

Federation  
screenwriters  
EUROPE

A publication by the Federation of Screenwriters in Europe  
[www.scenaristes.org](http://www.scenaristes.org)

fIRST  
Conference  
of EUROPEAN  
Screenwriters

Thessaloniki, Greece  
21/22 November 2006



# Contents

<b>Greetings</b>	1
<b>The Stories</b>	5
Being a Screenwriter in Europe / The current situation (Part I)	
Local or universal ? Do our stories have a common European identity ? Is classic story structure help or hindrance ?	
<i>Lecturer : Mogens Rukov</i>	
<b>The Money</b>	11
Being a Screenwriter in Europe / The current situation (Part II)	
What kinds of screenplay development funding are available in Europe ? How much is invested in screenplay development ?	
<i>Lecturer : Lenny Crooks</i>	
<b>The Schreiber Theory</b>	19
First Thematic Cycle / The Stories (Part I)	
<i>Lecturer : David Kipen</i>	
<b>The Rights</b>	30
Being a Screenwriter in Europe / The current situation (Part III)	
What is the role of the writer in European production and distribution ? What defines authorship in the different European countries ?	
<i>Lecturers: Eva Inès Oberfell and Frédéric Young</i>	
<b>Tell Me The Story – Screenwriting in the 21<sup>st</sup> Century</b>	39
First Thematic Cycle / The Stories (Part II)	
Panel Discussion	
<i>Speakers : Jurgen Wolff, Balasz Lovas, Graham Lester George, Marta Lamperova, Ruth Toma and Jaroslaw Sokol. Moderator : Thomas Bauermeister</i>	
<b>You Have The Right To...</b>	50
Second Thematic Cycle / The Rights (Part I)	
Panel Discussion on Moral Rights and Sharing writers credits.	
<i>Speakers : Fred Breinersdorfer, Frédéric Young, Razvan Radulescu, Robert Löhr, Mogens Rukov. Moderator : Leni Ohngemach</i>	
<b>Why write ? Confessions of a screenwriter's dangerous mind</b>	65
Second Thematic Cycle / The Rights (Part II)	
<i>Lecturer : Uwe Wilhelm</i>	
<b>Show Me The Money – Financial Implications of Screenwriting in Europe</b>	70
Third Thematic Cycle / The Money	
Panel Discussion on Writers and subsidies, Writers and producers, Collecting Societies and Online Content.	
<i>Speakers : Srdjan Koljevic, Katharine Way, Antoine Lacomblez, Géraldine Loulergue. Moderator : David Kavanagh</i>	
<b>Visionary Closing Session</b>	92
European Screenwriter's Manifesto	
<b>PARTICIPANTS</b>	95



# Greetings

## **Christina Kallas**

Ladies and Gentlemen, Colleagues,

My name is Christina Kallas and I am a writer and the President of the **Federation of Screenwriters in Europe**. It is in this capacity that I would like to welcome you all and especially the high-profile screenwriter colleagues who honour us with their presence. Before we start the conference, I would like to introduce to you a number of people whose support for the idea of this meeting has made it possible.

First of all, I would like to introduce the Director of the **Thessaloniki Film Festival**, Despina Mouzaki. The festival, as you all know, is hosting us in the next two days in the frame of the **Balkan Fund**, the script development fund, which is here to support screenwriters from South-eastern Europe and which this year is celebrating its fourth edition.

## **Despina Mouzaki**

Honorable Mr. General Secretary, Honorable Mr. President of the European Film Academy, Honorable Ms President of the **Federation of Screenwriters in Europe**,

Honorable Presidents of the **Greek Film Centre**, the **Greek Scriptwriters Guild**, and the **Hellenic Audiovisual Institute**,

Ladies and Gentlemen,

It is with great joy that we welcome you to the First European Conference of Screenwriters which the **Thessaloniki International Film Festival** has organized in the framework of the Balkan Fund.

Today, our discussion revolves around scripts. Scripts as a raw material for dreams, for the dreams of European filmmaking. The script is at the heart of cinema, whether it's an autonomous work of literature or a draft that expires the day that shooting a film starts. Today, here, we will discuss about its essence. Today, here, we will discuss about its people. Today we will discuss the ways that we can narrate our stories through cinema. The stories of people that comprise Europe today. The ways with which we shape our common, and at the same time, multicultural European history with the help of cinema. Today we discuss about the situation of the people who narrate these stories to us. The scriptwriters, these modern audiovisual storytellers.

We aren't here to find permanent solutions to these problems. We are here to state them. To speak about them. And to speculate on them. Because the **Thessaloniki Film Festival** also has this goal : to become a meeting point for the dream and its realization, for the initial concept of a film and its manifestation. And I can't think of a better meeting place or a more effective starting point than today.

Thank you.

## **Christina Kallas**

The F.S.E. is a federation that now counts twenty-one guilds and 9,000 writers all over Europe. And it was founded in Athens in 2001. I would now like to introduce the President of one of its founding members, the **Screenwriters Guild of Greece**, Mr. Alexander Kakavas.

## **Alexander Kakavas**

Thank you ladies and gentlemen. On behalf of the **Screenwriters Guild of Greece**, I welcome you all. And I hope that this conference will be the first of many to be held. We are honoured and pleased to have you here with us. Thank you very much.

## **Christina Kallas**

Greece has one important film funding institution and that is the **Greek Film Centre**. It is with great pleasure that I would like to introduce the President of the GFC, Mr. George Papalios. [We are] taking his support for this conference also as a sign of his increased efforts for the art and craft of screenwriting.

## **George Papalios**

General Secretary of the Ministry of Culture, ladies and gentlemen, thank you very much for being here. I used to be a film producer, so I know that amongst you film writers it will be hard to find something clever to say. I will just say thank you for being here, welcome; and I hope you have a very productive conference. We will try to take [up] whatever points you will make to help our scripts and scriptwriters in the future. Thank you very much.

**Christina Kallas**

The **Institute for Audiovisual Media** is a member and also represents the **European Audiovisual Observatory** in Greece. Again, a very important partner for us, and I'm happy to introduce to you its President, Mr. Rodolphos Moronis.

**Rodolphos Moronis**

Good morning. The greatest blemish of the screenwriter is, without doubt, verbalism. The only unique and brilliant, I might add, exception to this rule is Eric Rohmer, whose theories for a talking cinema nevertheless didn't find many followers. Since I'm not Eric Rohmer, and since I'm the one before last of the speakers of this rather dull part of your conference, I had better adopt a more austere, classic style of the Greek orator, Demosthenes. And limit myself to wishes for success for your conference in the hope that it will lead to better stories, to more productive cooperation by solving the rights issue, which is imperative if we are to find more money for the cultural product we call movies. Thank you.

**Christina Kallas**

This conference could not have come about without the help of a variety of further supporters. The **Robert Bosch Foundation** supported the participation of all the Eastern European colleagues. I thank Frank Albert of the foundation for his efforts and his support. Several national funding bodies supported delegations of writers from the different European countries. I would especially like to thank the **German Federal Board, FFA**, whose support was very important to us, as Germany will have the European Presidency in the next half year, which will be vital for our issues as well as the collecting societies **VG WORT** of Germany, **LIRA** of the Netherlands, and **SACD** of France and Belgium. We were discussing a conference of European screenwriters so what was more natural than asking the **European Film Academy** to join us in this endeavour. The **European Film Academy** board gladly accepted our invitation, saying that they were aware of the fact that they were doing too little for European screenwriters and that this would be a very first step. Ladies and gentlemen, the President of the **European Film Academy**, Mr. Wim Wenders.

**Wim Wenders**

Good morning to all of you. Yes, I've been involved in the **European Film Academy** since its very beginning nineteen years ago – next year it will be twenty years. And because I was involved with it from the beginning, I can also say that it started as a club of directors and producers only. Actors joined us, cameramen, and eventually we realised we had all the professionals, but there were so precious few writers. All this has changed. By now, the **European Film Academy** has about 1,800 members all over Europe but still overall, if you look at all the professionals united there, still the writers are almost the smallest group in there. And we tried to reflect upon this and realise what was wrong with it. And I think you have one of the culprits in front of you, because European cinema for a long time was driven by the *Auteur Theory*, the Author Principle. The French sort of lived it in the '60s, the new German Cinema, of which I am a product, in the '70s really refined that process in which the writer and the author, and sometimes even the producer, were one person. I grew up in cinema like that, doing all these jobs at once – in a way thinking that was the only way to make movies. As you all know the Author Principle sort of crumbled in the '80s and fell apart and lost its strength. I myself, I had to unlearn that principle myself and learn how to work with writers and producers. And now there is nothing more pleasant for me in the whole filmmaking process than those relationships. On my last two films, "Land of Plenty" and "Don't Come Knocking", I finally realised my biggest dream. I had my writer with me on the set, and we were working every day on the script – and there was a producer, too. It was like a big re-discovery, because a lot of the European film industry had neglected the profession of the screenwriter. For a lot of screenwriters that I knew, writing was a way to become a producer or a director or something else, or going to novels. A lot of them were not happy just to remain screenwriters, because maybe the aura of the profession had disappeared.

We, the authors of European cinema in the '60s and '70s, had made it disappear. So I'm very happy about this conference and all the effort **EFA** is making, since the '90s, to give the screenwriter back her place, to return to this profession the confidence, the identity, and the realisation of how necessary it is to have a strong, self-confident and independent writer in the process. I think things have changed a lot since that painful realisation when we realised, "Where are the writers?" By now, this is not so serious anymore, but still I feel we can all learn how precious the relations are between the director, the writer, and the writer and the producer. And how precious the writer's product, the screenplay, is in the context of the European cinema as it tries to redefine itself and be ready for the 21<sup>st</sup> Century. So I hope you have a great time, that you learn a lot from each other and sometimes, maybe, hopefully, also from some directors or producers. Thank you.

**Christina Kallas**

Thank you so much for this valuable statement, Mr. Wenders And now I would like to introduce to you the Secretary General of the Ministry of Culture, Mr. Christos Zachopoulos, who will

formally open our conference. In the spirit of cultural diversity, Mr. Zachopoulos has asked to address you in Greek.

### **Christos Zachopoulos**

Good morning everybody. Welcome to my country and my hometown. I will address you in Greek, Greek being an international language – having incorporated words from other languages and having lent words to other languages. This is why I hope that all I am about to say will sound Greek to you.

Had I been an average person, a layman, I would have wished to say nice things, kind things to you in the hope that eventually you would write a good screenplay about me. Since vanity has its limits, I will be sharing with you the official views of the Greek Ministry of Culture.

The Ministry of Culture runs support schemes for Greek cinema through the **Greek Film Centre** and through the **Thessaloniki Film Festival**, which is now underway. It also finances the Greek Directors Guild, the Association of Greek Screenwriters and the Greek Film Archives. We strongly believe that European cinema is in need of support in order to proceed with a counter attack, because we feel that it is strong enough to conduct a counter attack. You know, Europe is more sophisticated because of its longer history, and it is also capable of saying important things in very plain terms.

The Norwegian writer, Jostein Gaarder, in “Sophie’s World”, in the form of letters and in very plain terms, gives a sort of philosophy course to a young girl. We have to learn a lesson from this because a first and foremost concern for a form of art, which is as democratic and as massive as cinema, is communication with the audience, the viewers. Challenging Marshall McLuhan’s statement that the medium is the message, I would argue that in cinema the message is the discourse, the speech. The Greek Ministry of Culture sees to it that the next European Community programme includes symposiums for film professionals so as for them to keep up with developments in the field.

We are also discussing two schemes with the Ministry for Development : either co-productions or support to production companies for modernisation. In terms of education and training, there are young children who so far have been only under the influence of television or the Wild West of film theatres. By “Wild West”, I’m referring to the origin of the films screened there. We have introduced an education and culture programme, which incorporates a lot of cinema. In other words, we screen classical films, which are somehow related to the curriculum. We have programmes for cinema and history or cinema and theatre. We screen documentaries with biographies of important authors or are associated with artistic trends and the way these works present the arts. Romanticism, for instance, is not just about poetry. It can also be a painting or a film. You know, of course, that in Europe during the creative decades of the first half of the 20<sup>th</sup> Century, many artists or authors did more or less everything. They were *Hominis Universalis* to cite Da Vinci. Salvador Dali, for instance, made a wonderful film “The Andalucian Dog” and the Dadaist movement also produced music and films.

Through all these initiatives and activities in the field of providing incentives for the development of filmmaking in Greece, we have attempted – with the help of the Filmmaking and Audiovisual department of the Greek Academy of Art, which comes as an answer to the request for training in filmmaking – to put together a comprehensive policy on cinema.

This reminds me of what the Holy Bible says “In the beginning was the word.” I’d like to welcome the representatives of the word to the festival. I would like to commend those who took the initiative to make this conference possible and wish you a very constructive and fruitful discussion.

### **Christina Kallas**

Thank you, Secretary General.

So what are we here for? Film and television are performance media. On the ancient stages and on the tiny screens of mobile phones, actors strut their wonderful stuff telling the old stories dressed up for the 21<sup>st</sup> Century, telling the stories that we write. With a pencil and a piece of paper or with a sophisticated computer programme, writers are the ones who face the blank sheet and conjure out of nothing the stories that captivate the world. Everything and everybody else – producers, distributors, directors – come later. We are the initial creators of the audiovisual work. Yet we know that this fact is not reflected in our everyday lives. Ignored once the script is delivered, we have grown accustomed to having our name removed from the title page of the script, the scripts sometimes re-written without our consent and seeing our film suddenly called the work of a director who up to this point has only made a short at film school. Development funds are given to producers who seem to think that it is a mark of their professionalism to reduce the development costs by lowering the amount that they pay to the writer and to increase as much as possible the rights they receive. And when the film is made, it is a commonplace humiliation to be excluded from the premiere, the publicity and any success the film may enjoy.

Of course, there are great creative partnerships and long-standing collaborations; but, let’s face it, they are the exceptions which confirm the rule. If this daily degradation were essential to

the success of the European film and television industries, then maybe we could tolerate it. But despite the consistent investment of state money and the development of ever more sophisticated and generous tax-based investment schemes, the volume of audiences for European films remain stagnant or falling. Now comes the Internet or the non-linear environment – as we have to learn to call it – which again seems to be predicated on the basis that the technology is for sale, but the contents should be free. Don't they know that the computer screen is just the empty wall of the cave illuminated by a burning branch? People don't turn on their computers to admire the technological or marketing brilliance of it. They look through the screen to find the story – our story. So what can we do?

Well, first we can meet and talk. Do we share experiences? Do we share an understanding of what is going wrong and why? And most important, can we agree how to respond? Hence this meeting. One hundred and twenty writers from more than twenty European countries collected in one place to talk. Last week the twenty-five Ministers of Culture for the European Union met, and on their agenda was a report commissioned by The European Commission on the Economy of Culture in Europe. The culture and creative industries, according to the report, employ 5.8 million people. More than the food and beverage industry, mind you. The development of new technology, the report says, depends on the attractiveness of the content. We agree. And, we would add, the attractiveness of the content depends on us. We are in a festival. Walk around. Stop anyone you want – a film critic, a member of the audience, a film colleague – and ask them: "Who wrote the film you just saw?" They won't know, of course, a screenwriter directed her own screenplay.

Screenwriting is filmmaking on paper. Without a screenplay, there is nothing. So why do the press and the public ignore screenwriters while idolising stars and directors? Is cinema a director's medium or a writer's and director's medium? Why do films often have more than one writer; but mostly one director, one cinematographer, one production designer? Is it because screenwriting is so difficult that it needs more than one brain to be mastered? Or because it is so easy that everybody can do it? Oh, don't we know the answer? Intensive writing and revisions and crippling moments of self-doubt... No. Screenwriting is not an easy craft. Screenwriting is the DNA of the film. Screenwriters are the contemporary storytellers. So why don't they get the reverence of storytellers of earlier times? Is this the reason professional screenwriters turn their backs to cinema? And how can the European industries get them back? Do we need more, less, or different state funding for screenplay development? And how can it enable effective and relevant storytelling for the screen?

These are only some of the questions we will address and time is short. So let's get on with the work. One last thing, though. While this is about the issues that concern us – the stories, the rights, and the money – it is foremost about honouring the ingenuity and allure of the screenplay and the writers who craft them. We have to be more assertive. We have to work out what we need. What European screenwriting and through it the European cinema needs, and try to achieve it. We are important, we do something profoundly important and we deserve the credit.

Thank you.



# The Stories

## Being a Screenwriter in Europe / The current situation (Part I)

The stories, local or universal? Do our stories have a common European identity? Is classic story structure a help or a hindrance?

*Lecturer: Mogens Rukov ("Festen" and "Mifune")*

**Christina Kallas**

And now, I would like to pass the floor to Mogens Rukov, writer of "Festen" and "Mifune" and a screenwriting professor who will address the questions, "Is classic story structure a help or a hindrance?" and "Do we have a common European identity in our stories?"

**Mogens Rukov**

I want to be concrete. Of course, I think that we need more funding for script development, because I need more funding! And by the way, we heard here the General Secretary of the Greek Ministry of Culture. Where are you? Did you leave? Yes, he left. But he is not stupid. And that's really a surprise. Normally, General Secretaries of Ministries are stupid. But he was not. You are lucky. Okay, to the questions. The stories: local or universal? Local. Full stop. Local. Do our stories have a common European identity? Yes. And I'll come back to that. And is classic story structure a help or a hindrance? Help. Definitely. Help. And here might be a reason that we are not better funded. Because we need help!

Okay, local or universal? You know, what do I know in this world? I only know the local things. But the local things I know. I know how you enter a room. Locally. For example, I know that in my town we used to be punctual. Here I always hear, "Oh, you know you are in Greece." If you were in Israel, you would really understand. "Oh, you know you are in Israel," because if they actually are punctual they will feel as if it was the day before. But in my place, we always start punctually, so therefore I can use the very fact of knowing the local things. I know how you cross a street back home. Sometimes you cross it when the light is red. If you are in London, you realise that when the light is red they always cross it. They could wait until the light is green. In Berlin, East Berlin, you'll still cross it only when it's green. I think any kind of story is local. Even the thematic things are local. I've seen films from some Nordic countries, which is where I am from, with a conflict I think is childish. Why is it childish? Because it's from a Nordic country. We are developing childishness. You are laughing. It's no fun.

Okay, do our stories have a common European identity? That's an interesting question, because this general secretary was talking about the Wild West. But he doesn't realise, or maybe he realises – he's left now so we will never know – but he probably doesn't realise that American films are deeply civilized. In an American film, you will never have a character who doesn't have a job. Because characters in American films are defined by their jobs. What do you do? That defines you. In Danish and European cinema, people are not defined by jobs but by their way of existing, which is animalistic. Almost all characters, main characters, in European films are, first and foremost, animals. Sexual entities running around with the dick, you know, always stiff. That's not funny, either. I know. But, you know, it's not stupidity. You will always find that in American cinema, you will have a person who is defined by his job. Either he is a detective or he is a criminal or he is a cowboy or he's a godfather or he's a taxi-driver, but you start telling that. And the story comes out if this. In Europe, what do we do? There we have this animal running around and, by the way, he has a job. Maybe. If you see adult films, they never have jobs. Because there are no jobs in this very developed culture. They have the culture that we dream about, paradise culture. It means that they are living of the fruits from the trees. Sorry, but in this way, we have a European identity.

Also in another way. Diversity is not a European trait. If you go to New York (maybe New York is not United States, but that's the part I know, New York), you'll see one house in the centre, you'll see one house is almost never identical with the house to the right or the house to the left. Except for, what do they call it? This Lincoln Centre or this other centre, where you are skating in the winter. You are skating in the winter in the midst of a city in the most built up area. That's American. Where are we skating in Europe? In parks. Now we're starting to skate in squares because we want to feel developed. But it's very, very interesting that these people [in] cities [that] are full of diversity are also writing scenes full of diversities. There is a tendency in

European film – it’s a bad tendency – it is that you stay and make continuity. You stay and repeat and repeat the character traits of the person. We have in “Festen” – it’s about diversity – three brothers and sisters. Four, in fact. They are really not like each other. Even as actors, they are not like each other. In Europe, you know, it was difficult to accept the idea that we could have characters born by the same mother who do not look alike. Normally, in Europe, you would choose three persons who look alike, because they are from the same family. But we got this inspiration from “Godfather”. There are also four sisters and brothers, and they don’t look like each other. That’s diversity. And, of course, for our purpose in “Festen”, it was good because then you don’t get the characters mixed up. But in many films you get, “Is this Anna or is it Sophia?” because they all have the same lips and the same eyes. Because that’s the lips and the eyes that the director loves. So he picks them, you know. They will all look Greek when you are here; but please, make one of them not Greek. Make the other one Danish. I think these are two central things that lend European films a certain kind of identity. By the way, I would advise everyone, you know, to follow the example of American films and to give the characters a job.

Don’t forget when you are writing, to start by giving the characters a name and a job. And I think this is the reason behind the success of American movies. It’s so simple. But I think it is this, because everybody tries to connect with other people by getting to know their name and their job. So when we see an American film, we are, so to speak, at home. When we see a European film, we are not at home, because we are not adjusted to this idea that a person has no name and no job, as we keep suggesting in European films. So give them a job, but let them remain animals. Because we are animals. Even my mother was an animal. I really tell you, she was. She was hiding a lot. Animals are always hiding themselves. When I graduated from university, she asked me “Muntz?” (that’s my first name), “Tell me now. What have you been studying?” Only an animal can ask that question. For her I was no student. I was her son. Then I came to the film school, because that’s my real profession. It is being a professor. It’s being a teacher. I love being a teacher. I said to Thomas Vinterberg, with whom I wrote “Festen”, I said to him, “Remember, when I die I will not think that I have written, or co-written, ‘Festen’, but I’ll think that I’ve been a teacher.” So she came to where I got my first job, and she said, “This is about film, but I know now that Muntz studied literature. So could you fire him?” Enough about my mother. But some stories, I see, could’ve been written by my mother now. She’s dead. She’s been dead for ten years, but she could, even then, have written them. Why? Because they don’t have a relationship to the classical story structure.

The classic story structure is, to me, the fountain of our stories. I don’t think there is any other structure than the classic story structure. It could be that you are so much of a genius that you could just do the opposite of the classic story structure, but at least there is no other possibility than to do the classic structure or exactly the opposite. I don’t know anything about the opposite, but I know that what I need as a writer is help. So I need to know classic story structure. I need to know that if I’m making or remaking it must be “Godfather”. I would introduce Godfather in the first scene. You know, maybe I feel like doing so and so and so. But that’s because I’m stupid. But still, I have to introduce a main character very, very early. Probably, if you are not more talented than I am, in the first scene. Only if you are a genius, do something else. But then you must be a genius, or you fail. I know when I’m starting a scene I have to inform the audience. And the General Secretary of the Greek Ministry said that you are informing audiences. And you are. That is why we are here. We are telling somebody something. And I know when I’m starting a scene I must inform you as an audience what this is about. Otherwise, you are confused. And we don’t want to be confused.

Yes, I know a little about how you live, because I know when you, for example, are coming into this room you have certain kinds of expectations, don’t you? You expect that you’ll sit down. You would be very surprised if there were no chairs. That was the ‘70s. Everything had to be revolutionised, so we came into a room, and there were no chairs. That was the whole point. Then the lecturer came, and what did he do? He sat down and said nothing. You had to learn that you should be creative. So you were standing there and waiting for him or her to say something. And he didn’t, because you have to be creative. It was so boring in the ‘70s. When you go to the toilet, do you have a story in your mind, a story of your actual, present life? I would guess that very few persons go to the toilet without having a story in their head, a logical chain of events. Classic structure, if you like. For example, you open the door, close the door, lock the door; take down your trousers or whatever you have on, sit down and.... You know what. Exactly, every time you do something. You have a story in your head, maybe two or three stories but very few more. Because that’s the way we live. We constantly actualize stories, prototypes of stories, a chain of events we have in our heads. Then we can make some small variations on them. For example, washing your hands afterwards, or not washing your hands; or varying the way in which you wash them. And you see that is exactly what I do when I’m writing a film in a film. It is all about the small, but only the small diversities because in the opening of this scene you see the sign : WC. So we are making films for people who are literate, who can read WC. Today we would put a sign of a man pissing so they would know that it’s a man’s toilet. And we know in our head what is going to come.

So classic story structure, it is a help. And it's not only a help, but it is also a provocation because when I'm sitting there I don't have to invent very much. I know which story you have when I start the scene in this way. I know it. It can be washing hands or not washing hands. It can be a double hand washing, that's interesting. And after ten years of talking about washing hands, I saw this Scorsese film about the aviator. He was washing his hands twice, and I said, "Oh! There is the scene I have dreamt about." And I once saw an Italian film with a man who was very, very, very hygienic, or whatever you call it, and when he shook hands with anyone, you could see that it was very unpleasant for him. Then he ran to the toilet, washed his hands, dried them, washed them again and lost it. Then you understood that this man is...nuts. Is classic story structure help or hindrance? I would remind you that if you don't have a classic story structure in your head, in your daily life, we would take you to the hospital. Because you will go to the toilet, you will lock the toilet and then you will call out and say, "Now I've taken off my trousers! What now?" I think my ten minutes have run out.

Thank you.

**Christina Kallas**

Thank you Mogens. People are around with microphones so just raise your hand. You need a microphone even if it's a small room, because we are also recording the conversation. For that reason, you should also always say your name.

**Uwe Wilhelm**

I am a writer from Germany. You said something – not you sorry – but Christina Kallas, in the beginning of the speech. You said that all over Europe, the writers are usually left behind in the filmmaking process, and I think we all see that. Even in France, Germany or wherever – the writer is always left behind. Before we try to find a solution to this, do we know why it happened? Why, in every country in the world, the writer, whether in TV or in feature films, is usually, after the film is done, left behind?

**Mogens Rukov**

What do you mean "left behind"?

**Uwe Wilhelm**

It means the success and the press will be about the director or the actors but rarely about the writer. Though the writer is the first at the beginning of the process of the film, when the film is done he is the last thing...

**Morgerns Rokov**

I think if I should give you an answer, actually, I have two answers. One is the history, because writing was very easy once. You just gave sort of headlines and directions to the scenes. It was a mutual area. You didn't have to make all the lines and the dialogue and so on. I think at that time writers had a very easy life. So maybe it was really a director's medium. And maybe it has persisted. Another thing is, I think, to be honest, is that it's fair. It's fair.

**Uwe Wilhelm**

It's fair that the writer is left behind afterwards?

**Mogens Rukov**

Yes, because you are sitting writing, and you should make it easy for yourself with a classical story and story structure in your head. But the hard, hard job is to direct it. It doesn't mean that they are so important, those directors; but it's a hard job. To be honest I've also had this luck in my life that I think most of the films I've been involved in are better than the scripts.

**Uwe Wilhelm**

You are lucky.  
(Laughter)

**Mogens Rukov**

Yes. Yes. But I think there's one reason for it, and that I could give as an advice. Make easy scenes. That has something to do with a classical story structure, also. What I mean by making easy scenes is that they should be easy to act. And that means starting up with a very clear goal of the scene and ending by solving the goal. And when you write in this way, things cannot go very, very bad. Because you are not sitting expecting that the director and the actor will do something and give the scene meaning. All my scenes, sorry to say, are meaningful. I don't need them to give them meaning. And if they obey what I've written, it will be this meaning. It can be a very sad scene and the actress, beautiful actress, you can see her. Oh, she's so beautiful. She's thirty-one, black hair, with a Chinese face. I just saw her yesterday. She's so beautiful. She can cry in the scene, and I will understand that this is a very sad story. Or she can laugh, and I will

understand that it is a very, very sad story. So sad that she needs to laugh, because I gave it the meaning. Sorry, it was not a good answer to you...

**Uwe Wilhelm**

It was not.  
(Laughter)

**Mogens Rukov**

But I think it will not change. Let's take the money and run.  
(Laughter)

**Participant<sup>1</sup>**

That confirms it then. It is useless.

**Mogens Rukov**

No! It's useless if you are here to promote your own ambitions. No ambitions, please, but excellence. Be excellent in your writing. But don't think "I'm writing a script. I'm writing a good film." No, think "I'm writing a good film." And that is really something else. If you're sitting and saying, "I'm writing a good film", you'll probably not succeed. But if you're sitting saying, "I'm writing a good film! An excellent film! Excellent! Better than the films which are here!", then you might succeed. But it is not I who is writing. That goes for another thing I would say... Sorry, it's not an answer to your question but, you see, that's the way we talk normally. Especially in films. Remember in films people are never talking to each other. They're interviewing each other and giving false answers. Every kind of dialogue is an interview. You have to decide who is interviewing whom. And then you have to decide which kind of answers this person will give. "Are you happy today? Oh, I think it's very misty out there." Okay, it's a piece of dialogue, but it's not a talk. You talk at home and you interview in films. The other one was... I've forgotten it. I forgot. It was some very, very good advice. But sometimes you forget the best advice, sorry. Other remarks? Or questions?

**Participant**

How would you describe your relationship and work with the director?

**Mogens Rukov**

That's a good question. That's a very good question. I would describe it, first and foremost, as good. And that's a necessary answer because I think you should write with people you like. You should like to touch them. Even if they are men and you are not attracted to men. And you should like to smell them. You should like to sit with them. That's one thing, the relationship. You are not writing a script. You are sitting with another person. The other thing is – never discuss. That's a good advice, never discuss. Do not sit down and say, "Yes, but you understand in the Western mind since classical Greek time, you know, with the Christian interference, it has been so and so and the women of this stature and already in the middle ages and so on and so on and so on." Never, never argue and discuss. Come up with suggestions. Suggest a thing. "Now he is going to the toilet." Don't answer, "No, he's not going to the toilet, because he doesn't need to pee now. And he's very obsessed with this woman and so on." He's obsessed with this woman, you can think so, but don't say it. One of the best scenes I made in a film, which has been shot but never released, so I'm very sorry, it was a man... I'll tell you the other story because that's good. A fat and very confused man, but very, very, very clever, is coming to Stockholm, arriving at a hotel. By the way, I'm very good at scenes arriving at a hotel. I'm very, very bad in family home scenes. I don't know what to do. But all these conventional scenes I'm very good at. He came to a hotel room and began to unpack. This unpractical, stupid and very, very clever man – he is a genius in I.T., begins to unpack. And then he realises that he's in another person's room. Another man, who is already unpacked and has used the bed and so on. And he begins to pack, confused. [Knocking sound] You know what it means? You see. And what do you expect? Who is outside the door?

Who says a woman? How many will say a woman? And how many will say a man? It's a woman. The most beautiful, sweetest actress you could imagine. Maria (the name of an actress). Yes, I tried to talk to her, but she was busy with a friend. That was a very bad evening. And she says, "Can I come in?" And he says, "Yes, yes." And she sits down doing something and she says, "Maybe I could get my money immediately." And he says, "Yes, yes, yes", because it's very unpractical. And she says, "Normally it is 1,000 Euros." But I think you are in such a condition that it will have to be 1,200 Euros" So he says "yes, yes, yes. Luckily enough, I brought some money", and he takes 1,200 Euros and gives it to her. Then she is in bed naked, and she says to him, "Now you can do whatever you want for the next hour." And he says, "Whatever I want?" And she says, "Yes." And he says, "I'm very hungry."

1 – Unfortunately, and although we have repeatedly asked for the names of the colleagues intervening, some of them have neglected saying their name so we do not have all the names of those speaking, in which case we use the general term "Participant". At the end you will find a list of the Participants with their short profiles.

Cut to a café. They are sitting together, and she is reading the menu and she says, "I want this and this and this." And he is sitting. "Don't you want something?" she asks him. "Yes." "But shouldn't you read the menu, then?" "Yes." And she is sitting there, of course. Then suddenly he says, "Oh, just a moment." And then it was therefore with the toilet, and he goes to the toilet and masturbates. I love this sort. That was why I told you...

So when you are sitting with another person writing, come up with suggestions. Never argue. Never say, "Listen. You are stupid." Yes, you can say it in a different way like Thomas Vinterberg and I. We often said, "This is the most stupid idea I've ever heard." Then it's not dangerous, but if you really mean it, "You are stupid," don't say it. Come up with a better suggestion. "No, he's not going to the toilet; he's going to the airport." I'm also good at airport scenes...

(Laughter)

#### **Uwe Wilhelm**

I want to come back to the question, "Why the writer is always left behind?" I've written, I think, about thirty or forty TV movies and feature films. Most times we were working together without arguing, without discussing – just making suggestions. And we came to the point that the film was done, and the premiere happened; and lot of press people were around. And then it started to be a fight. It always was a fight. It's a fight between the actors – who gets the most photographs, the director; who tells the best stories and has the best lines and suddenly it's me sitting there and somebody asks "You've written the film?" – and I said, "Yes, I've written the film." "And what can you tell [us] about your film?" And I can only tell the story of what I wanted to tell to the audience. And I make very little impact, because I'm not this strong guy who is used to lead a pack of photographers and light people and actors and all these people. I'm not used to stand in front of the camera, not used to standing in front of photographers and telling my story. I'm sitting at home and this is the best place I can be. I'm sitting in this safe place at home in my office and doing the writing. I'm usually not stepping out, I just step out to get some food or to meet someone. But most times I'm sitting at home, and that's what I like to do. And I think that is the problem, because to make a film is, as everybody says, teamwork. And sometimes it's not teamwork. It's the work of Jesus Christ, you know? We have the director, and he's Jesus Christ. And there's only one Jesus Christ at the scene. You don't have two of them. And sometimes you have a very strong actor, and then he tries to be Jesus Christ. But most times there is just one. And you are Petros, you are Paul or so, whoever. Do you really think you are God? I think when you think you are God you have a big problem, I tell you.

#### **Mogens Rukov**

You have an idea. The best thing I think we can do is to protect this. It is to protect authority. To protect authority. That's an experience from being a teacher, mostly. I think we shouldn't discuss credits and such things with them, but we should begin to be more proud of ourselves. And demand authority. Being a teacher or professor is coming into a room and stealing the authority. I'm standing outside the room, and I'm thinking "who am I?" I'm a little man. I know I have problems with my stomach, with my wife, with my dog. I don't even have a dog. With everything. But when I come into a room I pretend to be big. Maybe we should pretend to be big; and when they ask us, "What do you think about this and this?" Then sometimes it's better to say, "Don't change anything! Don't talk with me! Don't call me!" Never go to the set, by the way, never go to the shooting; because they will realise that you are nothing. You are only walking around. You know this feeling. I hate going, I never go to the set. If I go to the set, I announce it before; and I expect the director to roll out the red carpet and to say hello to me immediately. And when you come in you have to stop shooting and say, "Hello, I'm the writer. As you know!" The first time I was invited to the set, I crept in. But I never creep in now. I come as God.

#### **Uwe Wilhelm**

You are a professor, and that means you could rehearse being an actor. You are an actor. You are sitting in front of us, and you are a brilliant actor. You are a professor, and that is what you rehearse, maybe, every day at university. So the best would be if, and maybe that's the point, all the authors should become professors and should train. Stand in front of a big audience and say, "Hello people, I am God and who are you? You are just Jesus Christ? Oh what a pity." Can I be a professor at your university?

#### **Mogens Rukov**

Will you take my money? Are you a burglar? You see, if you come they will fire me. They will say, "God can live without salary," and he can't if it's me.

(Laughter)

#### **Katharine Way**

This is just really about the conflict between the director and the writer as to who is the author of the work. About three years ago, the International Affiliation of Directors Guilds held a meeting in Dublin, chaired by Michael Apted; and they issued a declaration that said, at the very end,

that the director is the primary author of the audiovisual work. Now, as a writer, and as the Chair of the Writers Guild of Great Britain, I felt quite angry. And about three weeks later it happened that I was in Los Angeles, and I went to a reception of the Directors Guild of America with my colleagues. And Michael Apted was the host, because he was also President of the American Directors. And I managed to find him in a corner at a particular moment, and I challenged him on this statement. And he kind of tried to dissemble a little bit, and then he said, "Well, of course you have to understand that making a film is like conducting an orchestra, and I am the conductor; and I have to assemble all the forces to make them work in harmony together and so on." And I said, "Yes, but when you go to a concert you don't see Simon Rattle's Fifth Symphony. It's Beethoven's." And I think that's my point. Without the writer there is no film. The director cannot direct a blank sheet of paper, and so I think, although it is a collaborative process, the writer is often overlooked, as our very first questioner said. And I think it's important to remember that the writer is the creator of the work from its conception and nobody else. That's it.

### **Participant**

In some films filmmaking is the story itself. In a film like "Festen" the director's work determines the film, I think. The story has a very classical structure. It was a beautifully written story, but what made the film original was the filmmaking. Did you have a part in that? Making the style?

### **Mogens Rukov**

I think we, the writers, always have a part in that. As you say, it's a very classical structure. Which kind of classical structure? It is certainly not Shakespeare. Even if there is some inspiration from Shakespeare – Hamlet. You realise that there is something with a boy and his father and so on. We've heard that story before. That was in my head. It wasn't in Thomas Vinterberg's head. I think he has never read Hamlet. Maybe he's heard the name Hamlet. But of course, it gives the possibility for a certain style. It has density in the writing, which commands a certain style. But we were discussing or deciding about the style before, because it's a Dogma film. And there you have a handheld camera, and you have a rule that the camera is where the action is. The action is not where the camera is. That's a good rule. I didn't have any influence through Thomas in this style, but I know what kind of director he is.

Writing is giving possibilities to some middle-intelligent persons. So you give them some possibilities of doing a good job. In this way you have an influence. But... there was something more; but, you see, I'm not young anymore. Yes, maybe that would be the end, wouldn't it? Otherwise I think we'll transcend time. Thank you.



# The Money

## Being a Screenwriter in Europe / The current situation (Part II)

What kinds of screenplay development funding are available in Europe?  
How much money is invested in screenplay development?

*Lecturer : Lenny Crooks (Head of the New Cinema Fund of the UK Film Council)*

### **Christina Kallas**

I would now like to introduce Lenny Crooks, who is going to tell us a little bit more about development funding and the philosophy behind it. Lenny is the head of the **New Cinema Fund of the UK Film Council**. He also used to be a producer for a very long time, so he's very knowledgeable in this area.

### **Lenny Crooks**

Good Morning. You've all been thoroughly entertained, I think, by Mogens; and I'm afraid this is not going to be entertaining. This is deeply boring, and it's all about money. Just a couple of observations because this morning's been quite exceptional for me. I'm a very good friend of Anders Thomas Jensen, and I always wondered when he came to Scotland how come he had a sense of humour that actually worked perfectly in Glasgow? And I realise now it's because he's been taught by a genius (Danish screenwriter Anders Thomas Jensen was taught by Mogens Rukov at the Danish Film School). This guy can walk into any room and become a local immediately, and it's something in storytelling that's just a piece of magic. The last two or three days I've been working with the **Balkan Fund**, and we've been receiving pitches and everything's supposed to last for three minutes. And then we got a pitch from Razvan from Romania, who is also in this room (Razvan Radulescu, Romanian screenwriter). And I think it lasted fifteen minutes, but it felt like a second, because he was totally in the story. And when these things happen we just stand back and, I agree with Mogens, as producers and directors, we're just mere mortals when these things happen.

So money. I'm going to talk about money. I'm going to talk about money that's primarily in the UK, but I'll mention Media and Ireland as well. **UK Film Council** has a development fund. This development fund is four million Sterling. That's six million Euros per annum. Its aim is to raise the quality of screenplays from the UK, and it seeks to help British film companies to grow businesses. And there is a little bit of hope in the middle of this for those of you who aren't from the UK, but I'll come back to that in a moment. It supports development of single projects – of slates of projects and of short-pitch projects through a scheme called "25 Words or Less", which happens three times a year when people are called in via their agents or through the Writers Guild – and they are given the opportunity to pitch within a certain genre. So one time it might be romantic comedy, the next time it might be horror, next time maybe drama. But I think that maybe today we'll just concentrate on single project funding, and single project funding is approximately half of that four million Sterling. Two million comes because a producer or a writer makes an application, and that application goes into the **UK Film Council**. It's all very bureaucratic, it's all very transparent, and it's all very democratic. And that's the purpose. I should say at this stage – because there are big numbers being bandied around – I don't have anything to do with the development fund. Don't come to me. I don't have this money. The name of the culprit is Jenny Borgas. You can find her on the **UK Film Council** website.

The limited opportunity for those of us who aren't UK residents or citizens comes in through the fact that a company which is registered in another state of the European Union or the economic area can make an application. Or an individual who is a national resident of another state in the European Union or the economic area can also apply as an individual. That means a writer, but that is for 10,000 Pounds or less. The fact of that is that, obviously, they don't trust writers with any more than 10,000 Pounds. Producers can apply for up to forty thousand Pounds, because they're considered to be a better bet with that kind of money. But, as Mogens said, we think you're going to run away with it. The hurdle that you would have to overcome if you weren't in the UK is you would have to demonstrate that the funding for this piece of development would provide a measurable advantage to the UK film industry. So, if you're writers, you would make that up. And also the film must ultimately be capable of qualifying as a British film. And unfortunately that's impossible, because at the moment there is no definition of a British film.

There is an attempted definition of a British film, which is in the middle of Brussels somewhere. I think still at the bus station. And the problem is how do we define a British film, and the British come up with this one and the European Union are saying, "Well, we don't like that too much, because it favours the Americans a little bit." So now they're having a little fight. But ultimately there will be a definition of a British film which will happen probably for Christmas. And it will include the cultural content; actually where the work was originated and what it's about. It will include the cultural practitioners; the kind of people that are going to make the film; and it will also include what's called cultural hubs. It's basically infrastructure. Are you going to do post-production there? And there's thirty-two points. When you get sixteen, you're pretty strong. So it's kind of going to be easier than it used to be before.

I work for development, and I don't think anything's going to change. So basically, to get development money you're going to have to pass two out of four particular tests – the nationality or the residency of the writer; the nationality or residency of the director; the location of the story; and the nationality of the key characters. And of those, one at least would have to be either the writer or director. So, if you're from Bulgaria and you're a writer; and you've got a UK director, there's a possibility. There is a catch. And I'll read at the bottom, it says. "The decision as to whether a project is eligible will be at the **UK Film Council's** sole discretion." So no explanation.

So what could you possibly apply for in single projects? Seed funding; the purpose of this is to shape development projects in order to make them more attractive in the marketplace. So this could be a treatment and a first draft. It covers the writer's fees, research fees, the overhead cost of the producer, possible option payment, producer fees again, producer's reasonable legal costs, (and where I come from there's no such thing as reasonable legal costs!), script editors, executive producer/mentor and the creation of a package. There's also then partner development, which is a slight progression there. So for that initial one, you can get 100% of the funding. For partner development, you're supposed to bring 25% of the money from a third party. At that stage, that could probably be towards second draft, third draft. The added activities – as the development of the project is progressing – would be money also to support the preparation of the production budget, a schedule, development fee, script work from the director and casting. Then at the third level, you could get support for pre-preproduction. That stage where things are nearly there; but you can't quite get into preproduction, because there's no money. That would require an element of partnership funding of approximately 50% of the pre-preproduction budget. And that could cover some additional activities such as the writer's fees for a polish, a location survey, more casting and more scheduling and budgeting.

So a comprehensive support system and, if you get to that stage where you'll want to apply, here are the things that will be in addition to the standard bureaucratic application form. At the top of the application form there will be a synopsis, either a feature-length script or a treatment; and if it's based on an underlying work, then they would need to see the underlying work with notes regarding the adaptation. For partnered funding only, they would require details of the chief creators that would be the writer and producer, if applicable. And when you're applying, if you're applying as a team, it's useful to have the show reel of the director and even the show reel of work from the team. I would say that we shouldn't go on in any more depth. The possibilities are there through the **UK Film Council** website to have a look to investigate the possibilities there.

So as far as **UK Film Council** goes, with its four million Pounds development, we'll move on; and we'll just have a little look at what other regional development exists in the UK because it's quite substantial. In Scotland there's an organisation called Scottish Screen. They're also on the web, and the details are there. For 2006 their budget is, in Sterling, 150,000. So it's quite small, and there's a maximum funding of 50,000 Pounds per individual project. They do have eligibility criteria now, which make it a little bit more Scottish. It used to be a bit more reasonable for people outside to get involved. Scotland's traditionally been very strong in development, but I think there's competition now starting to come from other regions, one being Wales.

Wales has just opened – not just the Welsh Film Agency – Wales. It has just opened, and it's very interesting. It has got 200,000 Pounds of development money, so 300,000 Euros. It has an expansive plan to work with people from outside of Wales. So that's not just English writers. I think that for European writers here who have a project that they think is strong, the Welsh Film Agency might be very useful. From what I can gather – because it's brand new – it's not so structured in terms of it has to be a producer coming forward. I think maybe it's just worth testing that marketplace. But it could be very interesting, and they also will consider 100% of the funding of development; because, again, when it's a creative team as opposed to some very organised financial production company, you're not going to raise any money outside of the budget from third party sources. You're going to need that 100% public support.

My good friend, Simon Perry, was going to be here; and he would've been able to talk about the Irish Film Board, but I'll do it for him. This year they have a budget of 1.2 million Euros. Primarily this is aimed at producer/director/screenwriting teams, and you definitely will have to have an Irish producer attached to the project. But Irish producers are traditionally very good at co-production. They're very open and used to the process. I'd say more so than the UK. So that's not such a huge hurdle. The development loans are up to a maximum of 35,000 Euros



for a single application, and in total you can have as much as 75,000 Euros in grant awards for a single project. There is a writer-only development loan, if you haven't yet attached a producer to the project. And again, the Irish, like the English, are thinking that you're not too trustworthy with the money. So they're giving a maximum of 12,000 Euros for that. And new in Ireland is a multiple-project development scheme, which is to try and get production companies to work towards slate development. So then you would be required probably to collaborate directly with those delegate producers who win those particular awards. That's kind of new.

Probably it's worth a read and having a little look at what we have in Media at the moment. I wasn't able to find out what exactly the development budget is over the next seven years, but I did some mathematics and apparently over the seven years the Media Programme has seven billion Euros. So I work that out at one billion Euros per annum. It says that 20% of that goes to development, which would then come out about 200 million Euros per annum. I don't know where that money goes, but I think we should ask. And for drama they can give awards of a minimum of 20,000 Euros and a maximum of 50,000 Euros. It really is towards producers, because for Media development money you are required to bring 50% of the development budget towards the table. I think that's about it. I hope that wasn't too deadly boring. It's a bit big with numbers but hopefully not full.

### **Christina Kallas**

Thank you very much, Lenny. We also have Aviva Silver, head of the Media Programme, with us. So perhaps we can also have a discussion with her or address questions to her, if anybody wishes to do so. I wonder – and it's basically a question to you, Lenny – but now that I think of it, it is also a question to Aviva. It seems that most subsidies on a European level, with some exceptions, are only open for applications from producers. Writers cannot apply. As you put it, Lenny, they think writers are not too trustworthy with the money. When we ask why producers should be given development money rather than writers directly, the answer is always, "We have to make sure that the film will be made." Then, on the other hand, when you talk with independent producers they'll tell you, "I don't have time and resources to be in development for too long. So to be honest, I'll push the film to be made as quickly as possible." I wonder whether this is the right philosophy and whether it is the right tactics – to actually give development money to producers rather than to writers – and whether you think that after so many years of that practice, we should start rethinking this or not.

### **Antoine Lacomblez**

I am a French writer. Can I add something? In France, for the first time now, it starts being given directly to the writers, whether in TV or in movies. You can apply as a writer there for feature film or for television programmes, and the money will be given to you directly as a writer – if you are selected, of course. So it's not only the producers in France. And the money in France is also interesting on another level. We have last year what we called the Fund of Innovation, on the matter of TV; because the CNC was realising that the networks were not innovative in terms of fiction. So they said, "Okay, we need to create a fund for writers to apply with new projects and new ideas", and they received about 160 projects. And I think they financed twenty or twenty-five of them, giving some good money. On some of the projects regular writers were getting 20,000 or 30,000 Euros. So it's a lot of money, and I think the whole envelope for that is about three million Euros. It goes into television, cartoons and documentaries, so we have this now in France. It's happening.

### **Lenny Crooks**

I'll say what I know and then I think maybe David Kavanagh can tell you what he believes to be the situation in Ireland with respect to new opportunities for writers. I think the UK traditionally has been in the thrall of the United States and virtually every process, from the process of development through to production finance, has got an American imprint on it in terms of the style and if I do a co-production with my Danish friends, that's illegal documentation. In the UK, it's that high. It's just a way, it's a very traditional way; and I think the role and authority of the producer is probably very strong in the Anglo-Saxon community. However, I think that's going to be tested quite soon.

I think recently, over the last two or three years, Jenny has embarked with **UK Film Council** on a very adventurous development process with, per annum, two million Sterling, three million Euro of slate funding going to approximately ten consortia of producers and distributors with a view that the decision-making becomes decentralized. That the relationship, then, is between the producer, the Writers Guild and the writer's agents as they seek out projects which they can hopefully turn into gold. That has been the focus. There are economic reasons for that, because I think also the government decides what the money is for. And the government, I think, has been looking to try and create a sustainable industry and to do that they're thinking, "We'll try to make strong producers." I think that maybe we need to look at the other end of the spectrum and think, "First of all we need great creative work." I look at what the Danish Film School has done and the great work that's coming out of there, and I made a connection. And I don't see the same connection in the UK and probably not in Ireland either. I think maybe a re-evaluation of

that, about where the great source material might be, and how we might encourage it will come along. But I certainly won't be part of that decision-making. I'll just have an opinion.

### David Kavanagh

The new Irish fund is quite a small fund, but the Writers Guild has been enthusiastically supporting this fund. It's called a "First Draft Loan" and the idea is that the writer goes with the treatment or with an outline, not with the first draft. In fact, you are specifically prohibited from bringing the first draft, and you get 12,000 Euros for writing the first draft. And we are enthusiastic about this approach. We think it's strong and goes in the right direction and emphasises the responsibility of supporting the talent, not supporting the producers. And we are now trying to push an agenda in Ireland, exactly as Lenny says, that yes, twenty years ago there was a logic saying, "If we are to develop the European industry, let's make strong producers." It's twenty years later. A lot of taxpayers' money has been spent. Can we honestly say that the films being made in Europe are better? That they're better distributed? That there's more of them? That the audiences are bigger? Not really, so it seems that there is a flaw somewhere in this agenda of emphasizing the producer as the core of the development of the industry. And I think Lenny is completely right to say that that flaw is that not enough emphasis is put on creative talent. We have to find a way I think, to start pushing the national funds towards promoting and trusting talent and taking the emphasis off producers.

### Catherine Way

I'm from the Writers Guild of Great Britain. Lenny, you mentioned the "25 Words or Less" project, which is quite writer-centred. For people who are not familiar with it, I'll explain. It was a scheme introduced by the **UK Film Council** a few years ago. Writers could pitch three or four times a year specifically for a particular genre, like comedy or horror, as you said. And they would have to pitch a twenty-five words or less outline, and I think ten pages of script and an idea. That project has been going for a few years now, and I wondered how many of those projects, of those scripts, have been made or are being produced?

### Lenny Crooks

The answer is, I don't know. My estimation is very few but, again, I'd like maybe to go back on something David said there. But I'll leave that for another moment. I think in the UK it's considered acceptable to develop 100 projects to find one production. I'm not quite sure if that will continue to be the paradigm, but it seems like that. And people I think believe that development is cheap, and because of that it's undervalued. But the opportunities for "25 Words or Less" I think are increasing. I think regardless of how many films have come out of that, there is going to be an increase in that activity; because it is an opportunity for more direct interface between the money and the creative talent. From what I understand, Jenny is looking at three regional schemes to try and increase the amount of activity, possibly outside of London. Being a regional guy myself, I think that the great stories are everywhere. And probably the best stories are in the smallest places. So I'm a big supporter of that. So I can't answer your question directly.

### Aviva Silver

I just wanted to correct the figures. I would love to have seven billion Euros over seven years, but we have 755 million Euros over seven years and approximately fifteen to eighteen million a year goes to development and that is wholly for producers. On the other hand, we also have the training arm of the programme of which a significant percentage has to do with scriptwriting and developing scripts and that may be re-affected under development to give a clearer picture of what we're doing. Just a small point on development of the European film industry: I think we have to be careful about drawing conclusions in a market where we don't control the marketplace. You can't say that what we're doing doesn't have an affect when we can't control any of the externalities of the market. And reinforcing and creating better stories and better production is only part of the picture when you look at what is happening at the other end of the chain in terms of distribution and, in particular, digital cinema. Thank you.

### Lenny Crooks

I would agree with that. I assume that with the Media Programme, when you use it you're using it in association with local programmes that you have in your own territory. That would seem to be, certainly, the sensible way to look at it; because the Media Programme, as far as I understand, is always 50% of the funding. So that makes it important that there's some business capacity underneath the applicant that can find and support that balance of money. What I think might be interesting at this stage is to find out just from the audience how many people have applied or have had projects initiated by themselves that have been successful applications to the Media fund; and those in the UK, maybe with respect to **UK Film Council** or regional funding. What's out there?

### Catherine Montondo

I am from the Belgian Writer's Guild. I had a project selected, within the slate funding, from a Luxembourg company; a Luxembourg company that works a lot with a Belgian company.

**Lenny Crooks**

For Media slate funding? What was your experience?

**Catherine Montondo**

Well, my experience was that the producers had problems with the other productions and everything, so I don't know where that is right now.

**Lenny Crooks**

Could I also ask my colleague from Media? I think you have a special fund for projects, whereby the applicant have been through Media training. Is that correct?

