

WCOS 03

■■■ screenwriters

World Conference of Screenwriters
WARSAW 1-2 OCTOBER 2014 ■

/ Agenda /

<< Conference venue >>

KINO KULTURA

**Krakowskie Przedmieście 21/23
Warsaw**

OPENING RECEPTION / 30th September

>> Welcome 18:00

Venue

>> **KINO KULTURA Restaurant**
Krakowskie Przedmieście 21/23, Warsaw

Programme

Hosted by the Polish Filmmakers Association

Screening of "Walesa: Man of Hope", a film by Mr Andrzej Wajda

Speaker: Mr Andrzej Wajda, possibly accompanied by Mr Janusz Glowacki

Followed by **Drinks and Canapé reception**

DAY ONE / 1st October

1 Opening Remarks and Introduction to Poland's Film & TV Industry

>> 09:30 – 10:30, Kultura Cinema

Speakers

Ms Agnieszka Odorowicz, General Director of the Polish Filmmakers Institute

Ms Odorowicz may also give the floor to Mr Jacek Bromski, Screenwriter, President of Polish Screenwriters Guild.

Followed by **An Introduction to Poland's Film & TV Industry** by Ms Agnieszka Odorowicz

>> COFFEE BREAK: 10:30 – 11:00

2 Writing for an International Market / Panel Discussions

>> 11:00 – 13:00, Kultura Cinema

2a Selling an Existing TV Format >> 11:00 – 12:00

Participants

Moderator

Stanislav Semerdjiev, Executive Director of CILECT and board member of FSE

Panelists

Hagai Levi, Writer/Director, Israel

Ugezu J. Ugezu, Writer and Nollywood Licensed Director

Grant Cathro, London-based Screenwriter/Head Writer

Phil Parker, Writer/Development Consultant, UK

Tim O'Donnell, Writer, USA

Talking Points

How do original writers stay involved with new productions? What can be done to share financially in the sale of your format? When is it time to let the original vision "go"? What to keep from the original and what to change in new production? How are original creators compensated (if at all) and credited, (i.e. "based on" or producer credits)? How do the original & new writer(s) work together? How are cultural differences in markets identified and addressed?

2b Co-Production Pros and Cons >> 12:00 – 13:00

Participants

Moderator

Denis McGrath, Screenwriter, Playwright & Producer, Canada

Panelists

Tom Fontana, Writer/Producer, New York City

Giyora Yahalom, Creator “The Ran Quadruplets”, “The Gordin Cell”, Israel

Maciej Karpinski, Screenwriter, President of Polish Screenwriters Guild

Olivia Hetreed, Writer, President, WGGB

Saket Chaudhary, Writer/Director, India

Talking Points

Bigger budgets, but how to resolve the conflicting visions of too many producers and partners. Overcoming different cultural references and bias. How do you ensure multiple guild writers get a shot at scripts when public money is involved? Is there an opportunity for mentoring and professional growth? Breaking the language barrier with quality television. Discuss how to create and write a show that will travel internationally. What makes them fail in different markets?

>> LUNCH: 13:00 – 14:00

Hosted by the Polish Public Television TVP

Hotel Bristol, Salon Reception Hall, 1st floor,

Krakowskie Przedmieście 42/44, Warsaw

3 Workshops & Break Out Sessions

>> 14:00 – 16:00

3a Beyond Detectives and Doctors: the Rise of New Genres Internationally >> 14:00 – 15:00, REJS Cinema

Participants

Moderator

Pip Hall, President of the New Zealand Writers Guild

Panelists

Stanislav Semerdijiev, Executive Director of CILECT and board member of FSE

Gail Renard, Comedy and Children's Writer, UK

Dr Christine Otto, Writer, Germany

Curro Royo, Writer, Spain

Talking Points

Broadcasters often want “tried and true” hospital and detective shows. How to successfully push for something new. How are old genres made to feel fresh?

What's popular around the world? What sells? What has a long shelf life? Science-Fiction is timeless and borderless, therefore lots of international secondary use and co-pro opportunities. Are vampires and zombies over? What's next in horror? Musical/Dance? Drama: Passing fad or enduring new genre?

