 50% in the USA. But in recent years, things have begun to change, with channels launching adult web-series. To discuss the current state of adult animation, we've invited a number of guest speakers: Maxime Paccalet (co-director of *Il le faut* and *Le bien chasser*), Estelle Charrié (co-creator of *Nymphopolis*), Balak (co-creator of *Les Kassos*, *Lastman*, *Vermin* and *Peepoodo*) and Ghislaine Pujol (creator of the *Voro* series, based on the comic strip by Janne Kukkonen).

Our speakers shared their experiences while answering the various questions raised by this topic: how is an animated series for adults written? Do broadcasters allow authors real freedom of tone? Is it necessary to be trashy when writing for this audience? Do scriptwriters have the budget to match their ambitions? Are there any foreign co-productions? Is French adult animation exported?

On June 5, a discussion evening was organized to present the scriptwriter-producer agreement for animated TV series. Héloïse Capoccia (negotiator and member of La Guilde), Anne-Claire Lehembre (negotiator, member of the AGRAF Board of Directors), Virginie Jallot and Éric Rondeaux (animation administrators at SACD) were able to explain in detail the various points of the agreement and answer all questions from the audience, made up of members of La Guilde and AGRAF, also invited for the occasion.

3.2 Review of cinema directory activities

Elected members of the cinema directory: Anna Fregonese, Stéphanie Kalfon, Anne-Elisabeth Le Gal, Johanna Legrand, Akima Seghir, Jean-André Yerlès
Chairman: Jean-André Yerlès

Members of the film negotiating committee: Stéphanie Kalfon, Anne-Elisabeth Le Gal, Johanna Legrand, Akima Seghir, Clément Trotignon.

The year 2022 - like the last 5 years - was primarily occupied by professional negotiations on the remuneration of film scriptwriters.

The Guild's proposals were drawn up by Romain Protat, Stanislas Carré de Malberg and Clément Trotignon. They have since been amended in line with developments in the debates.

In February 2022, the committee organized a videoconference to keep you informed of the progress of discussions.

Which professional organizations are negotiating? For authors: SCA, SACD, SRF, ARP and Guilde. Producers: UPC, SPI and UPI.

In January 2022, SACD, SRF, ARP and Guilde reached an agreement and proposed a common position to producers.

The SCA refused to join this authors' platform.

In February, at a plenary meeting, the producers (APC, UPI, SPI) informed us that their positions would not change.

Their speech had the merit of clarity: **either the authors agree to sign as is, or the producers stop negotiating.**

So we didn't have a chance to debate the substance. Discussions were blocked.

After several meetings under the aegis of the CNC in April, the authors' coalition agreed to lower its positions so that the SCA could join a common platform.

Authors' organizations are now united behind a common proposal.

A plenary meeting will be held at the CNC on June 30 to move the negotiations forward.

So much for facts and timing.

Basically, in the minds of producers, this agreement should prevent abuse and protect the most fragile films.

For our part, we steadfastly maintain that the agreement, while obviously designed to prevent abuse, must lead to **an increase in the overall writing envelope**. Needless to say, this difference in objectives has led to very different and, to date, still irreconcilable positions.

While we have reached common positions on a number of points (advertising, credits), we have not yet reached agreement on the writing minimum or the indexation rate, which will be discussed on June 30.

While the Guild obviously wants to protect the most vulnerable screenwriters, we won't be satisfied with an agreement that doesn't provide a strong response to the observation made by all the reports over the last 15 years: the chronic under-funding of screenwriting.

And we won't take the risk of dragging down the remuneration of an entire profession for a long time to come, because of poorly assessed perverse effects.

The committee will, of course, keep you informed of developments in the negotiations.

3.3 Review of fiction directory activities

Elected members of the fiction directory: Jean-Marie Chavent, Frédéric Krivine, Pierre-Yves Mora, Nawel Dib-Mougeotte, Marie Roussin, Olivier Szulzynger

Chairman: Pierre-Yves Mora

The *Guilde des scénaristes* has been in existence for 10 years now, ten years of growing presence that have enabled it to become a key player in television drama. During the last inter-professional negotiations, the *Guilde* was at the negotiating table alongside SACD, CNC and the producers' unions. Our thanks go to the *Guilde's* elected representatives, in particular Pierre-Yves Mora and Claire Lemaréchal, who were present throughout a process that lasted several years.

Now that the agreement has been signed, the *Guild's* role is to ensure that it is properly applied, and that it actually leads to an improvement in working conditions for scriptwriters. The *Guild* will therefore have to remain vigilant as to the application of the agreement, which means not hesitating to call indelicate producers to order, or even initiate legal proceedings if they persist or prove to be acting in bad faith.

To do this, we need you to be able to report any practices of which you may be a victim, or which you may witness. To put it another way, screenwriters need the *Guild*, but the *Guild* also needs screenwriters.

3.4 Institutional relations

This year, the Guild continued to lobby the Ministry of Culture. In two out of three repertoires, we reached unprecedented inter-professional agreements.

Relations between our union and SACD continued in the same vein as in the previous two years, with a healthy reconsolidation of our ties that proved effective in negotiations with producers, as our advisors worked closely with SACD's elected representatives and permanent staff.

The SACD and CNC subsidies were renewed.

Last but not least, the Guild continues to exchange views with our foreign counterparts, notably within the framework of the ESF and the IAWG - ties that are growing stronger every year, as demonstrated by the international organization of the day of mobilization on June 14, when all the guilds around the world coordinated to express their support for our American colleagues who went on strike.

3.5 Hotline and legal action

It's been a busy year for the hotline. Numerous requests for advice were received, both upstream, for contract reviews or advice before signing, and downstream, when the contract has not been respected or the situation between the author and producer has deteriorated.

Here's a point by repertoire:

Fiction: We've taken up the issue of accounting statements. We regularly find that production companies fail to send their accounts to authors, even though they are required to do so by law. This is also the case for large companies producing widely broadcast series. On the *Candice Renoir* series, for example, we asked the production company to send us the statements of account, and found that these statements not only failed to generate any rights for the authors, but were also very incomplete (in particular, they did not sufficiently justify the non-amortization of the work). After making a request to Newen, we obtained the modification of their statements of account so that they would be more precise and provide the necessary justifications.

The idea is to remain vigilant on this issue and to ensure that this obligation is respected: we must not hesitate, whenever this is not done, to send requests for statements of account to producers and ask them for details of the statements sent. We are also in contact with the CNC to report on compliance with transparency agreements.

