

Wednesday 22nd November, 2006

Third Thematic Cycle: The Money

2.30 p.m. – 4.30 p.m.

Round Table and Discussion:

Show Me The Money – Financial Implications of Screenwriting in Europe

Writers and subsidies:

European writers and European subsidies

What percentage of the budget should go to the screenplay?

Writers and producers:

Minimum terms 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,

DRM - What does that mean? What are the pros and cons?

Online content:

What are the financial consequences of the different systems

for screenwriters (collecting societies, DRM etc.)? What is

the principle of equitable and fair remuneration and what are

its implications for writers?

Speakers: Srdjan Koljevic («Red Coloured Grey Truck»),

Katharine Way («EastEnders», Chair of WGGB),

Heinrich Bleicher-Nagelsmann (Vice President of Euro-MEI),

Antoine Lacomblez («Les Menteurs», «Errance»),

Aviva Silver (Head of MEDIA / TBC)

Moderator: David Kavanagh, Irish Playwrights and

Screenwriters' Guild

5.00 p.m. – 7.00 p.m.

Visionary Closing Session –

Adoption of the Closing Statement

The Stories The Rights The Money

For more information please contact:

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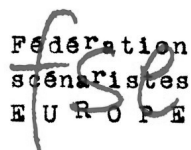
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VG WORT



CONFERENCE ON EUROPEAN SCREENWRITING

The conference will be held on Tuesday and Wednesday the **21st and 22nd of November 2006 in Thessaloniki.**

It is a Balkan Fund Initiative in collaboration with the Federation of Screenwriters in Europe (FSE) hosted by the Thessaloniki International Film Festival and with support of the Robert Bosch Stiftung, the FFA, the European Film Academy, LIRA, SACD, VG Wort, the Hellenic Audiovisual Institute and the Greek Film Centre.

Participants will be composed primarily of screenwriters from all over Europe as well as people in key positions regarding screenplay development, rights and funding.

The Conference will discuss issues of relevance to professional writers for the screen in Europe. These issues are divided into three strands – **the stories, the rights and the money.**

9.30 a.m. – 10.00 a.m.

The event will be formally opened by the General Secretary of the Greek Ministry of Culture Christos Zachopoulos

Greetings

The President of the FSE Christina Kallas

The President of the European Film Academy Wim Wenders

The President of the G.S.C. Alexander Kakavas

The Director of the Thessaloniki Film Festival Despina Mouzaki

The President of the Greek Film Centre George Papalios

The President of the IOM Rudolph Moronis

10.00 a.m. – 12.00 a.m.

Introductory Session: Being a Screenwriter in Europe – The current situation

This section will introduce the three strands and describe the current situation for screenwriters everywhere in Europe.

The Stories: Local or universal? Do our stories have a common European identity? Is classic story structure help or hindrance? **Lecturer:** Mogens Rukov («Festen«, »Mifune«)

The Rights: What is the role of the writer in European production and distribution? What defines authorship in the different European countries? **Lecturers:** Eva Inés Oberfell, film copyright law specialist and Frederic Young, Head of SACD Belgium

The Money: 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 UK Film Council

First Thematic Cycle: The Stories

12.15 a.m. – 12.45 p.m.

Lecture: The Schreiber Theory.

Lecturer: David Kipen, author of »The Schreiber Theory, A Radical Rewrite of American Film History« (Hoboken, New Jersey 2006) and Director of Literature at the National Endowment of the Arts, USA

12.45 p.m. – 1.30 p.m.

Discussion

1.30 p.m. – 3.00 p.m.

Lunch

3.00 p.m. – 5.00 p.m.

Round Table and Discussion:

Tell Me The Story - Screenwriting in the 21st Century

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 story telling?

Speakers: Jurgen Wolff («The Real Howard Spitz«), Balasz Lovas («Bro'«), Graham Lester George («Doctors«), Marta Lamperova (Head of Sales at MDC), Ruth Toma («Gloomy Sunday«, »Emma's Bliss«), Jaroslaw Sokol («Extras«)

Moderator: Thomas Bauermeister («Club Extinction«)

5.00 p.m. – 6.30 p.m.

Conclusions of the day

Second Thematic Cycle: The Rights

10.00 a.m. – 12.30 p.m.

Round Table and Discussion:

You Have The Right To...

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 the UK and Ireland?

Sharing writers credits:

Is the possessory credit legitimate and if yes, under what circumstances?

Should there be a combined credit?

Speakers: Fred Breinersdorfer («Sophie Scholl - The Final Days«), Frederic Young (Head of SACD Belgium), Razvan Radulescu («The Death of Mr. Lazarescu«), Robert Löhr («Traffic Affairs«, »Der Schachautomat«), Mogens Rukov («Festen«, »Mifune«)

Moderator: Leni Ohngemach («Opera Ball«, »The Super Wife«)

12.30 p.m. – 01.00 p.m.

Lecture: Why write? Confessions of a screenwriter's dangerous mind.

Lecturer: Uwe Wilhelm («Bandits«, »Sass«, »A girl called Rosemary«)

1.00 p.m. – 2.30 p.m.

Lunch