

drehbuchVERBAND Austria **Austrian screenwriters association**

Currently we have 114 members

25 of these are Rookie (junior) members and receive special rates

Our events include seminars and discussions and were attended by more than 800 participants (2017).

Contracts for screenwriters

Our model contracts for scriptwriters for cinema feature film, television and film treatment, as well as the contracts for co-authors and script editors find a ready market. The continuous strive to establish standards and practices in the domestic film industry and to strengthen the independence of the authors in contract negotiations seems to be successful.

The model contracts are used as a templates in whole but also in parts, they are broken down into individual components for better usability and adaption. Each element of the contract contains a commentary to add clarity and in some cases examples to ensure better adaptability.

The contracts were created after intensive work especially in the communication with our members. We understand this publication as a work-in-progress process, where we welcome suggestions and ideas. The German initiative Kontrakt 18 inspired us to improve our contracts in some aspects for the benefit of the scriptwriters.

Think Tank Copyright

In the beginning of May 2018 we organized a Think Tank, which dealt with the subject of copyright. In detail, the Austrian and German copyright provisions have been examined and set in reference to EU directives. Furthermore, a position has been developed for the changes of the European copyright law. Apart from that a position for the imminent development of a European copyright legislation was developed and a coordinated process has been designed. During the Austrian EU-presidency in the second half of 2018 these efforts should become operational when the voting on the copyright legislation will reach the floor of the EU-Parlament.

Guests

Gerhard Pfenning, Speaker of the Initiative Copyright (Lawyer)

Katharina Uppenbrink, Managing Director Initiative Copyright

Jochen Greve, Member of the Board VG Wort

Harald Karl, Copyright Lawyer (representing Screenwriters Association and Directors Association Austria)

Barbara Fränzen, Head of Filmdepartment, Chancellor's Office and responsible for EU-matters

Maria Anna Kollmann, Managing Director of the umbrella organisation of the film industry, Chairwoman of the Board of the Kulturrat Austria

Sandra Csillag, Managing Director of Literar Mechana (Collecting Society)

Christian Auinger, Copyright, Corporate Law, Federal Ministry of Justice

And Boardmembers of the screenwriters Association

ORF - Austrian Broadcasting Association

Our personal talks with the ORF and our attempts to make the ORF change their disadvantageous conditions for writers achieved success, finally.

Finally, we can announce a successful negotiation outcome of our long-term talks with the ORF on valorisation of screenplay fees. Our main concern was not only a general increase in fees, but also a change in the customary rates of payment. This way during the early creative process, a larger allotment of the total sum of author is being paid out. Furthermore, it was important to us that even the creation of a treatment should be rewarded appropriately. After numerous difficult meetings and discussions over the last year and a half with the great support of our Attorney Harald Karl and the ORF officials, we have come to respectable conclusions:

Remunerations for the script and broadcast have been raised perceptibly
Buy-out has been increased significantly.

Is a treatment ordered it is not part of the buy-out and is paid separately

A graphic story-board-treatment is also charged separately but half of the remuneration is included in the Buy-out

For the future reimbursements from VoD and DVD-Sales is the next matter of discussion, but for now we are entirely satisfied with the current results.

Thomas Pluch Prize 2018

The DrehbuchVERBAND Austria is awarding the best national filmed screenplays every year at the Diagonale, Festival of the Austrian Film in Graz. In 2018, the prize was awarded for the 26th time. The award is named after Thomas Pluch, one of the founders of the Drehbuchverband Austria. Endowed with 22.000.- Euro it is one of the biggest film awards in Austrian film industry. The winners are:

- Thomas Pluch prize for best screenplay For the best full-length feature film or a feature-length TV movie: **Licht from Kathrin Resetarits**

- Thomas Pluch Special Jury Award

For a screenplay for particularly outstanding aspects The jury is free to define the category:

Zauberer by Clemens Setz, Sebastian Brauneis and Nicholas Ofczarek

- Thomas Pluch prize for short or medium-length cinema feature films: **Der Ausflug by Timothy Bidwell**

Members of the international jury: Sonja Heiss (author, director, screenwriter, DE), Tobias Nölle (screenwriter, editor, cutter, CH), Katrin Schlösser (producer, filmmaker, DE).

Members of the national jury: Elisabeth Gabriel (script editor, theater director, reader, AT/DE), Valentin Hitz (author, director, AT) und Karina Ressler (editor, AT)

drehbuchFORUM Wien

Let's talk about scripts

Panel - Discussions

Let's talk about scripts is our main program to call attention to the work of the screenwriters. In several discussions with screenwriters about the latest Austrian films we on the one hand reach the movie audiences, on the other hand writers can share their experiences with the panellists. The popularity among the audience is increasing every year, at the first 3 events this year about 170 participants joined us in lively discussions.

scriptLAB fiction / scriptLAB docu

script-development program

scriptLAB helps authors to improve their script in the early phase of writing, it is available to both professional and also young writers. The authors are working in close cooperation with a script consultant and are financially supported by the Austrian Screenwriters Forum. With this efficient, low cost program we contribute to the diversity of projects, the innovative character and to the increase in quality of the scripts. Thus the writer/filmmaker can take direct advantage from the growing acceptance on the producers' side.

scriptLAB fiction continues as before. Since 2006 almost 1000 projects have been submitted of which more than 100 have been promoted. 26 script development projects are now available as a screenplay and are on their way to be adapted for the screen, 7 are already being filmed, 3 are currently made into films.