In addition, the challenge for fiction will be to monitor compliance with the agreement signed this year. We've already had some feedback on this subject, with producers imposing the negotiated minimums on experienced people, or in the case of series creation. This is not illegal, but we must remain vigilant to ensure that these minimums do not become the norm. Please let us know if you come across such practices in your negotiations!

Animation: Generally speaking, animation contracts are still very unbalanced, more so than in other repertoires, in favor of producers. There are still many payment clauses to be validated, and author substitution clauses are easily added.

It should be noted that some productions often do not consider that the script supervisor IS the production: some productions therefore do not count the versions given to the script supervisor as contractually due versions.

In addition, some productions, often poorly organized, impose a sometimes deleterious working environment on authors, which has a considerable impact on their work. We witnessed this in a case where a production was imposing heavy workloads on the authors, with requests for major rewrites, sometimes up to and including V10, without any additional remuneration, and all this in a very stressful climate. We intervened with the production to remind them of the best practices to apply.

In this respect, the fact that an agreement has been signed in animation this year is excellent news, as it will force productions to respect a stricter and more restrictive contractual framework, which was non-existent until now, and which made it more difficult to comply with the terms of the agreement.

best practices. The Hotline wishes to play a leading role in ensuring that these agreements are applied and respected, and encourages scriptwriters to contact it in advance, at the slightest doubt.

On a positive note, more and more authors are contacting the Hotline in advance, during contract negotiations, rather than when problems have already arisen and conflicts have crystallized. The Hotline's role is therefore gradually becoming that of an advisor, helping to anticipate problems and avoid poor working conditions and frustrating situations.

With regard to broadcasting rights, we have been informed of several cases where members have noticed that their series has not been broadcast, or where series have been broadcast at night on the Gulli channel without the authors having been informed. We have reported this situation to the channel, pointing out that it causes significant prejudice to authors.

In cinema: Many abuses occur, particularly in the case of short films. Producers tend to want to take fewer risks, so they make the author's payment or the conclusion of the contract conditional on obtaining grants or shooting, for example. Once again, we must not accept this situation, and demand a contract before starting any work, and make sure that the producer is in a position to pay for the work from the moment he commits to the project. Remember that the producer is the one taking the risk, not the author.

More generally, across all repertoires, a number of issues come up regularly:

More and more authors want to get out of relationships with producers, even though they are bound by their contracts. It's important to remember that the author-producer relationship is an *intuitu personae one*, so you need to be very careful before signing a project about who you're going to work with. Assignment contracts are long-term contracts, so it's important to negotiate well in advance before jumping in too quickly. If you get the feeling from the outset that negotiations with the production are going to be complicated, this often presages a complicated relationship later on.

Finally, it's important to remember that contracts are negotiable. When asked for advice, many members tell themselves when they sign their contract that "it's always like that" or "it's usual". Contracts are negotiated on all points, and must be balanced, so don't hesitate to give feedback to productions or ask for clarification on your contract at the time of negotiation: that's the only way things will change. Once again, screenwriters are not supposed to be in a position of weakness in relation to producers - quite the contrary.

Another recurring problem that often leads to conflict is author substitution. An author has developed a bible or an episode, the project comes to a halt and production asks another author to take over the work: in many cases, this situation is poorly handled by productions. Either the original authors are not informed, or they feel aggrieved because the stop in development is rather abrupt or insufficiently justified. At the same time, the question of distribution rights arises, and here again, the situation is often conflictual because the production, even if it is not supposed to manage this aspect, has not been clear from the outset, leaving the authors in a tense situation, which could have been avoided if things had been clear and anticipated by the production from the outset.

Another important point that comes up regularly, and which requires particular attention, is that many option contracts are concluded even though they contain disguised orders with a payment and text delivery schedule. It should not be forgotten that the sole purpose of option contracts is to immobilize a text in order to obtain financing, and that the financial consideration is due solely for this immobilization. Option contracts disguised as orders generally contain low option fees, and the transfer of rights associated with them is often very limited. To avoid abuses and requests for major work by the production company, you must be careful to check the nature of the contract you are signing, and if there is an order, ask that a rights assignment contract be concluded at the same time, with all the stipulations that this entails, and adequate remuneration.

3.6 Report on the implementation of the La Guilde forum

At the Guild AGM on November 2, 2020, a resolution was passed to replace the members' mailing list with a forum. The working group in charge of this project has evolved over the months, and now includes: Ghislaine Pujol, François Déon, Jean-André Yerlès, Christophe Martinolli, Pierre Delorme and Cécile Nicouleaud. On the permanent side, Camille Bouvelot was in charge of follow-up and operations.

At the end of 2022, to prepare for the migration and avoid new tensions in our internal communication, we held a workshop with the association La Dérivation to prepare for moderation. The workshop was attended by Marie Roussin, Laëtitia Kulyk, Ghislaine Pujol, Valériane Cariou, Jean-Marie Chavent, Cécile Nicouleaud.

We have listed the Guild's internal brakes that have caused problems on the mailing list:

- Passive union and separation of screenwriters' unions/groups, episodes of tension in the past
- Problems with memory, transmission and archiving
- Different union expectations, sometimes even divergent interests depending on repertoire, income, career stage...
- Internal competition
- Ignorance of the Guild's structure as an advocacy organization
- It is difficult for reserved or inexperienced people to express themselves, as they are often called upon to do so by the same people.

Derivation reminds us that doing nothing when microaggressions occur is tantamount to legitimizing them. This is the [paradox of tolerance](#) that leads to a hostile climate. Moderation is the solution to these problems, to protect the community from violence and make it possible for everyone to participate. It was therefore essential to provide ourselves with a moderation charter, to make it clear that we want a respectful and professional environment. The board approved it in December 2022.

At the same time, and in line with La Guilde's commitment to creating an open, supportive, welcoming and respectful working environment, a charter for members and elected representatives has been drawn up and approved by the Board.

In parallel, we contacted the Forum des auteurs, a Discord forum run by Hadrien and Mathieu, creators of the podcast *Y'a plus de papier*. They kindly gave us an hour in November 2022 to share their experience of a forum open to scriptwriters, its organization and the (very limited) moderation they carry out.

IndieHosters was chosen to host the forum. We then validated the parameters and plug-ins with them.

Then the launch of the forum was announced on March 8, 2023, and several mini-training sessions were offered to members to enable them to set up their account and notifications.

The forum currently has 230 members. It enables thematic exchanges on tax and social issues, keeps track of the Guild's agenda, welcomes new members and discusses the problems of the screenwriting profession. We still need to make it a habit and continue to support its use.