**Aviva Silver**

Yes, we do have a special fund, a new talent fund, which is open to applicants who have gone through one of the Media training courses. It's now open for the third year this year. We're hoping to publish before the end of the year. It has a tight deadline, and that is, in fact, for a team of scriptwriter, producer [and] director. And we hope the whole team each year comes to Cannes for the winning project, but behind the winning project there are another twenty-five to forty projects that are funded. So that's something new hoping to lead through from training to development. And that's why we're re-assessing the creative side of training, as we have an enormous squeeze on the budget next year. We'll go down next year to 75 million Euros for the year whereas normally we would have between 85 and 90 [million]. So next year will be tough, and we'll be cutting projects. And that's why we're trying to look at where our priorities should lie. And we've just had a meeting with our management committee to fix that, and that'll be translated into calls for proposals starting shortly.

**Christina Kallas**

I have a remark and a question for Aviva. The remark is – I think what was said before is not that there is no effect at all in terms of European policy in the last years. Some fifteen years after the Media Programme started, we all definitely support it as it's the only international and European programme that gives some money to development. But, as with all the other funds in Europe, it may also need some rethinking in terms of what works, what doesn't work and what could be done differently. The question is : considering the development funding, do you have a mechanism or a way of checking whether the money which has been budgeted in the applications, which are very elaborate applications made by producers, actually goes to the writers? Can you do that, and have you been able to check what happened to that money in the past years?

**Aviva Silver**

We base our assessment of the individual projects on the contract between the parties. We can only go by the contracts. We can't go down to the detail with the hundreds of applications we receive and process and know if in each individual contract the writer has been paid. When we receive complaints, we take them up. We are obliged to do. So if we're told, for example, that the rights were not correctly assigned to the applicants, we look at the file. And we try and work out what happened.

In terms of where the programme is at the moment, we've just received the draft final report of the evaluation of the whole programme. And this is concentrated particularly on training. Training is very closely linked to development, to scriptwriting, and the results of that will be published in December on our site. But it is the beginning of reflection on certain of the schemes, which we are looking into with the representatives of the member states, of the participating countries in Media. In the Media Management Committee, we are looking again at the TV distribution mechanism. We have concerns about the way it's working. We support up to 50%, as I said earlier, that under the new Media Programme the training will be supporting up to 75% for the new member states and up to 60% for countries that don't come into the category "High Production Countries." So that's all the countries that come under the programme apart from the UK, Germany, France, Spain and Italy. So there is some flexibility as to how much we support.

**Participant**

I think we have to figure out that development can be different things. The money that goes to producers for development is often not for script development. It's mostly for packaging and location scouting and all that stuff which has to be paid before. I think the question of script development is, even for the writers, quite complicated. I'm a script editor. I'm a so-called script consultant, and I often sit together with authors; mostly with producers who have some difficulties with their authors. The fund you mentioned there in Ireland was for the first draft, the money was only for the writer. But when the first draft is there the development begins anew. So there must be money, but who's developing with the writer? Mostly, the producers say they do it; but they don't. They don't have the time; they don't have the skills. Their job is to get the money. And the director wants a shooting script. I guess we have to discuss what script development really is for writers like you and like me, because sometimes I write, too. Thank you.

**David Kavanagh**

I can't delve into individual contracts, but it's a completely different situation if you look at the local or the regional or even the national funds – where it's a smaller number of projects, where it's one legal system and where the responsible people can indeed go into detail of the production budgets if they choose to. And I could talk for an hour and a half, as any one of you here could, about the ways in which producers can and do abuse the system – where they are in control of the funds in ways that work against the writer and against the quality of the project. We all know this to be our day-to-day experience of producers. We do have to begin to tackle it; and one of the things is exactly what you said, which is that there are two kinds of developments going on. There's the development of the project, and the development of the script. And they're not exactly the same thing. In most of the systems we operate in, you combine the two. The combination of the two and the channelling of the money through the producer is what causes the difficulty!

To give you one example: many of you fund people pointed out that you, like many, pay money to the producer for legal costs. One of the legal costs that they come back to you for is the legal cost of writing the contract with the writer. So you are funding the producer to have a lawyer whose job is to fuck the writer. This is not logical. This is not a sensible system. If we stand here, between us we could make a list of 125 other problems like that. There are problems with it. It can be tackled; it should be tackled at the national and local level. Not at the level of the Media Programme, which does a fantastic job; and we should all endorse it. And you can't ask the Media Programme to delve down into the detail of the script, but you can ask Lenny and Jenny Borgas; and you can ask Simon Perry of the Irish fund, and you can ask your own local people and you can challenge them more directly.

**Lenny Crooks**

So I look forward to a new European standard being created in Ireland and working its way across the continent! I agree that there have been certain misrepresentations over the period of these development funds. I can only say [that] in **UK Film Council** John Woodward, the Chief Executive, [is someone who] takes transparency very seriously; takes his responsibility to government very seriously. He's aware of the fact that at any moment the government can take away all of this funding and therefore the [due] diligence, at least within **UK Film Council**, is exceptional. But I do agree that it's quite remarkable that we do fund the legal representation of one-half of the contract and not the other half. Especially as the other half is the basis upon which the work might be created. Obviously, we're not here to have a creative discussion about the importance of writing. But I think in development any sentient human being would see that the writer is the most important element.

**Participant**

I would just like to add something about the French experience. Obviously, giving the money to the producer has its perversity. However, the Innovation Film, which in France has been in place now for two years, has been giving money to twenty or twenty-five projects directed at writers. And it's great because the writer has a cheque, however, as of today none of the projects have been produced because no network has been buying them. So if you give the money directly to the writer it's good, but if the project is not produced it's also a problem. It's not that easy to give money directly to the writer, because the writer goes in his office and works and has a project; but nobody's buying it. And sometimes, obviously, the producer can take the money for himself. But he can also help to drive the project, so that there is a buyer, either in movies or television. And in TV it's only TV Innovation France, so far. None of the projects are being bought by the networks. And they know exactly what projects there are, because they've been reading them – first of everybody else, actually. And so far none of them have been bought.

**Christina Kallas**

Which means that perhaps the French system, which was so brave to make Step A, should now make Step B – whatever that may be? Innovation is never easy. Besides, as Lenny mentioned before, perhaps we should really stop thinking that everything has to go into production.

**Lenny Crooks**

I would have to say I'm a great believer in the notion that if a great script exists, it will find production. But then again, if we were only making great scripts then we would make maybe ten a year. And we're making a lot more than that. And if we were only making ten a year, then really no one would be here. Because we couldn't afford to travel. So there is a dilemma and everyone knows the dilemma. I know in Copenhagen recently there was a summit to try and look at the infrastructural problems of the European film industry. And, of course, we're making too much product. And, of course, the market doesn't want it. Well, maybe it does. It just can't see it, because the means of exhibition are controlled by multinationals from beyond our shores. So I guess that's a whole different discussion for you guys. While I sympathise with the fact that there's all this development going on, and very little goes into production; I don't think that that bottleneck is in any way deliberate. I think great work will eventually get made.

**Peter Henning**

I'm from the German Writer's Guild. I'm a writer/director, so I know both sides of the work. The funny thing I thought about is if I have, for example, an actress. I ask her what she needs to be very good, which conditions she needs, I consider it my job to ask her that. And I realise now nearly nobody asks me when I write a script, "What do you need for writing a script?" And it's the same with everybody who is getting funding or something like this. They always ask producers. Producers always say we need good scripts, but nearly nobody really asks, "What do authors need?" So they say they accept that we need something to eat, maybe need some money; but in Germany it's really like this. We are forced to bring good stories. Everybody says, "You don't write good stories. You are guilty for this." But nobody really asks, "So what do you need? Which kind of conditions? What kind of help do you need for this work?" This is strange.

**Kit Hopkins**

I'm also from the German Writer's Guild. I think we've heard a lot of negative things here. I have been living in Germany for thirty years now. Christina mentioned one of the funding possibilities there, and I lived a dream last year while writing a script that was funded by FFF, which is another German fund. Now you're all going to rush there and ask them for money, so I shouldn't say this but we could tell them what we wanted and we got it. And we got enough money to do it. And it happened once in my life, and it's never happened before; and maybe it'll never happen again. But it happened once. We had one year; we had research money, we had money for a script/story editor, and they gave us, okay it wasn't really enough money to live, but for me and my co-author we were able to write a script that was properly developed. Once. I didn't have a producer breathing down my neck; we had a letter of intent from somebody who didn't really want our script because it was sort of a thorny topic, but we ended up finishing a script we were proud of. And how often does that happen? Usually you finish something, and somebody's pushing you into producing it. We finished a good script when the producer, who really was the guy I had in my head, read it. Within 48 hours he had optioned the rights. It worked. It can work. People should give money straight to the bloody writers. We're not going to run away. We're not going to end up in Rio. Just put the money where our mouths are!

**Participant**

I just want to add something to what you're saying. People take the script as part of the film for granted. And it's like, "Okay, come to me with a good script and we'll see..." but between those two moments in time we have to work. And it's very difficult to think about work and then making money. And then, when we have time, about writing. And with the Media Programme, I think that what our problem is, is this transparency between the producer and writer, for paying the writer for having a calendar and setting everything clear. I felt like I was out in the wild, because it's the writing part and so, "Okay, we'll just wait until the script comes out. When the script comes out, then we'll talk." But it's difficult to produce a script if nobody takes you seriously. A collaboration in this process and taking this part of the process as seriously as the production part means that things can start having a balance.

**Participant**

I have also some interesting experience with this. I was very lucky when I just finished film school I got money from the Berliner Drehbuchwerkstatt. It was the first thing where they tried to give authors the possibility to live, too. We got 20,000 Marks for a year, which was a lot of money in those days. We really were able to live on this, and you didn't even have to apply with a script or treatment or something like that. They just decided from an exposé that you get the money. We were ten people, and three of those screenplays, after one year, have been realised and sold immediately. So I think it's a very good success rate. Last year I got some money from BKM, which is a very high-level ambitious programme. They also have a script editor for you and do lots more. However, I was connected to a production company; and the second part of the money I just got when I had approval that it would be made as a movie. And they really fucked up, so I didn't get the rest of the money. But it was not my fault, because they didn't even ask me how to bring this script to the market. It was from a novel, and they fucked up with the rights. So I have a good script. I have lots of people who say they would like to do it, but they can't because they fucked up the rights. This dependence on a production company that is not competent is real bad for the script. And I could have done it better myself. These are just two experiences.

**Lenny Crooks**

Could I bring up a point that David mentioned earlier about the legal contract between writers and producers? I don't know where that starts, but I think it's an issue. And I think in the UK it might be an issue for the Writers Guild of Great Britain and David, obviously, and his association. Is it possible that you could get your own trench of money in order to provide legal services for your members. Is that a possibility?

**David Kavanagh**

Yes, this is a possibility; and we try to do that, too. Besides, in the Irish Guild the phrase that they have told me to say is that I'm never too busy to talk about a contract. So any writer that comes



in with a contract automatically gets advice. It's at the top of our list of priorities. But it's more complicated than that. And it's not that producers cheat. It's that producers have the power, and they misuse the power. Yes, some producers are incompetent. There are some producers who cheat but most producers are just in a situation where they do what is entirely legally correct. It's just bad for the writer and bad for the project. So it's not so simple, then. It's a question of the power relationship, and the power relationship is on the side of the producer, not the writer. And that can't be changed so easily.

### **Participant**

Maybe I can share an example from Germany. For authors there is a new powerful funding body called Nordrhein-Westphalia. They will spend money from the 1st of January, 2007 for development. That's new. We tried to get Brandenburg funding for script development but didn't get it. However, they do this in Cologne and Dusseldorf. And you know why? {It's} because the producers asked them to get money for script development. If this was a development in our situation, it would be good because now the producer has to show up to the funding. The developer, not only the writer, has to show how it's now organised to develop the script from the first draft to the shooting draft or whatever. So this is a good development, but what do we have – we, the script editors? This example Kit told is very special. You have a co-author, who is also a dramaturge; and then you've got an extra dramaturge that is not in Bavaria. She is in Berlin. So it's such a special example. We should mention it when the film is done, because it's a good example.

However, the normal situation is that in the discussion about developing the script there are, sitting at the table, the producer, the writer and sometimes the editor from the TV. And the writer is on his own. We, the script editors, are the companions. So if there are four at the table, then it's more powerful on the side of the writer – because we declare, "We do not write the story. We consult you, we give you tips, and we try to help you." I don't know about the situation in France or the situation in England, but that the writer is always on his own is also a question to the writer. Why isn't he looking for friends or helpers?

### **Graham Lester George**

Can I just interject here, because I am the former Chair of the Writers guild of Great Britain, and can tell you something about this. We have a kind of three-stage defence for our writers, and one is that our members can contact the General Secretary or the Assistant General Secretary and will be given some advice by them; because they have quite a good fund of knowledge. So the Writers Guild have this sort of three-line defence. The Secretary General or the Assistant Secretary General have quite a good fund of knowledge of the contracts, and what is fair for writers basically. What we've negotiated over the years. We also have – and maybe this is the first port of call – a website that sets out sample contracts and gives a price on what you should or shouldn't be getting as a writer. As a final line of defence, we do have an arrangement with lawyers, with a specialist firm of lawyers; and if it comes to a dispute, the Writers Guild will defend the writer and pay for the lawyer. This has happened in recent years. There was a famous case over a play called *Stones in Your Pocket* where the director was trying to claim part authorship of the play. And it went to the High Court with the support of the Writers Guild and we won. So we do have quite a strong mechanism for defending writers' rights and for getting good contracts for writers. Thank you.

### **Lenny Crooks**

I just wanted to say in my closing remark that I didn't expect to have such a lively conversation about money with a group of writers. But I wanted to also say that there is hope on the horizon. I've observed that in the film "The Wind That Shakes the Barley" all the publicity says, "A film by Ken Loach and Paul Laverty", which is a great development.

### **Christina Kallas**

Yes, this is a great development indeed! We are going to have more time for that issue later. I think we'll keep the word "transparency" and the phrase, "Trust the talent", and then we'll go on discussing this later. Thank you very much, Lenny, for the excellent lecture.

# The Schreiber Theory

## First Thematic Cycle / The Stories (Part I)

*Lecturer: David Kipen (author of "The Schreiber Theory, A Radical Rewrite of American Film History" and Director of Literature at the National Endowment of the Arts, USA)*

### **Christina Kallas**

It is now my pleasure to be able to introduce to you David Kipen, who came all the way from Washington to meet us here. He used to be a film critic for a long, long time. And he is now Director at the National Endowment for the Arts, which I believe is the biggest organization for the arts in America?

### **David Kipen**

Well, it doesn't say very much that it's the biggest organization for the arts in America, because federal funding for the arts in America has always been kind of an afterthought. And I don't think that this has ever been driven home to me as much as it was just in the last hour and a half sitting here hearing people talk about subsidies for screenwriting, because in America such a thing is unheard of. You would come to a conference like this for screenwriters, and it would be unheard of for two hours to go by and not hear anybody mention, for example, the idea of an agent. Maybe agents are the American equivalents of subsidies in Europe. You have subsidies; we have agents. I don't fully understand this. I'm not a screenwriter myself, and I'm really not here in my capacity as Director of Literature at the NEA. I'm here to talk about, well I suppose, my book; and the idea in it, which I think you'll probably like. It's fair to say I'm preaching to the choir here, but any time the Directors Guild wants to invite me to talk about this I'll be happy to talk to them. I'll probably have rotten fruit thrown at me, but I think it's worth trying.

Let me just tell you a bit more about the book. This is it; this is what it looks like. It's not published in Europe, at least not yet, though if anybody is so inclined.... Certainly if you went to "Amazon.com", it wouldn't be all that difficult to buy a copy. Certainly don't do that until you hear me out. Maybe after an hour that's the last thing you'll want to do. Anyway, the book is called "The Schreiber Theory : A Radical Re-Write of American Film History", and I apologize that it expresses American film history. But when you grow up in California, as I did, American film history – with a little British film history – is what you tend to know. I've tried to make the book at least nod in the direction of world cinema, with little capsule entries in back on Jean-Claude Carrière and Agenore Incrocci, but I don't want to pretend that I'm knowledgeable about world cinema when I'm not. The title was, and it may be hard for you to believe, once even longer than it is now. The title that I started with was "The Schreiber Theory : A Radical Re-Write of American Film History from Agee to Zaillian." And when even my publisher didn't know who Agee or Zaillian were, that's when I kind of knew that this was not going to be a great selling point for the book. I should ask here, "Agee, does this ring a bell?" Not universally. Interesting. This for me is as good proof as there could ever be of the necessity for the idea of the "Schreiber Theory," because James Agee was one of the greatest screenwriters in American film history – not a prolific one mind you – but certainly a titan of the medium; and also one of the great film critics of all time. He wrote in the 1940 for "The Nation", I believe. His collected film criticism in a couple of different volumes is a wonderful book. One of the first really intelligent people. Until Pauline Kael came along, film criticism had only really James Agee to hold up in America as an art form. He also wrote "The Night of the Hunter" with Robert Mitchum, directed by Charles Laughton. He wrote "The African Queen" with Humphrey Bogart and Catherine Hepburn, directed by John Houston. So that's half the title. Do people know who Zaillian is? Yes, exactly – the screenwriter of "Schindler's List". And there's an entry both on Agee and Zaillian, because the last half of the book is a fifty page IOU for what I hope – and now fresh from London where I actually got some encouragement in thinking I might some day hope – to write, which is a biographical dictionary of screenwriters.

Maybe you know David Thomson's book "A Biographical Dictionary of Film", which is a wonderful, opinionated, very funny work of film scholarship. He's a fellow born in England [who] lives in San Francisco now, and he's got entries on great figures in film history. It's grown from a little slip of a thing like this to a real doorstop that comes out in new edition every couple of years. His blind spot is that there's an entry in there, for example, Michael Bay, not to my mind one of the great titans of American filmmaking. The fellow who made "The Rock" and "Pearl Harbour" and these sorts of cheesy movies with great big explosions that America thinks are going to

play well abroad – though it doesn't always work out that way, thank heaven. Anyway, there'll be an entry on Michael Bay, but no entry on Dalton Trumbo – another of the great American screenwriters who wrote "Spartacus"; who wrote – well, actually, sadly; he's most famous for being blacklisted for ten years during the Red Scare in the 1950s. A terrific writer and novelist; "Johnny Got His Gun" is probably his most famous novel, and he wrote some wonderful letters, which collected under the title "Additional Dialogue", which are great fun. But I can see I'm talking now in specifics, when I haven't given you any general theory as to what the "Schreiber Theory" is all about.

The "Schreiber Theory" is basically an attempt to take the *Auteur Theory* – now there's something I bet I can see a whole lot of hands, probably a whole lot of fists in the air, if I ask you if you recognize the *Auteur Theory*. This is the idea that came up about fifty years ago by a lot of film critics who, not coincidentally, were about themselves to become directors. The idea that the director is author of his movie., that his movies sort of spring full-blown from his brow, and that everybody else – the actors, the cinematographers and especially the screenwriters – are just basically accessories. So I thought one way to make the point – which to me seems fairly obvious and probably to you too – that movies, far from being the head-birth of the director, are, if anybody has the right to claim authorship of the movie, it's the screenwriter. One way to show this is to come up with a cockeyed counter-theory. I could have called it the *Écrivain Theory* or something like that, borrowed a French locution which Andrew Sarasin, of course, in popularising the *Auteur Theory* in America did. But then I thought, "No, that's wrong. That's consorting with the enemy". The French have given us this theory which, to my mind, has perverted the way we think about movies for fifty years. And I don't mean to be nationalistic about that. It's only a few certain self-interested director-critics like Truffaut and Godard, great filmmakers all – and many of them, in their best movies, great screenwriters, too. Anyway, it just seemed for me a form of co-optation for me to take a French locution to describe a theory that is, in fact, designed to overturn a French theory. So I thought, "What about Yiddish?"

Yiddish was the native tongue of the first great American generation of screenwriters. All these people like Ben Hecht and Jules Furthman, many of them refugees from Europe who came over to America, a lot of them Jewish, and wrote the great studio movies of the '20s, '30s and '40s. They grew up speaking Yiddish; English was a second language to them. And it's also quite intrinsically funny. I'm Jewish and I grew up hearing Yiddish every time my mother broke a dish. So I thought, "What's Yiddish for writer?", and it turns out to be "Schreiber." And I was talking to a few people from Germany in the break. It actually plays better in German, or to people with a working knowledge of German, than it does to people who are stuck only knowing English. I gave an interview to a glossy American magazine about the media called "Entertainment Weekly". They're very respectful, and it's such a crush to get any sort of media coverage in America – maybe it is here too I don't know – that you're grateful for just to get a few inches in a magazine. And if they understand what you're talking about, that's gravy, that's the icing on the cake. They asked me these very respectable questions about screenwriters and directors; and then they said, "Yes, but what does it have to do with Lee Schreiber?" which was a little galling. But anyway....

I have evolved this theory, which is sort of a counter-theory. I don't know if it could stand on its own if it didn't have the *Auteur Theory* to lean up against and kick in the shins. The idea is that screenwriters are the authors of their movies. The first half of the book spins out that theory at greater length. And the last half of the book is an attempt to look at case studies, to look at screenwriters' careers organically, to look at them as a whole, to look at them in the way that we've all been more or less brainwashed to think of directors careers. You look at someone like Howard Hawks and people talk about themes that recur in his movies. People talk about male camaraderie in the workplace, like you see in "Only Angels Have Wings". It's so good – after two hours of listening to a conversation about film funding, which I know is desperately interesting to you in the same way it would be for me to hear about publishing contracts – it's nice to say the names of movies. I went two hours this morning without hearing any, so forgive me if I cite a few Howard Hawks' films like, "Only Angels Have Wings", like the newsroom in "His Girl Friday" – with all that wonderful banter back and forth among the reporters – the Westerns like "Rio Bravo". And people think, "Well, that's what Howard Hawks is interested in." You get these sort of sparring relationships between male and female characters like you have between Jean Arthur and Cary Grant in "Only Angels Have Wings". And they said, "Well this is a quintessential Hawks film." Well, one way that it got to be a quintessential Hawks film is that half to two-thirds of these movies are written by a guy called Jules Furthman who nobody's heard of.

But I maintain that if you were to look at the career of somebody like Jules Furthman, you would see every bit as much, and in fact more, coherence than you can see looking at Howard Hawks' career. Don't get me wrong. If I had choice between writing the screenplay and having it directed by Howard Hawks and anybody else, believe me I would love to have Howard Hawks come back from the dead and direct my movie. In the same way, I'll give you an analogy. If you're a writer, as I am, you want a good editor. You'd be a fool not to, but should his name be on the cover of the book instead of yours? I don't think so.



I'll just read you, so you can have a taste of it, a bit of the introduction from my book. Because it sort of spins out along those same lines. It's called, "The Mis-Shelved Library", and it sort of starts like this : imagine a library of novels alphabetised by the editor's name. Some lunatic librarian has wilfully ignored all the authors' names. Instead, he scoured the acknowledgements and the dedications at the beginnings of the books searching out all the obligatory "Thank You's" to Maxwell Perkins – he was Hemmingway's and Fitzgerald's editor – or Bob Gottlieb, who is a sort of a latter-day Maxwell Perkins, though self-hating editors in the New York publishing world are forever going on about how there is no more Maxwell Perkins any more – and in fact there isn't. New York publishing has, in fact, been polluted by a lot of Hollywood thinking; and if a book doesn't perform in its first week, like a movie not performing in its opening weekend, some would say that it's doomed – or at least that's the direction in which we're all heading. Anyway, taped over by, shall we say, spine labels identifying Max Perkins and Bob Gottlieb and the rest, the names of the people who actually wrote the books in this library have become all but unreadable. Well, this is screwy. How's a reader supposed to read and evaluate the works of an author – watching themes appear and develop, the way biographical critics have been doing for centuries – if somebody scattered the writer's books all over hell and gone. They're on this shelf in the library; and on that shelf in the library, everything's gone haywire. We'll substitute screenwriters for novelists in this case, and directors for book editors and, of course, this is exactly the way we've been encouraged to think about movies ever since the advent of *Auteurist* film criticism half a century ago.

According to the *Auteurs*, the director deserves all the glory. It comes from the French word for "author", and it's conditioned us to concentrate on the themes and motives common to a given director's filmography. All at the expense of those poor, obscure hacks who only wrote the damn pictures. For too long scholars, journalists and film-buffs have uncritically parroted the *Auteurist* party line. The book I hold in my hand, and which you're about to buy if you haven't already, is an attempt to put the disarranged library of American film back in order. The aim here is not to replace *Auteurism* with an equally unthinking writer-centred theory of film. To paraphrase the British novelist E. M. Forster's book "Aspects of the Novel" – where he says, "Yes, oh dear yes. The novel tells a story." There's something regretful about him when he says this. Well film is, "Yes oh dear yes", a collaborative art. We might wish matters to be otherwise, but there it is. No, the point is not to supplant, not to take the place of *Auteurism*; but rather to debunk it. And, occasionally, with varying degrees of intentionality, to parody its excesses.

I recognise that there is something, at bottom, very contrarian about this idea. It's a counter-theory rather than a theory, but part of the fun of it has been to make of it a parody of *Auteurism*. And when people say to themselves, "Well, that's ridiculous. How can you say that Jules Furthman is the author of 'Only Angels Have Wings'? What a preposterous thing to say." Maybe it is, but maybe, after saying that if they'll think for a moment, they'll think, "Well, is it any less preposterous to say that Howard Hawks is the author of that movie?" So it works as a parody as well.

In other words, this manifesto can work in either of two ways. One, it might hang together beautifully and topple the *Auteur theory* overnight. That would certainly be nice. It's been out since February, and I don't see any evidence of this happening yet. But maybe we'll give it another few months. Just as effective, though, would be if by proving that an inventive enough critic can look at anybody's filmography and see thematic patterns. Thereby, it would show up the *Auteur Theory* as no more intrinsically sound than a writer-based theory. Or a cinematographer-based theory, what about that? What if you were to look at all of the movies that Michael Chapman DP'ed for Martin Scorsese and for other people, and you were to reshuffle the deck like that? And say, "Well maybe all of these movies hang together better than when you group them together by writer or by director. What theory would that be? I'm not too sure what you'd call it? Not just in a room full of screenwriters like this one. I would say, "No, that doesn't make sense." You can't ignore his contributions, just as you can't ignore the director's contributions. But really, as someone was saying this morning, and as people I'm sure have heard other folks say ad infinitum and unless you're hopeless ego-maniacs maybe you're even starting to get tired of hearing them say, "Yes, the writer comes first", and, regardless of how shamelessly his ideas are perverted over the course of a movie, he is the one indispensable man or woman. So then I finish up by saying, "If I'm right, of course, the writers win, the 'Schreiber Theory' wins." But even if we're merely tenable, even if we're merely viable, even if we're no more but no less worth considering than the *Auteur Theory* – then *Auteurism* collapses just the same; and once that happens, then maybe we can finally stop mis-shelving our movies.

And now I think is an especially propitious time to be talking about all of this, because we're living in an age when we have such websites as "Netflix.com", in America anyway. I don't know if you have access to something like that here. Probably there's an equivalent. I met a British film critic the other day, David Gritten, who wrote a nice piece about me in the "Daily Telegraph" – and which is why I actually stand a chance of getting a British publisher now – and he was saying that there is something. I'm not even going to think of it properly. Basically, you have these subscription services by mail where you pay, in America it's fifteen Dollars a month; and you can have all the DVDs you want. You can take three at a time out and keep them as long as you want. Because you have something like that, because it's up to you now what movie you

want to see next, because you're not at the mercy of the theatre around the corner – which I used to manage by the way, I used to run a movie theatre. Didn't do my own programming, unfortunately, but I was the manager. Maybe that's why I've been the programme out there as a manager, because I haven't thought of myself as a manager. I do manage an office at the NEA, so maybe that's where it comes from.

So I used to manage a movie theatre, and I remember what it was like to wait for a great double-bill to show up around the corner. More often than not, it was a double-bill of taking two movies directed by the same person. And in that way, I think we've all been conditioned over the years to give the *Auteur Theory* more credence than probably it deserves. If you saw growing up double-bills, as I did, like "Vertigo" and "Rear Window", week in and week out, if you saw double-bills of "Some Like It Hot" and "Double Indemnity" over and over again, only naturally you would start to notice certain things that these movies might have in common. And you would start to think, "Well of course, Hitchcock is an *auteur*, Billy Wilder is an *auteur*." Well, what if there had been a different kind of movie theatre when we were growing up that would show a different kind of double-bill. What if it would show a double-bill of say, "Double Indemnity" but also "The Big Sleep", which we think of as a Howard Hawks movie? You know who wrote, or at least co-wrote, both of those movies? Raymond Chandler. So what if you saw those movies side by side? And certainly there are other voices audible when you watch them; "Double Indemnity" is adapted from a novel by James M. Cain, and "Strangers on a Train", sorry, not "The Big Sleep". The *Auteur Theory* has perverted even the minds of its heretics. Yes. "Strangers on a train", which is adapted from a novel by Patricia Highsmith, and directed, as we know, by Alfred Hitchcock. What if you put "Double Indemnity" and "Strangers on a Train" side by side? Well in fact, you would see a lot of scenes that are constructed with a certain similarity. To be really literal-minded about it, they're both about murders that place – or at least are contracted, are undertaken – on trains. And there are very awkward scenes in lawyers' offices where people are accounting for their whereabouts. Basically, there's something very Chandler-esque about both of these movies, which is completely obscured if you think of them as a Hitchcock picture or as a Billy Wilder picture.

Of course, one argument against this is that very few movies then, slightly more now, were written by just one person. Well, there's never been a time when movies written by one person outnumbered movies written by two or more people. And so the voice becomes diluted. Whereas a director, there's always one on the picture. I would argue, in fact, that a picture has many directors. It's just got one person who gets the title. In fact there was a case a couple of years ago where some movie was directed by Robert Rodriguez from comic books drawn by Frank Miller, "Sin City" I think it was. And Rodriguez very graciously wanted to acknowledge the contributions of Miller who had done so much to conceive the picture alongside him. Well, the Directors Guild didn't let him. In fact, he had to resign from the Directors Guild, because he wanted to share credit with Frank Miller. This isn't a coincidence. The directors aren't dumb. They realise that it's easier to make the equation between a movie and its director if there's only one director.

I was a book critic for the "San Francisco Chronicle" for seven years. For years before that, I reviewed movies for the "Hollywood Reporter", for "Box Office magazine". I've sat in that chair of a film critic. I've been surrounded by film journalists, people who do interviews. There's such an irresistible shorthand to talking about Hitchcock's "Strangers on a Train", to talking about Billy Wilder's "Double Indemnity". You take up less space describing who made the movie; and you've got more space, more lineage, and more column inches to shoot off your own mouth about what you see in the movie. It's an irresistible equation to think of a movie in what you might call novelistic terms; to make an equation between one person's imagination and the finished product. Well, the Directors Guild is very smart. They recognise this, and they won't let their directors share credit with a writer without giving up membership in the Guild. It's very sneaky.

The Writers Guild is kind of a problematic organisation, at least in America. Since its inception in the 1930s, they've been only too happy to take money over credit and glory – and there's a case to be made for this. Certainly, many of them started out as newspapermen, the people that formed the Writers Guild in the 1930s. So they started out as playwrights or they started out as novelists or they started out in any number of other under-compensated professions. So they would much rather have health insurance than to be thought of as genius's. Being thought of as a genius is nice, but the bias over the years has been for remuneration, for cash over reputation. I think movies have suffered for it, not only writers but movies have suffered for it.

The other drawback to the "Schreiber Theory", in addition to multiple credit and the dilution of the writer's voice through multiple credits, is the fact that often those credits are lying to us. Back in the '30s a writer's credit might be assigned as much on the basis of who went to the racetrack with Samuel Goldwin that weekend as who was in the writer's room. These wonderful rooms where terrific writers were brought together at Columbia, MGM or 20<sup>th</sup> Century Fox. There's not a whole lot of truth in crediting over the years and one of the things I argue for in my book is a kind of credit reapportionment project. It would be massively labour intensive. You'd basically have to go back and look at what surviving drafts there are and figure out who wrote what. To go to archives – a lot of screenwriters' papers have been archived at UCLA and USC in Los Angeles, some in Madison at the University of Wisconsin; at the British Library, which I just visited yesterday and

can't get it out of my mind – it's such a wonderful cathedral to literature. And in literature I would include – though not a whole lot of people would join me in this – screenwriting.

So it would be a tremendous undertaking, but there is a precedent for it. And in this respect it's probably worthwhile that I brought up Dalton Trumbo, the great blacklisted screenwriter and novelist, because the Writers Guild, to its credit, about fifteen years ago undertook an attempt to re-credit the movies of the 1950s, many of which were written behind fronts. Dalton Trumbo had a boiler room, basically, at his ranch north of Los Angeles where he was writing screenplays in as fast as a week and giving a little money to friends of his who would then put their names on them. Because he couldn't get a credit. The McCarthyism prevented him from working under his own name anymore. It took a lot of work, but eventually the Writers Guild was able to reconstruct the authorship of a lot of these movies; and now we know. And now the credits on the DVDs reflect the fact that Dalton Trumbo wrote the original story, which became, for example, the movie "Roman Holiday". We know that Mike Wilson ought to have shared credit, and now does share credit on "Bridge on the River Kwai", So I think you probably could [do it].

It would take a lot of time. It would take a lot of grants, and it would take a publishing advance for me that would make it worthwhile to spend the next several years of my life in archives. But I think we could discover the real authorship of a lot of these things. Look at the books that have been written about movies that we love. Look at the books that have been written about "Gone with the Wind" and "Casablanca". We know everything. We know too much about how those movies were made. Film historians have sifted the drafts and found out which parts of "Casablanca" were written by the Epstein brothers, which parts Howard Koch then came in and re-wrote, which parts survived from the underlying original play "Everybody Comes to Rick's". So it's possible to do the kind of spadework necessary to come up with a more coherent theory, screenwriter-based theory, of film history, which this – I have to admit for all its quality – it's an IOU. It's a promise. It's potential in the same way that Truffaut's essay toward politics of authorship was the opening salvo. It was not the theory, and its evidence entire. It was a warning shot. It was the first battle cry and that's what I hope the "Schreiber Theory" manages to do.

If you think about it, the *Auteur Theory* is a myth that came true; and the movies are suffering for it. Myths just don't just describe the world around us; they make the world around us. *Auteurist* critics came along in the 1950s and looked back at the first half-century of film-making, which by the way, I don't think that at the time was thought of as a director's medium, wasn't thought of as a writer's medium. If anything, it was thought of as a producer's medium. People knew the name David O. Selznick, people knew the name Irving Thalberg; people knew the name Powell B. Wallace, the guy who produced "Casablanca". It was a producer-centred theory of film. Then the *Auteurist* critics came along, and they said to themselves, "Well no, there's something else going on here. The director is on these movies, and maybe some of them have things in common. And maybe we should pay attention to that." Maybe we should have. Probably we should have. The theory gained such currency, gained such traction – first in the French press, then in the American, around the world – that directors got more power. These critics were arguing for directors to get more power, and they made such a strong case for it that in fact directors got more power.

Then movies got better for a little while. In the 1960s and 1970s, you had directors using this power in very intelligent ways. And, in fact, one of the most intelligent ways that the new generation of *Auteurist* directors used that power was to get the very best scripts they could. Then, unfortunately, what happened was that they sort of forgot that the scripts had enabled them to make these terrific movies. And they started to think they could make a great movie without one. Look, for example, at a movie that – you could make the case – killed the American studio system. Well, there's really two movies that get that credit: "Cleopatra", because it was a debacle; and almost killed the studio that made it. But also "Easy Rider". "Easy Rider" is a damned interesting movie and, in fact – because in my day job I'm trying to get cities and towns across America to do these one city, one book programmes, where everybody in town reads the same book and talks about it and it becomes a way not just of reinvigorating literature but also of reinvigorating the whole idea of community, of citizenship. If you're riding on a bus with somebody and he's read "The Great Gatsby" and you have too then you've something to talk about. It's an interesting idea; started in Seattle, moved to Chicago, and I gather they're doing it in England now with a book by Andrea Levy called "Small Island". Maybe it's catching on, you'll have to tell me afterwards, I'm very curious.

Anyway, having just read "The Great Gatsby", I started to see how much it has in common, at least the ending of it does, with "Easy Rider". Of course, "Easy Rider" terrified the studios; because all of a sudden, a couple of long-haired guys could go out across the country, [and] six months later bring back a movie that would make more money than something they'd spent fifty million Dollars on. Or whatever the 1968 equivalent of what that money was. But then, Dennis Hopper, the actor and director, thought, "Hey! Maybe I am an *Auteur*, maybe I am a genius", and he forgot that "Easy Rider" was primarily written, with a lot of improvisation and ideas thought up along the way – but the underlying material was a story by a very talented American journalist and novelist named Terry Southern, who also write "Dr. Strangelove", who also wrote "The Cincinnati

Kid," whose filmography, if you saw it on a double-bill or if, God willing, you saw a retrospective – as you can this week – the "Schreiber Theory" would prove itself. Anyway, Dennis Hopper then went off into the Andes and made a movie without a script, a movie called "The Last Movie". And it looks exactly like a movie without a script! I think it was made with a lot of peyote, but not really with any underlying screenplay. And it shows. So I think the *Auteur Theory* is a myth that came true and worked for a while – but eventually there came a point of diminishing returns.

So I would argue that the first fifty years of the 20<sup>th</sup> Century belonged to producers. You can even go back into the Silent Era. People like Mack Sennett, people who owned studios and supervised them as factories, creative factories but factories nonetheless. The second half of the 20<sup>th</sup> Century was the era of the *Auteur*, but we've got to the point where now you have people like Michael Bay who make movies like "Pearl Harbour" that in a way brings us to a turning point. I think the era of the *Auteur Theory*, and I hope this isn't just wish fulfilment on my part, is playing itself out. It's reaching exhaustion, but what comes next? Are we going to revert to the producer-based idea? Look at a movie like "Pearl Harbour", which is produced by this guy Jerry Bruckheimer, who has more power in Hollywood than any director, [and] you might think this is a plausible idea.

I think because we've got something like "Netflix" because it's up to you what movie you see next now, and not some revival theatre programme; or not some exhibiter quite so much. And because we have IMDB, the Internet movie database, which enables us to go and see a movie, to go see "Dr. Strangelove" and say, "My God! That's a good movie. Terry Southern wrote that? What else did he write", and then go find "Easy Rider". You have an opportunity to explore the possibilities for "Schreiber Theory", and maybe you'll think it's a crock! But maybe you won't. At least, to pardon an overused sports metaphor that I should probably take a vow of conscience never to use again, the playing field is a little bit more level. A screenwriter-based theory can stand on its own two feet against a fair fight, against a director-based theory.

Or of course a star-based theory, which is more powerful the world over than directors or screenwriters are, as a basis for what movie to see next. People don't see "Dr. Strangelove", and then say "I want to see another Terry Southern movie". They didn't even say, "I want to see another Kubrick movie", they said "I want to see another Peter Sellers movie. He's funny." That's a whole different stranglehold that obscures the contribution of writers to movies. I'd like to think that now we're at a sort of crossroads. And a theory like mine, which to me seems so self-evident and maybe to you as well – but not to everybody at the rest of this film festival, let alone to filmgoers worldwide.

I'd like to think we're at a time of reappraisal and that if it were possible, for example, to search "Netflix" for screenwriters, you would be able to make the decision about what the next movie you want to see is on the basis of who wrote it. Unfortunately, you can't. You go to "Netflix" and type in an actor's name, and up will pop half of his movies. You type in a director's name, and up will pop half of his movies. You know what happens if you type in Raymond Chandler? Not even his books like "Murder My Sweet", you get a listing for Jeff Chandler the American actor who played "Geronimo". So it's not a fair fight yet, and even if you go to IMDB and go to a movie page, immediately the director's name is at the top. Below it – and I don't mind below it or above it as long as you're on the page it'd be okay – but it lists one screenwriter and, if the movie is written by more than one person, you have to click an additional link that says, "More". And then you get to find out who the additional writers are. It's unjust. It keeps us from evaluating the contributions of the director, the screenwriter, the actors, the directors of photography and the editors in a fair fashion. It keeps us from making up our own minds. It makes us work harder to make up our own minds. So for these reasons, I'd like to think that the "Schreiber Theory" has a chance. It probably has a better than average chance in a room like this one, but I'd like to think that eventually it might gradually start to percolate out into a wider world because the movies aren't getting better.

I don't know if you've noticed this, at least in America. Meeting all of you makes me hopeful for European film; and I would be more hopeful still if it were easier for you to get your work onto screens. Because, and this is just parenthetical, I go into slightly greater detail in my book. Cultural imperialism is a terrible thing, and the fact that you can't get enough screens in your own countries, in Europe, because "Pearl Harbour" is hogging them all, is terrible for European film. But what people don't recognise is that it's terrible for American film, too. You can write and get made, I think, a French movie for a French audience, a European movie for a European audience, whereas American movies have to be for everybody – because there's more money to be made from them now overseas. In the old days, the overseas money was gravy. It was extra. It was nice, but the movie's success didn't hinge on it. Nowadays, overseas money amounts to more of an American movie's revenue than domestic revenue.

So could you make a film like "Mr. Smith goes to Washington" anymore? It's about the United States Senate. Could you make a baseball movie anymore, when only really Americans give a damn about baseball? It's a lot harder nowadays, so think what that does to us. Poor America, who wants to pity America? I grew up on movies like "Mr. Smith goes to Washington", directed by a Sicilian-American, Frank Capra. His whole filmography is basically a hymn to the American Idea. Billy Wilder movies; movies directed by an Austrian-American and written – more often



than not – by that same Austrian-American. These are movies that defined a certain kind of cynical, fast-talking, American style. I don't think you could do that anymore.

I used to caption movies for the hearing-impaired when I first got out of college to make ends meet. Can you imagine captioning "Double Indemnity"? Can you imagine captioning "God Help You" [or] "His Girl Friday"? I mean, for God's sake, you can't type that fast! Imagine forcing a poor viewer to read that. A person would read the subtitles to "His Girl Friday", in two hours; and he might laugh like hell. And then he would say, "But who was in the movie?" He wouldn't have a chance to look up and see Cary Grant or Rosalind Russell's face! There's so much language in it, so much glorious witty language and these are movies that would never get made today. Or maybe they'd get made on television.

One of the dirty secrets is that as American movies have gotten worse. American television has gotten better, because talented writers realise they can't get their scripts made. But they can make just as much money – in fact they can make more money thanks to residuals – writing for American television than they ever could writing for American movies. But some of them can't bring themselves to. Some of them, like me and I suspect like a lot of you, fell in love with the movies at a young age. And however much we may like television, however much we may enjoy television, there's something about a movie. I think the *Auteur Theory* has done an awful lot of damage in the long run, and it's kept movies from being as good again as they used to be once upon a time.

So there's only so much you can do with a little book. I'd be lucky if I sold out my print run let alone change the way the entire planet thinks about the movies, but I've just had a little interest from Faber & Faber on a biographical dictionary of screenwriters. This would be an opportunity for people to look at screenwriters' careers and take them as seriously – not soberly, not humourlessly – but take them on their own terms as creative bodies of work with consistent themes from movie to movies and developing themes. One of the things I like to tell people about Billy Wilder – yes he was a great writer director and, for that reason, denigrated by *Auteurists*.

Look at the two great directors that the *Auteurists* tend to ignore, Billy Wilder and John Huston. Writer directors. Terrific writers as well as directors. Writers first you would almost say and directors in self-defence. Let's see if you know this. Which two writers in Hollywood history are tied for the most OSCAR nominations? I forget whether it's six or eight. I've given you one. It's John Huston, who we don't think of as a writer, certainly not as much as we think of him as a director. The other is Federico Fellini. We think of him as a director, too, don't we? I forget where I was going with this, but now might not be a bad time for some questions. I'm unabashedly curious to see what, other than "thank you", you might all think of this. And what potential it might have to re-programme the rest of the world and brainwash them in a new direction. I would be thrilled to open it up to questions and see what notions folks out there might have.

### Participant

I believe this *Auteur Theory* came out, not against writers; but against what you described. People went to films for its stars or for its producer. In France, they invented this theory because they wanted people to know that the story is more important. And the creator behind it is more important. I think us writers take it a little more personally. It's not against us, it's for creativity. It's for storytelling. It's not against writers. As you said, the biggest creators like Fellini were *auteurs* but also writers, Billy Wilder was also a writer.

### David Kipen

In our minds yes, but a lot of the people that the *Auteurists* hold up in their pantheon tend to be directors who emphasise the visual aspect of a movie over the storytelling aspects. They would say that it's visual storytelling, but there's sort of a false dichotomy that we start thinking a lot of the time. We think of words, the dialogue, as what the screenwriter does; and the pictures as what the director does when, in fact as you as screenwriters know, your job is to think visually. Your job is not just to write dialogue; your job is to make a story work in visual terms. When people try to cut the deck or part the hair, in that way, it doesn't work.

We're starting to see, though, in at least one very prominent example, the advent of the screenwriter as a marketing term. We're starting to see people thinking of Charlie Kaufmann movies, and he's not a director – and doesn't particularly want to be. People know what a Charlie Kaufmann movie is, and they want to see one. As a matter of fact, there's a movie about to open in Europe called "Stranger than Fiction", which is an ersatz Charlie Kaufmann movie. It's a rip-off of a Charlie Kaufmann movie. It's got a big star in it, Will Ferrell, and a decent supporting cast; but it's not as good as a Charlie Kaufmann movie. It's not as good as "Adaptation" or "Being John Malkovich", but it's interesting that we're now at this very fraught moment in film history and starting to see at least one screenwriter become a brand name. May a thousand flowers bloom. I don't think he's the only one out there doing very interesting things.

As I was coming here on the plane last night, I drafted a sort of vow and it has three parts. I wonder if the screenwriters in this room would take it. Probably you won't, but I'd be curious to hear why. The first part is, "I will not direct." And for me the perfect example is look at the career

of Robert Towne. Robert Towne wrote what is held up, rightly or wrongly, as the quintessential great American screenplay of the 1970s, "Chinatown". A great movie. I don't know who likes Raymond Chandler more, him or me; but you don't have to be a lover of Raymond Chandler to love "Chinatown". And of course here's a guy who was nominated for three OSCARs within two years for "Chinatown", "Last Detail" and the other one slips my mind. Not the "Godfather", though he contributed to that without credit and that's where our credit reapportionment campaign could come in handy. Though one of the great things about IMDB is they're only too happy to make a little notation or a little asterisk. You have to click further to get to it, but they do recognise the contributions of uncredited screenwriters? You have to wonder sometimes, though, whose word they're taking for it. If I wrote into IMDB and said Francis Ford Coppola called me in a panic in 1974, because he didn't know I had to write this scene in "The Godfather". Some of these movies have one or two credited screenwriters and half a dozen uncredited screenwriters.

Anyway, Robert Towne was nominated for three OSCARs in the space of two years. Then he decided he wanted to be a director. A lot of people don't like the movies he directed. I actually like them. I like "Tequila Sunrise", I like "Pre". I thought the movie he made just a couple of years ago, "Ask the Dust" – an adaptation of another great L.A. novel by John Fante – was a terrific movie. But what happened was he went from writing, you could almost say, three masterpieces in two years – oh, the third one was "Shampoo" – to making another three movies over the next twenty years. Because it's so hard to get a movie made, his productivity just fell off a cliff. I think if he had been content to stay a great screenwriter, we would have a lot more Robert Towne movies than we do now – even though we've got three movies that have his name on them twice instead of once.

So the first vow is, "I will not direct." I mean frankly, we are writers. We know how to sit in a room and tell fictional characters what to do. And they don't even always listen to us. Are we temperamentally suited to standing on a film-set and telling a hundred technicians what to do? I'm not convinced. The fellow this morning said an interesting thing. He said the director should come first; the director's job is harder. Well maybe it's harder for us. Watch a director try and write a screenplay someday. You'll see what hard really means! I think it would be interesting if more writers took a vow not to direct.

Look at Steve Zaillian, who narrowly missed being in the title of my book. He has written some terrific screenplays. I think "Schindler's List" is a really smart way to deal with the subject matter. Screenwriter after screenwriter tried to solve the problem of a heroic man who does a great thing and then for thirty years does nothing. In dramatic terms, what do you do with that? Steve Zaillian solved the problem in six words. Remember that speech, the speech that Schindler gives at the end? "I could have done more." Here's a guy that saved 1500 people, or whatever it was; but he was driven crazy and became an alcoholic, a sad figure, because of all the people that he couldn't save. That solution throws the question of the movie in the audience's lap. It keeps them from saying, "What would I do in Schindler's place?", which is the automatic question you would come out of a movie like that asking yourself. And it makes you ask the question, "What would Schindler do in my place? How can I act like Oscar Schindler in my life, in the challenges that my life poses?" It's a brilliant screenwriting solution to a problem that had stumped I don't now how many screenwriters before him. But what did Steve Zaillian do for the last several years of his life? He tried to make an adaptation of Robert Penn Warren's great New Orleans political novel, "All the King's Men". It just came out last year and there's some decent things in it. But was it worth the time it took, the time in which he could have written half a dozen really good screenplays? No. I don't think he is temperamentally suited to being a director. I think he found his metier. I think he found exactly what he's good at, but because of the structure of the film industry, because directors have so much more power than screenwriters, he was forced into a position, which I don't think really suits him. So article one is, "I will not direct."

Article two is, "I will not doctor." I will not be a script doctor. I will not rewrite other writers' work unless maybe I check with them first and make sure it's okay. Because this is how a writer's vision gets diluted. The director comes in and he says, "Well, I want my pet writer to give it a polish." And all too often this is how a movie goes from a good first draft not to a great second draft, but to a completely unrecognisable and perverted and unforgivable umpteenth draft. By then, the wheels are moving with sufficient speed that the movie's actually getting made.

Finally, "I will not do adaptations only." It's become [it's] so hard to do anything other than an adaptation in Hollywood. The '60s and '70s were a Golden Age of original screenwriting. People say that's the Golden Age of the American film director, the Pax Romana of the *Auteur*. In fact, that was the Golden Age of screenwriting and not just any screenwriting but original scripts. And nowadays it's so important to have some sort of identifiable feature, some story – whether it's "Troy" or "Alexander the Great". I suppose since we're in Thessaloniki, we might as well be local about it. It's so important to have an idea or a title or some subject matter that people can identify, that original scripts are just orphans. It's hard to fill out a category of five of them at the OSCARs each year. So I think screenwriters might give some thought to alternating originals with adaptations in the same way that Virginia Woolf alternated biographies with novels. I can see I've made my answer to the first question longer than my opening lecture. So maybe more questions now?

**Thomas Bauermeister**

I'm from Germany. I think we have to deal with three misunderstandings, three quite important misunderstandings. First, concerning the literary status of the screenplay or the art status of the screenplay, I think we are all convinced that [the] screenplay has no literary status of its own. Its own function is to be produced, to be filmed. And that is why only the film can have an art status of its own, not the screenplay. This is the first thing. If we are not convinced, we can't do our job. It's impossible. We should skip to novels or whatever. And that's one of the basic points why screenwriters are not mentioned in the way they deserve to be.

Second is that the function of a screenplay is also to reduce the director's freedom. That was especially true in the beginning of film history – where the producers sent the directors out to make fifteen or twenty minute films, and they came back and they had incurred a lot of unexpected cost. So the producers were forced to get a tool to make it cheaper. The main laws of Selznick are the best example. "This is not in the screenplay. You should not film it." So the screenplay's function, for the producers, is to reduce the artistic freedom of the directors. We have to keep that in mind if we talk about this.

Third, I think it's a common misunderstanding of the *Auteur Theory*. In fact, it was not a theory it was a *Politique des Auteurs*. That means it was a way for these young people of the time to get into the business. And they found out that, when they looked to American movies, to the studio system, some directors were able to get their personal vision into these mainstream movies. And that's why they called them *Auteur*, the only reason. It had nothing to do with who was the writer or not. On the contrary, they knew very well; and they mentioned the writers and all their credits. If you read "Cahiers du Cinema", or the books they write about Hitchcock Chandler was named, of course, and they wrote one page about the influence of Chandler on "Strangers on the Train", for example, or about the work of Highsmith and Chandler. So if you see the directors now, the French directors, they all write with writers. So they know very well what the importance of the writer is. The generation after that, though, especially in Germany – as I know – misunderstood the point and thought that every director had to write the screenplay himself. That was not the *Auteur Theory*, not at all.

**David Kipen**

Good points, all three. I love your first point about the screenplay not as a means to an end but also a form of literature in its own right. One thing I hear again and again, and not just from directors but even from screenwriters themselves, is how ugly an artefact a screenplay is, how difficult it is to read, how there's nothing more painful than reading a screenplay. You find this to be true? No, I mean, you have to train your eyes. The margins are a little different. It's a little awkward at first, but so is any form of concrete poetry. So is a sonnet.

**Participant**

The scripts are not published by publishers and sold on "Amazon.com", for example. It's proven that a script is a difficult piece of material to read for someone who is not in the business. It's unreadable for someone in the public. My mother doesn't read my scripts. She doesn't understand anything. So it's a difficult piece of matter. And I think it would be interesting to compare the scripts to an architect's plans. Architects do get their names on buildings. It's the same type of work you know.

**David Kipen**

It's interesting that the construction firm, the contractor, gets its name on it during construction and then it's removed. Maybe this would be a good model for directors!

