



Writers Guild Italia

Report 2024

January

Dialogue with Editors - We held two roundtables reserved for members to open a dialogue with editors and understand the dynamics that develop within Italian production companies. Topics: "Creativity and market: the strategic role of editors between producers and authors" and "The algorithm and the author: what opportunities and challenges for TV series screenwriters".

February

Wivaio Screenwriting Course - Screenwriting course held by our member and board member, Massimo Torre. We reached an agreement with Libreria Eli to offer a 20% discount to Wivaio members interested in participating in the course.

March

Shopping Deal - Following several reports from members regarding the increasingly frequent use of the so-called shopping deal, we believe it is necessary to provide some brief clarifications regarding the disadvantages of this practice for authors, who are already too often forced to accept unfavorable conditions against their will.

The shopping deal tends to nullify and replace the Option mechanism, which has the characteristic of remunerating the author for a certain period of time. The producer, by paying the author the Option price, will be more motivated to believe in the project. The shopping deal does not provide any exclusivity in favor of the producer, and without the constraint of an agreement like the Option, the easy circulation of multiple projects would expose authors to the risk of having their projects viewed by an unspecified number of subjects.

Under35 - Assembly of the Under 35 Group, composed of debut screenwriters and directors belonging to WGI and 100autori, at the ReWork room of SpinTime. The meeting is also open to those who, despite being "over 35", still identify as beginners, as well as those who do not yet define themselves as professionals.



April

Adriano/Tax Credit Plenary - The first quarter of 2024 saw a sharp halt in film and audiovisual production; the main players in the sector representing all segments of the film and audiovisual industry are unanimously calling for strengthened dialogue with the Government.

On Friday, April 5, at 10:30 AM at Cinema Adriano (Piazza Cavour, 22, Rome), during the Press Conference "We want there to be a tomorrow", producers, actors, directors, screenwriters, technicians, and workers will present many diverse proposals for a rapid and shared recovery of the entire sector.

From this moment on, authors, producers, and performers begin a fruitful and constant collaboration to confront the Government as a united front representing the Italian audiovisual sector. The involved organizations represent the vast majority of professionals in the sector.

University Screenwriting Laboratory - Conclusion of the 2024 Screenwriting Laboratory, organized by La Sapienza University in collaboration with the Saras Department/Faculty of Letters, Writers Guild Italia, and Dino Audino Editore. The last meeting will be held on April 23, 2024, with the participation of Daniele Cesarano, Head of Drama at RTI - Mediaset Group, who will give a master class.

Agreements are finalized with Dino Audino editore for the publication of university textbooks on screenwriting. The published books have already been adopted by the Faculty of Letters of the "La Sapienza" University of Rome.

May

Collective Agreement - An inter-association assembly open to everyone for the creation of the first national collective agreement for screenwriting and the first national collective agreement for directing.

Participants include Associazione 100autori, Anac Autori, Writers Guild Italia, and labor lawyer Adalberto Perulli to tell us about the beginning of this journey that would lead authors to an epochal change in terms of protection and respect.

After this very important event, ALL the organizations representing Italian authors are officially united and speak with



a single voice.

Together, they obtain the support of SIAE (the Italian CMO) which contributes to the necessary funding to hire one of the most important Italian labor lawyers who is tasked with writing and negotiating the National Collective Agreement for screenwriters and directors with producers.

June

Survey - 100 Autori, ANAC, and Writers Guild Italia are the three union associations that together represent over 95% of professional directors and screenwriters working in Italy in the fields of cinema, TV series, documentaries, animation, web series, and video games. Together we proposed a survey whose purpose was to gather as much information as possible on the working conditions that our highly specialized professionals face daily. Here are the results of that survey. The goal is to provide a concrete and updated database, which will be fundamental for negotiating the first national contract for directors and screenwriters, a common and indispensable goal for the three signatory associations. View the results at the link: [survey results link]

Tax Credit - A few days ago, the tax credit decree that the Government had postponed for months was finally unblocked, causing the interruption and often even the cancellation of projects that many of us had been working on for some time.

In these months, WGI, in concert with all the associations involved in the crisis triggered by government delays (authors, producers, workers), has continued to participate in daily meetings, both inter-associative and institutional, to defend the interests of Italian screenwriters.

We have achieved some results (for example, the introduction of the obligation to respect the national contract to obtain public funds, fundamental in our journey towards this great goal), while other provisions introduced with the new tax credit do not find us in agreement at all (the increased resources allocated to selective funds are fine, but guarantees are needed on the professionalism and independence of the selectors, i.e., the members of the so-called commissions).