3.7 Communication actions

Internal communication

Forum (review above)

External communication

Website: In September 2022, following an assessment of the current situation and a review of the objectives of La Guilde's website, the site's tree structure was redesigned and modifications were made to simplify navigation for users and to emphasize member services with faster access to their personal space. A direct link to the forum has also been created in this area.



The screenshot shows the La Guilde website interface. At the top, there is a navigation bar with the logo and menu items: MON ESPACE, ADHÉRER, and ANNUAIRE. Below this, a secondary menu includes: Hotline, Partenariats à votre service, Ressources scénaristes, Le Syndicat, Actions syndicales, and Espace presse. The main content area features three articles:

- Cellule d'écoute:** Accompanied by a graphic with a megaphone and the text "VIOLENCES SEXISTES SEXUELLES STOP 01 87 20 30 90 violences-sexuelles-culture@audiens.org". The text describes a listening cell for victims of sexual violence and harassment in the live performance and cinema sectors.
- Signature d'un accord interprofessionnel en fiction:** Accompanied by a photo of a group of people at a table. The text states that on March 22nd, after several years of mobilization, an agreement was signed between fiction writers and producers to regulate contractual practices and remuneration.
- Hotline:** Accompanied by a photo of a person at a desk. The text explains that the hotline is for users with problems with producers, questions about contracts, or inquiries about author rights.

Social networks: From September onwards, an editorial content and publication schedule was put in place to ensure regular posts and a stronger presence for La Guilde on social networks. Social networks are a good way of promoting the Guild's actions and those of its partners.

Summary: The communication on the TV drama agreement, which began in March, was the one that attracted the most reactions at the start of 2023. The recent communication on La Guilde's support for the WGA also had a strong resonance on our networks and in the press.

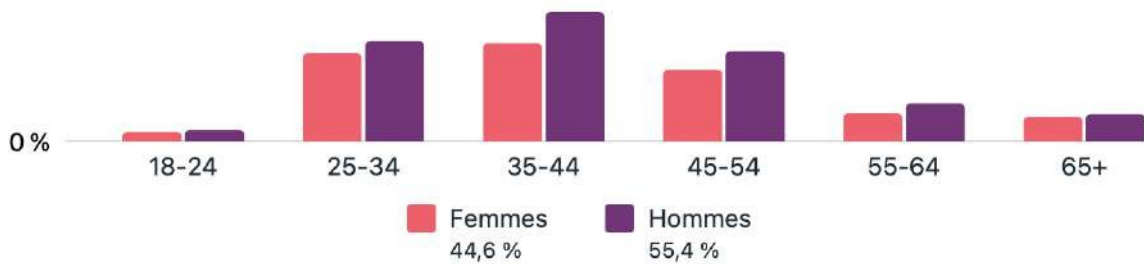


12,358 subscribers in 2022 > 12,526 subscribers in 2023 (+1.4%)

Followers de la Page Facebook ⓘ

12 526

Âge et genre ⓘ



Publications organiques les plus performantes

Voici des publications qui ont bien fonctionné ces 90 derniers jours. Ces exemples peuvent vous aider à choisir les contenus à créer et à partager par la suite, afin de continuer sur votre lancée.

Couverture la plus élevée pour une publication ⓘ



Publication Facebook
 ? La signature d'un accord i fiction, qu'est-ce que ça chan
 6 avr 2023 à 10:45

Cette publication a touché **842 %** comptes de l'Espace Comptes (6 199 comptes de l'Espace Comptes) de plus que votre publication médiane (658 comptes de l'Espace Comptes) sur Facebook.

Nombre le plus élevé de réactions pour une publication ⓘ



Publication Facebook
 ? La signature d'un accord i fiction, qu'est-ce que ça chan
 6 avr 2023 à 10:45

Cette publication a enregistré **2 289 %** de réactions (215 réactions) de plus que votre médiane des publications (9 réactions) sur Facebook.

Nombre le plus élevé de commentaires pour une publication ⓘ



Publication Facebook
 🤖 En 2023, je prends de bon que scénariste professionnel :
 27 jan 2023 à 04:05

Cette publication a reçu 28 commentaires par rapport à votre publication médiane (0 commentaires) sur Facebook.



2,199 subscribers in 2022 > 3,239 subscribers in 2023 (+47.3%)

L'essentiel sur les abonnés ⓘ

3 238

Nombre total d'abonnés

194

Nouveaux abonnés au cours des 29 derniers jours

▲ 67,2%

Those who follow La Guilde

Who?

Données démographiques des abonnés ?

Secteur ▼

Production audiovisuelle · 550 (17%)

Films, vidéos et son · 507 (15,7%)

Artistes et écrivains · 166 (5,1%)

Production et distribution de médias de diffusion · 148 (4,6%)

Arts, spectacles et activités récréatives · 136 (4,2%)

Enseignement supérieur · 105 (3,2%)

Administration publique · 93 (2,9%)

Films et enregistrements sonores · 83 (2,6%)

Animation et post-production · 76 (2,3%)

Arts vivants · 65 (2%)

Those who follow La Guilde

Where?

Données démographiques des abonnés ?

Lieu ▼

Paris et périphérie, France · 1 884 (58,2%)

Lyon et périphérie, France · 85 (2,6%)

Toulouse et périphérie, France · 44 (1,4%)

Lille et périphérie, France · 43 (1,3%)

Montpellier et périphérie, France · 41 (1,3%)

Bordeaux et périphérie, France · 41 (1,3%)

Marseille et périphérie, France · 37 (1,1%)

Bruxelles et périphérie, Belgique · 33 (1%)

Montréal et périphérie, Canada · 29 (< 1%)

Nantes et périphérie, France · 24 (< 1%)



4,696 subscribers in 2022 > 4,780 subscribers in 2023 (+1.8%)

Récapitulatif sur 28 jour(s) avec prise en compte des modifications de la période précédente



Meilleur abonné suivi par 258 k personnes



Laurent Delahousse

@LaurentDelahousse VOUS SUIV

Journaliste @france2tv / Éditions WE 20H / @20h30lesamedi @20h30ledimanche / @13h15 / Réalisateur de documentaires Mes tweets n'engagent que moi et encore..

[Afficher le profil](#)

Meilleur Tweet avec média a obtenu 506

impressions

#accord La signature d'un accord entre scénaristes et producteurs en fiction, ça change quoi ? @GuildeScenar vous propose un éclairage des éléments clés de cet accord et de ce qu'il change concrètement dans votre activité de scénariste : gulededesscenaristes.org/wp-content/upl... pic.twitter.com/9xnAeDvOUF



1 7



2,055 subscribers in 2022 > 2,200 subscribers in 2023 (+7.1%)

Since the end of 2022, La Guilde's YouTube channel has been revitalized, with (non-public) replays of tax webinars and tutorials on how to use the forum.