**Participant**

It's the same type of document – a blueprint for an architect is a script for a film.

**David Kipen**

A Steve Zaillian film being constructed by Steven Spielberg, and then when it's released say good-bye to Steven Spielberg and back with Steve Zaillian. What were you going to say?

**Christina Kallas**

It was the same with theatre plays. Theatre plays weren't published and read by wide audiences before the 19<sup>th</sup> Century. They were only read by professionals. Actually, it is a quite common opinion that the screenplay is not a literary form, but just a blueprint for a work of art, which is the film. But there is also the opposite opinion and that makes more sense to me. You mentioned Charlie Kaufmann, and Charlie Kaufmann is being talked of at the moment – and not only by film critics – in the same way as the literary stars of his generation. So perhaps we should be a little bit more confident and proud, as Mogens said before. The screenplay may be the literary form of the 21<sup>st</sup> Century, for all that we know. I personally do enjoy reading a good screenplay as much as I enjoy reading a good novel or a good play. I mean a writer like Guillermo Arriaga – you can see his signature in all of his screenplays.

**David Kipen**

It's interesting that a lot of these partnerships seem to be breaking up at the moment; Innaritu and Arriaga, who have fallen out. Also Michael Winterbottom and Frank Cottrell. Boys who have worked together for years and years seem to have come to a parting of the ways.

**Christina Kallas**

We are at a crossroads, so that's an interesting warning shot you are giving here. Arriaga did say, in a session here at this very festival last year, "For me it is literature; and I pay attention to each word, each image that emerges. For me, if it doesn't have this quality then you won't have the images in your head when you read it." And he's not the only one who's saying that and if you read an Arriaga script, if you read a Kaufmann script, if you read an Anders Thomas Jensen script; then yes, that's definitely literature. In the same way theatrical drama is not only legitimate when it's on the stage but also when read. It's a huge subject matter, and we're not going to cover it here. But it's good to have addressed it at least.

**Participant**

Can I make two remarks? One is on the *Auteurs*. William Goldman – a screenwriter who wasn't mentioned here but is quite well known – has collected in his memoirs some eyewitness accounts of how this *Auteur* expression and movement came to be around. It was a group of young French journalists who were thinking about getting into the movies. As they were sitting there, according to Goldman and some eyewitnesses, they were sitting there in some café in Paris; and they got to the point, "We need some media exposure. We need some space in magazines. Everywhere, so that people start talking about us. Let's come up with something really stupid. Something like Hitchcock was the *auteur*." And they fell out on the floor laughing. "This will really get us some media time." And then the idea took hold and grew on its own and they couldn't retract it. You can check Goldman's memoirs.

The second remark refers to the age of the producers and then the age of *auteurs* and then wishful thinking about the age of screenwriters coming. I don't think so. You mentioned Charles Kaufmann as maybe the first sign of the age of screenwriters, but I think in every decade there is one well-known Hollywood screenwriter. In this decade it's Charles Kaufmann, the previous decade was that guy who wrote "Showgirls" and "Basic Instinct", Joe Eszterhaz. There's always one. I think the third age is already going on and this age is the Age of "Science", because there's been a lot of money researching everything – psychology, market research, experts in everything. These people can measure only the things that have been done before. The more and more times the thing has been done, the more they can measure. Hollywood films today are just the recycling of the similarities because they can predict it as they calculate it.

**David Kipen**

It goes back to what I was saying about adaptations – how we've always got this recycling of previous materials. Since you mention William Goldman, whose writing I like a lot and not just because he tends to agree with us. He's a very frank, funny, candid, engaging writer. I have a little entry in the back, a very short one, about William Goldman's movies, because it suggests that there is a consistency form one to the other even though "Butch Cassidy and The Sundance Kid" was directed by George Roy Hill and "Marathon Man" was directed by John Schlesinger. There is a signature. There is a stamp. So I've got a description of William Goldman here as, "A fine if atrophied novelist." I mean he once was a terrific novelist. Now he hardly writes them any more, and they're not much good. Also, "Screenwriting's frankest, funniest explainer to the wider world! His credits include, "Butch Cassidy and The Sundance Kid" and, from his own novel, "Marathon Man". Both of the pictures, and some of his other works, are partly about the strange nobility of running away. Think about Butch Cassidy and the Sundance Kid running away from the super-posse to Bolivia. That was his big quandary; how do you write a heroic cowboy movie about two guys who, when the posse is after them, they don't just leave town? They leave the country. They leave the hemisphere. And then there's Babe in "Marathon Man", who runs from the Nazis to the doorstep of anybody who will let him in. And then in "All the President's Men", which he wrote, there's that great scene where Bob Woodward is down in the parking garage meeting Deep Throat, and he hears footsteps behind him. And he runs like hell. These are the kinds of things that if these three movies had all been directed by the same guy we would be thinking "Aha! This is the stamp, this is the thumbprint, and this is the figure in the carpet." If only you were to see all these three movies as a triple feature, maybe you would start to see these things and more important ones like them.

**Participant**

How does your theory stand when films are written by five or ten writers? I know it happens a lot in Hollywood.

**David Kipen**

Great question. What do you do when a movie has half a dozen names on it? At first, I was a little stumped, too; and then I thought; "Well, think of the Beatles." Most of the great Beatles songs



were credited to Lennon and McCartney; but if you know anything about the Beatles, you can listen to “Revolution”. And you know that’s not a Paul McCartney song, that’s a John Lennon song that McCartney helped him with. If you listen to “Yesterday”, you’re not going to say that’s a John Lennon song. You’re going to say that’s a Paul McCartney song that Lennon helped him with.

So I maintain by that same token that if you look at a movie like “Lawrence of Arabia” and you know Robert Bolt’s other screenplays; and you know Michael Wilson’s other screenplays, you can hear those particular voices. You can tease out which parts of the duet belonged to one singer and which to the other. Look at Monty Python; all those scripts are credited to Monty Python, which is six guys. But if you are a Monty Python fan, after a while you can tell a John Cleese sketch from a Michael Palin sketch. It’s just a question, if you don’t have all the archives and drafts, of looking at their movies that you do know are there. Looking at their novels, at their voices, starting to learn their signatures and then tease out the strands that you can say, with a fair degree of authority, belong to one and not the other.

**Christina Kallas**

I have to interrupt this session now because otherwise we run the danger of not getting anything to eat. We’re going to continue this conversation in the afternoon. Thank you David!

# The Rights

## Being a Screenwriter in Europe / The current situation (Part III)

What is the role of the writer in European production and distribution?  
What defines authorship in the different European countries?

*Lecturers: Eva Inès Oberfell (Film copyright law specialist)  
and Frédéric Young (Head of SACD Belgium)*

### **Eva Oberfell**

I would like to start by defining copyright. It's a legal concept, which protects creative work, and which means that somebody owns an immaterial property right on his creative work. The content of this immaterial property, or property right/copyright, consists in, generally speaking, economic rights or property rights on the one hand, like the right of reproduction, the right of dissemination, the right of making available to the public; and Moral Rights on the other hand. Concerning the Moral Rights I will go into that in more detail later on, if we have time.

My presentation will be in two main parts. First, I will show the difference between the copyright system on one hand and the *droit d'auteur* system on the other, the author's-rights system. Second, I will explain the legal situation of screenwriters in Europe and, if I have time enough, I will conclude with a few words about the Collecting Societies, and then I will pass to Mr. Young.

The legal jurisdictions in Europe can be divided into two contrasting categories. You have on the one hand this so-called copyright system and on the other the *droit d'auteur* system. The *droit d'auteur* system is based on the principle of the author, the creator. The creator is the author and the author is the person who stands at the centre of the *droit d'auteur* system. A work capable of being protected in copyright law has to be the result of a creative, intellectual human activity and, in this system, the main condition for protection is originality. Examples are first of all French law, then German law. For example, in Paragraph 7, German Copyright Acts, I quote, "The author is the creator of the work." You have this copyright system in Italian law, in Spanish law, in Greek law, in Austrian law and in Slovenian law.

On the other hand, contrary to the *droit d'auteur* system, you have the copyright system, which is not based on the principle of the creator but allows also that person who has not created the work to be the owner of this immaterial property right. The copyright is just a right to copy and it can be owned by natural persons; and also by juridical persons, such as corporations, which is not possible in the *droit d'auteur* system. The right to exploit an original work is attributed to the author's employer or superior in the commercial sense, what is called the "Work Made for Hire" Doctrine. Consequently, the producer of the film can be the original owner – that's important – of the copyright of the film. Examples for this copyright system are in England, in Ireland and in Luxembourg.

Let me make some remarks about the specific problems of Moral Rights. Moral rights protect the specific relationship between the author and his work. The creative work of the author is regarded as an expression of his personality. And important to know is that Moral Rights are non-waivable. They include the Right of Paternity – the right to be identified as the author of a work – the Right of Integrity – the right of divulgation or dissemination, the right to decide when and how a work should be made public and the right to revoke the grant of right or to withdraw a work from commerce.

Moral rights have their origin in the continental doctrine of author's rights. The doctrine of Moral Rights, coming from French Law, was developed in the middle of the 19<sup>th</sup> Century by case law and legal commentators. But the nature of these Moral Rights remains unclear and uncertain. They are considered a part of personality rights and explained as a result of Natural Law. Which countries have them in their legislation? The answer is that all *droit d'auteur* states have these Moral Rights. We have on the international level, in the Berne Convention, an article referring to the Moral Rights but the Moral Rights Doctrine is mostly foreign for the copyright systems. We have in the Copyright Design and Patents Act from 1998 of the UK – it's new and expressly introduced for types of Moral Rights – the right to be identified as author or director, which is the Right of Paternity, the right to object to derogatory treatment of the work, the Right of Integrity, the right against false attribution of the work and the right to privacy of certain photographs and films. It's new but you have to consider that these Moral Rights are mostly foreign for the copyright system. There's a big difference between these two conceptions.

Okay, let me turn to my second issue : the legal situation of screenwriters in Europe. In copyright systems in England, Ireland and Luxembourg in former times, the film producer was the main and only author of cinematographic work. According to European standards, especially from the requirements of the Directive of Renting and Lending Rights from 1992, the Directive on Satellite, Broadcasting and Cable Retransmission from 1993 and the Directive Concerning the Term of Copyright Protection, the director of a film is also acknowledged as its author. Consequently, the screenwriter is excluded here from the circle of cinematographic co-authors. I'm talking here about the direct co-authorship of the film work. I'm not talking about the authorship of his written work. Regarding the countries or member states following the *droit d'auteur* system, significant differences exist.

First, you can summarise legal rulings or legislations, which fix precisely the possible co-author of a cinematographic work. For example, in Spain, Article 87 of the Act; or in Portugal or Italy. Perhaps I may cite Slovenian Law

it's very new and dates from this year – Slovenian Copyright Act, Article 105 says, and I quote, "As co-author, co-authors of an audiovisual act shall be considered : first, author of the adaptation, second, screenplay writer, third, director of photography, and fourth, principle director." There you have a precise list, an exhaustive list, of the cinematographic or audiovisual work. Under Greek Law, for example, only the principle director is the author of a film copyright; but it is, moreover, possible that other persons – for example, the screenwriter – could be regarded as co-author of cinematographic work; because Greek law has this principle of the creator. It could be that another person besides the principle director could be a co-author.

Other legislations stating that the creator is the author of the film presume specific persons as co-authors of cinematographic work, and these regulations work with presumptions, are Polish law, and I quote Article 69. It says, "The co-authors of an audiovisual work are the persons who creatively contributed to its formation. In particular the director, the scriptwriter adapting the literary work, the writer of musical or literary musical works created for the audiovisual work and the scenario writer." This conception is also part of French and Belgian Law. Under French and Belgian copyright law the screenwriter belongs, quite obviously by way of legal presumption, to the group of persons, which typically are entitled to write of authorship in a cinematographic work.

The second solution, besides an exhaustive list, is characterised by the absence of a specific ruling. Denmark, Finland and Sweden renounce to fix a specific rule for the authorship of cinematographic works at all. These countries only know the general principle determining the creator of a work as its author. These laws are undisputed, especially as director of the film counts in the circle of the direct co-authors of the film. These laws, in Denmark, Finland and Sweden, recognise, as well, the typical direct co-authorship of the screenwriter. We have another quite different situation in German law.

In German law, Austrian law and Dutch law, they leave the question of film authorship completely open. These legislations determine specific rulings, referring to the cinematographic works. Yes, but with respect to the authorship they don't derive the general principle of the authorship belonging to its creator. Their specific rulings refer only to the assignment of rights and not to the authorship or to the circle of co-authors. In Germany, you have to decide in each single case if and which contributions to the cinematographic work reach the necessary level of originality with the consequence of co-authorship. Normally the director of the film is here considered the main author of the work. This is quite a prevailing opinion, but when we look to the situation of the screenwriters it's not that good. Here you have a special situation in German and Austrian law as both deny the direct co-authorship of the screenwriter in the film work itself. This is the prevailing view in case law and of legal commentators.

There are some critical voices as well. One is, for example, the doctrine of the Dual Characters. This doctrine says that works created especially for film are also part of the cinematographic work, which means that the authors of these works created especially for the film are co-authors of the cinematographic work itself, and at the same time authors of their written works.

To summarize my remarks on the legal situation of screenwriters in Europe; the trouble area is the question of whether the screenwriter is a direct co-author of the cinematographic work itself or just the author of his screenplay as a written work separate from the film work. I think perhaps the Federation can work to change things a little bit, perhaps in Germany.

My remarks about collecting societies. The necessity of collecting societies is required by the lump sum regime and the copyright law or system of royalties for specific uses of copyright. The law determines the lump sum or royalty which has to be paid to a third party, because a direct payment to the author is not possible or is not practical, for instance, in the future of private copies. The collecting societies are installed as the third party between the authors and the users. Their function is to collect the royalties or lump sum payments collectively as a general and as a central instance. After having collected all the payments, they distribute the money following a specific distribution plan. And now I will leave this platform in Mr. Young's care, who will tell you more about collecting societies because that's his area. Thank you for your attention.

**Peter Henning**

Peter Henning from Germany here. What makes the difference, then, in making contracts in these countries? And payments – is there a difference because of these kinds of laws?

**Eva Oberfell**

In the contractual fee there is no real difference, because if it is only the copyright concerning the written work or if it is a copyright concerning the cinematographic work, in both cases all rights are normally assigned to the producer. So in this point there is no difference. I would say it is a difference to have a signal that the screenwriter is not only someone apart. He's not only the author of a novel. He's not only someone separated from the development of the film. And maybe the consequence of the direct co-authorship of the screenwriter will be that his weight will increase in the negotiations with the producer. And this is very important, I would say.

**Peter Henning**

And how is this authorship in audiovisual media like the Internet, because we start to get presentations that are not just written words. Authors start to become authors who use images, for example, in these Internet-connected game writing works

**Eva Oberfell**

I can answer this for German Law, because I'm a German lawyer. In the German Copyright Act we have a presumption that all the rights that are necessary for the film, or for the exploitation of the film, are assigned. So the digital rights are not necessary for it. Or perhaps you can say it's necessary, because the usual exploitation, in our time, is also about Internet. But I have my doubts about whether it's like this.

**Peter Henning**

So this means sampling, also, because I've read new theories that a future author is going to be somebody like a designer who gets control of the whole process. It's not the director, it's not the writer; it's the designer of the product. So how far is this connected to the laws now?

**Eva Oberfell**

It's the principle that in the cinematographic field all the rights that are necessary for the film are assumed to be assigned to the producer, because he has to organise all the packaging. And everything which is not known, for example, because the Internet was not known fifteen years ago, this cannot be assigned. We have another article in our copyright act which forbids it. So therefore the contracts have pages and pages of rights assigned.

**Tobias Siebert**

Do you have any idea how we in Germany can get the double standing of screenwriters being co-author of the film and also author of the pre-existing work?

**Eva Oberfell**

I, for my part, am working on it! I write commentaries and a lot about this. It's a good question, because we are now busy with the second reform of our copyright act and this is not on the agenda. I don't really know how, but if legal commentators like me insist upon it, perhaps the Federal Court of Germany will change its mind. This would be a great success for us. Then, if the Federal Court adopted this opinion, the chances for changing the regulations are better.

**Tobias Siebert**

Is there any possibility to go to court with that idea?

**Eva Oberfell**

First, you need to have a case that it's connected to.

**Tobias Siebert**

So I write a film, the film is made; and then I proclaim I am the co-author of the film work and then we go to court.

**Eva Oberfell**

First of all it takes a long time. The problem for your lawyer would be that he would have to show why another opinion, which is not the prevailing opinion, has to be adopted. Perhaps you would lose the case just because of this view. So a lawyer might not do this.

**Tobias Siebert**

So the only chance is to lobby?

**Eva Oberfell**

It's one way; it's not the only way. The other way would be if we started talking about it at the European level. Normally it's a motor of the development of legislation

**Tobias Siebert**

So the European level would be better than the national?

**Eva Oberfell**

Perhaps yes, because, for example, we have in the copyright systems the principle director acknowledged as the co-author of the film. This is a result of European requirements, of European developments. So I think quite [this is] a good way to try and on the national level, also.

**Christina Kallas**

Can I refer to that, too? You described to us very well the two systems that prevail in Europe. I have two questions. One, what about the Eastern European countries? You mentioned Slovenia, [but] what about the rest of Eastern Europe? Which system does it connect to, or is this a grey area at the moment? The second one is – which of the two systems is the better one for screenwriters and why?

**Eva Oberfell**

To answer your first question we have, for example, Slovenian Law which is very new so you haven't any case law. You haven't experience of the practise. So it's a kind of grey area, you're right. I have revised, for example, Estonian law; but it's very difficult for me in Germany to have the legal commentary and so on. But as far as I know, they are part of the *droit d'auteur* system, too. Slovenian law is oriented on the German and French laws. We are like a model in Europe. As far as I know, there's no other system which adopted the copyright system. And to your second question, "Which is the better one?"; I would say the *droit d'auteur* system. This is the best legal concept for the protection of screenwriters, because they acknowledge them as authors of their works. And so Belgian, French, Italian, Polish and Spanish laws, which have a presumption or an exhaustive list of co-authors which mention screenwriters, are the very best laws in this sense. The German laws are not in favour of the screenwriter in this case. So I would go for the *droit d'auteur* system.

**Participant**

Just one sentence. I think there's good proof that the *droit d'auteur* system is better; because the German producers, for example, would like to have the copyright system.

**Frédéric Young**

Hello everybody, I'm Frédéric Young. I'm the General Director of Societe des Auteurs et Compositeurs Dramatiques in Belgium, which is the Belgian branch of the French SACD. I was the founder of l'Association des Scénaristes de l'Audiovisuel (ASA), which was one of the founders of the **Federation of Screenwriters in Europe**, so I think it's something like twenty years that I've been working on author's rights, scenarist rights and cultural policy. When Christina asked me to come and speak to you and to think about the situation of screenwriters in Europe, at first I was very happy. And I was happy also because my wife was expecting a baby. And since this time she has had the baby and I think that creation is something very general. It's a matter of paternity and maternity with the father and mother what the name of the child is. It's a matter of integrity. Is the work exactly as we designed it? It's something like a right of divulgation to when the baby will come and who decides when the baby will come. Is it the mother? The father? The doctor? Those characters of the Moral Rights are very important and my experience in twenty years of dealing with screenwriters, directors, producers and people like that, is that creation doesn't leave people very cold. They are really warm when you talk about the paternity and the creation of the work. Who is at the origin of the success? Who is at the origin of the process of building a film or building a TV programme? So these Moral Rights are very important to everybody, even in the countries where those Moral Rights are not recognised by law.

Of course the credits are very important in copyright countries and, of course, the way the screenplay will be filmed or discussed by the production team and director is a major topic for any screenwriter everywhere. Those principles which are Rights of Paternity, Integrity, Divulgation and Withdrawal, which in some countries is the right to withdraw the work from the market or from public access, are not usually developed the same way when we enter the audiovisual field. I think in many laws, such as French, Belgian and Spanish, when you come to the audiovisual field those Moral Rights are organised separately, mainly; and I don't know if it's a good reason. Because the legislators believe that the amount of money invested in a film makes it necessary to come up with special ways to manage Moral Rights in the audiovisual field. That's why in Belgian law, the divulgation right when the baby is ready is the matter of the director and the producer together and not the screenwriter. Even if the screenwriter, as it was said, is one of the co-authors of the film as an audiovisual work. That's why in Belgian law the Right of Integrity starts when the final version is adopted by the director and producer. So if you are a screenwriter and are engaged in the process of making a film, there is no legal provision that can guarantee you that the film will be shot as the scenario was written. It's only when the film is finished, as the producer and director will decide together, that your moral

right as co-author of the film will come into force, will be effective. And I will come back to that, because there are ways which we have developed in the SACD Belgium to find a solution for the screenwriters to this problem.

When we speak about paternity, of course, we come to the paternity of the different contributors to the audiovisual works and, for example, it's not such an easy question. In Belgium and France the photographer is not an author of the film, as is the case in Germany or Slovenia. We have this presumption system as to who is a co-author of the film, but maybe it's not such an equitable system for all the professionals. In Belgium scenaristes are well treated; those rights are personal rights. That's the main difference between author's rights system and the copyright system. As it was said before; copyright gives the rights to the company who invested the money in the movie.

In the continental author's rights system, the rights are the property of the author, of the co-authors of the film; and they are the director, the screenwriters, and the composers if there is music in the movies. Those rights, in Belgium and in France, are inalienable. You can't assign them for money. Some authors believe they can assign their Moral Rights for money. This is a wrong vision, I think, because first, it's not legal and then it makes confusion and comes back negatively to them. In France those Moral Rights are forever, there is no time limitation. In Belgian law they are for 70 years after the death of the author. And if there are several authors for the work, which is generally the case for a film, it's after the death of the last survivor among the authors. So please, make your films with very young people, and it will go on, normally, longer!

What is also important in Belgian law, and in many European laws, is this assumption of the assignment of the rights. It's spoken of in many laws due to the fact that it's always the same story: that the legislator wants to protect the investment on films. They create a legal model where the rights of the authors, directors, screenwriters and others are assumed to be assigned to the producer in order to have a concentration of the rights in one place and to give more security to the investors. The Moral Rights are not linked to this Assumption of Assignment, they are excluded from it. This Assumption of Assignment is a big problem for all of you because, in the world we are living in, producers, users, operators of the works and distributors will try more and more to take your rights on the basis of this Assumption of Assignment. So as it was said, those principles of Moral Rights that are principles in France, Germany, Spain and Eastern European countries, come from where?

They derive mainly from two periods. One was the French Revolution, when you can see author's laws coming up in the sense of continental author's laws; and the Germans added a lot to that even if their law is not perfect. They did a great job in developing the author's laws concept in the 19<sup>th</sup> Century. At that time the author's law model was opposed to the copyright model. The copyright model was, in fact, originally a way of the Queen of England to control the dissemination of knowledge in printed materials. And it was a source of revenue for the crown. It was the same in France, of course. It was the same in Europe where there were monarchies. With the revolution and the more independent view of economic life, the concept of authors' rights came into the discussion as part of the breakdown of the absolute power of the monarchy.

However, things are not so simple. I've read a fantastic book I would really recommend called "Le Sacre de l'Auteur" by a French lawyer, Mr. Edelman, and you have to read it. His analysis leads to the conclusion that the rise of the authors' rights theory was not so much a result of the authors pressing for that, but because the rural publishers in France did not have such a great relationship with the monarchy and with the Parisian publishers, which had the monopoly on publishing works. So the publishers of Lyon, Marseille and so on pushed the authors to the front of the battle in order to liberate the works, so they could publish them and be rid of the monopoly of the Parisian publishers. It's quite interesting to analyse this because it shows that economic interests are, in many situations, the engine of change in legislation.

That's the legal side and in reality do we have these Moral Rights acting and making a difference somewhere? Yes, definitely. If we look to the courts, I can give you, very quickly, four cases where Moral Rights were enforced by the courts. One fantastic decision in France about the colourisation of the film "Asphalt Jungle", directed by John Huston and written by him and a screenwriter who I can't remember (Ben Maddow). So SACD and the family of John Huston made the case in France and won the case. It was illegal to change the work in this way. Then there was another decision on the integrity of works which is interesting is "La Cinq" (Channel 5). A member of SACD who went to court because "La Cinq" put a logo on the TV broadcasting of his film. And he won the case because this logo was damaging the quality of the film as it was broadcasted. The result of that is that this poor guy will never be broadcasted by any television company in France any more and maybe all over the world.

There was an interesting case in Belgium in which I was involved over "Gaston's War". One member of ASA, Luc Janssen, was the author, the screenwriter, of a screenplay about the Flemish Resistance during the war. And he found a producer who took on the screenplay. I negotiated the contract, and I put in the contract that Luc was the screenwriter of the film but at the same time the artistic director of the screenplay. And that any change or any important decision on



the film touching on the screenplay would be taken in collaboration with Luc. Then a director came, I will not name him, who acted like a cuckoo in somebody else's nest and threw Luc out and took another screenwriting friend of his and rewrote everything in order to make the film. Then they began to shoot the film and Luc was not in an easy situation to stop the film. It's not very easy for anybody to stop the process of making a film, and so we went to court and the decision was very excellent for Luc. He really put forth his rights and got a lot of money.

Very quickly two other decisions in Belgium. One is the National Lottery, which used pictures by René Magritte, the well-known Belgian painter, without any reference to the name of the author. It was a very clear decision of the courts that it was illegal. The judge and the courts really followed the law and applied Moral Rights. On the side of the professional, in my experience after twenty years, one thing that is very strange is that the audiovisual field is only the first step. Then you need to negotiate the application of the contract, the respect of the contract. So it's not enough to have the power of negotiation when you have the first negotiation, you have to keep this power when it is time to apply the contract. I think that is a real problem for screenwriters, because they are weak at the beginning. They are needed during the making of the screenplay and the beginning of the film. And they are far from the exploitation after that. So when they are alone to enforce the contract, to negotiate that the producer will pay the royalties, will give the accounts, and will respect the credits and so on. It's permanent fighting and the presence of an authors' society, a professional association, is very, very important.

There is not only fighting between authors and producers. Of course, there are sometimes ; and I gave you some examples. But there are many, many disputes between screenwriters themselves, and we have to say that here. I think that there is not a month going by without screenwriters coming and having a dispute over who is the main screenwriter. And the way they can continue to work together. It's so passionate – such a psychologically difficult situation – that it's hard work for people to find a way out for both or more of the professionals there. So I think, once again, that the screenwriters associations could do more. I'm thinking in ASA Belgium to develop new tools to help people make clearer what will be the role of everybody in the project from the start of the collaboration.

Then, and I will finish with this, that is not a good picture of the situation. If we want to think about the future of your profession and of your creativity, we have to put it in a more of a global framework. Digitalisation, free distribution on the Net, by very big and new operators like Google, vertical industrial integration of the audiovisual chain will see very big fights in order to keep more value in the audiovisual market and situation. I will give you two examples of this big fight.

The first is private copy. You know that in many countries in Europe we have a levy system, and private copy is the situation where the audience or members of the public can make copies of your works with VHS or now with DVD recorders. Thousands of new machines, such as iPods, can now be used to copy films or audiovisual work with the new DivX format. In countries like Germany, France and Belgium. In fact in twenty-one countries in Europe in the Union, there is a levy system and it brings a lot of money, altogether, for authors, artists and producers. It gives a lot of money for authors of books, which you are maybe sometimes, too, and for publishers. The big machine-makers like HP, Microsoft, Thomson and Mac want to stop this system because it's a market where the margins are not so large. And they don't like to share them with anyone. So there is a huge amount of pressure on the European Commission, especially on McCreevy, the Irish commissioner, to stop the system. They are really working hard to do so with lots of money being put into lobbying. Last week, Thursday, they had a meeting at the European Council where this question was debated, and we are really near the end of this whole system. So I think it's important that I say so, and peers can surely give you more information on that.

This is one example. The other example is public lending rights. Maybe you know that in many countries, especially Germany, there are big libraries and they, as there is a lot available on the Internet, want to digitalise their collections. They also want to put online, on their sites, those collections. So there is a big, big discussion going on.

I have to say that we have a fantastic team at the head of IFFRO. IFFRO is the **International Federation for Reprographic Rights Associations** and they did a fantastic job to bring the author back in the discussion. Or today in Brazil where you have a large number of countries, Canada, European countries, Brazil, New Zealand, Australia and so on, discussing culture and development. The Brazilian Ministry of Culture brought authors rights into the discussion and that's the question being debated today there, a thousand kilometres away from here. Why are authors' rights a taboo? Why are authors' rights something that is important on its own? Why are authors' rights discussed predominantly in commercial circles, like in GATT or something like that? How can we use authors' rights to develop cultural industries in southern countries? How can we use the authors' rights to stop bringing more disequilibrium in the world? How can we create equitable access for everybody to culture? This is really a concrete field of play where you have a mix of culture, philosophy and policy and your professional interests are very much at stake.

So I will distribute a presentation of the relationship between digitalisation, new media and authors' rights; and I will send it to Christina. It can be sent to you. My conviction is that it's through collective action that you can change your situation. It's through collective association, authors' societies, that you can have a better chance to change the German law or the Belgian law or the European law and to preserve your own interests. These interests are not only yours. When we speak about the integrity of work do we defend mainly the screenwriters' interests or the public's interests? For me, it's important that my daughters, for example, can see a good copy of a film I want to show to them and not a copy cut ten times by advertisement or cut in order to make it shorter. That for me is the main issue. Find a way to be more effective together. I will finish with this anecdote. As I told you I have this baby now, and I'm really struck by the fact that everybody who comes to see my baby tells me it looks like the mother, it looks like the father, it looks like the grandfather; and I can't answer them. Maybe making a baby is only being prepared to be surprised by the baby, not wanting a baby that looks like you. Thank you very much.

**Participant**

What does it mean if a French author is writing for a German movie, for a German production, how is this handled?

**Eva Oberfell**

You have freedom of contract, so it depends. You can have this contract where the French author is writing the screenplay for a German film. It's all possible, and so the additional problem is which right is applicable? Concerning the copyright law, you have the principle of the law of the protecting country. This means that, for example, when the screenwriter claims his copyright on his written work; and he is in Germany, then that's the country of protection and German law will be applicable.

**Frédéric Young**

The more powerful parties will choose the law applicable in the tribunal for the contract. If you want to make a contract under Korean law or Japanese law you can; but of course, if you have a German producer he will choose German law with a tribunal or a court next to him. If he's confronted with *Calemard*, *Calemard* will say, "I will put the contract under French law with the compliance of the French courts."

**Eva Oberfell**

You have to divide the law applicable by the copyright and the contractual law. Contractual law can be chosen, the other not.

**Participant**

It's a small question, but you said that writers come to the SACD, which are in conflict about the share of their rights on a film, for example. And that you have every month many writers coming to solve the conflict. How many conflicts are solved on average?

**Frédéric Young**

Many. The majority, yes. It takes time sometimes.

**Christina Kallas**

Frédéric, you told us about this case of free rights where you applied the Moral Rights, went to court and the writer won. Do I understand this right that what you're saying is that the Moral Rights that are included in the *droit d'auteur* system mean that the American "Fire and Hire" policy, which has been slowly adopted also by the European system, is actually not possible because it destroys the integrity of the work of the writer? In this case where the writer won, did it have any consequences for further cases? Did it mean that before the producer fired the writer to take on another writer to rewrite the script without the permission of the original writer that they thought twice because they had this precedent?

**Frédéric Young**

Of course, it was a good precedent because it made the other producers more aware of the danger of letting the situation appear. Then Luc Janssen got a good amount of money; and we decided, speaking with him, to let the film go ahead with a special credit saying it was not the film chosen by Luc. It was a difficult decision, but it was something to protect Luc against the reaction of the public administration that could be very angry if millions of Belgian Francs would be wasted due to the conflict. I'm not too sure I understood your first question...

**Christina Kallas**

It's basically that Moral Rights are something that belong to the *droit d'auteur* system which means that you have the Right of Integrity of your work which, for my not legally expert mind, means that if somebody takes my work and rewrites it without my permission then he actually violates my rights. So rewrites, which are more and more the practice in European countries, are not possible. For my simple mind, that's the consequence...



I'm not sure the copyright allows somebody to rewrite the screenplay of somebody else. I don't read that in the copyright system. The situation is that many producers put in the contract provisions where the screenwriters accept, already at the beginning of the project, that other screenwriters will work on it. It's sad to say that many screenwriters are ready to work on the screenplay of somebody else without even contact with the original screenwriters. This is a professional problem for everybody; and that's why I spoke about new tools, which we are thinking about in my society in Brussels to make the thing more transparent and clearer. And also to develop several frameworks where everybody can have more security. I think that it's not linked to the copyright. What is clear is that in the big battle I spoke about, the dream of several operators or companies is to have the copyright without the price of the copyright. Because, as far as I know, in the copyright system people are quite well paid up front to make their work. It's work for our system, so you have to put money on the table in order to make people work. In Europe, the producers don't put the money on the table; and I come back to something that was said, "Is it a major issue for you to change the statutes for German screenwriters?" It could be, but it takes a long time to think about that and to discuss it with German screenwriters. Maybe the statute which puts them a little bit outside of the directors' situation could be, in ten years, protection against the assumption of the right and the making of a film industry completely integrated under the producer's interests. Or even more, not the independent producer but the commissioner – as it is in British television, as far as I know.

So things are not so simple everywhere; and I would be very imaginative and creative to create, from this situation, a better one – not necessarily to the French model but something innovative somewhere.

**Participant**

Is there any danger that the lobby work of the media industry will extinguish the work of the European collecting societies?

**Frédéric Young**

This is the main target now, exactly as you say. I was really struck by your intervention, because you said the necessity of collecting societies is because there are levies. Yes and no. This is the analysis of the majors now, like Microsoft and so on. The authors' societies were built – like I said mine was the first in the world – because the authors were really fed up. Because the work was stolen by theatres. Beaumarchais was really angry, because la Comedie-Francais was stealing his works. So he brings his friends together and he said, "No, we will stop that. We have a law, give us the right to say that we have to authorise the exploitation of our works; and we will make it work." They regrouped because they knew that alone they couldn't make a good power relationship with the theatres.

This model spread all over with the composers and the literary authors such as Alexandre Dumas and Victor Hugo and those guys. Why? Because their work was stolen by the newspapers, and a little piece every day was reproduced. And they were paid by lines. Of course, all the newspapers in the countryside had them all. And the people really wanted to read them, which was an important thing for the papers at that time. So they created l'Association des Gens de Lettres in order to collect money for the authors' exploitation. So BSA and others are going on the attack now, because they know, first [of all], [that] they have to destroy the obligatory remuneration to the levy systems in order to change the nature of the collecting societies. And I can tell you that with music it's already been done. The musical majors have become one third in the boardrooms of all the music societies in Europe, with the benediction of the European Commission. It's the end of the older societies in the collective management of music. I think in the audiovisual that we are very small; and so they have no time for us, and it's because of that.

But they will enter the board, and this presence on the board will be covered by the European Commission. There is an agreement.

**Participant**

Do you think they will enter or they have entered already?

**Frédéric Young**

The agreements have been made. I don't know if physically they have to wait until the next General Assembly or not. I don't know the details. All the music societies were attacked by the European Commission, because they were said to be breaking the European market rules. The only way to escape was to find an agreement with the Commission, and part of their agreement was the greater presence of the majors inside the board.

**Participant**

Do you mean that in a few years Sacem will not be able to give money to the composer or the singers or the interpreters?

**Frédéric Young**

I think that the 50-50 deal could change in the future, because Sacem and so on were machines designed to protect the 50-50 deal for the authors.

**Participant**

The same thing can happen for collecting societies for writers then, because it's the same system?

**Frédéric Young**

We are facing our time. I do believe that. This is my deep impression.

**Willemiek Seligmann**

I am from the Dutch guild and also a member of the board of the F.S.E.. I hope you don't mind. I would like to add something to your answer to Christina on the part of "Fire and Hire". I think the situation is so complex that on one hand you have the authors copyright and on the other the contract rights. You have to divide that; you can't really say the Moral Rights are stopping a producer from kicking somebody off a project or something. It does not work like that. What we do find in Holland as a problem is that sometimes the producer doesn't want to continue with a writer and the writer doesn't really want to continue either; because it's not working. But they have a conflict about the credits. This is where the problem arises, and sometimes also over the payment. How much should one get paid for what has been accomplished by this writer who is leaving the project? It's one of the things I would like to say.

I also think you're quite right, Eva, by saying that co-authorship is one of the focusing points of F.S.E.. And we've been trying to put this in, wherever we can, in our lobbying. It's a rather difficult point to stress, as there are not so many opportunities to bring it to the attention of the people who are making legislation at the European level. But it's definitely a point we need to address. Then there's another point. I didn't hear you. You were talking about Belgium, Germany and so on, but you didn't talk about Holland. I would like to add, just for your information here, that we also have an assumption of rights on the producer side for film works, cinematographic works. The happy news is that the screenwriter is considered to be a co-author, just like the director. The composer is, too, by legislation. But the doctrine determines that the director and the screenwriter – the courts, I should say, have said that they are the authors of the film – the cinematographers, who are not yet considered to be creators, are at the moment fighting to get their rights, which might not be in our interests; because, of course, there is only one cookie to be divided.

The last thing I would like to bring to your attention is that at the F.S.E. we do address quite a few problems that Frédéric was talking about particularly. You were talking about private copy; and, you know, there are many consultations these days by the European administration. And we address these consultations and try to answer them as much as we can and cooperate with institutions that are there. Private copy has been one of them. Another one is content online, something you also talked about, and the digitalisation of film on the Internet. And also digital libraries is one of the things we're keeping an eye on, although we think, like you, that there are some institutions that are doing quite well. We only have to follow them up and see that everything is also going all right for screenwriters.

**Participant**

One last question for you, Frédéric. Changes are coming on the Internet and offline on the Creative Commons. It's an alternative which joins both systems. And I think that it can give solutions to a lot of people's issues, because you can practically choose the rights, which you attach to your own work, and how those rights are being defined. I just wanted to say that if the Commons is here, it's a very valid future alternative that does not take away from the intractable positions of the two camps, the *droit d'auteur* camp and the copyright camp.

**Frédéric Young**

I think your comment deserves real time, because those Creative Commons are very interesting; and I've made my legal and professional remarks on it. But I think it's something screenwriters must speak about, because it's very interesting.

# Tell Me The Story Screenwriting in the 21<sup>st</sup> Century

First thematic Cycle / The Stories (Part II)

Can we get bigger audiences for our stories? How are stories affected by the development and production processes in Europe? How have stories changed in the last fifteen years? Is technology changing storytelling? Why do screenwriters as the contemporary storytellers not get the reverence of storytellers of earlier times? Is technology changing storytelling? What is it that is specific to screenplays relative to other writing?

*Speakers : Jurgen Wolff, Balasz Lovas, Graham Lester George, Marta Lamperova and Jaroslaw Sokol / Moderator : Thomas Bauermeister*

## **Christina Kallas**

This is the first panel and the first thematic cycle. We have two more tomorrow. It's the panel for the stories and it is not that the people up there know it better than we do down here, but they're going to have a conversation which will work as general inspiration for the conversation in the room.

Thomas Bauermeister, German screenwriter, is going to moderate the conversation. And please try to keep it short, because then we want to have a long discussion which includes the whole room. I'd like to introduce the rest of the panel. Jurgen Wolff, is a multi-cultural screenwriter. He's American, writes for Germany but lives in England. Marta Lamperova is a multicultural sales agent, as she's Slovakian, she lives in Germany and sells our films all over the world. Balasz Lovas is a screenwriter from Hungary – just Hungary, I'm afraid – but he is now preparing a multi-cultural pitching project. Graham Lester George is a screenwriter from England, and he's also the former Chair of the Writers Guild of Great Britain. And last but not least, Jaroslaw Sokol, screenwriter from Poland.

## **Thomas Bauermeister**

Thank you Christina. This morning Mogens Rukov was talking about the opposition between European screenwriting concerning continuity and diversity in American screenwriting. We stick to European screenwriting – that means continuity [for] two hours plus the average of all the others.

So we have several questions in our round table discussion, "Tell Me The Story : Screenwriting in the 21<sup>st</sup> Century." One weekend ago, I had the pleasure to be at the French/German co-production meeting in Munich; and all the producers were saying, anonymously, that in Europe we don't have studios, we don't have stars. What we have are stories. Perhaps it's better to produce the French words that are a little bit broader. We have *sujets*, which means stories, themes and the way we tell the stories.

I suggest we start with the third question here. How have the stories or the *sujets* changed in the last fifteen years or, let's say more precisely, in the last seventeen years? That means, since a new kind of Europe emerged with the fall of the Wall. Do you have personal experience? We should talk about it from your personal point of view, and then we open the discussion. Then we get back to the other question about whether development or production has changed and what role technology has in this aspect. Then perhaps the third main issue on the perspective for the future, which means how can we work together? Are there European stories or are there just Finnish, Portuguese, Slovenian, German stories or whatever? So I would like to start with you, Ms. Lamperova, because you're dealing with stories. You're buying stories in a way. Do you think that stories have changed? What are the modern European stories?

## **Marta Lamperova**

Well, I think that it varies from country to country. Stories are changing all the time. And mostly because we are dealing with Eastern European and Balkan countries in terms of sales, I can see that the stories are always reflecting the situation in the country, especially Balkan countries like Serbia or Bosnia. They reflect what's happening in their countries. They want to tell about what they are going through, about their experiences.

**Thomas Bauermeister**

And do you see a difference between Western stories, Western European storytelling, and those countries which have just experienced such great conflicts?

**Marta Lamperova**

Of course, there is a big difference. Especially, I think, the difference is that people in Eastern and Balkan countries are really trying to tell the stories of their country. And perhaps that's another problem as well, and that's why we don't see that many films coming from these countries in the cinemas. Sometimes their stories are too local. So yes, Western European cinema is much more international or perhaps the stories are more universal for the broader public than Eastern European or Balkan stories. Let me ask someone coming from Eastern Europe, from Hungary?

**Balasz Lovas**

From Hungary, yes. Coming from there, I can give you a proper sketch of the Hungarian situation. After some big changes occurred in the storytelling of our country – because we are also dealing with authorship in cinema – Hungarian filmmaking is also very director-centred, which, historically, goes back to the '60s. The world has widened for the Hungarian audience, the film viewers. On the other hand, a new young generation appeared on the Hungarian professional scene, a young generation with academic demands on professional filmmaking and storytelling and with a big resistance against the older generation. And which are making so-called arthouse movies. In that sense movies have appeared, which are concentrated on the audience? On the Hungarian scene there also appeared the so-called genre movies, but the choice of these genres are really narrow. In the Hungarian movie theatres only the comedies can gain success. None of the other genres is being produced in Hungary. So I think that's a kind of problem for Hungarian popular movies, the lack of diversity. Even these comedies which can gain moderate success at the box office lack proper professional knowledge, which would make them work better and which would export them beyond our borders. That is definitely a big problem, crossing our borders.

**Thomas Bauermeister**

Do you see a sort of tendency as to what type of stories are developed by the authors; and what are the filters, which these stories have to go through before they get produced and shown or screened on TV?

**Balasz Lovas**

Unfortunately the filters lack the expertise. The Hungarian film industry is based on the Hungarian Motion Picture Foundation, which is the biggest state fund for film financing. This institution provides more than 40% of Hungarian film money. To tell the truth, most of the members of the advisory board of this huge institution are incompetent people who lack proper professional knowledge. They don't know anything about film storytelling. They can't read a script and judge it in a professional way.

**Thomas Bauermeister**

On the other hand, maybe this is a good test for your stories that you have people who are just like the normal audience who go to the movies. So you find out very early what the taste of the majority is.

**Balasz Lovas**

Unfortunately, I don't think so. Because these people who are sitting on the advisory board also come from the Hungarian film scene, so we see some kind of nepotism at work in the financing of the Hungarian movies.

**Thomas Bauermeister**

Okay, we'll come back to that later. Jaroslaw Sokol, you have brought experience, winning twice the best screenplay award in Poland and writing a lot of screenplays. Did your viewpoint change in the last few years on Western European storytelling, and do you think there's an exchange, in a way, between this kind of storytelling and what's going on in Poland?

**Jaroslaw Sokol**

I can't really say how the art of storytelling has changed over the last fifteen years, because I've been doing this job for only six years. There is a change, obviously, in the material that the screenwriters in Poland tend to pick over the years. But I believe the change is in accordance with the general change in the West. Talking to you over wine here and speaking to you in the lobby, I quickly found out that the basics of being a screenwriter in Eastern Europe, and maybe particularly in Poland, are not very much different from what you experience in your countries.

One of the major differences is the respect for the very art of storytelling, which I have been confronted with here since this morning – since the speech of professor Rukov. As a screenwriter, I'm often approached by directors who call me to do a screenplay, of course; but the

first words they say are, "Look, I'm not looking for an anecdote. I'm looking for inspiration". And normally I decline, because I've learned over the years that if the storytelling is not the primary concern of the director, the work is not going to work well.

As for the technology, I'm reading the programme, and I was puzzled actually by the question how the technology has affected the art of storytelling. It would be very inspiring for me to hear from you, the guests, and from you, my fellow panellists, how you deal, for example, with the damn invention of the cell phone. It must have been more mysterious and, in many ways, easier for the screenwriter to deal with certain situations when there were no cell phones and there were no possibilities for the people to communicate between themselves. Part of the problem, I believe, is that most of the new technology is, for the largest part, empty cinematically.

Take the email for instance. What do you do with the email and Internet? The most pro-Internet movie ever made, "Matrix", doesn't really make use of the new technology. Outside of this spectacular beginning, you have classic storytelling and the more it gets into a virtual reality thing, the more tedious it becomes at the end.

In Poland we have this example of a highly successful novel called "Loneliness in the Net", and it was a bestseller, selling about 300,000 copies. And of course it was turned into a movie. As a movie it was a total flop because, as it turned out, hardly anyone wanted to watch people sitting in front of the computer and writing emails to one another. So that's how technology in this way affected, rather negatively, the movie.

We like to think we are in the 21<sup>st</sup> Century, and we are 21<sup>st</sup> Century screenwriters. But my provocative question is, "Are we really 21<sup>st</sup> Century screenwriters?" I was born in 1960. My friend Balasz, who is younger than I – but that's nothing to boast about because he was proudly born in the '70s – also spiritually belongs to the 20<sup>th</sup> Century, really. We don't actually know what it means or is going to mean to be a 21<sup>st</sup> Century writer. I'd like to remind you that the 20<sup>th</sup> Century, as we like to call it, did not really begin around 1901. It really began with the First World War or after that, really. So we are now in the year 2006. We are at the beginning of the 21<sup>st</sup> Century, but we are still using the same spiritual tradition. We are thriving on the spiritual tradition of the 20<sup>th</sup> Century; and we are still deep in that, in my opinion.

#### **Thomas Bauermeister**

Thank you. This gives me the opportunity to go back eighty years into the 20<sup>th</sup> Century – where it was obvious the great directors, the great writers, Eisenstein or whoever learned from each other what they did without having direct contact. You can see in their films how they responded to that artistically, like, "I will do what this guy did, but I will do it my own way." Graham Lester George, do you think this exchange, this watching what other people do, is still now – with a new, open European cinema where everyone can see, via the channels or going to the movie house, – what the others do? Do you think we do that? Is it changing our work?

#### **Graham Lester George**

I think, obviously, there is a cross-pollination between the work of writers and the work of directors, too. And we're all influenced by perhaps our favourites, or maybe it's just the kind of *zeitgeist* of what's being made at a particular time. I'm not sure if I'm conscious of my writing being directly influenced. But on the other hand, how would I know, unless you make a decision to emulate some other style or some other thing? But, obviously, one is influenced. Somebody was talking about Charlie Kaufmann and that someone had written a Kaufmann-esque movie earlier on today. Well, I think doing that is a mistake, because each author is an individual. And you shouldn't try and replicate or copy what they do. But we are influenced always by others. We can't not be influenced; because nothing comes from nothing, so you have to have foundations to what you do.

#### **Thomas Bauermeister**

I mean, personally, are you yourself interested in what's going on in the Balkan movie business, what comes out? Like the winner of the last Berlin Film Festival?

#### **Graham Lester George**

"Grbavica", I have to say, I have still not seen. It hasn't been shown locally to me. I'm hoping that I'll be a BAFTA screener, so that I can watch it and perhaps vote for it! I haven't seen that film; but I have seen films from Eastern Europe, both fairly recently and in the past. Films by Miklos Jancso, for example, one of your compatriots, which I like very much by the way. But I don't want to write films the same way. One thing that I am interested in, which maybe Jurgen was going to mention – and I think it's an important element to introduce here when we're talking about screenwriting in the 21<sup>st</sup> Century – and that is computer games. Computer games are a growing area for writers, maybe not my generation of writers. But younger writers are becoming more and more involved in writing for computer games. And this is another way of writing stories, but you have a completely different set of rules.



**Thomas Bauermeister**

Perhaps we'll come to that later on when we talk about the influence of not only every-day technology but film technology, or let's say, communication technology concerning our work directly – not as a subject but as a method or technique. I would like to go to the next round; but before that please – from your point of view – what do you think in your long experience in different societies, different cultures and different production systems? What do you think has changed? Apart from the question of whether there was a European multicultural influence or not, just by what you see in the last fifteen years – what has changed, especially concerning the TV and storytelling.

**Jurgen Wolff**

Well, I was going to say [something] about the British scene. After Guy Ritchie did "Lock, Stock and Two Smoking Barrels", there was a secret law passed which said that all British films must be about gangsters for about 5 years, apparently. Enough of them have failed now that we seem to be coming out of that, so that was a destructive thing. And maybe it was a lot of people watching his movie and the success of it and emulating him. A lot of times the decision to what's emulated is a commercial one. It's not necessarily that we writers choose these themes individually; but that the producers say this made money, so let's have more of the same.

One general change I've seen, both in the States and Europe, is that smaller, serious dramas that you used to see in the cinema – not necessarily the multiplexes but the smaller arthouse cinemas – have much more of a home in television these days. In the States, HBO for instance – people who, usually at a higher socio-economic level watch this and have a taste for more serious types of films made specifically for television. There seems to be less space for those in the cinemas, because if you go to the multiplex six out of the eight are showing "Lord of the Rings" or whatever it is at the moment. And there is shockingly little opportunity, world-class capital, to see foreign films. A lot of British films never get released, either. A lot of them probably don't deserve to be seen, but I'm sure there's some that do that we never see. So that migration to television, and as was alluded to earlier, means that writers who perhaps used to look down on writing for television see now that actually they may have more of an opportunity to express personal stories, serious stories, on television than they do in cinema.

**Thomas Bauermeister**

Just to add a bit about the German situation. I see two tendencies that get together at one point, though this is just speculation. I have a feeling that with the fall of the Wall, German production or German storytelling in a way became more and more national. In a way it became more and more separated from other storytelling. Let's talk about what's going on at the movies. For example, we have this Berliner Schule, so the stories become more and more intimate. You have a micro cosmos; you have stories of people who are drifters in a way, who have lost their grip, their hold on reality. Not that reality became fantastic, in a way, maybe surreal. But many films are taking place in so-called non-places; spaces that have no identity. This is one observation, and the other is [that] in TV you have, let's say the Degato Films – that is an out-sourced production company of the ARD, the most important German channel. The head of Degato once told us – the screenwriters we had an assembly with him in Cologne – "This is the Friday night primetime programme, and we are now maybe the most important production company that gives out the things to write and direct. You can do whatever you want, [but] it must take place in Germany. You can tell [about] conflicts in the society, but it must have a happy ending. This is our basic line: "The New Germany is beautiful". That fits very well with the soccer World Cup, where Germany founded itself as beautiful, nice and friendly. And now there's a documentary out about this championship, Deutschland: Ein Sommer-Märchen, in reference to Deutschland: ein Winter-Märchen. So now it's Germany and a summer's tale. In a way there's a kind of very sweet Wall again around Germany. That's my impression.

To come back. Jurgen, how would you describe Eastern storytelling in comparison to the West? Is there any difference now? If you were to read a script with no names or places that you can identify with a country or cultural background, would you be able to say if this is an Eastern script?

**Jurgen Wolff**

I don't know. I think some of the characteristics of the intimate storytelling, of the realism, of the willingness to engage with a wider range of emotions as opposed to the happy ending that we do find ourselves pressured to do more. Those are some of the characteristics that might reveal it as an Eastern story. It becomes stereotypical if you say that's how everything is, but I think that those are some of the elements I look for.

**Thomas Bauermeister**

Characteristics that you would find immediately that tell you this must be written by somebody who's not from UK or Germany or whatever?



**Marta Lamperova**

I'm not really sure about immediately, but I think that Eastern European film deal with emotions a little bit differently. I think that Eastern European films, and now I'm talking about Hungary or Poland, are more distant.

**Thomas Bauermeister**

More distant with the emotions? Oh, I thought it was the opposite...

**Marta Lamperova**

Or perhaps they don't deal with emotions in a conventional way or as you would expect, that there's going to be this type of emotion described in a certain way. I don't know, I watched lots of Polish films recently like "Retrieval", which was at Cannes, for example, or Romanian films. I think there is a big difference, but I'm not sure if I can point it out exactly in a part of the script.

**Thomas Bauermeister**

Graham Lester George, a provocation as a question. Do you think we could be, we should be, or are a bit jealous of the conflicts in those societies that we do not have and that we could use very well for telling stronger stories?

