

F I L M S K A
F A B U L A
22.1. - 25.1.2009

**DELAVNICA ZA
AVTORJE IN
PRODUCENTE
s Christianom Routhom**
Postojna, 23. in 24. 1.

WRITING LOGLINES, SYNOPSES, AND TREATMENTS

Content;

This workshop is about helping new screenwriters to present themselves effectively to the industry and raise development support for their projects. The focus will be on how to try and create and revise the best possible tag-lines, log-lines, synopses, and treatments, for your projects, in order to raise interest in them, and attract buyers and producers, as well as to help writers understand what the essence of their project is really about.

Participants will be invited to present their own projects, and we shall then discuss ways to go forward with the development of them, to try and help make them work for the marketplace. If there is enough time, writers will be invited to review their synopses so that they can be re-presented on the second day of the workshop

On each day, I will also present a lecture on related issues, as listed below.

23 Jan:

THE BUSINESS OF DEVELOPMENT

- This will offer a perspective on aspects of the industry that are related to the development process, including:
 - Why do we tell stories?
 - The role of the writer
 - The differences in the infrastructures and resources that exist between the US studio system, and European ones
 - The industrial need for synopses, treatments, etc
 - The clash of culture and commerce
 - The Psychology of Script Meetings: dealing with producers
 - Finding and submitting new Projects
 - Structure, characterisation, dialogue and theme
 - Problems of Genre
 - Decision Makers: the reality
 - Where's the Development Money?

24 Jan:

THE FUTURE FOR SCREENWRITERS: WHAT'S GOING ON?

- The prophets of doom on the future of cinema are once again in full rant mode, while the availability of content on smaller screens seems to be constantly expanding. In this talk I will attempt to offer some observations on the extraordinary, and even bewildering, technological and social changes that are taking place in the audio-visual business. How are these changes affecting the work of screenwriters? Are we sufficiently prepared to adapt to a radically altered playing field, in which the demands of online, digital, mobile, interactive games, video-on-demand, and home cinema content have to be catered for?