Monthly newsletter: As of September 2022, monthly newsletters have been relaunched to provide a wider range of information on La Guilde's activities. With certain recurring headings, they provide information on members' news (audience records, broadcasts, festival selections, etc.), on La Guilde's agenda and on training courses and calls for projects. It can also be used to communicate the highlights of the month, such as La Guilde's presence at a festival, the setting up of a forum for its members, or the signing of inter-professional agreements.

Partnerships: La Guilde is keen to collaborate with the various structures in its ecosystem, and recognizes that they complement each other.

The Guild was able to formalize its long-standing partnership with Séquences7 with the aim of strengthening and perpetuating its exchanges.

As part of this continuity of transmission, several interventions by La Guilde members took place in the Paris and Île-de-France schools with which La Guilde has collaborated for many years: La Fémis, CEEA, Nanterre's Master Scenario program and, more recently, new courses such as Nouvelles Écritures.

A new partnership has also been formed with the La Claque collective, as part of their organization of "Pilot Club" evenings. These evenings, which show a series pilot followed by a discussion with the scriptwriter(s), are an opportunity for La Guilde to provide financial support, expertise and networking. La Guilde members can benefit from reserved seats for these popular evenings.

Our partnership with the French Ministry of the Army's cinema and creative industries mission, which has been in place for several years, has enabled several of our members to take part in an immersion program on the theme of electronic warfare, or to take part in a discovery operation focusing on the intervention capabilities of the French Air Force and Space Force.

In the same vein, the new partnership with Toulouse's Bureau des tournages is an opportunity for La Guilde's scriptwriters to discover and visit the local aeronautical infrastructure and the services available to facilitate filming. These partnerships are an opportunity for La Guilde members to experience a rich exchange of ideas and discover the reality of these professions through instructive and inspiring presentations.

In addition to its presence at certain festivals (Fiction in La Rochelle, Animation in Annecy), La Guilde is keen to raise its profile at these international events. This year's Séries Mania festival in Lille was an opportunity for La Guilde to take part in a programming round table, with President Marie Roussin speaking. Accreditation fees for members at festivals where La Guilde was present this year were also renewed.

Press review

Following this year's three highlights, La Guilde was featured in a number of articles in the professional and general press and media.

1. March 2023 - Signing of the interprofessional agreement for TV drama

Total screen
March 29, 2023

Producteurs et auteurs signent pour une rémunération minimale des scénaristes de fiction

★ **Producteurs et auteurs signent pour une rémunération minimale des scénaristes de fiction**

Les producteurs et auteurs de fiction ont signé un accord de principe pour une rémunération minimale des scénaristes de fiction. L'accord, qui a été signé le 29 mars 2023, concerne les scénaristes de fiction travaillant pour les chaînes de télévision françaises. L'accord prévoit une rémunération minimale de 100 000 euros par scénario, ainsi qu'une rémunération de 100 000 euros par scénario pour les scénaristes de fiction travaillant pour les chaînes de télévision étrangères. L'accord prévoit également une rémunération minimale de 100 000 euros par scénario pour les scénaristes de fiction travaillant pour les chaînes de télévision étrangères. L'accord prévoit également une rémunération minimale de 100 000 euros par scénario pour les scénaristes de fiction travaillant pour les chaînes de télévision étrangères.



Rodolphe Belmer met le cap sur les franchises et les coproductions

★ **Rodolphe Belmer met le cap sur les franchises et les coproductions**

Rodolphe Belmer, scénariste et réalisateur, a annoncé qu'il se concentrait désormais sur les franchises et les coproductions. Il a déclaré que cela lui permettait de travailler sur des projets plus ambitieux et de bénéficier d'un soutien financier plus important. Belmer a également mentionné qu'il était intéressé par des projets internationaux et qu'il cherchait à élargir son réseau professionnel.

French Film
March 31, 2023

10 ACTUALITÉS

Un projet lituanien se distingue au Meta Pitch Contest by Neuen Studios

Un projet lituanien se distingue au Meta Pitch Contest by Neuen Studios. Le projet, intitulé "The Last of Us", a remporté le prix de la meilleure histoire au concours. Le projet est développé par Neuen Studios et est basé sur le jeu vidéo de la même nom. Le projet est actuellement en phase de développement et est prévu pour être lancé en 2024.

ACCORD INTERPROFESSIONNEL ENTRE SCÉNARISTES ET PRODUCTEURS DE FICTION

Un accord interprofessionnel a été signé entre les scénaristes et les producteurs de fiction. L'accord prévoit une rémunération minimale de 100 000 euros par scénario, ainsi qu'une rémunération de 100 000 euros par scénario pour les scénaristes de fiction travaillant pour les chaînes de télévision françaises. L'accord prévoit également une rémunération minimale de 100 000 euros par scénario pour les scénaristes de fiction travaillant pour les chaînes de télévision étrangères. L'accord prévoit également une rémunération minimale de 100 000 euros par scénario pour les scénaristes de fiction travaillant pour les chaînes de télévision étrangères.



Les Cahiers du Cinéma
April 1, 2023



2. May 2023 - La Guilde's support for the American writers' strike

Challenges

May 3, 2023 https://www.challenges.fr/monde/etats-unis/etats-unis-derriere-la-greve-des-scenaristes-le-modele-du-streaming-en-question_854123

Deadline

May 3, 2023
<https://deadline.com/2023/05/writers-strike-international-unions-react-tv-and-film-1235353628/>

BFM Radio

May 3, 2023
<https://podcasts.apple.com/fr/podcast/le-titre-%C3%A0-la-une/id1642691028?i=1000611608606>

France 24

May 3, 2023
https://twitter.com/France24_fr/status/1653400327180173315?s=20

Europe 1

May 3, 2023
<https://www.europe1.fr/emissions/info-media-du-jour/greve-des-scenaristes-a-hollywood-what-consequences-4181143>

Usbek & Rica

May 5, 2023

<https://usbeketrica.com/fr/article/les-scenaristes-doivent-devenir-les-premiers-specialistes-de-lia>

L'Express

June 1, 2023

<https://www.lexpress.fr/economie/high-tech/series-tv-lia-le-cauchemar-des-scenaristes-HIHTG54H2JE7NJC7Q3QQL4WNX4/>

HuffingtonPost

June 14, 2023

https://www.huffingtonpost.fr/culture/video/la-greve-des-scenaristes-americains-bientot-en-france-on-a-pose-la-question-aux-concernes_219243.html#xtor=AL-33281128-%5Bdefault%5D-%5Bios%5D

Variety

June 14, 2023

https://variety.com/2023/biz/global/writers-strike-wga-international-solidarity-1235643165/?cx_testId=49&cx_testVariant=cx_1&cx_artPos=5#cxrecs_s

Artificial Intelligence is also a subject on which La Guilde is very much in demand in the press, and on which it will be mobilizing in a more concrete way from the summer of 2023 with the composition of a working group specifically dedicated to it.

