

drehbuchVERBAND Austria Austrian screenwriters association

Currently we have 125 members.

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

Our events including seminars and discussions were attended by more than 1.160 participants (2018).

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 to strengthen the independence of the authors in contract negotiations seems to be successful.

The model contracts are used as a template 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 for ongoing edits.

Austrian EU-presidency - 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 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 were to become functional when the voting on the copyright legislation will have reached the floor of the EU-Parlament.

In a variety of ways, from personal contacts or individual mailing to the mobilization of our members, we have tried to influence EU parliamentarians and officials of the Austrian government.

In September 2018, the European Parliament voted in favor of the copyright reform and thus a strong ancillary copyright law - a success for the many initiatives of authors throughout Europe.

Drehbuch 2020 / Screenplay 2020

The German initiative Contract 18 inspired us to launch a similar initiative for contracts but adapted for the Austrian market.

The paper will cover the conditions for a fair and successful collaboration between script, directing and production / broadcaster and include the sections development, production and exploitation. So far, these conditions have only been negotiated internally, in the next step we are looking for a dialogue with the associations of directors, producers and representatives of TV channels.

Thomas Pluch Prize 2019

The drehbuchVERBAND Austria is awarding the best national filmed screenplays every year at the Diagonale, Festival of the Austrian Film in Graz. In 2019, the prize was awarded for the 27th 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 the Austrian film industry.

The winners are:

- Thomas Pluch prize for best screenplay of a full-length feature film or a feature-length TV movie:

***Murer – Anatomie eines Prozesses* by Christian Frosch**

Murer – Anatomy of a trial

Graz, 1963. The respected local politician and wealthy farmer Franz Murer is on trial for serious war crimes committed while he was in command of the Vilnius ghetto in 1941–43. The evidence of his guilt is overwhelming. But the powers-that-be want to close this dark chapter in their country's history once and for all.

- Thomas Pluch Special Jury Award

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

***Nevrland* by Gregor Schmidinger**

Jakob is 17 years old, works at a slaughterhouse and struggles with a crippling anxiety disorder. After a chance encounter with a 26-year-old stranger over a sex-cam chat, his journey to Nevrland begins.

- Thomas Pluch prize for best short and medium-length film

***Die Schwingen des Geistes* by Albert Meisl**

Members of the international jury:

Martina Haubrich (producer, DE), Hüseyin Tabak (author, director, DE), Eva Vitija (author, director, CH)

Members of the national jury:

Petra Ladinigg (author, AT), Valentin Hitz (author, director, AT), Evi Romen (editor, author, AT),

drehbuchFORUM Wien

public events

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 last 7 events this year we had about 480 participants who joined us in lively discussions.

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. For November 2019 sound and sound-design will be the main topic.

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.

Jailhouse - inside and outside

June 2019

Our research focus led us into the world of the prison: Where people are held against their will and the deprivation of liberty is carried out, there are rules and special conditions. But even after a prison sentence, it is difficult for most people to regain their footing in "normal" life, so many people released from prison need help on the way from "inside - out". We take a closer look at these two worlds and the people who directly affect them.

Neustart – Help after prison

June 5th 2019

On the day of the release, most of the prisoners are completely alone and almost destitute. Without a family, without friends, without work, without money and without a place to stay, the prisoner should master this new start. We visited the association Neustart (New beginning), a NGO who cares legally and socially for dependents. During our visit we had a detailed conversation with a social worker and a prisoner who talked about his time in detention and after detention.

Prison Simmering

June 18th 2019

The prison Simmering is designed for male prisoners with a detention period of over 18 months to life. Particular attention is paid to the social, family and occupational rehabilitation of inmates. The focus of enforcement is the maintenance of the social contacts, the (skilled worker) training and the detention in group cells. During our excursion we visited the visitor area, single and group cells, the workshops, the laundry and the teaching and event rooms. In the prison chapel, we had a conversation with prison guards, conversations of any kind with the prisoners themselves were not allowed.

European Literature Days

November 22th – 25th 2018

For the tenth successive year, Europe's literary community came together in the unique ambiance of Wachau for a weekend of intellectual debate and to introduce exceptional books. From 22 to 25 November, one could 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 presented several film screenings.