Since 2013 we have extended our script development program scriptLAB also to documentaries.

United Writers

A Weekend-Feedback-Workshop for professional screenwriters and filmmakers

In our program United Writers 4 professional scriptwriters or auteur-filmmakers have the opportunity to get feedback to their script. The workshop is moderated by an experienced script-consultant, but the main interchange is between the writers themselves. Each script gets feedback for half a day. The projects can be in varying stages between an elaborated treatment and various versions of a finished script. Due to the high demand United Writers takes place twice a year, giving 8 scriptwriters per year the opportunity to work on their scripts by this successful model of collaboration.

IF SHE CAN SEE IT, SHE CAN BE IT

Figures of women beyond clichés - competition

The two-stage competition for screenplays takes place for the third time in 2018. The aim of the competition is to promote the heightened representation of differentiated and complex female characters beyond the clichés for the Austrian cinema.

The response in the last two years was surprising: The enormous number of submissions was unexpected and has shown that there are enough ideas to portrait women away from traditional stereotypes.

Prizes are awarded for a total amount of 40.000 Euro in two stages, the prize money will benefit the screenwriters. In addition the screenwriters are given dramaturgist support to the equivalent of 10.500.- Euro to develop the story. In the first step 5 scripts are being selected by a jury to be worked into treatments. In the second step one of these five treatments will be expanded into a feature length screenplay.

Additionally, we invited 20 authors for a pitching, where they had the chance to present their exposés to female producers. This competition is financed by and conducted in cooperation with The Austrian Film Institute.

trans script – the script from the perspective of other departments

The series trans script relates the work of other departments to the practice of screenwriters. By what means do other departments work on characters or suspense and how can the script support their possibilities. We started this series in 2015 with the cinematographer Sophie Maintigneux, 2017 we continued with editing with Karina Ressler and in 2018 with production designer Katharina Wöppermann.

EDITING with Karina Ressler

20.11.2017

The film editor spoke from her rich experience about the different approaches to reading scripts. Especially editors have a high understanding of dramaturgy through their work. In the three-hour talk Karina Ressler talked about scriptural scenes, showed different cuts of selected films and answered numerous questions about her way of working in detail. Her experience of shortening dialogues during the editing phases was also very helpful for scriptwriters.

PRODUCTION DESIGN with Katharina Wöppermann

17.04.2018

In a three-hour conversation with screenwriter and director Thomas Reider, Katharina Wöppermann spoke from her many years of practice in Austria and internationally. Wöppermann realized more than 50 (!) feature films and talked about her approaches, different ways of reading scripts and showed concrete examples from her work. Inspirations can come from very different parts of the script, not only specific place descriptions and settings but also from dialogues.

Drehbuch trifft Literatur – script meets literature

Lecture and workshop with Peter Stephan Jungk

Lecture 12.10.2017

In this lecture the writer, essayist, screenwriter and documentary director Peter Stephan Jungk spoke in a very personal way of the adventure of adaptation: short stories, novels, biographies, essays serve as the basis of extremely successful and sometimes failed films. Jungk described his own professional experience with special attention to the different approaches of writers and screenwriters. His search for clues provided guidance and encouragement on how to turn literary material into scripts most successfully.

Workshop

First part: October 2017

Second part: January 2018

In this workshop the participants received profound knowledge and the necessary tools to create a script from a literary work. On the basis of this knowledge they developed a first adaptation draft and were later able to analyze and revise this draft individually and in detail.

Real fiction – real people in fictional stories

Lecture and talk with copyright-expert and lawyer Harald Karl

28.6.2017

This lecture focused on the legal aspects in dealing with personal rights.

Biopics as well as real life stories repeatedly raise questions about how to deal with privacy rights.

Under what conditions can real events be processed in scripts? What applies to public figures and how far can I distance myself from the "reality" of living or already deceased figures? How do I clarify the rights and what do I have to consider when drafting a filming contract?

The copyright expert and lawyer Harald Karl generally discussed the legal situation and gave answers to many questions using concrete examples.

Heldenfabrik – Lecture by Kathrin Resetarits

The structural template of the plot-centered film, its limitations and effects

28.6. 2018

After the artistic revolution of New Hollywood in the 1970, that made its way into the expansive American mainstream productions, a backlash in filmmaking occurred simultaneously with the rise of neoliberal ideology in the 1980s. Film as a product, which must be brought to the man and the woman, stood again in the foreground, artistic claim and content lost in importance.

This was accompanied by a consolidation of the supremacy of the standardized, plot-centered narrative and its structure-immanent content.