3. June 2023 - The signing of the interprofessional agreement in TV animation series

French Film

June 15, 2023

<https://www.lefilmfrancais.com/cinema/162280/annecy-2023-les-auteurs-et-les-producteurs-d-animation-sign-a-historical-agreement>



Annecy 2023 - Les auteurs et les producteurs d'animation signent un accord historique
Date de publication : 15/09/2023 - 17:14

Les nouvelles pratiques contractuelles entre auteurs et producteurs de la filière entreront en vigueur au 1er septembre prochain pour une durée de quatre ans.

3.8 Report on Comité 3F activities (parties, festivals and training courses)

Committee members: Luc Chaumar, Jean de Lorient, Stéphanie Kalfon, Frédéric Krivine, Anne Elisabeth Le Gal, Johanna Legrand, Coralie Le Van Van, Akima Seghir, Bernard Skira, President: Akima Seghir

Introducing the 3F committee

The Comité Fêtes, Festivals et Formations (3F) was created in 2021 on the initiative of elected representatives Frédéric Krivine, Akima Seghir, Nawel Dib and Stéphanie Kalfon.

Its aim is to breathe new life into the events organized by the Guild, and to structure and develop the themes according to current events and needs. It is also to enable the Guild to fulfil its mission of informing and sharing experience with its members, partners and the wider public.

Its vocation is also to create or recreate social links between members and their elected representatives, through meetings that enable everyone to talk about the business, the difficulties that some may encounter, the joys too, and to exchange advice, experiences and even projects or collaborations. And why not develop your network and sometimes meet players in the sector to whom not everyone has access.

The 3F committee aims to unite its members and attract potential new members, because the more people we meet, the stronger we feel in the face of adversity in a fast-changing sector.

Actions

1. Aperó debates (at the Maison des Auteurs)

October 13, 2022: Authors-producers: freedom at what price?

The committee wishes to open the ball of debate on this theme, which is of interest to many scriptwriters, around the following questions, among others: Who are the writer-producers, and where do they come from? How do we divide the work between writing and production? What type of company should be set up? Is it financially advantageous to co-produce a series? What are the risks for an author starting out as a producer?

The speakers:

- Fanny Herrero: creator of *Dix pour cent* and producer of *Drôle*
- Stéphane Kaminka: author-producer of *Le crime lui va si bien*
- Anne Landois: Showrunner of *engrenages* and producer of *La promesse*
- Pierre Yves Mora: author-producer of *L'art du crime*

The evening was hosted by Frédéric Krivine, author and producer.

November 17, 2022: What's the current state of adult animation in France?

The debate was available in zoom.

Find out more about the evening in the "Animation" directory (page 8).

December 15, 2022: Women in fiction 5 years after #Metoo

The debate was available in zoom.

The subject is still a hot topic in the press and on social networks, but in concrete terms, what has changed on screen? This key question raises the following questions: How are women portrayed in French fiction? Does dramatic conflict have a gender? What is *male gaze* and *female gaze*? Should the Guild take specific action on the representation of women in fiction?

To answer these questions, we have invited the following speakers:

- Iris Brey: academic critic, screenwriter and director, author of *Sex and the series* and *Du regard féminin* (Ed. L'Olivier), and *La Culture de l'inceste* (Ed. Seuil)
- Sophie Deschamps: scriptwriter and SACD administrator
- Clémence Madeleine-Perdrillat: writing director for season 2 of *En thérapie*, co-creator of *Nona et ses filles*, scriptwriter for *Mixte*, *OVNI(S)* and *Des gouttes de Dieu*

The evening was hosted by Frédéric Krivine.

January 23, 2023: Do we still believe in the Bible?

The debate was available in zoom.

The Bible has undergone many changes. Who hasn't wondered: what's a good Bible to seduce a broadcaster? How should it be structured? Should it be long, short, detailed, illustrated, personal or technical? How do you price it? Should you be prepared to produce several versions, and à what conditions ?

With the advent of new platforms shaking up the audiovisual landscape, what role does the Bible play in the development of a series?

A complete overview of the complex medium of the bible, for all series authors, whether emerging, established or established.

The debate was moderated by Frédéric Krivine.

March 16, 2023: TV Fiction, negotiations with producers at an impasse?

This debate was accessible by zooming in

Good to know: A historic agreement was signed on March 22, 2023 at the Séries Mania Festival with the Guilde, USPA, SPI and SACD, in the presence of the public authorities. The clauses will apply from July ¹.

For the record, however, here's what was discussed in the debate at a time when negotiations appeared to be at an impasse:

After four years of discussions, the fiction negotiations have still not resulted in an agreement between scriptwriters and producers, forcing the CNC, representing the State, to intervene to establish the new rules. Before making its decisions in a few weeks' time, the CNC is consulting us to gauge our proposals and determination.

At the time, the main questions were:

How and why did negotiations reach this deadlock? The 2018 transparency agreement, which was supposed to provide us with additional remuneration, is of virtually no benefit to screenwriters. What do we need to ask the CNC today? What leverage do we have? To get producers to move, should we consider a strike by all screenwriters? Is this realistic? Effective? What are the conditions for a strike? Should we accept different minimums for structured writing workshops and other TV dramas?

Here are the speakers present to answer all these questions:

- Frédéric Krivine: former president of UGS (Union Guilde des Scénaristes) and TV writer-producer
- Claire Lemaréchal: SACD administrator and television scriptwriter
- Pierre-Yves Mora: president of the Guilde's fiction negotiations committee and television scriptwriter
- Anne Rambach: president of SACD, former president of Guilde and television scriptwriter

The debate was moderated by Marie Roussin, Guilde president and television scriptwriter.

April 06, 2023: What kind of fiction for the public service?

This debate was accessible via zoom.

France Télévision is one of the major broadcasters of fiction in France. We decided to organize this meeting to give our members the opportunity to ask their questions and talk live with our guests.