**Graham Lester George**

Well, I'm very grateful that we haven't had those conflicts, because that would make life very hard for everybody. I'm sure that's true to a degree, this sort of, "If only we had something to fight against, to protest against, instead of this big, soft pillow of liberality that we live on." I don't know if we really are jealous of it or envious of it; but it certainly does provide some grit in the oyster when you're making a pearl, if you've got some hard conflicts in your recent history as it gives you something to get to grips with.

I think there are other types of conflict going on in the world which affect us all, and maybe we as writers have a duty to expound those conflicts that are not necessarily in our own backyards but are the direct result of the way we live now. You know, we live the good life at the expense of a lot of other people; and those are the conflicts which maybe we can get to grips with.

**Thomas Bauermeister**

Are there screenwriters who are writing about the latest politics and political fights in Hungary?

**Balasz Lovas**

Barely. One problem with Hungarian screenwriting is that

although, yes, in reality we have conflicts – we have really strong social tensions. But our writers, and mainly our directors, aren't in touch with our reality. They are usually living in their own artistic world and artistic dreams. So although we have conflicts, our storytellers can't use these conflicts to tell really strong stories on the screen. I think it's a matter of the theoretical background. The knowledge of screenwriting methods is missing in Hungary and this goes back for educational reasons. The other thing is that we should get rid of the local stereotypes, and not only we Hungarian filmmakers but the Western viewers and Western, too. Because everyone is in search of the extremities in Hungarian movies, the post-Socialist anxieties and some kind of artistic surrealism. We should find our way back to our reality; and we should find our means to tell our stories, which are full of tension and would find their way, not only in the festivals around the world but with viewers around the world.

**Thomas Bauermeister**

Jaroslaw, the question again to you. Is there any tendency in Poland to develop screenplays that, say, just for example, have as a subject this strange battle between the liberalisation on the one hand and the nationalistic foreground, if I may say so, in Poland. You have this in several countries, of course.

**Jaroslaw Sokol**

We don't really have that in Poland. We have that in newspapers and media more than in the streets, actually. Poland is an example of an Eastern country that has moved very rapidly from a non-consumptionist society to a post-consumptionist society. So we don't really live that drama of communism and anti-communism any more. I mean the politicians do but, in the cinema, it's a thing of the past. I tell you an anecdote: A couple of years ago we were asked – by "we" I mean screenwriters and directors – to do a movie about the Solidarity. There was an anniversary, I think the 25<sup>th</sup>, of the Solidarity Movement. And a couple of directors and screenwriters, I among them, were approached to do a kind of tribute. We all had a problem trying to remember what it was, when it was and what it should be about.

**Thomas Bauermeister**

There was a German movie made recently with Volker Schlöndorff as director also about this subject.

**Jaroslav Sokol**

Yes, I had a friend who worked on the screenplay for it. I know all about it and that's part of the Polish paradox, actually – that we don't want to remember about the past, not because it's too dramatic or anything. It's just a fact of life. As an anecdote, I'll tell you what my piece in the Solidarity project was about. It was about a director and a screenwriter who tried to figure out what the movie should be about! It's a comic piece.

Thank you for the bit about beautiful Germany, by the way, because we have that in Poland as well. It concerns the privately owned TV stations, in the first place; and how the owners of the station or the editors there try to cut down on every piece of social content whatsoever. And they want to present Poland as if it was always a member of the EU community, and as if there was never such a thing as communism there, as if there was no unemployment and so on and so forth. They also promote this kind of beautiful Poland there on the TV commercial stations.

A couple of years ago I wrote a book about a group of unemployed people, and word got out among the TV stations to watch out for that Sokol guy. He has too much social content. So for two years I wasn't hired by them to do anything. Then it changed and they forgot about it, fortunately.

On the other hand, there's another extremist stance among the young directors. They talk about it openly, so I can as well. They have this Ken Loach complex, so everyone wants to do a bit about unemployed miners. And the problem with the unemployed miners in Poland is that there's fewer and fewer of them because as they are also changing. They're getting new jobs, they're changing profession and fortunately the mines are being closed as well. They come from the documentary tradition, and they exaggerate. They exaggerate a lot, and I had the feeling that most of the Polish films around the world, like the one here, "Retrieval", give you a very false picture of Poland and the way it is. It's superficial, it's convoluted; it's simply not the way it is. It imitates certain trends in filmmaking all over Europe that I would call an over-emphasis on the local.

I believe every universal story must be rooted in the local, because otherwise it's a non-place. It's taking place nowhere, and you don't want to follow a story that takes place nowhere. You don't want to follow the characters. You don't want to know the feelings of the characters. But on the other hand, what do we really care if the movie is Mexican, German or Polish? I mean look at the work of Kieslowski – you all know, the great Polish filmmaker. I'm not a big fan of his, but I'm mentioning the example as something we can communicate about because you probably know his flicks. The "Decalogue", the ten movies he made, is set in communist Poland. And you get the feeling of that, even after all the years, that it's set in communist Poland. However, it's not about communist Poland. It's about universal dramas and that's why it has survived to this time. Watching the movies right now is still a positive aesthetic experience for us, because it gives you an idea of people feel and not what Poles felt in the '80s when there was communism there.

I always have this feeling that we should think about ourselves as storytellers in the first place, rather than Polish storytellers, Hungarian storytellers or English storytellers. That's the thing that unites us. Because we're storytellers, we know a good story when we hear it. An unsuccessful fisherman goes out fishing, and at last he catches a big fish. But, unfortunately, it is eaten by the sharks. It is local, obviously. It is rooted in the realities of present-day living but, on the other hand, it's universal and timeless. It will live forever and this is the sort of story we should all look for no matter what country we actually come from.

**Thomas Bauermeister**

Thank you. Are there any questions? Did you read or see a movie recently where you said this is from a different culture, from a European culture, and I'm impressed by it; and it gave me something that I could learn from for my storytelling?

**Participant**

Can I pick up an idea from Graham? A couple of weeks ago we writers gathered at the film academy in Berlin, and we asked what about the future? The stories of the future? And, this was also one of the questions, what influence has technological change [had] on the habits of our audience, especially the younger audience? We are not really the same generation, Graham, but it's not our job to do that, to prepare that. But we can think about it. Let's talk about the contents and the writing for a very, very small screen, like a mobile phone that could, as we have been informed, be one of the major technical devices for the reception of films in the future. What about writing for the screen of a laptop? Does that change the contents? I was very surprised. Everybody says, "The contents have always been the same. The basic story about love and hate and all the conflicts we know." So our idea was that maybe in fifteen years the writer is the real important person in the process of filmmaking, because the director will become just an operator.

The operator is sitting on his digital equipment and has no real influence on the content, [or] the way the film has been created. Even the actors could be replaced in the future by digital monsters or figures. For me it is a very interesting question, especially when we are teaching younger generations, as you do, Thomas. A colleague of yours in this discussion said he told his

students to start the short film, but be prepared that the long film is that what you're headed for. Now maybe it's the opposite. Take a long film but make the story so short that the story will work even on the small screen of a mobile phone.

### **Jurgen Wolff**

I've just come back from the States, and what's interesting is that there is a sense of panic among the networks and to some degree, the studios about what's happening. And it's not the panic about how do we find stories to put on the small screen, although that's also one theme, What's really freaking them out – and me, too, in a way – is that it's not really about what you watch. It's the fact that there seems to be a change in the emphasis from consuming media to creating media among average people. These are people who have blogs, who go on "MySpace" for hours. They do podcasts, they game; but it's not just playing a game someone has created for them. But also where you create your whole world, this ritual world where you pick a personality; and then you as the user can interact with other users and so on. It's really a question of whether the nature of interaction with media is changing. Or will people get tired of blogs and go back to older standards of storytelling? At the moment that's cutting hugely into the consumption of television as it is today. That's cutting down advertising money, so everybody's panicking and saying, "Well, can we monetise that?" That's a terrible word, very popular at the moment. Monetise. How do you turn something into money? Because at the moment they don't know how to do that with "YouTube" or "MySpace" – other than the idea of sticking some ads wherever people look, which is one aspect. So I think that's as interesting, at least, as this question of how do we adapt as storytellers as the whole nature of this changes?

### **Participant**

I think it's a big question of where the market's going to be. What we have now is the culture of resembling, for example, which really changes storytelling. If you don't write or produce your own work, you just take bits if things you already have on the Internet, and you start to rework it. Look at "YouTube", for example, people take out bits as they want, so we really can't know how this will change storytelling nowadays. We can't be sure that it's getting back somehow to concentrated storytelling as we know it now. So I think the big question is where the market will be. This will also show the possibilities, because if you've got this small screen and you've got large usage and maybe there is somehow a commercial interest; then you will get a bigger market in this. I think we need to watch very carefully who is deciding, in the end, what's going to be in this market. There are some people who think about the development of media – say, the designer – and so the one who is compiling and putting all these things together is going to be somehow the author of the new contents. I don't know if this is going to happen, but I know it's happening partly.

### **Thomas Bauermeister**

How technological development affects storytelling. You mentioned the problem with the mobile phone. The first question with the mobile phone and storytelling was how can we fit in the communication of two characters who communicate by mobile phone in storytelling. They don't meet to communicate, they phone. Part of the character developed as the mobile but today the mobile develops as the screen. To work for a smaller screen is a big question and how to show pictures on this screen. I think the question of "YouTube.com" and so on is a little different. A producer asked me two weeks ago if it's possible to have a story in five-minute portions and 78 parts. So what does it mean? It means the story is as long as the 78 parts but you need to restructure it for the five-minute pieces and then they will invest in it. They are looking for stories like this and not only aimed at youth or the upcoming generation, they want good story lines, good stories, from the experienced ones. So it's a question which is up to the authors to answer. This is only a step in quantity; we still have this telling stories in a very long time and a very long way. It may be a fact but it will not change generally so they are looking and are fond of well-told stories to invest their money from "YouTube.com" or other companies.

### **Jaroslav Sokol**

Okay, I volunteer to take the floor right now because I have some experience. I attended some corporate meetings concerning mobile phone filmmaking and the conclusions of those meetings are even worse than you think. Right now they are in the process of making tests and testing audiences and segments of audiences and so forth. So the telephone corporations act as producers actually right now, and they have no confidence or knowledge about storytelling but it doesn't matter because all is consumer-based and target-oriented.

In the first place it's money-oriented. That's the basic fact of the situation. I was given a set of rules at the beginning on how to write so the outcome of the tests will be the same in every country. First of all it's not 5 minutes; they're talking now about a minute because, according to their tests, that's how long the attention span is of the viewer. But medium is the message right? You can't argue with that. I believe that we shouldn't make too much of that; writing for the very, very little screen is not something that most of you would like to do in the future probably.

The other set of rules was that there should be no exteriors! No exteriors because, of course, nothing can be seen on the small screen. The third conclusion of the company I was confronted with, a major company, Orange I think, was two actors in a scene and very little movement. They have to sit and talk funny. That was the fourth rule of the whole game. So two actors in a room talk funny for one minute, do you want to do that? Not me.

**Thomas Bauermeister**

Isn't this happening already? Aren't we able to see this on the Internet every day? My son shows it every week or every second week to me that they take a minute of live TV and put it in the Internet. And it's just a joke. Like something happening to a politician or a slipping of the tongue or whatever. I guess the screen itself demands visually a certain graphic, leaving out reality and just going back to the signs. On the other hand the story itself becomes an event.

**Jaroslav Sokol**

Like I said, "The medium is the message". It's very important who it's directed to. Take the case of text messaging, which has been an option in our technology for a number of years. We could be using text messages for writing Haiku, but we're not doing this. Why? Because this is the nature of the medium here.

**Graham Lester George**

It just occurred to me that the size of a mobile phone screen is about the same size as the box in a graphic novel or in a comic book. And I think that's probably the way that it's going to be condensing the stories in the same way so you're getting a sort of comic book.

**Thomas Bauermeister**

So the narrative is becoming more and more important, and the poetic is becoming less important.

**Participant**

You need to be aware that you have another way of creating a story. Here's a little example. For the celebration of the 40<sup>th</sup> year of my school, they said to everybody "Make a one minute movie." It's called "A Letter to the School" and you say what you've taken with you. We were on an island with no technical possibilities apart from my Macintosh computer and digital camera, which makes small movies. And I thought I could make it with this, but it will be horrible quality for broadcasting. We started making a story, which we found hard. We were used to testing stories and, having done some directing, the visual side, too. I think some of the young people at my school nowadays think very differently of how to start a story. They don't think from paper, they start directly in communication. I don't know what this will mean in the future, but it's happening now.

**Jurgen Wolff**

I was at a meeting last week in Prague with a company that's trying to do this. And they had a study of when people do look at stuff on their mobile, which I think you need to keep in mind; and they found, not surprisingly, people look at their stuff when they're travelling on a bus or something, when they're waiting in line as at the bank. And they're bored out of their mind and watch something for a minute or two, and also when they're eating alone and perhaps waiting for their food to come. So far nobody wants to sit and watch something where they can have a big screen. In the context of times when you don't have anything [[to do], at the moment most people listen to their iPods. But in a [little] while, they'll be watching pictures as well as sound.

**Participant**

I wanted to back up what Jurgen was saying. I think there's a huge trend coming that's observable already, which is that people are not going to the cinema to see a film or turning on their television. But instead, [they're] making their own stuff and it is scary to writers. Because you think if people are going to create their own content, they're not going to be as interested in what we're churning out.

A trend I see in TV and film, which is very interesting, is a kind of loop where you put out the film or TV programme. And people react to it, build on it and feed [it] back to you. This is something which technology has made possible. I was working on a medical drama for British television about 5 years ago, and it had a fan website where the fans would come on and say what they thought about the episodes. They were absolutely passionate about the direction stories were taking and the characters and they even created their own fan websites for their favourite actors and characters.

There was one site where a bunch of them – I think they were about sixteen – were writing their own stories based on the characters. Now, I never thought about plundering this for material, and most of those people weren't going to go and become writers. But they were taking what we gave them and building on it for themselves. I think in cinema there's a film that has come out this year, an amusing American film called "Snakes on a Plane", more or less created from the

title up and from what the fans wanted, from what people had dictated on websites about what they wanted the characters to do. I saw the movie, and it's quite fun. But I think what it proves is that when you get a movie written by what the fans want, you get a fairly derivative movie. This is a trend which I see, and I think this is what technology has made possible.

**Thomas Bauermeister**

That leads us to our next question, "How can we broaden our audience?" Are we the priests of storytelling or isn't that what storytelling is about? Isn't storytelling an endless source, won't there always be an interest in people telling stories, describing their experiences in the form of stories? So we will never be out of work?

**Participant**

I find it quite exciting in a way, and quite flattering that when I worked on this medical drama, whatever I and the other writers were doing, people felt so passionately about it that they were making their own stories. It is a frightening and threatening thing and it's very, very different. I was a kid in the '70s, and I realised that a child today is growing up with unimaginably different technology. And they're able to do utterly different things from what I did when I was a child, which was to read books and watch TV. I think one can be wary of it, and one can also embrace it and be aware of the possibilities.

**Thomas Bauermeister**

Jurgen, this should be your domain. You're teaching creativity; First Aid and how to get your writing flowing again. And that's for everybody, not only for writers who get paid for it.

**Jurgen Wolff**

I think it's almost not a question of if we embrace it or not, because it's going to happen. So the question is, "Do we fight it (which is useless) or find other ways of collaborating with people?" I know some of these Star Trek sites where they actually dress up and do the whole thing, too. I think the way that we're going to reach more of an audience has to do with the technology.

The problem has always been distribution. Even with 16mm it wasn't that expensive to make a film. But then what did you do with it? Because there was no place to show it. With broadband downloading getting faster and faster, we can find an audience around the world. It doesn't matter where they are. So if there's an interest in Greek language pictures, for example, I'm sure there are lots of pockets of people, or even individuals, living around the world where there's not enough Greek people there to have a cinema. Places where it makes no sense to show Greek films in the usual venues, but it doesn't matter because they can download it. So, suddenly, you're finding an extra 100,000 or I don't know how many people who want to see your film; and you have a delivery system for it.

The challenge, then, is going to be how do you get them to know about it? It's always easier with niche audiences, because they're probably already consuming media, such as magazines, which you can use. I think that's how we're going to find a larger number of smaller groups or even individuals around the world who may want what we're offering them and haven't been able to reach before. The more passionately that they get involved over what you've made, the more likely it is that they'll want to see more of what you've made. And that you can even, to some degree, be inspired by what they do and what their concerns are and what they're passionate about. I think that in that sense technology, as well as bringing down the cost of production – because you can do digital video, high definition even and do incredible editing for almost no money – has also helped distribution. That's the bright spot in this whole scene that, for me, we can look forward to.

**Thomas Bauermeister**

Marta, just to come back to the life today. Do you think the interest for European stories has increased, or is it more difficult now to buy and to sell?

**Marta Lamperova**

In the course of the past 4 years, the market has changed immensely. In arthouse films, and I'm talking about small European arthouse films, four years ago it was possible to sell them theatrically. It doesn't work any more. It's very, very difficult to get the small arthouse films to the cinema. They are mostly circling the world at the festivals. It is actually very interesting if you take France as an example: the general admission has increased; but the small arthouse distributors, one after another, are going bankrupt – because nobody is coming to watch arthouse films in the cinema anymore. Talking about the admissions, they only have 1000 or 2000 people in France. That's scary.

The problem is that if you have a small arthouse film, to exploit this film in the cinema is very expensive – because you have to invest in the print, you have to invest in the marketing. If you have a lot of films being released on the same date, then you are competing with a lot – so the better marketing you do, the more people you'll get to the cinema. Especially now, when there



are so many films for such a small market, a film which doesn't do well in its first week is not going to survive.

**Thomas Bauermeister**

I can agree with that in Germany with the theatrical release. First of all the amount of productions for the theatre was over 300 last year, that's double what it was ten years ago. So, all these films get to the market and get a screening but after one week, they are out.

**Marta Lamperova**

The difference with Germany is that once you apply for a subsidy from the fund you have an obligation to find a distributor for your film. Otherwise, you're not going to get funding. So, basically, no matter what kind of a production it is, it has to be screened in the cinema. This is creating a strange situation for the cinema exhibitors especially.

**Thomas Bauermeister**

They even buy the cinemas to get a release. That's been done since the beginning of cinema, I suppose. That's not immoral. In Hungary, are you able to see foreign film in the theatres apart from the big-budget movies?

**Balasz Lovas**

Actually, in Hungary the arthouse cinema scene is pretty strong and there are even bigger distributors who are focusing on these so-called European art movies. In the capital, Budapest, these movies have their audiences. What we can observe in the Hungarian arthouse choices is that mainly we can see movies from Western Europe. It's really rare if, for instance, a Polish movie can get into our theatres in official distribution. If you want to see, for example, a Russian movie, you can see it maybe on TV, because we have this public cable TV, which is constantly waiting on delivering movies from the neighbouring countries for a Hungarian audience.

**Thomas Bauermeister**

Some years ago, when I was working with a French director, Claude Chabrol, we were discussing whether there was such a thing as European films or not. We came to the conclusion that there is no European film, it's non-existent. It's just a Finnish film or a German film and is completely dependent on where the film is shot but there is European money. It has no identity. So, we can use European money to shoot local films. Can we use our creativity, which is economic as well, in the market? Can we find a way to use our creativity to put it together? Not in finding European stories but in working in a European way together to get new stories, to broaden the market and widen the audience?

**Graham Lester George**

I can only speak from recent and personal experience. I'm currently engaged in a project that, if it goes all the way to the end and gets distributed, will be a British/Hungarian co-production. It would seem that there is a way of financing this through Hungary, through Britain and through the Media Programme in Europe. But, of course, for it to qualify at both ends of the two countries' funding schemes it has to have certain elements in place. For example, for it to be a Hungarian/British co-production it has to have certain elements of Hungarian input in terms of style or director or location. It has to tick boxes. Less so from the British end, because there's a much more liberal idea about how you make films and get funded. I think what it's doing is encouraging more co-productions to happen in Europe, which means we will find stories; which have, hopefully, that universal element of storytelling but also have something about the localities of the two or three co-production countries, which bring new elements into the story and perhaps even make them European.

**Thomas Bauermeister**

Not necessarily. It's not necessary that if you have two or three co-producing countries you have to shoot in three countries. I mean that's what they are working on now in Europe – to allow, not only co-productions but also co-financial productions so you can shoot the entire film in say, Hungary. But it's still a German/French/Hungarian co-production. That means in the artistic aspect to get together and work together. Some days ago, I heard on the radio an essay about a group of musicians in Berlin. At the head is a French pianist and there are German and Finnish members, too. They're not like how you think. They're not just getting their folk roots and crossing over, no. As a group, they are finding a completely new way of making music – making music that hasn't been done before. That's what I was thinking of as a vision.

**Graham Lester George**

I'm only speaking from my own experience, and my story involves Hungarian and British characters. So the sensibilities and cultural roots of the two nations kind of interact within the story. But of course, as you say, finance doesn't necessarily mean there has to be any cultural element within the story from where the money's coming from. I hope, and I think there is, a European sensibility in filmmaking that's different from America, anyway.



**Thomas Bauermeister**

These are a good last words. Good evening and thanks.

**Christina Kallas**

Thanks to Thomas and to all of you on the panel and in the room. Have a good evening.

## You Have the Right To...

### Second Thematic Cycle / The Rights (Part I)

**Moral Rights** – Does the practice correspond to the theory of Moral Rights? What is the situation in the non *droit d'auteur* states of Europe like in the UK and Ireland?

**Sharing writers credits** – Is the possessory credit legitimate and, if yes, under what circumstances? Should there be combined credit?

This panel will investigate questions of authorship, of moral rights and of writers credits.

*Speakers : Fred Breinersdorfer, Frédéric Young, Razvan Radulescu, Robert Löhr, Mogens Rukov*  
*Moderator : Leni Ohngemach*

In most countries the screenwriter is the copyright owner of the screenplay. Does this mean that he cannot be the co-owner of the film and is there a downside for the directors in the countries where the writer is the co-owner of the film's copyright? Does professionalization of development mean adopting the American fire and hire practice? The definition, history and nature of the non-waivable Moral Rights : which countries have them in their legislation, and does this influence the praxis of screenwriting? Why not? What is the situation in the non *droit d'auteur* states of Europe, like the UK and Ireland? Does the praxis correspond to the theory of Moral Rights? Is the *droit d'auteur* just a facade, not really taken as seriously as is stated in legislation? If taken seriously would it mean that the writer's work could not be rewritten without his permission? And that he would have the final cut, i.e. ., final word on the screenplay? Is the fire and hire policy against European law? Is there an obvious and real downside if a final cut for writers would exist? What does the combined final cut of writers and directors in French practices mean, and how does it work? Why do directors want to share the screenplay credit and not the DoP credit, for instance? Is the possessory credit legitimate and if yes, under what circumstances? Should there be a combined credit (film by director and screenwriter)?

#### Christina Kallas

It's my great pleasure to introduce to you the members of this panel. Once again, it is full of wonderful writers. Mogens (Mogens Rukov) you met yesterday. Fred Breinersdorfer from Germany is, interestingly enough, a lawyer, a producer and a writer; and most recently he's written "Sophie Scholl : The Final Days," which most of you will have seen as it received a nomination for the Oscar Award for Best Foreign Film last year and was distributed widely all over the world. Razvan Radulescu is a Romanian writer. "The Death of Mr. Lazarescu" and "The paper will be blue" are two highly acclaimed films which impress through the simple strength of their screenwriting. Robert Löhr is one of the first students coming out of the screenwriting programme of the German Film and Television Academy, and he's done some wonderful stuff in the last years – both in film and in the theatre – while his biggest commercial success till now, interestingly enough, is not a screenplay but a novel, "Der Schachautomat". Frédéric (Frédéric Young) I do not need to introduce, as he already talked to you yesterday. The panel will be moderated by Leni Ohngemach, who is a German writer living in L.A., someone who is struggling to combine different cultures and make the most out of it not only as a professional but also in her everyday life. Leni, the microphone is yours.

#### Leni Ohngemach

Good morning, everybody. Thanks for the introduction, Christina. Well, I think we heard quite a few interesting things about moral rights yesterday; and we also talked about the differences in the *droit d'auteur* and the copyright countries in relation to the moral rights theory. What is of interest to us now is the practice. So we are here to exchange our experiences. We have learned that we have moral rights. But does the practice correspond to the theory? That is the question. I will start with this rare combination of a lawyer and a writer : Fred, what do you think?

**Fred Breinersdorfer**

I will try to do it like my fellow panellist, Mogens Rukov, did it yesterday and answer the questions with a single word. Does the practice correspond to the theory of moral rights? The answer is no. The second question is, "What is the situation in the non-*droit d'auteur* states in Europe, like the UK and Ireland?" I would say difficult. The problem of moral rights in my country, as in many other countries, is an intricate one because we have to sign contracts, which usually take all rights away from us – even those of the book concerning the film or of the novelization of the screenplay, which should definitely belong to the writer. There is a lot of nonsense written in thick contracts and the end result is the same: whenever you have the chance to sell the film you wrote you have also to sign a piece of paper in which you declare that you are actually giving up your moral rights, even if this is illegal in most European countries. I think the key point for us, as writers, is to keep in our hands a little of what we have done, of what we have written in forms of additional rights (like novelization, the right to turn a screenplay into a theatre play, etc.). Because there you have the chance to achieve the result you may have intended when you started writing. In the screenplay form you have no rights at all – not in practice.

The idea of moral rights is wonderful but soft. Nevertheless, it's up to us as writers to stand for better practice in the political context and in our everyday work.

**Leni Ohngemach**

Mogens, may I ask you about your experiences?

**Mogens Rukov**

Yes. They are good. That doesn't mean that I think the state of affairs is good; I think it's very bad. I don't know if there is anybody who can really try to get through our everyday work insisting on the rights. I think our common experience is that we're so happy that somebody wants to make our film that we will sign whatever. And we will not even read it. I realise when we're talking that there should be a body, an institution that would outline some framework for us, where we would insist for our moral rights and for the... (short pause of realization) well, they take all our rights! They can do whatever they want. And they actually do.

Still my experiences are very happy, because for the first twenty-five years of my professional life they thought I was a plain idiot. Then I made, together with Thomas Vinterberg, "Festen" and they began to think that I was God. At this very moment I still have this reputation... of being god-like. But they come and say, "We can do whatever we want. We can have somebody else rewrite your screenplay. We can change it as we wish; we can do whatever." That is why there should be an international body, or at least a European body, that could outline some rights for us, which are industrially acceptable. We shouldn't call them artistic rights, because they don't know what artistic rights are – but they know what industry and money are.

**Frédéric Young**

I think that the mistake is that we're being made to believe that once the right is there it will be used in practice. A right, when it is in law, is a way to work with something; and you can build on it – but, of course, it's always a question of the power relationship. It's clear that one author alone, even if he's really well-known and with huge commercial weight, can't do much. Alone, he cannot use his rights. So this is a matter of collective action, I think; you have to work on that together with your colleagues and make it more concrete in negotiating with producers collectively. With clear priorities and a plan for what is important and what is less important, because sometimes I've seen people spending hours or days on really secondary questions and missing the real artistic and important ones.

**Leni Ohngemach**

So, the problem is to be able to enforce the law, in this case of moral rights. Frédéric, what do you think about the possibility of coming up with something that is more general, that is transcendent over Europe in terms of the moral rights practice, something like a codex of practice?

**Frédéric Young**

Well, now it's our every day work, film by film. We try to get the writers associations and authors' societies to put minimum standards in practice in their every day production work. It's not easy, but I'm amazed how many screenwriters and directors are coming with their contracts to see us after signing them. It's so crazy. As someone said, "It's great to have a contract and the opportunity to work." So they sign almost anything. Then they come to us, unhappy with what they signed. Of course it's interesting to get produced, but, in my experience, I never had a negotiation with a producer without him or her reaching the point of saying, "Okay, at this price or at this condition I will not make the film." I always answered, "Okay, then don't do it." But they always continue to negotiate, because when they are in the process of negotiating a screenplay they want to do it. They need to have a film. It could be a little bit different when hiring in serials production and in TV work when they can use another writer, especially when the format is set. However, in film or big TV productions where the specific screenwriter is really important, you do have a power in negotiations – but maybe you don't know it. I really do advise you to bring

somebody else in to the negotiations. When I negotiate for myself I am very bad. It's something I hate, but if you take somebody who can help you, he can speak about you in terms you will never speak about yourself. Take somebody who knows what negotiations are. It's quite technical negotiating an author's contract : the remuneration, the rights, the future, what you can have on foreign terms, what you can have on the collective management of rights, private copy, satellite rights, etc. It's technical work, and I think it's time for the screenwriters associations and guilds to develop means, special experts, who can help their writers to negotiate and also to enforce their own rights.

I'm very reluctant about global agreements and standard minimum contracts, here in Europe. It's different in the U.S., because you have a big industry centred in Los Angeles; and you can engage in negotiations for thousands of productions. It's an industrial situation. Here, except perhaps for television, I really believe that standard minimum contracts will be hard to negotiate, and I am afraid that the standard minimum contract will then turn [out] to be regarded as the maximum.

**Leni Ohngemach**

This is an interesting point you are making here. Razvan, would you now share your experience with us ?

**Razvan Radulescu**

Well, I have to admit I don't know even if MEDIA is or is not applicable in our country. I don't think it is. It is more like a journal. I know that somehow there are international regulations, and they are somehow applicable for us – relating to *droit d'auteur*. I also know that I have had many kinds of contracts, also full of illegality, on some projects, because, personally, I like to work on gentleman's agreements; and this is my ideal. Besides, I always work with friends. The director is, somehow, my friend. If he happens to be a producer as well, I have really no concern about how everything happens. So, we sign more of a fictional contract between us. On the other hand, when I try to sign a very elaborate contract about what I want and what are the limitations, I realize that this contract is not according to the CNC rules (the Romanian Centre of Cinematography, the main state aid agency body for films in Romania). For instance, I never want to let off the rights of publishing a script as a book. And I try not to let off the rights for the movie for more than twenty years. Sometimes, in order for them to get the rights to my story, they accept that it's only for twenty years. Then, however, they sign with television for one hundred years. So, why bother ?

**Participant**

In your case, more than one hundred years because you're very young and the rights go on seventy years after you're dead !

**Another Participant**

Yes, figure out for what time we sign away the rights, for our grandchildren and longer.

**Razvan Radulescu**

In my country nobody discusses these things.

**Leni Ohngemach**

What about a buy-out ? Would you ever sign a complete buy-out ?

**Razvan Radulescu**

No.

**Leni Ohngemach**

So what about you, Robert ? In Germany buy out contracts seem to be the norm now.

**Robert Löhr**

Well, I used to have a list of things I wanted to fight for in the next contract, but I was always too intimidated to talk; and the production company always got me. When we came to the point of "either we do the film or we don't do the film" I was just soft, and I conceded my rights. I think it's similar with buy-out contracts. We sign these contracts so that we have a contract in our hands. I mean the buy-out money is good money; it's a lot of money in Germany. But we give away everything and in the long term it doesn't make sense. Maybe this is naïve, but I also believe that we have the power to fight for these rights only if we join together. I started in the business as a strike-breaker. I was brought in to re-write a script after somebody else had been kicked out. I was very young so, of course. I didn't ask if the other writer was okay with that, and I re-wrote the script for lots of money. After that experience, I think I'll never do this again. Because if I do or if others do [it], they can take control. Maybe this is too much of John Lennon's "Imagine", but I think we can really move things if we stay together.

**Leni Ohngemach**

So you are preaching for not rewriting other people's stuff.

**Robert Löhr**

Exactly. I also think that well-known writers should be trailblazers because we can't expect for somebody to come out of film school and say, "Okay, here I am. I want these rights". This won't happen, because people want to get their foot in the door.

**Leni Ohngemach**

Now, what about the possessory credit? I only managed to get it once in a contract. It was said that the film would be by the director and myself. Actually, what happened was that the film turned out to be very unsatisfactory. So then I traded in my right to the possessory credit with something else, because I couldn't identify with that movie anymore. At least this was in a way some kind of leverage for me to trade it in against something else.

**Fred Breinersdorfer**

I would like to make something clear. We are discussing two different matters: one is moral rights and the other is money. It is worth making a difference between them. Let's start with the artistic right, which gives us the right to preserve ideas that we put into the script in the first place and which we care to keep. It is very, very important to keep and to manage that right carefully, as it is a personal right. For me, as an artist, this artistic right is one of the most important ones in this body of rights. Another thing is the right to earn money out of the use of your work. I think I will frustrate most of you here, but I'm also a producer and I would never sign a contract for a cinema movie without having all rights lifelong and for every time, 125 years. That's because it's a naked truth that I cannot sell that film on the world market, or even on the national market, without having these rights. Besides, as writers we are only part of the film. There is a composer, a director, sometimes a cinematographer, all of whom have artistic rights and rights, which have to be remunerated. I cannot deal with only my rights for the film.

So, the problem can never be whether we sign the rights away. The question must always be, "Which are the conditions? Am I in a situation where I participate, let's say, when there is a new technique on the market?" Yesterday we talked in the evening about screening on mobile phones. This is definitely a new technique. Maybe somebody portions a movie of 120 minutes in 120 parts and trims it down to be shown on mobile phones. I want to participate financially in this process. In the last fifteen years most of the journalists lost all their rights for internet publishing, because they didn't pay attention. They didn't care for it. It is not a question of stopping the internet. You cannot do that anymore. But if you can't beat them, join them. But moral rights are something else.

**Christina Kallas**

Can I just say something, as we are starting to discuss money issues? We actually deliberately split these two issues into two panels, so that we can now concentrate on the moral rights issue and also matters as the possessory credit. This afternoon we will have lots of time to discuss collective agreements, remuneration and so on.

**Leni Ohngemach**

Of course, the artistic rights and money are in a way connected.

**Christina Kallas**

Of course they are.

**Frédéric Young**

Just one more thing about the buy-out tradition and the situation I described yesterday, which is the vertical integration in the industry. I think all over Europe the author's right is legally seen as something material that you can only assign once. You cannot assign it twice, if you give exclusivity to the right. Due to that, the D.P.R.S, the directors organisation in the UK, organised a way in which all the directors assigned their rights, or some of their rights, on the same day to the collective management society. In one day this society was turned into the interlocutor, as the contractor of the producer. This was very well done. It was a major change in the legal relationship between the directors and the producers. So, I think we need to work inside our legal system to see how we can use it in favour of an equitable relationship between writers and producers and other parties.

The second thing is that I really believe that a greater number of lawyers are more and more convinced that the authors rights were created in the 18<sup>th</sup> or 19<sup>th</sup> Century in order to protect the author from being abused by major companies. It is clear in the music industry. It's almost clear in our industry. Interestingly enough, these lawyers, who are also professors specialized in authors' rights, are more and more convinced that something new can come now in order to bring back the spirit of authors rights and create a new category of authors rights that would be

forever linked to the author and could not be assigned directly to the producer – something like what was said before, a distinction between the artistic right and the industrial right. Nobody knows what can emerge from that. I can understand the producers saying, “I need the right in order to do my job. I will find investors, I will find TV money, I will make a plan for distribution of the movie; and so I need the right to be able to do that.” But, at the same time, this is not fair – because it’s a process where you take all capacity of influence plus, in the case of the buy out, all capacity of equitable remuneration from the authors. So my belief is that we have to work on the actual legislation to find a better way to equilibrate the relationship.

### Albrecht Haller

I’m the head of the legal aide to the Austrian delegation. You might know the saying that there are always as many legal opinions as lawyers, so Fred Breinersdorfer will surely allow me to disagree with what he said before. I think there is no need, at least no legal need, to sign away all economic rights in a copyright contract. On the contrary, a screenwriter may easily retain, for example, the remake rights, the merchandising rights, the right to, for example, derive the musical or the theatre version of the screenplay, etc.

The main thing I would like to add is that we’ve complained so much about the legal situation that maybe it’s worth taking the next step and looking into how to best improve the legal framework for the screenwriters. I think there are two main roads towards improvement. The first one being improvement of the legal situation in the sense of improving the copyright laws in our countries. The laws in our countries are both determined by EU legislation and by domestic legislation. I would like to point out a directive, which exists on the EU level, which is the Directive on Unfair Contract Clauses in Consumer Contracts. Maybe it would be worth thinking about introducing similar legislation into our field. There is legislation on contract terms, which are defined as unfair in consumer contracts; and I’m sure everybody in this room could contribute with clauses, i.e., examples drawn from the field of film copyright.

The second one is improving the copyright situation on the basis of your individual contract. We’ve heard much about reading contracts and signing contracts. I think there is a recommended order, which means reading it first and then signing it. In many cases when you use this order you have some improvements either in the field of moral rights or in the field of economic rights. Even in those countries, which have moral rights and where it is legally impossible to sign them away, many producers will try to get you to sign away these rights. So they suggest that you transfer your moral rights, which, by definition, is impossible. And even if you waive these rights, which to some extent are possible, there is always a remainder, which can’t be waived – such as the right to object to distortions of your screenplay. This is important to consider. Most writers don’t even know that.

### Participant

I would also like to add something to what Fred Breinersdorfer said. I also don’t agree with him that as a producer you need all the rights to make a film. It’s a principle for screenwriters that you just don’t sign away your rights as the creator of a work. We are very adamant about this at the Dutch Guild, and we always recommend to try and hold on to your moral rights and not to sign them away but assign a licence instead. Quite a few producers say the same as Fred Breinersdorfer, but there are also quite a few who do agree with the licence because it is possible to make a film with only a licence. I also would like to add something else that I think as a writer, in the end, you need to be a bit realistic. If you get a fair amount paid then you could also consider to sign away these rights. But most of the times you don’t. Not in Europe. Now, concerning E.U. legislation, I don’t think it would help screenwriters a lot to follow this European law for help in their struggle for better contracts. I’m really convinced that you have to do that on a national level. One of the reasons is that I don’t really think that you get a good result in EU law. As Frédéric Young was saying, you will only get the minimum, which will become the new standard, and it’s not going to be that interesting. All I was saying before was that screenwriters should get in a better position to discuss the conditions of their contracts with the producers. I really think that’s where the key is. And that means that we need stronger guilds and that also means that we need good education for screenwriters so they know what they can demand. It is true that most screenwriters are not aware of their moral rights, for instance.

Last but not least, I would like to share with you what we have in Holland, which is a contract law; and it’s an institution, an initiative of the Dutch Guild together with the Collective Society for Writers in Holland. It offers an alternative to agents. In Holland we hardly have any agents. Agents are supposed to fight for the rights of their clients. We don’t have any agents; but we have contract law, which defines proper conditions in contracts. What the Guild doesn’t do is to negotiate with the producers. But we have an institution, in fact maybe a foundation, subsidised mainly by a social and cultural fund from our Collective Society, which contributes to the fee of very qualified lawyers who can negotiate. I must say we really can feel the difference after only about four years. About sixty out of about 220 people who are writing regularly in television and film at the moment have made use of this and that’s quite a large number; and we can sense that the producers are slowly getting used to it.



**Robert Löhr**

I also want to add one small thing. Me, coming from film school, I don't know how big the percentage of screenwriters is who actually come from film schools; but the whole subject of rights was a bit neglected in our school. We got some instruction about the theory of rights but nothing about the practical use of rights. I am saying this for everybody in this room who is a teacher at a film school. I think it is very important to put a little more emphasis on this. Our main object, of course, is to make a film; but I, myself, have had to have these rights taught to me by my agent and by the writers association, and I think maybe [that] this could have been done before.

**Christina Kallas**

This is a very good point, Robert. But let me please lead you back to the actual subject matter of this panel as we are going to have the whole afternoon to discuss contracts, money and payments. I would like to go back to the first question, "Does the practice correspond to the theory of moral rights?" The answer seems to be, "No"; and I would like to ask you to describe what you mean when you say moral rights. What could be moral rights for screenwriters in their everyday lives?

**Mogens Rukov**

I have no answer, because I have the same question as you. What on earth are moral rights? I don't know. I'm in the same situation as you, except I'm not young. But I'm working with friends or something like that, and my experience is that they are doing better things than I expected from the script. So, I guess this is reassuring.

(Everybody laughs.)

**Christina Kallas**

You are a lucky man, Mogens. Most of us have slightly different experiences. So can we just define moral rights for screenwriters, so that we know what we are talking about?

**Fred Breinersdorfer**

Can I give you an example? Frédéric said a helpful sentence. He said, "Whenever a producer or anyone buys your rights, he buys them because he loves the story." So, let's say you have a tremendous story about a young killer stalking an old English lady in a Scottish castle. So you would like to see at the end of the day a film about a young killer stalking an old English lady in a Scottish castle. But one day the producer comes and says, "The location of the Scottish castle is too cold, too rainy, so let's turn it into a Mediterranean castle." You say, "Okay, I will turn it into a Mediterranean castle"; but this is not enough so you get on this very long road of changing almost everything and at the end you have a love story between a young Canadian girl and an old British general who saves Madagascar.

**Mogens Rukov**

That's a better story!

(Everybody laughs.)

**Fred Breinersdorfer**

Yes, I guess it is. Bad example. But that's what we understand to be moral rights. You keep the basics of the story intact. You only make the changes you personally consider good for your work.

**Christina Kallas**

So what you are saying is that it is the right to be able to say "Yes" and "No" to the changes that are suggested, and that as the writer you should be consulted and have the right to make these changes yourself.

**Fred Breinersdorfer**

Exactly. An intelligent idea is for instance to assign your rights at the very last moment. So you can still say, "Not Madagascar. Everything else but not Madagascar." (laughs) Okay, for that I recommend – and I do it myself – to sign the writer's contract as late as possible. The best is after the third or fourth day of shooting so you are sure you can withdraw. You say, "No, this shit is not my idea. Come on, we'll change it."

**Participant**

It happened to me once [that] I signed the contract one week before shooting, because we had so much trouble with a character. I said, "No. I don't want this character to be changed." And they said, "Well, there are two possibilities: either you stay with us or you leave." So I said, "No" and I left. And I wanted all the money. They even gave me all the money, but I had lost the chance to work for this big, big company. And every time when I went to a TV station or another producer they said, "Oh no, it's hard to work with him. He always causes trouble." So, they get you to the point where you'll do whatever they want. That's the truth of the matter. So now I take the

money and also keep the job, whatever it takes, because I have a family. I have a very expensive daughter at home.

(Everybody laughs.)

**Participant**

But that's what Frédéric said when we started to have this discussion. We have these rights, even if we wanted [to], we cannot give them away. They are the law, whatever the practice is...

**Christina Kallas**

Well, the question is whether we can enforce them in practice. What use are rights that are not applicable?

**Dorothee Schön**

I'm a writer. One point which causes a lot of problems for us is the way that each of us is capitalized on by other screenwriters. I think the problem is that our work is not recognised, as it should be, not just on the contract level but especially on the moral rights side. [The] fact is that as a result of this, lots of us are willingly rewriting the work of others and mistreating the artistic rights of our colleagues. I think we should really find a way to ban this. If we don't protect each other from this treatment nobody else will. The fact that producers or others are treating us like this has to do with the background that they know if she doesn't [do it] or if he doesn't, they will find somebody else who does.

**Leni Ohngemach**

So we should have our own dogma, so to speak?

**Dorothee Schön**

Yes, and this is needed very urgently, and it could also be the way to introduce the craft in film schools, for example. Because we are all scriptwriters that work alone at home. We don't sit together. We aren't in contact. We hardly know each other. I don't know how often I'm offered scripts to rewrite which have been written by colleagues, and my first question is always, "Why don't they go on working with their script?" And the producer says, "Blah, blah, blah," or something about not enough time, so I start enquiring myself. And then you hear a totally different story. I will never rewrite a script when the person who wrote it is not involved anymore. Sometimes, very rarely, somebody says that they don't want to continue anymore, but this is not the normal case. The normal case is that you are kicked out, and that somebody else will willingly do the job. As long as it is like this, we won't change our situation. We are a part of our own problem.

**Participant**

I think that's a marvellous thing to say. I wish I could say I had as much integrity as our colleague here. I did what Robert did once, and I just took it. I didn't even think of what I was doing to the other writer. Just the awareness of that, of what somebody here in the room just called cannibalism, is really important. The other thing, though, which has happened to me so that my rights were truly destroyed, is that two or three times directors had taken over my script. Now, there's absolutely no sense of solidarity there, and each of those times the director said, "Look, I'm going to take it over. I can do it the way I want to shoot it", but they didn't. They tried for two or three months to do something, and then it ended up with another writer. None of those three times when my screenplay was taken over by the directors and given on to another writer did the films ever get produced. That was very frustrating, and I think it's something that needs to be addressed.

**Participant**

I think you're very right that this is our biggest problem – the screenplays being taken on by the directors to rewrite. For instance, I would never rewrite someone else's script, and I would not like this to happen to me. On the other side though, thinking that a scriptwriter at the front position always has to be replaced by another scriptwriter, is a low self-esteem position. If I have a good script and the producer does not comply to my will, and I give this director the script; and we do it together, and the producer is not complying with what I think is reasonable contract wise – then I will not have this producer. There are plenty of producers around. Which is why I always try to bond with a director first. Of course, if you are caught in a contract already, at a certain point you may find yourself in a position where you can be replaced and mistreated by the producer. It's tough, but this is how it is.

**Participant**

I have a short remark about writer solidarity. I don't think it can actually exist, because a writer is a lonesome animal, as our colleague said before. And I have a question. If American films are being killed by product placement – as the screenwriters, who have waived their moral rights, are constantly thinking of how to put the products in their screenplay – are European films

perhaps being killed by country placement? I mean we cannot waive our moral rights, but we do not use them in practice. So Mogens has a film with five seconds of Venice in it because of an Italian co-producer, I think. I once wrote a script about a village in Australia, a drama about people who had known each other their whole lives, but the German producer said, "Let the one man be German", and the Italian producer said, "Let the other be Italian", so in the end it will be a story about five tourists meeting in a bar or something. These are different characters than the ones I wrote. This is, I think, killing us on a subconscious level because we are told we need a French person or an Italian. And we comply. We can't write normally anymore.

**Participant**

I would say to that that I saw a lot of American movies with product placement that were good movies, but I see very few European movies containing country placement, which are good. So it seems that product placement is a much healthier way to get money for your films and stay artistically sound at the same time.

(Everybody laughs.)

**Leni Ohngemach**

Well, corrupting your story because of financing is certainly a subject matter we need to address. You mentioned something about forming coalitions. For me a coalition with a director can be very helpful.

**Participant**

But the truth of the matter is that while in normal life you select the people you want to be with, in professional life nobody selects. The life of a screenwriter should be a permanent process of selection with whom you can write, who improves the script. I like to make changes if the script is improved and I don't have a problem with making changes or rewrites – but there are limits and sometimes you end up working with people who go over the limits. Sometimes you think you can't afford not to work with them in the future. But if you do face the fact that they go over the limits and that this hurts your writing, then in ten or twenty years you will have an ensemble with which you like to work with. I think that a screenwriter doesn't have to work with everybody because it takes a certain time to write a script anyway – so you don't need to be friendly with every producer or every director, there's enough of them around. Maybe you meet in your whole life five or ten with whom you can work, and that will be over the course of fifty years. If you think like that, you won't have so many problems, I think.

**Robert Löhr**

Well, I think that, first of all, we need to take back responsibility for our own stories. My experience, especially in Germany, is that nobody really knows which kind of story should be told. There are so many people who are just saying something in order to say something. They know that they are able to do so because they are connected to a funding institution, a TV station, and their job is to say something. I've had scripts, which were horrible, but they have come from producers connected to TV stations. And they can do nearly everything, as long as a movie is made. They know it's horrible, but they will do it anyway. And they'll come and say, "Re-write it". Because they have already driven the writer before crazy, and he can't work anymore, not on this dumb story. I think we can't be running around, because we are so afraid not to get any more films. I think what we really have to do is claim responsibility for our stories and stick to what we thought was good in the first place and try to improve this, not run into a completely different direction because somebody said so.

**Katharine Way**

I have a point to make about writing cannibalism, I think, in a position from both sides. I've had a script of mine taken over and rewritten by somebody else. And I've taken over someone else's script. I think what happens though, especially in films and especially with this sort of serial rewriting, is you have an unconfident producer. You have someone who doesn't really know what they want. They don't know whether they want the story to be set in Scotland or in Madagascar. So the script is written, and they're not entirely happy with it. They think, "Ah! I will solve the problem by firing this writer and getting a new one, and they'll make it work." And the new writer improves some things and creates some new problems, so the producer thinks, "Well, I'm still not happy." And they go on and on just throwing each writer out one by one thinking, "Somehow I'll get the perfect writer to solve the problem." From my experience, I think the worst producer to work with is the one who isn't confident and who doesn't know what they want themselves. And there are some producers who are brilliant to work with and good at nurturing writers and there are some who are nightmares to work with; and you discover quite quickly why. I don't know, in an ideal world surely we would have better educated producers. You wouldn't have fools who don't know what they want.

I also wanted to talk briefly about product placement and product integration because this is something that's happening increasingly in television where I work. Product placement is one

thing; you just have someone driving a BMW, and that's fine. Product integration is getting altogether scarier; and it's having an effect on writers, because with product integration you don't just have somebody driving a Mercedes. You have a conversation about it, which has to be in the script. So someone says, "Yes, I've bought this Mercedes car. It's the best car I've ever had. Come for a ride in my Mercedes." And you have to have a whole conversation about it. I think that really, that is starting to distort writing; and that's something we have to be wary of.

**Leni Ohngemach**

You're from a non-*droit d'auteur* country, right?

**Katharine Way**

Yes, and as I've said, I've worked mainly in television; and the funny thing is, in fact, I get the impression this (the infringement of moral rights) happens far more in film than in television – if you're writing even an episode on a series created by someone else, it's comparatively rare that you just get thrown off and replaced. I get the feeling this happens far more in film.

**Fred Breinersdorfer**

I'm sorry to plunge in, but I think you got a point there : "unconfident producer". Who is the most confident producer, in terms of your story? I think yourself. This is why the model of writer-producer is a very interesting one; I did it in my last film, I think with very good results. After the first discussions of our idea, I told the director, "Let's build up a company," which is easily done under German law, "And let's produce the film ourselves." Now, since this time, I have five single-purpose companies for five different movies, beginning with a short movie up to the big cinema ones. It's very difficult to run a company like that, but it's very comfortable in terms of keeping your hands on your work, in terms of being self-conscious and doing all the things you need to do.

On the other side though it is a big responsibility you take on. You take on the responsibility for your own story, for the stuff you rent and for the partners you bring into the project. If someone wants me to, I can explain to them the advantages and disadvantages of this system. This is a very interesting way to keep your hands on what you are doing. That clings together with what you just mentioned – to not give away your moral rights. Let's face it : To sign a contract, which gives away the right of rewriting, is the death of your story!

**Participant**

Does that mean you'll be an *auteur* someday? A writer, a producer and a director?

(Everybody laughs.)

**Fred Breinersdorfer**

Well, maybe. No, seriously. I thank you very much for this phrase "unconfident producer", it's exactly the truth; a guy who perhaps has just read the script one time when he jumped on the plane cannot know more about your story than you do. I once talked to a head of broadcasting, and he said, "This is a lousy script!" I said, "May I have a look at the script?" and it was another script! This is what I mean, unconfident and incompetent producers. Not basically incompetent, but these are people who work too much and try to make money because they already lost money on expensive films and daughters and so on. Being a writer-producer is a difficult but very interesting way to go, and in the end you're taking on the responsibility for economic deals. And when the film goes well, you have a certain income and you have, under European tax laws as I see it, tax advantages during the time that you're producing the film.

**Frédéric Young**

Of course this is very important when you are thinking about equitable income in the relationship. If I get a hand on the money, in the production process, it gives me a much, much better situation. That is what United Artists was in the beginning, so in a way we are now thinking about old solutions, solutions that have been tried before. We know the story of United Artists : one day you will have more producers than artists. The other way, but it's quite a risky one, is to say that you can transform your contribution to the film into a share of co-production. It's another model, you say, "I bring the screenplay and the screenplay is perhaps 15% or 20% of the worth of the whole production." I take this percentage, and I can act as a co-producer. You become your own company. You don't work as an executive producer, but as a contributor of a huge part of the financing of the film. Of course, this film needs to have some economic success later for this investment to have been worth it and that's not always the case.

**David Kavanagh**

I wanted to say a little something about the non-*droit d'auteur* countries; but before I did you moved on to another topic, which is very interesting, about the writer-producer model. Can I remind some of you of an area that we don't think about in terms of writers as producers is American television. American TV at the moment is a completely writer-lead medium;

David O'Kelly, J.J.Abrams (Lost, Alias etc.), all of these are writers who pitched for the television stations; and who are now producers of the series. American television, which, forgive me, I think, has the best drama in the world at the moment, is completely run by writers. It's a fantastic example of how it's perfectly possible for writers to be producers of their own work.

I also wanted to say a little bit about the non *droit d'auteur* countries. When we were speaking yesterday, I think it was Mogens who said, "Which is better; *droit d'auteur* or copyright?" and you said immediately *droit d'auteur*. And I guess every lawyer in this room here, and there seems to be a lot of them, would also say that the *droit d'auteur* system is better than the copyright system. And yes, it's clear, on paper, in theory, that it's better. But it's fascinating for me, and I guess for the other copyright people listening to this, the reality of how you try to implement *droit d'auteur* on a day-to-day basis – that at the end of the day it's the same. It's identical. It's not about law; it's about the power relationship between the writer and the producers. And you mentioned a couple of examples; for instance, you talked about firing the writer. Our producers have a habit of coming up with obscure words to cover things. Our producers call it the "writer cut-off", which means the right to fire the writer. They don't say firing the writer. What we do is we negotiate the number of drafts you can write before the writer cut-off comes in to effect. So the producer would have the right to fire you, but only after you've done two, three or four drafts – depending on the power of your negotiators. That seems to me to be a solution, which is almost as good as the day-to-day solutions that some of you guys have had.