3b Collective Bargaining Rights >> 14:00 – 15:00, Kultura Cinema

Participants

Moderator

David Kavanagh, Executive Officer of the FSE and Writers Guild of Ireland

Panelists

Robert Taylor, Vice President of the FSE, UK

Bob Schneider, Secretary-Treasurer of the Writers Guild of America, East

Chuck Slocum, Assistant Executive Director of the Writers Guild of America, West

Anne Zeegers, Director of the Dutch Screenwriters Guild

Henner Merle, Lawyer, Germany

Talking Points

Collective bargaining and prohibitions to setting minimum rates due to competition law. How does this vary internationally? How does this impact the writer? How can the Guilds help? Recent agreements – US success with reality companies: German success through their best-seller law; French success with recent negotiations; etc. Can information exchange between guilds be improved?

3c Writers in Independent Cinema >> 15:00 – 16:00, REJS Cinema

Participants

Moderator

Howard Rodman, Vice President of the Writers Guild of America West

Panelists

Carolin Otto, Writer/Director, Germany, and FSE board member

Jeremy Pikser, Vice-President of the Writers Guild of America East

Olivier Gorce, Vice-President, Guilde Française des Scénaristes (France)

Talking Points

Does the writer have more control in Independent Cinema? Is it a more collaborative process than a big studio production? Is there more creative freedom? Do guilds have low-budget incentive rates for indie productions?

3d Negotiation Primer >> 15:00 – 16:00, Kultura Cinema

Participants

Moderator

Bernie Corbett, General Secretary of the Writers Guild of Great Britain

Panelists

Maureen Parker, Executive Director, Writers Guild of Canada

Steven Gannaway, Executive Director of the New Zealand Writers Guild

Bill Armstrong, Writer, TV Committee Chair of Writers Guild of Great Britain

Michael Winship, President of the Writers Guild of America, East

Talking Points

Who we negotiate with. Why we negotiate with them. Why they negotiate with us. What we seek to achieve. How we go about achieving it. Whether we succeed in achieving it. How we go about setting up a negotiation. What we can do if we can't get into a negotiating position with someone we want something from. How do we ensure we get paid.

>> COFFEE BREAK: 16:00 – 16:30

4 The Scandinavian Phenomenon / Panel Discussion

>> 16:30 – 18:00, Kultura Cinema

Participants

Moderator

Sveinbjörn Baldvinsson, President of the FSE

Panelists

Hans Rosenfeldt, Writer, Sweden

Mette Heeno, Writer, Denmark

Katrine Vogelsang, Head of Fiction, TV2, Denmark

Nikolaj Scherfig, Writer, Denmark

Talking Points

Borgen, The Bridge, The Killing... All internationally acclaimed TV Series. How have the Danes and other Scandinavians done it? What can we learn from it?

>> 18:00 - End of Day One

WCOS 03 Reception

>> 20:00 at Villa Foksal Restaurant, ul. Foksal 3/5, Warsaw

>> Dress Code: Smart/Casual

Hosted by the City of Warsaw

Presented by the Mayor of Warsaw, Mrs Hanna Gronkiewicz-Waltz

DAY TWO / 2nd October

>> 09:00 - Resume of Day 1 by Day One Moderators

1 Gender, the Lack of Representation of Women Writers Panel Discussion

>> 09:30 – 10 :15, Kultura Cinema

Participants

Moderator

Carolin Otto, Writer/Director, Germany, and FSE board member

Panelists

Olivia Hetreed, Writer, President of WGGB

Jill Golick, President of the Writers Guild Canada

David Kavanagh, Executive Officer of the FSE and Writers Guild of Ireland

Camilla Ahlgren, Chairman of the Swedish Writers Guild

Guilhem Cottet, Executive Manager, Guilde Française des Scénaristes (France)

Talking Points

Under-representation of women in key decision-making and creative roles has been a feature of the film industry for many years. In the specific areas of writing and directing, the female percentage of screenwriters in the UK over the period 1999 to 2007 was found to be 12-15%, a situation paralleled in the USA. Discuss the reasons for this under-representation and how it may be resolved.

2 What Does the 60-Minute Episode Mean in 2014? Panel Discussion

>> 10:15 – 11 :00, Kultura Cinema

Participants

Moderator

Michael Winship, President of the Writers Guild of America, East

Panelists

Jean-André Yerlès, Writer, Board Member, Guilde Française des Scénaristes (France)

Lisa Holdsworth, TV Writer, UK

Peter Mohan, Writer/Executive Producer, Canada

Talking Points

Episodic television vs. the arced story. Decoding the changing nature of viewing habits. Water cooler episodes versus binge viewing: does it change how writers work? What countries find it difficult to sell broadcasters on an arced script and why? Is it subscription versus advertising based: when the audience pays, you can arc it?