Here are the questions that emerged during the debate: what are France Télévision's expectations? How can we respond to competition from platforms? Is there such a thing as public service fiction? What are the editorial lines of France 2 and France 3? Are co-productions with other broadcasters possible? Does Internet consumption change content?

To answer these questions, we were pleased to welcome :

- Anne Holmes: Director of Fiction and Programming, France Télévision Group
- Carole Le Berre: Program Advisor
- Julia Girot Benedetti: Program Advisor
- Frédéric Goetz: Program Advisor

meeting was moderated by Jean-André Yerlès

June 05, 2023: Writer-producer agreements for animated TV series?

Good to know: A historic TV animation agreement was signed on June 15 at the Annecy Festival.

Find out more about the evening in the "Animation" directory (page 8).

[1. Les apéros tout court at Sardignac \(27 rue Richer, Paris 9\)](#)

These get-togethers are an opportunity to meet or catch up with members over a drink. We organized three this year (in September, January and May).

[2. Festivals](#)

We've organized pots at iconic festivals such as Séries Mania, La Rochelle and Annecy.

More...

As soon as the new school year gets underway, the 3F committee will resume its union activities on a very regular basis, with numerous aperitif-debates, meetings with players in the sector to whom some members don't have access (producers, broadcasters, institutions, etc.), training courses and seminars, meetings at festivals (film, fiction and animation), monthly aperitifs at the Sardignac just for the fun of it and to get to know each other, and so on.

3.9 Tax and Social Committee activity report

Committee members: Sylvie Bailly (administrator at the new Sécurité Sociale des Artistes-Auteurs), Nelly Allard (SACD administrator), Marie-Pierre Thomas (AFDAS administrator), Anna Fregonese (elected to the Board & VP of RACD - IRCEC).

President: Anna Fregonese

During 2023, Julien LACOMBE left the committee and the Guilde.

The Fiscal and Social Committee met on average once every month and a half, in the presence of Diane Boisgibault and Laëtitia Kulyk.

Its missions over the past year :

- Answer Guildien.ne.s tax and social security questions on the ML and then on the forum, mostly related to current events (tax returns, URSSAF declarations, etc.).
- Helping Guildien.ne.s with their procedures and advancing the rights of AAs thanks to the privileged contacts the committee has forged with IRCEC, AFDAS, URSSAF, SACD and the French Ministry of Culture.
- Webinars: TS ou BNC? / Frais Réels / Déclaration de revenus, with the accounting firm COMCOM. Succession with a specialized notary firm. Each webinar was put online by Camille (thanks Camille!) and reported on by Diane (thanks Diane!).
- Setting up individual tax interviews with the COMCOM agency.
- Follow-up on the creation of the new Social Security for Artists and Authors (2S2A) resulting from the AGESEA/MDA merger. Sylvie Bailly represents the Guilde on the Board of Directors (alternate: Anna Fregonese). She is also a deputy on the Social Action Committee.
- Participation in meetings organized by the Ministries of Culture and Labor on several projects dedicated to Artists-Authors: creation of a single portal / new nomenclature of professions / extension and evolution of the system for buying back prescribed social security contributions (AGESEA scandal) / assessment of government action in favor of AAs.
- At SACD's request, we reviewed the functioning of the Pôle Auteurs- Utilisateurs, which led in particular to the re-establishment of face-to-face meetings with AAs.
- Joint reflection with SACD and URSSAF on the need to change the deduction certificates to include supplementary pension contributions.

3.10 Report on the activities of the Anti-Harassment Committee

Committee members: Suaëna Airault, Valérieane Cariou, Jean-Marie Chavent, Thomas Fecchio, Sonia Gozlan, Cécile Nicouleaud, Laëtitia Kulyk (DG), Diane Boisgibault (lawyer)
President: Valérieane Cariou

1. Les Femmes s'Animent round table

The committee took part in the round table "Harcèlement, où en est-on en 2022?" organized by Les Femmes s'Animent (LFA). Suaëna and Sonia represented the Guild and the committee.

Before the #metoo era, harassment was little discussed, today it is much more so. This round table provided an opportunity to take stock of the situation, to read some edifying testimonials, to talk about the situation of screenwriters, who, notably because they have a precarious status, or even no status at all (compared to employees protected by the labor code), because the milieu is small and because they are isolated, are "ideal prey" for harassers to remind us of the law and to open up solutions. It can indeed be difficult to understand which resources to turn to when you're concerned or when you're a witness. This round table helped clarify the situation...

The round table reinforced the committee's idea of producing and distributing to members a **memo** of training courses, useful contacts and "good" attitudes to adopt. There is a wide range of training courses to help you act and react, set up a unit within your organization or become a harassment referent within your company, for example. These training courses are aimed at all employees, whether permanent or temporary, in the audiovisual and film sectors: production, technicians, technical industries, distribution, exhibition. More generally, all staff eligible for AFDAS support.

2. Internal survey on harassment

The committee had forwarded a communication on ML on this subject.

As a reminder, 55% of our members have already been aware of cases of moral harassment in the productions they have worked for.

Yes - less than 5 cases: 10 (50%)

No: 9 (45%)

Yes - more than 5 cases: 1 (5%)

Half of our members don't spontaneously know where to turn for help Yes: 10 (50%)

No: 10 (50%)

And 65% of them feel vulnerable in the face of this issue in the event of denunciation of such facts.

Yes: 13 (65%)

No: 7 (35%)

3. Practical worksheet on harassment

The committee drew up a practical sheet on harassment. The idea was to have a Guild-stamped document to show our involvement on the subject and communicate it.

The form has been sent to our members and is available on the website.

4. Evening debate with the 3F committee

The CLCH took part in the **3F committee's evening debate in December on the theme of "Post-MeToo"**. Here again, it's important for the Guild to take a stand to highlight needs and best practices.

5. Links with GARRD / Directors' Union

As requests come in, members of the committee are available to answer questions from partners and other unions, to help them build their listening cell project and to pass on our experience in the field.

3.11 Radio Committee activity report

The Radio Committee was created at the beginning of July 2022, and now has 14 members.

Committee members: Sylvie Coquart-Morel, Sophie Deschamps, Laura Fredducci, Mélanie Furne-Corbizet, Frédéric Grosso, Vincent Hazard, Stéphanie Kalfon, Claire Lemaréchal, Claire Luhern, Sophie Maurer, Elise Thibaut

President: Vincent Hazard

In the space of a few months, we've conducted a tour of the microcosm of audio fiction, both private and public, with mixed conclusions.