You spoke also about moral rights. We waive our moral rights. So, we have the moral rights, and in the contract it says, "You have the right in eternity. You have the right of integrity", and you waive the rights. The law allows them to be waived. So we waive them, and then we negotiate the contract substitute for that and the substitute we try to put in the contract is the credit provisions, which are in the contract so we have a writer paternity in the contract. And the integrity provision is in the contract as much as we can put it in. Usually what it is, is the right to withdraw your name from the film if you don't like what's being done to your work; and, okay, it's a small right if you're not a famous writer. But it's a very powerful right if you're Mogens, who can say, "Okay, I don't have the moral right in law, but I have it in practice. Because if you want my name on your film, then you do my film." I think in theory that the *droit d'auteur* is obviously better than the copyright system, however in practice, we are dealing with the power relationship between writers and producers; and it depends on our negotiating skills, on our solidarity with one another and our collective negotiations. And that is effectively the case in all the systems.

### Participant

But let me add something. For rewrites, we always blame the producer, the bad network, and we forget one thing. Sometimes we're not good. Sometimes the writers are not good on some projects, and rewrites need to happen. We have to stop blaming all the others, because the producer is a huge help for the project; and, trust me, being a producer is not easy. It's going to mean expenses. It's going to mean lots of personal work, and it's not that easy. So, sometimes we have to admit that we're not good and not always geniuses. We'll be rewritten again and again, because it's a market. Otherwise, we would write novels. But if you work in TV and movies it's a market. You feed the demand; and it's not only us choosing so, rewrites will happen again and again.

### Savina Neirotti

I'm Italian, and I come from the training field so I see it from a different perspective. Listening to all these rewrite problems, these moral rights problems, the cannibalism – I was thinking whether we're not paying enough attention in this discussion to what a story editor is, to the figure of a story editor. I come from a country where this figure doesn't have great importance; but when I think of this, I think of somebody that can be very close to the writer but also understand the producer and not be the producer. I think of somebody who doesn't rewrite the script but can maybe help. I mean the relationship between a writer and somebody that is not another writer, but is a story editor or script doctor, is very important. If this works so well in training courses, I was wondering if it could also be an opportunity to strengthen the writers with story editors – meaning that in some situations the writer could also ask to have somebody he trusts, who is not going to sign the script or something, but is going to work in the direction of helping the development and not creating these dramatic situations.

### Christina Kallas

I think we're not talking about the fact that development is good and that it helps our project, and of course it helps to have this rare case of a person who understands what you are striving to achieve. We all agree in that, I think. What is troubling us, what we are really talking about, is the fact that we should be asked to do the rewriting ourselves in the first place. If you're saying, "Okay, then go out and write a novel instead because film is expensive", I mean, film is an expensive medium but sometimes it's not. Sometimes this practice applies to not so expensive films. Besides, films are getting cheaper and cheaper; and this argument applies less and less each year. Imagine you write a novel and once you give it to the publisher, the publisher changes it without asking; and then it gets published, and it has your name on it. That can't be right. It doesn't make sense. Not even for the publisher. How can a person who has not written the



book be the best one to make the changes, which may be needed, let alone decide what is needed? This should be a process of fruitful conversation with the creator of the work. Saying that sometimes we're just not good. Well, then they should get another story by somebody good. They don't need ours. This has to do with confidence as well. We have accepted our confidence being destroyed. It's like a child being told all the time that he's a bad pupil. At the end of the day he will be a bad pupil.

Something else – I want to go back to what Kit Hopkins said before about the problem not being the lack of solidarity between writers, as I do think that's something that professional writers have – and it's clear from our discussion. There's such a thing as calling a colleague if they've been fired and asking what happened. But the real issue is the lack of solidarity with directors. We need to see the whole picture. In cinema, very often, you cannot write a screenplay as a writer without a director as your co-writer, because the director thinks they have to be the co-writer. The director will sit in the same room as the director of photography, with the production designer, and he will discuss and have an opinion and want this and want that changed and will talk about the vision or whatever. But they will not ask for the co-director of photography credit or the co-production designer credit. But when the same director will discuss the script, they will consider themselves a co-writer. They will want the credit and what it entails.

And that has a second implication. The real problem is that we cannot write spec scripts in Europe, because we will not be able to find a director eventually. It's very difficult to find a director, because the directors have their own stories. And the directors will want to co-write the script. So, this is a real big problem and it influences the quality of the screenplays produced. Because in Europe we don't let everyone do what they do best. If we did, the writers would write and the directors would direct. And they would get better, because they would practice their craft. I know there's the rare exceptions where somebody is both, at least for certain films. But in Europe the exception has turned into the rule.

**Fred Breinersdorfer**

I see the problem but I would like to ask a question. What does writing mean? Writing means to write a text, not to have ideas. Our law says that only the work is protected, not the idea. So, a director with whom you work will say he comes with good ideas. Then you discuss it but at the end the writer writes. Then he claims credit and you say, "No way, because I'm the writer." It is not forbidden to write scripts, even not for directors. When they do the work then, okay. We can share the credit. He does the first draft, then the second; and I rewrite his third. This is the basic idea of the law. I know the practice is different, but the truth of the matter is, "What is writing?" Writing is doing the work, creating the work – nothing else.

**Uwe Wilhelm**

Christina, you mentioned a novelist going to a publisher. I think the difference is the novelist is the director, the producer and the screenwriter in one person. He makes the costumes, he makes the music; it's all in his novel. We are doing teamwork; and if you are a writer and you want to protect your rights, then you have to meet these people; and, like Fred says, you have to show self-consciousness. You have to stand there and fight. It's like a marriage. You argue and when you don't argue you make suggestions, but you have to be really strong. That's the point: we can talk about this for days and days, but if we don't stand up for our rights we don't stand up for our work. Even to have the experience where they send you off with half of the money or whatever is fine. If we never experience that and stand up for ourselves then we can do what we want but we will never be working creatively. Even rights, even laws won't protect us – we need to be really strong.

I was once a director for a film, and you have to be a general on the set. A lot of people are coming to you with ideas and with suggestions – they want to discuss with you and you say, for example, "I want the red shirt" and they say, "What about a green one?" and you say "No, I want the red shirt because we shoot in a minute so, let's go." That's how we have to be with our screenplays, too. If you don't get used to standing for something as a writer, you will get fucked.

**Participant**

I have a question for Fred, actually. I thought when you were talking about the writer and the producer in one person, I thought about marriage because a writer and producer relationship is like a marriage. When it's working, it's great; but when it's not working, it's terrible. A good marriage has some things going for it. One of them is reality check. When you are married to yourself, how do you check reality? Is the project going somewhere good? Also, the budget checks – because as a writer you put in explosions in aeroplanes and everything you want. As a producer you need to sit down and consider things money-wise.

**Fred Breinersdorfer**

There are more people working on the film, so you have your confrontations in other ways. The question is, "Who makes the decisions and who takes the responsibility?" So you write in



your script just this sentence "All out fire." Okay, you'll have a lot of emphasis to show that in a couple of wonderful scenes. So if you are the producer, you come with a glint in your eyes to the guys who have to finance this thing. They say, "Well, maybe it's nice but it's too expensive; we don't invest our money in this." You have the conflicts as well; but with different people the difference is that you are the person who takes the risks and who makes the decision. In this example you say, "Okay, I'll try to make it in CGI." You have to prove exactly what that looks like and then you can say, "Okay, it costs 150,000 Euros more." Then I can convince people to invest this money. This is a very rational way; but if you need to fight, during the night you can fight with yourself in front of the mirror or something!

**Participant**

I think there's one misunderstanding, though. It's not that the market allows every one who wants to, to be a novelist. I'm not a novelist, but some of my friends are really good novelists. And maybe they only sell a hundred copies. It's not that they can do whatever they want. There's also somebody coming and saying that they don't like a character, for instance. I have seen a wonderful documentary where the novelist allowed them to film the whole process. I wish you could see it. If you write a really good book maybe you get it published, because some people liked it, it's quite cheap and maybe you sell a thousand copies. But then again maybe nobody will buy it, so we again come to the question, as other people said, "What's the market?" It's becoming more and more important where we sell the stuff. I think it's the same for everyone who writes, not just the screenwriter.

**Christina Kallas**

Mogens said yesterday that we have to be proud. There's no awareness of what a screenwriter is. There's little awareness of what a screenplay is, so it would not be bad if screenplays were published not as transcripts of what is on screen but as the writer's drafts. What is being published in the market right now is not the screenplay that we wrote. This would raise the consciousness of what a writer does and of what a screenplay is. That is definitely something we should think about.

**Mogens Rukov**

I realise I should take better care of my rights and also realise that we are in a jungle. I also have a daughter! She was expensive, but she's not expensive anymore. She says to me, "You don't understand anything about how people are living." I say, "What do you mean?" and then she counts everything I own and that I don't understand anything about how people are living. I think what I can learn from her is that we have to be self-confident and proud. That, in fact, is the only thing I can learn from her. I'm not self-confident; but when I leave here I will be more self-confident, because that's the only thing to do. That's a promise. I think it's a very good idea that you can get into a contract, for example, which we are allowed to make a rewrite three or four times.

About the story editor : my thinking is that the more people put their fingers into the story, the worse it gets. I hate people putting their fingers in a story. I hate them. It has something to do with pride, also. If there is a development of this kind that you always have to have somebody coming and correcting you, in the due course of time you will lose your pride and self-confidence. I think it's a bad thing. In fact, I'm not a screenwriter. I'm a professor. I'm a teacher. My experience is that I can correct page three, page five; and I can make some good suggestions and some of these suggestions are made. And I realise that the total sum of the suggestions has been executed, and still the writing is just as bad as it was in the beginning. The way I do it today is to remind people to ask what is the goal of their story, what is the want of their character. I could suggest something about general things because that's the thing I can do. But the difficult part is writing and each writer is different. I hate story editors.

**Participant**

I think you don't know what we do. I'm a story editor, Mogens. Story editors in industrial production are necessary, because not all writers are geniuses. Not all writers have their story, and it's working in their mind. But they leave things out and then the producer, or the representative of the producer, discusses it with you, and all the time he doesn't know the script very well. But then there is someone who helps you to develop the story. You are proud of your story, and somebody is not paid by you to help you. Is that a good thing or what? He is not dictating, he is making suggestions, and they are paid by the producer for that.

**Mogens Rukov**

The short answer would be that you said that I was wrong and you were right. You are right because a story editor could have this function. What I meant was to retain pride and not having too many people interfering and especially not the kind of people who are not really into the story and don't really care because they pass by. A lot of these people pass by and think, "Oh yes, I can fix page nine," but they forget the consequences on page five. That's not the kind of person you want, and that's not the kind of person I want. Everything depends on which kind of person

it is. It depends on the kind of person I am, you are, the helper, the person you're talking with, which kind of person they are. I think that's the best kind of result I can get from here – being selfish and self-confident. I would say two things more.

One thing is the producers. I am from a country where, I would say, it's difficult to give you our experience, because we have developed producers together with directors and screenwriters, sound engineers and so on. So, 70% of our industry is developed from the same school, the school where I come from. And they have a mutual respect. That helps. It helps very much. They are all taught narrative and dramaturgy – the producers also. That is the main thing for the producers – the money and the story. For everybody in our place, the story is vital. We made the school in this way and we succeeded. I think 70%, maybe it's 80%, of people who are working come from this kind of education. I think that's better, that's a good system because they respect us. They do respect us. In fact, when I came here I knew nothing about the problems involved in this. I understand it better now.

But if we are having all these problems then we should also try to make our work easier for ourselves. We should decide to make stories, which are easy. I've met screenwriters who said, "I'm writing a script. It has taken me one year" the best thing I can say is, "skip it." If it has taken one year, it's stupid. A screenplay should take three months. Another thing. You have to start with a good story with three or four persons. Make it easy; don't start with dreams, start with something very concrete. When you told the story of the old lady in Scotland, I would immediately say, "Drop it!"

(Everybody laughs.)

**Participant**

Because you are as old as the general! All the people who are younger want to be the young guy...

**Mogens Rukov**

You're right, of course. Because you don't want me to think as you do. But I think it's a good example when talking about rights. Yes, yes, yes. They will always win over us, because they have all these expensive daughters running around. We have no solidarity, we have no nothing; but if we fight them we should do it on our own ground. We should fight them from where we stand. So, every script should take three months, at the most. Two is better. And you know, what we should learn is how to write a decent script. I'm educating at university and there I advise people, when they go to do their PhD and so on, to take the smallest subject in the world. They came here twenty years ago and wanted to describe the Martian vision of the human being in developing countries and so on and it took them three years. I took a book and wrote a thesis called "The Beginning Value System of this and this (novel title)." And you know why it's called "the Beginning Value System?" Because I only read half the book! Now, about the screenplay being an artistic endeavour. I think it's so boring to read screenplays. Really. I'm supposed to read a lot but I think it's so boring. The screenplay is there to make a film.

**Fred Breinersdorfer**

Concerning the people we work with, in terms of script-editing, I always say the writer has to make a basic, artistic decision with whom he works. For instance you have three wonderful directors. Three individual persons. And you have the same decision with the general and his love story in Majorca. I think I could do a film with these very gifted directors, not all of them but each of them. And the result would be three quite different films. That is really wonderful, because that shows the broadness of creativity. What surely will not work is that we four together make just one film. It will never work. So, I have to make the decision with whom I work. That is the basic direction of my script, because I am writing for a film, which has to be directed.

The other side is – I want to be directed. I want to see on the screen an interpretation of that which I wrote. If not, I have to be the only author of a film. Even then something will come out that I never expected before. So the better solution for me is that I want to have an interpretation, which maybe shocks me but gives a new glance, a new view of that which I have done. But the basic decision I have to make is with whom I work. It's not so in the industrial production of television but in cinema this is the most important thing. Also the same decision you have to make with the producer. Is he able to understand what you mean? If yes, it lowers the risk of being rewritten. This is very important.

**Participant**

Christina summarised it, and Mogens is right – we do need self-confidence, but we also need to raise awareness of the importance of the writer in the minds of other people, the producers and the directors we work with. Because at the end of the day, I could go into a meeting full of self-confidence but if nobody else agrees with me, I'm going to have a very hard time. So, I think we should look at things like a creditory statement by the Directors Guild that they are the primary authors of audio-visual work and for it to be acknowledged that we are the authors of the story.

We have a funny situation in Ireland, because we are considered the creators of the work in that we have a tax-exempt status that directors don't have. But when we go to the bartering table we don't have that power. The directors have it as do the producers. So, that needs to change. I was in a project adaptation and very self-confidently negotiated a very good deal for myself with the producer but now the broadcaster needs more money and so he says to the producer, "You need to take back all those rights from him, or we won't give you any money and the project won't go ahead." So, at the end of the day, we need to raise awareness throughout the industry of the importance of what we do.

#### **Leni Ohngemach**

Well, maybe self confidence also means sometimes to just walk away from something. Perhaps we have to learn to say no.

#### **Kit Hopkins**

There are two things, though. One is the idea to be able to sit down for three months and write a script. Just to be able to have the time to do that doesn't seem to me to be very realistic for the way we work now. For me I always have to have three different projects going at the same time at three different levels. You hand one treatment in and the producer takes six weeks to figure out whether he's going to really commit to it or not – then he will talk to a broadcaster and that one will be at an exposé stage and another one will be in its fourth draft. You have to have these three things going. Otherwise, you're going to have these big air spaces, so that you're not going to be working at that time. So, for most people I know that are writing, they are not working on one project for a very long period of time. They are usually doing what I'm doing and jumping from project to project, which makes the experience less pleasant and perhaps damages the projects eventually, but I don't know any way out of that.

The other thing is this idea of finding people that you like and think are good people, which is a little bit like you were saying about a gentlemen's agreement; but that is on the presumption that those people really are gentlemen. They're a dying breed or you think that they're okay and then they turn out not to be kosher. One of the things that I think reveals the non-kosher part of producers is what happens when they face broadcasters; and I've had great times with producers up until the time where you get called up, and that's the representative of the TV channel and then, all of a sudden, you're in a completely different situation where the development you have been doing with the producer is turned upside down and inside out and sometimes you're off the project. Then you realise you have been talking with the wrong person all along. It's the broadcaster you should have been talking to! So, I think a lot of these things that we are talking about, the frustration will continue to be there however many rewrites we secure in our contracts. You've done the two rewrites but there certainly is no feeling of satisfaction that you've been given a fair go, because the broadcasters come in and turn over the decisions made in the development with the producer. Somehow it's the development system that sucks.

#### **Participant**

So, it's an evil world out there, and basically what I get out of this discussion is that we are back in the Sixties, that we have to do all that ourselves, that we have to be writer, director and producer. That's the only way where we can protect our rights. I don't think that's right. I think working teams should be possible and that protecting your rights is possible.

#### **Christina Kallas**

Just to summarise a little bit what we've been saying. One thing is what Fred said, to choose with whom we work. For me it seems that we should stress the fact that most screenwriters in Europe choose for whom they work, not with whom they work. That's a big difference. Another thing that was mentioned is the differences between cinema and TV. But why is it that in television it's different for writers? In most countries the audience knows the writers of the TV shows they watch. You can't say the same applies to cinema. But in TV, they don't know the directors or the producers, just the writers. The writer chooses the director not the other way around. It's really interesting why television has that possibility, not all over Europe, not yet at least. Is it because cinema is so glamorous? It has Cannes and Berlin – and directors and producers care more for that kind of glamour, while we prefer the cosiness of our home offices – or is there something else and can we find what it is?

But the one point I will definitely keep in mind for our further conversations has to do with pride. Screenwriting is considered as a step towards the higher task of directing. Razvan, we've had a common experience over the last few days, and I know that you've been told many times, "Oh, you're such a great screenwriter. I think you should direct." So, my question is, "Why?" And how do you feel when they say it's his film, meaning the director? When I hear you talk about the script, I think, "No! It's his film and it's your film". Most definitely.

#### **Razvan Radulescu**

The fact is that I feel like being the president of the country. That's a problem. So my need for control is quite big. The point is I have some needs, because we are talking about moral

rights. I care about moral rights in terms of being acknowledged, of having, at least, a decent share of authorship when credited for a film. This always happened, and I'm very glad for it, but I think that is because there were no contracts. Because what can you put as a condition in the contract? More like regressive conditions. If the movie is not fine, then I prefer not to be credited. This is what we can do, but you cannot be sure in the contract that the movie will be good. So, therefore, as contracts are indifferent in terms of quality of movies, I prefer to make things better by controlling a bit; but still doing it in a friendly way, which the director can understand. I mean by having a friendly relationship with the director and not fighting with him and then drinking with him in order to be friends. But somehow I manage with some of them to be friendly, because we've known each other for a long time. And then we think about writing together, and if it works, it works, and if it doesn't, it doesn't. Because I know that I can humanly rewrite that and artistically rewrite them. Having this common project has more logical chances to work. So therefore if no problems come from the rights, which happens, then I have no need to direct. I have no need to direct "The Death of Mr. Lazarescu", because there is a variety of directors – so how can I want to substitute [for] the director? I'm a writer.

I wanted to say one small thing about crediting. I completely agree with Fred about the fact that it's one thing exchanging ideas and another to write them down. But often you have a discussion with the director about ideas for the script, and you will write them down and the director will say, "I would like to sign them." I know this is happening and therefore, from the beginning, I want a director to write. I want the director to not only exchange ideas with me but also to write ten pages, one scene, whatever. Really write. Contribute to violence. Do things. This happened to Radu in "The Paper will be Blue", and I think it was good. I think in this case, he deserves authorship credit for his work. Not complete but his share. It is fair because we worked together on the script.

**Christina Kallas**

But in "The Death of Mr. Lazarescu", which is your sole screenwriting credit, still they say it's a film by Cristi Puiu.

**Razvan Radulescu**

But it is a film by Cristi Puiu. This is what I say, too. The script is by both of us, because we exchanged ideas; and Cristi developed the script.

**Christina Kallas**

So it can only be your film if you direct it, is that what you're saying?

**Fred Breinersdorfer**

Just two sentences. When we talk about the presence of writers, we have to talk about our presence in the media and in the industry. Consider the **European Film Academy**, which is presided by Wim Wenders who told us yesterday that writers need to take their rightful place. Last year my film, well the film that I wrote and co-produced, was nominated for the European Film Awards. And I was refused entry to the bus with all the other talent to go to this shitty place where they gave us the awards. These organisations, the festivals and the media have no idea that the writer is part of the creative team.

**Christina Kallas**

I know somebody in this room who is collecting such stories. I will introduce you to him over coffee, which is expecting us, ladies and gentlemen. Thank you all for this interesting and lively conversation.

# Why Write? Confessions of a Screenwriter's dangerous mind

Second Thematic Cycle / The Rights (Part II)

*Lecturer : Uwe Wilhelm ("Bandits", "Sass", "A girl called Rosemary")*

## **Christina Kallas**

It's my pleasure to introduce to you the next speaker, Uwe Wilhelm, one of Germany's most active and experienced screenwriters, both for the big and the small screen. He wants to confess something. I guess it's about writing in Europe.

## **Uwe Wilhelm**

Thank you everybody. First of all I can't talk to you about writing in Europe, because I don't know what it means to write in Europe. I can just tell you some things about writing in Germany. Before I start, I must say I'm a little nervous. Because we talk about self-confidence and pride and standing in front of you, my colleagues, makes me nervous. I think my first speech ever was only two years ago, and it was horrible and there was an old colleague who experienced my horror and told me, "You should have looked at the audience and imagined they're all naked." And so I decided to try it this time, just give me a minute! (stares at the audience for a whole minute.)

Well, feels better. So... the title of my intervention is "Why write? Confessions of a Screenwriter's Dangerous Mind". That's not right. It must be "Confessions of a Screenwriter's Desperate Mind". Desperate. Not Dangerous. (laughter)

It's a privilege to be able to talk about myself. Finally. Are you really interested in my life? My life is very boring like all screenwriter's lives are very boring, so I decided to tell you a story. First, let me try to give you a character description of Uwe Wilhelm, the screenwriter. Kit told me in the programme it says, "Uwe Wilhelm, Mrs." That's because of the gender change I had some years ago. You have to correct it, please! Now I'm a Mr.!

Okay, Christina asked me to talk about the social, political and macroeconomic parameters of being a screenwriter in Germany; and I said I'll do it, because that's an easy job. My name is Uwe Wilhelm and I'm a human rank service machine. You know what rank service machines are? They are the machines you use to copy your screenplay to send to producers and get it back months and years later.

I started as a theatre actor. That was twenty years ago; and one year later I was frustrated by the neo-erotic dramaturgy of modern theatre plays, so I started writing my own theatre plays. One year later I was frustrated again, because I was successful but had nothing to eat. You remember my daughter? She was three at the time. Started being expensive. So I started writing for TV, and I bought a flat and a Mercedes Benz 350scl. But then one year later, I was bored and always writing the same murder story again and again, so I started writing for the big screen and imagine what happened? I was shocked to find out that nobody paid attention to me. Not only did I get no regard for my work, but all the love and affection were given to the director and actors – and we don't want to be unloved, right? So I decided to direct. If you've never tried it, you should. Be a director for just once in your life. I tell you it's paradise. Because, finally, you have the power to torture and tantalize the writer. Christina, are you still mad at me?

But then one year later I was frustrated again because the producer of my next film was always out of money, so I decided to become a producer. That meant, though, I had to work with ego-maniac directors, with retarded actors and with neurotic writers. Listen, never try that one. So, after I jumped around our small world, I decided to get back to my roots, and thank God for all the experience and wisdom. And became again a human rank service machine. Well, I can see it in your eyes you don't get the joke with the human rank service machine. Well, let me explain. In Germany there are no screenwriters. Well, no, that's unfair. There are some – there are five or six. It used to be seven, but one has just become a successful cab driver – he had to pay a mortgage. Yes, I know that the Writers Guild of Germany has more than six members. After all, I'm also a member. I also think I'm a screenwriter, thank you.

I worked with TV for series and for TV movies. Since we have tons of TV programmes, there's a pressing need for people who are human rank service machines like me. We make our business



working for TV because it's easy work. The bosses of German TV stations such as SAT1 and RTL know exactly what they want. They communicate their needs, and you write a screenplay. And when they change their minds you rewrite it. And when they change their minds again, you do more of the same; and five or six rewrites later, you're done. Like in your countries, German TV is an industry and what is the goal of an industry? To make money, absolutely right. And how does the industry make money, and so much money? Not by creating singular artworks, of course not. That's too expensive, too much work and too much risk. Industry makes a lot of money by selling lots of the same product. So, writing for German TV means that you write lots of the same; romantic comedies, murder stories, social dramas and daily soaps.

Fifteen years ago I worked for daily soaps. I wrote the first twenty episodes of the mindblowingly successful "Marienhof" – I'm sure you've seen these twenty episodes. Three years later we were in the middle of a development meeting about episode 960. The production company wants me to write some more episodes and I say, "Yes. Why not? Easy money." Then they tell me what kind of stories they need. For example, a young girl falls in love with a journalist who is married to his pain-in-the-ass wife who suddenly suffers from cancer and terrorizes everybody around her. Mid-point. Then the young girl meets a doctor who can help the cancerous wife, so she gets cured. And, guess what, she is back with her husband; and our poor young and foolishly kind girl commits suicide. But of course fails and falls in love with a doctor, who in reality is a lesbian from Iran who hates Ahmadinejad. Ok, that's a joke, I didn't get them to buy that. Too extreme, I guess.

But except for the lesbian, it was a beautiful story. You have to admit that. And you know what was so beautiful? That I wrote it three years ago. The only difference was the name of the girl. Luckily no-one remembered that I had already written that story and the producer in the storyline department had changed, of course, so what did I do? What would you do in my place? I took my old screenplay and I Xeroxed it. To be honest, usually you don't get along just Xeroxing. You have to change things, ages and settings. Back then we used Tippex, now it's much easier.

But let's be serious, for a moment. In German TV there are really good films. There are really good screenplays, thrilling stories. These are accidents. It's not because someone wants them, but maybe because there is a screenwriter like Fred Breinersdorfer who is a pain in the ass when he argues about his stories and who manages to sell the lesbian from Iran. Or whatever it takes to achieve originality.

A different thing is to write for German cinema. In Germany there is a cinema mafia – no, what am I saying, in Germany there are four cinema mafias. If we do something we have to do it perfect, as you know. The first one is the arthouse cinema mafia. The second one is the mainstream comedy mafia. The third one is the Nazi films mafia and the fourth one is the children's films mafia. That's it.

The arthouse cinema – well, you know, that's the kind of movie that will not be watched by an audience bigger than 20,000. To belong to this mafia you have to make a film without any success at the box office. What? Are you asking me why these films are made? Are you serious? Because they do not depend on the money they make at the box office. They depend on the money they get during the production process. And from where? From the government, from subsidies, from the so-called state aid. It is like V.W. would be making money by producing the Golf and not by selling it. Well, they would probably stop making it, unless they were paid to make it.

Okay, now to the mainstream comedy mafia. That's the kind of movie, which is very successful in Germany – because it's brain-dead. If you are once part of this mafia, you will never get the chance to write anything else. And you will most certainly never belong to the arthouse film mafia.

Third, the Nazi films or, in their most recent edition, the so-called Stasi films. Basically the same thing. The stories are of a time past. And they deal with the common German sense of guilt – very successful recipe. You know, in Germany everybody has had a Nazi in his family or knows someone who's had a Nazi in their family. Or nowadays, they had a Stasi in the family or know someone who's had a Stasi in their family. There's no risk in this sort of movie: definitely politically correct.

Last but not least there's the children's film mafia. I don't want to talk badly about that mafia because they help me to keep my daughter away from spending too much money.

I myself have worked for all of the mafias (as you know, I changed my gender so I could even make arthouse films) and I also made some money. Until last week when I was fired. Which is why I decided to become a cab driver.

But, honestly: we've been talking the last few days about how we write screenplays and how we can keep our rights and so on, but what we didn't do is talk about what we write. One week ago a colleague of mine from Albania showed up. It was his first visit to Germany, and he wanted to know all about German films. So I took him to one of these multiplex movie prisons, and we watched forty films in two nights. You know what he said, "Oh, Germany must be the most democratic country in the whole world." You see, there was no single movie, which deals with corruption or political scandal or censorship today. There was no film about people losing their jobs or losing their integrity. All we found, after looking very hard, were yet more children's films, Nazi/Stasi films and brain-dead comedies.



Why don't we tell stories in Germany like "Syriana"? Have you seen "Syriana"? Or the very popular "Erin Brockovich," which tells a good story, which is true about people getting poisoned? Or like "Lord of War" with Nicholas Cage about people who deal with weapons. Or, "Nixon" or "Thank You for Smoking," that film about the guy who works for the cigarette mafia? Good stories, thrilling stories but not for Germany.

Well, it does come to mind that it has something to do with censorship; a very delicate form of censorship. It's not the censorship that you find in despotic countries like Iran or North Korea... or Brussels. I'm talking about the censorship by people who deal with public money and are amenable to the government that gives them money to spend. And I told my Albanian friend the painful and dismissed truth. Let's say, for example, you are a committed screenwriter and you hear that inner voice which tells you that you have to write a story about, let's say, the Chancellor Helmut Kohl. He took some money; took two million Euros from people, from industrial friends for his party or for himself. Nobody knows exactly. The court asked him or forced him to answer to tell who these people were. And he refused and said, "No, I gave them my word. My industrial friends have my word and so I won't tell." Why don't we have a movie about that? Isn't that interesting? He ruled us for two hundred years so imagine you write a screenplay about that and you send it to one of these committees who give film subsidies and three months later you get an answer and the answer is "No." Most times without explanation and so you ask yourself, "Why?" and you call the woman or the man in charge and you ask him why and then they say, "Well, the dramaturgy didn't work. Did you think about collaborating with a story editor?" Or they say, "It's flat like a pancake." And so after you rewrite four or five times you start to get resigned and you think, "What the heck?" And that's the point when you start writing films about the Nazis. Nazi films are safe and a great thing for the German film industry. Thank God for the Nazis. And the Stasi.

So, who's to blame? The government? The producers who have no balls? Or the screenwriters? The last two days we have been talking about how stories are affected by the production and development process. We were discussing subsidies and whether we get enough subsidies. Or whether it's the right people who get the subsidies. What we didn't talk about is the fact that there is no money, which is more gutless than public money.

I'm quite sure that if we were forced to make money with our business – if we wrote stories that have to do with our daily life, stories that deal with the threat that comes out of the Islamic world, stories that deal with people who lose their integrity, stories about people who get killed or who get corrupted, if we wrote these stories we would not be able to produce these stories with public money. Maybe we have to find some other ways to produce and finance our films in order to bring vitality back to the German cinema. In 2005 75% of movies in German cinemas were American movies and the rest were comedies, children's movies, but most of the films... were Nazi films. I know what I'm talking about, four years ago I have written a Nazi film myself. The easiest film I ever made.

I'm confident that our dependence on subsidies carries us away from the substance of our art. It doesn't lead us to making movies, to different ways of storytelling. And most times it doesn't bring us closer to the audience. Subsidies are the gravediggers of our artistic personality and inspiration. A lot of people argue that the European film industry will die without subsidies. Maybe. Maybe not. My experience tells me that nobody dies when he leaves home. Adam and Eve didn't die when they left their fucking paradise, when they lost their innocence. Saul went out and found human greed. It's a damn good story.

To stop this sermon, and to prevent you from drowning in frustration and hopelessness – who am I to tell you what you need to do? You, perhaps, need to pay your rent or your mortgage. We can go on taking subsidies wherever they are offered. We should take as much as we can, because there is so much money wasted in this business. There's so much corruption in this business that one should call himself an idiot if he didn't do what everybody else does. But if you want to tell stories about the real world, let's say about the Danish cartoons – I've never seen a film about the Danish cartoons business – have you? And also about the ending of families, about the isolation of human lives, about people losing jobs, about people like you and me being ruled by corrupt politicians.

Well, if we want to tell these stories it means we need to fight for a film industry, which is really independent. Independent in the true meaning of the word. Independent from the influence of any kind of government, independent from state aid; independent from government control. Maybe this is an ideal, but I think we should only depend on two things: first on our inspiration to tell cracking stories. The second on an audience which will be affected by deep feelings and challenging intelligence. But then maybe the world of German cinema will change completely – but is this a bad thing? Will you really miss the Nazi films? Thank you very much.

**Christina Kallas**

Thank you, Uwe. "There is nothing more gutless than state money." I am sure there's a lot of people in this room who would like to argue against that statement. We're demanding more state money for screenwriters, as there's a very, very small percentage of state money, which goes to screenwriters. And you are asking whether we should just strive for the abolition of state money altogether and whether that would put us in a better position.

**Participant**

In Ireland we have a language, which is spoken by a very small percentage of people; and if we didn't have state funding then nothing would get made in that language, because it's not big enough to attract the market. So, perhaps what's good for one territory might not be good for every territory.

**Christina Kallas**

It is still an interesting point as state money for film has not been there forever. Even small countries used to have a flourishing film industry. Of course, this was before television. It's something that's really worth considering what it all means, these heavily-subsidised industries that we have at the moment in Europe.

**Participant**

Are you sure that your movie about the Danish cartoons would get more than 20,000 people in Germany who would like to see it? Then you are back with the arthouse mafia; those who don't make films for the big audience.

**Uwe Wilhelm**

Well, I don't know. I wouldn't write about the Danish cartoons because it's something the Danish should write about. We talked about it yesterday, and somebody said that the producer, at a certain point of the production process, he needs the money because he needs to do the film, otherwise he is bankrupt. So there is little chance for him to develop the story to the point where this film can be successful. If we wanted to tell a story – let's say about these Danish cartoons – and we had no easy way to finance it, we would be forced to tell it in a way that people, possibly more than 20,000, maybe two million, would like to see this film. We would be forced to do this because we would have money behind us, which says, "Hey, do we get our money back?" The government doesn't need to get its money back. You get the money and if you lose it then no problem, you get new money. Let's say we have a story, like "Nixon." We watch this film and it tells the story of a man who was really desperate, who was an asshole and who fucked the government, and it's a thrilling story. It was a small success, but it was a success. It tells the story of Mr. Nixon when he was a young boy and about his brother who died and about his mother who was very religious. You suddenly get involved in this story; it grabs you. There are different ways to bring the story to the audience.

**Participant**

I think it's very simple to blame the funding agencies. I don't really like the decision in those government money things, but I know lots of people who are part of this decision making process. I think it's not bad to make a Nazi film if it has a concept that works. I also think we need to be aware of how the market is changing. The market is going to be something that allows very small audiences, say on the internet for example. We don't know how this is going to develop, maybe on demand; maybe it's going to be much easier to sell a small film. This development is also in the music industry, so there's a big change. I'm very happy that we have this possibility because I've done lots of films that just had maybe five hundred people watching because they had no cinema capabilities. I think that lots of the movies, which millions of people have seen, are worse than a lot of small movies. I think film is about culture and we should have this, too.

**Participant**

Uwe, what you said touched me very much. I really can feel your pain, and I feel it too. Probably my best screenplays will never be produced. Either I'm totally out of touch with what people want, or maybe you're right. I had one political story which I thought was a very important story, and I've tried to get it produced for six years now. It's about Rudi Dutschke, I think everybody knows him. And maybe the screenplay is bad, I don't know; but nobody seems to want to tell a story about Rudi Dutschke, who was probably one of the most important political figures in the Sixties and Seventies in our country. I don't know, but I can feel what you're saying as it happened to me, too.

**Uwe Wilhelm**

And to make it clear, I don't blame anybody. I don't blame the government, I don't blame the people who give out subsidies; and I don't blame anybody who takes the subsidies. How can I do that? It's a way to make movies, but I just thought about it as we were standing in this multiplex cinema, and there was no film about our common reality. And if you are a part of this system of subsidies who are you to fight against the political influence? There's no chance.

Whoever has the money tells the story, that's it. And whoever has the money, has the power. But we have to fight for another type of movies, especially in Germany, and we have to fight for another type of financing for movies.

I met a guy from Hamburg who is making documentaries, very expensive documentaries. And he told me a story, and asked me whether I was interested in writing this story. And I said, "Yes." It was about a motorcycle driver. So he said, "How much money do you need?" I told him, and he said, "Okay, I'll give you the money." I said, "Don't you need a subsidy?" and he said, "What do you mean?" Then I told him about the subsidies and he said, "No, no. We don't need that. There are so many people who are willing to finance this kind of movie." I said, "Why don't I know them?" and he said, "Well, you're a writer. You don't know them." And four weeks later he showed up with the money to develop the story. I tell you he would produce the film without subsidies by selling rights overseas. I don't know where the money came from, maybe it was the Russian mafia.

**Participant**

I think the basic problem is that even if the state stops the funding for the film, the brain-dead comedy will still be made. Of course, they will keep on making them. And the children and Nazi films, too. I think the only mafia which really needs state money is the arthouse mafia. You can't expect the state official who gives out the money to be masochistic like, "I'm giving you the money but hit me hard, hit me hard!" This is unrealistic. So I think the future Germans must get some experience from our small, ex-socialist countries. When you make a story, which drives a knife in the heart of the state, you must hit the story into a shape, which really works. So, you should write it as a comedy or a Stasi or a children's film.

**Participant**

I think it's completely the other way around, because these mafias you mentioned came out of the market. There was one successful comedy and they made lots more of these. It's also the same with the Nazi films and with other films, which had some success. So, I think it's not the politics of the government, it's just the market. And subsidies are exactly for what you want. I don't know why you didn't get through with political stories in the F.F.R. or whatever. The mafias are just the market, it's not ordered by the government. Maybe it's exactly the other way around.

**Christina Kallas**

Let me just summarise a bit for the sake of our further discussions. State money : yes or no? There was a discussion yesterday about this, and I think it was David Kavanagh who brought it up. Are producers the right recipients of development money? If you have this conversation with producers, the most sincere ones will tell you that they make money out of producing the film. This means out of the state aid money. So their effort and focus is to bring the film as quickly as possible into production. So, there is a point there, and it's something we should definitely discuss. Where should these subsidies, development money and so on, go to?

Another thing, which I think is a very serious point – and we haven't really had a chance to discuss it yet – is it good to think of an audience when we write. I mean is it good for the creative process, or is it something that producers should do; and what does it mean if a writer has the audience in mind while writing? What is the audience for the stories we are writing, and how do we get a bigger audience? Now, let us – oh no, there's still one colleague who wants the microphone desperately before lunch.

**Thomas McLaughlin**

Hi, I'm from the Irish Guild. I cannot believe someone here said, "Don't we want an audience?" I'm really upset about that. I'm also upset when people talk about markets when what they actually mean are people who come to see films. And people know their common reality; they don't have to be told. And maybe they come to see brain-dead comedies, because they're sick of their common reality; and they want to be entertained. Nobody has mentioned science-fiction films or horror films or gangster films. I don't know what kind of films you're all trying to write...

**Christina Kallas**

Well, thank you, Thomas. And before it gets any more heated, we're off to lunch. We will continue in the afternoon.

# Show Me The Money

## Financial Implications of Screenwriting in Europe

Third thematic Cycle / The Money

**Writers and Subsidies** : European writers and European subsidies. What percentage of the budget should go to the screenplay?

**Writers and producers** : Minimum term deals and basic rates of pay : should there be European rates and standards? What is the right budget percentage for a screenplay?

**Collecting Societies** : How can collecting societies be made more transparent? How can we make sure that everybody gets what he or she deserves? The collecting societies, possible harmonization, D.R.M.. What does that mean? What are the pros and cons?

**Online Content** : What are the financial consequences of the different systems for screenwriters (collective societies, D.R.M., etc.)? What is the principle of equitable and fair remuneration and what are its implications for writers?

*Speakers : Srdjan Koljevic, Katharine Way, Antoine Lacomblez, Marc Linssen and Géraldine Loulergue / Moderator : David Kavanagh*

### David Kavanagh

Hello. I work with the Irish Playwrights and Screenwriters Guild. In the little lecture we had before we went for lunch, Uwe Wilhelm stood there and imagined you all naked. I'm afraid I'm going to do something even worse; I'm going to ask you all, including the panel, to take your clothes off. What I want us to do in this section is really to expose ourselves. We have spent the last two days talking about those public and open things that we always talk about – stories and rights and those things – but we have of course not talked about the important, guilty secret that we don't like to speak about – which is money. I would like to spend a little bit of this session exposing ourselves on the question of money, the meaning, the exact number of Euros.

I'm joined on the panel by a group of volunteer nudists, which I would like to introduce to you. First of all we have Srdjan Koljevic from Belgrade. a prolific writer who says in that little book you have that the most successful screenplay he wrote was the one he directed, and I'm still trying to work out what he's suggesting by that remark. Beside me, I have Katharine Way, who is a prolific writer for British television, which is a very big business. She's also, at the moment, the chairperson of the Writers Guild of Great Britain. Antoine Lacomblez has written twenty feature films in France and has made his living for a long time as a writer of feature films. And in very marked contrast to Antoine, on this side we have Marc Linssen who works for Endemol; and not only that; he's a guy who employs writers- although he's a writer himself, working on soaps and drama. Finally, we're joined by Géraldine Loulergue, who works for the S.A.C.D in Paris, but with an international dimension, helping to negotiate agreements between different collecting societies so she will be helpful to us in our discussion.

There are another two small things that I have to do as we go along. A number of people have asked if they can hear Pano (name not provided) talking about Creative Commons and licensing systems; and I've agreed to allow him five minutes when we come to talk about those issues. I hope you're not going to get caught in an animated discussion about Creative Commons; because if you are we'll be here forever. I think it's interesting that Pano should tell you all about it. I'm also going to introduce for the first time a little formality into this. I hope Frédéric will be here this afternoon to help me with it. I'm actually going to propose a formal statement that I'd like you to consider on the subject of private copy so I will try to circulate that later and get your views on it.

So, if I can jump straight into the striptease. I would like to know from Antoine, please, a little bit of the real detail. We're talking about the actual money that you could expect a writer like Antoine to make from a feature film in France. I guess there are a number of different elements. There is, I suppose, a fee which you get for the writing itself, a fee which you get for the rights. I suppose also that there are residual payments of some kind, and I guess private copy, also. So, can I ask you to start with as much personal, private and confidential detail as possible. If you have your bank statement with you...

**Antoine Lacomblez**

Okay. In the contracts that I sign, usually I have a minimum fee guaranteed. We're supposed to be made only by author's rights. So it's supposed to be a percentage, but they ensure a minimum guarantee. I have never been able to get more than between fifty and sixty thousand Euros as a minimum fee, and afterwards I get the copyright. I get the author's rights (what we call primary rights) when the feature film is broadcasted to a S.A.C.D channel in Canada or Belgium, in countries where they have agreements with the S.A.C.D. And that's about it, what I get from the movies. The general idea is that usually when I sign a contract I get 0.1% benefits of the film. Producer's benefits, actually.

**David Kavanagh**

Does it mean the same as producer's net profit? I guess not.

**Antoine Lacomblez**

Yes, and I have never seen this money. It's an agreement between me and the producer. They give you usually about 0.1% or something like that, which is nothing. The producers are legally obliged to give you accounts of the exploitation of the movie, but then I've never seen that.

**David Kavanagh**

I think this is a very common problem. We have it in Ireland, in the UK where usually you get between 2% and 2.5%, but it's also 2% or 2.5% of zero so it's exactly the same.

**Antoine Lacomblez**

I can get or I can usually discuss, or my agent does it for me, in the contract to get more for remake rights or merchandising rights or something like that. It depends on the movie and production. I can get from the collecting societies – it usually depends on how many movies are broadcast through the channels – something like 10,000 Euros. What I wanted to say was that ten years ago I used to be able to write one movie, no more than one movie, and then wait for the next one. Now you get paid a lot less, actually, than you used to – or what I used to get paid. I'm not the only one. I have friends who have the same problem. Everyone says they get less than they used to, maybe ten years ago. We used to get paid something like 5% or 6% on average of the general budget of the film on the script and now we're down to maybe 3% of the budget of the film. That's an average estimation. I have no idea, but I've been told that.

**David Kavanagh**

When you say 3% of the budget, is it 3% of the total budget or...

**Antoine Lacomblez**

I really don't know. I've just been told that.

**David Kavanagh**

In Ireland and the UK you are offered between 2% and 2.5% of the budget but it depends what you mean by budget. Sometimes it's the total budget, sometimes it's the budget minus the financing costs, which might be 10% or 15%, it might be down to 70% and normally in Ireland and the UK it's 2-2.5%. So 50,000 Euros for us for writing a feature film would be okay. Most Irish writers would be pleased to see 50,000 Euros.

**Antoine Lacomblez**

I'm pleased to see that, too! Those movies where I get that kind of contract are big demand movies; the mainstream, commercial movies; and what I try to do, what I want to do, is try to make my living money on that and then escape from the mainstream business and write movies where I'm more creative. And most of the time on those projects I get good contracts but no money. I would get some money if the movie is a success or is produced. I share my time between writing for nothing and writing for mainstream movies. I'm not getting 50,000 Euros every time I write a film. Many feature movies I've written I would be paid a lot less than that. I share my time between living money and artistic work.

**David Kavanagh**

Is there, in your experience, an average of the number of projects, which go into development compared to the number, which go into production? How many go into development but fail to go into production?

**Antoine Lacomblez**

I don't know. Maybe in my case I have two out of three that go into production. It's not an average. It's what happens to me because I choose to bet on things that can exist.

**Christina Kallas**

Those scripts you were talking about, is it 50,000 for you and 50,000 for the director, because the director co-writes; or is it the screenplay fee you're talking about?

**Antoine Lacomblez**

I'm signed right now where I'm supposed to get 60,000 Euros for a movie. This is going to be my work.

**Christina Kallas**

So, it's 50 plus 50, so it's 100?

**Antoine Lacomblez**

I don't know what he gets. The thing is that I'm supposed to get 50,000 or 60,000, but I only get this once the film is shot. But many times I get 10,000 or 20,000 Euros, if the movie races and gets so many admissions.

**Christina Kallas**

Can you tell us the budgets?

**Antoine Lacomblez**

I can't really. Approximately, I would say five to six million Euros. I wouldn't be able to say whether it's plus the acting budget or whatever.

**Participant**

You talk about the fees you got for writing. Did you get something on which you got residuals, such as money on an issue in the theatres?

**Antoine Lacomblez**

Sometimes.

**Participant**

So, can you give us an example of a film, which you have written, which existed in theatres, how much money in total you earned, approximately? For example "The Bear" which was written by Gerard Brach. He got to write it alone, and he got 200,000 Euros. But with the admission in the theatres he made much more because of the residuals. So, with your films, can you give an example?

**Antoine Lacomblez**

It never happened to me. I'm sorry.

**Participant**

You never got any money?

**Antoine Lacomblez**

Well, I have had once a contract that said if the movie made more than 300,000 admissions that I would get something like 10,000 Euros. I never saw the money from that percentage. All the movies I have written, apparently, have never achieved the benefits.

**Participant**

A small question. I wonder if you ever asked for them?

**Antoine Lacomblez**

Yes, I have an agent.

**Participant**

And what was the reaction?

**Antoine Lacomblez**

The reaction is that you get accounts for the movies as benefits. If I wanted to go into a fight for that, I mean legally they give us accounts and these seem to be right, so we'd have to fight against the accounts. Neither I nor my agent nor anybody else has the time or money to go into this kind of verification. Some of the times I have producers who are sincere and are not cheating. I'm not talking of fighting with producers. I like the producers! But besides the joke, I've always considered that without a producer, the movie will not be produced. When I write for movies I definitely want the movies to exist, so I think the producer is not necessarily an enemy. They might be tricky, but directors are tricky, actors may be tricky and writers may be tricky. That's the game.



**David Kavanagh**

Staying with feature films, let's move on to Srdjan and ask the same question. Do you mind taking your clothes off?

**Srdjan Koljevic**

So, I'm from Serbia, a small country and very different from France. You cannot make much audiences, even the films I wrote before and the one that I wrote and directed are yearly in the box office [in] the first five, but still don't make enough money. So it's not a good business. It's just something that has to be supported by the state or in co-production. The film that I wrote and directed was a co-production between Serbia, Slovenia and Germany. As a writer, after that, I have a film for post-production, and the fee I got is an adaptation of a novel. And the fee that I got was 15,000 Euros, which is considered a very high fee for an adaptation of a novel into a script in Serbia, considering the fact that the standard of living in Serbia is such that it would be something like 25,000 or 30,000 in Ireland, for example.

What is good about it is that I get the whole amount before the first day of shooting which enables me to live for a while. Besides we are not in the E.U. and we are a country with lots of corruption and everything so you don't trust anybody and basically the fact that shooting cannot start before the screenwriter is fully paid is a good thing. Sometimes I'm offered shares and percentages but I know from other colleagues that this is not a good combination because, as I say, you never see the money. If you sign a contract with a bonus for 100,000 box office count it's always 99.99 so there's always this one missing. Basically, it's like this and, there is legislation protecting you but, in practice you can never win in court. So, what I tend to do is work with producers that I trust. It's just a relationship of mutual trust.

But eventually, after seven feature films as a writer and one as a director, I came to the point where I'm starting my own production company now. So I'm a producer, director and writer. That was the point that we were discussing before. But I do believe that this question of money has to do with this thing we were discussing this morning. It's a question of our pride and not individual pride. I don't have a problem, because I established myself in my country. But we are talking about the pride of the profession. I think we can do something where it's there, and it's connected – different aspects of it we were discussing this morning and also the money.

**David Kavanagh**

One issue about being paid for writing feature films is how many contracts you sign and that is an issue of how many feature films you write. That, in itself, is a function of how many feature films are made in a particular country. So Antoine is in the situation of writing in France, which still makes the highest number of feature films of any country in Europe and the biggest local audiences for their own films in Europe. Indeed, I think that in one or two years recently more than 50% of the tickets bought for the cinema in France were bought for French films. Not what happens anywhere else in Europe, so it's fantastic. Congratulations for that. Which puts Antoine in a situation. Antoine, you're a young man, obviously; with twenty feature films written. That's a lot of work, whereas in a small country like Serbia you don't get the chance to write so much. So the low fees are even more difficult, because you don't get so many of them.

**Srdjan Koljevic**

Yes, sure. In Serbia we produce something like six or seven over a year. Luckily I have enough work. And it's connected to the budget because we are, of course, tied to the percentage and all the budgets and films in Serbia are around one million or a little less. That's the average; it's not an industry really. But for writing one film a year I can survive, and that's something. And I'll never be rich, so I'm a stupid person to talk about money.

**Christina Kallas**

I just wanted to remark that 15,000 Euros for a one million budget is the same percentage as 50,000 Euros for a 5 million budget, and that's not a lot in both cases.

**Srdjan Koljevic**

Yes, and I think that the idea that we establish a percentage is good because it's not the case in my country – and I think I can speak for Slovenia and ex-Yugoslavian countries also – that it's calculated as a percentage of the budget. It's more a really straight negotiation. It's in terms of your name and what you've done before. It can really range from nothing to this is the maximum you can get. I'm a teacher, also, and my students are unprotected; and this is what pisses me off. I don't have a problem, but I teach also at a film school, which is the oldest film school in the region. And when they go out there I become their lawyer, also, because they are just unprotected legally.

**David Kavanagh**

Can I ask a slightly strange question in the room? Not everyone here is a writer, so if you are a writer would you put your hand up? If you're a writer who lives exclusively on your writing then keep your hand up. (looks around) That's pretty good.

**Christina Kallas**

Can you ask the same question for cinema, for feature films, please?

**David Kavanagh**

Okay, those of you who make a living writing exclusively for the cinema. Or writing for television? (looks around) Mixed, okay. It's very clear that the majority of the people here, who make a living from writing, make a living from writing for television. So maybe that's a point to make a switch and talk to the two people writing for television. Shall I start with you, Marc? Because you, you crazy guy, you employ writers. A writer that employs writers. Do you work in a writer's room situation or does everyone write separately?

**Marc Linssen**

No, it is a mix-like situation as in the States. In L.A., we work with staff writers and freelancers. Staff writers aren't paid by script, they get a salary over a year, and freelancers just get paid for scripts they do. The system is all team writing that we do. So, in drama series, we work in writer's rooms; and we send people home to write scripts.

**David Kavanagh**

And what do they receive for that?

**Marc Linssen**

Well, it depends. A staff writer earns between 50,000 and 70,000 Euros per year. Some freelancers earn more because they are very fast so when they write a lot of scripts they get higher. To be specific, for episode dramas police series, hospital series, that kind of stuff. It's around 10,000 Euros for one script. So for just the dialogue, it's about twenty minutes for 800 Euros. That's not so much, but when they write a lot of scripts they can be pretty well off, I guess.

**David Kavanagh**

And what about buy-outs? Do you buy-out from them or is there a residual?

**Marc Linssen**

Well, there is a total buy-out. Another thing is when the soap is broadcast by the public networks, you get money for the cable re-transmission. When you are a soap writer, it's pretty good because you write a lot of scripts. I think it's about ten Euros each minute so that's nice.