>> COFFEE BREAK: 11:00 – 11:30

3 Workshops & Break Out Sessions

>> 11:30 – 12:30

3a Copyright >> 11:30 – 12:30, Kultura Cinema

Participants

Moderator

Katharina Uppenbrink, Managing Director, Initiative Urheberrecht (Copyright Initiative), Germany

Panelists

Anjum Rajabali, Writer, Film Writers Association, India

Judit Fischer, Policy Officer, Copyright Unit of European Commission's Internal Market Directorate-General

Rafał Kownacki, Chief International Officer of ZAiKS

Bernie Corbett, General Secretary of the Writers Guild of Great Britain

Janine Lorente, Director of International Affairs of SACD, France

Sylvie Lussier, President, SARTEC

Talking Points

Copyright has been under attack by those who want free content. How do we fight back? Reforms seem certain in the EU. What's happening with the EU / US and Canada trade agreement?

3b Writing for Children & Young Audiences

>> 11:30 – 12:30, REJS Cinema

Participants

Moderator

Jill Golick, WGC President, Screenwriter, Transmedia Creator

Panelists

Andrzej Maleszka, Screenwriter/Director, Poland

Emma Reeves, Chair of the Children's Committee, UK

Katja Grübel, Writer, Germany

Gail Renard, Comedy and Children's writer, UK

Cyril Tysz, Board Member, Guilde Française des Scénaristes (France)

Talking Points

Writers of Children's Programming serve many masters. They create and write shows that serve the interests of children, deliver curriculum and satisfy educational advisors. In a co-production environment, writers may have to meet the demands of broadcasters from different countries whose interests

may or may not align. And then there are the commercial forces at work in kids' TV – shows that are almost commercials for toys, video games and so on. Given the pressures of the children's television environment, how does a writer create great shows that enchant, entertain and educate?

3c Your Agent, Your Guild, Your Collecting Society

>> 12:30 – 13:30, Kultura Cinema

Participants

Moderator

Maureen Parker, Executive Director, Writers Guild of Canada

Panelists

Carl Gottlieb, Writer, USA

Julian Friedmann, Co-owner Blake Friedmann Literary Agency, UK

Robert Staats, joint CEO of VG Wort, Germany

Guilhem Cottet, Executive Manager, Guilde Française des Scénaristes (France)

Dominik Skoczek, General Counsel of the Polish Filmmakers Association

Talking Points

What are the roles for each and how to ensure they work together on your behalf so you can concentrate on creating. Differences in Europe and North America. How to resolve conflict.

>> LUNCH : 13:30 – 14:30

**Hotel Bristol, Salon Reception Hall, 1st floor,
Krakowskie Przedmieście 42/44, Warsaw**

4 Writers in the Room / Panel Discussions

>> 14:30 – 16:30, Kultura Cinema

4a The Showrunner Model >> 14:30 – 15:30

Participants

Moderator

Christina Kallas, Writer/Producer, Patron of the FSE, USA/Germany

Panelists

Tom Fontana, Writer/Producer, USA

Ilona Lepkowska, Writer/Producer, Poland

Chris Keyser, Writer, President of the Writers Guild of America, West, USA

Peter Mohan, Writer/Executive Producer, Canada

Talking Points

Skills necessary for being a successful showrunner. Balancing producer versus writer functions. The mechanics of running a writers' room.

4b The Solitary Writer and the Writers in the Room

>> 15:30 – 16:30

Participants

Moderator

Christina Kallas, Writer/Producer, Patron of the FSE, USA/Germany

Panelists

Andrew Davies, Writer, UK

Denis McGrath, Screenwriter/Playwright/Producer, Canada

Howard Rodman, Writer, Vice President of the Writers Guild of America, West, USA

Grant Cathro, Screenwriter/Head Writer, UK

Lucy Alibar, Writer, USA

Talking Points

Good and bad experiences working as a solitary writer, as a double act, and as part of a writers' room.

5 Closing Comments

>> 16:30 – 17 :00, Kultura Cinema

Thank you

Maciej Karpinski, Screenwriter, President of Polish Screenwriters Guild

Closing words

Sveinbjörn Baldvinsson, President of the FSE

Concluding Resolution

Presenter: Chris Keyser, President of the Writers Guild of America, West