Together with the SACD and its radio administrator Sophie Bocquillon, we consulted broadcasters such as Spotify, Amazon, Arte Radio and Sybel, as well as producers like Nouvelles Écoutes, Initial studio and the organizers of the Paris podcast festival. Unfortunately, we weren't able to get a meeting with Radio France within this timeframe, but Pascal Rogard, managing director of SACD, has promised to organize a joint meeting with the presidency before the summer vacations.

Private audio players - podcast companies - are currently experiencing a growth crisis, due to the combined effects of a bursting speculative bubble and the lack of a robust business model. The number of new podcasts launched in 2022 has been divided by 4 compared with previous years, but this is not necessarily bad news. The market is consolidating, with many production companies merging (Binge and Paradiso) in France, opening subsidiaries abroad or merging with foreign companies, as in the case of Nouvelles Écoutes.

The number of dramas produced and broadcast is stagnating, or even declining with the end of Sybel productions, pending the arrival of new players such as Blynd, but the desire of broadcasting producers remains the same. Fictions are very expensive in the podcast economy, but they remain premium products, prestige productions.

Consequently, La Guilde, through an official audio committee, could play a role as advisor, intermediary (to find seasoned authors) and institutional partner for the implementation of best practices to sustain the development of fiction in the "private" sector.

As far as the public sector (Radio France) is concerned, we have been unable to meet them for the time being. As the management of France Inter and France Culture, the two channels traditionally broadcasting fiction, have changed in recent months, we have agreed, in consultation with SACD, to contact them again for a joint meeting to be arranged in June. The situation at Radio France is confusing: despite reassuring messages and in-house recruitment for fiction direction and production, the volume has been falling in recent years, with the latest news being the discontinuation of *Affaires sensibles* fiction on France Inter. There has been no communication about a possible replacement. As a result, discussions within the committee point to a proactive approach towards this long-standing partner. We want to mobilize our support within the group and meet with management to express our dismay at the lack of communication with authors. Secondly, the committee is in favor of active lobbying, in partnership with the SACD, for the sanctuarization of Radio France's fiction budget, following the example of France Télévision.

At the end of this overview, the members of the committee, far from being discouraged, are, on the contrary, determined to make their action a long-term one. Four new members have joined the committee in recent weeks, and the committee's work is now known to all authors who are looking to La Guilde to coordinate the work of audio authors. This showcase can only be beneficial for La Guilde, insofar as contract negotiations are already overseen by SACD as far as Radio France is concerned, and SACD's legal experts have shown a fine reactivity when contracts had been modified without consultation (with an attempt to recover the IPs of podcasts developed at Radio France, which, in view of the remuneration amounts, is not acceptable).

In concrete terms, the committee's vocation is to become a think tank for the future of audio fiction, a conduit of knowledge on the audio scene for other scriptwriters interested in audio, and an "advisory" partner for producers and broadcasters who are still relatively inexperienced in the fiction field.

To carry out these actions, we maintain channels of exchange between members of the committee, we wish to organize some evenings "events" meetings and others, around the audio writing (place and form to be discussed, but we think to find partners easily for that). We'll also be taking part, via committee chairman Vincent Hazard or other members, in upcoming exchanges with Radio France and SACD to defend the interests of audio fiction authors. We also have very good relations on this subject with EAT, another organization dedicated to defending audio authors.

In conclusion, the committee wishes to continue and develop its activities within the framework described above. The Chairman elected for the coming year is Vincent Hazard, who will act as a point of reference for the various internal and external bodies of La Guilde.

3.11 International Relations Committee activity report

Validated by the Board in the fourth quarter of 2022 and officially constituted at the beginning of 2023, La Gulde's International Relations Committee is currently made up of 5 members.

Committee members: Agnès Bidaud, Wagner Cardena, Valérie Cariou, Eurydice Da Silva and Cyril Tysz

Chairman: Cyril Tysz

Its purpose is to act as a gateway for exchanges and information between our members and the rest of the world, and to take part in ongoing discussions on platforms, on the conditions under which the profession operates in different countries, on the transposition of European directives into local practices, on co-productions and so on.

As a member of the FSE (Federation of Screenwriters in Europe) and the IAWG (International Affiliation of Writers Guilds), La Gulde is regularly involved in international issues facing the profession and invited to take part in discussions on its future. For example, even before the Committee was created, in October 2022 a delegation from La Gulde française travelled to Copenhagen to take part in the *World Conference of Screenwriters (WCoS)* and exchange views with the Danish Guild, following the dispute that was then pitting the local industry against the international streaming platform Netflix. During the event, Marie Roussin, President of La Gulde, took part in a panel on the new position of the author, and Laëtitia Kulyk, General Delegate, in a round-table discussion on the transposition of the AVMS Directive, an important component of negotiations with producers throughout Europe. Following this, Laëtitia Kulyk and Cyril Tysz (representing the Gulde on the ESF Board since October 2022), took part in the ESF General Assembly.

Since its official creation, the members of the commission have begun to research and reflect on various issues, including :

- European training courses: one of the commission's objectives, in addition to listing them, is to have these courses recognized as qualifying courses, which would enable our members wishing to take part in them to obtain (at least partial) funding from Afdas, as would be the case for a French training program. The international Serial Eyes training course has also become one of the courses giving access to the Guild on completion of the program.
- The language of writing and possible penalties on distributions against French authors who write in English. This is to ensure that what should be an added value does not become an automatic stigma.
- Business and social aspects: the idea - in the long term - is to set up international resources and networks of agents, lawyers and tax specialists with knowledge of the specificities of authors (labor law VS copyright, both of which vary from country to country), to whom we can refer our members. The aim is to help French scriptwriters working abroad, as well as foreign scriptwriters working in France, and scriptwriters involved in international co-productions, to see things clearly and thus be able to

negotiate, then get paid, and finally pay their various charges and taxes, as well as assert their rights in an international environment that is currently far from harmonized.