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

script-development

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. 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 already having been filmed, 3 are being currently filmed.

Since 2013 we have extended our script development programme scriptLAB also to documentaries. With that we take into account the increasing blur of traditional boundaries between fiction film and documentary and the need for script development of documentary films. More than 160 projects have been submitted, 4 are in preparation for being filmed, 2 are currently be made into film, and one had already a cinema release.

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 scripts. 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 the opportunity to work on their scripts by this successful model of collaboration.

IF SHE CAN SEE IT, SHE CAN BE IT

Female characters beyond clichés – screen writing competition 2019

The two-stage competition for screenplays took place for the third time in 2018 and is due to the huge success now in the fourth year. The aim of the competition is to promote the heightened representation of differentiated and complex female characters beyond the clichés for Austrian cinema.

The response in the last three 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 script-consultant 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.

table reading for dialogues

june 2019

As a new initiative for scriptwriters we start *table reading for dialogues*. This model of supporting writers and actors in dialogue writing, is intended to provide assistance with the development of individual screenplay scenes in the script phase. The competence of actors in dialogue scenes is exploited by winning them to read selected passages of the screenplay with distributed roles. Each project has 90 minutes to read and discuss the screenplay scenes. In a moderated conversation, the impressions are shared with the actors and the other authors, possible solutions were debated.

Table reading for dialogues is not a public event but restricted to invited participants only.

Workshops / Masterclasses

Masterclass mit Maren Ade

30. - 31.3. 2019

Award-winning German scriptwriter, director and producer Maren Ade came to Vienna for a two-day masterclass. During the two days, the focus was on the writing of scripts, the research and development of the characters, the interim texts, as well as the work with the actors in the various phases of script writing. On the basis of concrete examples of filmed rehearsal scenes from Toni Erdmann, she gave an insight into her work as a director. The core questions that Ade posed were: How does a character develop into a multi-layered character and its implementation and how does she translate her vision into a language that can be played by the actors?

Before the the two days of the Masterclass we showed the three most important feature films of Maren Ade: The Forest for the Trees, All Others and Toni Erdmann. All three included Q&As with Maren Ade and the leading actors.

Camilla Ahlgren - Talk and Masterclass

November 2018

We were able to win the Swedish screenwriter and headwriter of the Swedish-Danish Netflix 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 and thriller series such as the Sandhamn Murders.

Talk

November 16th 2018

Camilla Ahlgren talked 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.

Masterclass

November 17th 2018

Camilla Ahlgren spoke 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.

Main topics were the development of the storylines, as well as the dramatic arcs, characters and genres, and her experience in various forms of collaboration with scriptwriters as headwriters, in the writers' room, in a duo or alone.

Up-Coming

Storytelling without net – Workshop by Kathrin Resetarits

17.10.2019

Based on the lecture "Heroes' Factory" on June, 2018 Kathrin Resetarits will give a new workshop with the heading "Storytelling without Net" on October 2019 in order to question canonical narrative structures. The topics relevant to our society increasingly demand narrative forms outside the plot-centered structural template. Education and guidebook literature do not keep up with this development - it still deals almost exclusively with the canonized structure. Everything that deviates from this is described, if at all, only in relation to it.

Subjects not called into questions are to be questioned, fundamental narrative techniques, which begin earlier than the dogmas of Hollywood production, must be worked out. Subjects such as bonding and activating the viewer, recognizing and working out the inner theme as a focus and common thread, the binding and closing of structures, perspective and relationship to the figure, advantages and challenges in narrative without net should be treated.

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

Screenwriting-Software

November 2019

This event presents and compares the various products that make screenwriting easier. Representatives of the software companies are invited to present their products, after which we will discuss advantages and disadvantages in practice.

Netflix - Dream Stream - Dream and Reality

December 2019 /January 2020

We dedicate a separate event to Netflix, to which we invite international scriptwriters with Netflix experience. Using concrete examples, we hope to learn more about the operation of this platform and the opportunities and limitations for screenwriters.

A concluding panel will highlight different perspectives and discuss the challenges of this field of work.

www.drehbuchverband.at

www.drehbuchforum.at