**David Kavanagh**

I know there are other soap writers in the room; does anyone want to talk about soaps? I can tell you very briefly about the Irish soap where he pays his guys 800 Euros for doing the dialogue for twenty minutes. In Ireland, they pay the same guys 4,800 Euros for doing the dialogues for twenty-five minutes in an English script. If you're writing in Irish, you get paid a lot less, about 3,000 for doing the dialogue for half an hour.

**Katharine Way**

In English soaps, you're not considered a dialogue writer. You do have some influence on the story and character as well. The two top-rating English soaps, Eastenders and Coronation Street – Coronation Street writers are probably some of the best paid TV writers in the country. They're getting, I believe, up to 15,000 Euros per episode. Writers on Eastenders, when I was working on that show I was getting 11,000 Euros an episode. These episodes are thirty minutes. And that's just the start, because that's not a buy-out. They show the show twice. For example, it's shown on Thursday night and then there's what they call an omnibus where they put a week's worth of shows together; and they are shown again on Sunday afternoon. So you get paid again; you get the fee plus about 75%. Then it gets sold around the world to cable and satellite and you keep on getting money for years to come. So, soap writing is actually very well paid in the UK. Screenwriting in general is very well paid, compared to other writing.

**Participant**

Is it a collective work, or is it one writer per episode? I think that makes a big difference, because what he's talking about is the collective where every writer does only a part of one script. In Germany, I don't write dailies, but I know something about it. We get dailies that pay 3,000 Euros only for dialogue, but mostly we get paid around 1,000 to 1,300 Euros. If you do more scripts then it's another thing. So my question is, "Do you get this money for writing a whole episode or just being part of the process?"

**Katharine Way**

It's for the whole episode. We have four or five soaps in England at least, and every soap has a different system. On Coronation Street, they have a fairly small team of writers, I think about twenty. When you think that there are two to two and a half hours of Coronation Street every week, then that's a lot of writing. They also have a responsibility to come up with most of the

stories that are going to be told and the episodes as well. So, you might think up a story that will last you six months, and you'll do a number of episodes within that. But you won't tell the whole of that story. You have some notion of the story.

**Participant**

That's completely different. So you can't compare the money in the two systems.

**Participant**

On the soap, you said you get a price for the re-run, and then the residual sold around the world. In total, what would be the money accumulated on one episode?

**Katharine Way**

It's hard to tell. When I first started writing, and I was getting less, I was writing about a half hour drama and getting paid about 2,500 or 3,000 Pounds. I reckon I probably doubled my money over the next five years, because you get that much again in royalties. I would say, altogether then, you probably get about 1,000 or 2,000 Pounds on top of the fee. It comes in tiny amounts, you know 100 Pounds there, 15 Pounds here.

**David Kavanagh**

If I remember correctly, Katharine, you get 5.6% of the net value of the sales. So, the BBC sells the programme and takes off the cost of selling, so it's net of the sales costs. And the writer has a negotiator that gets 5.6% for the writer. That's right isn't it? Whereas in Ireland, we have 7% of the gross. We think it's very impressive to have 7% of the gross, but unfortunately, we have 7% of the gross of nothing. Because our television sells nothing, whereas they have 5.6% of the net of what the BBC sells; and now you're talking about money, because the BBC sells.

Okay, as you can see this platform is entirely naked. So now, it's your turn to take your clothes off, and I would like to hear from some other countries and comparative figures.

**Christina Kallas**

Before you do that, can I ask Katharine what a British writer would get for feature films?

**Katharine Way**

Well, this is the interesting thing. I'll tell you a story. I was working on an hour-long drama, a police medical drama – I've worked on those a lot – and those were about 10,000 Pounds per episode. And that's the start plus royalties. I had two friends who were working on the medical drama with me and both of them around that time had written feature films, which were made and distributed, unusually enough, and even got some half-decent reviews. One of them, who I know is a good writer, he worked on a feature film on and off for twelve years, and it nearly went into production several times and got pulled back. He got a grand total buy-out fee, every right forever, of 20,000 Pounds for his film, which is the equivalent of two Casualty episodes!

And I wanted to say something on percentages, because it sounds like a fair system, anyway, if you say you get 2% or 3% of the budget. I think something alarming, which is happening in the UK, is that people love the idea of low to no-budget filmmaking. It's actually seen as romantic. I don't quite know why that you have these crazy, dedicated people going out and making films and no one gets paid. And it's very romantic. It's not that romantic when you have to eat. We had Lenny Crooks from the Film Council come along and give a talk yesterday, which was interesting, about the **New Cinema Fund**. And there are some opportunities for writers. The **UK Film Council** is divided into regional agencies. There are about a dozen of them around the country. Graham Lester George has the east Midlands one. London counts as a region on its own, so it has a film award for London films called "Film London." They've come up with this bright idea, which they're calling "Microwave", which is that they will make ten really, really low budget feature films. Now, when I say low budget I mean the total budget of the film, director, actors, shooting, writers, everything, is 75,000 Pounds or about 120,000 Euros. I was trying to work it out; if you're the writer, you get paid 2% of that – 1,500 Pounds for writing a screenplay? So I find the sort of worship of low budget filmmaking quite alarming, because if writers are getting paid a percentage then they're going to get hardly any money.

**Christina Kallas**

I see. I asked about the percentage, because I think it's interesting to see what the possible breakeven point of such a film is. I mean, when you say 30,000 Euros what sort of budget are you talking about? Because it's very low for an Anglo-Saxon film.

**Katharine Way**

One of the things about the Film Council that I noticed is that it's divided into these different funds. They've passed [out] a lot of money and they said, "We're going to make this sort of films over here, which are low-budget, and we don't really expect them to make any money." We're going to make these films over here, which we want to be commercially successful; and

we'll put a bit more money into them, because we'll expect them to make more money. And so a low-budget film is one to two million Pounds and a slightly better budgeted film is perhaps five million. And you do get films with budgets of ten or fifteen or even twenty million Pounds, but that's a lot. So you get up all the scale, really.

**David Kavanagh**

I wonder if there's a European crisis of feature film budgeting. There's certainly a crisis of feature film budgeting in the UK and Ireland at the moment. Both the volume and production are falling, but more worryingly the budgets are going down. I wonder if that's the same in general? Falling budgets bring all kinds of problems. Antoine, you said that you receive less now than you used to. Is that in part because the budgets are coming down?

**Antoine Lacomblez**

Well, in France it's a different situation, because the main financing of the movies is TV channels. And one of those is Canal plus, and Canal plus has renegotiated its obligations. It has obligations to finance a certain percentage of the French feature films, and after the renegotiation the obligation now is to finance per project – meaning that they have to invest in a certain amount of low budget films and always at their discretion. The politics of Canal plus is to finance big budget movies to try to reach an international market. So they put a lot of money in a few huge, big-budget movies – meaning that the medium budget has disappeared off the landscape. So, either they finance very, very low budget films, and they could finance a lot of them; or they fund a few huge projects, like "Asterix" and this kind of mainstream things. And the medium budget is disappearing totally from the French landscape. That was my field; I was making usually good money when I was working on those medium-budget films. In fact, on paper there is no reduction because they make an average.

**David Kavanagh**

That's very interesting. I'd like one of the German colleagues to say whether that applies in Germany also, because that's the identical situation in the UK and Ireland – where the broadcasters have withdrawn from funding in large measure, and the result is that the medium budget fell to 3.5 million Euros. And what's left is a very few ten, fifteen and twenty million Dollar movies and the rest are two million or less. And that's the identical situation in the UK as well. Except that in the UK you've got a complete reduction in the number of productions. So in France last year you had 200 feature films or something like that. In the UK you had 55, a country of more or less identical size. Is there a parallel with the German situation?

**Christina Kallas**

We have with us one of the most active cinema writers, that's Ruth Toma, who wrote "Gloomy Sunday" among others; and I asked her whether I could just pull her into the conversation.

**Ruth Toma**

I have done seven movies in Germany, and the budgets were all very different. Right now I'm doing one with an ex-student, and it's low budget; and I get for it 40,000 Euros, which it's too little but it's fun. The highest I had was 100,000 Euro, and I think that's normal for a medium budget film.

**David Kavanagh**

And do you, in Germany, decide your fee as a percentage of the production budget or as just a negotiation price?

**Ruth Toma**

I think it's something like 2-2.5%, actually.

**David Kavanagh**

100,000 Euros is 2% of a 5 million Euro movie.

**Participant**

I think it's a question of negotiations, because we always try to achieve 3%, but we never get it. Until 3% we can negotiate, and some of us get more. But most of us get not as much as a group. To the other question you asked, in Germany we don't have a lot for these big movies like in the UK, because the German language is limited to a small audience. So we have these Hitler movies, like, "The Downfall". But it's just one big company that produces these, whereas most of the German movies are in the middle range. Now we've got this new 20% subsidy system. So every German movie gets 20% of its German spending by the state, which is the first time we have a subsidy without a commission, which decides upon the merits of the screenplay. It's an automatic subsidy. Every German film can get the money for filming or even a foreign film if they film it in Germany. But the situation in France and the UK is the same as in Germany: we have a lot of small movies, some medium movies and only a few big movies.

**Participant**

I think you're speaking about a privileged situation. I know something about these low-budget things, because I'm a teacher of them. And I see a lot of students, three years or so from school, and they're starting in their first movies. There's a big scene from people who make films for cinema for budgets, which is less than you get for a TV movie, for example. So, there's a really big low-budget scene. Actually they get, I think, 15,000 for a screenplay, which isn't really much money; and they spend, let's say, three years or so on it. There's a big market for those people, and they never get a second chance. So, we've got something in the middle, which is good, but we also have a lot of variable budget productions, especially in cinema.

**David Kavanagh**

And in Germany, also, is it still the case that there is a fairly good volume of feature-length films made for the TV? What the Americans call "Movies of the Week?" Not so much in France, I don't think, that you have 90-minute films made for television.

**Participant**

We have quite a few.

**David Kavanagh**

And you don't include those in the 200 feature films number?

**Participant**

In France last year we produced over 750 hours of fiction, which goes into movies, series and other stuff. It's less than Germany, though, which is producing, I think, over 1,800 hours for TV every year.

**David Kavanagh**

And it's not so common in the UK to see a 90-minute movie every week. You do see some.

**Katharine Way**

You do see more in the last few years than there have been for a while.

**Participant**

In France the 90-minute movie, which was a big trend for many years, is now going to disappear; because all the series are going to a 52-minute or one hour show because they realise they can sell better on foreign markets. So in France this trend is in decline.

**David Kavanagh**

Usually if it's one hour, is it then eight times one hour or...?

**Participant**

No, it's usually six times one hour. Some places will do eight or ten times, and it's going to go more and more. But to start with it's six times.

**Antoine Lacomblez**

The situation we have with TV movies is changing now because the situation we talked about in French cinema we have in TV. Because in Germany we create very expensive TV movies. So some of them have a budget of four million Euros for a 90-minute TV movie, and we have a lot of small movies. We have these 180-minute event movies, which cost between 7.5 million Euros and, I think the most expensive was, eleven million Euros. The TV stations try to make more of these movies and the rest of the money is going into very, very cheap TV movies or series.

**David Kavanagh**

Let's keep talking about the prices, though. Frédéric, do you know the Belgian prices? What you could expect to be paid?

**Frédéric Young**

I will speak about the movie production, not the TV production.

**Participant**

For film budgets, it's mainly one to two million Euros on average, and you also get about 2% or 2.5% so it's between 17,000 and 30,000 Euros. In television, I worked in events on public television commercials. So I worked for a TV detective series, and it was 7,000 per episode. Commercial TV is 6,000. You can have also author's rights on top of it.

**Frédéric Young**

Yes, which is paying for every broadcasting quite an important amount of money because we can collect for primary rights, cable rights and private copy, which is different than in Germany for instance, where the collecting societies only collect secondary rights; and the primary rights are included in the fee.

**Participant**

That's also on the network.

**Frédéric Young**

Yes, that varies of course, according to network and public-financed television. It's something around 50 Euros per minute for primary rights, and it's doubled for the deal at 100 Euros per minute more.

**Participant**

For the French-speaking part of Belgium, I think we have an average percentage of the budget, which is a little bit higher, at around 5%. Between 4.5% and 5% of the budget. And the budget is usually around two million Euros.

**David Kavanagh**

So that's the lowest feature-film budget that we've heard referred to so far in our discussion. Those are very low budgets, except for Serbia of course! You need to go to 5% to find anything useful out of a budget as low as that.

**Participant**

Because we don't have a lot of money, it's like nine million Euros for the whole thing including animation. Every year we make an average of six or seven films. Four films are small budget and three are big budget.

**Frédéric Young**

And this is the same situation in the UK that you don't have the middle budgeted film, only very expensive and very small.

**Participant**

Yes, but it's also the same that we make some television movies. The money from the film company, because we have an obligation towards television where we have to spend some budget on television. But television doesn't have to invest in us.

**Srdjan Koljevic**

I know in Eastern Europe the situation is approximately the same. In Hungary there are four or five high-budget films, in comparison to the standards of this region, and a tremendous amount of these low budget and middle-budget films, which are the core of the quality of Central or Eastern European cinema, are actually disappearing this way. It has to do, of course, with HD and digital possibilities for doing the films, and I think that's a serious topic.

**Frédéric Young**

Last remark. It seems that these last two years we collect quite a lot of money from DVD received for the authors. So I am asking everybody to check their contracts as to what they can collect from the DVD and Video-On-Demand. That's something that will be important for everybody over these next few years.

**Srdjan Koljevic**

Yes, that's true. In the former Yugoslavia or Eastern Europe, I made 100,000 Euros in the cinema and then 100,000 DVDs were sold, which was half of it.

**David Kavanagh**

And your contract is for a share of the DVD income?

**Srdjan Koljevic**

Yes.

**Participant**

I have a question, Frédéric. You said DVD sales are starting to make money, but I heard from the S.A.C.D. that the writers on the DVD price are getting only 1.75%. Is that right?

**Frédéric Young**

It depends on the type of production. There is one agreement on this level. It is 1.75% or something but on the public price. We have another price here in Belgium for the S.A.C.D. I know that SCAM for some countries offers a totally different percentage, and there is no negotiation around TV, I think. It was only a provisional agreement for feature films but [not] professional. So, I think it shouldn't be seen as a definitive level of remuneration.

**Participant**

So that means if you write a TV series and some view and [if] you sell 100,000 Dollars at three Euros every sale, for example, you get 1.75% of that money, which is still very small.



**David Kavanagh**

Let's come back to the question of downloads and shares. Downloads is a separate issue after the coffee break, if you'll agree. I wanted to ask if there's a Scandinavian country in the room who could contribute a little bit?

**Participant**

I know the situation in Denmark off the top of my head. There are maybe one or two screenwriters in Denmark that get, for a feature film, 100,000 or 110,000 Euros, the average being more like between 40,000 and 70,000 Euros, depending on the budget of the film. I know that Denmark's radio TV channel has some staff writers there that they pay probably about 150,000 Euros annually and they probably also have some good deals in order to keep them there. Even if you're not writing, maybe you're writing a series for one or two years and you want to do something else, they also keep them on the same pay.

**Participant**

How many people?

**Participant**

It's two to three people. And they are brothers and one of the brother's wife! Then they have episode writers and a lot of freelance. I just had a meeting with them and that's why I know these things. And they are always lacking fine writers. They have a big need for new writers, so they have collaboration with the Danish film School, which has the two-year course for screenwriters and around six to eight months of these two years is in collaboration with them when they're producing students as well to create a series. That's a way for them to discover new writers. And they tried initiatives themselves to really get the episode writers to become lead writers for the series, because there are maybe only two or three left that do this. So there's a huge need there for trainers. For commercial television there's only one other channel which has now had, finally, a big hit with a police series. I think they're doing quite well, although I don't know the figures but they're always competing for writers. So they say, "We'll just give you 5,000 or 10,000 more if that will keep you with us." And the third commercial channel has just had their first series now, and I think they're getting hungry to try and make more drama. So, that'll be exciting to see.

**David Kavanagh**

Now that we're all completely naked, the interesting stuff starts. But that will be after coffee.

**Christina Kallas**

We also have Spain and Sweden in the room.

**Participant**

I am from Sweden. For cinema, we recommend that 55,000 to 60,000 Euros for a feature, and that means you can exploit the field for 25 to 30 years. And after that you have to contact the writer and get another fee if you want to continue to exploit. You can get 4-5% of the net, though that means nothing – like the rest of you said. Then you get cable and private corollaries and that amounts to quite a large amount of money. For a lifetime of a film, maybe 40% of the total of the spending sum of 55,000 to 60,000 Euros. So that's a kind of buy-out but not totally, because the remake states the right to do a remake. So if you want to do a remake you have to go back to the producer and the writer, and they have to make the deal again.

A TV show is another affair. For a 60-minute episode you get about 9,000 Euros, but that is for the work and bulk broadcast and two reruns. Another rerun is 25% of the first income, and if you want to sell it to another country you will get 10.5% of the seller's income. And then you will get this cable money as well.

**David Kavanagh**

Thank you. Tony, will you do Spain?

**Tony Cama**

I'm sorry, but I don't know a lot about cinema. I know that the average budget is about two million Euros. But I know there are higher and lower budget productions. As for the TV, it depends; because, especially in Madrid, the big companies have a lot of staff writers. And they pay them very low wages. So they get less than 1,000 Euros, sometimes 600 Euros. The lucky ones, maybe, get 5,000 Euros altogether. A few of the head writers maybe. For self-employed writers, we recommend at the Guild, perhaps, 12,000 Euros a series episode; but it's more of a maximum really.

**Participant**

If you want, I can tell you what the situation is in Turkey? I'm writing a drama series for TV with three friends of mine, and I use a writer's room. Per episode we are getting 8,000 Euros,

which is almost 10% of the budget of the drama we are writing. But our commons are sixteen years and every week. These are sixty minutes, because the TV channels want to put four advertising breaks in there. That is why it is so long. Two years ago, it was 45 minutes an episode, and right now they put it to 65 minutes. And you don't get any wholesale. And the last drama series that I wrote, the ending episode, brought in more than 1.5 million Dollars in advertising money over the hour. And neither the producer nor us received any of that money. I don't really know about cinema projects, but they work far more slowly in production.

**Greg O'Braonain**

Hi, I'm from Ireland. I would just like to say that I write for the minority language in Ireland, and our story would be more representative of the Serbian situation if we had what they had. In a lot of the countries mentioned here today there were a lot of minority languages in which people are also working to try to get jobs, and none of them is represented here. So I would just like to say that not everyone is being spoken for today.

**David Kavanagh**

Okay? Let's really try to finish in one more hour in this section. I know it's the Greek style to work a bit late, but I'm getting tired. Let's try and get finished in the hour if we can. One or two people want to continue with the striptease, our Finnish colleagues would like to take their clothes off. And then I would like Greg to take his clothes off in Irish. Then I want to move on because we do have a fairly complicated agenda of things to talk about. We need to talk about development subsidy, which is something we're going to talk about with the particular problem of prices. We're going to have a little more discussion about the business of percentage of budgets and two in particular – the percentage of the development budget, which should go to the writer, and the percentage of the production budget that should go to the writer. We definitely want to spend a bit of time talking about private copy. That's what Géraldine is here for, and I want to raise some questions about private copy as well. I guess we'll try to finish with a little bit about prices with respect to new technological uses of our work. So, that's a fairly heavy agenda that we want to do, and we're also going to put in a few moments on Creative Commons. So, can I start by asking the Finnish colleague to take his clothes off?

**Participant**

The figures from Finland are that for feature films screenwriters get between 25,000 and 45,000 Euros and for television, 30-minute episode is 5,000 Euros. That price is commercial and public TV. And yes, we won, finally, the Eurovision Song Contest!

**David Kavanagh**

Are your feature films as good as the song?

**Participant**

They look like it!

**David Kavanagh**

Do you use the idea of a percentage of the production budget as a fee?

**Participant**

Not generally.

**David Kavanagh**

In general, what are the budgets for feature films?

**Participant**

I think they vary from one to three million at the top.

**David Kavanagh**

Greg, do you want to pick up on minority languages?

**Greg O'Braonain**

I'm sure my experience probably represents people writing for minority languages in other countries in Europe. We would be on percentage of half for this for our colleagues in the print school. In the case of a soap, which is indicative of any genre, and there's very little in the Irish language but I guess our highest pay-rate would be about 2,850 Euros which is about half of what Sean and so on get for their first soap. We get about half what they get for our soap on TV.

But we also have a work pattern, which would be more similar to what Katharine was talking about with Eastenders. We would go from storyline through structure and story and the whole process would be more like six to eight weeks, rather than three or four days, to get that all. And then the opportunities would be very limited. There's only one soap and very few other short six-part series made during the year.

In the case of film, we haven't successfully made a feature length Irish-language film yet.

My personal experience is that I was approached by a producer to work on an adaptation script. The deal I negotiated wouldn't be bad if they actually do make the film. I would get about a 35,000 Euros floor payment with a 2.5% of the overall budget, theoretically, at the end. The problem is that in order to move that project along, I've spent six months each of the last two years working on this for virtually nothing and getting out from my writing for TV in order to do this. Because there's no way you'd get money up-front to develop a project. We now have a finished script, which has gone through a number of drafts, and, also, not only did I produce a treatment and three drafts and a polish, I also did an English language version of two of those drafts and a polish, so that we could work with a script editor from England. And also, so that some of the people that assess it for financing could read it, because there are not enough people qualified to read where they could assess it in the original language itself. So, we do a lot more work for a lot less money at the end of the day. If this goes into production, it'll be worth it. If it doesn't, I've done more or less a year's work for maybe 4,000 Euros because of a couple of the side payments. But I would say there's probably a similar situation for writers working in other minority languages in Europe.

**Participant**

I think we're forgetting something very important here. The taxes differ from country to country, and we haven't mentioned this.

**David Kavanagh**

Yes, it's very true. The Swedish colleague was telling that there's income tax taken from their payments whereas in Ireland artists don't pay income tax. So there's no tax taken from our payments. The tax question varies very radically from country to country and makes a big difference.

**Participant**

In my country it's 15% or something. Can I win the competition with the lowest number here? Okay, coming from Slovenia and Slovenia has a long tradition of claiming that a film doesn't need screenwriters ever since the French *auteur* dogma. The Slovenian budget is one million Euros. If the year is good then there are three films made each year and the screenwriter gets, if the deal is good, about 10,000 Euros for a feature film. But if you earn over 40,000 Euros per year with your earnings then the state will take off 50% immediately. So it's only 5,000 Euros. I don't write much for television, because they paid me once something that I didn't really notice in my account. So I stopped, but there is in Slovenia emerging television, which is producing the most popular TV series in Slovenia and selling the same series in Croatia. So they're shooting the same thing in the Croatian language, and they might get me to write one 45-minute episode. And that was 2,000 Euros. I'm sure if I'd said this before the coffee break that somebody would have bought me a coffee!

**David Kavanagh**

Can I ask the Greek colleagues if they would do the same thing? The price for a feature film and the price for a drama?

**Alexander Kakavas**

Well, usually to be honest, the screenwriters don't get paid! And if we do, we don't get much money. The **Greek Film Centre** has decided that we should get a 12,000 Euros payment if you get any money from the **Greek Film Centre**, whatever the budget is. It's very difficult unless you work for a developer. Okay, then you get some money because you get so much money from all around Europe that it then has to adapt to the price given, mostly from the Germans or the Italians. But here in Greece, unfortunately, the situation is very, very bad. Television writers can get lots of money, though. For a 50-minute episode, especially comedy, that pays very well. If you're not even with a very important name in business, you can get around 5,000 Euros per episode. That's good; a newcomer can get around 2,500 Euros in a big company and big names get around 15,000. We get around 12,000 for a screenplay.

**Christina Kallas**

Can I just ask Alexander to add something, because there's an interesting thing in Greece, which is the percentage of the budget, which goes, according to the law of the **Greek Film Centre**, to the writer compared to the director?

**Alexander Kakavas**

Yes, that is another problem. So the thing is that I was a member of the collecting society, and so I also know a little bit about the division of rights. We have a serious problem that people confuse the fee with the rights a lot so they usually come and say that they're the same thing. But if you're a writer, you cannot have both. But usually a screenplay, not the writer, a screenplay gets around 3% of the budget; but the budgets are never real, and you never get these figures on the budget. You get the figures on the real budget and the real budget, which you cannot

check because the **Greek film Centre** gets another budget. I've been trying to change it for many years and that's why I became a director, because directors do get lots of money. Because usually they also produce, so they do whatever they like. Then, of course, there is no law. There was an agreement between the state television and the Guild of Directors, which accords the directors 9% of the budget – which they always get.

**Christina Kallas**

We don't have time, of course, but I think it would be very interesting to check the percentages of the directors in the different countries according to the budgets and then compare them – and we will see patterns.

**Participant**

And it makes all the difference if it's a buy-out or not.

**David Kavanagh**

So, trying to find a conclusion, I don't know whether you have the same impression as I do. I'm surprised how consistent the prices were across all the different countries. Two things : one is that the smaller countries pay less well, but that's not surprising. But, other than that, it seems that 2-2,5% of the feature-film budget is fairly widespread in principle. Going from 30,000 to 60,000 Euros seems to be a fairly widespread gap that people are talking about, except for Greeks, Serbs and yourself! But, more or less, this seems consistent and, more [or] less, it seems that soap is 3,000 to 5,000 Euros and drama is 10,000 or more. That seems a surprisingly consistent set of figures coming out of a group of countries, which don't necessarily speak to one another. And, of course, we're not speaking about all of the extra things – the different taxation, which is very true. And it's also affected by the other money, which comes in afterwards in residual payments, by repeats on TV and from levies on private copy. It seems to me that there are a number of countries here where the writer can expect to receive payment for the film, and then to see between 50% and 100% of that payment come in again over the lifetime of the exploitation for sale. So, does that sound like a summation of what we said?

Let me add in a country which is not represented here today and about which I know a little bit, which is the USA – where they have quite a big film industry, actually. I was in a meeting in the Writers Guild of America in Los Angeles and over the period of this meeting, they gave me two figures. Like the stupid person I am, it wasn't until I was on the plane on the way back that I connected those two figures. The first figure that they told me was that in the Writers Guild of America West and East, there were 10,300 members and the second figure that they told me was that the income that these people earn every year is just over 1 billion Dollars. And this amount is made up of approximately 700 million Dollars in fees, 270 million Dollars in residual payments of some kind, mostly DVD, including about 10 million Dollars that they get from European private copy.

Like a fool, I didn't divide the one billion by the 10,000 members until I was on the plane on the way home. This means that the average income of every member of the Writers Guild of America is 100,000 Dollars a year. The average income of every member. They then went on to tell me that, in general, American writers work for money one year out of two, the other year they're writing on spec. When they're writing, then, their average income is 200,000 Dollars a year. That's average. Thinking in any group of writers, how many writers are not succeeding and not working, so this means the ones who are getting paid are getting, excuse my Irish, a fucking fortune! And why compare with the Americans? One, to feel jealous, but the other aspect, which is interesting, is 10,000 writers. The member guilds of the F.S.E., and we all know the guilds all around Europe do not very well represent all the writers; not many writers join them. But they have about 9,000 members. So, more or less, there is the same amount of writers, relative to our population, as they have in the U.S.A.

**Christina Kallas**

The same number of films is produced, but the market share of our films makes for the big difference. And the budgets, of course.

**Participant**

Also, the number of TV hours is so big. Sitcoms, dramas; the number of hours is amazing.

**David Kavanagh**

So, let's try and move on, because I want to knock some of these points off the agenda as soon as we can. One is the question we were asked to address, and I'm not sure there's much we can do about it, is the percentage of the budget – both the development and the production budget, which goes to writing. This is in the context of this issue that Antoine mentioned, and we've all discussed about falling budgets. The main budget would be where to have 2.5% of a 3.5 million Dollar movie is okay, it's 70,000 Euros. But to have 2.5% of a million dollar movie is not interesting; it's now 25,000 Euros. Should the Guilds start to abandon this idea of the 2.5% and

speaking in terms of actual sums of cash? Should we be saying, those of us who do the bargaining, "it's not about the 2.5% any more; it's about a fixed sum of money." And, if it's a fixed sum of money, what's the bottom sum that we should be talking about for a feature film. I know it's a question that we can't possibly answer here, but I've put it on the table to get one or two responses before moving on.

**Participant**

There should be two numbers, I think, one for buy-out and one for if you go for the residuals. The big difference is countries where we have collecting societies.

**Christina Kallas**

I think that would be a question to address the room with. Do we have a development towards buy-out contracts in Europe? Are there still countries who feel they have something other than buy-out contracts? Of course, in France, buy-out contracts are forbidden by law, but everywhere else, they seem to be taking over.

**Participant**

I'm not sure the question of the percentages when comparing the budget. When you sign a feature film, you don't know exactly what the budget is going to be. You have the story and, according to your producer, it could be a small movie or a big movie with big stars. So, I think that residuals could be more interesting than percentages of the budget of the movie.

**Participant**

And you can put down that you adapt the fee to the real budget. You have a clause in the contract saying that if the budget increases, you will get that much, as a percentage.

**David Kavanagh**

There is a convention in British contracts where you say that it's a percentage of the budget, but you get a floor price, which it never goes under, and a ceiling price, which it never goes over. I think that's quite common, but it still leaves us relying on a percentage. The fee is still based on a percentage. The question I asked was, "Should we be thinking of abandoning the idea of percentages altogether?" If budgets are moving very radically and dramatically then why are we relying on our percentages? It seems not the most intelligent way to manage it. Should we be thinking about a price for buy-outs or first-use or whatever?

**Participant**

I would turn it around and put it another way. I think we should see how much time we spend on a screenplay and then see how much money I need to write. That depends on which country you're in. I think you should say, "Okay, I want to write a feature film script for half a year." And then you get paid for that time.

**David Kavanagh**

The problem with that is that it tends to bring us to a minimum fee, which is not where we want to be. As someone said earlier, as soon as you have a minimum then it becomes a maximum.

**Frédéric Young**

I would really keep the idea of a general link to the budget because it's one of the most objective ways of negotiating the amount. And, of course, if you are confronted with a very small budget of under 1 million Euro or so then you should work for a lump sum. It would be very dangerous just to lose the idea of percentage of the budget. Probably.

**Participant**

And the royalties collected by some collecting societies for primary broadcasts. So, it's very difficult to compare the remuneration from one country to another. We have to be cautious I think; it would be dangerous to try to fix the minimum or maximum remuneration. As it stands, the systems are so different from one country to another that it might be good in one country but not work in another.

**David Kavanagh**

Maybe it would be a chance for F.S.E. to see if we can research and publish information on what happens country to country which you can then use in your own national situation. Maybe it's something we should consider.

**Participant**

I think in terms of money, writing is a fixed calculation. So you have projects, which are nearly for nothing, and you have projects where you have big money. So, if the budget is bigger then there's much more to spend. Why shouldn't you profit as a writer when the budget is high? So I vote for a percentage, and if the budget is low then it's a low-budget film. Maybe I write for

nothing just to get my name in it, and it's more of a realistic budget next time – then maybe I make money. For me it's a mixed calculation – and so you get a percentage.

**Participant**

It's even more complicated. Sometimes a low-budget movie can make good money and the question is about the back end.

**Participant**

There's one thing to keep in mind about what Géraldine was saying about comparing the prices in the different countries. You also have to take into account the cost of living in each country. The price of the script should also therefore be taken into account. In Finland, you get a high price, but the cost of living is actually higher.

**David Kavanagh**

A big group of us went out last night and paid very little money for our very nice food, but no matter how we get paid if we receive zero for our scripts then we couldn't afford anything. There is a conclusion in there somewhere, and I think the conclusion is that people feel, in general, that there should be a balance between minimums for low budget films and percentages for the general films.

Let's move on if you don't mind, because this is something that we can find a solution to at a European level and we are required to talk a little bit about development subsidies – subsidy for development and how the writer shares in development of subsidy. You all remember the logic from why national film agencies subsidise development. The idea was that producers in Europe couldn't make money at the box office. They make no profit. If they have no profit they cannot reinvest in projects so therefore the state gives the producers the money to invest in the new projects, because they cannot pay for themselves out of their profits. This was the original logic of development subsidy schemes of one kind or another. Now they're very widespread. I think every country in Europe has some kind of state-subsidized development, but in general, it's development of the producer. I don't know whether we need to speak about this, because it came up before but it seems to me completely obvious that we have to now say that even if that was logical at the time. We cannot see any evidence that it has produced the results that they told us it would produce.

The idea was that the producer would get money from the state, invest it in better scripts. The better scripts would make better audiences, the better audiences would make profit, the producers would use the profit to pay for the scriptwriters, and they wouldn't need the subsidy anymore. Now, how many times have we heard that logic about state subsidies that eventually it would transfer into the market place? It rarely works, and I think it clearly doesn't work here. I don't know whether you want to add to this, but we had this discussion a number of times before and mostly what we said was that channelling money exclusively to the producers is not working and is causing problems for writers. State agencies need to be thinking more about channelling significant amounts of development money especially for writers. Does anyone want to add to that?

**Katharine Way**

I think it has come up in this discussion. What I hear again and again is, "Okay, writers work for half a year and that pays them enough money to write the thing they want to for the other half of the year." I think, certainly in England in television, you can earn a lot of money writing. And writers will go to television or work on something like a crime drama for two years. And they'll earn enough money to live on for four or five years. They'll take a couple of years off, with the money, they've earned and saved, to write their original project. So what's actually happening, and we all take it for granted and we all do it, is writers are subsidizing the film industry. Surely, it should be the other way around.

**Participant**

It's again to do with the question of pride. If the development money goes to producers, what it means really is that authors are like children; they are unreliable. Don't give them money, because they need parents. So the whole thing is that even in my small country we have this thing that the film centre gives to a first draft, like in Ireland, where young writers are given 5,000 Euros to write a first draft. I think the only way is actually to go directly to writers.

**David Kavanagh**

Shall we move on to private copy? I want to ask Géraldine to fill us in a little bit. First of all, on the background of private copy in general, and then move on to talk about the specific problem we have now with the European Commission's attack on private copy.



**Géraldine Loulergue**

So, private copy. I don't know if all of you here know what it means, but you could define it as perhaps a legal compromise between the protection and interests of authors and the protection of consumer privacy. In most legislations, it is a right to remuneration for the private reproduction of works. And it is a right to remuneration for authors, producers and performers. Perhaps twenty out of twenty-five European legislations provide for the right of remuneration for private copying of works. So, it is quite a big amount. We have it in twenty European countries. Practically, private copy is a levy, which is collected on blank devices like cassettes or DVDs. And it depends from one country to another which government or legislator has put in place modalities of the termination of the levies, and the materials on which these levies are collected.

In some countries, you have a levy on media, on devices such as DVDs. In other countries, you have levies on devices, but also [on] materials such as VCRs. It depends on each country. In France, for instance, I didn't know we would speak about private companies. But you have a levy on the variety of devices from the audio cassette to the decoder, these things that cable or satellite companies now offer which enable you to record and time-shift also. In France, one third of the individual private copying is divided one third to authors, one third to producers and one-third to performers. And, according to the law, 25% of the private copying fee that is collected by each society has to be dedicated to what we call "cultural action", which is fund training of artists, promotion of repertoire, etc. Not all countries have this obligation of investment in cultural action.

**David Kavanagh**

Can you put some figures on the table or amounts of money?

**Géraldine Loulergue**

I don't know the figures by heart. I think in France S.A.C.D. has five million Euros collection annually. Private copy is now in danger, because there is a recommendation pending at the European level. You have probably heard of D.R.M., the Digital Rights Management system, which is supposed to measure the number of copies made of a certain work. To say, "Okay, I allow one or two copies being made." Or to prevent any copies being made. It comes from the general delegation internal market and the Irish Commissioner, McCreevy, who has initiated a study on private copy at the European level and who tries to say that we do not need private copy any more. D.R.M. will be able to control the number of copies and not need to have the right of private copying. We do not know when the recommendation is going to be issued. Yesterday there were interruptions and the recommendation could go out in a few weeks or in June 2007. We do not know.

Our position is that D.R.M. is complementary to private copy; it is a way to enforce an exclusive right of reproduction while private copy is a way to compensate authors but protect consumer privacy. D.R.M. applies in the digital environment, whereas private copy applies in the digital and analogue environment. D.R.M. is not controlled by authors. And this is really a problem. They are controlled by the IT industry, so we do not know whether the money collected through the implementation of D.R.M. would finally be paid to authors. And that's really a problem. We try to oppose this recommendation. We think that private copying is, for the time being, an effective means to compensate the owners for the reproduction of their works. And there's no proof that D.R.M. are capable of totally replacing the private copying system. They are breakable so they are not totally secure yet. Once we have secure laws it will be up to each member state to phase out private copying levies when D.R.M. becomes really effective. But we think it's too much and too dangerous to decide to completely phase out private copying levies now. D.R.M. is not efficient and will not enable authors to be paid. So it's too early.

One other thing is that the European Commissions initiative will be a recommendation, so it will not go before the Parliament and the Council. Member states will not be involved in the process of deciding whether or not to phase out these private copying levies. So, it's very dangerous, because it's against the principle of subsidiarity provided for in the European Directive on Author's Rights. That is all I can say.

**David Kavanagh**

We're very grateful to you, and I think that's clear. It is a very, very serious problem. This is your work for which you should get paid, and the Commission has decided to work with the big companies like Microsoft and to take away your right to be compensated for what you wrote. I expect there's not very many people in this room who feel they've been consulted about this, and it's being done in what can only be described as an underhand way. It's being done by the issuing of a recommendation, which means they're just saying, "We think it would be nice if you did this". But which doesn't require any participation by the European Parliament and only for a very limited amount of consultation but which we know will be implemented. It's very worrying and very dangerous. I think that we should do something about it rather than just expressing our concern.

**Participant**

I obviously believe in private copy, but I work in the IT industry as an expert in mobile phone companies so let me state something clearly. Digital Right Management doesn't work. If you are a victim of D.R.M. then you are completely illiterate and should ask your children how to skip it.

**David Kavanagh**

If they can design a computer programme to manage the digital rights, then somebody else can design a computer programme to unmanage the digital rights.

**Participant**

Of course. It's a challenge for me to say nobody will crack this.

**David Kavanagh**

But it's not simply a case of substituting D.R.M. for private copying.

**Participant**

Imagine Microsoft. I would like to give an explanation for me to have a clear picture of it. At the moment, the market leader is Apple with the iPod. On iPod, you can watch films and listen to music; and the films and music are not with digital rights management. So, Microsoft has entered the market of iPods with the item called "Zoom" and the selling point of this is that the wireless is built in. Why? Because the kid is watching the movie, and the other kid comes by and says, "Wow! What a great movie! Give it to me."

**David Kavanagh**

But they say that's three times you have to pay for.

**Participant**

Digital Rights Management doesn't work. It's probably working in Microsoft but tomorrow or this night, somewhere a kid will break it. It won't work.

**Participant**

I think that's what they said in the music industry when Napster started and, actually, now they managed it. I'm very positive that it is manageable.

**Participant**

How to manage Napster? The big companies lobby in Washington. I think they spend millions and millions of Dollars on legal action, and it was more money than they paid to the authors.

**David Kavanagh**

This is not a discussion of whether D.R.M. works or doesn't work, okay? There are different factors with D.R.M. All D.R.M.'s are hackable. Most people don't bother to hack them. So whether it works or not is not really the debate we're going to have here, because then we'll be here forever. What we're speaking about is a deliberate attempt to destroy the private copy levying system, which currently pays you some money. And if it's gone then it won't pay you any money.

**Frédéric Young**

You're exactly right. In 2001, there was a directive at the European level and that directive decided that every member state has the right to have private copy exceptions. If they decide to do so, the directive says that authors must be remunerated. The situation is that twenty-one countries decided on an exception for private copy so people anywhere can copy. You must be remunerated. And what the IT industry is trying to do now is by resolution to keep the possibility for people to copy, because they are living on that when they sell out those materials, such as DVDs, – but without remuneration for the authors. As they know, they would not change the directive. They go by a recommendation. And they really are buying the Commission to do so. That's the problem.

**Participant**

How do you feel we can fight against that?

**David Kavanagh**

A small thing I suggested this meeting could do is that this meeting can agree on something like this letter. Now let me tell you I am not, as a Chairman, going to write the letter with a hundred screenwriters, okay? If you think you can amend it then take a look. What I suggest, if you agree, is that we send this letter to the European Commission or Council signed by Christina Kallas on our behalf. And I would ask Christina and Frédéric and Géraldine just to check the content, just to make sure it's technically and absolutely precise. And we don't send them something, which is incorrect. But this is the language that I would propose in a letter we agree to send :

“One hundred and twenty-five screenwriters from twenty-two European states gathered in Thessaloniki to discuss their craft were so concerned by the current attack on the right to remuneration for the private copying of their intellectual property that they determined to write to you to appeal for a change in the approach currently being adopted. As the creators of the work, which is copied, we are entitled to remuneration. We are shocked that the European Commission would plan to make drastic changes in the way in which we are paid for our work while ignoring our strongly expressed opposition. There is no evidence of market distortion resulting from private copying levies. The only possible distortion could be caused by the absence of remuneration for private copying in four of the twenty-five member states of the Union. We insist on the retention of the system of private copying levies and the extension to the four member states who avoid their responsibilities to remunerate writers for the use of their work. Signed Christina Kallas, on behalf of the participants of the Thessaloniki meeting of European Screenwriters.”

**Participant**

I think it's really great and exactly what you need to write. I would just add something that would give more weight to that. At the beginning of the letter you say, “One hundred and twenty-five writers” which is true but add, “...who are also members of the Guilds of many European countries.”

**David Kavanagh**

Tomorrow will be the General Assembly of the **Federation of Screenwriters in Europe**, and we will do this all over again and will make a second effort tomorrow on behalf of the Guilds. The reason I don't suggest the Guilds here is because there is maybe some Guilds here who don't have the right authority.

**Christina Kallas**

There are also writers in the room who are not represented by a Guild.

**David Kavanagh**

The impression I get from Frédéric and Géraldine is that the more of these kinds of letters are sent in, urgently, the better chance we might have to have some effect. So, are we really going to agree without a bunch of people jumping up and saying that we should change some words and so on?

(General agreement.)

**Katharine Way**

Do we name the four member states in the letter?

**David Kavanagh**

It makes it too long! The four member states, for your interest, who do not remunerate, are Ireland, the UK, Luxembourg and Malta. So, we're coming to the last ten minutes and there's a couple of things we want to talk about. I want to talk briefly about online content, and how writers should be compensated for the new forms of the distribution of their work.

**Participant**

I would like to say something about the Dutch situation, and how the Dutch Guild tackled this problem. We found ourselves in the position where the works of our members were broadcast onto the internet. What should we do about it, because it's so hard to consider what price you should ask for the demand? And so we will know how much money we make, etc. So we decided for the moment that it would be a good idea, together with our collecting society, that we would advise our members to give our society a mandate to negotiate for them. Which means that they are not in a position anymore to negotiate themselves with the producers or broadcasters about these rights. It's an enormous leverage to negotiate. I just wanted to tell you this because maybe it's a good idea for more countries.

**Frédéric Young**

Just a few practical things. We already have an agreement with Proximus, the mobile telephone company in Belgium, for television programmes on mobiles. It's our first agreement, and it's a very good agreement as far as the public will watch something on their mobile, which is not sure. We'll see in the next few years. Then we are discussing a global agreement on Video-On-Demand. We have one with Canvas, French-speaking. It's a pilot agreement on all video game exportation. We are today negotiating with Google, because if you go to Google video and “YouTube.com”, you will see incredible abuses of your works. It's full of works online and this will be a major thing for all of us, because there will be two platforms. One organised by Google in order to sell their products online, and they are trying to find publishing with a big publishing house to do that on televisions. At the same time they are developing “YouTube.com”.

“YouTube.com” is like for music exchange. You find something nice; you copy and digitalise it, if necessary, and then you put it on the Net by yourself. Google organised it so that it can be seen by everybody. I think they are maybe conscious that there is a big author’s rights problem there, and I’m sure there will be a lot of negotiation around that. Microsoft is trying a similar system. So we will have a new channel of distribution with a very complicated question of what will be the value of the works, what the economy of those distributions will be.

**Katharine Way**

In terms of online content, I think the leader in this in the UK has been the BBC, the state broadcaster, which has huge resources. David and I and a few others were at a meeting of the Writer’s Guild in London a few weeks ago, and they showed us all the very impressive technology. They are doing all sorts of things such as television programmes, including television dramas. They have a catch-up service. If you miss the programme when it was on, then you can download it to your computer and watch it anytime in the next seven days or so. And after that you cannot copy it, keep it or send it to another computer, supposedly, though I imagine people might be working on that. After seven days, it vanishes. Because the BBC has such a vast archive of programmes, both TV and radio going back 75 years, it’s talking about opening up its archives and making all sorts of information available to people. Things like news programmes and documentaries as well as drama. It’s also very interested in what’s called User-Generated Content, which is people filming things on their own mobiles and then sending them in. I think fees and arrangements are still to be agreed. I think the positive thing is that the BBC is negotiating with us. It is talking to the Writers Guild and not just taking the stuff. It’s saying, “Look, we want to do this with the material we have. Come and negotiate with us on the remuneration for writers.”

**Participant**

I think we, as writers, should see all the things as possibilities. And also all the big companies, like the BBC, has a special person nowadays who is contacting all those people who have rights with what kind of content you can imagine, because all those contents can be broadcast again in new ways. There are going to be a lot of negotiations, and I think anybody that has something that people really want to see can earn money again. So I think it’s a good thing. I don’t see the problem – when you negotiate, of course.

**David Kavanagh**

The problem is to have the right to negotiate.

**Participant**

I totally agree with Mark in that way, because we, as writers, have new possibilities to earn the money. But, at the moment, the situation is that producers and broadcasters want, for the same amount of money, also the internet use. That’s the problem and that’s why we also need to be stronger. And that’s why we involved our collecting society.

**David Kavanagh**

I’m going to try and move on. I know that a number of you are interested in this Creative Commons issue, and I’m going to ask one of our participants (name not provided) to give us a couple of minutes on it. And the final thing I think we need to talk about is collective bargaining.

**Participant**

I think Creative Commons was created to address all the questions in the IT industry. So, as a writer, I’m fully committed, of course, to the protection of ideas, but I also wanted to remind all of us that we started borrowing things all the way from Aristotle on the way to Euripides. And you know that the bard Shakespeare borrowed more than anybody else. I don’t think we’ll ever be able to change this or stop it. So as a way of maintaining the balance between copyright and *droit d’auteur* is something called the Creative Commons.

Creative Commons is a user and author-friendly communication environment into which, without negotiation, you can pretty much set the legal framework for how your works can be used over time. Over time Stanford University has worked very hard with Lawrence Lessig to establish the legal framework behind Creative Commons. And they’ve also done a favour to all of us by investing in creating the negotiation process with companies like Google and “YouTube.com” as well as Microsoft’s new info for getting content. What I wanted to say is that as a Creative Commons supporter and early founder and sharing in the mechanism, I must tell you that the experience has been positive. Not just for me but for everybody else; because when words that have been used before you can license them on Creative Commons for the future. Even words that you have specked [sic] – they’ve never appeared anywhere, even ideas or things that you consider as useless – they can find a new life and home under Creative Commons. Because now they can be distributed and producing databases – the administrative also with a certain amount of protection over the internet. And, believe me, the Creative Commons protection is better than no protection at all – or waiting for the border of your own country, which is set by your Guild or association, to protect you. It no longer works this way.

The distributed media of the virtual world is universal. So if somebody can download your work in Thailand, then believe me, you will not see any remuneration no matter what kind of agreement you have with the European Union or any other bureaucracy. The World Trade Organisation has addressed this issue with Digital Rights Management. And, yes, D.R.M. doesn't work, but [it is] the best broken-down system that we have for the next ten years. So let's replace it, you know. Let's be realistic about it. Creative Commons also works well with Digital Rights Management, because it is designed with the technology of the future in mind. Creative Commons is a double copyright so it's a "CC." This is somehow how it works. This accompanies your work but beyond this, there are other classifications. You can state clearly that you do not want anybody to improve upon your work when they download your work. You can plainly say that you like it as it is. Or "I allow you to use it for educational purposes for free." Or "I would like to receive micro-payments for all the people that are using it." Or you can make your work available strictly for non-commercial uses, which brings about the issue of single copy. And you can absolutely and certainly require attribution. This is where Creative Commons allows people to attribute and yet continue working.

I'm going to talk a little bit about how all this new media works based on flexible principles. Look at blogging. Video blogging is the only way to find out that the future of Creative Commons is the single type of license you work on earth. "YouTube.com" is a company that was sold for 5 billion Dollars. It's not a coincidence you know, when they were bought by Google video they were thinking that the content they have on Google videos which is being developed by us is being uploaded not just by us but by anybody else. And the creative license they have is simply Creative Commons. When you put your content on "YouTube.com" a menu comes up and tells you when you upload do you go on to use a certain form of Creative Commons license. I think this is state-of-the-art, and I suggest you try it. Try to upload something of your movie on "YouTube.com". You can see the choices you have with a Creative Commons license, which is very similar.

People will say I speak nonsense. You know, we don't mean to put the lawyers out of business. They make a good living, better than normal writers. I simply say that with micro payments the writers can make some more money. It's better to make 99 Cents out of a million people than to make 90,000 Euros out of one user. So, that's my bit on Creative Commons. I have a couple of notes here of some conversations about it.

I feel that when you make the choice to be an artist it was the most important contract that you made with yourself. And the contract was; "I'll be an artist and I'm going to tell my story." So you go to this contract and telling your story. It requires you to share it with as many people as possible. And even if you don't know Creative Commons, I challenge you that you are using it every day – when you pitch your story, when you share it with your family and friends and, of course, when you actually write on spec. Yesterday I had a chance to speak with Wim Wenders about this, and I explained to him about Creative Commons. And he said, "I support it in practice. I retain my copyright, and yet I give free licence to others to play with my work." He said that the unfortunate thing is that this last month somebody took one of his screenplays and made it a drama. There is a theatre play now, here in Athens, of his work. And this is purely based without any money exchange on the fact that somebody can improve upon his work. I think he's on to something. So what I'm trying to say is let's try to be creative and create out of love, not out of fear, for our work. Thank you.

### **David Kavanagh**

Let's move on. We want to move on to the final business of collective bargaining and collective decision-making. This varies radically from country to country, and we don't realise how problematic this is in many countries for different reasons. Don't forget that for the vast majority of us we are associations of independent contractors. Relatively few of us are trade unions, and almost none of us are employees. And as a result, from country to country, the laws that govern us are usually either laws particular to our area, as I understand the copyright law in Germany operates – that it not only allows you collective bargaining, it actually requires it – but this is not the case anywhere else.

In the UK collective bargaining operates on the basis that they're officially a trade union, but as trade union they enter into contracts with broadcasters and so on. In Ireland, Spain and the Netherlands all of us have come up against something of [a] crisis where the competition authority in our countries has told us that we are the same as an association of solicitors or barristers. And we are not allowed to go on fixed prices with people. They've told all of us that we cannot collectively bargain anymore. So the business of collective bargaining is quite complicated, and those of you who get the emails from F.S.E. will know that we sent around an email recently asking, "(A) Do you bargain collectively? and (B) Have you had any problems with the competition authorities?" And a surprising number came back saying, "We don't know what you're talking about with the competition authority, because we don't bargain collectively." This is an issue I want to put on the table – to ask people about, I think, in France for example, it's surprisingly accepted that you are unregulated and do not have collective bargaining. No responses? You're all asleep, I take it.



**Participant**

In France, it's difficult.

**David Kavanagh**

Does the law prevent you from fixing prices?

**Participant**

Not exactly, but it is not as easy as we are a trade union but don't belong to one of the big fish. We have five confederations of the unions in France, and we are not a member. Maybe it's possible, but it can be difficult. The producer unions are part of the federation and so could refuse to sign an agreement.

**Participant**

The situation in Germany changed four years ago. We had a change in copyright, which was very hard work and it's not very satisfying. But we have the possibilities for three or four years to negotiate as a Guild with other Guilds, producers or broadcasters. It's a pretty hard business, and I think we will take many years to sort out something. It's necessary because the fees are getting lower and lower.

**David Kavanagh**

I think that the Writer's Guild of Great Britain is probably in a stronger position than most of the European guilds, because it has formal contract agreements with some people.

**Katharine Way**

Yes, what we have in the Writer's Guild is MTAs, which is Minimum Term Agreements. Certainly, with the BBC we've had them in the past, which is really the major buyer at the moment, and we agreed with them – a minimum which writers must be paid and any writer who is more experienced with a decent agent can go well above that. You start out, though, by putting in a floor; and I think that's incredibly useful, because it means writers have to be paid at least this much and there isn't really a ceiling above that. We've not been affected by this law or interpretation of it. We can bargain collectively and do it all the time.

**Participant**

With BBC. and ITV?

**Katharine Way**

We do with ITV, that is, we can with ITV. The situation is more complicated, because ITV, the commercial broadcaster in our country, is in a real mess at the moment. And we're fully expecting for it to be taken over by somebody, possibly Disney or Rupert Murdoch. We had an agreement with them in the 1990s, which is now terribly out of date because it predated all the digital channels that they've now got. So we're trying to negotiate that with them, but the people we're negotiating with don't know if they'll be in their jobs next week. So it's impossible. There is PATCH, the producers' organisation, which we also negotiate with and have a deal with that we're also trying to update.

**Participant**

Maybe I simplify it too much, because there were contracts; the unions were dealing with the public broadcasters and they said that it was also for writers to simplify the system. Private broadcasters came up in Germany, and they didn't accept this system. They just pay buy-out, and the public broadcasters can't pay buy-out service through private companies they found, so they don't want their own system anymore.

