

DREHBUCH VERBAND AUSTRIA

2009/2010

2009 was one of the most successful years for the Austrian Screenwriters Association and the Screenwriters Forum Vienna. The number of members of our association is steadily increasing, we currently have 106 members, that means a raise of about a quarter since last year.

We could also enlarge the number of the registered visitors of our programs and events up to 800 people, but what counts more is the mostly positive feedback and the advantage the writers and the whole Austrian film sector could take from.

Another indicator showed us the rising interest and appreciation in the work we do:
there are now on average 450 daily visitors on our website, that´s twice as last year.

Overview of our activities 2009

Let´s talk about scripts

Let´s talk about scripts is our main program to call attention to the work of the screenwriters. In several discussions about the latest Austrian films with screenwriters we approach on the one hand the movie audience and on the other hand writers who can share their experiences with the panellists. Michael Haneke or Arash T. Riahi are only two of them who joined this public event last year.

Unknown places

To inspire the writers creativity, we offer excursions to places, where someone could not go so easily. Themes of last years trips were science and the labour of adolescents. Among others we have been to the Institut of astronomy at the university in Vienna, the Biologic research center IMP or the manufacturing base of Siemens Austria.

Kreativ IMPULS

Techniques of creative writing

Participants of these workshops could stimulate their potential of creativity with techniques and exercises they were taught.

find the red line

with Jürgen vom Scheidt, Co-founder of the Institute of practical Creativity-Psychology and inventor of HyperWriting

BAUCHgedanke – kopfGEFÜHL

with Keith Cunningham, author of The soul of Screenwriting

Audiodescription

As part of the European Program Barrier Free Films, we run a course to learn about the basics of Audiodescription. It's a technology to give blind and hearing-impaired people better impressions of the spoken and the visual in films. Course instructor was Martina Wiemers from the German Hörfilm GmbH.

ORF

Our personal talks with the ORF and our attempts to make the ORF change their exploitative conditions for writers, however, have unfortunately still remained unsuccessful. But we don't intend to surrender, we are preparing the next steps to push our claims.

Plans for 2010

Lobby work

One of our long-term engagements is to support our members with legal advice and financial support. We have now the opportunity to establish a trust fund, which will be reserved in cases of violating copyright.

Initiator of this fund is one of our members, who won recently a lawsuit concerning the copyrights of his books. With a donation of a sum, coming from this case, he started that initiative.

The Austrian Screenwriters Association will manage this fund in supporting our members financially to minimize their risk they take.

Authors in need will be privileged.

Website

in the next weeks we begin to relaunch our website. One of the most important innovations is the possibility for every member to have his own

separate site. Instead of a proposed booklet, that would have featured all of our members in book form, we favour a self generated platform worldwide.

“who wrote it”

The teletext of the Austrian Broadcasting Cooperation ORF does not show the name of the screenwriter in the credits. We attempt to change that – its just one of our initiatives we take in order to raise awareness of the screenwriters among the broad public.

Contract check

Inspired from the German guild we work on an extensive checklist for all possible contracts concerning the scripts. Prepared from our lawyer, this checklist can be used also as a manual, including an overview of the current legal situation and of course all details one should mention before signing a contract.

Thomas Pluch Prize

In march we award the biggest prize for screenwriters nationwide at the Diagonale, the festival of the Austrian Film in Graz. Thomas Pluch is one of the founders of the our Association, in his name 22.000.- Euro will be awarded for the most talented and the best screenplay which was filmed in the last year. It´s now the 17th time this prize is awarded

scriptLab doku

Unfortunately one of our main projects for 2010 is not realizable: we wanted to extend our script development program scriptLAB for documentaries. Script LAB helps authors in the early phase of writing to optimise the script, it is available for both professional and even young writer. The authors are working in close cooperation with a dramaturge and are financial supported by the Austrian Screenwriters Association. As a result the quality of the scripts is increasing continuously and the writer can take advantage directly from more acceptance of the producers side.

Due to the recent success of the Austrian Film in the national and international market the budget film subsidy is bigger than ever. But most of the money is reserved for the so called Referenz Mittel funding, which means that money is tied up in next project of these successful producers. Now our main sponsor the Austrian Film Institute has for side projects less money ton spend and that´s why we must cancel scriptLAB for docu.

This funding guideline might be changed in the next decade, for that we can hope to start this program next year.

Fokus Treatment

Because of the inexplicit definition of the meaning of treatment and because of the problems in dealing in production, we want to cover this topic deeply.

With a lecture, a discussion and a seminar we want to investigate the function and the quality of treatments. From creating ideas to writing treatments, everything concerning this tool will be worked out. Our guests are Dennis Eick and Keith Cunningham.

SCHAU:spiel:Zeit

Another focus of 2010 is the method of acting, which can be useful for the process of writing. In two three-day seminars one can learn about developing a role from the actors point of view: Meisner method, Method Acting and Wondering Reading are the tools we use.

In exercises and playing games the author is able to experience the working with his "own" screenplays. This might be an important knowledge for creating characters and dialogues and helps to understand the needs of an actor.

Literature meets Drehbuch

Film adaptations of novels exist since the beginning of the. But what are the differences between writing literature and writing a screenplay and what have they in common? These are the questions we want to stress in the next two years. A cross media and genre exposition, from which writers of both sides may hopefully benefit.