Funding Party - Not just fun and music, but also support for a precious cause! The proceeds from the Funding Party will in fact be a fundamental contribution for the organizing associations -



100autori, ANAC, and Writers Guild Italia - to be able to support the technical and legal expenses to complete a real revolution in the working life of screenwriters and directors: the Collective Agreement.

SIAE Distribution - If you want to know more about the June Cinema distribution, there's an appointment designed for you. Andrea Marzulli, SIAE Audiovisual Director, will answer your questions and curiosities about the royalties distributed and paid with the latest distribution live.

September

Venice - The under 35 panel "Don't call us young" was very successful, directly addressing the problem of access to the job market in our sector for those who complete or perfect a long learning course and struggle to obtain wages that can be considered as such and not as insults, as emerges from our survey.

UNDER 35 SURVEY DATA (WGI-100Autori Associates) 2024

On a sample of 161 Screenwriters and Directors U35, it emerged that:

75% are below the poverty threshold of €15,000 per year.

50% of screenwriters earn less than €5,000 per year

50% of directors earn less than €7,000 per year

Another conference where we were protagonists was the one centered around last year's "Déclaration des Cinéastes" which had allowed us to create a solid bridge between us, 100A, Anac, and the French associations. This time it allowed us to reach a common position, namely a formal letter of protest addressed to the EU for the reconsideration of the nature of cinema and seriality now included by the Union under the umbrella of the merchandise sector and no longer of culture (which has very serious consequences in terms of the cultural exceptionality of what we create and the questioning of geoblocking that protects our works in national territories).

WGI strongly declared that it believes in being United in Diversity, but not in ending up homologated for a mercantilist logic that commodifies our works and degrades spectators to mere consumers, far from cultural identity.

The meeting on the so-called Artificial Intelligence allowed us to address this issue "A year and many generations later" (this was the title): given the impressive development of AI-based tools that at the media level seems a sort of panacea for the world's ills. WGI has maintained surveillance on the phenomenon in recent



months, confronting all experts and representatives of the sector to give life to an observatory that wants to be permanent in defense of the rights of Italian screenwriters. Numerous insights, analyses, and regulatory proposals that we will now convey in the appropriate venues.

Last but not least, the space that saw WGI central in Venice was the one entitled "The Rule of the Game" during which we officially presented to all protagonists of the audiovisual sector the national collective agreement for screenwriters. It was an important moment, supported by SIAE, which saw us reaffirm the usefulness of the alliance between the organizations representing Italian authorship and which in fact speak on behalf of the entire category of screenwriters and directors. WGI illustrated the appalling numbers of compensation for a series subject, for a film, or how much a script is worth, described how the profession of an author is carried out, among a thousand difficulties, staggered payments, no certainty, exposed to concrete problems of market access for the under 35s and without any form of support at the end of their career. We explained the long work that led us to the first draft of the collective agreement and what it is concretely made of: definition of concept, series subject, pitch, regulation of our rights and duties and those of producers, parental support, insurance, welfare, regulation of AI use, the system of guaranteed minimums, the systematization of residuals (i.e., the implementation of the EU directive). Now we move on to the next phase, namely that of negotiation with producers and broadcasters and streamers, but there are encouraging signs of strong openness and sharing of the need to heal this immense vulnus that sees us as authors and generators of stories that are worth nothing upstream and as if by magic downstream generate an industry of 13 billion Euros. Obviously on this specific front, we will keep you updated on every minor development.

Giuli - With the change at the top of the Ministry, we immediately sent a letter to the new Minister of Culture, Alessandro Giuli, reiterating our willingness for dialogue and confrontation, but above all emphasizing that we are not alone in this battle.

On September 25, the table was officially opened to discuss the national contract and the distribution of remuneration linked to the copyright directive after a meeting between authors and producers at the Ministry of Culture.

Netpitch - Netpitch, the window for submitting projects is open (you can find the call and specifications for participation on the



website): yet another opportunity that WGI supports to facilitate market access and in any case to keep the door open to anyone who has an idea and who, as Claude Lelouch said at the "Déclaration des Cinéastes" panel, persistently does not stop dreaming.

SIAE Distribution - appointment dedicated to the Cinema distribution, organized by SIAE. This is an opportunity to receive clarifications on the royalties distributed and paid in September, as well as to delve into topics related to the world of copyright. The event will be held live on YouTube. Andrea Marzulli, SIAE Audiovisual Director.

October

After months of negotiations, the united front of authors obtains approval of Netflix's guidelines according to the amendment requests suggested. For example, the so-called moral clauses that allowed Netflix to fire screenwriters or directors for their private behavior, even off-set or outside contractual duties, are eliminated.

WCOS27 - WGI is on the steering committee of WCOS24 to be held in Galway, where the Italian candidacy to host WCOS27 in Rome will be presented.