**David Kavanagh**

In the Nordic countries you can negotiate collectively. They all have fixed prices.

**Participant**

We don't have a trade union, so we will try to say that if the problem comes to us it hasn't done so yet. We don't have collective agreements. We have buying agreements like in the UK. If they would come, we would choose to say that all laws are unique, and you can't compare them. It's not like selling doors or something. You could have a minimum standard of prices. It's not like selling doors. It's unique works.

**Participant**

It's like we process agreements with television and with the movies producers. The reason nobody's raised the question is the simple thing that they usually benefit from not having to haggle for each and every contract as they had to do before they had this collective bargaining. It works very nicely in practice.



**Frédéric Young**

At the Authors Guild in Belgium, we have the capacity to have collective agreements, which is distinct from the collective contracts negotiated by official trade unions. I would like to have more information about those countries that seem to have problems with the competition authorities, because I think it's clear that both the work of unions or guilds and the work of collecting societies are more and more under the supervision of these competition authorities.

**David Kavanagh**

For each of the three countries that have the problem – and this is why we don't raise it as a big problem here – is it's not a problem with European competition, it's a problem with the competition authorities within our own countries. The three national problems are that the competition law in our national countries doesn't work the way it should do. So it's not a problem with European law, at least for the moment; so I don't raise it here even though it's a complete crisis for me.

**Participant**

The problem is not actually the Director-General for Competition in European Union. What I find strange and surprising is why this problem has suddenly emerged [in] the last twelve months, and why is it these three countries seem to be interpreting European Competition law in this way? What communication I've had with the Director-General for Competition is that it focuses on the monopolies not on labour areas. There is a glimmer of hope. There are areas within the European institutions that are not interested in cracking guilds that negotiate collectively on their agreements, and hopefully some of those directorates will produce what they have promised – which is a Green Paper that will try to open the consultation process in which to convey to the competition authorities and ask them to ensure that there is, or possibly to issue and explanatory note like they did on advertising – how you think European competition law should be interpreted.

**David Kavanagh**

Anything more to add? No? Okay, in my opinion [and] exactly as our Swedish colleague said, writers are individual and separate human beings who have a unique capacity to create things, which are [in] themselves unique. No script is like any other script. No film like any other film. The idea that they can be grouped together seems to be [a] completely contradictory [notion]. They work on their own. But then every writer takes what they have written to the producer and negotiates with them, and that's what they have in common. At the point where they negotiate with producers, they are at an inequitable relationship. They are in a power relationship where they have no power, and the producers have power. And it seems to me absolutely fundamental that writers, at that point where they are negotiating with producers, should operate collectively. They should get together in a group and push to improve the position they get from the producers who set out to screw them. It seems to me that collective bargaining is an absolute basis – which we should all be bargaining collectively, that we should all be fixing prices collectively and that we should all be pushing against the producers collectively rather than individually. So that's my little rant. Thank you all very, very much for taking your clothes off!

# Visionary Closing Session

## Adoption of the Closing Statement

**Christina Kallas**

First of all I would like to thank you all and to thank the people who helped make this happen. I had the honour of opening this conference two days ago by thanking the supporters and financing bodies; but, as we all know, projects are not made by institutions but by people. So I'd like to thank my colleagues at the F.S.E. Board and at the V.D.D. Board, as well as the managers of the two organisations, Katharina Uppenbrink and Pyrrhus Mercouris, who were so supportive in this endeavour. I'd also like to thank the Balkan Fund team and especially Angeliki Vergou, who helped us organise this massive event without much preparation time. Amazing that it all worked out so well – here in Greece they somehow manage to do everything in the last minute, and it looks like it's easy but it wasn't – remember the Olympic Games.

Now, let me get to the results of what we have discussed. We started off by asking, "Do we have a common European identity?" Who else could answer this if not the writers? The answer was, "Yes, we do". It seems that our common identity can be described in the following way: we are not getting paid "a fucking fortune," as David Kavanagh put it. And we cannot guard our rights – the practice of rewrites without our consent being just one aspect of that reality. We found out that irrespectively of whether we have the copyright system or the *droit d'auteur* system, whether we are in Western Europe or Eastern Europe, whether we are allowed to waive our moral rights or they are inseparable from us as creators, at least in theory the bottom line is the same. We screenwriters have no moral rights in practice. Which makes us different from all other writers. We have other things in common, we European screenwriters. We have to share our screenplay credit with the directors, even when they just share their ideas with us. We never get the producer's net profits – now this is probably something we have in common with our American colleagues, too. But different from our American colleagues, we are never able, never in a position to write spec scripts as they do. Because our fees, however well the film does, are not remotely as high. And of course we have a common European identity in terms of our low esteem. Screenwriters all over Europe are in low esteem. Yes, we do have a common European identity.

There's so much we haven't even touched: the way we work, the so-called "step contracts", the fact that the writer is kept away from production and post production. We haven't really discussed why it's different in television and why television is a writer's medium. And how we might learn from this and bring it over to the cinema field. We haven't discussed the shift from consuming media to creating media, experimenting with the narrative, writing with the actors, etc., etc. The list is long.

Writers are in fact subsidising the film industry, as Katharine Way put it, because, yes, we write and write and write for very little money indeed – treatments, exposés, first and second and third drafts. We actually subsidise production companies, because we subsidise their development department. But how long can we continue this way? Screenwriters have been leaving the cinema for years now in most countries. What if they also start leaving television? What can we do to stop the bleeding? We all love what we are doing. That's why we are here, that's why we continue to work as screenwriters. But we also have families, and we need to make a living. In an environment which is more threatening than ever before.

There's so much we need to do: save the levies, help the collecting societies stay in place, persuade the governments to set aside more funds for development and to rethink their policy in terms of who they give the money to; help them to understand that they must trust the talent. We are not children, as Srdjan Koljevic put it. We can deal with money. We need to raise the consciousness of our profession through festivals, the places where everybody is concentrated on the directors; and [where everybody] forgets who wrote the damn thing. Film schools, lots of us teach in film schools and universities. We need to educate the next generation with a different philosophy in terms of screenwriting; the publishers – get real screenplays published and not transcriptions of finished films, so that people start to understand what a screenplay really is and which part of the film has been conceived by the screenwriter.

We are definitely at a crossroads – because of digitalisation, globalisation and all the other "isations". And while other professions – the distributors, the cinema owners, who knows who else, are an endangered species – we are now needed more than ever. Content is needed; our stories are needed. So we have power. They have to listen to us sooner than later.

So, let me ask the question again: do we have a common European identity? Yes we do. We're Europe's screenwriters. When we discussed who should be invited to this conference, what definition we were going to use for a screenwriter – it's so difficult because writers so often do

become directors in self-defence, especially in Europe – we decided that the right definition would be : a screenwriter is a person who also writes screenplays other people direct. There are writer-directors, of course. Some of them are more writers than directors. They are writers who direct their own screenplays. What are they called? Directors. That is interesting, too. It seems to me that we need to change that way of looking at things too. And we will.

So, that's you; that's Europe's screenwriters. I must tell you that when I look into that Participant's book I feel proud of us, of our studies, the films we made, the universities we teach at... And our filmographies do not even include the un-produced screenplays, which we often consider our best work ever, and which have stayed un-produced for no fault of our own. Mogens Rukov said, "When I go away from here I will be more proud and self-confident." Now, this coming from sometimes overtly cynical Mogens Rukov is... wow! Mind you, on the way out, he mumbled, "... But probably it won't last until I get home..." Well, we want this to last. That's the vision.

While we have been discussing these past two days, the F.S.E. board worked in the back room drafting and redrafting a statement to emerge out of this conference. This is a very important thing. We want a document, which we can give to the press, to the colleagues back home, to the decision makers in all these institutions, which influence our creative work. I'm now going to read it to you. It's called the **European Screenwriter's Manifesto**.

## European Screenwriter's Manifesto



Stories are at the heart of humanity and are the depository of our diverse cultural heritage. They are told, retold and reinterpreted for new times by storytellers. Screenwriters are the storytellers of our time. European writing talent should be trusted, encouraged and supported. The European film industries need to find ways to attract and keep screenwriters in the cinema and in their craft.

We assert that :

1. The screenwriter is an author of the film, a primary creator of the audiovisual work.
2. Indiscriminate use of the possessory credit is unacceptable.
3. The moral rights of the screenwriter, especially the rights to maintain the integrity of a work and to protect it from distortion or misuse, should be inalienable and fully honoured in practice.
4. The screenwriter should receive fair payment for every form of exploitation of his work.
5. As author, the screenwriter should be entitled to an involvement in the production process as well as in promotion of the film and to be compensated for such work. As author he should be invited to publication accordingly, including festival data log, magazines and reviews.

We call on :

6. National governments and agencies to support screenwriters by focusing more energy and resources, whether in the form of subsidies, tax-breaks or investment schemes, on the development stage of film and television production and by funding the writers directly.
7. Scholars and film critics to acknowledge the role of screenwriters and universities, academies and training programmes to educate the next generations in accordance to the collaborative art of the medium and with respect to the art and craft of screenwriting.
8. Festivals, film museums and other institutions to make the screenwriters in their programmes and plan and screen film tributes to screenwriters, just as they do to directors, actors and countries.
9. National and European law should acknowledge that the writer is an author of the film.
10. National and European law should ensure that screenwriters can organise, negotiate and contract collectively in order to encourage and maintain the distinct cultural identities of each country and to seek means to facilitate the free movement of writers in and between all nations.

We will distribute this manifesto to the industry members and press in our respective countries, campaign for the implementation of the agenda defined by this manifesto, seek the transition into national and European law of the legal changes demanded by this manifesto.



The Manifesto is signed by the President and the Board of F.S.E. as well as by the participants of the Thessaloniki Conference of European Screenwriters 2006 and screenwriters around Europe.

Well. That's it.

(Big Applause)

Thank you. This is your work, too, this is the result of this conference. We would appreciate your individual signature on this piece of paper and indeed as many signatures you can assemble. Not only from European screenwriters and not only from screenwriters. We believe the time for a change has come and we hope that this conference and this manifesto will set the dice rolling. That's all, folks. Thank you.

(Big Applause. People start signing.)

## AUSTRIA

### **Josef AICHHOLZER, (Mr.), member of the SCREENWRITERS GUILD of AUSTRIA**

Screenwriter. He is also the director of Aichholzer Filmproduktion where he is in charge of the individual projects supervision. He has been active in the film industry since 1979. He has worked as a distributor (co-founder of the Filmladen distribution company, Vienna), cinema operator (co-founder of the Votiv cinema, Vienna), director, screenwriter and producer. He is active as a producer since 1998.

### **Martin AMBROSCH (Mr.), member of the SCREENWRITERS GUILD of AUSTRIA**

Screenwriter. He has written for a number of successful Austrian series, like "Soko Kitz". He is also the writer of feature film "Stille Wasser / Still Waters" (1995), co-author of "Kaltfront" (2003) and "Spiele Leben / You Bet Your Life" (2005). Most recently he wrote and directed the documentary "Im Auftrag Ihrer Majes tät" for German-French TV channel ARTE and for the Austrian state channel ORF.

### **Diego DONNHOFER, (Mr.), member of the SCREENWRITERS GUILD of AUSTRIA**

Screenwriter. Diego Donnhofer (1961) lives in Vienna and works around the globe. After finishing the Vienna Film School, he worked as war correspondent for various Japanese TV channels. He has written and directed a series of documentaries shot in Africa and Papua, New Guinea and his first full length feature film "The virgin", which was shot in Greece and Egypt. Diego Donnhofer worked from gaffer to producer in almost every position in the film industry, so in his screenplays he knows what it means when he writes "a car chase thru a crowded market of Cairo". Screenplays : "Sidecar Dreams", "Cameras kill", "Whispering", "The Virgin", "Hangman", "They support", "Saved from remembrance", "The high school attended", "Walter in his vegetative life", "The digital Ghetto". Books : novels "The Messiahs" and "Patient" as well as Stories Collection "Sareparts " (with Mathias Scheel). Theatre plays : "Vienna 17", "Der Pendler", "Das Schlüsselkind".

### **Dr. Albrecht HALLER (Mr.)**

Legal expert. Attorney-at-Law in Vienna, frequently representing screenwriters, film directors and other creators. University Lecturer in Copyright Law, Unfair Competition Law, Industrial Property, Media Law and Contract Law (Vienna University, Vienna University of Economics and Business Administration, Webster University Vienna, Danube University Krems). Publications in several areas of information law, e.g. "Music on demand. Internet, Abrufdienste und Urheberrecht" (2001) and a commentary on the Austrian E-Commerce Act (2002, co-author). Studies of Law in Vienna, Saarbrücken and Luxemburg (Dr. iur. 1998) and parallel Studies of Music in Vienna (Mag. art. 1995). On various occasions Council of Europe expert on media issues in Eastern and South-Eastern Europe.

### **Ursula WOLSCHLAGER, LOTUS FILM**

Producer. Ursula Wolschlager is a producer and the head of development of Austrian production company Lotus Film. Her credits include feature-films like "Nordrand", "Blue Moon" and "Antares", feature-length documentaries such as "Working Man's Death", "Tierische Liebe", "Megacities" and "Zur Lage", as well as high quality TV-films like "Spiel Im Morgengrauen" and "Kabale Und Liebe" (directed by Leander Haussmann) and last not least international coproductions such as "Ein Spezialist and Viehjud Levi", "Slumming" (directed by Michael Glawogger), "Kotsch" (dir : Helmut Koepping), "The Gate to Hell" (TV, directed by Max Gruber).

## BELGIUM

### **Costas DASKALAKIS, MEDIA PROGRAMME**

Fund manager. Costas Daskalakis (Mr.) is the head of the "Education, Audiovisual and Culture Executive Agency" which has officially taken over the operational management of the MEDIA programme as of 1 January 2006. The tasks of the MEDIA unit of the EACEA include the following : Preparing and launching calls for proposals (or tenders); Evaluation and pre-selection of applicants and projects; Contracting and Signing project agreements; Monitoring of projects (intermediate reports, final reports); Communication and information with beneficiaries; On the spot controls. The objectives of this reorganisation are to streamline the management and decision process and achieve a smoother, quicker and more efficient management of MEDIA funds as well as prepare for the next generation of the MEDIA programme.

### **Pieter DE GRAEVE (Mr.), member of the FLEMISH SCRIPTWRITING GUILD BELGIUM**

Screenwriter. After graduation at the Brussels film school RITS in 2001, Pieter De Graeve immediately started to work as a screenwriter in cinema. He wrote "Het Nimmer Meer", an original feature script for double Oscar winner producer Willem Thijssen (CineTe). In 2003 Pieter also wrote and directed "A Piece of Cake" (Cinelight), a short film that got selections and awards home and abroad, and started to work on "Soap", a project originally in order for Dutch producer Els Vandevorst (Isabellafilms) and now in further production development in the U.K. Currently he is developing a mini-series based on the bestseller "Rosalie Niemand" and is also part of the writing team of "Witse", the number one detective series in Belgium. Pieter entered the committee of the Flemish Scriptwriting Guild in 2005, for which he is the representative in the Consultation Board in the Flemish Film Fund and the Federation of Screenwriters in Europe.

### **Pyrrhus MERCOURIS (Mr.), F.S.E.**

Manager of the F.S.E.. He worked as an independent for the IloC, an Arts Council of England funded bureau for eight years, for the Culture unit of the European Commission for three years, for the Museum of London for two and a half years and the London Borough of Harrow for one and a half years. He is a project assistant manager for the BYZeS project, funded by the European Commission since May 2004. He is manager of the F.S.E. since November 2002.

### **Catherine MONTONDO (Ms.), member of the ASSOCIATION DES SCENARISTES DE L'AUDIOVISUEL, Belgium**

Screenwriter. Catherine Montondo was born in Buffalo (US). After receiving a degree in psychology and French, she went to France and later acquired French nationality. She studied Russian, Polish and Arabic in Strasbourg, then scriptwriting in Brussels. She made one film in Poland and three films in Russia, one of which was "The Underground", selected in Cannes in 1992. Before the war she went to Iraq with a peacekeeping mission, then shot a short film in France. Recently, she went to Syria for shooting several short subjects while doing location for her feature film. She also translates scripts and is president of the Association des Scénaristes de l'Audiovisuel in Belgium as well as a member of the Belgian French language film board.

### **Aviva SILVER (Ms.), MEDIA PROGRAMME**

Fund manager. Aviva Silver is the head of the Media Programme of the European Union, Directorate General for EAC - Audiovisual Policy, which entered into force in January 2001 and aims at strengthening the competitiveness of the European audiovisual industry with a series of support measures dealing with : the training of professionals; the development of production projects and



companies; the distribution of cinematographic works and audiovisual programmes; the promotion of cinematographic works and audiovisual programmes (including support to festivals); and support for pilot projects. In the period of 2001 to 2006 MEDIA had a budget of 513 M € and co-financed training initiatives for audiovisual industry professionals, the development of production projects (feature films, television drama, documentaries, animation and new media), as well as the distribution and promotion of European audiovisual works.

#### **Frédéric YOUNG (Mr.), SACD BELGIUM**

General Manager of the SACD. Frédéric Young was born in Uccle, Belgium on the 17<sup>th</sup> of June 1959. He studied Political Sciences at the ULB (Université Libre de Bruxelles). At first, he worked as a journalist and as an author of books, theatre plays and radio dramas. Since 1993 he is the general manager in Belgium of the international authors' societies : Société des auteurs et compositeurs dramatiques (SACD) and Société Civile des auteurs multimedia (SCAM). He is also an active member of several creators' professional associations. Since 1988, he has been active at the Conseil Supérieur de l'Audiovisuel of the French community in Belgium, at first an advisor and later as a member. He is an expert in Cultural Policy and Management of authors' rights. From 1991 until 1996, he was the permanent secretary of the association for audiovisual scriptwriters (ASA). In 1994 he founded PRO SPERE, the federation of professional associations in the field of audiovisual creation and production. He was the permanent secretary of this federation until 2001. Since 2004 he is a member of the board of Pro Spere.

### **BOSNIA & HERZEGOVINA**

#### **Namik KABIL (Mr.)**

Screenwriter. Apart from several short films Namik Kabil has written a number of feature films, among them "The Last Day", "George", "Saturday and Sunday", "Such is Life", and well-known "Days and Hours", directed by Pjer Žalica. He has also written, "Black Chronicle", a TV serial, and he was a writer for the Sarajevo Mine awareness programme in Bosnia and Herzegovina of UNICEF. Last not least he has written the theatre play "Three Firs".

#### **Miroslav MANDIC**

Screenwriter. EDUCATION M.F.A. (directing, screenwriting) Columbia University, New York 1983, Fulbright fellowship 1981-1982, B.A. (world literature, dramaturgy) University of Sarajevo, Bosnia and Herzegovina 1980. Miroslav Mandic lives in Sarajevo and Ljubljana. Films to-date : "Tractor, Love & Rock'n'roll" (screenplay) 2006, much awarded "Borderline Lovers" (director, documentary feature) 2005, "La Paloma Blanca" (screenplay) 2004, "Johnny Telluride Is Gone" (screenplay) 1997, "A Tree In The House" (screenplay) 1990, awarded "Walking On The Water" (director, screenplay) 1988, "Workers' Marriage" (director, screenplay, short) 1985, "Rainbird" (director, story, short) 1983, "Before Your Own Eyes" (director, documentary series for Czech TV Nova) 1995-2002, "IMF Go Home!" (director, documentary) 2001, "No Trace" (director, documentary) 1997, "Top Chart Of Surrealists" (director, political comedy series for TV Sarajevo, YU). He is teaching at the FAMU, Prague (screenwriting course) 1995-2006, HFF fiction dept., Munich 1997-2006, Mediterranean Film Institute (script workshop) 2003-2006, East of Eden (NbyNW, script workshop) 2003-2005, Columbia University, New York 2000 (directing course), University of New Orleans (screenwriting workshop) 1997-2002, University of Sarajevo (screenwriting course).

#### **Elma TATARAGIC, member of the Association of Filmmakers of Bosnia and Herzegovina**

Screenwriter. Elma Tataragic is teaching screenwriting at the Sarajevo Academy of Performing Arts. She has written several screenplays for shorts and is currently preparing a feature film "SNOW". She is a programmer for the Sarajevo Film Festival, an international film festival focusing on the cinema of South East Europe with its competition programme for features and shorts, regional off program, regional documentary programme and Cine-Link Coproduction market.

#### **Jasmila ZBANIC**

Writer-director. She was born in Sarajevo in 1974, and studied stage and Film Direction at the Academy of Dramatic Arts in Sarajevo. She began as a puppeteer in the Bread and Puppet Theatre in Vermont. She founded the Deblokada art association in 1997, where she produced, wrote and directed many documentaries, short films and videos, which screened at prestigious festivals and exhibitions. Filmography : 1997 "After, After" (short doc.), 1998 "We Light the Night" (short doc.), 2000 "Red Rubber Boots" (short doc.), 2002 "To and Fro" (short film), 2003 "Images From the Corner" (short doc.), 2005 "Birthday" (short doc.) from the film "Lost and Found", 2006 "Grbavica".

### **BULGARIA**

#### **Dimitar DERELIEV (Mr.), member of the BULGARIAN ASSOCIATION OF FILM, TV & RADIO SCRIPTWRITERS**

Screenwriter. From July 2003 he is a Board Member of the Bulgarian National Film Center and from November 2003 he is also the legal expert. Between 2002 till October 2003 he was the director of the Bulgarian National Film Center and again 1991-1999. He was the Film Author Copyright Society-President from 2000-2001. 1982-1991, Vreme Film Studio / Scriptwriter, Editor, 2000-2003 MEDIA plus Committee-National representative, 1991-2002 AV EUREKA-National representative, 1993-2003 European Audiovisual Observatory – National representative. He is the author of over 40 documentaries, awarded with national and international prizes / "Neon Light Tales", 1993, BBC award for best documentary film of the year, Grand Prix in Tampere.

#### **Dimitar KOSTANTINOV KOTZEV - SHOSHO**

Writer-Director. Education : Masters in English Philology and Literature; 1996, Masters in TV and Film Directing; 1998. Work experience : free-lance translator (Awarded the prizes for Best Young Translator and Best Translation from the English Language), editor ("Ah, Maria" - magazine editor; "Kamikaze" magazine, editor in chief), director (co-wrote and co-directed the short film "Reflection"), Debut Award at the National Film Festival; director of numerous TV shows, TV ads, live and recorded concerts, music videos and documentaries), artistic director of MM Television between 2002 and 2005, author of the novel "Lora morning to evening" published in 2004. Filmography : "Reflection", short film (script, directing), "The Invisible Children", documentary (directing), "ATM", short film (script), "Lora – morning to evening" (in pre-production), (script, director). D.K. Kotzev is currently directing the TV documentary series "The Other Bulgaria".

#### **Stefan MAVRODIEV**

Screenwriter. His musical "Yesterday" achieved an impressive audience success. He is also a stage director, who prefers to work on plays by distinguished classical authors. One of the most popular actors in Bulgaria having participated in numerous films and theatres plays. Author : Poems – 2005 – "Life - what a leaky barrel" - poems "59 or the Weedy Paradise", "Woman or my tender witch", "Change", "Poems"; Musical : – "Yesterday"; Scripts : "The Deepest Scar", "One simple thing for understanding", "Put the curtain and remember the dream"; Theatre plays : "Punktir", "The play is called :?". Director of theatre plays : 2006 "Uncle Vania" by A. P. Chehov in the National Youth theatre (Sofia). Other stage productions : "Police", "Emigrants" (Slavomir Mrojek), "Easter wine" (K.Iliev) and others. Has put on the stages of : National Youth theatre, National Theatre (Sofia), theatres in the towns of Plovdiv and Blagoevgrad.

#### **Viktor VIKTOROV CHOCHKOV**

Director. Introduced to cinema at the early age of 10, Viktor Chouchkov Jr. received a special diploma for main child role for his performance in the pirate movie "Yo-ho-ho" from the International Film Festival in Moscow in 1981. He has been pursuing his dream ever since, only this time on the other side of the camera – by being a director. He got a degree from the National Academy of Theater and Film in Bulgaria in TV and Film directing. He has used his talent in a variety of ways. He has directed music videos for most of top Bulgarian performers, documentaries, numerous TV commercials, TV shows, including the Bulgarian version of "Who wants to be a millionaire". His short film "Obsession" was part of the program in the International Film Festival of Student's Film Universities in Munich. He's latest short film is "A.T.M".



## CROATIA

### Ognjen SVILICIC (Mr.)

Screenwriter. Ognjen Svilicic was born in 1971 in Split, Croatia. He graduated from the film directing faculty in the Academy of Drama Arts in Zagreb. He has made three feature-length motion pictures, the third one is in postproduction. "Wish I were a Shark" (2000) was awarded best Croatian motion picture at the national film festival in Pula by film critics. It was Croatian top box office in 2000. It has been sold for TV in all countries of former Yugoslavia. "Wish I Were a Shark" had a world premiere at 49th Mannheim-Haidelberg Film Festival. "Sorry For Kung Fu" (2004) is Svilicic's second feature-length motion picture which had world premiere at 55th Berlin Film Festival, International Forum of New Cinema. It has been screened on Over 30 film festivals, and won several international awards. "Sorry For Kung Fu" has been sold for theatrical release in Germany, USA and France. His next project "Armin" has been selected among many screenplays from southeast Europe to participate in Cinelink program at the Sarajevo Film Festival. This film is in postproduction process. Ognjen Svilicic is also working as a scriptwriter. He wrote the screenplays for "What has Iva Recorded" and "The Melon Route", both directed by Croatian director Tomislav Radic. This film won a several international awards, and has been screened on many festivals (Montreal, Mannheim). His latest work as screenwriter is "The Melon Route" by Croatian director Branko Schmidt. This film is also invited by many festivals in Europe (Mannheim, Hamburg). He also wrote "Bumerang", a 15 episodes TV series, various directors. In the moment Svilicic is working with Slovenian director Damjan Kozole on his new script.

## CYPRUS

### Ellena CHRISTODOULIDOU, MINISTRY OF CULTURE of CYPRUS

President of the Cinema Advisory Committee of the Ministry of Culture of Cyprus. She studied History followed by History of Art and Archaeology in France. In 1994 she published the historical study "Iakovos Diassorinos, an Early Visionary of the Greek National Revolution", funded by the Leventon Museum of Nicosia. From 1996 to 1998 she was presenting a specialised programme on cinema on the Cyprus State Television (RIK). During the aforementioned time, and until 2000 she has been publishing cinema reviews and critics in the "Simerini" newspaper. In 1998 she participated in a specialised programme on short film production and modern artistic work, at the "Studio National des Arts Contemporains de France" (Fresnoy) and since 1998 she has participated and organised various scriptwriting programmes and laboratories. With a scholarship from the French government she participated, together with other professionals from the ten new European Union Countries, at a program dedicated to the industry of cinema in France and Europe. Since 1994 she has been working in the Cultural Services of the Ministry of Education and Culture as Cultural Officer A', in charge of the Cinema Department. Inter alia, she is chairperson of the Cinema Advisory Committee of the body responsible for consulting the government on film financing, official representative of Cyprus in European and other bodies for cinema, she is also chairperson of the Committee of Works of Art Acquisition aimed at the enrichment of the State Works of Art Collection, and delegate of Cyprus in the New Artists in Europe and the Mediterranean Biennale. She is also member of the European Film Academy. She is currently working on her doctoral thesis.

## DENMARK

### Henning CAMRE, DANISH FILM INSTITUTE

Fund manager. Chief Executive of the Danish Film Institute. The Danish Film Institute is the national agency responsible for supporting and encouraging film and cinema culture and for conserving these in the national interest. The Institute's operations extend from participation in the development and production of feature films, short and documentary films, over distribution and marketing, to managing the national film archive and the Cinematheque.

## Valeria RICHTER, SCRIPT RELAY

Manager. Valeria Richter (Ms.) is a partner in emerging Danish script and development company Script Relay, a company which has both local and international focus. The company was set with the aim to create the first forum for Danish/Scandinavian scriptwriters and to build a stronger bridge between them and Europe. She also currently fundraises for 2 different projects - one is a Script Relay that will use the 7 biggest film festivals in Copenhagen to create a public platform for script writing issues and scriptwriters, the other a report for the Danish Film Institute on how (script) development is put to practice in the Danish film business. She is also a partner in the MEDIA supported program Scripts & Pitches for 2007 and in the Italian Maia workshop program (VR).

### Mogens RUKOV

Screenwriter. Professor of Screenwriting and Dramaturgy. Also known as the Dogma Doctor, Mogens Rukov has played a vital role in the revival of Danish Cinema and, in particular, in the birth of the Dogma. He was script doctor for Lars von Trier's "The Idiots", co-screenwriter with Thomas Vinterberg on "The Celebration" ("Festen") and co-screenwriter on Søren Kragh Jacobsen's "Mifune". Mogens Rukov has studied Nordic language and literature, history and aesthetic of film at the University of Copenhagen. He has worked as a professor at the National Danish Filmschool since 1975 and from 1988 he has been the Scriptwriting and Dramaturgy Department's Manager. He has also been a guest teacher in Jerusalem, Tel Aviv, New York, Berlin, München, London, Stockholm. Furthermore, he has been a consultant on development and postproduction mainly on short films (all together 300-350), especially graduation films by, among others, Lars von Trier, Annette K. Olesen, Niels Arden, Lars Christiansen, Klaus Kjeldsen, Amir Rezazadeh, Ole Christian Madsen, Per Fly, Thomas Vinterberg og Bo hr. Hansen, Henrik Ruben Genz og Michael W. Horsten, Reza Parsa, Lone Scherfig, Anders Gustafsson, Pernille Fischer, Dagur Kári, Kenneth Kainz og Tom Golzen, Pia Bovin og Maj Bovin, Søren Krag-Jacobsen, Peter Schønau Fog, Christoffer Boe, Lauritz Munch-Petersen, Martin Strange-Hansen and Flemming Klem. Recently, a documentary about him was made, where he talks about his passion for good stories, women, art, cigarettes, cinema and death.

## ESTONIA

### Ilmar RAAG (Mr.), member of the ESTONIAN WRITERS' UNION

Screenwriter. Born in 1968, Ilmar Raag studied in Paris III La Sorbonne Nouvelle and Ohio University (USA). Then he had a longer internship in Hollywood's Development Departments (New Regency and Phoenix Pictures). After returning to Estonia, he worked as top manager in Estonian Public Television until 2005, but at the same time he started to write. He's written two TV features and two more theatrical features are in production. In 2005, he won 3rd Prize in the Hartley Merrill International Screenwriting Prize Competition.

## FINLAND

### Jukka ASIKAINEN, member of the Finnish Dramatists' Union Vironkatu

Screenwriter. After graduating from the Finnish Theatre School, Jukka Asikainen has written plays and stage adaptations for theatre. From 1980 he has also been a free lance scriptwriter for both television and cinema. Asikainen has worked as a script consultant for the Finnish Film Foundation and later as a scriptdoctor in various film productions for several years.

### Markus PYHÄLTÖ, member of the Finnish Dramatists' Union Vironkatu

Screenwriter. Executive Director of the Finnish Dramatist's Union since 2005. Board member of several non-profit cultural organisations in Finland. Prior to the Union, management positions in the game and entertainment and venture capital industries. He has a M. Sc (econ.) and an MBA in addition to studies in literature and writing.

## FRANCE

**Jean-Marc AUCLAIR (Mr.), member of the UGS**

Screenwriter. Jean-Marc Auclair has written a big number of series and films for television : "Mis en bouteille au château" (2005), "Quatre copains" (2001), "B.R.I.G.A.D." (2001), "Kiné, La" (2000) TV Series, "Mirage noir" (1998), "Micro climat" (1998), "La Guerre des moutons" (1996).

**Bernard BESSERGLIK (Mr.), member of the UGS**

Former foreign correspondent for an international press agency and occasional film critic. Bilingual, French-English. A latecomer to screenwriting, with one comedy thriller broadcast by France's second channel and several other projects optioned. Is currently writing a screenplay about Down's Syndrome. Board member of the French screenwriters union.

**Louis GARDEL (Mr.), member of the UGS**

Screenwriter. Louis Gardel is the writer of "Indochine" (1992), "Est-Ouest" (1999), "Himalaya" (1999), and "Un homme sans l'Occident". He has also written a number of TV films and series.

**Antoine LACOMBLEZ (Mr.) member of the UGS**

Screenwriter. Born in 1957, a graduate of the French Film School IDHEC, Antoine Lacomblez has written over twenty films, among which "Oriana", directed by Fina Torres, which won the Golden Camera at the Cannes Film Festival and the Best Script Award at Carthage, "Après l'amour", ("Love after Love") directed by Diane Kurys, "Morasseix", directed by Damien Odoul, "K", by Alexandre Arcady, and is currently working with directors such as Arthur Joffé, Olivier Torrés, Jean Christophe Klotz, David Oelhoffen. He has published two novels, "Guratik Anilor" (éditions Séguier) and "Idaho, hiver 73" (Robbert Laffont) which won the prize TPS Star for the seventh art.

**Géraldine LOULERGUE (Ms.), SACD**

Deputy Director of International Affairs of SACD France. The SACD (the French society of Dramatic Authors and Composers), represents 41.000 authors in the audiovisual field (cinema, television, radio, animation, interactive creation, still images) and in the performing arts (theatre, dance, music, stage direction, circus). Géraldine is more specifically in charge of the development of bilateral relations with foreign authors' societies and of the promotion of the model of collective administration of authors' rights in the audiovisual field.

**Jean-Pierre Ronssin, member of the UGS**

Screenwriter. Jean-Pierre Ronssin is the writer of "L'Irrésolu" (1994) and "La Discrète" (1990). He has also written the TV series "Souris noire" (1987) as well as the films "Sortie de bain" (1987) and "Bâton rouge" (1985).

**Juliette SALES (Ms.), member of the UGS**

Screenwriter. A former producer at UGC, Juliette Sales started writing scripts in 2000. She likes to tackle different styles of films, from animation to fantastic thrillers or romantic comedy. Her filmography includes : "Je Ne Suis Pas Là Pour Être Aimé" (Director : Stéphane Brizé, San Sebastien Film Festival 2005 - Prix des scénaristes et des critiques), "Zaïna, Cavalière De L'Atlas" (Director : Bourlem Guerdjou, Lauréat de la Fondation Beaumarchais, Locarno Film Festival 2005 - Prix du public), "Piccolo, Saxo Et Compagnie" (Animation feature film, written with Isabelle de Catalogne, Release : 20<sup>th</sup> December 2006, Mon premier festival 2006 : Prix du Public.), "Dorothy Mills", (Director : Agnès Merlet, Shooting in Ireland : March 2007, in English, Producer : Fidélité), "Le Secret De Synthira", (Director : Aruna Villiers, Shooting : September 2007, Producer : Eskwad), "Link", (Psycho-thriller, developed "on spec", in English), "Paris / Paris", (Musical, written with Aline Méhouel, Producer : Fidélité).

**Elizabeth VERRY (Ms.), member of the UGS**

Screenwriter. Elizabeth Verry, also known as Elizabeth RIO. She is a screenwriter for TV dramas for the last 17 years and lately for feature movies and she is a specialist in historical subjects, youth and animation. She has also been a feature film workshops organizer. Co-founder of the French screenwriter's union and an active board

member, Elizabeth has also worked on struggles for writers at European and international level. She is a former F.S.E. president and artistic director of the first European Screenwriters festival, the RISE, which took place in Strasbourg in 2004.

## GERMANY

**Frank W.ALBERS, ROBERT BOSCH STIFTUNG**

Manager. Director of arts and culture at the Robert Bosch Stiftung Foundation which is one of the major German foundations and which pursues its objectives in six departments, among them "Society and Culture" where it runs a Prize for Joint Film Productions by young German and Eastern/South Eastern European filmmakers.

**Werner BARG (Mr.), VULKAN FILM**

Screenwriter. Born in 1957. Studied German Literature and Language, Sociology and Pedagogics in Kiel, Marburg and Freiburg. Since 2001 Art Director of the dffb screenplay academy in Berlin. Director of Studies of the dffb focus of activity screenplay/production. Also film journalist, scriptwriter and dramatic advisor. Directs and produces short films and documentaries.

**Thomas BAUERMEISTER, (Mr), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Degree in German language and literary studies, philosophy and history. Traineeship at Eric Rohmer's und Claude Chabrol's. Screenwriter since 1982. From 1997-2005 Board Member of the German Screenwriters Guild. Since 2004 holding a professorship for screenplay and dramaturgy at the Art College of Media (KHM) in Cologne.

**Heinrich BLEICHER-NAGELSMANN (Mr.), Ver.Di.**

Manager. Head of unit (culture and art) of the German trade union confederation ver.di, since 2002. Responsible for culture and media policy within ver.di on the European level. Vice-President of Euro-MEI, the European federation of trade unions, and member of the UNI-Europa Executive Committee. Bleicher-Naglesmann was the Vice-President of the German Cultural Council 1997 to 2005, Member of the Programm Council RTL from 1998 to 2003, and since 2003 a member of the Broadcasting Board Deutsche Welle.

**Fred BREINERSDORFER (Mr.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Also lawyer. Fred Breinersdorfer was born in 1946, grew up in Mainz and studied law and sociology at the universities of Mainz and Tübingen. He finished his education with the doctor's degree (PHD) in 1975 at the University of Tübingen and started to practice as an attorney at law, specialized on constitutional law and administration law in Stuttgart. In 1980 Fred Breinersdorfer published his first crime novel. Others followed. The books (and later also films) with an attorney called Jean Abel as main character, a guy with a French background, became a remarkable success. Film scripts, theatre plays and short stories came out in the next years. His work contains now 12 novels, two theatre games and a long row of short stories and four radio plays. More than 55 prime time TV movies – lots of them awarded he wrote since 1983. Fred Breinersdorfer was the president of the German Writer's Association (VS) and he is member of the German P.E.N and the "Deutsche Filmakademie". In 1994 Fred Breinersdorfer run for office for the German Federal Parliament as a candidate of the SPD, the party of Willy Brandt. He failed closely. Fortunately, he says today. After the elections he dropped his law job (but not his licence) and became a professional writer. His hobbies are painting and running. He finished the Berlin Marathon, the New York City Marathon and in 2004 the Chicago Marathon. He was (among others) awarded with the "German Film Award", the "Adolph Grimme Preis mit Gold" (the so called German TV Oscar) and nominated for several other prizes. With the Movie "Sophie Scholl – the final days" he had a world success – as writer and coproducer.

**Christoph FALKENROTH (Mr.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Has been working for several production companies and broadcasters mostly for serial formats. He also frequently adapts English scripts for the German market. His background includes music, academia, and several years of being a freelance-

journalist for several computer-magazines and publishers. Since 2003 he is a member of the board of the Screenwriters' Guild of Germany (Verband Deutscher Drehbuchautoren).

**Peter HENNING (Mr.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Born 1956. Master's degree in media sciences, literature and sociology. Studied at the German Film and TV Academy Berlin (dffb). Stipend by the Screenplay Workshop Berlin. Since then working as director, writer, cinematographer. Several teaching positions at the dffb, Berlin University of the Arts (udk) and the Screenplay Workshop Berlin. Professorship for screenplay/dramaturgy at the International Film School Cologne (ifs).

**Kit HOPKINS (Ms.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Bachelor of Arts, Degree in Philosophy at the University of Sydney. From 1986 she worked as free-lance journalist for American and German magazines. Screenwriter since 1992. Member of the German Film Academy. Teaches screenwriting at the dffb in Berlin. Her films include Films "Ilren ist Männlich" (1996), "Widows" (1998), "Voodoo : Mounted by the Dogs" (2003) and "A Wedding at any Price" (2006), she has won several prizes, among them the Bavarian Film Award for Best Screenplay 1997 and the Volkswagen Screenplay Award in Silver 2006.

**Christina KALLAS (Ms.), F.S.E. President, member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter, producer and the president of the Federation of Screenwriters in Europe (F.S.E.). She is also the artistic director of the Balkan Fund, which she created for the Thessaloniki Film Festival (together with L. Rikaki) in 2003, and a member of the German Federal Film Board FFA Commission for the financing of script development. She is a voting member of the European Film Academy and of the German Film Academy, and a member of the presidium of the Screenwriters Guild of Germany. She is teaching screenwriting since 1998 at the German Film and Television Academy in Berlin, and since 2004 at the Cinema Department of the Aristotle University of Thessaloniki. Credits include feature films "i.d.", a.o. in the international competition of the Thessaloniki Film Festival in 1994, "Love Lies", First Film Award at the Munich Film Festival in 1997, "The Commissioner", starring John Hurt and Armin Mueller-Stahl, in the official competition of the Berlin Film Festival in 1998, as well as Best German TV-awarded series "Edel & Starck" (2001-2003). Christina Kallas is the writer of three books: "European coproductions in film and television" (Nomos Verlag, 1992), "The art of invention and narration in the cinema" (Nefeli, Athens 2006) and "Creative Screenwriting" (uvk, 2007).

**Jurgen LADENBURGER (Mr.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. He earned a Masters degree in Social Sciences from University of Tübingen, Germany and a MFA in Screenwriting from the American Film Institute (AFI), Los Angeles. From 1987-1995 he wrote and directed several documentaries, music videos, commercials and TV movies. Since 1997 he writes screenplays for both television - among them "Tell", "Flush", "Kilimanjaro", "How to Spell Love" - and theatrical release. He also works as a script doctor and story editor.

**Marta LAMPEROVA, MDC INT.**

Sales agent. Marta is the Head of Sales at MDC INT, a world sales company which specializes in the promotion and sale of quality European and independent arthouse films. Their catalogue includes several festival winning feature films and animations.

**Robert LOEHR (Mr.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Robert Löhr belongs to the first graduates of the Screenwriting Faculty of the German Film and Television Academy in Berlin, which he finished in 1998. He has written for the Sesamstrasse and other TV programmes. In 2004 he wrote "Mitfahrer" which was directed by Nicolai Albrecht, and went on to receive several festival awards. In 1997 he won the award of the 6<sup>th</sup> Berliner Youth Literature Competition. From 1996 to 2005 he has written ten theatre plays, two of them have been published. His big break-through came in 2005 with the publication of "Der Schachautomat" with Piper Verlag,

a screenplay turned novel, which went on to be published by more than 20 publishing houses all over the world.

**Henner MERLE (Mr.)**

Legal expert. Born in 1964, studied German, European and International law in Münster, Paris and Berlin. Scientific Assistant at the Institute for International and European Law at Berlin Humboldt University, 1993-1995. He founded his own law firm in 1998 and became lawyer of the Screenwriters Guild of Germany (VDD) in 2004. Focus of activity on cinematic and copyright law, press and media law, real estate and property law.

**Eva Ines OBERGFELL (Ms.)**

Legal expert. Born in 1971. Studied Romance, Media and Law in Bielefeld, Strasbourg and Konstanz. Conferral of a doctorate : thesis about cinematographic copyrights and contracts awarded by the Foundation for Sciences and Society of the University of Konstanz. Various publications in the field of contractual law, law of succession, constitutional law, media law and copyright, in particular film copyright.

**Leni OHNGEMACH (Ms.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Novelist. Master of Arts in Drama and Literature at Munich University, LMU. Produced Screenplays (selection) : "Das Superweib" ("The Superwife"), 1995, Constantin Film, Produced by Bernd Eichinger, Director : Sönke Wortmann - Box-Office Hit, highest grossing German Film in 1995. "Opern-Ball", 1997, ("Opera Ball") Constantin-Film, Produced by Bernd Eichinger, Director : Urs Egger, Award-winning Two-Part-Miniseriess. Two published novels, one also a TV-Miniseriess. Guest-Professor for Screenwriting at dffb Berlin. Member of the European Commission of The German Film Board FFA. Lives and works in Los Angeles and in Berlin.

**Roman PAUL, Razor Films**

Roman Paul was born in 1968 in Frankfurt, West-Germany. He has studied Theater, Film and Media Studies and American and German Literature in Frankfurt, New York, Paris and Takamatsu, Japan. In 1997 he received his M.A. degree with distinction from Goethe University, Frankfurt. After his studies he began his career in acquisitions as assistant with Prokino Filmverleih, Munich and moved on one year later to be the Head of International Acquisitions, Senator Film, Berlin and Los Angeles from 1999 to 2002. Since 10/2003 he is the Co-Managing Director of Razor Film Produktion GmbH Berlin and was until recently the Acquisitions Advisor for Celluloid Dreams World Sales. His productions include "Paradise Now", directed by Hany Abu Assad, which won the Golden Globe 2006 and "Running on Empty" by Buelent Akinci which is also screening at this year's Thessaloniki Film Festival. In his long acquisitions career Roman has been responsible for discovering films such as "The Edukators" by Hans Weingartner, "Me and You and Everyone We Know" by Miranda July, "The Cremaster Cycle" by Matthew Barney. Roman Paul is a member of the German Film Academy and of ACE (Ateliers du Cinéma Européen)

**Tobias PAUSINGER, THE MATCH FACTORY**

Sales Agent. World film sales company The Match Factory represents new works of signature and vision by both established directors and new talents. The Match Factory's films distinguish themselves through story and statement, originality and style : "Grbavica", "Lights In The Dusk", "Euphoria", "Half Moon" and others.

**Benedikt ROESKAU (Mr), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Studied German literature, theatre science and philosophy in Munich. Wrote, produced and directed several shorts. Screenwriter since 1991 with a total of 30 scripts produced for television and cinema. Member of the board of the Screenwriters Guild of Germany.

**Joerg SCHNEIDER, ZDF/DAS KLEINE FERNSEHSPIEL**

Commissioning Editor. Right from the beginning in 1963 ZDF/ Das kleine Fernsehspiel was a development workshop for young authors and directors. The department's name rapidly became a trademark for newcomers in the film business. Rainer Werner



Fassbinder, Jim Jarmusch, Theo Angelopoulos and Agnès Varda are just some of the many filmmakers who have worked with the Kleines Fernsehspiel. In more recent times talented new German filmmakers began their careers there, including Christian Petzold, Fatih Akin, Oskar Roehler, Hannes Stöhr and Angela Schanelec. In cooperation with arte they coproduce international first feature films like "Grbavica" by Jasmila Žbanić. Each year they commission 23 new German productions covering fiction, documentaries, essays, experimental pieces and hybrid forms and coproduce up to 3 international fiction films.

**Dorothee SCHOEN (Ms.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. She was a student at the Hochschule für Fernsehen und Film (HFF) in Munich, at the documentary class. She is teaching screenwriting at the Hochschule für Fernsehen & Film (München), Filmakademie Baden-Württemberg (Ludwigsburg), Drehbuchwerkstatt (München), Drehbuchforum (Wien), ZDF-Autorenenförderungsprogramm, and at the Fondation de formation continue pour le cinéma et l'audiovisuel (Lausanne). In 1988 she wrote "Blauäugig", directed by Reinhard Hauff, in competition in Venice in 1989. Since then she has written more than twenty and TV movies including several episodes for the famous German TV crime series "Tatort".

**Daniel SCHWARZ (Mr.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. After studies in Turkology, Literature and Film in Florence and Istanbul, he obtained his MA at the University of Hamburg in 1995. Subsequently he studied screenplay-writing at the AFI. He has written among other screenplays "Süperseks", an ethno-comedy written with Kerim Pamuk, which was released with great success in German cinemas. For the German-Turkish Director Buket Alakus he wrote the drama "Kein Weg zurück" ("No way back"). Daniel's latest project is the screenplay "Rio Rita", written with Christian Blümke, for the Finnish Director Mika Kaurismäki. "Rio Rita" was selected and promoted in the "European Script Market" in Cannes 2005.

**Tobias SIEBERT (Mr.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. Master of Arts in communications, psychology and economics. Tobias Siebert is one of the most successful comedy writers in Germany. He wrote 15 comedy movies for television with about 80 reruns, the movie "Schwabinger Girls" for the cinema and the play "Henry and Fortuna". His MA thesis was about the undervaluation of the screenwriters work in German cinema. No wonder that Tobias Siebert is now in the managing committee of the German screenwriters guild. His motto: Fight for your right Mister Writer and the light on you will shine even brighter!

**Katja SIEGEL, REVERSE ANGLE PRODUCTIONS**

Producer. She produces for Reverse Angle International, based in Hamburg, was founded in the year 2003. Reverse Angle International focuses on international coproductions. Reverse Angle International has coproduced the film "Land of Plenty", by Wim Wenders, with Indigent/IFC, USA. The movie was shot in fall 2003 in the USA, it's world premiere was held at the Venice Film Festival in the official selection in 2004. In fall 2004 the film opened in German cinemas. The shooting for the new feature film "The house is Burning" took place in the USA and was finished in summer 2005. The project from the highly talented author and director Holger Ernst will be released in Germany, November 16th 2006, Activities: Production of feature films, for the international and German market, 2006 (Co) Productions: Development of the second feature of Holger Ernst - preparing a slate for MEDIA Europe. Preparation of the next Wim Wenders feature, 2006 Releases: "The House is Burning", 16th November 2006, "Bye Bye Blackbird", 30th November 2006.

**Ruth TOMA (Ms.)**

Screenwriter. Studies at the "Akademie der Bildenden Künste", Munich, state examination. From 1992 to 1994 she studied at the just established study course "Film" at the university Hamburg, direction Hark Bohm, in the scriptclass of Peter Steinbach. First class honours. She has written nine TV movies and seven feature films, among them the most celebrated and successful "Gloomy Sunday",

for which she received the German screenplay award together with director Rolf Schübel. She has received further screenplay awards, for the films, for the screenplays "Erbsen auf halb sechs" together with director Lars Büchel, "Solino", which was directed by Fatih Akin, and for the TV movie "Romeo", directed by Hermine Huntgeburth, she received the Adolf Grimme award as well as the German TV award. For her latest screenplay "Emmas Glück" which she wrote together with novelist Claudia Schreiber, she won the "Starfish" Award of the Hamptons Filmfestival.

**Katharina UPPENBRINK (Ms.), SCREENWRITERS GUILD OF GERMANY**

Managing Director of the Screenwriters Guild of Germany. Born in 1965. After training and studies in Berlin and London, she worked for various publishing houses in distribution, marketing and licensing. In 2002 she became Managing Director of the German Screenwriters' Guild, focussing on PR. Since 2004 she has also been responsible for the guild's national and international political activities.

**Philipp WEINGES (Mr.), member of the SCREENWRITERS' GUILD OF GERMANY**

Screenwriter. Born 1960. Weinges worked a few years in different jobs as cleaning man, tourist guide and griller. In the late '80s he started writing German dubbing-versions for American sitcoms. After attending Robert McKees seminar "Story structure" he sold his first script "Alone among women", which became a major German box office hit. In the '90s he created together with Günter Knarr different scripts for screen and TV. In 2000 they decided to produce their scripts by themselves and entered "rome-film". The company produced four TV-movies and one sitcom-pilot. In 2004 they left rome and founded a new company "Crazy Film", which produced one TV-Movie und now prepares two other productions. Main interest are Comedies and Thrillers.

**Uwe WILHELM (Ms.), member of the SCREENWRITERS GUILD OF GERMANY**

Screenwriter. He studied at the J.W.Goethe University in Frankfurt, German Literature and Philosophy. He graduated from the Folkwang-Schule, Essen as an actor and from 1984 to 1987 he worked as an actor at the Stadttheater Essen and Staatstheater Hannover. He wrote two theatre play, "SOS," and "Mayday", both published by S. Fischer Verlag and went on to write more than 120 Screenplays for TV-Series Marienhof, Auf Achse, Wolfs Revier and Trotzki from 1986 to 1993. Since then he wrote a big number of TV and some cinema films, among them "My Girl Rosemary", directed by Bernd Eichinger, "Die Halbstarken", directed by Urs Egger and "Es geschah am hellichten Tag", directed by Nico Hofmann. He also wrote Bandits, directed by Katja von Garnier and "Gebrüder Sass", directed by Carlo Rola. He is currently finishing his first novel.

**Jurgen WOLFF (Mr.)**

Screenwriter. He is also a teacher, hypnotherapist and creativity expert. His courses include "Beyond Brainstorming," "Create Your Future," "Hypnotic Writing," and "The Creative Breakthrough Workshop" and have been presented at the University of Southern California, the University of Barcelona, the Skyros Institute, many film schools, and groups and organisations including The Academy for Chief Executives, Egmont, Grundy-UFA, and Columbia-Tri-Star. His books include "Do Something Different" (Virgin Business Books), "Successful Scriptwriting" (Writers Digest Press), "Top Secrets: Screenwriting" (Lone Eagle Press), and "Successful Sitcom Writing" (St. Martin's Press). He has written for many publications including the Los Angeles Times, the San Francisco Chronicle, Broadcast Magazine, and a Life Coach column for the Times Educational Supplement. He is the editor of "Brainstorm," the creativity newsletter, now available as an Internet e-bulletin. He still devotes most of his time to writing for television and film. In the United States, he wrote for sitcoms including "Benson," "Family Ties," and "The Love Boat." He wrote the feature film, "The Real Howard Spitz," starring Kelsey Grammer and directed by Vadim Jean. He has also written a number of TV movies, including two starring the Olsen Twins, and been a script doctor for films and TV films, including "Mannequin". He co-created the German comedy series, "Lukas," which ran for 65 episodes, the animated series, "Norman Normal," which airs in Germany, Spain, France, and many other countries, and contributed to many series, including "Nicola," "Die Camper,"

and "Alles Atze," and has been a consultant to the BBC Children's Programme Department. His play, "Killing Mother," was produced at the Gorky Theatre in Berlin, and he's also had plays produced in New York, Los Angeles, and London. Jurgens divides his time between London and Los Angeles and is currently working on his first novel, a new book about time management for writers, and a new comedy series for Germany.