Although only one of countless narrative structures, the assertion of its universality remains unquestioned today, both in education and in the counselling literature. Content limitations of the normalized structure are not perceived, other forms such as theme-based forms are defined or neglected only in relation to them. Filmmakers, but also viewers, develop a blind spot for designs and content that does not conform to the template. They are perceived as deviations, as mistakes and often fall victim to straightening measures and "repairs" in the production process.

In doing so, we are more and more confronted with topics and materials for which the eternally same story is not enough, which other structures need to be able to be told. What is the plot-centric narrative style?

The award-winning screenwriter (Thomas Pluch Screenplay Award for Light), actress (Ensemble Prize for L'Animale) and teacher of the Film Academy Vienna and DFFB Berlin Kathrin Resetarits questioned this canonized narrative structure based on examples from her work.

Arbeit Alltag Welt – Everyday's Work, Unknown places

Excursions

To inspire writers creativity, we offer excursions to places, where someone could not go so easily as a single, private person.

Excursion Urban archaeology

10.10.2017

When a major construction site is planned the city archaeology is called to probe the ground. It may happen that there are pottery finds from the Copper Age in the city extension area, or that it turns out that the Roman settlement Vindobona was built many years earlier than commonly known.

In this excursion we visited a dig site in Oberlaa, an outskirt of Vienna.

We had the opportunity to visit the excavations together with the archaeologist Martin Penz and learned about the individual steps of the activity of city archaeology, the daily work of the teams as well as the exciting things about various discoveries.

Excursion street newspaper Augustin

29.11.2017

The street news paper Augustin is being sold in Vienna for the last 22 years. The project sees itself not only as a social project, but also as a medium that critically considers social, political and cultural contexts in the city and beyond. The meeting point was the office, where the sales people (many of them homeless) have the opportunity to socialize, use telephones, the internet and office supplies and get information and help in matters of social law. A social worker introduced us briefly to the structure of Augustin, then a sales women answered questions.

Visit with a psychologist, who assesses mental health before the issuing of gun permits.

22.1.2018

In order to apply for the acquisition of a firearm license the Austrian Weapons Act requires a psychological reliability test. Psychologists such as Eva Seidl must determine in a conversation what the motivation for the weapons possession is, whether the weapon is stored properly, but also the personal background (occupation, family status, etc.) and personal properties (emotional stability, adaptability, risk tolerance) of the applicants.

Excursion series: Cyber Attack

Part 1: Hacker – Chaos Computer Club - 29.5.2018

Chaos Computer Club Wien (C3W) is an Austrian association of hackers. It is one of the most authoritative non-governmental organizations in all aspects of computer security and critically addresses the impact of technology on society and individuals. C3W campaigns for cross-border freedom of information and for the dissemination of free technologies and standards.

Part 2: Ministry of defense – cyber defense – 14.6.2018

Cyber defense means acting in anticipation to oppose an attack involving computers and networks. Proactive cyber defense will most often require additional cybersecurity from internet service providers.

What harm can a cyber attack take on communication nodes and control systems of Austrian institutions? Which institutions are protected by Cyber Defense? What does a cyber defense look like? What does a cyber attack look like? Who is behind it? What does a cyber soldier do and what worst-case scenarios are there? In our excursion we discussed the answers.

UPCOMING

Camilla Ahlgren

Talk und Masterclass: 16. and 17. November 2018

We were able to win the Swedish screenwriter and headwriter of the Swedish-Danish TV series The Bridge, Camilla Ahlgren, in November for a lecture and masterclass. In the 1990s, she was the headwriter of Sweden's most successful television series Rederiet, also writing children's series such as Mother Goose, thriller series such as Sandhamn Murder Murders and is also headwriter of Quicksand's first Swedish Netflix series: The Bridge.

Talk

16. November 2018

Camilla Ahlgren will talk about the Scandinavian TV revolution, the central role of scriptwriters in the production process of the series, their experiences with Netflix, for which she wrote the first Swedish series as headwriter, and her film-political work as chairwoman of the Writers Guild of Sweden. Hosted by Wilbirg Brainin-Donnenberg

Masterclass

17. November 2018

Camilla Ahlgren will talk at length about her work as headwriter of the multi-award-winning Swedish-Danish TV series Bron / The Bridge, about her collaboration with Netflix, for which she relegated Quicksand's first Swedish Netflix series the thriller bestseller Störst av Allt by Malin Persson Giolito wrote

Themes will be the development of the storylines, as well as the dramatic arcs, characters and genres, and their experiences in various forms of collaboration with scriptwriters as headwriters, in the writers' room, in a duo or alone.

European Literature Days

22. – 25. November 2018

For the tenth successive year, Europe's literary community gets together in the unique ambiance of Wachau for a weekend of intellectual debate and to introduce exceptional books. From 22 to 25 November, you can look forward to a special anniversary occasion: writers, screen writers and film directors discuss the relationship of literature and film. Alongside the entertaining literary, musical and gastronomic events, we also present several film screenings.

We are pleased to welcome as screenwriters/directors Ildiko Enyedi, Olivia Hetreed, Kathrin Resetarits and Jasmina Zbanic.

www.drehbuchverband.at

www.drehbuchforum.at