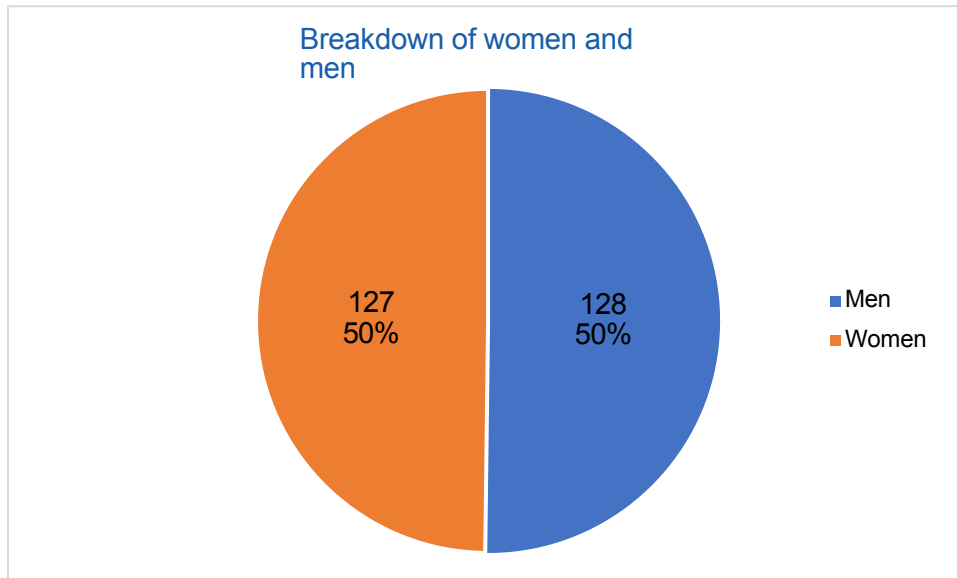
In this respect, the Committee is considering closer ties with the Guild's Tax and Social Committee, and joint working sessions. The same applies to the Artificial Intelligence working group and any other committee dealing with a national issue that could be extended to an international level (and vice versa, international issues that could eventually affect us in a globalized world).

For the time being, the Committee is participating in the mobilization around the American screenwriters' strike, and considering ways to support it during June 2023 and beyond if necessary.

4. UNION LIFE

4.1 Members

On April 30, 2023, the Guild had 255 members.



Since January 1, 2023, 42 new members have joined La Guilde.



4.2 Elected representatives 2022-2023

Fiction directory



Jean-Marie Chavent
VP Fiction



Nawel Dib



Frédéric Krivine



Pierre-Yves Mora



Marie Roussin
President



Olivier Szulzynger
Treasurer

Animation directory



Alice Diener



Pierre Doublier



Manuel Meyre
VP Animation



Cécile Nicouleaud
Corporate
Secretary



Ghislaine Pujol

LA GUILDE

française des scénaristes

Répertoire Cinéma



Anna Fregonese



Anne-Élisabeth Le Gal



Johanna Legrand



Stéphanie Kalfon



Akima Seghir



Jean-André Yerlès
VP Cinema

4.3 Permanence



Laëtitia Kulyk, Managing Director

Appointed in May 2021, she helps to define the Guild's strategic direction in conjunction with the Board of Directors. Her main missions include organizing and monitoring inter-professional negotiations on remuneration and contractual practices between authors and producers.



Pascale Besson, Executive Assistant

With the Guild since 2013, Pascale is responsible for assisting the Guild's management with administrative management and organization. She works directly with the Managing Director and is also responsible for assisting the Board of Directors in organizing the Guild's day-to-day activities.



Diane Boisgibault, Lawyer

Diane joined the Guild office in 2019 as a lawyer specializing in intellectual property. She is in charge of providing guidance, information and assistance to member and non-member scriptwriters who call the union's professional hotline. Since last year, Diane has also been responsible for monitoring social and tax issues and writing the practical information sheets posted on the website.



Camille Bouvelot, Communications and Events Manager

Arriving in September 2022, Camille is responsible for La Guilde's internal communications (transmission of information to members, administration of the La Guilde forum) and external communications (website, social networks, operational partnerships, etc.) to promote the syndicate's actions. Working regularly with the Comité 3F, Camille is also responsible for planning and coordinating the various events organized by the syndicate (evening debates, members' parties, presence at festivals, new member breakfasts, AGM party, etc.).

5. RESOLUTIONS

5. 1 Ordinary resolutions

Resolution n°1: approval of the business report 2022-2023 **Resolution**

n°2: approval of the financial report 2022-2023 **Resolution n°3:**

approval of the annual financial statements 2022-2023

Approval of the annual financial statements as validated by the accounting firm and the statutory auditor in his report.

Resolution no. 4: Approval of the balance appropriation

5.2 Ordinary resolutions concerning amendments to the internal regulations

Resolution no. 1: the Ordinary General Meeting resolves to define the amount of the probationary membership in the by-laws, raising it to €50 per year for the first 3 years following graduation, to qualify for probationary membership.

To this end, the Ordinary General Meeting resolves to add a paragraph to article 6 of the by-laws, worded as follows:

"Article 6 - Collection of contributions

All members are required to pay an annual membership fee.

For members on probation, the membership fee is €50 per year for the first 3 years following graduation, entitling them to probationary membership.

With the exception of members on probation, the annual fee is proportional and is based on income for the calendar year, i.e. from January 1 to December 31 of the same year.

The amount of contributions is calculated on the basis of the member's net copyright income, according to the following table:

Net annual copyright income received	Monthly contribution	Annual subscription
Up to €30,000	8 €	96 €
from €30,001 to €50,000	15 €	180 €
from €50,001 to €70,000	25 €	300 €
from €70,001 to €90,000	40 €	480 €
from €90,001 to €120,000	60 €	720 €
from €120,001 to €150,000	85 €	1 020 €
from €150,001 to €200,000	125 €	1 500 €
Over €200,000	150 €	1 800 €

The membership fee is payable on receipt of the call for membership fees in December of the previous year, either in full or in instalments, by cheque or bank transfer.

When a new member joins the association, including probationary members, the membership fee for the current year is prorated to the number of full months remaining after the application has been approved by the Board of Directors.

It should be noted that, in accordance with the Articles of Association, in exceptional cases, for justified reasons and at the request of the person concerned, the Board may grant deferred payment or even partial or total exemption from dues. Membership fees are non-renewable.

If, after a reasonable period defined by the Board of Directors and the permanent office, and following a reasonable number of reminders by the permanent office, the membership fee has not been paid, the member is deemed not to wish to renew his membership and his membership is terminated by the Board of Directors, in accordance with article 11 of the Articles of Association.

In this case, any subsequent request for re-admission must be subject to a new admission procedure, under the conditions defined in article 4 of the present internal regulations.

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6. CONTACTS

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Camille Bouvelot

Communications and events manager

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Hotline hours

Monday: 2 - 6 p.m.

Tuesday: 10am-1pm - 2pm-6pm

Wednesday: 10am-1pm - 2pm-

6pm Thursday: 10am-1pm - 2pm-

6pm Friday: 10am-1pm - 2pm-

6pm

The office is open Monday to Friday from 10:00 to 18:00 259 rue
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