#### **Andrea ZEITINGER (Ms.)**

Born in 1974. Diploma in Media Pedagogics. Various short films on cultural integration of youngsters in Berlin. Studied Journalism in Berlin. Since 2005 Assistant Managing Director of the Germans Screenwriters' Guild.

## **GREECE**

#### **Nikos APIRANTHITIS (Mr.), member of the Scriptwriters Guild of Greece**

Screenwriter. Born in Athens in 1966. He studied film directing at the Lykourgos Stavrakos Film School (1984-87). He attended seminars for screen writing with John Truby in the South by Southwest, Media II Programme of the European Union (Athens) and script editing seminars with Christopher Vogler in South by Southwest, Media II Programme of the European Union (Rome). He works in television as a scriptwriter since 1993. He is a member of the Scriptwriters Guild of Greece since 1998, member of the Board since 2002. His filmography includes "At the Limits" (Storia), feature film directed by Savvas Karyda and presented at this year's Thessaloniki IFF at the Greek Films 2006 section (script written in collaboration with Panagiotis Pashidis), "Love me Do" (Na M'Agapas), Feature film directed by Andreas Thomopoulos (script written in collaboration with the director), 2003. He has also written for television ("Love Came Late One Day" etc.). Best adaptation for TV Drama for the year 2000. Best TV script for the year 1998.

#### **Dimitris ATHANITIS (Mr.)**

Writer-Director. Dimitri Athanitis was born in Athens, where he studied cinema and architecture. His first feature "Addio Berlin" (1994), in B&W, gained three national mentions and became a cult film in Greek cinematography. His second film, "No Sympathy For The Devil" (1997), also in B&W, won the Best Actress Award at the International Thessaloniki FF, while his fourth feature "2000+1 Shots" (2000), based on the millennium, was chosen by the Australian cineaste B. Mosoulis among the 10 best films for 2001. His last film "Planet Athens" (2005) was based on the Athens Olympics.

#### **Maria DOUZA (Ms.)**

Writer-director. Maria Douza, a graduate of Byzantine History from Athens University, studied film direction and writing at the National Film and Television School of England. Maria has written and directed a number of short and medium length fiction films, two documentaries, and lots of commercials. Two of her films, "The Bridge" (30') and "The Island" (50') were shown on Greek TV ET1, and various Film Festivals, where "The Island" was awarded two quality awards. Since 2003 Maria has been developing three feature length scripts hoping to eventually direct them. The first, "Beautiful City", was commissioned by the GRAFI program of the Greek Film Centre, while the second, "Judas' Treasure" won the Media New Talent Award last year. The third one, "Fish Out of Water", was initially developed by Maria as a romantic comedy through the Katapult Script Workshop (Budapest), but then turned into a proper comedy by Stathis Katsaros who has now taken over the writing, allowing Maria to concentrate on promoting and directing all three projects.

#### **Nikolaos BILILIS, member of the Scriptwriters Guild of Greece**

Screenwriter. Born in Thessalonica in 1927. Studied in Thessalonica, Athens, and Rome. Graduate of School of Commerce, Superior School of Drama, School of Music (harmony-composition), School of Cinema Direction & Direction of Photography. Since 1945, wrote and mounted theatrical plays (prose & light operas) and books of his have been published (prose, poetry, documents). Published in daily & periodical press: articles, satyrics, chronographs and essays. Shot cinematographic films in short and full length (scriptwriting, direction & photography). In some of these films, also com-

posed the music. Won prizes & honorary distinctions from Greek and foreign film festivals. Has taught & still teaches in schools of cinema, drama & journalism from 1949 till nowadays. Produced and presented hundreds of shows in television related to the history & technique of cinema. Main occupation: director & correspondent of Greek & foreign TV Newsreels.

#### **Panajiotis IOSIFELLIS, member of the Scriptwriters Guild of Greece**

Screenwriter. Born in Thessaloniki, in 1970. He studied History & Archeology and Journalism. Member of Scriptwriters' Guild of Greece since 2005. His filmography includes "Prostasia" (Protection), short, fiction, directed by Christos Nikoleris, 2005, "The Cut", short, directed by Vassilis Kechagias, 2005; "Cheap-dayz", short, directed by Vassilis Kechagias, 2004; Quality Award of the Greek Ministry of Culture, 2004; "Trikimia" (Storm), short, directed by Christos Nikoleris, 2003, Quality Award of the Greek Ministry of Culture, 2003; "Izabel", short, directed by Arsenis Polimenopoulos, 2003, Kinitro Award, Greek Film Centre, 2003.

#### **Maria HATZIGRIGORIOU, member of the Scriptwriters Guild of Greece**

Born in Thessalonica, Greece, in 1967. Studied Psychology and Sociology in Paris. She works as an advertising copywriter since 1994 and a television scriptwriter since 2001. Member of the Scriptwriters' Guild of Greece since 2003. Sole carrier, comedy series, 20 episodes directed by D. Papakonstantis, ANTENNA TV, 2004. Patra-Venetia, comedy series, 26 episodes directed by K. Kimoulis, ALPHA TV, 2002-03.

#### **Alexandros KAKAVAS (Mr.), member of the Scriptwriters Guild of Greece**

Screenwriter. But also producer and director. Representative of Greece in Eurimages, Media etc.. President of the Scriptwriters Guild of Greece. Member of the European Film Academy. Elected member of the Board of Directors of SADA (Collective society). Elected representative of the Greek Directors Guild in FERA. Member of SAPOE (Independent Producers of Greece), INCD (ex Steering Committee member), AIDAA (ex member of the Board of Directors) and ex vice president of "micro"(Short Film Directors). Writer of long feature films of which "End of an Era" won him the Original Screenplay Award in the 35th Thessaloniki Festival and the State Award in 1995. Also "Wind over the City", "Stream", "The Secret of November", "Say you love me" "Arduous & Hazards Tasks" etc. and writer/producer/director of the shorts "The Promise" (Mention of Merit at the 2005 State Awards. Int'l Film Festivals of Montpellier, Tehran, DaKino, Olympia, Foyle) "The Doll" (Direction Prize at the 2004 Athens Fantastic Film Festival, Int'l Film Festivals of Taormina, Voladero, Foyle, DaKino, Bioreykjavik, Transilvanian FFF, Arlon, Cyprus IFF) "Cross" (Ifct, NY & Tiburon, CA, USA, Corto!Porto, Hollywood Shorts, Aarau, Asolo, Ismailia & Buku in Poland where he received a Mention of Merit) Writer of mystery TV series "The Red Circle" which won the audience award for best drama series in the 2001 Greek TV Awards. He has also done research and written documentaries (E.Skoura, the first woman MP in Greece, Aegyptus Monachus, Mount Olympus: A Place for Immortals, Sexual Harassment on the Human Female etc.) and plays as Mary's Choice which was staged in Teatro Technis, London.

#### **Stathis KATSAROS**

Writer-director. Born in Athens in 1956. Studies at Panteios University, Degree in Political Sciences London Film School, HND. Film Director, director and producer for Greek TV, cinema and radio. Awards: "The Cathedral of the Desert" (75'). Independent production. First Prize, Best Feature (Salonica Film Festival), "Carretta, Caretta" (52') Documentary, Producer: ERT (Greek Radio-Television). Special Mention, ECOVISION Festival of the EEC, Birmingham "Fluorine Valley" (30') Documentary Producer: ERT. First Prize for script and research, Thessaloniki Film Festival Animation Founded BIG BAND TOONS Animation Company and collaborated with cartoon director Angelos Rouvas in the creation of ten concepts for the production of TV cartoon-series. "Truck Tales", "The Pearl of the City", "Joey and his Friends", etc. - Publications "Cinema and Dinosaurs", Editor AEGOKEROS, Athens. Participated in the projects AUDIO-VISUALS IN THE REGIONS (MEDIA Program of the EEC) Awarded financial support for Script-writing ("Chicken-Town") and Animation Training from CARTOON Program of EEC. Wrote articles for

"TRAM" magazine. Wrote lyrics for composer Dimitri Papadimitriou. Wrote Greek songs (lyrics and music). He is a member of the Association of Greek Directors.

#### **George MAKRIS (Mr.), member of the Scriptwriters Guild of Greece**

Born in Athens in 1960. He studied Drama at Pellos Katselis Drama School and at the Athens Conservatory. He attended script-writing seminars by Jan Fleischer (MFI, 2001) and by Irakli Kvirikadze (Script Center and the Greek Film Center, 1984). He has been acting in the theatre since 1981 and participating in more than forty plays. He has also acted in a variety of short and feature films. He taught drama at the National University of Athens, Theatre Studies Department and Scriptwriting at the AKTO College, Athens. Member of the Board of the Scriptwriters' Guild of Greece since 2004.

#### **Nikos PANAYOTOPOULOS (Mr.), Member of the Scriptwriters Guild of Greece**

Screenwriter and novelist. Born in Athens 1963. He studied Civil Engineering at TEI Piraeus (1981-85) and Drama on Stanislavski's System at the Hellenic-American Union with Conrad Eure (1983-85). He participated in several scriptwriting seminars such as Script Craft (Athens 1993), EAVE Europe 1993, Script development & writing program of MFI (Mediterranean Film Institute) at Kalamata (1998) and Athens (1999). He worked as a journalist in the Arts Section of the newspapers Eleftheros Tipos and Tipos tis Kiriakis (1989-92) and the theatrical magazine Ekkiklima. Co-host of Vivliorama (weekly book review for National Television, 1991-92), and in-house writer and script editor for POLLUX, a TV & Film Production company (1992-93). He also worked as an assistant trainer at the MFI screenwriting seminar (2000-05), as a script editor for Grafi, a script development program of the Greek Film Centre (2001-03), and a trainer at the screenwriting seminars for Microfilm (a program for short film production by the Greek National Television) 1999-2004. He works as a free lance screenwriter-novelist since 1993. He also teaches Screenplay at Stavrakos Film & Television School of Athens since 1998. Member of Scriptwriters' Guild of Greece since 1997. His filmography includes the feature films "The Wake" by Nikos Grammatikos, which won the 2nd Prize for Best Film in the 2005 State Awards, "Totally Married" by Dimitris Indares (Best Screenplay at the International Competition of Thessaloniki IFF) 2003, "The King" by Nikos Grammatikos, (Golden Pyramid Award-Best Film at the International Film Festival of Cairo) 2003, "My Brother and I" by Antomis Kokkinos 2002 and other feature films, short and television. Television : "A smile", teleplay, directed by N. Grammatikos, ET3, 2003. "The women of her Life", adaptation, from the novel by Lena Divani, directed by Ch. Palligiannopoulos, ET1, 2001. "Dream a little dream of me", episode of Erotic Tales directed by A. Kokkinos, 1997. "Exodus", teleplay, directed by N. Grammatikos, ET2, 1996. "Reflections of Athens, an inside view", documentary, directed by A. Kokkinos, ZDF/ARTE, 1995. "A life for Elsa", series directed by V. Tselemengos, ANTENNA, 1994. "The Holly Four", series directed by S. Rallis, ANTENNA, 1994. "Taurus vs Sagitarius", series directed by M. Manoussakis, ANTENNA, 1993. "Talk to my lawyer", series directed by D. Papakonstantis, ANTENNA, 1992.

#### **Apostolia PAPAIOANNOU, Mediterranean Film Institute**

Manager. The Mediterranean Film Institute (MFI) is a European audiovisual training organization. Established in 1998, it has become a center for activities that bring together talented screenwriters and directors from Europe and the Mediterranean region, teachers of cinema and accomplished professionals from the U.S. & European film industry. Activities : MFI Script Workshops is an advanced screenwriting training initiative of the MEDIA PLUS Training Programme. Essentially a script development and writing program, it consists of 4 intensive workshop sessions. Its primary objective is to fully develop the participating projects, from extensive outline or treatment or rough first draft to final draft, through a process of workshops that emphasize story and the dramatic components of the screenplay. Some of the most established teachers of screenwriting and dramaturgy from the USA and Europe are engaged as trainers, advisors and lecturers in this intensive program : Professors Lewis Cole, Nick Proferes & Milena Jelinek, of Columbia University's Film Division at New York, USA; Jan Fleischer, Head of Screenwriting Department, NFTS, UK;

Miroslav Mandic, Professor at FAMU, Prague, Czech Republic & HFF Munich, Germany.

#### **Panagiotis PASHIDIS (Mr.), member of the Scriptwriters Guild of Greece**

Screenwriter. Born in Serres, Greece in 1964. He studied architecture and worked as a theater set designer. He has written plays, feature films and TV series. Member of the Scriptwriters' Guild of Greece since 2003. His filmography includes "At the Limits" (Statoria), feature film directed by Savvas Karyda and presented at this year's Thessaloniki IFF at the Greek Films 2006 section (script written in collaboration with Nikos Apiranthitis), 2006, "The Very Poor Inc." (Pamptohi A.E.), feature film directed by Antonis Kokkinos, script by Yorgos Kotanidis. Drama supervision and dialogues, 2000, as well as 2 short films.

#### **Vassilis RAISIS, screenwriter**

Screenwriter. BSc in Physics (University of Ioannina), BSc in Philosophy (University of Ioannina), PhD in History and Philosophy of Sciences (University of Athens). Scripts for feature films (co-writer) : 2006, "The Son of the Guard", Director D.Koutsiampasakos; 2004, "Like Chef, like God", Director S.Niziris. Scripts for short films (co-writer) : 2005, "Dry Cleaning", Director M. Makris; 2003, "What Swims and Laughs", Director E. Fragkiadaki; 2002, "Table for Two", Director C. Psomadelli; 2000, "Wrong Century", Director S. Niziris; 1998, "Miracles on Alaxandra's Avenue", Director S.Niziris. Theatre plays (performed) : 2006, "Stories about Marriage Threat", Director M.Kalbari - "Theatro Tehnis - Karolos Kuhn"; 2005, "Human Beans", Director M. Zeibel - "Ethniko Theatro - Adios Horos"; 2003, "The Three Sisters and the Pot-Man", Director T.Abazis - Horo-roes"; 2002, "In old fashioned glass", Director P.Kapsalis - Bar theatre in "Grammes"; 1999, "Costa's problem", Director D.Sklavos - "Politehno"; 1994, "Costas' problem", Director : Th.Papageorgiou - "Stoa".

#### **Ioanna RAPTI (MS.)**

Legal expert. In year 2000 she graduated from the Law school of Athens, in 2002 she completed her MBA-Audiovisual & Multimedia Business Administration (Media programme) in Athens and in year 2003 the LLM (Intel.Property) programme of University of Heidelberg, Germany. Since 2003 she cooperates with the legal department of the Greek Collecting Society of authors-directors (SADA) and since June 2005 she is the legal advisor of Greek Guild of Scriptwriters and representative at F.S.E..

#### **Andreas SANDERS (PANAGOPOULOS), member of the Scriptwriters Guild of Greece**

Screenwriter. Born in 1963 in Athens. He started his career as a journalist in 1980 working with daily press. He studied Sociology and Political Sciences in the US. He worked in Eleftherotypia newspaper (1988) as an editor while in the meantime he wrote scripts for several radio shows. In 1990 he wrote the theatrical play Odos Koutoponiron, which was played in Atheneon theater and directed by D. Chronopoulos. He studied Acting (1989-93) in Akis Davis' and Roula Pateraki's workshop and he has been one of the cornerstones of the Arodon union and Alkmene theater. During the period between 1990-95 he wrote play scripts for TV shows, and from 1998 to 2002 he taught in the Industrial Design Center (CAID) and the New Technology and Media Lab of the University of Athens. In 2000 wrote the theatrical comedy Europolites, which was played in the Ancient Theater of Delphi, directed by D. Katranidis. In the meantime he worked as a journalist in newspapers, magazines and radio and he wrote several essays, theatrical scripts, articles and worked with the translation of books and theatrical plays. He lives in Thessalonica and he is the chief editor of the newspaper Aggelioforos and the director of the Sunday magazine. Television A greek coffee please, comedy series directed by St. Fasoulis, scriptwriter in 7 from 18 episodes, ANTENNA, 1995. "Barbarities", comedy series directed by St. Rallis, ANTENNA, 1993. "At the Psychiatrist", comedy series directed by K. Kimoulis, ANTENNA, 1991.

#### **Petros TATSPOULOS (Mr.), member of the Scriptwriters Guild of Greece**

Screenwriter. He was born in Rethymno-Crete, Greece in 1959. Writer of novels such as "The Heart of the Beast" and "The First Appearance". He is a member of the Writers Association since 1989



and founding member of the Scriptwriters Guild of Greece. His filmography includes : "Underground Passage" (Ypogia diadromi), (co-scriptwriter) feature film directed by Apostolos Doxiadis, 1983 (Best New Director Award, Thessaloniki International Film Festival, 1983), "A Foolish Love" (I Apenandi), (co-scriptwriter) feature film directed by Yorgos Panoussopoulos, 1981.

**Dinos YIOTIS (Mr.), member of the Scriptwriters Guild of Greece**

Screenwriter. He was born in 1961 in Arta. He studied Geology, Media at the Athens University, Journalism, Film Writing and Direction at Colleges in Athens. He has been writing in newspapers and mostly in magazines since 1986. He is member of Scriptwriters' Guild of Greece since 2001 and he is also member of Periodical Electronic Press Union since 1992. General Secretary of the Board of Scriptwriters' Guild of Greece. His filmography includes "E-mail", adaptation of his name novel for the feature film directed by Markos Holevas, 2001, and "Love Knot" (Eleftheri Katadissi), original story for a feature film directed by G. Panoussopoulos, 1995.

**Dimitris VAKIS (Mr.), member of the Scriptwriters Guild of Greece**

Screenwriter. Born in Athens in 1965. He studied film directing at the Lykourgos Stavrakos Film School (1984-87). He works in television, films and advertising as a scriptwriter since 1993. Member of the Scriptwriters Guild of Greece since 2003 and member of the Board since 2005. His filmography includes "Chariton's Choir" co-scriptwriter in collaboration with Grigoris Karantinakis and George Makris, which won the Best Film Award at the State Film Awards of 2005, "What a Wonderful Day" co-screenwriter in collaboration with Yorgos Makris 2003 as well as shorts and television ("Judas kissed wonderfully" etc)

**Despina KAKLAMANIDOU**

Film Theoretician. Born in Thessaloniki, Greece, Dr. Despina Kakkamanidou studied French Literature at the Aristotle University, as well as journalism. She completed her Ph.D. on Film and Literature in May 2005. Dr. Kakkamanidou wrote film reviews as well as theoretical articles in the Greek cultural magazines Exostis and Fix Carré from 2003 to 2005. She has also participated in semiotic conferences in Greece and abroad, with papers on film theory. Since October 2005, she has been teaching film history and theory at the Department of Film Studies of the Aristotle University of Thessaloniki. She is the author of "When Film Met Literature" (Aigokeros editions, Athens, in Greek) and is currently working on her second book on the history of the romantic comedy.

## HUNGARY

**Laszlo KANTOR**

Producer. He produces with the Új Budapest Filmstudio was founded in 2001. The owners, who were among the crew of the old Budapest Filmstudio, have already participated in the making of a dozen feature and documentary films. Their three main fields of activity are : the development of film scripts; the production and distribution of feature films, documentaries, experimental and short films, commercials and TV-films; as well as co-production, post-production works, talent casting, organising festivals. Their recent works : "Eastern Sugar" (2005) feature film by Ferenc Török, "Dallas Pashamende" (2005), feature film by Róbert Pejó were both awarded at the annual Hungarian Film Week, and later was selected at the 2005 Berlin Film Festival, in Panorama Section. 2006 (Co) Productions : "Romacop" by Gábor Dettre (Hungarian-German), "The Trap" (by Srdan Golubovic, a Serbian-German-Hungarian), "The Beheaded Rooster" (by Radu Gabrea, a German-Austrian-Romanian-Hungarian) Features is pre production : "Duke, the rescue dog" (by : Robert Pejo, Hungarian-German-Austrian-Turkish), "The Guilt" (by Ali Özgentürk, Turkish-Hungarian), 2006 Releases : "Unwanted Cinema" (documentary), "Beautiful Wild Beasts" (TV film).

**Gabor KRIGLER**

Screenwriter. And manager of Fadeln Script Consulting is an independent initiative dealing with feature film and television scriptwriting and related consultancy and training. Fadeln is also the organizer of the Central European Pitch Forum. Activities : script

consulting, screenwriting, training, event organization. Territories of interest : Seeking projects from the Balkan regions without a producer attached to be invited top the Central European Pitch Forum.

**Balasz LOVAS (Mr.)**

Screenwriter. He is the founder of Fadeln Script Consulting, an independent initiative dealing with feature film and television scriptwriting and related consultancy and education. He is also the organizer of the first Fadeln Central European Pitch Forum at the 2007 Pécs International Film Festival. In 2001 his script "Your Own Hole" won second prize of the national round of the Hartley-Merrill International Screenwriting Contest. In 2002 feature film "Bro" was released for which he won Best Newcomer Screenwriter Award at the 2003 Hungarian Film Week. His second produced script "Bedlam" was released in 2005. His screenplay "Konec" was made into a movie this year. His latest work with the Fadeln team was "Born to Lose", a TV-series written for HBO Central Europe. Currently, he is developing his latest feature script "Roundup" at the first ScripTeast workshop. He is also the editor of the Hungarian movie portal "magyar.film.hu".

**Katalin MEZEY (Ms.), member of the UNION OF HUNGARIAN WRITERS**

Writer. She is the General Secretary of the Union of Hungarian Writers. She was one of the initiators of creating the Writers' Trade Union in Hungary and was its secretary from 1987 to 92, from 1992 secretary general of the Writers Trade Union. Since 1990 she is a presidential member of the Hungarian Writers' Alliance. Prizes : 1985, Füst Milán Prize; 1990, IBBY Prize; 1992, Greve Prize; 1993, József Attila Prize; 1994, state order (Tisztikereszt); 1996, Arany János Prize; 2002, Literary Prize of the Artisjus. Main works : "Amíg a buszra várunk" (Waiting for the Bus, poems, 1970), "Anyagtanulmány" (Study of Materials, poems, 1977), "Zöld vadon" (Wilderness, Early, short stories, 1979), "Csutkajutka meséi" (The Tales of Csutkajutka, tales, 1983), "Élőfilm" (Livingfilm, novel, 1984), "Újra meg újra" (Again and Again, poems, 1985), "Lyukak az osztálykönyvben" (Holes in the Classregister, novel, 1986), "Kivala Palkó Nemlehet-országban (Paulet Whowas in Impossibleland, tale-novel, 1987), "Levelek haza" (Letters to Home, novel, 1989), "Szárzsföldi tél" (Continental Winter, selected poems, 1991), "A két egyforma királyfi" (Two Princes, who are the Same, plays, 1994), "Paule Werbisteden im Lande Geht-ja-nicht" (German translation by Hans Skirecki, 1999), "Furcsa világ" (children's poems, 2000), "Párbeszéd" (Dialog, new poems, 2002), "A kidöntött kerítés" (Demolished Fence, short stories from the childhood, 2003).

## ICELAND

**Jonasson, member of the Icelandic Dramatists Union**

Screenwriter.

## IRELAND

**David KAVANAGH (Mr.), IRISH PLAYWRIGHTS & SCREENWRITERS GUILD**

Executive Officer of the Irish Playwrights and Screenwriters Guild. David Kavanagh has been Film Officer of the Arts Council; Chief Executive of the Irish Film Institute; General Secretary of the European Script Fund. He is a board member of the Light House Cinema Exhibition and Distribution Company. He is a board member of the Federation of Screenwriters in Europe and a member of the Policy Review Group of the International Affiliation of Writers Guilds. He is a member of the Irish Film and Television Academy and the European Film Academy.

**Thomas MCLAUGHLIN (Mr.), member of the IRISH PLAYWRIGHTS & SCREENWRITERS GUILD**

Screenwriter. Thomas McLaughlin was born and reared in Belfast, went to university in England and America and now lives in Dublin. He has had stage plays produced in Belfast, Edinburgh, London, New York and Dublin and written radio plays for B.B.C. R.T.E [Ireland] and W.D.R. [Germany] and sketches, sit-com and soap opera for t.v. He fronted the rock band Light A Big Fire and played an intergalactic pirate in the film "Space Truckers". He is a member of the

executive committee of the Irish Playwrights and Screenwriters Guild, and was vice president of the Federation of Screenwriters in Europe.

**Sean MOFFATT (Mr.), member of the IRISH PLAYWRIGHTS & SCREENWRITERS GUILD**

Screenwriter. Sean Moffatt (born 1959) has been instrumental in the last number of years in bringing about the formation of the Irish Playwrights and Screen Writer's Guild of which he was Chair until stepping down last year. He has been a full time script writer for nearly twenty years, primarily in TV but also for radio and stage. He has written and edited a number of extremely successful text books for schools and has lectured on Drama for a number of colleges and institutions.

**Greg O'BRAONAIN (Mr.), member of the IRISH PLAYWRIGHTS & SCREENWRITERS GUILD**

Screenwriter. Senior writer for the Irish language serial dráma "Ros na Rún" since it's inception in 1996, Helped to develop the initial idea and has written well over a hundred episodes to date. Co-wrote English language feature film "Conamara" with director Eoin Moore in 1999. Produced by Boje/Buck productions. Numerous other scripts for film and TV, including a feature film adaptation of a novel, currently assembling financing. Board member of The Irish Playwrights and Screenwriters Guild. Has lectured on scriptwriting at University College Galway. Helps develop new writers for "Ros na Rún". And occasionally gives writing workshops.

**ITALY**

**Savina NEIROTTI, Scuola Holden**

Manager. Savina Neirotti is the Head of International Studies and the Director of Media-funded Script&Pitch Workshops, which aims at educating experienced screenwriters for the international market. Scuola Holden teaches Narration Techniques since 1994.

**NETHERLANDS**

**Wim BLAAUBOER, member of the Netwerk Scenarioschrijvers**

Screenwriter. He studied screenwriting at the Nederlandse Film en Televisie Academie and graduated in 1997. Since then he has written for comedy's, soaps and law series for television. He also teaches screenwriting at the SAE Institute at Amsterdam. Since 2005 he's treasurer of Het Netwerk Scenarioschrijvers, the Dutch Screenwriters Guild.

**Marc LINSSEN, member of the Netwerk Scenarioschrijvers**

Screenwriter. Since 2003 Marc Linssen is creative manager of ScriptStudio, the writers' department of Endemol Drama. In this department the scripts of several soap and drama series are written by some 40 writers. Marc Linssen started writing professionally in 1993, as dialogue writer of "Goede Tijden, Slechte Tijden" (Good Times, Bad Times) the first and still most successful soapseries in the Netherlands. He became head writer of "Onderweg Naar Morgen", the second soapseries and was one of the developers of "Goudkust" (Goldcoast), the third soapseries. He (co-)developed also "Westenwind" (drama series) "Trauma 24/7" (hospital series), "Het Glazen Huis" (weekend soap), "De Erfenis" (telenovella) and "Fantesstic" (a strip soap for the mobile phone). Marc studied theatrical science and philosophy and wrote two plays. His second play was performed in April and May in Bellevue, Amsterdam. He is 38 years old and happily married.

**Paul Jan NELISSEN, member of the Netwerk Scenarioschrijvers**

Screenwriter. From 1974-1988 Paul Jan composed and wrote lyrics for various music productions. After that he worked a number of years as a copywriter for the HCSH advertising-agency. Since 1992 Paul Jan has been active as a scenarist. He has written for television-series as Fort Alpha, In Voor & Tegenspoed, Koefnoen and Wildschut & de Vries. In 2003 Paul Jan received the Dutch Academy Award for best screenplay for the featurefilm "Van God Los" a.k.a. "Godforsaken" Recently Paul Jan wrote the screenplay for the featurefilm "Dennis P", that will be released in march 2007.

**Willemiek SELIGMANN (MS), Netwerk Scenarioschrijvers**

Legal Expert. After finishing her degree in law in 1988 at the University at Amsterdam Willemiek Seligmann worked as a solicitor at two different private lawfirms and as a lawyer at a Buro voor Rechtshulp (legal aid office funded by the Dutch government), specialized in labourlaw and social security law. She has been of a legal magazine on social law. At one point she decided she wanted to work in a more creative, "artistic" line of work and environment and – preferably – not only doing individual cases. In 2000 she got the opportunity to work as a lawyer for the largest union for artists, people working in the audiovisual sector and printing and publishing sector in the Netherlands, called FNV KIEM. Apart from labourlaw and social security law she treated cases on intellectual property law (copyright). April 2001 she became director/coordinator of the Netwerk Scenarioschrijvers (= Dutch Guild of scriptwriters) and since then she has been specializing in intellectual property law. Since 2002 she is also co-director of the association of writers and translators (Vereniging van Schrijvers en Vertalers) of which the Netwerk Scenariowriters is a department. She has been one of the legal advisors of the F.S.E. since the foundation in June 2001.

**NORWAY**

**Eirik ILDAHL (Mr.), member of the NORWEGIAN PLAYWRIGHTS' ASSOCIATION**

Screenwriter. Norwegian-born writer who is best known for his comic book stories in Scandinavia under his alias "Idi Kharelli". Nowadays he uses his real name.

**POLAND**

**Wojciech LEPIANKA**

Screenwriter. Selected filmography as a scriptwriter: "Taranthriller" - TV feature film; "Wyliczanka" (Nursery Rhymes) - TV feature film; 2002 - multi-awarded EDI - feature film - dir. P. Trzaskalski, 2004 - "Time lies in the street" - polish episode in series Monuments for ARTE TV - dir. P. Trzaskalski; 2005 - "The Ballpen" - episode in "Solidarity, Solidarity..." feature film - dir. P. Trzaskalski; 2005 - "Mistrz" (The Master) - feature film - dir. P. Trzaskalski; 2005 - "Hip-Hop" - episode in "Criminals" TV series - dir. Patryk Vega; 2006 - "Chat" - episode in "Criminals" TV series - dir. Patryk Vega.

**Jaroslaw SOKOL**

Screenwriter. Born in 1960. He graduated in the Screenplay Department of the Polish National Film School in Łódź. Filmography : 2006, "Extras", screenplay; 2005 "Sushi" part of "Solidarity, solidarity" feature film series, screenplay; 2004, "Holiday Weekend", screenplay; 2002, "Superproduction", screenplay, actor; 2001, "Money Isn't Everything", screenplay; and many television screenplays. In 2004 Mr. Jaroslaw Sokół got a Prize for the Best Screenplay ("Holiday Weekend") at the Polish Feature Film Festival in Gdynia. Jaroslaw Sokół got the Prize for the Best Screenplay ("Extras") at the 31st Polish Feature Film Festival in Gdynia at September 16<sup>th</sup>, 2006.

**ROMANIA**

**Daniel MITULESCU**

Producer. Daniel Mitulescu was born in 1979 in Bucharest, Romania. He graduated in 2002 from the Faculty of sociology. After that he went to Paris where he got a Master degree in Sociology of Consumption at Paris 5 Sorbonne. He decided to change his career and he went to Madrid where he got a MBA degree in Audiovisual at Carlos III University. He worked for a while in Antena 3 television in the Spanish film department. He has worked in the production of several spots and short films in Spain and Romania. He worked in his first feature film "Ryna" at Strada Film in 2004 and in 2005 he started to produce his first feature film "The Way I spent the End of the World" together with Catalin Mitulescu and Les Films Pelleas. Daniel Mitulescu is also distributor in Romania.

**Bogdan MUSTATA**

Screenwriter. Bogdan Mustata was born in 1975 in Bucharest, Romania. He graduated in 2002 from the UNATC Bucharest, the

TV and Film Directing Section. He directed several short films and documentaries internationally awarded at Munich Film School Festival, Karlovy Vary, Cinema Lubit Bucharest. Ever since, he also worked as a screenwriter, director, assistant director, production manager, production assistant and editor. He has worked for 3 years in Vietnam where he has written and directed 12 episodes from a 16 Episodes Drama Series "39 Degrees of Love" produced and broadcasted by the Vietnamese television HTV9. A two hours editing was released in Vietnamese cinemas in 2005. He has also directed several TV shows, TV games and Tv Commercials. Currently he lives in Dubai where he has been co-writing the script of "A Heart Shaped Balloon" together with Catalin Mitulescu.

#### **Razvan RADULESCU (Mr.)**

Screenwriter. After finishing his studies in Romanian and French Literature, and the Opera directing section of the Music Academy in Bucharest, Razvan Radulescu became active mostly in the writing field, by regular collaboration to literature magazines and by publishing several short stories. In 1997, he obtained the Debut Prize of the Romanian Writers Guild, for his novel "Life and Deeds of Ilie Cazane". In 1999, his career as screenwriter started with "Stuff and Dough" (dir. Cristi Puiu), followed by "Nicki & Flo" (Dir. Lucian Pintilie) – 2000, "Offset" (dir. Didi Danquart) – 2003, "The Death of Mr. Lazarescu" (dir. Cristi Puiu) – 2004, "Paper will be blue" (dir. Radu Munteanu) – 2005. He also cowrote with Cristi Puiu a six episode series for the National Romanian Television, called "Hacker" (2002). Since 2005 he is giving a four time a year workshop on Dramaturgy and Fictional Time at Staatliche Hochschule für Gestaltung Karlsruhe.

#### **Ada SOLOMON**

Producer. She is working in the industry for the last 13 years on documentaries & features, TV series & commercials from all around the world and of course Romanian co-productions. She's been working on projects involving Charlotte Rampling, Franco Zeffirelli, Quincy Jones, Nae Caranfil or Jeremy Irons. Ada opened her own production company in 2004, aiming to develop & produce projects made in Romania, though designed for the world. In this short period since founding Hi Film, Ada managed already to co-produce with France & US and is currently developing 2 feature length projects with international partners. Her production "Marilena from P7" was selected in Cannes International Critics Week as well as in other over 15 prestigious festivals as Thessaloniki, Molodist Edinburgh, Telluride or Vila do Conde and was awarded Best Feature in Milan IFF. The short feature "The Tube with a Hat" – just finished was already selected in Telluride, Montpellier and Cottbus.

#### **Tudor VOICAN (Mr.)**

Screenwriter. Collaborator of Cristian Nemescu. He is credited as co-writer to the last film Cristian was shooting before his death, "California Dreaming" which was also a Balkan Fund project. He was co-writer to all other shorts that Cristian directed: "Marilena from P7", 2006 (short that will be screened at the Balkan Survey this year and that was also screened in Cannes), "C Block Story", 2003 which was also screened at the Balkan Survey, "Mihai and Cristina", 2001.

## **SERBIA**

#### **Zoran DJURIC Branch Union of Arts and Culture – GS KIU NEZAVISNOST**

Manager. Education : Urban transport school, cultural-organizer, University for trade union studies AFL-CIO - organizer. Employed at : National theatre of Belgrade as a performance organizer. Trade union carrier : Founded trade union organization "Nezavisnost" in 1995 at the National theatre of Belgrade, at that time first independent trade union in an institution financed by the Government. In 1997 founded Branch Union of Arts and Culture "Nezavisnost" which at this moment represents around 2,000 members from 78 cultural institutions. Recently elected for a president in his third mandate. Participated and organized numerous protests against Slobodan Milosevic's Government. Due to these activities arrested two times. Political carrier : Member of National democratic party since its foundation. Member of the Belgrade team and Cultural board.

#### **Srdjan KOLJEVIC (Mr.)**

Screenwriter. Srdjan Koljevic (1966), graduated in Playwriting and Screenwriting at the Academy of Dramatic Arts, Belgrade, where he teaches screenwriting today. He wrote or co-wrote eight feature films : "Why Have You Left Me" (1993); "Premeditated Murder" (1996); "The Hornet" (1998); "Sky Hook" (2000); "Natasha" (2002); "Normal People" (2002); "Rubber Soul Project" (feature documentary 2004); "Red Coloured Grey Truck" (2004). The films were awarded on various international festivals, and were successful in the box office; but widest recognition (11 international awards), he earned with "Red Coloured Grey Truck" which he directed himself. He is one of the most active screenwriters in Serbia and the region.

#### **Darko LUNGULOV**

Writer-Director. Darko Lungulov, originally from Belgrade, Yugoslavia, moved to New York City in 1991 where he obtained BFA in film and video from City College of New York. From 1997 until 2003 he has worked at the production company Spiral Pictures/Ross Institute as director/co-producer of documentaries (most notably Sonic Convergence – music documentary featuring Quincy Jones). At the same time he taught film production courses at Long Island University. During the same period Darko also collaborated on numerous independent projects. In 2003 Darko moved back to Serbia and started a freelance career. In 2004 his feature documentary "Escape" won the Audience Award at its world premiere at Hamptons International Film Festival. It was screened at numerous international festivals including : Amsterdam International Documentary, Leipzig International Documentary, Go East Film Festival, FEST- Belgrade International and SANFIC – Santiago de Chile Film Festival. "Escape" was broadcasted in USA and Europe

#### **Goran RADAKOVIC**

Producer. In 1998 he produced "Three Palms for Two Punks and a Babe" by Rasa Andric. That was the biggest box office hit in Yugoslavia that year with over 400,000 viewers. At 2004's Balkan Fund, Goran along with the author Dusan Milic presented "Distant Trumpet" (AKA "The Love Fair Gucha") as work-in-development. Two years later film "Distant Trumpet" is completed. It was a successful co production between Serbia, Germany, Austria, Bulgaria and Eurimages. Goran is arriving to Thessaloniki straight from the premiere of "Distant Trumpet". DAKAR is a Production Company, founded in 1992. In 1998 DAKAR produced "Three Palms for Two Punks and a Babe" by Rasa Andric. That was the biggest box office hit in Yugoslavia that year with over 400,000 viewers. It had more viewers in Yugoslavia than the movie "Titanic". It was screened in numerous festivals including : Cottbus - Germany, Tubingen, Prague, Carlove Vary, Raindance Festival - London, Sofia, Barcelona, Thessalonica, St. Petersburg, Vienna, Morocco. It won many prizes including : The Best Movie : Palic Festival, Jury Prize, The Audience Prize, The Best Screenplay : Herceg Novi - Golden Mimosa, The Best Female Role : Niš - Empress Theodora. For the past three years DAKAR production company together with Deluxe International has been working on the film "Distant Trumpet" which is a successful co production between Serbia, Germany, Austria, Bulgaria and Eurimages. Film has been just completed and it will have its premiere in Belgrade on November 14<sup>th</sup> 2006.

## **SLOVENIA**

#### **Janez BURGER**

Writer-director. Born in Kranj, Slovenia on March 21<sup>st</sup> 1965, grew up in Železniki, living and working in Ljubljana. After finishing his short film "Door", he is in 1990 accepted to studies at FAMU in Prague, Czech Republic. During the studies he makes more short and documentary films. He graduates in October 1996 with the thesis Counterpoint in Film and a half-hour-long TV inscenation CAT, for which he has received award of Czech Literary Fund for script and direction. He returns to Slovenia where he establishes his own theatre group Burgerteater (1997). He directs his first feature film "Idle Running" (V LERU, 1999), with a co-writer Jan Cvitkovič. The film was internationally premiered in the Competition at Karlovy Vary Film Festival in 1999, got 20 awards (Portorož, Kyiv, Montpellier, Cottbus, Moscow, Trieste, Brussels, Milan) and had more than 60 festival presentations. It was a Slovenian box office hit with more than 60,000 admissions. In 2002 he shoots his second feature film "Ruins" (RUŠEVINE), receives 13 Slovene film



awards and is internationally premiered at the IFF Rotterdam 2005. In 2003, together with Jan Cvitkovič, he establishes his own production house Staragara, and produces Jan Cvitkovič's award-winning feature film "Gravehopping" (ODGROBADOGRABA). At the moment he is developing two feature film projects "Driving School" and "Circus Fantasticus" and preparing to shoot a short film "On the Sunny Side of the Alps".

#### **Dunja KLEMENC (Ms.)**

Producer. Dunja is producing feature films, most of them coproductions with European countries and also giving services for those who are looking for locations in Slovenia. Last two films were "Well Tempredred Corpses", where she was producer with Bosnia and Hercegovina, France and Italy. And German -Slovenian coproduction "Warchild", which is screened at this year's Thessaloniki IFF at the Balkan Survey section. Her greatest success was being coproducer and executive producer for "No Man's Land", Oscar for foreign film and about 60 other awards.

#### **Blaz KUTIN**

Writer-director. Blaz Kutin graduated in Ethnology and Sociology of Culture. His short film "Principessa" had its world premiere in competition at this year's Sarajevo Film Festival. The shooting of another short, "David, 33", is planned for November. For his feature film script "Lara" he won the "MEDIA New Talent of the European Union Award 2006" which was presented to him at the Cannes Film Festival. The project "Lara" also won the CineLink Award 2006.

#### **Miha MAZZINI (Mr.)**

Screenwriter. Miha Mazzini, writer, author of 19 published books translated in 5 languages. Computer consultant specialized for user interfaces on the web and mobile phones applications. Screenwriter of 2 award winning feature films and writer and director of 2 short films. Teacher of writing for film at Slovenian Show Your Tongue School of film narration (1999-2005), visiting lecturer at Croatian Academy of Dramatic Art (2001), at workshop Palunko (2004-2005) and Northwest Film Forum, Seattle, USA (2004). MA in Creative Writing for Film and Television at The University of Sheffield. Voting member of the European Film Academy.

#### **Jozko RUTAR**

Producer. Born in Slovenia in 1970. After finishing studies at Faculty for Economics in Ljubljana starts to work as producer of cultural events and performances. He collaborates for 5 years with most known Slovene contemporary dance company EN-KNAP, where he focus his work into production of contemporary dance performances and dance films. In 2004 he joins Staragara Production established by award winning slovene directors Janez Burger and Jan Cvitkovič, where he works as producer and managing director. In 2005 works on feature film "Gravehopping" (Odgrobadogroba) by Jan Cvitkovič. It was premiered in official selection of Donostia - San Sebastian International Film Festival, where the film received the Altadis Award for best first and second film. Best film in Torino and Cottbus film festivals and awarded best Slovenian film at 2005 national film festival in Portorož. Until now "Gravehopping" received 13 domestic and international awards on festivals in San Sebastian, Warsaw, Cottbus, Torino, Portorož, Khanty Mansysk and Sofia. It has been also selected on the shortlist for obtaining nominations for European Film Awards by the European Film Academy. With EN-KNAP Dance Company in 2005 he produced medium length dance film "What are you going to do when you get out of here?" (Kaj boš počel, ko prideš ven od tu?) by Sašo Podgoršek. In 2005 the film received an Award for Best Slovenian short and medium film at the national film festival in Portorož. It has been internationally premiered at 2006 Rotterdam International Film Festival. In January 2006 works on the presentation of the documentary film "Under their Skin" (Pod njihovo kožo) by Vlado Škafar. At the moment he is in pre-production of Janez Burger short film "On the Sunny Side of Alps" (Na sončni strani Alp). Also developing slate of Janez Burger's feature films "Circus Fantasticus" and "Driving School" and Jan Cvitkovič third feature film "Block of Flats". Selected Films: "Block of Flats" by Jan Cvitkovič (in development), "Circus Fantasticus" by Janez Burger (in development), "Driving School" by Janez Burger (in development), "On the Sunny Side of Alps" (short) by Janez Burger (in post-production), "Gravehopping" (Odgrobadogroba) (2005) by Jan Cvitkovič, "What are you going to do when you get out of here?" (Kaj boš počel ko prideš ven od tu?) (2005) by Sašo Podgoršek (medium length).

#### **Ida WEISS**

Producer. Ida Weiss worked as production manager and executive producer, before co-founding an independent production company, Bela film, with her sister Maja Weiss in 1998. The company produced many award-winning documentaries and short films. Their first feature film, "Guardian of the Frontier" by Maja Weiss (2002), made as an international co-production, participated on more than 70 international film festivals, including Berlinale 2002 (Manfred Salzgeber Award for European most innovative film). Ida is currently producing Maja Weiss' second feature, "Installation of Love", which is in post-production. She is a member of the European Film Academy.

#### **SPAIN**

##### **Toni CAMA (Mr.), Spanish Guild of Screenwriters**

Screenwriter. Antoni Cama (Catalonia - Spain) has worked as a TV writer since 1999 in very different kinds of shows, from daily series to talk shows, both in Catalan and Spanish. For the last three years he's been writing for the children show "Los Lunnis", broadcast and produced by TVE (Spanish public TV).

#### **SWEDEN**

##### **Mari ASTROM (Ms.), THE SWEDISH PLAYWRIGHT UNION**

Legal expert. She finished law school in Stockholm 1994 and has worked as a legal adviser in advertising organisations and at the National Board For Consumer Policies. Since 1998 she is working as a legal adviser at the Swedish Playrights Union.

##### **Asa LARSSON, GOETEBORG FILM FESTIVAL FUND**

Funder. Göteborg International Film Festival is Scandinavia's largest film festival screening aprox 450 films to an audience of 115,000 persons each year. Together with the Swedish International Development Cooperation Agency GIFF manage a film fund for projects from emerging economies. Activities: Film festival and film fund. 2006 (Co) Productions: "Pure Coolness" (Ernest Abdyjaparov, Kyrgyzstan), "Heremias" (Lav Diaz, Philippines), "To Get To Heaven First You Have to Die" (Djamshed Usmanov, Tajikistan), "Requiem from Java" (Garin Nugroho, Indonesia). Territories of interest: International-emerging economies. Genre(s) of interest: Features and feature length documentaries.

##### **Marietta VON BAUMGARTEN**

Screenwriter. Head of Development at AUTOMAT LTD, a production company for Film, Art, Music, Theatre. MOTHEROFSONS is a new label under Automat, focusing mainly on development and of scripts for feature, documentary and short films.

#### **TURKEY**

##### **Munire ARMSTRONG**

Producer. She has graduated from Istanbul Technical University in computer engineering department, worked as an engineer and manager for eleven years in telecommunications sector. She has completed master program in Marmara University GSU Cinema-TV (Istanbul) department in 2002. The short film "Snow White" has been shot as a master thesis. She directed and edited a number of short and independent documentaries in Istanbul and London. She has been working as a producer in commercials and co-operate films for last four years. There are three documentaries that she produced over an hour. She continues to work as a freelance producer.

##### **Didem ERAYDA**

Director. She graduated from Marmara University, Fine Arts Faculty, Cinema and Television department and got master degree in art in the same University. She worked as an assistant director while she was a student. She directed five short films that are shown in many festivals and won many national and international awards. Her latest short film "The visit" has been selected and awarded in Antalya, Ankara, Izmir, Istanbul, London, Rotherdam, Orlando, Ljubljana festivals.

**Nese SEN (Ms.), member of SEN-DER TURKISH SCREENWRITERS GUILD**

Screenwriter. He has graduated in 1985 from Istanbul University as a dentist. From 1985 to 1990 he worked for the Turkish Radio Television and several production companies as an assistant director. From 1990-2000 he worked as copy writer and group head at several leading advertising agencies such as Manajans/Thompson, Lowe Adam and Medina Turgul DDB. Since 2000 he has written several TV scripts : "Üzgünüm Leyla" (I am sorry Leyla), "Zerda, Bir İstanbul Masalı" (A Tale of İstanbul) , "Hırsız Polis" (The Thief and The Policeman). He also writes song lyrics.

**Umit UNAL (Mr.), member of SEN-DER TURKISH SCREENWRITERS GUILD**

Screenwriter. Born in 1965 in Turkey, Ümit Ünal is the screenplay writer for eight Turkish feature films including "Teyzem" (My Aunt, 1986), "Hayallerim, Askım ve Sen" (My Dreams, My Love and You, 1987). His first feature film as a director is 9 (Nine, 2002) which won many awards in various film festivals and was the Official Entry of Turkey for the 2003 Foreign Language Film Oscar. He wrote and co-directed his second feature film "İstanbul Tales" (Anlat İstanbul) in 2004. He has published one book of stories and two novels.

## UNITED KINGDOM

**Lenny CROOKS, NEW CINEMA FUND of the UK FILM COUNCIL**

Fund manager. Lenny Crooks is the new Head of New Cinema Fund of the UK Film Council, which is the government-backed strategic agency for film in the UK. He thus continues his work at the Glasgow Film Fund, which in his time co-funded "Shallow Grave" by Figment Films, "Small Faces" by Skyline/Easterhouse Films, "The Acid House" by Picture Palace North/Umbrella Productions, "Carla's Song" and "My Name is Joe" by Parallax Pictures, "Orphans" by Antonine Films and "The House of Mirth" by Three Rivers Films. He has also been since 1997 the director of the Glasgow Film Office, the industry development agency for Glasgow and the West of Scotland, which co-financed "Young Adam", "Skaggerak" by Nimbus Films, "Wilbur" by Zentropa, "Sweet Sixteen" and "The Magdalene Sisters". Lenny Crooks is also the producer of "The Near Room", directed by David Hayman, the executive producer of "Late Night Shopping", directed by Saul Metzstein, "Morvern Callar", directed by Lynne Ramsay, and "Solid Air", directed by May Miles Thomas. Lenny has been a member of the jury of the Balkan Fund since the beginnings in 2003.

**Graham LESTER GEORGE (Mr.), member of the WRITERS' GUILD OF GREAT BRITAIN**

Screenwriter. A fiction prose writer, radio broadcaster and screenwriter with several British TV credits. Currently writing the screenplay of his novel "The Chain Bridge", which is being developed as a UK/Hungarian co-production. He served as Chair of the Writers' Guild of Great Britain for three years, is currently on the board of the European Writers' Congress and an alternate board member of Euro Uni-Mei. Graham also teaches screenwriting at the Broadway Media Centre, Nottingham and believes it is essential to maintain a strong and distinct European voice in cinema; telling our stories our way.

**Keith POTTER (Mr.), DAN FILMS**

Producer. Keith Potter is Head of Development of Dan Films. Dan Films started in 1994 with Michael Winterbottom's Butterfly Kiss. Since then they have produced a number of British films, the most recent being Christopher Smith's "Severance", as well as many international co-productions, like "Puffball".

**Katharine Sian WAY, member of the WRITERS' GUILD OF GREAT BRITAIN**

Screenwriter. Katharine Way had a short story published at the age of 16 but her main love is drama. She has been a commissioned writer of TV drama since 1994, working on the BBC's top-rating police and medical dramas and an assortment of "soaps" and long-running series. She now has three original TV projects in development. As well as writing, Katharine teaches screenwriting at a number of the UK's universities and writers' organisations. She has been involved with the Writers' Guild of Great Britain (the trade union for writers) for 10 years and chaired the Guild's TV Committee for five years. As of May 2006 she is Chair of the Guild.

## USA

**David KIPEN, National Endowment for the Arts**

Manager. David Kipen is the Literature Director at the National Endowment for the Arts, where he helps to run NEA's Big Read initiative, designed to restore reading to its rightful role at the center of American life. In 2006 Melville House published his first book, "The Schreiber Theory: A Radical Rewrite of American Film History", where he makes the case that screenwriters, rather than directors, are the primary authors of their movies. Previously book critic and book editor for the San Francisco Chronicle, David has worked as a literary and film journalist for over fifteen years, writing for the Atlantic Monthly, the Los Angeles Times, Salon.com, Variety, The Hollywood Reporter, Box-office, and World Policy Journal, among others "Stoa".



# IRST Conference of EUROPEAN Screenwriters

Thessaloniki, Greece, 21/22 November 2006

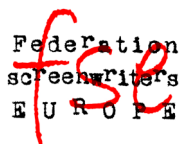
The Federation of Screenwriters in Europe (FSE) represents since 2001 8,000 film and television screenwriters throughout Europe. The FSE consists of :

/ **Austria** Drehbuchverband Österreich / **Belgium** Association des Scénaristes de l'Audiovisuel & Scenaristengilde vzw / **Bulgaria** Bulgarian Association of Film, TV and Radio Scriptwriters BAFTRS / **Denmark** Danske Dramatikeres Forbund / **Finland** Suomen Näytelmäkirjailijaliitto - Finlands Dramatikerförbund ry / **France** Union-Gilde des Scénaristes / **Germany** Verband Deutscher Drehbuchautoren e.V. / **Greece** Scritpwriters Guild of Greece / **Hungary** Hungarian Association of Screenwriters / **Iceland** Félag Leikskálda og Handritshöfunda / **Ireland** Irish Playwrights and Screenwriters Guild / **Italy** Scrittori Associati di Cinema e Televisione / **Netherlands** Netwerk Scenarioschrijvers / **Norway** Norske Dramatikeres Forbund / **Poland** Union of Polish Screenwriters / **Portugal** Associacao Portuguesa de Argumentistas e Dramaturgos / **Spain** Federación de Asociaciones de Guionistas del Audio-visual FAGA (+ Asociación Galega de Guionistas + Escritors Valencians de l'Audiovisual + Euskal Herriko Gidoigile Profesionalen Elkarte + Guionistes Associats de Catalunya) & Autores Literarios de Medios Audiovisuales ALMA / **Sweden** Sveriges Dramatikerförbund / **Switzerland** Scénario / **Turkey** SEN-DER The Scriptwriters Association of Turkey / **United Kingdom** Writers' Guild of Great Britain

[www.scenaristes.org](http://www.scenaristes.org)

The First Conference of European Screenwriters was made possible thanks to the following organizations :

Organised by



Hosted by



In association with



Supported by

VGWORT

